

TELEVISION

MAGAZINE

JANUARY, 1959

15th year of publication



◀ Compton's president Bart Cummings makes a vital proposal to advertisers and agencies. An evaluation of the current television scene by Clifford A. Samuelson of General Mills. ▶



Other highlights: TV's Need For Self-Criticism by Robert Dunville . . . Television and other mass media . . . Booz, Allen & Hamilton, Part II . . . The Second Top Hundred Television Markets.

BLOOMINGTON IND



Local girl makes good business

... via SPOT TV

She sells better for *national* advertisers because her recipes, her interviews and her health tips are keyed to *local tastes*. She is counselor and expert on all things feminine, to the women of her community. No wonder she's such a successful saleswoman for everything from macaroni to mixers . . . and no wonder so many national advertisers have made Spot TV their BASIC advertising medium.

| | | |
|---|-------------------------------|-------------------------------|
| KOB-TV Albuquerque | KARK-TV Little Rock | WJAR-TV Providence |
| WSB-TV Atlanta | KCOP Los Angeles | WTVD Raleigh-Durham |
| KERO-TV Bakersfield | WPST-TV Miami | KCRA-TV Sacramento |
| WBAL-TV Baltimore | WISN-TV Milwaukee | WOAI-TV San Antonio |
| WGN-TV Chicago | KSTP-TV Minneapolis-St. Paul | KFMB-TV San Diego |
| WFAA-TV Dallas | WSM-TV Nashville | KTBS-TV Shreveport |
| WNEM-TV Flint—Bay City | WTAR-TV Norfolk | WNDU-TV South Bend-Elkhart |
| WANE-TV Fort Wayne | KWTV Oklahoma City | KREM-TV Spokane |
| KPRC-TV Houston | KMTV Omaha | KOTV Tulsa |
| WHTN-TV Huntington-Charleston | WTVH Peoria | KARD-TV Wichita |

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

11E6670
 . 127
 K. H.
 J. J.

STACKED!

... with top CBS-ABC-NTA network shows now in America's 28th TV market*

CBS

Gunsmoke
 Have Gun Will Travel
 Playhouse 90
 Jack Benny
 Ed Sullivan
 Alfred Hitchcock
 G.E. Theatre
 Phil Silvers
 Person to Person
 Perry Mason

Oh Susanna
 Jackie Gleason
 Name that Tune
 December Bride
 The Millionaire
 I've Got a Secret
 Danny Thomas
 Red Skelton
 To Tell the Truth
 Douglas Edwards
 What's My Line
 Keep Talking

Lassie
 Bachelor Father
 20th Century
 Hit Parade
 Trackdown
 Zane Grey
 Lux Playhouse
 Wanted Dead or Alive
 Robin Hood
 Mighty Mouse
 Garry Moore
 Captain Kangaroo
 For Love or Money

Play Your Hunch
 Arthur Godfrey
 Top Dollar
 Love of Life
 World Tennis
 Jimmy Dean
 House Party
 Big Payoff
 Verdict is Yours
 Edge of Night
 Secret Storm
 CBS Hockey
 Pursuit

ABC

Cheyenne
 Sugarfoot
 Zorro
 Walt Disney
 Lawrence Walk
 Rin Tin Tin
 American Bandstand
 Mickey Mouse Club
 Wed. Night Fights
 Voice of Firestone

Pat Boone
 The Lawman
 Patti Page
 All-Star Golf

NTA

This Is Alice
 Man Without a Gun
 How to Marry a
 Millionaire

as for coverage, NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley.

* Based on 477,600 TV homes. Television Magazine, Dec. 1958

A Member of the Friendly Group Stations:
 KOBE-TV, WBOY-TV, WSTV-TV
 52 Vanderbilt Ave., N.Y. • 211 Smithfield St., Pittsburgh
 Represented by Avery-Knodel, Inc.



WSTV-TV

CHANNEL 9 • STEUBENVILLE - WHEELING

"Best Buy by Any Reason Survey"

12-13-60



RUSS VAN DYKE

MARY JANE CHINN

Man Alive!



PAUL RHOADES

BILL RILEY

AL COUPPEE



WIN DOUGLASS

RON SHOOP

BILL JOHNSON



DON SOLIDAY

GORDON GAMMACK



WALT RENO

TED HAZARD

THIS IS TELEVISION IN DES MOINES

Iowa's lively center of business activity

ON CAMERA! That's the way this "know-how, go-now" station keeps pace with all that's going on now in Des Moines. "Now" television . . . "this minute" television . . . spontaneous . . . vital . . . television that dominates this big-money, free-spending market.

THE ENTHUSIASM FOR KRNT-TV'S "MAN ALIVE!" PROGRAMMING creates enthusiasm for advertised products . . . generates buying excitement that shows up on the cash register. Buy the station most people watch most . . . the station far more people depend on for accurate news . . . the station with the most believable personalities, according to Central Surveys, Inc.

YOUR CAMPAIGN IS LIVE... LIVELIER... LIVELIEST . . . sure of success when you place it on KRNT-TV, CBS-affiliated to give viewers an eyeful . . . so ably represented by Katz. Complete program listings every month in SRDS.

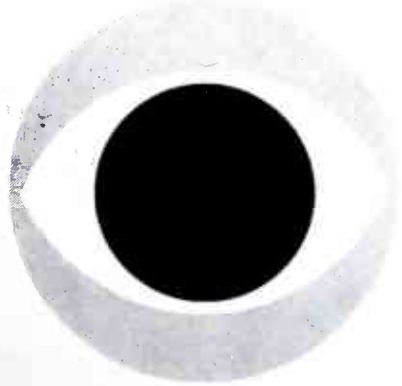
THE DES MOINES TELEVISION MARKET:

KRNT-TV effectively covers 41 of the richest counties in Iowa with 324,000 homes, 88.4% of them with one or more TV sets. Retail sales \$1,229,064,000. Facts compiled from Television Magazine Market Data, 1958, and Survey of Buying Power, 1958.

You've Got A Live One When You Buy

KRNT TV

A COWLES
OPERATION
CH. 8



Handwritten text in a small framed note, partially illegible.

Ed Carter



Our finest awards

Handwritten text in a vertical framed note, partially illegible.

Thank you for the toys
you sent me when I
was in the hospital
I still have them.

Mike

ernment
FOUNDATION



is written in pencil

Of course we're proud of the silver and bronze plaques, the medals, the handsomely lettered scrolls that make up the more than 100 major awards won by Crosley Broadcasting Corporation.

But our finest award is written in a child's hand on lined paper. It simply says, "Thank you for the toys you sent me when I was in the hospital. I still have them."

In our 36 years of broadcasting and over 10 years of telecasting, we have been privileged to make many contributions to the progress of the industry. Our public services, our showmanship and technical skills are widely known. But our finest achievement, acknowledged by a child, is keeping heart and humanity in broadcasting and telecasting.

Wherever there is a WLW—Indianapolis, Cincinnati, Columbus, Dayton, Atlanta—there is also the warm and friendly spirit of a station that puts service to the community above all other considerations.

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

**THE
CROSLEY
GROUP**

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

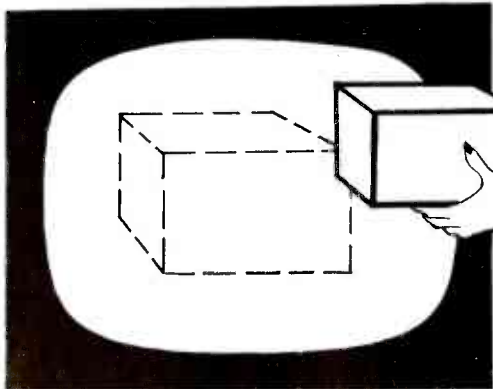
**W
L
W**
Radio

Crosley Broadcasting Corporation, a division of Avco Manufacturing Corporation



BELIEVABILITY

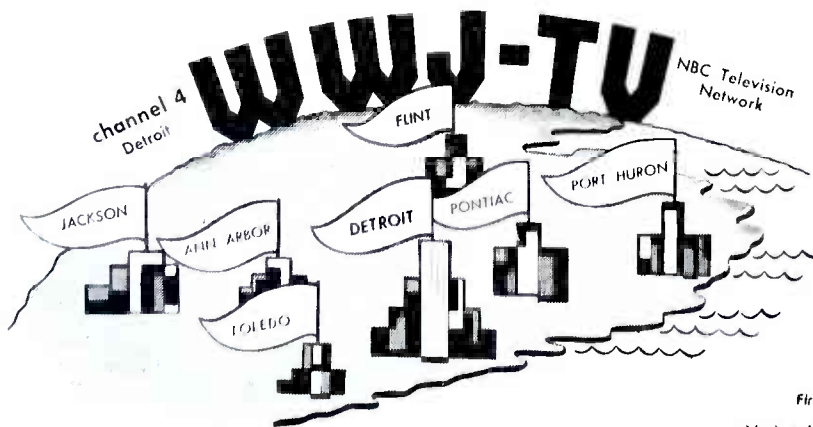
**PAYS
OFF
HERE...**



In the supermarket, products advertised on WWJ-TV are more apt to get her attention, more likely to land in her shopping basket.

The reason? WWJ-TV adds an extra measure of *believability* to your advertising. People in southeastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your late-winter and spring campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.



ASSOCIATE AM-FM STATION WWJ

First in Michigan - owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

15th year of publication

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

JANUARY—VOLUME XVI, No. 1

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THE TELEVISION UNIONS

In February, TELEVISION MAGAZINE offers a comprehensive report on the complex TV union situation, showing how recent developments are affecting the medium. In the same issue: The Outlook for Summer, a profile on the Association of National Advertisers, and a discussion with the president of the Gardner agency, Charles E. Claggett. . . . With next month's issue, TELEVISION MAGAZINE undergoes a radical change in format; this will be the first issue in our new large size. The new size will enable us to do even more graphically and, we hope, excitingly, the job of reflecting the importance of TV as a major communications medium and marketing instrument.

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STOOO

"THE 3 STOOGES"

in NEW YORK!

— FROM FIFTH PLACE TO FIRST PLACE IN FIVE WEEKS!

MONDAY-FRIDAY 5:30-6:00 P.M. SOURCE: ARB OCTOBER 1958

| WPIX | THE 3 STOOGES | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 |
|-----------|----------------------|--------|--------|--------|--------|--------|
| | | 4.2 | 2.4 | 5.2 | 6.8 | 10.4 |
| Station A | Movies | 6.6 | 5.6 | 8.1 | 6.7 | 8.1 |
| Station B | Movies | 11.7* | 12.3* | 7.0 | 5.3 | 4.9 |
| Station C | Live Music Show | 4.5 | 4.9 | 3.9 | 2.8 | 3.5 |
| Station D | Network Variety Show | 4.3 | 3.7 | 5.7 | 5.1 | 6.6 |
| Station E | Movies | 2.6 | 1.0 | 1.8 | 1.6 | 1.8 |
| Station F | Syndicated Films | 1.4 | 1.1 | 1.4 | 2.4 | 1.6 |

*(World Series Telecast in these weeks)

in PHILADELPHIA!

... they're knockin' 'em silly — with a rip-roaring rating more than 3 times the size of nearest competitor!

MONDAY-FRIDAY 6:30-7:00 P.M. SOURCE: ARB NOVEMBER 1958

| WFIL | THE 3 STOOGES | M | T | W | Th | F |
|-----------|----------------|------|------|------|------|------|
| | | 25.5 | 25.2 | 25.3 | 23.7 | 24.5 |
| Station A | News & Weather | 5.1 | 6.5 | 6.8 | 6.7 | 4.2 |
| Station B | Movie | 8.9 | 9.4 | 7.6 | 8.1 | 7.9 |

in CHICAGO!

... a steady rise day by day — and the standout leader in its slot!

MONDAY-FRIDAY 4:30-5:00 P.M. SOURCE: ARB NOVEMBER 1958

| WGN | THE 3 STOOGES | M | T | W | Th | F |
|-----------|--------------------|-----|-----|-----|------|------|
| | | 8.5 | 8.8 | 8.4 | 10.2 | 10.7 |
| Station A | Movies | 6.7 | 6.4 | 3.6 | 4.7 | 5.3 |
| Station B | Movies | 2.8 | 1.8 | 3.6 | 2.8 | 3.0 |
| Station C | Network Music Show | 9.6 | 7.7 | 9.7 | 8.0 | 8.1 |

in PITTSBURGH!

... maintaining its outstanding leadership — with top ratings every day in the week!

MONDAY-FRIDAY 6:00-6:30 P.M. SOURCE: ARB NOVEMBER 1958

| WTAE | THE 3 STOOGES | M | T | W | Th | F |
|-----------|------------------|------|------|------|------|------|
| | | 14.5 | 14.7 | 12.9 | 14.2 | 14.2 |
| Station A | Movies | 14.5 | 10.8 | 10.6 | 13.7 | 11.7 |
| Station B | Syndicated Films | 6.4 | 7.5 | 4.4 | 5.5 | 4.2 |

78 filmed howleros for you to program — and profit from!

PENDOUS!!!

**ARE TOP-RATED
IN 5 TOP MARKETS!**

(stripped across the board or on individual days)

in DETROIT!

*...tops in its time spot—with more viewers
tuned in than any competing show!*

FRIDAY 6:00-6:30 P.M. SOURCE: ARB NOVEMBER 1958

| | | | |
|-------------|----------------------|------------------------|-------------------|
| WXYZ | THE 3 STOOGES | Friday 14.5 | (VPS* 3.1) |
| Station A | Syndicated Film | 6.7 | |
| Station B | News & Weather | 6.0 | |
| Station C | Cartoons | 14.5 | (VPS* 2.6) |

*(Viewers per set)

**.... and on a ratings
rampage everywhere
they play!**

For the
funny-business
that means
money-business,

CALL

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.



The laffiest, daffiest 2-reelers ever to set the TV world reeling!

focus on BUSINESS

January, 1959

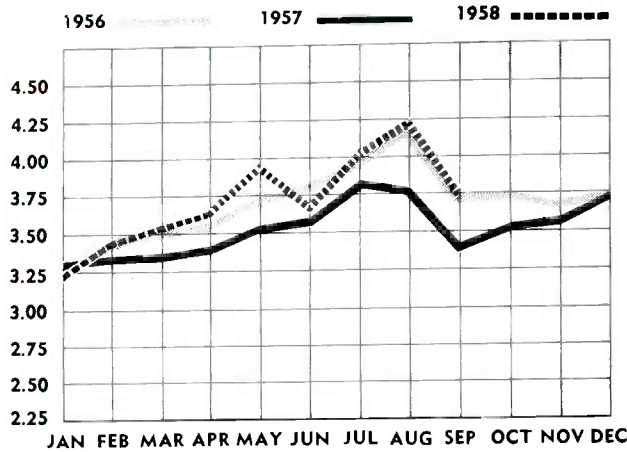
The third quarter spot expenditures of \$113,184,000 represent the highest third quarter in spot TV history, according to TvB, and reflect an increase of 21.6% over the same period last year.

No new advertisers entered the top ten category since the second quarter report. (See chart at right.) However, P. Lorillard & Co., which ranked 59th in 1957's third quarter with a spot expenditure of \$345,900, was fifth in the 1958 third quarter; American Home Products Corp., previously 28th with \$648,900, was ninth with \$1,991,300.

Daytime spot accounted for 33.6% of the total spent in spot TV, compared to 28.3% in the third quarter of 1957.

Network billings for October showed a total gain for the networks of 6.6% over the same period in 1957. This included a 2.4% drop for CBS.

TV NETWORK COST PER THOUSAND



September 1958 index: \$3.70
This graph traces the trend in c-p-m 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, LNA-BAR TELEVISION MAGAZINE

TV SPOT BILLINGS QUARTERLY EXPENDITURES

| | 3rd QUARTER, 1958 | | 2nd QUARTER, 1958 | | 3rd QUARTER, 1957 | |
|--------------|----------------------|---------------|--------------------|---------------|---------------------|---------------|
| Day | \$38,071,000 | (33.6%) | \$44,539,000 | (34.2%) | \$26,360,000 | (28.3%) |
| Night | 61,622,000 | (54.5%) | 73,186,000 | (56.1%) | 57,290,000 | (61.5%) |
| Late Night | 13,491,000 | (11.9%) | 12,628,000 | (9.7%) | 9,444,000 | (10.2%) |
| Total | \$113,184,000 | (100%) | 130,353,000 | (100%) | \$93,094,000 | (100%) |

Source: TvB-Rorabaugh

TV SPOT BILLINGS TOP TEN SPOT ADVERTISERS

| Rank | Company | 3rd Quarter, 1958 Estimated Expenditure | 2nd Quarter, 1958 Rank Estimated Expenditure | 3rd Quarter, 1957 Rank Estimated Expenditure |
|------|-----------------------------|--|--|--|
| 1 | Procter & Gamble Co. | \$8,336,200 | 1 ... \$8,454,700 | 1 ... \$7,306,600 |
| 2 | Lever Brothers Co. | 3,966,900 | 2 ... 4,636,000 | 9 ... 1,290,600 |
| 3 | Adell Chemical Co. | 3,291,600 | 6 ... 2,961,800 | 11 ... 1,076,800 |
| 4 | General Foods Corp. | 2,359,500 | 5 ... 3,110,300 | 6 ... 1,718,000 |
| 5 | P. Lorillard & Co. | 2,308,400 | 10 ... 1,653,200 | 59 ... 345,900 |
| 6 | Continental Baking Co. | 2,287,000 | 7 ... 2,390,500 | 3 ... 2,439,600 |
| 7 | Brown & Williamson Tob. Co. | 2,192,900 | 4 ... 3,237,700 | 2 ... 2,982,500 |
| 8 | Colgate-Palmolive Co. | 2,021,800 | 3 ... 4,180,400 | 4 ... 1,985,300 |
| 9 | American Home Prods. Corp. | 1,991,300 | 9 ... 1,880,500 | 28 ... 648,900 |
| 10 | Miles Laboratories Inc. | 1,901,500 | 8 ... 1,917,200 | 7 ... 1,617,000 |

Source: TvB-Rorabaugh

TV MARKETS

DECEMBER, 1958

| | |
|---|-------------------|
| 1-channel markets | 131 |
| 2-channel markets | 61 |
| 3-channel markets | 48 |
| 4- (or more)- channel markets | 18 |
| Total U.S. Markets | 258 |
| Commercial stations U.S. & possessions | 508 |
| Number of U.S. TV homes | 43,950,000 |
| Number of U.S. Households | 51,180,000 |
| % of U.S. homes owning TV sets | 85.9% |

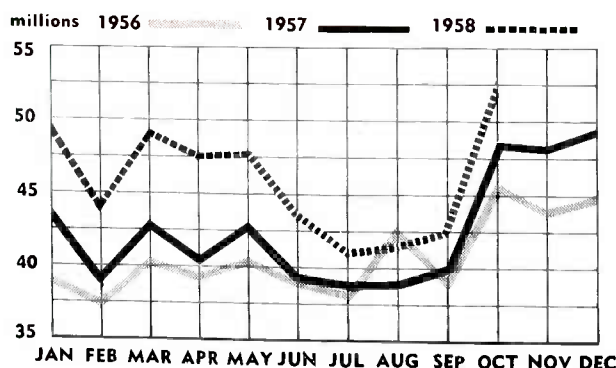
Source: TELEVISION MAGAZINE

TV RECEIVERS

| | October '58 | October '57 |
|---------------------|----------------|----------------|
| Production | 495,617 | 661,994 |
| Retail Sales | 523,440 | 572,589 |

Source: EIA

TV NETWORK BILLINGS



October 1958 October 1957

| | | |
|--------------|---------------------|---------------------|
| ABC | \$ 9,960,524 | \$ 8,093,724 |
| CBS | 21,878,506 | 22,421,673 |
| NBC | 20,664,587 | 18,752,891 |
| Total | \$52,503,617 | \$49,268,288 |

Source: LNA-BAR
As released by TvB

MYSTERY!

SUSPENSE!

INTRIGUE!

RACING SEAS!

CALYPSO!



NEW... from
ZIV

A FRESH NEW
EYE-FULL!

A THRILLING NEW
EAR-FULL!

TV's MOST
ACTION-FULL
NEW SERIES!



ADVENTURE IN THE

ZIV'S NEW HIT SHOW STARRING

DANE CLARK

A HERO you'll always remember!

.....AND INTRODUCING

JOAN MARSHALL

A HEROINE you'll never forget!

PERIL their partner!
DANGER their cargo!

"Bold"

Every week a half-hour
RACING WITH EXCITEMENT ...
SIZZLING WITH SUSPENSE



COLORFUL CARIBBEAN!



Venture

FROM THE FLORIDA KEYS TO TRINIDAD . . .

They find **EXPLOSIVE ACTION** in every port of call!

CALYPSO!

BONGO DRUMS!

SUSPENSE!

POUNING SURF!

Here's a dynamic new star team, destined to become TV's greatest romantic pair! They're together and terrific in a series filled with Mystery and Intrigue amid Tropical Splendor!

Yes, Ziv is first again with the **NEW**, the **BOLD**, the **EXCITING**, truly, new dimensions in TV entertainment!



ZIV'S NEW ONE-OF-A-KIND SERIES . . .

"BOLD VENTURE"

MORE
ACTION
PER MINUTE!

MORE
**OUTDOOR
ADVENTURE**
PER HALF HOUR!

MORE
**HEROIC
DRAMA**
PER WEEK!

. . . to give YOU More VIEWERS!
More SALES! More PROFITS!

Compelling
MERCHANDISING
and PROMOTION AIDS
help you win immediate
audience acceptance,
build market-wide interest
and enthusiasm,
pave the way to greater
selling success!



starring DANE CLARK • JOAN MARSHALL

RADIO WRAP-UP

A monthly review of events in network and national spot radio

RECENT BUSINESS—NATIONAL SPOT

Other oil companies are joining Sinclair Oil in its heavy use of radio . . . Esso was getting ready in December to buy heavy schedules of five-minute newscasts in the East, Southeast and South Central . . . Cities Service is buying minutes and IDs for a 26-week period in selected markets . . . Schlitz beer is expected to lean heavily on spot radio in the coming year. Focus will be its jingle . . . In the transportation field, the Greyhound Corporation is readying a 24-week spot campaign in 50 markets . . . KLM Royal Dutch Airlines going into eight major cities between December 13 and January 24.

Miles Laboratories has begun a spot saturation campaign for Alka Seltzer in 50 markets. Minutes are wanted as well as shorter announcements . . . Tetley Tea is also looking for minutes for a new 13-week campaign . . . Sterling Drug is evaluating spot opportunities in a large number of cities for its new insecticide d-Con. This campaign will be especially heavy during spring and summer months . . . The Renault Car dealers of the Northwest are using eight markets in that area . . . S.S.S. Company, a purveyor of a health tonic, is looking for minutes in major markets. Campaign will run 35 weeks on some stations, 49 on others.

American Motors is gently pushing an industrial division of the company into spot radio, the Kelvinator Electrical Equipment division . . . Among citrus and fruit products. Seald-Sweet Sales for Florigold orange, and grapefruit juice is buying daytime spot in eight markets in New England plus Pittsburgh . . . Florida Citrus is extending its spot to Canada where it is buying five cities.

RECENT BUSINESS ON THE NETWORKS

Colgate is expected to renew its two five-minute across the board sportscasts on the Mutual Broadcasting System . . . At NBC, *Life* magazine renewed its news of the hour, and Seeman Brothers saturated the air on week-ends during the first three weeks in December. *Monitor* was the vehicle. The William Wrigley Company for its spearmint brand used the same three weeks on the same network . . . Also on NBC, Renault Home Products has bought participations in Bert Parks' *Bandstand*, a daytime show.

Grove Labs, Plough Inc. and William Wrigley Jr. signed for participations in ABC radio newscasts . . . Van Nuys Savings & Loan Association has bought segments of *Breakfast Club*, and *Changing Times*, the Kiplinger newsmagazine, has bought participations on Saturday in ABC radio programming. Lewis Howe Inc., Bristol-Myers and Stewart H. Warner were the first advertisers to buy CBS Radio under its new Program Consolidation Plan. END

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

Nielsen, October, 1958

| Hour* | Number of Homes | % Radio Homes Using Radio |
|-----------------|-----------------|---------------------------|
| 6 a.m.—7 a.m. | 2,412,000 | 4.9 |
| 7 a.m.—8 a.m. | 6,202,000 | 12.9 |
| 8 a.m.—9 a.m. | 8,467,000 | 17.2 |
| 9 a.m.—10 a.m. | 7,679,000 | 15.6 |
| 10 a.m.—11 a.m. | 6,941,000 | 14.1 |
| 11 a.m.—12 noon | 6,252,000 | 12.7 |
| 12 noon—1 p.m. | 6,399,000 | 13.0 |
| 1 p.m.—2 p.m. | 6,399,000 | 13.0 |
| 2 p.m.—3 p.m. | 5,464,000 | 11.1 |
| 3 p.m.—4 p.m. | 4,923,000 | 10.0 |
| 4 p.m.—5 p.m. | 4,529,000 | 9.2 |
| 5 p.m.—6 p.m. | 4,676,000 | 9.5 |
| 6 p.m.—7 p.m. | 4,923,000 | 10.0 |
| 7 p.m.—8 p.m. | 4,184,000 | 8.5 |
| 8 p.m.—9 p.m. | 3,397,000 | 6.9 |
| 9 p.m.—10 p.m. | 3,003,000 | 6.1 |
| 10 p.m.—11 p.m. | 2,707,000 | 5.5 |
| 11 p.m.—12 mid. | 2,215,000 | 4.5 |

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

RADIO PRODUCTION FIRST TEN MONTHS OF 1958

| | Automobile Radio | Total Radio |
|-----------|------------------|-------------|
| January | 349,679 | 1,026,527 |
| February | 268,445 | 876,891 |
| March | 234,911 | 931,341 |
| April | 190,435 | 697,307 |
| May | 185,616 | 654,803 |
| June | 235,433 | 774,424 |
| July | 186,379 | 621,541 |
| August | 242,915 | 1,028,852 |
| September | 489,738 | 1,567,135 |
| October | 296,067 | 1,305,857 |
| | 2,679,618 | 9,489,544 |

Source: EIA

FROM COAST-TO-COAST . . .

TREMENDOUS DEMAND

FOR ECONOMEE'S TWO GREAT NEW SERIES!

SNAPPED UP BY STATIONS LIKE THESE:

| | | | |
|------------------------------------|-----------------------------------|------------------------------------|---|
| KMSP-TV Minneapolis | KNOP North Platte, Neb. | WFMJ-TV Youngstown, Ohio | KXJB-TV Valley City, N. D. |
| KDIX-TV Dickinson, N. D. | WEAR-TV Pensacola, Fla. | KHSL-TV Chico, Calif. | KTNT-TV Seattle |
| KRBC-TV Abilene, Tex. | KABC-TV Los Angeles | WRCV-TV Philadelphia | CKLW-TV Detroit |
| KXMC-TV Minot, N. D. | WGR-TV Buffalo, N. Y. | KBMB-TV Bismarck, N. D. | WTOK-TV Meridian, Miss. |
| KRTV Great Falls, Mont. | WGN-TV Chicago | WSIL-TV Harrisburg, Ill. | KVKM Monahans-Odessa- Midland, Texas |

AND MORE!

The proven audience appeal for *both* of these power-packed prestige series offers a golden opportunity to strengthen programming, boost sales.

You'll win community praise* as you out-pace your competition with these timely, vital shows. They are still available in some markets for full or alternate sponsorship or as spot carriers. Get details NOW!

*EXTRA! AN EXCITING, ALL-NEW CONTEST PROMOTION! ENDORSED BY SUPERINTENDENTS OF THE U. S. MILITARY AND U. S. NAVAL ACADEMIES AND THE DEPARTMENT OF DEFENSE. Use it to gain immediate attention, interest and response in your community! For exclusive use of sponsors of "MEN OF ANNAPOLIS" and "WEST POINT".

THRILLING TALES OF
ACTION! GALLANTRY! EXCITEMENT!

WEST POINT

Produced in cooperation with the U. S. Military Academy,
the Department of the Army and the Department of Defense.



TERRIFIC

1ST RUN RATINGS
FOR "WEST POINT"

| | |
|-------------|-------------|
| BOSTON | PITTSBURGH |
| 43.5 | 52.5 |
| OMAHA | PROVIDENCE |
| 42.0 | 37.5 |
| MINNEAPOLIS | SYRACUSE |
| 32.3 | 33.8 |

Source: ARB and Pulse



★ ★ ★ ★ ★ ★ ★ ★ ★ ★
SENSATIONAL
1ST RUN RATINGS FOR
"MEN OF ANNAPOLIS"

| | |
|--------------|-------------|
| JACKSONVILLE | NEW ORLEANS |
| 31.0 | 49.5 |
| DAYTON | PEORIA |
| 32.5 | 32.5 |
| BUFFALO | BOISE |
| 26.0 | 28.6 |

Source: ARB and Pulse

ALL THE
IMPACT OF A
21-GUN SALUTE!

Produced in
cooperation with
the U. S. Naval
Academy, the
Department of the
Navy and the
Department of
Defense.



MEN OF Annapolis



RATING
PROVED—
ZIV
PRODUCED

Economee TV

ECONOMEETV TELEVISION PROGRAMS
488 Madison Avenue • New York 22, New York

Statistics are frequently way over our head, but when it comes to our submarine series, **THE SILENT SERVICE**, we get along swimmingly. Even mathemaddicts of the first water get a splash out of figures like these: ■ Series I of **THE SILENT SERVICE** is still churning up the seas, tying the opposition in knots. And Series II, according to latest available ARB Reports, is making even greater headway in America's leading markets than Series I—11% higher ratings, 16% greater share-of-audience!*

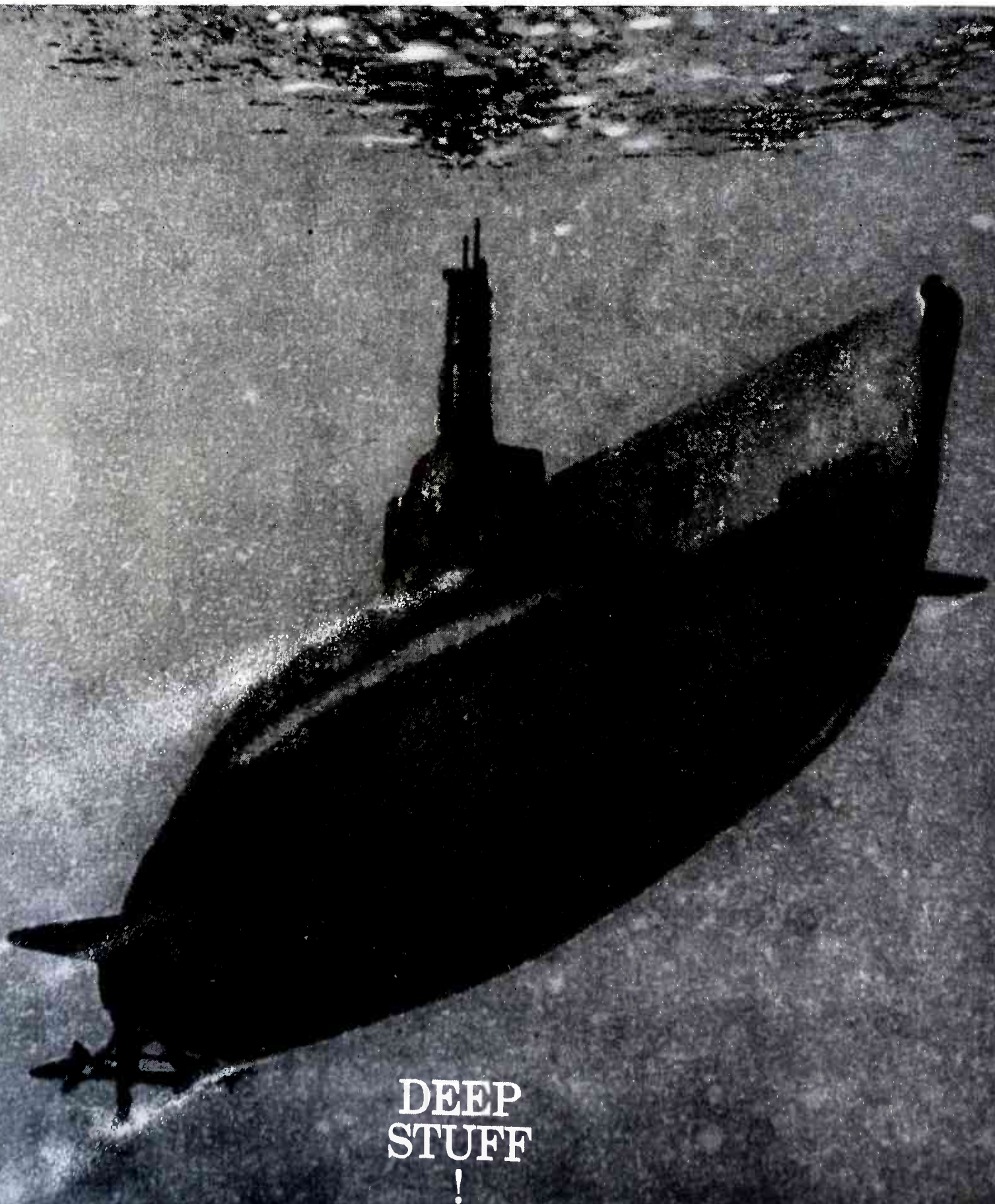
NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

■ If one of these series isn't sailing for you, you're missing the boat!

*NEW YORK, LOS ANGELES, CHICAGO, PHILADELPHIA, BOSTON, CLEVELAND, SAN FRANCISCO, PITTSBURGH, WASHINGTON, D. C., BUFFALO, SEATTLE-TACOMA, HOUSTON-GALVESTON



DEEP
STUFF
!

focus on

PEOPLE

These are some of the men
in—and behind—the stories in this issue:

Clifford S. Samuelson, advertising director of the Grocery Products Division of General Mills, has spent his 27 years with the firm in advertising. He has directed every advertising operation including media, research, promotions, radio shows, and even union relations. Samuelson attended the University of Minnesota and Harvard Business School.

A graduate of the University of Illinois in 1935, Barton A. Cummings joined his father's agency in Rockford, Ill. Since that time, he has served with Swift & Co., Benton & Bowles and the Maxon Agency. In 1947, he joined Compton as an account executive. Three years later, he was appointed a v.p. and in 1955, elected president.

President of Crosley Broadcasting Corp., Robert E. Dunville administers WLW and WLW-T, Cincinnati, WLW-D, Dayton, WLW-C, Columbus, WLW-I, Indianapolis and WLW-A, Atlanta, as well as the Voice of America, which Crosley operates for the U.S. State Department. Previously, Dunville served as general manager of WLW, general manager of WSAI and assistant general manager of KMOX.

In 1932, H. Preston Peters joined Free & Peters, representatives. Now Peters, Griffin, Woodward, Inc., the firm celebrated its silver anniversary two years ago. Peters, a graduate of Amherst College, worked for the *Chicago Tribune* for three years following graduation.

Executive v.p. in charge of the NBC Radio Network, Matthew J. Culligan has had extensive experience in retailing, sales engineering, sales, advertising, merchandising and marketing management in his 22 years in industry. Before joining NBC, Culligan was executive v.p. of John Sutherland Productions, a motion picture producing firm. He has also been associated with *Modern Bride*, *Radio and TV News*, Hearst Magazines and Royal Typewriter Co.

Succeeding Elliott Henry as BPA president and TELEVISION MAGAZINE columnist is Charles (Chuck) A. Wilson, sales promotion and advertising manager of WGN, Inc. Wilson has served as first v.p. since BPA was organized in 1956. Before joining the sales promotion staff at WGN in 1958, he was associated with Dancer-Fitzgerald-Sample.



CLIFFORD S. SAMUELSON



H. PRESTON PETERS



BARTON A. CUMMINGS



MATTHEW J. CULLIGAN



ROBERT E. DUNVILLE



CHARLES A. WILSON

**1959 is going to
be a great year!
With the launching
of CBS Radio's
new Program
Consolidation Plan,
network and
spot advertisers
will reach the
biggest audiences
in years on the
stations of the
CBS Radio Network.**

*(This is the network which, over the past 14 months,
has delivered an average of 44 percent larger commercial
minute NRI audiences than the second network!)*



Leading affiliates coast-to-coast endorse new plan

"The network's programming sets a station above run-of-the-mill stations. And this new plan will give advertisers better clearances. It is a good solution to a fairly rough situation both for network and stations. I feel this puts us all in a healthier condition."

*HUGH B. TERRY, Pres.
Aladdin Broadcasting Corp.
KLZ, Denver
(Owned by Time, Inc.)*

"... Let me add that the way we feel about the new Plan is, 'Now you're talking!' 1959 should be quite a year. Prospects for bigger audiences and revenues look good."

*ROGER W. CLIPP, Gen. Mgr.
Radio-Television Div.
Triangle Publications, Inc.
WNBZ, Binghamton*

"We have long had confidence in the values to our stations of affiliation with the CBS Radio Network. Our enthusiasm is even greater now because of the potential we see in the new CBS Radio plan. In our opinion it provides for ideal blending of local creativity with the admitted excellence of network programming, news service and special events."

*FRED BOHEN, Pres.
Meredith Companies
WHEN, Syracuse; WOW, Omaha;
KRMG, Tulsa; KCMO, Kansas City*

"Our two stations affiliated with CBS Radio Network are enthusiastic about PCP. It will keep intact the important public service programming and the best of entertainment programming, and will provide a greatly expanded news service. These are exactly the things we want from a network to complement local programming."

*C. WREDE PETERSMEYER,
Pres. Corinthian B'casting Corp.
WISH, Ind.; WANE, Ft. Wayne*

"Delighted to know plan is all set. I'm confident it will do what it sets out to do: deliver bigger network and local audiences to our stations."

*LEE B. WAILES, Exec. VP.
Storer Broadcasting Company
WGBS, Miami; WAGA, Atlanta;
WVVA, Wheeling*

"... Unites the strongest features of network service with the intimate appeal of local programming, and we predict a new high in WCCO-CBS Radio audience acceptance."

*LARRY HAEG, Gen. Mgr.
Midwest Radio-Television, Inc.
WCCO, Minneapolis*

"The new plan is a big step forward for the preservation of the kind of radio which the public can get only through a strong network and its affiliated stations. The result is bound to be bigger audiences for station's and network's advertisers."

*CLYDE W. REMBERT, Pres.
KRLD Radio Corp., KRLD, Dallas
(Owned by Dallas Times Herald)*

"Very enthusiastic about PCP. Sure it will work out for the benefit of both of us."

*ROBERT W. DUMM, Pres.
KROY, Inc. Sacramento*

"... Looking forward to this new arrangement. Feel more certain than ever it should prove of great value to our listeners and profitable to all of us—especially advertisers."

*RICHARD A. BOREL, Pres.
Radio-Ohio, Inc., W.B.S., Columbus
(Owned by Columbus Dispatch)*

"Advertisers in our market gain maximum sales results through PCP. KSL personality programming plus CBS Radio Network features add up to an unbeatable selling combination."

*JAY W. WRIGHT, Exec. VP.
Radio Service Corporation of Utah
KSL, Salt Lake City*

"Delighted with this forward-looking step in radio broadcasting. This new relationship between the network and its affiliates brings a dynamic new concept in programming to the American public and will result in even greater values to advertisers."

*JOHN S. HAYES, Pres.
Washington Post Broadcast Div.
WTOP, Washington, D.C.*

"One aspect I like about it is its definiteness."

*LESLIE C. JOHNSON, V. Pres.
The Rock Island B'casting Co.
WHBF, Rock Island*

"As well as building larger program audiences for both local and network advertisers, one of the most important parts of plan is the hourly national and international news service plus the news in depth CBS News programs. This will give more and better information to listeners in our area than any other station."

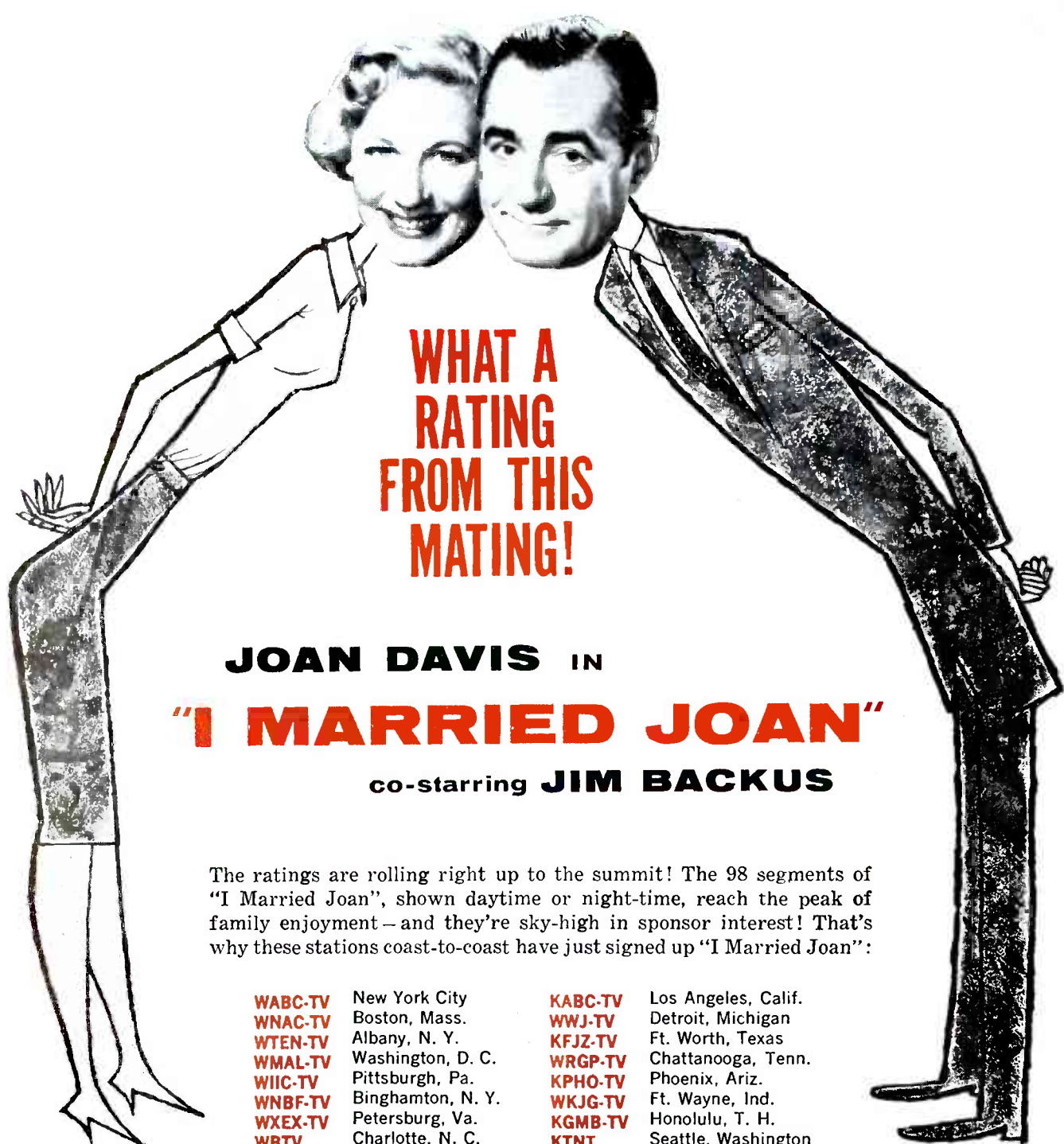
*CHARLES C. CALEY, Pres.
WMBD, Inc., WMBD, Peoria*

"A fine plan and it's going to give advertisers even bigger values than before."

*TOM CHAUNCEY, Pres.
KOOL Radio-Television, Inc.
KOOL, Phoenix*

"The first real advance in a quarter of a century to make network radio more valuable and useful to the public and advertiser. We applaud it."

*WALTER J. ROTHCHILD
Secy.-Treas., Lee B'casting, Inc.
KGLO, Mason City; WTAD, Quincy*



**WHAT A
RATING
FROM THIS
MATING!**

JOAN DAVIS IN
"I MARRIED JOAN"
co-starring **JIM BACKUS**

The ratings are rolling right up to the summit! The 98 segments of "I Married Joan", shown daytime or night-time, reach the peak of family enjoyment – and they're sky-high in sponsor interest! That's why these stations coast-to-coast have just signed up "I Married Joan":

- | | | | |
|----------------|-------------------|----------------|---------------------|
| WABC-TV | New York City | KABC-TV | Los Angeles, Calif. |
| WNAC-TV | Boston, Mass. | WWJ-TV | Detroit, Michigan |
| WTEN-TV | Albany, N. Y. | KFJZ-TV | Ft. Worth, Texas |
| WMAL-TV | Washington, D. C. | WRGP-TV | Chattanooga, Tenn. |
| WIIC-TV | Pittsburgh, Pa. | KPHO-TV | Phoenix, Ariz. |
| WNBF-TV | Binghamton, N. Y. | WKJG-TV | Ft. Wayne, Ind. |
| WXEX-TV | Petersburg, Va. | KGMB-TV | Honolulu, T. H. |
| WBTW | Charlotte, N. C. | KTNT | Seattle, Washington |

Join them and inject some solid fun into your programming!

Call your Interstate Television representative now!

- NEW YORK, N. Y.**, 445 Park Avenue, MUrray Hill 8-2545
- SAN FRANCISCO, CAL.**, 260 Kearny Street
- CHICAGO, ILL.**, Allied Artists Pictures Inc., 1250 S. Wabash Avenue
- DALLAS, TEXAS**, 2204-06 Commerce St.
- GREENSBORO, N. C.**, 3207 Friendly Road
- TORONTO, CANADA**, Sterling Films Ltd., King Edward Hotel





**A MONTHLY FEATURE
ON PROMOTION
CONDUCTED BY CHUCK WILSON**

President, Broadcasters' Promotion
Association

GETTING TO KNOW YOU

BPA's new president says that closer contact may be more profitable

It is not hard to understand why most station promotion people, even though they may want to be *for* the agency and advertiser are sometimes slow—sometimes noncommittal—and sometimes just plain don't answer the multitudinous multigraphed or mimeographed requests for merchandising, mailings, competitive information, reports, market information, personal retail contacts, etc., etc.

The duties of a promotion man are varied

The reason is not a lack of interest but the simple fact that because of the many-faceted position he holds, he's a pretty busy person. His job is to do everything possible to build audiences for his station, and for the buyer. It's his job to help sell his station based on audience, promotion, publicity, merchandising, exploitation and research through creative presentations. It's his job to work for the agency and advertisers in answering their requests for information and data. It's his job to keep the local trade channels aware of what advertisers are doing in his market.

The promotion man is pro-agency and pro-advertiser, but it is almost impossible for him to be *for, on behalf of, or on the affirmative side in every given case*. And, here's where the "Getting to Know the Promotion Manager" comes in.

The advertiser or agency who understands the promotion manager and his problems and takes the time to work with him will find a most cooperative individual. If your request is important to you as an advertiser—then it's important to work with him as an individual—not as a Dear Sir:, Dear Mr. Promotion Manager:, or To Whom It May Concern:.

Work with him as Worth White, or Chuck Olson or Kirt Harris. Explain your problems, and the results will be much more rewarding. Obviously, this requires more time and work on behalf of the agency and/or advertiser, but the result is a better job accomplished in fewer markets rather than an unsatisfactory report based on many markets. And, very important, you'll know the individual, you'll know why he can or can't comply with your requests or help you in a particular area of promotion.

Further, this "getting to know you" idea is being carried out by the Broadcasters' Promotion Association, because, for the first time, the promotion manager has an organization where he can meet other ambidextrous animals of his breed, exchange ideas and build his stature in the business. It is this organization, also, which makes it easy for agency and advertiser personnel who deal with broadcasting promotion people to come in closer contact with them, meet them personally (they're really living people) and discuss mutual problems.

Personal contact becoming more important

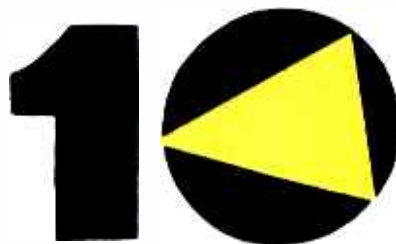
The fact that more and more agency and advertiser personnel are joining BPA as associate members is a good indication of the importance being placed on the personal contact, "getting to know you" trend in broadcasting promotion.

If stations, agencies and advertisers will work together to make 1959 a real "getting to know you" year, it will be a more profitable one for everyone concerned. END

NEW STATION—NEW COVERAGE . . .

WILX-TV

CHANNEL **10**
brings you coverage with
resultful penetration
in Michigan's "GOLDEN TRIANGLE" area!



FULL POWER:
VIDEO—316,000 WATTS
AUDIO—158,000 WATTS
ANTENNA HEIGHT—1008'

WILX-TV, affiliated with NBC, is the *only* television station giving City Grade reception to the three major Michigan cities of Jackson, Lansing and Battle Creek. This rich and heavily populated "Golden Triangle" area has *never before been reached by any single station!*

look at this coverage!

| Total State Excluding Metropolitan Detroit | | B Signal Area | |
|--|-------|-----------------|-------|
| Population | 43.4% | TV Households | 44.0% |
| Households | 44.7% | Farm Population | 34.1% |

look at this resultful penetration!

| Total State Excluding Metropolitan Detroit | | B Signal Area | |
|--|-------|-------------------------|-------|
| Retail Sales | 47.3% | Retail Automotive Sales | 50.3% |
| Retail Food Sales | 44.7% | Retail Filling Stations | 46.3% |
| Retail Drug Sales | 48.6% | Gross Farm Income | 39.9% |

Michigan's Golden Triangle is a *major* market. In total population it ranks just below the 10th largest metropolitan area* and in TV homes, ranks just below the 27th market area** in the nation. Well worth considering . . . just check those figures again!

*BASED ON SRDS CONSUMER MARKET DATA
**BASED ON TELEVISION AGE 100 TOP MARKETS

prime time now available!

RIGHT NOW . . . is the time to contact

VENARD, RINTOUL & McCONNELL, INC.
for complete market information

WILX-TV
CHANNEL **10** SERVING MICHIGAN'S
GOLDEN TRIANGLE





A MONTHLY FEATURE
ON THE TV COMMERCIAL
BY HARRY McMAHAN

ADDITIONS TO THE TOP 100?

A few outstanding television commercials, a few contenders for "the book"

Over a period of time, we've been compiling our "100 Top TV Commercials." Some of these days, it may get around to being a book.

But its best use right now is as kind of a yardstick to judge the current product. In other words: so a new commercial is *good*—is it good enough to push out one of the other hundred?

On that basis, 1958 didn't do too well.

Sure, a lot of old series continue in fine fettle (and would be entitled to be on the list if they weren't already on it). For instance, 1958 went right on doing a smart job for:

Sanka. Their new photo animation series keeps that old Sanka feeling. Simple. Dramatic. Memorable. Consistent.

Chesterfield. The "Men of America" series just about tops its field. Actually, though, Chesterfield started the prototype of this about three years ago and this present series is really only a smart refinement. You know it's good—at least three other cigarettes have imitated it!

Bob Wright for another cigarette, Kent, certainly takes the 1958 award for personal salesmanship. But this isn't a new entry—the *Reader's Digest* stories just make Bob's commercials more convincing.

Duncan Hines Mix commercials. Still the best in the food field when it comes to appetite appeal—better than Kraft, Pillsbury and Pet, and each of these three know how to make a mouth water. But what's new?

Two new ones for the book

Well, there are two that may have started before 1958, but at least they never made "the book" until now. They are:

Polaroid Camera. My notation says: "Great demonstration!—But what could be more of a cinch than a camera that finishes its own pictures in just one minute!" Shrewd integration of the commercials with Steve Allen and his cast is a plus.

Emily Tipp for Tip Top Bread. I don't know just when Emily hit the air (and she certainly got on my nerves for

To page 25

CHICAGO ART DIRECTORS' WINNERS

Gold Medalists



Skinner Macaroni: Bozell & Jacobs



National Brewing Co.:
W. B. Doner



Tea Council: Leo Burnett



Marlboro Cigarettes: Leo Burnett



Budweiser Beer: D'Arcy



It's this easy to get programs and sponsors together, anytime

When television programs and commercials are recorded on Videotape*, they can be scheduled to run in almost any combination and at any time. Stations can dovetail schedules for local, network and special events quickly and easily. "Live" spots can be run at any availability. And both can be timed to reach pre-selected audiences.

And with Videotape, stations can plan more "local live" programs... increase the number of "local live" commercials... build up station income.

But this is just part of the story. Let us tell you how completely the Ampex VR-1000 Videotape Recorder is changing the face of television. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities



*TM AMPEX CORP.

a while), but I must admit she's doing a shrewd selling job. She's in the book.

But this still isn't getting around to 1958. What's new? Well, there are six fresh entries, and here's what some of my preliminary notes say:

Delco Battery. "Good, dramatic on-the-spot demonstration, well integrated into Lowell Thomas' *High Adventure*."

The Muppets for Wilken's coffee. "These side-splitting puppet characters first won audience popularity polls in Washington and Baltimore, then were picked up by other sponsors. Most of all, they proved a small advertiser can still do a big job—and with a little :08 ID!"

Chevrolet. "Going to the Dance." "Best non-verbal communication in American commercial dramatic staging in a long time." In fact, almost as good as France would do it. . . . Very human story, very well told.

Maypo, "Markey." Little boys don't like hot cereals and this charming series recognized the fact. The battle between Dad and boy is a classic." The sales story on Maypo is classic, too.

Chemstrand Nylon Hose. The Venice Festival winner. But we wish Transfilm wouldn't try to give the idea it was the only winner there. It was simply one of 13 category winners, from which the Grande Prix was selected. And it lost this "finals" competition. But it's great!

Calo Cat Food. Another winner in another category at Venice. "Delightfully fresh design. Amusing audio. Ingenious copy strategy. A triple-threater, for sure."

A dullish sort of year

So, there are really only six new entries for 1958. And, let's see . . . 100 top commercials . . . 12 years of television . . . gosh, there ought to be eight, at least. Maybe more. After all, 1958 produced about 42,000 national and regional commercials—more than the first six years of TV, piled on end . . .

So maybe it was a dullish sort of year. Not a vintage year, anyway.

Perhaps the whole business is getting a little too imitative. Maybe the stakes are too high and there are too many frightened people making the final decision. Maybe those two old bugaboos, Hindsight Research and the Backwards Committee have finally turned Creativity around so it can only look in one direction: where it's been.

Let's try to analyze a little of what

we can do to make 1959 a little keener than dullish 1958. Well, we think three avenues hold promise:

1. Videotape. We still say that this is the bright hope of a completely new commercial technique. It must integrate the best brains of live and film production—and writing. Yes, the commercials must be *written* especially for videotape. Rightly done, videotape commercials open a whole new era for better selling. And also better TV commercial research.

2. Foreign production. This vista for fresh creativity is moving slowly, but with about five flops to each success. The problem is still that we try to harness French creativity to our over-storyboarded committee-decided American way of doing business. We need the bright minds of Europe working with us—but they simply won't work productively if we impose our working methods upon them!

3. National recognition of top TV commercials would be a stimulant to creativity. Our present system of awards and selections is still too regional. New York, Chicago, Hollywood, each have separate commercial competitions. None is truly national. (The competition for the Chicago Art Directors Award is a case in point. The competition, open to the mid-West only, drew entries from 20 states within the boundaries of Pittsburgh to Denver, Canada to New Orleans. Fine regional competition. But not national.) Even the Venice Film Festival, with 698 commercials from 18 countries, got only about a dozen entries from this country.

Why don't we stage our own Festival of American Commercials on Television? Let's do it in 1959 . . .

Chicago Art Directors' Winners

The Gold Medalists:

Marlboro Cigarettes "Building a Billboard." Producer: Universal-International. Don Tennant, art director.

National Brewing Company, "Figment." Producer: Quartet Films. Ben Goldstein, art director.

Skinner Macaroni, "5 Housewives." Producer: Animation. Ron Maidenberg, art director.

Budweiser Beer, "Flute." Producer: MPO. Bob Johnson, art director.

Tea Council, "Spirit of Tea." Producer: Elliot-Unger-Elliot. Jack Bramlette, art director. END

One taping worth ten rehearsals



Mr. Robert Reed, Program Manager
WOAI-TV, San Antonio

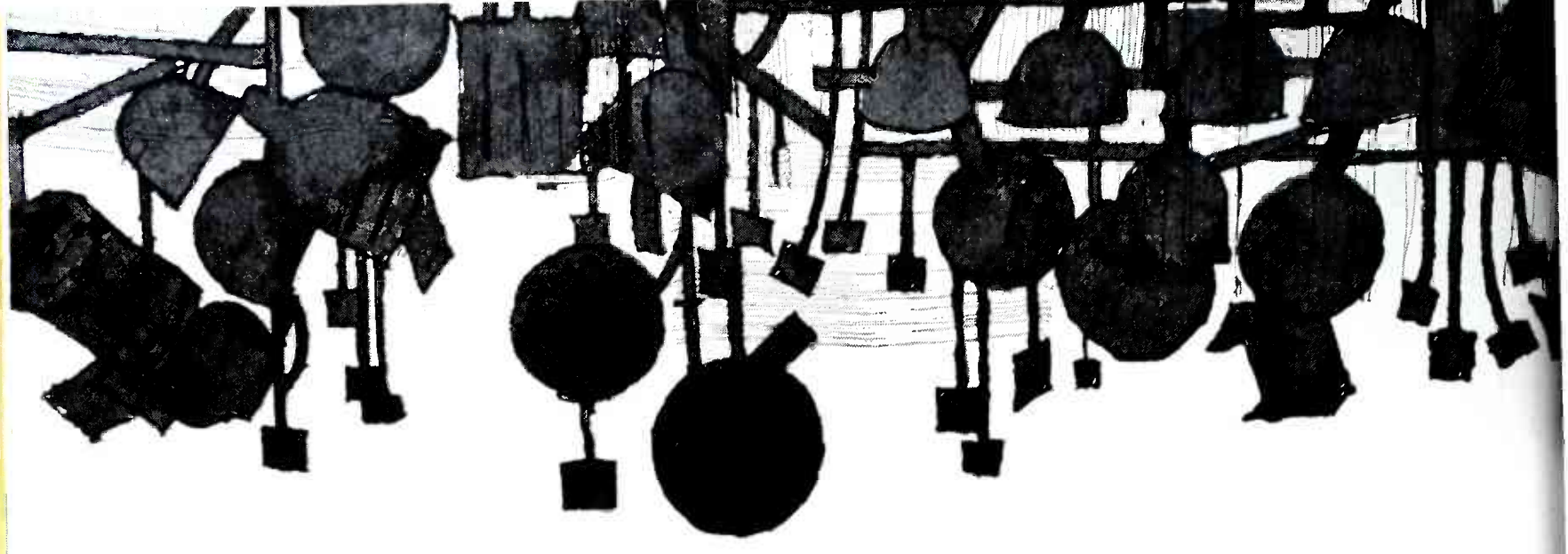
"Weathergirl 'Twila' was a novice in television. We Videotaped* her rehearsals and let her watch herself in action. She learned camera technique amazingly fast, thanks to Videotape."



850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

*professional
products division*

*TM Ampex Corporation



THE 1958 STORY.

In 1958, America grew and so did American television and so did America's first television network. Starting its second decade of commercial service, the NBC Television Network placed new benchmarks along the path of progress:

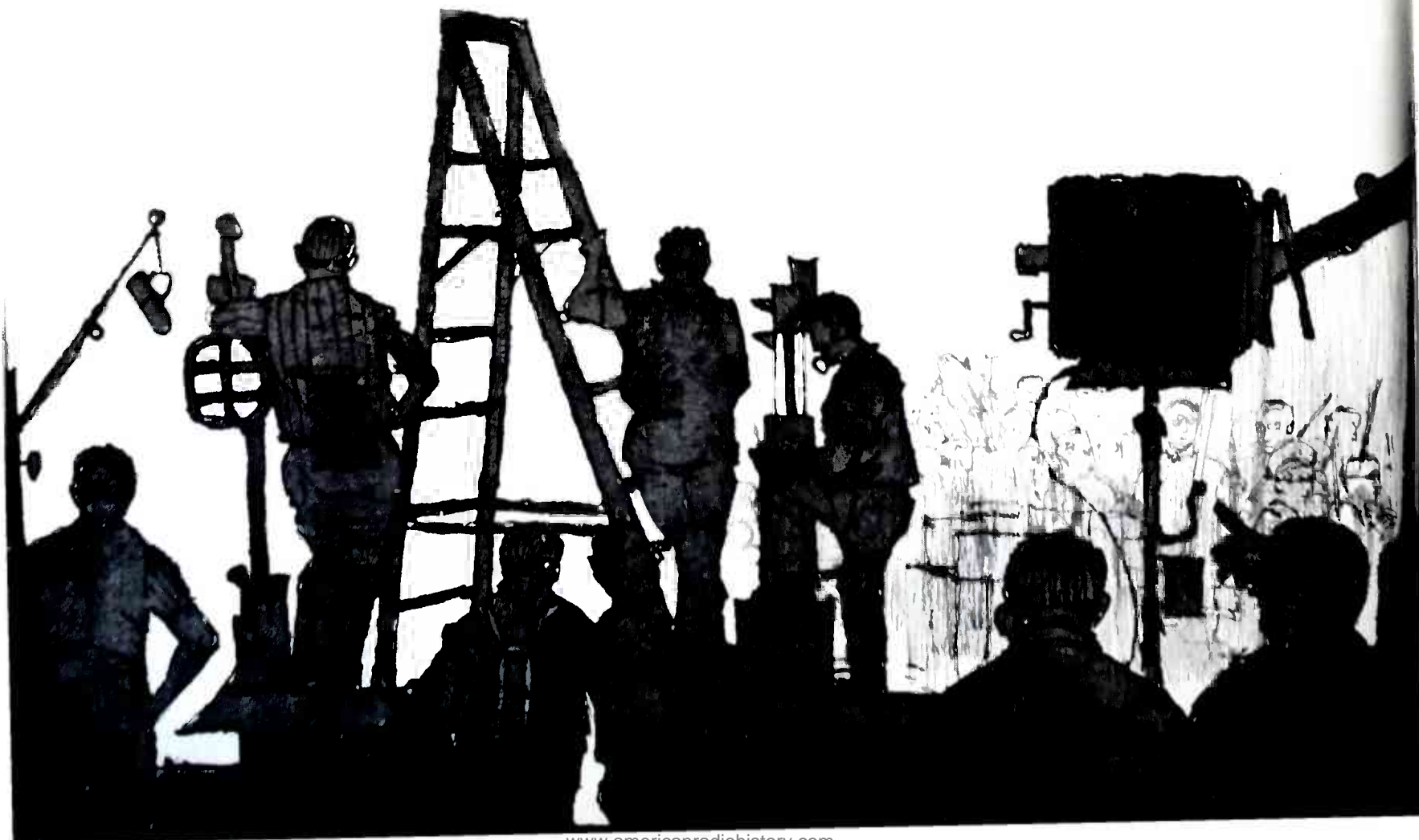
NBC introduced "Continental Classroom," the first nation-wide television course. Carried by 149 stations, accepted for full academic credit by 265 colleges and universities, viewed by 270,000 Americans, this course in

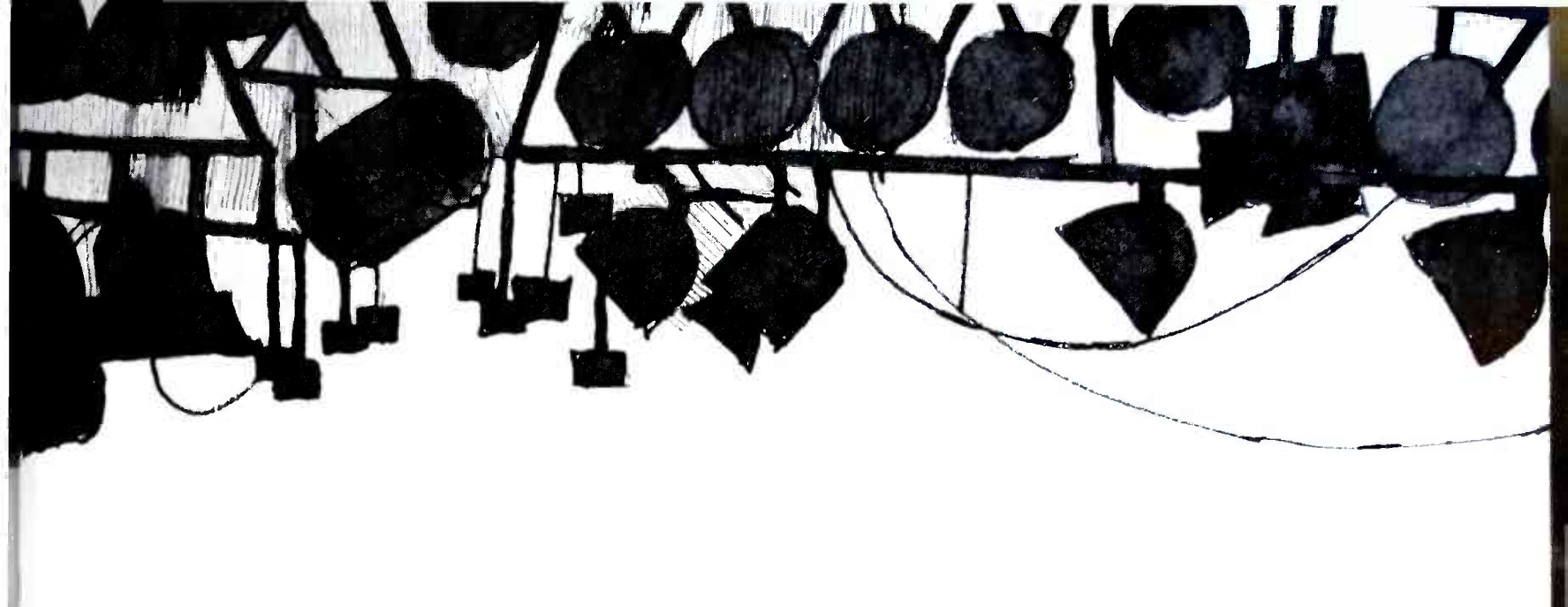
Atomic Age Physics was universally described as a bold experiment in the nation's interest.

NBC News, through its 300 correspondents stationed around the world, responded to the explosive events of 1958 with a 20% increase in news coverage.

NBC Special programs, covering a broad range of entertainment and informational forms, paced the entire industry with nearly 100 separate productions.

NBC flew the proud ensign of color almost alone, tele-





ring a record total of 664 hours of color programs.
NBC logged a record 300 hours covering a variety of the
season's foremost sports events.

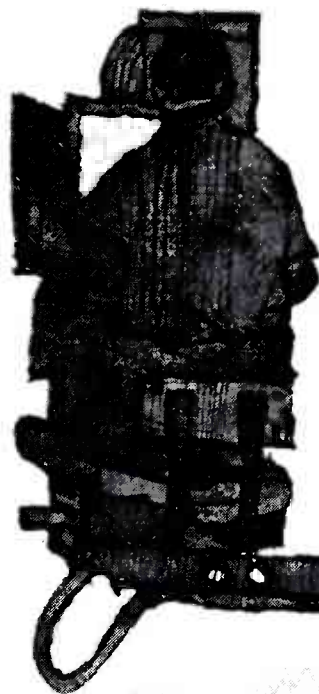
NBC's average daytime program increased its audience
by 5% more homes; its average evening program by 10%
more homes.

NBC reached its all-time high in gross time sales, sur-
passing 1957 by 13%. A record total of 205 sponsors gave
NBC the largest gross dollar increase of any network. At

year's end, NBC led all networks in evening sponsored time.

*The true measure of a network's greatness lies in the
totality of its service. One measure of that totality is the
recognition accorded a network's programming by respon-
sible independent groups with different interests. In 1958
NBC, its programs and its personalities, received more
awards than any other network.*

NBC TELEVISION NETWORK



m. glaser



**multi-city buying is
in fashion, too**

Empire is the latest vogue. Buying WGAL-TV's low-cost, multi-city coverage is an established custom. This pioneer station is first with viewers in Lancaster, Harrisburg, York, and numerous other cities including: Reading, Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin.

STEINMAN STATION
Clair McCollough, Pres.



316,000 WATTS

WGAL-TV

CHANNEL 8 • Lancaster, Pa. • NBC and CBS

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

America's 10th TV Market • 942,661 TV households • \$3¼ billion annual retail sales • \$6½ billion annual income

Lancaster • Harrisburg • York • Lebanon • Reading • Hanover • Gettysburg • Chambersburg • Waynesboro • Lewistown • Sunbury
Carlisle • Pottsville • Shamokin • Lewisburg • Hazleton • Mt. Carmel • Bloomsburg • Hagerstown • Frederick • Westminster



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

PROGRAMS I'D LIKE TO SEE

Horatio Alger sponsored by the Stock Exchange and a TV critic on television

We at TvB don't often get involved in TV program creation, but I'd like to just once. Here are some ideas no one has exploited.

I believe it's about time we developed a new type of TV hero, the man-without-a-gun who took an idea and created an industry, a man who didn't know it couldn't be done and did it. Why not a Horatio Alger in modern dress: the story of American industry? Get the stories from McGraw-Hill. Have the Stock Exchange co-sponsor, with its commercials offering the viewer an opportunity to own a share in this industry, a new industry each week.

Why not a TV critic on television? Give him the freedom of the press to be critical or praise television programming, as far in advance of air-time as possible. Possible sponsor: *TV Guide*.

To bring us up to date

How much of what they taught you in school is still true? How out of date are you? How about a TV series devoted to this topic with experts in various fields showing the latest knowledge, highlighting our continuing need for further education? Sponsors: General Dynamics, IBM, Rand McNally.

Everyone complains about the public's picture of advertising agencies and yet no one seems willing to go to the public with the truth. Why not a one-time TV special telling the story, showing the influence they do and do not have? Possible sponsor: one of the top agencies.

There's a small band of esoteric people who loudly complain about *everything* on television. Why not give these people a half-hour a week to do what they think should be done, and make a public announcement at the time: "You say you don't like our programming, here's an opportunity to program as you wish. Just don't offend our viewers, otherwise, the time is yours. Either use it, or shut up."

Why can't a station solve its programming costs by becoming a "Department Store On the Air" with each time period each day being devoted to a specific store department? Let 9:00-9:30 each morning be women's shoes, 9:30-10:00 wo-

men's coats, etc. Perhaps one store sponsors each day, perhaps a fashion show by different stores in each segment, perhaps no store at all with the merchandise offered direct by phone or mail only.

How about programs aimed at the minority groups in today's huge total TV audience instead of aimed at a cross section of this audience? There are enough older people, rural homes, union worker homes, company president homes, etc., to make such specialized programming efficient and effective for sponsors interested in these areas.

Why doesn't a political figure use television as television instead of just delivering a radio talk before a TV camera? Why not add the impact of visual displays to illustrate his points? Why not aim at the millions viewing and not just the hundreds in the hall with him (hundreds who are probably already on his side)?

Why doesn't a network devote one of its time periods to answering the critical press by interviews-on-the-air with the writers of these articles? The mere knowledge that when you write an article about TV you may have to defend your opinion on TV might make for better, more thoroughly thought-out articles.

The roles of our armed services

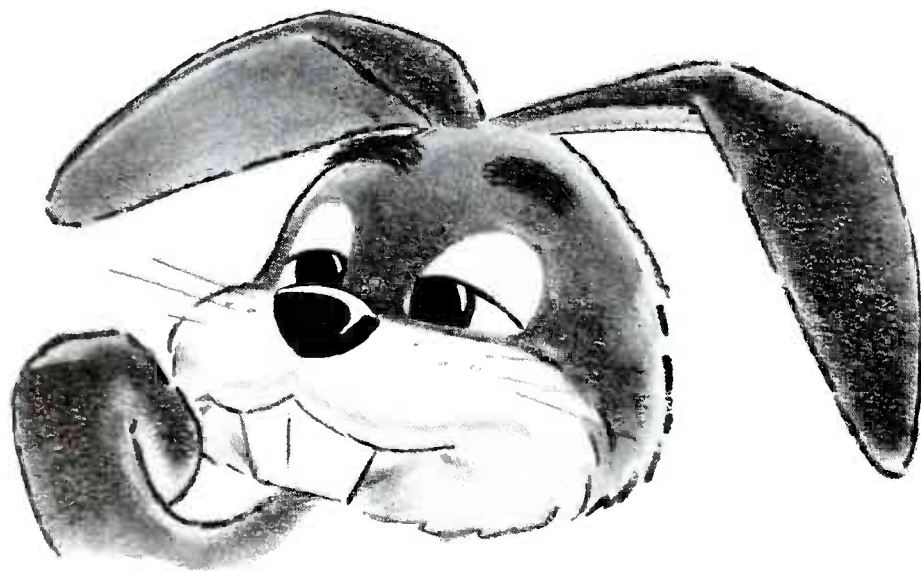
Our armed services have people going from meeting to meeting telling their story. Why not a network special for each of the services having the services' own people tell the story of their role in our nation's defense, the needs and future of that service? How modern is our navy? Can we afford to cut military spending? With which countries are we under treaty agreements?

Perhaps the government itself should buy an hour a month for special to-the-people reports by the various divisions of the government. Anyone tried to sell them?

These ideas don't imply there's anything wrong with today's TV programming. But I think the service role of television to both the public and itself could be strengthened by efforts to tell new facts about new sides of our world. END



Thanks to you, our viewers and sponsors ABC is still the No.



And ABC is the only network... whose evening ratings are up



And in the daytime?

ABC-TV's ratings for the 7th and 8th
Daybreak are up 30% over the pre



network 4 nights of the week... Sunday, Tuesday, Thursday, Friday.



from last year. Each of the other 2 networks, sad to say, is down*.



*Nielsen Average Audience per minute all sponsored programs, Sunday through Saturday, 7:30-10:30 PM N.Y.T. for 2 weeks ending December 6, 1958 vs. same period one year ago.

**Nielsen Average Audience per minute, Monday through Friday, 11:00 AM-4:00 PM (local time) for 2 weeks ending December 6, 1958.

**weeks of Operation
vious Nielsen Report.****

ABC TELEVISION



FLORENCE

the milky way market

Buy selling time with WBTW!

Accurately measure your advertising investment with results in Florence, "the Milky Way Market."

More than 121 National Advertisers are enjoying satisfying sales results by using WBTW, the only VHF Television Station in the entire 78-mile area.

Selective programming from all three networks creates perfect adjacencies for your product. The potential: One Million with One Billion!

BUY SELLING TIME WITH WBTW! Call CBS Television Spot Sales.



JEFFERSON STANDARD BROADCASTING COMPANY

TELEVISION

1959

*The greatest need will be
to see the medium in perspective.*

*Television Magazine's
editors compare TV and three
leading magazines,
evaluating their strengths and
weaknesses as mass media.*

In 1958, the industry was subjected to a mounting stream of criticism ranging from the charge of mediocrity to allegations of over-commercialization and rate instability.

A good part of this criticism was justified. The one charge, however, that merits the most serious examination is that of *mediocrity*. If TV is indeed guilty of mediocrity on the grand scale, then there is surely much to be concerned with, for it implies that the major marketing tool of America's leading corporations is losing its effectiveness.

Obviously, you will find mediocrity in TV, as in any medium. The question is: how much, and what is its effect?

Too often, attempts to analyze television fail because of a common practice of judging it in isolation from mass media in general. It is frequently forgotten that mass media are subject to certain limitations arising from their very nature. This leads to the setting up of false standards, which can never be realized.

The word *mass* points the direction. Obviously, a mass medium can only live up to the term mass, if it succeeds in attracting large numbers of people. To criticize it because it does so is to misunderstand its nature. A more realistic approach would attempt to create a standard against which a medium's ability to serve the mass could be judged, rather than its ability to meet the esthetic or social standards of a minority, although this minority is important and must be served as well.

Running through much criticism is a deep confusion which identifies mediocrity with mass appeal. It frequently turns out that what the critic is objecting to is *popular taste*, which is reflected in the high ratings achieved by programs he disapproves of. The plain, hard fact is that as critical ire grows, so does the TV audience in general and so do the audiences to *Content comparisons on pp. 34, 35. Text continues p. 77.*

A comparison of the editorial contents of three mass circulation magazines with

Here are the complete contents of three leading magazines and a portion of the nighttime-week-end network TV schedule. They clearly indicate the inherent limitations of the mass media, most of whose contents must have popular appeal—critics would therefore have to label the magazines as “mediocre” if judging by the same standards they apply to TV. Television has its mass-appeal needs too, of course, and perhaps even to a greater extent because of the tremendous content demands made on it. Still, the comparison definitely shows TV to



LIFE MAGAZINE

Issue of December 1, 1958

Average circulation as of Sept. 1958.....6,052,876

The week's events

Storm and death on a Great Lake: wreck of the steamer Bradley
A Look at the World's Week
Berlin girds for blockade: a bold mayor and a big stockpile stand against new Red threat
Middle East gets another jolt: a general takes over in the Sudan
A dashing actor's last duel—Tyrone Power

Editorial

Afro-Asian dictators

Photographic essays

Rich surprises in Africa. Photographer Emil Schulthess catches a continent's stunning contrasts
In a town's daily life, a message of thanksgiving: gratitude for the rights that keep men free. Photographed by Eve Arnold

Articles

Most beat-up man in football: battered, bruised and booed for 11 seasons, Charley Conerly still comes up with amazing passes. By W. C. Heinz
New king of playboy world: rich "Baby" Pignatari, specialist in speed, spending and girls, is successor to Aly Khan and Rubi. By Paul O'Neil

Art

Pasternak past by painter father: portrait of the author of "Doctor Zhivago" as a young man

Fashion

A classic suit dolls up for dark

Movies

Lovely loiterer in London: British movie find Barbara Steele

Entertainment

A rollicking Roz all over the place: Russell does a movie "Mame" and a TV "Wonderful Town"

Religion

Frank words from a new cardinal: Boston's Cushing is one of 23 made princes of the Church

Music

Teen-ager rocks teen-agers: at 18, Ricky Nelson is new singing idol

Party

A left-bank shindig in Iowa: Davenport puts on a Beaux Arts Ball

Departments

Speaking of Pictures: fine feathered display, bird show in Long Beach
Letters to the Editors
Miscellany: bird and baby cheek by fowl

Cover

Eighteen-year-old Ricky Nelson thrums guitar which has helped make him the new rock 'n' roll idol of teen-agers



LOOK MAGAZINE

Issue of November 25, 1958

Average circulation as of Sept. 1958.....5,651,247

National scene

Accidents Are My Business—A policeman's view of auto accidents
Woodchuck in the Family—Wild animal becomes a pet
Senator Muskie: Miracle Man from Maine

The World

Our Enemy's Two Faces
The Soviet Smiles Surprised Me, By Adlai E. Stevenson
One Way to See the Biggest Prison in the World By William Attwood
Jacques Soustelle: Most Dangerous Man in France? By Edward M. Korry

Human Relations

Norman Vincent Peale Answers Your Questions
What Ministers Are Learning About Sex, By Dr. Gelolo McHugh
Everybody Prays for Julie—A community prays for a 3½-year-old suffering from leukemia

Sports

Wilkinson's Lost Battle Royal—Football, Oklahoma versus Texas

Entertainment

The Private Life of Gunsmoke's Kitty
John Huston Hits a Double (Movie Review)

Humor

"My mind Went All to Pieces," By Robert Mines, and cartoons By Jules Feiffer
False Alarm—cartoon feature
Look on the Light Side

Fashion

Bench Warmers in Fur (Men's Fashions)
Glitter Shoes Star at Night

Food and home living

Four-Day Feast of Thanksgiving
Low-Level Living—New furniture heights

Other departments

What They Are Saying
Letters to the Editor
For Women Only
Photoquiz

Cover

Adlai E. Stevenson (with St. Basil's Cathedral, Moscow, in background) by John Fell Stevenson

network television

be the more vital medium (in the informational area alone, for example, it overwhelms the three magazines taken together). Yet the TV listing does not include daytime, station programming, or the great bulk of "work-horse" fare: the Westerns, mystery-action shows, situation comedies, quizzes and audience participation vehicles. Note too the obvious, that where print provides an *account* of an event—such as a football game—TV brings the *event itself* directly to the viewer.



THE SATURDAY EVENING POST

Issue of November 29, 1958

Average circulation as of Sept. 1958.....5,712,378

4 short stories

Mark of Cain Noel Clad
 Gem Thief Michael Forrestier
 Too Late for Love Ken W. Purdy
 A Deal With a Lady S. Omar Barker

Articles

Stand By for Climate Control
 Capt. Howard T. Orville, U.S.N. (Ret.),
 as told to Joe Alex Morris
 Adventures of the Mind, 15: The End of Empire—
 A discussion of America's role in world affairs
 D. W. Brogan
 Go West, But Keep Your Guard Up—What living
 is like on the Pacific Coast
 William L. Worden
 The Face of America: Annual Report—Gathering
 of students around great fire on night prior to
 Big Game
 Photography by Bill Shrout
 It's Tough to Get by Joe—Top linebacker of De-
 troit Lions
 Myron Cope
 Stop Driving Your Pet Crazy
 Stanley Frank
 The Nine Last Days of the Bismarck (Last of three
 articles)
 C. S. Forester
 Let's Have a Little Less Nonsense About Those Pil-
 grims That Mythical "First Thanksgiving"
 Virginius Dabney
 Who Says They Were First?—About those who
 preceded the Mayflower
 John Gould

Serial

The Case of the Greedy Grandpa (Sixth of eight
 parts)
 Erle Stanley Gardner

Features

Letters Verse
 Editorials Hazel
 Post Scripts Keeping Posted

Cover

by Amos Sitwell—Diving goggles and fins make
 bath fun for little boy.



TELEVISION

Week beginning November 29, 1958

Average nighttime homes as of Nov. 1958.....9,222,000

Highlights of network schedule, nighttime and week-end.

News

Nightly: Doug Edwards, CBS; John Daly, ABC
 Sunday Night: Walter Cronkite, CBS; Chet Hunt-
 ley's News Analysis, NBC

Public affairs

Small World—Ed Murrow talks with Harry Truman
 and Clement Atlee
Meet The Press—Britain's Minister of Labor, Iain
 MacLeod
Face The Nation—Interview with public figure—
 Representative Brooks Hays, Dem. from Arkansas
Open Hearing—Filmed interview on vice president
 Nixon's British TV press conference
The Twentieth Century—1st of two-part film docu-
 mentary study of drug addiction
Dateline UN—Report from the United Nations
College News Conference—Interview with public
 figure—Turkish Foreign Minister, F. R. Zorlu
Ask Washington—NBC correspondents answer
 viewers' questions

Specials

"Wonderful Town," starring Rosalind Russell
 "The Victor Borge Show," one hour, with ballet
 star Alicia Markova
 "Art Carney Meets Peter and the Wolf"—one hour
Kaleidoscope—visit to Rockefeller Center
 "Bob Hope"—a one-hour salute to the Explorer
 program of the Boy Scouts of America

Music

"Leonard Bernstein and the New York Philhar-
 monic"—premiere of a new series

Drama

Playhouse 90—starring James Whitmore, Nina
 Foch and Kim Hunter in "Free Week-end"
U.S. Steel Hour—Ed Begley and Betsy Palmer in
 a Stephen Vincent Benet story, "The Enemies"
Walt Disney Presents—"The Shot That Was Heard
 Round The World."

Comedy- variety

Ed Sullivan, Steve Allen, Perry Como, Jackie Glea-
 son, Milton Berle, Red Skelton, Jack Benny

Sports

Football: Army-Navy; Boxing: welterweight cham-
 pionship, Akin-Jordan. Ice Hockey: Knicks-War-
 riors. Pro Basketball: Bruins-Rangers. All-Star
 Golf: Snead-De Vicenzo

Religion

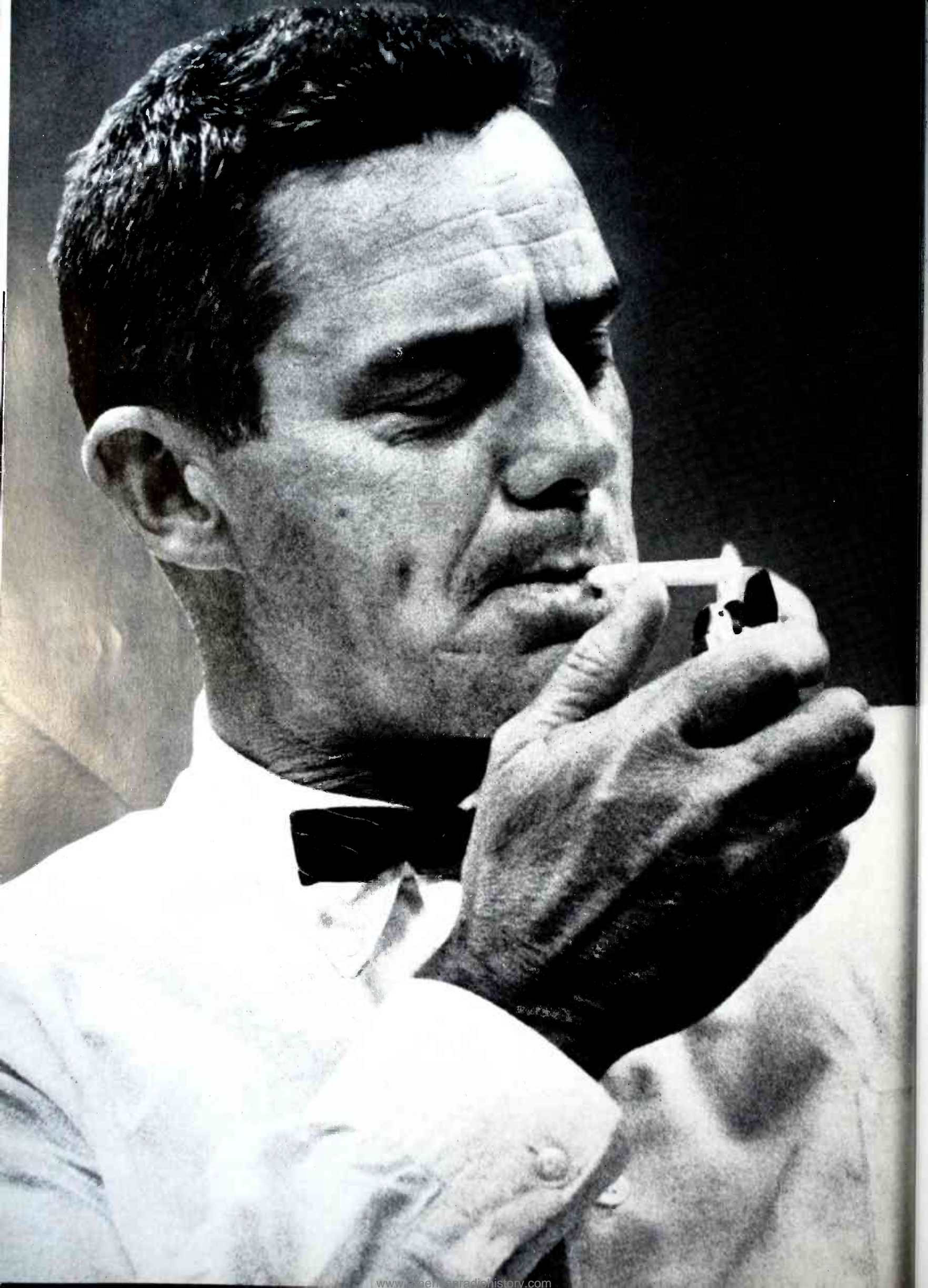
Tape highlights of coronation of Pope John XXIII
Lamp Unto My Feet—Discussion of Religion and
 the Communicating Arts

Bishop Pike

Eternal Light—Dramatized story

Educa- tion

Johns Hopkins Review—"Whale Hunt"
Mr. Wizard—"Echo and Reverberation"
Bold Journey—"Schoolteacher Goes to Africa."



*A leading agency spokesman
proposes that TV
advertisers accept their social
responsibilities by
backing programming in the
public interest.*

An Appeal to the Conscience of Advertising

BY BART CUMMINGS, *president, Compton Advertising, Inc.*

In response to the ever-increasing criticism of the television medium, I believe the time has come for those of us in the advertising business to make a conscious effort to improve the programming fare of this highly influential medium and to utilize more carefully the commercial opportunities that television offers us.

I propose that the Association of National Advertisers, the American Association of Advertising Agencies and the TV broadcasters seriously study this question and undertake a formal project directed toward finding a way to strengthen programming and the commercial use of the medium. A concerted effort should be made to develop some system through which advertiser and medium can work together to maintain a sustained diet of high level programming on a continuing basis.

A network half-hour from each major advertiser

Certainly this is not an easy thing to do, but given a willingness by advertisers and agencies to cooperate and a readiness on the part of the medium to accept the clear challenge, I am optimistic about the results that might be achieved. This could be done through a system like that suggested by a prominent newscaster, under which each leading advertiser would allocate one network half-hour during the year for this purpose. Or it might be approached through the device of the networks assuming that they will have to support a

certain number of such broadcasts during the year; such costs could be incorporated in their over-all operating budgets and rate cards revised accordingly. Or an arrangement could be worked out in conjunction with the broadcasters, the ANA and the 4A's that would parallel the present workings of the Advertising Council. All it takes is real desire for accomplishment on the part of those involved.

A developed sense of social responsibility

To the cynics all this may sound idealistic, even naive. However, I know agency men. I know advertisers. I know broadcasters. They are not what the distorted novels picture, but men of conscience, with a developed sense of social responsibility. There is every reason to believe that they will respond to the challenge, if given the opportunity to do so.

It is true, however, that nothing of this kind can succeed unless it has the backing of management. Management must want to do something. It must take an honest and sincere interest.

Obviously, the main problem is what appears to be a universal conflict between the goodwill of the advertiser and the marketing needs his television campaign must serve. We are perennially confronted with a dilemma. The medium's detractors argue that informational and cultural programming has virtually disappeared from prime time and has been shunted to the week-end. They forget that TV has had some

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Despite TV's rise to media dominance, medium and advertiser still face major challenges: preventing the lowering of program standards, making TV more flexible commercially, increasing its sales impact.

THE PROBLEMS OF MATURITY

BY CLIFFORD S. SAMUELSON, *advertising director, Grocery Products, General Mills.*

Television is the glamor child of advertising. In less than a decade, this infant in communications has become a domineering influence. But, like a child prodigy, it may have felt less searching parental scrutiny than media that have achieved adult life over long years of trial or survival.

Are advertisers critical enough of TV?

It is true that industry has poured years of cumulative knowledge into television. Veterans of marketing and entertainment have applied the fruits of their combined experience to this fabulous field. But, with our acknowledged acceptance of television as one of our most important media for molding public opinion, are we, the advertisers and the broadcasters, sufficiently critical in our evaluation of the medium? In the face of the threat of increasing legislative controls, are we insisting on action that will minimize such developments? Are we getting the most out of our commercial messages? I believe most of us must answer "no" to these and similar questions.

We realize that the trend of consumer listening habits and advertising expenditures in television offers dramatic evidence of the fact that the things which have been done have proven acceptable in total. Starting from the premise that good things take care of themselves (and it would be easy to use this as a base for deserved back-slapping), let us indulge in some self-criticism in areas where we can and should ex-

pect improvement. Obviously, the points raised have been considered in whole or part by most television advertisers.

As advertisers, we are impressed with the high calibre of administrative and creative talent commanded by the networks. A medium under such exacting public and official scrutiny must be conducted by business statesmen. But since the views and needs of advertisers differ, network policies will seldom meet consistently with complete acceptance. We recognize that the networks must lay down fair, impartial and economically sound operating rules that are best calculated to serve the interests of themselves and the majority involved.

Long-term commitments hinder flexibility

The network advertiser is constantly confronted with 52-week non-cancellable contracts in a large portion of prime listenership periods. We recognize that long-term investments are required for many of the shows in such periods, and acknowledge the protection from sale and substantial pre-emption offered by long-term purchases. But increasing needs for flexibility in meeting advertising challenges make such rigidity undesirable. Most nighttime advertisers have, at some time or other, regretted this network-imposed inflexibility.

The networks must, of necessity, lay down the rules regulating network shows. We realize that broadcast media exist under franchises requiring operation in the "public interest.

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Hard-headed appraisal by the medium of its own shortcomings as well as strengths has played a vital role in TV's progress.

Today, more than ever, a balanced self-evaluation is needed.

TV's Need For Self-Criticism

BY ROBERT E. DUNVILLE, *president, Crosley Broadcasting Corporation*

In 1959, the most effective criticism of television will come from the industry itself, as has always been the case. Despite the continuing attacks being leveled at the medium, I do not think we will be departing very much from our tradition of critical self-appraisal. This is an industry full of rugged individualists who have always disagreed with one another and have been highly vocal about it; it is this very fact which has contributed so much to the meteoric growth of television.

It seems to me a mistake to look at any industry as it exists during one specific moment, without seeing that moment in the perspective of the industry's development. I am as critical of our business as anyone, and often even more severely than outsiders. However, I think we should try for a balanced view, rather than one that is partisan either way.

Audiences divided instead of increased

For example, it takes no self-proclaimed print authority to let us in on the elementary fact that the TV medium has programming problems. There is not much disagreement with the opinion that imitation, sameness, and an over-supply of Westerns are things to be concerned with. I have been troubled when I've seen the networks pit one Western against another, since in this way an existing audience is divided, rather than the total audience level raised.

Many of us are concerned too with the problem of where the new talent is coming from, and the often-noted lack of talent development programs. And I think it would be a good thing if New York got away from its mystic circle of the magic 100 and gave bright new producers, directors and writers a chance to demonstrate their talent.

These are among the perennial problems of the TV industry, with which we have been doing daily battle for years. If we don't continue to have similar problems to tussle with in the seasons ahead, most of us would be very much surprised.

TV's problems linked to its explosive growth

To get a sound measure of what we have and have not been able to accomplish, I think we have to recognize that it has only been in a little more than ten years that an industry has grown to such an extent that it commands the attention of 45 million families for an average of five hours a day. Ten or eleven years ago there were only a handful of persons who had ever seen a television camera. You could walk into an agency, large or small, find a radio time-buyer or print buyer, radio and print writers, radio producers, print layout men. But where was the television buyer? Where was the television producer? Where was the television writer?

Go into these agencies today, and you will find people

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The "whole" picture of the television industry must take into account the local stations as well as the networks: the outlook is for an increasingly important station role.

TV IS A LOCAL AFFAIR

BY H. PRESTON PETERS, *president, Peters, Griffin, Woodward, Inc.*

The air has recently been full of charge and counter-charge about television network programming. And as the arguments have grown, a serious error has crept into the argument. In all this contention, it has become the habit to refer to the purported shortcomings of networks as the deficiencies of "television," as the failures of "the television industry."

The station is basic unit of broadcasting

I would caution, in deciding how well the "television industry" is doing, not to omit the good deeds and important role of the individual stations themselves. For, truly, the station is the basic unit of broadcasting, the entity which carries a government license. The network is not the licensee. And I predict that local television stations will emerge more and more forcefully, not only in their own local communities, but upon occasion, on the national scene, for their editorial vigor, their news-gathering enterprise, their sturdiness as business enterprises.

So I particularly urge all who feel obliged to comment on "the television industry" in America, to carefully take the *whole* picture into their calculations!

I think it is possible to trace, at this point, some of the reasons why the future is so bright for local television stations, and why, indeed, it will become increasingly difficult for *anyone* to forget in the future, the stations themselves!

For one thing, managements of television stations are now

more capable, more deeply-rooted and confident members of their communities. It was not so long ago that many televisers were newly arrived in their communities, if not physically, at least new in this role. Now these broadcasters are an integral part of the community, involved in its affairs, aware of its mores and peculiarities, and able to bring to it the civic contributions, the information and entertainment that best fit its needs. To no little extent, they have also made the personal contacts that enable them to do a more penetrating and successful job as broadcasters.

What other factors are assisting local stations to develop strength and purpose of their own?

A better coverage job, thanks to modern equipment

For one thing, the equipment that is now at the disposal of local stations is rapidly improving, making it possible for the broadcaster to do a better job of news, sports and remote coverage. This includes more remote equipment, so that improvised television studios can be set up in store windows, at places of heavy traffic, at important local meetings. Along with this, the mobile studio on wheels has appeared in numbers, with such units owned by stations who never before had considered such equipment. TV cameras themselves are becoming smaller and more easily manipulated by one cameraman, so that local events can be covered more intimately and agilely. And now we are seeing the "Telecopter"

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The year ahead will see the withering away of the network-independent controversy, as the concept of a unified medium makes headway among advertisers and agencies.

RADIO—

THE EVOLVING MEDIUM

By MATTHEW J. CULLIGAN, executive v.p., NBC Radio Network

Several major events have occurred recently which should go far toward demolishing some archaic notions about network and local radio, whether held by advertisers, agencies or the medium itself.

One such event is the step taken by the Todd Storz Broadcasting Company to affiliate with a network in an important market. Storz, who has been one of the industry's outstanding "young Turks," a leader in independent station operation, made a business decision based on an objective study of the total radio situation. He refused to wear the straight-jacket of a rigid national policy in a business where each market is quite different.

As soon as the shock of this unexpected move wore off, many station operators were forced to conclude, as had Todd Storz, that there is no incompatibility between network affiliation and outstanding local station operation.

Crucial hours are programmed by station

As most advertisers using radio know, a station must lead in its market between the hours of 6:00 a.m. and 10:00 a.m. and between 4:30 p.m. and 7:30 p.m. in order to be regarded as first or second in the area. This time, it should be noted, is programmed by the station itself, whether it be a network affiliate or an independent.

Studies of rating patterns over a five-year period in major markets show that network ratings follow local ratings very

closely. If, for example, the station that leads the market does well in the key morning and afternoon segments, the network programmed portions of the schedule will tend to do as well.

Radio programming for every taste

Over and above the question of station versus network is the concept which American advertisers hold of the radio medium in general. That it is the prime communications instrument in the country few would argue; it alone offers the only certain way to reach the entire population simultaneously, regardless of time, place or human activity. In a sense, the airways are like a typical large newsstand. There is programming for almost every taste. The music available in most markets ranges from rock 'n roll through popular music, standard and show tunes, to light classical and on through heavy classical on both AM and FM. News coverage ranges from the very lightest touch on headline events to reports in depth from around the world. Radio is, of course, indispensable to man's progress into outer space. And certainly, it will be the first human communications medium in space.

In the past decade, radio has been shaped more by external than internal forces, with television having wrought the most profound changes. However, the very nature of TV, its basic need for mass audiences in the evening hours because of

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TELEVISION MAGAZINE's exclusive definitions of markets and their rankings

THE SECOND TOP HUNDRED

Prepared by Television Magazine's research department, based on re-evaluations of coverage for all markets. Markets combined in accordance with common marketing practices.

To advertisers, small markets have usually constituted a problem. Important steps to make these markets more attractive to buyers were taken several years ago when CBS and NBC made their shows available to these stations with or without sponsors. Plans were also created and put into effect which, by giving network advertisers large additional discounts for buying these markets, increased the volume of business from national clients to a great degree.

But late last year and early this year when the recession gathered momentum, buyers began to follow the policy of "put your money where the people are," and a pattern of recession coverage was adopted by many sponsors who had cut their budgets. This pattern may have been useful then but many advertisers now find it does not apply to existing conditions, with the current upswing in the economy.

Small markets are usually the last to be bought, and the first to be cancelled by most advertisers. A few, however, the "smart money boys," make it a point to budget enough for TV to buy small markets. They spend at least 65 per cent of their advertising on TV. Other advertisers, who divide their advertising between media, are consequently more likely to limit their TV spending to large markets.

These sponsors and their agencies generally assume that small-market TV is more costly, that, as the population becomes less dense, TV becomes more expensive. They also

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| Market | Dec. 1958 TV homes |
|---|-----------------------|
| 101 Mason City, Iowa | 169,000 |
| 102 Florence, S. C. | 168,500 |
| 103 **Bakersfield, Calif. | 167,700 |
| 104 Duluth, Minn.- Superior, Wis. | 167,500 |
| 105 * ¹ Valley City, N. D. (Includes Fargo, N. D.) | 165,500 |
| 106 **Erie, Pa. | 165,100 |
| 107 *Burlington, Vt. (Includes Plattsburg, N. Y.) | 163,600 |
| 108 Springfield-Holyoke- Greenfield, Mass. | 162,700 |
| 109 Peoria-La Salle, Ill. | 156,900 |
| 110 Joplin, Mo.- Pittsburg, Kan. | 149,900 |
| 110 **Montgomery, Ala. | 149,900 |
| 112 Beaumont-Port Arthur, Tex. | 148,100 |
| 113 *Bristol, Va.-Tenn. (Includes Johnson City, Tenn.) | 146,900 |
| 114 Austin, Texas | 145,300 |
| 115 Charleston, S. C. | 144,600 |
| 116 Youngstown, Ohio | 138,900 |
| 117 South Bend- Elkhart, Ind. | 138,800 |
| 118 **Columbus, Ga. | 137,200 |
| 119 Monroe, La. | 135,600 |
| 120 Utica-Rome, N. Y. | 135,100 |
| 121 Ottumwa, Iowa | 133,400 |
| 122 *Cadillac, Mich. (Includes Traverse City, Mich.) | 127,300 |

TELEVISION MARKETS

| Market | Dec. 1958 TV homes | Market | Dec. 1958 TV homes | Market | Dec. 1958 TV homes |
|--|-----------------------|---|-----------------------|---|-----------------------|
| 123 Wichita Falls, Tex. | 125,800 | 147 Tallahassee, Fla.- Thomasville, Ga. | 95,800 | 172 Tupelo, Miss. | 55,100 |
| 124 *Columbia-Jefferson City, Mo. (Includes Sedalia, Mo.) | 122,300 | 148 Tucson, Ariz. | 95,700 | 173 Columbus, Miss. | 53,500 |
| 125 Temple-Waco, Tex. | 121,600 | 149 Lafayette, La. | 92,900 | 174 Fort Smith, Ark. | 53,000 |
| 126 Bluefield, W. Va. | 120,000 | 150 *Chico, Cal. (Includes Redding, Cal.) | 91,000 | 175 Roswell, N. M. | 51,900 |
| 127 *Decatur, Ill. (Includes Springfield, Ill.) | 119,800 | 151 ¹ Great Bend-Hays, Kan. | 89,100 | 176 Bellingham, Wash. Lufkin, Tex. | 50,600 |
| 128 *Austin, Minn. (Includes Rochester, Minn.) | 118,600 | 152 Colorado Springs- Pueblo, Colo. | 88,600 | 178 ¹ Bismarck, N. D. | 50,400 |
| 129 Albuquerque, N. M. | 117,600 | 153 El Paso, Tex.- Juarez, Mex. | 87,900 | 179 Lawton, Okla. | 48,900 |
| 130 Bangor, Maine | 116,900 | 154 Jackson, Tenn. | 87,400 | 180 Santa Barbara, Cal. | 48,200 |
| 131 Eau-Claire, Wis. | 115,900 | 155 Alexandria, La. | 86,200 | 181 Missoula, Mont. | 47,000 |
| 132 Honolulu-Hilo- Wailuku, T. H. | 115,300 | 156 Cheyenne, Wyo.- Scottsbluff, Neb. | 84,200 | 182 Lima, Ohio | 46,200 |
| 133 Wilmington, N. C. | 115,200 | 156 **Lake Charles, La. | 84,200 | 183 Billings, Mont. | 46,000 |
| 134 *Hastings, Neb. (Includes Kearney-Hayes Center, Neb.) | 114,000 | 158 Midland-Odessa, Tex. | 82,100 | 184 Eureka, Cal. | 44,900 |
| 135 Topeka, Kan. | 113,800 | 159 Ada, Okla. | 79,300 | 185 ² El Dorado, Ark. | 42,900 |
| 136 La Crosse, Wis. | 113,500 | 160 Albany, Ga. | 77,400 | 186 Lexington, Ky. | 42,700 |
| 137 Lubbock, Tex. | 107,200 | 161 Carthage-Watertown, N. Y. | 76,500 | 187 Medford, Ore. | 42,600 |
| 137 Tyler, Tex. | 107,200 | 162 *Abilene, Tex. (Includes Sweetwater, Tex.) | 75,800 | 188 Minot, N. D. | 42,200 |
| 139 Corpus Christi, Tex. | 107,000 | 163 Clarksburg, W. Va. | 74,300 | 189 Great Falls, Mont. | 41,200 |
| 140 Amarillo, Tex. | 105,900 | 164 Harrisonburg, Va. | 71,400 | 190 Bryan, Tex. | 39,800 |
| 141 Eugene-Roseburg, Ore. | 104,300 | 165 Dothan, Ala. | 70,700 | 191 Ensign-Garden City, Kan. | 38,800 |
| 142 Macon, Ga. | 103,600 | 166 Harlingen-Weslaco, Tex. | 69,800 | 192 Grand Forks, N. D. | 38,400 |
| 143 Savannah, Ga. | 102,200 | 167 Boise, Idaho | 66,400 | 193 Butte-Helena, Mont. | 38,100 |
| 144 Wausau, Wis. | 102,000 | 168 West Palm Beach, Fla. | 64,800 | 194 Reno, Nev. | 35,600 |
| 145 Meridian, Miss. | 100,100 | 169 Marquette, Mich. | 62,200 | 195 Rapid City, S. D.- Hay Springs, Neb. | 34,100 |
| 146 Yakima-Ephrata-Pasco, Wash.-Lewiston, Ida. | 96,100 | 170 Idaho Falls, Ida. | 57,900 | 196 Henderson-Las Vegas, Nev. | 32,700 |
| | | 171 Alexandria, Minn. | 57,700 | 197 Anchorage, Alaska | 31,000 |
| | | | | 198 Twin Falls, Ida. | 26,000 |
| | | | | 199 Yuma, Ariz. | 24,200 |
| | | | | 200 *Casper, Wyo. (Includes Riverton, Wyo.) | 22,700 |

¹ Does not include circulation of satellites. ² Recent station facility change in El Dorado may result in combined coverage with Monroe, La.

* These markets combined for ranking purposes to keep population duplication to a minimum. For individual market coverage, refer to TV Homes section published each month in TELEVISION MAGAZINE.

**Intermixed market: only VHF figure is reported.



BOOZ, ALLEN

*The watchdog of efficiency for American
Exactly how does it operate? Do its stand-*

Part II of a two-part series:

Booz, Allen and Hamilton is a business with a philosophy. That philosophy is "Business is People," a point of view expounded by the late Edward Booz when he founded the organization in 1914. People, Booz said, are the central problem of management, and the higher you go in management, the more complex this problem becomes. The problem was phrased in a different way by an ex-Booz "associate" when he remarked, "You can get a station license, rent a store, buy merchandise, turn out a new product, and raise money, but the key to profits is always people, and the manner in which they manage your business."

Early in this century, when the breed was called "efficiency experts," the primary study was time and its efficient utilization. Most of the problems were technical and engineering. But in the twenties and early thirties, labor became more strongly organized and "efficiency experts" more unpopular. In the late thirties, a new focus began to emerge. Attention was concentrated on management instead of labor. These firms became management consultants. Many of them broadened their services to offer industry a wide-ranging variety of skills.

Booz really crashed the "Big Time" in 1940. It began a two-year study for the United States Navy which developed a program for reconversion from peacetime to wartime status. The study was a resounding success. The name Booz, Allen &

Hamilton was finally fixed upon in 1942. Of the three names in the title, only James Allen remains. Carl Hamilton and Edward Booz are dead.

Part one of this article, published last month, dealt with Booz' involvement in broadcasting and creative situations. This month's article deals with the Booz organization itself, its management and method of operation.

Management consultants, as with legal firms, are unusual in that most are partnerships. As such, in contradistinction to corporations, they are not forced to disclose information which they feel is best left unrevealed. Of the 600 people employed by Booz, half of whom are clerical, 42 are partners. But all partners do not have equal influence.

Who comprises the executive committee?

Power is centered in the executive committee, which sets policy and makes important decisions. The executive committee consists of James Allen, who acts as chairman, the "coordinate" partners, or heads of the various regions, and James Olson and Edward Burnell, two old-timers who are specialists. Regional heads are Charles Bowen in the East, Sherrill Parsons in the West (San Francisco), John J. Gallagher, Central (Chicago) and Edward Morris, East Central (Cleveland). Parsons, incidentally, is credited with bringing the Storer Broadcasting Company account into the fold. He



Fourteen of the company's 42 partners meet at the Eastern Regional headquarters in New York.

and HAMILTON

*industry, how efficient is Booz itself?
ards apply to a creative field like TV?*

met George Storer while both were on duty in the U.S. Navy.

The rewards of partnership are juicy. Those in control qualify for ranking among the top fifty wage earners in America. Partners share in the profits. They also invest in the business. This share begins at \$25,000 per year and multiplies upward rapidly to about \$200,000, though even that figure was exceeded on one occasion by Allen. Six-figure salaries are common. Share is based on a rating, which is measured by a point system assessed by "coordinate" partners, but subject to review by the executive committee.

One does not apply for partnership. One must be selected. Five years of business experience is mandatory. Partners must display two skills—the ability to sell (to bring in business) and the ability to "handle" (to function well on client assignments). Perhaps the ability to sell, which is also vital in persuading clients to accept recommendations, is even more important than to "handle." Unusual technical ability, business acumen, or wide-ranging contacts in the top strata of American industry and commerce are also significant factors in selecting partners.

Partners direct "associates" and "consultants" whose earnings are more modest but still substantial for salaried men. "Consultants" start at \$7,500 and can go as high as \$10,000. "Associates," who are usually recruited from the ranks of consultants, range from \$10,000 to \$16,000, but special

skills can bring more. Personnel recruitment is a problem of major proportions at Booz, since it has nothing to sell but the talents of its executives. The demands are extraordinary. They include drive, management point of view, analytical ability, experience, creativity, writing skill, honesty, integrity, wisdom and, most of all, humility. Business school graduates are much sought after. Some business experience is a virtual necessity.

A launching pad into heavens of industry

There are, however, no lack of applicants. Bright young men are quick to recognize the dimensions of the opportunity at Booz. It presents a launching pad into the heavens of American industry. One drawback is the constant traveling and the time spent away from home on assignment. Others are the lack of fixed hours and the amount of overtime consumed by the work.

The assets are plentiful. The year-end bonus is a staple. For executives who like variety, there is a diversity of jobs available. For those who like high living, the fat expense accounts can be pleasurable. The experience is impossible to duplicate; insights are given into the top-level dynamics of the American industrial machine. The result is often an executive, much in demand by industry. Invaluable contacts are naturally made with top management.

To next page

The central problem of management—the key to profits—is people. As a firm whose

The glue that holds Booz and its partners together is the drive for success and its rewards—money, power, position, prestige. “You must believe in the spiritual element of success.” This statement was taken from a speech made by Edward L. Morris of Booz to the Western region. It illustrates the organization’s basic attitude, that dedication to the firm and its values must be total. The thrust for success is a quality prized very highly. With some of the partners, it takes on the aspect of a crusade.

These men are completely different, one from another. They share in common a depth of education which extends in many to the doctorate level, an adjustment to American society and its values, a gregariousness. But they are also practical no-nonsense businessmen, critical in the approach to their work, and they take nothing for granted. Most are between 40 and 55 years of age. James Allen is a tall, quiet gentleman of intellectual bent in his early fifties. To some of his employees he seems almost unapproachable. Charles Bowen is tall, tough-minded, extremely capable, and intellectually honest.

Booz prefers taking the back door to reach its objective. Seventy-five per cent of its revenue comes from former clients, but three out of four clients do not call on Booz for additional work. The fact is that at least 25 per cent of its billings are concentrated among a few steady repeat clients. If Booz has had major successes with American industry, its one major failure so far is Detroit, where the automotive manufacturers have yet to employ its services to the degree it would like.

\$35,000 daily to maintain backlog

The most pressing problem at Booz is to have a backlog of work ready for its employees. The firm requires at least \$35,000 daily in bookings to maintain its backlog position. Both personnel and overhead are so expensive that profits can be sharply affected when business slackens even slightly. Booz has had personnel shakeouts during recessions. Its last was in February.

The feature of Booz’ indirect approach is the speeches its executives make before business and industrial groups. Studies are also being constantly made, printed, and circulated. One is called “How to Organize for New Products”; another is titled, “Management Appraisal—Key to Building Executives.” Booz does a great deal of work for the government and institutions like the YMCA. Its largest single assignment to date was for the Veterans Administration and billed \$600,000.

The average cost of a Booz survey is between \$15,000 and \$25,000. It takes three months. Some jobs, however, can run two years, some two weeks. Billing charges are between \$125 and \$300 daily. The former figure is for a consultant, the latter for a partner. Expenses are additional.

Booz’ strongest contacts are with banks and financial institutions. They represent capital and assume its prerogatives—inside knowledge of finances, the profit picture, and the management dexterity of firms who are indebted to them. It is particularly close to Lehman Brothers, which has been responsible for involving it in many situations. Booz sometimes finds itself under two pressures—from management, and from forces which are either critical or opposed to management.

“One marine worth a thousand soldiers”

Partners have their own contacts with industry. These contacts are interestingly characterized as “marines.” They are board members, operating executives and advisers of important corporations. It has been said that “one marine is worth a thousand soldiers.” Booz naturally applies the same idea to industry. The “marine lists” are very closely guarded by partners. They act to increase status within the organization. They reflect a partner’s ability to get assignments and uncover information of value. And to many partners, they can be of personal value. They become the nucleus of contacts with which to form a firm of management consultants.

When a strong lead develops, a partner is assigned to sell the company. He visits its chief executive, discusses the company, its objectives, its problems and explains exactly what service Booz can perform. If the interest continues, in a second or a third visit, the nature, scope and objectives of the assignment are defined and it is accepted. The contract is concluded when a proposal letter is drafted by Booz. This states the cost of the assignment, the time necessary to complete the job, the number of employees, and allows for termination of contract on 24 hours notice.

The battle group is formed. Active supervision is the responsibility of the “handling partner.” He has for assistance, on his own level, a “co-responsible partner” who is available for consultation, and “second-guessing.” Every job, no matter how large or small, has a handling partner. Associates and consultants are assembled, specialists and generalists. Associates are generally credited with being key members of the team. They operate in the middle range of the company. Handling partners are reserved for work with the important executives.

only resource is people, Booz has made them the keystone of its consulting services.



The Booz, Allen and Hamilton library at the Eastern headquarters at Park Avenue, New York contains records valued at over one hundred million dollars.

The first part of the "phasing in" is primarily technical. It consists of researching the industry in which the company functions, its own position in that industry, analyzing the company's records and reports, observing its operation, and checking the claims of management to see if they square with the facts. Soon Booz begins to get a "feel" of trouble areas.

Now it goes into a more difficult part of its assignment—the work with people, the work, in so many cases, of evaluating the intangible. The ability, performance and value to the company of its executives must be appraised. Put another way, a man is judged on "who he is, what he knows and what he does." Bowen is quick to acknowledge that "personnel evaluation is tough," especially when the picture is neither black nor white, but grey. He also points out that a subordinate's opinion is worth little. "They're not reliable," he says. Executives at the company are asked to make out reports on their fellow executives and give their frank opinions. During the last Booz study at NBC, one vice-president remembers making 16 such reports. All material is confidential.

Probably the most consequential part of the executive appraisal is the interview. Personality tests are given, but they are of lesser importance. They are only indicative. During the interview itself, an immediate attempt is made to get things on a first-name basis, to put executives at ease, to do away with defenses and to lower resistance. A full picture must be elicited of the man, the company and its problems.

"Non-directive questioning" is the main tool. Opinions are solicited, not direct answers. The question might be "How

do you think NBC's research compares with CBS'?" not "Of what value is research?" Non-directive questioning reveals more information, relaxes the interviewee, allows for more accurate appraisals, does not irritate or allow information to be concealed. Trial balloons are thrown into the air, argumentative statements are made just to get reactions. The interviewer might say "I think salesmen get too much commission," an opinion likely to bring a sharp reply from any salesman being interviewed. Smoke screens are released, unimportant questions to which answers are not desired. The motive here is to gain time so that previous statements of import can be fully and comprehensively noted.

The testing process is going on continually, but it must never be obvious. The relationship between interviewer and interviewee can become warm but not too warm. "You drink with a man. You do not get drunk with him," was the way an ex-Booz associate put it.

Weighing the executive's performance

Performance comes under microscopic examination. Assessments are made of the executive's accomplishments as against management's objectives. The ideas he has developed are noted. His willingness to try new methods is weighed as are the programs and procedures he has contributed. His use of subordinates is analyzed.

Bowen points out that an executive with weak subordinates around him is "invariably weak," while those surrounded by strong subordinates are strong. His reasons for this condi-

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INDUSTRY ACCLAIM

- **N. W. AYER**

"The soundest available figures. Your new approach makes sense."

- **PHILLIP MORRIS**

"Your TV set count is one of the standards."

- **MC CANN ERICKSON**

". . . TELEVISION Magazine's circulation data extremely useful . . ."

- **ANAHIST**

"TELEVISION Magazine's research provides essential service."

- **FOOTE, CONE & BELDING**

"We use your circulation figures and TV market data extensively."

- **PETERS, GRIFFIN & WOODWARD**

"Congratulations, your new evaluations are a sound approach to a difficult problem."

- **LEO BURNETT**

"TELEVISION Magazine's TV set ownership estimates have become one of our tools."

- **BLAIR TV**

"Your TV set count is a great contribution."

- **PABST**

"Your figures are used to correlate TV coverage in distribution areas."

This industry-wide acceptance is TELEVISION Magazine's guarantee of maximum readership of the magazine and its advertising. In every industry there is one authority for the facts and figures . . . In television it's TELEVISION Magazine.



NUMBER 23

Five Major Case Histories

Five successful radio advertisers outline their media strategy at the National Radio Advertising Clinic

The effectiveness of radio as a major advertising weapon is vividly seen in the campaign descriptions that follow. Many approaches are possible in this adaptable medium and a deep impact can result when imagination and experimentation are employed, as these campaigns show.

The media strategies outlined here were presented at the Fourth National Radio Advertising Clinic, held in New York in November, by the Radio Advertising Bureau.

Following are portions of the addresses of Robert M. Woods, vice president, Eskimo Pie Corporation; William Ehart, director of advertising, National Airlines, Inc.; Bernard J. Wiernik, vice president, advertising, sales, Mogen David Wine Corporation; John F. Ambrose, executive vice president, Sterling Silversmiths Guild of America; and Fred R. Cross, advertising director, Alemite Division, Stewart-Warner Corporation.

WILLIAM EHART

Director of advertising,
National Airlines, Inc.
Miami, Florida



RADIO GIVES NATIONAL A LIFT

What we at National are selling is simply space on airplanes—and may I say that airplane seats are a mighty perishable product. I presume that in the soap business, if you don't sell one cake today, you might sell two tomorrow and make up the loss. In our business, once an airplane takes off with an empty seat, that seat is gone forever. We can't sell it tomorrow and recapture the loss.

Figures proved to us that radio production and sales have

been running about two to one over TV for the last several years. These were surprising figures in view of reports a very few years ago that radio was on the way out. Not that we ever thought so, but that type of conversation has been all too prevalent. At any rate, every figure and tabulation we could find proved to us that radio, as a medium, was constantly gaining in stature and vitality in American advertising. ▶

Ehart: "Radio worked too well; our switchboards were flooded with calls."

Another analysis of figures, and I believe these also came from RAB, gave us a breakdown of radio usage up and down the East Coast—an area in which, of course, National Airlines is principally interested. We discovered that in the states in which we operate, there were some 17 million households. We also discovered that, rather surprisingly, there were some 50 million radios and others in rooms for Junior or for Mother in the kitchen. The preponderance of radio sets per household was a strong, undeniable and impressive fact.

It became even more impressive when we began to consider our market. Although our routes cover all the Eastern Seaboard of the United States, it would be reasonable to say that a substantial portion of our business involves residents of New York, New England and Florida. Checking these areas for households, we found that a total of more than 10 million are among our potential customers—not to mention in-between-areas such as Pennsylvania, New Jersey, the Carolinas, etc.

"Last-minute" exposure is strong buying factor

We found that the best way to influence women in buying habits is to reach them just before they leave on a shopping trip. We found that radio was a powerful factor in "exposure" at the right time for a prospective buyer. We found that the forgetfulness rate is higher than most advertisers may realize, and that "last-minute" exposure is a strong factor in buying influence. Radio, obviously, is an ideal selling tool for this "last-minute" exposure.

Furthermore, we found that radio has top exposure during the daytime hours, and that TV exposure in evening hours is a situation of peaks and valleys. Radio, in addition, has its greater impact on adult audiences.

All these considerations, then, brought us to the conclusion that in selling airline space, our best broadcast medium was radio.

Not so many months ago, we conducted a test campaign which reaffirmed our faith in radio as the proper medium for our type of business. We conducted an intensive, but short spot campaign in the New York area to try to ascertain just how quickly people would react to radio commercials. What we offered was a neat travel package which we called "A Weekend at Miami Beach." The best description of how successful it was is contained in one simple report which said: "Our switchboards were flooded with calls."

You know probably better than I the various advantages which radio has to offer. Those which have a special advantage to National Airlines are: the ability to give last-minute reminders, including last-minute changes; frequency and repetition in selected markets; low cost-per-thousand listeners; and very important, the ability to concentrate on special markets during particular periods.

For our purposes, it is particularly advantageous to work in a medium where copy can be changed quickly or frequently—and of course this is true of radio. This flexibility in copy frequently is of prime importance to us. In general,

it means that we can purchase time for a long or for a short campaign, for heavy frequency or light frequency as indicated by requirements. A specific instance of how it worked well in our favor occurred recently at Norfolk, Va. Capital Airlines flights had been suspended because of a strike. This created a serious travel problem since the area is served only by National and Capital. We quickly called the radio people in Norfolk and instructed them to revise our radio spots to state that because of the emergency, National was adding additional flights out of the city, and suggesting that people call National for reservations.

This worked—*too well*. The calls for reservations jammed our reservations facilities. So we hastened back to the radio people and made another copy change. This time we altered it to read that National had added sufficient flights, so that reservations were *not* necessary. In other words, we said "go out to the airport—there are plenty of seats for everyone."

I think this is a particularly good example of how we did a job for National in an emergency and, perhaps more importantly, performed a vital public service. Obviously, no other medium could have solved this problem so quickly.

Radio serves us well in meeting similar problems of a less urgent, but equally important nature. Weather, traffic and similar conditions are factors we must constantly keep in mind. Radio spots are excellent to meet such changing conditions. I don't want to convey the impression that we do everything on a short-notice basis, by any means, but I am stressing these instances as examples of how radio can do a specific job for us that nothing else can accomplish.

Frequently, during the year we conduct concentrated sales campaigns—similar to the "Weekend at Miami Beach" project. One such campaign we called a "Piggy Bank trip to Florida." It was a natural—and radio was a natural for it.

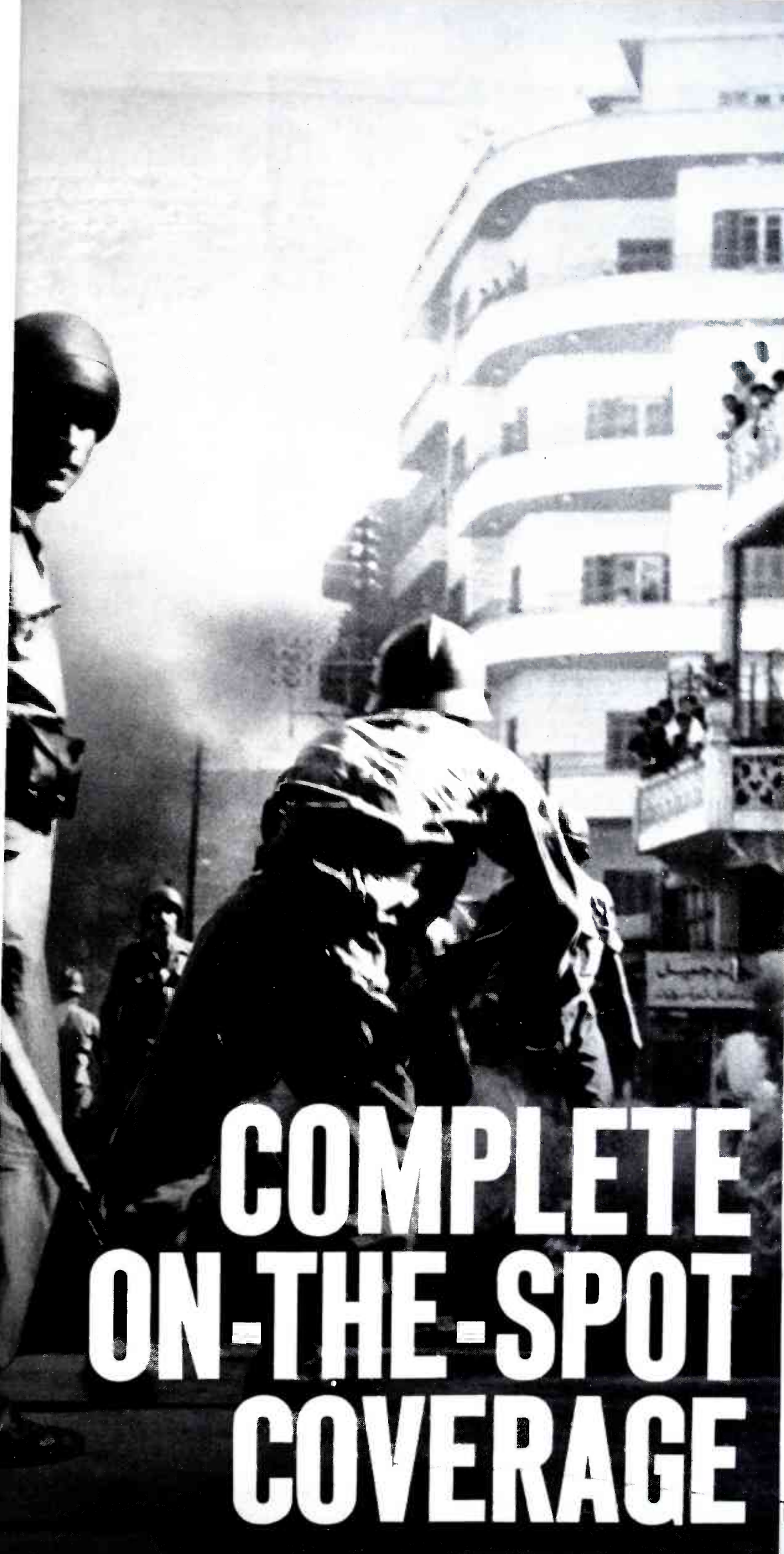
As you know, National Airlines will be the first in the United States to put jet planes into regular service on domestic routes. Our first flight, from New York to Miami, is scheduled for December 10th. You may be sure that radio will play an important part in our advertising plans.

Continuity of image with commercials

Our commercials are prepared in four lengths—60 seconds, 30 seconds, 20 seconds and 10 seconds. In the 60-second spots, 20 seconds are transcribed and 40 seconds are live. By doing this we are able to open and close each commercial identically on each station we use, and further we are able to get a controlled continuity of the National Airlines image. The 40-second live portion is done by a local announcer, in each instance taking advantage of his own personality. By doing this portion live, we also take full advantage of the flexibility for which radio is noted—similar to the instances I have covered. It gives us an opportunity to tailor our travel messages to different destinations and to stress different services such as coach flights, the upcoming jet flights for cities to be served by the jets, special messages on on-line cities, etc.

Radio, as we all know, has now achieved a great variety

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THE NBC RADIO NETWORK

keeps America on top of the latest happenings the whole world over with fast, accurate, dramatic news, flashed by 400 NBC News correspondents stationed in 70 nations.

- Every hour, throughout the day and evening, NBC Radio's NEWS OF THE HOUR presents a complete news summary, featuring on-the-spot reports.
- At all times, NBC's HOT LINE is on the alert, standing by to switch listeners right to the scene of big news, wherever it happens, whenever it happens.
- NBC News is constantly at work on special background reports that give full perspective on the headline of the moment.

This is the kind of news-coverage that the American public relies upon *network* radio to bring them—the kind that only a network can bring them. This is the kind of coverage they know they will *always* find on an NBC Radio station.

For complete on-the-spot coverage, all year long, around the world, America turns to the stations of the NBC Radio Network.

COMPLETE ON-THE-SPOT COVERAGE

FIVE MAJOR CASE HISTORIES From page 54

of programming, ranging from network affiliates with drama, news and public opinion panels to stations which specialize in the 40 top tunes and some news. This specialization of programming works to our advantage, as we plan various campaigns during the changing seasons of the year. The variety gives us an opportunity to pre-select the type of audience we wish to reach.

For example: Our business is quite seasonal, with the winter months representing the peak of the year. About half our business is between metropolitan New York and Florida, and during the winter months our customers are of middle-age or older, and usually in what would be called the better-income brackets. Certain types of radio have a marked appeal for this group. In other words, they wouldn't be rock and rollers—they would be more conservative.

Summer audience with lower incomes reached

Then, in the summer months, we have another high point. But this time we are pointing toward an audience of younger people with something less than high incomes. The type of program selected to reach this group naturally would fall into the popular music category.

Thus, as you can readily see, radio gives us an excellent opportunity to pinpoint the very type audience we are trying to reach, and then to saturate it as heavily as may be indicated.

Using 24 markets along coast

At present, National is using radio in 24 markets along the East and Gulf Coasts, reaching them through the services of 35 stations with approximately 420 total spots each week. National, as you perhaps know, is referred to as the "Airline of the Stars."

So, as part of our effort to create and maintain an identical National image, along all our routes, we use a female voice in the recorded portion of our commercials. We call her Nancy Starr.

That pretty well covers the story of why we at National Airlines like and use radio exclusively for broadcast advertising. It is ideally patterned for our requirements, it reaches select audiences, it has saturation coverage, and radio listening is a well-established habit of American people. It goes with them—people don't have to go to it. And National goes with radio.

FRED R. CROSS

Advertising director,
Alemite Div., Stewart-Warner Corp.,
Chicago, Illinois



OPERATION ALEMITE RADIO

By the time we were ready to plan our 1958 campaign, certain guideposts for advertising Alemite CD-2, our motor oil additive, had become well-defined:

1. *Continuity* of advertising had proved to be all important. Automotive packaged products like ours must have frequent, consistent, year-round advertising support to maintain jobber and dealer enthusiasm and customer demand.

2. We decided, from experience, that radio was the most productive medium for us. It got quick action from customers and was highly merchandisable to dealers. Television could deliver excellent results also, but it was too expensive for us to buy on a sustained basis.

3. Our radio advertising should be directed as much as possible to an all-male audience. Women simply do not buy this type of product.

4. Our radio advertising seemed to work best when we talked to a man right while he was driving his car. Therefore, whenever we bought radio time, it had become our standard practice to buy between the hours of 6:30 to 8:30 a.m., and from 4:30 on to catch men going to and from work.

5. Last, but not least, the ideal vehicle and unit of time, for our kind of product and our budget, seemed to be a five-minute newscast. It gave us an opportunity to establish a

pattern that would be recognizable all over the country, with a characteristic opening and close that would build strong "Stewart-Warner" and "Alemite" Corporate prestige and identity.

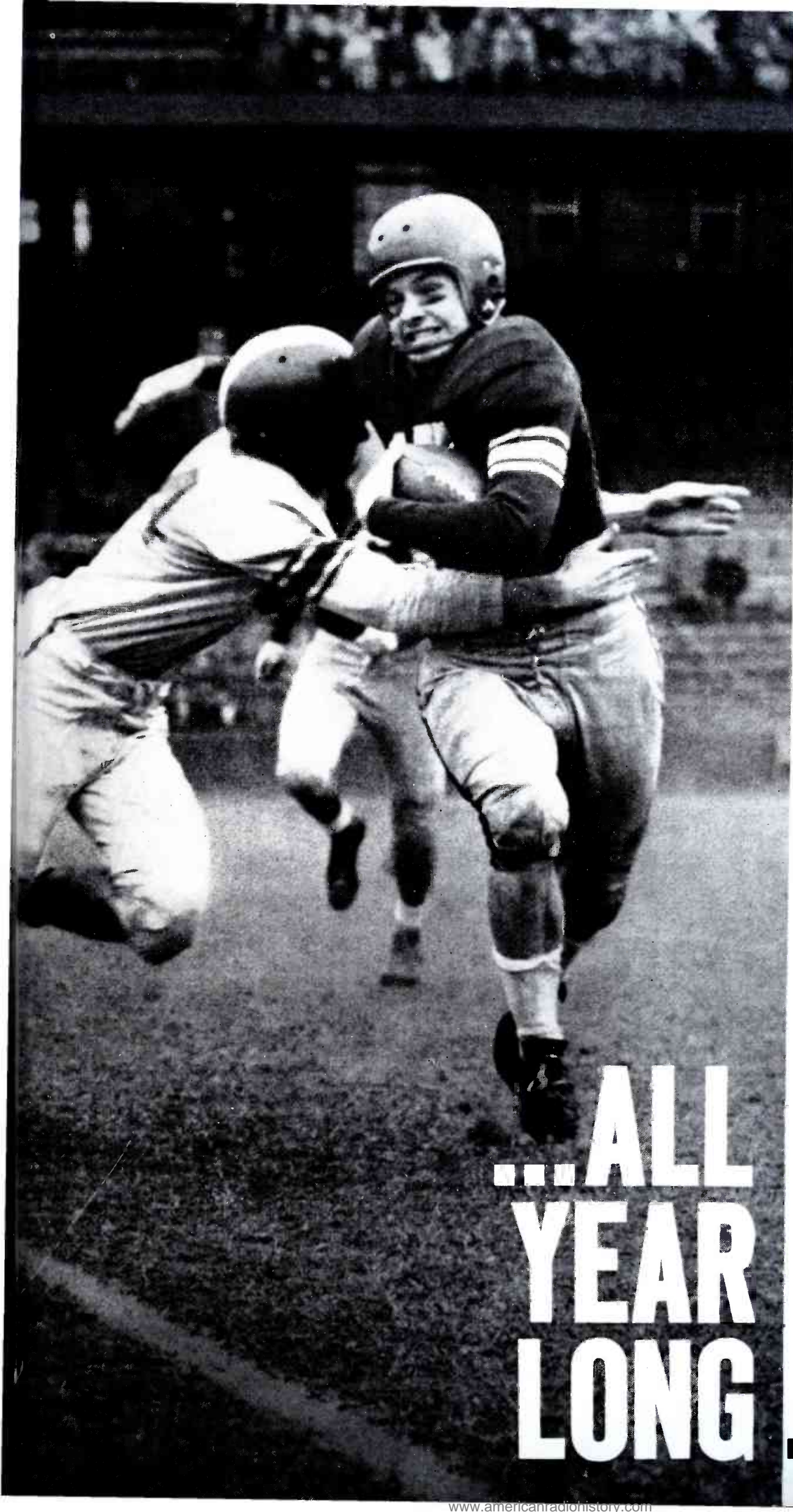
So, with those five cardinal points in mind, we decided to spend our entire consumer budget for our chemical products on radio newscasts in 1958. To assure ourselves of the maximum appeal and audience, we established a pattern of *radio news* to be purchased during driving hours. We called this plan "Operation Alemite Radio."

In the final development of "Operation Alemite Radio," we have been sponsoring five-minute programs on a 52-week basis in approximately 70 markets, and on a 26-week basis—repeated twice a year—in another 50 markets. The great majority have been news shows, with a sprinkling of sports shows here and there. Every one of these shows has used the same format with the same opening and closing sound effects and copy.

Right from the first we standardized on one-minute commercials. We argued that if we hoped to sell CD-2 against long-established competition, we must explain clearly what our product will do and what makes it different, and that simply cannot be done in 10 or 20 seconds.

A five-minute newscast, of course, forms an ideal frame-

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...ALL
YEAR
LONG



THE NBC RADIO NETWORK

is on the spot—whatever the season, whatever the sport—bringing America one exciting first-hand report after another. Baseball and boxing, tennis and track, horse-racing, sailboat-racing, golf—even bocchi—they're all part of the jam-packed NBC schedule. Each season there are specials like: the Rose Bowl Game, the World Series, the U. S. Open Golf Tournament, Forest Hills' Tennis Championships, in fact, just about every major event of the year. Weekend games and special features on MONITOR, interviews, sports roundups, and the Friday night fights complete the schedule.

For sports-loving America, here's week-in, week-out on-the-spot reporting that only a network could provide.

For complete on-the-spot coverage, all year long, around the world, America turns to the stations of the NBC Radio Network.



FIVE MAJOR CASE HISTORIES *From page 56*

work for a one-minute commercial, but it also puts the commercial somewhat on a spot. It must not be trite or commonplace or it will soon seem entirely out of place in its setting. It must be as crisp and newsy and factual as the news itself, and it must be couched in simple, lucid language or the listener won't understand our story or be convinced that he should give our product a trial.

Use of merchandising materials

I want to thank the many stations who cooperated with us to an unusual extent in preparing and distributing merchandising materials and programs to the dealers whom they are designed to benefit. In general, we find radio stations believe in it too and are willing to do their share. But to make it easier for all concerned, our agency, MacFarland, Aveyard and Co., Chicago, provided all our stations with an expensive show kit containing a wide selection of materials to assist them in doing a job. It turned out to be the best investment we ever made, as it resulted in our getting a deluge of excellent station merchandising materials.

Why Mogen David Switched To Radio

Until now, radio was never considered as one of our major buys, although we have always used spots in some markets and have encouraged our representatives, wholesalers and distributors to do likewise.

Today we are in the midst of our peak selling season and it promises to make this sales year the biggest in the history of our company. This is also the first time we have gone into radio so extensively.

As an advertiser who leads the wine industry in advertising with a budget of over 3½ million dollars a year, we pride ourselves on approaching every advertising, promotional and merchandising step with extreme care and detailed analysis. After much study and consideration we, and our agency, Edward H. Weiss and Company, decided to make a major switch in our advertising strategy and to use radio as one of our basic media.

Local radio spots in 104 markets

To be specific, we are currently using 42 spots per week, both minutes and 30 seconds, on practically all the stations of the NBC radio network, plus a concentrated schedule of local radio spots in 104 markets. We have devoted a substantial portion of our total budget to radio, more than we have ever done before, feeling confident that this major change in our thinking will be justified by sales results at the end of the year.

During the past six years, the sales of Alemite CD-2 have been increasing steadily, until it has now attained first place among all products of this type that sell through automotive jobbers. Two years ago, we added two companion products to the line, Alemite Kleen Treet, a gasoline additive, and Alemite Cooling System Conditioner, and we expect to broaden the line still further. I am happy to report that in the face of a rather severe recession in the automotive and petroleum industries, our sales of these automotive chemicals for 1958 are ahead of any previous year.

One million dollars for radio in 1958

During 1957 and 1958, radio has been the *only* consumer advertising we have used on these products, with a few minor exceptions, and our expenditures for radio this year will just top the million dollar mark.

I can't tell you about our plans for 1959 as they haven't been revealed to our own organization as yet, but I can assure you that radio will again have a major role to play in our advertising.

BERNARD J. WIERNIK

V.p., advertising, sales,
Mogen David Wine Corp.,
Chicago, Illinois



We believe we are forward-thinking in making this major media change. Justifying this belief becomes a specific challenge to the radio broadcasting industry. Personally, I sincerely believe this challenge can and will be met.

RAB presentation a turning point in thinking

Several years ago, a representative from the Radio Advertising Bureau visited my office and presented the radio story in behalf of the radio broadcasting industry. I must admit I was very impressed and retained a good deal of the information covered. In fact, I can honestly say that this visit was one of the turning points in our thinking and started us looking more intently at radio.

In 1957, we felt the time had come to devote a larger share of our advertising effort to radio as well as to other media. Although television was still an important factor, we did not want to concentrate so many of our eggs in the TV basket.

Although our sales were still increasing, we began to ask ourselves many questions. True, business was good, but would it continue to progress? Were our full-color, full-page ads in magazines, newspapers and supplements giving us good return for our investment? Would our weekly appearance on television be a potent enough force to maintain the same impact on the consumer as it had done in the past? Could we feel secure in this once-a-week coverage? Were

To page 60



THE NBC RADIO NETWORK

this month launched **IMAGE RUSSIA**. For four consecutive weeks, four nights a week, an hour-and-a-half each night, **IMAGE RUSSIA** is exploring every aspect of Soviet life. Listeners hear the actual voices of Russia's leaders, of people who have traveled in the USSR. They visit the theatres, laboratories, labor camps. They hear from American Communists and from former Communists who fled Russia for the West. After a complete, objective, *factual* analysis, they will be able to draw informed conclusions of their own.

Through special broadcasts like **IMAGE RUSSIA**, and regularly-scheduled programs like **NIGHTLINE**, **MONITOR**, **MEET THE PRESS**, and the **NATIONAL FARM AND HOME HOUR**, NBC Radio keeps America informed. In 1958 alone, NBC audiences heard:

Secretary of Agriculture Benson on farm problems. Nehru on the 8th anniversary of the Indian Republic. Senator John Kennedy on education. Vice President Nixon on his South American trip. Ghana's Prime Minister Nkrumah on the future of Africa's newest country.

Only a radio network could offer public affairs coverage of such immediacy and magnitude.

For complete on-the-spot coverage, all year long, around the world, America turns to the stations of the NBC Radio Network.

... **AROUND
THE
WORLD**

Can low cost and frequency offset radio's obvious disadvantages?

television audiences less susceptible to advertising messages of any kind? And what was happening to the ratio of television costs to sales? The big question was, were we still really *reaching* these people, or just making contact? Was there penetration or just a head count?

Our research department, working with that of our agency, set out to determine the answers to these and other questions. On the basis of the answers, we decided the time had come to see if there were newer, better ways of maintaining and increasing the pace that had put us ahead.

Radio seemed to be one of those ways. It offers certain advantages that we had not previously had. Our analyses showed, first of all, that we might be able to reduce our advertising costs without reducing our advertising effectiveness. Radio could offer us lower cost per impression than we could receive in other media. And, of great importance, radio gave us frequency—frequency of our sales messages without increasing our over-all cost.

Next, radio offers us the broader coverage we need. Mogen David is distributed nationally and its appeal is to both men and women in every socio-economic group—in fact, to every man and woman in large cities, small towns, farms, anywhere. So radio's broad coverage with frequency seemed desirable.

Versatility from the car to the back yard

Another factor which appealed to us was the versatility of radio and its ability to reach men, as well as women, during the morning and evening rush hours when they were listening to their car radios. Its ability to reach people in out-of-the-way places—while on picnics, in back yards listening to portables—appealed to us.

Finally, radio's definite and unique advantage in being able to register an impression while the listener was engaging in some other activity, such as cooking, sewing, or eating, appeared to be of great value.

We made a thorough survey with our agency, Edward H. Weiss and Company, in 18 states. We interviewed wholesalers, salesmen, and retailers who, by the way, invariably have a radio tuned on in their stores, and found that there was a positive need for us to use radio more extensively. The frequency and penetration we could get on radio appealed strongly to these men. Their feelings were a very important contributing factor in our deciding in favor of radio.

We devoted a part of our budget to radio from March 10th this year to September 3rd in sponsoring a segment of the *Arthur Godfrey Show* over a national hookup. I must tell you, in all honesty, that the results were not conclusive. Still, we did not let this discourage our attitude toward radio. We still felt it could do the job for us. Two weeks after the expiration of the Godfrey contract, we started a heavy schedule on the full NBC radio network and augmented it with spot schedules in more than 100 local markets.

Naturally, we are doing everything possible to ensure that radio will be successful for us. We have launched the biggest merchandising and point-of-sale program in our history. We have introduced the very first pre-wrapped gift

package in the wine industry. This new gift package offers the consumer the opportunity to buy an economy-priced item for everyone on his gift list. It is being featured in our radio commercials. The success of this package will, of course, reflect credit on radio as a medium.

Our agency has developed a distinctive radio commercial format that we feel will do a great deal in attracting attention, in creating greater awareness of Mogen David wine, and in actually impelling people to ask for it by name. It features a lively, catchy jingle which is used in conjunction with a number of different messages.

So far, we have received a great deal of favorable comment on this new commercial approach. In fact, I'm very glad to be able to tell you that our entire radio advertising campaign is being noticed, talked about favorably, and, more important, selling wine!

Because we *want* radio to work for us, we must appraise it realistically. It offers us many tempting advantages. But because of our greater familiarity with other media and, frankly, because of our great success with other media, we are aware of certain facts that radio must prove to us.

Let me ask you of the radio industry—can the audible effect of radio do as convincing or persuasive a job as television or print can do with their visual impact? Our research has shown us that the sight of wine pouring from a bottle into a glass is extremely tempting, pleasing and persuasive. Can radio compensate in some manner for its lack of this part of the selling message? The same thing is true of this colorful foil-wrapped gift package. Here is an item which must be seen to be appreciated. Will a description be equally persuasive? Can frequency and low cost offset these disadvantages? Frankly, I don't know—I hope so, of course.

There are other areas to which I believe the radio industry must pay close attention if it is to win over advertisers like ourselves whose success has been associated with other media. I feel there is a real need for the radio industry to develop more accurate, more complete facts and figures to measure coverage, to measure audience, to define audience, and, above all, to help isolate and evaluate radio's results as a sales tool—particularly when it is used in conjunction with other media.

Suggests keeping costs in line

With the resurgence of radio as a powerful medium in recent years, I suggest the industry *not* follow the television path but instead, police itself in order to keep costs in line and to retain what I consider to be one of its primary advantages—frequency at a reasonable cost.

Your policy of single spotting should be maintained. It will do much to attract many advertisers who want their message heard by itself at any one time.

As a representative of the wine industry, I hope that radio stations and networks will pursue an increasingly enlightened policy in regard to restrictions on advertising, as long as it is dignified and in good taste. Even though such magazines as the *Saturday Evening Post* now accept liquor advertising, and even though the portrayal of women in

liquor advertising will soon be a reality, there are still some markets in which it is impossible for a winery to buy radio time. I know that some progress is being made in this direction and I am confident there will be more.

As an advertiser who is eager to learn more about radio, may I say there is a need for the radio networks, for individual stations and their representatives to follow the excellent lead of the Radio Advertising Bureau in actively,

forcefully and interestingly educating advertisers to the advantages of radio as a selling medium?

Finally, I think the radio industry should start really advertising *radio*. Let the consumer know that radio still exists and is available to him as a great source of entertainment and pleasure. Promote radio and you promote all of your advertisers' products. This support forms a cycle of positive results for you as well as us.

JOHN F. AMBROSE

Executive v.p.,
Sterling Silversmiths Guild of America,
New York, N.Y.



Changing Consumer Attitudes Toward Sterling Silver

The members of our association include such well-known brand advertisers as Alvin, Gorham, International, Kirk, Lunt, Reed & Barton, Towle and Wallace. Our industry program is also supported by Oneida Silversmiths and two silver suppliers.

The leading brand silversmiths in total have had a plateau market in sterling silver flatware for several years. While dollar volume has held to a fairly even performance, unit sales of solid silver flatware have actually declined. Why did sterling sales not rise along with the rest of the economy?

The member companies of the Sterling Silversmiths Guild of America decided to find out. They ordered a comprehensive study of consumer attitudes and motivations through the Institute for Motivational Research.

Unfavorable attitudes in new middle class

The research revealed widespread misconceptions about our product in the minds of consumers. These unfavorable attitudes were especially strong in the newer members of the middle class—the thousands of families who in recent years have become economically able to purchase sterling, but have acquired no appreciation of its values from their family traditions.

Thus the industry members were faced with prospects for tremendous growth as the daughters in these families grew to marriageable age in the 1960's—but only if the industry had the courage and the resources to undertake a sustained educational campaign.

The decision was made to initiate a long-range program of advertising and publicity to broaden the market. The industry campaign was assigned the job of promoting the generic product, sterling. Promotion of brand and pattern was reserved to each company. The objective of the campaign would be to create favorable attitudes for sterling silver in the minds of women in general by registering the image of our product as desirable and important in the modern concept of average family living.

This meant emphasis on the warm, realistic image of ster-

ling in relation to informal living, daily use, material value, pride of possession and family enjoyment. We needed to raise the priority of sterling in consumer "want lists" as against other planned, higher ticket purchases enjoying common acceptance. We needed to reach the key markets where the big potential for sterling acceptance can be capitalized—the pre-bridal and bridal markets plus the vast number of able-to-buy prospects in the recent middle class.

The problem of how best to accomplish these objectives within an affordable budget was put to nine agencies by our Industry Program Committee. That is how we first heard about radio.

The agency that won our account recommended radio. It was a shocking idea at first. But not for long. The agency sold us on radio as advertising's newest medium. They sold us on the flexibility of radio. They sold us on the cost efficiency of the medium. They sold us on the selectivity of radio in terms of the audience we wanted to reach. They sold us on the informality of radio as a natural asset for our attitude-changing campaign.

Radio as a backdrop

They convinced us that radio is a medium that would augment and amplify the advertising of our individual manufacturers, not merely duplicate it. It would not be a substitute for visual brand advertising, but would provide a backdrop against which brand advertising would be more effective.

And to complement the media strategy, they came up with a creative interpretation as exciting to us as the excitement of radio as advertising's newest medium. The agency I have been talking about is Fuller & Smith & Ross. I am happy to identify it and to give FSR personnel full credit for their outstanding work on our behalf.

Their creative theme went right to the heart of our image-building concept. The theme is simply—"Sterling is for now . . . and for you."

This theme, coupled with two different jingles and nine ▶

FIVE MAJOR CASE HISTORIES *Continued*

different bits of dialogue, has been carried to the women of the nation via NBC and CBS networks, and to teenagers on popular local disc jockey shows in the larger markets across the country.

There is a romantic mood to each commercial and the message is told in terms of personal relationships.

Now I can't cite figures like Gerry Arthur can at the agency, but in the first two quarters of this year, we had better than a half-billion cumulative listener impressions at the low average cost of 45 cents per thousand. I believe this ranks our campaign very favorably for dollar efficiency and massive tonnage, according to the usual yardsticks of your business.

During the summer months, we took advantage of radio's flexibility and the summer listening habits of the young audience. We switched from minute commercials to a billboard technique of 10-second dramatizations created by Peter Cardozo and Art Duram at FSR—staccato telephone conversations centering around a very important teenager—the "Girl in love." These afforded strong impact for our favorable image objective, a saturation schedule of billboard impressions at very low cost.

This fall we have returned to minute spots on the networks and local d.j.'s. Beginning this week—and by design, to bring real support to our retailers for the important gift sales season—we have again capitalized radio's flexibility to the seasonal opportunity, using live copy to bridge that difficult gap between mind-conditioning and sales action at the retail counter. In our copy we have changed the words, but not the meaning, of our central theme to "Sterling is for Christmas and for Her."

Now, what about results? Industry sales are down this year—the recession and the drop in marriages fixed that. However, even if sales had gone up, the industry program could not have claimed the credit.

Our program has long-range targets. Changing attitudes takes time. When funds are limited, it takes longer. We are not looking for overnight miracles. Yet we do have signs of real progress to date.

For example, a survey of retailers made in June by salesmen of our manufacturing companies shows:

Awareness of the campaign by 91% of retailers interviewed.

Local promotional support by 55% of retailers, interviewed.

With less than six months of broadcasting, these reactions from retailers are most encouraging, for the ultimate success of the program depends on coordinated effort by manufacturers and retailers.

Part of this local support came from the purchase of tie-in announcements. As our policy prohibited brand or pattern copy for competitive reasons, our effort to secure tie-ins was very low pressure. Nevertheless, stores scheduled nearly 6,000 tie-in announcements in the first six months. Their investment of over \$60,000 was a fine bonus for us. A similar pattern of tie-in support is developing this fall as dealers sense the gift season promotion opportunity.

Station efforts added mileage to program

Other local dividends have been generated by the local radio stations. There have been dozens of these including local contests, outdoor billboard signs, bus streamers, and in-store displays. These station efforts have added extra mileage to our industry program.

This fall we are combining our attitude-changing campaign with a cash-in opportunity for retailers. All sterling dealers have been named associate members of the Sterling Silversmiths of America. We had to stop taking orders as 1,500 stores subscribed \$10 each for a kit of Christmas promotion materials, keyed to the seasonal theme: "Sterling is for Christmas—and for Her."

Although we did not expect to accomplish significant changes in consumer attitudes after so few months of broadcasting, we nevertheless did ask the Institute for Motivational Research to check progress at the half-year mark. The study proved that our schedules are penetrating in volume, and our sterling commercials are penetrating in depth to the target consumer groups. The study also suggested ways to improve the program next year.

For 1959, the Sterling Silversmiths of America will continue to concentrate its major effort in radio straight through the year. New commercial techniques are now in production.

Sterling silver has adapted itself to the needs of each generation for centuries. As youthful radio now also seeks to present itself as a new medium, may I suggest you switch our sterling slogan to: *Radio is for now—and for you.*

ROBERT M. WOODS
V.p., Eskimo Pie Corp.,
Richmond, Virginia



AN ALLY FOR ESKIMO

Eskimo Pie and radio are good friends. We have demonstrated our faith in the power of this advertising medium by our intensive use of it.

You will notice plenty of "hard sell" in our 1958 commer-

cials, and a very direct action message. But they are still pleasantly presented, with a musical background by a top combo.

During the three months from April through June of this

year, these commercials were played more than 7,500 times on 181 stations. This averaged 20 spots a week on each of these stations. Actually, the spots were concentrated on the heavy shopping periods of Thursday, Friday and Saturday morning. We time our sales messages with grocery shopping days, because Eskimo has gone into the supermarkets.

Our experience with the use of spots for sparking our sales in supermarkets and drug stores should be of interest to all manufacturers who have a similar marketing operation. Some time ago we introduced Eskimo Pie Jr., a smaller size sold by the half-dozen in a handy take-home package at a suggested retail price of 39 cents. This gives us the marketing problem of appealing to the budget-conscious housewife as well as to her sweet-tooth youngsters. We have found that radio spot advertisements beamed into the home on the days Mrs. Housewife does her shopping is a powerful stimulant for sales.

We use more one-minute spots than any other type. During the three months cited, we used 3,272 one-minute spots. We used 2,313 10-second spots, but only 144 20-second spots.

From a budget standpoint, radio is receiving more than 51 per cent of our advertising effort this year. This advertising program is backed up by a printed media schedule, including a full-color one-page ad in *Life*, a full-color half-page ad in *This Week* and a full-color one-third page in Sunday comics.

What does radio have to offer for Eskimo?

For us, the reasons for using radio advertising are compelling ones. We chose radio for the major portion of our advertising budget for reasons which have been proved out in actual experience year after year.

First, radio advertising offers us great flexibility. In most instances our station coverage has paralleled Eskimo Pie's market distribution, so that our sales messages are directed at the people who are the most certain to find the product actually available in their favorite supermarket, drug store or ice cream store after our sales message has hit home. There is no waste coverage. We not only pinpoint our area coverage but our time coverage. We concentrate on the days our potential customers are most likely to be doing their shopping.

Second, we believe that, based upon cost-per-thousand impressions, radio is the most economical buy in the market today. The basic facts of time cost and number of listeners would make this true. But I would like to add that there is more to the story. Radio stations and networks are now offering excellent package buys and high-frequency discounts which make the medium all the more economical for the company which has something to sell.

Local personalities are selling point

Radio also is offering another "bonus" to its advertisers—the use of local station personalities for product endorsements. This is an extremely valuable "extra."

In many cases, radio stations also offer merchandising assistance in their areas. This is a most welcome and useful device for improving your local market penetration and building consumer sales.

Third, both local and network programming creates a listening audience for the spot advertiser. A spot included in a popular program or broadcast adjacent to the popular program gets maximum penetration. The advertiser who sets up a saturation schedule of spot commercials can make use of the best adjacencies possible.

In this connection, a word of advice for timebuyers is pertinent. After the radio station and network have set you up in good time spots, the remainder of the selling job is up to you. I would recommend that advertisers obtain top talent in producing their spot commercials. The musical background, the voices and the copy all should measure up to high standards, or you are likely to lose your audience.

Looking into the future, I am confident that our great interest in radio as a powerful ally in selling Eskimo Pies will continue. I also am confident that radio broadcasters will continue to develop new techniques which make their medium even more valuable to advertisers.

Last year, more than 300 million Eskimo Pies were sold in this country, and sales are running higher this year. I can't tell you how many of those were sold as a result of radio advertising. But in our opinion, the company's radio advertising program gets an important share of the credit for this volume.

"Eskimo" and radio have been a successful team for many years, and we think they will continue to be. END

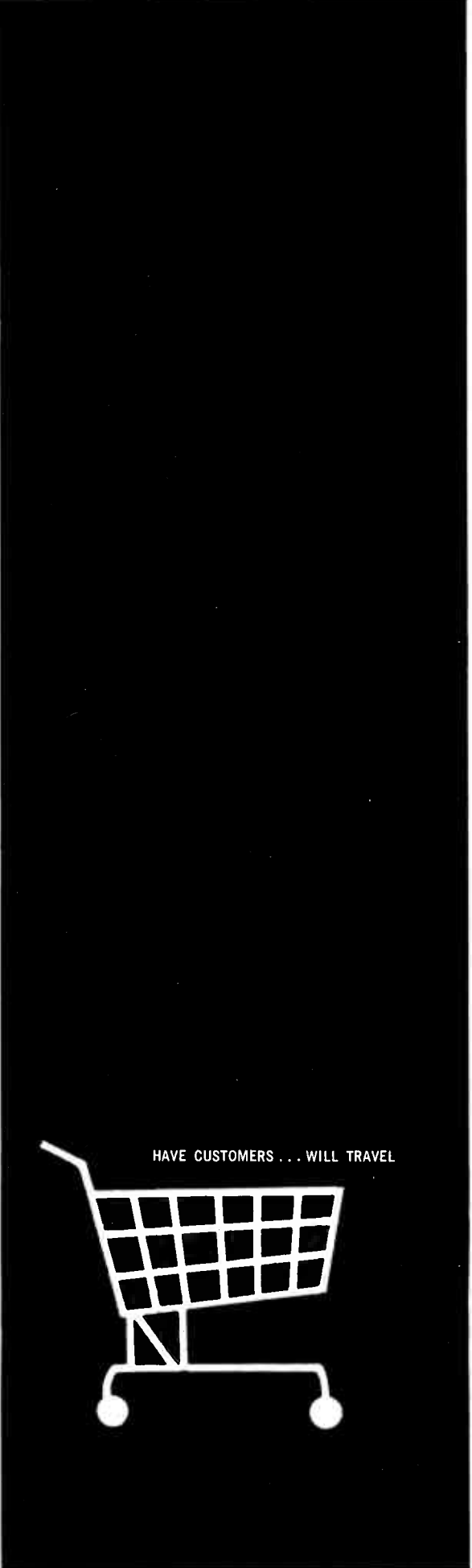
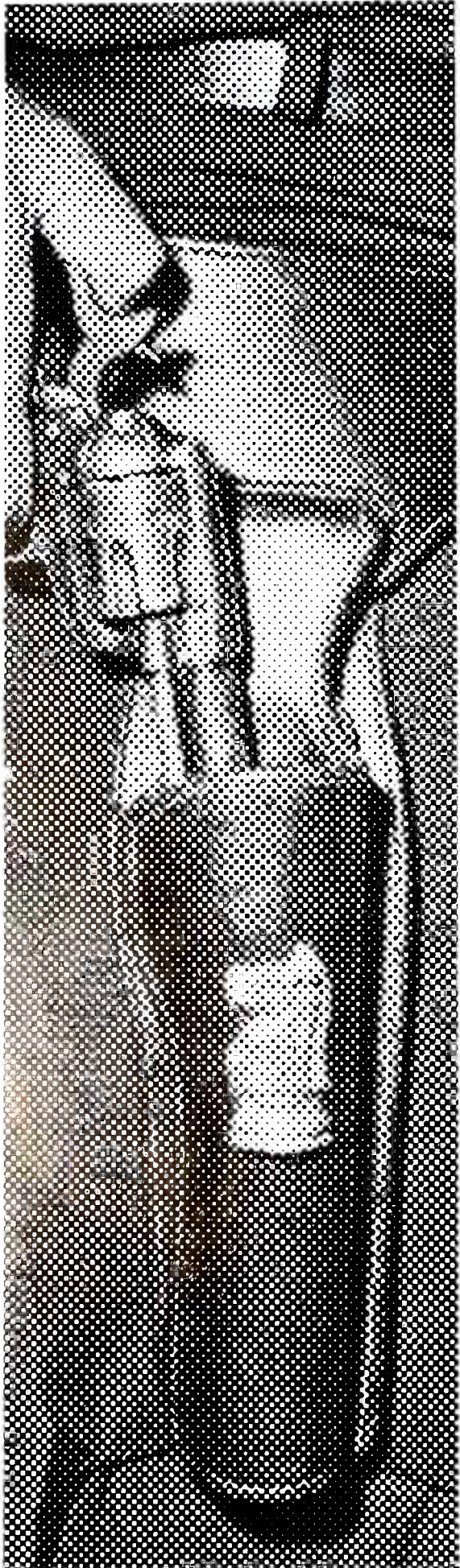
Reprints of this study are available at 25¢ each. Bulk rates on request.

RECENT RADIO STUDIES:

- Nighttime Radio*
- National Spot*
- How Leo Burnett Buys Radio*
- News—Radio's Basic Strength*
- Pulse Reports on the Out-of-Home Audience*
- Radio Finds Its Niche*

Reprints of these studies are available at 25¢ each. Bulk rates on request.

Television Magazine
422 Madison Ave., New York 17, N.Y.



IN
SAN DIEGO
KFMB-TV
SENDS
MORE
PEOPLE
AWAY
FROM
HOME
(TO BUY)
THAN
ANYTHING!

Most exciting western action of all is not on the TV screen . . . It's the big, exciting booming action of the San Diego TV audience of which KFMB-TV has the lion's share. For instance, all of San Diego's top 10 TV shows are on KFMB-TV—29 of the top 30. If you want to send customers to supermarket, drug store, auto or appliance showroom, be a good audience when the Petry man calls on you. Better yet— you call him.

KFMB  **TV**
REPRESENTED BY
Edward Petry & Co., Inc. **SAN DIEGO**

JANUARY TELEVISION HOMES

Television Magazine Exclusive: Independent estimates of TV coverage for all markets adjusted by our research department's projections for each U.S. county

The TV home figures listed in this section are based on the coverage area of a television market as determined by TELEVISION MAGAZINE's research department. Viewer studies are used when current—engineering contours, only where research data is made obsolete by station facility or market changes.

Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception. Other factors, however, may well rule out any incidence of viewing despite the quality of the signal.

Network affiliations, programming, number of stations in the service area must all be weighed. The influence of these factors is reflected in the Nielsen coverage study, the ARB A-Z surveys and, in some cases, the regular reports of the various rating services. The Nielsen data in particular, where made available to TELEVISION MAGAZINE by NCS subscribers, has become the backbone of estimating coverage and re-evaluating markets.

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a rather lower plateau. Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau even though the television penetration level is below the 95% ceiling which has been established by TELEVISION MAGAZINE. These markets will be held for an indefinite period.

The factor chiefly responsible for this situation is penetration increases off-set by current trends of population movement which for some regions has shown at least a temporary decline (cf. Bureau of the Census, Current Population Reports, Series P-25, No. 160).

TV homes in each market are based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey

The TV homes credited to each market are those covered by the station with 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 programming, channel, power, tower height, etc.

of Television Sets in U.S. Households" for March 1956 and March 1958, the two county-by-county estimates prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

In some markets it has been impossible to evaluate the available and sometimes contradictory data. These areas are being restudied by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions, 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 TV homes. 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, our research department is continuously re-examining markets and revising TV home figures accordingly.

A 95% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., over 97% in Cleveland and Milwaukee), but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% 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. ▶

MEET THE CAROLINA TRIAD



mammoth market in the rich south-east stretching across 62 counties in six states!

With retail sales of \$1,848,670,000*, the Carolina Triad is a "must buy" for any top TV schedule!

PRIMARY ABC

The new WLOS-TV delivers the only unduplicated VHF network service to the entire Carolina Triad! Only WLOS-TV can deliver you complete coverage of this rich triad—425,360 TV homes in 62 counties of six states!†

6,089 feet above sea level atop Mt. Pisgah.

WLOS-TV

The towering new force in Southeastern TV!

* Survey of Buying Power—Sales Management—May 1958

†NCS #3—All TV Homes

WLOS-TV

Unduplicated ABC in Asheville • Greenville • Spartanburg
WLOS AM-FM

Represented by Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers Co.

TELEVISION HOMES AS OF JANUARY 1959
TOTAL U. S. TV HOMES 44,100,000

Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

| Market & Stations—% Penetration | TV Homes |
|---|----------|
| ABILENE, Tex.—74.2 KRBC-TV (N) | 75,800 |
| ADA, Okla.—75.3 KTEN (A,C,N) | 79,300 |
| AGANA, Guam KUAM-TV (C,N) | †† |
| AKRON, Ohio—45.3 WAKR-TV† (A) | 167,500 |
| ALBANY, Ga.—61.2 WALB-TV (A,N) | 78,100 |
| ALBANY-SCHENECTADY-TROY, N.Y.—90.8 **448,300 W-TEN (C); WTRI† (A); WRGB (N) †152,100 (W-TEN operates satellite WCDC, Adams, Mass.) | |
| ALBUQUERQUE, N.M.—73.6 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) | 118,300 |
| ALEXANDRIA, La.—65.1 KALB-TV (A,C,N) | 86,200 |
| ALEXANDRIA, Minn.—78.3 KCMT (N,A) | 58,000 |
| ALTOONA, Pa.—87.1 WFBG-TV (A,C,N) | 288,800 |
| AMARILLO, Tex.—75.4 KFDA-TV (C); KGNC-TV (N); KVII-TV (A) | 106,000 |
| AMES, Iowa—89.9 WOI-TV (A) | 312,000 |
| ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C) | *31,000 |
| ANDERSON, S.C. WAIM-TV† (A,C) | †† |
| ARDMORE, Okla. KXII (N) | †† |
| ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—76.4 WISE-T†(C,N) WLOS-TV (A) †† WFBC-TV (N); WSPA-TV (C) | 382,100 |
| ATLANTA, Ga.—88.3 WAGA-TV (C); WLW-A (A); WSB-TV (N) | 549,500 |
| AUGUSTA, Ga.—70.4 WJBF-TV (A,N); WRDW-TV (C) | 183,600 |
| AUSTIN, Minn.—88.1 KMMT (A) | 119,000 |
| AUSTIN, Tex.—76.6 KTBC-TV (A,C,N) | 145,300 |
| BAKERSFIELD, Cal. *167,600 KBAK-TV†(A,C); KERO-TV (N) †57,200 | |
| BALTIMORE, Md.—92.1 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C) | 642,200 |
| BANGOR, Me.—87.4 WABI-TV (A,N); WLWZ-TV (C) | 116,900 |

| Market & Stations—% Penetration | TV Homes |
|--|--------------------|
| BATON ROUGE, La.—71.8 WAFB-TV†(C); WBRZ(A,N) | 255,600 159,800 |
| BAY CITY-SAGINAW, Mich.—92.0 WNEM-TV (A,N); WKNX-TV† (A,N) (Includes Flint) | 296,200 177,600 |
| BEAUMONT-PORT ARTHUR, Tex.—78.2 KFDM-TV (C); KPAC-TV (A,N) | 148,100 |
| BELLINGHAM, Wash.—82.5 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia) | *51,000 |
| BIG SPRING, Tex.—75.0 KEDY-TV (C) | 23,700 |
| BILLINGS, Mont.—61.2 KOOK-TV (A,C); KGHL-TV (N) | 46,100 |
| BINGHAMTON, N.Y.—88.1 WNBK-TV (C,N); WINR-TV† (A,N) | 322,000 140,900 |
| BIRMINGHAM, Ala.—76.0 WAPI-TV (A,N); WBRG-TV (C) | 418,500 |
| BISMARCK, N.D.—68.5 ***50,400 KBMB-TV (C); KFYZ-TV (A,N) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT-TV, Minot, N.D.) | |
| BLOOMINGTON, Ind.—92.7 WTTV (N) (See also Indianapolis, Ind.) | 620,000 |
| BLUEFIELD, W. Va.—69.8 WHIS-TV (N) | 120,800 |
| BOISE, Ida.—76.9 KBOI-TV (C); KIDO-TV (A,N); KCIX-TV (Nampa) | 66,800 |
| BOSTON, Mass.—91.9 1,416,900 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A) | |
| BRIDGEPORT, Conn. †† WICC-TV† (A) | |
| BRISTOL, Va.-Tenn.—65.4 WCVB-TV (A,N) | 147,500 |
| BRYAN, Tex.—69.8 KBTX-TV (A,C) | 39,800 |
| BUFFALO, N.Y.—91.3 WBEN-TV (C); WGR-TV (N); WKBW-TV (A) | 631,600 |
| BURLINGTON, Vt.—87.9 WCAX-TV (C) | *163,900 |
| BUTTE, Mont.—64.6 **38,100 KXLF-TV (A,C,N) (Operates satellite KXLJ-TV, Helena, Mont.) | |
| CADILLAC, Mich.—86.0 WWTV (A,C) | 127,800 |
| CAPE GIRARDEAU, Mo.—76.9 KFVS-TV (C) | 218,900 |
| CARLSBAD, N.M. †† KAVE-TV (A,C) | |
| CARTHAGE-WATERTOWN, N.Y.—84.3 *76,600 WCNY-TV (A,C) | |
| CASPER, Wyo.—55.3 KTWO-TV (A,N); KSPR-TV (C) | 22,900 |

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| Market & Stations—% Penetration | TV Homes |
|--|---------------------|
| CEDAR RAPIDS-WATERLOO, Iowa—89.8 KCRG-TV (A); WMT-TV (C); KWWL-TV (N) | 318,200 |
| CHAMPAIGN, Ill.—88.7 WCIA (C,N) | 366,300 |
| CHARLESTON, S. C.—73.9 WCSC-TV (C); WUSN-TV (A,N) | 145,500 |
| CHARLESTON-HUNTINGTON, W. Va.—78.6 WCHS-TV (C,A); WHTN-TV (A,C); WSAZ-TV (N) | 433,700 |
| CHARLOTTE, N. C.—83.4 WBTV (C); WSOC-TV (A,N) | 578,000 |
| CHATTANOOGA, Tenn.—74.7 WDEF-TV (A,C); WRGP-TV (N); WTVC (A) | 196,100 |
| CHEYENNE, Wyo.—76.5 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.) | **84,600 |
| CHICAGO, Ill.—93.3 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N) | 2,108,300 |
| CHICO Cal.—76.1 KHSL-TV (A, C) | 91,600 |
| CINCINNATI, Ohio—89.9 WCPO-TV (A); WKRC-TV (C); WLW-TV (N) | 631,400 |
| CLARKSBURG, W. Va.—67.8 WBOY-TV (A,C,N) | 74,600 |
| CLEVELAND, Ohio—95.0 WEWS (A); KYW-TV (N); WJW-TV (C) | 1,277,000 |
| CLOVIS, N.M. KICA-TV (C) | †† |
| COLORADO SPRINGS-PUEBLO, Colo.—75.1 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N) | 89,200 |
| COLUMBIA-JEFFERSON CITY, Mo.—78.5 KOMU-TV (A,N); KRCG-TV (A,C) | 123,200 |
| COLUMBIA, S.C. WIS-TV (A,N); WNOK-TV (C) | •207,300 †34,800 |
| COLUMBUS, Ga.—72.7 WTVM (A,N); WRBL-TV (A,C) | 137,600 †52,100 |
| COLUMBUS, Miss.—56.3 WCBI-TV (C,N) | 53,500 |
| COLUMBUS, Ohio—94.7 WBNS-TV (C); WLW-C (N); WTVN-TV (A) | 477,100 |
| CORPUS CHRISTI, Tex.—74.3 KRIS-TV (A,N); KZTV (C) | 107,000 |
| DALLAS-FT. WORTH, Tex.—83.2 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N) | 656,600 |
| DANVILLE, Ill.—50.4 WDAN-TV (A) | †35,900 |
| DAVENPORT, Iowa-ROCK ISLAND, Ill.—91.6 WOC-TV (N); WHBF-TV (A,C) | 339,700 |
| DAYTON, Ohio—94.9 WHIO-TV (C); WLW-D (A,N) | 474,500 |
| DAYTONA BEACH-ORLANDO, Fla.—75.1 WESH-TV (N); WDBO-TV (C); WLOF (A) | 192,300 |
| DECATUR, Ala.—48.5 WMSL-TV (C,N) | †21,900 |

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Now on the Milwaukee scene.

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| WJBK Detroit | WJW Cleveland | WSPD Toledo | WAGA Atlanta | WWVA Wheeling | WIBG Philadelphia | WGSS Miami |

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| Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes |
|---|--------------------|---|---------------------|---|---------------------|
| DECATUR, Ill.—81.5 WTVP (A) | †120,300 | EVANSVILLE, Ind.-HENDERSON, Ky.—81.2 WFIE-TV† (N); WTVW (A); WEHT-TV† (C) | 244,200 †120,600 | GREAT BEND-HAYS, Kan.—73.8 KCKT-TV (N); KAYS-TV (A) (KCKT-TV operates satellite KGLD, Garden City, Kan.) | ***89,100 |
| DENVER, Colo.—86.4 KBTv (A); KLZ-TV (C); KOA-TV (N); KTVR | 347,400 | FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C) | †† | GREAT FALLS, Mont.—61.3 KFBB-TV (A,C,N) | 41,200 |
| DES MOINES, Iowa—90.6 KRNT-TV (C); WHO-TV (N) | 273,500 | FARGO, N.D.—73.5 WDAY-TV (A,N) (See also Valley City, N.D.) | 132,800 | GREEN BAY, Wis.—89.0 WBAY-TV (C); WFRV-TV (A,C) (See also Marinette) | 314,900 |
| DETROIT, Mich.-WINDSOR, Can.—95.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV | 1,552,700 | FLINT, Mich.—93.2 WJRT (A) | 376,300 | GREENSBORO, N.C.—81.4 WFMY-TV (A,C) | 404,400 |
| DICKINSON, N.D.—52.1 KDIX-TV (C) | 22,100 | FLORENCE, Ala.—30.9 WOWL-TV† (C,N) | †8,500 | GREENVILLE-SPARTANBURG, S.C.-ASHVILLE, N.C.—76.4 WFBC-TV (N); WSPA-TV (C) WLOS-TV (A); WISE-TV† (C,N) | †† |
| DOTHAN, Ala.—58.0 WTVY (A,C) | 71,100 | FLORENCE, S.C.—69.8 WBTW (A,C,N) | 170,000 | GREENVILLE-WASHINGTON, N.C.—73.2 WNCT (A,C); WITN (N) | 186,000 |
| DULUTH, Minn.-SUPERIOR, Wis.—80.5 KDAL-TV (A, C); WDMS-TV (A, N) | 168,300 | FT. DODGE, Iowa—54.5 KQTV† (N) | †26,600 | HANNIBAL, Mo.-QUINCY, Ill.—88.0 KHQA-TV (C); WGEM-TV (A,N) | 188,100 |
| DURHAM-RALEIGH, N.C.—74.0 WTVD (A, C); WRAL-TV (N) | 264,200 | FT. MYERS, Fla.—69.3 WINK-TV (A,C) | 16,000 | HARLINGEN-WESLACO, Tex.—67.4 KGBT-TV (A,C); KRGV-TV (A,N) | *69,800 |
| EAU-CLAIRE, Wis.—86.4 WEAU-TV (A,N) | 116,600 | FT. SMITH, Ark.—70.7 KNAC-TV (C,N,A) | 53,000 | HARRISBURG, Ill.—77.4 WSIL-TV (A,N) | 169,100 |
| EL DORADO, Ark.—69.3 KTVE (A, N) | 42,900 | FT. WAYNE, Ind.—86.1 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A) | †201,200 | HARRISBURG, Pa.—70.9 WHP-TV† (C); WTPA† (A) | †112,500 |
| ELKHART, Ind. (See South Bend) | | FT. WORTH-DALLAS, Tex.—83.2 KPJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A) | 656,600 | HARRISONBURG, Va.—70.8 WSVA-TV (A,C,N) (Includes community antennas in counties not credited) | 72,000 |
| EL PASO, Tex.-JUAREZ, Mex.—81.7 KELP-TV (A); KRDD-TV (C); KTSM-TV (N); XEJ-TV | 88,000 | FRESNO, Cal.—86.3 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N) | 213,300 †159,500 | HARTFORD-NEW BRITAIN, Conn.—92.8 WNBC† (N); WTIC-TV (C) | 623,600 †288,100 |
| ENID, Okla. (See Oklahoma City) | | GLENDIVE, Mont.—49.1 KXGN-TV (C) | 2,600 | HASTINGS, Neb.—75.4 KHAS-TV (N) | 114,100 |
| ENSIGN-GARDEN CITY, Kan.—61.5 KTVC (A); KGLD-TV (N) | 38,800 | GRAND FORKS, N.D.—73.8 KNOX-TV (N) | 38,500 | HATTIESBURG, Miss. WDAM-TV (A,N) | †† |
| ERIE, Pa.—91.7 WICU-TV (A,N); WSEE-TV† (A,C) | 165,500 †50,400 | GRAND JUNCTION, Colo.—64.9 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.) | **23,800 | HENDERSON, Ky.-EVANSVILLE, Ind.—81.2 WEHT-TV† (C); WFIE-TV† (N); WTVW (A) | 244,200 †120,600 |
| EUGENE, Ore.—75.9 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.) | **105,400 | GRAND RAPIDS, Mich.—93.5 WOOD-TV (A,N) (See also Kalamazoo) | 474,900 | | |
| EUREKA, Cal.—75.8 KIEM-TV (A,C,N); KVIQ-TV (A,N) | 45,300 | | | | |



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| Market & Stations—% Penetration | TV Homes |
|--|------------|
| HENDERSON,-LAS VEGAS, Nev.—91.8 | 33,500 |
| KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A) | |
| HONOLULU, T.H. | **115,300 |
| KGMB-TV (C); KONA-TV (N); KHVH-TV (A) | |
| (Satellites: KHBC-TV, Hilo, and KAMU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku, to KHVH-TV; KALA, Wailuku to KONA-TV) | |
| HOUSTON, Tex.—85.4 | 472,000 |
| KPRC-TV (N); KTRK-TV (A); KGUL-TV (C) | |
| HUNTINGTON-CHARLESTON, W. Va.—78.6 | 433,700 |
| WHTN-TV (C); WSAZ-TV (N); WCHS-TV (C) | |
| HUTCHINSON-WICHITA, Kan.—84.9 | ***252,900 |
| KTVH (C); KAKE-TV (A); KARD-TV (N) | |
| (KTVG, Ensign, Kan., satellite of KAKE-TV) | |
| IDAHO FALLS, Ida.—70.3 | 58,100 |
| KID-TV (A,C,N) | |
| INDIANAPOLIS, Ind.—92.4 | 696,600 |
| WFBS-TV (N); WISH-TV (C); WLW-I (A) | |
| (See also Bloomington Ind.) | |
| JACKSON, Miss.—63.5 | 229,900 |
| WJTV (C); WLBT (A,N) | |
| JACKSON, Tenn.—64.8 | 87,400 |
| WDXI-TV (A,C) | |
| JACKSONVILLE, Fla.—72.0 | 281,400 |
| WJXT (A,C); WFGA-TV (N) | |
| JEFFERSON CITY-COLUMBIA, Mo.—78.5 | 123,200 |
| KRCG-TV (A,C); KOMU-TV (A,N) | |
| JOHNSON CITY, Tenn.—66.4 | 120,200 |
| WJHL-TV (A,C) | |
| JOHNSTOWN, Pa.—89.5 | 562,700 |
| WARD-TV† (A,C); WJAC-TV (N) | †10,600 |
| JOPLIN, Mo.-PITTSBURG, Kan.—78.6 | 150,300 |
| KODE-TV (A,C); KOAM-TV (A,N) | |
| JUNEAU, Alaska | †† |
| KINY-TV (C) | |
| KALAMAZOO, Mich.—93.4 | 587,300 |
| WKZO-TV (A,C) | |
| (See also Grand Rapids) | |
| KALISPELL, Mont.—63.3 | 11,200 |
| KULR (C,N) | |
| KANSAS CITY, Mo.—89.3 | 598,600 |
| KCMO-TV (C); KMBC-TV (A); WDAF-TV (N) | |
| KEARNEY, Neb.—72.1 | **101,600 |
| KHOL-TV (A,C) | |
| (Operates satellite KHPL-TV, Hayes Center, Neb.) | |
| KLAMATH FALLS, Ore.—63.5 | 19,300 |
| KOTI (A,C,N) | |
| KNOXVILLE, Tenn.—68.7 | 225,100 |
| WATE-TV (N); WBIR-TV (C); WTVK† (A) | †58,000 |
| LA CROSSE, Wis.—82.5 | 114,200 |
| WKBT (A,C,N) | |
| LAFAYETTE, Ind.—39.7 | 110,600 |
| WFAM-TV† (C) | |
| LAFAYETTE, La.—67.7 | 92,900 |
| KLFY-TV (C) | |
| LAKE CHARLES, La.—72.5 | 84,200 |
| KPLC-TV (A,N); KTAG-TV† (C) | †16,400 |
| LANCASTER, Pa.—88.7 | 508,700 |
| WGAL-TV (C,N) | |



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| Market & Stations—% Penetration | TV Homes |
|---|---------------------|
| LANSING, Mich.—93.1 WJIM-TV (C,A) | 437,700 |
| LAREDO, Tex.—64.5 KGNS-TV (A,C,N) | 9,800 |
| LA SALLE, Ill.—32.1 WEEQ-TV† (N) | †10,400 |
| LAS VEGAS-HENDERSON, Nev.—91.8 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N) | 33,500 |
| LAWTON, Okla.—80.2 KSWO-TV (A) | 48,900 |
| LEBANON, Pa.—78.5 WLYH-TV† (A) | †58,000 |
| LEXINGTON, Ky.—42.9 WLEX-TV† (A,C,N); WKYT-TV† | †42,700 |
| LIMA, Ohio—79.0 WIMA-TV† (A,C,N) | †46,400 |
| LINCOLN, Neb.—83.3 KOLN-TV (A,C) | 185,600 |
| LITTLE ROCK-PINE BLUFF, Ark.—71.5 KARK-TV (N); KTHV (C); KATV (A) | 231,300 |
| LOCK HAVEN, Pa.—64.8 WBPZ-TV† (A) | †22,600 |
| LOS ANGELES, Cal.—92.8 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV | 2,548,600 |
| LOUISVILLE, Ky.—81.5 WAVE-TV (A,N); WHAS-TV (C) | 450,900 |
| LUBBOCK, Tex.—76.8 KCBD-TV (A,N); KDUB-TV (C) | 107,300 |
| LUFKIN, Tex.—67.7 KTRE-TV (N) | 50,600 |
| LYNCHBURG, Va.—78.0 WLVA-TV (A) | 144,400 |
| MACON, Ga.—68.1 WMAZ-TV (A,C) | 104,400 |
| MADISON, Wis.—88.6 WISC-TV (C); WKOW-TV† (A); WMTV† (N) | 221,100 †100,700 |
| MANCHESTER, N.H.—91.8 WMUR-TV (A) | 561,900 |
| MARINETTE, Wis.—89.9 WMBV-TV (N) (See also Green Bay) | 160,100 |
| MARQUETTE, Mich.—78.8 WDMJ-TV (C) | 62,300 |
| MASON CITY, Iowa—87.1 KGLO-TV (C) | 169,600 |
| MAYAGUEZ, P.R. WORA-TV (C) | †† |
| MEDFORD, Ore.—73.6 KBES-TV (A,C,N) | 43,000 |
| MEMPHIS, Tenn.—71.7 WHBQ-TV (A); WMCT (N); WREC-TV (C) | 472,800 |
| MERIDIAN, Miss.—60.2 WTOK-TV (A,C,N) | 100,100 |
| MIAMI, Fla.—89.3 WCKT (N); WPST-TV (A); WTVJ (C) | 385,000 |
| MIDLAND-ODESSA, Tex.—73.2 KMID-TV (A,N); KOSA-TV (C) | 82,200 |

| Market & Stations—% Penetration | TV Homes |
|---|---------------------|
| MILWAUKEE, Wis.—93.9 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C) | 608,600 †256,800 |
| MINNEAPOLIS-ST. PAUL, Minn.—90.0 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A) | 731,500 |
| MINOT, N.D.—65.0 KXMC-TV (A,C); KMCT-TV (A,N) | 42,200 |
| MISSOULA, Mont.—68.8 KMSS-TV (A,C) | 47,000 |
| MOBILE, Ala.—75.9 WALA-TV (A,N); WKRG-TV (C) | 214,900 |
| MONROE, La.—70.3 KNOE-TV (A,C,N) | 135,600 |
| MONTGOMERY, Ala.—66.9 WCOV-TV† (C); WSFA-TV (N) | 149,900 †54,500 |
| MUNCIE, Ind. WLBC-TV† (A,C,N) | †† |
| NASHVILLE, Tenn.—70.6 WLAC-TV (C); WSIX-TV (A); WSM-TV (N) | 342,000 |
| NEW BRITAIN-HARTFORD, Conn.—92.8 WNBC† (N); WTIC-TV (C) | 623,600 †288,100 |
| NEW HAVEN, Conn.—92.8 WNHC-TV (A) | 831,000 |
| NEW ORLEANS, La.—81.3 WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C) | 370,500 †191,300 |
| NEW YORK, N.Y.—92.9 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N) | 4,824,100 |
| NORFOLK, Va.—84.7 WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N) | 322,200 †100,400 |
| OAK HILL, W.Va.—68.9 WOAY-TV (A) | 126,100 |
| ODESSA-MIDLAND, Tex.—73.2 KOSA-TV (C); KMID-TV (A,N) | 82,200 |
| OKLAHOMA CITY, Okla.—83.0 KWTW (C); WKY-TV (N); KOCO (Enid) (A) | 329,700 |
| OMAHA, Neb.—91.2 KMTV (A); WOW-TV (C); KETV (A) | 330,700 |
| ORLANDO-DAYTONA, Fla.—75.1 WDBO-TV (C); WLOF-TV (A); WESH-TV (N) | 192,300 |
| OTTUMWA, Iowa—82.2 KTVO (C,N) | 134,000 |
| PADUCAH, Ky.—72.6 WPSD-TV (N) | 185,000 |
| PANAMA CITY, Fla.—68.1 WJDM-TV (A,C,N) | 20,300 |
| PARKERSBURG, W.Va.—57.6 WTAP† (A,C,N) | †23,800 |
| PENSACOLA, Fla.—76.6 WEAR-TV (A,C) | 186,400 |
| PEORIA, Ill.—81.9 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.) | ***†147,000 |
| PHILADELPHIA, Pa.—92.6 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) | 1,868,500 |
| PHOENIX-MESA, Ariz.—85.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N) | 191,700 |

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|--|--------------------|---|---------------------|--|---------------------|
| PINE BLUFF-LITTLE ROCK, Ark.—71.5 KATV (A); KARK-TV (N); KTHV (C) | 231,300 | ST. PETERSBURG-TAMPA, Fla.—81.2 WSUN-TV† (A); WFLA-TV (N); WTVT (C) | 288,900 †172,900 | STEUBENVILLE, Ohio—88.9 | 479,100 |
| PITTSBURG, Kan.—JOPLIN, Mo.—78.6 KOAM-TV (A,N); KODE-TV (A,C) | 150,300 | SALINAS-MONTEREY, Cal.—84.9 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.) | 182,900 | SUPERIOR, Wis.—DULUTH, Minn.—80.5 WDSM-TV (N,A); KDAL-TV (A,C) | 168,300 |
| PITTSBURGH, Pa.—91.3 KDKA-TV (C); WIIC (N); WTAE (A) | 1,253,800 | SALISBURY, Md.—52.8 WBOC-TV† (A,C) | †32,200 | SWEETWATER, Tex.—76.0 KPAR-TV (C) | 63,400 |
| PLATTSBURG, N.Y.—85.4 WPTZ (A,N) | 119,700 | SALT LAKE CITY, Utah—87.0 KSL-TV (C); KTVT (N); KUTV (A); KLOR-TV (Provo, U.) | 240,600 | SYRACUSE, N.Y.—90.5 | **454,000 |
| POLAND SPRING, Me.—89.8 WMTW-TV (A,C) (Mt. Washington, N.H.) | 309,700 | SAN ANGELO, Tex.—74.1 KCTV (A,C,N) | 27,800 | WHEN-TV (A,C); WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N.Y.) | |
| PORTLAND, Me.—90.2 WCSH-TV (N); WGAN-TV (C) | 209,800 | SAN ANTONIO, Tex. | •276,300 | TACOMA-SEATTLE, Wash.—88.0 KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N,A); KIRO-TV (C) | 530,600 |
| PORTLAND, Ore.—82.9 KGW-TV (A); KOIN-TV (C); KPTV (N,A) | 448,000 | KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N) | †† | TALLAHASSEE, Fla.—THOMASVILLE, Ga.—59.3 WCTV (A,C,N) | 109,100 |
| PRESQUE ISLE, Me.—81.0 WAGM-TV (A,C) | 19,600 | SAN DIEGO, Cal.—TIJUANA, Mex.—91.4 KFMB-TV (C); KPSP-TV (N); XETV (A) | 289,900 | TAMPA-ST. PETERSBURG, Fla.—81.2 WFLA-TV (N); WTVT (C); WSUN-TV† (A) | 288,900 †172,000 |
| PROVIDENCE, R.I.—92.3 WJAR-TV (A,N); WPRO-TV (C) | 778,000 | SAN FRANCISCO, Cal.—89.2 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU | 1,256,500 | TEMPLE-WACO, Tex.—77.7 KCEN-TV (N); KWTX-TV (A,C) | 121,600 |
| PUEBLO-COLORADO SPRINGS, Colo.—75.1 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N) | 89,200 | SAN JOSE, Cal.—89.6 KNTV | 223,300 | TERRE HAUTE, Ind.—89.0 WTHI-TV (A,C) | 212,200 |
| QUINCY, Ill.—HANNIBAL, Mo.—88.0 WGEM-TV (A,N); KHQA-TV (C) | 188,100 | SAN JUAN, P.R. | †† | TEXARKANA, Tex.—69.9 KCMC-TV (A,C) | 81,900 |
| RALEIGH-DURHAM, N.C.—74.0 WRAL-TV (N); WTVD (A,C) | 264,200 | WAPA-TV (A,N); WKAQ-TV (C) | | THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee) | |
| RAPID CITY, S.D.—56.4 | **34,100 | SAN LUIS OBISPO, Cal. (See Salinas-Monterey) | | TOLEDO, Ohio—94.4 WSPD-TV (A,N); WTOL-TV (C,N) | 349,800 |
| KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) | | SANTA BARBARA, Cal.—83.6 KEY-TV (A,C,N) | 48,500 | | |
| REDDING, Cal.—73.5 KVIP-TV (A,N) | 56,600 | SAVANNAH, Ga.—70.4 WSAV-TV (N); WTOG-TV (A,C) | 102,900 | | |
| RENO, Nev.—81.1 KOLO-TV (A,C,N) | 36,500 | SCHENECTADY-ALBANY-TROY, N.Y.—90.8 | **448,300 | | |
| RICHMOND, Va.—81.0 WRVA-TV (C); WTZR (A); WXEX-TV (N); (Petersburg, Va.) | 254,800 | WRGB (N); WTEN (C); WTRI† (A) | †152,100 | | |
| RIVERTON, Wyo.—51.3 KWRB-TV (C,N,A) | 7,800 | SCRANTON-WILKES-BARRE, Pa.—79.5 | †241,600 | | |
| ROANOKE, Va.—77.4 WDBJ-TV (C); WSLS-TV (A,N) | 280,200 | WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes community antennas in counties not credited) | | | |
| ROCHESTER, Minn.—88.1 KROC-TV (N) | 87,400 | SEATTLE-TACOMA, Wash.—88.0 KING-TV (A); KOMO-TV (N,A); KTNT-TV; KTVW; KIRO-TV (C) | 530,600 | | |
| ROCHESTER, N.Y.—90.9 WROC-TV (A,N); WHEC-TV (A,C); WYET-TV (A,C) | 309,900 | SEDALIA, Mo.—83.5 KDRO-TV (A) | 25,800 | | |
| ROCKFORD, Ill. | •221,400 | SHREVEPORT, La.—75.5 KSLA (A,C); KTBS-TV (A,N) | 247,200 | | |
| WREX-TV (A,C); WTVO† (N) | †95,700 | SIoux CITY, Iowa—87.1 KTIV (A,N); KVTV (C) | 201,200 | | |
| ROCK ISLAND, Ill.—DAVENPORT, Iowa—91.6 WHBF-TV (A,C); WOC-TV (N) | 339,700 | SIoux FALLS, S.D.—73.8 | **218,800 | | |
| ROSWELL, N.M.—71.0 KSWB-TV (A,C,N) | 52,200 | KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.) | | | |
| SACRAMENTO-STOCKTON, Cal.—85.3 KBET-TV (C); KCRA-TV (N); KOVR (A) | 367,600 | SOUTH BEND-ELKHART, Ind.—68.1 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A) | †139,500 | | |
| SAGINAW-BAY CITY, Mich.—92.0 WKXN-TV† (A,C); WNEM-TV (A,N) | 296,200 †77,600 | SPOKANE, Wash.—77.5 KHQ-TV (N); KREM-TV (A); KXLY-TV (C) | 228,400 | | |
| ST. JOSEPH, Mo. 86.8 KFEQ-TV (C) | 200,000 | SPRINGFIELD, Ill.—71.8 WICS† (A,N) | †116,500 | | |
| ST. LOUIS, Mo.—91.5 KSD-TV (N); KTVI (A); KMOX-TV (C) | 840,700 | SPRINGFIELD-HOLYOKE, Mass.—72.5 | **†168,800 | | |
| | | WHYN-TV† (C); WWLP† (A,N) (WWLP operates satellites WWOR-TV†, Worcester, Mass. and WSLP† Greenfield, Mass.) | | | |
| | | SPRINGFIELD, Mo.—76.6 KTTS-TV (C); KYTV (A,N) | 175,000 | | |

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Send for new free market data book which gives the full story on this great market, or ask Paul H. Raymer Co., Inc., National Representatives.

CHANNEL 22

WSBT-TV

SOUTH BEND,
IND.

CBS... A CBS BASIC OPTIONAL STATION

WHEELING 37*TH TV MARKET

*Television Magazine 8/1/58

**One Station Sells Big
Booming Ohio Valley**

NO. 7 IN A SERIES:
GLASS



The Fostoria Glass Company of Moundsville, W. Va., and the Imperial Glass Corporation of Bellaire, Ohio, are two prominent contributors to the economic life of the WTRF-TV area. The 4 million dollar payroll of the 1100 employees of these two manufacturers of hand-made glassware help make the WTRF-TV area *super* market for alert advertisers . . . a market with 425,196 TV homes, where 2 million people have a spendable income of 2½ billion dollars annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.

National Rep., George P. Hollingbery Company



| Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes |
|--|----------|--|------------|
| TOPEKA, Kan.—79.8 WIBW-TV (A,C) | 113,800 | WHEELING, W.Va.—86.0 WTRF-TV (A,N) | 344,500 |
| TRAVERSE CITY, Mich.—80.5 WPBN-TV (N) | 52,000 | WICHITA-HUTCHINSON, Kan.—84.9 KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVH, Ensign, Kan., satellite of KAKE-TV) | ***252,900 |
| TUCSON, Ariz.—83.8 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N) | 96,400 | WICHITA FALLS, Tex.—77.7 KFDX-TV (A,N); KSYD-TV (C) | 125,800 |
| TULSA, Okla.—82.8 KOTV (C); KVOO-TV (N); KTUL-TV (A) | 303,400 | WILKES-BARRE-SCRANTON, Pa.—79.5 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited.) | †241,600 |
| TUPELO, Miss.—56.8 WTWV (N) | 55,100 | WILLISTON, N.D.—51.2 KUMV-TV (N,A) | 19,100 |
| TWIN FALLS, Ida.—70.4 KLIX-TV (A,C,N) | 26,100 | WILMINGTON, N.C.—65.9 WECT (A,N) | 116,500 |
| TYLER, Tex.—70.1 KLTV (A, C, N) | 110,400 | WINSTON-SALEM, N.C.—85.0 WSJS-TV (N) | 327,800 |
| UTICA-ROME, N.Y.—91.9 WKTU (A,C,N) | 135,300 | YAKIMA, Wash.—70.0 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.) | **†96,900 |
| VALLEY CITY, N.D.—73.3 KXJB-TV (C) (See also Fargo, N.D.) | 165,900 | YORK, Pa.—49.9 WSBA-TV† (A) | †32,900 |
| WACO-TEMPLE, Tex.—77.7 KWTX-TV (A,C); KCEN-TV (N) | 121,600 | YOUNGSTOWN, Ohio—69.5 WFMY-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in counties not credited.) | †139,500 |
| WASHINGTON, D.C.—90.7 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG | 798,300 | YUMA, Ariz.—75.5 KIVA (C,N,A) | *24,300 |
| WASHINGTON-GREENVILLE, N.C.—73.2 WITN (N); WNCT (A,C) | 186,000 | ZANESVILLE, Ohio WHIZ-TV† (A,C,N) | †† |
| WATERBURY, Conn. WATR-TV† (A) | †† | | |
| WATERLOO-CEDAR RAPIDS, Iowa—89.8 KWWL-TV (N); KCRG-TV (A); WMT-TV (C) | 318,200 | | |
| WAUSAU, Wis. WSAU-TV (A,C,N) | *102,000 | | |
| WESLACO-HARLINGEN, Tex.—67.4 KRGV-TV (N,A); KGBT-TV (A,C) | *69,800 | | |
| WEST PALM BEACH, Fla.—80.0 WEAT-TV (A); WPTV (C,N) | 65,400 | | |

• Due to conflicting research data, this market has not been reevaluated pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

REVISIONS OF THE TOP 100 TV MARKET RANKINGS

Published in December 1958

- *Boston, Mass. (includes Manchester, N.H.)
- *Cleveland, Ohio (includes Akron, O.)
- *San Francisco-Oakland, Cal. (includes San Jose)
- *Lancaster, Pa. (includes Harrisburg, York, and Lebanon, Pa.)
- *Huntington-Charleston, W. Va. (includes Oak Hill, W. Va.)
- *Champaign-Urbana, Ill. (includes Danville, Ill.)
- *Mobile, Ala. (includes Pensacola, Fla.)

In view of these inclusions the market rankings are now revised to add:

| | Dec. TV Homes |
|--|---------------|
| 99th market Salinas-Monterey-San Luis Obispo, Cal. | 181,100 |
| 100th market: Springfield, Ma. | 174,100 |

*These markets are combined for ranking purposes to keep population duplication to a minimum. For individual market coverage see TV Homes section published each month in TELEVISION MAGAZINE.

Some of these markets, e.g., Manchester, San Jose, Harrisburg, Pa. could on some grounds still be listed separately. Conversely, it might be desired to make new combinations, such as Cape Girardeau, Mo.—Paducah, Ky.—Harrisburg, Ill., or different combinations, such as San Jose included with Salinas-Monterey.

Reprints of revised Top 100 TV Markets for December 1958 are now available.



CHUCK WORCESTER, DIRECTOR OF NEWS AND PUBLIC AFFAIRS FOR WMT-TV, Cedar Rapids, Iowa, is screening "Sappy Homiens," an educational film produced for the American Cancer Society by UPA. He has been programming our films for some time. He says, "These films deserve Class 'A' time . . . they are of outstanding public service value. Their quality assures a maximum audience."

To help save lives is Chuck Worcester's prime motive in scheduling films from our large library. Program Directors agree that our films do a first-rate job of providing popular entertainment as they bring vital cancer facts into the home. We have free feature films suitable for varying time slots and audiences . . . day-time shows for women, evening shows for the family . . . all designed to alert your audience to the facts of life about cancer. For instance:

"Sappy Homiens"—a cartoon film, humorous but hard-hitting, on the value of an annual health checkup; **"Just by Chance"**—a dramatic, moving documentary, narrated by Ruth Hussey, on the importance to women of breast self-examination; **"Alexander Ten Spot"**—part animation and part live, showing how the money your viewers contribute to our Crusade supports cancer research, public and professional education, and service to patients.

There are many more films. Use them . . . to fight cancer . . . to save lives. Contact the American Cancer Society Unit in your city for information about these free films, or write to:

AMERICAN CANCER SOCIETY

521 West 57th Street, New York 19, New York





YOU MAY NEVER RUN A RECORD MILE* —

**BUT... WKZO-TV Will Put You
On The Right Track
In Kalamazoo-Grand Rapids!**

**NCS No. 3 CIRCULATION
SPRING, 1958**

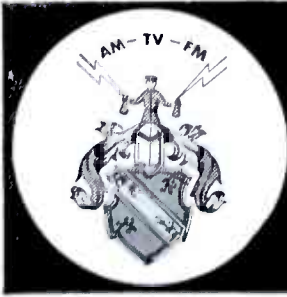
| STATION | DAYTIME | | NIGHTTIME | |
|-------------|---------|---------|-----------|---------|
| | DAILY | WEEKLY | DAILY | WEEKLY |
| WKZO-TV | 265,990 | 390,330 | 386,280 | 472,250 |
| Station 'B' | 202,190 | 314,950 | 304,780 | 384,570 |
| Station 'C' | 152,910 | 264,330 | 222,400 | 349,890 |

NCS No. 3 shows that WKZO-TV runs a far better race in Kalamazoo-Grand Rapids and Greater Western Michigan than any other station — 606,780 television homes, 34 counties in Western Michigan and Northern Indiana.

In fact, WKZO-TV gives you more homes *monthly, weekly* and *daily* than any other Michigan station outside of Detroit!

And remember that by adding WWTV, Cadillac, to your WKZO-TV schedule you'll get *all the rest of Michigan worth having!*

**Herb Elliott, 20-year-old Australian, set the new world's record of 3 minutes, 54.5 seconds on August 6, 1958.*



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTV — CADILLAC, MICHIGAN
 KOLN-TV — LINCOLN, NEBRASKA

Associated with
 WMBD RADIO — PEORIA, ILLINOIS
 WMBD-TV — 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

To maintain vitality, the search for great talent must never cease

the Westerns, mysteries, quiz and similar "workhorse" vehicles. What seems to be at issue essentially is the conflict in taste between mass and minority that affects *all* mass media.

On pages 34 and 35 we have listed the contents of three mass-circulation magazines which enjoy great popularity in this country, along with some of the TV network nighttime and weekend programming offered to the public during the same general week.

All mass media have limitations

The tables of contents make one thing apparent: Like TV, these magazines have certain built-in limitations arising from their need to attract mass audiences. They must have entertainment features of a fairly broad appeal, like the semi-cheesecake feature in *Life* of December 1 with the cute actress in London. The cover position is given to Ricky Nelson, new guitar-carrying singing sensation of the teenagers. A big story of the December 1 issue dealt with "Baby" Pignatari, "New King of the Playboy World." There was also a sad story dealing with the late Tyrone Power's last film, a short article on new female fashions, a picture treatment of Rosalind Russell and "Wonderful Town"—this was a tie-in story to the November 30th production of the show on CBS-TV—and a major story on a football player. *Look* of November 25 carried a major story on the football clashes of Oklahoma and Texas, a color-picture story about the female lead on *Gunsmoke*, Amanda Blake (Kitty), a one-pager reporting on the fad in men's fur-trimmed coats, a two-pager on women's nighttime shoes, a long feature detailing the Thanksgiving menu—with recipes—of a New York family, and a sensation piece entitled "What Ministers are Learning About Sex." There was also a piece on John Huston, the film director, and two of the pictures he had completed in the past year, and one or two other articles in similar light vein. And in the *Post* of the 29th, you found four short stories, a Perry Mason serial, and nine articles. One of them was a light-hearted treatment of the West Coast, another dealt with Joe Schmidt of the Detroit Lions, one with animals. There was a discussion of the first mythical Thanksgiving.

From all of this, an ill-disposed critic could conclude that these publications are composed largely of trivia, and that they suffer from "sameness." He could, for example, take this *Post* deck and story title and rant about contemporary mediocrity in magazine literature: "After all the years, he found he still felt the same about her. But it was *Too Late For Love*."

But the critic who leaped thus would be guilty of gross distortion; he would have condemned by omission. The plain fact is that each of the issues had valuable, in some instances important materials. The lead article in *Look* was a major two-section piece about the Soviet Union. Part I was written by Adlai Stevenson, Part II by *Look* foreign editor William Attwood. There was also a strong feature on auto accidents, and a picture profile of Senator Muskie of Maine. The same issue of *Life* which featured Ricky Nelson carried an exciting report on the ship sinking in the Great Lakes, as well as interesting visual coverage of events of the week. There was a story on Pasternak, and a beautiful report on Africa, in color, by an outstanding photographer. In addition, a statement by new Cardinal Cushing, and a major presentation of the principles of American freedom in a Thanksgiving story.

Magazine offered serious fare too

And in the *Post*, along with stories not designed for sophisticates, were an article dealing with the subject of climate control, an installment of a serial article on the last days of the Bismarck, as well as a serious discussion of America's position in a changing world by Professor D. W. Brogan, *The End of Empire*.

The point is this: Ostensibly these magazines exist for the purpose of informing and enlightening their readers. But while they go about this important job, they must first be sure that they are creating packages which entertain, titillate, intrigue, as well. It is unfair, and pointless, to condemn them for doing this. To evaluate them as communications media, you have to look at them in terms of their total contents.

When viewed in this way, the scarcity of the outstanding feature is striking. Of all three issues, only one could probably lay claim to having come up with

a truly important story, *Look*, with its Stevenson-Attwood reportage on the Soviet Union. *Life* could legitimately maintain that its Africa picture story was an achievement in the pictorial essay. And you may or may not agree with Professor Brogan in the *Post* but you will have to admit he deals with the vital issues confronting the United States as a world power.

To expect every article in each issue to be great would be ridiculous; there simply isn't that much great literary talent in the world.

Great talent is rare . . .

Here then may be the critical pattern we might profitably apply to television, which has the same built-in limitations as print. Like the magazines it must forever live in a world where great talent is rare. This should be obvious. Realistically, therefore, we must be prepared to accept the fact that much of TV programming will be no more inspired than the majority of printed articles, short stories or novels, or than most feature films or Broadway shows.

However, this does not mean that the search for greatness and quality should be given up, far from it. It is a search that must never stop, if the medium's vitality is to be maintained. Rather, it means that in the ceaseless hunt for the "hot" property, the outstanding talent, we must start from the premise that under the best conditions only a few such are possible. This point of view is the only one which can lead to a balanced, yes mature, evaluation of the medium.

Actually, the difference between one season and another as seen by the critics may be nothing more than a very few shows which have somehow succeeded in capturing the national imagination. If one has not done so this year, it does not therefore mean that the season is a flop. Even one runaway program, as demonstrated by *The \$64,000 Question*, can lend a feeling of excitement to a season.

If there is no *\$64,000 Question* brightening the scene at this moment, it may be well to remember that this was a unique event to begin with. The whole point is that such tremendous successes are necessarily rare. This is the season, incidentally, which has seen the most highly acclaimed musical show in the

To page 79

Television Magazine *takes a bold* *new step*

In view of the tremendous investment and the responsibility inherent in broadcasting, there's an urgent need for a strong publishing force which through a mature editorial policy, can reflect and interpret the full force of broadcasting as a major communications force . . . to make more understandable to corporate management, and Washington as well, television's role in our economy. And equally important its effect on our social mores.

While this has been a principle objective of *Television Magazine* ever since its first issue in 1944, this area will receive further emphasis. That's why we announce a bold and important step forward when most books in this field are reducing their size.

Starting with February, *Television Magazine* will go "big." It will go "Fortune" size to better graphically and editorially reflect the true role and importance of this most powerful of all mass communications media.

To help management properly evaluate the large sums they spend in this medium has been a major objective of *Television Magazine*. Coupling this important editorial goal with the fact that as the one monthly publication covering the entire broadcast advertising field, only *Television Magazine* has the time, the space and the thinking to bring the "long view" . . . the perspective . . . the reporting-in-depth to perform this much needed editorial function. With its new size, its new editorial emphasis, *Television* will be more than ever the "Management Magazine of Broadcast Advertising."

FREDERICK A. KUGEL
Editor & Publisher

history of the medium, *An Evening With Fred Astaire*.

Mediocrity, even if we cannot define it precisely, appears to be a normal condition of creative life. Once this is recognized—isn't the real question perhaps, mediocrity on whose terms?—and we turn our attention to other things, we may be surprised to find more of value in a medium than we might expect.

A glance at any week's schedule will show that a substantial amount of TV network time is given over to programming that has major information or cultural value. There is a surprising amount of news, information, discussion of major questions of national and world affairs, available to those who wish to view the programs—indeed, on a comparable basis, there would appear to be more vital material of this kind to be found in a typical TV week than in many of the major weekly magazines put together.

In addition, there are the many big "one-shot" shows and "specials" in which entertainment reaches the public through star-studded, lavish, live vehicles. The numbers in which the programs reach the air is startling. They are now a regular feature of the weekly nighttime schedule.

Sunday's TV avoids competition

It may even be, too, that the lament over the Sunday "cultural ghetto" is off-base, since by avoiding competition with the great popular successes in prime time, the more serious programs may be in a better position to reach the maximum number of viewers *who want such TV fare*.

Looked at as a whole, the TV medium today adds up to what might be expected: It is a vast conglomeration of entertainment, information, popular culture; some of it is poor, some mediocre, but some perhaps great. In any event, most of its schedule seems able to win popular approval, more so than is the case with any other mass medium. The medium's audience is still growing, and viewers are spending more hours a day before the home screen. Advertisers continue to find it the most powerful of their marketing instruments and are increasing their expenditures in the medium. All this suggests that TV retains an enormous vitality, whether measured as purveyor of entertainment or as a communications force. END

LATEST ARB

FOUR WEEK, Oct. 15 - Nov. 11 SURVEY

Shows WDEF-TV

CHATTANOOGA

First total competitive quarter hrs.
WDEF-TV 226

Station B 191

Station C 61

First prime viewing hrs. 7-11:15pm
WDEF-TV 71

Station B 27

Station C 22

First in facilities too!
now telecasting from
new broadcast center



The BRANHAM Company

wdef-tv 12

74th MARKET • CHATTANOOGA

“Imagin’

me goin’ ta collidge!” WJAR-TV made nationwide headlines recently when it initiated a live TV course on the history and philosophy of communism. Full academic credit was given by Providence College and enthusiastic letters poured in. Daring, imaginative, unorthodox local programming like this is the biggest single reason why WJAR-TV consistently walks off with the lion’s share of the audience in the PROVIDENCE MARKET.



WJAR-TV CHANNEL 10

Cock-of-the-walk in the PROVIDENCE MARKET

NBC • ABC • Represented by Edward Petry & Co., Inc.



Booz risks falling victim to the very condition it is asked to doctor—size.

tion are that a weak chief executive wants weaklings around him so that he is not forced to face their competition, and because he may not have the perception to recognize strength in other executives. These appraisals also bring into sharper perspective executives who are power-hungry, who are building "empires" for themselves. These "empire builders" frequently keep adding departments and divisions even if they duplicate their function. Booz basically is searching for three qualities in executives: integrity, drive and ability, and without the first, the last two are worthless.

Let facts point way

Booz stresses that teams not pre-judge situations, that they must curb their own opinions. They must instead use those of qualified observers with no axes to grind and let the facts point the way. These facts should be constantly played back to management. The final recommendations should never be a surprise; the final report should never be "a mystery story." Management, as much as possible, must be directly involved in the study, so that when the final recommendations are made, it is prepared for them and can accept them as obvious.

The team meets and pools its final ideas. It is desirable that executives currently employed by the firm under study be utilized in whatever suggestion is made for the future. The intention is never to do a "hatchet job." Each executive, after all, represents an investment for his employer. And new executive talent is always expensive.

These final ideas are brought to the handling partner by the junior members of the team. He evaluates them in light of his own experience, shows them to the co-responsible partner, and a decision is made on the final draft of the recommendations. Finally the report is written.

The report has as its objective the communication of ideas that are complicated and very often critical or semi-critical of management. It is often written in management's own language. A report to a department store chain was conceived in merchandising terms. "Unless your recommendations are accepted," says Bowen, "you haven't done your client any good and you've wasted

his time and money." Recommendations that are not acceptable would obviously leave clients feeling they've been given little help toward the solution of their problems. An invitation to return would not be forthcoming.

Booz has to deal with real situations. Obviously, it cannot hold out for ideal solutions. Ultimately it faces the question, is management ready, willing and able to change the situation? Management often brings Booz in to get reassurance. It is not always willing to make changes. These situations must be handled carefully. On occasion, Booz realizes that no compromise can be made. It decides "to lay it on the line." There is the story of the president who was told by Booz that his executives thought he was "the biggest son of a — in the company." "No, I'm not," he answered. "Clark down the hall is."

Booz is, to its credit, a searching, self-critical organization, not content to rest on its laurels. Not only does it appraise its clients, it also appraises itself. There are performance appraisal reports that its executives make out after each assignment. There is a re-appraisal of each assignment after it has been concluded. Booz is aware of its failures as well as successes. Partners meet monthly to talk over these matters.

Teams often lack basic knowledge

Here is an example of this kind of self-analysis. It is from a speech made by Charles Bowen in late 1957. "One of the amazing things to me is how frequently we find that our teams and our partners do not know, even at the conclusion of an assignment, let alone in the planning stage, the fundamental economics and anatomy of a client's business. They don't know the trends in the industry including profits on the volume . . . new product trends, shifts in distribution channels. In short they've finished the assignment, but they don't know whether they're working on the elephant's tail or backbone."

The above excerpt is an honest acknowledgment of one's own inadequacy and a conscientious attempt to remedy it. Bowen points out that management must face issues in the same way. It must constantly put itself to the test. Management must be willing to be challenged. "The complexity of busi-

ness, the lowering margins of profits allow for lower margins of error. Precision management is the need," he remarks. "The alternative is to take the high road to oblivion." And he mentions certain types of corporations which persistently refuse to come to terms with reality. Among them are those dominated by individuals or an individual who has refused to change with the times, and those managed by families which are unequipped to face the rigors of competition in the second half of this century.

"Playing checkers" with destiny

But Booz too must raise its sights. It constantly tries to be objective about itself and its work, but it is in a field where normal standards of objectivity do not apply. It is, after all, constantly "playing checkers" with human destiny. It is constantly being asked to play God. Moreover it is constantly involved in situations where it is being used. Management may be "covering-up"; Booz may be invited in because a policy which is bound to be unpopular has been decided upon and a "fall-guy" is needed. Management consultants are always involved in internal corporate battles where their reports become weapons for one side or the other.

Is Booz itself not becoming a victim of the very same condition which it is called upon to doctor—size? For each dollar spent by Booz clients, one-third goes for overhead, one third to associates and consultants, and one-third to partners. But most of the work for clients is done by associates. Partners are kept scrambling for business, must keep old clients happy, and are kept busy with numerous other details. Yet it is these partners with their superior judgment and long experience who are of most value on assignments.

Booz' continuing growth also is narrowing the number of clients it can serve. Its clients are now said to come from the ranks of the 2,000 top corporations. Smaller corporations, of course, need its services badly. Yet they cannot afford it except on minor jobs.

Is Booz a pariah or a panacea? The answer is that it is neither. It is an organization that can be of great value in certain situations. For it is a tool. And as with all tools, its value depends upon the skill with which it is used. END

How can TV, primarily entertainment, further its social utility?

very fine programming in prime time, that *Omnibus*, for example, was a night-time feature. The simple sad fact has been that these programs, outstanding in content and production though they may have been, proved unable to attract and hold large audiences. And the reality in which our commercial television system must live is, in essence, this: advertising can only support the program that can gather a large audience.

Still, I am sure that most thinking people in our business will agree that the kind of programming I am talking about is important, not only to serve the informational and cultural needs of our society, but to insure the continued vitality of the television medium. It is that vitality which underlies its great strength as a marketing instrument. The problem is certainly worth the cooperative effort of the industry.

A new yardstick of value should be found

It may be time, too, for us to change our way of measuring the value of a television program. We must develop methods of going beyond the constricting confines of cost-per-thousand. I maintain that we simply do not yet know enough about the selling power of what we do in advertising. For all the effort and money we have expended we have not yet found an accurate measurement of advertising's sales effectiveness. Conceivably, a program like *Omnibus* might be a tremendously powerful sales vehicle, although one would not expect to find it among the top ten. We must do very much more than we have done to measure the sales value of such programming.

The advertiser, on his part, might do well to exercise more patience than has been the case in recent seasons, and give a program a chance to prove its commercial value even if immediate ratings are not spectacular. By this time, surely it is clear that a good rating does not necessarily mean a productive program.

I do not mean to give the impression that there is nothing of social value on the medium. Despite the critical attacks, the plain fact is that there already have been a number of important efforts this season in the public affairs area, in news and education. *Small World* is an example. In my opinion, it is a great

step forward. I sincerely hope it can sustain itself. I sincerely hope that we can learn how to sustain similar ventures.

We talk so often about TV's impact on society that we sometimes tend to forget what it really means, until some major event brings it home to us forcefully.

Chicago fire became national tragedy

I have thought much of an incident that happened early last December. There was a horrible fire in a Chicago school. The morning after, I watched Dave Garroway's *Today* show on NBC, and there I saw effects of the disaster. It was an overwhelming, shocking experience. The important thing, so far as the medium is concerned, was that only a few hours after the tragedy, an entire nation was taken directly to the scene. The impact nationally must have been enormous.

Indeed, I suspect that it was this impact of the television coverage on the civic leaders of New York City which may have greatly influenced their decision to launch immediately a stepped-up program of fire inspection. Television could, it seems to me, be given much of the credit for triggering that important action.

The problem—and the challenge—is how to further the medium's social utility while accepting its essential character as a medium of entertainment. Even if it becomes, as it should, equally important as a medium of education, entertainment will remain its key function. Recognition of this primary fact will keep our efforts on a realistic base.

Once again we seem to be confronted with the old question of the rating as the measure of a program's value. It seems to me that much of the argument can be reduced to this simple formulation: ratings are television's equivalent of box office. The television theater simply has to have a good box office to stay in business. That we should not allow ratings to distort our values is agreed on, I believe, by most intelligent people. It would be naive, however, to think that we could dispense with them altogether.

The rating record tells us, for example, that Westerns and action shows are riding high. At this moment, our examination does not suggest any

viewer fall-off in the immediate future for this type. Personally I happen to enjoy this kind of program very much when it is well done, but I wonder whether we aren't overdoing it. When so many programs of any type go on, I am afraid there will be some wearing out of appeal.

In one program area, I am very much disappointed: sports. I wish we could learn to use the broad area of sports for TV, in addition to the telecasts of sporting events. I am concerned with the sports program as such, which can have great educational value, which can stimulate a greater degree of participation than now exists. Frankly, I think this is good for people. I can visualize a variety of programs devoted, for example, to teaching children tennis, golf, boating, swimming, and the like. This is just one of many possibilities. There is one golf show I know of which has had a measure of success, but it seems to me that we are losing a great opportunity.

When I look at the program situation as a whole, it seems to me that we have not yet taken adequate cognizance of the prospects opened by the emergence of the third network to equal status with the others. ABC's rise has had a stimulating effect. It is a good thing that there are now three networks, for it means greater advertiser opportunity and greater audience choice of program fare. We have entered a period of heightened program competition, and the public, I believe, is bound to win as a result.

Criticism too, has to be evaluated

Although the future looks good in terms of program fare, it is obviously true that the medium is far from perfect, that programming faults do exist. Criticism is certainly in order, and can be helpful. However, we should recognize the limitations and motivations that characterize a considerable part of the criticism that has been leveled at TV this season. Some print media have been hurt. But they are making a mistake in being so negative about TV, rather than being positive about their own medium. Like other agencies, we use print. And we use it exclusively for some clients, because it offers certain exclusive opportunities and advantages, such as long and persuasive

copy and fine reproduction. Print should take stock of its own virtues and then sell itself aggressively, instead of merely knocking its rivals.

This question of criticizing media is sometimes very puzzling. I don't know of any advertisers, for example, who will criticize the editorial content of a magazine. They take the position that their proper concern is with the size, composition and nature of the audience which the particular print vehicle delivers. But where TV is concerned, it is a far different matter. A great deal of the criticism is of the programming—which, to me, is the medium. This is a paradox.

Must not fail as salesmen either

As stated earlier, it might be well if advertisers and agencies took a more critical look at TV commercials instead. It is the commercial, after all, with which we are most vitally concerned. Regardless of how great our program, if our sales message is faulty, we have failed in our job as salesmen of our clients' products.

In this area, we have our work cut out for us. Let me give you one example. We have been testing TV commercials for over six years. It will come as no surprise to hear that we frequently find a drop in viewer attention from the program level when the commercial comes on. This has been a challenge to advertisers ever since they began to use the medium. It is TV's equivalent of the problem of "noting" in print. Nevertheless, it should be a matter of serious concern to advertisers that the attention drop-off for commercials often is as high as 50%. Obviously one of the greatest challenges facing the advertising business today is that of building better, more attractive, more effective commercials, commercials that are better able to hold the audience the program has gathered.

The new breed of cat

I think agency management should pay more attention to the new breed of cat among our personnel—the creative producer. When the TV industry was in its infancy, the TV film producer in the agency was usually a mechanic recruited from the film business. Now he is an individual who combines high technical ability with the mind of a creative advertising man. This is resulting in a new kind of thinking about the methods of TV selling. This type of mind is worlds apart from that of the

high-priced copywriter who has developed in print and whose basic advertising thinking is still largely oriented by his print experience. Many of these "old pros" are still awfully difficult to persuade when it comes to the adoption of the newer TV techniques. Not only should we pay more attention to the new breed, we should give them more responsibility. It is one of the ways in which we may be able to stimulate fresh creative approaches to TV selling.

Another aspect on the commercial side of television that is a growing source of trouble is the number of commercials shoe-horned into the day's TV fare. This is particularly a problem in daytime and non-prime time at night. Everyone, I'm sure, has experienced the irritation of commercial after commercial after commercial between two different segments of television entertainment.

One other point on this subject. A
To next page

A STATION WITH "BOTH FEET" IN THE DOOR!

WWTV—

SERVING THE

"Solid Gold Cadillac"

MARKET!



NCS No. 3 gives WWTV daytime weekly circulation in 86,090 homes, nighttime weekly in 106,130 homes in 36 Michigan counties.

WWTV, Cadillac, covers more area and reaches more people in Northern Lower Michigan than any other medium, including TV, radio and newspapers!

In fact, you'd have to use 13 newspapers and 16 radio stations to approach WWTV's coverage!

Popularity? Pulse rates WWTV "tops" in 152 of 168 quarter-hours surveyed!

Add WWTV to your WKZO-TV schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

The Feltzer Stations

- WKZO-TV — GRAND RAPIDS-KALAMAZOO
- WKZO RADIO — KALAMAZOO BATTLE CREEK
- WJEF RADIO — GRAND RAPIDS
- WJEF FM — GRAND RAPIDS KALAMAZOO
- WWTV — CADILLAC, MICHIGAN
- KOLN-TV — LINCOLN, NEBRASKA

Associated with
 WMBD RADIO — PEORIA, ILLINOIS
 WMBD-TV — PEORIA, ILLINOIS

WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER
 CBS and ABC in CADILLAC
 Serving Northern Lower Michigan

Should the public determine the extent of violence on TV programs?

convenience and necessity." But the conditions of the broadcast franchise and the unrelenting war for traffic are not at all times compatible. The network show, cost considered, is usually developed to procure high viewership. Most advertisers seek large audiences; all advertisers strive to reach potential customers most effectively.

Violence attracts public interest

Let us examine one of the specific areas of challenge. Any observer recognizes the increase in violence in network drama. The character and growth of Westerns give tangible evidence that such entertainment attracts public in-

terest—statistics prove its efficiency in building audiences. Many of us are participating in the use of this type of drama.

But, where are we going? How tough and realistic can and should these shows become? Should we let the public decide—or do we have a basic responsibility to get and give authoritative direction?

If there is ground for believing that increasing violence in such an intimate medium as television may have long-term detrimental effects, would it not be wise for broadcast media to establish and maintain realistic, sound and proper ground rules under which such

entertainment can be competitively produced? Action must come from broadcast media. The battle for audiences makes it improbable that advertisers can give effective direction to such problems.

Educational programming suffers

We also note with concern the lack of desirable educational programs because they apparently fail to reach large audiences. We are not so naive as to fail to recognize the pressures on stations and networks to build audiences and the difficulty in doing these things with educational programs. Because of this unavoidable battle for audiences

How Clifford Samuelson of General Mills sums up the current TV scene

In general, I believe we can highlight the current television situation about as follows:

1. The phenomenal growth of television has reached a leveling point—progress will be relatively slow.
2. Television growth is wide and almost universal.
3. Daytime television potential continues to show improvement.
4. Coverage cost, which has been holding level or declining slightly, will begin to go up.
5. The advertising industry will be involved in a more strenuous fight to retain favorable cost structures.

GROWTH

It is expected that U.S. television home coverage by January 1, 1959, will be 87%. The growth of television homes for the year 1959 will be nominal, present estimates being 1,400,000 homes, a gain which is slightly greater than the estimated growth of total U.S. homes. The 11% or 12% of the homes which will not be covered by television for the most part are homes of lower potential for almost any consumer product, consisting primarily of the lower economic group and those having little or no interest in conventional methods of communication.

COVERAGE

Television home coverage still favors the major metropolitan areas. The Nielsen Territories reflect an almost equal home coverage throughout the country with the exception of the South.

DAYTIME

One of the really bright spots of television, and one in which there is expected to be a continued growth, is daytime Monday through Friday 10 a.m. to 5 p.m. There has been continued increase in total sets-in-use for all hours of the day 10 a.m. through 4 p.m. 1958 over 1957.

COST

One of the phenomena of television has been the actual improvement in cost efficiency of this medium during these years of increasing costs. Nielsen average network costs—(time and talent) per-thousand homes per commercial minute based upon March-April of each of the past three years shows that 1958 is lower than 1956, but reflects slight increases over 1957:

| | <u>Evening</u> | <u>Daytime</u> | <u>"Kid" Shows</u> |
|------|----------------|----------------|--------------------|
| 1956 |\$3.78 |\$2.27 |\$2.31 |
| 1957 | 3.68 | 2.04 | 2.01 |
| 1958 | 3.72 | 2.09 | 2.13 |

It would be unrealistic to assume that television, like other media, will not begin to show an increase in cost-per-thousand. There are a number of forces that will tend to bring higher costs. These are: a) The inflationary spiral; b) The slower growth of television home coverage; c) The more equal division of network audiences.

This is a trend that has been apparent for a number of years particularly in evening television, where it has become more and more difficult to build programs that can average a 30 rating or better. For example, in 1955-56 there were 25 such programs representing 18% of all evening television. In 1956-57, this was reduced to 20 representing 16% of all evening network television and in 1957-58, there were only 11 such programs representing only 8% of all television programs so rated.

The advertiser is devoting increasing attention to the challenge of rising costs. As we seek greater efficiencies, we must become more analytical of all factors bearing on costs. And as long as we strive for profit, relative cost efficiency will be an ever-present factor in measuring television or any other medium.

there is a clear lack of programming with broad service or educational possibilities in daytime network schedules. Should a restricted portion of national time be devoted to such programming? Again, there should be broad ground rules in this area in the event that anything of this character is undertaken.

For advertisers with a multiplicity of products, network commercial rules create fewer problems than for small advertisers. As we study cost efficiencies, serious questions arise as to the economic soundness of using two one-minute commercials for the same product in the same program. Greater flexibility by the networks on cross-plugs would undoubtedly contribute to greater efficiencies for the small advertiser.

Is the high cost for regional and local cut-ins proper and sound? Greater flexibility in this area at rates closer to actual costs would be another inducement to improving the effectiveness and flexibility of the medium.

Increasing aggravation among viewers

Most advertisers are concerned with the practice of multiple spotting. We have all seen evidence of increasing aggravation among listeners. Research raises serious questions about advertising effectiveness under such adverse conditions. As we come to know more about commercial impact, as true evaluations of costs are made, the advertiser may cause changes to come about. And it may be well for the broadcasting industry to take steps in establishing sounder practices in commercial spotting before public pressures are brought to bear which may have far-reaching effects.

While the advertiser should assume the burden of responsibility for the advertising message, the medium can help materially by providing better information regarding the composition and character of viewing audiences available to receive the client's commercial efforts.

Substantial quantitative data is available on sets tuned in. Some information is available regarding audience composition. But there is a dearth of data on audience viewing, audience behavior at the varying periods of commercial presentation. This is what the medium sells; this is what the advertiser buys. Shouldn't both the medium and the advertiser seek and ultimately find finer calipers to measure audience delivery for the commercial message?

Advertisers are becoming increas-

ingly aware of the fact that buying on the basis of circulation alone may be a tragic mistake. While getting a large audience at an economically sound price is important, it should not be the only consideration. The advertiser who makes traffic his be-all and end-all is like the merchant who selects a *store-site* simply on the basis of the number of people who go past. Actually the passer-by may be all-too-poor to buy his product or he may be hurrying to get to the station and not have time to stop in. And so the store has to be in a location where it is convenient for the right kind of customer to shop.

Similarly, a television program should attract the right kind of viewers, and its advertising can be more effective if it fits the show and involves the viewers.

Research in this area has indicated marked differences in the recall of identical commercial messages among controlled audiences viewing different types of shows. Work has been done in this field by a number of research organizations. Many of you have undoubtedly viewed recent studies released by the Horace Schwerin organization in this field with the many attendant challenging thoughts. (See "Do Today's Programs Provide The Wrong Commercial Climate?" by Horace Schwerin. TELEVISION MAGAZINE, Sept. 1958.)

However, within the commercial itself, Schwerin finds wide variations in degree and quality of impact. It is not unusual to see commercials on a product vary as much as three or four times in their measurable impact. In the final analysis, a minute of commercial time costs the same whether it is good or bad.

Knowledge of motivations needed

Any student of television must be impressed with the high degree of inefficiency that is reflected in the advertiser's use of commercial time. Better knowledge in regard to the motivations that cause people to buy your products (whether these be emotional or factual) is required. Here is an area in which even the most astute advertiser always has room to improve. Furthermore, competition does not permit us to stand still and, therefore, the things that work today may be obsolete tomorrow.

In turn, the measuring services we normally use for home listenership do not, by and large, give us enough data in this field. Obviously, none of us sail blind into this area, and we do a sub-

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chacun
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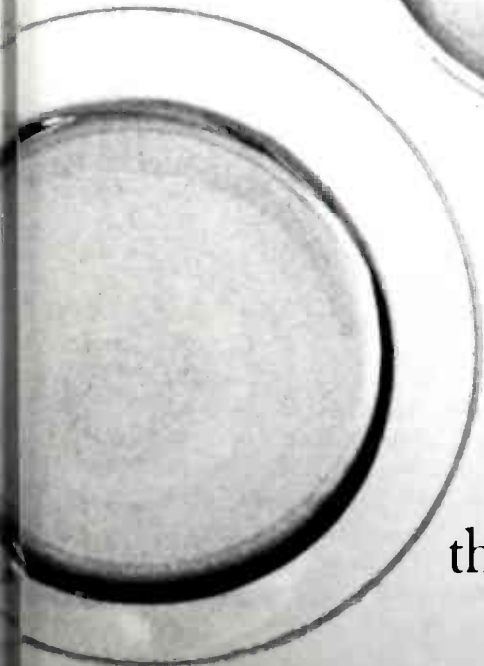
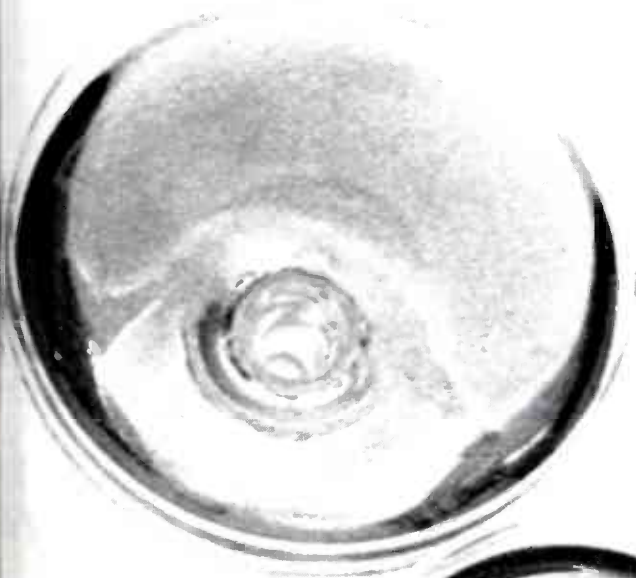
"Each to his own taste." Some people like their wine bubbling. Some prefer it still. Some sweet; others dry.

The same is true of trade magazines. If you want the news "hot and quick" there are many publications to choose from that do this job better than TELEVISION MAGAZINE. If you want the basic facts and figures, TELEVISION MAGAZINE far out-distances the field with its exclusive research on TV coverage and impact.

And if you want the considered thinking of the industry's leaders, you will find TELEVISION MAGAZINE in a class by itself. Being the industry's one monthly, only TELEVISION MAGAZINE has the time, space and thinking too, necessary for a broad, clear, thoughtful view of the big picture. It is this unique editorial role that provides our advertisers with an entirely different approach, an entirely different climate in which to reach the advertising man.

And TELEVISION MAGAZINE's regular readers are the top management people among advertisers and agencies—the decision-makers who determine where to spend millions of broadcast and advertising dollars each year. In its pages you reach management on its own level.

TELEVISION
MAGAZINE



the management magazine of broadcast advertising

stantial amount of research based on in-home listenership as well as audience-control listenership to evaluate the effectiveness of our efforts. Yet it was recently roughly estimated that over 80% of the commercials on the air have had little or no research associated with them before their usage. How can we as advertisers criticize the broadcasting industry for inefficiencies if we do not undertake adequate research to make sure we are using the medium effectively?

Fortunately, we are all living in an era of change. The challenge for improvement is constantly before us. The hue and cry for consumer attention, the claims and counter-claims being made, the increasing number of messages besieging the consumer every day, place greater responsibility than ever on the advertiser to assess his properties and to seek efficiency.

All of us must become increasingly critical of how and where we spend our money. We sincerely hope that the advertising industry will prove its worth by showing progress in every important area. Television represents one of the great arenas of such progress. END

TV Market *

* TV Mag.

Official Outlet for

CHAMPAIGN-URBANA BLOOMINGTON
SPRINGFIELD DANVILLE DECATUR

WCIA Channel 3

CHAMPAIGN, ILLINOIS

George P. Hollingbery • Representative

cost, has actually resulted in the opening of new avenues for nighttime radio programming. I believe radio will be actively moving in those avenues in 1959.

I think we may expect that the portion of the American public which can be described as "light" or "very light" TV viewers, will be attracted to nighttime radio in ever-increasing numbers. This will constitute, in effect, the *New Yorker* circulation of the broadcasting business.

The coming year will, it seems to me, witness the withering away of the independent-network controversy once and for all. Some network affiliates may well elect to go independent because they believe it is the best thing for them in view of the situation in their markets. And highly successful operators of independent radio will follow the Storz lead and become network affiliates because in their markets it makes the best business sense.

More cooperation with networks

Station representatives, too, will recognize that no policy can be applied to the nation as a whole, but that each market must be approached individually. As a result, they will be more cooperative with the networks.

The statistically-minded buyer will look to radio for audience extension and frequency. Dispersion of commercials over as wide a programming area as possible will be the rule. Marketing-minded buyers will find much to interest them in the marketing-merchandising side of radio.

Radio will be bought for the following reasons in 1959:

To bridge the gaps between weekly, twice-monthly, or less frequent TV shows, and so reinforce the images created by video advertising.

To bridge the gaps between weekly and monthly magazine advertising and make up for the "curve of forgetting."

To enable the advertiser of modest means to dominate in *one national advertising medium*, where such domination is ruled out in television, newspapers or magazines.

To plant new ideas and copy themes in the public consciousness in advance of the huge investment in television. The elimination of the "strangeness" of the new themes will reduce the lead time between exposure of new TV commercials and deep impression on the consumer.

To accelerate the rate of consumption of products after they have been purchased so as to bring on re-orders more quickly. The engineered Circulation Concept will receive very quickly acceptance in the advertising business, and additional millions of advertisers dollars will be spent in network radio as a result.

To match the ebb and flow of merchandise at retail.

Products of interest to motorists, people outdoors and, in general, the nation on the move, will turn to radio. This will stimulate greater seasonal use of the medium for special marketing drives keyed to these periods.

Creative advertising people will find radio an oasis for new approaches in persuasion. Findings in the sciences which deal with human perception and behavior will be applied to radio and will add new interest and excitement to the medium.

A new audience measurement service will be developed, based upon an existing research foundation which has very high acceptance among leading agencies and clients. The real dimensions of the radio audience, as well as its qualitative nature, will become known, putting radio on a level all its own as the national advertising medium that is outstanding in reach, frequency and selectivity.

A combination of network and spot

Advertisers will come to see that under some circumstances the best way to buy will be through a combination of network and spot radio.

Advertisers will be able to communicate directly, and simultaneously, with all the people in the country whose understanding and cooperation are needed to make marketing plans effective. This will be accomplished through radio closed circuits. In this way, the lead time between the adoption of plans and their realization in the market place will be reduced by at least half. Advertisers will learn that the increased profit accruing from this speed-up will, in many cases, defray the entire cost of their radio advertising.

Specialized communications' developments will explode during 1959 and the science of communications will blossom as never before in history.

It seems to me, as we look optimistically ahead, that we in the radio industry have been guilty of far too much bitterness and loose criticism as a re-

sult of the competitive pressures we must live with. Isn't it time for all radio to build its image as a unified advertising medium of extraordinary value, efficiency and usefulness to advertisers, whether they are local or national? The real competitor of local radio is not national radio but other local media; the real competitor of national spot and network radio is not local radio but other national media.

How radio can increase its share

I firmly believe that radio's share of the national advertising dollar can be dramatically increased if we all do the following to strengthen the industry:

1. Remember that we must *serve* before we can sell most effectively. Radio can assist most industries through dissemination of information about them through news and service shows.

2. Radio news must be improved in quality—by the networks and the independent stations. The tear-off, paste-up wire service news report is useful, but it should be supplemented by in-depth analysis and commentary. Outstanding newspapermen and editors can be used by independent stations to add this value to the stations' newscasts.

3. Marketing analyses should be made of each market on a continuing basis. After the nature and interests of the public are determined, each station should strive to find what can be added to this station's operation to give it a distinctive character. And, if the total sets-in-use level is low, one or more of the stations should try to find new programming which can attract the non-listener to the medium.

4. Most sophisticated advertisers look for coverage and reach in the medium they buy. However, they welcome merchandising support, which, incidentally, is an effective insurance for renewal.

5. Stations should let advertisers and agencies know they are willing to cooperate in experimental campaigns for copy testing or marketing-merchandising tests. The cost of failure in national marketing is now so high that most advertisers are forced to test and validate to an increasing degree. A station can gain prestige and respect by becoming an instrument for such activities.

6. The image of the radio business is a mosaic of all the people in it. The lustre of each station's bit of this mosaic is in direct proportion to the contributions it makes to its own community in public affairs activities. END

TV IS A LOCAL AFFAIR *From page 43*

and the airplane joining in as tools of TV news coverage.

Certainly, one 1959 development that will put TV stations even more fully on their own feet as spokesmen, reporters and interpreters of the local scene, will be videotape. Here we have the opportunity, already being successfully grasped by TV stations, for putting news on the air with speed and factuality that no other medium can match.

Equally important is the fact that individual stations and station groups are beginning to discover that they need not depend entirely upon networks for interpretation or for face-to-face interviewing of major news figures. We find more stations sending their own people to Washington, Moscow, to the UN, to the scenes of space launchings and historic meetings, to feed original material back to their particular viewers.

Editorializing a difficult step

Along with interpretation, television stations are, in some cases timidly, in other cases vigorously, getting into the function of expressing their own opinions, i.e. editorials. This is a difficult step for stations, in view of some of the uncertain legal implications of editorializing, and the local effects upon themselves as business organizations. But the stations are facing up to a responsibility to be participants, rather than mere observers, in their communities, and this exercise in leadership, I predict, will stimulate the growth of "television station statesmanship" and television station leadership.

The record becomes increasingly bright, too, in the matter of public service broadcasting. It need not be a liability on the program log. Instead, stations have learned that an energetic and resourceful grasp of public service programming can lead to sizable viewing audiences.

Indeed, it is already apparent that local entertainment shows can out-rate national programs, when station management is astute enough to recognize their audience's own tastes and preferences.

These local programs, merchandised locally, with popularity fanned by local pride and local friendships, are going to be recognized, in the year ahead and the following years, by more and more national advertisers, as the potent sales tools they are.

While helping advertisers understand how TV spot fits into market variations, local stations and their spot representatives are doing a better job of fitting their own resources to the needs of national advertisers: in the way that live commercials are delivered, in the time periods and programming that can best bridge the gap between national advertising needs and local program-content needs. And better methods are being worked out, between stations and their representatives, for reporting availabilities (and lack of them) on an instantaneous basis.

I am hopeful that in 1959, network programming will not be the subject of the criticism it has been in the past. I for one, am not convinced that all of the criticism of network has been objectively or fairly motivated. But, in any case, I think it is vital, in 1959, to clearly project the "station" contribution into any discussion of the "television industry." Let's not forget that the local station is doing—and must do—a better and bigger job of programming and broadcast advertising, with every passing and coming year! END

**For Action at
Lowest Cost**

86% of CBS
Commercial
Time is
ordered on*

**WTHI-TV
TERRE HAUTE
INDIANA**

Channel

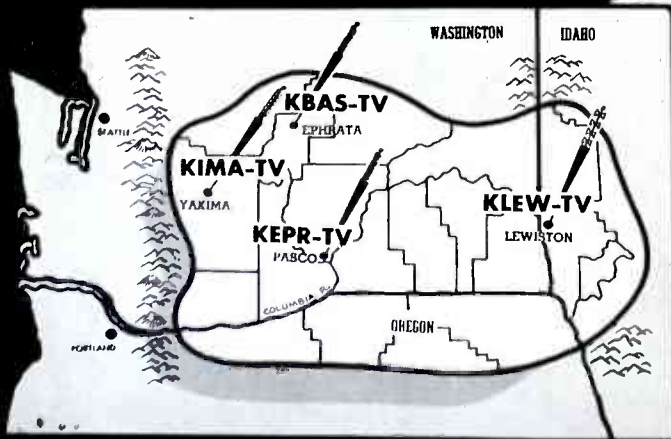
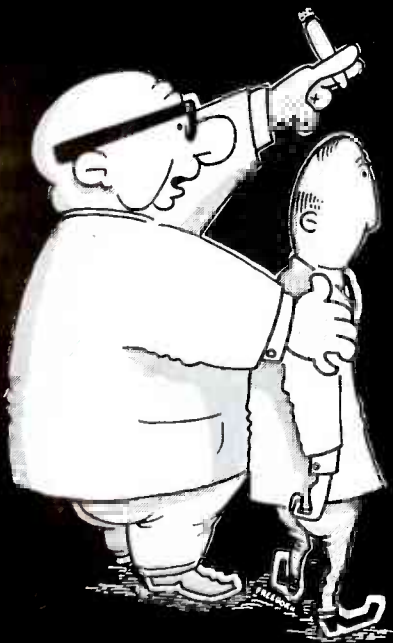


**Basis: 1958 Fall Schedule*

**Bolling Co., New York • Chicago
Dallas • Los Angeles
San Francisco • Boston**

Look Here, Smidley...

you've been at this time buying long enough to spot this KIMA-TV network as a real boomer! Why, Smid, those four stations wrap up a billion dollar market and hand it to you. Think of it, more drug sales than Toledo, more gas station sales than San Francisco. Nothing else touches it. The KIMA-TV network creates the market and serves it . . . EXCLUSIVELY. Betcher beanie, Smid, it's the "Biggest TV Buy in the West!"



KIMA-TV YAKIMA, WASHINGTON

with . . .

KEPR-TV, Pasco, Wash.

*KLEW-TV, Lewiston, Idaho
and KBAS-TV*

Ephrata, Moses Lake, Wash.

CASCADE BROADCASTING COMPANY

TOM BOSTIC, General Manager

NATIONAL REP: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

Small markets often benefit from less noise, taller towers, bonus audiences

are under the impression that overlapping signals from stations in the major population centers blanket the small markets. An additional factor has been the rise in costs for TV network and spot coverage in the large markets, which has meant elimination of small markets from many schedules.

The cost argument is frequently attacked on the ground that small markets must be completely competitive with large ones if they are to get any business. A weaker competitive position does not allow for an exorbitant price structure, it is held. Moreover, small stations can match the larger stations, discount for discount. Cost-per-thousand runs between two and three dollars as in the large markets.

During April 1958, between 7 and 10 p.m., the average cost-per-thousand was \$2.61 on WCCO, Minneapolis and \$2.67 on KSTP, St. Paul. In Duluth during March 1958, the average cost-per-thousand was \$2.23 on WDSM (on the basis of ARB ratings).

The myth of high costs

Small station operators believe they know what is responsible for the myth of high costs in small markets. A time-buyer, asked for a quick estimate of the value of small-town TV, often compares time cost and station coverage as he would in the big city. But most small-town markets are captive markets, it is argued. They have one station or at most, two. Ratings, as a rule, are higher than in the three- or four-station area, and may run from 25 upward. This increased rating is a highly significant factor in establishing the real value of the market and will bring its c-p-m down greatly.

The presumption that overlap makes small-town TV an unnecessary luxury is also fallacious, according to this view. Here are cases in point. During the week of March 17-24, Telepulse surveyed the Topeka, Kansas market for WIBW, Topeka. From sign-on to midnight, WIBW's share of audience was 52.8. The combined Topeka share of audience of the three Kansas City stations was 33.3, and none got even half as much share as the Topeka station, WIBW.

In a small town, TV's potential is enhanced simply because the "noise level" is lower than in big cities, where the number of diversions is greater, where

the competition for the consumer's attention and his income is waged unrelentingly from morning until night. TV's importance as a source of entertainment is probably greatest in the smaller markets.

Taller towers and less interference from other stations, especially out West, mean stronger signals that extend farther. In addition, in many places, the audience is unduplicated. Some markets offer bonus audiences which are tied in through community antenna systems. The station in Harrisonburg, Va., for example, has recently added more than 10,000 viewers by tying into an antenna system in Cumberland, Maryland.

Some buyers mistakenly assume that small markets contain only farm populations who are expensive to reach. But the mobility that the automobile has given America has made this no longer true. In the second two hundred markets is Santa Barbara, Cal., a rich suburb of Los Angeles. Another, Harrisburg, Pa., is the capitol of the state and is in the midst of a rich farm belt. Corpus Christi, Texas, is a Gulf port heavy with sulphur, oil and shipping, and Peoria, Ill. is an important industrial town. Small markets, moreover grow, and rapidly.

Many network advertisers feel they are already using their network vehicles to reach potential customers in the small markets, and that they require no spot supplementation.

For those whose distribution permits, network inducements are today substantial. CBS has its Extended Market Plan, NBC its Program Extension Plan. The first allows advertisers who buy 30 or more stations of the 41 which subscribe to EMP, to pay as little as 50 cents on the dollar. PEP offers a discount as high as 50 per cent to NBC sponsors. Among network accounts which are using one or both plans are National Biscuit, R. J. Reynolds, American Home Products, General Foods, Procter & Gamble, Lever Brothers and the Chevrolet division of General Motors.

Many of the more important national advertisers, however, supplement their network with spot in the small markets. Among them are Procter & Gamble, American Home, Colgate, Lever Brothers and General Foods. Lestoil, a product whose use of spot has sold it

to the American public, has been a heavy buyer in the small markets. Its competitors are also invading these markets. Among them are Lever Brothers with its Handy Andy, Colgate with Mr. Clean and Texize, a similar product produced in the South. Small markets are usually used to test campaigns. Procter & Gamble often uses them for this purpose.

Users of small-town TV

Regional advertisers are unquestionably major users of small-town stations. These include companies in such product categories as oil, insurance, utilities, food and beer. Among the oil companies are Standard of California (Calso) on the Pacific Coast and now in the East, Standard of New Jersey (Esso) in the East, Pureoil in Middle West and Phillips Petroleum in the Southwest. Among the beers are Jax in the South, Lone Star in the Southwest, Coor's in the Mountain States, Hamm's in the Middle West and West Coast, Drewry's in the Middle West and Olympia Brewing in the Northwest. Among the foods are Keebler and Heckman Biscuits, Blue Plate Foods and North Dakota Milling.

The advertiser will usually find better time periods available in the small than in the large markets. Ratings and share of audience are usually higher as well. Merchandising sometimes is much more effective. The small-town station operator can frequently deliver more merchandising to sponsors because of his standing in the community.

Programming on small-town stations, it should be remembered, is not very different from that on big city stations. There is usually less feature and syndicated film. Stations do not have the resources to pay for film libraries. Syndicated film is usually placed by regional sponsors. Otherwise, the schedules are mainly occupied by network programs. A few stations mount cheap, live programs using local personalities, amateur hours, etc.

In other words, whether he approaches the small market via network, a syndicated program or a filmed spot announcement, the advertiser today need not be seriously concerned with the question of quality. Small-town TV and big-town TV are now pretty much alike.

END

THE LIGHT WILL SHINE IN '59

Television's light will be brighter than ever in the coming year. For many reasons:

One—Other agency executives will have arrived at the mature view of their relation to the medium as stated in this issue by Bart Cummings, president of Compton. Mr. Cummings clearly recognizes that advertiser and agency have a social responsibility, as well as does the medium. He urges that the ANA and 4A's join with broadcasters in a project aimed at making important public interest programming available nationally on a continuing basis.

Two—Other major advertisers will see the wisdom of the approach to broadcasting taken by Carrol M. Shanks, president of Prudential Insurance, whose sponsorship of the CBS documentary program *Twentieth Century* as their primary marketing medium ties in with Prudential's dynamic selling policies which make it the fastest growing insurance company in the country. (See "Shanks of Prudential," September issue). They will agree along with Armstrong Cork's president, Clifford J. Backstrand, who told our readers in October:

"Corporate leadership in this country is going to require a keen sense of history, of the significance of business to the over-all social and political life of a nation. It must have a grasp and an understanding, a sense of stewardship. We can't continue to be as pre-occupied within the narrow confines of business as such."

Edward R. Murrow stated it so beautifully back in July, 1957 in TELEVISION MAGAZINE: "It is time for American advertisers and broadcasters to pause a moment and take stock. They are not only engaged in a marketing enterprise, they are deeply involved in the most powerful of all communications media and are influencing society whether they wish to or not, indeed whether they know it or not." Mr. Murrow was so right there and, as evidenced by the few statements above, this recognition is firmly taking place among top advertising management.

America's leading advertisers will more and more see the light in '59 and do their part to make of television the vital source of culture and information it must be, to continue to develop as the nation's most important marketing tool and mass communication force.

Getting back to Mr. Murrow again, because this industry has such tremendous potential, even its most ardent supporters, who in most cases are the severest critics, tend to lose their own perspective. Perhaps the severest criticism of the industry has come from Mr. Murrow. Again in 1957, he stated: "Over-reliance on mass appeal can only lead to the degradation of the medium. . . . If television is to entertain

all of the people all the time, then we have come perilously close to discovering the real opiate of the people."

More recently, Mr. Murrow stated: "I am frightened by the imbalance, the constant striving to reach the largest possible audience for everything . . . by the absence of a sustained study of the state of the nation." Now no one could possibly deny the validity of Mr. Murrow's hopes and goals. However, this type of criticism—which is voiced by others too—goes to extremes. It unjustly accuses the industry of gross neglect of its basic responsibilities. And this simply isn't true.

Compared to other mass media (see comparison on pages 34 and 35), television, in spite of its tremendous amount of uninspired programming, still has so much more vitality, still offers the American public so much more—and by more, I mean *better*—"editorial content" (i.e. programming) week-in and week-out than any other mass medium.

We cannot forget another responsibility—if television is to become a truly mass communication force, it must first deliver mass audience. Then it is up to men like Murrow to hold these large audiences or important segments of them for the vital information programs. Along these lines, Mr. Murrow's suggestion of a series of major reports to the nation, which advertisers would use to pre-empt at least one of their regular programs during the season, might well come to fruition during 1959. With the evident and ever-growing maturity and sense of responsibility on the part of advertisers, I sincerely believe that this will happen in the coming year.

Actually, the excitement that so many feel television lacked in 1958 can be captured very easily in 1959. One really hot program can do the trick—a show that everyone will talk about, such as the *\$64,000 Question*. And if some plan, like the one suggested by Mr. Murrow, comes off in '59, even the critics will be satisfied.

Of course, this all points up the fact that the critical standards used are really off-base. Television, or any of the other mass media will always leave the critics and the élite unsatisfied, if it is to be judged by the great bulk of the programming which will always be largely uninspired, and "guilty" of catering to mass tastes.

If critics of the industry took this factor into consideration, while keeping in mind television's tremendous strength in better programs, if coupled with this, a few more information programs in prime time and one or two big "winners" showed up—television's light would shine so bright that it would practically eclipse other mass media.

Fred Vogel

TELEVISION

BROADCAST ADVERTISING



**THE ASSOCIATION
OF NATIONAL ADVERTISERS**
*...the men behind it and their
TV's Union Crisis
Bryan Houston, Cultural Demo
TV as a Communications Force
Survey: Purchases Attributed to*

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