

JUNE, 1957

14th year of publication

TELEVISION

MAGAZINE

'S NEW ENSIONS

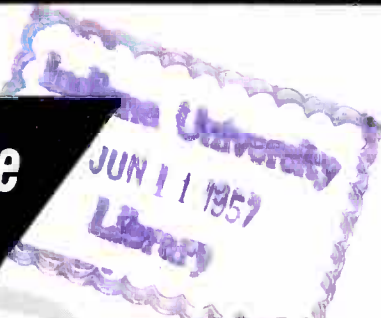
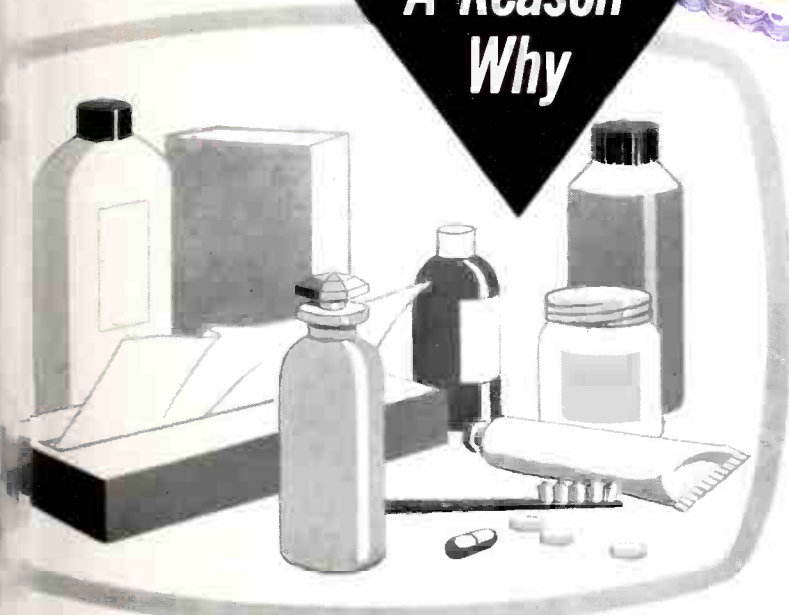
Special Report
A.C. Nielsen Co.

Exclusive study of the TV audience by
Nielsen . . . An important new analysis
of media today by J. Walter Thompson
— "The Changing Patterns of Radio"



Other highlights: Profile of Esso's Gray
(above) . . . Fall Program Outlook
. . . Commercial Effectiveness — Hamm's
beer . . . Executive Personality Tests

*There Must Be
A Reason
Why*



Bus

Millions and Millions of Dollars

were invested
in Spot TV advertising
by leading DRUG manufacturers
during 1956.

Invested because Spot TV brings drug advertisers so many more sales dollars returned for every dollar they spend. There's no waste. You pin-point the audience you want . . . in the markets you want. And drug advertisers find this rate of return is even higher on Petry represented stations because they are the greatest buys in their areas:

Television Division

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

STV	Atlanta	WISN-TV	Milwaukee
ED-TV	Bakersfield	KSTP-TV	Minneapolis-St. Paul
BL-TV	Baltimore	WSM-TV	Nashville
CH-TV	Chicago	WTAR-TV	Norfolk
KA-TV	Dallas	KMTV	Omaha
WH-TV	Daytona Beach	WTVH-TV	Peoria
FD	Durham-Raleigh	WJAR-TV	Providence
EU	Erie	KCRA-TV	Sacramento
EM-TV	Flint-Bay City	WOAI-TV	San Antonio
NE-TV	Fort Wayne	KFMB-TV	San Diego
PC-TV	Houston	KTBS-TV	Shreveport
FN-TV	Huntington	WNDU-TV	South Bend-Elkhart
HP-TV	Jacksonville	KREM-TV	Spokane
AK-TV	Little Rock	KOTV	Tulsa
OP	Los Angeles	KARD-TV	Wichita

It's your move...
 to the **TOPS** in
Cleveland Television
WJW-TV
CHANNEL 8



A CLEVELAND LANDMARK WELL-KNOWN TO VIEWERS THROUGHOUT NORTHERN OHIO

GREATER CLEVELAND
 the nation's 5th market
 in total retail sales*

GREATER CLEVELAND
 the nation's 6th market
 in net effective
 buying income*

GREATER CLEVELAND
 the nation's 7th market
 in population...
 and still growing!*



More productive local program-
 ming on WJW-TV. Top feature
 films for participating sponsors,
 including 20th Century-Fox,
 Columbia and Selznick groups.



WJW-TV
*Represented Nationally by the
 Katz Agency*



A BASIC AFFILIATE OF THE
 CBS TELEVISION NETWORK

* Sales Management, May 10, 1956

A.R.B. and PULSE AGREE...

**KRNT-TV DOMINATES
DES MOINES TELEVISION!**

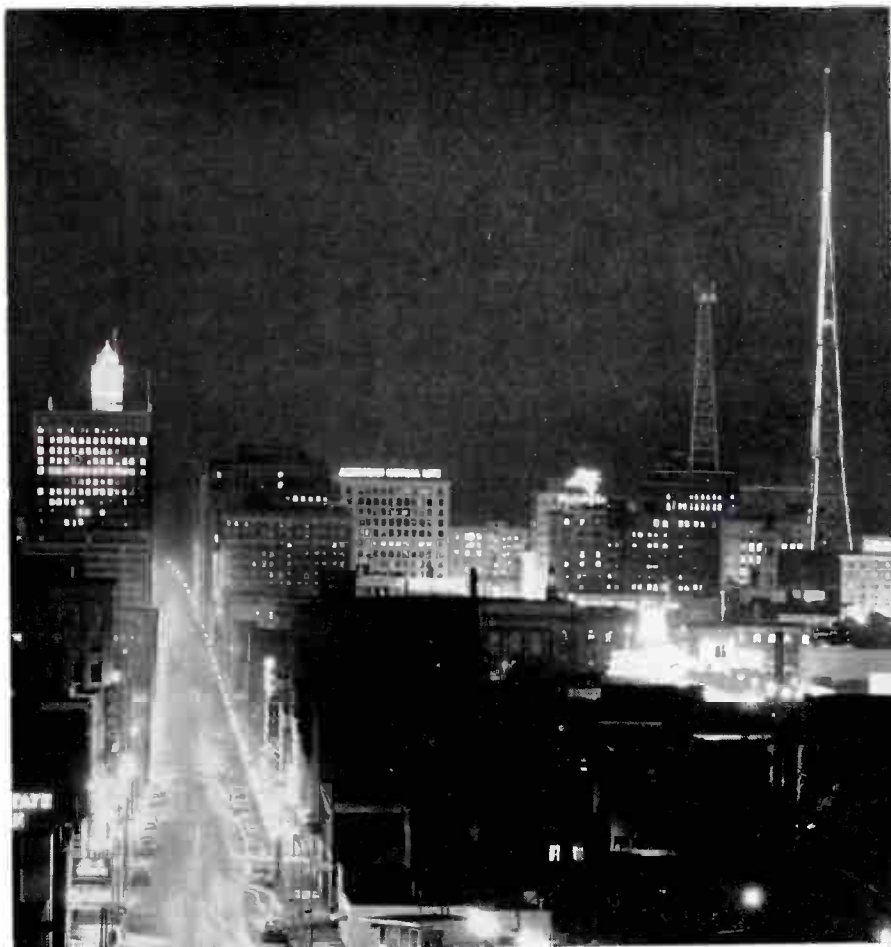
★ **10 out of top 10**
Once-A-Week Shows

★ **9 out of top 10**
Multi-Weekly Shows

★ **315 FIRSTS** in
474 Quarter Hours

NEWS RATINGS
UP TO 46.6

★ **SOURCE:** LATEST A.R.B. RE-
PORT FOR DES MOINES AREA



HIGH RATINGS
KRNT-TV

**AGAIN &
AGAIN &
AGAIN !!**

**KATZ HAS THE FACTS ON
THIS COWLES OPERATION**

George!

It says here that day and night more people watch the other network!



That's right, Gracie.



It's not true.
More people watch
the shows on our
network.

That's right.



What's right?

More people
them less—
more people
our shows r
You see, Gr
there are re
ways of lool
television—



I like the X people
better.

Never mind what you
like. What counts is
that the sponsor likes
the Y people.
Are you sure you're
listening, Gracie?



Sure I'm listening.
I was just thinking
about Harry.
I suppose he likes the
Y people just because
they watch little
old Harry.

Let's get to the point.
Our network delivers
an average audience
that is 36% larger
during the day and
19% larger during
the night than the
other network.



Oh George, you're
beginning to talk like
Madison Avenue,
and it's giving me a
terrible headache.
Why are you telling
me all this?

You wanted
who is bigge
you?



Gracie, George,
nobody knows
anyone squint.

It has nothing to do
with squinting.

One way of watching
television is to tune
in occasionally during
the course of a week
— maybe just for two
seconds, or for two
minutes, or perhaps
even a half hour.

Let's call this X-type
viewing.



I'd say they were a
pretty shifty bunch.

Never mind that. Just
pay attention.

The second way of
watching is to stay
tuned in during the
average minute of
the average program.

Let's call this Y-type
viewing. This kind of
audience is around
when you need them.



You mean they even
watch Harry Von
Zell when he's selling
all that milk?

Exactly.

That's the difference
between X viewing
and Y viewing.

The X viewers *may*
or *may not* see
Harry. But the Y
viewers *actually do*
see him — in fact,
30,144,000 every
week. Get it?



Who is bigger?

We're both bigger.



Bigger than what?

Bigger than any other
single advertising
medium in the whole
world.



But who's the bigger
network?

Gracie, you weren't
listening.

(What George didn't tell Gracie is that the other network's claim is based
on a year-old Nielsen station coverage study showing a lead of 00.4%.

But then, George was never one to haggle
over a fraction of a percentage point.)

www.americanradiohistory.com

CBS TELEVISION 

14th year of publication

TELEVISION MAGAZINE

JUNE • VOLUME XIV, NO. 6

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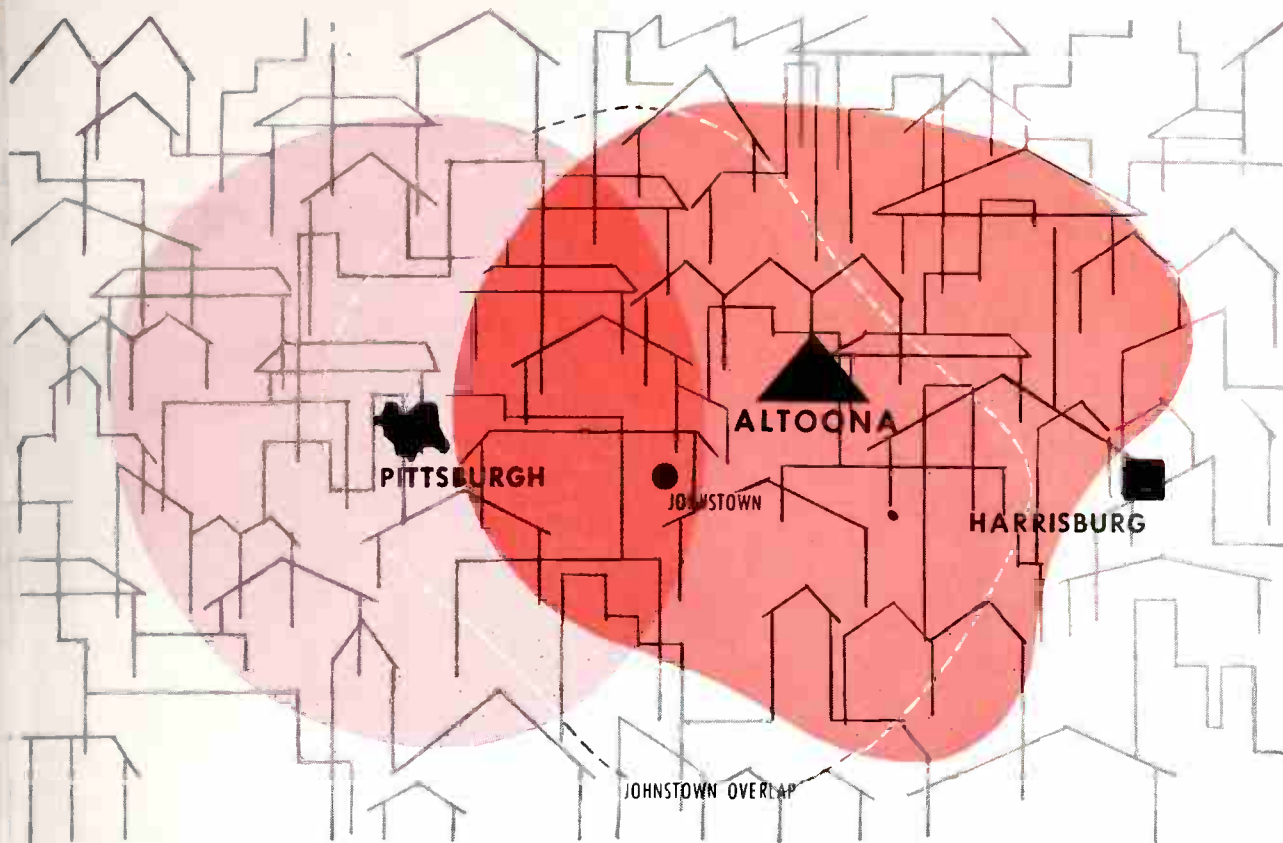


FILM IN TV—An analysis of all the facets of this vital area of programming and their meaning to advertisers and agencies will be the subject of a Special Report in the July issue. The article will evaluate also the changing patterns of sponsorship, program planning and ratings. Other highlights: How National Biscuit approaches the problem of TV usage for a multi-brand company. . . . An evaluation of videotape, its possibilities and limitations. . . . Executive compensations — how stock options, profit-sharing plans and pensions have become as important to advertising men as their salaries. . . . Radio Study—another of the country's largest advertising agencies spells out its approach to the "new medium."

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GRADE B CONTOURS

76,701 MORE TV HOMES

From PITTSBURGH to HARRISBURG

ARB proves you get 76,701 *more* TV homes when you buy WFBG-TV, Altoona, in combination with Pittsburgh—the *best* combination of stations in the area! Less waste, less duplication, more mileage for your TV dollar. ARB proves—from sign on to sign off, seven days a week—WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Ask BLAIR to show you the ARB Altoona Coverage Study, March 1956; and ARB, November 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

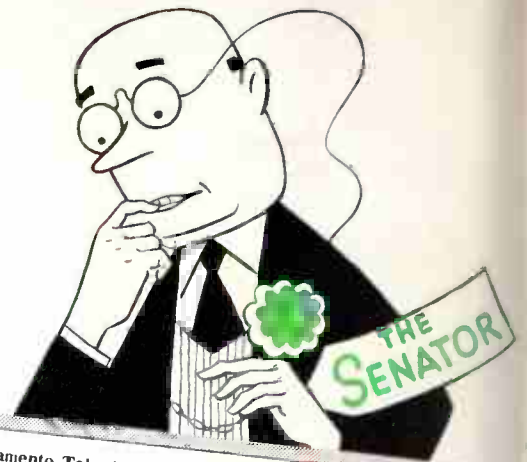


Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

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

We Tried But We Failed!



The Senator's goal is 50% of the audience in the big four station Sacramento Television Market.

The February ARB gives KCRA-TV

49.1%

Sign-on to Sign-off
Sunday to Saturday*

This is more audience than the CBS and ABC stations combined.

But the Senator's hard to please.

To attract the most audience, the Senator controls more feature film than all other Sacramento Stations combined: all Columbia feature film packages; 80% of 20th Century-Fox and 75% of Warner Bros.

On top of this, he has 12 out of the first 15 syndicated shows and such choice properties as "Silent Service," "Sheriff of Cochise" and "Annie Oakley."

Edward Petry's men can tell you how your clients will enjoy the ride to dominance with the Senator.

*Maybe next time.

The Sacramento Television Audience
February 8-14, 1957
STATION SHARE OF SETS-IN-USE SUMMARY

	KCRA TV	STATION B	STATION C	STATION D
MONDAY THRU FRIDAY				
Sign-on to 9:00 AM	52.8	47.2	-	-
9:00 AM to 12:00 Noon	66.0	27.0	13.9	-
Sign-on to Noon	63.6	30.7	13.9	-
Noon to 3:00 PM	76.1	12.9	10.6	-
3:00 PM to 6:00 PM	48.1	12.0	24.8	14.7
Noon to 6:00 PM	60.6	12.4	18.5	14.7
6:00 PM to 9:00 PM	39.0	33.6	17.6	8.5
9:00 PM to Midnight	48.4	38.4	9.6	3.5
6:00 PM to Midnight	43.0	35.6	14.4	6.5
SATURDAY				
Sign-on to 6:00 PM	59.2	36.5	2.5	5.1
SUNDAY				
Sign-on to 6:00 PM	43.7	48.3	3.9	4.2
SUNDAY THRU SATURDAY				
6:00 PM to 9:00 PM	41.5	34.7	14.2	7.9
9:00 PM to Midnight	43.2	40.9	11.2	4.1
6:00 PM to Midnight	42.3	37.4	13.0	6.3
SIGN-ON TO SIGN-OFF	49.1	32.4	13.7	7.5

▶ Ask Petry About The **Highest Rated** NBC Station in the West!

KCRA • TV

Serving 28 Northern California and Nevada Counties
SACRAMENTO, CALIFORNIA

CLEAR
3
CHANNEL

focus on BUSINESS

February, 1957

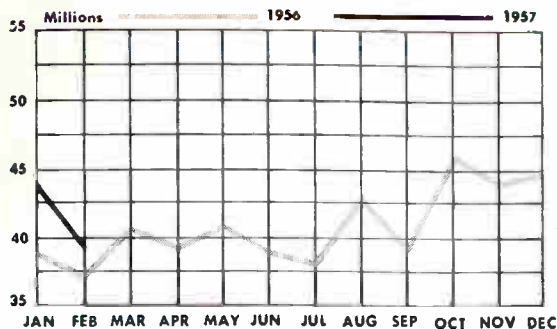
reflecting a general sluggishness in national advertising this year in radio, television, network and spot billings have been off for a good many months. While overall PIB figures show an increase over last year, station advertising rates have remained the same, by and large, not felt to be an increase.

One contributing factor has been the general economy, which has shown weakness in new housing and automobile sales as well as in other industries. Some concede that radio advertising has made inroads.

Another factor is the rate differential of A, B & C times. There has been a slight, but still important, shift in advertising to the more economical fringe periods such as early evening and late night.

Network cost-per-thousand appears to be stabilizing. The index shows the cost-per-thousand for a commercial minute for February at \$3.38. This is substantially the same as the index for the corresponding month of last year.

TV NETWORK BILLINGS



	Feb. '57	Feb. '56
ABC	\$ 6,175,488	\$ 6,418,210
CBS	18,362,959	16,928,361
NBC	14,900,631	13,845,000
Total	\$39,439,078	\$37,191,571

Source: PIB

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

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	8.0	8.6	2.7	3.8
8 AM	16.8	16.3	6.3	11.2
9 AM	14.6	14.1	12.4	13.0
10 AM	16.5	15.2	8.9	13.6
11 AM	17.9	15.7	10.8	15.1
NOON	22.3	17.6	16.0	18.2
1 PM	13.0	13.5	17.0	14.0
2 PM	12.1	15.2	8.7	12.6
3 PM	18.0	18.8	9.5	16.6
4 PM	23.3	19.6	13.1	20.7

Source: ARB, March, 1957

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

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	34.4	28.0	28.6	25.2
6 PM	35.7	35.8	41.3	29.9
7 PM	43.8	58.0	63.7	36.7
8 PM	66.8	61.3	67.6	58.3
9 PM	68.9	57.8	64.1	62.3
10 PM	59.8	37.3	49.0	59.5
11 PM	31.0	13.2	15.3	38.6
MIDNIGHT	11.1	4.3	4.3	19.5

Source: ARB, March, 1957

TV MARKETS MAY 1, 1957

Monopoly markets	140
Dominant markets	68
Minority markets	38
Multiple-channel markets	15

Radio Markets	261
Commercial stations U.S. & possessions	459

Number of U.S. TV homes	39,600,000
% of U.S. homes owning TV sets	81.5%

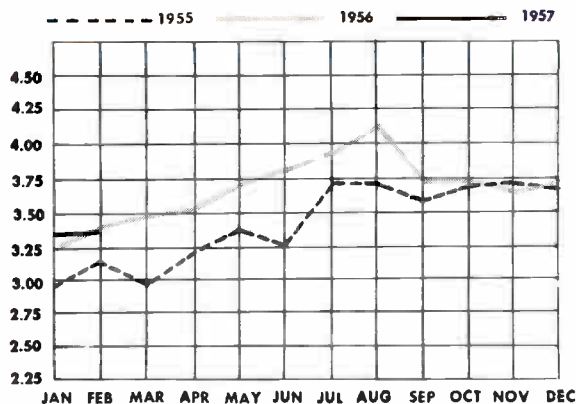
Source: TELEVISION MAGAZINE

TV RECEIVERS

	Feb. '57	Feb. '56
Production	464,697	576,282
Retail Sales	525,437	530,554

Source: RETMA

TV NETWORK COST PER THOUSAND



February 1957 index: \$3.38

This graph traces the trend in cost-per-thousand per commercial minute of a representative network half hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total costs of the programs by the total number of homes reached by these shows, then dividing this by the number of commercial minutes.

Sources: ARB, PIB, TELEVISION MAGAZINE

TIME AFTER

**ZIV
SHOWS
RATE
GREAT**



Meet James W. Seiler (above), Director of the American Research Bureau and eminent authority on program ratings. He is seen here as he selects a Midwest market for special review . . . one of the hundreds of markets in which ZIV shows consistent rate high.

In the photo at the left, ARB Tabulation Director, Kenneth Aurich, is supervising distribution of ARB's national diaries. In these diaries TV viewers record the facts behind the ratings we list on these pages.



**NOW READY
TO MAKE
RATING
HISTORY!**

ZIV's **NEW, ALL-NEW** MYSTERY-ADVENTURE SERIES!

"The **NEW** Adventures of
Martin Kane"

starring Academy Award Winner
WILLIAM GARGAN



Get Martin Kane in your market and you get the most firmly established mystery-adventure hero. Wire or phone immediately for a look at a truly gripping audition and a comprehensive sales plan.

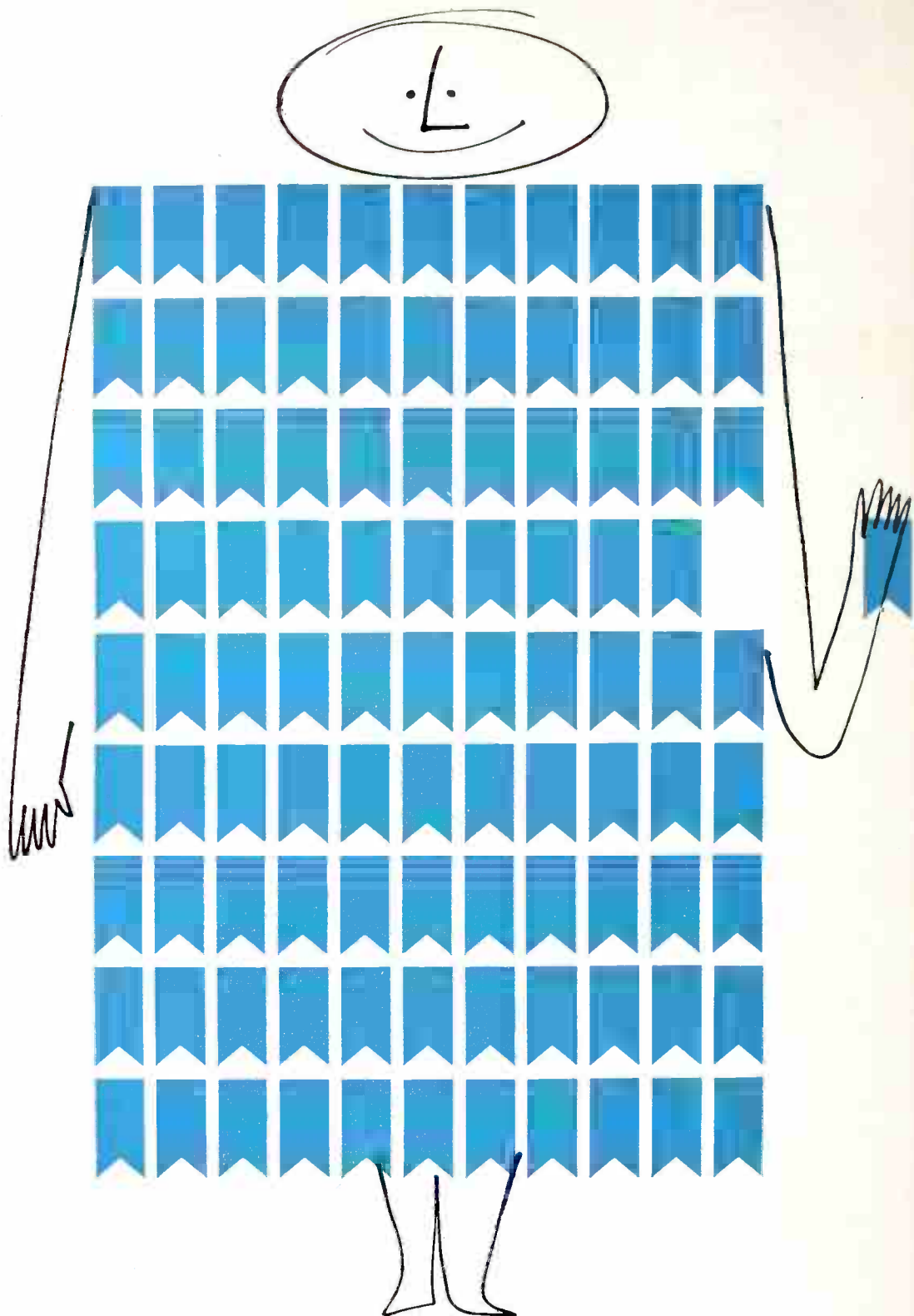
TIME IN CITY AFTER CITY!

"of Annapolis" <small>ing the U. S. MIDSHIPMEN AND FLIGHT HOLLYWOOD TALENT!</small>		"Highway Patrol" <small>starring BRODERICK CRAWFORD</small>		"SCIENCE FICTION THEATRE"	
<small>IN W. VA.</small> 31.0 <small>cy, Dragnet, What's My Line ARB, Mar. 1957.</small>	IN NORFOLK 33.2 <small>BEATS: Groucho Marx, Bob Hope, Perry Como, Dragnet, and many others. ARB, Mar. 1957.</small>	IN ROCHESTER 40.2 <small>BEATS: I Love Lucy, \$64,000 Question, Groucho Marx, Playhouse 90 and many others. ARB, Feb. '57.</small>	IN SEATTLE-TACOMA 37.6 <small>BEATS: Ed Sullivan, I Love Lucy, \$64,000 Question, Groucho Marx and many others. ARB, Feb. '57.</small>	IN PITTSBURGH 38.0 <small>BEATS: Playhouse 90, Wyatt Earp, Arthur Godfrey, What's My Line and many others. ARB, Jan. '57.</small>	IN SAN FRANCISCO 23.9 <small>BEATS: Arthur Godfrey, Lux Video Theatre, Steve Allen, Sid Caesar and many others. ARB, Jan. '57.</small>
<small>IN S. C.</small> 22.2 <small>Ed Sullivan, I Love Lucy, \$64,000 Question, Playhouse 90 and many others.</small>	IN BALTIMORE 25.1 <small>BEATS: Dragnet, Phil Silvers, George Gobel, Sid Caesar and many others. ARB, Mar. '57.</small>	IN SAN FRANCISCO 31.2 <small>BEATS: Playhouse 90, Dragnet, Arthur Godfrey, Phil Silvers and many others. ARB, Jan. '57.</small>	IN CEDAR RAPIDS-WATERLOO 56.5 <small>BEATS: Ed Sullivan, I Love Lucy, \$64,000 Question, Perry Como, and many others. ARB, Feb. '57.</small>	IN PORTLAND 49.8 <small>BEATS: Perry Como, Bob Hope, Playhouse 90, Disneyland and many others. ARB, Nov. '56.</small>	IN SEATTLE-TACOMA 22.1 <small>BEATS: Arthur Godfrey, Playhouse 90, Phil Silvers, Lux Video Theatre and many others. ARB, Jan. '57.</small>
"CHRISTIAN" <small>starring MACDONALD CAREY</small>		"The Man Called X" <small>starring BARRY SULLIVAN</small>		"The CISCO KID" <small>starring DUNCAN RENALDO and LEO CARRILLO</small>	
<small>IN BUFFALO</small> 27.1 <small>Groucho Marx, Perry Como, Arthur Godfrey, Dragnet and many others. ARB, Mar. 1957.</small>	IN MOBILE 37.5 <small>BEATS: Ed Sullivan, Groucho Marx, Jack Benny, Playhouse 90 and many others. ARB, Feb. '57.</small>	IN BALTIMORE 30.7 <small>BEATS: Ed Sullivan, Groucho Marx, Perry Como, Playhouse 90, and many others. ARB, Oct. '56.</small>	IN JACKSON, MISS. 40.7 <small>BEATS: Groucho Marx, Perry Como, Jack Benny, Climax and many others. PULSE, Dec. 1956.</small>	IN BALTIMORE 25.4 <small>BEATS: George Gobel, Lux Video Theatre, Sid Caesar, Ernie Ford, and many others. ARB, Feb. '57.</small>	IN SACRAMENTO 25.2 <small>BEATS: Arthur Godfrey, Playhouse 90, Phil Silvers, George Gobel and many others. ARB, Feb. '57.</small>
<small>IN BEVERLY HILLS</small> 28.9 <small>\$64,000 Question, Perry Como, and many others.</small>	IN SAN ANTONIO 27.0 <small>BEATS: George Gobel, Steve Allen, This Is Your Life, Danny Thomas and many others. PULSE, Nov. '56.</small>	IN BIRMINGHAM 35.8 <small>BEATS: Groucho Marx, Dragnet, Climax, Jack Benny and many others. PULSE, Dec. '56</small>	IN SAN ANTONIO 30.2 <small>BEATS: Dragnet, Arthur Godfrey, Steve Allen, This Is Your Life, and many others. PULSE, Nov. '56.</small>	IN COLUMBIA, S. C. 38.9 <small>BEATS: Ed Sullivan, I Love Lucy, \$64,000 Question, Jack Benny and many others. ARB, Mar. '57.</small>	IN MOBILE 37.8 <small>BEATS: Ed Sullivan, Groucho Marx, Lawrence Welk, Jack Benny and many others. ARB, Feb. '57.</small>

... just one survey, not just one month, but
 ... always! That's how often you find
 ... thws at the very top of the rating lists.
 ... if you want the CONSISTENTLY BIG
 ... ANCE of a CONSISTENTLY HIGH-RATED
 ... join the big happy family of Ziv
 ... sponsors.

**FROM THE TOP NAME
 IN SYNDICATION . . .
 COME THE TOP SHOWS
 IN CONTINUING
 AUDIENCE SURVEYS!**





KNXT HAS JUST WON ITS 99TH* MAJOR PUBLIC SERVICE AWARD OR CITATION IN 48 MONTHS. THIS IS BEYOND QUESTION ONE OF THE MOST EXTRAORDINARY RECORDS IN TELEVISION HISTORY.

KNXT, CHANNEL 2 IN LOS ANGELES, CBS OWNED

*THE OHIO STATE UNIVERSITY AWARD ANNOUNCED MAY 6 (KNXT'S SECOND IN TWO YEARS). FIVE WEEKS EARLIER KNXT WON THE DUPONT FOUNDATION AWARD. THESE — LIKE THE PEABODY AWARD WON BY KNXT LAST YEAR AND THE SYLVANIA AWARDS WON THIS YEAR AND LAST — ARE AMONG THE MOST COVETED AND MOST MEANINGFUL AWARDS IN THE BROADCASTING INDUSTRY FOR PUBLIC SERVICE PROGRAMMING.

ocus on

PEOPLE

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

Arthur A. Porter has been v.p. and media director at J. Walter Thompson since 1954; he was previously an account executive with Leo Burnett. Earlier, he had spent many years with the Gallup Poll, culminating in his appointment as Canadian director of Gallup in 1941. This month's Radio Study, "J. Walter Thompson Looks at Radio," was prepared under his supervision.

President and founder of the world's largest marketing research organization, Arthur C. Nielsen received a BS in electrical engineering in 1918. After a year as an electrical engineer and three years in field research for a business paper, he formed A. C. Nielsen Co. in 1923. The company now employs about 3,000 people located on three continents. "Television's New Dimensions," prepared for TELEVISION MAGAZINE by the Nielsen Co., is this month's Special Report.

Author of "The Organization Man" (see "How To Cheat on Executive Personality Tests"), William F. Whyte became assistant managing editor of *Fortune* magazine in 1951. Several of his articles for *Fortune* have been compiled for book publication. Formerly a Vick Chemical salesman, Whyte served throughout the Guadalcanal campaign as a marine captain. He joined Time Inc. in 1954.

Advertising director of Mennen Company, whose television campaign is described in this issue, Leonard Colson came to Mennen in 1950 as assistant advertising manager. In 1946 he had formed his own sales organization, but gave it up in 1947 to join Colgate-Palmolive as assistant sales manager. After his jump to Mennen, Colson moved rapidly up to his present position.

Executive v.p. of the Institute for Motivational Research, Albert Shepard coordinates the Institute's research. (See "Studies in Commercial Effectiveness—Kam's Beer.") He specializes in aiding advertisers and agencies in the practical creative application of research findings in probing motivating response patterns.

ARTHUR A. PORTER



ARTHUR C. NIELSEN



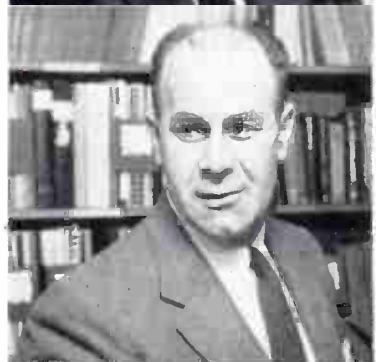
WILLIAM F. WHYTE

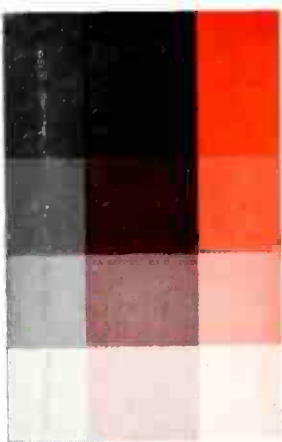


LEONARD COLSON



ALBERT SHEPARD





Color Letter

AS OF JUNE . . .

Included in the total of 70 hours to be colorcast on NBC in June will be the summer substitute for *Perry Como (Julius LaRosa)*. . . . CBS plans call for 11 hours of network color this month. . . . Latest estimate is that 39 stations are equipped to originate local live color. Newest addition to this group: WLW-T, Cincinnati. Stations equipped to handle color film now number around 92. There are 93 able to telecast color slides. About 296 stations can transmit network color.

TINTEX: COLOR IS EFFECTIVE NOW

"Color TV is logical for Tintex dyes now, even though circulation is limited," says Frederick Swackhamer, advertising manager of Park & Tilford's toiletries and dyes division. "We can merchandise it more effectively than on black-and-white. Our salesmen are excited by it and so are our dealers." In April, the company switched to an all color advertising drive, using magazines and ROP color in newspapers as well as sponsorship of NBC's *Masquerade Party*, which is regularly done in color. Most of the commercials will be live with brief film clips.

"The color treatment will sell what color homes there are," says Swackhamer, "but mainly, in planning the commercials, we naturally kept the non-color home in mind. Color viewers will see the transformation of a room through the use of different tints, but black-and-white homes will get the same effect as neutral gray tones are changed to richer, darker grays."

MILWAUKEE SET PROMOTION A CRITICAL TEST

The industry has had an eye on Milwaukee during the past month, where RCA conducted an all-out test promotion for color set sales. If results from the six-week drive are encouraging, RCA will repeat the pattern in other cities. The "Carnival of Color" events included special colorcasts (fashion show, school press conference) on local stations, Milwaukee originations of segments of *Today* and *Home*, public demonstrations of receivers throughout the town, and speeches by RCA executives to community groups. Rather than aiming for simple awareness, the Carnival was directed toward getting people to phone dealers for free home demonstrations.

MEASURING COLOR'S EFFECTIVENESS IN NEWSPAPERS

Power of full-color advertising was dramatically shown by a split-run test conducted by Kraft cheese in the Battle Creek (Mich.) *Inquirer-News*. Compared to an otherwise identical black-and-white ad, the four-color version was noted by 70% more people. Readership of the headline was increased by 88% and of the small text by 120%. Armed with facts like these, a group of newspaper representatives is being organized to promote wider use of ROP color by advertisers.

To page 17

COUNT ON SUCCESS

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*starring
in*

67

hour-long features

*made by Republic Pictures
Corporation at an original
production cost of
\$250,000 each!*

**mca
tv**

Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

WIT
0
Jimmy
John C.
Ann M

n

598

...NT ON SUCCESS...RATING SUCCESS...SALES SUC...

...H THESE 123 FULL-HOUR **WESTERN FEATUR**

56

STARRING

GENE AUTRY

67

STARRING

ROY ROGERS



H HOLLYWOOD GREATS LIKE

Durante
Carradine
Miller

Dale Evans
Ann Rutherford
Sterling Holloway

Andy Devine
Paul Kelly
Buster Crabbe

Gabby Hayes
Sons of the Pio
Gale Storm

give a hoot and a holler to
your representative at



nca tv

Outrates all
syndicated
shows!



STAGE 7

SAN FRANCISCO — highest rated syndicated program (22.7, Pulse, 11/57) outrating George Gobel, Gunsmoke, Zane Grey Theatre, Jackie Gleason, Lux Video Theatre, etc.

TWIN CITIES — highest rated syndicated program in Minneapolis-St. Paul (16.0, Pulse, 11/56) outrating Warner Brothers, Father Knows Best, West Point, etc. Outrates all competition in Atlanta, Indianapolis, Portland, Oregon, etc.

Stage 7's a dramatic anthology which can do a fine-rating, fine-selling job in your market, as it is already doing in more than a hundred others. Better check Stage 7 for your market today. Write, wire or phone collect for availabilities.



Television Programs of America, Inc.
18 Madison Ave., N. Y. 22 • PLaza 5-2100

COLOR LETTER From page 16

STATION ROUNDUP

The Crosley stations in Ohio begin this month to colorcast two of their own programs via their customary three-city hookup. Originating in WLW-T's new live studios in Cincinnati, they will be carried to WLW-C in Columbus and WLW-D in Dayton.

When the new Crosley station begins operating in Indianapolis, it will also be connected. Programs scheduled for the tint tie-up: *Ruth Lyon's 50-50 Club*, 12:30-1 p.m., Monday-Friday, and *Midwestern Hayride*, 6:30-7 p.m., Saturday.

Finding suitable Easter programming in color was solved by WDSU-TV, New Orleans, with one of the most ambitious projects yet undertaken for a local religious program. The station filmed an hour-long version of the "Black Hills Passion Play" during winter performances in nearby Florida. It has a cast of 150.

"LIFE" COLOR USE UP 13%

Advertisers' growing preference for color is clearly indicated by this report from *Life* magazine. In 1950, 49.5% of the advertising pages in the magazine were four-color. In 1956, 56% were four-color.

Since the magazine had an overall 22% increase in advertising from 1950 to 1956, the actual number of color ads has risen more than the 13%. For the current year, the proportion of color ads is running even higher than it has in the past.

CLIMATE AND COLOR

That color preferences differ in various parts of the country is a factor for local and spot advertisers to consider. Some clues to these preferences appear in a *Color Conditioning Report* prepared by DuPont's Fabrics and Finishes department.

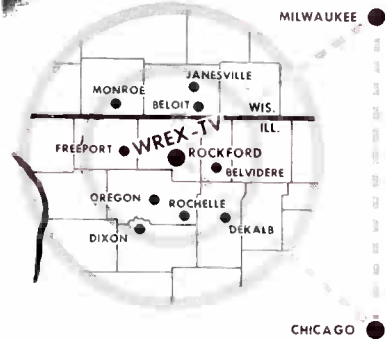
The customarily large amount of sunlight in the south and southwest produces preferences for warm colors in building exteriors and merchandise, and for cooler hues in interior decorations. In cloudier regions, such as the Great Lakes and Pacific Northwest areas, these preferences are reversed.

COLOR FOR STANDARD OIL SHOW

"A 90-minute TV show seemed an obvious choice for celebrating the 75th anniversary of the Standard Oil Co. (N. J.) It is a happy, pleasant event we want to share with the public. Doing it in color makes it a lot more of an event," said a spokesman for the company. The one-shot program is set for "sometime this fall".

END

WREX-TV REIGNS SUPREME OVER A KING SIZE MARKET



A POPULATION of over one million ... an estimated 305,921 TV households in grade A, B, and C coverage area where retail sales total close to one and a third billion dollars!

WREX-TV brings viewer-preferred CBS and ABC network programs to the great Illinois/Wisconsin market, outside the influence of Chicago and Milwaukee TV coverage.

THE ONLY VHF STATION SERVING THE ROCKFORD AREA

An estimated 43,545 households have television in Rockford area alone!

Survey after survey of 14 counties indicates uncontested dominance of Northern Illinois-Southern Wisconsin area by WREX-TV

Comparative 1/4 hour ratings:

WREX-TV (VHF) - - 440
Station "B" (UHF) - - - - 0

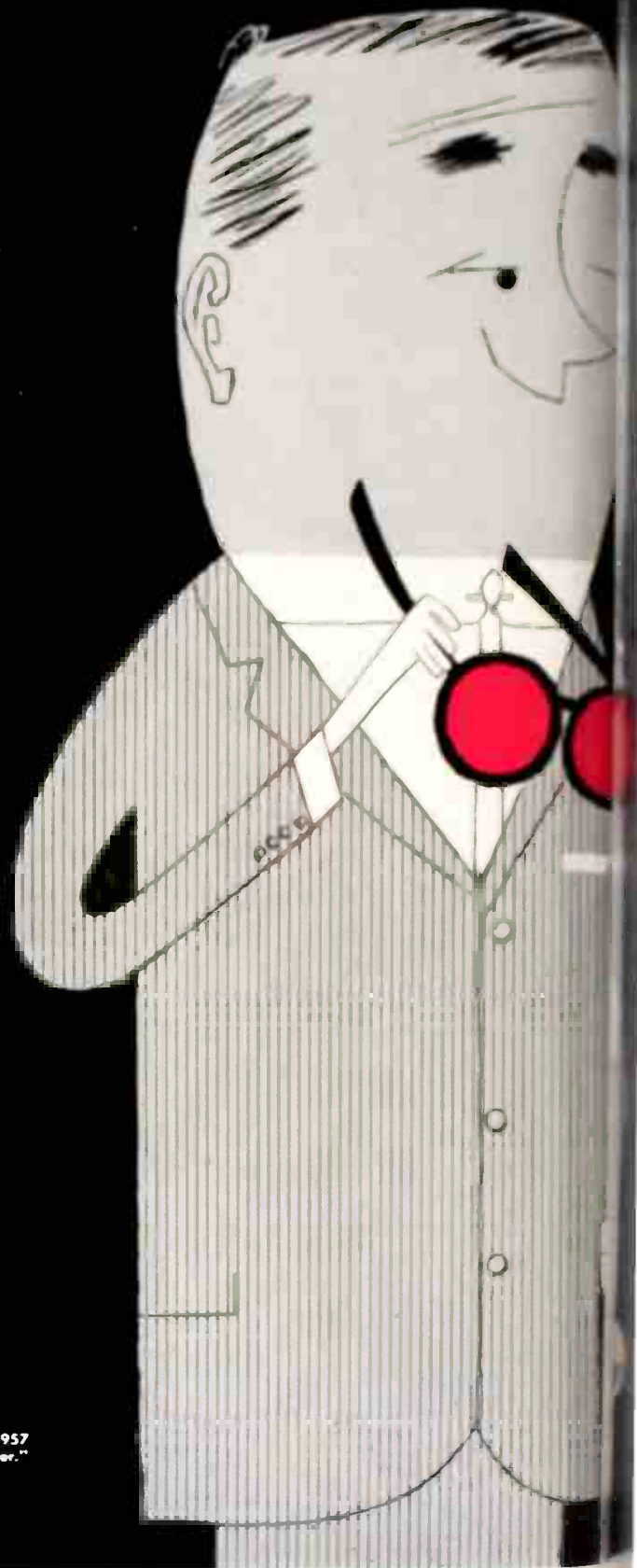
Uncontested dominance of the Rockford area.

CBS-ABC Affiliations
telecasting in color

J. M. BAISCH, General Manager
Represented by H-R Television, Inc.



*you
don't
need
rose
colored
glasses
with
market
facts
like
these!**














* Based on preliminary estimates, May 10, 1957
Sales Management "Survey of Buying Power."

WFAA-TV EFFECTIVELY BLANKETS ALL THIS!

* based on Television Magazine designation of the market.

* substantiated by A. C. Nielsen's NSI reports.

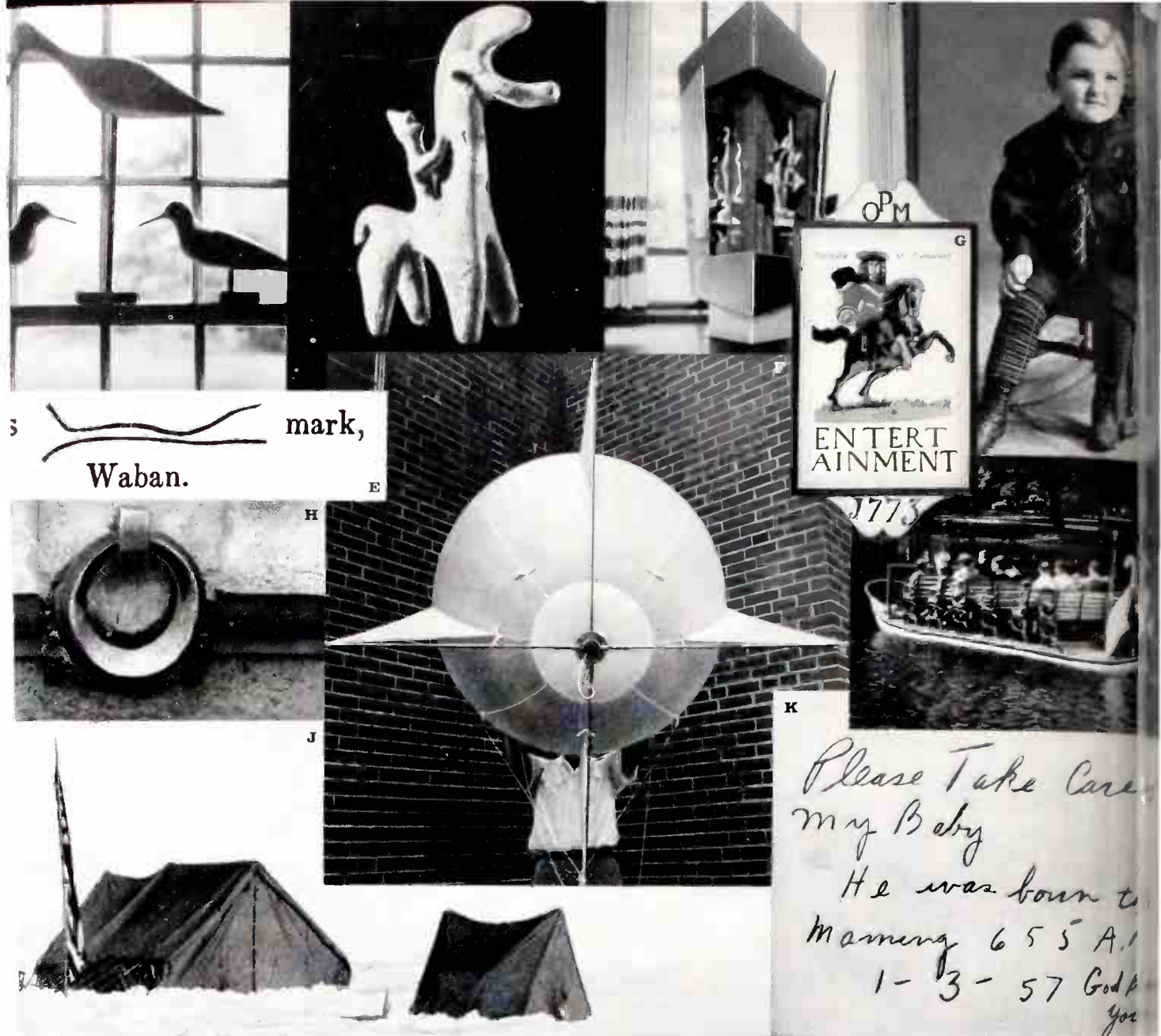
POPULATION	2,401,300	
TELEVISION SETS	738,400	
PER CAPITA BUYING INCOME	\$3,852,123,000	
RETAIL SALES	\$2,919,846,000	
WHOLESALE SALES	\$ 614,385,000	
FILM MERCHANDISE	\$ 460,457,000	
REAL ESTATE	\$ 159,699,000	
FURNITURE, HOUSEHOLD	\$ 120,485,000	
RESTAURANTS	\$ 195,793,000	
INDUSTRY	\$ 670,332,000	
AMUSEMENT	\$ 100,862,000	

WFAA-TV

DALLAS

NBC-ABC, Channel 8

A television service of
The Dallas Morning News
Edward Petty & Co.,
National Representatives



How well do you know the Boston market?

Mention Boston and some people think only of Back Bay, Beacon Hill and Baked Beans. But for others, the greater Boston area means much more. What do the above pictures mean for you?

A. Antique hunting decoys. On display in historic Sturbridge Village.

B. Terracotta Statuette from Cyprus, 7th Century B.C., Boston Museum of Fine Arts.

C. Altar in Jewish Chapel. Brandeis University, Waltham, Mass.

D. Lou Webster, WEEI's popular Farm Editor (at age four).

E. Indian Signature (original Boston resident).

F. A half-kite, half-balloon; otherwise called a "sky hook." Manufactured in Cambridge, Mass.

G. A rare New England tavern signboard.

H. Iron ring on Weld Boathouse. Harvard.

I. Swan boat in Public Gardens' Pond, a favorite tourist attraction in Boston.

J. South Polar Camp of Rear Admiral Byrd, who died recently in Boston.

K. Note pinned to infant abandoned in Cadillac outside Boston hospital.

For those who advertise in Boston, WEEI has a special meaning; it knows the Boston market. This means an advertiser can depend on WEEI's knowledge for the most effective product campaign in Boston.

But if WEEI knows the Boston market, so do Bostonians know WEEI. WEEI leads all of its competitors, both network and independent, in

audience penetration. On a total week basis, WEEI reaches more than 81% of the radio homes in the Boston area.* When you want your product to mean something special in the Boston market, call CBS Radio Spot Sales or WEEI Radio.

Credits: E, G—State Trust Co., Boston; F—Dewey & Almy Chemical Co., Cambridge.

*Source: 5-County Boston Pulse area. Pulse CPA Report, November, 1956.

WEEI

RADIO WRAP-UP

A monthly review of events in network and national spot radio

GOOD MOOD WILL BE ABC AIM

Shows, consistent in mood and appeal with the local programming of its affiliates, will be the keynote of the autonomous ABC Radio Network, according to president Robert E. Eastman. "The basis of our operation will be the present program structure of the stations; our programs will complement theirs," he said. Whether a show is locally originated or comes from the network, it will be designed to sustain a uniform mood throughout the day.

REPLACEMENT SHOWS THIS SUMMER

Network program schedules this summer will stick close to the winter setup. Replacements will be used on CBS for *Jack Benny* and *Our Miss Brooks*; on NBC, for *Bob Hope*, *The Great Gildersleeve* and *People Are Funny*.

ADVERTISERS PLAN RADIO BARRAGE

The coming year will see the heaviest radio spending in recent history on the part of the automobile manufacturers. Ford's \$5,500,000 (gross) expenditure on CBS advertising about a considerable renovation of the network's program lineup. The Ford bombardment will include an early morning *Rosemary Clooney-Bing Crosby* show, an *Arthur Godfrey* entry at 5:05 p.m., and various commercial strips and weekend segments.

Pontiac, which went into one-quarter sponsorship of *Bob Hope's News on the Hour* for several weeks, has also agreed for 11 Notre Dame football programs on Mutual. A large portion of the \$5,000,000 fund that Pontiac has committed for broadcast advertising is headed for spot advertising and some is headed for CBS *Impact* segments.

STATISTICS

Nielsen sets-in-use data shown on the right reflect the usual month-to-month variations, which in themselves are not necessarily significant. Although they show a slight drop in afternoon listening between January and February, they also show a slight gain in listening hours after 8:00 p.m.

Radio production in the first quarter of 1957—close to 10,000 home sets—ran ahead of the previous year. Radio sales continued to be brisk, totalling 1,818,936 sets between the months of January and March. More audience data can be made available to network

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TOP TEN DAYTIME WEEKDAY SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, MARCH 1957 (SECOND REPORT)

Program	Homes Reached
1. Helen Trent—(CBS)—Standard Brands	1,717,000
2. House Party—(CBS)—California Prune	1,670,000
3. Young Dr. Malone—(CBS)—Scott	1,670,000
4. Wendy Warren—(CBS)—Bon Ami	1,622,000
5. Young Dr. Malone—(CBS)—Lever	1,622,000
6. Ma Perkins—(CBS)—Campana	1,622,000
7. Our Gal Sunday—(CBS)—Hearst, Fark & Tilford	1,622,000
8. A. Godfrey Time—(CBS)—Weco	1,574,000
9. Ma Perkins—(CBS)—Lipton	1,574,000
10. Young Dr. Malone—(CBS)—Standard Brands	1,574,000

TOP FIVE NIGHTTIME SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, MARCH 1957 (SECOND REPORT)

Program	Homes Reached
1. Gunsmoke—(CBS)—Liggett & Myers	1,526,000
2. Jack Benny—(CBS)—Cowles	1,479,000
3. People Are Funny—(NBC)—Anahist	1,336,000
4. Dragnet—(NBC)—Anahist	1,097,000
5. Great Gildersleeve—(NBC)—Anahist	1,002,000

TOP THREE NIGHTTIME MULTI-WEEKLY SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, MARCH 1957 (SECOND REPORT)

Program	Homes Reached
1. Lowell Thomas—(CBS)—General Motors	1,383,000
2. News of the World—(NBC)—Participating	1,193,000
3. Amos 'n' Andy Music Hall—(CBS 7:15, Tu & F)—Minnesota Mining	1,145,000

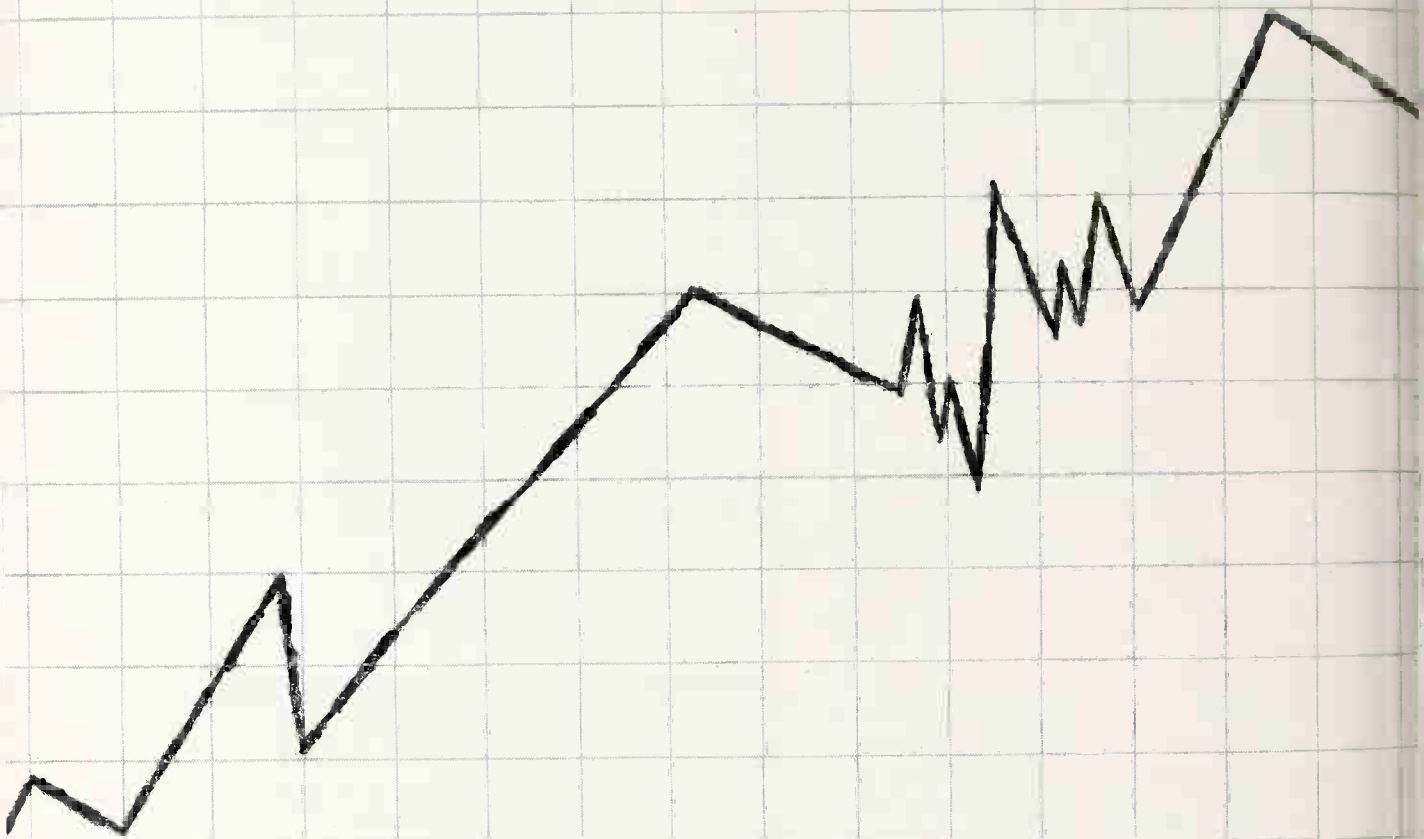
RADIO SETS-IN-USE (IN HOME ONLY)

NIELSEN, FEBRUARY 1957

% Radio Homes Using Radio

Hour	% Radio Homes Using Radio
6-7 a.m.	6.0
7-8 a.m.	13.5
8-9 a.m.	17.1
9-10 a.m.	15.8
10-11 a.m.	16.3
11-12 noon	14.0
12-1 p.m.	15.0
1-2 p.m.	14.8
2-3 p.m.	12.0
3-4 p.m.	11.3
4-5 p.m.	11.1
5-6 p.m.	11.9
6-7 p.m.	11.9
7-8 p.m.	10.3
8-9 p.m.	8.7
9-10 p.m.	8.2
10-11 p.m.	7.4
11-12 mid.	6.1

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





IT'S UNEARTHLY!

MONITOR Sales Keep Going Up And Up, At A Rate That Is Right Out Of This World

Net-dollar volume for MONITOR's first quarter 1957 was 239% ahead of the first quarter last year. MONITOR's net-dollar volume as of May 15, 1957, already exceeds that of the entire year 1956. And third and fourth quarter orders are rocketing in.

16 brand-new advertisers, and 1 back for a second helping, provide the power for MONITOR's atomic surge.

Here are some reasons why MONITOR appeals so strongly to advertisers:

- 15 announcements on MONITOR deliver over 6½ million listener home impressions—not counting the audience reached through car radio and picnic-basket portables.
- MONITOR gives *all* advertisers maximum flexibility in choosing the time, frequency, and audience-groups that their marketing strategies demand.
- MONITOR offers advertisers custom-tailored merchandising plans.
- MONITOR's programming is fast-moving, varied. Listeners really listen—because there's always something interesting to listen to.

Now's the season when America becomes a nation on wheels. With 39 million cars equipped with radios, MONITOR will be traveling faster than ever, every weekend from now on.

Want to come along for the ride?

NBC RADIO



MORE

THAN

ANY OTHER

TWO

STATIONS

KMOX delivers more homes daily than any combination of any other two stations in the St. Louis market. Add one station—any major station—to your basic KMOX schedule and reach virtually as many homes as the total combined audience of all stations, *not including KMOX*. KMOX alone will deliver 84.4% of all radio homes in St. Louis in only one week! This is based on the Cumulative Pulse "Unduplicated" Audience of Metropolitan St. Louis, November, 1956. You may project it as far as you wish . . . the KMOX 50,000 watt, clear channel signal is your *abacus*. Weight your formula with CBS Radio and top local KMOX programming that wins more quarter-hour-firsts Pulse after Pulse than all other stations combined and you can only conclude . . . KMOX is your basic Choice in St. Louis!

THE VOICE OF ST. LOUIS

KMOX

CBS owned and operated

Represented by CBS Radio Spot Sales

tisers via NBC's new offer to absorb the cost for effectiveness studies ordered by a client.

the more than 11,000,000 men between the ages of 18 and 35, over half listen to radio at least five days a week, averaging about 11 hours per week with the same program, according to a recent RAB study. This age group is the biggest buyer of furniture and appliances.

COUNCIL'S STRATEGY SWITCH TO RADIO

Coming from its previous emphasis on TV, The Tea Council this summer has increased its budget by 80% and will use a large part of the extra funds to sponsor a radio-only campaign for iced tea in 29 markets.

TRAFFIC REPORT FORMATS

Following the radio traffic bulletin several steps beyond its customary format, WWJ in Detroit broadcasts its *Midway Report* every 10 minutes, or more frequently if accidents or tie-ups occur, every day of the week throughout the rush hours. Delivered by members of the engineering department, the reports immediately relay news of possible trouble spots and give alternate routes for clearing the tie-ups. City officials credit the program with easing Detroit's traffic problems.

LISTENING TRENDS IN SUMMER LISTENING

This summer follows the pattern of previous years, with listening during the warm months will stay close to average levels in the afternoon and at night. In the morning, however, Nielsen figures show that the average number of homes listening per minute on weekdays was 1,000 last July, while in January of 1957 it was 1,000. There was no substantial gap between the months in other day parts.

PERFORMANCE OF THE INDEPENDENTS

According to a comparison of Pulse share-of-audience prepared by Adam Young, Inc., 13 independents tied for, first place in the top 25 markets between 6:00 a.m.-6:00 p.m. in November, 1956. Fifteen network affiliates were in or tied for the top spot. Four years previously, all the first places were occupied by network affiliates.

PROGRAMS AROUND THE COUNTRY

San Francisco, California: Making viewers conscious of its service, KUDU has instituted Phone-O-News, with Sears as sponsor. The listener calls a special number (WE 6-1212), hears a recorded one-minute summary of the news and a brief message about Sears' Detroit special. . . . Baltimore: WFBR is advertising its *Living in Maryland* program via late-night TV spots on WAM. . . . Minneapolis: How big a local advertiser can be indicated by Twin City Federal, which is also the credit savings and loan association in the country. . . . St. Paul: St. Paul City has three daily newscasts on WCCO, plus a one-hour weekly broadcast by a local minister, and in season, pre- and post-game football features.

New York: WLIB's new presentation, "Growing," highlights the marketing importance of the New York area's 1,000,000 Negroes. Now close to 12% of the area's population, they account for \$344,000,000 in food expendi-

tures. . . . Cleveland: Advertisers whose sales spurt ahead whenever the mercury rises can key their radio advertising to daily temperatures through a plan offered by Westinghouse's KYW. If the morning weather forecast is for 90° or above, the station will run 10 spots during the day; if 80°-89°, seven spots. None will be run if the temperature goes below 70°.

NEW BUSINESS IN NATIONAL SPOT

Getting into high gear for the driving season, Sinclair bought a campaign of five-second "quickie" spots on 800 stations. . . . American Airlines added to its extensive radio use with 35 weekly spots on KNX, Los Angeles and WBBM, Chicago. . . . Schick in the past two months has launched announcement drives in 20 markets. . . . Stop 'N' Save Trading Stamps, a subsidiary of Grand Union's supermarket operation, launches a 13-week drive in 25 New York state markets this month. . . . Mail Pouch Tobacco in mid-May inaugurated a 20-week campaign using early morning spots. . . . Brioschi had a four-week campaign in five markets, through May. . . . American Tobacco is planning a new radio spot campaign to start in August in 150 markets. . . . U.S. Rubber is buying into farm shows for an eight-week drive in the tobacco belt. . . . Tartan sun tan lotion's five-week push starts June 10 in 30 markets.

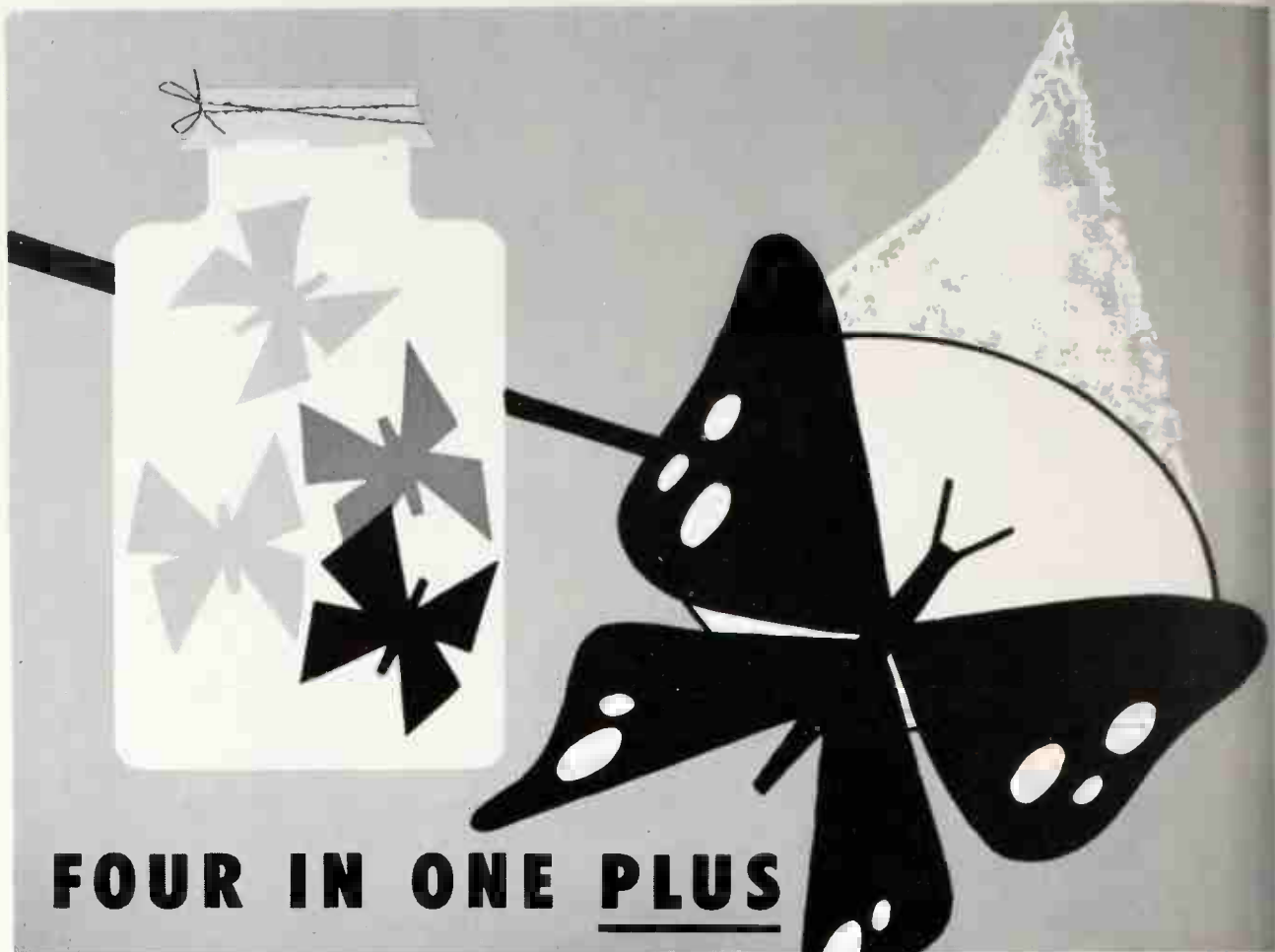
NEW BUSINESS ON THE NETWORKS

CBS currently says its daytime hours are 90% sold. NBC reports that it now has more different companies as advertisers—49 of them—than it has had at any other point in the network's history.

Du Pont returned to network radio after a six-year absence. The company bought 40 five-minute segments featuring *Bea Wain and Andre Baruch* on ABC. . . . General Foods, for Jell-O, took nine segments of ABC morning time, including three portions of *Breakfast Club*. Already on the show are four other General Foods brand groups—Kool Aid, Post cereals, La France and Calumet.

Frigidaire came into five daytime serials and two Saturday shows on CBS for a one-week drive on its spring color promotions. . . . Chesebrough-Pond starts five-minute sportscasts, Monday, Wednesday, Friday on CBS, on June 17. . . . Bauer & Black is buying into *Arthur Godfrey* on CBS in July.

New business on NBC's *Monitor* includes a newcomer to network radio, Princeton Knitting Mills, which is taking 10 *Bob and Ray* segments for seven weeks. . . . Evinrude Motors has extended its *Monitor* schedule of five one-minute spots until June 21. . . . RCA Victor has launched an 87-announcement drive, to run on *Monitor*, through June. . . . General Mills has bought participations on a 52-week basis in the *Bob and Ray* and *Fibber McGee* segments of NBC's weekend block. . . . *Monitor*, along with *Bandstand* and *People Are Funny*, is included in a Columbia Pictures' purchase to run for seven weeks, starting July 20. . . . Ex-Lax also included *Monitor* in its multi-show buy which started April 30. To run for 34 weeks, it also includes participations in *Gildersleeve*, *People Are Funny* and *One Man's Family*. . . . Time Inc. has bought two participations in *Conversations*. END



FOUR IN ONE PLUS

This one television station
delivers four standard
metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- \$3¾ billion retail sales
- \$6¼ billion annual income

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

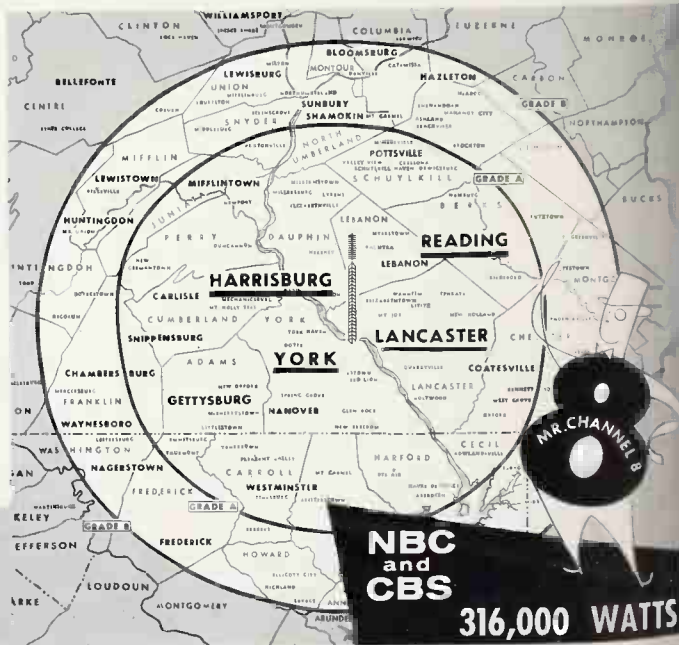
Representative:

The MEEKER Company, Inc.

New York
Los Angeles

Chicago
San Francisco

CHANNEL 8 MULTI-CITY MARKET





A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

TVB ADOPTS A NEW POLICY

From now on, it will give a "slugging" answer to the charges of rival media

At the recent NARTB convention, TvB departed somewhat from one of its traditional policies. In addition to demonstrating the sales value of TV, it took a pair of hefty swings at competing media. This was in direct contravention of its previous practice of ignoring them. It is hardly necessary to point out here that the current policy was not that of other media, most of which prefer to make a career of lambasting TV.

The Bureau's "new face" was received in most quarters with approval. There were some, however, who frowned and looked us to task on the debatable theory that The Champ is above this sort of truck; that it is beneath the Olympian status to swat down would-be contenders for the crown.

Some disagree and feel that an explanation is in order. A variant can only be termed so when measured against the original. What we did in Chicago was simply to pit the dimensions of television—including costs—against the fair boundaries of competing media. It was strictly a matter of measure for measure, which is a far cry from slugging to negative persuasion.

Wish to ignore the competition

To laud one's self while acting as though the competition isn't even there, in the wishful belief that maybe it will go away, is utter shortsightedness. On the other hand, to devote a maximum of time and energy to examining the minuses of the competition—almost to the utter neglect of one's own plusses—is equally self-defeating. To combine the essence of each is not only a thoroughly legitimate practice, it is a necessary one quite within the province of competitive selling. An advertiser deriving of the whole panorama, and it is our intention to put it into full perspective.

Let me make the Bureau's "new face" crystal clear. We are convinced that The Champ (TV) got where he is because he battled for it. To stay there—and he certainly intends to—he must not only keep him-

self in tip-top condition, he must also aggressively defend his crown against all comers.

After all, he didn't attain his eminence with such speed, skill and strength on others' largesse, nor did he achieve number-one ranking as a national advertising medium on castoff crumbs. To permit this achievement to slip away through default, by allowing competitive flabbiness and complacency to corrode his agility, is little short of criminal.

Oddly enough, this attitude is insufficient justification, in some quarters, for fighting back. They urge the technique of "answering": the cool, calm, deliberate and considered emasculation of information *after* the charge.

"Answering back" is an anti-climax

We tried this, in our earlier days, and as every practitioner of the Answering Back technique knows, wound up buried on obscure back pages. The damage had been done, the fireworks were over, and the Department of Anticlimax held somnolent sway.

This kind of interment, of course, is precisely what the competition not only anticipated but deliberately baited the trap for, on the working knowledge that you can keep your enemy off balance and occupied with trivia merely by continually shooting at him.

We think there's a better way to lick this sort of random shotgunning: disarm the nimrod before he pulls the trigger.

If this is inconsistent with the Gentleman Jim approach so ardently advocated by some, so be it. It is our conviction that in such a highly competitive area as advertising, focusing the light on the entire stage is more revealing to the advertiser than spotlighting the star while the rest of the dramatis personae wildly flail their arms in the semi-gloom.

We also believe that dirty pool is best squelched by breaking the cue; and the bald fact is that TV's detractors

To page 30





Like sire...like son

Among thoroughbreds, prized qualities are handed down from father to son.

In radio and television, too, championship can be transmitted within a family.

WKY radio is one of America's great pioneer stations. WKY-TV quickly achieved dominance in Oklahoma television. Now the same experience, skills, and resources have been extended throughout the WKY Television System, creating stations that clearly lead in their communities. Experience proves:

In thoroughbreds and in television advertising, it pays to choose a championship line.

THE WKY TELEVISION SYSTEM, INC.



WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg

Represented by the Katz Agency

\$56,860,000

spent on drugs
in WCIA-land*



*Is your client
getting his share?*

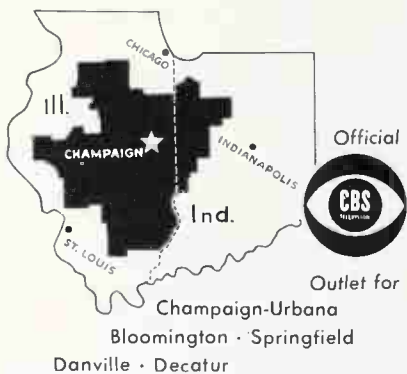
WCIA covers 6 Standard
Metropolitan Markets plus 52
surrounding counties.

**45th U. S.
Television Market**

Centered between Chicago,
Indianapolis and St. Louis

Ill. 2nd TV Mkt.	Population	1,912,320
	Families	598,000
	TV Homes (NCS No. 2)	403,370

* Consumer Markets SRDS & NCS No. 2



GEO. P. HOLLINGBERY, Rep.

WCIA Channel 3
CHAMPAIGN, ILLINOIS

CASH From page 27

tors are burning the midnight oil by the gallon and flooding the advertiser in a Niagara of ink with some toothsome bits of slightly soiled anti-TV soufflé! Allowing this cascade to increase by ignoring it is not our cup of tea.

In this connection, we are minded of a currently circulating morsel issued by one of TV's more envious competitors. This is a nicely worked-up brochure purporting to demonstrate its own *present* selling efficacy vis-a-vis TV. It is loaded to the gunwales with intriguing statistics, convincingly written and imprinted, "Copyright 1955."

The fact that the copyright date ages it two years may not be too significant, though in today's fast-changing selling climate the validity of the facts in respect to today's markets may be somewhat suspect.

Five-year-old data used to attack TV

But—hold on to your hats—inside the brochure, in fly-speck type, is this dilly: "This information developed from data by 1952 audimeter reports . . ." In short, media data five years old is being palmed off as applicable now.

Should TvB coolly, calmly and deliberately "answer" this sort of nonsense? It would be a waste of time and energy piddling around with this folderol. It's also no great shakes as a secret that another medium has flown into print to announce that 1957 will see it actively embarked in an all-out anti-TV campaign.

Wait for the charges and "answer?" Hardly. And so, The Champ chooses to pull the rug out from under the contenders just as soon as they step into the ring.

Of course, we anticipate that our "new face" will always be looked upon with a jaundiced eye by some.

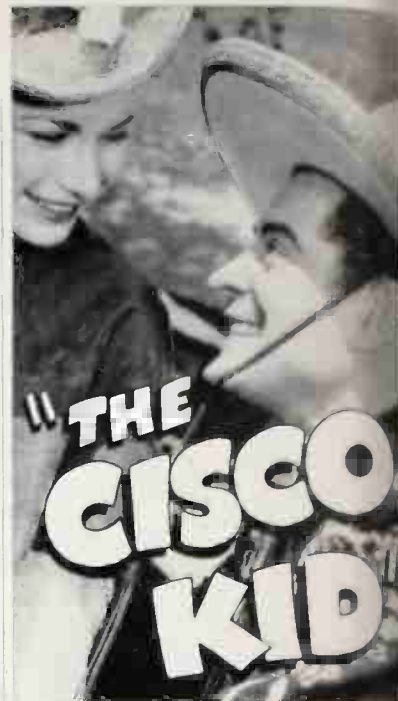
On the other hand, we suspect that the vast majority (including advertisers) will approve, for a low blow is a low blow, and even the most sanguine rooter has little use for its practitioners. END

COMING IN JULY

Special Report on
TV Film

An analysis of all facets of
this vital area of program-
ming:

Ratings Advertising Use
New Properties Costs; Etc.



**North Carolina
Dairy Renews
And Renews!**

MAOLA MILK & ICE CREAM CO.,
North Carolina, sponsor of Cisco
in Wilmington for third year and
in Greenville for one year, en-
thusiastically states through Wal-
ter J. Klein, Inc.:

"Sales have jumped in
both markets as result
of the TV series and
Cisco's 'Ranchers Club'
activities. Each Rancher
(boy or girl) signs a
pledge to drink 3 glasses
of milk a day."

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



high time at high noon

The girls deserve a break—and take it. Frequently right in the middle of the day. Especially when Warner Bros. features are shown on television.

For example: WOAI-TV, San Antonio, runs a Warner Bros. feature in the noon-1:30 time period—Monday through Friday. February ARB ratings showed a healthy 12.6 average for the program, against 3.5 and 1.0 for the two competing stations. And KRCA-TV, Sacramento, ran Warner Bros. features three weekday afternoons, 2-2:30 P.M., with a February ARB average of 13.5, against 2.2 and 0.5 for the competition.

All of which proves that good programs win viewers, daytime as well as nighttime. For complete details about Warner Bros. availabilities in your area, write or phone

a.a.p. inc.
Distributors for Associated Artists
Productions Corp.

NEW YORK 345 Madison Ave., MURRAY HILL 6-2323

CHICAGO 75 E. Wacker Dr., DEARBORN 2-1040

DALLAS 1511 Bryan St., RIVERSIDE 7-8553

LOS ANGELES 9110 Sunset Blvd., CRESTVIEW 6-5886



from
9 to Noon
in the
nation's
Capital,
WRC is...



THE NEW SPEAKER OF THE HOUSE!

The best time to reach the keeper of the family purse-strings is 9 AM to Noon. In Washington, WRC is tops in this all-important time period, winning a 26% share of the total radio audience, 62% more than the second station.*

Al Ross' "Timekeeper" program, Gene Archer's "Date in Washington" and NBC's "Bandstand" with Bert Parks are the big attractions that win the homemaker audience.

In Washington's 17-radio-station market, a plurality like this, early in the day, means greater returns by nightfall for WRC-advertised products. WRC Radio should be speaking for your product *now* in the nation's capital.

*NSI Report—Washington D. C. Area—January 1957

WRC·980

WASHINGTON, D. C. SOLD BY  SPOT SALES



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

THEY NEVER STOPPED LISTENING

The hard times are over, and an amazing new boom is at radio's threshold

It seems reasonable to assume that the Frenzied Twenties and the remaining decades of the century will be assessed by historians of the distant future as the era of Tremendous Change."

Those who find it difficult to conceive of changes in radio as mature as radio which could have a startling effect on advertising agency operations, I recommend a right wig for size: five years from today, it is rather possible that your agency will place its largest billing in radio. Five years from today, the largest billings will be in radio.

More positive, I estimate that in the majority of agencies whose main billing is in consumer media, they will finish no worse than a strong second in total billings.

Radio operations will be strongly effected

If this claim does develop five years from now, I think you agree that the corollary will be "important effects on agency operation." The reason for this shift is what I would discuss here briefly, since the shift will be the product of all the changes which can be expected in radio in the next five years.

First, however, let me recap what occurred up to the present, for there are still some on the buying end of the advertising business whose ideas about radio crystallized about the time of the *Franco-American Hi Jinks* program or the *Blue Monday Jamboree*. And how in hell do we know what's likely to happen in the next five years if no one has gotten to us with the word on what happened in the past five?

Radio's growth and prosperity between 1925 and 1952 was based almost wholly on the conviction of about 40 national advertisers that they could reach more people for less money with singly-sponsored network entertainment programs, primarily at night, than in any other way.

Interest in radio among local advertisers, particularly retailers, and among regional advertisers, was pretty much hitched to the same bandwagon—large audiences peaking in the evening and bought on the surveys.

Beginning in 1952, television's entertainment programs steadily drew people away from evening radio and drew evening advertisers away. Network billings fell, radio's show-biz era ended and radio, as an industry, was demoralized.

But the people never stopped listening. They listened to different things and they listened in different places. Nine out of 10 continued to listen sometime during the week in the 96.7% of homes that have at least one working order radio, in half the kitchens and half the bedrooms of the nation that have working order radios, in the more than 80% of automobiles that are now radio-equipped.

And, finally, new advertisers and new advertising techniques developed. The retailer spent \$400,000,000 annually in radio—four times what he spent when every Sunday evening at 7 p.m. the world stopped to hear Jack, Mary and Rochester. He brought with him a new technique — frequent, repetitive announcements — that was soon espoused by many medium-sized advertisers in the package goods field, and that plays a major role in the planning of some of the largest agencies and advertisers who employ it both on networks and individual station buys.

Radio is now rationed in some markets

1957 will be far and away the largest year in radio's history—national advertisers will spend more, so will regional and local advertisers. Radio has become so fashionable among certain groups of advertisers—particularly among the medium-sized package goods advertisers and among the highly competitive free-spenders like the cigarette makers—that it is rationed in some markets.

To page 108



27

PICTURE THAN THE

IT'S PREMIERE HOLLYWOOD

A SUB

1

WAKE OF THE RED WITCH

starring **JOHN WAYNE**
GAIL RUSSELL
Gig Young
Adele Mara



2

Frank Borzage

I'VE ALWAYS LOVED YOU

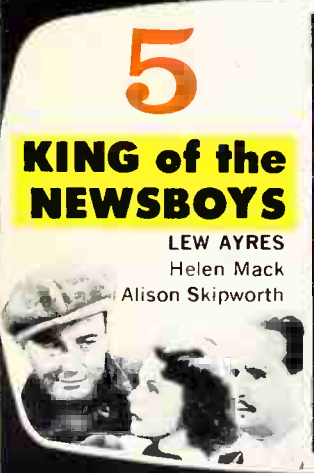
starring **CATHERINE HEPBURN**
PHILIP HART
Maria C... also the genius of
ARTHUR HAYES
RUBEN



5

KING of the NEWSBOYS

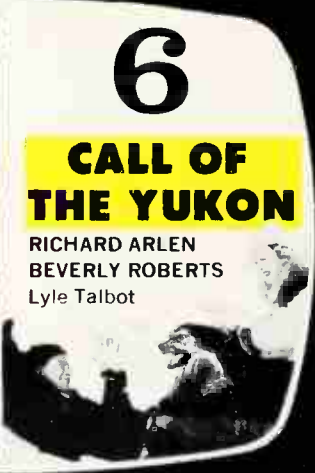
LEW AYRES
Helen Mack
Alison Skipworth



6

CALL OF THE YUKON

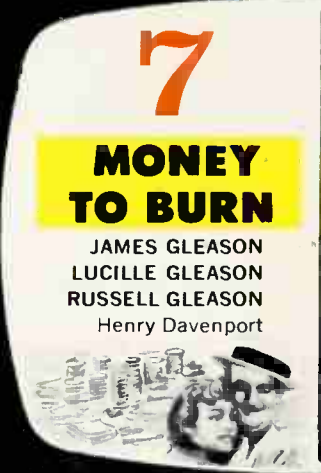
RICHARD ARLEN
BEVERLY ROBERTS
Lyle Talbot



7

MONEY TO BURN

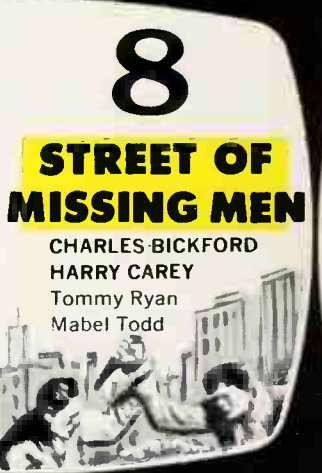
JAMES GLEASON
LUCILLE GLEASON
RUSSELL GLEASON
Henry Davenport



8

STREET OF MISSING MEN

CHARLES BICKFORD
HARRY CAREY
Tommy Ryan
Mabel Todd



BE THE FIRST

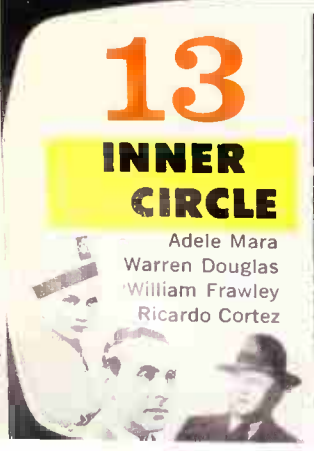
LLOYD BRUCE
DORIS DAY
Frank
Robert



13

INNER CIRCLE

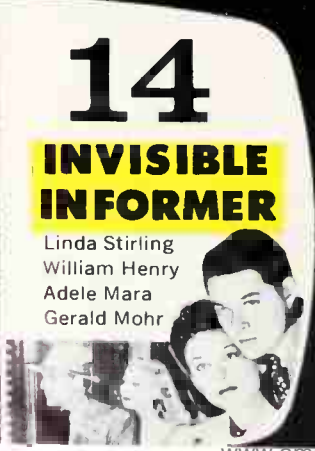
Adele Mara
Warren Douglas
William Frawley
Ricardo Cortez



14

INVISIBLE INFORMER

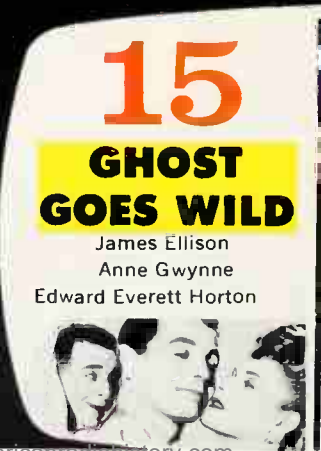
Linda Stirling
William Henry
Adele Mara
Gerald Mohr



15

GHOST GOES WILD

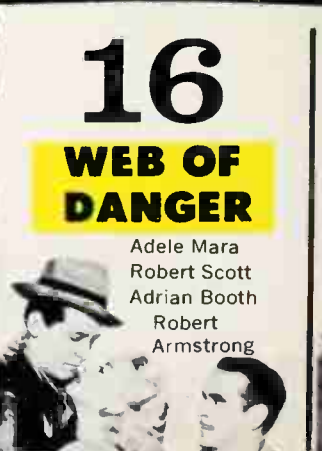
James Ellison
Anne Gwynne
Edward Everett Horton



16

WEB OF DANGER

Adele Mara
Robert Scott
Adrian Booth
Robert Armstrong



1

EXP



WITH MORE STARS IN THE SKY!!

ENTERTAINMENT AGAIN FROM
HOLLYWOOD TELEVISION SERVICE

REPUBLIC PICTURES



HOLLYWOOD TELEVISION SERVICE, INC.

A SUBSIDIARY OF REPUBLIC PICTURES

HOME OFFICE: 4020 Carpenter Street,
North Hollywood, California PO Box 3-8807

32 BRANCHES in the United States and
in Toronto, Canada, 277 Victoria

London, England: Broadwick Street, W.1.
Telephone GERRard 5791

TITLES, OPTICALS AND COMPLETE PROCESSING

BY

CONSOLIDATED FILM INDUSTRIES
HOLLYWOOD • FORT LEE • NEW YORK

and 10 WESTERNS

3

ALL OVER TOWN

OLE OLSEN &
CHICK JOHNSON
Mary Howard



4

MANHATTAN MERRY-GO-ROUND

PHIL REGAN
LEO CARRILLO
ANN DVORAK
Ted Lewis
Cab Calloway
Louis Prima



11

MOONLIGHT MASQUERADE

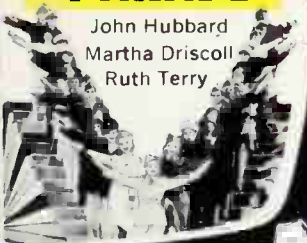
DENNIS O'KEEFE
JANE FRAZEE
Eddie Foy, Jr.
Betty Kean



12

YOUTH ON PARADE

John Hubbard
Martha Driscoll
Ruth Terry



NOW AVAILABLE!

WORLD WIDE FAVORITE OF RADIO,
TELEVISION AND MOTION PICTURES

REX ALLEN "FRONTIER DOCTOR"

Billboard
Magazine
rates "FRONTIER DOCTOR" No.1
according to PULSE ratings!



18 FUGITIVE FROM SONORA

starring Don "Red" Barry, Lynne Merrick,
Ethan Laidlaw

19 BLACK HILLS EXPRESS

starring Don "Red" Barry, Ariel Heath,
Wally Vernon

20 MAN from the RIO GRANDE

starring Don "Red" Barry, Harry Cording,
Twinkle Watts, Nancy Gay

21 CANYON CITY

starring Don "Red" Barry, Wally Vernon,
Morgan Conway, Twinkle Watts

22 OUTLAWS OF SANTA FE

starring Don "Red" Barry, Wally Vernon,
Helen Talbot, Twinkle Watts

23 RAIDERS OF SUNSET PASS

starring John Paul Revere (Eddie Dew),
Smiley Burnette, Jennifer Holt

24 CALL OF THE ROCKIES

starring Smiley Burnette,
Sonny "Sunset" Carson, Ellen Hall

25 BORDERTOWN TRAIL

starring Smiley Burnette, Sunset Carson,
Weldon Heyburn, Francis McDonald

26 CODE OF THE PRAIRIE

starring Smiley Burnette, Sunset Carson,
Peggy Stewart

27 FIREBRANDS of ARIZONA

starring Smiley Burnette, Sunset Carson,
Peggy Stewart

Buy Now from
HOLLYWOOD TELEVISION

447 Quality Major Feature Production
now available plus

263 Sensational Half-Hour Subjects

BELIEVABILITY

built

ELECTRONIC COMPUTATION

...and

WWJ-TV



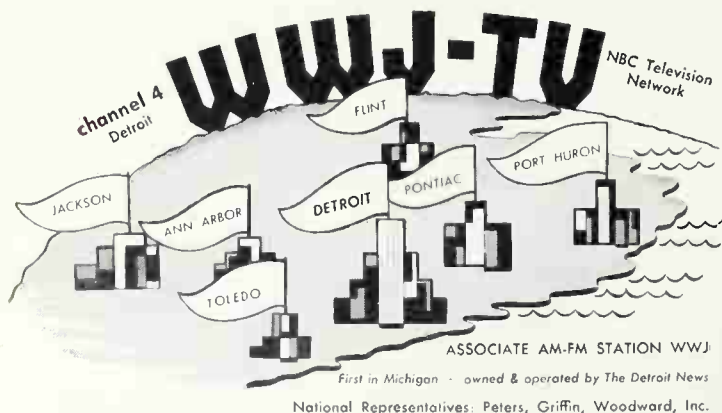
Burroughs electronic computers help solve many problems in business, science, medicine, and other fields.

Because the concept of electronic computation was so believable, Detroit's Burroughs Corporation made this lightning fast "figuring" system a reality.

And because 10 years of quality leadership have made WWJ-TV so believable, Detroiters dial Channel 4 with complete confidence that they will see the finest of television, always.

Put this believability to work for you—on WWJ-TV, Michigan's First Television Station.

Tenth Anniversary Year



In 1885, William S. Burroughs invented the world's first practical adding machine in this small shop.



A MONTHLY FEATURE

BY HARRY WAYNE McMAHAN

NEW YORK, CHICAGO & HOLLYWOOD

an appraisal of recent commercials, plus a review of activity on the Coast

All eyes are on the novel new spot for Prell (see at left), now running in test markets prior to national release. It gives the viewers a fresh new "look" at the shampoo field, and beneath a cartoon exterior it packs a very potent advertising message. Created by Benton & Bowles, advertising agency for this P&G account, the commercial was produced by Academy Pictures, New York. Ray Favata and Jacques DuFour of Academy are credited with the unique design and clever animation direction.

The first commercial series out of MGM is for New York's Knickerbocker Beer for Warwick & Legler. It's a happy idea built around that bumbler of bumlbers—none other than our old friend, Dave O'Brien. Dave, sometimes known as David Barclay, was the writer-director of many of the great Pete Smith shorts and frequently did a turn as the comedy lead. He's a very funny fellow, a master of pantomime and double-take (on the side, he's one of Red Skelton's writers.) It will be interesting to see the success of the Knickerbocker series against Piel's Bert and Harry cartoons in the New York area.

Commonwealth Edison spots stand out in Chicago

Out Chicago way, I got a look at the "Little Bill" spots that have been among the top "liked" commercials in TELEVISION MAGAZINE's Brand Studies. They're little :20 cartoons for Commonwealth Edison, featuring a character that has been popular in print and outdoor advertising: a duck-like figure drawn to represent an inverted electric light bulb with a face and "little bill" on the screw end and feet on the bulb end. Very cute! And a fine advertising idea to get across:

"E-lec-tric-i-ty costs less today, you know
Than it did . . . 20 years ago!
(WHISTLE) — Little bill!"

The jingle is mildly irritating, so quite memorable. The animation (by Playhouse) is graphic in delineating the story on relative costs of electricity. Frankly, we think it is a much more effective "spokesman" for the power companies than those senatorial lobbyists in Washington—and Reddy Kilowatt, to boot!

Also in Chicago, Household Finance Company has some rather interesting color spots. HFC is certainly ahead of its "personal loan" competitors on the use of television.

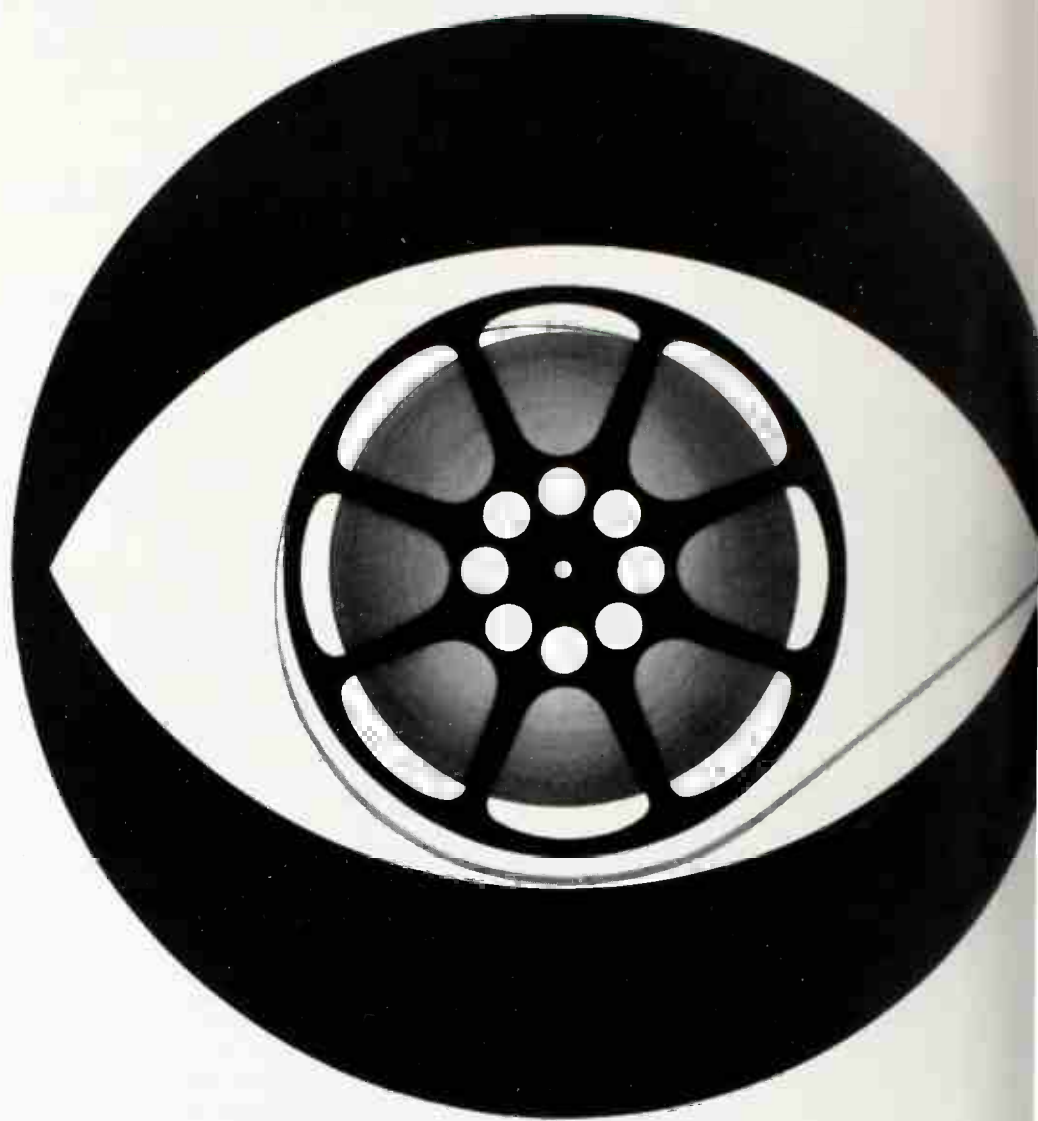
It's funny to watch some of the "borrowing" that goes on in com-

To page 40



PRELL CONCENTRATE. Producer: Academy Pictures.
Art Dir.: Patricia Tierney. Art Dir.: Dave Elledge

Newsfilm tells the world...



Newsfilm is global not only in its coverage of news, but also in its distribution. There are subscriber stations around the world. In England, Denmark, Holland and Luxembourg. In Australia and Japan. In Hawaii and Alaska. In Canada, Cuba, Mexico and Argentina.

There are three basic reasons for *Newsfilm's* worldwide growth. Its news coverage is fast, professional, complete. It is a product of CBS News, known the world over as broadcasting's finest newsgathering organization. And third, *Newsfilm* is the *only* news service produced especially and exclusively for the use of television stations.

One major subscriber to this service is Independent Television News Limited, the network news service for Great Britain's commercial television system. According to Editor Geoffrey Cox of ITN: "*Newsfilm* has been of immense value to us.

We have been able to rely on it with complete confidence as the foundation of our foreign coverage... not only in the United States but throughout the rest of the world. Particularly, *Newsfilm's* reporting of major happenings has been outstanding."

A word to the worldly-wise: *Newsfilm* is available to *all stations*, at home and abroad. Get complete information from...

**CBS TELEVISION
FILM SALES, INC.**

"... the best film programs for all stations"

WHICH TV STATION DOMINATES SOUTH BEND?

The South Bend-Elkhart Television Audience

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	I Love Lucy	50.5		
2.	I've Got a Secret	49.1		
3.	Red Skelton Show	48.7		
4.	What's My Line	45.8		
5.	The Millionaire	45.5		
6.	G. E. Theater	44.0		
7.	\$64,000 Question	42.7		
8.	Hitchcock Presents	41.8		
9.	December Bride	41.1		
10.	Brave Eagle	37.5		
11.	Ed Sullivan Show	37.4		
12.	\$64,000 Challenge	37.1		
13.	Perry Como Show		36.8	
14.	Do You Trust Your Wife?			
15.	Climax	36.4		
16.	Lassie	36.3		
17.	Robin Hood	36.0		
18.	Phil Silvers Show	34.9		
19.	Playhouse 90	33.5		
20.	Bob Cummings Show	33.3		
21.	Jack Benny Program	32.9		
22.	The Lineup	32.7		
23.	Gunsmoke	32.2		
24.	Name That Tune	32.0		
25.	Your Hit Parade		31.6	

ARB Ratings—February 8th thru February 14th

43 OF THE 50 TOP-RATED SHOWS ARE CARRIED BY WSBT-TV

There's no doubt about it—WSBT-TV dominates the South Bend television picture. One audience study after another proves this. You just don't cover South Bend unless you use WSBT-TV! Write for detailed market data.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES

WSBT-TV

CBS...A CBS BASIC
OPTIONAL STATION

SOUTH
BEND,
IND.
CHANNEL
34

McMAHAN From page 37

mercials: Ever notice how Vitalis using the "white gloves" of the Sheaffer Pen spots?

Or how Glass Wax has taken the format, couplets and meter of the S.O.S. "Magic Bunny" for its character, Pinky? Close your eyes and you can't tell the difference.

Commercial production in Hollywood

Years ago I would have bet that the first major studio in Hollywood to dabble in commercial production would quietly experiment to find out the profit factors, then quietly get out of the business when the first balance sheet splashed red ink on their faces.

Far from it! The red ink isn't splashing and it looks like they're in the advertising business to stay.

Universal claims to have hit a few million dollar months in commercials. As many as five units work simultaneously.

Universal's reasoning on the commercial seems to be that it can be profitable pot-boiler in keeping contract cameramen, directors and technicians busy between feature film production (now down considerably from peaks of the war years).

Columbia, via Screen Gems, has been active for years. RKO had an industrial department producing its commercial work.

Twentieth Century-Fox made its move by bringing an independent production company, All-Scope, on its old Western Avenue lot.

Warners and Metro are now on the band-wagon. Both are making considerable capital investments in commercial production.

Warners are touting their electronic matting process to gain the foothold. All offer "full studio facilities" and gladly give clients the full Hollywood treatment.

So what happens? The small independent production companies are feeling the squeeze.

With a virtual price-war on between the giants, a lot of little fellows are bound to get hit.

Among the independent live action houses, the small custom-craft companies that supply a great deal of creative help to the agencies are feeling the pinch least of all.

There is no substitute for the "legging care" some of the small houses are known to lavish on the little commercial jobs. But it's hard for them to compete with the majors when the job is for six or more live action commercials—especially if the sponsor wants that real Hollywood treatment.

WSB-TV & AM... Atlanta KERO-TV... Bakersfield WBAL-TV...
Baltimore WGN-TV & AM... Chicago WFAA-TV & AM... Dallas
WESH-TV... Daytona Beach WTVD... Durham-Raleigh W...
CU... Erie W... Flint-Bay City WAN...
E-TV & AM... Houston WHTN-TV...
...Huntington W... RK-TV & AM... Little
e Rock... Milwaukee.
WINZ-... St. Paul W...
SM-TV... V... Omaha
a W... TV & AM...
...Pro... M... Sacramento
ment... AM... San
Diego... andoah
KTBS-... end-Elkhart
t KR... .. Tulsa
KARD-... TV... Bakersfield
Bakersfield... Chicago W...
FAA-TV... WTVD...
Durham... EM-TV...
Flint-Bay... & AM...
Houston... onville
KARK-TV & AM... SN-TV & AM...
AM...Mil... ..Minneapolis
apolis-St... ..Norfolk
olk KMT... delph
a WJAR-TV... ..a KO
RA-TV & AM... onio
KFMB-TV... KMA
AM...She... ANDU & A
M...South... TV... Tulsa
KVOO-AM... KARD-TV... Wichita WSB-TV & AM... Atlanta
nta KERO-TV... Bakersfield WBAL-TV... Baltimore WGN-TV
& AM... Chicago WFAA-TV & AM... Dallas WESH-TV... Daytona

AND

WJAR-TV

PIONEER STATIONS OF
PROVIDENCE, R. I.

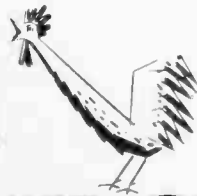
are pleased to announce
the appointment of

Edward Petry & Co., Inc.

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

*The Original Station Representative
with the family of top stations*

WJAR-AM 920 KC
PROVIDENCE, RHODE ISLAND
WJAR-TV Channel 10



BUFFALO'S OWN AGENCIES
AND ADVERTISERS CHOOSE
WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To sell "Milk for Health" throughout the 8-county Niagara frontier area, Baldwin, Bowers & Strachan, Inc., buys the "11TH HOUR NEWS," with Frank Frederics and Jan Okun, on WBUF.

"11TH HOUR NEWS," with its nightly newscasts (M-F, 11 pm), appeals to a head-of-the-family audience (91% adult) that "Milk For Health" wants to reach.

FRANK FREDERICS AND JAN OKUN are a smooth-working, *selling* combination. Jan's persuasive commercial delivery and Frank's compelling news style achieve continuing results for the 4,000 dairy farmers who sponsor them.

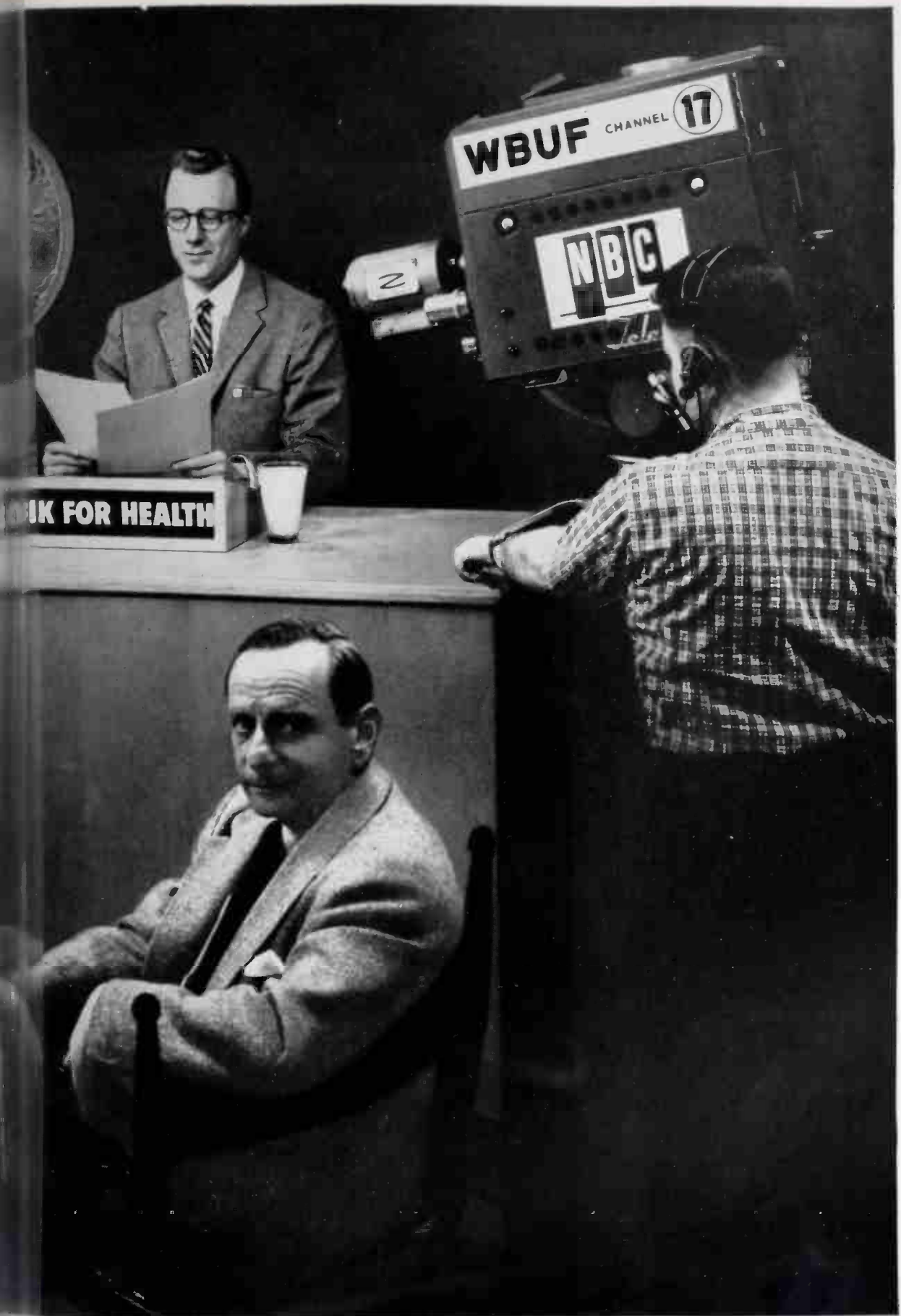
"WBUF," in the words of Baldwin, Bowers & Strachan Vice President Everett L. (Tommy) Thompson, "has more than lived up to the promise of its impressive facilities, management and staff with its outstanding programming, promotional support, and community acceptance. 'Milk For Health' invested in the future when it bought the '11TH HOUR NEWS' on WBUF. That investment is paying off already with a 52% audience increase within the first six months!"

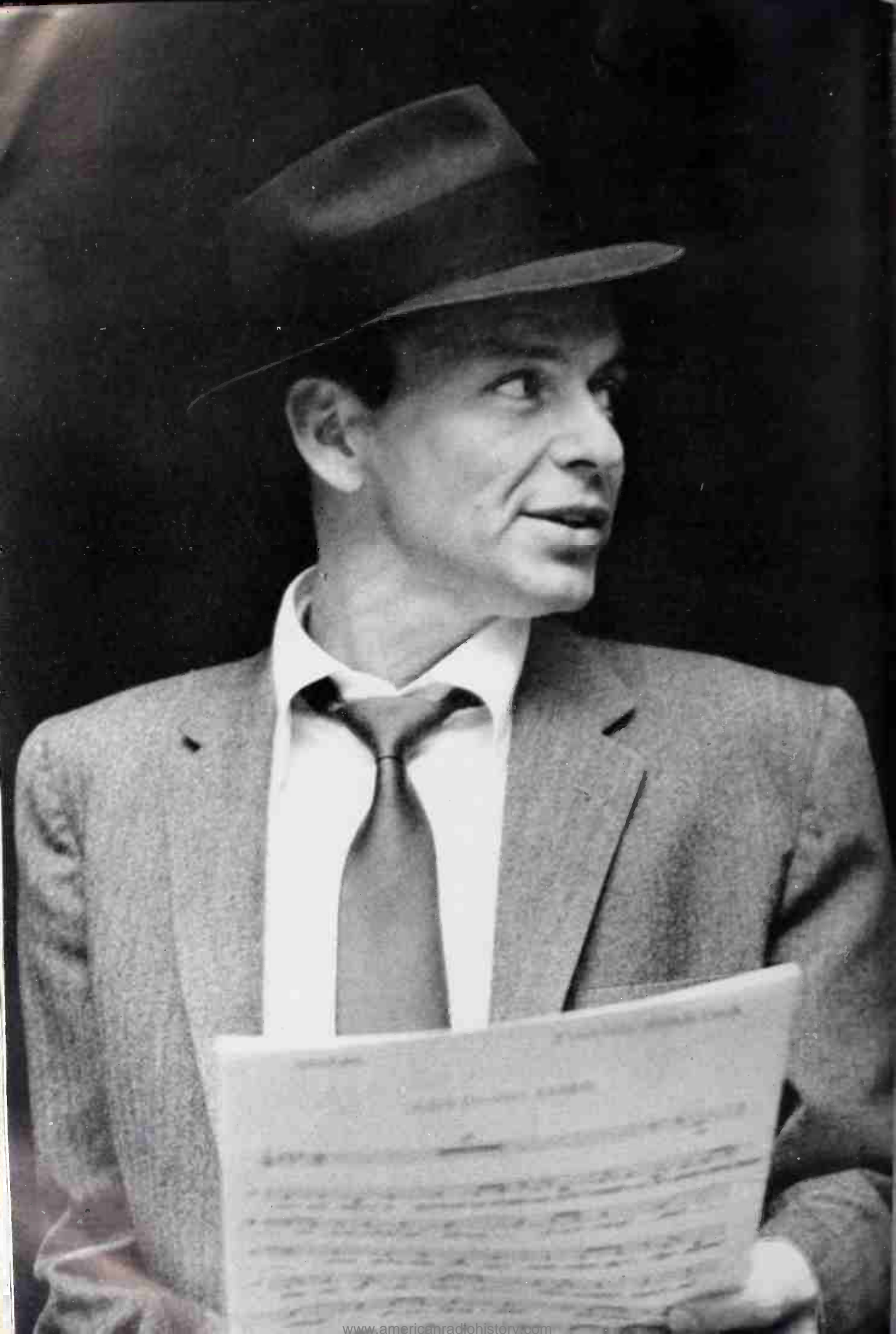
An ever-growing list of satisfied advertisers makes WBUF the fastest-moving force in Buffalo. Put that force to work for *you* today!

Exciting things are happening on



Left to right: H. Truman Rice, TV Producer, Baldwin, Bowers & Strachan, Inc.; Jan Okun; Frank Frederics; Martin Magner, Program Director for WBUF.





TELEVISION

MAGAZINE

...mising individual shows
 ...her than sweeping new
 ...cepts stand out in
 ...x season's network schedules

THE FALL PROGRAM OUTLOOK

BY ABY RAND

...ng before the networks had laid out their fall sched-
 ...ules, the trade and consumer press resounded with
 ...rill predictions that, as Gilbert Seldes wrote in the
 ...*Play Review*, "the Wild West picture (psychological
 ...nt) will take over TV." That the reports of the
 ...rtn deluge were exaggerated subsequently became
 ...rAlthough the number of Westerns will have doubled
 ...ta fall, they will still represent less than 10% of
 ...vening schedule.
 ...What then are the patterns of programming that will
 ...l next season?

Enthusiasm this year but greater potential

It will be recalled that last June there was tremendous
 excitement about the new programs then being prepared
 for the 1956-57 season. Some of the promised champagne
 turned out to be stale beer. This year, the programs in
 the for autumn debuts have not aroused as much
 enthusiasm, but chances are that the upcoming year will
 be far stronger than the season now ending. A num-
 ber of programs are potentially powerful because of their
 producers or basic ideas—*Sinatra*, *The Big Record*,
 Monday 10:00-11:00 p.m. suspense dramas.

The most notable change from the 1956-57 schedule
 will be the sharp drop in dramatic programs. Not one
 new show is being introduced in this category. There
 is a definite rise in programs built around a single per-
 sonality, particularly musical personalities such as Frank
 Sinatra, Gisele MacKenzie, Dinah Shore. There will be
 fewer Westerns, fewer situation comedies. The introduc-
 tion of *Perry Mason* and *Crisis* points to a re-emergence
 of suspense and mystery programs. In terms of half-

hour periods, these will be the major components of the
 prime-time schedule:

Category	1957-58 Half-hours*	1956-57 Half-hours
Drama	18	27
Music & Musical Variety	19	14
Westerns	14	7
Suspense & Mystery	10	9
Situation Comedy	14	14½
Adventure	12	11
Quiz & Panel	9	15
Comedy Variety & Variety	5	16
Feature Film	0	13

*Scheduled as of mid-May

Considering only the hours from 7:30 to 10:30 each
 night, plus the handful of 10:30-11:00 p.m. slots that
 are slated for network programs, approximately 104
 half-hour periods had been programmed by May. At
 this writing, ABC has 15 half-hours open, CBS six, and
 NBC five. By the time this report appears, most of these
 holes undoubtedly will be filled. And some of the pro-
 grams that had been considered firm may well have been
 shifted.

Six longer shows are already scheduled

There was considerable excitement last fall over the
 trend to longer shows. Actually, the only completely new
 regularly scheduled evening programs running more than
 30 minutes were *Playhouse 90* and *Wire Service*. Next
 year there will be many more big ones. Six have been
 set so far.

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With an intensified three-network battle
and many new shows, the see-saw pattern of ratings
is likely to prevail next season

The one-out-of-four-weeks spectacular has been almost completely discarded. The only vestige of this pattern remaining will be CBS's *Seven Lively Arts* and *See It Now*, which will appear once a month on Sunday, from 5:00 to 6:00 p.m. CBS's other specials, which might include the hour-long *Lucy* film and several shows starring Jackie Gleason, will appear at irregular intervals.

The NBC specials—they're no longer being called spectaculars—will also appear irregularly. No single time period will be pre-empted more than twice each year. NBC's feeling is that the one-out-of-four pattern prevented the programs that ran in the intervening weeks from building a viewing habit with the audience.

Fairy tales provide material for specials

Under consideration at presstime were nine specials for Oldsmobile, six planned as 60-minute rather than 90-minute vehicles; six Bob Hope shows for U.S. Time; and a group of Lucy-Desi presentations for Ford. The success of *Cinderella* and *Jack and the Beanstalk* sparked an end-of-season interest in fairy tales. Several series of extravaganzas are on the block—one with Shirley Temple and one with Mickey Rooney. There seems to be a good possibility that one or more will break through for fall.

Some of TV's oldest shows will be missing from the regular lineup next season—*Jackie Gleason*, *Lucy*, *Caesar's Hour*, *Godfrey and Friends*.

The only major change in the structure of network programming next season will be the completion of a trend that started several years ago. NBC, following the pattern laid down by the other networks, will transform its current 7:30 p.m. music-and-news strip into a block of family appeal programs, with the accent on adventure. This switch marks the demise of the quarter-hour show in prime time. NBC is moving its newscasts back into station time.

With all three networks offering news at 7:15 p.m. (CBS and NBC stations can pick up a 6:45 newscast if they prefer), there is a chance that this time period might develop a new potential. The problem of setting up a suitable lead-in program will be tackled by ABC next fall with the introduction of a 10-minute sports and weather strip, leaving the stations five minutes for local news.

The proportion of programming that is on film will be about the same as last year. At least 17 of the new programs will be on film. Outside program sources will be responsible for about two-thirds of NBC's shows and one-half of CBS's. ABC has some financial stake in many of its film shows, but the actual production is not being handled by the network.

When the program battle begins next season, the three networks will be more evenly matched than they have ever been before—in station facilities, program resources and money. The see-saw pattern of the 1956-57 ratings is likely to prevail. Leadership will be won and lost, time slot by time slot. The chance that one network will "own" an evening appears slim. As a matter of fact, it is becoming continually more difficult for a network to "own" a time slot. Witness the number of close races in the season just passed—*Twenty-One* and *Lucy*, *Steve Allen* and *Ed Sullivan*, and so forth.

The blockbuster night, on which one network captures and held the lion's share of the audience for an entire evening, is definitely a thing of the past.

Advertisers placing less emphasis on smash hits

A few years ago, advertisers cancelled programs that reached "only" one-third of U.S. TV homes. Today, an advertiser is guaranteeing these same advertisers that they will reach *as much as* one-third of all TV homes would probably get a fast signature. Advertisers and programmers are slowly swinging away from the idea that anything that is not a smash hit is a flop.

The feeling is growing that a modestly rated show might be a safer investment than an all-out try for the jackpot. A moderate rating can represent a substantial audience. For example, there were 99 network shows in February that reached more than 6,000,000 homes, according to Nielsen.

Discussing next year's program plans, NBC v.p. Bob F. Lewine says, "We'll be happy if we get 15 shows in the top 40."

From the advertisers' side of the table, there has been a flurry of statements recently that reflects a similar attitude.

This conservatism has inspired a great deal of pessimism in some industry quarters. Some are convinced

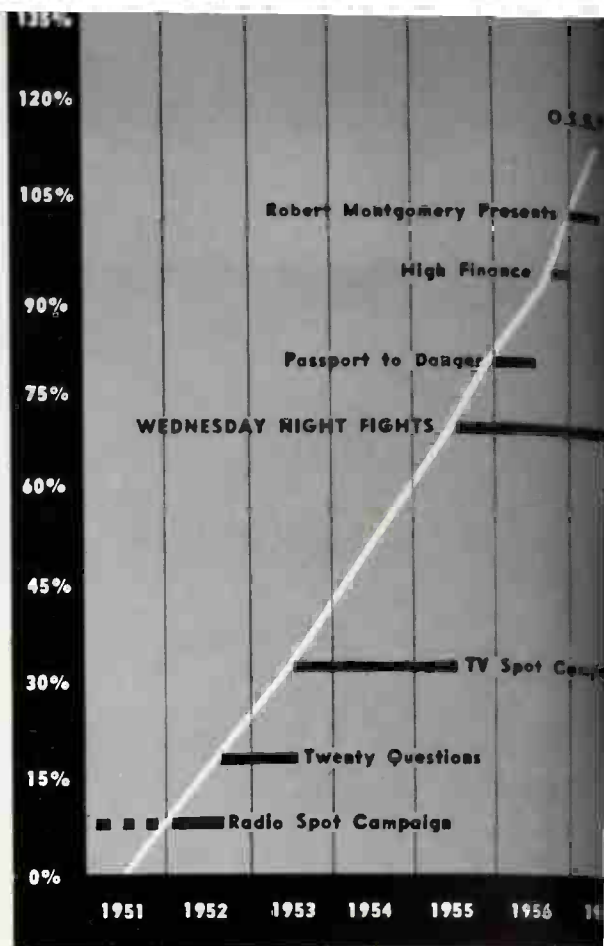
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TENTATIVE SCHEDULE OF NEXT SEASON'S NETWORK EVENING PROGRAMS

New shows are listed in Bold Face type. A—Alternating (Programs or Sponsorship); S—Shared Sponsorship; 7—Possible Program.

	ABC	CBS	NBC
SUNDAY			
7:30	Open	Jack Benny-A (Amer. Tobacco) Open—? The Champions-A (Amer. Tob.) Ed Sullivan (Lincoln-Mercury)	Sally (Chemstrand-A, Royal-A)
8:00	Open		Steve Allen (S. C. Johnson-A, Pharmacraft-S, A, Greyhound—S, A)
8:30	Open	Ed Sullivan (Lincoln-Mercury)	Steve Allen (same as above)
9:00	Open—? Amateur Hour	GE Theater (General Electric)	Chevy Show (Chevrolet)
9:30	Open—? Amateur Hour	Alfred Hitchcock (Bristol-Myers)	Chevy Show (Chevrolet)
10:00	Mike Wallace (Phillip Morris)	\$64,000 Challenge (Revlon-A, Lorillard-A)	Loretta Young (P&G)
10:30	Open	What's My Line? (H. Curtis-A, Rem.-Rand-A)	Open
MONDAY			
7:30	Open	Robin Hood (Wildroot-A, Johnson & Johnson-A)	Open
8:00	Open	Burns & Allen (Carnation-A, General Mills-A)	Restless Gun (Warner-Lambert-A)
8:30	Bold Journey (Ralston Purina)	Talent Scouts (Toni-A, Lipton-A)	Wells Fargo (Amer. Tob.-A, Buick-A)
9:00	Voice of Firestone (Firestone)	Danny Thomas (Gen. Foods-A)	Twenty-One (Pharmaceuticals)
9:30	Walk Top Tunes (Dodge-Plymouth)	Open—? December Bride (Gen. Foods)	Action (Alcoa-A, Goodyear-A)
10:00	Walk Top Tunes (Dodge-Plymouth)	Studio One (Westinghouse)	Crisis (Ford-A)
10:30	Open	Studio One (Westinghouse)	Crisis (Ford-A)
TUESDAY			
7:30	Cheyenne-A (General Electric) Sugarfoot-A (American Chicle-S)	Name That Tune (Whitehall)	Open—? The Fox
8:00	Cheyenne-A (General Electric) Sugarfoot-A (American Chicle-S)	Phil Silvers (P&G-A, R. J. Reynolds-A)	Fisher-Gobel (Liggett & Myers-S, RCA, Whirlpool-S)
8:30	Wyatt Earp (P&G-A, General Mills-A)	Open (Lever-A, Shulton-A)	Fisher-Gobel (Liggett & Myers-S, RCA, Whirlpool-S)
9:00	Broken Arrow (Miles-A, Associated Prod.-A)	Open—? To Tell the Truth (Pharmaceuticals)	Meet McGraw (P&G)
9:30	Telephone Time (AT&T)	Skelton (S. C. Johnson-A, Pet Milk-A)	Bob Cummings (R. J. Reynolds-A, Chesebrough-Ponds-A)
10:00	UF-61	\$64,000 Question (Revlon)	Open—? Drama
10:30	Open	Open—? Spike Jones (L&M)	Open—? Drama
WEDNESDAY			
7:30	Disneyland (General Mills-S, A, Derby-S, A)	Lucy reruns (Sheaffer-A, Gold Seal-A)	Wagon Train
8:00	Disneyland (General Foods-S, A, Reynolds Metals-S, A)	The Big Record (Kellogg-S, A)	Wagon Train
8:30	Open (Bristol-Myers)	The Big Record (Pillsbury-S, A)	Father Knows Best (Scott)
9:00	Ozzie & Harriet (Eastman-Kodak)	The Millionaire (Colgate)	Kraft Theater (Kraft)
9:30	Walter Winchell File (Revlon)	I've Got A Secret (R. J. Reynolds)	Kraft Theater (Kraft)
10:00	Wednesday Night Fights (Miles, Mennen-A)	U.S. Steel Hour-A (U.S. Steel)	This Is Your Life (P&G)
10:30	Wednesday Night Fights (Miles, Mennen-A)	Armstrong Circle Theater-A (Armstrong)	Open
		U.S. Steel Hour-A (U.S. Steel)	
		Armstrong Circle Theater-A (Armstrong)	
THURSDAY			
7:30	Circus Boy (Mars-A)	Sgt. Preston (Quaker Oats)	Tic Tac Dough (Warner-Lambert-A)
8:00	Zorro (Seven Up-A, A.C. Sparkplug-A)	Harbor Master (R. J. Reynolds-A, Colgate-A)	You Bet Your Life (DeSoto-A, Toni-A)
8:30	Real McCoys (Sylvania)	Climax-A, Shower of Stars-A (Chrysler)	Dragnet (L&M-A, Schick-A)
9:00	Pat Boone (Chevrolet)	Climax-A, Shower of Stars-A (Chrysler)	People's Choice (Borden-A, Amer. Home Product-A)
9:30	O.S.S. (Mennen)	Playhouse 90 (Bristol-Myers-A, Amer. Gas-A)	Tennessee Ernie (Ford)
10:00	Navy Log (U.S. Rubber-S)	Playhouse 90 (Phillip Morris-A, Bristol-Myers-A)	Lux Video (Lever)
10:30	Open	Playhouse 90 (Kimberly Clark-A)	Lux Video (Lever)
FRIDAY			
7:30	Rin Tin Tin (Nat'l Biscuit)	Open—? Beat the Clock (Hazel Bishop-A)	Pony Express
8:00	Jim Bowie (Amer. Chicle)	Open (General Foods)	Court of Last Resort (Lorillard)
8:30	Patrice Munsel (Buick-A, Frigidaire-A)	Open—? Zane Grey (General Foods)	Riley (Lever-A)
9:00	Sinatra (L&M)	Mr. Adams & Eve (R. J. Reynolds-A, Colgate-A)	Manhunt (Amer. Tob.-A, Ralston Purina-A)
9:30	Date With the Angels (Plymouth)	Playhouse of Stars (Schlitz)	Open (Campbell Soup-A)
10:00	Open	Lineup (P&G-A, Brown & Williamson-A)	Cavalcade of Sports (Gillette)
10:30	Open	Person to Person (Amer. Oil-A, S, East, Hamm's-A, S, Midwest, Time-Life-A)	Cavalcade of Sports & Red Barber (Gillette, State Farm Insurance)
SATURDAY			
7:30	Open—? Maverick-A, The Texans-A	Perry Mason (Purex-A)	People Are Funny (R. J. Reynolds-A, Toni-A)
8:00	Open—? Maverick-A, The Texans-A	Perry Mason (Purex-A)	Perry Como (Sunbeam-S, A, Kimberly Clark-S, A, Noxzema-S, A, RCA Whirlpool-S, A, American Dairy-S, A, Knor-mark-S, A)
8:30	Open—? Ozark Jubilee	Open	Perry Como (same as above)
9:00	Walk (Dodge)	Oh Susanah (Nestle-A, H. Curtis-A)	Open (L&M-A, Max Factor-A)
9:30	Walk (Dodge)	Have Gun, Will Travel (Lever-A, Whitehall-A)	Gisele MacKenzie (Scott-A, Schick-A)
10:00	Guy Mitchell (Revlon-A)	Gunsmoke (L&M-A, Rem.-Rand-A)	Open—? Hi-Lo
10:30	Open	Open	Hit Parade (Amer. Tob.-A, Toni-A)

With 1951 as its base year, the chart on the right indicates the percentage rise in Mennen's sales curve and the TV vehicles which contributed to it. Today Mennen relies on the big punch of the "Wednesday Night Fights", with other shows for the general audience



“WE ATTRIBUTE ANY SALES INCREASE PRIMARILY TO TV”

Television is the most effective medium to reach male audience today. . . We attribute any sales increase since 1955 primarily to TV.”

This statement comes from Leonard Colson, advertising director of the world's largest maker of men's toiletries, The Mennen Co., which this year is putting more than five million dollars—roughly 80 per cent of its advertising budget—into television.

The chart above indicates the dramatic correlation between Mennen's use of television and the company's sales increases in recent years. In the two years, for example, that the company has been sponsoring *Wednesday Night Fights* on ABC, Mennen's sales have climbed 40 per cent.

In praising television's efficiency, Colson does not necessarily mean a low cost-per-thousand but, more significantly, a low "cost-per-sales." He says, "I don't look at TV the way a media man does, in terms of cost-per-thousand. What I'm interested in is cost-per-sales. The sales sheet is a much more important rating than the figures from Trendex or Nielsen.

TV's added impact justifies higher costs

"That's why we think so much of TV. It's better, for us, than any other medium in terms of cost-per-sales. TV costs more than radio, for instance, but TV has an impact, a remembrance, that doesn't seem to come through in any other medium."

The efficiency of the sports program in selecting a male prospect is well known. "The *Wednesday Night Fights* are the most successful single advertising venture the Mennen Co. has ever made," Colson maintains.



describes the program as a show virtually tailor-made to fit the company's needs. It not only has an important headline image, but it also fits comfortably within Mennen's ad budget. And, despite Colson's reservations about measuring programs by the c-p-m yardstick, he is happy with what the fights deliver in this respect. He claims the c-p-m of the fights is the lowest in network television.

How low an unusually high brand loyalty

In addition, the fight audience has a program loyalty and brand loyalty that is unusual for television. "TV audiences have a reputation for not showing much brand loyalty. But we have found, with the fights, that they react to a remarkable degree. I get all sorts of letters. Many think the fight decision went the wrong way. If they don't like a certain fighter, they write the Mennen Co. about it."

These letters show the audience is aware that the Mennen Co. has something to do with the fights, and Colson is happy about it. He is also happy about the format of the show. "It gives you more commercial exposure than any other program," he explains. "Every other round you get a commercial. Although these between-rounds messages are shorter than the usual full-minute commercial, they are excellent for a multi-product company like ours. Furthermore, boxing is the only sport that continues on a year-round basis. And, unlike any other show that I know of, the viewing goes up in the summer." Colson cites another advantage: flexibility. Viewing increases in the area where the show originates, Mennen has found. This means the fights can be moved from city to city when

the company wants to promote sales in lagging areas.

But there are disadvantages, too. "For one thing," Colson says, "the fights have got to be live. That makes it difficult to reach a lot of markets. Out on the West Coast, for example, they go off daylight saving time a month ahead of us. That makes the 10 o'clock fights come on out there at 6 p.m. And you can't delay the show with tape or kine. The fights don't have the same interest if the audience knows who's going to win."

Thus, although the show isn't completely "tailor-made" to meet Mennen's needs, it is close to it. When Mennen began co-sponsoring the show with Pabst Beer in 1955, Colson had been looking for such a vehicle for nearly a year.

"It would not necessarily have been the fights," he explains. "If the fights had not become available, it would have been something else, similarly tailored to fit our needs."

Mennen signed for two more years of "Fights"

For nearly two years prior to 1955, Pabst Beer had been sponsoring the fights on NBC. Mennen joined as co-sponsor when the show switched to ABC. Pabst is dropping out this summer but another company, Miles Laboratories, makers of Alka-Seltzer, will fill the vacancy. Mennen has signed to continue its half of the sponsorship for two more years.

But the fights, however efficient, still have their limits in terms of audience reach. That's why the company also uses non-sports programs, such as the *Robert Montgomery Show*, which Mennen sponsored this season,

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When Robert Mark Gray became advertising manager of Standard Oil in 1944, there were no road maps—Esso had to guide him otherwise—to guide him up the TV trail. Under his guidance, the "Esso Reporter" has become a TV institution.

GRAY OF ESSO

Robert Mark Gray, a pioneer in commercial television and advertising manager of the Esso Standard Oil Co., today sees the TV commercial as the medium's next major area that demands improvement.

"We've got to find ways to make commercials more effective, not just for the prestige of having your name on television," Gray declares. "I don't give a darn whether people say they like the commercial or not. The real test is whether, after they see it, they buy our gasoline."

Gray has been with Esso since 1934 and has headed the oil company's advertising operations since 1944. He participated in the production of Esso's first TV newscast—the first sponsored news show on television—back in 1941. Four years later he was responsible for Esso's next venture in TV advertising, and he has been his company's top executive in helping to establish the format of today's *Esso Reporter* on TV, now in its sixth year of continuous operation.

At 52, Gray has worked with TV since its inception

As a television pace-setter, Gray has had to rely largely on his own judgment as he trudged up the TV road. There weren't any road maps—Esso or any other—for the untraveled course. As a result, this 52-year-old executive is today a kind of middle-aged oracle, one of the few men who knows the television road from its beginning.

Gray is a native of Indianapolis, Ind., an alumnus of Indiana University, DePauw University and the University of Texas. He is a director of the Advertising Federation of America, president (elected last month) of

the Advertising Club of New York, and a past director of the executive committee of The Advertising Council, the A.N.A., the Audit Bureau of Circulations and the Traffic Audit Bureau. His home is in Greenwich, Conn., where he lives with his wife and their teenage daughter.

His office reveals another side of his personality.

At work he occupies a large, southwest corner office on the 31st floor of the Esso Building in Rockefeller Center, New York. The office is in remarkable contrast to the man. Gray is quiet, forthright, impeccably dressed—the picture of a top corporation executive. But another side of his personality is indicated by the decor of his office. Its many mementoes, souvenirs and varied paraphernalia remind a visitor of the dozens of trinkets used to keep on his desk.

Ranged around the room are several ship models. Behind Gray's desk is a table full of miniature Esso and other intriguing gadgets. On the walls are humorous signs which proclaim messages like, "Don't Go Mad, Just Go Away." The sign on his desk doesn't identify this as the domain of the advertising manager; it says simply, "Engine Room."

As advertising manager of one of the largest oil companies in the world, Gray's responsibilities include Esso's expenditure of approximately \$15 million annually for advertising. About one-third of the total goes to broadcasting—\$3½ million on TV, \$1¼ million on radio.

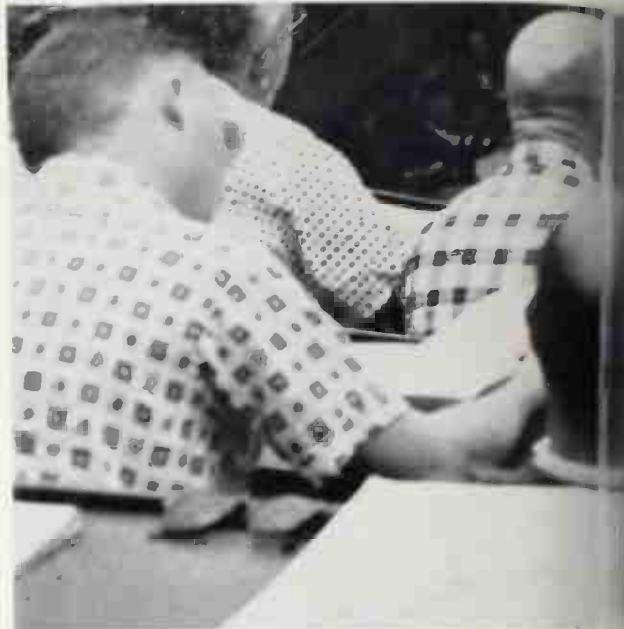
Gray's belief in the advertising value of new shows reflects his company's experience of nearly a century with such shows, dating back to 1935 with the "Esso Reporter."

To p



HOW TO CHEAT ON EXECUTIVE PERSONALITY TESTS

If the criteria applied by personnel specialists today were applied to modern corporation presidents, every one of them would be out of a job. For the man on his way up, only the mask of conformity will enable him successfully to pass this hurdle



BY BARTON HICKMAN

Watch out for personality tests now being given to candidates for executive jobs in some companies. The tests are no good, and the only way you can get them is to cheat. This is the advice of William H. Whyte, Jr., assistant managing editor of *Fortune* and author of the current non-fiction best-seller, *The Organization Man*.*

Interviewed by TELEVISION MAGAZINE, Whyte declared, "I believe you cannot put personality traits on a linear scale." As a result of his research, Whyte has concluded that, "If the criteria set up by most personnel men were to be applied across the board to the majority of U.S. corporation executives would be out of a job tomorrow."

In the television industry's first decade of growth, its leaders have often been forced to promote executives they knew little or nothing about. The problem has confronted many firms in other parts of the American industry since World War II. To solve the promotion dilemma, some companies give their employees tests that supposedly reveal each man's personality traits and indicate which man will make the best executive.

To find the value of this practice, Whyte decided to put the tests to a test. He persuaded a sizable group of well-known top corporation executives to submit to the tests themselves.

Every one of the executives flunked.

Besides the group of corporation presidents, Whyte also gave the tests to a number of outstanding scientists.

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to a panel of middle-management men. They were not just one test but a whole battery, comprising most popular personality tests in use today.

But one corporation president had a score that came in the "acceptable" range. Two of the presidents failed to meet the minimum personality requirements for foremen! The majority of the presidents—owners of some of the nation's major corporations—scored lower-than-average scores on questions about their advisory ability.

Executives or the tests themselves at fault?

The scientists' marks were just as interesting. They looked up as too contented, too firm, too consistent. More than half scored in the bottom 20 per cent of the scale of sociability. Most showed up as extremely misanthropic—in itself enough of a hazard to give any prospective employer pause to consider. The middle-management men scored well on sociability and stability, but only 10 out of 38 were rated acceptable for management work!

Whyte points out that two conclusions can be drawn from the result of his experiment. Either the nation's major corporations are way off base and are giving their jobs to a bunch of neurotic misfits, or—perhaps the latter are somewhat in error. The latter possibility, Whyte says, seems more likely.

"When we published those results there was quite a stir and cry among the psychologists," Whyte said. "They were amazed that the executives' scores didn't seem to fit the established norms for the tests. I don't think it's so amazing.

"We gave the tests to these executives under friendly,

relaxed conditions. They didn't have to worry about getting a job as a result of their test score. They already had their jobs. They could be completely candid.

"On the other hand, these test norms were set up on the basis of scores made by many people who were hoping to get jobs or promotions as a result of the tests. Now I don't say that these people were all dishonest. But I think it's very likely that they shaded their answers a little, perhaps even subconsciously.

"But this is more than a question of the tests' reliability. I don't question their reliability as much as I question their validity. Two things are involved. Reliability means getting pretty much the same pattern of answers every time you give the tests to a similar group.

"But validity, that's concerned with the meaning of the answers. And it's the validity of these tests that I really question. What do they expect them to measure?"

Tests are rigged to favor the mediocre man

Whyte condemns the tests, however, not just because of their doubtful validity. Their real danger, he says, lies in the fact that they are actually a barrier that can prevent exceptional men from reaching the top levels of industry. The tests are rigged so that the average, mediocre man will get the best score. The result is that the exceptional man—the one who instinctively starts hunting a better way to do any operation—will be trapped by the tests and marked as unstable, a potential boat-rocker.

Because the tests favor the man who is mediocre, the only way a man with above-average ability can leap this hurdle is to score as a solid mediocrity. In other words,

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STUDIES IN COMMERCIAL EFFECTIVENESS: HAMM'S BEER

The Institute for Motivational Research analyzes an outstanding TV campaign.

Editor's Note: Why are some commercials able to make a profound impression on the viewer and induce sales action, where others, superficially as well executed, fail utterly? No more basic question confronts the television advertiser. This is the first in a new series of TELEVISION MAGAZINE studies which will attempt to find some of the answers.

Evaluations of outstanding commercials will be made by the Institute for Motivational Research on the basis of its own research findings.

Each article will deal with a TV commercial campaign which has rated high in one or more of the categories of the Pulse surveys conducted for TELEVISION MAGAZINE's Continuing Brand Study. For this month's Brand Study see page 56.

BY ALBERT SHEPARD

Executive v.p., Institute for Motivational Research

A product largely unknown in the East, Hamm's Beer has been doing a remarkable sales and advertising job in the Midwest and West. The company's commercials have shown up impressively on the Los Angeles and Chicago Brand Studies conducted for TELEVISION MAGAZINE. Our own findings indicate that they are among the most effective TV beer commercials yet to have appeared. The reasons for the steadily rising sales curve of Hamm's, in the face of generally static or declining beer sales trends and fierce regional competition, have been a subject of much discussion by advertisers.

What are the real factors that account for the Hamm's advertising success story? What can major users of TV commercials in other fields learn here that can be applied to their own brand marketing?

Dr. Ernest Dichter, president of the Institute for Mo-

tivational Research, and all of us on the staff of Institute, have been compelled to search for answers to these questions in the course of conducting studies of a number of Hamm's competitors in the California market, in the Northwest, and in various sections of the Midwest.

We have listened carefully to the way beer drinkers in all of these sections spoke spontaneously about Hamm and its advertising in the course of rambling, free-associative two and three-hour discussions in depth interviews recorded by our field staff.

To seek for clues to the effectiveness of Hamm's commercials, we analyzed the key patterns of response revealed in these interviews.

Since the Institute has not done a specific study of Hamm's, nor subjected any Hamm's commercials to a new battery of MRP (Motivating Response Pattern) tests, our findings should not necessarily be deemed conclusive.

Hamm's success story is made more intriguing by the fact that its advertising has been distinguished by the absence of the usual beer claims about lighter dryness, reduction in calories, or gimmicky ingredients or brewing processes.

The advertiser and his agency have had the courage to resist jumping every year from slogan to slogan, from theme to theme, have stuck with one basic theme and appeal, with minor variations in treatment, for the past five years or so.

We found eight clues to the sales effectiveness of Hamm's TV commercials. They suggest that the skil-

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AT RIGHT ARE EXCERPTS FROM A TYPICAL HAMM'S COMMERCIAL.

Producer: Swift-Chaplin; Supervisor: Art Lund;
TV Copy: Don Grawert; Art Director: Cleo Hovel.

LAND OF
SKY BLUE
WATERS

LAND OF
SKY BLUE
WATERS



Sky Blue Waters

(INTRO) (INGLE): "From the land of sky blue waters, from the land of pines, leafy balsams, comes the bear refreshing, Hamm's the bear refreshing." (TOM-TOM, SLIDE)

Hamm's



(LOUD SPLASH) ANNOUNCER: "Mighty refreshing, the land of sky blue waters. And it's here, in this magic land, that Hamm's Beer captures its famous flavor. Enjoy Hamm's"



Crisp
Clean-Cut
Refreshing



(CLEAN-CUT REFRESHING FLAVOR SOUND) (TOM-TOM INTRO) (INGLE): "Hint of lakes, sunset breezes, Hamm's Beer. Dance, sparkle in each glassful, Hamm's"



Hamm's



(LOUD CRASH, WOODBLOCK SCALE RUN) (INGLE): "Hamm's, the bear refreshing?" (TOM-TOM) ANNOUNCER: "Refreshingly yours from land of sky blue waters."



Langendorf Bread: Its TV commercials tied with Weber as most recalled in Los Angeles.

DO THEY REMEMBER YOUR COMMERCIALS?

TV recall and use of banks, breads, deodorants and gasolines in Los Angeles
 Television Magazine's Continuing Brand Study—No. 17

In Los Angeles, Arrid deodorant, Richfield gasoline, The Federal Savings Bank, and Weber and Langendorf breads (a tie) made the highest scores in TV advertising recall in their various categories.

These are the results of the third in the current series of Brand Studies conducted for TELEVISION MAGAZINE by The Pulse, Inc. During March, 1,000 viewers in the Los Angeles area were queried on their recall of TV advertising, and brand use, of banks, breads, deodorants and gasolines.

Parallel studies for the same brand groups conducted among New York and Chicago viewers appeared respectively in the April and May issues of TELEVISION MAGAZINE.

Federal Savings is best recalled bank

Among banks, Federal Savings had the most widely recalled advertising, 36.1%, closely followed by the Bank of America, whose commercials have been widely discussed in the industry, with 31%.

Of the other banks mentioned, none scored as high as 5% in recall. However, Security First National, recalled by 4.2%, ranked second in use, with 30%. The Bank of America scored overwhelmingly in use, being

mentioned by 40.7% of TV viewers.

Two brands tied for first place in TV advertising recall for breads, Weber and Langendorf, each cited by 22.2% of those queried. In third place was Barbara Ann.

Weber was the brand named as most-used in the home, followed by Helms. Langendorf and Barbara Ann ranked third and fourth.

In the deodorant field, which does not have the prominent local or regional advertisers which operate in the other fields covered by this study, Arrid continued the winning pattern it had established in the previous New York and Chicago area studies. As in the other two cities, it led both in advertising recall, with 26%, and brand use, 14.2%.

Stoppette and Ban ranked second and third in recall respectively, also repeating their Chicago pattern. In New York, their positions were reversed.

Following Arrid in brand use was Mum. Mum ranked fourth in advertising recall in the three cities, thus establishing an almost consistent pattern for the four leaders.

Richfield was first in commercial recall among gasolines, mentioned by 22.4% of respondents, followed by

Shell and Mobil. In brand use, Standard (Chevron) was the most mentioned, with 17.7%, followed by Shell and Richfield. Standard was also most used in Chicago.

How this survey was conducted

For this survey, Pulse conducted 1,000 personal interviews and 1,000 TV homes in the Los Angeles area. The following two questions were asked for each of the ten product groups and for the banks.

"What brands of _____ have been advertised on TV during the two weeks?" "Which do you use?"

In an effort to obtain some comparative measure of brand recognition, TELEVISION MAGAZINE included in July, 1953, this continuing series of Brand Studies. Obviously the findings can be most meaningful in terms of an advertiser's own figures represent incidence in the home and not sales volume. In some cases, however, the data is close to the sales rankings of the brands.

Next month, the Continuing Brand Study will examine recall of TV advertising and brand use of cigarettes, coffees and soft drinks in the New York area.

BANKS

(MARCH, 1957, LOS ANGELES)

BRANDS RECALLED		BRANDS USED	
BRAND	%	RANK	%
Federal Savings	36.1	5	3.1
Bank of America	31.0	1	40.7
Security 1st National	4.2	2	30.0
First Western	1.8	6	11.7
Citizens National	1.6	4	6.5
California Bank	1.1	3	7.3

BREADS

(MARCH, 1957, LOS ANGELES)

BRANDS RECALLED		BRANDS USED	
RANK	BRAND	%	RANK
1.	Weber	22.2	1
2.	Lengendorf	22.2	3
3.	Barbara Ann	18.8	4
4.	Wonder	8.3	5
5.	Trim	5.6	7
6.	Profile	4.7	6
7.	Holms	3.5	2

DEODORANTS

(MARCH, 1957, LOS ANGELES)

BRANDS RECALLED		BRANDS USED	
BRAND	%	RANK	%
World	26.0	1	14.2
Opette	22.3	5	7.4
Min	18.2	3	9.7
Lum	11.4	2	13.9
Fennen	3.3	9	2.0
Stor	3.1	7	3.7
Evlon	2.0	10	1.1
Resh	1.8	4	8.8
Day Pad	*	8	3.2
Wan	*	6	6.7
More than 1%			

GASOLINES

(MARCH, 1957, LOS ANGELES)

BRANDS RECALLED		BRANDS USED	
RANK	BRAND	%	RANK
1.	Richfield	22.4	3
2.	Shell	16.5	2
3.	Mobil	13.3	5
4.	Standard (Chevron)	9.1	1
5.	Texaco	7.2	6
6.	Flying A (Tydot)	4.5	7
7.	Union	4.0	4
8.	Signal	2.0	8



No matter how you slice it!

**WROC-TV and
only WROC-TV can
guarantee maximum
circulation throughout
the ROCHESTER area**

Take FIVE delivered homes, rather than FOUR, when you buy the Rochester, New York market. Get the most mileage for your advertising dollars in this rich, prime area where nearly a million people spend more than a billion dollars annually, in one of the nation's first 45 markets.

MARKET COVERAGE

HOMES REACHED MONTHLY	26.2%	MORE than the other Rochester Channel
HOMES REACHED ONCE A WEEK	24.1%	MORE than the other Rochester Channel

DAYTIME CIRCULATION

HOMES REACHED ONCE A WEEK	24.0%	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	27.4%	MORE than the other Rochester Channel

NIGHTTIME CIRCULATION

HOMES REACHED ONCE A WEEK	22.3%	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	18.6%	MORE than the other Rochester Channel

Represented Nationally by Peters, Griffin, Woodward Television Sales

Rochester's **MOST POWERFUL** Station



WROC-TV
CHANNEL **5**

A TRANSCONTINENT TELEVISION CORPORATION STATION
Rochester Broadcasting Center • Rochester 3, N. Y. • BUTler 8-8400

SOURCES:
Sales Management Survey 1956
Nielsen No. 2 Spring 1956

A study of

**TELEVISION'S
NEW DIMENSIONS**

Prepared for Television Magazine
by the A. C. Nielsen Company



"GEE!" said the little girl in Chicago

She was watching WGN-TV at noon (along with 331,800 other boys and girls). She was thrilled by the Lunchtime Little Theatre, designed by WGN-TV to get "GEE!" reactions (Nielsen, March, 1957, 13.5%).

She had her mother buy the sponsor's product.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

Put "GEE!" in your Chicago sales with

WGN-TV

CHANNEL 9—CHICAGO

The Television Audience — 1957. A Special Report prepared and written exclusively for Television Magazine by the A. C. Nielsen Co.

TELEVISION'S NEW DIMENSIONS

Until about 1950 the medium of television, from the advertiser's standpoint, was something of an intriguing question-mark. It was experimental in its programming techniques, speculative as to its cost efficiency, and dazzling as to its practical advertising potentialities. Since that time, the A. C. Nielsen Company has continuously measured and analyzed the growing dimensions of television and has presented its findings to all segments of the industry—networks, stations, advertisers, agencies, and others—who subscribe to its Broadcast Division services.

The material which follows has been drawn from the regular reports of the Nielsen Television Index, Nielsen Coverage Service No. 2, and the Nielsen Station Index, as well as from the special analysis and client servicing work of the Broadcast Division.

It is no news that television is a growing advertising medium. But the total magnitude of that growth over the past few years is of startling dimensions—even to those who are active in the field.

Few bench marks are needed to put that growth in proper perspective. Certain broad marketing dimensions, measuring present-day levels against those of 1950, will give the picture.

The basic marketing dimension is *people*. The United States Bureau of the Census recently reported that, as of February 1957, the population of the United States has passed the 170 million mark. These 170 million Americans made up a total of 49.5 million homes—a gain of 14% over 1950.

U. S. POPULATION
(Millions of People)

1950	1952	1954	1956	1957
152	157	160	168	170

(Bureau of the Census, U. S. Department of Commerce)

Another basic dimension is the size of the total national economy—the Gross National Product. Best available estimates indicate that GNP for calendar 1957 will reach the level of 435 billion dollars, or 53% higher than in 1950. It is to be noted, of course, that higher prices as well as actual growth of the country and increases in productivity account for these dollar gains.

GROSS NATIONAL PRODUCT
(Billions of Dollars)

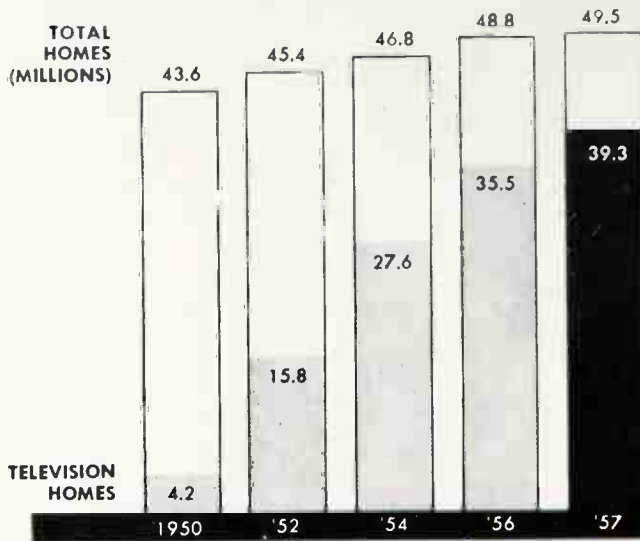
1950	1952	1954	1956	1957
\$285	\$345	\$361	\$412	\$435

(1957 estimate from Report of Joint Congressional Economic Committee; data for earlier years from U. S. Department of Commerce.)

Against the broad background provided by these two dimensions, the growth of television as an advertising medium goes through the top of the chart. In 1950, for example, 4.2 million American homes were equipped with television sets. Today, well over nine times as many homes—39.3 million—are able to receive the programs broadcast by television stations throughout the country—and the advertising messages which these programs carry.

In short, eight out of ten homes in the country have television sets. Except for the most rural areas, in no

TOTAL HOMES VS. TELEVISION HOMES



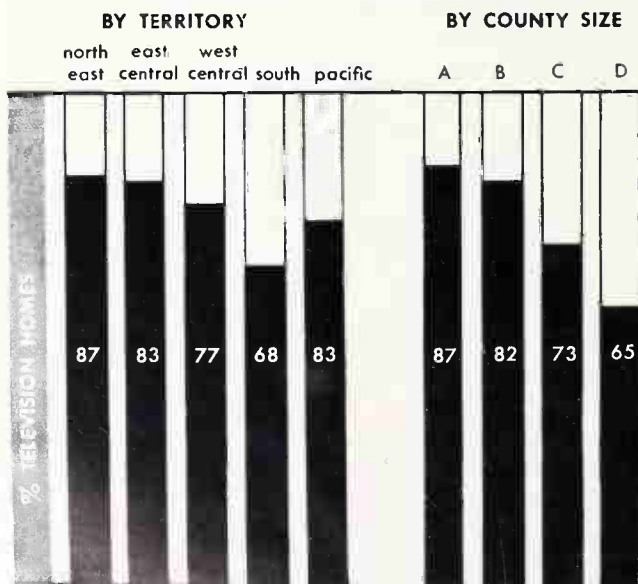
major region of the country is television ownership less than two out of three homes. As recently as four years ago, however, the pattern was far different, for at that time the homes equipped with television sets were heavily concentrated in the Northeastern part of the country and in the large metropolitan areas.

PER CENT OF HOMES HAVING TV SETS

	By County Size		By Territory	
	1953	1957	1953	1957
"A" counties	79%	87%	Northeast	80% 87%
"B" "	60	82	East Central	61 83
"C" "	25	73	West Central	45 77
"D" "		65	South	29 68
			Pacific	48 83

Thus, in terms of the homes equipped to receive it, television today is a national advertising medium of the first magnitude. And it is still growing at a faster rate than the country as a whole.

TELEVISION SET OWNERSHIP



But all these homes, quite obviously, did not equate themselves with television sets merely to decorate the living room. Actual television programming had to be available to these homes, and the rapid growth of television ownership has always been directly dependent upon the expansion of the physical facilities of the medium. This occurred in spectacular fashion when the "freeze" was lifted five years ago and hundreds of additional stations were constructed and put into operation. Today the number of commercial stations is nearing the 500 mark, a more than four-fold increase in broadcasting facilities since the lifting of the "freeze." As a result, no sizeable region of the country is any longer beyond the reach of their signals.

COMMERCIAL TV STATIONS IN OPERATION

1950	1952	1954	1956	1957
104	108	375	437	459

Source: TELEVISION MAGAZINE. Totals include UHF stations.

These additional stations did more than expand the coverage of the medium. As increasing numbers of stations went into operation, they eased the clearance problem of the networks and, at the receiving end, promoted more television homes from the "one-channel-or-nothing" category to the more favored level of two or more program choices. Even in most so-called one-station markets, many of the TV homes can and do receive programs from two or more stations, while for the nation as a whole, almost three out of four TV homes can and do receive at least four stations.

VIEWING CHOICES

(In Per Cent of Total TV Homes)

TV Homes Using:	Per Cent
Only 1 station	4%
2-3 stations	24%
4 or more	72%

Thus television now possesses the two primary essentials of a national advertising medium. It has the physical ability to deliver advertising messages to the mass market; and that mass market is capable of receiving the messages. Adding the recognized power of the audiovisual impact completes the picture of commercial television as we know it today, in which advertisers, large and small, find it commercially profitable to invest hundreds of millions of dollars in the medium every year for the promotion of their products.

Here, too, growth has been spectacular. It is estimated that the sale of products and services which make up the national economy will be promoted in 1957 by the expenditure of 10.5 billion dollars in all media advertising. Out of this 10.5 billion-dollar total, television (national and local) is expected to account for 1.4 billion dollars.

ANNUAL ADVERTISING EXPENDITURES

(\$ Billions)

	1950	1952	1954	1956
All Media	\$5.7	\$7.2	\$8.2	\$10.0
Total Television	\$0.2	\$0.5	\$0.8	\$1.3

(Central Research Department, McCann-Erickson, Inc., and Printers' Ink's "Advertiser's Guide to Marketing for 1957." The 1956 and 1957 data are best available estimates.)

TV's dimensions today are thus a composite of physical

TELEVISION HOME VIEWING HOUR BY HOUR

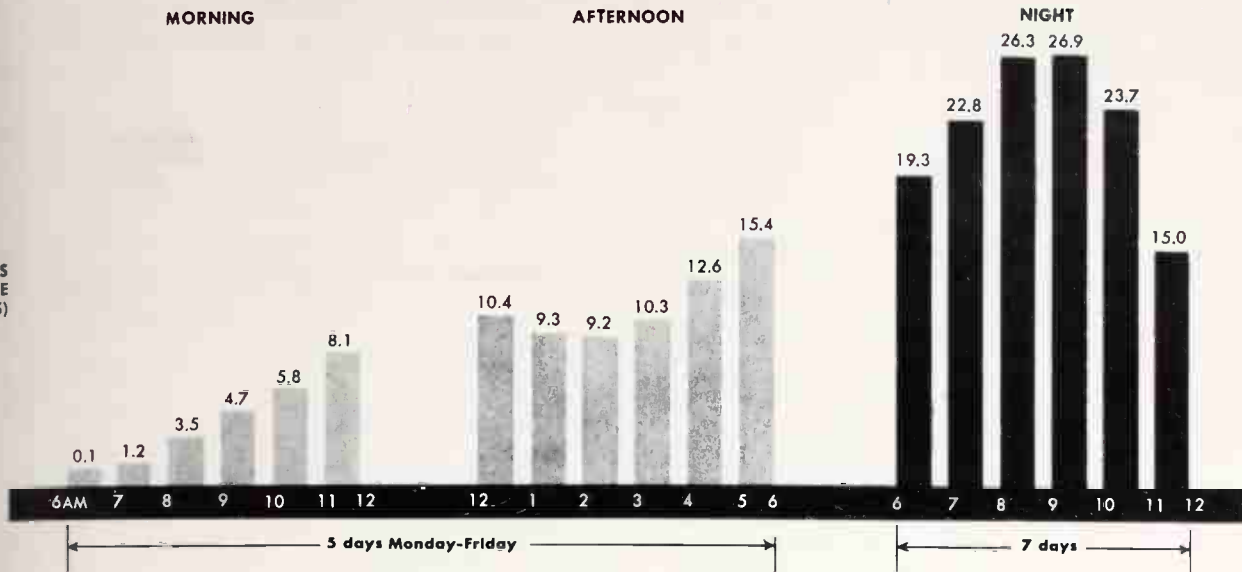
January 1957

MORNING

AFTERNOON

NIGHT

MINUTES



ties, set ownership, and financial support for advertising purposes. The end result is expressed in viewing—this is to say, the demonstrated acceptance by the TV homes of the programs and messages broadcast to them. This acceptance, as continuously measured throughout the country and in the major markets by Nielsen meter-based techniques, is likewise of enormous magnitude. As in January 1957, the American people spent almost 3.5 billion hours per week viewing television. On a per-home basis, this meant about six hours per day for the typical family. And, significantly enough, the level of viewing has actually been rising over the past two years.

HOURS OF TELEVISION VIEWING PER HOME PER DAY
January Each Year

1955	5 hours 49 minutes
1956	6 " 01 "
1957	6 " 04 "

Television sets get their greatest usage during the evening hours when, on the average night, close to 27 million homes have their sets in use at the 9:00 to 10:00 per viewing peak. These are the homes which are directly and immediately available to the programs and advertising messages offered at that time.

These levels of evening usage tend to over-shadow morning and afternoon activity, but from breakfast-time on television set usage per minute climbs into the millions.

The hourly viewing levels indicated in the chart at the top of this page are representative of winter viewing. But seasonal changes are influential on living habits generally and on television usage particularly.

TELEVISION VIEWING SEASONALLY
Millions of Homes per Minute

	Morning Mon.-Fri.	Afternoon Mon.-Fri.	Evening 7-Day Average
July '56	2.1	6.1	13.0
Jan. '57	3.9	11.2	22.5

Family living habits as well as programming are obviously influential in this hour-by-hour profile of TV usage.

These and other factors account for similar differences by day of week, and by region of the country.

For example, Saturday is by far the heaviest TV viewing day of the week, and it is reasonable to suppose that the solid programming offered by all three networks on that night has had much to do with this pre-eminence.

HOURS OF TELEVISION VIEWING PER HOME PER DAY BY DAY OF WEEK
January-February 1957

Monday-Friday Average	5 hours 53 minutes
Saturday	6 " 32 "
Sunday	5 " 58 "

On the other hand, there is no great urban-rural difference in TV viewing. From the great metropolitan areas to the really rural counties, typical American homes view television for about six hours a day during the winter months.

But regional differences are significant. The West Central territory, for example, typically reports the heaviest TV usage, in contrast to the Pacific Coast, where hours of viewing per home average out to an hour and a quarter less. Underlying such differences are many factors, of which the most obvious are differences in living habits traceable to the climate, as well as the reasonable supposition that program preferences vary from region to region.

HOURS OF TELEVISION VIEWING PER HOME PER DAY BY MARKET DIVISION
January-February 1957 7-Day Averages

By County Size	By Territory
"A" counties	Northeast
"B" "	East Central
"C" "	West Central
"D" "	South
	Pacific

In short, the use which American families make of their television sets varies substantially from region to region, from day to day, and of course, from season to season. But in any case, television accounts for a huge slice of American life.

As a result, television program audiences in themselves are huge. Perhaps because it is going on every week, perhaps because it is hard to visualize how big a million of anything is, and almost certainly because of the undesirable but understandable over-emphasis which is placed upon the "Top Ten," it is all too easy to get lost among the trees of ratings and thus not to see the forest of audience size.

Scanning the Second January Nielsen TV Ratings Report shows that 130 network evening programs were broadcast during the two weeks ending January 26. It is rather startling to realize that the *bottom 30*—the programs ranked from No. 101 to No. 130 on the Nielsen Average Audience basis—averaged out to an audience of 3.5 million homes.

And what about the top 100 programs? Every one of them reached a per-broadcast audience of better than six million homes. The list graded upward, as it always does, to the multi-million home audiences of the "Top Ten" which, for this particular period, culminated in the 17.9 million-home audience of *I Love Lucy*. Here is the range:

RANKING OF EVENING NETWORK PROGRAMS

2nd January 1957
Nielsen Average Audience Basis

Program No.	Million Homes
1	17.9
10	13.1
20	12.5
30	10.8
40	10.2
50	9.6
60	9.1
70	8.1
80	7.5
90	7.0
100	6.2
110	4.1
120	3.2
130	1.2

Another way to see the forest clearly is to note the fact that these 130 programs average out to an 8.2 million-home audience, which means that the average program was viewed by 22.8% of all the homes within its reach.

Interestingly enough, this is a slightly higher rating than for the same period a year ago, when the average evening program was rated at 22.5%.

This year-ago relationship is not peculiar to the period selected. On a November-December basis, for example, the rating of the average evening program has actually increased, if only very slightly, since 1954, and this in spite of the greater degree of competition among the networks this season. Here is the trend, based on averaging all 30- and 60-minute evening programs for November-December each year.

TRENDS IN AVERAGE EVENING NETWORK RATINGS

	No. of Programs	Nielsen Average Audience
1953	118	23.1%
1954	119	21.4
1955	125	22.0
1956	119	22.3

Thus the rating picture is firm. But since "there more white horses" (12.7 million more television homes since November-December 1953), the average even program today is being viewed by more than half as large an audience as its opposite number reached 11 years ago.

Here is the picture when the percentage ratings given are translated into the actual number of homes they represent

TRENDS IN HOMES REACHED BY EVENING PROGRAM

	No. of Programs	Nielsen Average Audience
1953	118	4,650,000 (36)
1954	119	5,272,000
1955	125	6,348,000
1956	119	7,482,000

Thus the "average" evening program shows long-term stability in rating and growth in the actual size of audience. But within that average, the various program types exhibit substantial differences from year to year traceable to the comings and goings of programs with the types, and perhaps as well to changes in audience preferences.

Last season (November-December 1955), for example only four "adventure" programs were offered to viewers, but this past winter there were 10. Because of a combination of possible factors, such as poorer time slots for the new shows, the time it takes to build audience, and so on, the 10 adventure shows currently the air averaged out to substantially lower ratings than the four on the air the year before.

COMPARISON OF ADVENTURE PROGRAMS—1955-56

November-December Each Year

	No. of Programs	Nielsen Average Audience
1955	4	23.7%
1956	10	21.5

On the other hand, suspense dramas show a trend in the other direction. The table at the top of the next page gives the details on all the program types.

Many of these changes are traceable to the fact that programming is not identical from one season to the next. Program "turnover," or mortality, has always been high in television, as shown by the fact that each new show offers in the neighborhood of 40 new evening programs to the viewing public (in the place of those which dropped out). And the "perennials", which stay on the air after year, find themselves facing changing competition and usually more of it.

This fluid picture can be partially firmed up by "tracking" the programs studied, that is, by restricting the trend analysis to those programs which have been on the air throughout the period studied, without change in the network.

Such a unified list for November-December for the past four years comprises 30 evening programs. An analysis clearly shows:

1. The constancy of evening TV set usage.
2. The constancy of typical program coverage.

COMPARISON OF ALL EVENING PROGRAMS—1955-56

	No. of Programs		Nielsen Average Audience		Share	
	'55	'56	'55	'56	'55	'56
General Drama (30 min.)	16	11	21.1%	22.7%	33%	35%
General Drama (60 min.)	14	10	20.8	20.2	35	33
Suspense Drama	9	7	20.9	24.8	35	38
Adventure	4	10	23.7	21.5	40	33
Western	7	7	22.7	26.0	37	41
Situation Comedy	23	18	25.2	25.9	39	38
30-min. Variety (excl. musical)	10	8	19.6	22.4	30	34
60-min. Variety (excl. musical)	8	9	30.9	24.3	40	35
30-min. Music	5	4	14.5	12.8	23	22
60-min. Music	5	5	23.7	22.7	35	33
Quiz and Audience Part.	16	17	22.1	21.7	35	36
Information	7	7	13.9	14.3	25	25

adding the addition of stations to the program's facilities to keep pace with the growing medium. The steady decline in ratings, as the medium grew more "competitive."

EVENING TV PROGRAM TRENDS

Based on Unified List of 30 Programs

	1953	1954	1955	1956
Home Using TV	63.3%	63.0%	63.1%	63.9%
Share Audience	33.0	29.2	27.2	25.8
Share	52	46	43	40
Change	87	90	90	90

His general analyses such as these which serve to define the ever-changing dimensions of the medium in terms of the typical program, or program type. The "typical" situation described by such analyses provide the benchmarks on which to base the appraisals of individual programs. It furnishes the screen against which the results of the individual program performance analyses can be projected for study and decision. It is to be remembered that "program performance" is another way of saying "viewing behavior." For audiences are people—and there are far over 100 million of them (excluding infants) in the 39.3 million television homes. For television viewing, after all, is both an individual and a home activity. In marketing research, the home is the natural and basic unit. But it is individuals within the home—men, women, teenagers, and children—who compose that home audience, and the way in which the composition of the television audience varies during the day. A program by program, forms a body of marketing research facts of great importance to the television industry—to networks, stations, advertisers, agencies, and program producers alike.

Women, for example, make up the largest viewing group, whether morning, afternoon, or evening. Children (12 years and younger) form the next largest group during the daytime. But during the evening the men viewers are second in number only to the women.

Women, for example, make up the largest viewing group, whether morning, afternoon, or evening. Children (12 years and younger) form the next largest group during the daytime. But during the evening the men viewers are second in number only to the women.

TELEVISION'S VIEWERS

Millions of Viewers per Minute

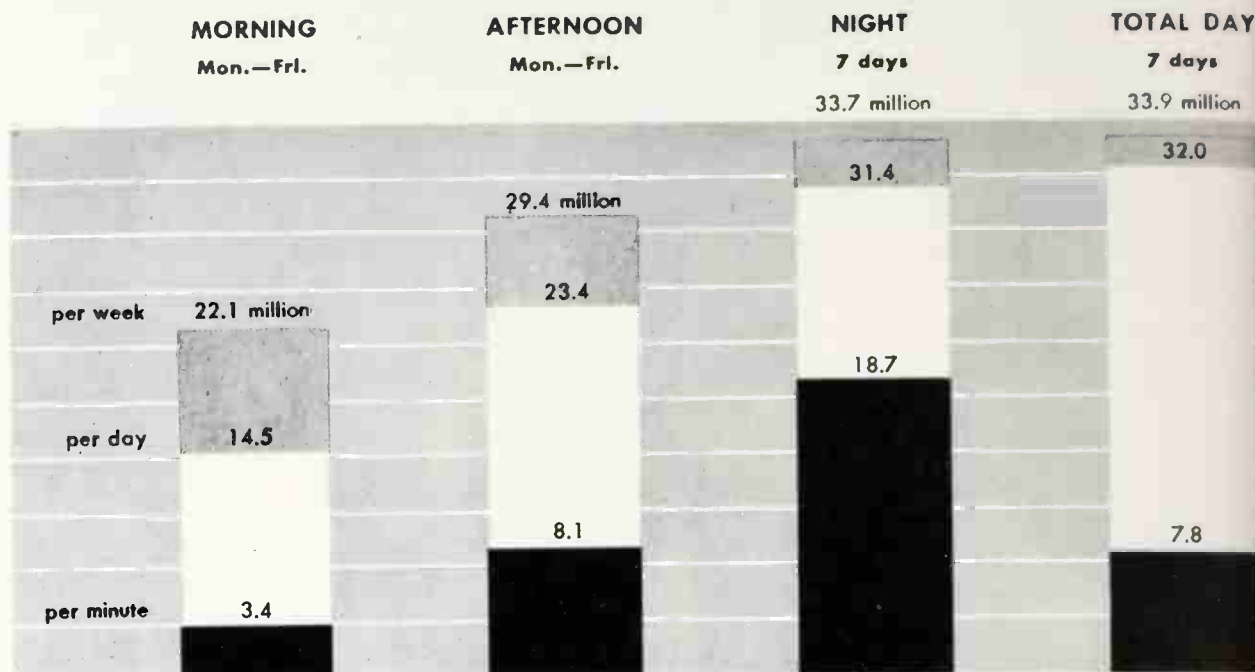
	Morning	Afternoon	Evening
	Mon.-Fri.	Mon.-Fri.	7-Day Averages
Men	1.2	3.4	17.9
Women	4.6	9.7	22.0
Teenagers	0.4	1.6	6.5
Children	3.7	5.5	13.1
Total	9.9	20.2	59.5

Differences in program appeal result in highly significant variations in the make-up of program audiences, according to the NTI National Audience Composition reports. *Disneyland*, for example, is outstanding in the number of teenagers and children viewing it, while such programs as *Name That Tune* and *NBC News*, which are likewise early-evening programs, reach audiences in which men and women are heavily preponderant.

In general, evening television offers an audience of about 70% adults and 30% teenagers and children. The children, of course, account for a diminishing share of the audience after 8:00 p.m., but the teenagers maintain their small but constant share right through the evening. In the adult group, women have about a four to three margin over the men.

TELEVISION'S NATIONAL HOME REACH

Total TV Homes March 1956 — 35.1 Million



Source: NRI-NTI Broadcast Media Study, Mar

But within these general patterns of total available audience, great variation is found in the composition of individual program audiences. Some of this is traceable, to some degree at least, to the time of evening, but more influential are the quite evident differences of program appeal.

For example, the "suspense" dramas—such programs as *The Vise*, *Line-Up*, *Dragnet*, *Alfred Hitchcock*, *The Crusader*, and so on—typically attract preponderantly adult audiences, in which the men and women together account for 75% of the total, and the teenagers and children only 25%. Interestingly enough, the women-to-men ratio for the suspense dramas is just about the same as for sets-in-use in general. As for the two younger age groups, the drop-off there is entirely traceable to the children (12 years and younger), rather than to the teenagers.

Adventure programs average 40% children audience

Quite a different picture is presented by the typical adventure program, the type which has played an increasingly important part in programming this season. Such programs as *Bold Journey*, *Conflict*, *Buccaneers*, *Robin Hood*, and so on, draw, on the average, 40% of their audiences from the teenagers and children, and 60% from the adult group.

Data such as these are obviously of value in appraising or comparing programs from the standpoint of brand needs and advertising strategy. The two types just mentioned, for example, are usually fairly close together as far as total home audience is concerned (although individual programs within each type exhibit wide ranges in audience size). But the typical adventure program has actually twice as many children in its audience as the

typical suspense drama, from which it follows that costs are about equal, the adventure program can be as good a buy in reaching a child audience.

Reference: NTI-NSI Television Audience Compo. Report, early winter 1956.

Per broadcast dimension only part of the story

In all the foregoing material on the medium of vision and the programs within it, the dimension described have been in terms of per-minute or per-broadcast audiences. Such dimensions are of course basic to many marketing research purposes—for cost-per-tho appraisals, minute-by-minute audience profiles, trend audience size and share, and so on.

But the per-broadcast dimension, though basic, is only part of the story. It cannot reveal the true potential of the medium as a whole or the actual reach and viewing frequency of individual programs, or combination programs.

Television's ability to accumulate audience by a number of broadcasts, and to reach those viewing homes actively, is of paramount importance to advertisers within the medium. Because the typical TV home devotes so much time to television, and because the individual members of the family tend to spread that viewing activity throughout the day, these characteristics of audience accumulation and frequency of viewing are inherent in the very nature of television.

About 8 million homes viewing at average minute

At the average minute throughout the entire day, for example, about eight million homes are viewing television. But the total number of different homes viewing television at some time during the day is four times

eat. And for the entire week, the total television audience comes close to including all homes equipped with television sets. (See chart on facing page.)

Data such as these provide clues to the possible ultimate audience reach of individual programs. Since in a single week the medium as a whole reaches almost all homes, it is conceivable that in an entire season a single program might eventually reach the saturation point in audience, subject only to two limiting factors:

1. The effective coverage provided by the program's station facilities.

2. The less-than-universal appeal of the program, which might permanently exclude a sizable number of homes from its audience.

Shows may reach 75% of potential audience monthly

On the other hand, the number of different homes reached by the program in a month, as regularly reported by the NTA, provides the factual measure of the accumulated audience. In the case of top-rated programs such as *Ed Sullivan Show*, *Disneyland*, and the *Perry Como Show*, the audience accumulated in a month approximates such as three out of four of the TV homes within reach of their station facilities.

Here the gap between the actual monthly cumulative audience and the probable "ultimate" reach is so narrow as to eliminate the practical marketing need for measurement of the latter.

But even with programs of less-than-boxcar audience reach the question of "ultimate reach" falls into the what-if category. For regardless of differences in ratings, programs employing identical station facilities will tend to reach not only the same number of homes, but the same homes—if broadcast long enough. The only real difference will then be in viewing frequency.

The point of practical marketing significance lies indeed in effective audience reach. This point, for most purposes, is at the four-week mark. How many different homes does a given program, or combination of programs, reach in a month? And how frequently do these homes see it?

This four-week basis of cumulative audience measurement has more than merely established practice to recommend it. For time after time, first in radio and now in television, Nielsen analyses documented the fact that the homes reached by a program in four weeks accounted for the lion's share (about 90%) of the broadcast episodes received over eight and even twelve weeks. Expressed in another way, this means that the "fringe" homes (those not reached by the program in the four-week period) received the program in later weeks at the low frequency as to give them, as far as that program was concerned, only minor marketing significance.

You can select desired frequency

It is evident from the foregoing that television's new dimensions present America's advertisers with almost limitless opportunities for delivering their messages to the desired market at whatever frequency is required.

The only limiting factors are the size of the television advertising budget, factual knowledge of the dimensions and characteristics of the medium, and the skill with which those facts are applied to the specific situation.

Innumerable examples, good and bad, could be cited to illustrate the interplay of those three conditional factors. The few which follow are representative.

Getting maximum unduplicated audience

1. By proper choice of his television buy, an advertiser can aim at maximum unduplicated reach, or highest frequency of impact, as suits his selling strategy. Here are three examples, taken from a market measured by the Nielsen Station Index:

	Day Spots	Evening Spots	Day Program
No. of broadcasts per month	37	59	20
Percentage of TV homes reached in month	36.4%	62.8%	24.6%
No. of episodes received per home reached	3.1	3.5	7.3

2. Using two alternate-week half-hour shows (instead of every week of one of the shows), a drug manufacturer reaches 27% more homes in a month.

3. For a food manufacturer, a combination of two three-a-week daytime programs (morning and afternoon) and an every-week evening show, reaches 21.3 million homes and delivers 106.5 million home-broadcasts to them in a month.

4. On election night last year, an advertiser bought a series of participations in his market. None of the time periods reached more than 110,000 homes by itself. But his combined operation on that single night reached 443,990 of the TV homes in his market, for an average of four of his sales messages per home.

HOMES REACHED

	Participations	Per Time Period	Per Month	Messages Received Per Home Reached
Station A	11	32,000	125,600	2.8
Station B	0	23,800	86,500	2.2
Station C	11	109,900	274,600	4.4
Combined Operations	30	58,400	443,900	3.9

5. Another advertiser, in network television, uses two five-a-week evening programs. The measure of his use is 184.2 million home-broadcasts delivered to 25.9 million homes, in a month.

Many additional examples could be cited, all differing in purpose, in pattern, and in cost. For each represents a specific use of television in a particular marketing or advertising situation. Each is an attempt, more or less successful, to tap the huge potentialities of television to the advertiser's advantage.

In the long run, these potentialities are most successfully tapped by those who base their use of television upon thorough knowledge of its characteristics and of its current, and still growing, dimensions. The race belongs not only to the swift, but to the knowing. END

Reprints of TELEVISION MAGAZINE Special Report No. 10 are available at 25c each. Bulk rates on request.

A Fable



The Man who was a Compleat Angler

Once upon a time there was a man who always had an Angle. He was truly a Compleat Angler. He could get you a Camel at Cost. He could get you a deal on Burnoose. He had seats on the aisle for "My Fair Harem". One day he fell heir to a batch of Bobsleds and he wanted to sell them to the Arabs. It was a pushover because he had an Angle. First, he made certain they were good, clean, one-owner Bobsleds. And they were. Then, he priced them right for quick clearance. Then he went out and told the People about the Bobsleds. He told them in the Marketplace. He told them in their Homes. He told them in the Desert. He used every intelligent method for transmitting his Messages to the People. And because he was thorough, because he was a *Compleat Angler*, he sold all the Bobsleds, became rich and retired to a split-level tent overlooking the sea.

Moral: Advertise! And be thorough about it! And when you're planning the *compleat* campaign, remember Radio. 98% of all American homes have Radios and the People spend an average of 17 hours weekly, glued to their sets, listening, listening, listening. And, oh my, the additional time they spend listening *outdoors* is staggering! (Incidentally, Radio time is priced right for quick clearance.)

**THE SUCCESS OF ITS USERS SPEAKS CLEARLY FOR SPOT
NATIONAL SPOT RADIO**

Radio Division


EDWARD PETRY & CO., INC.

The Original Station Representative

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

TELEVISION MAGAZINE

RADIO



STUDY

J. WALTER THOMPSON LOOKS AT RADIO

Radio's status as a revitalized advertising medium is evidenced by the increasing attention it is winning in leading agencies. This analysis was prepared by the media research department of J. Walter Thompson under the supervision of Arthur A. Porter, v.p. and director of media. It examines the seven basic aspects of radio's transition, and suggests how advertisers may employ the medium today to achieve maximum effectiveness.

REAL LIVE LISTENERS



WCCO Radio, with its vast, 114-county basic service area in four Northwest states, delivers the region's biggest audiences—a weekly circulation of 723,860 families.* That's from 2½ to 28 times greater than all other Minneapolis-St. Paul stations! What's more, they are *real live listeners*—not casual tuners-in lulled by a constant din of background music. This is the result of WCCO Radio's *real live personality* local and CBS Radio Network programming, which attracts and holds attentive listeners. Simply stated: More people listen to WCCO Radio. *And they hear more*, including your sales message!

WCCO RADIO

*The Northwest's 50,000-Watt Giant
Minneapolis-St. Paul
Represented by CBS Radio Spot Sales*



* — NCS No. 2

J. Walter Thompson, through its media research dept., has prepared this re-appraisal of radio as an advertising medium. It explores the seven basic areas of radio's transformation: The Audience, Listening Habits, The Car, Seasonal Variations, Station Growth, Changing Sales Patterns, Programming

RADIO'S CHANGING PATTERNS

During the past six years, radio has gone through a gradual but profound transition, owing largely to the rise of television. As is often the case, media habits of thought have not always kept pace with the changes in the medium, and false impressions are still prevalent. For some time, it has been clear that to place radio in proper perspective as an advertising medium it is necessary to make a fundamental re-appraisal in the light of the new facts.

There are seven important aspects in which the radio medium of today differs substantially from the medium of pre-TV days. This study explores these seven areas, and suggests some ways in which media planning may be adapted to meet the new requirements and possibilities.

THE SIZE OF THE AUDIENCE

While the number of radio homes has increased, radio's preferred audience has declined. Back in 1949, the average evening sponsored network program reached about 4 million families; today it reaches less than a million. The average daytime network program reached three million homes then, compared with less than a million today.

HEAVY LISTENING TO AVERAGE NETWORK PROGRAM

In-Home Audience Only—March of each Year
(In Millions)

	Daytime	Evening
	Monday-Friday	Sunday-Saturday
1949	3.1	5.4
1950	2.6	4.3
1951	2.6	3.8
1952	2.3	3.5
1953	2.2	3.0
1954	1.9	2.2
1955	1.7	1.5
1956	1.3	.8

Source: A. C. Nielsen

This does not mean that radio has lost its ability to communicate to mass audiences. It does mean, however, that a different strategy pattern must be used to reach these audiences.

No one network or individual station can deliver a giant-size audience at any one time or on any one day as was possible before. But because of the scope of the listening audience throughout the week or month, the right use of radio can amass large audiences for an advertiser's messages. Radio reaches up to 89 out of 100 radio homes at some time during the week (over 60 of them in a single day part). This reach of radio is not revealed by the average minute sets-in-use measurements, or by single program or time period ratings.

RADIO'S OVERALL AUDIENCE

March, 1956

	Per Minute		Per Day		Per Week	
	A	B	A	B	A	B
Morning (Mon.-Fri.)	7.1	15	25.3	54	33.8	72
Afternoon (Mon.-Fri.)	5.9	13	20.3	43	31.3	67
Evening (Sun.-Sat.)	4.0	9	15.6	33	29.7	63
Total Day	4.2	9	30.7	66	41.5	89

A—In Millions

B—% of All Radio Families

Source: A. C. Nielsen

To illustrate, an advertiser purchasing minute participations in three network programs can deliver commercials to a cumulative audience of nearly six million different families in four weeks, an average of nearly three times per family. The same number of commercials placed in a single program unit will deliver commercials to only a little over three million different families at a higher frequency—almost five times on the average. (See table top of next page.)

Similarly, it is estimated that 100 spots a week, strategically placed, can succeed in reaching almost half of

RADIO STUDY: J. WALTER THOMPSON

HOMES REACHED BY A SINGLE PROGRAM VS. THREE NETWORK ANNOUNCEMENTS

	Participations in Evening Program "A" 3 Evening Programs	
No. of Broadcasts per Week	1	3
No. of Comm'l. Mins. per Week	3	3
4 Weeks		
Unduplicated Homes Reached	3,100,000	5,800,000
Average No. of Comm'l. Minutes per Homes Reached	4.8	2.7
Cost	\$36,000*	\$21,000*

Source: A. C. Nielsen — Mar.-Apr. '56
*J. Walter Thompson Estimate

the radio homes in a station's area an average of three to five times per week. Radio can reach mass audiences today—not at any one time period or on one day, but on a cumulative basis—and as an advertiser cumulates audience size, he puts additional frequency of impressions against the hard core of his listening audience.

A limited or cautious use of the medium will not produce this effect. One program a week, or five to ten spots a week, will not do the job. But an advertiser who has grasped this new approach, and who purchases aggressively with adequate frequency, will reach a great percentage of his market.

2. CHANGE IN LISTENING HABITS

The second change in the character of the radio medium involves listening habits. The family unit is no longer available to evening radio as it was in the past or as television is today. Also, daytime radio has far greater potential audiences than evening; and the early morning hours, the noon period and early evening hours, have emerged as the peak listening periods when the largest audiences are available.

RADIO'S POTENTIAL AUDIENCE—IN HOME ONLY Average Minute per Quarter Hour

	Total Listeners (Millions)	Index to Average for Total Day
Total Day	12.1	100
Early Morning	15.4	127
Mid Day	13.8	114
Early Evening	12.5	104

Source: A. C. Nielsen

These changes can be related to two factors. One is the result of programming developments and the public's acceptance of radio as a leading news medium offering a variety of newscasts. The other is the effect of living habits, and the fact that radio has followed people into the bedroom, kitchen and the family car.

These are the places where radio has taken over, more on an individual than a family basis. These are areas where television perhaps can never succeed as well. It would be almost impossible to watch a TV set while preparing breakfast, or while driving to the station or lying on the beach.

With almost three sets per family today, the availability of radio is one of its greatest strengths. It is available in all regions and sizes of cities and towns, to people of all ages and income groups, and throughout the house. In fact, of the 124 million radio sets in work-

ing order in the U.S., only a quarter are in the living room.

RADIO OWNERSHIP BY MARKET SIZE AND REGION

% Radio Ownership in Total U.S.	96.3%
By Market Size	
Cities 500,000 or over	97.0%
Counties 100,000-500,000	96.6
Counties less than 100,000	95.6
By Region	
Northeast	96.9%
East Central	96.6
West Central	97.0
South	95.5
Pacific	96.1

Source: A. C. Nielsen

DISTRIBUTION OF RADIO SETS*

Automobiles	25.9%
Living Room	25.1
Bedroom	21.4
Kitchen	16.0
Dining Room	4.4
All Other	7.2

Source: ARF-Pollitz Study, 1954

*Does not include radios in public places

3. THE AUTOMOBILE

Another major change has been the development of automobile radio. In 1946, when radio was delivered in large single broadcast audiences, only one family in ten had a car radio—even in 1951 only one family in five was so equipped.

The latest figure for 1956 is 72 per cent. Nearly three out of four families in the U.S. have car radios. The 35 million radio-equipped cars represent a tremendous potential audience exclusive to radio—with the exception of outdoor advertising—at the time of exposure.

Currently, over 80 per cent of all new cars sold to the public are radio-equipped, and these sets are in frequent use. A recent research study indicates that almost three-quarters of all automobile radios are used at some time during a typical week. On the average, these radios are in use for nearly seven hours a week.

This audience, consisting mostly of adults and heavily weighted with men, including TV as well as non-TV owning families, represents a prosperous target. It is an audience comprised of active people on the move, winter and summer, every day of the week.

On an average, this audience amounts to about 10 per cent of the total audience available through radio and becomes even more important at certain periods of the day, since this percentage varies hour by hour.

RADIO'S POTENTIAL AUDIENCE IN AUTOMOBILES Average per Quarter Hour

	Auto Radios In Use (Millions)	Index to Average for Total Day		
		Average Quarter Hour	High Hour	Low Hour
Total Day	1.4	100	152	41
Morning	1.4	98	132	41
Afternoon	1.6	115	152	85
Evening	1.2	87	115	47

Source: A. C. Nielsen

The increase in the number of radio-equipped automobiles has helped to offset, to a degree, the decrease

tening at home since 1949. In the morning, for example, the total set usage is actually up four per cent since 1949, even though in-home sets-in-use are down eight per cent. In the afternoon and evening, total radio usage is down considerably since 1949; the increase in the automotive audience, however, has helped to offset this decrease.

CHANGE IN LEVELS OF RADIO AUDIENCES BY TIMES OF DAY

Per Cent Difference 1956 Versus 1949

	In Home Only	In Home & Auto
6 a.m.—12 Noon	- 8%	+ 4%
12 Noon—6 p.m.	-40%	-29%
6 p.m.—Midnight	-68%	-61%

Source: A. C. Nielsen—March

YEAR-ROUND AUDIENCE

Another important factor in evaluating radio is the small seasonal variation existing in the radio audience today. Daytime radio audiences used to fall off about 50 per cent in the summer; now they only drop about 25 per cent. Evening audiences were at one time cut in half; now they drop only about 13 per cent. Although usage and single time period audiences are far lower than they were in the pre-TV era, this stability of year-round audiences becomes an important factor.

The advertiser can use radio today on a year-round basis and maintain a more even amount of advertising weight, without having to step up his expenditures during the summer months to avoid loss of audience. This is an important consideration in evaluating media for products with year-round sales patterns.

SEASONAL VARIATION IN RADIO SETS-IN-USE

In Home Only

% Difference

Summer (Jul.-Aug.) vs. Winter (Jan.-Feb.)

1949

1956

Daytime (6 a.m.—6 p.m.)	-25%	-15%
Evening (6 p.m.—Midnight)	-47%	-13%

Source: A. C. Nielsen

CHANGE IN PROGRAMMING

One of the best illustrations of the dramatic change that has taken place in radio is the comparison of sponsored network programming changes. This reveals almost as clearly as audience research figures the basic change in the job that radio used to do and what it does today.

SPONSORSHIP TREND OF NETWORK RADIO PROGRAMS

	No. of Programs	
	1949	1956
Evening Comedy Situation	10	2
Evening Drama	17	2
Evening Mystery	19	7
Evening Variety Comedy	15	1
Evening Quiz	12	5

However, when we compare 5-minute and 15-minute sponsored news programs, a completely reverse pattern is evident. In 1949 there were 53 program units, today there are 207.

Radio is now a major source for news and information and fills a real necessity for a people who insist on being quickly and well informed. This not only applies to national newscasts dealing with national and international news, but to the local newscaster who furnishes local news and weather developments. News and music seem to be radio's prime forte today, along with the daytime serial and more intimate personality shows like *Arthur Godfrey* and *Art Linkletter*.

Radio still offers general entertainment features like *Amos 'n Andy*, *Gunsmoke* and others, but the major job of entertainment and drama has been taken over by television where it can be more effectively and dramatically handled.

6. THE INDEPENDENT STATIONS

The sixth change in the proportions of radio has been brought about by the growth of stations and markets, and as a result, the split in audience that has attended this growth. Since 1949, stations in the U.S. have increased from under 800 to nearly 3,000, with network affiliated stations in about 600 markets.

This tremendous growth of stations, of which many obviously are independents programming local personalities to local interests, has had an effect on the division of the listening audience between network and independent stations. Previously, during the daytime hours, the independent stations had about a quarter of the listening audience; today they amass about a third. Most of this increase in share can be attributed to the expanded number of independent stations.

This rise of independent stations has brought in its wake some effective and refreshing developments in programming. Shows with strong local appeal, devoted to community service and local problems, have come along. Many of them have demonstrated outstanding audience values.

The fact that the networks have been forced to share the available audience with strongly programmed independent stations has added to radio's strength. Sponsors now can accumulate large audiences through the networks on a national basis at low cost; and in specific markets, or areas where additional weight is needed, can add strong independent stations.

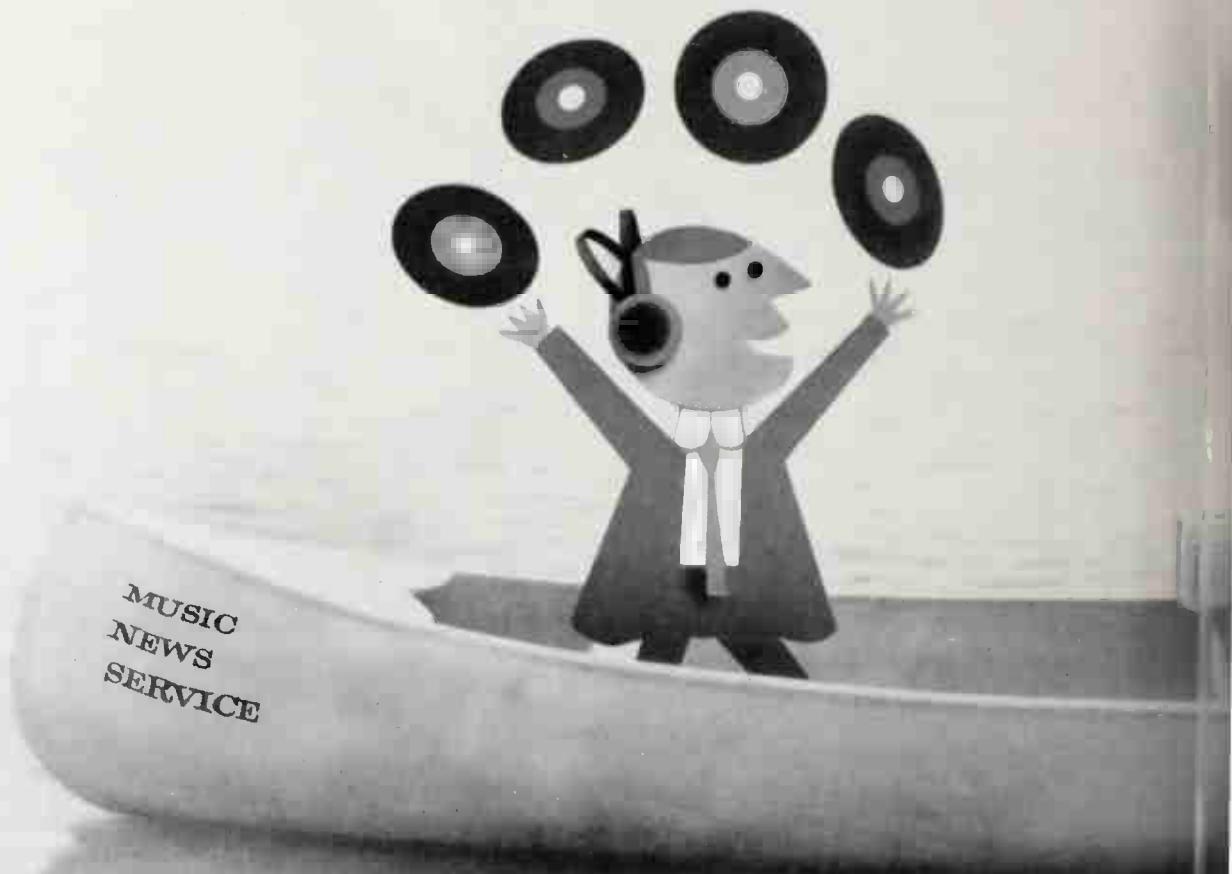
SHARE OF AUDIENCE — SPRING, 1956 NETWORK AND INDEPENDENT STATIONS

		Daytime	Evening
		(Mon.-Fri. 6 a.m. to 6 p.m.)	(Sat.-Sun. 6 p.m. to Midnight)
Market I	Network A	21%	10%
	Network B	5	9
	Independent C	19	12
Market II	Network A	28%	16%
	Network B	6	14
	Independent C	25	26
Market III	Network A	24%	14%
	Network B	23	25
	Independent C	30	38
Market IV	Network A	20%	16%
	Network B	17	16
	Independent C	13	26

Source: A. C. Nielsen Station Index

There is no magic in station selection as to size, loca-▶

IN SUMMER SELLING, TOO—THERE'S A SON



Summertime . . . and the sellin' is easy, especially with WBC Summer Service Songs to air-condition audiences in the big, sunny markets beamed on by WBC Radio.

WBC has a raft of Summer Service Songs built to waft *your* warm-weather story onto the patios and into the pocketbooks of *one out of every five people in America!*

We've got songs on where-to-go, what-to-do,

fishing, boating and the like . . . and, o our weather and traffic info around the clock, up with your spiel, they make wonderful summer sales snacks.

Baseball? WBC plays ball. Coverage from station to station, but wherever WBC Radio (and shh . . . tv, too!), the Great American Game drawing fans as WBC and the products we advertise as

DIFFERENCE ON WBC RADIO!



... rookie who got an early shower yesterday.
 ... there's a *sound* difference on WBC Radio,
 ... the heat-beating way WBC pitches sum-
 ... mertime status right into oblivion. Get the hot scoop
 ... in the good ol' summertime . . . no
 ... campaign is complete without the WBC
 ... For a hand in paddling your sales canoe
 ... summer, call A. W. "Bink" Dannenbaum,
 ... WBC VP-Sales, MUrray Hill 7-0808, N. Y.

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



RADIO
 BOSTON, WBZ-WBZA
 PITTSBURGH, KDKA
 CLEVELAND, KYW
 FORT WAYNE, WOWO
 CHICAGO, WIND
 PORTLAND, KEX

TELEVISION
 BOSTON, WBZ-TV
 PITTSBURGH, KDKA-TV
 CLEVELAND, KYW-TV
 SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales
 KPIX represented by The Katz Agency, Inc.
 All other WBC stations represented by
 Peters, Griffin, Woodward, Inc.

EVENING NETWORK RADIO 1949-1956

1949 Selected Network Programs	Time & Talent Weekly	Weekly Unduplicated Audience			4 Week Unduplicated Audience			Cost Per Thousand Homes Reached (Avg. Broadcast)
		No. of Comm's Per Home Reached	Homes Reached (000)	Cost Per Thousand Homes	No. of Comm's Per Home Reached	Homes Reached (000)	Cost Per Thousand Homes	
Edgar Bergen								
Sun. 8-8:30 p.m.	\$42,000	3.0	6,512	\$6.45	6.0	13,024	\$12.90	\$2.15
Amos 'n Andy								
Sun. 7:30-8 p.m.	39,000	3.0	6,471	6.03	6.0	12,942	12.06	2.01
1956 Possible Network Schedules								
12-5 Minute News								
Sun.-Sat. Evenings and Weekends	21,742	2.1	6,340	3.43	4.3	12,502	6.96	1.62
Evening 25 Min.								
Once a week	9,021	3.0	1,739	5.19	5.3	3,652	9.88	1.88
Quarter Hr. News								
Five times a week	25,952	5.5	2,820	9.23	11.3	5,499	18.12	1.67
1-5 Minute Segment*								
Sun. night	1,740	1.0	1,504	1.16	1.7	3,534	1.97	1.16

*Maximum rates—260 times annually

Source: A. C. Nielsen, Jan.-Apr.; Network Sales Department—J. Walter Thompson Costs. (Mar.-Apr. data for 1956)

tion, power or wave length. The main ingredient is to obtain a clear fix on the various time periods when the audience an advertiser wants to reach is available, and then to determine the various combinations of network or local buys that will reach these people.

Part of the secret lies in programming and management of the network or stations. If the audience desired is available in network option time periods, an advertiser can look at the networks as well as local stations to see how many of the people he can reach via their network availabilities.

The principle to follow is to start with the availabilities that will give the greatest overall audience efficiency. Then, after the first "layer" is set, re-examine it to see what holes are left in the coverage pattern, and how these holes can be filled.

Since many well-programmed power house stations can sometimes do better in a distant market than a poorly-programmed local station, an analysis of the efficiency of the powerhouse versus the individual local stations within its area must also be made. Generally, the best purchase is a combination of well-programmed powerhouses plus well-programmed "locals", rather than exclusive use of either type.

No matter how good the network or powerhouse is on an overall basis, it cannot substitute for a well run local station that dominates the ratings in a market that is important to the advertiser.

7. THE CHANGING SALES PATTERNS

Probably nothing reflects the changes that have taken place in radio more than the drastic revisions that have

been made in the way radio is being sold and bought.

At one time, prestige and the importance of being connected with exclusive program sponsorship could be cured either through network or local program sponsorships. As television grew, however, and radio audience diminished, and as excitement was transferred from radio to television, this prestige element, by and large, was lost. Radio's job had changed.

The network, the local station and the advertiser started to work on an entirely new basis. Back in 1949, 90% of all network daytime segments were sponsored exclusively. Today, more than half are on a "participation" basis. In the evening, practically all programs are exclusively sponsored; today 60% are participations.

TYPES OF NETWORK SPONSORSHIP 1949-1956
Hours Per Week

	Complete Sponsorship	Participation Sponsorship	Total Sponsored
Daytime (Mon.-Fri.)			
1949	85:35	4:30	90:05
1956	25:20	26:10	51:30
Evening (Sun.-Sat.)			
1949	73:35	1:00	74:35
1956	19:30	12:05	31:35

Today, networks are selling daytime programs in partial segments, and many nighttime programs are sold on the basis of one-minute participations. These changes had to be made because no other way was left for advertiser to spend his radio dollars in accumulating mass audience on an efficient basis. In addition, rates are being brought into line—in terms of costs as well as talent.

**AFTER
HEARING
THE
EVIDENCE...**



LISTENERS DECLARE FOR CBS RADIO!



There's only one set of nationwide awards in broadcasting* in which the sole judges are the people—the nation's audiences themselves. This "bench" has just handed down its 1956-57 decisions. And they form one of the clearest expressions of public approval ever registered for program performance by a radio network.

For CBS Radio: *18 awards given to 11 programs and stars.* More than for any other broadcaster, radio or television. More, in fact, than for *all other radio networks combined.*

And America's leading advertisers concur. CBS Radio attracts *more of the nation's 50 biggest advertisers* than any other radio network.

It follows. The programs people seek out and enjoy most are here. So it's the logical place for advertisers to be—to reach radio's largest and most responsive audiences.

*Annual TV RADIO MIRROR Poll.

...AND ADVERTISERS CONCUR

HERE ARE THE WINNERS

Amos 'n' Andy Music Hall
CBS Radio Workshop
Arthur Godfrey Time
Gunsmoke
Robert Q. Lewis Show
Art Linkletter's House Party
Mitch Miller Show
Romance of Helen Trent
Strike It Rich
with Warren Hull
Lowell Thomas
Young Dr. Malone

RADIO STUDY: J. WALTER THOMPSON

NETWORK "A" RADIO TIME COSTS IN 28 IDENTICAL CITIES COMPRISING BASIC STATION GROUP

Net Rate*	1949	1956	% Diff.
Evening—1/2 hr. weekly	\$4,529	\$2,441	-46%
Day—1/4 hr. 5 times a week			
Morning	7,555	8,136	+ 8%
Afternoon	7,555	7,279	- 4%

*Net after full network 52 wk. discount

Source: Standard Rate & Data Service

For spot radio, station discount structures have also been adjusted. They used to end at the 260- or 312-time rate—today they extend to a 520-1000-time rate. CBS radio recently announced a reduction in its evening and weekend rates which forces the cost of a five-minute segment as low as \$800 for both time and talent.

The net result of these rate adjustments is that for the sponsor who uses radio correctly it can be as good, or better, a buy today—in cost efficiency—as it was before the television era. Recent studies show that in terms of the audience reached per dollar, even in nighttime hours, some network programs are today delivering more homes per dollar invested than they did before television's meteoric rise. (See table, "Evening Network Radio 1949-1956," top of page 76.)

Radio today is entirely different from what it was, and must be approached and interpreted in new ways. Al-

though it is still competitive to television, magazine, newspapers, outdoor and other media, it actually forms quite differently. Radio's main bailiwick today is its ability to reach the individual on a personal basis. Radio can talk convincingly to many individuals in different places; through its ability to deliver at a high frequency it can continue to tap at consumer consciousness, and in so doing contribute successfully to an advertising campaign.

There is still much to be done, from the viewpoint of quantitative research as well as qualitative research. For example, an advertiser not only should know the reach of his radio campaign, but how his message is being delivered.

Is schedule "A" or "B" spreading the messages evenly against all homes? Is there a tendency for one schedule to pile up messages against a small portion of his audience? If many spots are purchased in peak listening hours, is there a tendency to over-saturate the audience with too many different commercials and thereby reduce the "effectiveness"?

Through constant reappraisal of the current situation of radio, plus the use of more intensive research, an advertiser can find the correct use of radio for his advertising campaign. With the help of the networks and independent stations, he can probe for and design an effective schedule which will reach his target.

HIGHLIGHTS OF STUDY

- Radio's vitality is borne out by:
 - a. Radio's penetration, which has kept abreast with the growth of U. S. households even during the period of television's growth.
 - b. The increase in the number of sets per home.
- Radio is distributed evenly across the U. S.
- Non-television household distribution is greatest where television penetration is the lowest.
- Auto radio listening adds approximately 30% to the in-home audience at peak traffic hours.
- The weekday car radio audience is primarily male.
- Total radio listening is greatest in the morning and early afternoon, levels off in the late afternoon, and then steadily decreases as television takes over in the evening.
- The greatest numbers of listeners are available in the morning:
 - a. In all regions of the country.
 - b. In all market sizes.
 - c. Among the younger families.
 - d. Among the larger families.
- Evening radio appeal is still strongest:
 - a. In the South and Central regions.
 - b. In the smaller markets.
 - c. Among the older families.
 - d. Among the smaller families.
- As many non-television homes can be reached during the day when total radio listening is highest as in the evening when total radio listening is lowest.
- The seasonal variation in radio listening is much less pronounced than it used to be.
- The radio audience today is divided among many more stations than it used to be.
- The average network program reaches more families during the day than during the evening.
- News is the only type of sponsored network program which has increased since 1949.
- The trend of network use is toward participating announcement programs and away from complete sponsorship.
- Single program broadcast audience is small, but a substantial audience can be cumulated over period of time.
- Local radio permits complete flexibility in selection of markets and regions and advertising weights desired.
- Advertisers can still buy network radio at the same audience cost efficiency, because the decline in audiences has been offset by decreases in time and talent costs.
- Daytime radio generally has a lower cost per thousand than evening.
- Network radio's average cost per thousand is lower than network television's.
- Network participating announcement plans are generally more cost efficient than full program sponsorships.
- Morning time costs have been increased by networks and local stations.

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



Why Fels & Company prefers
 Crosley WLW Stations
 for Instant Fels Naptha
 Golden Soap Granulets

"WLW Stations offer that important extra of mighty grocery merchandising tied up with top Station Talent. Yes, leading TV-Radio personalities star in product merchandising-promotion as the Crosley Stations' experts cover the store fronts by top-level trade contacts, personal calls and point-of-sale push. So the Talent-tuned, power-packed merchandising-promotion of the Crosley Stations really means business for advertisers."

Max Brown

Max Brown, Director of Sales
 Fels & Company

Like Fels & Company, you'll get mighty merchandising-promotion for your products too with the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

WLW
 Radio

WLW-T
 Cincinnati

WLW-C
 Columbus

WLW-D
 Dayton

WLW-A
 Atlanta

Network Affiliations: NBC; ABC; MBS **Sales Offices:** New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas Crosley Broadcasting Corporation, a division of



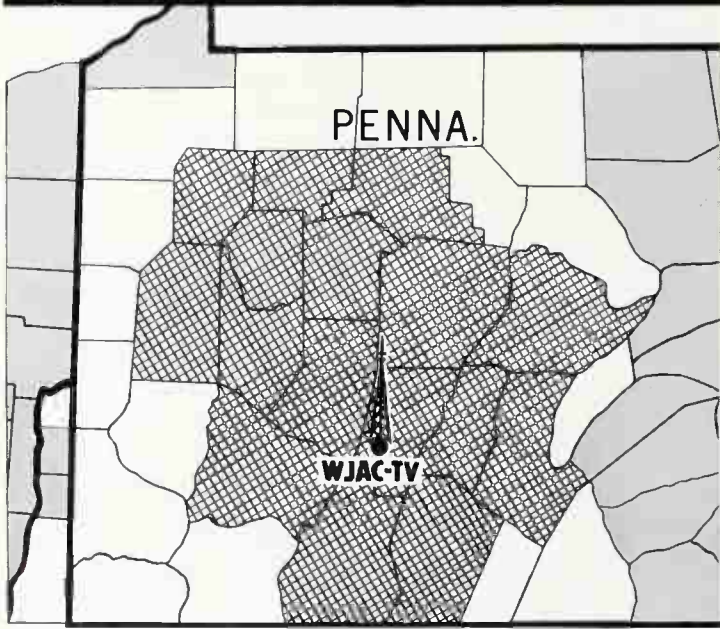
You could call it
 "CLOBBERING THE
 COMPETITION"

BOX SCORE
 JOHNSTOWN-ALTOONA TV MARKET
WJAC-TV leads in 105 periods
 Station "B" leads in 7 periods

TOP 25 NIGHT-TIME SHOWS
WJAC-TV has 24
 Station "B" has 1

ARB Study • November, 1956

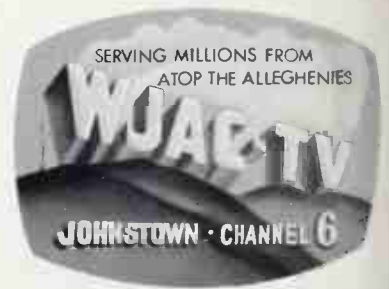
WJAC-TV
WJAC-TV overwhelmingly dominates its home territory . . .
 and in 20 counties of its 41 county coverage
WJAC-TV serves 80 to 100% of TV homes



 80 to 100%  20 to 80%

Get all the facts from your KATZ man!

Here is Pennsylvania's 3rd TV Market . . . with over a million TV homes . . . and WJAC-TV is the key to this rich and responsive area. On its own "home grounds" WJAC-TV is far out front . . . and, at the same time, over this wide 41-county area, more than half a million viewer homes follow WJAC-TV three or more days a week. It's the efficient, effective, economical way to cover Southwestern Pennsylvania.



Highlights from the 1956-57

RTES Seminar in New York.

Second of a two-part series

analyzing current trends in

media thinking

TIME BUYING AND SELLING

This month TELEVISION MAGAZINE concludes its presentation of highlights from the Time Buying and Selling Seminar of the Radio & Television Executives Society of New York. The first portion appeared in the July issue of TELEVISION MAGAZINE.

When outstanding leaders in the field of advertising meet to discuss the intricacies of broadcast media, their comments constitute a stimulating appraisal of the industry's day-to-day problems. The RTES Seminar provides such a forum. Its main purpose is to serve as a meeting ground for newcomers to broadcast buying and selling, but the speakers, going far beyond the basics, present much that is new and important in media thinking.

Big Ratings Means Using Judgment



JANE PODESTER,
Timebuyer,
McCann-Erickson, Inc.

What do we do with the ratings that we have? Here are some of the methods that are in common use:

1. Pick all the top-rated spots one can within the confines of the budget, on the assumption that these will reach the greatest number of people.

2. Establish a goal of X number of gross rating points per week . . . and buy to this specification.

3. Predetermine a satisfactory cost-per-thousand figure of, say \$2.00. Anything over this figure, then, is automatically out of consideration.

As in so many things, I'm sure these standards were

originally set up to be a helpful guide to buying, not as an inflexible law . . .

"Method 1 is certainly the easy way out, requiring little more than an ability to count. Chances are you may reach that maximum audience. However, here is where other factors enter the picture. [If] our product was aimed at the housewife, some of those top-rated available spots may be adjacent to kid shows. Fine—if you want to reach Junior, but not suitable for our purpose . . .

"Then, too, the buying decision may have been based on a rating taken in the metropolitan area only. In some markets, where there is a significant difference in coverage among the stations, a lower rated spot may actually reach more people.

"Finally, a difference in the number of viewers per set, particularly where the percentage of women is higher, could make that lower rated spot the better buy.

"Method 2 gives the buyer a goal at which to aim. [Assuming a hypothetical] budget of four nighttime spots, a gross rating total of 100 points does not seem too unreasonable, since it assumes the purchase of four 25.0 rated announcements—about par for the course—if you're lucky . . .

"Suppose you are able to buy those 100 points, what happens when the next rating report shows that they only total 90.0? What do you do when your splendid schedule runs smack into the seasonal decline in sets-in-use? And let's not forget our old friend, standard deviation. That schedule could total 80.0 or 120.0 . . .

"If one has to buy against a certain level, it seems to me that the temptation to include spots that do not fit our buying pattern, but do have the ratings necessary to make the end result look creditable, would be overwhelming . . .

" . . . There might be one exception in respect to so-called wasteful buying—that is, in taking advantage of the daytime package plans. In some cases, it is cheaper

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Podester: "In some markets it is impossible to get a satisfactory c-p-m"

to buy some spots we don't want in order to gain a substantial saving on those we do.

"Method 3 places a cost value on our buying efforts, and indeed is one of the basics of our business—to reach effectively the most people at the lowest possible cost . . .

" . . . There are some markets in the country that are so overpriced in relation to the number of TV homes in the area that it is virtually impossible to obtain a satisfactory cost-per-thousand. The timebuyer wedded to an inflexible cost-per-thousand figure must either promptly break the rules or stay out of the market altogether . . .

"What figures do you use to arrive at a cost-per-thousand? Properly speaking, you should only apply a rating to the TV homes in the area in which it was taken. But I'm sure that more than one of you has been guilty of using a metropolitan rating and applying it against the station's total coverage area. I'm with you! It isn't right, of course, but I'm sure my saying so isn't going to change it . . .

"Let's suppose that you have been entrusted to place in about 25 markets the latest one-half hour film epic, *Abe Lincoln's Doctor's Dog*—only three episodes in the can at the moment—a program of general family appeal. Naturally, it hasn't a rating to call its own.

"What can ratings show us? . . .

"1. Sets-in-use—which of the time periods offered has the greatest audience potential?

"2. Time period rating—what size and kind of audience was another program in the same period able to achieve? Was it a similar family show?

"3. Competition—what would we be up against? How strong is it? Have the program or programs on the competition shown rising or declining rating trends? Share of audience would be an equally important factor here . . .

"4. Program lead-in—what program would precede us? Could we expect a strong or a weak lead-in?

"5. Other programming in the market—how have similar type programs done in the market? Are they successful or does the whole market seem quiz happy?

"An analysis of all of these points can help us in our decision, but can't make it for us. The intangible factor of judgment enters the picture, compounded in experience, intuition perhaps, and let's face it, just plain luck . . ."

The ABC's of Nielsen Coverage Service No. 2



JOHN CHURCHILL,
Vice President,
A. C. Nielsen Co.

"The purpose of Nielsen Coverage Service No. 2 was to supply a single uniform measure of over-all station performance county by county, throughout the United States, for both radio and television . . .

"The source from which all this information comes is family reports. In the top two hundred counties of the United States, the most populous ones, all of the work was done by personal interview. We use the same questionnaire in controlled mail balloting in the rest of the United States.

"Now, in addition, because we have about 7.5 million families from which we are gathering quarter-hour by quarter-hour information on stations and time periods throughout the United States, we have used those same sample families as members of this national panel as well.

"As far as sample size in this study is concerned there are a total of about 140,000 family replies entering into the final tabulation. The United States, with its 3,000 counties, was measured in about 1,800 measurement units.

"These measurement units are single counties where they have at least 10,000 homes, or groups of adjacent counties in the same state that add up to not more than 10,000—or maybe 11,000 or 12,000, pending on their clustering and their distance from major transmitter cities. Wherever you have a small county that cannot be combined with another small county it was measured all by itself. Those substandard individual county reports, that is, substandard in population, size . . .

"The samples range from about 65 cases in a standard small reporting unit, up to about 500 cases in larger counties. The accuracy of the data is plus or minus five to 10 points, depending upon what kind of county, what kind of rating you are talking about.

"But please do not interpret them as having decided accuracy. That sounds as if I'm running down information. What I am trying to do is build up a legitimate uses for it. We have not shown any decided points. We have rounded all figures to the nearest 10.

"Monthly coverage is, for all practical purposes, the outer reach of measurable influence of the station. It is the same type of coverage whether the station is brand new and hasn't yet a fully-established program schedule, or whether it is one of the old-timers that has been on the air for years. It expresses monthly coverage in terms of per cent of the total market total homes, and also as a per cent of the receiver homes.

"We have elected to show per cent of total market that you can make comparisons directly between markets. You can compare it with magazines or newspaper circulation, radio or TV coverage. We show it in terms of receiver homes . . .

"Our first goal was to determine the area where a station has some influence. We had to have a cutoff point, and we do not show any results for any station that does not have an audience of at least 10 per cent of all the homes once a month or better.

"Once a station reaches that level, we have disclosed the weekly and daily day and night circulation down to one per cent. That is the way it falls. We do not only show the geographic spread, which is plotted on the station subscriber's copy, we summarize the market facts for that area—how many homes there are, how many receiver homes, how much circulation. We show county-by-county percentages so that you can compare . . .

rown: "NCS No. 2 cannot be the answer to all our coverage problems"

line your own cut-off levels, if ours are just too
nient for your concentrated use in any one area.

"We don't say a 10 per cent monthly coverage is
bod. We say that it is 'measurable.' If you insist on
per cent, you go through these reports and pick
at your 99's. We give you all the facts, the same way
at ABC discloses where copies of an individual news-
paper or magazine go.

"We show the broad circulations, whether it is day-
me or nighttime, whether it is weekly or daily. We
ow one station versus another station in the agency
pies, and the stations which subscribe do get com-
petitive data on the other stations that serve their
me market. So they have one station versus another.
ou naturally compare one area with another area . . ."

Agency View on Using the Nielsen Data



JULIA BROWN,
Associate Media Director,
Compton Advertising, Inc.

"I believe that the Nielsen Coverage Service is a very
important contribution to time buying and selling . . .
However, the NCS cannot be the answer to all our cover-
age problems . . .

"First, it is already out-of-date. There have been many
changes in station facilities and network affiliations since
at spring, in addition to the new stations which have
come on the air. Any or all of these factors can change
a station's coverage pattern, not only for the station in
question but also for its competition . . .

"Second, the data for many counties is based on a small
sample. Figures for counties with a small number of
homes or with low TV ownership, therefore, should be
considered indicative rather than conclusive.

"Third, many counties in the United States do not
contain a sufficient number of homes to warrant being
sampled individually. Therefore, Nielsen combines coun-
ties on a cluster basis. Although the figures for these
counties are reported separately, actually the same per-
centages apply to each county in the cluster, and are
therefore actually an average for the cluster . . . Logic
must be used in interpreting the county cluster data.

"Fourth, figures for UHF stations are reported as a
percent of total TV homes, regardless of whether or not
the homes are equipped with UHF receivers. In deter-
mining coverage for a UHF station, the supplemental
booklet on UHF ownership should be consulted . . .

"The industry has long needed a means for determin-
ing station and network coverage on a common base, one
which will permit the buyer and seller to compare the
station coverage of all stations in a market, or of sta-
tions in various markets.

"But because of all the different ways people can

define coverage, and the interpretations which can be
put to all the various indices which the Nielsen people
have produced, there will be no single method used by
all. It will still be the responsibility of the buyers and
sellers to use those figures which best describe the situ-
ation which needs to be measured.

"We have available to us from NCS a maximum of
19 sets of different figures for any one station in any one
county, providing that station is a UHF station . . .

"It is impossible to use all of these figures in deter-
mining station coverage, and it is therefore necessary
to decide which ones will produce the most meaningful
data. Many different figures will be used.

"I feel that a primary coverage area should be estab-
lished on a county-by-county basis for each station in
the country. This is the area where the station's cover-
age may be considered effective, or, to put it another
way, where people can and do view a station. It is the
area where a station may assume to be an effective
power.

"Since I define coverage in this way, certain of the
Nielsen measurements can immediately be eliminated
. . . The actual number of homes are of no value to me
in determining station coverage . . .

"The definition of monthly coverage seems to me a
nebulous thing. I am looking for a precise measurement
for determining coverage, and therefore cannot use the
monthly figures . . .

"Except for the TV ownership data, all of the remain-
ing numbers are actually a measurement of the same
thing—levels of a precise period of viewing, either in
total, or for daytime or nighttime, on a weekly or daily
basis. I believe that all of these should be used to estab-
lish coverage patterns.

"I do not think that any one set of figures or rules
can be used to the exclusion of all others. For instance,
I do not believe that the daytime weekly levels should
be used exclusively. A station may have such different
coverage areas day and night . . .

"I do not think that the weekly figures alone should
be used, as the relationship between the daily and weekly
figures do give evidence of a station's strength or lack
of it in a particular county. If one set of criteria are used
to the exclusion of all others, stations' coverage patterns
will undoubtedly be distorted, and we will not be using
all of the wealth of the material contained in the NCS.

"I also do not feel that one specific criterion for levels
of viewing should be pre-determined for all stations.
This, in effect, establishes an arbitrary cut-off point,
making a decision without regard to comparative cover-
age levels as to which counties should or should not be
included in a station's coverage area.

"Some stations might not receive any coverage at all
if the level in all the counties where they had any men-
tions were below the arbitrarily established minimum.
Station popularity, competition, and many other factors
influence these levels to an immeasurable extent . . .

"Let me emphasize again that coverage, on any basis,
cannot be the sole determinant for purchasing time on
a station. It can only be one of the tools used. Other
factors, such as station programming, availabilities of-
fered, type of audience desired, ratings (where avail-
able), cost, and so forth, must also be considered . . ."

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WFGA-TV

Channel 12 • VHF

equipped for **FULL COLOR** • 1000 ft. tower

Top Power 316,000 watts • JACKSONVILLE, FLORIDA

Represented by Peters, Griffin, Woodward, Inc.



McLendon: "Contests only help a station's rating over a long period of time"

"What do we do about it? We default! We synthesize ratings by giving away money, by running contests, in a mad endeavor to achieve higher ratings which are as fleeting as the fickle audience which the next day tunes the station that raises the ante.

"When and if the advertiser is mesmerized into buying the synthetic ratings, what is he getting for his money? The confidence of the listener? Quite the contrary! I believe he is buying inflated figures which will have no relationship to advertising impact.

"I have been told by all the rating services that they themselves have tried every recourse to eliminate any illegitimate program promotions in rating weeks, because the services themselves know that it is inevitable that their usefulness will be at an end unless they reflect honest, accurate listening habits. We need such surveys ideally, one common to all markets of the country. But if the problem of inflated ratings continues and we contribute to them, I am afraid the next step will be to drop ratings at all . . ."

Give-Aways are Sound Station Promotion



GORDON R. McLENDON,
President,
McLendon Stations

"You might well say to me, 'If contests and give-aways are no good, and they don't stimulate ratings, why do you have them?' That's a good question. I believe I did so before, though, that they do have certain indirect long-run benefits.

"The value of most contests, as of most promotions, is first of all, that they stimulate talk about the station. This is very important, because it lends an atmosphere of excitement and sparkle to our operations. Even though the listener may not enter the contest, he feels the excitement around the station.

"We believe that even those stations [that] lead by wide margins without such contests and give-aways might further increase their margins with contests and give-aways. But these contests and these give-aways, we are certain, only help a station's rating over a long period of time, and do not particularly influence monthly share-audience results. They do not hypo ratings on a short-term basis.

"In the last analysis, contests and give-aways are just a kind of promotion with our stations. Give-aways really don't concern us very much. It wouldn't bother us much to give them up. If we had to give up promotion itself, that would bother us a great deal. Promotion to us is anything in good taste that makes people talk . . .

"We submit our conclusion that over-all, sound programming is the one thing that will hypo a station's audience. We further submit that stations should not be

cast into disrespect and disgrace by anyone in radio simply because they are alert and sound promoters. To do so would be reactionary in the radio business and an unfortunate trend of thinking, because promotion is one of the things which has made show business . . ."

New Trends in Rate Cards



BEN MARGOLIS,
Business Manager,
CBS-TV Spot Sales

"With some 469 TV stations in the continental United States, there is a potential of 469 different ways TV rate cards are prepared . . . From our experience, however, we have found that the managements of TV stations employ two separate and distinct groups of facts.

"The first group can well be called 'data on hand.' Since all rates and time classifications are projected from the base rate, the first step is the establishment of the base hour rate, and the factors considered are: (1) coverage, (2) circulation, and (3) competitive rates. In establishing the proper time classifications another factor, 'sets-in-use,' is employed to determine the relationship of the broadcasting day. These are the basic factors.

"The second group of facts which knowingly or unknowingly determines the rate card is the business philosophy of the station management. To illustrate: The management of Station A may well have a philosophy that it would rather sell one unit at \$100, whereas the management of Station B is of the firm belief that it would rather sell two spots at \$50 with the same return. Obviously, there are certain pros and cons for each of the above illustrations . . .

"If there is anything that is standard in rates, it is the relationship of the half-hour and quarter-hour rates to the hour rate. The half-hour rate is 60 per cent and the quarter-hour rate 40 per cent. The same, however, is not true for ten-minute and five-minute periods. A good number of rate cards call for 33 1/3 per cent of the hour for ten minutes and 30 per cent of the hour for five minutes.

"There are variances, however, and the ten-minute and five-minute rates cannot be called standard as compared to the half-hour or quarter-hour. Basically, there have been little, if any, changes in the rate card for program periods other than the rates themselves, with some revisions in the time classifications . . .

" . . . There have been more changes in rates and more changes in the pattern in this area [rates for announcements].

"1. A good number of stations have employed a Double A classification and some have gone as high as Triple A classification, and in a good number of instances, the

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You may be a "flop" at the Charity Ball, but . . .



**ARB proves
you're "solid"
when you pick
WKZO-TV
in KALAMAZOO-
GRAND RAPIDS**

The March 1957 ARB Report shows that WKZO-TV is first in 327 out of 416 quarter hours—or 78.6% of the time! Ask Avery-Knodel for ALL the comparisons!

**AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO**

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: Survey based on sampling in the following proportions — Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).



The Feltzer Stations

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

WKZO-TV

**100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
for Greater Western Michigan**

Avery-Knodel, Inc., Exclusive National Representatives

Leder: "No well managed station has to give away money to attract listeners"

A Yardstick for Advertising Effectiveness



BEN GEDALIA,
V.P.; Research Director,
Batten, Barton, Durstine &
Osborn

(Mr. Gedalia read a speech originally presented to the Sales Executives Club by Fred Manchee, executive vice-president of BBDO.)

How do we isolate the sales effectiveness of the advertisement from the many other factors concurrently in operation? Frankly, I have no ready answers. I do have some suggestions:

"First, we should never lose sight of the fact that this is the major problem facing the advertising industry and its research people . . . We have a tendency to get off on tangents and act as if some particular research approach or technique were the final answer, when actually it isn't.

"These last several years we've been off on a motivation research binge. In many ways, this has been a very salutary thing for our business . . . I object only when we act as if this type of research answered all our questions . . .

"Second, we should begin a program of research designed ultimately to come up with a way to measure sales effectiveness. I should stress the word 'program,' because I feel that the sole way we can work out feasible measurements is by a continuing series of studies.

"Third, the program of research should begin with an examination of previous work done. I know everyone is reluctant to make his findings known to others; perhaps, therefore, we should have some impartial source—university research group, for instance—handle this work and review what has been attempted.

"Fourth, we should begin a series of pilot studies designed to find a relationship between the advertising effort and ultimate retail sales.

"Fifth, industry—not only advertising—should contribute to setting this program of research going.

"Finally, when we think of how industry can contribute to such a program, and how it can implement the program into action, the one door already open is the Advertising Research Foundation. Here are advertisers, agencies and media already banded together—and with a common interest in the problem. Indeed, perhaps the ARF should start the ball rolling by appointing a committee to formalize the ground rules for an attack on this [major] advertising research problem.

"What benefits might we expect from a program of research designed to come up with a measure of sales effectiveness? The principal benefit, of course, is a way to make our advertising dollar work harder and more successfully. By knowing exactly what is produced for each dollar spent, American industry will be in a position to budget its advertising expenditures with the precision

it uses in allocating funds for raw materials, salaries, etc. There will be less waste effort and fewer dollars spent on the hunch.

"While I can't foresee what this type of research will cost—if and when it is evolved—I can see an offset in cost by our ultimately jettisoning many types of research we have today, much of which is primarily nibbling at the edges of the problem of sales effectiveness, supplying us with springboards which we use to make guesses as to success or failure.

"And I would be less than frank if I didn't say that we may not be able to come up with an answer at all. It may well be that the best we'll be able to come up with is a measure of the ability of advertising to create a favorable climate for sales.

"In the final analysis, actually advertising does not make the sale. It creates a predisposition to buy, a favorable image of the brand, a desire to select one brand rather than another. It doesn't close the sale, it doesn't run the checkout counter, it doesn't wrap the package, it doesn't deliver.

"Many factors going beyond advertising are also operative, and have a decisive influence on the purchase. These too must be taken into consideration in any determination of the success of advertising. After all, no advertisement ever sold a nickel's worth if the product isn't on the shelf . . ."

Good Programs are Best Audience Lure



ROBERT LEDER,
Vice President in Charge of
WOR-AM, New York

"... Gimmicks, contests, and money give-aways are a manifestation of the broadcasters who lack creative ability, lack imagination, and lack salesmanship, and—most important of all—lack a belief in the intelligence of their audiences.

"It runs true to form that every gimmick or contest ever purveyed on the air was to help an ailing property, a poor program, a sick station. No well-run, well-managed station in this country has had to give away money to attract listeners. I would condone any good station's using any promotional device, including give-aways, to attract listeners if it felt its basic product was a good one and a sound one. However, money of itself is no replacement for entertainment nor for service . . .

"For years, we as broadcasters have decried the enslavement of the advertiser and his agency to ratings and what they do or do not represent. We say that there is no corollary between ratings and the ability of a station to sell merchandise. We argue that the cost-per-thousand should not be the sole criterion of media buying.

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Steers: "A deep knowledge of media means a deep knowledge of people"

rates for the peak spot announcements are not subject to any discounts.

"2. There has been little, if any, change in the relationship of the ID to the 20-second rate. However, there are variances. In a good number of cases, the ID rate still remains 50 per cent or less of the 20-second station-break rate.

"3. The establishment by a number of stations of a one-minute rate. While this is not in any sense universal, there are a number of stations that have a separate rate for one minute as distinguished from 20 seconds.

"4. The establishment of a 30-second rate. While only a few stations have established a rate for 30 seconds, we feel it is worth mentioning at this time.

"Perhaps the most vivid trend in TV rates is the various plans, packages, and so forth . . . This area, perhaps, is the greatest concern to timebuyers and account executives, and yet, when one realizes that the basic requirements of [such packages as the] '12 Plan' have not been changed in almost five years, it does show a rather solid base . . .

" . . . The one question asked of me most frequently [is], 'What are the most important factors to be considered when issuing a new rate card?' Over the years, the answer has come out automatically, that the basic rules of a rate card are:

"1. Simplicity—it must and should be easy to understand.

"2. It must be realistic.

"3. It must be administered in a manner which will enjoy the confidence of all concerned. . . ."

An Agency View of Stations' Rate-Setting Role



ANN JANOWICZ,
Broadcast Buyer,
Ogilvy, Benson & Mather, Inc.

"We are well aware of the serious problem connected with the economic handling of spot campaigns. A lot has been said in the industry about cutting through as much detail as possible in order to cut the overhead in handling a spot campaign.

"Certain areas of analysis cannot be minimized without seriously impairing the buying efficiency for a client. The rate card problem, however, is one in which constructive strides can be made to minimize the time spent in trying to find out what it would cost to buy what is for sale.

"Station managements as 'entrepreneurs' should be solely responsible for establishing a rate, since how they price their wares reflects the difference between profit and loss to them.

"A rate protection period should be established which enables an agency to project realistic budgets when plan-

ning a campaign for a client. Campaign ideas are not sold purely on the basis of money available, but on the basis of what a budget will buy and whether this is adequate media weight. Therefore, a protection period is necessary to pre-sell and assure the client that the campaign budget he approved today based on current rates will deliver the recommended media for a minimum period of six months to a year.

"It is management's further responsibility, and to their advantage, to make their rates available to all in the manner accepted by the industry—publish them in *Standard Rate and Data*.

"Further, since the problem facing a buyer is to develop the most advantageous buys for his client, the costs should be accessible and clear. The buyer should not have to spend his time coping with the problems of whether he is interpreting the rate card correctly or whether John Jones at XYZ agency is getting the same spots for less money."

The Growing Stature of a Media Career



WILLIAM E. STEERS,
President and Secretary,
Doherty, Clifford, Steers,
& Shenfield, Inc.

" . . . Media work—or should we define it as the media function?—is not only a vital part of the advertising function, but has the opportunity to influence both research and copy.

"In my opinion, the media function might be termed the engineering function of advertising. How important a part it plays is in direct relation to how important you are able to make it with the knowledge you have acquired . . .

"A deep knowledge of media means a deep knowledge of people—their likes, their dislikes, and their motivations. A deep knowledge of media should make an individual a good judge of copy—not a copywriter but a contributor to copy strategy—and he must know and understand copy to buy media well.

"A deep knowledge of media should make an individual well qualified to contribute to research design—not to technical research, but well qualified to help determine the direction of research.

"In my opinion, a media man has a greater variety of contacts for knowledge than anyone else in the agency. These contacts with smart and able people can further add to an individual's knowledge of the business.

"Furthermore, media work takes its people, or should take them, into the activities of their clients' competitors. The knowledge and understanding of what your competitors are doing is a source for determining their philosophy of advertising, as well as a means

eneeny: "Radio has more management brainpower than ever before in history"

termining their whole marketing strategy. Anyone who holds this knowledge is valuable to his agency and clients . . .

Certainly, the opportunities outweigh any limitations that there may be. I must agree that there are limitations, but I don't think these are any greater than they are in any other phase of the advertising business.

What are the limitations?

Possibly the importance, or rather lack of importance, placed on the media function by the remainder of the advertising fraternity. They really believe media important, but in many cases they have usurped the function. They believe they are media experts.

We can correct this only by knowing more than they. Most successful advertisers insist on media specialists, and we know that agencies as a whole have a larger proportion of their salary overhead in media than they did. The media contribution by specialists is increasing.

Another possible limitation in media work is that progress seems slow. I'd admit that, but it's true of any art, and media work is a skill that only knowledge and understanding can develop. Research and copy are the key.

Another limitation one might feel is that the salaries are low. I think this is also true of any craft where skills must be developed. Furthermore, I don't believe that if there were a limitation here, that it's as bad in relation to other agency operations as it used to be . . .

The competition in media is not as great as it is in other phases of the business. Most people are attracted to the advertising business because it is glamorous—copy writers, program people and some research people, I suppose—but there isn't any glamour to the media end. I think the opportunities for the individual in media work today are much greater. We are having a growing industry. We are having a phase, a function of the industry, the media function, which is going to grow even more. It is growing larger within the whole advertising function . . ."

Next Forward Steps for Radio



KEVIN B. SWEENEY,
President,
Radio Advertising Bureau, Inc.

Let me put this whole matter of the national advertiser and radio's re-emergence into perspective by reminding you of two facts.

"In 1955, we obtained from the national advertiser approximately \$90 million less than we had obtained seven years previously. This presented a problem, not only because we had fewer dollars but because there were many more mouths to feed. There were about 1,000 more stations on the air during the seven-year period. But that didn't mean that radio over-all went down.

"In 1946, two-thirds of the total dollars invested in radio came from network or national spot. Like Outdoor, we were basically a national medium. In 1956, the RAB estimate is that 39 per cent of our dollars, our total dollars, will come from national business, the other 61 per cent from local and retail sources. We went from around \$95 million of retail business to four times that much retail business in the ten years when our national advertising dollar was not holding up . . . We have moved into that highly desirable position that the newspapers enjoy: the retailer will keep us in business, thank you.

"But now that the local advertiser has guaranteed our livelihood, the universal law of 'them that has, gets' has begun to apply.

"In 1956, national advertiser spending in radio went up markedly. More important, the attitudes of scores of major advertisers changed. Many have told RAB that there will be more money for radio in 1957, a bigger share of the budget in 1957 . . .

"Radio's re-emergence and its exciting progress toward a far larger share of the national as well as the retail advertising dollar is based on one simple fact. Radio has more management brain power and more management aggressiveness and more management ingenuity now than ever before in its history. And more is arriving daily . . .

"Network radio is re-emerging as the solution to the most pressing problem of the medium to medium-large advertiser who has somewhere between \$100,000 and \$1,000,000 to cover every county in the nation at some regular interval. This is the advertiser that general magazines owned—but no longer. Network is going to cut an ever-larger slice of these budgets.

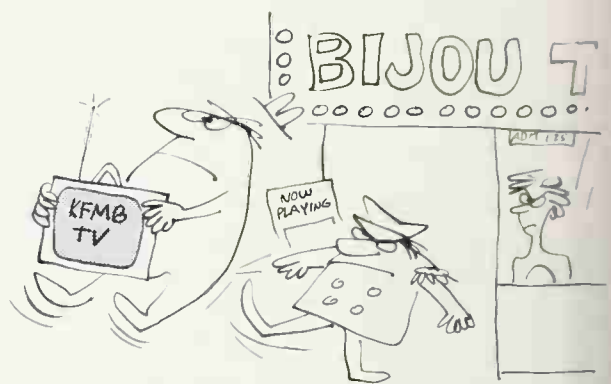
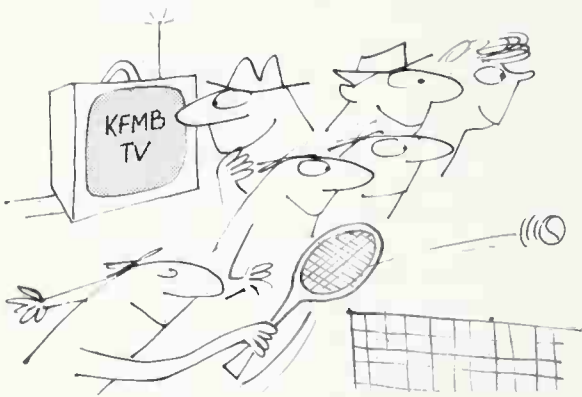
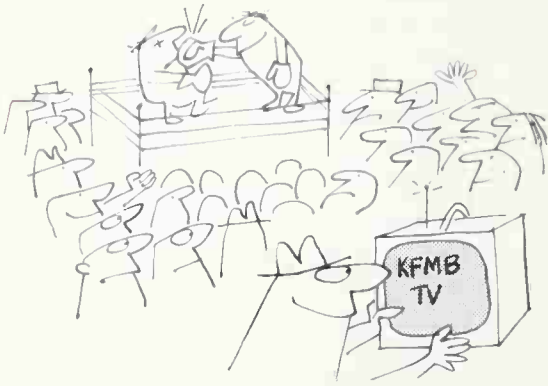
"Why? Because by the only important measuring stick of a mass-circulation medium, mass circulation, network radio is proving itself a far better buy than magazines . . .

"Measuring network—any network—against all of the nine largest magazines combined, which together reach less than half of the whole nation's population, individual networks look even better in 1956 than they have in any time during their history . . .

"Now spot, too, is finding that by drawing a bead on the medium that is its most direct competitor, newspapers, it can profit immensely. The budgets that have pushed spot's revenue up about 25 per cent in 1956 over the 1955 figures—and we think will push 1957 40 per cent ahead of 1956—have come directly from print, and the budgets that will give spot the biggest years in its history in '57, '58 and '59 will come from print—although we won't be aloof to the acceptance of a few TV dollars . . ."

This concluding section will be included in reprints of Special Report No. 9, Time Buying and Selling, published last month. Reprints are available at 25c each. Bulk rates on request.

We're Almost Everywhere in Active San Diego



48 of the 50 top shows in San Diego are on KFMB-TV.
 Channel 8 has 27% more audience in San Diego than all other stations combined.
 Channel 8 leads 95% of all evening 1/4-hr's in San Diego.*

* Nielsen TV Report, Feb., 1957.

KFMB 8 TV
 WRATHER-ALVAREZ BROADCASTING, INC. Represented by **Edward Petry & Co.**
SAN DIEGO
 America's more market

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT FOR JUNE

dependent 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" of June 1955 and March 1956, two reports made by the Bureau of Census for the Advertising Research Foundation. In addition, totals for the four census regions are adjusted by the August 1956 ARF report.

TELEVISION MAGAZINE has just completed a re-evaluation of the coverage definition of each television market in the country. The backbone of these coverage estimates is TELEVISION MAGAZINE's interpretation of the Nielsen Coverage Service No. 2, where it has been made available. TELEVISION MAGAZINE utilizes a flexible cut-off point of 25% based on a weekly viewing factor. (A separate report with a full explanation of this plan is available on request.)

In most of the UHF markets it has been impossible to correlate the available data. These markets are being studied by TELEVISION MAGAZINE's Research Department and new figures will be reported as soon as a sound estimate can be made.

A comparison of the ARF county figures of March 1, 1956, and those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March 1 estimates were based on projections of the previous ARF study of June 1955. This study correlated NBC's and TELEVISION MAGAZINE's estimates with census data to arrive at nationwide county-by-county figures. In order to enable its Research Department to arrive at updated figures for television markets, TELEVISION MAGAZINE will continue to project the set count figures on a county-by-county basis every month.

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 the market will vary according to channel, power, tower height, etc.

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

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, TELEVISION MAGAZINE's Research Department is continuously re-examining markets and revising set counts accordingly.

A 92.5% 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 itself and that 92.5% is the most logical theoretical ceiling for the TV market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF outlets refer to VHF only. ▶

CIRCULATION AS OF JUNE 1, 1957

TOTAL U.S. TV HOMES 39,850,000

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 June 1, 1957.

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—57.6 KRBC-TV (N)	59,222
ADA, Okla.—58.0 KTEN (A,C,N)	75,115
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—42.4 WAKR-TV† (A)	•†80,380
ALBANY, Ga.—53.3 WALB-TV (A,N)	59,591
ALBANY-SCHENECTADY-TROY, N.Y.—91.6 WCDA-TV†*** (C); WTRI† (A); WRGB (N) (WCDA-TV, Albany, N.Y. operates satellite WCDB-TV, Hagaman, N.Y.)	471,819 •†183,044
ALBUQUERQUE, N.M.—57.6 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	71,789
ALEXANDRIA, La.—50.2 KALB-TV (A,C,N)	67,396
ALTOONA, Pa.—82.4 WFBG-TV (A,C,N)	379,731
AMARILLO, Tex.—63.8 KFDA-TV (A,C); KGNC-TV (N)	85,482

Calyp So Happy

Six top markets in our state
Three of them they read us great:
Napoleon have Waterloo
WMT have also too.

Little old lady from Dubuque
Touch the dial, get rebuke;
Cedar Rapids finally
Round off tale of our top three.

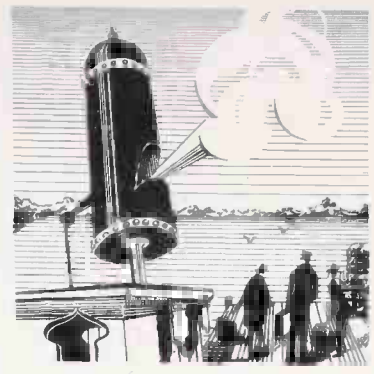
Enough love making, grab your hats
Buy big time from the man at Katz.
Television here to stay
WMT help makes that way.

Market & Stations—% Penetration	TV Homes
AMES, Iowa—80.6 WOL-TV (A,C)	310,375
ANCHORAGE, Alaska—73.8 KENI-TV (A,N); KTVA (C)	25,828
ANDERSON, S.C.—75.7 WAIM-TV† (C)	•†88,870
ANN ARBOR, Mich.—20.9 WPAG-TV†	•†22,470
ARDMORE, Okla.—65.8 KVSO-TV (N)	77,081
ASHEVILLE, N.C.—61.2 WISE-TV† (C,N); WLOS-TV (A)	316,213 •†41,195
ATLANTA, Ga.—84.7 WAGA-TV (C); WLW-A (A); WSB-TV (N)	574,693
AUGUSTA, Ga.—62.4 WJBF-TV (A,N); WRDW-TV (C)	150,273
AUSTIN, Minn.—79.6 KMMT (A)	127,987
AUSTIN, Tex.—59.9 KTBC-TV (A,C,N)	116,600
BAKERSFIELD, Cal.—83.4 KBAK-TV† (A,C); KERO-TV (N)	156,563 †60,277
BALTIMORE, Md.—87.7 WAAM (A); WBAL-TV (N); WMAR-TV (C)	654,886
BANGOR, Me.—84.3 WABI-TV (A,N); W-TWO (C)	111,370
BATON ROUGE, La.—58.8 WAFB-TV† (C); WBRZ (A,N)	222,065 •†87,314
BAY CITY-SAGINAW, Mich.—88.5 WNEM-TV (A,N); WKXN-TV† (A,C) (Includes Flint)	308,645 •†82,371
BEAUMONT, Tex.—72.4 KFDM-TV (A,C)	140,092
BINGHAMTON, N.Y.—91.7 KVOS-TV (C)	352,966
BETHLEHEM-ALLENTOWN-EASTON, Pa.—29.5 WLEV-TV† (N); WGLV† (A)	•†76,962
BIG SPRING, Tex.—67.8 KEDY-TV (C)	24,007
BILLINGS, Mont.—45.2 KOOK-TV (A,C)	30,181
BINGHAMTON, N.Y.—90.0 WNBf-TV (A,C,N)	††439,470
BIRMINGHAM, Ala.—63.6 WABT (A,N); WBRC-TV (C)	398,585
BISMARCK, N.D.—54.6 KBMB-TV (C); KFYZ-TV (A,N)	45,027
BLOOMINGTON, Ind.—84.1 WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	690,369
BLUEFIELD, W.Va.—54.4 WHIS-TV (N)	129,469
BOISE, Ida.—61.1 KBOI (C); KIDO-TV (A,N)	57,698
BOSTON, Mass.—92.5 WBZ-TV (N); WNAC-TV (A,C)	1,384,818
BRIDGEPORT, Conn.—15.4 WICC-TV† (A)	•†73,147
BRISTOL, Va.—Tenn.—53.4 WCYB-TV (A,N)	235,135
BUFFALO, N.Y.—92.5 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	556,480 •†189,601
BURLINGTON, Vt.—82.5 WCAX-TV (C)	•†153,679
BUTTE, Mont.—46.2 KXLF-TV (A)	25,353
CADILLAC, Mich.—82.6 WWTW (A,C)	180,683

Market & Stations—% Penetration	TV
CAPE GIRARDEAU, Mo.—61.5 KFVS-TV (C,N)	
CARLSBAD, N.M.—50.1 KAVE-TV	
CARTHAGE-WATERTOWN, N.Y.—82.0 WCNY-TV (A,C)	
CASPER, Wyo.—46.0 KTWO	
CEDAR RAPIDS-WATERLOO, Iowa—84.1 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	
CHAMPAIGN, Ill.—76.8 WCIA (C,N)	
CHARLESTON, S.C.—60.4 WCSC-TV (A,C); WUSN-TV (N)	
CHARLESTON-HUNTINGTON, W.Va.—69.4 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	
CHARLOTTE, N.C.—67.1 WBTV (A,C); WSOO-TV (N)	
CHATTANOOGA, Tenn.—63.9 WDEF-TV (A,C); WRGP-TV (N)	
CHEYENNE, Wyo.—52.2 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	
CHICAGO, Ill.—91.7 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	
CHICO, Cal.—59.9 KHSL-TV (A,C)	
CINCINNATI, Ohio—85.1 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	
CLEVELAND, Ohio—92.5 WEWS (A); KYW-TV (N); WJW-TV (C)	
CLOVIS, N.M.—51.0 KICA-TV (C)	
COLORADO SPRINGS-PUEBLO, Colo.—57.9 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	
COLUMBIA-JEFFERSON CITY, Mo.—62.2 KOMU-TV (A,N); KRCG-TV (C)	
COLUMBIA, S.C.—64.9 WIS-TV (A,N); WNOK-TV† (C)	
COLUMBUS, Ga.—56.9 WDAK-TV† (N); WRBL-TV (A,C)	
COLUMBUS, Miss.—51.2 WCBI-TV (C,N)	
COLUMBUS, Ohio—92.5 WBNS-TV (C); WLW-C (N); WTVN (A)	
CORPUS CHRISTI, Tex.—68.2 KRIS-TV (A,N); KSIX-TV (C); KVDO-TV† (A)	
DALLAS-FT. WORTH, Tex.—77.2 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	
DANVILLE, Ill.—44.7 WDAN-TV† (A)	
DAVENPORT, Iowa-ROCK ISLAND, Ill.—87.5 WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—91.8 WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH, Fla.—53.7 WESH-TV	
DECATUR, Ala.—49.8 WMSL-TV† (C,N)	
DECATUR, Ill.—73.9 WTVP† (A,N)	
DENVER, Colo.—78.1 KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	
DES MOINES, Iowa—83.4 KRNT-TV (C); WHO-TV (N)	

Market & Stations—% Penetration	TV Homes
IT, Mich.—WINDSOR, Can.—92.1 K-TV (C); WWJ-TV (N); YZ (A,C); CKLW-TV	1,388,768
SON, N.D.—42.8 (TV (C))	22,226
N, Ala.—44.5 Y (A,C)	55,939
M, Minn.—SUPERIOR, Wis.—66.5 L-TV (A,C); WDSM-TV (N)	738,836
M-RALEIGH, N.C.—66.0 O (A); WNAO-TV† (A,C); L-TV (N)	316,071 •†113,122
N-BETHELEHEM-AlLENTOWN, S M† (A); WLEV-TV† (N)	76,979 •†76,962
AIRE, Wis.—70.4 J-TV (A,N)	76,979
ADO, Ark.—50.2 R(N)	31,706
NT, Ind.—(See South Bend, Ind.)	
D, Tex.—JUAREZ, Mex.—80.2 TV; KROD-TV (A,C); KTSM-TV (N); IV	80,807
Okla.—(See Oklahoma City)	
—92.0 C (A,N); WSEE-TV† (A,C)	*87,306 •†69,707
31, Ore.—65.3 ATV (A,N) (operates satellite KPIC-TV, Roseburg, Ore.)	**93,400
K Cal.—62.1 HFV (A,C,N)	36,102
ILLIE, Ind.—HENDERSON, Ky.—64.0 HFV† (N); WTVW (A); WEHT† (C)	185,704 •†106,339
AKS, Alaska ATV (A,N); KTVF (C)	††
NCN.D.—65.8 DA-TV (A,N) also Valley City, N.D.)	131,855
ETVILLE, N.C.—31.2 ELTV† (A,C,N)	•†21,830
EECE, S.C.—53.6 BT (A,C,N)	154,719
EGE, Iowa—44.6 T (N)	†20,378
ERDALE, Fla.—(See Miami, Fla.)	
AYS, Fla.—59.1 INTV (A,C)	16,262
AM, Ark.—50.6 SAV† (A,N); KNAC-TV (C)	52,500 •†34,201
WANE, Ind.—78.0 AI-TV† (A,C); WKJG-TV† (N)	†181,630
WTH-DALLAS, Tex.—77.2 JTV; WBAP-TV (A,N); LTV (C); WFAA-TV (A,N)	578,113
INTULARE, Cal.—84.3 RIV (C); KJEO-TV† (A); MN† (N); KVVG†	214,776 †174,183
NTON-HOUSTON, Tex.—81.9 BU-TV (C); KPRC-TV*** (N); KTRK-TV (A) Lufkin, Tex. optional satellite of KPRC-TV, Houston, Tex.)	538,605
NFORK, N.D.—64.1 NC-TV (N)	29,493
ONJUNCTION, Colo.—41.6 BETV (A,C,N)	14,095
HRAPIDS, Mich.—90.1 CD-TV (A,N) (For ranking purposes, consider this market and Rapids-Kalamazoo.)	452,422
BEND, Kan.—64.3 C-TV (N)	101,385

Market & Stations—% Penetration	TV Homes
GREAT FALLS, Mont.—43.4 KFBB-TV (A,C,N)	28,955
GREEN BAY, Wis.—78.2 WBAY-TV (C); WFRV-TV (A,C) (See Marinette)	364,235
GREENSBORO, N.C.—73.6 WFMY-TV (A,C)	406,088
GREENVILLE-WASHINGTON, N.C.—58.2 WNCT-TV (A,C); WITN (N)	200,281
GREENVILLE-SPARTANBURG, S.C.—62.2 WFBC-TV (N); WSPA-TV (C)	287,179
HANNIBAL, Mo.—QUINCY, Ill.—75.9 KHQA-TV (C); WGEN-TV (A,N)	159,082
HARLINGEN-WESLACO, Tex.—51.2 KGBT-TV (A,C); KRGV-TV (N)	65,987
HARRISBURG, Ill.—37.4 WSIL-TV† (A,N)	35,088
HARRISBURG, Pa.—77.8 WHP-TV† (C); WTPA† (A)	•†198,282
HARRISONBURG, Va.—66.5 WSVA-TV (A,C,N)	#102,518
HARTFORD-NEW BRITAIN, Conn.—70.7 WHCT† (C); WNBC† (N)	†291,372
HASTINGS, Neb.—64.1 KHAS-TV (N)	104,618
HATTIESBURG, Miss.—56.0 WDAM-TV (A,N)	79,478
HENDERSON, Ky.—EVANSVILLE, Ind.—64.0 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	185,704 •†106,399
HENDERSON-LAS VEGAS, Nev.—73.6 KLRI-TV (A,N); KLAS-TV (C); KSHO-TV	22,309
HONOLULU, T.H.—76.8 KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, and KMAU, Wailuku, KONA-TV operates satellite KMVI-TV, Wailuku)	**104,437
HOUSTON-GALVESTON, Tex.—81.9 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRC, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	538,605
HUNTINGTON-CHARLESTON, W. Va.—69.4 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	400,173
HUTCHINSON-WICHITA, Kan.—74.5 KTVH (C); KAKE-TV (A); KARD-TV (N)	251,329
IDAHO FALLS, Ida.—59.6 KID-TV (A,C,N)	41,701
INDIANAPOLIS, Ind.—85.0 WFBM-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.) (For ranking purposes, consider this market Indianapolis-Bloomington.)	718,527
JACKSON, Miss.—57.6 WJTV (A,C); WLBT (N)	186,176
JACKSON, Tenn.—50.1 WDXI-TV (C)	69,576
JACKSONVILLE, Fla.—57.3 WJHP-TV† (A,N); WMBR-TV (A,C)	226,880 †72,806
JEFFERSON CITY-COLUMBIA, Mo.—62.2 KRCG-TV (C); KOMU-TV (A,N)	103,106
JOHNSON CITY, Tenn.—48.4 WJHL-TV (A,C,N)	103,641
JOHNSTOWN, Pa.—92.1 WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown includes Pittsburgh, Pa.)	†1,082,934 ††
JOPLIN, Mo.—PITTSBURG, Kan.—62.6 KODE (A,C); KOAM-TV (A,N)	135,284
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—90.1 WKZO-TV (A,C) (For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	644,519
KANSAS CITY, Mo.—83.3 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	551,348



ALL ABOARD!

Oldtime Ohio River steamboat whistles let passengers know it was time to get under way. The more forceful the whistle, the bigger the boat . . . the more passengers it could carry . . . the faster it took them further.

Similarly, the latest Nielsen figures sound a forceful blast for WSAZ-TV in today's busy Ohio River market. With an audience of over half a million TV homes in 69 countries, WSAZ-TV reaches (says Nielsen) 100,580 more homes on weekday nights than the next-best station. And it's the consistent leader around the clock!

This is impressive traveling—and to very prosperous ports of call where income has never been so high. Get aboard this prime mover of goods and let WSAZ-TV blow your own whistle where it will be heard — and heeded — most. The gangway is down at any Katz office.

WSAZ-TV
CHANNEL 3

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

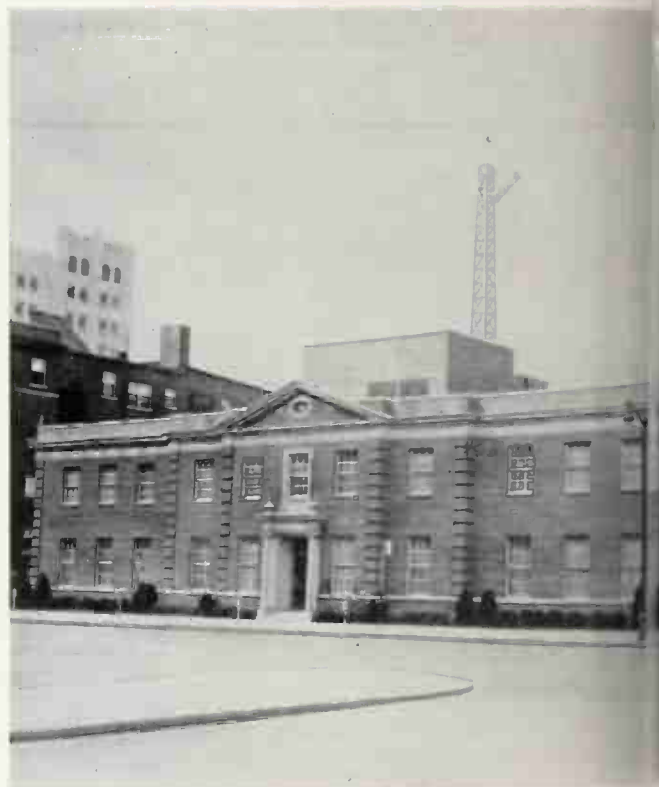


WBRC-TV—Birmingham, Ala.

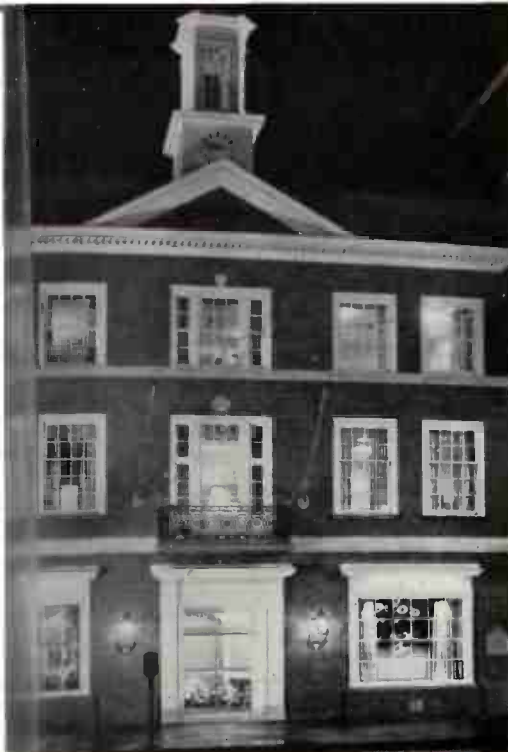


WAGA-TV —Atlanta, Ga.

Storer Broadcasting Co.—Home Office, Miami, Fla.



WJBK-TV—Detroit, Mich.



WJW-TV—Cleveland, Ohio

WSPD-TV—Toledo, Ohio



FAR MORE THAN BRICK AND CONCRETE BLOCK

The Storer Broadcasting Company is naturally proud of its television station studios and facilities. The latest, most modern equipment in the hands of trained, professional people will obviously provide the best in television programming and advertising production.

But we prefer to think of these structures as monuments to Storer success—and certainly not just financial achievement. Every brick and every block, we think, is mute testimony to the large audience response to Storer TV programming—to entertainment ability—to a conscientious recognition of community needs—to faith in the integrity of our advertisers.

And the Storer Broadcasting Company is grateful for its good fortune in being a part of America's most influential medium—broadcasting, both sight and sound. To process our opportunity zealously; our obligation and principle.

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.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WBRC
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689



No Hiding It!

OKLAHOMA CITY IS A THREE STATION MARKET

Channel **FIVE**
KGEO-TV
OKLAHOMA CITY • ENID

 FULL ABC NETWORK

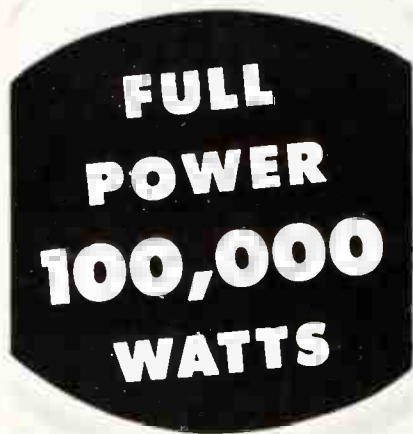
Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
BEY, Neb.—61.2 L-TV (A,C,N) rates satellite KHPL-TV, Hayes Center, Neb.)	**106,894	MIDLAND-ODESSA, Tex.—64.1 KMID-TV (A,N); KOSA-TV (C)	63,691	PITTSBURGH, Pa.—91.0 KDKA-TV (A,C); WENS† (A,C,N)	1,232,319 *†334,322
TH FALLS, Ore.—37.9 (A,C,N) onal satellite of KBES-TV, Medford, Ore.)	12,181	MILWAUKEE, Wis.—89.7 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	708,171 *†254,268	PLATTSBURG, N.Y.—82.3 WPTZ (A,N)	108,580
ILLE, Tenn.—58.2 TV (N); WBIR-TV (C); TV (A,C)	217,443 †76,757	MINNEAPOLIS-ST. PAUL, Minn.—82.7 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	700,118	POLAND SPRING, Me.—87.7 WMTW (A,C); (Mt. Washington, N.H.)	*315,535
SSE, Wis.—60.5 (A,C,N)	107,316	MINOT, N.D.—52.7 KCBJ-TV (A,C,N)	26,115	PORTLAND, Me.—87.9 WCSH-TV (N); WGAN-TV (C)	212,532
ITE, Ind.—76.8 TV† (C)	*†56,771	MISSOULA, Mont.—49.7 KGVO-TV (A,C)	37,438	PORTLAND, Ore.—74.0 KGW-TV (A); KLOR-TV; KOIN-TV (C); KPTV† (N)	396,885 †243,814
ITE, La.—51.4 TV (C)	91,671	MOBILE, Ala.—60.2 WALA-TV (A,C,N); WKRG-TV (C)	193,022	PRESQUE ISLE, Me.—76.8 WAGM-TV (C)	30,656
ARLES, La.—68.9 TV (A,N); KTAG-TV† (C)	129,798 *†52,234	MONROE, La.—54.4 KNOE-TV (A,C,N)	132,855	PROVIDENCE, R.I.—92.5 WJAR-TV (A,N); WPRO-TV (C)	754,985
VER, Pa.—89.0 TV (C,N)	552,088	MONTGOMERY, Ala.—56.5 WCOV-TV† (C); WSFA-TV (N)	131,479 *†76,890	PUEBLO-COLORADO SPRINGS, Colo.—57.9 KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	63,947
FL, Mich.—90.0 TV (A,C,N) ies Flint)	421,972	MUNCIE, Ind.—75.7 WLBC-TV† (A,C,N)	*†102,717	QUINCY, Ill.—HANNIBAL, Mo.—75.9 WGEM-TV (A,N); KHQA-TV (C)	159,082
Tex.—46.6 TV (A,C,N)	*6,802	MUSKOGEE, Okla.—78.5 KTUX (A) (Includes Tulsa, Okla.)	229,814	RALEIGH-DURHAM, N.C.—66.0 WNAO-TV† (A,C); WRAL-TV (N); WTVD (A)	316,071 *†113,122
AS-HENDERSON, Nev.—73.6 TV (C); KSHO-TV; KLRJ-TV (A,N)	22,309	NASHVILLE, Tenn.—55.4 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	335,320	RAPID CITY, S.D.—51.3 KOTA-TV (A,C,N)	21,359
Okla.—72.0 TV (A)	60,455	NEW BRITAIN-HARTFORD, Conn.—70.7 WNBC† (N); WHCT† (C)	†291,372	REDDING, Cal.—42.7 KVIP (N)	20,103
ON, Ky.—31.0 XV† (A,N)	*†38,856	NEW HAVEN, Conn.—92.5 WNHC-TV (A,C,N)	881,618	RENO, Nev.—58.8 KOLO-TV (A,C,N)	41,661
Go.—73.5 TV† (A,C,N)	*†68,692	NEW ORLEANS, La.—78.6 WDSU-TV (A,C,N); WJMR-TV† (A,C)	431,691 *†133,387	RICHMOND, Va.—75.5 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	255,095
Neb.—75.2 TV (A,C)	179,776	NEW YORK, N.Y.—92.5 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,744,048		
RCK-PINE BLUFF, Ark.—60.1 TV (N); KTHV (C); KATV (A)	244,072	NORFOLK, Va.—80.3 WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	310,345 *†163,002		
ANKLES, Cal.—91.2 TV (A); KCOP; KHJ-TV; AT); KRCA (N); KTLA; KTTV	2,374,363	OAK HILL, W.Va.—54.0 WOAY-TV (A)	88,396		
WLE, Ky.—74.1 TV (A,N); WHAS-TV (C)	449,706	ODESSA-MIDLAND, Tex.—64.1 KOSA-TV (C); KMID-TV (A,N)	63,691		
Tex.—67.2 TV (A,N); KDUB-TV (C)	111,071	OKLAHOMA CITY, Okla.—75.3 KWTU (C); WKY-TV (N); KGEO (Enid) (A)	370,757		
ix.—46.1 TV (N)	45,924	OMAHA, Neb.—84.4 KMTV (A,N); WOW-TV (C)	374,166		
ional satellite of KPRC-TV, Houston, Tex.)		ORLANDO, Fla.—63.8 WDBO-TV (A,C,N)	153,845		
BIG, Va.—63.2 TV (A) (A,C)	154,965	OTTUMWA, Iowa—70.3 KTVO (C,N)	146,020		
Nja.—52.2 TV (A,C)	84,319	PANAMA CITY, Fla.—43.7 WJDM-TV (A,C,N)	17,910		
Wis.—83.3 TV (C); WKOW-TV† (A); TV (N)	329,017 *†114,864	PARKERSBURG, W.Va.—41.9 WTAP-TV† (A,C,N)	*†37,582		
NIER, N.H.—92.5 TV (A)	969,215	PENSACOLA, Fla.—57.4 WEAR-TV (A,C)	161,409		
Caution shown does not include Boston, where station has sizable share of market.)		PEORIA, Ill.—83.8 WEEK-TV† (N); WTVH-TV† (A,C)	*†185,390		
EE, Wis.—80.6 TV (A,N) er Green Bay)	168,379	PETERSBURG, Va.—75.5 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond.)	255,095		
USE, Mich.—81.8 TV (A) (C)	41,392	PHILADELPHIA, Pa.—92.5 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) (For ranking purposes, consider this market Philadelphia-Wilmington.)	1,782,750		
TV, Iowa—78.0 TV (C)	178,511	PHOENIX-MESA, Ariz.—78.4 KOOL-TV (C); KPHO-TV; KTVC (A); KVAR (N)	163,890		
GZ, P.R. TV (C)	††	PINE BLUFF-LITTLE ROCK, Ark.—60.1 KATV (A); KARK-TV (N); KTHV (C)	244,072		
Ore.—49.4 TV (A,C,N)	27,988	PITTSBURG, Kan.—JOPLIN, Mo.—62.6 KOAM-TV (A,N); KODE-TV (A,C)	135,284		
41 Tenn.—53.3 TV (A); WMCT (N); TV (C)	393,019				
IA, Miss.—57.3 TV (A,C,N)	91,123				
LAUDERDALE, Fla.—89.6 TV (N); WITV† (A); WTVJ (C)	346,251 †182,474				

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Over 888,100 people will now receive KFEQ-TV's stronger, clearer picture plus a programming powerhouse that includes CBS-TV, ABC-TV, NTA Film Network, popular local shows, top syndicated programs and famous feature films. Let your Blair Representative tell you about the "selling power" of KFEQ-TV in this 37 county, four state market.



Market & Stations—% Penetration	TV Homes
ROANOKE, Va.—69.5 WDBJ-TV (C); WSLS-TV (A,N)	304,279
ROCHESTER, Minn.—77.7 KROX-TV (A,N)	97,321
ROCHESTER, N.Y.—92.5 WROC-TV (A,N); WHCC-TV (A,C); WVET-TV (A,C)	301,365
ROCKFORD, Ill.—87.1 WREX-TV (A,C); WIVOT (N)	200,075 • †142,096
ROCK ISLAND, Ill.-DAVENPORT, Iowa—87.5 WHBF-TV (A,C); WOC-TV (N)	384,832
ROME, Ga.—67.9 WROM-TV	108,962
ROSWELL, N.M.—52.9 KSWs-TV (A,C,N)	41,000
SACRAMENTO, Cal.—81.2 KBET-TV (C); KCCC-TV † (A); KCRA-TV (N)	325,148 • †153,890
SAGINAW-BAY CITY, Mich.—88.5 WKNX-TV † (A,C); WNEM-TV (A,N) (Includes Flint)	308,643 • †82,371
ST. JOSEPH, Mo.—78.8 KFEQ-TV (C)	191,522
ST. LOUIS, Mo.—85.1 KSD-TV (N); KTVI (A,C); KWK-TV (C)	745,422
ST. PETERSBURG-TAMPA, Fla.—79.0 WSUN-TV † (A); WFLA-TV (N); WTVT (C)	286,565 †171,339
SALINAS-MONTEREY, Cal.—78.5 KSBW-TV (A,C,N)	111,484
SALISBURY, Md.—85.6 WBOC-TV † (A,C)	• †57,603
SALT LAKE CITY, Utah—82.9 KSL-TV (C); KTVI (N); KUTV (A)	200,784
SAN ANGELO, Tex.—54.0 KTXL-TV (A,C,N)	20,770
SAN ANTONIO, Tex.—64.3 KCOR-TV †; KENS-TV (C); KONO (A); WOAI-TV (N)	231,191 ††
SAN DIEGO, Cal.-TIJUANA, Mex.—92.5 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	268,528
SAN FRANCISCO, Cal.—85.9 KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV †;	1,186,445 • †218,235
SAN JOSE, Cal.—90.3 KNTV	195,317
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	††
SANTA BARBARA, Cal.—81.6 KEY-TV (A,C,N) (Includes 33,046 TV homes in western portion of Los Angeles County.)	#119,469
SAVANNAH, Ga.—59.2 WSAV-TV (N); WTOG-TV (A,C)	83,197
SCHENECTADY-ALBANY-TROY, N.Y.—91.6 WRGB (N); WCDA-TV †*** (C); WTRI † (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N.Y.)	471,819 • †183,044
SCRANTON-WILKES-BARRE, Pa.—75.6 WARM-TV † (A); WDAU † (C); WBRE-TV † (N); WILK-TV † (A)	†228,715
SEATTLE-TACOMA, Wash.—77.5 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	439,349
SEDALIA, Mo.—74.2 KDRO-TV	27,755

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

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

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

TELEVISION MAGAZINE

Market & Stations—% Penetration	TV Homes
VEPORT, La.—62.7 LA (A,C); KTBS-TV (A,N)	202,064
IX CITY, Iowa—77.6 V (A,N); KVTV (A,C)	233,847
X FALLS, S.D.—66.6 O-TV (A,C,N) Operates satellite KDLO-TV, ence, S.D.)	*181,254
H BEND-ELKHART, Ind.—66.9 DU-TV† (N); WSBT-TV† (C) IV-TV† (A)	*†178,727
ANBURG-GREENVILLE, S.C.—62.2 A-TV (C); WFBC-TV (N)	287,179
ANE, Wash.—69.6 Q-TV (N); KREM-TV (A); Y-TV (C)	212,710
GFIELD, Ill.—72.1 S† (A,N)	*†107,429
GFIELD-HOLYOKE, Mass.—90.0 N-TV† (C); WWLP† (A,N)	*†197,820
GFIELD, Mo.—67.6 E-TV (C); KYTV (A,N)	90,021
ENVILLE, Ohio—91.0 V-TV (A,C) Circulation shown includes Pittsburgh, Pa.†	1,023,607
TON, Cal.—82.4 R (A)	550,650
OR, Wis.—DULUTH, Minn.—66.5 M-TV (C,N); KDAL-TV (A,C)	138,836
EWATER, Tex.—64.0 R-TV (C)	45,376
AUSE, N.Y.—91.9 N-TV (A,C); WSYR-TV*** (N) VR-TV operates satellite WSYE-TV, Elmira,	443,826
QA-SEATTLE, Wash.—77.5 T-TV (C); KTWW; KING-TV (A); CO-TV (N)	439,349
LIASSEE, Fla.—(See Thomasville, Ga.)	
ETAL-ST. PETERSBURG, Fla.—79.0 A-TV (N); WTVT (C); WSUN-TV† (A)	286,565 †171,339
ICE-WACO, Tex.—65.5 C-TV (N); KWTX-TV (A)	133,051
RIHAUTE, Ind.—76.4 B-TV (A,C)	213,025
AKANA, Tex.—56.6 CC-TV (A,C)	87,861
ASVILLE, Ga.—TALLAHASSEE, —5.2 WV (A,C,N)	101,391
ED, Ohio—90.1 SD-TV (A,C,N)	360,301
PA, Kan.—75.3 IV-TV (A,C)	171,759
WSE CITY, Mich.—68.4 PI-TV (N)	46,753
SV, Ariz.—82.2 GN-TV (A); KOLD-TV (C); KVOA-TV (A,N)	76,335
E-FRESNO, Cal.—84.3 VG†; KFRE-TV (C); U-TV† (A); KMJ-TV† (N)	214,776 †174,183
S Okla.—74.4 C (C); KVOO-TV (N); T (A) (Muskogee, Okla.)	308,562
D, Miss.—43.2 TV (N)	29,307
FALLS, Ida.—58.0 L-TV (A,C)	25,106
S Tex.—53.0 L (A,C,N)	85,950
ROME, N.Y.—92.5 TV (A,C,N)	133,663

Market & Stations—% Penetration	TV Homes
VALLEY CITY, N.D.—64.4 KXJB-TV (C) (See also Fargo, N.D.)	145,784
WACO-TEMPLE, Tex.—65.5 KWTX-TV (A); KCEN-TV (N)	133,051
WASHINGTON, D.C.—85.2 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	737,693
WASHINGTON-GREENVILLE, N.C.—58.2 WITN (N); WNCT (A,C)	200,281
WATERBURY, Conn.—81.4 WATR-TV† (A)	†147,284
WATERLOO-CEDAR RAPIDS, Iowa—84.1 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	329,884
WAUSAU, Wis.—66.8 WSAU-TV (A,C,N)	82,425
WESLACO-HARLINGEN, Tex.—51.2 KRGV-TV (N); KGBT-TV (A,C)	65,987
WEST PALM BEACH, Fla.—80.6 WEAT-TV (A); WPTV (C,N)	90,457
WHEELING, W.Va.—85.0 WTRF-TV (A,N)	430,497
WICHITA-HUTCHINSON, Kan.—74.5 KAKE-TV (A); KARD-TV (N); KTVH (C)	251,329
WICHITA FALLS, Tex.—62.2 KFDX-TV (A,N); KSYD-TV (C)	121,119
WILKES-BARRE-SCRANTON, Pa.—75.6 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WDAU† (C)	†228,715
WILMINGTON, Del.—92.5 WPFH (N) (Circulation shown includes Philadelphia, Pa.) (For ranking purposes, consider this market Wilmington-Philadelphia.)	1,345,875
WILMINGTON, N.C.—48.6 WMFD-TV (A,N)	120,595
WINSTON-SALEM, N.C.—83.9 WSJS-TV (N); WTOB-TV† (A)	315,912 *†85,984
YAKIMA, Wash.—57.5 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	**90,669
YORK, Pa.—81.2 WNOV-TV†; WSBA-TV† (A)	*†102,842
YOUNGSTOWN, Ohio—69.4 WFMJ-TV† (N); WKBN-TV† (A,C)	*†190,761
YUMA, Ariz.—57.7 KIVA-TV (A,C,N)	17,478
ZANESVILLE, Ohio—66.3 WHIZ-TV† (A,C,N)	*†51,682

• Due to conflicting research data, this market has not been reevaluated pending further study.
 † This market has not been reevaluated pending further study.
 ‡ U.H.F.
 †† Incomplete data.
 * U.S. coverage only.
 ** Includes circulation of satellite.
 *** Does not include circulation of satellite.

DUE TO OPEN IN MAY: 2		
Market	Station	Channel
Lebanon, Pa.	WLBR-TV	(15)
Paducah, Ky.	WPSD	(6)
DUE TO OPEN IN JUNE: 1		
Market	Station	Channel
Bloomington, Ill.	WBLN-TV	(15)

TV market studies to order

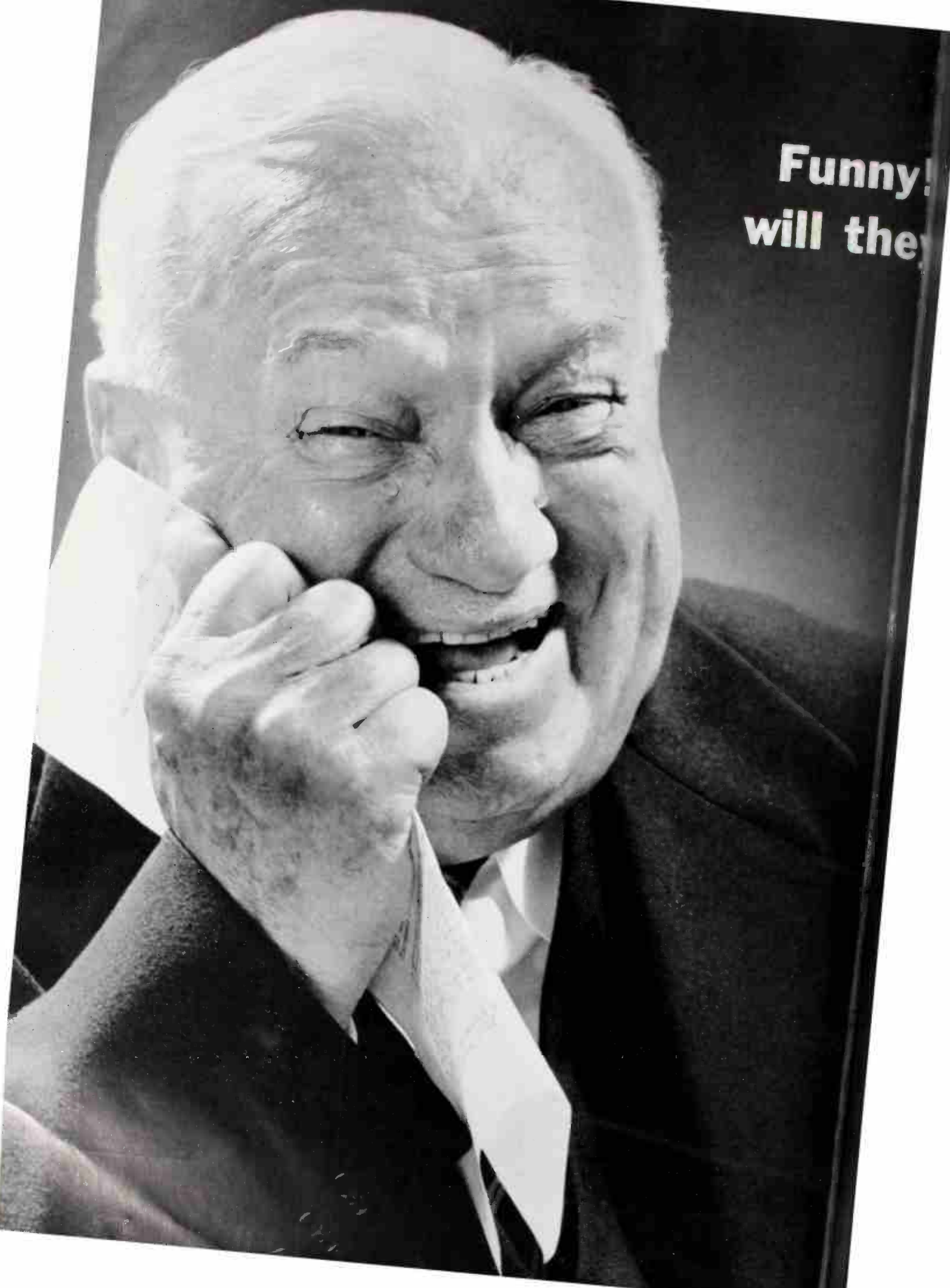
- How many unduplicated homes does your spot schedule cover?
- How much duplication in your line-up?
- How do the TV markets rank by families?
- How do these rankings compare with Standard Metro areas?
- How many markets cover County X?

Individual breakdowns available

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Because all the data in the Data Book are on IBM cards, we can fill requests for individual breakdowns of coverage and circulation. Write to Research Manager, TELEVISION MAGAZINE, 600 Madison Avenue, N. Y. 22, N. Y.

Funny!
will the



ut—
I laugh?

Comedy is not a funny business. It seemed hilarious at a story conference can fall flat at airtime. Can help here—in many ways! In film, pre-testing is easy . . . can be measured, lighted—"fluffs" cut out . . . scenes and time lined up with more control. That's why a good comedy show is a better comedy show on EASTMAN FILM. For complete information write to: Eastman Picture Film Department EASTMAN KODAK COMPANY Rochester 4, N. Y.

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are to shoot
IN COLOR . . .
be glad you did

HAMM'S BEER From page 54

development of commercials that creatively employ the real language of consumers, that utilize non-verbal symbols of emotional communication, can point the way to improvement of the effectiveness of TV commercials for your own brand.

1. Non-Verbal Symbolism, *The Language of Emotional Communication in 1957.*

One of the outstanding characteristics of Hamm's TV commercials (and their outdoor posters) is the avoidance of the logical, rational type of claims of brand superiority that tend to evoke only a surface and intellectual response which is far removed from the way beer drinkers feel about beer.

We have found this type of "verbal" brand claim especially unproductive for expanding regional or national brands, which must compete in many local areas with local brands that are out-spending them in most media.

In interview after interview, we found these rational claims only provoking *rational resistance* on the part of the beer drinker.

But the "cool," "relaxing," "refreshing" scenery on Hamm's "Land of the Sky-Blue Water" outdoor posters, and the "amusing," "intriguing," "relaxing," "happy" mood of the different kinds of animals in Hamm's animated TV commercials, make no logical claim other than "Refreshing like the land of sky-blue waters." As a result, they tend to evoke positive patterns of emotional response on a widespread scale.

Commercials relax the viewer

What is communicated is not so much the claim by Hamm's that it is more refreshing; more important, these commercials actually make the viewer feel refreshed, happy, relaxed. They remind him of fun outdoors, of natural enjoyment in natural settings.

It is not the recognition or recall of the verbal slogan "Refreshes like the land of sky-blue water" that is the key to Hamm's success, though we have found that this slogan is generally among the best recognized and brand-associated in most areas.

In the West Coast and other regions, we found local beer slogans that were just as well recognized—or more widely recognized and brand-associated than Hamm's—which belonged to brands that were doing poorly in actual sales.

The key to the recognition of this slogan, and even more important the key to its effectiveness, is not the

verbal, but the *dynamic visual image* of sky blue waters and relaxed outdoor fun that is communicated with creative and ingenious variations by Hamm's and its agency, Campbell-Mithun.

Beer drinkers, both men and women, talk of images of coolness, peacefulness, of tranquility. The net result is the projection by these beer drinkers of all these feelings and impressions created by the commercials, the projection of these feelings on to the beer itself, the feeling of many Hamm's users that it is an ideal liquid refresher—*almost a liquid tranquilizer.*

Some Hamm's users, in effect, appear to be saying that when they're hot and tense, they "reach for a Hamm's instead of a Miltown."

2. Consistent Reinforcement.

Another important clue to the sales effectiveness of Hamm's advertising is the unified and consistent reinforcement of their brand image in everything they do—in the audio and video, tone, and mood, and rhythm, in all media.

Each new variation in the series of commercials builds this brand image, communicates to the viewer a sense of continuity, of warm familiarity, uniform in content yet fresh and varied in form.

Hamm's employees reinforce image

It has been interesting for us to note, in our many interviews with bartenders and the trade in the course of our studies, the extent to which Hamm's salesmen and drivers, as well as their point-of-purchase material, also help to reflect and reinforce this single, unified, positive impression of the brand.

3. Image Building vs. Gimmick Chasing.

Hamm's TV commercials represent a practical example of the competitive sales advantage of advertising that builds a *permanent asset* for the brand—that builds a distinctive franchise for the brand by utilizing each new campaign to strengthen the brand image, rather than chasing desperately after some new gimmick each year.

Such gimmick-chasing often results in a series of conflicting images in the consumer's mind that leave a sum total of very little by way of permanent, favorable impressions of the brand after years of exposure.

Of course, the weaving of variations around the "Miss Rheingold" theme, and continued varied utilization of the Budweiser team of horses,

To next page

are familiar examples of the value of image and brand personality building.

4. *A Diversified User Image.*

One of the problems familiar to breweries and to all advertisers is the problem of the user image that is projected by the kinds of people used in commercials. The viewer tends to identify the sort of people used in the commercial with the intended audience for the commercials, and with the sort of people who use the brand.

Viewers identify with commercials

A great strength of Hamm's commercials is the almost unanimous feeling by all kinds of people in different economic and social positions that Hamm's commercials are talking to people like themselves, and that Hamm's is a brand for people like themselves.

We have seen this reflected in a number of projective tests in which we ask people to guess which of various local and national brands would be preferred by a "laborer," a "bank executive," a "school teacher," a "white collar worker," a "group of housewives," etc.

In each of these tests Hamm's has shown one of the widest and most diversified user images.

This again seems to result from what Walt Disney and others have demonstrated, the universality of the kinds of non-verbal emotional symbols utilized by Hamm's.

5. *Mood Matching.*

We find another clue to the effective communication of Hamm's commercials in the extent to which beer drinkers spontaneously report that watching Hamm's commercials or seeing the Hamm's outdoor posters makes them thirsty for a glass of beer by *matching their mood of beer drinking.*

What they say to us, in effect, is that watching Hamm's commercials makes them feel both "stimulated" and "relaxed," "gay," "lively," etc.

6. *Brand Vitality.*

We have found in our two years' development work on MRP technique for TV testing (testing the Motivating Response Patterns between a viewer, a commercial and a purchase) that an important factor is often a feeling left with the viewer that a brand is active, alive, expanding—that more and more people are trying it.

This is only partly a result of the frequency and intensity of advertising. More important, it is the result of the vitality of the emotional

TV IN THAILAND: NO ELVIS BUT LOTS OF WESTERNS

Siamese video features persuasive female announcers, commercials every 30 minutes, and 20 viewers per set

Yul Brynner wouldn't recognize Siam any longer. Aside from the fact that it is now called Thailand, the land of "The King and I" has succumbed to the temptations of Western culture.

According to Pichai (Pete) Vasanang, who holds down several jobs at the only TV station in Bangkok, there are about 10,000 TV sets in the country and many more fans.

Viewing has become a social event, even in the rural areas where special installations of sets have been made in community centers.

Pete, who recently came here as the guest of KYW-TV, Cleveland, the Westinghouse Broadcasting Co., and the U.S. State Department, found quite a few differences between U.S. TV and the kind used in his country.

First, all radio and TV announcers are women. "They look prettier," says Pete. Apparently, their sweet voices are more persuasive to buyers. And length of commercials varies from U.S.

custom. Anywhere from five to seven plugs are inserted in a five-minute period every 30 minutes.

Most of the feature films used on the station are U.S. imports (usually Westerns) which retain the English dialogue. Since there aren't any subtitles, Thailand viewers are given a story synopsis before the film is projected.

Does Pete see any difference between American responses and those of his countrymen? "Thailanders are reserved—shy," he observes; "not given to belly laughs . . . they put a handkerchief to their faces when they laugh. They are less impressed by celebrities than in the United States. There is no such thing as an Elvis Presley hysteria."

The Bangkok video station serves an area with over two million residents. The government which subsidizes the station but does not control it, encourages viewing, but thus far only 8,000 homes have TV sets. A set owner however, may receive 15 or 20 guests each night. ENI

impression created by each individual exposure to the commercial.

A result of this sense of vitality communicated is the unusually high frequency of Hamm's users who are active, enthusiastic brand loyalists, who talk to friends with pride about their favorite brand.

7. *Brand Intimacy.*

A related bit of evidence is the extent to which users feel close to the brand, seem to feel themselves a part of the Hamm's family.

This seems to stem largely from a feeling communicated by the good-humored tone of the commercials that the people at Hamm's "understand me," "feel the way I do about the enjoyment of drinking beer."

8. *Projected Brand Differentials.*

A final clue is provided in the way people talk about the beer itself, much more than about the commercials. Everything about the commercial suggests free, natural, light and lively feelings to the viewer.

He then, on his own, projects these

feelings on to the beer itself, belie and proclaims to his friends that Hamm's beer "tastes better," that it has a "light," "natural," "lively flavor."

The ability of commercials to project such feelings of brand difference, we have found in a number of cases, makes the difference between advertising that is just entertaining and advertising that both entertains and sells.

What happens sometimes is that the advertising itself is so dominant that it tends to get in the way of the brand rather than just leading viewers on to a new perception of the brand itself.

In these cases, the question arises that some beer marketers have raised on the East Coast—in relation to the very appealing and popular "Bud and Harry" series of commercials—"Who is selling whom?" Are "Bud and Harry" selling Piel's, or is Piel's ending up really selling "Bud and Harry"?

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



"Sunday breakfast is a sunshiny meal, isn't it? Peaceful. Relaxed." And this 60-second Sarra spot for Pet Evaporated Milk sustains the mood of the opening lines. Yet the leisurely pace is more artful than it seems, because it allows time to show the product in use throughout the commercial. Selling by understatement, this live action commercial shows what can be done with friendly atmosphere and strong viewer identification. Produced in black and white and color, another in the continuing series by SARRA for PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

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



Sarra shows how television commercials for pharmaceutical products can be kept lively and interesting in this series of one minute and 20-second spots for MUSTEROLE. Full orchestral accompaniment, jingle, and different stylized animation treatment are used in each spot. Believable live action sequences added to the animation show the soothing "baked heat comfort" Musterole brings, as well as emphasize the availability of the product in three strengths. Produced by SARRA for PLOUGH, INCORPORATED, through LAKE-SPIRO-SHURMAN, INC.

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



This 60-second commercial for Breck Hair Set Mist successfully translates the "soft sell" technique of Breck print advertising into television. Charm and simplicity characterize the live action that is used throughout. An original score, a carefully-chosen cast and tasteful sets bring the "joy of living" mood to life. Natural use of the product makes identification an integral part of the action. Produced by SARRA for JOHN H. BRECK, INC. through H. B. HUMPHREY, ALLEY & RICHARDS, INC.

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



The top award winner of the 1957 Chicago Federated Advertising Clubs for dramatized one minute commercials, this spot for Stopette features an enchanting water ballet. Both setting and action underscore the sponsor's message: "How clean you feel . . . with new Stopette," whose "deodorant ingredient is actually used to purify the water you drink." Another example of agency-producer teamwork that results in winners at exhibitions and on the selling line. Produced by SARRA for the Stopette Division of HELENE CURTIS INDUSTRIES, INC. through EARLE LUDGIN & COMPANY.

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

"The size of the non-sports-minded male audience has been underestimated"

from January to June, over NBC.

"I think the size of the non-sports-minded male audience has been considerably underestimated," Colson says. "We're not going all-out in sports. With the fights we reach the hard core of the male audience—the real sports-fan type of guy.

"But the *Robert Montgomery Show* reached many other men who are also potential Mennen customers. It goes off the air this June, and we are starting *O.S.S.* in the fall."

(ARB figures for February show that the *Wednesday Night Fights* had a 60 per cent male audience, a total of 6,150,000 men. The *Robert Montgomery Show* drew a larger total audience, but its composition was 41 per cent male, a total of 5,309,500 men.)

"Fights" get 35% female audience

In addition to male viewers, the *Wednesday Night Fights* audience is composed of 35 per cent women and 5 per cent children, according to ARB. With the *Robert Montgomery Show*, the male audience was outnumbered by an audience composition of 49 per cent women and 10 per cent children. In other words, over half of Mennen's audience were not potential customers, directly.

But indirectly they were, and that is why Mennen does not regard half of its TV budget as "wasted" money. Women may not use much aftershave lotion, but surveys indicate women have considerable influence in the sale of men's toiletries.

Women are involved three ways in the sale of men's products, the company has learned. First, the ladies represent a sizable portion of the market as gift-buyers. Second, they often act as the man's agent, buying his shaving needs for him. Third is the factor of sex appeal.

Mennen's spray deodorant for men, for instance, is now the biggest selling spray deodorant on the market, male or female, Colson claims. "I doubt that we'd sell much of it if there weren't any women," he adds.

Colson's decision to award 80 per cent of his advertising budget to television reflects not only his enthusiasm for TV but also his company's emphasis on men's products. About 80 per cent of the firm's volume is aimed at male customers.

For years, Mennen used to devote much of its advertising budget to an extensive spot campaign on radio. Colson, who had joined the company

in 1950 and became advertising manager less than a year later, decided in September, 1952, to give TV a try. So Mennen sponsored *Twenty Questions* on the old Dumont Network.

The trouble, Colson says, was that there were only 20 stations on the network, and by the following June even this number had shrunk to 19. So Mennen dropped out of network television. In those days, Mennen felt that no single TV network could offer the kind of national coverage the company needed.

But the sales increase that resulted from *Twenty Questions* showed the value of the new medium. As a result, the company began an extensive spot campaign on local TV stations, similar to the advertising technique Mennen had used on radio. This continued for two years.

Meanwhile, Colson kept looking for a network possibility as TV grew. Mennen's co-sponsorship of the *Wednesday Night Fights* on ABC was the result.

The success of the *Fights* program prompted Mennen to hunt for another video vehicle to deliver the male audience not reached by the fights. Last year, from January till June, the company sponsored Caesar Romero's *Passport to Danger*, and last fall Mennen's non-sports show was *High Finance*.

Mennen was founded 80 years ago

The firm was founded by a German immigrant, Gerhard Mennen, who started a small chemical company in Newark, N. J., making "Mennen's Sure Corn Killer."

Mennen used to tour the streets of Newark with a wagon and a Negro banjo player, urging people to buy the corn remover. Significantly, Mennen did not sell his product from the minstrel wagon. Customers were urged to buy the product from drug stores. The minstrel wagon was strictly advertising.

The elder Mennen once told a business associate, "I have decided that half of whatever profit I make I am going to spend for advertising. That way, I'll always keep ahead."

Advertising director Len Colson's beliefs echo the thoughts of the company's founder. The difference is that Colson uses a sales yardstick. "How do I figure an advertising budget? Well, on an established item I take a percentage of its expected sales," he explains.

"That's important, by the way. Ex-

pected sales, not just sales. You can advertise a product next year on basis of what it sold last year. Roughly, I believe 25 per cent of expected sales ought to go for advertising. With a new product, of course you've got to hit it harder."

Colson's reference to a new product is not an offhand comment. He is currently involved in campaigns for a new venture The Mennen Co. expects to launch before the year is out. Colson isn't telling what the new product is, but it's a good bet it will be in the men's toiletry line.

The company has emphasized men's products for more than half of its 80-year history. Gerhard Mennen started making baby powder in addition to the corn killer in 1871. Face powder for women and aftershave talc for men were added to the line a few years later.

In World War I, William G. Mennen, son of the founder and president of the company, added a product to the Mennen line that helped change the shaving habits of the world. He began selling shaving cream in a cream form and he packaged it in collapsible metal tubes.

Mennen conducts intensive research

The company is still discovering new ways of merchandising and advertising. Each new venture—including the one still under wraps—is thoroughly researched. Colson calls the intensive study Mennen gave the *Wednesday Night Fights* when the company was planning co-sponsorship of the show.

"Pabst worked with us, telling us what they'd learned in their experience with the program," Colson relates. "We wondered what would happen to our commercials on the show if there should be an early knock-out. Pabst had already been through that."

"They told us about the time they paid more than \$100,000 for a fight in 1949. I think it was the Walker Marciano bout. Pabst had messaged up between rounds.

"Well, they got in their opening message and it was a one-round knockout. Even their closing message was lost on most of the audience."

"The Pabst people said that that knockout they just sat holding their heads in their hands. It cost \$100,000 gone down the drain."

"And you know what happened? The week after that fight Pabst had the biggest business in their history!"



IN NEBRASKA AND IOWA

...only kids use
more **COLOR** than
KMTV-Omaha

KMTV—Color Television
pioneers since 1953.
Completing our 2,085th
colorcast this month.
KMTV—the only station
in Nebraska and Iowa
completely equipped
for color TV.

Take the lead . . .
join the leaders in color
and black and white—

KMTV, Omaha.

See your Petry
Representative today!

COLOR TELEVISION CENTER

K M T V

**NBC-TV
ABC-TV**

CHANNEL 3

OMAHA

*Represented by
Edward Petry & Co., Inc.*

"In 1962, radio will be doing \$1,400,000,000 — double what we are doing now"

That brings us to June, 1957. So what's going to happen between now and June, 1962, that's going to produce this startling change in the point of view of many agencies?

The following are the 10 most important changes we will see in the next five years:

1. Radio's potential and actual circulation will continue to grow. In the past two years, nearly 29,000,000 new sets were purchased by a nation already owning 2.5 sets per family. There is no reason to suppose that this total of roughly 10,000,000 home and portable sets and more than 4,000,000 auto sets annually—developed without virtually any promotion by the set manufacturing industry—will slump.

We predict 25,000,000 additional places to listen in the home and automobile by 1962—a total of nearly 155,000,000 places.

2. Beginning in 1958 and in full flood by 1959, the pocket and purse transistor radio will accomplish a technical revolution in radio. We are assured privately that the \$20 and \$25 pocket transistor is no more than two years away. This can mean outside-the-home listening equal to in-home listening in virtually every section of the nation by 1962.

3. Some other people, in addition to advertisers, are putting some real money into radio. These are the investor-operators, a new breed spawned in the past five years, who have created the greatest bull market in an advertising medium's facilities in this nation's history. I know of 35 groups right now on the prowl with money in hand to buy metropolitan radio stations.

A daytime station valued at \$100,000 a few years ago recently sold for \$800,000. A New York station brought over \$7,000,000, a Chicago station over \$5,000,000.

Large sums significant to agency men

That this kind of money is being paid for radio properties is significant to agency men because it profiles the type of guys they'll be increasingly doing business with — men who have bought these properties in the conviction that they have substantial growth possibilities.

4. The concept on which radio has been bought and sold for 35 years will be almost completely altered by 1962. No longer will an agency media department weigh with great nicety the relative value of 3:45 p.m. on

Station X whose rating is variously reported as being 4.7, 3.2 or 5.1, depending on what rating book you read, vs. 9:00 a.m. on Station Y whose audience shows as 4.8, 2.2 or 6.3 in the same rating services.

When agencies buy mass circulation radio stations—and let me emphasize that this prediction is simply for this type of station—they will buy one of perhaps a half-dozen to a dozen plans available to the client.

Plan A may start with 20 announcements a week, Plan H may call for 150 announcements per week. Plan A may reach an unduplicated audience of one in every five families twice during a week. Plan H may reach, let us say, 45% of the families unduplicated seven times each.

Radio must win the major retailer

5. By 1962, we — agencies and radio together — will have worked out the solution to the use of our medium by the major retailer. In many markets, the retailer must use radio as well as the traditional media.

We expect at least a 15% increase in retailer spending in radio in 1957 — an increase of perhaps \$60,000,000. This is small change because it will come mainly from the small retailer.

The large retailer is unable under the present system prevalent in most large cities to use radio efficiently. What I refer to when I speak of the "present system" is the system under which the radio advertising is created by an advertising agency which is compensated solely through 15% commission on the business placed.

The real problem stems from the fact that the only way a store can and should advertise on radio consistently is by promoting items, and 450 announcements may be allocated to selling 15 to 20 items, which means 15 to 20 different commercials.

Radio has substantially increased the dollars it gets from department stores, but we are still in the piggy-bank department because we are stalemated by this problem of who will service, write and plan. Radio wants the agency to handle the job.

But unless handling these accounts is made profitable for the agency, and the only way this can be done is by the stores paying substantial fees, the long-standing practice of commissioning retail business may encounter its first real problems.

My crystal ball says the breakthrough on this highly important

problem will come within the next two to three years, and it will come via the commission and fee basis of agency compensation. When it comes radio's retail billings can increase 50% from this source alone.

6. Throughout the nation, stations and/or agencies have steadily improved the quality of radio's commercial sound, proving that the human voice and music together can achieve as forceful an impact on the human mind as any combination of sight and sound.

The really tremendous strides to be made in the field that Joe Culligan of NBC has dubbed image transfer—the ability to extend the life of, and recreate in the public mind, an advertising message you have implanted there by various media at great cost.

Radio, we predict, more than any other medium, will be the one that enables agencies to harness the science for the benefit of customers.

Radio suited to suburban markets

7. The importance of the suburban market will play an even larger role in radio's 1957-62 development. Advertisers, increasingly, recognize the soaring size of this market and the limitations other media have in covering it.

8. While its ability to develop tremendous mass audiences is the reason radio will enjoy unprecedented importance in agency planning in the next five years, it will not have lost its unique capacity for singling out individual audiences.

Some stations will concentrate even more keenly in this area. You will see stations whose specializations by sex, by age, by income group, will match that of any medium now serving these groups.

9. The advertiser—that center of resistance when buying radio mentioned for the last five years is now more solidly in radio's camp than some of the agencies that see him. Without straining my memory too much, I can think of 40-odd national campaigns in radio that originated at the advertiser level. That has been prompted by a realization that the medium-sized advertiser has no other place to go. By 1962 there will be few, if any, advertisers who will not be devoting some money to radio.

In 1962, radio will be doing \$1,400,000,000 — approximately double what we are now doing.

ve got to be ordinary before you be exceptional. Or, to put it even e plainly, you've got to cheat. irst of all, you've got to under- d the thinking process of the hologists, the men who make up tests. They give these tests to sands of job applicants, get the age of all the scores, and the re- is their ideal: The Average Man. author Whyte's definition, the job candidate is The Organiza- Man.

ologists frown on the maverick his mythical character is con- ative in outlook, placid in tem- ment, a man who values agree- and cooperation above all other tes. Psychologists frown on the idualist. In the tester's world is no room for the maverick. ur score doesn't have to match average exactly, but you can r see it's not going to help you f your line zigs where the av- e line zags.

Be best way to score close to the cre-man when taking a per- erty test is to memorize these e rules ahead of time:

1. Always give the most ordinary, f-the-mill answer you can n of.

2. If they ask about your parents, ou loved both, but you loved father a little more. (If you in- at too much fondness for your ter they may pin an Oedipus mplex on you).

3. Say you love your wife and chil- but you don't let them inter- e with your job.

4. Don't admit you like books or s; say you'd much rather be h people.

5. You never worry much about ying; you like things pretty d the way they are.

6. Be sure to memorize these rules. nconsistent answer will stand n your test score like a red h that an intersection. Some of the e seven have built-in lie-catchers.

7. They won't catch you, however, if e are consistent all the way through.

8. Don't worry if you think you n a little too aggressive, a little d a ale-fellow-well-met. A slightly d a on-normal tendency in this direc- n will usually help your score more e it will hurt it. But don't go n board, naturally. Remember you e aiming as close to the 50 per e mark as you can get.

9. Above all, don't hedge. A favorite e ion in these tests is something e "Do you daydream often?" e try giving the psychologists

any half-hearted, honest answer like, "Oh, once in a while." The only safe answer is a firm and confident, "No."

Another favorite of the person- ality testers is the street-car ques- tion: "Would you rather be the con- ductor on a street-car, or the motorman?" The thing to remember here is the kind of a street-car the psy- chologist was thinking about when he wrote this question.

What the question is really ask- ing is, "Would you rather be the jolly, good conductor on the trolley, happily chatting with people, mak- ing change for them and collecting their fares, or would you rather be the motorman, gloomily sitting up front staring out at the tracks?"

You will probably also be asked questions to find out if you have rad- ical tendencies. What do you think about modern art in churches? Should we have a different national anthem because "The Star-Spangled Banner" is hard for most people to sing well? Obviously, the "right" answer is the conservative one, every time.

The personality testers insist that their tests have no "right" or "wrong" answers, any more than a tape measure can give you right and wrong answers.

Nevertheless, if you know that the \$20,000-a-year executive job is going to go to the man who comes closest to being 70 inches tall, it's pretty obvious that you'd better scrunch down a bit when they put the tape measure to you, if you're a six-footer.

Word association is a favorite test

Another favorite of the person- ality testers is word-association. Again, the ordinary answer is the safest. Suppose they give you the word "umbrella," and then offer three or four choices like "rain," "prepared," "nuisance" and "weap- on." Which word do you think goes best with the word "umbrella"?

Never mind which answer may seem more interesting to you, or even to the president of your cor- poration. The personality tester knows the first thing the average man thinks of in connection with an umbrella is rain. Any other answer will peg you as "different."

How do you feel about the impor- tance of industrial progress? Sup- pose they ask you, "Who helped man- kind more, Shakespeare or Mar- conini?"

Forget what you may think about To next page

BMI

Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the stand- ard favorites are devel- oped into photogenic sketches which can be used effectively as com- plete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A monthly BMI TV Service

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



Thomas J. Ellis, Media Director Grant Advertising, Inc., N. Y.

"Now that I've used the new SRDS books incorporating maps, market data and media information* I realize this is something I've needed for a long time. Congratulations on 'leading' me to an easier way to do the job. I've been using these three kinds of information for years—but turned to separate sources for them."

*Every month, in Standard Rate's Newspaper, Spot Radio and Spot TV editions.

some of the poorer radio or TV shows. You had better pick Marconi if you want a big job in industry where—according to the psychologists—the average man believes that things are more important than thoughts.

Heads of networks and advertising agencies may not think this way, but they aren't the ones who grade the personality tests.

Don't just be careful with your answers. Be careful about everything you put on the answer sheet. Don't do anything "different," even in writing your name.

In his book, Whyte tells about one testing company—a firm that is still screening job applicants for several major corporations. This testing company even scrutinizes the way a man writes his name.

How do you sign your name?

If the name is written out in full—John James Jones—the tester pegs him as pompous and narcissistic. The same tester also looks with suspicion at any one who parts his name sideways, like J. James Jones. This, the tester will report, indicates a tendency to be over-dramatic and histrionic. Also, watch out if he just

gives his first two initials: J.J. Jones. The tester will mark him as slightly secretive and probably hypomanic.

And any erasures or re-tracing, of course, are a dead give-away that he's tense and anxious. If, finally, he writes his name the usual way, John J. Jones, this tester will still label him as "mildly compulsive," if there is any other evidence to support this theory!

In the uproar that followed publication of Whyte's research, few of the psychologists came out with a blanket defense of all personality tests. They started a small war among themselves instead. Most of them defended only their own tests, or tests that were similar. They were highly critical of the testing methods used by other psychologists, Whyte reported.

None of the psychologists thinks the testing business ought to be scrapped, Whyte reported. They all think the trouble can be worked out by giving even more tests and incorporating the added test results to set up more accurate "norms."

On the corporation side of the fence, however, Whyte's efforts have had a different effect. He has received many letters and telephone

comments which indicate that some companies are giving personality test results a re-appraisal. "In corporations I've heard from," Whyte reports, "there has been an awful lot of second-thinking on the subject."

Corporation executives who took the tests themselves were probably the most amazed. Many told Whyte that they had no idea the tests were based on that kind of questionnaire. Several investigated and found some of the same tests they'd taken. Whyte's experiment were being used to screen personnel within their own corporations.

Needless to say, these are the corporations in which personality tests are being given the most careful "re-appraisal."

Whyte has also heard from several young executives who have told him that his advice on test-cheating helped them up the ladder of success. He relates the following:

"One fellow who talked to me was an engineer for a New York firm. He was known as something of an odd ball but he was a pretty good engineer, and he was being considered for a promotion. His chief, however, wasn't sure this man was the right one for the bigger job.

"They told him they wanted him to take a few tests the next week to help them make up their minds. The fellow read my book. He said he wasn't too sure it would work, but he did know they had doubts about him, so he thought it worth a try.

"After he'd taken the tests, his chief came to him and told him they'd decided to give him the promotion. His chief told him quite frankly he'd been dubious about whether he would fit in the new job, but the tests showed he would work out just fine.

Don't lie—just "shade"

"So the engineer got the promotion. He's doing very well at it. The thing that's important is that he didn't lie outrageously with his test answers. But he shaded them a little, keeping in mind the kind of 'profile' he was building with his answers. And he obviously came out comfortably within the test 'norms.'

"But the thing I like best about having written my book is this: many fellows have been silent about worrying that their feelings don't seem to be the same as everybody else's in these big, 'happy,' corporations.

"Now the average guy is thinking, 'Maybe I'm not screwy, after all...'



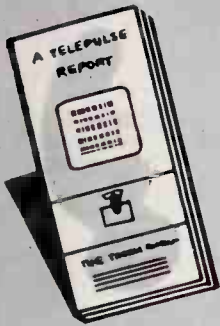
NOW — delivering you a market of more than a quarter-million TV families with our new maximum power, and 1,000 foot tower.

WEAU TV

EAU CLAIRE, WISCONSIN

See Your Hollingbery Man

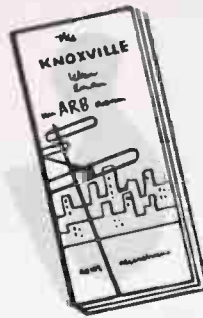
HOW **FIRST** CAN YOU GET?



NOVEMBER 1956

PULSE

Said it . . .



MARCH 1957

ARB

Says it AGAIN!

IN KNOXVILLE

WATE-TV HAS MORE VIEWERS

*Than All Other Stations Combined**

*PULSE . . . 19 County Telepulse Report conducted Nov. 25 thru Dec. 1, 1956.

• MONDAY TO FRIDAY •

	7 AM. 12 Nn.	12 Nn. 6 PM.	6 PM. 12 Mid.
WATE-TV Share of Audience	60	62	51

• SATURDAY •

	9 A.M. 12 Nn.	12 Nn. 6 PM.	6 P.M. 12 Mid.
WATE-TV Share of Audience	71	63	53

• SUNDAY •

	9 A.M. 12 Nn.	12 Nn. 6 PM.	6 P.M. 12 Mid.
WATE-TV Share of Audience	56	50	54

PLUS . . . 14 out of the top 15 once a week shows.

PLUS . . . 10 out of the top 10 multi-weekly shows.

*ARB . . . City of Knoxville Report conducted March 8 thru 14, 1957.

• MONDAY TO FRIDAY • SUNDAY thru SATURDAY

	Sign-on-to 12 Noon	Noon to 6:00 PM.	6:00 PM to Midnight
WATE-TV Station share of Sets-in-Use	67.1	69.1	52.9

• SATURDAY •

	Sign-on-to 6:00 PM.	6:00 PM. to Midnight
WATE-TV Station share of Sets-in-Use	64.3	58.0

• SUNDAY •

	Sign-on-to 6:00 PM.	6:00 PM. to Midnight
WATE-TV Station share of Sets-in-Use	57.3	62.4

PLUS . . . 9 out of the top 10 once-a-week shows.

PLUS . . . 5 out of the top 6 local daytime shows based on cumulative ratings.

**** 215,352 TV HOMES IN WATE-TV COVERAGE AREA**

* (TELEVISION MAGAZINE, APRIL, 1957—Applying cut-off point of 25% based on weekly-viewing factor)

WATE-TV



POWER MARKET OF THE SOUTH
Knoxville, Tennessee



Affiliated with **WATE Radio** 5000 Watts, 620 Kc.

Represented Nationally by **AVERY-KNODEL, INC.**



Peter J. Marron, Media Buyer
Warwick & Legler, Inc., New York, N. Y.

"The buyers and estimators in our department are very enthusiastic about this new development in Standard Rate. Much time is saved and confusion eliminated, by having practically everything we need to do a complete analysis of a newspaper and its market right here in SRDS' Newspaper Book."

Market maps and data every month in Standard Rate's Newspaper, Spot Radio and Spot TV Books.

presentations, sales promotion

If you have a promotion problem, call a specialist in broadcast promotion.

One publication described a presentation for a client as "last word in sell." A trade book called another, "one of the most forceful sells for TV ever seen."

Services include creation of sales-producing presentations, prize-winning brochures, direct-mail, ad campaigns, etc. Profitably and repeatedly retained by networks, stations, representatives, program syndicators and others.

Available for special assignments on retainer or fee basis.

PETER ZANPHIR • Promotions
565 Fifth Ave., New York 17, N. Y.

GRAY OF ESSO From page 50

Esso Reporter first appeared on radio. NBC originally proposed the idea to Esso through Marschalk & Pratt, now a subsidiary of McCann-Erickson.

As television has grown and extended its reach, Esso has repeatedly enlarged its TV budget. At the same time it has made some cut-backs in radio, but not to the extent of the TV budget increase. Currently Esso is spending more than \$2 million a year sponsoring local newscasts on 32 television stations.

This constitutes something more than half of Esso's television advertising. One of Gray's convictions about TV newscasts is that while they do a good job, they cannot do the entire job.

The *Esso Reporter* is featured mainly on large stations which have facilities to produce a show with good local news coverage, in addition to reporting events of national and international importance.

To carry the Esso message throughout the rest of the company's 18-state sales area—roughly one third of the nation—the company for the past nine months has been sponsoring, on 47 stations, *The Golden Playhouse*, half-hour dramatic film presentations which Esso buys from Official Films. The show costs Esso about \$1¼ million a year. There is some duplication, but in most cases the stations which handle the newscasts don't carry the *Playhouse*.

His company, Gray says, has found the newscasts the better vehicle to tell about new product developments; the dramatic show's messages usually tell of Esso's endeavors in research.

Newscasts fit public service theme

Esso's fondness for newscasts is also based on its belief that an oil company has an important responsibility to perform public service duties. Esso is the only four-time winner of the Alfred P. Sloan award for radio and TV promotion of highway safety.

Few companies are more aware of the value of good public relations. Esso painfully remembers when the federal government stepped in and chopped up Standard Oil, the Rockefeller empire, into independent pieces. Esso is the largest remaining unit.

Gray also points out that Esso has to perform an unending job of selling its customers on the service advantages offered at the Esso sign.

"Unlike other companies' adver-

tising problems," he explains, "it depends largely upon the quality service offered by each of our independent dealers."

"Product differences among brands of gasoline are not great. There are probably more differences among automobiles; there are probably fewer differences among cigarettes. There are probably about many differences among brands of gasoline as there are among brands of coffee. Any good gasoline will run your car. Any brand of coffee is good when you're cold.

"But when a man buys a pound of coffee it doesn't matter much whether the clerk is courteous, whether he has on a clean apron. The test comes when the customer takes the coffee home and opens the can."

"There is the real difference. When a man drives in for a tankful of gasoline, his opinion of the product depends to a large extent on the kind of service he gets. The brand name is there in front of the station and to the customer, the individual dealer represents the entire company."

Some of the advantages in sponsoring news shows, as Gray says them:

"Essentially, with news we pay talent fees. The people who figure news events perform free of charge. You never run out of material, big headache they have with some shows. And you don't have any publicity troubles.

"Other oil companies have sponsored big shows and promoted stars, some so much that they have become identified with the company. We don't want that. We don't want a 'Mr. Esso.' And we don't want to have to worry about a 'Mr. Esso' either. We think a company has a responsibility to be a citizen, and to be thought of as such by the public."

Esso issues an instruction manual to radio and TV stations that call the *Esso Reporter*. The manual is continually being up-dated, and Gray at the helm during most of the years the book has been written and rewritten, it now unmistakably reflects his guidance. The major restriction set forth in the manual against any interpretation of the news. The manual warns:

"Editorial interpretation can result in serious embarrassment to the station or the sponsor or both. There is no editorial interpretation in reporting the news as it happens. More than one occasion the sponsor has been involved in an unflattering

s incident on the sponsor's own
gram. That's a calculated risk,
ause news must remain invi-
e. . . ."

s a result, Esso doesn't sponsor
feature or documentary type of
s which, because of its nature, is
lly backgrounded with consid-
le interpretation. At the same
e, the manual stresses:

lection of news service and
content is the responsibility of
local station, without sponsor
ation or restriction."

spite the addition of the dra-
e show, the newscasts remain
ore of Esso's radio-TV adver-
g. Gray declares that he has no
tion of taking on "a big, hour-
roduction."

hy give up something of proven
u something on which we have
of an original claim, just to
le on some spectacular star of
tain future? To put it in our
anguage, why drill for oil some-
else when we've already got a
dcing well right here?

refers consistent ratings

N, we've never had great ratings,
they're reasonably substantial. In
t direction, what we're concerned
his a durable vehicle, not one
habulous ratings one week and
risingly low ratings the next.
We've tried other kinds of shows,
e always came back to the *Esso*
Reporter. It was our first show on
e only used slides then, back
1941, with no picture of the an-
nncr. If the news item was about
ening the President had done
Washington, we carried the Presi-
t picture on the screen and the
nncer was only on the audio.

It was just one station at first, the
C station in New York. It was
an experiment. Then, in the
r of 1945, we came back on TV
r John Royal over at NBC
ne us up. There were only a few
i homes then, but there was a
optimism.

I've got a clipping here some-
er telling about how we see a
t future for television and pre-
ing that some day there might
e three or four million sets
h country.

The show got little enthusiasm
nd in 1947 we gave it up. We
e out of TV, except for spot
gins, until 1949, when we came
k with *Tonight on Broadway*, ex-
d of Broadway shows. It was
rt, unhappy experience that
e 13 weeks. Then we tried Alan
r for a year and a half. Finally,
h fall of '51, we started the *Esso*
nter on TV again.

OPENING THE FARM MARKET TO TELEVISION

A farm manufacturer proves TV can sell his product

Television can be a favorable
medium for the farm adver-
tiser—if and when station man-
agement can provide farm pro-
gramming with proven listener-
ship, according to a study made
by Hess & Clark, a farm medica-
tion manufacturer.

Following a mail and "in per-
son" survey, the company con-
cludes:

1. Farm families watch TV
like anyone else, i.e., for music,
drama, etc.

2. Peak viewing hours are
6 p.m. to 10 p.m. The noon hour
is equally good if farm program-
ming is available.

3. There is high interest in
news and weather.

4. There is high interest in
farm programming.

5. There is a high recognition
of the farm personality, i.e., tele-
vision farm director.

6. The use of television makes
a definite impression on dealers,
who frequently see the advertis-
ing themselves.

In order to determine whether
TV has a place in their long range
advertising plans, Hess & Clark
and its agency, Klau-Van Pierter-
som-Dunlop, ran a test. Two sta-
tions were selected: WBAY-TV,
Green Bay, Wisc., and WMT-TV,
Cedar Rapids, Iowa. Both are lo-
cated in good dairy areas, tele-
cast farm shows, and have TV
farm directors.

Using one-minute spot an-
nouncements delivered live by the
farm directors, Hess & Clark
scheduled one announcement at
10:10 p.m., adjacent to the news
and weather, and the other dur-
ing the noon farm hour. As a
means of measuring consumer
pull, the company made a free
offer of its product, a mastitis
ointment. A few weeks later, a
questionnaire was mailed out.

The test completed, Dr. A. L.
Andrews, advertising manager of
Hess & Clark, reported its find-
ings to the National Association
of TV and Radio Farm Directors.

A total of 837 requests from 31
counties in two states were re-
ceived as a result of the night-
time spots; 485 from four states
and 40 counties came from the
noon program offer. In both cases,
coverage shown was even greater
than the Grade B coverage
claimed by the station.

Out of the mailing of 1,322
questionnaires, 420 replies were
received. Of these 64% had never
heard of the ointment before,
proving that the greatest portion
of the audience was composed of
new sales prospects.

The experiment proved to Hess
& Clark that, despite what it re-
gards as the dearth of informa-
tion made available by the sta-
tions on farm-buying habits, TV
can be a desirable medium for the
farm advertiser. END

"There have been a lot of changes
since then. It is a greatly improved
type of news program today. The
stations have learned better use of
film, better editing of news, better
production techniques in many
ways."

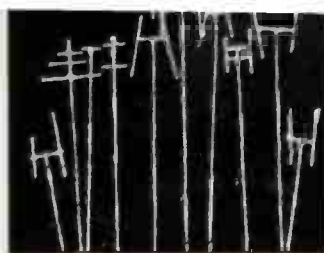
Nearly 11 years ago, in Septem-
ber, 1946, TELEVISION MAGAZINE
devoted a feature article to the *Esso*
Reporter and to Gray's use of TV
as an advertising medium. The show
then consisted of a 10-minute pro-
gram twice a week. However, the
article reported, Esso "hopes eventu-
ally to have a full seven-day-a-week
telecast." It hasn't worked out that
way. The *Esso Reporter* today is a
five-day-a-week production.

The commercials have undergone

considerable revision. A decade ago
the show's commercials ran 90 sec-
onds. Now the films have been
trimmed to one minute, in accord-
ance with NARTB restrictions.

Also, because of the show's limited
reach, the commercials could then
be keyed to the New York area. A
typical commercial contained tips
from the Esso Touring Service about
nearby places for weekend vacations.
Now the commercials are of a more
general nature.

The format, however, is generally
unchanged. So is the sponsor's goal.
As Gray sums it up, "What we want
is a show that delivers satisfactory
audiences regularly, week after week.
I guess it's because that's the Stand-
ard Oil way of doing things." END



editorial

ADVERTISING—

A NEW BUSINESS BAROMETER

There are no two ways about it. National advertising has been soft in the first quarter of 1957, compared to a year ago. Gross PIB estimates do not tell the whole story. Rate increases, sometimes, have compensated for decreases in lineage or time sold.

The media have been seeking the reason for this softness for some months. There are undoubtedly a number of factors involved. One that seems to be overlooked by many is the fact that advertising is one of the most sensitive of business barometers.

It may be true that the Gross National Product index is up over last year, but this can be misleading unless one looks at some of the so-called bellwether industries. New car sales, for example, are down from a rate of 6.5 million to 6 million units. Home building dropped 10% in the first quarter compared to the previous year. And several major corporations have cancelled plans for announced large capital outlays.

All this does not mean, of course, that there is a recession ahead. However, it does give management cause for concern. The inevitable consequence is a closer look at the budget. And here we have a paradox.

What is easier to cut back than advertising? It seldom involves problems of personnel, equipment or inventories. And it puts ready cash in management's hands. Yet never before has the welfare of American business been so directly dependent on advertising.

This is clearly seen in the companies which make and market cigarettes, cereals, soaps, drug products. In reality they are in the advertising business. There is very little difference in competitive products. The success of one brand over another is largely the result of smarter, more efficient marketing, in which the advertising is the fundamental element.

Despite this generally recognized fact of our economic life, advertising is usually the first thing that is whenever the slightest indication of economic danger appears. Everyone gives lip service to the role of advertising in building demand for new products and it and accepts its basic importance in sustaining and increasing the national production.

Management is well aware of all this. Yet some or other, when the controller gets into the picture, management must show the next Board of Directors' meeting what cuts have been made—and it's the handy ad budget which takes the beating.

It's as simple as $2 + 2 = 4$ that when sales are sagging advertising is most essential, and promotion should be increased rather than cut.

Here is a challenge that could well be taken on by the various advertising bureaus. It is understood that at times they must be competitive. It is also understandable that a good portion of a bureau's budget must be devoted to presentations made in terms of specific companies or industries and the medium represented.

But the Bureau of Advertising (newspapers), Magazine Advertising Bureau, the Outdoor Association, the Radio Advertising Bureau and the Television Bureau of Advertising, might well earmark some funds for a common attack on the problem of educating American business to the true role of advertising in a free-enterprise economy.

Such a fund might be used to develop a joint presentation, or to finance a study by a leading university. In any event, the agencies that speak for the various media have a strong enough mutual interest to seriously consider forgetting their differences long enough to get together for this major project.

F. D. Rog...