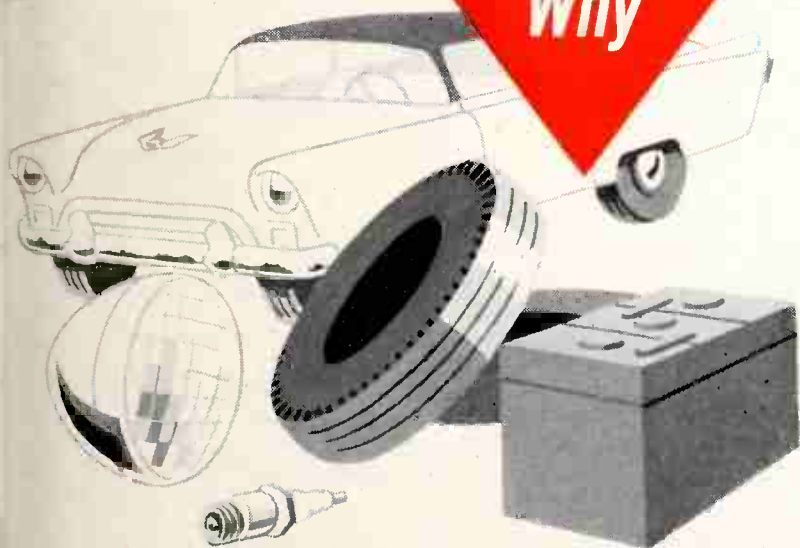


Film—special report on the outlook for audience, programming, advertiser use . . . Edward R. Murrow (r.) discusses TV's responsibilities and status in society

Other highlights: Videotape today . . . What to do about triple-spotting? . . . Nabisco's TV approach . . . Rewards for executives . . . Brand Awareness studies

**There Must Be
A Reason
Why**



**Millions and
Millions**

Indiana University
of Dollars
JUL 16 1957
Library
were invested
in Spot-TV advertising
by leading AUTOMOTIVE
manufacturers during 1956.

OB-TV	Albuquerque	WISN-TV	Milwaukee
WSB-TV	Atlanta	KSTP-TV	Minneapolis-St. Paul
KERO	Bakersfield	WSM-TV	Nashville
WVAL	Baltimore	WTAR-TV	Norfolk
WGN	Chicago	KMTV	Omaha
FAA-TV	Dallas	WTVH-TV	Peoria
WVSH-TV	Daytona Beach	WJAR-TV	Providence
TVD	Durham-Raleigh	KCRA-TV	Sacramento
WZLX-TV	Erie	WOAI-TV	San Antonio
WNEV	Flint-Bay City	KFMB-TV	San Diego
WANEV	Fort Wayne	KTBS-TV	Shreveport
WABC-TV	Houston	WNDU-TV	South Bend-Elkhart
WHTM-TV	Huntington-Charleston	KREM-TV	Spokane
WHP-TV	Jacksonville	KOTV	Tulsa
WTKR-TV	Little Rock	KARD-TV	Wichita
WHP-TV	Los Angeles		

The reason? More sales mileage to the advertising dollar, that's why! Spot TV, more than any other medium travels your message straight to the prospective car buyer. And Petry represented stations show the greatest get-up-and-go selling power when it comes to getting results for automotive advertisers.

Television Division

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

ADVERTISING—

A NEW BUSINESS BAROMETER

There are no two ways about it. National advertising has been soft in the first quarter of 1957, compared to a year ago. Gross PIB estimates do not tell the whole story. Rate increases, sometimes, have compensated for decreases in lineage or time sold.

The media have been seeking the reason for this softness for some months. There are undoubtedly a number of factors involved. One that seems to be overlooked by many is the fact that advertising is one of the most sensitive of business barometers.

It may be true that the Gross National Product index is up over last year, but this can be misleading unless one looks at some of the so-called bellwether industries. New car sales, for example, are down from a rate of 6.5 million to 6 million units. Home building dropped 10% in the first quarter compared to the previous year. And several major corporations have cancelled plans for announced large capital outlays.

All this does not mean, of course, that there is a recession ahead. However, it does give management cause for concern. The inevitable consequence is a closer look at the budget. And here we have a paradox.

What is easier to cut back than advertising? It seldom involves problems of personnel, equipment or inventories. And it puts ready cash in management's hands. Yet never before has the welfare of American business been so directly dependent on advertising.

This is clearly seen in the companies which make and market cigarettes, cereals, soaps, drug products. In reality they are in the advertising business. There is very little difference in competitive products. The success of one brand over another is largely the result of smarter, more efficient marketing, in which the advertising is the fundamental element.

Despite this generally recognized fact of our economic life, advertising is usually the first thing that is cut whenever the slightest indication of economic darkness appears. Everyone gives lip service to the role of advertising in building demand for new products and increasing and accepts its basic importance in sustaining and increasing the national production.

Management is well aware of all this. Yet sometimes, or other, when the controller gets into the picture, management must show the next Board of Directors' meeting what cuts have been made—and it's the handy ad budget which takes the beating.

It's as simple as $2 + 2 = 4$ that when sales are sagging advertising is most essential, and promotion should be increased rather than cut.

Here is a challenge that could well be taken on by the various advertising bureaus. It is understandable that at times they must be competitive. It is also understandable that a good portion of a bureau's budget must be devoted to presentations made in terms of specific companies or industries and the medium represented.

But the Bureau of Advertising (newspapers), Magazine Advertising Bureau, the Outdoor Association, the Radio Advertising Bureau and the Television Bureau of Advertising, might well earmark some funds for a common attack on the problem of educating American business to the true role of advertising in a free-enterprise economy.

Such a fund might be used to develop a joint presentation, or to finance a study by a leading university. In any event, the agencies that speak for the various media have a strong enough mutual interest to seriously consider forgetting their differences long enough to join together for this major project.

F. D. Roge



the fallen angel

"There I was flying along like a bat out of heaven," said this sore angel. "There was a stack of nimbostratus stretching for miles right across my course and I was late. My flight plan called for two thousand feet but I figured what the hell and dropped down a bit to fly under the stuff when splatt!"

"What happen?" asked the dispatcher.

"What happen? I fly smack into the 1,450' above-average-terrain WMT-TV tower my map says was blown over last winter."

"You been skipping Bulletins again. It was on the last All-Angel release—the tower's up again and it'll be full of juice any minute. You lucky your wings weren't scorched. Get on the ball or He'll ground you again."

Pace Setter In The DES MOINES MARKET KRNT-TV

OWLES OPERATED STATION . . . Represented by Katz

★ **RATINGS**—Dominant Again and Again!

9 out of top 10 Multi-Weekly Shows

10 out of top 10 Once-A-Week Shows

323 Firsts in 476 Quarter Hours

★ **PUBLIC SERVICE**—Outstanding Record In
Performance & Showmanship!

FOR EXAMPLE:

HEART OPERATION — "Live" telecast of life-restoring surgery on a two-year-old boy on May 1.

SCHOOL SERIES — KRNT-TV duplicated a typical grade school classroom in Studio No. 1, with hidden cameras and microphones. For 13 weeks — February 18 through May 17—KRNT-TV televised a different class at work each day.

BOY WITH A STRING — Specially filmed story of one of Iowa's mental institutions, dramatically pointing up need for improved state facilities. A KRNT-TV Public Affairs Presentation.

COURT TRIAL — Complete filmed story of actual Municipal Court trial of a state official. Another Public Affairs Presentation.

CHURCH TELECASTS — Sunday remotes from various Des Moines churches.

(AND MANY MORE)

★ **ENTERTAINMENT** — KRNT-TV is a firm believer in local shows, and produces the top-rated programs.

★ **REMOTE TELECASTS** — FREQUENTLY

Recent Examples: Special telecast of a June 3 wedding in chapel, culmination of a month-long promotion on Mary Jane Chinn Show. Current daily remote telecasts from Des Moines Municipal Airport—feature of 12 noon—1:00 p.m. "Bill Riley Time." Telecast of Saturday afternoon games of Des Moines' Western League games. Telecast of big Home and Flower Show. Weekly church telecasts.

RT-TV, THAT—
HLY AUDIENCE-
ED, SALES RESULTS
MEDITATED, CBS AFFILIATED
TION IN DES MOINES

14th year of publication

TELEVISION MAGAZINE

JULY • VOLUME XIV, NO. 7

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MARKET DATA and set circulation, updated as of August, for every county in each TV market—these exclusive features appear in TELEVISION MAGAZINE Market Book, to be published August. This data will be presented in two forms: an alphabetical directory of the state and their counties; and a listing of the counties included in each market, the circulation as of August, population, families, and sales for each county and its total coverage area of the market.

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WE GET TO FLINT THE BEST WAY



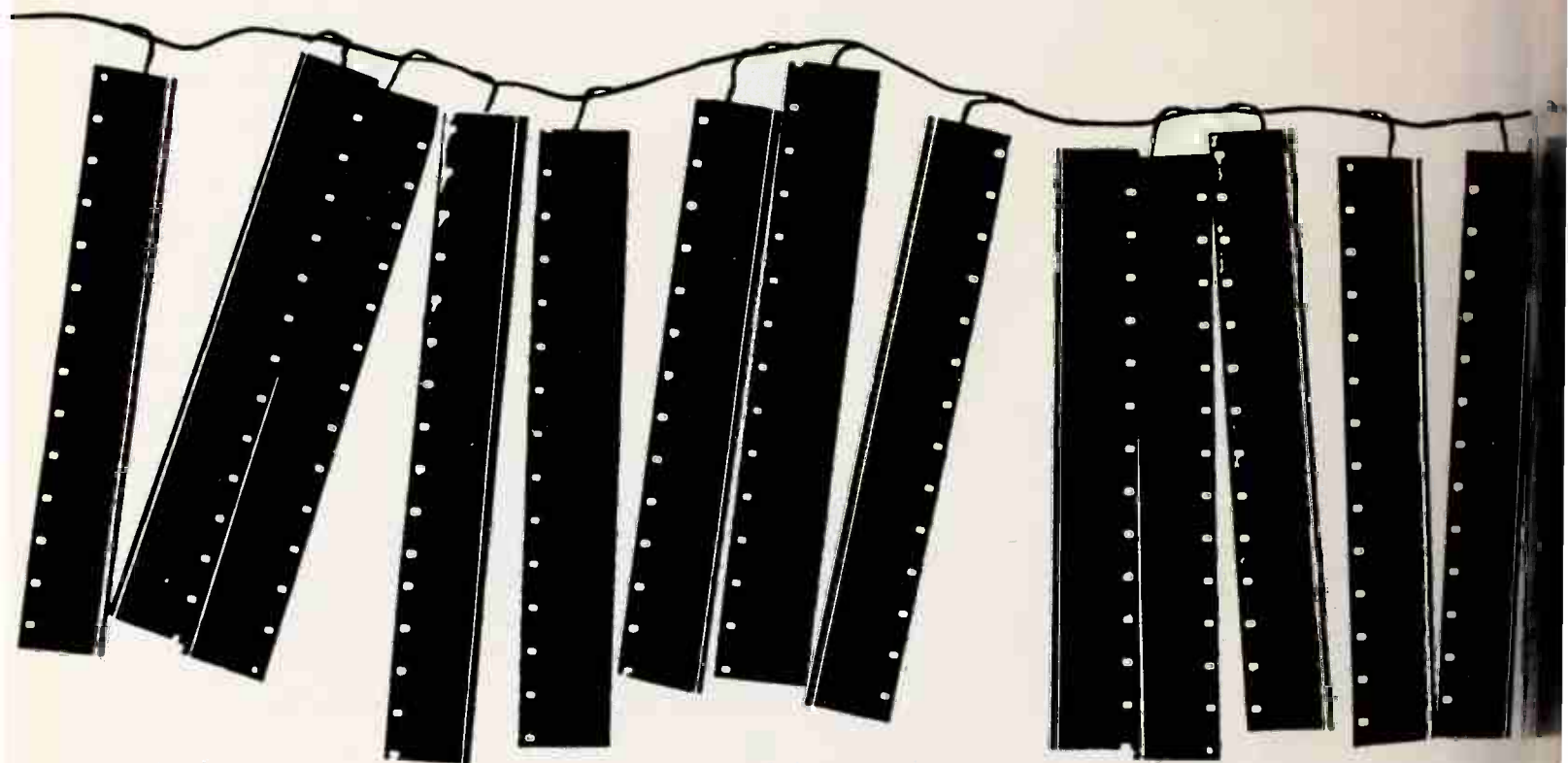
Photo by Henry Ries

WJIM-TV

Michigan's Area Station . . . Now serves Lansing, FLINT and Jackson with a Class A Signal from our New 1023' tower . . . 18 of the top 20 network shows in these major cities are seen on WJIM-TV Basic NBC . . . CBS-ABC

Represented by Peters, Griffin, Woodward, Inc.

www.americanradiohistory.com





Why
all
the
fireworks
?

Maybe you heard them too—the sound and fury of claims about new programs that were supposed to blow New York viewing habits sky-high.

Well, the smoke is settling now. Let's see what actually has happened:

WCBS-TV's share of total viewing is greater than at any time in the past two years!... WCBS-TV leads the second-place station by 52%—the third station by 183%!... WCBS-TV shows a larger audience gain than any other station in the past year!... WCBS-TV leads in every hour of the day but one, from 8 am straight through to sign-off!

It takes day-in, day-out showmanship to win *and hold* attention in television's biggest market. To its superb schedule of CBS Television Network programs, WCBS-TV adds a dazzling array of *local* entertainment and public affairs programs, including *all five* of the top-rated local participating programs, and *four of the top five* daily news programs in all New York television.

Naturally, more national advertisers buy the station that attracts the biggest audience most of the time.

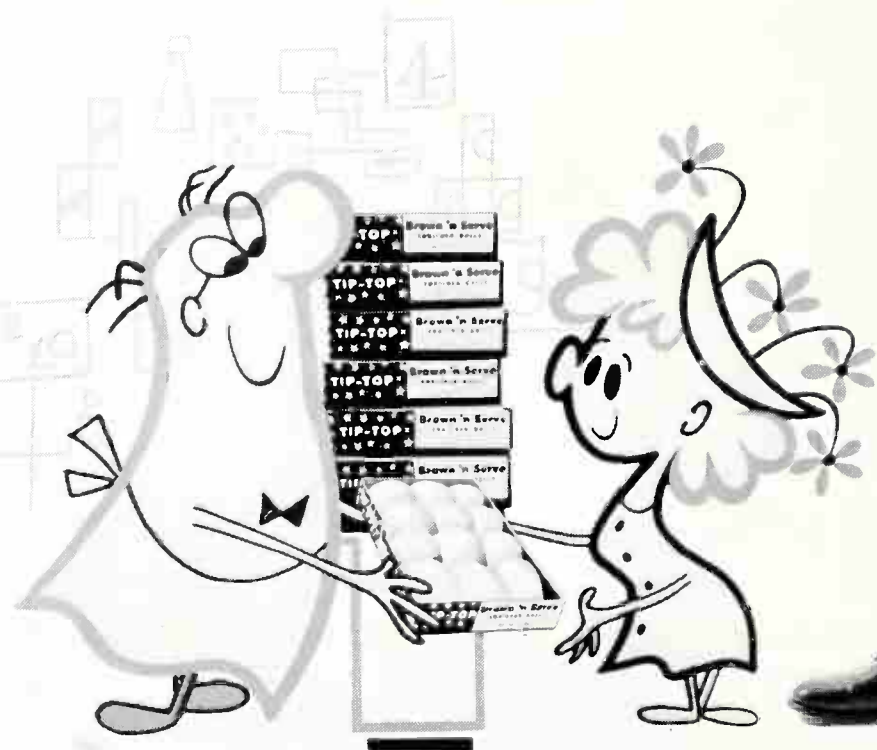
WCBS-TV CBS Owned, New York
Channel 2—represented by CBS Television Spot Sales

Why J. Walter Thompson Timebuyer Selects
 Crosley WLW Stations for Ward Baking Company

"WLW Stations do more than just take your time dollars. Their staff of merchandising-promotion experts work right along with the advertiser's sales people and follow through with trade contacts--buyers, brokers, distributors, store managers. Yes, I'd sure say that the WLW Stations offer Tip-Top service everytime, all the time!"

Mario Kircher

Mario Kircher, J. Walter Thompson Timebuyer.



Like J. Walter Thompson, you'll get top service for your products on the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

WLW
Radio

WLW-T
Cincinnati

WLW-C
Columbus

WLW-D
Dayton

WLW-A
Atlanta

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

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

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



focus on BUSINESS

by, 1957

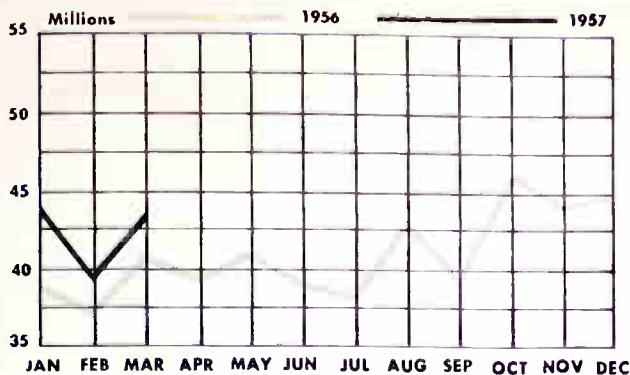
There are some signs of an upswing in TV network billings in the latter half of 1957. An NARTB survey of broadcast stations, for example, indicates their expectation of a six per cent TV revenue rise and a four per cent increase in radio revenue for the entire year.

A comparison of first quarter spot billings for 1956 and 1957 (to date) shows an overall increase of 10 per cent, despite the decrease in spot billings reported by individual stations. Two factors that could account for the overall rise: rate increases and longer lineups.

Eight of the top ten spot advertisers in 1957, for instance, show a budget for the first quarter that was reflected in 1956, some showing quite substantial increases. This year, Carter Products spent \$1,400,000 in the first three months. Last year, for the corresponding period, it spent over twice as much—\$2,800,000.

Continental Baking spent \$761,400 this year, \$2,822,000 this year.

TV NETWORK BILLINGS



	March '57	March '56
ABC	\$ 6,848,848	\$ 6,747,928
CBS	20,172,173	17,884,976
NBC	16,532,394	15,955,688
Total	\$43,553,415	\$40,588,592

Source: PIB

TV SPOT BILLINGS QUARTERLY EXPENDITURES

	1ST QUARTER, 1957	4TH QUARTER, 1956	1ST QUARTER, 1956
Day	\$ 38,074,000 (32.5%)	\$ 38,255,000 (35.5%)	\$ 34,637,000 (34.6%)
Night	68,137,000 (58.3%)	58,948,000 (54.7%)	55,620,000 (55.5%)
Late Night	10,724,000 (9.2%)	10,639,000 (9.8%)	9,952,000 (9.9%)
Total	\$116,935,000 (100%)	\$107,842,000 (100%)	\$100,209,000 (100%)

Source: TvB-Rorabaugh

TV SPOT BILLINGS TOP TEN SPOT ADVERTISERS

Rank	Company	1st QUARTER, 1957 Estimated Expenditure	Rank	4TH QUARTER, 1956 Expenditure	Rank	1ST QUARTER, 1956 Expenditure
1	Procter & Gamble Co.	\$3,726,800	1	\$4,064,600	1	\$5,782,800
2	Brown & Williamson Tob. Co.	3,633,000	2	2,739,100	2	2,921,900
3	Sterling Drug, Inc.	2,942,900	4	1,893,000	3	2,252,800
4	Continental Baking Co.	2,822,000	—	—	—	—
5	Carter Products, Inc.	2,447,100	—	—	—	—
6	Philip Morris & Co.	1,993,000	—	—	8	1,542,200
7	General Foods Corp.	1,922,600	3	2,004,000	4	2,053,800
8	Warner-Lambert Pharma. Co.	1,882,800	—	—	—	—
9	Colgate-Palmolive Co.	1,688,800	10	1,231,000	7	1,583,100
10	National Biscuit Co.	1,611,300	—	—	9	1,478,400

Source: TvB-Rorabaugh

AUDIENCE TRENDS

AVERAGE EVENING PROGRAM

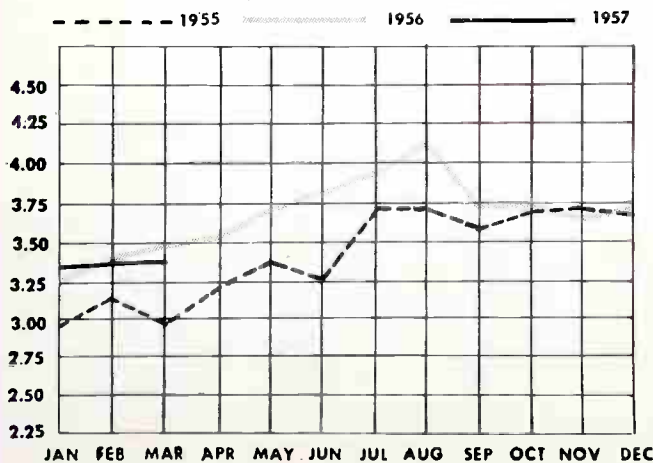
	1957	1956	1955
Number of Programs	128	137	141
Rating (ARB)	25.2%	24.3%	23.3%
Cost (in 000)	9,086	7,532	6,356
Change From Previous Year	+21%	+19%	—

AUDIENCE TRENDS

AVERAGE WEEK-DAY DAYTIME PROGRAM

	1957	1956	1955
Number of Programs	53	51	49
Rating (ARB)	9.9%	10.1%	9.7%
Cost (in 000)	3,489	3,135	2,625
Change From Previous Year	+11%	+19%	—

TV NETWORK COST PER THOUSAND



March 1957 index: \$3.40

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, PIB, TELEVISION MAGAZINE

objective:
Introduction of a new product in a highly competitive field

complicating factor:
An uncertain timetable of production-distribution facilities

solution:
The American Tobacco Company's HIT PARADE cigarettes and its agency, BBD&O, are

To introduce its new HIT PARADE cigarettes on a market-by-market saturation basis, Tobacco required the ultimate in advertising flexibility. Anticipated shifts, both in production and in distribution patterns, called for a degree of flexibility that would allow changing advertising schedules at a moment's notice.

Spot Radio and Spot TV received a heavy media appropriation of the 13-week in-market budget. HIT PARADE entered each market with a minimum of 50 weekly radio spots, 10 TV spots. Nationally, the campaign built up a total of 13,000 radio spots and 700 TV spots.

SOLD ON SPOT

Left to right: Richard Arbuckle, Radio Sales Representative, NBC Spot Sales; William Conner, BBD&O Account Director for Radio & TV; Stephen Bell, BBD&O Account Supervisor; Harry Mulford, TV Sales Representative, NBC Spot Sales; Henry See, BBD&O Account Executive; Alan C. Garratt, Advertising Manager of the ACC Division (PALL MALL and HIT PARADE cigarettes) of the American Tobacco Company.

Photograph by Morris H. Jaffe



In the first few weeks of the campaign, a special study in New York showed that a phenomenal 77% of people canvassed knew there was a new cigarette on the market . . . they knew the cigarette's name was HIT PARADE.

Advertising Manager Alan C. Garratt explains why HIT PARADE chose to use Spot broadcasting: *"Introducing HIT PARADE to a mass audience in a highly competitive field is a marketing problem. Thanks especially to BBD&O and Radio and Television, we have cracked the country, market by market. NBC Spot Sales represented stations played a big part in the promotion of our new brand."*

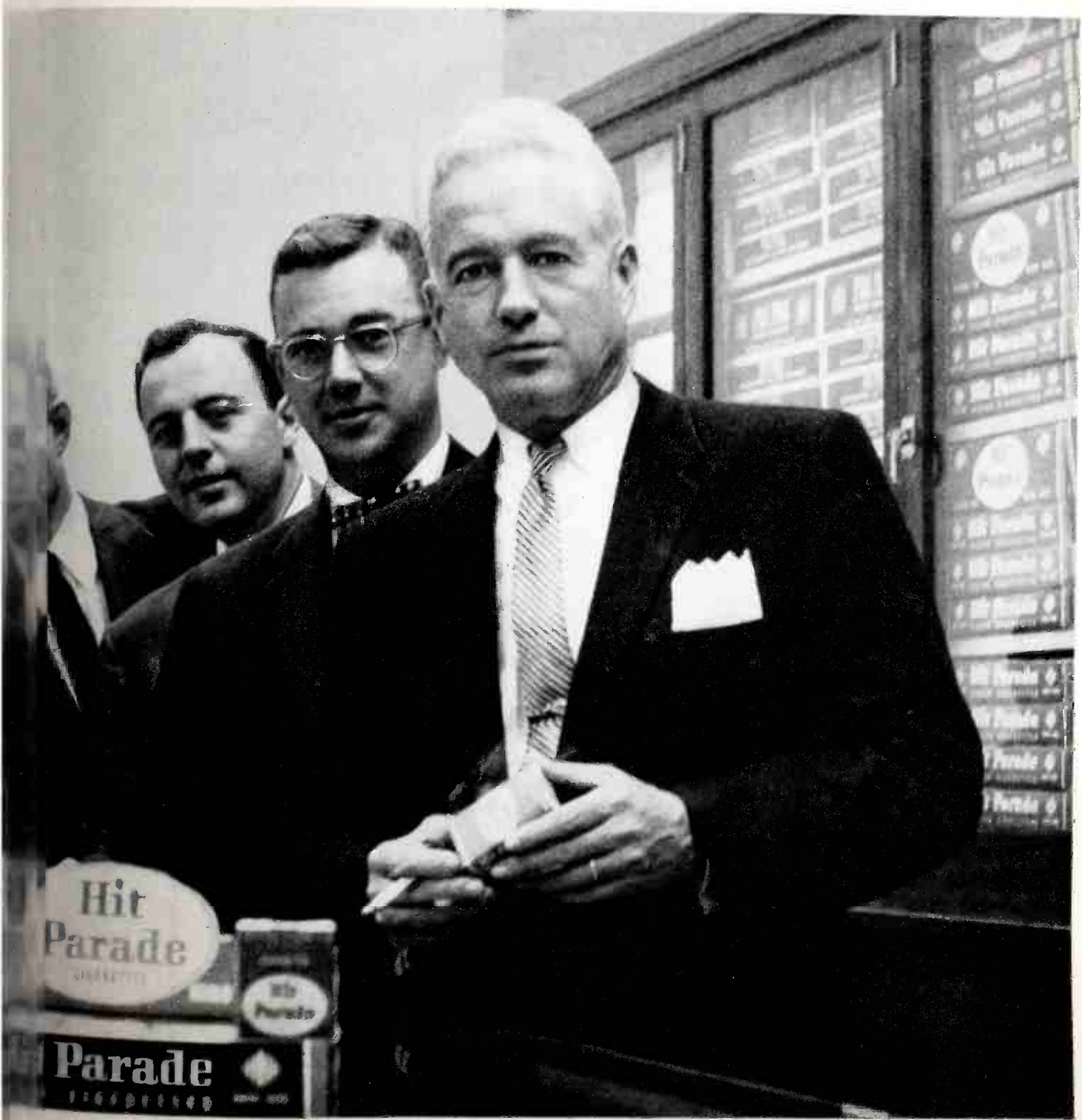
Meet your NBC Spot Salesman. He can show you, too, how to sell your sales . . . market by market.

represents these leadership stations:

- Hartford-New Britain WNBC
- New York WRCA, WRCA-TV
- Schenectady-Albany-Troy WRGB
- Philadelphia WRCV, WRCV-TV
- Washington WRC, WRC-TV
- Miami WCKT
- Buffalo WBUF
- Cleveland WHK
- Louisville WAVE, WAVE-TV
- Chicago WMAQ, WNBQ
- St. Louis KSD, KSD-TV
- Denver KOA, KOA-TV
- Seattle-Tacoma KOMO, KOMO-TV
- Los Angeles KRCA
- San Francisco KNBC
- Honolulu KGU, KONA



SPOT SALES





JACKSONVILLE, FLORIDA...

and the 1,500,000 potential viewers
in its 64 county television area . . .

will flip to brand new

channel **12 . . . WFGA-TV . . .**

signing on this **SUMMER**

with basic **NBC** affiliation !

WFGA-TV

Channel 12 • VHF

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

Top Power 316,000 watts • **JACKSONVILLE, FLORIDA**

Represented by Peters, Griffin, Woodward, Inc.



ocus on

PEOPLE

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

Outstanding figure in radio-TV journalism today is Edward R. Murrow, whose views on television are discussed in this issue. After joining CBS in 1935, Murrow was appointed European director in 1937. He began his broadcasting career in 1938 when he reported from Vienna the Nazi Anschluss of Austria. Named CBS v.p. and director of public affairs in 1946, Murrow soon decided against the paper work, returned to the air as newscaster and commentator in 1947. His present broadcasts: TV—*Selt Now* and *Person to Person*; radio—7:45 p.m. daily newscast.

Director of advertising for the National Biscuit Co. since 1956 (see "We're Businessmen, Not Showmen"), Harry F. Schroeter first joined the company in 1945. Previously in Procter & Gamble's advertising department, he went to Nabisco as assistant advertising manager. In 1955 he became executive assistant to the director of advertising.

President of Ampex Corp., manufacturers of the first commercially successful videotape recorder, George I. Long, Jr. is responsible for a major development in TV. Possessor of a degree in economics from Stanford University, Long resigned in 1950 as assistant v.p. of the First National Bank of San Francisco after 20 years with the company. Joining Ampex as treasurer, he rapidly moved to the presidency in 1955.

Mitchell Wolfson, whose views on triple spotting are expressed in this issue, has been co-owner and president of Miami TV station WTVJ since 1948. Wolfson started his business career as a salesman, switched to real estate. In 1924, he became co-owner of the Wometco Theatres, a chain of movie houses which he still owns.



EDWARD R. MURROW



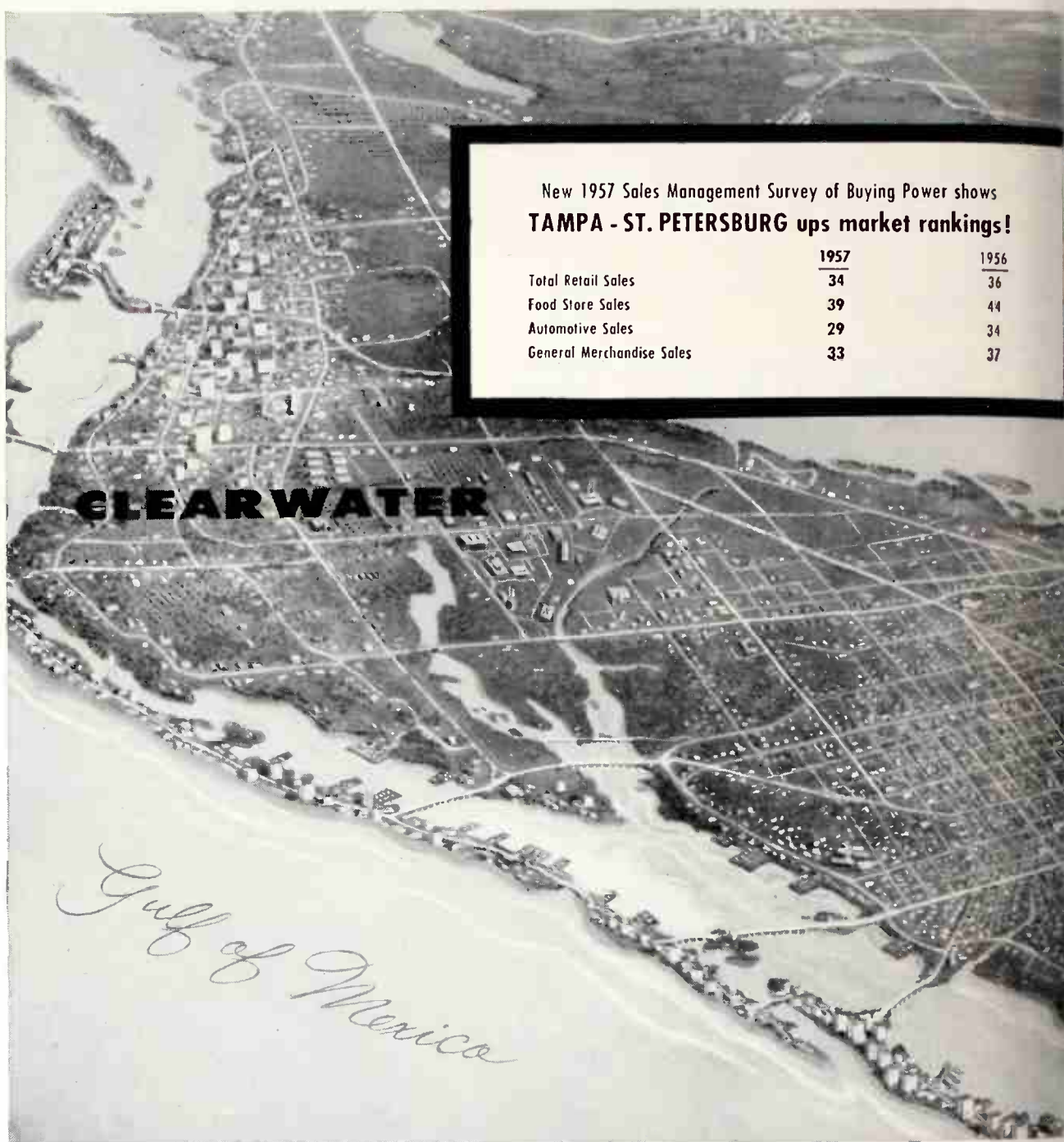
HARRY F. SCHROETER



GEORGE I. LONG, JR.



MITCHELL WOLFSON



New 1957 Sales Management Survey of Buying Power shows
TAMPA - ST. PETERSBURG ups market rankings!

	1957	1956
Total Retail Sales	34	36
Food Store Sales	39	44
Automotive Sales	29	34
General Merchandise Sales	33	37

CLEARWATER

Gulf of Mexico

DOMINATE Tampa-St. Petersburg

YOU GET HIGHEST AUDIENCE ON WTVT

ARB, February 1957, shows 31 out of the 50 shows in Tampa-St. Petersburg are on WTVT, you one buy in the South's fastest-growing metropolita

LAKELAND

TAMPA

Tampa Bay

PETERSBURG

Maximum-power VHF signal delivers bonus coverage of 239 prospering communities!

in cities of the south —

WTVT



Represented
by the
Katz
Agency

WKY Television System, Inc. ... WKY-TV and WKY Oklahoma City • WSFA-TV Montgomery

report on spot



How cosmetic advertisers use spot TV. A study of 14 major markets

Listed below are cosmetic products which were advertised on spot TV during the first quarter of 1957 in 14 major markets, as reported by Broadcast Advertisers Reports, Inc.

BAR tape-records all telecasting in various markets on a regular basis for seven-day periods. The schedules shown represent the TV activity of the various brands in the markets

during the recording week. They taken from the recently published BAR report, "A National Guide Non-Network Television Advertising by Product Categories."

ANATOLE ROBBINS PRODUCTS

Atlanta 1 spot

AVON PRODUCTS

Atlanta 12 spots
 Baltimore 10 spots
 Boston 13 spots
 Chicago 1 spot
 Detroit 10 spots
 Kansas City 11 spots
 Los Angeles 14 spots
 Miami 13 spots
 Milwaukee 14 spots
 Minneapolis 11 spots
 New York 11 spots
 Philadelphia 11 spots
 San Francisco 14 spots
 Washington 12 spots

BONNE BELL COSMETICS

Washington 1 spot

CASHMERE BOUQUET PRODUCTS

Los Angeles 1 spot

CORA GALENTI COSMETICS

Los Angeles 5 spots

COTY PRODUCTS

Chicago 3 spots
 Detroit 2 spots
 Kansas City 2 spots
 New York 19 spots

CUTEX PRODUCTS

Washington 1 spot

DOROTHY GRAY PRODUCTS

Kansas City 1 spot

HAZEL BISHOP PRODUCTS

Minneapolis 7 spots
 New York 3 spots
 Philadelphia 8 spots
 San Francisco 14 spots
 Washington 13 spots

HELENA RUBENSTEIN PRODUCTS

New York 1 spot
 Philadelphia 1 spot

HELENE CURTIS PRODUCTS

Detroit 1 spot

INNER-GLOW LIPSTICK

Milwaukee 1 spot
 New York 1 spot

MAGI-NAIL KIT

Los Angeles 2 spots

MAX FACTOR PRODUCTS

Atlanta 2 spots
 Baltimore 2 spots
 Boston 4 spots
 Chicago 12 spots
 Detroit 8 spots
 Kansas City 3 spots
 Los Angeles 25 spots
 Miami 1 spot
 Milwaukee 12 spots
 Minneapolis 3 spots
 New York 9 spots
 Philadelphia 13 spots
 San Francisco 6 spots
 Washington 11 spots

MAYBELLINE EYE MAKE-UP

Atlanta 2 spots
 Baltimore 1 spot

Boston 1
 Chicago 4
 Detroit 7
 Kansas City 1
 Los Angeles 10
 Miami 1
 Milwaukee 4
 Minneapolis 2
 New York 5
 Philadelphia 4
 San Francisco 2
 Washington 1

PINK ICE HOME FACIAL

Boston 6
 Kansas City 5
 Los Angeles 25
 Miami 1
 Milwaukee 1
 New York 21
 San Francisco 21
 Washington 4

RADNAI PRODUCTS

Philadelphia 1

REVLON PRODUCTS

Atlanta 3
 Chicago 1
 Kansas City 1
 Milwaukee 1

ROMA LIND SKIN CLEANSER

Los Angeles 1

SOFSKIN HAND CREME

Kansas City 1

TIPETTE NAIL POLISH

New York 1
 Philadelphia 1

To the next 25 years

These radio broadcasters look forward to new opportunities and responsibilities as their pioneer National Representatives

PETERS, GRIFFIN, WOODWARD, INC.

enter their next 25 years of providing service to advertisers and their agencies.

Midwest

WHO —Des Moines	50,000
WOC —Davenport	5,000
WDZ —Decatur	1,000
WDSM —Duluth-Superior	5,000
WDAY —Fargo	5,000
WOWO —Fort Wayne	50,000
WIRE —Indianapolis	5,000
KMBC-KFRM —Kansas City	5,000
WISC —Madison, Wis.	1,000
WMBD —Peoria	5,000

Southwest

KFDM —Beaumont	5,000
KRYS —Corpus Christi	1,000
WBAP —Fort Worth-Dallas	50,000
KENS —San Antonio	50,000

East

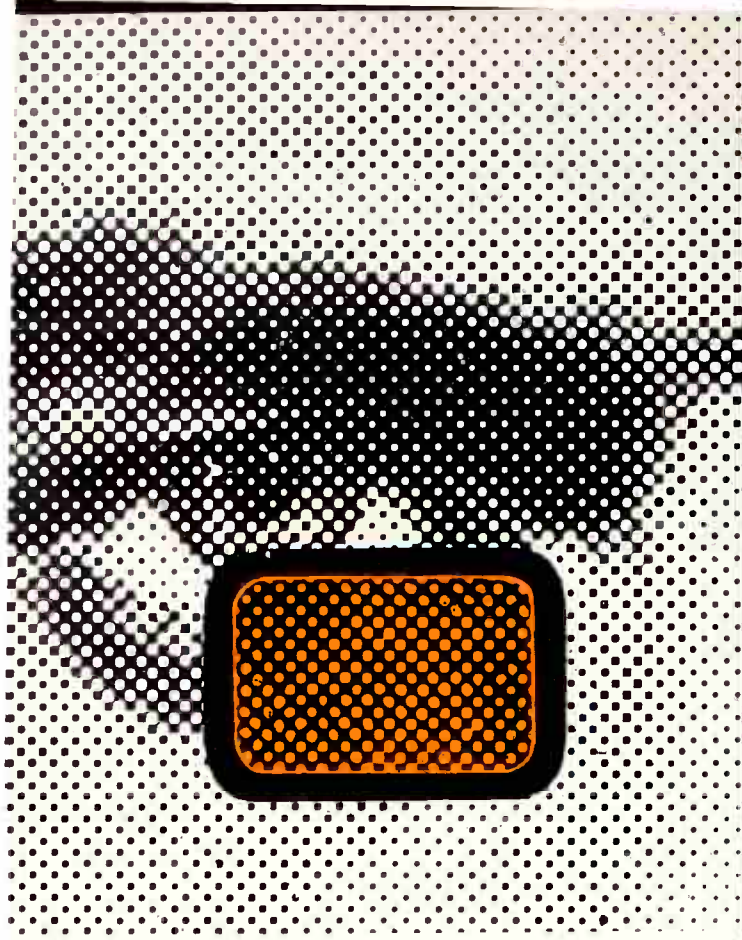
WBZ + WBZA —Boston and Springfield	51,000
WGR —Buffalo	5,000
KYW —Cleveland	50,000
WWJ —Detroit	5,000
WJIM —Lansing	250
KDKA —Pittsburgh	50,000

Southeast

WCSC —Charleston, S. C.	5,000
WIST —Charlotte	5,000
WIS —Columbia, S. C.	5,000
WSVA —Harrisonburg, Va.	5,000
WPTF —Raleigh-Durham	50,000
WDBJ —Roanoke	5,000

RADIO STATIONS

Boston	5,000
KHNL—Honolulu-Hilo	5,000
Portland	50,000
Seattle	50,000



to the next



At 11:00 AM (E.S.T.), February 15, 1957 United States population passed the 170 million mark. On February 15, 1982 the population will approximate 225 million. Never again will U. S. workers have only 170 million people to provide for. During the next 25 years, the sale of food, clothing, housing, cars, appliances—everything—will dwarf the biggest years we've known.

4,200,000 babies in 1956 (approx.)
6,375,000 babies in 1982 (est.)
1,110,000 new houses in 1956 (approx.)
2,300,000 new houses needed during 1982 (est.)



Broadcasting's bright opportunities are charted through trends toward more leisure time—urban decentralization—and greater needs for better and more efficient advertising patterns. Broadcasting's greatest opportunity to sell, and serve, lies in the

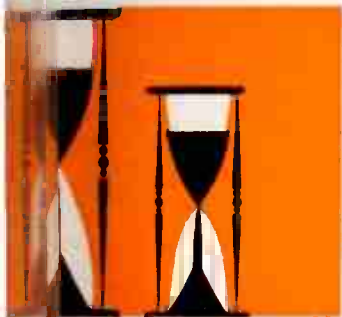
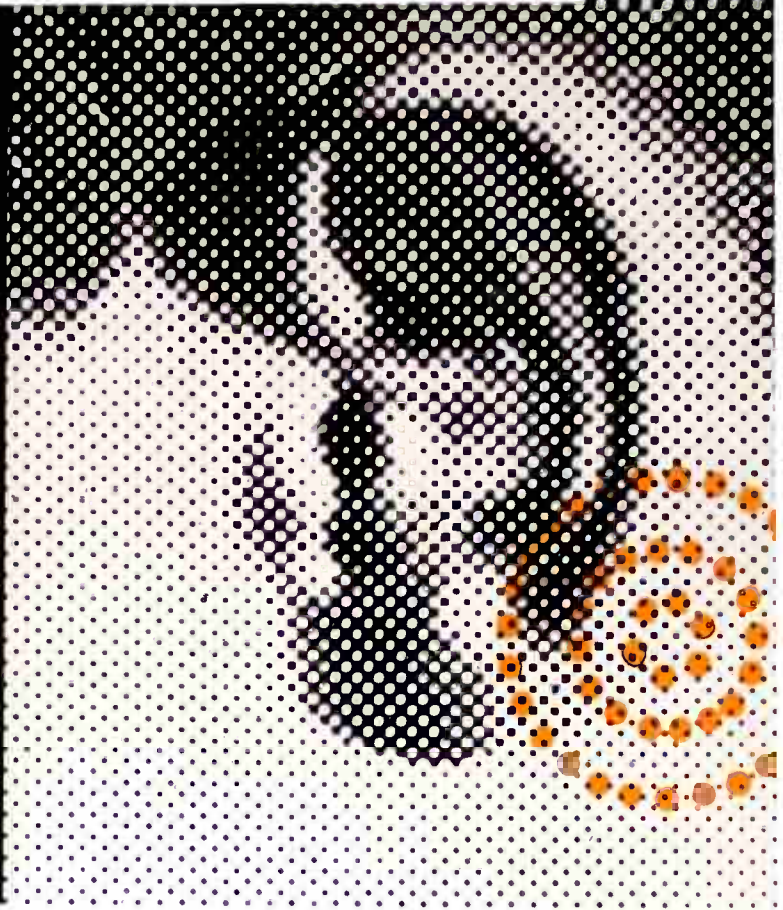
\$9.1 billion spent for advertising in 1956 (approx.)
\$12.6 billion will be spent in 1982 (est.)



SOURCES: The population and product data on the preceding pages are projections of long range forecasts reported in the December 22, 1956, Kiplinger Washington Letter and "Tomorrow is a Big Market" prepared by the Associated Business Publications. Radio and television set forecasts are from broadcasting industry sources.



years



Opportunity means responsibility to these bigger audiences. As Broadcasters we pledge our best efforts to provide—better news—higher levels of entertainment—more events of public importance and community interest.

- 1. 356 U.S. homes with color TV passed 100,000
- 2. 6 million will have color TV in 1982 (est.)
- 3. 1.8 billion home and car radio sets in 1956 (approx.)
- 4. 100 million people will carry personal radio sets in 1982 (est.)



Opportunity means responsibility to advertisers. As exclusive Station Representatives P.G.W. pledges its best efforts toward simplifying the use of spot broadcasting— assembling meaningful market information—maintaining accurate station data.

*U. S. population will increase 33 1/3 % by 1982 (est.)
Some market areas will increase 150 % (est.)*

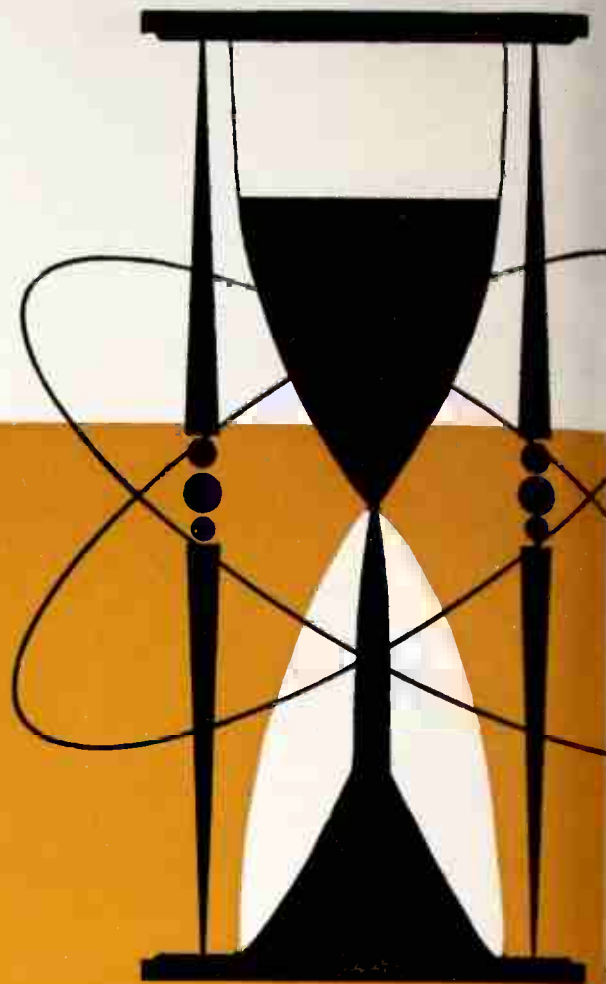
Our radio and television stations listed on these pages salute their Pioneer National Representatives

PETERS, GRIFFIN, WOODWARD, INC.



The company enters its second twenty-five years.

To the next 25 years



These television broadcasters look forward to new opportunities and responsibilities as their pioneer National Representatives

PETERS, GRIFFIN, WOODWARD, INC.

enter their next 25 years of providing service to advertisers and their agencies.

TELEVISION STATIONS

		Midwest	Channel	East	
		WHO-TV—Des Moines	13 NBC	WBZ-TV—Boston	
		WOC-TV—Davenport	6 NBC	WGR-TV—Buffalo	
		WDSM-TV—Duluth-Superior	6 NBC	KYW-TV—Cleveland	
		WDAY-TV—Fargo	6 NBC-ABC	WWJ-TV—Detroit	
		KMBC-TV—Kansas City	9 ABC	WJIM-TV—Lansing	
		WISC-TV—Madison, Wis.	3 CBS	WPIX—New York	
		WCCO-TV—Minneapolis-St. Paul	4 CBS	KDKA-TV—Pittsburgh	
				WROC-TV—Rochester	
		Southwest	Channel	Southeast	Channel
		KFDM-TV—Beaumont	6 CBS	WCSC-TV—Charleston, S. C.	5 CBS
		KRIS-TV—Corpus Christi	6 NBC	WIS-TV—Columbia, S. C.	10 NBC
		WBAP-TV—Ft. Worth-Dallas	5 ABC-NBC	WSVA-TV—Harrisonburg, Va.	3 ABC
		KENS-TV—San Antonio	5 CBS	WFGA-TV—Jacksonville	12 CBS
				WTVJ—Miami	4 CBS
				WDBJ-TV—Roanoke	7 CBS

Color Letter

AS OF JULY . . .

NBC will maintain a steady flow of color programming during the summer. In July, it will telecast 65½ hours in tint. CBS will have no colorcasts during the summer months. . . . Latest estimate is that 39 stations are equipped to handle color films and slides. The number of stations able to transmit network color is now about 263. Last month's figure of 296 was a typographical error.

SYNDICATED FILM AVAILABLE IN COLOR

Here are some of the film packages which are available for colorcasting now, or will be by winter. Under each distributor is listed the series, running time and number of episodes in color, where this is known.

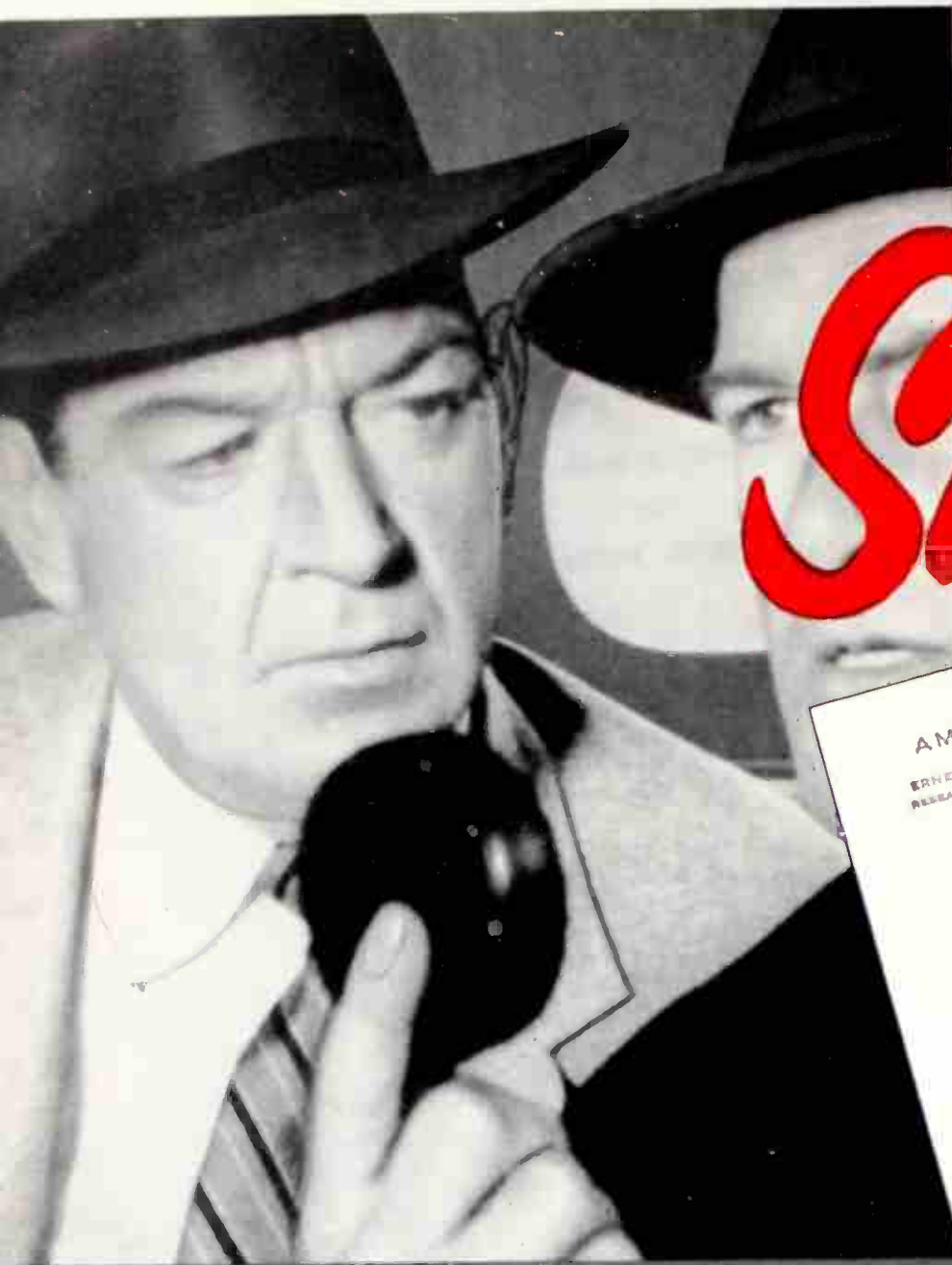
	No. Length available (Minutes) in Color		No. Length available (Minutes) in Color
AAP			
Popeye	7-10	—	
Warner Bros. Cartoons	7-10	—	
Warner Bros. Shorts	13-25	250	
CBS FILM SALES			
Gene Autry	30	13	
*ECONOMEETV			
Boston Blackie	30	—	
Eddie Cantor Comedy Theater	30	—	
Favorite Story	30	—	
I Led Three Lives	30	—	
Meet Corliss Archer	30	—	
Mr. District Attorney	30	—	
Science Fiction Theater	30	—	
FLAMINGO			
Cowboy G-Men	30	39	
Stars of the Grand Ole Opry	30	39	
GUILD			
Captain David Grief	30	39	
Kingdom of the Sea	30	39	
Light of the World	30	39	
Michaels in Africa	30	39	
INTERSTATE			
Adventures of Blinkey	15	26	
Popular Science	15	78	
NTA			
Amy Vanderbilt's Etiquette	5	39	
The Big Little Show	30	30	
Bill Corum Sports Show	30	13	
Color Cruises	10	18	
Funarama	30 or 60	175	
Holiday	30	13	
Little Lulu	7- 9	26	
Noveltoons	6½- 8	51	
RCA RECORDED PROGRAM SERVICES			
Foy Willing and Riders of the Purple Sage	15	260	
The Sam Sneed Show	5	39	
Town and Country Time	15	52	
The World Around Us	15	26	
SCREENCRAFT			
Judge Roy Bean	30	—	
WARREN R. SMITH			
Abbie Neal and Her Ranch Girls	30	—	
STERLING			
Animal Adventure Group	5-12	—	
Animal Crackers	5-12	—	
Betsy and the Magic Key	15	—	
Cartoon Classics	5	65	
Jungle	15	—	
Playland Films	5-12	—	
This Land of Ours	10-12	26	
This World of Ours	15	104	
Tropic Hazard	15	—	
TRANS-LUX			
Animal Kingdom	11-13	38	
Children Love Animals	11-13	22	
Children of Many Lands	11-13	18	
Children's Stories	11-13	22	
What's Your Line	11-13	27	
ZIV			
Cisco Kid	30	—	
Dr. Christian	30	—	
Highway Patrol	30	—	
Man Called X	30	—	

*Many of Ziv's syndicated series, including shows now distributed by its Economee TV subsidiary, were shot on color negatives. Number of individual episodes printed in color varies for each series.

NEW KEY TO COLOR SET SALES

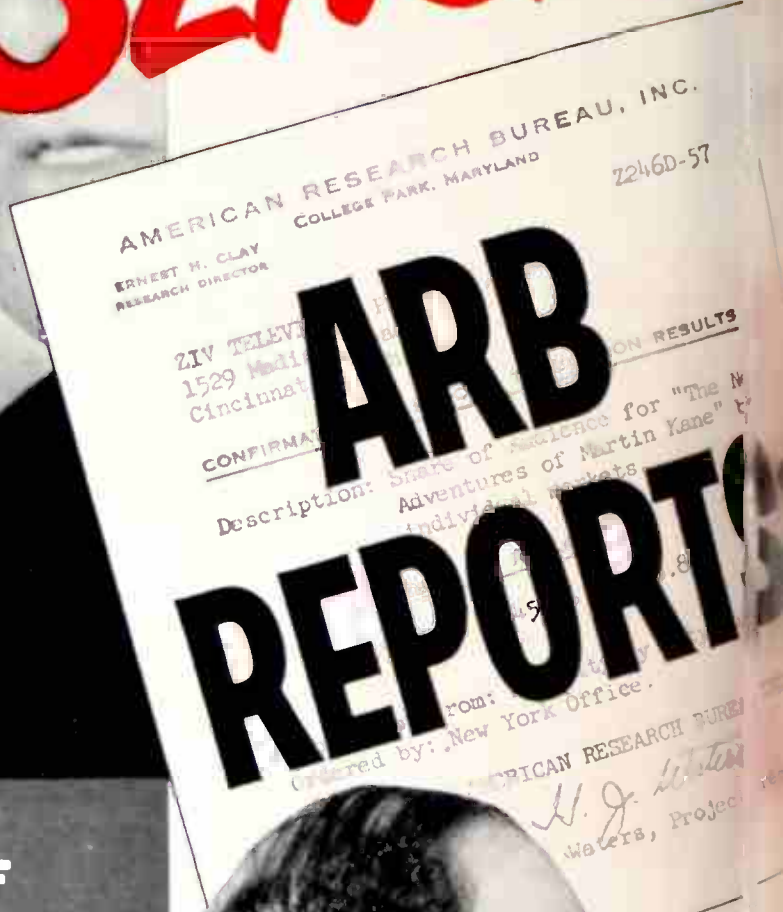
RCA feels it has found the formula to move color receivers: intensive market-by-market promotion designed to get people to try home demonstrations. The manufacturer recently completed an experimental "Carnival

To page 23



MARTIN

SENSATION



THE NEW ADVENTURES OF

MARTIN KANE

Starring

WILLIAM GARGAN



Meet James W. Seiler, Director of ARB, the unbiased source of the ratings upon which these facts are based.

KANE WINS

ANNUAL Share of Audience

IN FIRST RATING SURVEY!

**55.6% OF AUDIENCE
IN CINCINNATI, O.**

Friday — 10:00-10:30 pm	
MARTIN KANE	— 55.6% share
Station B	— 20.9% share
Station C	— 20.0% share
Other	— 3.5% share

**45.8% OF AUDIENCE
IN COLUMBUS, O.**

Wednesday — 10:15-10:45 pm	
MARTIN KANE	— 45.8% share
Station B	— 43.0% share
Station C	— 11.2% share

**50.8% OF AUDIENCE
IN ATLANTA, GA.**

Monday — 10:30-11:00 pm	
MARTIN KANE	— 50.8% share
Station B	— 41.4% share
Station C	— 7.8% share

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



**TIME AFTER TIME...
ZIV
SHOWS
RATE
GREAT
IN CITY AFTER CITY!**

DICTIONARY OF SYNONYMS FOR WSM-TV



First Violin . . . If you want your product to play before the top audience in the Nashville Market, better pick WSM-TV. By every yardstick, and particularly by the all-important ability to move merchandise, WSM-TV is clearly Nashville's Number 1 television station. Ask any Petry man for the facts.

Channel 4, Nashville, Tenn. • NBC-TV Affiliate • Clearly Nashville's #1 TV Station

EDWARD PETRY & CO., National Advertising Representatives

WSM-TV

WSM-TV's sister station - Clear Channel 50,000-watt WSM Radio - is the only single medium that covers completely the rich Central South market.

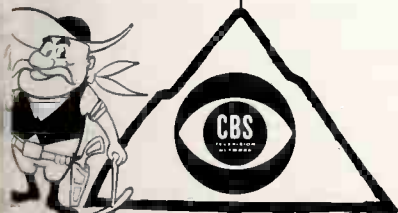


We're making a
big Hole! . . .

TO 70% OF THE TOTAL
VIEWING AUDIENCE IN OUR
CORNER OF THE U.S. AND CANADA!*

worked out claim here! Our lode
includes over 1,000,000 Canadians in
British Columbia and 300,000 high-
income Americans (who, by the way,
cross sides of the border regularly
fantastic totals!) CBS programming,
supplemented with Hollywood's best movies
and select film features, does the
work! Let us swing our big pick in
both golden market for your products.
You'll make a big strike . . . for sure!
International Surveys Inc.

KVOS TV



studios in Bellingham, Washington

COLOR LETTER From page 19

of Color" drive in Milwaukee. At the end of five weeks of special color shows, network-program originations, public demonstrations held throughout the city and other promotions, RCA reported sales jumped from 12 per week to 106. Also encouraging to RCA were the facts that more expensive sets outsold the minimum-price models and that two out of every three home demonstrations resulted in sales. The usual ratio for home appliances is one out of three. Starting in September, RCA will kick off similar campaigns in all major markets.

ART DIRECTORS STUDY COLOR TV

Some of the country's top art directors got their first look behind the scenes of colorcasting as part of the Visual Communications Conference sponsored by the N.Y. Art Directors Club recently. NBC staged a seminar at the Ziegfeld Theatre, combining film, live demonstrations and a panel discussion. The AD's got a wrap-up on everything from how a color camera works to ColorTown's research findings.

STATION ROUNDUP

Taking advantage of the fact that RCA's Color Caravan was passing through Salt Lake City, KTVT utilized the Caravan's remote equipment to colorcast local-live shows for four days. Highpoint of the series was the televising of the Armed Forces Day parade in tint.

In Portland, Ore., KGW-TV turned its color cameras on the annual Rose Festival parade, claiming the honor of the first color remote in Oregon.

COLOR SHOWS FOR FALL

For next season, NBC plans to continue its 10 hours of daytime color via *Club 60* and *Matinee*. Its nighttime roster will have as its nucleus *Twenty-One*, *Fisher-Gobel*, *Kraft*, *Lux Video*, and *Perry Como*. The number of color specials has not yet been set. At least one series of CBS specials is definitely set for color, the Lowell Thomas hour-long films, to be sponsored by two divisions of General Motors. ABC has no plans for colorcasting next fall.

MORE NEWSPAPERS OFFER COLOR

Advertisers are finding greater opportunities to use color in newspapers. The number of papers offering ads in two colors has grown to 743, according to the Reilly-Lake Shore Report tally of ROP facilities. There are now 295 papers offering four-color ads, 23% over 1955. END

DOMINATING SACRAMENTO

**KCRA-TV Has
57.5% More
Audience Than
Sacramento's
Second Station**

Sign-on to Sign-off
Sunday - Saturday

48.5% Avg. ARB*
Share of
Audience

Throughout the day and night
KCRA-TV completely dominates
the big Sacramento Television
Market:

	Mon.-Fri. Sign-on to 6 p.m.	Sun.-Sat. 6 p.m. to Sign-off	Average Share of Audience
KCRA-TV	57.5%	43.8%	48.5%
"B"	25.5%	34.0%	30.8%
"C"	21.1%	21.8%	16.3%
"D"	7.3%	7.4%	7.4%

Throughout the week, KCRA-TV
has virtually twice as many
quarter-hour "firsts" as the
other three stations combined:

	Local	Network	Total
KCRA-TV	177	144	321
"B"	16	109	125
"C"	0	34	34
"D"	0	3	3

Ask Petry
about the Highest Rated
NBC Station in the West.

*ARB, Sacramento, April 1957



KCRA-TV CLEAR
SACRAMENTO, CALIFORNIA
Serving 28 Northern
California and Nevada
Counties

3
CHANNEL

RADIO WRAP-UP

WESTINGHOUSE STRENGTHENS NIGHT PROGRAMS

Westinghouse's move to strengthen its nighttime programming introduces a new twist to group station operation, "lateral programming." Each of the five stations will have an identical format, adapted to local interests, and will also utilize taped segments with national stars. These elements are built into one show, *Program PM*, running from 8:00 p.m. to 11:00 p.m. seven nights a week. The basic theme will be behind-the-scenes treatments of many subjects.

Says WBC president Donald H. McGannon: "Night-time radio needs name value. It must be primarily local. It must be based largely on entertainment with enough information blended in to satisfy audience hunger for provocative programming at night. Above all, it must be exciting, not only to listeners but to advertisers as well."

As evidence of potential growth, he cited this Nielsen data: The seven-day cumulative audience for night TV is 33,700,000 homes; for radio it is 29,700,000, plus an estimated 25% added for auto listening.

MORE RESEARCH COMING UP

Expect radio to get more funds for research, from buyers as well as sellers. There will be more major agency studies, like the J. Walter Thompson and BBDO reports, reproduced by TELEVISION MAGAZINE as Radio Studies. WCCO's investigation of its own "brand image" is sparking interest among similar stations. Most of the key reps are stepping up their fact-finding activities. CBS has prepared a primer on radio use. NBC has received a flurry of inquiries from advertisers interested in its offer to share the cost on effectiveness research. C. E. Hooper is experimenting with qualitative data which would determine income and education, along with audience composition. Radio budgets are again becoming large enough for advertisers to want research guidance in order to protect their investments.

U.S. STEEL'S "SNOWFLAKE" A RADIO SUCCESS

This year, when U.S. Steel stages its Christmas gift promotion tying-in with manufacturers and dealers, network radio will have a major role for the first time. For 1957, Snowflake radio support calls for 10 spots weekly on seven network shows—*Gunsmoke*, *Robert Q.*

To page 26

A monthly review of events in network and national spot radio

TOP TEN DAYTIME WEEKDAY SPONSORED NETWORK RADIO PROGRAMS NIELSEN, APRIL 1957 (SECOND REPORT)

Program	Homes
1. Ma Perkins—(CBS)—Scott	1,000,000
2. Helen Trent—(CBS)—Scott	1,000,000
3. Ma Perkins—(CBS)—Lever	1,000,000
4. Young Dr. Malone—(CBS)—Lever	1,000,000
5. House Party—(CBS)—Pharmacraft	1,000,000
6. 2nd Mrs. Burton—(CBS)—Colgate	1,000,000
7. Helen Trent—(CBS)—Lever	1,000,000
8. Ma Perkins—(CBS)—Lipton	1,000,000
9. Our Gal Sunday—(CBS)—Colgate	1,000,000
10. Nora Drake—(CBS)—Scott	1,000,000

TOP FIVE NIGHTTIME SPONSORED NETWORK RADIO PROGRAMS NIELSEN, APRIL 1957 (SECOND REPORT)

Program	Homes
1. Gunsmoke—(CBS)—Liggett & Myers	1,000,000
2. Jack Benny—(CBS)—Cowles Magazines	1,000,000
3. Our Miss Brooks—(CBS)—Lorillard	1,000,000
4. Mitch Miller—(CBS)—Lorillard	1,000,000
5. FBI In Peace and War—(CBS)—Lorillard	1,000,000

TOP THREE NIGHTTIME MULTI-WEEK SPONSORED NETWORK RADIO PROGRAMS NIELSEN, APRIL 1957 (SECOND REPORT)

Program	Homes
1. News of the World—(NBC)—Participating	1,000,000
2. One Man's Family—(CBS)—Quaker Oats	1,000,000
3. Lowell Thomas—(CBS)—General Motors	1,000,000

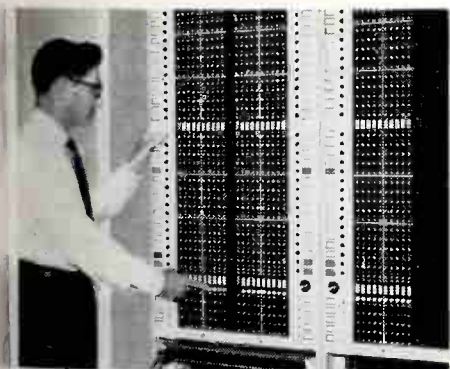
RADIO SETS-IN-USE (IN HOME ONLY) NIELSEN, MARCH 1957

Hour*	% Radio Homes Using Radio
6-7 a.m.	5.5
7-8 a.m.	13.2
8-9 a.m.	16.9
9-10 a.m.	15.3
10-11 a.m.	15.6
11-12 noon	13.8
12-1 p.m.	14.6
1-2 p.m.	14.4
2-3 p.m.	11.7
3-4 p.m.	11.4
4-5 p.m.	10.5
5-6 p.m.	11.2
6-7 p.m.	11.7
7-8 p.m.	9.6
8-9 p.m.	8.0
9-10 p.m.	7.6
10-11 p.m.	6.9
11-12 mid.	5.4

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



Latest Bell System control units speed accurate network switching



New Bell System control unit permits network switches to be set up and double-checked in advance.

Network switches can be set up *in advance* and double-checked, thanks to new Bell System control units.

Ten or 15 minutes before actual switching time, buttons representing incoming and outgoing circuits are punched on the control panel. Then, at the appointed split second, one master button is pushed and all switches are performed at once.

The first new operating center utilizing the control unit began oper-

ation in Chicago during the summer of 1956, followed by similar installations in Los Angeles and New York. In the near future, operating centers will be added in Des Moines, Dallas and Washington, D. C.

This development, which makes switching faster and more accurate, is another example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.



BELL TELEPHONE SYSTEM

Providing intercity channels for network radio and television throughout the nation

Lewis, Amos 'n' Andy, Our Miss Brooks, Galen Drake, Breakfast Club, My True Story—for two weeks.

Spot radio made its debut as part of this annual Operation Snowflake last year, and results were considered excellent. For 1956, U.S. Steel bought five spots a week for two weeks on 54 stations. It also sent time-selling kits to 1,500 stations, designed to help them get local manufacturers and dealers to buy time. A survey of participants yielded a total of 19,000 spots and 600 special programs sold by 210 stations.

PETRY'S CRUSADE FOR NIGHTTIME RADIO

In an all-out drive to make nighttime more attractive to advertisers, Petry is urging the stations it represents, and all others, to lower nighttime rates to half the daytime level. "Agencies have said they may be interested in night radio if it's priced right, and if they know that they can plan on equitable night rates on good stations on a broad scale," says Petry's v.p. in charge of radio, Bill Maillefert. He reports that all but a few of the Petry stations have agreed to the nighttime rate plan. Wrapping up its research arguments in one presentation, Petry will soon launch a major sales drive on advertisers and agencies.

SPOT BILLINGS RISE

Spot radio billings for the first quarter of 1957 hit \$48,827,000—a 40.5% leap over the same quarter of 1956, Station Representatives Association reports. . . . For one station, KFMB in San Diego, the first-quarter spurt in spot brought a 77% increase in national business compared with last year's first quarter.

NEW NATIONAL SPOT BUSINESS

Lever Brothers is test-marketing its new toilet soap, called Praise, in Florida. Radio is being used heavily, and although it is a test campaign, buys have been on a 52-week basis. . . . Lehn & Fink, for Etiquet deodorant, has placed a five-week schedule in a group of major markets, using 10-25 daytime announcements per week.

General Foods in July begins a 100-market drive for Jell-O, to run for 10 weeks. . . . A one-week push for its Maxwell House Instant was staged in June, covering about 20 markets. . . . Another coffee brand that has been buying a short-term campaign is J. A. Folger, which will use 20 daytime spots per week, concentrated at the end of the week, in a group of markets. To run four to eight weeks, the drive has starting dates staggered from late June to early July.

In mid-June, Schweppes launched a 10-12 week announcement drive in 15 Eastern markets, using minutes and 20-second spots. With the male audience as its target, Schweppes tries for spots adjacent to sports shows.

Gasoline products getting new radio support are Texaco Supreme and Super Shell. Texaco, in 20-25 Midwest cities, will use about 60 spots per market in driving time. TV also will be used in the same areas. Super Shell will get under way in 20 markets, via 20-second teaser spots, followed in the second week of the four-week drive with 40-second spots. Early morning and late afternoon time is being used.

Johnson Motors, for its Sea Horse outboards, is taping a weekly 15-minute outdoors sports show for its dealers.

TELEVISION MAGAZINE'S RADIO STUDY

Due to circumstances beyond TELEVISION MAGAZINE's control, there is no Radio Study this month. The series will be resumed in subsequent issues.

In any market where the dealer does not want to use show, stations can sell it to other advertisers. . . . E kicked off a 13-week campaign using mid-morning and early afternoon spots in major markets across the country. . . . Welch Grape Juice is launching a six-week campaign in 25 markets for its juice line. . . . Corn Products' Niagara starch has started a combined radio-TV campaign in the Southwest. For AM, it will use early morning spots in 35 markets for 25 weeks, using 12-15 announcements per week. . . . American Home Products for Boy-Ar-Dee started a 26-week barrage of morning

NEW BUSINESS ON THE NETWORKS

Next big advertiser to take a multi-million dollar plunge into network radio might be Colgate, which is reportedly working on a new \$3,500,000 campaign. . . . New advertisers on *Arthur Godfrey Time* are Kitchens of Sara Lee for 52 weeks and Florida Citrus for 13. Each will have a weekly segment, plus an extra segment every fourth week. Sara Lee's campaign starts at the end of August. . . . Colgate has bought 20 7½-minute segments of CBS daytime serials; the four-week stint began June 12.

Pepsi Cola launched its first network radio drive last month, a 13-week campaign using 10 one-minute announcements and 10 30-second participations in *Boyz n' the City* and *Fibber McGee* on NBC. . . . Two advertisers picked up segments in *Don McNeil* on ABC. Belton for its hearing aids is taking two weekly segments for 52 weeks, and C. H. Musselman is taking three weekly segments. Both start September 16.

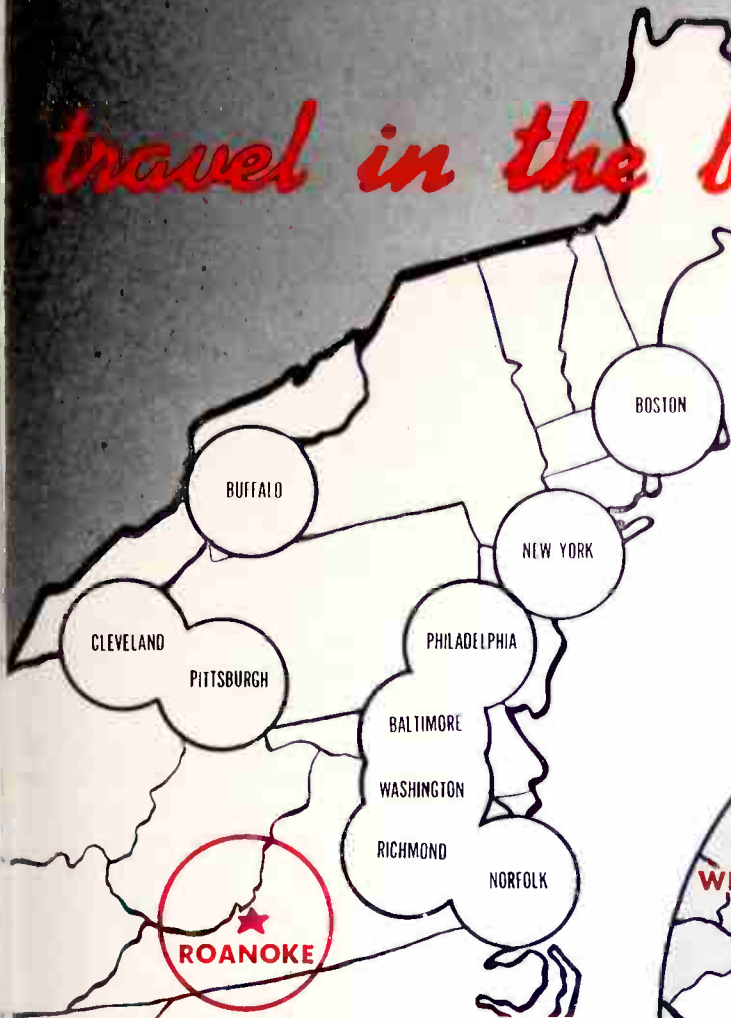
General Foods, in a flurry of buying activity, continued for five-minute segments in *Gunsmoke* (both the weekday and Sunday show), *Our Miss Brooks*, *Amos 'n' Andy*, *Galen Drake* and *Robert Q. Lewis*—all on CBS, all for 52 weeks. The food giant's buys on NBC are on *Banana Time* and *Truth or Consequences*, each to be used for 10 weeks starting this month.

Advertisers picking up *Monitor* segments in the next few weeks include Plough, Inc., which uses 29 participations per weekend for 52 weeks. . . . Dodge just began half-hour sponsorship of *Monitor's* sport segments, to run 10 weeks. RCA will start an eight-week participation drive on *Monitor* in mid-July.

R. J. Reynolds has renewed its *News of the Week* schedule for Camel on NBC. . . . Harrison Products' buy for No Doz Awakeners, has made a 10-week participation buy for the same news strip and has taken part in *Nightline*. . . . Sleep-Eze becomes a 52-week participation on CBS July 30. . . . Simoniz has renewed its participations on this show and also has added a *Godfrey* segment.

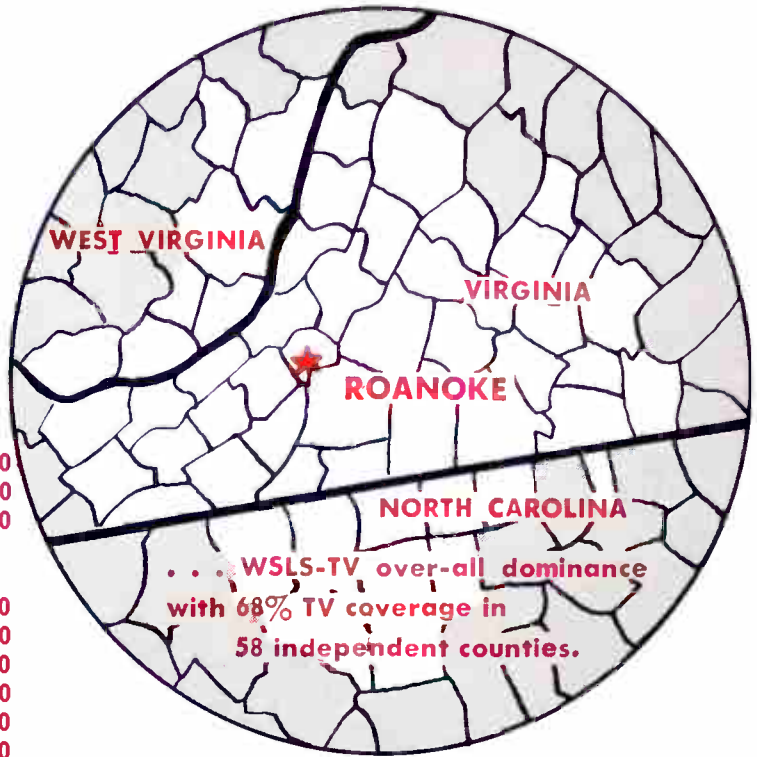
Dodge has bought five "Impact" segments a week for 10 weeks; they started on CBS in mid-June. . . . Brewster Brewing this month starts a schedule on ABC calling for 17 news and sports segments each week. . . . Chevrolet renewed its five-minute newscasts on CBS, and ordered two additional units for the next 52 weeks. To 1957

travel in the best circles



The circle of WSLs-TV influence reaches a 2 billion dollar market and bringing 548,200 households within sales range.

Confirmed by NCS #2 Spring 1956



THE GREATER ROANOKE MARKET

Population 2,209,500
 Consumer Spend. Inc. \$2,700,177,000
 Retail Sales \$1,950,146,000

By store classifications:

Food \$456,058,000
 Drug \$ 55,502,000
 General Merchandise .. \$235,399,000
 Apparel \$107,998,000
 Home Furnishings \$107,784,000
 Automotive \$403,677,000
 Filling Stations \$174,001,000
 Farm Population 624,100
 Gross Farm Income \$351,801,000

Source: 1-1-57 SRDS estimates of consumer markets

HIGHEST RATED IN AREA

16 of the top 20 nighttime network programs on WSLs-TV.

11 of the top 13 half-hour film shows on WSLs-TV.

Rated highest in 341 of 499 quarter-hours. (March '57 A. R. B.)

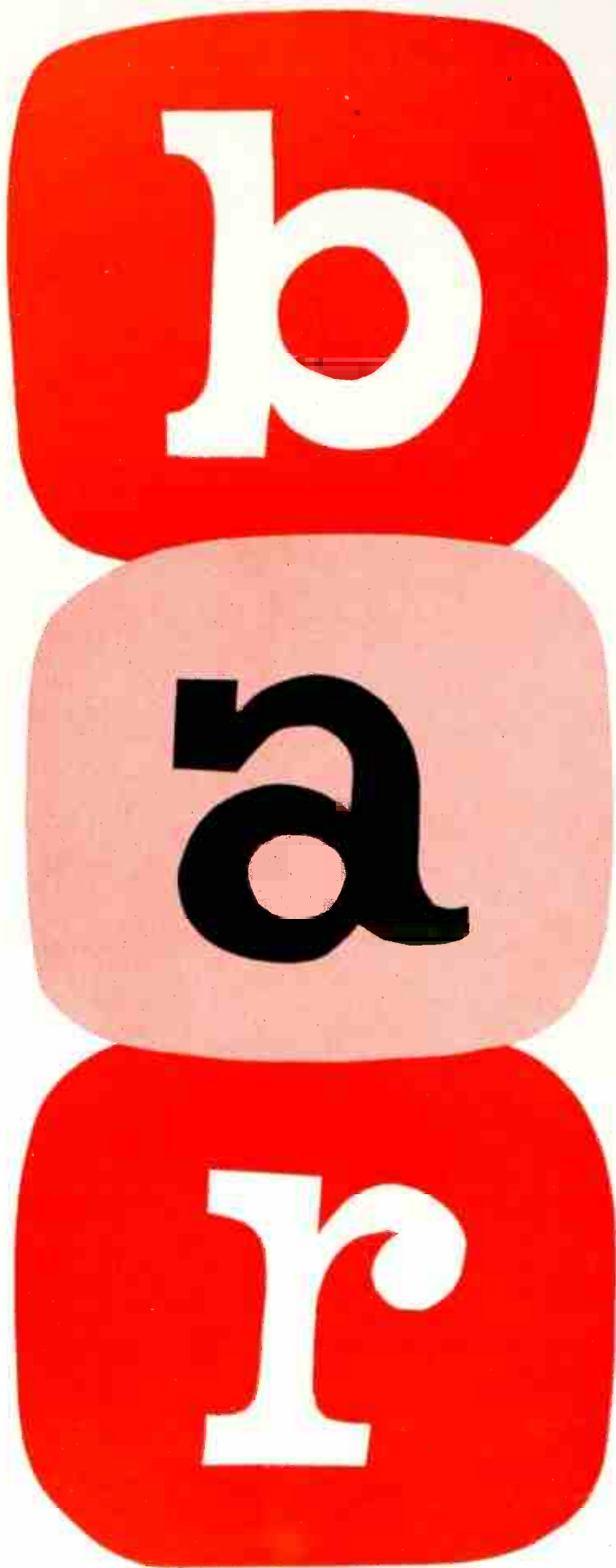
WSLS-TV Roanoke

316,000 Watts



Channel 10

REPRESENTED BY AVERY-KNODEL, INC.



Introducing . . .

**THE NEW
SPOT FILM GUIDE**

THE INDUSTRY'S FIRST INDEX
TO
SYNDICATED & FEATURE FILMS
AND THEIR

Participating Advertiser

ACCORDING TO
FILMS, MARKETS, STATIONS

Includes
HALF HOUR SPONSORS

Lists
STATION PROGRAMMING

Indexes
SPOT ADVERTISERS

* * *

**THE NEW
SPOT FILM GUIDE**

*An All Monitored Quarterly
compiled from the
TOP MAJOR MARKETS*

Another Monitored Service of

broadcast advertisers reports, inc.

236 East 47th St., New York 17, N. Y., MUrray Hill 8-1370

BESS REPORT ON MUTUAL

Over 350 stations having signed on contracts by the June 21st. Mutual's new network plan, which claimed affiliates in 70% of the 100 largest markets. Five-minute spots on the half-hour are now part of the network's program schedule. There are 115 weekly news programs available to Mutual for sale; 84 have been taken by stations who had previously sponsored other programs. Only one sponsor, American Molasses, did not go with Mutual's new network.

CUT NETWORKING HOURS

Radio, now re-christened American Broadcasting Network, currently has 11 1/2 hours of programming through 16 hours of the day, starting at 8:00 a.m. Hope of president Robert E. Eastman is to cut the broadcast to eight or nine hours. Possible time for network time would be 7:00 a.m.-11:00 a.m., 1:00-4:00 p.m., and 7:00-10:00 p.m.

CHANGING CONCEPT OF COVERAGE

A study comparing clear channel stations with local and regional competitors. Adam Young, Inc. points out that stations with wide physical coverage, because of increasingly intense local competition, do not necessarily deliver large audiences throughout their coverage areas. On the other hand, the study concludes that higher-powered stations can capture more of the automobile audience and can be useful in covering rural areas.

ALREADY OVER 1956 TOTAL

By July 9, NBC says, its net billings have already surpassed those for the same year of 1956. Booming radio is about 95% sold out from the first of August. About 70% of the radio availabilities for September have already been spoken for.

NET-EXPENDITURE ESTIMATES?

View of the upbeat in network radio's rumblings are growing. However, lack of information on network radio expenditures, now the major medium to go unmeasured. This is the season for analyzing expenditures for the previous year, and 1956 is the first full year in which no estimates on network radio are available. PIB gave up when discount structures, which it too complex; if industry reports are reinstated, the move

would have to come from the websters themselves.

VITAL STATISTICS

Production and sales of radio receivers during April were below March levels, but were above the figures for April 1956. In April, 1,115,813 sets were made, 380,452 of them for autos. April sales, excluding auto receivers, totalled 543,092. In 1956, April production totaled 992,982, including 299,253 auto sets.

Nielsen reports that 128 companies

were using network radio in May, one less than the number active in the same period last year.

SPOT RADIO RATES

Rates for nighttime spot radio now in effect enable an advertiser to buy 9.6% more radio families at night (6:00 p.m.-10:00 p.m.) than in the popular morning times (6:30 a.m.-9:00 a.m.), according to a study conducted by Peters, Griffin, Woodward, at the same cost with essentially the same audience composition. END

FOR UNMATCHED COVERAGE OF STEUBENVILLE-WHEELING 52nd TV Market



HERE ARE THE FACTS:

STATION — Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower — 53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

MARKET — Center of U.S. steel, coal and pottery industries. Fastest growing industrial area in the world. 1,418,800 population. More than \$2 billion yearly purchasing power. Center of the Upper Ohio River Valley, rich in natural resources. Includes the highest paid industrial workers in the world.

Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."



WSTV-TV

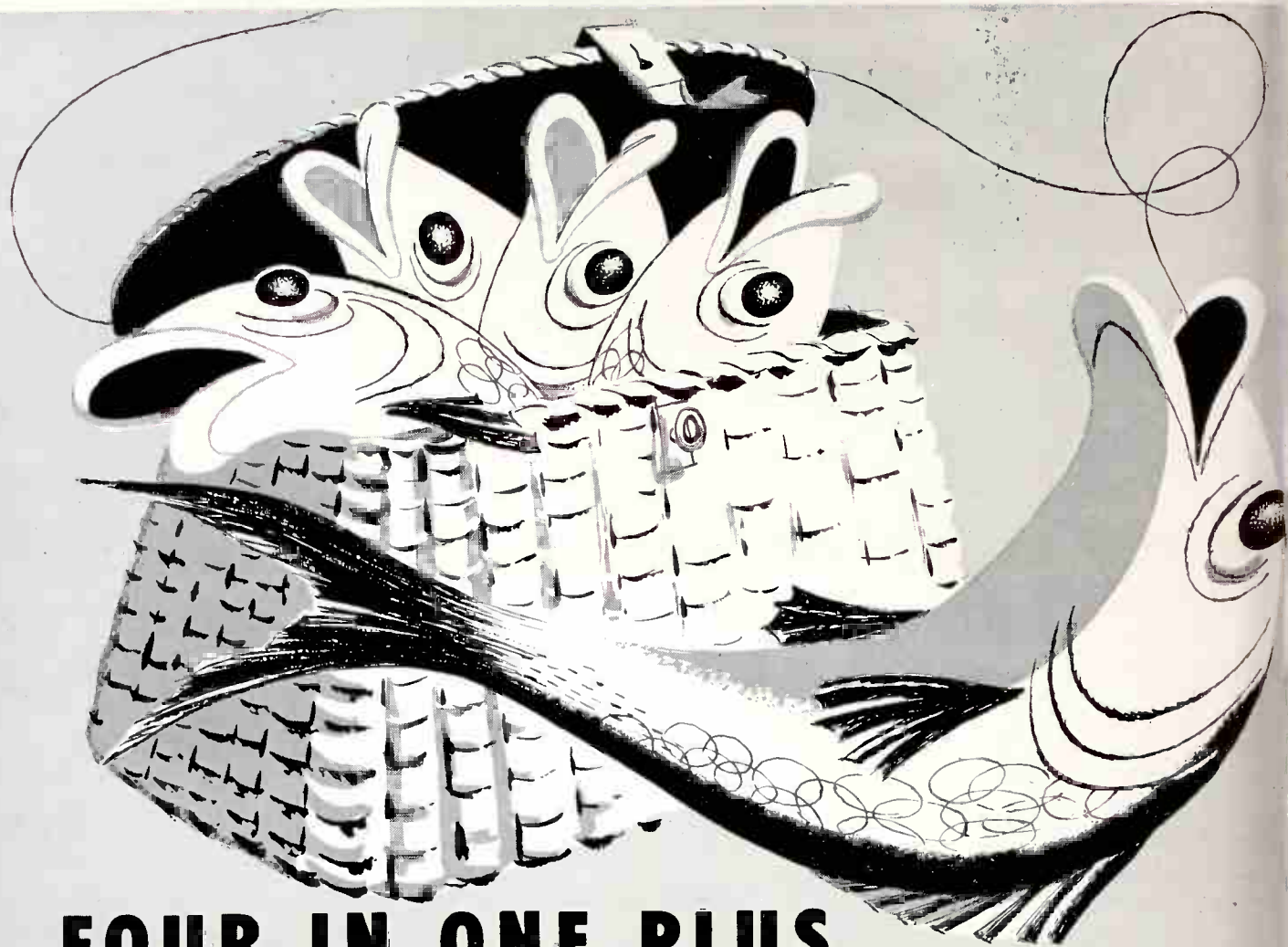


STEUBENVILLE, OHIO
CHANNEL 9 234,000 WATTS

Represented by Avery-Knodel, John J. Laux, Exec. V.P. and Gen'l. Mgr.; Rod Gibson, Nat'l. Sis. Mgr., 52 Vanderbilt Ave., N.Y.C., Murray Hill 3-6977



- A Member of the Friendly Group
- WSTV, WSTV-TV, Steubenville:
- KODE, KODE-TV, Joplin:
- WBOY, WBOY-TV, Clarksburg
- WPAR, Parkersburg
- WPIT, Pittsburgh



FOUR IN ONE PLUS

This one television station delivers four
standard metropolitan area markets plus

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

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

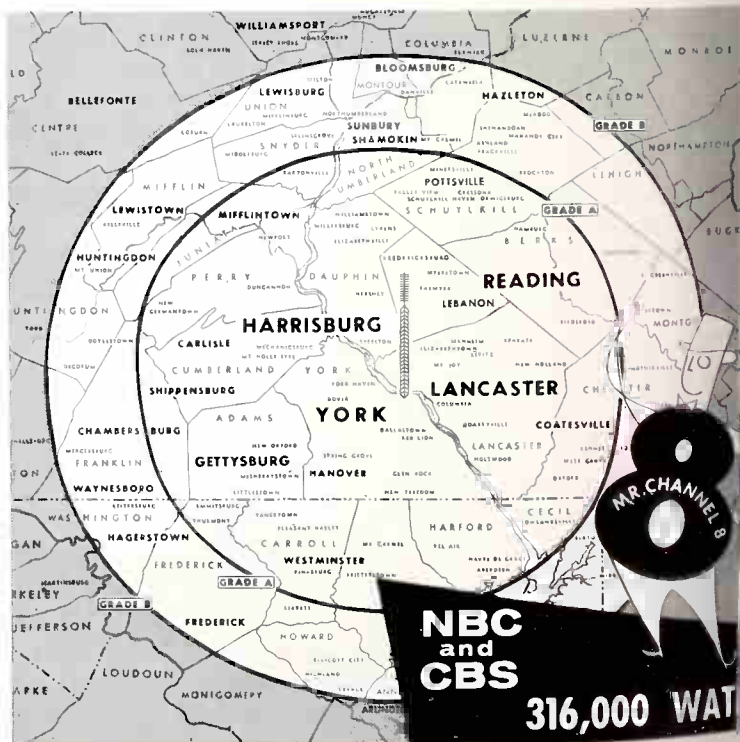
Representative:

The MEEKER Company, Inc.

New York
Los Angeles

Chicago
San Francisco

CHANNEL 8 MULTI-CITY MARKET





A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

THE FALLACY OF 'MEDIA DOMINANCE'

...ination of a concept which is creeping more and more into media strategy

...w often have you heard this: "With my advertising budget I can't expect to dominate the TV medium, so I am turning to magazines (or billboard, or newspapers, or radio, or matchboxes or something) because they can dominate there".

...dominate" is one of those words that mean all things and has as many faces as definers. Generally, the definition of what is meant is "reach more often". It can also mean "reach with greater impact". This definition, to my way of thinking, is the function of efficiency. The core of the cliché, however, is the "dominate the medium", or rephrased, "dominate the medium." This is the fallacy.

...medium doesn't buy the product; people buy. When an advertiser says he wants to dominate a medium, in fact, saying he wants to dominate people. Thus, he claims that his budget doesn't allow him to dominate people one way, he will try to dominate them another way, possibly through another medium. The fly in the ointment is the fact that these may be the same people. If he is trying to reach through two different media, with his too-small budget, he may turn to the less efficient medium (whichever it may be) rather than go to the best customers with the best medium, all in an effort to "dominate" for domination's sake.

The dominant in the time-spent-with area

...ould be presumptuous to say that television dominates people. It is interesting to observe, however, that while working and sleeping, it occupies more of their time than anything else. Thus, on a time-spent-with basis, television has a presumption of dominance vis-a-vis other media, though with a slightly different coloration. A few statistics in this respect are in order.

...sults of a national Pulse study, commissioned by the Advertising Council, show that the total number of persons viewing TV on a daily average is 73% of the entire population. The average number of minutes per day of viewing per

person over the same span of time is one hour and 45 minutes. The average time per day spent by housewives viewing TV is two hours and 22 minutes, and for teenagers (12 to 17) it is one hour and 57 minutes.

Let's look at this "dominance of time" in terms of households. The household with a housewife under 35 years of age averages five hours and 10 minutes per day viewing. The household with three to four persons averages six hours and 33 minutes per day viewing. Where the head of the household has gone through high school, TV viewing averages six hours and 15 minutes per day. Finally, where the head of the household earns \$10,000 a year or over, average TV viewing per day hits a resounding seven hours and 21 minutes.

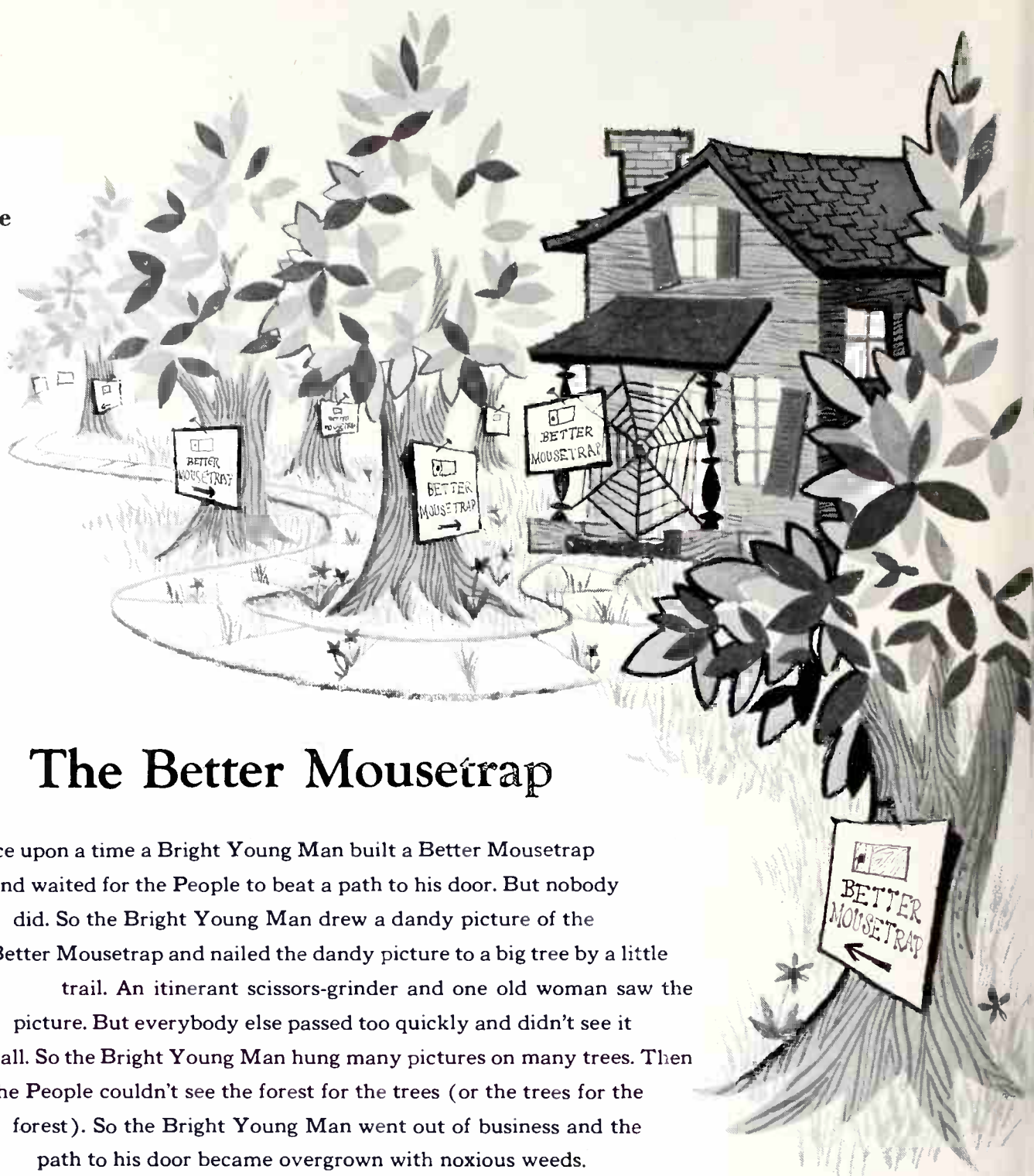
The dominant advertiser—and the only one

But let's get back to the advertiser out to dominate one medium or another. If he followed his logic to its inevitable conclusion, he might very well find his entire budget going into a less efficient medium where he would certainly be the dominant advertiser in his product classification—and the *only* one. He would, in truth and within his product classification, be the outstanding giant, the lord and master of all he surveys. Trouble is, he'd wonder where his customers went.

If there is a way to reach people that has been *proven* to be the most efficient and that reaches more of one's best customers than any other medium, does it make sense to turn one's back on that medium, embrace a less desirable one because the competition is *not* in the less desirable one? —Or perhaps for that very reason?

We believe that if an advertiser looks at the fallacy of "media dominance," not in terms of what his budget will allow but what he can get for that budget—impact, audience efficiency—he will quickly recognize that if he drives even an inexpensive car on a superhighway he will travel faster (and farther) than if he stuck to the rutted back roads in a custom-built Rolls Royce. END

A Fable



The Better Mousetrap

Once upon a time a Bright Young Man built a Better Mousetrap and waited for the People to beat a path to his door. But nobody did. So the Bright Young Man drew a dandy picture of the Better Mousetrap and nailed the dandy picture to a big tree by a little trail. An itinerant scissors-grinder and one old woman saw the picture. But everybody else passed too quickly and didn't see it at all. So the Bright Young Man hung many pictures on many trees. Then the People couldn't see the forest for the trees (or the trees for the forest). So the Bright Young Man went out of business and the path to his door became overgrown with noxious weeds.

Moral: Just picturing your product may not be enough. Use Radio to *tell* People about Better Mousetraps. The People spend over 17 hours weekly hanging on every word of their favorite announcers. Lots of that listening is done *at night*, by the way, and there's a hot tip for shrewd advertisers.

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

Radio Division

EDWARD PETRY & CO., INC.

The Original Station Representative

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



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

THE FORGOTTEN MALE

Member of the "first" sex wonders why most advertising is aimed at women

You recall Ethel Merman's 'tiny baby brother' in *Annie Get Your Gun*, you'll remember that he was the one who "knew one sex from the other, all he had was look." Some marketing men could employ this infallible index to which sex is which during hours with important results in marketing many hours. And with an equally important effect on their buying.

One of the first places to start looking would be any supermarket on a Friday. Another place would be a downtown first-run movie house on any weeknight. Or stand in the doorway of a big self-service drug store any day.

When you examine the advertising, national and retail, designed to bring customers there as it compares to the street count. To stay in the Broadway show idiom: "It's a woman's world."

If you haven't the time to stroll through the Safeway, A & P store this weekend, I'll save you the effort: better than a quarter of all the bodies that are male.

50% of drug store traffic is male

Over the audience most nights in first-run movies I've done it in over 40 cities. Close to half male, the picture is teary. The drug store—well, it's about the only retailer which has more male than female customers, over 50% of its traffic is male.

Swivel around and check the advertising—listen and look at it. Yep, everything's for the ladies. They are the only ones, it appears, who go to the grocery, drug store, movies or who ever have a buying interest about any of the products sold at these emporia. You might also take a peek at the media situation if you're considering the complete disenfranchisement of the male as a buyer of anything except tires, shotguns and socks. It's also weighted in favor of the female.

If you employ the 'one-man survey' used rather widely in all marketing ("Now, maybe my family isn't typical, but yesterday . . .") it's easy to prove the fallacy of this virtual exclusion of the male by some advertisers from an opportunity to buy or motivate the purchase of many products.

I don't know how it is in your household, but my one-man survey shows that in my household I am king emperor, grand mogul, and pretty much the boss of the purchases of a long line of grocery products (I gotta be boss somewhere).

Take peanut butter. It's Skippy or heads roll. It's *white* Kleenex or none. It's Scott paper towels or there's hell to pay. Del Monte tomato sauce goes into the spaghetti sauce or chaos ensues.

Men do have a voice in brand selection

Fortunately, there's more than the one-man survey to back up the impression that men have a great deal more than a little to say about what *brands* are purchased.

McCall's is responsible for some imaginative research that holds the first mirror up to the importance of men in brand selections. With this new data, it's impossible to kiss off men as errand boys who go down to the supermarket or drug store with a list that specifies brand, size, and price range of all products the lady of the house thinks she needs.

This study puts the finger on who actually picked up the merchandise at the store, whose idea it was to have this type of commodity, and who selected the brand.

Let's select the most obvious example: coffee.

Approximately one-third of all regular coffee brand selections are motivated by the husband. That's the male sex.

Yet virtually every coffee, regular and instant, makes its entire play to the ladies, both in copy and media,

To page 111

**AROUND THE WORLD
IN 52
ADVENTURE-
PACKED
HALF HOURS
ON FILM...**

**WITH MCA'S "TOP TEN"
ADVENTURE HIT...
JUST MADE AVAILABLE
TO LOCAL ADVERTISERS!**

**YOU KNOW THIS SHOW IS WORTH
A FORTUNE IN RATINGS AND SALES!**

YOU KNOW IT IS "TOP 10" IN 49 MARKETS! (latest available ARB ratings as of May, 1957)... with a world-beating average of 26.9! You know you are going on the air with a huge and happy audience!

YOU KNOW WHY IT ALWAYS RATES HIGH! . . . because the REVUE PRODUCTIONS seal spells television's finest film programs. Made on seven seas and five continents, **SOLDIERS OF FORTUNE** takes viewers' adventuring in the mountain fastnesses of Tibet, the jungles of the Amazon, the menacing waters off Hong Kong! Everyone claims to spend a fortune on production — *Revue really does.*

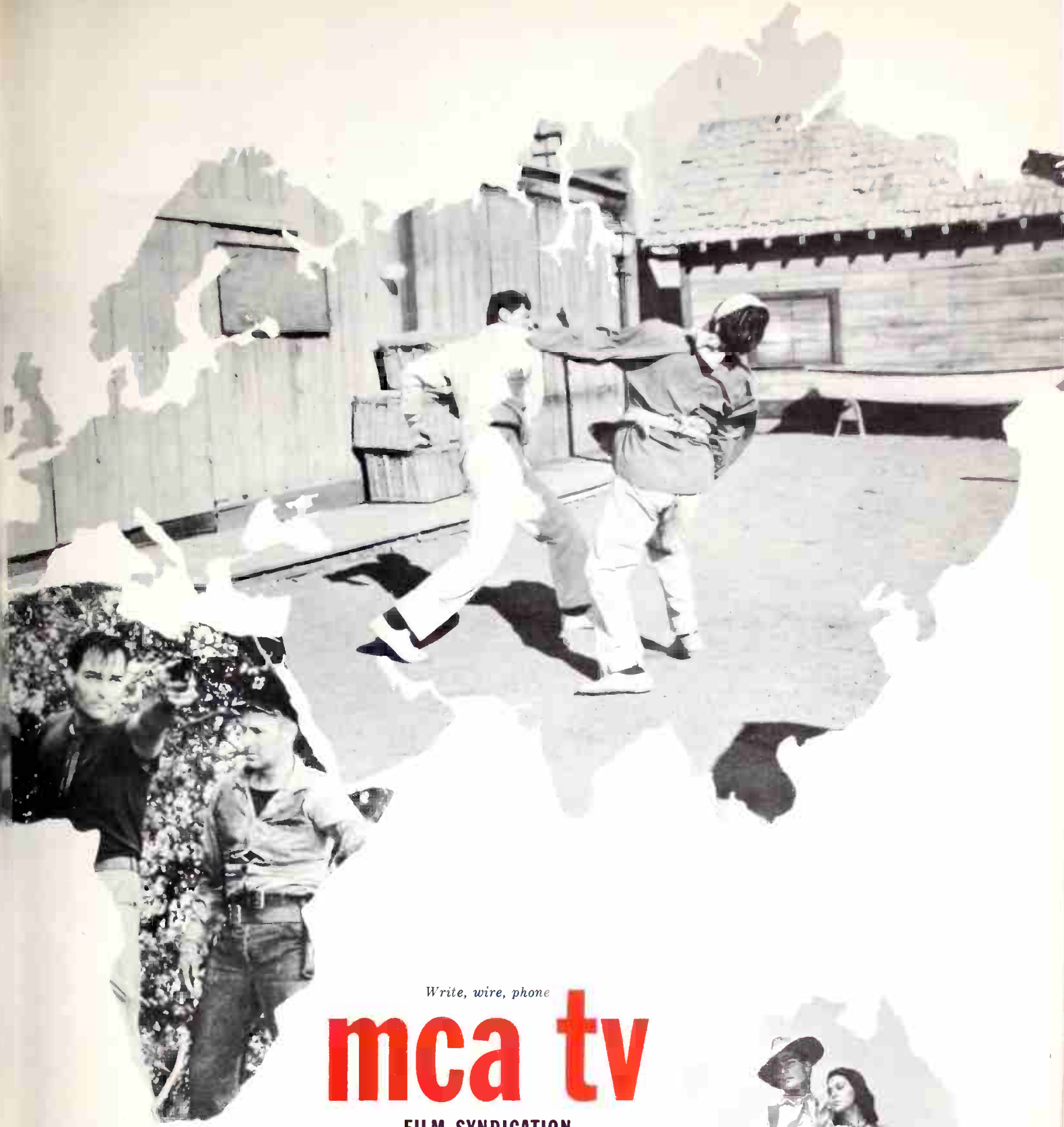
YOU KNOW ITS TERRIFIC SALES RECORD! Seven-Up, exclusive national sponsor, ran 26 of these programs, took a look at the results, asked Revue to produce 26 more! Consistently high ratings are matched by ideal audience composition — 50% adults, 50% kids.

Call your MCA TV Film Syndication representative for details on TV's most successful adventure hit . . .



starring JOHN RUSSELL and CHICK CHANDLER

SOLDIERS OF FORTUNE



Write, wire, phone

mca tv

FILM SYNDICATION

America's No. 1 Distributor of TV Film Programs
598 Madison Avenue, New York 22, N. Y., PLaza 9-7500
and principal cities everywhere



FORTUNE



A MONTHLY FEATURE

BY HARRY WAYNE McMAHAN

THE VIEWER TALKS BACK

Despite a few public gripes, many imaginative new commercials are appearing,

We have always contended that the viewers of TV commercials get smarter faster than the advertising writers. With our increasing velocity of communications, the audience is constantly graduating out of last year's class.

Colgate toothpaste is a good case in point. The yell-and-sell technique, so successful in the early days of TV, reached an extreme early this year on this account. Fortunately, they have now retreated from this blatant campaign, but we have a hunch a lot of consumers may already have been offended.

Some confirmation of this is to be found in a "gripe poll" conducted by Guy Wright in his *San Francisco News* TV column.

"After having my ears blasted, I'll never use their toothpaste again if every tooth in my head drops out." —This is a typical comment.

Of course, "gripe polls" are to be taken with a grain of salt, especially when conducted by newspapers con-

cerning the rival medium of television. But where there's smoke, there isn't always a filter.

"For the sponsor's benefit," gripes another of the postcards received by Wright, "I wish to state that I smoked his cigarettes until that awful screaming commercial made me so angry I switched to another brand."

Viewers are rejecting the old "formulas"

Yes, the viewer is smarter. There is more confirmation of this in the study of viewer response we've made in the last six months while developing a new TV commercial testing technique. Many of the "formulas" of TV have run their course, and the viewers are rejecting them. They want commercials that reward them with entertainment, news, information on how to live. —but they are pointedly rebelling against the advertiser who scream and insult their intelligence.

Among the brighter spots before our eyes these days

To 1 40

BAKER'S INSTANT CHOCOLATE MIX



This spot for Baker's Instant Chocolate Mix shows the current trend of devising ingenious new ways to get words on the screen. Abstract graphics, mambo band and voices. Ray Patin Productions.

CHESTERFIELD



Chesterfield also plays with words, with a little character to move letters around. Devices such as the missing letter (above) involve the viewer in correcting the message. Chadwick Productions.

NEW MOBILGAS SPECIAL



Another "animated face" film in the series shows sharp creative work. Word art is also used with great success, bringing the title to life. Terrytoons, CBS TV Films.

YOUNG & RUBICAM, INC.

Advertising

NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · HOLLYWOOD · MONTREAL · TORONTO · MEXICO CITY · SAN JUAN · LONDON

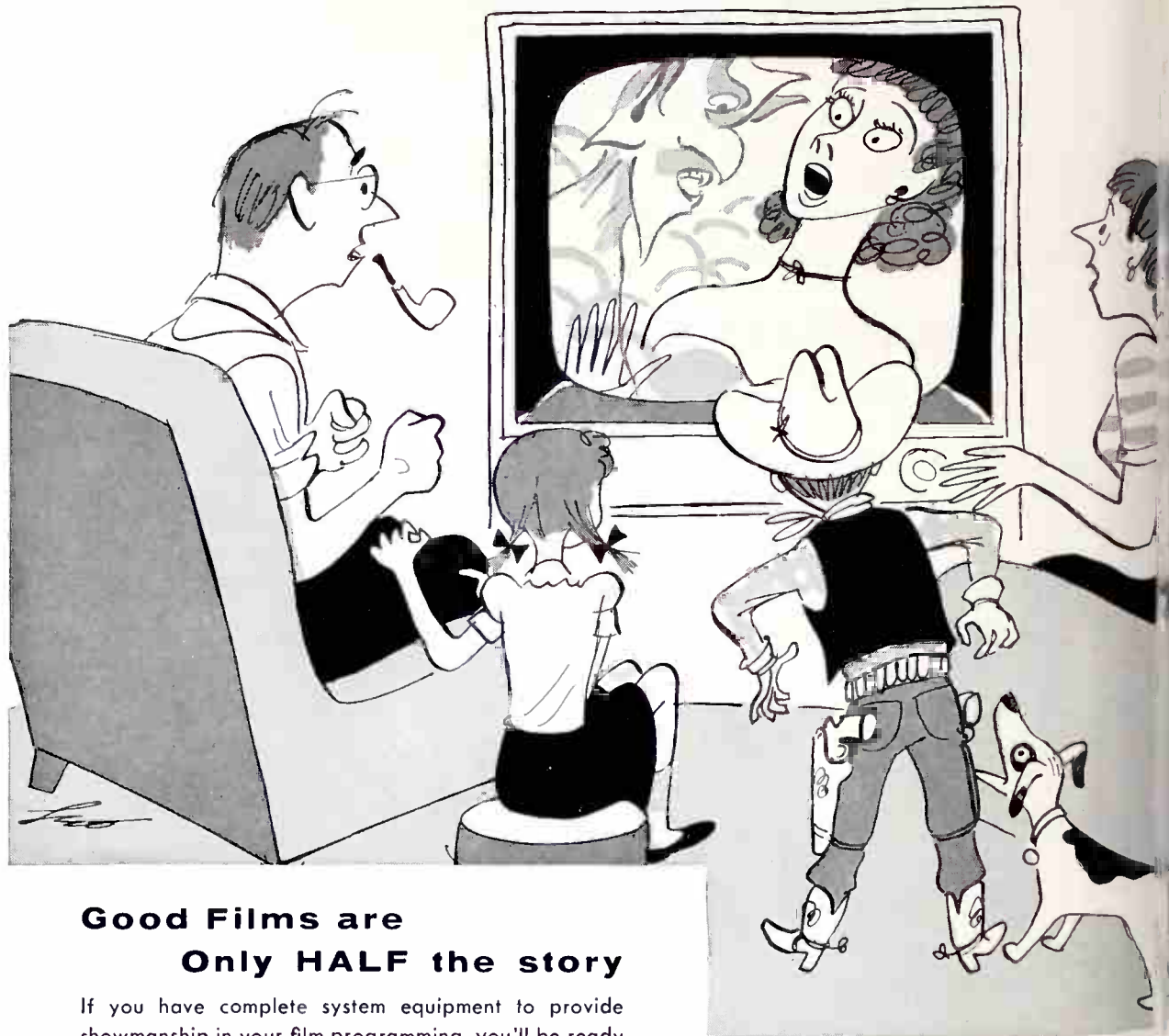
CLICK!



It makes a happy sound when millions of people all over the country click on their TV sets to watch your show.

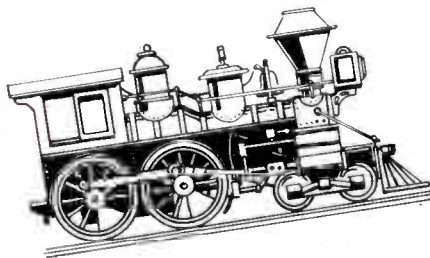
And it's an even happier situation when these viewers "tune in on" your sales message.

If you've made your *salesmanship* as compelling as your *showmanship*, viewers will not only react favorably—they'll go out and *buy*.



**Good Films are
Only HALF the story**

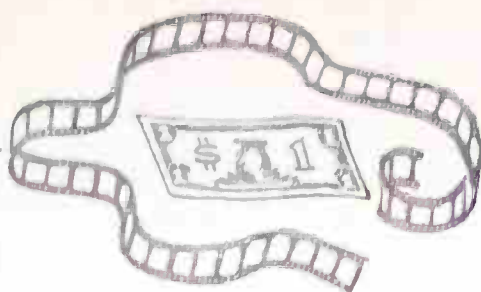
If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.



P. S.

**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?**

OUR FILM DOLLAR...

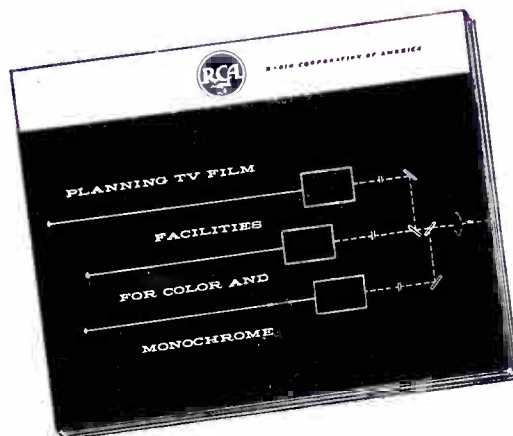


How an RCA Film System Will Enable You to Spark and Hold Viewer Interest

Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.

Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

In Mobile ...



GETS STILL BIGGER IN ALL 3 DIMENSIONS !

A.R.B. WKRG-TV sets a new record in A.R.B. (Feb. '57), leading 281 to 150 in quarter-hours when both VHF's are on the air . . . with a record new night-time lead, too . . . 139 to 59!

PULSE Telepulse (Sept. '56) shows WKRG-TV leading in 275 quarter hours to 171 for Station "X". Even then, the night-time lead was one-sided, 117 to 48.

NIELSEN Nielsen Coverage Service (Report #2) shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.



WKRG-TV
Reps:
Avery-Knodel

McMAHAN From page 36

Ballantine Beer is making a new switch with their jingle. We especially like the "Club Commercial with the Charles E. voice.

Piel's Beer is experimenting a new character for the "Bert Harry" series. He is "Otto, the B master," and he should help the nation. For those who questioned statement that Piel's sold no beer in 1956 than in 1955, the figures are: 1955, 1,350,000 barrels; 1,350,000.

It would be nice to report "Bert and Harry" sold a lot of beer, but it's apparently not. They did, however, keep sales slipping—a serious problem for most regional brewers. And they have done a great service for the industry in stimulating interest in better TV commercials.

Another interesting Mobilgas spot.

Mobilgas has another interesting spot with an animated face and animation that brings the title to life. This series is very imaginative. We're not sure it sells gasoline, but then there are very few TV commercials that do a very pointed job in this direction.

Gasoline is a toughie—and yet advertisers in this product field can't afford to pass up the medium. New approaches to this commercial problem are in order.

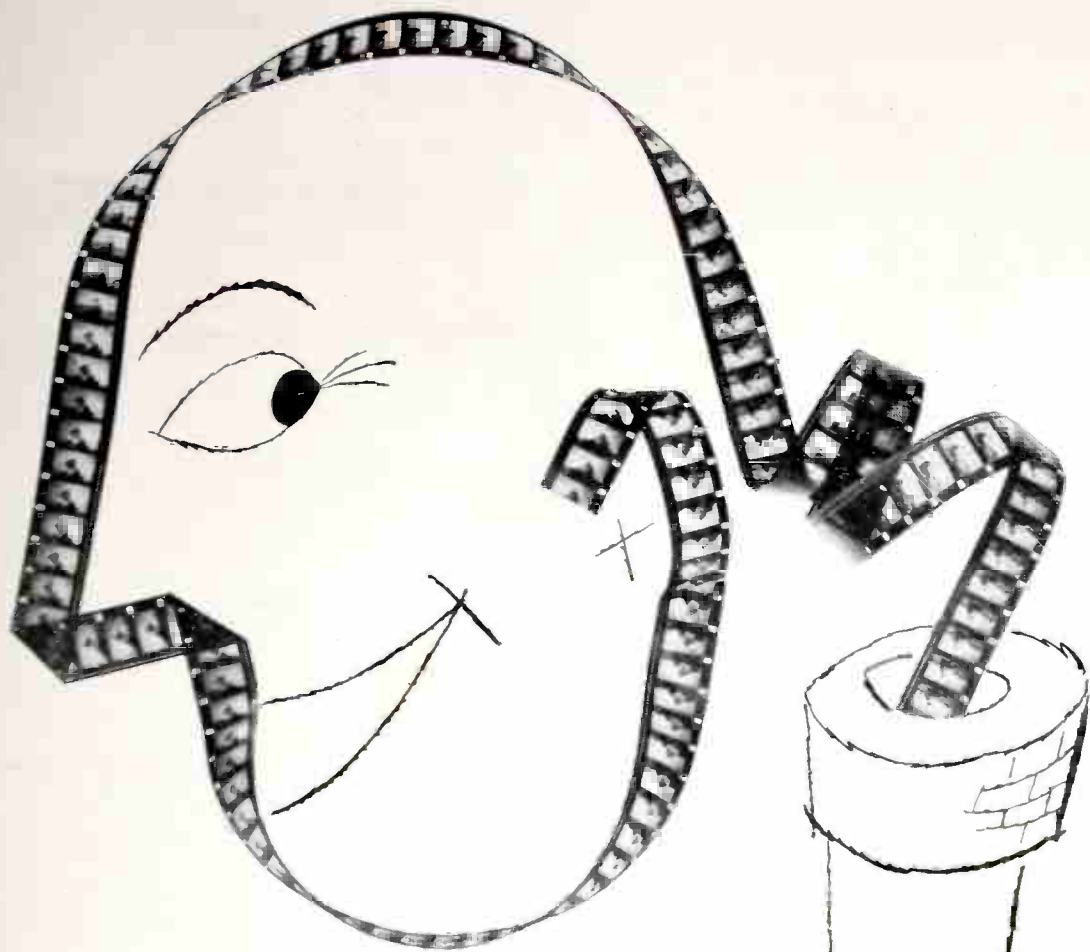
Armour's New Liquid Chiff is doing a smart new cartoon approach to the straight pitch commercial, using a "little man" character to deliver the message with ingenious words-on-screen animation. Commercial produced.

Fine word animation by Chesterfield.

Chesterfield has done one of the best words-on-screen jobs in months, and there seems to be a growing tendency for others to use more ingenuity in getting title words on the screen and animating them. Chadwick handled production.

Ray Patin is another top producer with words. His "B Instant Chocolate Mix" commercial is a good example. Here is an abstract treatment to the music of a band. Quite contemporary and memorable.

Also out of Patin's place is a series for Bardahl that in many respects tops the old award-winning series of "Dagnet" satires. This imagination, good sell. This sort of fine work that spoils the ears and intrigues both their minds and their pocketbooks.



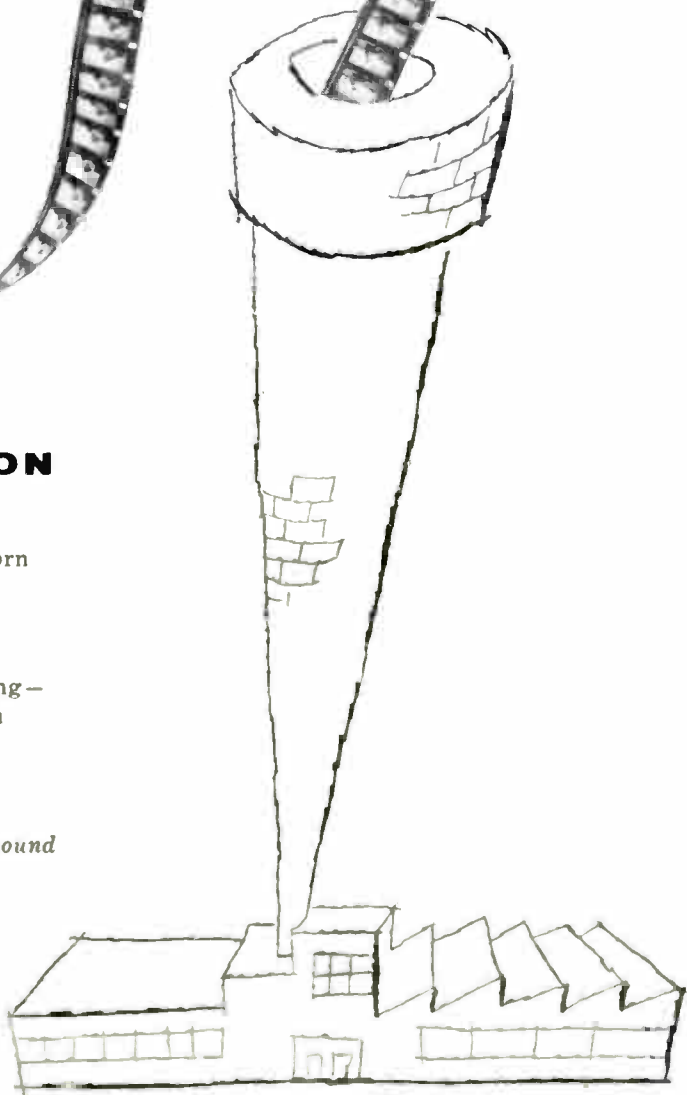
FOR A HAPPY PRESENTATION

The joy of accomplishment is a universal happiness. Especially in the case of a film which is your creation, born out of hard work and careful planning.

Because Precision's staff of specialists adds its own creative efforts to yours by the use of *specially* designed equipment, and by careful handling and intelligent timing—you might say we are fellow creators, working with you to bring out all you've put into the original... Yes, and maybe more!

So, when you turn those 16mm dreams into realities, be sure to call upon Precision for the *accurate, sound and exact* processing your films deserve.

Remember: Precision is the pace-setter in processing of all film. No notching of originals—scene to scene color correction, optical track printing, all are the very best... 35mm service, too!



you'll see



and hear

PRECISION

F I L M L A B O R A T O R I E S , I N C .
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC

everything, there is one best . . . in film processing, it's Precision

JULY 1957

TELEVISION MAGAZINE

Edward R. Murrow, radio-
most-honored journalist, calls
the TV industry to recognize
true status in contemporary society

'IT'S TIME TO TAKE STOCK

BY HERMAN LAND

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 communication media and are influencing society whether they wish to or not, indeed whether they know it or not.

The man who voices this sentiment is not a scholastic recluse but one of the most successful men in television, who himself has sat in network management councils at CBS and negotiated directly with sponsors. Edward R. Murrow has a keen appreciation of the client's needs in the medium and of the medium's own economic requirements in turn. Commercial TV has been good to him; he is said to earn close to a third of a million a year. "Naturally," he says with a smile, "I'd much rather work sponsored than unsponsored, for obvious reasons."

TV carries an inescapable responsibility

Murrow's views are of importance because they serve to remind a usually frantic industry of its true stature in American society. It is his basic contention that this stature carries with it an inescapable responsibility.

"Television is growing so fast," he said recently, on receiving the Albert Einstein Memorial Award, "that those in charge of it hardly have time to administer it well, let alone to think of its place in civilization. If these instruments of television and radio are to survive, they must strengthen and affirm the values that are the essence of our civilization.

"I am well aware that the bulk of the money that pays for television and radio comes from a relatively small number of corporations. Hence the thinking of the execu-

tives in these corporations will have a profound influence on what happens in television and radio. And is saying that they will greatly influence and possibly decide the course of our civilization. And insisting that they cannot abdicate this responsibility by assigning it to an advertising agency.

"It might be helpful if those who control television and radio would sit still for a bit and attempt to cover what it is they care about.

"That they have great belief in the power and nature of these instruments is certainly the case. In television and radio are to be used to entertain the people all of the time, then we have come perilously close to discovering the real opiate of the people.

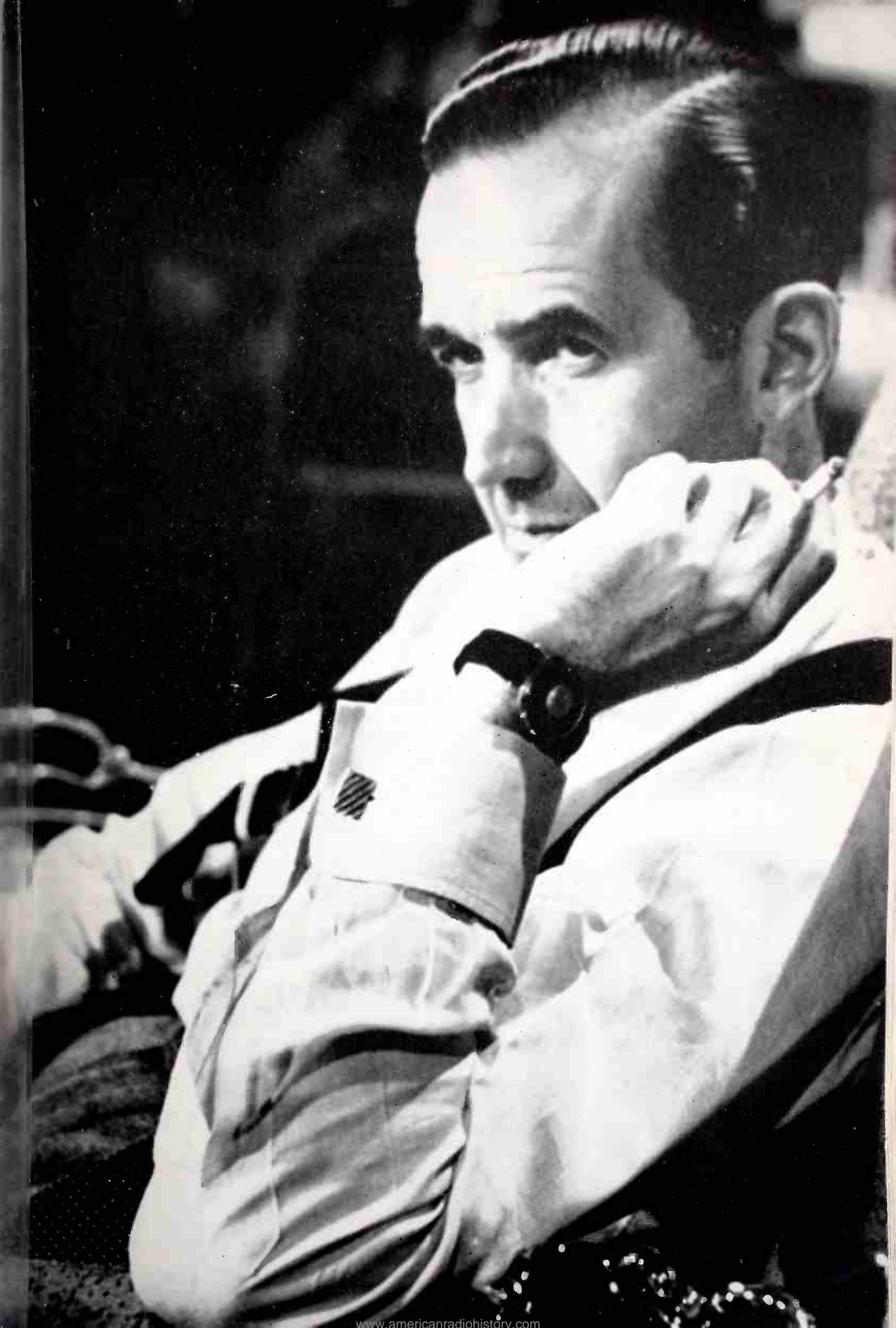
The American advertiser sometimes appears to Murrow as a split personality. "If you sit and talk with executives of big corporations, you find that as individuals they care about a hell of a lot of things that never reflected in the programs they sponsor. There is often a complete divorce between the individual and his corporate personality.

The sponsor contributes to the level of taste

"I am not saying that his primary job is to entertain but the sponsor cannot escape his responsibility, to a very real extent he is responsible for contributing to the level of taste.

"This is no idle speculation. I have talked at length about this question of influencing taste with our radio people. They tell me that as a result of years of broadcasting the concerts of the New York Philharmonic

To ne...





"The advertiser, of course, has every right not to sponsor controversy. . . . I probably would be reluctant to sponsor trouble myself."

Over-reliance on mass appeal can only lead to the degradation of the medium.

orchestra, the level of appreciation among those who have listened has been raised. It follows that if, by exposure to a cultural product over a period of time, the level of taste can be raised—it can also be lowered."

Murrow notes signs of awakening in some quarters of the industry. "I think there is a gradual development of a sense of responsibility among some of our big corporations. You can see it in their new willingness to establish fellowships and scholarships. Some have created foundations which are doing important and useful work in several fields."

Information programs are always a problem

Once a sponsor moves into the area of information and discussion, he is sooner or later bound to be faced with the question of controversy. Murrow, himself considered a controversial figure by some, is sympathetic to the advertiser who fears to offend potential customers.

"The client, of course, has every right not to sponsor controversy. If I were sitting on the advertising side of things, I probably would be reluctant to sponsor trouble myself. But I must admit that I have been very lucky. Most of the time, there seems to have been someone around who has been willing to pay the bills."

This is one of the knotty problems to which no easy solutions appear. In fact, Murrow is the first to admit that it is easier to be critical in this connection than to offer constructive suggestions.

Of one thing, however, Murrow is convinced. While popular entertainment obviously must continue to occupy a substantial portion of the TV schedule, over-adherence to the mass-appeal thesis can only lead to degradation of the medium in the long run. Indeed, it could very well turn out that this trend will be self-defeating, since it can only lower the prestige of the medium to the point where the viewer will take it less seriously than at present. In other words, the commercial believability of the television medium itself will suffer.

"If this is taking place," says Murrow, "and I think that is exactly what is happening, then, it seems to me, the medium may begin to change again. For sponsors may start to look for something more than it is providing."

What then can be done, given advertiser willingness? At this point Ed Murrow tosses the challenge to the creative forces in the industry. "Perhaps the answer is that so-called public service programming has to get better. It must be done with more imagination and achieve greater appeal. I think it can be done."

Another answer may be found in a variation of the public service-entertainment combination worked on radio during World War II. "The sponsor of an entertainment show might contribute a 'tithe' of his program time for informational material.

"For example, let us say GE is sponsoring a national program. Now it is generally agreed that we have an acute shortage of scientists and that this is a serious national problem. Would it be reprehensible if General Electric were to turn three or four minutes over to someone like the commander of the Nautilus, one of the most forceful and persuasive men I've ever met? He would not exhort, but explain the facts and the problem and point to what might be done. His ability to communicate with the audience is great. What would be wrong with that?"

Possibly that the viewer might resent having education thrust upon him in a program he turned to originally because he wanted entertainment. Murrow admits this might be a problem. He recalls how the political issues were made painfully aware of it during the 1952 election.

Stories of industry could be exciting TV fare

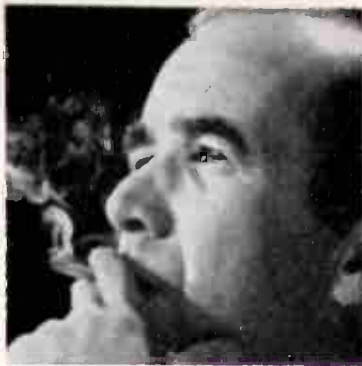
Among the areas he believes TV might look into with happy results is big business, "one of the most exciting stories in the country. There is excitement and interest in the story of industry's accomplishments. But big business has done a lousy job of telling its story."

Above all, Murrow would like to see a major event show designed for children. He refers to the subject often, impressed with the educational possibilities of such a venture, well handled.

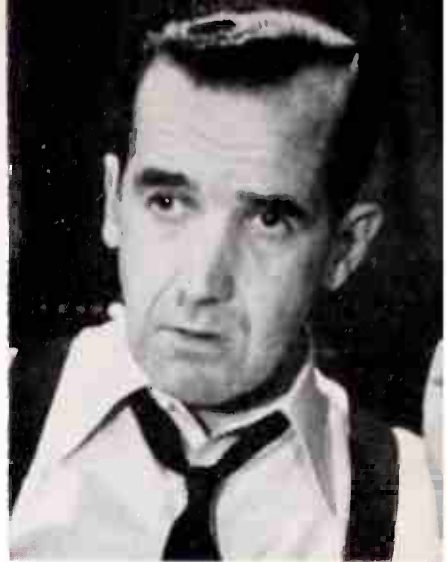
American television, in his view, might well find room for an occasional program from abroad. "The programs in England, Japan, Italy, even East Germany which would be interesting fare in this country—not as a steady diet, of course.



Executives as individuals care things that are never reflected programs that they sponsor."



"If TV is to entertain all the time, we might have found the real opiate of the people."



"Networks and stations have the right to editorialize. Yet by and large they do not. They have no guts."

I can't believe that television has even begun to explore the possibilities that lie in the field of reality. Let us not forget that during the last war reality became, in a sense, more 'real' than fiction. It may be that fiction, which is the staple of TV, is losing its appeal simply because it is so predictable in most cases. Reality, on the other hand, is always unpredictable."

Significantly critical viewer will affect programming

Regardless of his misgivings, Murrow is by no means pessimistic about television's future. He sees the viewer as being ultimately responsible for positive programming change. "I think the viewer will become more influential. As a result, sponsors may begin to make new arrangements on the medium. They may also demand that things be done more cheaply. The fact is, that it is not a complicated thing which necessarily works best in the simple. I am convinced for instance, that nothing more effective on the TV screen than an individual with something to say, well lit and shot." On the whole, Murrow maintains, the sponsor record has not been so bad, considering the size of the risks involved in a medium as costly as TV. To him it is encouraging that clients have been willing to underwrite ambitious projects as *Omnibus*, *Wide Wide World*, and *See It Now*.

Alcoa took a fantastic gamble with *See It Now*. I remember the very well going before the board and Chief Counsel saying to me: 'Are you sure you can do a half-hour show like this every week?'

I didn't know, since we hadn't done it before. Of course I could give no guarantee, except our record and experience. I answered: 'Could you guarantee anything if you were asked to cast your first aluminum motor car?'

Alcoa, of course, took on the weekly sponsorship. It was an important period in the broadcast life of Ed Bradley and for the industry in general, for the half-hour production chalked up one journalistic accomplishment after another, bringing attention and prestige to the medium. The experience was also a testing ground for Murrow's thesis that advertiser and medium can exist together in mutual respect, that journalistic in-

dependence is compatible with commercial sponsorship.

"I must say that Alcoa lived up to its agreement completely," says Murrow. "Not once did they even ask me what the show was going to be. It was an excellent relationship."

That not all TV advertisers are this enlightened is as obvious to Murrow as to anyone else. But his own experiences have been such as to encourage him to hope that clients will, more and more, come to understand that their best interests lie in a strong, independent, vital TV medium, a medium "with guts."

It is on the subject of the final responsibility that belongs to the medium rather than to the buyer that the mild-spoken Murrow suddenly becomes forceful, turns from objective observer into direct partisan. The long-range welfare of broadcasting, he insists, depends on the ability of stations to be not only "conduits" of entertainment, but vital organisms which are deeply involved in the life of the community. Only thus can they achieve influence and enhance their prestige.

The final responsibility belongs to the medium

This is why Murrow is irritated by the failure of broadcasting to editorialize. "The networks and stations have the right to editorialize," he argues. "The FCC has recognized that right. Yet, by and large, they do not editorialize. They have no guts."

The argument of scarcity of facilities no longer applies, he holds. "Today, the combined number of TV and radio stations in any city is greater than that of the newspapers."

"It should not be forgotten that the legal and moral responsibility rests in the hands of the licensee. In my opinion, station management does not have the right to abdicate that responsibility. Nor can it turn that responsibility over to those who purchase the facilities."

"Even more than in the case of advertisers, it is not enough for station management to look upon TV as only an instrument for the sale of goods. I repeat, it is a medium for the transmission of ideas as well."

"I have no illusions about the quality of the editorials that will be aired, Undoubtedly, some of them will be

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VIDEOTAPE THE REVOLUTION IS NOW

By October, there will no longer be a single regularly scheduled *live* nighttime coast-to-coast telecast on the CBS network. The age of videotape is here. Its quality has been proved beyond question. Already, videotape is profoundly affecting network schedules, and national and spot advertisers.

So swift has been tape's advance that the industry has barely had time to realize how far the transformation has gone. Now that six months of on-the-air operation have elapsed—the first network broadcast was the CBS Doug Edwards newscast of November 30, 1956—it is becoming possible to make a realistic evaluation based on experience rather than fantasy.

Although there are only ten Ampex videotape recorders in use throughout the country—five CBS, three ABC, two NBC—the network picture has already been profoundly changed.

On April 28, CBS began what its vice president in charge of engineering, William Lodge, aptly terms a "grind and groan" tape operation. The entire nighttime schedule, with the exception of one show, is now being taped in Hollywood and fed to the West Coast. In October, CBS hopes, the last remaining live show, *U.S. Steel Hour*, will go on tape, and the East-West schedule parallel will be complete.

New York program sequence restored on West Coast

Says Robert Jamieson, CBS director of sales service: "The significance of tape lies in this—it means the final restoration of origination sequence of programming on the West Coast repeat network."

Tape's advantages are dramatically illustrated by the fact that it has made possible, according to Jamieson, a basic shift in the West Coast schedule based on sets-in-use analysis.

"We start with the premise," he says, "that during the week the West Coast audience peaks an hour earlier than on the East Coast, while on Sunday it seems to fit into the same pattern. Therefore we think that the weeknight schedule should be pushed back one hour, to Chicago time, while the Sunday schedule remains on New York

time. This, of course, is impossible with film kinescope.

To the advertiser, tape's ability to eliminate Jamieson calls "schedule abortions" that induce production conflicts is welcome indeed. He recalls that on Tuesday *Do You Trust Your Wife?*, aired in the East at 7:30 p.m., was fed to the West Coast at 7:30 p.m., to be followed there by the *Phil Silvers Show*. The first was sponsored by Liggett & Myers and Frigidaire, the second by R. J. Reynolds and Amana.

"All the clients were screaming," says Jamieson. "Who's right in such a situation?"

The Ampex machines handle only black-and-white. This means there will probably be little CBS color fall on the West Coast, although the network has announced plans for fall color shows. Color shows could be a major factor in the future.

VIDEOTAPE IMPACT AT A GLANCE

Network schedules on the West Coast are already being reformed, and DST headaches are rapidly being eliminated; show recording for later playback is now a regular practice.

Tape's commercial use is limited, mostly to recording commercials for network shows and rehearsal and editing.

Editing remains major problem, not expected to approach film possibilities soon, if ever.

Dubbing is too expensive and slow for large-scale production, ruling out program syndication via tape.

Color recorders may be available from Ampex in about a year and a half; no predictions are available from RCA.

Station use will not begin before November; expected to be used for recording of local shows, commercial spots, and delays of network shows.



Ampex president
George I. Long and the
Ampex tape recorder

TRIPLE-SPOTTING WHAT SHOULD BE DONE

Here are the arguments in a crucial and heated industry de

The problem of triple-spotting has long been a center of controversy. This April, Procter & Gamble turned the spotlight on the subject by launching a series of conversations with networks, representatives and stations. The focus of its concern was a number of stations that were clipping cast credits from network shows in order to run two 20-second announcements and an ID.

Triple-spotting has been opposed by most advertisers and many stations, but practiced by quite a few on both sides. What can—or should—be done about it is a matter that affects every segment of the industry, and raises far-reaching questions about the traditional operating methods of broadcast media.

Procter & Gamble made this statement of its position to TELEVISION MAGAZINE: "We are opposed to triple-spotting between network shows . . . We think the best way to correct the present situation is for the networks and their affiliates to agree on the time span to be occupied by 15-minute, half-hour and hour shows, namely, the designated time less 30 seconds." The reason for its opposition, P&G says, is that triple-spotting dilutes the effectiveness of network advertising.

Both applause and resentment for P&G's action

P&G's move has produced a variety of responses, reflecting the strongly divergent viewpoints of various portions of the industry. Reactions ranged from the accusations of undue pressure made by some stations and reps, to the applause of networks, agencies and the stations that have spurned triple spots.

The initial reactions of some stations and reps was one of resentment. They thought broadcast media were being singled out unfairly.

One rep executive said, "Have they complained because magazines run facing pages or because newspapers put an unlimited number of advertisements on one page? They're criticizing TV for a problem that is presented by all media. There is an awful lot of advertising these days; no one has the stage to himself in any medium. It's a matter of economics. Look at the magazines that have gone under, squeezed by high costs. All media need all the revenue they can get."

Many of the station management people queried by TELEVISION MAGAZINE were outspoken in their defense of, or attack on, triple-spotting, but Mitchell Wolfson, owner of WTVJ, Miami, was exceptional in his frankness.

"When Miami was a one-station market," he said, "advertiser demand for time created tremendous pressure. If we hadn't squeezed them into triple spots, it would have meant that they'd have no television advertising on one of the country's most important markets. We had triple spots then and we continued to take them when other stations came into the area.

"We never misrepresented our position. Agency clients knew what they were getting. In light of the Code's revision last July, we have changed our policy. As advertiser contracts have expired, we have renewed any that would create a triple-spot situation. In September, there will be no more triple spots between network shows on this station.

"This will mean a loss of about \$500,000 in potential revenue for us."

More long shows will mean fewer availabilities

Another problem ahead, Wolfson pointed out, is the rise in 60- and 90-minute shows on the network. "The trend will become more prominent as the networks meet the competition of new feature films programs against them. And, understandably, advertisers who pay large sums for these longer shows want to get the most for presenting them. They won't want a flock of advertisers coming into the station break. We're going to lose some of these availabilities.

"There will have to be a new approach to the spotting situation that will give us some means of recouping the lost revenue."

So far, WTVJ is the only station that has announced its intention of abandoning the triple spot between network shows.

How the revised NARTB Code now reads

The revision of the Code Wolfson referred to was announced in July, 1956. The Code now reads:

"More than two back-to-back announcements of the conventional sponsored 10-second ID are not acceptable between programs or within the framework of a single program. Announcements scheduled between programs shall not interrupt a preceding or following program."

From the first sentence it can be construed that conditions may triple-spot. The second sentence, however, is the crucial one. For, with approximately 30 second



KOOL

MILD MENTHOL TIPPED

Cigarettes



EYE
FOOD

BROCCOLI

*Kools, Birdseye and Ivory soap—
an actual case of triple spotting
recently cited by the NARTB*

able between network programs, it would be physically impossible to run two back-to-back announcements, plus the conventional sponsored 10-second ID, without interfering with network programming. Insofar as non-network programming is concerned, it is generally interpreted that a station may triple-spot within the Code's regulations to the extent of the first sentence. In other words, it would not be allowable at any time to screen three one-minute spots or even three twenties.

Are credits and network promotions "programming"?

Whether or not network promotion spots and cast credits are part of a program is a gray area subject to varying interpretations. Some stations contend that these are not programming, and the Code specifies that the announcement should not "interrupt a program."

"We don't feel network promotion plugs and credits are programming," says a station man. "The people in this city don't give a hoot about the name of the audio engineer or set designer. And we can do without the 'promos'. We can plug their shows in lots of better ways. Whenever we find a network show that runs the credits last, we've got another spot. We've made up a network cue card and whenever we want to cut off the net, we just throw up the card."

The advertiser and agency people who have opposed triple-spotting contend that it dilutes the effectiveness of advertising and means cutting off time that the network advertiser has bought and paid for. On the other hand, agency men admit that they have knowingly bought triple-spot positions and will continue to buy them as long as they're available.

"There can be four minutes between entertainment"

As one media man puts it, "We have been forced by monopoly situations to put up with a practice that is just plain bad advertising. The viewer doesn't see only three spots; he sees a closing commercial on the network show and possibly a hitchhike for another product or a plug for the alternate-week sponsor. Then comes the network's program promotion spot, then the breaks and ID, and the opening commercial for the next show. There can be three or four minutes between entertainment."

There are a few major spot advertisers who, though naturally preferring fewer spots surrounding their own

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**STATEMENT ISSUED TO TELEVISION MAGAZINE
BY PROCTER & GAMBLE ADVERTISING EXECUTIVES**

We are opposed to triple-spotting which is practiced on stations in various markets where television spot availabilities are tight. We are especially opposed to triple-spotting between network shows.

We refer to that triple-spotting between network shows which is accomplished through appropriating some of the time traditionally occupied by one or both of the network programs. We believe the insertion of the additional spot advertising inevitably dilutes the effectiveness of network advertising.

We believe also there is a loss in effectiveness when advertisements are broadcast in succession as compared to when two advertisements fill the interval between two network broadcasts.

The unfairness of triple-spotting is perhaps best illustrated when an advertiser buys a spot following his own program. Quite possibly, in such a case, his own spot will be trimmed by the station to help accommodate the spot he has purchased.

We think the best way to correct the present situation is for the networks and their affiliates to agree on the time to be occupied by 15-minute, half-hour, and one-hour shows, namely, the designated time less 30 seconds. If this agreement is lived up to by the individual stations, the network advertiser can be assured that his spot will not be pre-empted, and the station can sell its advertising space as it sees fit, though presumably in accordance with the NARTB Code."

A key figure in the battle of the automotive on TV this fall, Henry bases his personal business philosophy on the pegs of "solidity and reasonable "progress

HENRY FORD II

Thirty-nine-year-old Henry Ford is the key figure in plans of the U.S. auto industry for a sales battle this fall that will put more auto advertising on television than ever before.

The battle is inevitable. The auto industry had hoped to make 1957 a record-breaking year. Sales are off, though not enough to discourage optimism, and indications are that '57 will wind up as only the third best year in the industry's history. Ford this year widened its now unquestioned lead over Chevrolet, the traditional leader of the industry. General Motors is not the sort of company to take this treatment lying down. In addition, '58 is GM's golden anniversary year, and it is now winding up a "crash" program to bring out a completely new Chevrolet and Pontiac for '58.

At the same time, Chrysler has made striking progress this past year, with rakish new models in all divisions apparently able to win public fancy. Chrysler's *Climax*, *You Bet Your Life*, and *Lawrence Welk* are among the most popular shows in TV.

All eyes will be on the new Edsel this fall

This situation has resulted in the most competitive auto market of all time. And, as the battle reaches its climax this fall when each motormaker unveils its new models for '58, Ford Motor Co. will introduce its brand new car, the much talked about Edsel. It is the first new name in the industry since Nash produced the Rambler in 1950, and the first major addition to the U.S. auto market since the Mercury appeared 20 years ago.

To start the new Edsel off with a bang, the company is quietly seeking a television spectacular that will be

breath-catching. The company has reportedly agreed to negotiate for a full-length television presentation what for the past year and a half has been the top on Broadway—*My Fair Lady*.

In addition, there will be heavy expenditures on a basis by the Ford dealers.

Half of Ford's ad budget may be earmarked for TV

A good indication of the Ford trend to TV came a month ago when 40-year-old Robert McNamara, the Ford car and truck divisions of the Ford Motor was made executive vice president in charge of the divisions in the company—Ford, Lincoln, Mercury and Thunderbird. McNamara is said to be one of the company's strongest believers in the value of television advertising. It is estimated that half of next year's budget will go into TV. Ford's major network program for next season has already received wide publicity.

All of these moves lead quietly back to Henry Ford, the president who believes in giving his divisions much independent authority—but who promotes a policy that believes will run their units pretty much as he himself. In the dozen years since young Henry was catapulted into the presidency, Ford Motor has turned increasingly larger segments of its advertising toward television.

Ford believes that his programs should appeal to a mass audience, that selective programming is economical and impractical. He carefully watches Ford programs on TV and sends frequent comments on a personal memo to his advertising men.

A remarkably young man to be an industrialist



Nabisco exemplifies the modern trend toward rule of logic and numbers in selection of spot and network programs



'WE'RE BUSINESSMEN NOT SHOWMEN'

As media costs have increased, so has the advertiser's concern for the media efficiency of each dollar he spends. The extent of today's c-p-m thinking is clearly evident in the slide rule approach to TV taken by the National Biscuit Company, one of the country's top 100 corporations and undisputed leader in its field with 40% share of the market.

It is no surprise, therefore, to find Nabisco attempting to resist the rate increases which have been a feature of TV's growth to maturity. Advertising director Harry F. Schroeter reports that in some markets rates have climbed to the point where "we have shifted out of TV into radio."

Although such media shifts have only been occasional, they may be significant in that they represent a major TV advertiser undertaking concrete action rather than remaining content with a perennial grumble. How widespread such action is becoming is difficult to determine, but Nabisco is not an isolated case.

TV was chosen for its qualitative superiority

For all his emphasis on costs and efficiency, however, Schroeter is not misled into making purely mathematical comparisons of media. He does not forget that Nabisco went into television in the first place because of its *qualitative* superiority over other media, as well as its ability to deliver great coverage and frequency. "There is no question of TV's impact," he says. It is one of the

chief reasons why TV continues to be the key to Nabisco's advertising.

At the last annual meeting, Nabisco president H. Coppers, after citing the 1956 record net sales of \$410 million, reported: "Our total advertising expenditures were \$20.9 million. Nabisco sponsors the popular *Rin Tin Tin* and *Sky King* television programs and television spot announcements we use extensively."

Despite higher rates, its TV schedule expands

For all of the company's complaints against rate increases, its TV schedules continue to expand. The extensive *Sky King* spot schedule in over 100 markets has added *Whirlybirds* in 10, and a dozen or more syndicated films in various markets, among them *Hudson's Secret Journal*, *O'Henry Playhouse*, *Cocaine*, *I Married Joan*, *Gene Autry*, *Mayor of the Town*, *San Francisco Beat*, *Midwestern Hayride*, *Ozark Range Rider*, *State Trooper*, *Star and the Story*. In the South, Nabisco sponsors the *Statesman Quarter* in Nashville, it sponsors a portion of *Grand Ole Opry* on radio. Its network vehicle is *Rin Tin Tin*, on A

This unusual lineup represents not an effort to build a network with spot activity, as is so often done, but a series of individual answers to specific marketing situations. From the media standpoint, Nabisco is more than ordinary interest because its complex network



Three of Nabisco's TV vehicles:
Rin Tin Tin, *Whirlybirds* and *Sky King*. Far left,
 advertising director Harry F. Schroeter

... has produced two distinctly different advertising approaches. On the one hand it behaves as a country-network advertiser, on the other almost as a purely local concern.

The Special Products Division, which produces cereals, follows a conventional distribution nationally through wholesalers and chain-store warehouses. National media are required in this area as the basic form of advertising. *Rin Tin Tin*, the major national vehicle, was recently renewed for at least another two years.

A completely different set of conditions prevails in the Biscuits Division, for cookies and crackers are regional and local items, according to Schroeter. The concept of their advertising is always in terms of the total exposure on a local level. For six years, Nabisco sponsored *Godfrey* on TV and radio nationally. "Despite our big national campaign," Schroeter recalls, "we found that local competitors were beating our ears back in some cases." Nabisco went from network into spot announcements in about 150 markets. In some areas, programming was added as the company sought prime time and minute availabilities.

It would be difficult to find a better example of the mathematically-oriented, cost-conscious advertiser than Nabisco, particularly when it comes to the use of syndicated films. In Nabisco's media thinking is evident an attempt to rule out sentiment and emotion in advertising. The company endeavors to be guided by what it regards as sound business logic rather than the immeasurables of show business.

No fixed ideas as to selection of programs

Schroeter explains: "We are business men, and have no desire to be deeply involved in show business. We have no fixed ideas about the kind of shows we should use. We don't get excited about a show and run around shouting that we are going to do a big job with it.

Instead, we look at what is available in the market. We purchase what will give us the best cost per thousand regardless of what we are sponsoring elsewhere." This is why the syndicated lineup is so varied, for a show rejected in one market as overpriced in terms of audience delivered may prove highly desirable in another.

In this regard, Schroeter confesses to being perplexed by the system of program pricing.

"Why should program A be higher priced than program B when both are offered to you in Detroit, while program B is higher priced than program A when both are offered to you in Milwaukee? It is perfectly conceivable that in Detroit we would purchase program B, and in Milwaukee program A."

If this seems inconsistent with Nabisco sponsorship of *Sky King* in over 100 markets and *Whirlybirds* in 10, with the prospect of more in the near future, Schroeter points out that he was able to make a highly satisfactory financial arrangement in both cases. He stresses that rating is an important element in the c-p-m formula, and that a favorable cost picture would be meaningless were the programs unable to deliver substantial audiences.

But in neither case, Schroeter insists, "are we wedded to the show."

This refusal to stay "wedded" to any vehicle (except *Rin Tin Tin*, apparently) reflects the universal advertiser desire to retain flexibility in the face of an opposing TV tendency to seek stability.

Nabisco dislikes long-term program commitments

"We are not happy with the idea of making long-term commitments for a program," Schroeter says, "particularly in view of the large dollar sums involved. The medium should understand that the client's needs vary with competition, and that his situation is subject to rapid change in any market.

"Ideally, therefore, we should be in a position to move in and out of a medium as our business position at any given time makes advisable. Nor do we care to be put in the position where we have to make up our minds on large show expenditures in two hours."

It is particularly on the local level that flexibility becomes important. Unlike those advertisers who consider television as eliminating the need for an extensive sales organization, Nabisco looks upon television as primarily a weapon with which to back up the efforts of a far-flung 3,500-man sales force. It is the sales force which is re-

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TREND REPORT 1953 - 1957

BEER

CIGARETTES

SOFT DRINKS

COFFEE

A comparison of TV commercial recall and brand use drawn from Television Magazine's surveys conducted over the past four years in the N.Y. area

This month, TELEVISION MAGAZINE reports on changes in brand awareness and use for beer, cigarette drinks and coffee in the New York metropolitan area. Drawing, for comparison, from interviews made by Pulse, Inc. over the past four years, the report indicates changes in both use and TV commercial recall from 1953 to the present in the case of soft drinks and coffees, and from 1955 to the present for cigarettes and beers, to the present.

In the latest survey, conducted in May, 1957, viewers were asked the following two questions for each product category: "What brands of _____ have you advertised on TV during the last two weeks?" and "Which do you use?"

Piel's, Lucky Strike, Pepsi-Cola and Maxwell House lead in their respective product categories in recall.

Piel's, which shot up from fifth place among brands in August, 1955, to first place in April and July, 1957, continued to maintain its lead in recall. The Bertie Harry brand image, rather than becoming blurred and stale with time, seems to be holding up as strong as ever. In product use, however, Piel's remained in fourth place position it has held constantly since 1955.

Ballantine retained its number two spot in recall in the earlier surveys—in use it moved from first in 1955 to second in '56 and '57. Rheingold, scoring fourth in recall, was first in use—its position since April, 1957.

Among cigarettes, Lucky Strike moved from second to first place in commercial recall, changing positions with Chesterfield, which had led in August, 1955, and in April and July, 1956.

Filter tips continue to rise in recall

The filter tips, represented by L&M, Winston and Hit Parade, ranked third, fourth and fifth respectively, continuing their steady rise. L&M crowded behind Chesterfield by an extremely close margin, and Hit Parade fell in the market since the last TELEVISION MAGAZINE survey, immediately took fifth place.

Use figures for cigarettes show Pall Mall leading, followed by Chesterfield and Marlboro. The extremely small spread in percentage between the three top brands makes this difference in rankings an insignificant one. Marlboro showed a rise of over 150%, from 3.3 in August, 1955, to 10.3 in May, 1957—a rise which has been borne out by other sales indices in the New York market.

Pepsi-Cola, moving from third place among soft drinks in October, 1953, to second in January, 1954, was first in recall for May. Coca-Cola, first in the past two studies, was dropped to second by Pepsi's rise. Hofmann, third in recall as it was in the preceding study, fell to third in use. It had ranked first in this category in 1954 and 1953 studies.

Maxwell House remained first in recall of coffee in advertising, with Savarin in second place and Chock O' Nuts in third. These rankings represented very little change from the August, 1955, study. The use data was generally the same except for A&P, which tied

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BEERS BRANDS USED—NEW YORK

	MAY, 1957		JULY, 1956		APRIL, 1956		AUGUST, 1955	
	Rank	%	Rank	%	Rank	%	Rank	%
Rheingold	1	13.9	1	17.2	1	16.5	2	19.2
Ballantine	2	13.8	2	15.4	2	15.0	1	21.3
Schaefer	3	12.8	3	14.8	3	14.9	3	18.9
Piel's	4	8.9	4	9.9	4	7.6	4	7.2
Schlitz	5	4.6	5	6.0	6	4.9	7	4.2
Knickerbocker	6	3.4	7	5.5	5	6.8	5	5.3
Pabst	7	2.7	6	5.6	7	4.2	6	4.6
Miller High Life	8	2.6	7	5.5	8	3.8	9	2.6
Budweiser	9	2.3	9	3.9	9	3.3	8	2.8
Krueger	10	1.5	10	1.0	—	—	—	—

BEERS BRANDS RECALLED—NEW YORK

	MAY, 1957		JULY, 1956		APRIL, 1956		AUGUST, 1955	
	Rank	%	Rank	%	Rank	%	Rank	%
Piel's	1	46.1	1	56.7	1	57.5	5	18.8
Ballantine	2	32.2	2	36.1	2	24.0	2	33.0
Schaefer	3	24.2	3	28.4	4	20.1	1	33.1
Rheingold	4	15.7	4	21.5	3	21.9	4	21.0
Schlitz	5	14.6	5	17.7	5	16.1	7	10.3
Knickerbocker	6	7.4	6	16.8	6	11.7	3	22.4
Pabst	7	6.4	7	10.8	7	11.4	6	10.4
Krueger	8	1.5	9	3.5	8	7.9	8	3.2
Budweiser	9	1.3	8	6.6	9	3.1	9	2.6
Miller High Life	10	1.0	10	2.7	—	—	—	—

SOFT DRINKS BRANDS USED—NEW YORK

	MAY, 1957		JANUARY, 1954		OCTOBER, 1953	
	Rank	%	Rank	%	Rank	%
Coca-Cola	1	27.1	3	16.3	3	15.4
Pepsi-Cola	2	24.2	2	16.4	2	16.0
Hoffman	3	22.4	1	19.3	1	18.5
Seven Up	4	7.6	5	4.9	5	4.7
Canada Dry	5	7.2	4	5.4	4	5.8
No Cal (Kirsch)	6	5.1	6	2.9	7	2.4
Hammer	7	3.0	—	—	—	—
Cott	8	2.4	8	2.0	9	1.1
White Rock	9	1.8	6	2.9	6	3.0
Super Coola	—	—	8	2.0	7	2.4

SOFT DRINKS BRANDS RECALLED—NEW YORK

	MAY, 1957		JANUARY, 1954		OCTOBER, 1953	
	Rank	%	Rank	%	Rank	%
Pepsi-Cola	1	36.6	2	51.7	3	48.6
Coca-Cola	2	32.8	1	60.7	1	56.0
Hoffman	3	17.1	3	48.9	2	50.2
Seven Up	4	8.8	5	15.0	5	15.2
Canada Dry	5	3.1	4	19.5	4	19.4
Hammer	6	2.1	—	—	—	—
Cott	7	1.9	6	9.9	9	4.4
No Cal (Kirsch)	7	1.9	9	8.6	7	8.5
White Rock	9	1.0	7	9.7	8	8.0
Super Coola	—	—	8	8.7	6	9.7

BRAND AWARENESS STUDY *Continued*

CIGARETTES BRANDS USED—NEW YORK

	MAY, 1957		JULY, 1956		APRIL, 1956		AUGUST 1955	
	Rank	%	Rank	%	Rank	%	Rank	%
Pall Mall	1	11.3	3	9.2	2	11.0	2	
Chesterfield	2	10.9	1	13.2	1	15.1	1	
Marlboro	3	10.3	4	8.3	4	8.0	8	
L & M	4	8.2	2	9.3	3	8.3	6	
Camel	5	5.0	5	7.9	5	6.5	3	
Winston	6	4.9	7	5.0	7	4.4	9	
Lucky Strike	7	4.7	6	5.3	6	5.0	4	
Philip Morris	8	4.3	7	5.0	8	4.0	5	
Viceroy	9	3.6	9	4.7	9	3.9	7	
Kent	10	1.8	—	*	—	—	—	
Hit Parade	11	1.5	—	—	—	—	—	
Old Gold	12	1.4	11	1.9	10	2.3	10	
Raleigh	12	1.4	10	2.8	11	2.2	10	
Kool	14	1.3	11	1.9	13	1.3	13	
Salem	15	1.1	—	*	—	—	—	
Parliament	15	1.1	—	*	—	—	—	
Du Maurier	17	*	—	—	—	—	—	
Herbert Tareyton	—	—	13	1.1	12	1.7	12	
Encore	—	—	—	*	—	—	—	
Cavalier	—	—	—	*	—	—	—	

*Less than 1%

CIGARETTES BRANDS RECALLED—NEW YORK

	MAY, 1957		JULY, 1956		APRIL, 1956		AUGUST 1955	
	Rank	%	Rank	%	Rank	%	Rank	%
Lucky Strike	1	26.4	2	33.1	2	36.2	2	4.5
Chesterfield	2	24.3	1	40.4	1	46.0	1	2.0
L & M	3	24.1	4	24.3	6	18.3	4	2.2
Winston	4	21.5	5	21.2	5	20.7	6	0.8
Hit Parade	5	16.5	—	—	—	—	—	—
Marlboro	6	16.4	7	12.9	9	8.0	11	4.3
Pall Mall	6	16.4	6	19.4	4	23.7	4	2.2
Camel	8	10.7	3	26.6	3	26.7	3	4.5
Viceroy	9	10.4	8	8.8	10	7.9	8	8.4
Old Gold	10	7.8	10	7.4	7	11.3	9	6.6
Philip Morris	11	6.8	9	8.5	8	9.0	7	8.6
Kent	12	6.3	12	4.2	11	3.5	10	5.0
Parliament	13	4.9	—	*	—	—	—	—
Salem	14	4.3	11	5.8	—	—	—	—
Kool	15	2.2	14	2.7	12	3.1	—	—
Raleigh	15	2.2	13	3.1	—	—	—	—
Du Maurier	17	1.5	—	—	—	—	—	—
Herbert Tareyton	—	—	15	1.8	—	—	—	—
Cavalier	—	—	—	*	—	—	—	—
Encore	—	—	—	*	12	3.1	—	—

*Less than 1%

COFFEE

BRANDS USED—NEW YORK

	MAY, 1957		AUGUST, 1955		NOVEMBER, 1953	
	Rank	%	Rank	%	Rank	%
Maxwell House	1	35.1	1	31.8	1	35.6†
Savarin	2	13.3	3	11.4	3	12.6‡
A & P	2	13.3	2	15.8	2	16.2‡
Chock Full O'Nuts	4	8.4	6	3.5	12	1.8‡
Nescafe	5	7.8	4	8.7	5	8.5¶
Martinson's	6	4.6	6	3.5	8	4.0†
Nestles	7	3.3	13	1.7	—	—
Sanka	8	3.1	9	3.1	11	2.9†
Chase & Sanborn	9	2.7	8	3.3	6	5.0†
Medaglia D'Oro	10	2.2	15	1.1	—	—
Beechnut	10	2.2	10	3.0	7	4.1‡
DeCaf	12	1.3	—	—	—	—
Borden's	—	—	5	5.8	4	9.5¶
Ehlers	—	—	11	2.9	9	3.1†
Cafe Bustelo	—	—	12	1.8	—	—
Old Dutch	—	—	14	1.3	9	3.1‡
G. Washington	—	—	—	—	13	1.0¶

November, 1953 survey broke down instant and regular coffees; for this listing, use scores for instant and regular of each brand have been added together. †Plus regular and instant. ‡Regular only. ¶Instant only.

COFFEE

BRANDS RECALLED—NEW YORK

	MAY, 1957		AUGUST, 1955		NOVEMBER, 1953	
	Rank	%	Rank	%	Rank	%
Maxwell House	1	43.4	1	34.5	1	80.4†
Savarin	2	25.0	2	30.2	3	30.4‡
Chock Full O'Nuts	3	18.4	4	5.8	13	4.7‡
Sanka	4	7.7	5	3.3	7	17.7†
Nescafe	5	6.5	3	8.7	5	20.8¶
DeCaf	6	2.1	—	—	—	—
Nestles	7	1.7	—	—	—	—
Chase & Sanborn	7	1.7	9	1.8	4	24.3†
Martinson's	9	1.4	10	1.7	8	11.9†
Medaglia D'Oro	10	1.0	—	—	—	—
Beechnut	10	1.0	7	2.4	9	11.7‡
A & P	10	1.0	11	1.6	2	31.1‡
Ehlers	—	—	6	2.7	11	9.9†
Borden's	—	—	8	2.2	6	20.1¶
Old Dutch	—	—	—	—	10	11.3‡
G. Washington	—	—	—	—	12	8.1¶

November, 1953 survey broke down instant and regular coffees; for this listing, recall scores for instant and regular of each brand have been added together. †Plus regular and instant. ‡Regular only. ¶Instant only.

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Savarin for second place among the three leaders. It should be remembered that use figures in this survey represent product incidence in the home and not sales volume. On many points, however, the data is close to the sales ranking of the brands in the New York market.

The objective of these surveys is to obtain some comparative measure of brand registration. Obviously, while these findings are most meaningful in terms of advertisers' own data, comparisons between products and categories do indicate some degree of market efficiency.

END

BY BARTON HICKMAN

I've been with this agency five years. I'm 40 now. In another 10 years, through stock options and other perfectly legal benefits, I expect to retire—and I mean after taxes—with half a million dollars in my own hands."

This was an advertising executive speaking and, although he appears to be a remarkable optimist, he was not joking. He isn't a tycoon of business. He is an agency vice president, it is true, but his company has more than a score of men with that title. He was simply using a personal illustration to show the importance of stock options and other profit-sharing plans.

"It's almost universal in television advertising today," the advertising executive said. "All agencies—well, all of the good ones, anyway—have some kind of profit-sharing plan. They have to. With income taxes the way they are, you can't attract men with talent just by offering them salary alone. And if you've got them, how else are you going to hold them?"

"It's true with the agencies, it's true with the networks. NBC is the only one I know of that doesn't. I don't know how NBC stays in business. All they give is money."

(This spring, however, RCA's stockholders gave the firm's directors authority to grant stock options, at their discretion, to some top executives of RCA and its subsidiaries, including NBC.)

"All the dough is in the fringe"

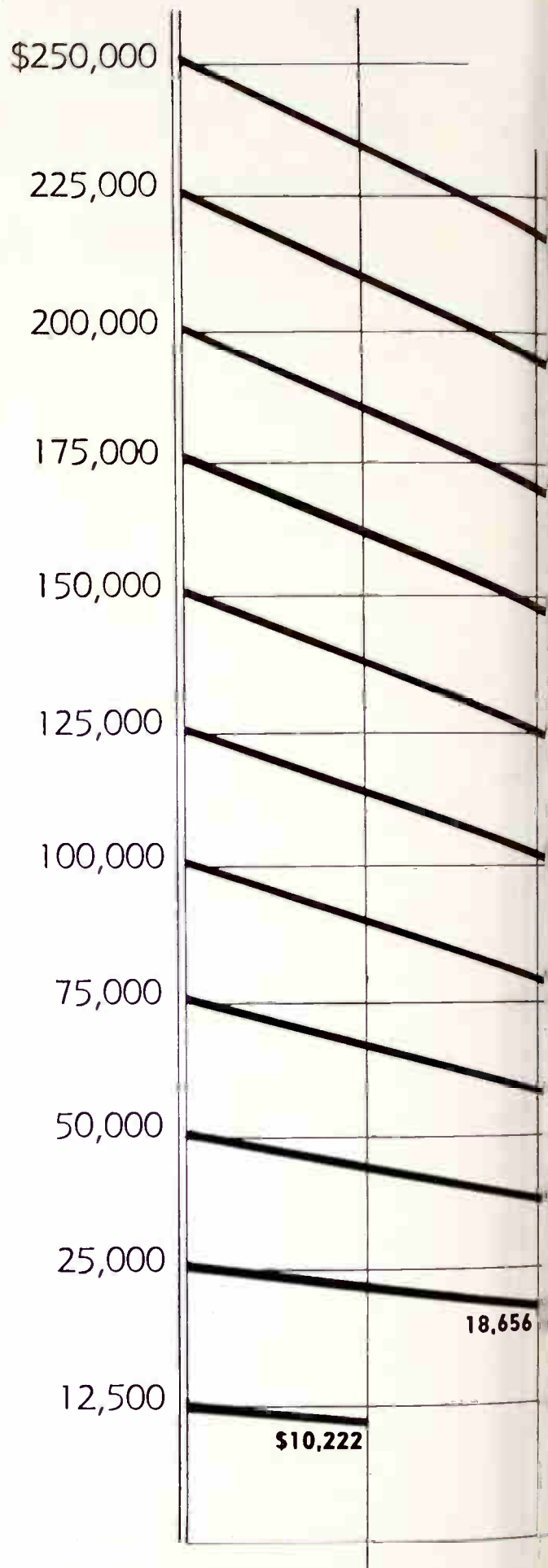
In many cases, salaries are being equalled or even subordinated by other factors. These used to be called "fringe" benefits. Today, however, the situation is beginning to look like a doughnut—all the dough is in the fringe. The Madison Avenue doughnut factories are all using different recipes, but the most popular ingredient today is usually some kind of a stock deal.

The stock option plan is an outstanding example. It offers a chance to acquire great wealth of which only 25 per cent is taxable because it comes under the heading of capital gains. But its rewards can be meager or nothing unless the company enjoys spectacular growth.

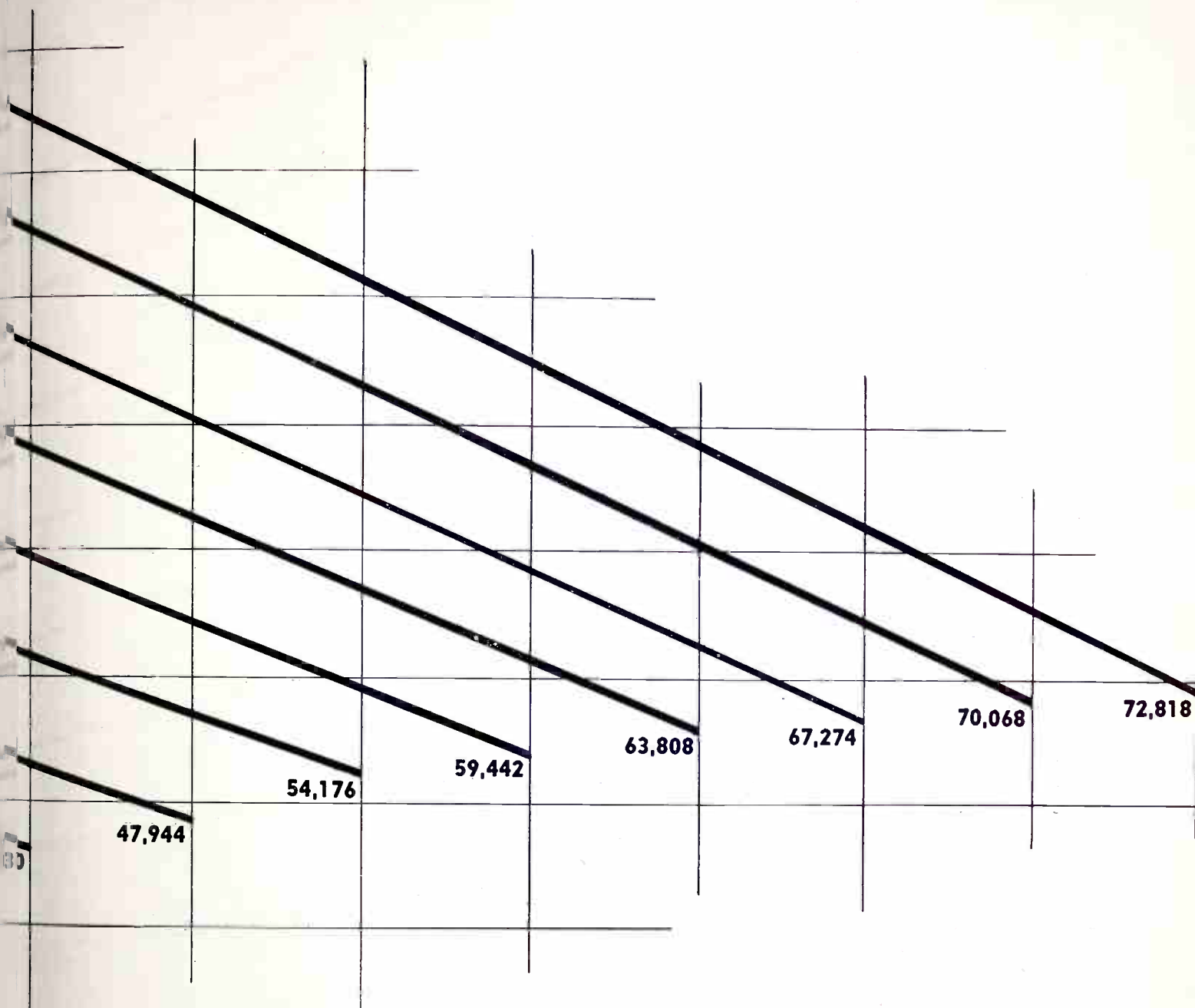
Less spectacular, but much safer, is the plan called Deferred Contingent Compensation. It also offers future security in exchange for present effort. Here, a sizable portion of an executive's earnings are withheld and paid him at the end of his years of major employment. Such earnings are taxed the year in which they are received, rather than the year in which they are earned.

Here is why profit-sharing plans—particularly those which come under the 25 per cent capital gains tax—become such a lure after a man's salary hits the \$200-a-week level. For a childless married man using the standard deductions, the tax bite is 26 per cent of gross income above \$10,200 a year. Not 26 per cent of his

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EXECUTIVE COMPENSATION: AFTER MONEY—WHAT?



Since the Federal income tax has placed an effective ceiling of \$75,000 on take-home pay, U.S. corporations have had to devise new methods of non-salary compensation to win and hold top-rank executives. Stock option plans and deferred contingent compensation are two of the most prominent, but the expense account is little more than a myth. But beyond monetary rewards is the struggle for status

There are only so many hours in the day
... Here's how to make those hours pay!



If you're a TV station owner or operator—your basic commodity is TIME! since nobody, but nobody, has come up with a plan to expand twenty-four hours in a day, there's a very circumscribed limit to the amount of time you can sell!

You can increase the number of viewers, however, who watch your particular channel at any given hour. And forgive us for being obvious—but by so doing, you must automatically increase the value of your air-time!

That's where M-G-M features become a very important consideration. Literally dozens of stations have found that the higher ratings achieved by the programs of M-G-M features have justified important rate-card increases.

Therefore, we wonder if you have looked over your rates lately? And have you thought about what these fabulous M-G-M features can do towards boosting your rates upward? We would be happy to have you contact us for the M-G-M story.

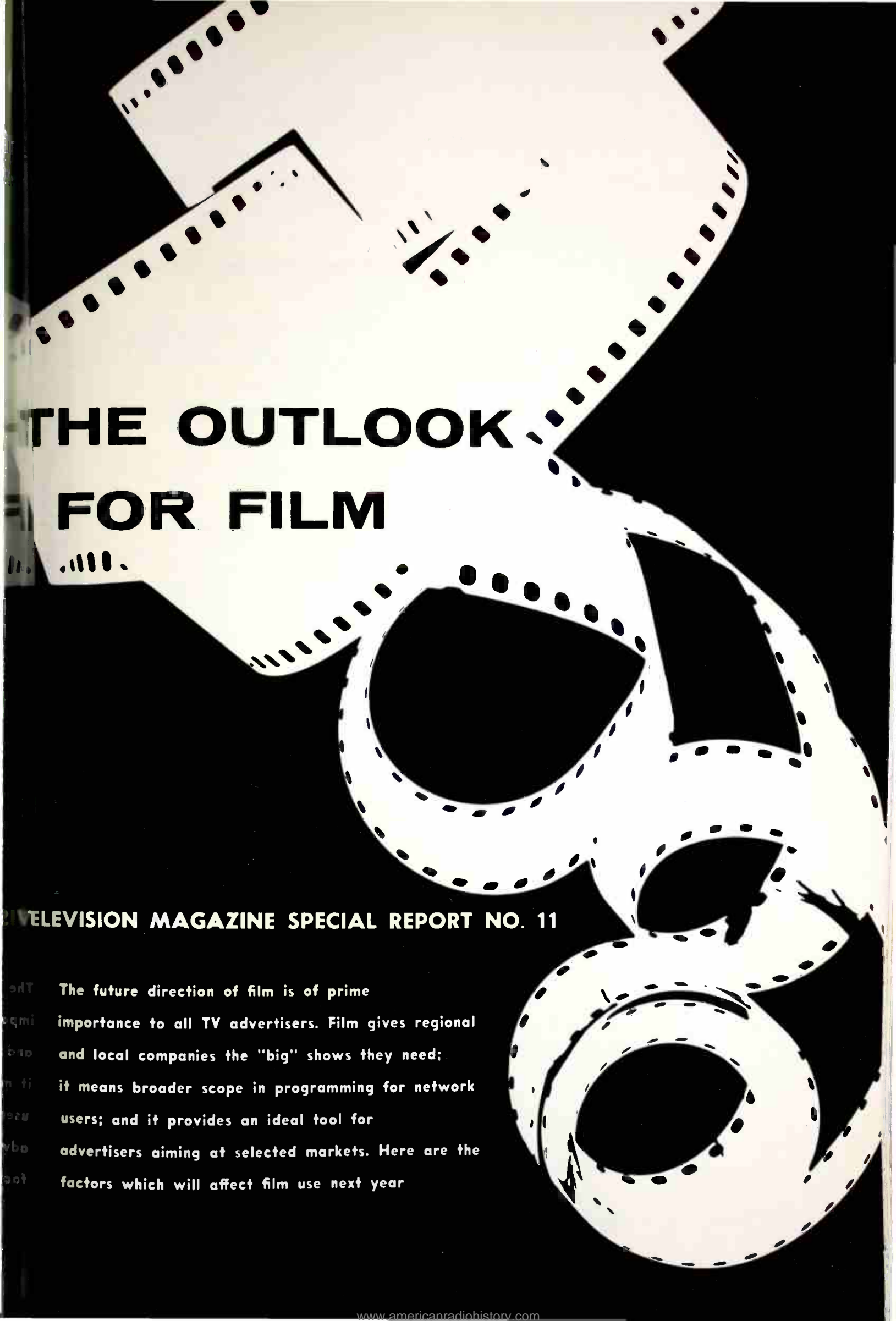


The
swing is
toward
Leo!

MGM-TV

A SERVICE OF
LOEW'S INC.

RICHARD A. HARPER, General Sales Manager
701 7th Avenue, New York 36. JUdson 2-2800



THE OUTLOOK FOR FILM

TELEVISION MAGAZINE SPECIAL REPORT NO. 11

The future direction of film is of prime importance to all TV advertisers. Film gives regional and local companies the "big" shows they need; it means broader scope in programming for network users; and it provides an ideal tool for advertisers aiming at selected markets. Here are the factors which will affect film use next year

Most
honorable
report:
Miami prefer
"Destination
Tokyo"



Miamians had a choice of two trips to Tokyo one recent Sunday night from 10:00 to 12:30. Station WTVJ showed Warner Bros.' "Destination Tokyo", starring Cary Grant and John Garfield, while WCKT had MGM's "Thirty Seconds Over Tokyo", starring Spencer Tracy and Van Johnson.

Results: a 25.4 ARB rating for the Warner Bros. film distributed by A.A.P.; a 9.1 rating for the other Tokyo story, shown during the same time period.

This kind of pulling power for Warner Bros. features is being repeated in market after market from coast to coast. For rates and availabilities, write, wire or phone

a.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., MURray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., RIVERSide 7-8553
9110 Sunset Blvd., CREstview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

THE OUTLOOK FOR FILM

What advertisers can expect in the year ahead;

The effect of new features on syndicated film; Patterns of advertiser use; What has happened to ratings;

The prospects for new properties in the coming season

BOBBY RAND

Going beyond the flood of rumors and counter-rumors about the vitality of syndicated film and features, TELEVISION MAGAZINE finds that these two forms of programming have reached a state of successful coexistence. Late year since the Hollywood majors poured forth their product backlog of movies, national spot, regional and local advertisers have expanded their use of TV. Big-name theatres have not made half-hour shows obsolete, nor have feature ratings proven to be one-shot wonders.

While the intra-mural battles of the various film companies are not important to the advertiser, the fact that concepts of film are flourishing is extremely important. The past year has brought many intricate developments in this volatile field, but the prime news is that film in various forms has continued to deliver relatively good ratings and to give the advertiser flexibility in TV buying. Flexibility continues to be a major asset for large local and regional advertisers and for national advertisers with regional sales problems.

Among the developments which will affect advertisers in film is the growing acceptance of new ways of buying film involving some form of barter. These arrangements, so far, have been limited largely to older series and "libraries." This might change. Although many advertisers and stations are still leery of time-buying film trades, such deals are gaining recognition.

Time to different shows in different markets

Another trend that seems to be gaining ground is the buying of different shows in different markets. The advertising reasoning involved is that syndicated shows afford timebuying opportunities and should be selected on

a straight cost-per-thousand basis. The program per se is not a factor. Although this kind of buying is gaining in popularity, many national and large regional companies continue to use a single series in multi-market campaigns.

In the year ahead, more advertisers will be buying first-run film directly from distributors, rather than selecting shows already running on stations.

Last year at this time, fewer new series were being made for syndication than had been made in previous years. The economics of market-by-market distribution kept many film companies from producing series for local and regional sponsorship. The only way they could turn out quality programs at a price that advertisers could afford, they said, was to create a package that would run on the network first and find its way into syndication later.

Film companies can now maintain a flow of new product

Some of the film companies have changed their thinking. They now feel that they can maintain a flow of new product for local and regional users, and can do it economically.

Behind this change in thinking is the fact that many of the programs still on the air have been exposed too often to keep on attracting large portions of the audience. A modest rating can make an efficient cost-per-thousand buy, but that is frequently not enough for the local or regional advertiser who needs a prestige vehicle with a large audience in order to compete with national advertisers' brands.

The advertising manager of a major regional brewery ►

put his problem this way: "We need a program that has as much effectiveness and stature as the shows used by our national competitors. If necessary, we'll pay more than we have in the past. But last year we had a hard time finding a show. It almost looked as though the syndicated people were trying to drive us into feature films."

The shortage of new product last year was felt by stations, too. To ensure themselves of fresh programming this year, six stations—the Westinghouse group, KTTV in Los Angeles and WPIX in New York—have taken the unusual step of joining Screen Gems in the financing and production of the *Casey Jones* series. The station group is contributing about \$500,000 toward the total cost. Each outlet will pay the "going rate" for use in its own market, just as other stations will. The co-financing stations will share in the series' profits.

Features haven't cut into other film programming

The ranks of feature film sponsors have grown, but not at the expense of other film programming. One distributor, CBS TV Film, reports that in May, 1957, it had 454 half-hours or strips playing each week—more than twice the number running in May, 1955. As local-live shows have declined and as spot expenditures have increased, stations have found sufficient advertising support for both features and half-hours. And this has occurred despite rising costs for both.

Syndicated prices have inched upward this year. Market by market, pricing still presents a crazy-quilt pattern based largely on what the traffic will bear in each city.

Distributors and producers say that they are spending more to make programs, in an attempt to raise their quality. So far, advertisers have been willing to

A few years ago, \$25,000 or \$27,500 was about for a half-hour production, and some were coming for \$18,000. Today \$35,000 is not an unusual bud and some series go up to \$40,000, or beyond.

The syndicated film strip, particularly in week daytime, continues to be popular as a spot carrier. network strips—such as NBC's *Comedy Time* and *Our Miss Brooks*—also have done very well.

An examination of ratings earned by film shows past year yields mixed results. Some of the older series have not been able to withstand the competition of newer series or feature films with which they compete. Others have been able to hold on to their ratings through more than a dozen runs. In view of the success many stations have had with fresh Hollywood features there are relatively few instances of syndicated losing out to features. (See "Film Buying Guide", p.

During the past year TV movie ratings have been fairly consistent. At first, it was felt that unusually heavy promotion at launching time would produce ratings that could not be maintained, but this has not proven true. In some cases, particularly in day and fringe hours, features raised sets-in-use substantially. The shows for major Hollywood first-runs probably will continue to earn good scores next year—not all the cream pictures have been exposed yet. These developments will be discussed in greater detail in subsequent sections of study.

HOW ADVERTISERS ARE USING SYNDICATED FILM

Flexibility is the film word of the year. It used to be that an advertiser who had decided on a half-hour show for a large number of markets shopped around among the distributors for a new or first-run-off-the-network property that met his standards of quality and price. This year, too, he might be buying this way, but chances are that he is also considering other approaches, such as market-by-market program selection or barter.

National Biscuit is fairly typical of advertisers who are choosing syndicated film on the basis of individual cost-per-thousand performance rather than seeking company identification solely with one series. The specifics of Nabisco's campaign for its cookie and cracker products are described elsewhere in this issue.

Buying different shows in different markets

Essentially, the reasoning behind this approach is that delivered audience is the basic consideration, and the show that will be the best bet in City A is not necessarily the likeliest contender in City B. Frequently, Nabisco says, it can make better buys going market by market than it could get by negotiating one over-all deal, and it can select shows that are already established in good time slots. It will make a large-scale deal, however, if the offer is financially attractive.

Other advertisers following this pattern are Brylcreem, Good and Plenty candy, Robert Burns and Robert Hall.

Although barter in film buying is not new, the practice has gained momentum since Matty Fox successfully traded the RKO feature backlog for TV time to be used by International Latex. At first, the appeal of barter was limited to "fringe" advertisers who had not used TV extensively before. It has since attracted the attention of more active companies and is expected to spread farther.

Pink Ice buys time acquired via barter

Barter originated with distributors who gave large batches of film to stations in exchange for spot time, which was then sold by the distributors to advertisers. How big such deals can be is illustrated by Pink Ice, which in addition to time acquired through other barter arrangements, has acquired 75,000 announcements to be used over four or five years from Flamingo Films, about \$1,000,000 plus stock. This is still the most unusual form of barter, although in some cases the distributors turn over their unsold time to firms like Merchants, an organization established for the purpose of selling availabilities that syndicators have acquired through barter.

One increasingly important variation of the barter principle is that employed by Charles Antell. Through one of its ad agencies, Paul Venze Associates, this products manufacturer acquires programs from a number of different syndicators. It leases a package for one of

's use in a group of markets, thus getting a lower-usual price per market. The Venze agency then sets a four-man telephone crew to work, offering the pack-to stations in exchange for its dollar value in spots, determined by negotiation between the agency and station. Sometimes there is a formal exchange of checks equal sums of money.

Antell gives films to stations, gets spots

Antell uses the acquired time for its own advertising; does not use the film shows. These are sold by the station to other advertisers. According to Venze account executive Charles Wygart, Antell prefers to take spots in Class C time because these hours usually provide more audience per barter dollar than A or B time, also because there is less danger of pre-emption during prime hours.

The agency buys film at less than the going rate for the market, then barter it for the spot-time equivalent of the "normal" price. In effect, Antell is getting barter time at a discount that might be 25% or higher. Antell also getting 52 weeks of advertising placed in fairly good proportion, although the station can switch Antell to another spot if it gets a cash customer for the original

From the station's part, it gets a film of its choice (if the station people don't have a desired property on tap, they'll locate it for the station) without actually paying anything. Since the station is always likely to have some unused time, it feels it is not losing out by consigning the time to Antell. Station reps, it should be noted, get a commission on the dollar value of the sale.

Antell is now in 160 markets. It has as many as 140 spots a week in New York and 90 in Los Angeles. In smaller markets, it may use as few as 10.

Charles Wygart, "Sales results have been excellent. We are getting a tremendous amount of exposure in the markets that matter to us most."

Among the advertisers who work close to the Antell pattern are Hazel Bishop and various clients of Product Services ad agency, such as Bymart-Tintair and Glamour.

Anter plan is used by DeCaf and MCA

Another type of arrangement is that made between MCA and DeCaf, a brand of the Nestle Company, which is striking out for wider distribution. DeCaf's agency, Diner, Fitzgerald & Sample, tells MCA which markets it would like. The distributor sells the show to the destination station on the understanding that DeCaf will buy

one participation in the program each week. The station can sell the remaining announcements, with MCA sharing in the revenue.

Commenting on this plan, one envious distributor said, "It's so clean—DeCaf actually uses the spots for its own advertising. I wish I could set up something like that."

Departures from conventional buying patterns also have been made for national advertisers' cooperative campaigns with dealers. Bulova, for instance, provides film shows at no cost to its dealers. The retailer pays for time on a local station. The watch company uses two spots in the program, the retailer gets the third.

Single series in multi-markets are still used

These new ways of using film have been a center of industry interest, but there are still quite a few companies using single series on a multi-market basis. Among them are Esso, International Shoe, Heinz, Clairol and Lorillard.

The number of advertisers placing announcements in syndicated films is almost as large as the complete roster of TV spot advertisers. The availability of nighttime minutes, the identification with program sponsorship and satisfactory rating performance continue to make syndicated shows attractive participation buys. The next section of this report traces the patterns of advertisers using syndicated and feature films in a representative market.

More network film means more shows for second run

To the advertiser, the continued health of the companies producing and distributing film is important in insuring steady lines of supply. Two developments are helping to modify the precarious nature of the business: the growth of the international market and the continued importance of film on the networks. Sales in foreign markets are beginning to account for considerable revenue. This promised income serves as a check on domestic prices.

Production abroad is on the upswing too. The recent co-production deal on *Tugboat Annie* made by Lever Brothers of Canada and TPA indicates the widening possibilities presented by the growth of foreign TV.

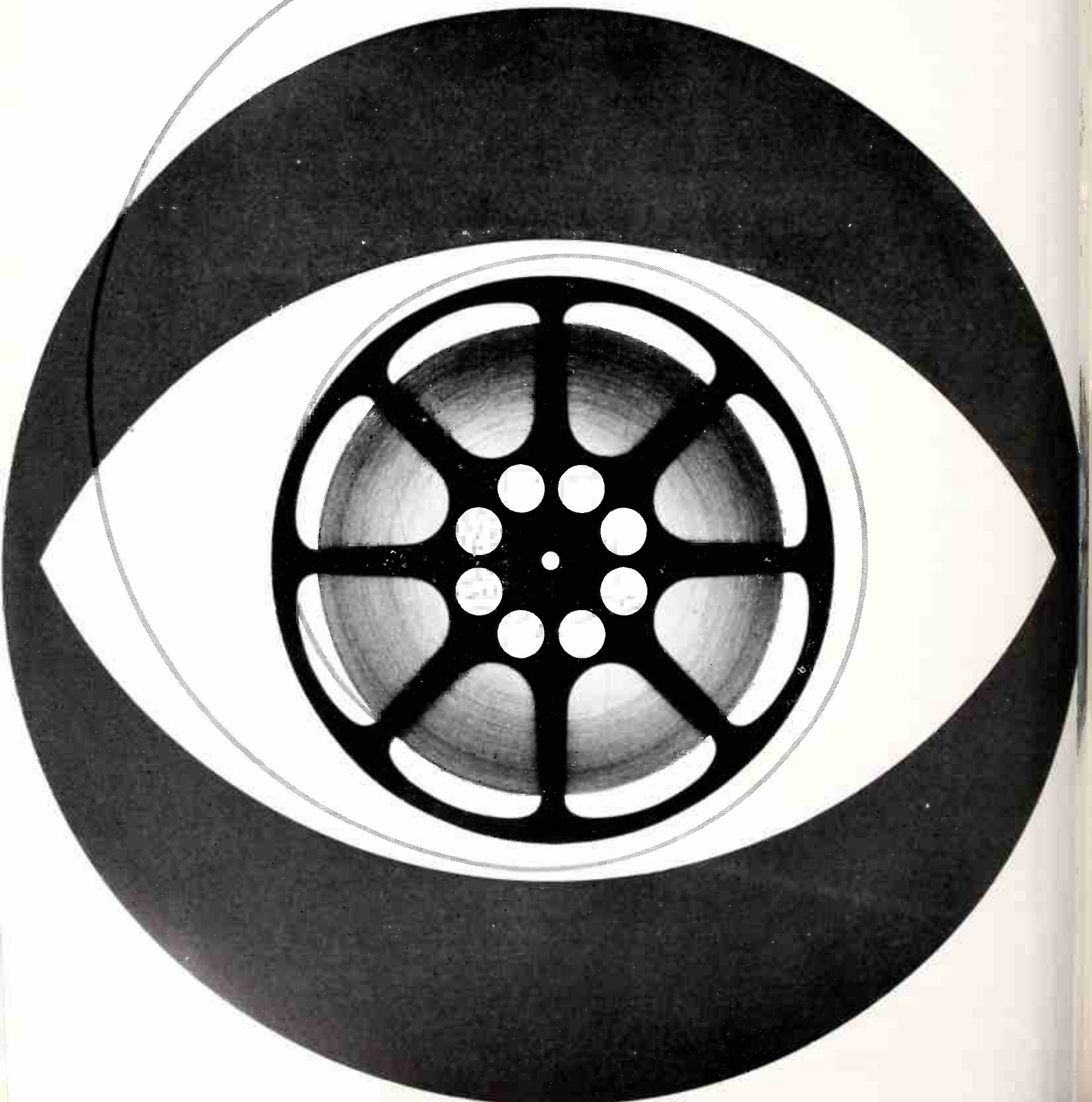
The flow of sales to the networks means a steady stream of rerun properties. During the past programming season, about 44% of prime-time shows were on film. Next year, the percentage probably will go above 50%. This includes programs like *Playhouse 90* and *Crisis*, which occasionally use film, the Screen Gems filmed fairy tale specs and features.

ADVERTISER USE—A MARKET STUDY

To uncover the changes that have occurred in advertisers' use of syndicated and feature films, TELEVISION MAGAZINE commissioned Broadcast Advertisers Reports to make a complete analysis of one market that would reflect a high degree of advertising activity. Chicago was chosen as the market to be studied. Each of the major stations in this market has acquired major Hollywood movies this year and each employs syndicated spots. Unlike independents in many other cities, Chi-

cago's WGN-TV relies principally on half-hour shows, rather than features, in prime evening time.

The table on the next page is based on all brands advertised on syndicated shows or features in Chicago during the first quarter of 1957. For each brand, the type and day part of its film and other spot purchases were studied in comparison with what the same advertiser used in Chicago during the first quarter of 1956. (Because many multi-brand companies follow different strategies ▶





PROJECTING THE BEST...

From CBS Television Film Sales come the best film programs for all stations: expertly-made, wide in appeal, easy on the budget.

Fast-moving action dramas like "Whirlybirds," "Assignment Foreign Legion" and "San Francisco Beat"...the western adventures of "Annie Oakley" and "Brave Eagle"...wholesome family entertainment like "Mama" and "Life with Father"...are part of a catalogue listing more than 20 top-rated syndicated properties. Each meets CBS Television Film Sales' quality-first standards; each comes backed with plenty of hard-hitting merchandising and promotion aids.

Hundreds of local, regional and national advertisers in more than 200 markets (who last year pushed CBS Television Film Sales' billings to a record high!) make their best showing with programs from...

CBS TELEVISION FILM SALES, INC.

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

Distributing San Francisco Beat, Whirlybirds, Winning of the West, Annie Oakley, Brave Eagle, Life with Father, Fabian of Scotland Yard, Amos 'n' Andy, Gene Autry, Buffalo Bill Jr., The Whistler, Files of Jeffrey Jones, Assignment Foreign Legion, Cases of Eddie Drake, Under the Sun, Mama, Gray Ghost, Champion, Colonel Flack, Navy Log, Range Rider, Terrytoons and Newsfilm.

for different products, the data is presented in terms of brands rather than parent companies.)

This study clearly illustrates that the rush to feature sponsorship was not a rush away from syndicated films. Many of the brands now using film are new spot buyers in this market. Many have expanded their budgets to include both forms of film use, as well as non-film spot buys. Only a handful dropped syndicated shows and subsequently picked up features, or vice versa.

Chicago—100 out of 180 film users new to film

During the first quarter of 1957, 180 brands were advertised on syndicated or feature films in Chicago. About 100 of these had not used either type of film in the first quarter of 1956, although 36 of them had used other types of spot TV in the market.

More different products were using features than syndicated shows. There were 121 brands on movies, compared to 95 on syndicated shows. Roughly the same proportion of feature and syndicated users stayed with the form of film they had used previously.

Of the 121 features buyers in 1957, 38 were carryovers from the previous year. Over 80 were new to features, and about a dozen of these new features buyers had dropped half-hour shows they had used in 1956. Approximately 40 movie advertisers had not used any form of spot TV in Chicago the year before. About two dozen had been active in the market, but had made non-film purchases. Many switches from one kind of spot buying to another, of course, are made by advertisers seeking well-rated spots rather than specific types of participations.

Nine advertisers were acting as full sponsors of feature showcases; eight of these are local companies and one is a regional outfit.

Seventy-two new products used syndicated shows

During the first quarter of the current year, 95 products were advertising on syndicated programs. About 45 of these took full sponsorship of the show (a few as alternate-week advertisers). Some paid the full freight on more than one vehicle. Of the 95 syndication users, 23 had used similar programs in 1956 and 72 had not. Of

FILM SPONSORSHIP IN CHICAGO

First Quarter 1957 vs. First Quarter 1956

BRANDS USING FILM IN 1957

Total Using Film	100
Using Features	121
Full Sponsorship	38
Participations	83
Using Syndicated Shows	95
Full Sponsorship	9
Alternate Sponsorship	12
Participations	74
Using Both Features and Syndicated Film	36

OF THE 180 BRANDS USING FILM IN 1957:

Used Film in 1956	36
Used Spot TV Other Than Film in 1956	144
Did Not Use Spot TV in 1956	180

OF THE 121 BRANDS USING FEATURES IN 1957:

Used Features in 1956	38
Used Syndicated Film But Not Features in 1956	121
Used Spot TV Other Than Film in 1956	121
Did Not Use Spot TV in 1956	121

OF THE 95 BRANDS USING SYNDICATED SHOWS IN 1957:

Used Syndicated Shows in 1956	23
Used Features in 1956 But Not in 1957	72
Used Spot TV Other Than Film in 1956	95
Did Not Use Spot TV in 1956	95

the newcomers, one third had not used spot TV in Chicago in early 1956. About six had used features the previous year but had switched to half-hours. The balance had been using non-film spot.

Of the 180 brands using film, 36 had both features and syndicated shows on their schedules.

HOW ADVERTISERS ARE USING FEATURES

Most national advertisers who have been investing spot funds in Hollywood movies have been buying participations. Comparatively few have followed in the footsteps of Colgate and Bristol-Myers, taking full sponsorship of features in key markets.

Four advertisers are in large-scale sponsorship of movies via the NTA film network, which has been telecasting first-run, full-length features, entitled *Premiere Performance*, in approximately 135 markets. P. Lorillard has 6/10ths sponsorship for Old Gold; Warner-Lambert has 3/10ths sponsorship, and Hazel Bishop shares the balance of the time with Sunbeam. First returns indicate that *Premiere Performance* is reaching larger audiences than had been reached by the programming which it replaced. For fall, three half-hour film series will be

added to the NTA Network—*How to Marry a Millionaire*, *This Is Alice* and *The Last Marshal*.

New network feature showcase still a possibility

Last season, a plush feature showcase on the network was a much-discussed possibility that never materialized. ABC has kept its *Famous Film Festival* going on Saturday nights and weekday afternoons, largely a British product.

In the past few months, the network purchased some RKO Teleradio's RKO pictures to run through the network as a replacement for *Omnibus*. At present, no other feature showcase on the networks, for the time being, was still a strong possibility. Several major advertisers are interested.

THE AUDIENCE FOR FILM

By and large, the feature showcases which were programmed with fresh product this year spurred in ratings, whether they were running in day or periods. Some of the stations which had not been users of movies before the deluge of 2,500 Hollywood releases have swung over to feature programming in the past 12 months. As a result, their rating positions improved. The biggest gains in feature ratings have been made in the weekend evening slots where these have been reserved for the best of the station's properties. Improvements in feature ratings were not necessarily made at the expense of syndicated shows. For one thing, the half-hour shows are still more prevalent than they were in the time periods when set use is highest. At the same time, a number of stations have moved features into slots previously used by syndicated shows, this practice has not been as widespread as was anticipated last year. Late night and afternoon continue to be the most popular periods for movies on network-affiliated stations. Day and early evening showcases rank behind them. Independent stations have broken into prime time mainly on the basis of weekly *Million-Dollar-Movie*-type showings to get duplicated audiences.

The box on this page traces the changes in film programming in a representative three-station market, Baltimore, from 1953 to the present. One station has doubled its feature time largely at the expense of syndicated

shows, but on all three stations syndicated shows are getting about as much air time as they did in 1955.

Among the research studies turned out by the syndicated-film distributors to highlight the stability of the half-hour show is an analysis made by Television Programs of America. It compared the highest-rated features in 57 markets with the highest-scoring syndicated shows in the same cities and found that in 92.5% of the situations the syndicated series outpointed the feature. The top feature in each of these markets averaged a 17.5 Pulse; the top half-hour film averaged 29.7.

Here are some of the highlights of the rating situation in key markets, as measured by March ARB for 1957 and 1956.

New York: On Sunday at 1:00 p.m., WCBS-TV's *Picture for a Sunday Afternoon* gets ratings in the 5 bracket compared to last year's 3's. *Movie 4* at 10:30 p.m. has taken WRCA-TV's ratings into the 22 range, compared to the 9 ratings earned last year.

On weeknights, WCBS-TV's *Early Show* has inched upward. WOR-TV's *Million Dollar Movie* during the 1957 March rating week scored below its 1956 mark (in other months it has not registered sharp drops, however). WATV, which is playing new features along the multi-weekly showings pattern of WOR-TV, has improved its position slightly. At 11:15 p.m., WCBS-TV's *Late Show* is ahead of its last year's scores.

Independent WPIX, which has stuck to syndicated shows in prime time, has maintained its position, gaining over last year in some slots, losing in others. The same can be said for WRCA-TV's 7 o'clock block of half-hour films. On weekday mornings, WCBS-TV's *Amos 'n' Andy* block at 9:30 a.m. has spurred ahead over last year's live entry.

Chicago: On Sunday morning, WBBM-TV has added features from ten until noon and has increased its ratings over last year. On Sunday afternoon WBKB-TV has replaced a block of syndicated and live shows with *Movie-time USA*, and its ratings are higher by about one third. At night, WGN-TV's *Eight O'Clock Theater* has strengthened its stand against the opposing network shows, hitting 10's and 11's.

On mid-week evenings, WGN-TV faces the network competition with a battery of syndicated and live shows. Some are running ahead of last year's entries, some behind. At 10:00 p.m., WBKB-TV now has a feature where it formerly ran two syndicated shows. The feature has not raised the ratings for the time period. WGN-TV's *Movie at 10* is running a bit ahead of last year. At 11:00 p.m., WBBM-TV's *Late Show* has been moved ahead from its old midnight starting time, replacing a live show. Ratings have gone up.

In weekday daytime, the morning syndicated strips that WGN-TV is running this year do not get as large an audience as the strips it ran in the same period. This station's mid-afternoon movies score a bit below last year's counterpart, against network competition. WBBM-TV's *Early Show*, starting at 5:00 p.m. as opposed to the 1956 starting time of 4:00 p.m., gets slightly higher ratings. *Movie 5* on WNBQ scores about as well as *Howdy Doody* did last year on this station.

FILM IN BALTIMORE

Five Year Study of a Representative Market

Year	Total Airtime (Hours)	% of Total	
		Syndicated	Features
1957	106½	12.2	25.0
1956	104	25.5	12.5
1955	92	9.8	30.4
1954	100	1.5	31.5
1953	100	2.5	27.0

Year	Total Airtime (Hours)	% of Total	
		Syndicated	Features
1957	123	12.0	5.0
1956	120	14.6	4.2
1955	121½	11.9	2.5
1954	118	10.2	7.6
1953	119	3.8	18.7

Year	Total Airtime (Hours)	% of Total	
		Syndicated	Features
1957	117-1/6	5.6	7.7
1956	115½	6.7	4.3
1955	118	7.8	5.5
1954	120	4.2	10.0
1953	101	1.0	15.0

Los Angeles: The biggest splurge in features has been made by KTTV on Wednesday and Friday evenings. The much-discussed *Colgate Theater*, starting on Friday at 8:00 p.m., averages a 25.6 rating, the top score in each of its segments. On other nights KTTV continues to use many syndicated shows, and some of these have gained rating points over last year.

Boston: The major change in film programs has occurred in weekday daytime. WBZ-TV now has a movie at 9:00 a.m., replacing its previous live entry, but with no gain in ratings. Its competition on WNAC-TV for both years is a feature film, which wins the rating lead.

At 5:00 p.m., WBZ-TV now runs *Boston Movietime* in lieu of the 1956 network entries, *Pinky Lee* followed by *Howdy Doody*. The station's ratings have jumped from 5's to 19's. The gains were not made entirely at the ex-

pense of the opposing show, *Mickey Mouse Club*; its use have climbed from the high-30's to the mid-40's.

Minneapolis-St. Paul: Independent KMGM runs feature against the nighttime network opposition on the other stations, as it did in 1956. This year its ratings are generally higher. On Friday night its feature is far stronger than it was previously. Its first-run movies have tripled its scores, lifting the station fourth to second place in many segments.

Cincinnati: Patterns of syndicated film and feature film in 1957 are similar to those of 1956. One of the major differences is the jump in ratings made by the station's *Home Theatre* on Friday nights, when it has more than doubled its ratings. The showcase starts at 7 p.m., Monday through Friday, but its ratings on other days have not registered any great change.

PROSPECTS FOR NEW PROGRAMS

With the selling season just moving into high gear, not all the syndicated properties that will be available for fall have been announced. Indications are that over 20 new series will be launched for regional and local sponsorship, as compared to the 14 packages introduced last year. There will also be a half-dozen or more vehicles coming into syndication as first-run-off-the-network properties. The programs that have been announced so far are listed on the facing page. Adventure themes dominate, with non-cowboy action series more prominent than Westerns.

"At least three shows for syndication yearly"—Levitt

Encouraging to regional and local advertisers are such moves as that of California National Productions (NBC-TV Film), which is bucking the once-firm trend toward putting programs into syndication only if a network sale is unobtainable. Says Robert D. Levitt, v.p. and general manager of California National, "The economic limitations on syndication have relaxed greatly. More and more local advertisers and stations have a desire for quality film. From now on we will bring out a minimum of three series a year, strictly for syndication."

A similar viewpoint is held by Official Film. Says v.p. Ray Junkin, "We have two programs as our premier entries into first-run syndication, *Vagabond* and *Marco the Magnificent*. This year, we find increasing attention being directed by regional and local advertisers to programs of a fresh and different nature, programs which can compete successfully on the national level."

"A greater number of new series will be available in syndication next season than in the last 12 months—shows that will have to be even better in quality," says Michael M. Sillerman, executive v.p. of Television Programs of America. "We already have introduced two new series for syndication this year, *Hawkeye* and *the Last of the Mohicans* and *Charlie Chan*. I expect we will introduce two—possibly three—more, more than ever before in a calendar year."

According to Leslie T. Harris, v.p. and general manager of CBS TV Film Sales, "The syndication market is better than it has ever been, if our sales on *Whirlybirds*

and those reported by other film distributors on new properties are to be considered indicative. At present we are able to announce one first-run-off-the-network program to stations and advertisers, *Mama*. I would estimate that we will have three first-run programs and new network programs in syndication before the end of the year."

Ziv also expects to have more shows in syndication year than it did last. Says president John Sinn, "The demand is substantially greater now. We've planned our biggest production budget to date. In addition to *Command*, *Martin Kane* and a third year of the *Hi Patrol* series, we are grooming two more shows for syndication by the end of the year."

NTA has at least two new series set, and RKO Radio has one, plus several in the development stage and Guild expect to introduce some shows next season, but the lineups are not set. Gross-Krasne will have two series coming out by 1958. In addition, most of the companies have sold film series for showing on television.

MCA-TV is bringing out the *Mickey Spillane* series in syndication and is also making *Soldiers of Fortune* available now for local and regional sponsorship. The series was used exclusively last year by Seven Up.

More than 150 new feature releases this year

On the feature side, even stations burning up large quantities of film are not likely to run short of product for several years. About 150 fresh releases have entered the market since the first of the year, and more are forthcoming.

Among the main sources for new product have been Screen Gems, which issued two groups of Columbia pictures; Hollywood TV Service, which marketed Republic's remaining 27 pre-1948 product; and Signet TV, which is distributing 35 Pine-Thomas productions. NTA has gotten new Fox films into circulation via its film work, and has released 39 of the network feature films for use by other stations, plus 11 other films. AAP has packaged all but its Warner Bros. and Popeye films, and is offering these in library form, if desired.

NEW SHOWS FOR THE COMING SEASON
RECENTLY RELEASED FOR SYNDICATION

Program	Distributor	Running Time (Minutes)	No. of Episodes Planned
African Patrol	Gross-Krasne	30	39
Aggie	RKO Teleradio	30	26
Assignment Foreign Legion	CBS	30	26
Big Little Show	NTA	30	30
Boots and Saddles	CNP (NBC)	30	7
Casey Jones	Screen Gems	30	39
Charlie Chan	TPA	30	39
Danger Is My Business	Screen Gems	30	39
Funarama	NTA	30	39
George Jessel's Show Business	NTA	30	39
Harbor Command	Ziv	30	39
Johnny Nighthawk	Screen Gems	30	39
Jungle Boy	Gross-Krasne	30	39
Light of the World	Guild	30	39
Marco The Magnificent	Official	30	39
Michaels in Africa	Guild	30	39
Mickey Spillane	MCA	30	39
New Adventures of Martin Kane	Ziv	30	39
Official Detective	NTA	30	39
Ranch Party	Screen Gems	30	39
Sailor of Fortune	RKO Teleradio	30	26
Tugboat Annie	TPA	30	39
Twenty-six Men	ABC	30	39
Union Pacific	CNP (NBC)	30	7
Vagabond	Official	30	39
White Hunter	Telestar	30	39

FIRST-RUN-OFF-THE-NETWORKS OR AFTER NATIONAL-SPOT SHOWING

Program	Original Title	Distributor	Running Time (Minutes)	No. of Episodes Planned
Badge 714 (Series E)	Dragnet (Series E)	NBC	30	39
All Star Theatre	Ford Theatre	Screen Gems	30	195
Mama	Same	CBS	30	10 reruns 16 new
Screen Directors Playhouse	Same	RKO Teleradio	30	104
Soldiers of Fortune	Same	MCA	30	52

For all, more United Artists films are due. MGM-
V decision to sell its films in as small a package as the
ly wants has uncapped, in effect, a new source of
for stations that did not want to take the entire
movie library.

The Universal and Paramount backlogs are still the
of purchase negotiations. Chances are that a
with Universal will be made in time to get some of
on the air by the end of the year.

the post-1948 movies will be available is any-
guess. The RKO's alone have been cleared. Some
distributors are now negotiating with the unions
re-use payments; others are waiting to see how
negotiations come out.

In summary, the outlook for stations and advertisers
interested in features is still good. Prospects for adver-
tisers seeking syndicated film shows are better this year
than last year; they will have many more programs to
choose from. As for the quality of the latest crop, there
are divergent views. The film men themselves, naturally,
are confident that their new shows are better than ever.

To advertisers and agencies, some of the pilots dis-
played this spring were a disappointment. But, as one
major agency executive put it, "We saw more new shows
this year, so we saw more good ones. Some of the pro-
grams we screened didn't look very strong story-wise,
but all of them had satisfactory production quality. I'd
say it will be a pretty good year for film buying." END

CLUE: NEW

The **NEW**
adventures of
**CHARLIE
CHAN**

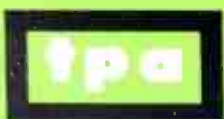
starring

J. Carrol Naish

with James Hong as the Number One Boy

Here it is! Television's own brand-new half-hour series now being produced in Hollywood and in the intrigue-filled Hydrogen Age capitals of Europe — The NEW Adventures of Charlie Chan. He's the master mystery entertainer of them all—Entertainment's *only* Chinese detective. Loved by millions . . . eager audiences have laid down their dollars at box offices everywhere to thrill to the exciting cleverness of Earl Derr Biggers' famous fictional sleuth. Want to enjoy yourself and profit seeing Charlie Chan solve "The Case of The Profit-Building Program"? Just wire collect or phone **tpa** today for a private screening.

EXTRA!—INTEGRATE YOUR COMMERCIALS WITH THE STARS— Charlie Chan and his Number One Son have filmed commercial lead-ins and lead-outs for you. At small additional cost, you can wrap your local announcements with the prestige and power of introductions by Hollywood's stars!



Television Programs of America, Inc.

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

488 Madison Ave., New York 22, N. Y. • PL. 5-2100

film buying guide

RATING RECORD OF 40 KEY SHOWS

Analyze the performance, as of mid-season, of 40 of the most active properties in syndication, this report shows the rating of each program in five representative markets, the rating of competitive programs and the length of the quarter hour which precedes each show. This Guide is designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has performed in other markets, in different time segments, against varying competition. The rating of the preceding program (shown in parentheses) may indicate how much of a show's pull is due to its own power, how much to an inherited audience. The holding power of some of the properties that have been played and replayed many times in the same markets is illustrated by this study. For example, *Amos 'n' Andy* in Birmingham, which plays against evening hour competition, earns substantially the same rating

as it did in the 1956 Film Buying Guide—a 23.3 Pulse. In Boston, the much-displayed *Ramar of the Jungle* faces a strong daytime feature film and outrates it, getting a rating one-third higher than it did last year. Not all of the oldtimers, however, are still setting records. Some have begun to show signs of wear.

As the ratings indicate, most of the films which have come into syndication this season have gotten off to a fairly good start.

Except where noted, February Pulse ratings have been used. Because a few properties did not get on the air until late in the season, April Pulse ratings have been employed for these shows. For several recently launched shows, sufficient rating data was not available in time to be included.

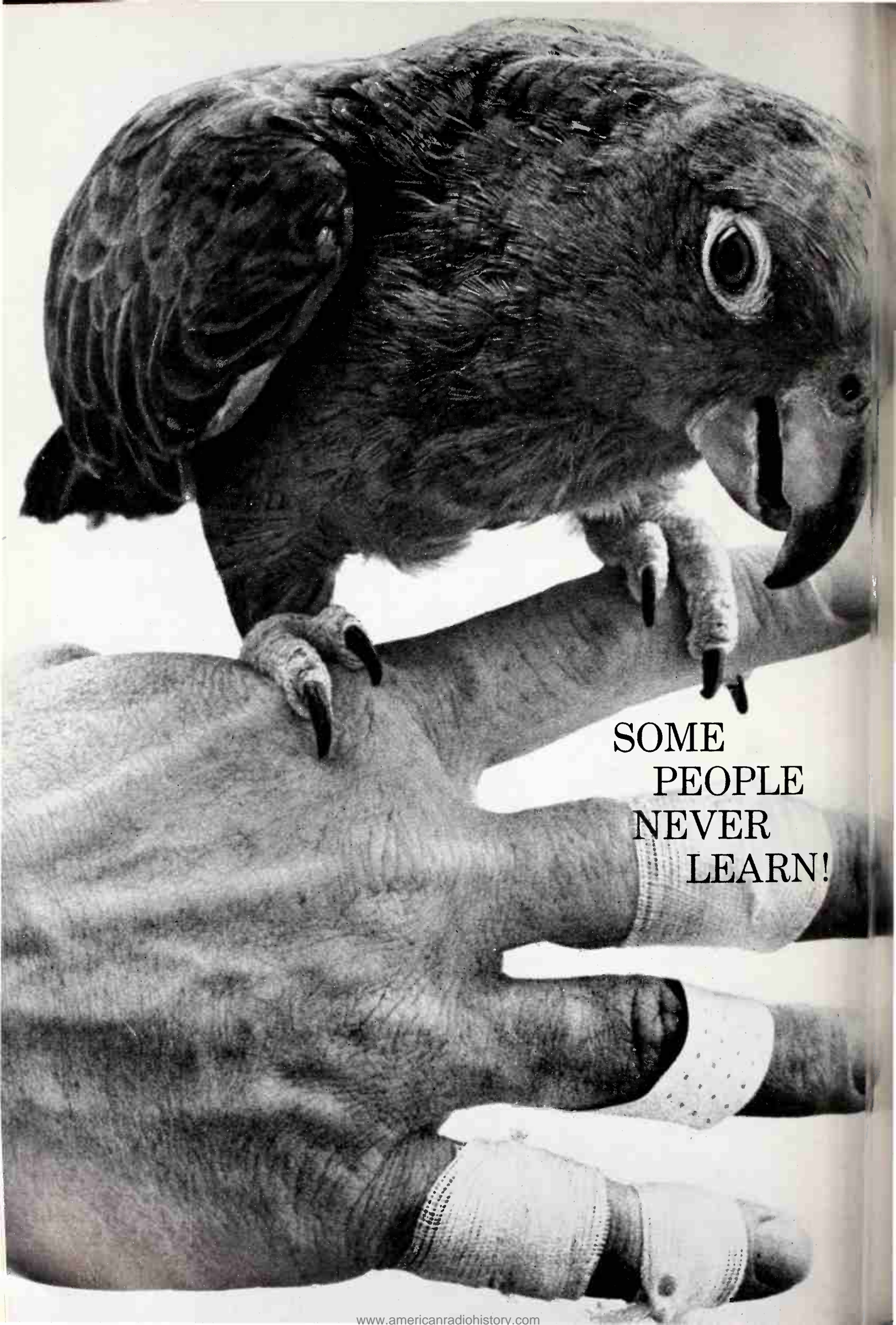
Unless noted, times given are p.m. and syndicated films are half-hours.

ATLANTA Tuesday 7:00 WGA-TV (12.0) 24.7 W-A Assignment Atlanta; News (16.4) 4.3 WB-TV Lone Ranger (15.7) 21.9	BIRMINGHAM Thursday 10:00 WBRC-TV (22.5) 23.3 WABT Father Knows Best (31.5) 23.8	DAYTON Wednesday 7:30 WHIO-TV (36.5) 41.0 WLW-D Eddie Fisher News (18.5) 14.7	MEMPHIS Wednesday 10:00 WRCC-TV (24.7) 21.3 WMCT News; Hiram Holiday (9.7) 6.4 WHBQ-TV Million \$ Movie (25.0) 13.3	NEW YORK Friday 9:30 a.m. WCBS-TV (4.8) 5.3 WABC-TV Morning Feature (.9) .8 WRCA-TV Today (3.3) 3.4
ATLANTA Monday 6:00 W-A (14.0) 14.3 WGA-TV Outdoors (10.1) 6.7 WB-TV Clubhouse Gang (10.0) 9.3	BOSTON Sunday 5:00 WNAC-TV (22.0) 27.0 WBZ-TV Wide Wide World (13.0) 13.7	CINCINNATI Tuesday 6:00 WLW-TV (6.4) 11.5 WCPO-TV Flash Gordon (22.2) 9.0 WKRC-TV Ladies Home Theatre (6.2) 9.7	KANSAS CITY Friday 6:00 KMBC-TV (19.6) 18.2 KMBC-TV News - Sports (11.9) 12.0 WDAF-TV News - Sports (5.0) 5.4	WASHINGTON Friday 7:00 WTOP-TV (12.7) 13.3 WRC-TV Your Hit Parade (10.7) 13.1 WMAL-TV News (10.0) 5.5
ATLANTA Monday 7:00 WB-TV (9.0) 22.7 WGA-TV Rosemary Clooney (10.7) 16.5 W-A Assignment Atlanta; News (14.7) 5.4	BOSTON Wednesday 6:30 WNAC-TV (23.3) 24.3 WBZ-TV Movietime; News (13.0) 12.4	DETROIT Sunday 7:00 WJBK-TV (13.3) 16.7 WWJ-TV L. Young (19.7) 16.8 WXYZ-TV You Asked It (12.7) 8.9	KANSAS CITY Thursday 10:30 KCMO-TV (17.0) 16.2 KMBC-TV Premiere Theatre (14.0) 12.2 WDAF-TV News - Sports (12.0) 9.6	MINNEAPOLIS-ST. PAUL Tuesday 10:30 KSTP-TV (17.0) 10.5 WCCO-TV News; Hollywood Playhouse (23.0) 10.3 WTCN-TV Early Theatre (6.0) 6.9
DETROIT Monday 6:30 WXYZ-TV (10.0) 12.7 KLW-TV By-Line (23.1) 11.3 WJBK-TV Legionnaire (7.1) 8.3	LOS ANGELES Thursday 6:30 KNXT (8.6) 8.3 KABC-TV Sheena-Jungle (11.0) 9.0 KRCA-TV Curt Massey—News (4.9) 5.2	NASHVILLE Thursday 6:00 WSIX-TV (18.1) 7.7 WLAC-TV Popeye (8.7) 19.5 WSM-TV Buffalo Bill, Jr. (11.2) 17.0	NEW YORK Sunday 5:30 WPIX (4.3) 6.9 WCBS-TV Golf Tournament (5.3) 5.3 WRCA-TV Outlook (9.8) 6.4	WASHINGTON Friday 6:00 WMAL-TV (16.9) 13.3 WRC-TV Ray Milland (7.3) 8.3 WTOP-TV Cisco Kid (7.1) 12.0

FILM BUYING GUIDE *Continued*

Buffalo Bill Jr.	BIRMINGHAM Saturday Noon WABT (12.0) 13.5 WBRC-TV Saturday Mat. (21.0) 10.0	MINNEAPOLIS-ST. PAUL Saturday 11:30 a.m. WCCO-TV (12.0) 14.0 KSTP-TV Mr. Wizard (7.0) 7.1 WTCN-TV Rocket Man-Man (6.7) 2.9	NEW YORK Saturday 6:00 WPIX (10.5) 8.0 WABC-TV Rin Tin Tin (4.0) 5.0 WCBS-TV News—Lopez (4.5) 7.2	PROVIDENCE Saturday 11:30 a.m. WJAR-TV (17.0) 17.8 WPRO-TV Texas Rangers (12.5) 13.3	SAN DIEGO Tuesday 6:00 KFMB-TV KFSD-TV Big Movie
Captain David Grief (April)	CLEVELAND Wednesday 7:00 KYW-TV (16.8) 12.7 WEWS Western Marshal (13.4) 15.2 WJW-TV Man Called X (8.9) 14.5	DAYTON Thursday 7:00 WLW-D (13.0) 24.8 WHIO-TV Outdoor Guide (26.5) 27.3	DETROIT Wednesday 7:00 WJBK-TV (7.5) 9.2 WWJ-TV Amos 'n' Andy (6.0) 13.8 WXYZ-TV Kukla, Fran-Ollie; News (6.3) 11.9	PORTLAND Monday 7:00 KGW-TV (10.1) 14.2 KOR My Little Margie (10.0) 13.2 KOIN-TV Studio 1 (23.5) 25.0	SAN FRANCISCO-OAKLAND Friday 8:30 KRON-TV KGO-TV Crossroads KPIX Zane Grey
Championship Bowling	CHICAGO Sunday 3:00—1 hour WGN-TV (8.3) 10.3 WBBM-TV Odyssey (5.7) 8.3 WNBC Wide Wide World (8.0) 11.2	CINCINNATI Sunday 1:00—1 hour WKRC-TV (7.3) 7.4 WCOP-TV School Talent Getz Prize Playhouse (4.0) 5.7 WLW-T Big Picture World Front (3.3) 4.6	CLEVELAND Monday 11:15—45 minutes WEWS (12.3) 6.4 KYW-TV Sports; Tonight (20.7) 11.0 WJW-TV Nite Owl Theatre (14.7) 5.8	COLUMBUS Saturday 11:30—1/2 hour WBNS-TV (16.7) 12.2 WLW-C First Night Theatre (4.3) 3.9 WTVN-TV Something Different (16.3) 15.4	DETROIT Sunday Noon—1 hour WXYZ-TV WJBK-TV Capt. Midnight Wild Bill Hickok WWJ-TV World Around U Kit Carson
Cisco Kid	BOSTON Sunday Noon WNAC-TV (11.7) 12.3 WBZ-TV News; Popeye (8.7) 6.8	CINCINNATI Sunday 6:00 WCOP-TV (8.7) 17.0 WKRC-TV Telephone Time (13.7) 12.7 WLW-T Meet the Press (13.0) 10.7	KANSAS CITY Monday 6:00 KMBC-TV (19.6) 14.3 KCMO-TV 3 Star News; Sports (11.9) 11.7 WDAF-TV News; Pantheon (5.0) 7.5	LOUISVILLE Saturday 5:30 WAVE-TV (19.5) 18.0 WHAS-TV Soldiers of Fortune (15.5) 19.3	MEMPHIS Wednesday 7:30 WMCT WREC-TV Godfrey WHBQ-TV Navy Log
City Detective	ATLANTA Wednesday 6:30 WLW-A (15.7) 17.5 WAGA-TV News; Weather (7.7) 9.7 WSB-TV Gardening; News (13.7) 9.7	BIRMINGHAM Monday 11:15 WBRC-TV (9.0) 8.0 WABT Tonight (8.0) 7.0	BOSTON Friday 11:15 WNAC-TV (12.3) 11.5 WBZ-TV Headlines (11.3) 6.3	CLEVELAND Saturday 6:00 KYW-TV (6.3) 10.5 WEWS Old Dutch Revue (10.7) 11.2 WJW-TV Death Valley (20.7) 18.7	MINNEAPOLIS-ST. PAUL Friday 10:30 KSTP-TV KMGM-TV Nitecap Theatre WCCO-TV News; Hollywood Playhouse
Code Three	BIRMINGHAM Thursday 10:30 WBRC-TV (23.5) 19.5 WABT Danny Thomas (23.5) 19.5	PHILADELPHIA Wednesday 7:00 WRCV-TV (11.0) 12.3 WCAU-TV Whirlybirds (9.0) 15.2 WFIL-TV TV Newsreel; News-John Daly (12.3) 8.2	SAN DIEGO Wednesday 9:30 KFMB-TV (29.0) 24.2 KFSD-TV Kraft TV Theatre (19.0) 19.9 XETV Ozzie & Harriet (11.0) 12.0	SAN FRANCISCO-OAKLAND Sunday 10:30 KRON-TV (25.7) 17.0 KPIX Alfred Hitchcock (25.0) 17.5 KGO-TV Feature Film (8.7) 2.9	WASHINGTON Thursday 7:00 WTOP-TV 5.7 WRC-TV Wild Bill Hickok 8.0 WTTG Dangerous Assignment 18.5
Confidential File	LOS ANGELES Sunday 9:30 KTTV (8.0) 12.8 KNXT Alfred Hitchcock (22.0) 22.9 KRCA-TV Alcoa Hour (13.5) 13.9	MILWAUKEE Monday 10:30 WISN-TV (10.0) 8.7 WITI-TV Million \$ Movie (7.3) 6.5 WTMJ-TV Studio 57 (9.3) 6.8	SAN DIEGO Tuesday 9:30 XETV (22.3) 10.2 KFMB-TV Red Skelton (15.0) 23.2 KFSD-TV Circle Theatre (22.3) 20.2	SAN FRANCISCO-OAKLAND Sunday 11:00 KPIX (17.3) 9.7 KGO-TV Feature Film (2.7) 1.5 KRON-TV Owl Theatre (17.0) 10.5	WASHINGTON Monday 9:00 WTTG WRC-TV R. Montgomery 18.2 WTOP-TV December Bride 19.5
Count of Monte Cristo	BOSTON Tuesday 8:30 WNAC-TV (29.0) 29.4 WBZ-TV Noah's Ark (29.0) 30.9	LOS ANGELES Saturday 5:00 KTTV (4.5) 5.3 KNXT Captain Jet (4.8) 5.9 KABC-TV Joe Palooka (7.0) 5.2	MILWAUKEE Monday 10:00 WXIX-TV (22.3) 16.2 WISN-TV News Digest (12.7) 10.5 WTMJ-TV Triangle Theatre (17.7) 9.8	ST. LOUIS Friday 9:30 KWK-TV (27.3) 23.9 KSD-TV Boxing, Sports (25.0) 23.5	WASHINGTON Saturday 6:30 WTOP-TV 11.9 WTTG Capital Caravan 10.8 WMAL-TV Champ. Bowli 11.7
Crunch and Des (April)	BALTIMORE Wednesday 10:30 WBAL-TV (24.5) 11.8 WAAM Boxing (11.5) 10.5 WMAR-TV 20th Century Fox (22.0) 23.3	BOSTON Thursday 8:00 WNAC-TV (19.7) 25.2 WBZ-TV Groucho Marx (15.7) 37.6	PROVIDENCE Saturday 4:00 WPRO-TV (10.0) 11.0 WJAR-TV Wild Wild West (11.5) 11.7	ST. LOUIS Tuesday 10:30 KSD-TV (22.3) 15.9 KWK-TV Ford Theatre (23.7) 18.7	WASHINGTON Friday 9:30 WTTG (11.0) WRC-TV Big Story (21.7) WTOP-TV Playhouse of Stars (26.0)

BIRMINGHAM Wednesday 10:00 WBRC-TV (35.0) 20.3 WABT Hiram Holiday (24.0) 17.8	BOSTON Sunday 4:00 WNAC-TV (21.3) 16.3 WBZ-TV Wide Wide World (11.0) 13.3	BUFFALO Saturday 10:30 WGR-TV (13.7) 17.0 WBUF Your Hit Parade (14.3) 15.4 WBEN-TV You're on Your Own (24.7) 12.4	COLUMBUS, O. Sunday 6:30 WBNS-TV (12.3) 14.5 WLW-C Roy Rogers (9.0) 16.0 WTVN-TV Sky King (14.3) 11.9	ST. LOUIS Sunday 10:00 KWK-TV (39.0) 21.2 KSD-TV Lawrence Welk (14.0) 15.9
ATLANTA Monday 10:30 VSB-TV (19.3) 15.8 VAGA-TV Studio 1 (33.0) 19.8 WLW-A Frontier (15.8) 6.8	BOSTON Tuesday 10:30 WNAC-TV (33.5) 15.2 WBZ-TV Studio 57 (29.3) 18.4	DETROIT Monday 10:30 WXYZ-TV (18.7) 13.0 WJBK-TV Studio 1 (16.0) 17.7 WWJ-TV Waterfront (19.3) 13.0	MEMPHIS Tuesday 8:30 WHBQ-TV (22.0) 18.5 WREC-TV Red Skelton (20.7) 26.5 WMCT Circle Theatre (17.7) 17.5	SAN DIEGO Friday 7:00 KFMB-TV (19.0) 19.3 KFSD-TV Boxing (12.0) 18.4 XETV I Led Three Lives (9.3) 9.2
ATLANTA Monday 5:30 VAGA-TV (9.3) 14.5 WSB-TV Captain Gallant (19.0) 20.0 WLW-A Press Conference (2.7) 3.9	COLUMBUS, O. Friday 7:00 WTVN-TV (9.0) 16.7 WBNS-TV Cher Long CBS News-Edwards (23.3) 28.0 WLW-C News-Deegan, Ohio Story, Sports (8.7) 5.5	DETROIT Sunday 6:00 WXYZ-TV (9.3) 16.9 WJBK-TV Telephone Time (7.0) 10.9 WWJ-TV Meet the Press (9.7) 7.0	KANSAS CITY Tuesday 10:00 KCMO-TV (27.7) 23.2 KMBC-TV 10:00 News, Sports, Premiere Playhouse (15.0) 11.4 WDAF-TV 9:30 Theatre (12.7) 11.2	MILWAUKEE Thursday 10:00 WXIX-TV (22.7) 16.4 WTMJ-TV Weather, Plyhs 15, News (21.7) 14.2 WISN-TV News Digest (15.0) 7.0
ATLANTA Monday 7:30 VAGA-TV (22.0) 22.2 WLW-A Rin Tin Tin (5.7) 18.5 WSB-TV Eddie Fisher; News (13.3) 11.5	BIRMINGHAM Tuesday 10:00 WBRC-TV (30.0) 29.0 WABT Navy Log (24.0) 22.3	CLEVELAND Tuesday 10:30 WJW-TV (34.0) 29.2 KYW-TV Hold That Note (20.0) 13.4 WEWS Late Show (9.7) 10.4	COLUMBUS Tuesday 10:30 WBNS-TV (34.7) 29.5 WLW-C RCA Theatre (14.7) 6.1 WTVN-TV Wrestling (9.3) 8.9	NEW YORK Monday 7:00 WRCA-TV (5.0) 15.1 WABC-TV Kukla, Fran & Ollie; News (4.8) 3.7 WCBS-TV 7 O'clock Repl.; News (9.8) 7.9
BOSTON Wednesday 7:30 WBZ-TV (15.0) 20.2 WVZ-TV Eddie Fisher; News (13.7) 14.4	KANSAS CITY Sunday 10:00 KCMO-TV (34.0) 16.2 KMBC-TV Brothers (11.7) 10.5 WDAF-TV Theatre (22.3) 12.0	LOUISVILLE Tuesday 9:30 WHAS-TV (49.5) 34.3 WAVE-TV On Stage (20.0) 18.0	MEMPHIS Monday 9:30 WMCT (14.0) 16.4 WREC-TV Studio 1 (22.3) 19.4 WHBQ-TV Million \$ Movie (31.7) 15.5	PROVIDENCE Sunday 10:30 WJAR-TV (25.0) 16.3 WPRO-TV What's My Line (18.5) 21.7
COLUMBUS Friday 6:00 WBNS-TV (14.8) 14.3 WLW-C Movietime (3.8) 5.6 WVW-TV Buffalo Bill, Jr. (23.9) 15.9	DETROIT Saturday 2:30 WXYZ-TV (9.0) 10.7 CKLW-TV Saturday Mat. (5.0) 4.3 WJBK-TV Hockey (13.7) 14.3	LOS ANGELES Monday 6:00 KTTV (4.5) 9.9 KABC-TV Chucko's Cartoons (19.5) 5.9 KNXT News; Sports (5.2) 6.3	NEW YORK Monday 6:00 WABC-TV (15.7) 5.2 WCBS-TV Early Show (9.4) 9.4 WRCA-TV Evening Theatre (3.8) 3.6	SAN DIEGO Friday 6:00 KFSD-TV (18.0) 12.2 KFMB-TV Sky King (12.6) 13.2 XETV Laurel-Hardy (12.0) 12.0
LOS ANGELES Thursday 6:00 KCA-TV (5.2) 8.3 KBC-TV Studio 57 (9.0) 7.4 KXT Ten Of Annapolis (8.5) 10.4	NEW YORK Wednesday 6:00 WABC-TV (15.9) 8.3 WCBS-TV Early Show (8.3) 9.7 WRCA-TV Movie 4 (3.5) 4.6	PORTLAND Wednesday 6:00 KGW-TV (30.1) 17.3 KLOR Sgt. Preston (5.4) 15.5 KOIN-TV Sports; News (7.1) 15.7	SAN DIEGO Wednesday 6:30 KFMB-TV (14.0) 19.2 KFSD-TV Big Movie (17.7) 17.5 XETV Whirlybirds (9.0) 13.2	SEATTLE-TACOMA Wednesday 6:00 KING-TV (24.9) 22.4 KOMO-TV Ray Milland (4.3) 12.9 KTNT-TV News (8.2) 8.2
ATLANTA Friday 8:30 WBTV (25.7) 26.3 WAGA-TV Jane Grey (24.3) 21.9 WLW-A Crossroads (12.7) 16.5	LOS ANGELES Monday 8:30 KTTV (11.5) 14.3 KNXT Godfrey (15.5) 13.1 KRCA-TV Producers Showcase (28.8) 24.2	MINNEAPOLIS-ST. PAUL Sunday 6:00 KSTP-TV (8.0) 9.2 WCCO-TV Lassie (22.0) 29.8 WTCN-TV You Asked For It (6.7) 10.8	PROVIDENCE Friday 8:30 WJAR-TV (20.5) 36.3 WPRO-TV Our Miss Brooks (36.0) 24.8	SAN FRANCISCO-OAKLAND Thursday 7:00 KRON-TV (11.7) 24.9 KGO-TV Success Story (7.0) 10.7 KPIX O'Henry Playhouse (14.3) 13.0
BIRMINGHAM Friday 8:00 WBRC-TV (39.5) 34.3 WABT Jane Wyman (24.0) 33.7	BOSTON Monday 10:30 WBZ-TV (29.7) 20.5 WNAC-TV Studio (19.0) 19.5	CINCINNATI Wednesday 9:00 WKRC-TV (23.7) 21.9 WCOP-TV Ozzie & Harriet (19.7) 22.5 WLW-TV Kraft Theatre (23.0) 20.5	KANSAS CITY Tuesday 9:30 KMBC-TV (15.3) 14.9 KCMO-TV Studio 57 (34.7) 28.0 WDAF-TV 9:30 Theatre (18.3) 12.9	SAN FRANCISCO-OAKLAND Wednesday 10:30 KRON-TV (26.3) 18.6 KGO-TV Sherlock Holmes (12.0) 10.2 KPIX Big Movie (11.7) 10.8



**SOME
PEOPLE
NEVER
LEARN!**

"Once bitten, twice shy," goes the old saw. But every year, Summer's right promise puts a silencer on the maxims. And all over again, forgetful baseball fans are firmly convinced that their seventh-place stalwarts are a shoo-in for the pennant.

In television, it's a sure sign of Summer when the talk in the trade press is about Fall. A favorite theme, of course, is always the unprecedented variety of programs coming in the wings. Programs skillfully designed to please all tastes, all ages. Westerns! Mysteries! Comedies! Adventures! They're all *coming*—all you have to do is wait till Fall.

However, more and more local and regional advertisers are learning they can't have to deal in futures. Variety and balance of programs? That's exactly what non-network advertisers have had to choose from, and *can* choose from *right now*, in the CNP catalogue of prime syndicated TV film products. Variety and balance like this:

The crunchy goodness of charter-boat adventure in rolling Caribbean waters.
The toothsome hilarity of a landlocked Water Commissioner's misadventures.
Gripping episodes of undercover espionage with a real bird of a secret agent.
Blazing six-gun action by a thunder-browed Marshal with a lightning draw.
Spine-tingling tales with chilling plots that always hinge on narrow squeaks.
Stirring stories of pioneers whose exploits set Conestoga tongues to waggin'.
Smashing dramas of police versus underworld that prove those prison cells are busting up that old gang of crime.

This, as they say, is only a partial listing. To give you a clearer idea: In New York City alone, 14 different CNP shows are currently being programmed every week.

Want a real run for your money? Or a profitable *re-run* for your money? You probably have exactly the program type you're looking for. Not "coming next Fall," but *now*. Don't phone, wire or write. One of our sales representatives will call on you in the near future. If he doesn't, let us know.

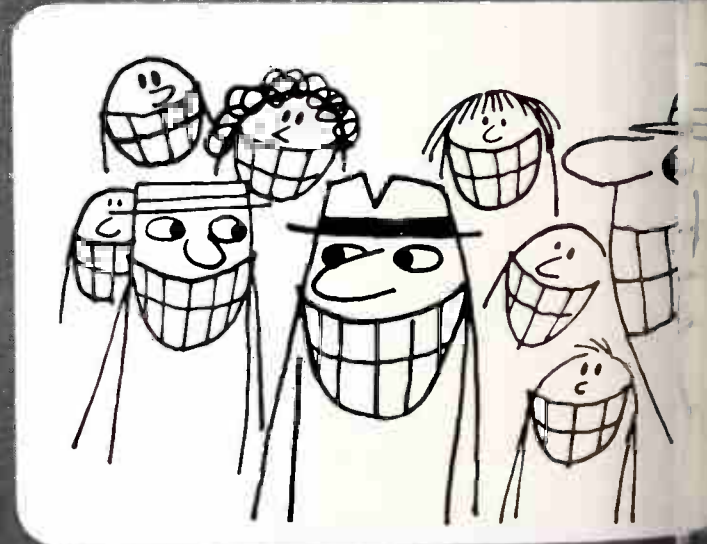
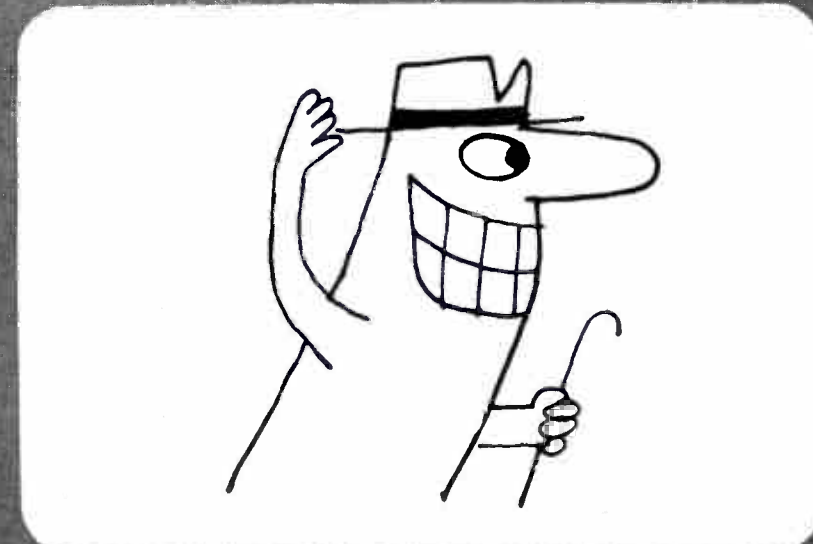
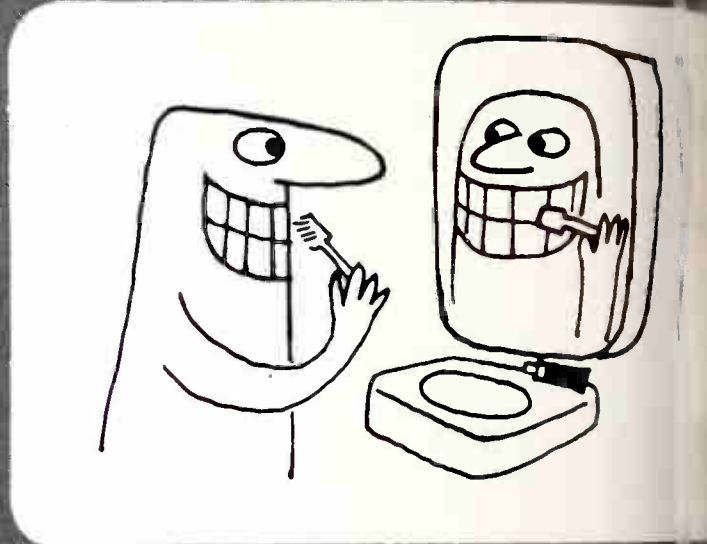
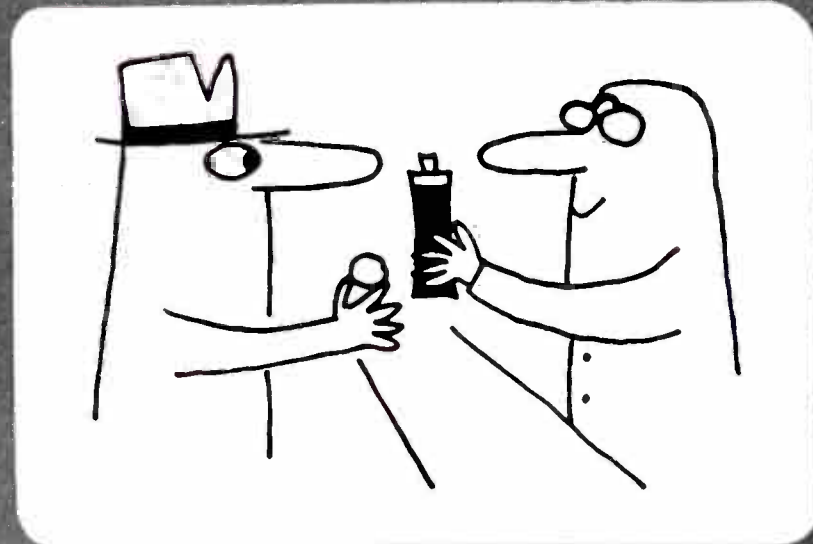
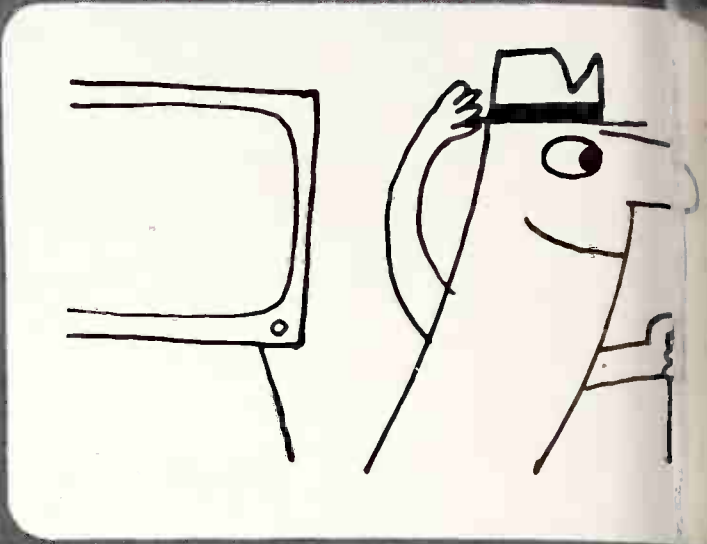
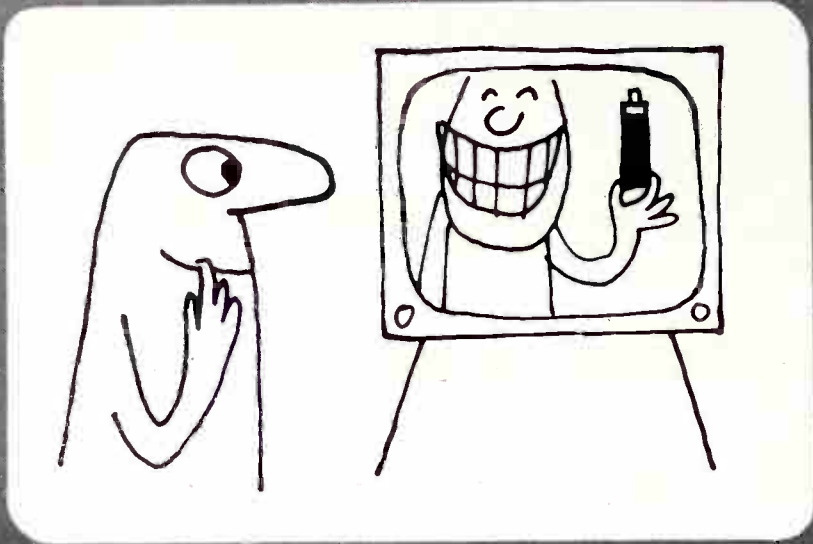
NBC TELEVISION FILMS a division of
CALIFORNIA NATIONAL PRODUCTIONS, INC.

FILM BUYING GUIDE *Continued*

Men Of Annapolis	COLUMBUS, O. Friday 9:30 WBNS-TV (31.3) 26.9 WLW-C (12.3) 17.7 Big Story WTVN-TV (23.0) 16.9 The Vise	DAYTON Friday 10:30 WHIO-TV (31.5) 30.5 WLW-D (23.0) 21.5 Boxing, R. Barber	LOUISVILLE Monday 10:00 WHAS-TV (31.0) 21.3 WAVE-TV (25.0) 22.3 Playhouse of Stars	MINNEAPOLIS-ST. PAUL Sunday 4:00 WCCO-TV (17.7) 16.5 KSTP-TV (11.0) 12.2 Wide Wide World WTCN-TV (5.7) 8.2 I Married Joan	SAN FRANCISCO Saturday 10:30 KPIX 22.0 KRON-TV 22.0 Your Hit Parade KGO-TV 16.0 Ozark Jubilee
Mr. District Attorney	ATLANTA Wednesday 11:15 WAGA-TV (8.7) 7.8 WLW-A (8.7) 7.3 Sky Theatre WSB-TV (8.3) 7.8 News; Tonight	BIRMINGHAM Monday 10:00 WBRC-TV (37.5) 21.3 WABT (21.0) 19.3 Broken Arrow	DETROIT Friday 10:30 WJBK-TV (24.3) 21.1 CKLW-TV (7.3) 13.1 Person to Person WWJ-TV (13.3) 12.5 Boxing	MINNEAPOLIS-ST. PAUL Wednesday 10:30 KSTP-TV (15.7) 9.2 WTCN-TV (7.3) 7.9 Early Movie WCCO-TV (19.3) 11.2 News; Hollywood Playhouse	PROVIDENCE Monday 10:30 WJAR-TV 11.0 WPRO-TV 2.0 Studio 1
Ramar of the Jungle	BOSTON Thursday 6:00 WNAC-TV (25.0) 19.9 WBZ-TV (15.7) 19.1 Boston Movie Time	CLEVELAND Saturday 5:30 KYW-TV (6.7) 6.9 WEWS (17.0) 15.7 Western Theatre WJW-TV (5.3) 13.0 Capt. Midnight	COLUMBUS Sunday 10:30 WLW-C (8.0) 9.7 WBNS-TV (3.7) 3.3 Look Up & Live WTVN-TV (3.3) 9.9 Porky's Playhouse	LOS ANGELES Sunday 5:30 KTTV (2.0) 4.3 KNXT (10.3) 13.2 Telephone Time KRCA-TV (7.3) 5.9 Capt. Gallant	MEMPHIS Saturday 4:00 WHBQ-TV 13.0 WREC-TV 16.0 Early Movie WMCT 6.0 Movie Mat.
Range Rider	CINCINNATI Thursday 6:00 WLW-TV (6.4) 12.0 WCOP-TV (22.2) 11.5 Sky King WKRC-TV (6.2) 8.4 Ladies Home Theatre; News	DAYTON Thursday 6:00 WHIO-TV (17.4) 26.0 WLW-D (19.8) 14.8 Capt. Midnight	DETROIT Thursday 6:30 WJBK-TV (6.3) 7.5 WWJ-TV (6.3) 12.0 Juvenile Court WXYZ-TV (16.0) 9.9 Frontier Justice	NEW YORK Thursday 6:30 WPIX (14.8) 6.2 WCBS-TV (11.5) 11.9 Early Show WRCA-TV (3.0) 3.7 Movie 4; News	WASHINGTON Sunday 1:30 WTOP-TV 13.0 WRC-TV 16.0 Frontiers of Faith WTTG 6.0 Sunday Movie
Rosemary Clooney	BUFFALO Saturday 7:00 WGR-TV (8.7) 12.7 WBEN-TV (12.3) 12.9 Science Theatre WBUF (11.3) 7.5 Bantam Bouts	DAYTON Tuesday 7:30 WHIO-TV (32.0) 34.5 WLW-D (29.0) 22.3 Jonathan Winters NBC News	LOUISVILLE Saturday 9:30 WHAS-TV (40.0) 37.5 WAVE-TV (24.5) 21.3 Great Gildersleeve	PHILADELPHIA Thursday 7:00 WRCV-TV (9.7) 14.0 WCAU-TV (7.0) 14.0 Man Called X WFIL-TV (12.7) 8.7 Newsreel; News-John Daly	SAN FRANCISCO Sunday 9:30 KPIX (26.7) 22.0 KRON-TV (22.0) 19.0 Alcoa Hour KGO-TV 19.0 Omnibus
San Francisco Beat	BOSTON Saturday 11:00 WNAC-TV (24.0) 12.9 WBZ-TV (22.3) 9.8 News; Hollywood's Best	CLEVELAND Tuesday 7:00 WJW-TV (9.7) 17.5 KYW-TV (14.0) 16.5 Science Fiction Theatre WEWS (14.7) 11.2 Star Performance	DETROIT Saturday 7:00 WJBK-TV (18.7) 14.0 WWJ-TV (9.0) 16.7 Sheriff of Cochise WXYZ-TV (11.2) 9.0 Code 3	LOUISVILLE Sunday 10:30 WAVE-TV (34.0) 20.5 WHAS-TV (22.5) 19.3 News; Do You Trust Your Wife?	MEMPHIS Monday 10:00 WREC-TV (19.0) 16.0 News; City Detective WHBQ-TV (13.0) 11.0 Million \$ Mo
Science Fiction Theatre	BOSTON Tuesday 7:00 WBZ-TV (15.0) 20.0 WNAC-TV (16.0) 15.7 News; Greatest Drama	CLEVELAND Tuesday 7:00 KYW-TV (14.0) 16.5 WEWS (14.7) 11.2 Star Performance WJW-TV (9.7) 17.5 San Francisco Beat	NEW YORK Friday 7:00 WRCA-TV (6.0) 10.2 WABC-TV (3.5) 3.5 Kukla, Fran & Ollie; News WCBS-TV (10.5) 9.4 News	SAN DIEGO Friday 8:30 XETV (15.3) 15.5 KFMB-TV (26.0) 28.7 Zane Grey KFSD-TV (16.7) 14.7 Hall of Stars	SAN FRANCISCO Saturday 7:00 KRON-TV (15.0) 11.0 KGO-TV 11.0 Galen Drake KPIX (11.0) 11.0 Waterfront
Sheena, Queen of the Jungle	BOSTON Saturday 5:00 WNAC-TV (12.7) 15.3 WBZ-TV (13.0) 12.9 Capt. Gallant	COLUMBUS Thursday 6:00 WTVN-TV (23.9) 12.9 WBNS-TV (14.8) 22.4 Annie Oakley WLW-C (3.8) 5.9 Movietime	DETROIT Tuesday 6:30 WJBK-TV (6.3) 8.9 CKLW-TV (9.0) 8.5 Family Theatre WWJ-TV (6.7) 11.5 Traffic Court	LOS ANGELES Thursday 6:30 KABC-TV (7.3) 7.0 KNXT (6.8) 6.9 Brave Eagle WRCA-TV (4.8) 4.8 News	SAN DIEGO Thursday 6:00 KFSD-TV 20.0 KFMB-TV (12.0) 11.0 Wild Bill Hi XETV (12.0) 11.0 Range Ride
Sheriff of Cochise	BOSTON Sunday 6:00 WNAC-TV (19.3) 21.5 WBZ-TV (23.0) 23.2 Pleasure Playhouse	COLUMBUS, O. Thursday 7:30 WBNS-TV (26.3) 27.5 WTVN-TV (16.0) 22.2 Lone Ranger WLW-C (3.7) 4.9 Dinah Shore; NBC News	DETROIT Saturday 7:00 WWJ-TV (9.0) 16.7 WJBK-TV (18.7) 14.0 San Francisco Beat WXYZ-TV (11.3) 9.0 Code 3	MILWAUKEE Friday 10:30 WTMJ-TV (10.7) 10.2 WXIX-TV (12.7) 10.9 Big News; News, Late Show WISN-TV (6.3) 3.9 Lone Wolf	SAN DIEGO Saturday 9:30 KFMB-TV 11.0 XETV 11.0 Lawrence W KFSD-TV 11.0 Caesar's Ho

ANTA Monday 10:30 B-TV (16.7) 12.2 GA-TV (31.3) 18.5 Radio 57 W-A (9.0) 8.7 Reading	COLUMBUS Monday 10:30 WTVN-TV (20.3) 14.2 WBNS-TV (22.0) 24.2 Studio 1 WLW-C (14.7) 11.5 Studio 57	KANSAS CITY Friday 10:00 KCMO-TV (32.7) 28.2 KMBC-TV 10:00 News, Sports; Premiere Thea. (8.7) 13.2 WDAF-TV (16.3) 10.0 Western Marshal	LOUISVILLE Sunday 9:30 WAVE-TV (36.0) 31.5 WHAS-TV (33.0) 33.8 What's My Line?	MEMPHIS Tuesday 9:30 WREC-TV (29.0) 23.5 WACT Grand Ole Opry (16.7) 12.2 WHBQ-TV News, Movie; Million \$ Movie (17.7) 16.0
ANTA Monday 11:15 GA-TV (8.7) 8.0 W-A (3.0) 6.8 News 5 Playhouse W-TV (9.0) 7.6 News - Tonight	BOSTON Wednesday 7:00 WBZ-TV (12.0) 13.5 WNAC-TV (24.3) 15.1 News - Weather	MEMPHIS Sunday 10:00 WREC-TV (30.0) 18.2 WACT Academy Theatre (25.7) 16.0 WHBQ-TV (5.0) 5.5 Million \$ Movie	SAN DIEGO Thursday 7:00 KFMB-TV (22.0) 22.5 KFSD-TV San Francisco Beat (12.3) 13.2 XETV I Search Adventure (15.7) 13.2	WASHINGTON Sunday 10:30 WRC-TV (21.7) 9.9 WTOP-TV What's My Line? (27.7) 29.2 WTTG Washington Movietime (5.3) 5.7
ANTA Monday 7:00 GA-TV (11.7) 21.9 W-A (11.3) 13.3 Christian W-A (15.0) 5.5 Argument Advice	BIRMINGHAM Tuesday 9:30 WBRC-TV (41.0) 30.3 WABT Do You Trust Your Wife? (22.5) 23.8	CHICAGO Wednesday 9:30 WBQ (26.0) 18.8 WBBM-TV (20.7) 23.7 20th Century-Fox WBKB Boxing; Box. Tuner (12.7) 13.5	KANSAS CITY Wednesday 10:00 KCMO-TV (20.3) 14.3 WDAF-TV (17.0) 14.9 9:30 Theatre KMBC-TV News, Sports; Premiere Playhouse (25.7) 11.7	MEMPHIS Tuesday 8:00 WHBQ-TV (32.0) 21.9 WREC-TV To Tell the Truth (18.3) 20.5 WMCT Jane Wyman (9.3) 18.0
ANTA Monday 6:30 GA-TV (4.3) 9.2 W-A (18.0) 14.3 W-TV (14.7) 20.4 Bill Rogers	BOSTON Monday 6:00 WNAC-TV (25.0) 15.2 WBZ-TV Boston Movietime (15.7) 20.2	CHICAGO Wednesday 6:00 WGN-TV (5.1) 8.2 WBBM-TV News (5.0) 12.0 WBKB Kukla, Fran & Ollie, News (27.0) 12.9	CINCINNATI Saturday 6:30 WKRC-TV (9.0) 12.8 WCOP-TV Platinum Playhouse (7.7) 6.4 WLW-T Midwest Hayride (10.3) 12.5	KANSAS CITY Friday 10:00 WDAF-TV (16.3) 10.0 KCMO-TV Stage 7 (32.7) 28.2 KMBC-TV News - Sports (8.7) 13.2
BIRMINGHAM Monday 5:30 B-TV (14.8) 14.3 The Wide World (21.0) 21.3	BOSTON Saturday 10:30a.m. WNAC-TV (17.7) 15.3 WBZ-TV Ordination, Catholic (7.3) 7.9	LOS ANGELES Tuesday 10:00 KCOP (4.0) 3.8 KNXT Our Miss Brooks (18.5) 9.9 KRCA-TV (14.3) 12.3 Circle Theatre	LOS ANGELES Saturday 7:00 KCOP (4.3) 6.3 KNXT Intrigue Theatre (7.5) 7.4 KRCA-TV (4.3) 7.9 Frontier	SAN FRANCISCO-OAKLAND Saturday noon KPIX (9.0) 7.5 KGO-TV King Norman (7) 2.2 KRON-TV Western Time (6.0) 6.9
INDO Monday 8:00 WTV (5.1) 12.3 WTV (18.0) 16.5 WTV (27.0) 11.2 Mrs. Aron & Ollie, News	CINCINNATI Monday 6:00 WLW-T (6.4) 13.0 WCPO-TV Cowboy G-Man (22.2) 10.4 WBBC-TV Ladies Home Thea. (6.2) 7.3	COLUMBUS Wednesday 6:00 WBNS-TV (14.8) 17.9 WLW-C Movietime (3.8) 4.2 WTVN-TV (23.9) 10.7 Legionnaire	DETROIT Tuesday 6:00 WXYZ-TV (24.9) 14.3 CKLW-TV Family Theatre (8.2) 8.9 WJBK-TV Early Show, News (5.5) 6.3	SAN DIEGO Monday 7:00 KFMB-TV (27.0) 26.0 KFSD-TV Big Movie (10.7) 10.9 XETV Space Ranger (9.3) 8.0
INDO Monday 9:30 a.m. WTV (6.4) 4.6 WTV (14.0) 5.1 WTV (4.0) 4.3 The World From	CLEVELAND Monday 7:45 WTV (5.8) 5.9 WTV I Orchest Playhouse (5.4) 5.3 WTV As World Turns; Alice Weeman (5.5) 5.3	DETROIT Monday 7:00 WJBK-TV (6.7) 11.5 CKLW-TV City Detective (7.0) 7.7 WWJ-TV (7.0) 11.5 Death Valley	LOS ANGELES Saturday 8:00 KTTV (11.8) 10.9 KNXT Jackie Gleason (7.3) 19.1 KRCA-TV (14.3) 22.3 Perry Como	LOUISVILLE Wednesday 9:30 WAVE-TV (34.5) 26.8 WHAS-TV (35.0) 33.3 20th Century Fox
INDO Monday 8:00 WTV (18.1) 11.3 WTV (14.0) 9.7 WTV (18.0) 12.4 The News Gang	CLEVELAND Monday 7:00 WTV (12.3) 16.9 WTV Mickey Rooney (19.0) 14.5 WTV A-1 Power (8.0) 14.2	COLUMBUS Saturday 6:00 WBNS-TV (12.0) 14.3 WTVN-TV Gold Cup Theatre (8.7) 8.3 WTVN-TV (14.7) 13.5 Sun Showup	DETROIT Monday 10:30 WWJ-TV (10.3) 13.0 WJBE-TV (16.0) 17.7 Studio 1 WXYZ-TV (18.7) 13.0 Dr. Hudson	PROVIDENCE Saturday 7:30 WPOR-TV (12.5) 11.6 WJAR-TV Big Surprise (13.5) 29.8
INDO Monday 8:00 WTV (14.2) 16.3 WTV (15.1) 8.1 The News & Ollie, News	CLEVELAND Sunday 8:30 WTV (17.3) 14.3 WTV Lennie (9.7) 14.4 WTV Dr. Hudson (12.3) 16.3	LOS ANGELES Monday 7:30 WJBE-TV (4.5) 10.6 KABC-TV News Service (3.3) 6.3 KNXT Studio 1 (13.0) 10.1	ST LOUIS Tuesday 10:00 KSD-TV (22.3) 23.6 KATV-TV (29.7) 23.0 Denny Thomas	SEATTLE-TACOMA Thursday 8:30 KING-TV (15.0) 21.5 KOMO-TV (29.4) 24.9 Biograp KINTV-TV Circus (20.4) 21.3

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WRATHER-ALVAREZ BROADCASTING, INC.
SAN DIEGO

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT FOR JULY

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

ount estimates which appear in this section are
based on TELEVISION MAGAZINE's projections of the
Survey of Television Sets in U.S. Households"
and 1955 and March 1956, two reports made by the
Bureau of Census for the Advertising Research
Labn. In addition, totals for the four census regions
adjusted by the August 1956 ARF report.
TELEVISION MAGAZINE has just completed a re-evalua-
tion of the coverage definition of each television market
in the country. The backbone of these coverage estimates
is TELEVISION MAGAZINE's interpretation of the Nielsen
Service No. 2, where it has been made avail-
able. TELEVISION MAGAZINE utilizes a flexible cut-off
of 15% based on a weekly viewing factor. (A spe-
cial report with a full explanation of this plan is avail-
able on request.)
In the case of the UHF markets it has been impossible
to complete the available data. These markets are being
covered by TELEVISION MAGAZINE's Research Depart-
ment. New figures will be reported as soon as a sound
decision can be made.
A comparison of the ARF county figures of March 1,
1956 and those of TELEVISION MAGAZINE of the same
month shows a difference of less than 1%. TELEVISION
MAGAZINE's March 1 estimates were based on projec-
tions from the previous ARF study of June 1955. This
study correlated NBC's and TELEVISION MAGAZINE's esti-
mates with census data to arrive at nationwide county-
by-county figures. In order to enable its Research De-
partment to arrive at updated figures for television mar-
kets, TELEVISION MAGAZINE will continue to project the
figures on a county-by-county basis every month.

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

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

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

A 92.5% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., 93.5% in Providence) but the available evidence shows that penetration drops off outside the metropolitan area itself and that 92.5% is the most logical theoretical ceiling for the TV market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF outlets refer to VHF only. ▶

CIRCULATION AS OF JULY 1, 1957

TOTAL U.S. TV HOMES40,100,000

Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air June 1, 1957.

Market & Stations—% Penetration TV Homes

ABILENE, Tex.—58.1 KRBC-TV (N)	59,774
ADA, Okla.—58.5 KTEN (A,C,N)	75,816
AGANA, Guam	††
KUAM-TV (C,N)	
AKRON, Ohio—42.4 WAKR-TV† (A)	•†80,380
ALBANY, Ga.—53.8 WALB-TV (A,N)	60,146
ALBANY-SCHENECTADY-TROY, N.Y.—92.4 WCDA-TV†*** (C); WTRI† (A); WRGB (N) (WCDA-TV, Albany, N.Y. operates satellite WCDB-TV, Hagaman, N.Y.)	476,223 •†183,044
ALBUQUERQUE, N.M.—58.2 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	72,458
ALEXANDRIA, La.—50.7 KALB-TV (A,C,N)	68,026
ALTOONA, Pa.—83.2 WFBG-TV (A,C,N)	383,490
AMARILLO, Tex.—64.4 KFDA-TV (A,C); KGNC-TV (N)	86,280
AMES, Iowa—81.3 WOI-TV (A,C)	313,271
ANCHORAGE, Alaska—74.5 KENI-TV (A,N); KTVA (C)	26,072
ANDERSON, S.C.—75.7 WAIM-TV† (C)	•†88,870
ANN ARBOR, Mich.—20.9 WPAG-TV†	•†22,470
ARDMORE, Okla.—66.3 KVSO-TV (N)	77,800
ASHEVILLE, N.C.—61.7 WISE-TV† (C,N); WLOS-TV (A)	319,164 •†41,195
ATLANTA, Ga.—85.4 WAGA-TV (C); WLW-A (A); WSB-TV (N)	580,055
AUGUSTA, Ga.—62.9 WJBF-TV (A,N); WRDW-TV (C)	151,676
AUSTIN, Minn.—80.3 KMMT (A)	129,182
AUSTIN, Tex.—60.5 KTBC-TV (A,C,N)	117,688
BAKERSFIELD, Calif.—84.1 KBAK-TV† (A,C); KERO-TV (N)	158,024 †60,839
BALTIMORE, Md.—88.5 WAAM (A); WBAL-TV (N); WMAR-TV (C)	660,997
BANGOR, Me.—85.0 WABI-TV (A,N); W-TWO (C)	112,409
BATON ROUGE, La.—59.3 WAFB-TV† (C); WBRZ (A,N)	224,138 •†87,314
BAY CITY-SAGINAW, Mich.—89.3 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	311,525 •†82,371
BEAUMONT, Tex.—73.0 KFDM-TV (A,C)	141,400

Market & Stations—% Penetration

TV Homes

BELLINGHAM, Wash.—81.5 KVOS-TV (C)	81,416
BETHLEHEM-ALLENTOWN-EASTON, Pa.—29.5 WLEV-TV† (N); WGLV† (A)	•†76,962
BIG SPRING, Tex.—68.4 KEDY-TV (C)	24,232
BILLINGS, Mont.—45.6 KOOK-TV (A,C)	30,472
BINGHAMTON, N.Y.—92.5 WNBF-TV (A,C,N)	355,940
BIRMINGHAM, Ala.—64.2 WABT (A,N); WBRC-TV (C)	402,304
BISMARCK, N.D.—55.1 KBMB-TV (C); KFYZ-TV (A,N)	45,448
BLOOMINGTON, Ind.—84.8 WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	696,811
BLUEFIELD, W. Va.—54.8 WHIS-TV (N)	130,678
BOISE, Ida.—61.6 KBOI (C); KIDO-TV (A,N)	58,237
BOSTON, Mass.—92.5 WBZ-TV (N); WNAC-TV (A,C)	1,384,817
BRIDGEPORT, Conn.—15.4 WICC-TV† (A)	•†73,147
BRISTOL, Va.-Tenn.—53.9 WCYB-TV (A,N)	237,329
BRYAN, Tex.—47.7 KBTX-TV (A,C)	21,885
BUFFALO, N.Y.—92.5 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	556,480 •†189,601
BURLINGTON, Vt.—83.3 WCAX-TV (C)	*155,113
BUTTE, Mont.—46.6 KXLF-TV (A)	25,590
CADILLAC, Mich.—83.4 WWTV (A,C)	182,370
CAPE GIRARDEAU, Mo.—62.0 KFVS-TV (C,N)	191,918
CARLSBAD, N.M.—50.6 KAVE-TV	25,332
CARTHAGE-WATERTOWN, N.Y.—82.7 WCNY-TV (A,C)	*79,991
CASPER, Wyo.—55.5 KTWO	11,057
CEDAR RAPIDS-WATERLOO, Iowa—85.0 KCRG-TV (A); WMT-TV (C); KWLL-TV (N)	332,963
CHAMPAIGN, Ill.—77.5 WCIA (C,N)	373,281
CHARLESTON, S.C.—60.9 WCSC-TV (A,C); WUSN-TV (N)	176,848
CHARLESTON-HUNTINGTON, W. Va.—70.0 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	403,908
CHARLOTTE, N.C.—67.5 WBTV (A,C); WSOC-TV (N)	574,531
CHATTANOOGA, Tenn.—64.5 WDEF-TV (A,C); WRGP-TV (N)	132,265
CHEYENNE, Wyo.—52.7 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**56,896
CHICAGO, Ill.—92.5 WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,137,398
CHICO, Cal.—60.5 KHSL-TV (A,C)	75,390

Market & Stations—% Penetration

CINCINNATI, Ohio—85.9 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	
CLEVELAND, Ohio—92.5 WEWS (A); KYW-TV (N); WJW-TV (C)	
CLOVIS, N.M.—51.5 KICA-TV (C)	
COLORADO SPRINGS-PUEBLO, Colo.—58.5 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	
COLUMBIA-JEFFERSON CITY, Mo.—62.8 KOMU-TV (A,N); KRCC-TV (C)	
COLUMBIA, S.C.—65.5 WIS-TV (A,N); WNOK-TV† (C)	
COLUMBUS, Ga.—57.4 WTVM† (N); WRBL-TV (A,C)	
COLUMBUS, Miss.—51.7 WCBI-TV (C,N)	
COLUMBUS, Ohio—92.5 WBNS-TV (C); WLW-C (N); WTVN† (A)	
CORPUS CHRISTI, Tex.—68.9 KRIS-TV (A,N); KSIX-TV (C); KVDO-TV† (A)	
DALLAS-FT. WORTH, Tex.—77.9 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	
DANVILLE, Ill.—44.7 WDAN-TV† (A)	
DAVENPORT, Iowa-ROCK ISLAND, Ill.—88.4 WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—92.5 WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH, Fla.—54.2 WESH-TV	
DECATUR, Ala.—49.8 WMSL-TV† (C,N)	
DECATUR, Ill.—73.9 WTVP† (A,N)	
DENVER, Colo.—78.8 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	
DES MOINES, Iowa—84.2 KRNT-TV (C); WHO-TV (N)	
DETROIT, Mich.-Windsor, Can.—92.5 WJBK-TV (C); WWJ-TV (N); WXYZ (A,C); CKLW-TV	
DICKINSON, N.D.—43.2 KDIX-TV (C)	
DOTHAN, Ala.—44.9 WTVY (A,C)	
DULUTH, Minn.-SUPERIOR, Wis.—67.1 KDAL-TV (A,C); WDSM-TV (N)	
DURHAM-RALEIGH, N.C.—66.7 WTVD (A); WNAO-TV† (A,C); WRAL-TV (N)	
EASTON-BETHLEHEM-ALLENTOWN, Pa.—29.5 WGLV† (A); WLEV-TV† (N)	
EAU CLAIRE, Wis.—71.0 WEAU-TV (A,N)	
EL DORADO, Ark.—50.6 KRBB (N)	
ELKHART, Ind.—(See South Bend, Ind.)	
EL PASO, Tex.—JUAREZ, Mex.—80.9 KILT-TV; KROD-TV (A,C); KTSM-TV (N); XEJ-TV	
ENID, Okla.—(See Oklahoma City)	

BELIEVABILITY

*. . . the Priceless Advantage You Get
When You Buy the **WWJ** Stations*

In fast-moving, hard-working Detroit—where cash registers ring up five billion dollars worth of retail sales annually—the WWJ stations back up your advertising with a very special quality of their own. It's *believability*.

Detroiters have faith in the WWJ stations, respect their traditional leadership, high standards of quality, sincerity of purpose. That's why so many say, "If it's on WWJ or WWJ-TV, it *must* be good."

Put this believability to work for you on the WWJ stations.

WWJ AM and FM
RADIO

The World's First Radio Station



WWJ-TV

Michigan's First Television Station

Owned and operated by **The Detroit News**

National Representatives: *Peters, Griffin, Woodward, Inc.*

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration
ERIE, Pa.—92.5 WICU (A,N); WSEE-TV† (A,C)	*87,782 •†69,707	HASTINGS, Neb.—64.7 KHAS-TV (N)	105,594	LANCASTER, Pa.—89.8 WGAL-TV (C,N)
EUGENE, Ore.—65.8 KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**94,193	HATTIESBURG, Miss.—56.5 WDAM-TV (A,N)	80,219	LANSING, Mich.—90.8 WJIM-TV (A,C,N) (Includes Flint)
EUREKA, Cal.—62.7 KIEM-TV (A,C,N)	36,439	HENDERSON, Ky.—EVANSVILLE, Ind.—64.6 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	187,437 •†106,339	LAREDO, Tex.—47.0 KHAD-TV (A,C,N)
EVANSVILLE, Ind.—HENDERSON, Ky.—64.6 WFIE-TV† (N); WTVW (A); WEHT† (C)	187,437 •†106,339	HENDERSON-LAS VEGAS, Nev.—74.3 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	22,518	LAS VEGAS-HENDERSON, Nev.—74.3 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††	HONOLULU, T.H.—77.6 KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU-TV, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)	**105,461	LAWTON, Okla.—72.6 KSWO-TV (A)
FARGO, N.D.—66.4 WDAY-TV (A,N) (See also Valley City, N.D.)	133,085	HOUSTON-GALVESTON, Tex.—82.7 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	543,631	LEBANON, Pa. WLBR-TV† (C)
FAYETTEVILLE, N.C.—31.2 WFLB-TV† (A,C,N)	•†21,830	HUNTINGTON-CHARLESTON, W.Va.—70.0 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	403,908	LEXINGTON, Ky.—31.0 WLEX-TV† (A,N)
FLORENCE, S.C.—54.1 WBTW (A,C,N)	156,162	HUTCHINSON-WICHITA, Kan.—75.2 KTVH (C); KAKE-TV (A); KARD-TV (N)	253,674	LIMA, Ohio—73.5 WIMA-TV† (A,C,N)
FT. DODGE, Iowa—45.0 KQTV† (N)	†20,578	IDAHO FALLS, Ida.—60.1 KID-TV (A,C,N)	42,090	LINCOLN, Neb.—75.8 KOLN-TV (A,C)
FT. LAUDERDALE, Fla.—(See Miami, Fla.)		INDIANAPOLIS, Ind.—85.8 WFBS-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.) (For ranking purposes, consider this market Indianapolis-Bloomington.)	725,285	LITTLE ROCK-PINE BLUFF, Ark.—60.6 KARK-TV (N); KTHV (C); KATV (A)
FT. MYERS, Fla.—59.7 WINK-TV (A,C)	16,412	JACKSON, Miss.—58.3 WJTV (A,C); WLBT (N)	188,589	LOS ANGELES, Cal.—92.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV
FT. SMITH, Ark.—51.1 KFSA-TV† (A,N); KNAC-TV (C)	52,990 •†34,201	JACKSON, Tenn.—50.5 WDXI-TV (C)	70,224	LOUISVILLE, Ky.—74.7 WAVE-TV (A,N); WHAS-TV (C)
FT. WAYNE, Ind.—78.7 WANE-TV† (A,C); WKJG-TV† (N)	†183,326	JACKSONVILLE, Fla.—57.8 WJHP-TV† (A,N); WMBR-TV (A,C)	228,997 †73,508	LUBBOCK, Tex.—67.7 KCBD-TV (A,N); KDUB-TV (C)
FT. WORTH-DALLAS, Tex.—77.9 KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	583,508	JEFFERSON CITY-COLUMBIA, Mo.—62.8 KRCG-TV (C); KOMU-TV (A,N)	104,068	LUFKIN, Tex.—46.4 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston)
FRESNO-TULARE, Cal.—85.1 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVG†	216,781 †175,809	JOHNSON CITY, Tenn.—48.8 WJHL-TV (A,C,N)	104,608	LYNCHBURG, Va.—63.7 WLVA-TV (A,C)
GALVESTON-HOUSTON, Tex.—82.7 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex. optional satellite of KPRC-TV, Houston, Tex.)	543,631	JOHNSTOWN, Pa.—92.5 WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown includes Pittsburgh, Pa.)	1,087,430 ††	MACON, Ga.—52.6 WMAZ-TV (A,C)
FRAND FORKS, N.D.—64.7 KNOX-TV (N)	29,765	JOPLIN, Mo.—PITTSBURG, Kan.—63.2 KODE (A,C); KOAM-TV (A,N)	136,547	MADISON, Wis.—84.0 WISC-TV (C); WKOW-TV† (A); WMTV† (N)
GRAND JUNCTION, Colo.—42.0 KREX-TV (A,C,N)	14,228	JUNEAU, Alaska KINY-TV (C)	††	MANCHESTER, N.H.—92.5 WMUR-TV (A) (Circulation shown does not include Mass., where station has sizable share of audience.)
GRAND RAPIDS, Mich.—90.9 WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo.)	456,643	KALAMAZOO, Mich.—90.9 WKZO-TV (A,C) (For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	650,533	MARINETTE, Wis.—81.3 WMBV-TV (A,N) (Covers Green Bay)
GREAT BEND, Kan.—64.8 KCKT-TV (N)	102,330	KANSAS CITY, Mo.—84.0 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	556,493	MARQUETTE, Mich.—82.5 WDMJ-TV (C)
GREAT FALLS, Mont.—43.7 KFBB-TV (A,C,N)	29,224	KEARNEY, Neb.—61.7 KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**107,892	MASON CITY, Iowa—78.7 KGLO-TV (C)
GREEN BAY, Wis.—78.9 WBAY-TV (C); WFRV-TV (A,C) (See Marinette)	367,631	KLAMATH FALLS, Ore.—39.4 KOTI (A,C,N) (Optional satellite of KBES-TV, Medford, Ore.)	12,301	MAYAGUEZ, P.R. WORA-TV (C)
GREENSBORO, N.C.—74.3 WFMY-TV (A,C)	409,877	KNOXVILLE, Tenn.—59.3 WATE-TV (N); WBIR-TV (C); WTVK-TV (A,C)	221,583 †77,997	MEDFORD, Ore.—49.8 KBES-TV (A,C,N)
GREENVILLE-SPARTANBURG, S.C.—62.8 WFBC-TV (N); WSPA-TV (C)	289,864	LA CROSSE, Wis.—61.0 WKBT (A,C,N)	108,325	MEMPHIS, Tenn.—53.7 WHBQ-TV (A); WMCT (N); WREC-TV (C)
GREENVILLE-WASHINGTON, N.C.—58.7 WNCT-TV (A,C); WITN (N)	202,150	LAFAYETTE, Ind.—76.8 WFAM-TV† (C)	•†56,771	MERIDIAN, Miss.—57.7 WTOK-TV (A,C,N)
HANNIBAL, Mo.—QUINCY, Ill.—76.6 KHQA-TV (C); WGEM-TV (A,N)	160,625	LAFAYETTE, La.—52.3 KLFY-TV (C)	93,415	MIAMI-FT. LAUDERDALE, Fla.—90.4 WCKT (N); WITV† (A); WTVJ (C)
HARLINGEN-WESLACO, Tex.—51.7 KGBT-TV (A,C); KRGV-TV (N)	66,604	LAKE CHARLES, La.—69.5 KPLC-TV (A,N); KTAG-TV† (C)	131,010 •†52,234	MIDLAND-ODESSA, Tex.—64.7 KMID-TV (A,N); KOSA-TV (C)
HARRISBURG, Ill.—37.7 WSIL-TV† (A,N)	†35,432			MILWAUKEE, Wis.—90.5 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)
HARRISBURG, Pa.—77.8 WHP-TV† (C); WTPA† (A)	•†198,282			MINNEAPOLIS-ST. PAUL, Minn.—83.4 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)
HARRISONBURG, Va.—66.5 WSVA-TV (A,C,N)	#102,518			MINOT, N.D.—53.1 KCBJ-TV (A,C,N)
HARTFORD-NEW BRITAIN, Conn.—71.1 WHCT† (C); WNBC† (N)	†292,808			MISSOULA, Mont.—50.1 KGVO-TV (A,C)

City & Stations—% Penetration	TV Homes
MOBILE, Ala.—60.7	194,823
MOBILE-TV (A,C,N); WKRG-TV (C)	
MOBILE, La.—54.9	134,094
MOBILE-TV (A,C,N)	
MOBILE, Ala.—57.0	132,717
MOBILE-TV† (C); WSFA-TV (N)	•†76,890
MOBILE, Ind.—75.7	•†102,717
MOBILE-TV† (A,C,N)	
MUSKOGEE, Okla.—79.2	231,958
(A)	
(Includes Tulsa, Okla.)	
MURFREESBORO, Tenn.—55.9	338,480
MURFREESBORO-TV (C); WSIX-TV (A); WSM-TV (N)	
MIDDLETOWN-HARTFORD, Conn.—71.1	1292,808
MIDDLETOWN-TV† (N); WHCT† (C)	
MIDDLETOWN, Conn.—92.5	881,618
MIDDLETOWN-TV (A,C,N)	
MOBILE, La.—79.4	435,719
MOBILE-TV (A,C,N); WJMR-TV† (A,C)	•†133,387
MOBILE, N.Y.—92.5	4,744,048
MOBILE-TV (A); WABD; WATV;	
MOBILE-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
MOBILE, Va.—81.0	313,241
MOBILE-TV (A,C); WTOV-TV†;	•†163,002
MOBILE-TV† (N)	
MOBILE, W.Va.—54.5	89,222
MOBILE-TV (A)	
MIDLAND, Tex.—64.7	64,286
MIDLAND-TV (C); KMID-TV (A,N)	
MIDLAND CITY, Okla.—76.0	374,427
MIDLAND-TV (C); WKY-TV (N); KGEO (Enid) (A)	
MIDLAND, Neb.—85.2	377,657
MIDLAND-TV (A,N); WOW-TV (C)	
MIRAMONTE, Fla.—64.4	155,281
MIRAMONTE-TV (A,C,N)	
MUSKOGEE, Iowa—70.9	147,382
MUSKOGEE-TV (N)	
MUSKOGEE, Ky.—51.5	57,173
MUSKOGEE-TV (N)	
MUSKOGEE CITY, Fla.—44.1	18,076
MUSKOGEE-TV (A,C,N)	
MUSKOGEE, W.Va.—41.9	•†37,582
MUSKOGEE-TV† (A,C,N)	
MUSKOGEE, Fla.—57.9	162,915
MUSKOGEE-TV (A,C)	
MUSKOGEE, N.J.—83.8	•†185,390
MUSKOGEE-TV† (N); WTVH-TV† (A,C)	
MUSKOGEE, Va.—76.2	257,475
MUSKOGEE-TV (N)	
(Includes Richmond, Va.)	
(For marketing purposes, consider this market to include Petersburg-Richmond.)	
MUSKOGEE, Pa.—92.5	1,782,750
MUSKOGEE-TV (C); WFIL-TV (A);	
MUSKOGEE-TV (N)	
(For marketing purposes, consider this market to include Philadelphia-Wilmington.)	
MUSKOGEE, Ariz.—79.1	165,419
MUSKOGEE-TV (C); KPHO-TV;	
MUSKOGEE-TV (N); KVAR (N)	
MUSKOGEE-LITTLE ROCK, Ark.—60.6	246,350
MUSKOGEE-TV (N); KTHV (C)	
MUSKOGEE, Kan.—JOPLIN, Mo.—63.2	136,547
MUSKOGEE-TV (A,N); KODE-TV (A,C)	
MUSKOGEE, Pa.—91.3	1,236,838
MUSKOGEE-TV (A,C); WENS† (A,C,N)	•†334,322
MUSKOGEE, N.Y.—83.0	109,593
MUSKOGEE-TV (N)	
MUSKOGEE, Me.—88.5	*318,480
MUSKOGEE-TV (A,C); (Mt. Washington, N.H.)	
MUSKOGEE, Me.—88.7	214,516
MUSKOGEE-TV (N); WGAN-TV (C)	



Got a Blind Spot?

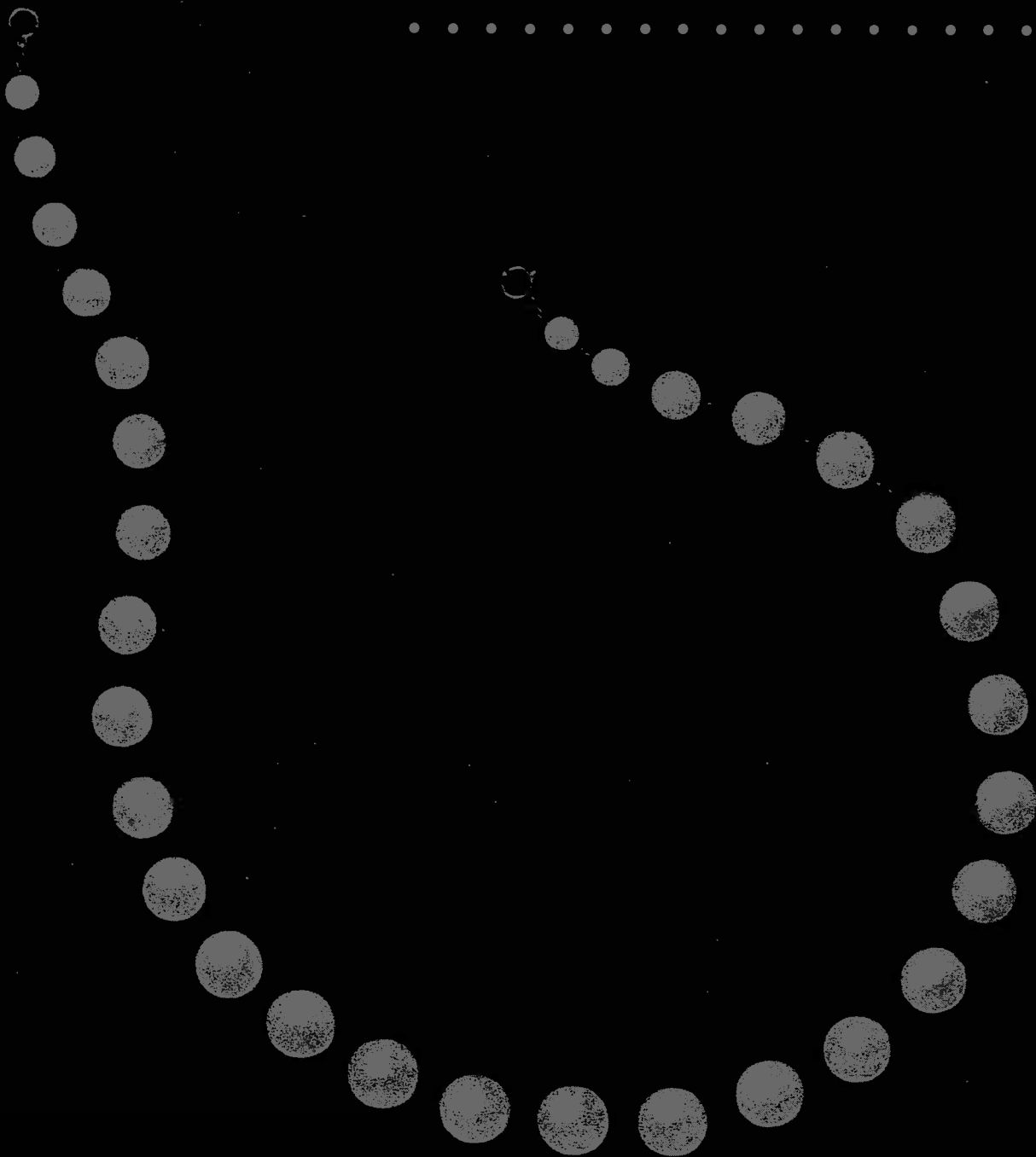
OKLAHOMA CITY WATCHES 3 STATIONS



OKLAHOMA CITY • ENID
100,000 WATTS • 1356 FT. TOWER

 BASIC ABC NETWORK

REPRESENTED BY BLAIR Television ASSOCIATES INC.



... EACH PEARL A MEMORY

President Coolidge had just made the *first* Presidential broadcast from the floor of Congress; the *first* Federal Radio Commission had been recently appointed; Columbia Phonograph Broadcasting System, Inc. came into existence; and Secretary of Commerce Herbert Hoover spoke from Washington to New York in the *first* demonstration of television . . .

Lindbergh flew into the hearts of America; Commander Richard E. Byrd crashed into the sea off France; Tunney retained his championship, although Dempsey claimed a "long count," and the immortal "Babe" hit sixty home runs . . .

"Talking" pictures became a reality when Al Jolson in "The Jazz Singer" scored an instant success; Henry Ford unveiled the Model A; ground was broken for the George Washington Bridge in New York . . .

Broadway presented Show Boat, My Maryland, Connecticut Yankee, Hit the Deck, and Good News; Tin Pan Alley gave us Chloe, Me and My Shadow, Just a Memory, At Sundown, Blue Skies, and many others.

This was the wonderful year of 1927—and on July 11th of that year Storer Broadcasting Company started.

Only the old and tired stop counting birthdays. Storer Broadcasting Company, being neither, is proud and happy to celebrate its *30th anniversary*. Proud, too, of its *thirty years'* service in the public interest and happy that our advertisers find Storer stations a most effective sales medium.

Yes, each year has been a pearl—and each pearl a memory.

STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WPFH-TV
Wilmington, Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

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

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

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

In the
St. Joseph, Missouri
37 COUNTY MARKET
there are...



883,700
PEOPLE

281,300
FAMILIES

OVER A BILLION \$
EFFECTIVE BUYING INCOME

and only 1 complete
coverage TV station!

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

Blair Television Associates, Rep.

Market & Stations—% Penetration TV Homes

PORTLAND, Ore.—74.6 KGW-TV (A); KLOR-TV; KOIN-TV (C); KPTV† (N)	400,588
PRESQUE ISLE, Me.—77.5 WAGM-TV (C)	30,942
PROVIDENCE, R.I.—92.5 WJAR-TV (A,N); WPRO-TV (C)	754,985
PUEBLO-COLORADO SPRINGS, Colo.—58.5 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	64,544
QUINCY, III.-HANNIBAL, Mo.—76.6 WGEM-TV (A,N); KHQA-TV (C)	160,625
RALEIGH-DURHAM, N.C.—66.7 WNAO-TV† (A,C); WRAL-TV (N); WTVD (A)	319,194 •†113,122
RAPID CITY, S.D.—51.8 KOTA-TV (A,C,N)	21,558
REDDING, Cal.—44.7 KVIP (N)	21,039
RENO, Nev.—59.4 KOLO-TV (A,C,N)	42,050
RICHMOND, Va.—76.2 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	257,475
ROANOKE, Va.—70.1 WDBJ-TV (C); WSLS-TV (A,N)	307,089
ROCHESTER, Minn.—78.5 KROX-TV (A,N)	98,230
ROCHESTER, N.Y.—92.5 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	*301,365
ROCKFORD, III.—87.8 WREX-TV (A,C); WTVO† (N)	201,942 •†142,096
ROCK ISLAND, III.-DAVENPORT, Iowa—88.4 WHBF-TV (A,C); WOC-TV (N)	388,423
ROME, Ga.—68.5 WROM-TV	109,979
ROSWELL, N.M.—53.4 KSWs-TV (A,C,N)	41,382
SACRAMENTO, Cal.—81.9 KBET-TV (C); KCRA-TV (N)	328,182
SAGINAW-BAY CITY, Mich.—89.3 WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	311,525 •†82,371
ST. JOSEPH, Mo.—79.5 KFEQ-TV (C)	193,310
ST. LOUIS, Mo.—85.9 KSD-TV (N); KTVI (A,C); KWK-TV (C)	752,378
ST. PETERSBURG-TAMPA, Fla.—79.7 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	289,239 †172,965
SALINAS-MONTEREY, Cal.—91.2 KSBW-TV (A,C,N)	112,587
SALISBURY, Md.—85.6 WBOC-TV† (A,C)	•†57,603
SALT LAKE CITY, Utah—83.7 KSL-TV (C); KTVT (N); KUTV (A)	202,657
SAN ANGELO, Tex.—54.7 KTXL-TV (A,C,N)	21,061
SAN ANTONIO, Tex.—64.9 KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	233,347 ††
SAN DIEGO, Cal.-TIJUANA, Mex.—92.5 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	268,528

Market & Stations—% Penetration

SAN FRANCISCO, Cal.—86.9 KGO-TV (A); KPX (C); KRON-TV (N); KSNB-TV†	
SAN JOSE, Cal.—91.2 KNTV	
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	
SANTA BARBARA, Cal.—81.6 KEY-TV (A,C,N) (Includes 33,046 TV homes in western of Los Angeles County.)	
SAVANNAH, Ga.—59.7 WSAV-TV (N); WTOG-TV (A,C)	
SCHENECTADY-ALBANY-TROY, N.Y.—92.4 WRGB (N); WCDA-TV†*** (C); WTRI† (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N.Y.)	
SCRANTON-WILKES-BARRE, Pa.—76.4 WARM-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A)	
SEATTLE-TACOMA, Wash.—79.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	
SEDALIA, Mo.—75.6 KDRO-TV	
SHREVEPORT, La.—63.9 KSLA (A,C); KTBS-TV (A,N)	
SIoux CITY, Iowa—79.1 KTIV (A,N); KVTV (A,C)	

BASIC



in
SHREVEPORT
LOUISIANA

- FULL 316,000 WATTS POWER
- TOWER 1,210 FEET Above Average Terrain
- AUDIENCE LEADERSHIP In Survey After Survey

KSLA-TV
channel 12

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

Market & Stations—% Penetration	TV Homes
FALLS, S.D.—64.8 TV (A,C,N) Operates satellite KDLO-TV, S.D.)	• 182,936
INDIANAPOLIS, Ind.—66.9 TV (A) WBND-TV (N); WSBT-TV† (C)	• 178,727
GREENSBORO-REXDALE, N.C.—62.8 TV (C); WFBC-TV (N)	289,864
SEASIDE, Wash.—70.9 TV (N); KREM-TV (A); TV (C)	216,757
CHICAGO, Ill.—72.1 TV (A,N)	• 107,429
MASSACHUSETTS, Mass.—90.0 TV (C); WWLP† (A,N)	• 197,820
ST. LOUIS, Mo.—68.3 TV (C); KYTV (A,N)	90,861
COLUMBUS, Ohio—91.9 TV (A,C) Circulation shown includes Pittsburgh, Pa.)	1,033,159
SAN FRANCISCO, Cal.—83.1 TV (A)	555,789
MILWAUKEE, Wis.—DULUTH, Minn.—67.1 TV (C,N); KDAL-TV (A,C)	140,132
HOUSTON, Tex.—64.6 TV (C)	45,799
ALBANY, N.Y.—92.5 TV (A,C); WSYR-TV*** (N) TV operates satellite WSYE-TV; Elmira, N.Y.)	446,590
SEATTLE, Wash.—79.0 TV (C); KTVW; KING-TV (A); TV (N)	443,450
TALLAHASSEE, Fla.—(See Thomasville, Ga.)	
PETERSBURG, Fla.—79.7 TV (N); WTVT (C); WSUN-TV† (A)	289,239 † 172,965
EL PASO, Tex.—66.2 TV (N); KWTX-TV (A)	134,292
INDIANAPOLIS, Ind.—77.1 TV (A,C)	215,013
HOUSTON, Tex.—57.2 TV (A,C)	88,682
ATLANTA, Ga.—TALLAHASSEE, TV (A,C,N)	103,026
PHILADELPHIA, Pa.—91.0 TV (A,C,N)	363,729
PHOENIX, Ariz.—76.8 TV (A,C)	175,028
ANN ARBOR, Mich.—69.7 TV (N)	47,642
PHOENIX, Ariz.—83.0 TV (A); KOLD-TV (C); KVOA-TV (A,N)	77,113
SAN FRANCISCO, Cal.—85.1 TV (C); KFRE-TV (C); TV (A); KMJ-TV† (N)	216,781 † 175,809
MOBILE, Ala.—75.8 TV (C); KVOO-TV (N); TV (Muskogee, Okla.)	314,435
SPRINGFIELD, Mass.—44.0 TV (A)	29,865
BOZEMAN, Mont.—59.1 TV (A,C)	25,590
MEMPHIS, Tenn.—53.5 TV (C,N)	86,826
ALBANY, N.Y.—92.5 TV (C,N)	133,663
GRAND RAPIDS, Mich.—65.0 TV (C) TV (Fargo, N.D.)	147,144

Market & Stations—% Penetration	TV Homes
WACO-TEMPLE, Tex.—66.2 KWIX-TV (A); KCEN-TV (N)	134,292
WASHINGTON, D.C.—85.9 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	744,577
WASHINGTON-GREENVILLE, N.C.—58.7 WITN (N); WNCT (A,C)	202,150
WATERBURY, Conn.—82.1 WATR-TV† (A)	† 148,657
WATERLOO-CEDAR RAPIDS, Iowa—85.0 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	332,963
WAUSAU, Wis.—67.4 WSAU-TV (A,C,N)	83,194
WESLACO-HARLINGEN, Tex.—51.7 KRGV-TV (N); KGBT-TV (A,C)	66,604
WEST PALM BEACH, Fla.—81.4 WEAT-TV (A); WPTV (C,N)	91,335
WHEELING, W. Va.—85.8 WTRF-TV (A,N)	434,514
WICHITA-HUTCHISON, Kan.—75.2 KAKE-TV (A); KARD-TV (N); KTVH (C)	253,674
WICHITA FALLS, Tex.—62.8 KFDX-TV (A,N); KSYD-TV (C)	122,248
WILKES-BARRE-SCRANTON, Pa.—76.4 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WDAU† (C)	† 231,003
WILMINGTON, Del.—92.5 WPFH (N) (Circulation shown includes Philadelphia, Pa.) (For ranking purposes, consider this market Wilmington-Philadelphia.)	1,345,875
WILMINGTON, N.C.—52.7 WMFD-TV (A,N)	130,719
WINSTON-SALEM, N.C.—84.6 WSJS-TV (N); WTOB-TV† (A)	318,859 • † 85,894
YAKIMA, Wash.—58.0 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	*** 91,514
YORK, Pa.—81.2 WNOV-TV†; WSBA-TV† (A)	• † 102,842
YOUNGSTOWN, Ohio—69.4 WFMJ-TV† (N); WKBN-TV† (A,C)	• † 190,761
YUMA, Ariz.—58.2 KIVA-TV (A,C,N)	17,640
ZANESVILLE, Ohio—66.3 WHIZ-TV† (A,C,N)	• † 51,682

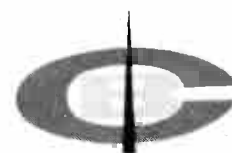
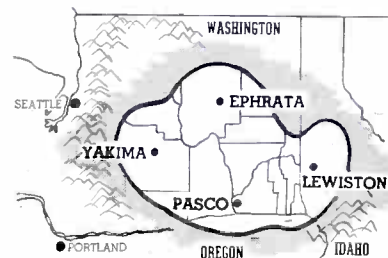
• Due to conflicting research data, this market has not been re-evaluated pending further study.
This market has not been re-evaluated pending further study.
† U.H.F.
†† Incomplete data.
* U.S. coverage only.
** Includes circulation of satellite.
*** Does not include circulation of satellite.

DUE TO OPEN IN JUNE: 1		
Market	Station	Channel
Greenfield, Mass. (Satellite to WWLP Springfield, Mass.)	WRLP	(32)
OFF THE AIR IN MAY: 1		
Market	Station	Channel
Sacramento, Cal.	KCCC-TV	(40)



= L.E.C.

The unprecedented area dominated by Cascade's four-station, three-state network quickly adds up to the nation's LARGEST EXCLUSIVE COVERAGE. The sum total of this unchallenged exclusivity is the "Biggest TV Buy in the West"! Add Cascade to your schedule and multiply results in the vast, booming agricultural-industrial heartland of the Pacific Northwest.



CASCADE
BROADCASTING COMPANY
NBC CBS ABC

NATIONAL REPRESENTATIVE:
WEED TELEVISION
SEATTLE AND PORTLAND: MOORE AND ASSOCIATES

announcement, still feel that the key factor is size of audience. They will, therefore, buy into a triple-spot situation if necessary in order to be adjacent to a high-rated network show.

The viewpoint of the networks is simply that an affiliate clipping network programs to put three spots between shows is violating its contract, which obligates the station to carry the show from the beginning to the official end, as cued by the "system signal" (e.g., the CBS eye).

An advertiser's contract for a half-hour show specifies "approximately 30 minutes" or "approximately half an hour". By long-standing practice, this means 29 minutes and 30 seconds, less five to 10 seconds for a network promotion plug.

Affiliates cut credits, promotions

To make room for 50 seconds of commercial, an affiliate must cut off the network promotion and omit or trim the cast credits. The display of credits is required by the various unions and is part of their contracts with program producers.

Contrary to general opinion, the P&G agencies fear that triple-spotting will become more widespread as the stations within each market become more competitive. They reason that as competition increases, the number of gilt-edged availabilities on an individual station will be fewer, and each outlet will be tempted to crowd as many clients as it can into the positions that are most salable. Thus, now is the time for firm opposition.

An agency observer suggests that others do what the Esty agency has done in radio. Concerned about over-commercialism, Esty asked radio stations to submit logs showing where and when they ran spots. The query itself made stations conscious of advertiser disfavor.

All the agency solutions eventually place the ball back in the stations' hands. P&G is opposed to triple-spotting in any form, in any part of the day.

Prime time is main area of concern

In answer to this, stations cite the Code, which considers the running of two spots plus an ID a legitimate practice if there is no program interruption. Stations generally interpret this provision to mean that they can have a trio of spots in all but network hours. Prime time, however, is the main area of concern to all parties.

One station manager stated, "We're not the greedy fat cats we're accused

of being. The revenue we've been getting from these spots can mean the difference between profit and loss. We can't give it up unless we're given means of recouping the lost revenue."

Stations that have always refused to accept triple spots are not sympathetic with these stations which are now being asked to forego this revenue. They say that they, too, want more spot time to sell, but that this has nothing to do with triple-spotting.

They are concerned about the extension of network shows into the 10:30 p.m. slots, the introduction of network newscasts into station option time, and the loss of revenue from breaks in some king-size shows.

What can the stations do about triple-spotting in prime time? Some would like to see the situation remain just as it is. Others feel that the networks would be within their rights if they enforced the provisions of their contracts.

Many station people have put forward proposals that might not only serve as a compensatory arrangement for stations giving up triple spots but would also benefit all affiliates, and spot advertisers too.

Most plans provide over 30 seconds

Most of these are centered around the idea of giving stations more than 30 seconds between network programs. The various affiliates committees have proposed that they be given several specific minute periods during the week.

One way of accomplishing this would be for the networks to forego their program promotion plugs and to condense the listing of credits so that they would take less time. Proponents feel that such a move would reduce the chances of losing audience between programs.

The editors of TELEVISION MAGAZINE, after checking with stations and advertisers, have come up with a suggested plan that may warrant further exploration. It would extend the station break to 40 seconds.

A 40-second break would allow the station to sell two announcements of approximately 20 seconds each. Video and audio identification could be accomplished adequately in two seconds.

It would have the double merit of insuring the network advertiser against triple-spotting while permitting the station to obtain more revenue than is possible under the current limitation. (See this month's editorial, page 112.)

END

"Live?"

... Not likely. Ghoulish tricks or any tricks, illusions, visual sleight-of-hands—come off so surest on film. Time . . . space . . . reality even, are conquered with snap and precision: And with film—show, station time are yours to control. Truly, a good release is a better release when you USE EASTMAN FILM.

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

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

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



Be sure to shoot IN COLOR ...
You'll be glad you did

operation **facelift**

has made **WHTN-TV**



➤ **FULL COVERAGE** of the 23rd Television Market

➤ **FULL POWER** 316,000 watts to put a Grade A signal over the entire Golden (Central Ohio) Valley

➤ **NEW SALES** for a product-hungry market that last year accounted for

- \$138,000,000 in Food
- \$ 25,200,000 in Drugs
- \$ 46,000,000 in Apparel
- \$ 89,000,000 in Automotive
- \$ 26,125,000 in Gas Stations
- \$110,000,000 in General Merchandise

➤ **NEW TOWER** that rises 1000 feet above average terrain, for finest viewing

BUT THE AVERAGE CPM IS STILL THE LOWEST! No wonder it's the SELLibrated Station of the Golden Valley

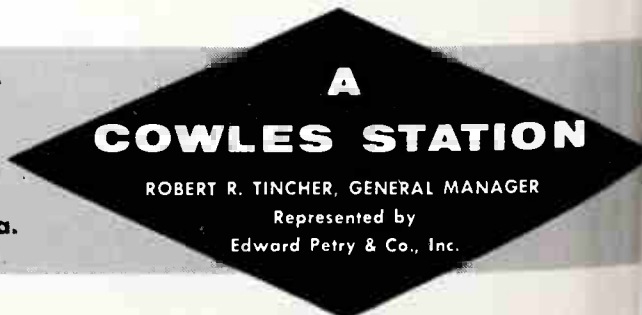
WHTN-TV

CHANNEL 13

ABC Affiliate

316,000 Watts

Huntington, W. Va.



the foreseeable future, there will be little use of tape for commercials

be carried in the West, but for programs, the *Cinderella* pattern of this past season may apply in instances. The spectacular was in the East in live color, but in black-and-white in the West, on tape. There will there be color from ABC. It has installed three Ampex machines in Chicago to feed the Central and Eastern zones. It is relying on a hot-kine system, developed last year to provide temporary clock-scheduling for the West Coast; the machines for Hollywood are on the way expected by late fall.

It faces the challenge of carrying practically the entire West Coast load during the coming season. High command is said to have decided in favor of sticking with the Kodak's lenticular film for scheduling in order to maintain our scheduling.

West Coast audiences will thus be getting a combination of videotape and lenticular film kinescopes for relayed fare.

Tape may come in 16 months

The advent of color tape would be a welcome situation, of course, but at the moment it seems far off. RCA is saying nothing on the subject, but its engineers may be presently working feverishly on the project. Ampex spokesmen say that they expect to have color equipment in 12 to 16 months.

The Central time zone is another that has been powerfully affected. It estimates that the Central time zone represents about 24% of the network's total billings. This has always presented knotty problems to schedulers come daylight saving time, when network demand went from 10:00 p.m. to 9:00 p.m. With tape, it has proved possible to push this demand time back to 8:00 p.m. by means of composite scheduling via tape and live feeds from Hollywood and New York.

In some instances, as with *Ed Sullivan*, the tape section of the network is greater than the live. *Sullivan* on the Pacific Daylight, Pacific Standard, Central Standard, Mountain Standard, Live, he goes into Eastern Standard, Eastern Daylight, and Pacific Daylight, Mountain Stand-

precisely the Central zones share most affected by ABC's Ampex machines in Chicago. Shaw, ABC director of stations, says they were in-

stalled specifically for the purpose of solving the problems of daylight savings time in the Central and Eastern zones. Because of insufficient lines at this time, it is impractical to carry the tape feed farther west than Omaha.

All live ABC shows are now taped for playback to the Central and Eastern zones during daylight savings time; film shows are fed a second time.

Thus ABC has achieved a wide similarity of sequencing in the various time zones. But because the network had already had its fast hot-kine system in operation in Chicago last year, for this very purpose, the effect on the schedule has not been as marked as it might have been otherwise, says Shaw.

NETWORK RECORDING FOR LATER PLAYBACK

The day when the majority of TV shows are taped in advance for later playback is only as far off as the ability of Ampex to produce recorders as fast as the networks can put them to use. Its feasibility no longer needs demonstration. This phase of the videotape revolution, indeed, is already well under way.

NBC is taping shows for coast-to-coast airing on a regular basis. Eastern viewers can now watch a daily tape-cast of *Truth or Consequences* at 11:30 a.m. It is recorded in Hollywood on the afternoon before, solving the problem of rounding up the necessary studio audience, which had proved difficult when the show was broadcast live early in the morning on the West Coast. NBC is also taping the Monday afternoon *Tennessee Ernie Ford Show* for Friday afternoon airing on the entire network.

For West Coast viewing, NBC is taping *Today, Home, Tonight, 7:45 p.m. News, Nat King Cole Show, Jonathan Winters Show, Dinah Shore Show*—total, 21 hours a week.

Advertisers and agency men in the East who have not yet had a look at videotape in action would do well to catch the *Truth or Consequences* airings. The sense of presence is extraordinary. It is difficult to believe that what you are seeing is not actually taking place then and there.

This is what is meant by the "live character" of tape. In this respect, tape's psychological impact is different from that of film, which despite its excellence never quite possesses that here-and-now character.

TELEVISION MAGAZINE recently witnessed a closed-circuit tape feed from Chicago in the company of ABC engineers. The tape image on the video screen was practically perfect. Even experienced technical men were hard put to identify it as a tape-cast rather than a live show.

Except for a few programs, such as sporting events, the tape-cast appears destined to dominate network non-film programming by the following season.

By that time, too, tape will be playing its significant role in special events telecasting. The pattern has already been established through experience with the two May speeches of President Eisenhower, both of which were taped.

In his second talk, on foreign aid, New York had an opportunity to compare live, film and tape treatment. CBS carried it live at 8:30 p.m. ABC carried it on videotape at 9:30. NBC played a film kinescope at 11:15. To see all three was to realize that the end is in sight for film kinescoping, except to serve the needs of non-interconnected stations.

VIDEOTAPE AND FILM

By way of contrast, advertisers and agencies can look forward only to a relatively minor use of tape for commercials, at least within the foreseeable future. Many agency-men have been impatiently awaiting videotape as the ultimate commercial instrument. They are fated to be disappointed, as is evident from careful examination of the Ampex design.

Technically trained agency representatives who attended the Ampex lectures in May at the Washington convention of the Society of Motion Picture and Television Engineers returned with disillusioning reports for their superiors.

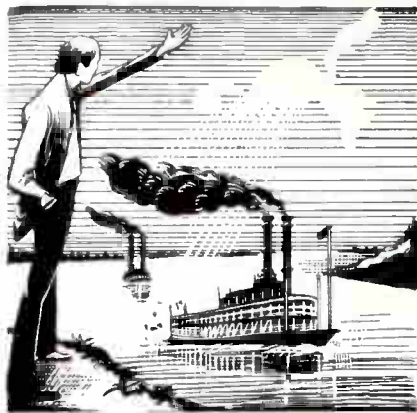
Here is how Warren Smith, technical head of the J. Walter Thompson television workshop, sums up his impressions:

"I really can't think of any practical use for the tape. For our experimental purposes, 16 mm film appears to have all the advantages at the present time."

From Young & Rubicam: "We've watched the videotape situation pretty closely. I rather doubt that we'd want the equipment for ourselves. I don't think videotape will ever replace film for commercials."

About a half-dozen film producers

To next page



'WAY OUT IN FRONT!

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

95,670 more homes per month

99,430 more homes per week

101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

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

WSAZ-TV
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston

LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

VIDEOTAPE *Continued*

have equipment actually on order.

Film companies, however, have tended to approach the whole question of tape with a feeling of dread. Ampex's special products manager, Ross Snyder, states: "Relatively few companies have made a calm evaluation of what videotape can do for them."

THE DIFFICULTY OF EDITING

Above all other questions, the one of editing concerns film people most, for it lies at the heart of creative film technique.

To cut and splice a piece of videotape is, at this time, a major operation. It takes about five minutes per cut, which makes any serious film-type editing out of the question.

The production machines, which Ampex hopes to be delivering beginning late November—100 are on order so far—will contain editing equipment. But it will be cumbersome, and costly.

Why should this be so? The vertical tracks of video information which are recorded as the tape passes by the recording heads are separated by the tiny distance of five one-thousandths of an inch.

These tracks are laid down by four recording heads contained in a circular drum which rotates like a little ferris wheel. As each head comes down across the horizontally-moving two-inch tape, it traces a vertical path along the tape. The track itself is only ten one-thousandths of an inch wide.

In order not to lose any video information, you have to cut the tape in the five mil space separating the tracks. If, on joining two pieces of tape together in a splice, some of this distance is lost, there will be trouble. The little ferris-wheel drum is spinning at a swift 14,400 revolutions every minute.

In order for each of the heads to pick up information from the recorded track on playback, it must meet that track precisely. Since we are dealing with microscopic distances, it is obvious that even the tiniest changes in spatial relations will cause the head to miss the track and produce trouble in the picture.

The problem, then, is to locate the precise point to cut, with an allowable tolerance of plus or minus one-thousandth of an inch.

The splicing problem is complicated further by the need for selecting tracks containing similar vertical synchronizing information if picture rolls are to be avoided.

While special editing tape can be

used for splicing, it changes the thickness of the videotape ever so slightly, but enough to cause trouble. The momentary picture disturbance so created may not matter much in certain program situations, but in commercials they might be detected since many such splices might not be made. Ampex engineers are working on several approaches to the editing problem.

Network engineers are optimistic

It is interesting that the chief engineers of two of the three networks tend to regard Ampex as rather conservative in this regard. They believe that the solution of the editing problem is to be expected.

A. L. Hammerschmidt, NBC president and chief engineer, says: "I believe the editing question will be solved very quickly." At the same time, however, there seems to be some skepticism about the imminence of a solution.

From the film men's point of view, it will be a long time, if ever, before the tape's flexibility in this connection even begins to approach that of film.

Film people have been disturbed by what has been supposedly a transition to single-track editing. This, at least, does not appear to be a serious problem, since it is possible to dub the sound on to a synchronous audiotape or record on audiotape originally, handle video and audio portions separately, and later combine the two.

The only way known at this time to achieve opticals in tape is through recording the total information being fed to the video screen. Through the use of live opticals created by mixing the output of several cameras through the control board can be recorded. It is not possible, however, to combine the output of several different pieces of tape through a video editor on another piece of tape. This equipment cannot mix separate electronic patterns.

How then can tape be used constructively in the commercial field? Here is the view of a film maker who has one of the Ampex machines in order. William Unger, of Elliot & Elliot, New York, brings to the subject a substantial electronic background, both military and civilian. He says:

"I really am not sure how tape can be used for commercials. I think, though, it may be profitable to use it for commercials in live news shows, in order to insure perfect performance. We can tape the commercial the day of the show. To p 96

WCAU-TV means

PHILADELPHIA

salesmanship



Fastest moving iron in Philadelphia today is the new Mary Proctor Steam and Dry Iron. It climbed to top spot when Proctor Electric Company picked WCAU-TV to launch its new Mrs. America Model. In the test campaign WCAU-TV was the only station used. Sales were twice as high as Proctor's optimistic estimates.

Local sales successes encouraged Proctor to go national with the same type of TV campaign. How did it happen? WCAU-TV gave Proctor full 35-county coverage of the Greater Philadelphia Market, and an audience already tuned in, thanks to programming leadership and the high-rated adjacencies to the Proctor spots. And WCAU-TV effectively merchandised the Proctor advertising. That's what's behind WCAU-TV salesmanship. Can we put some of it behind your product?

WCAU-TV

Philadelphia

The Philadelphia Bulletin Television station. Represented by CBS-TV Spot Sales. Philadelphia's most popular station. Ask ARB. Ask Telepulse. Ask Philadelphians.



Also CBS for Northeast Pennsylvania

WDAU-TV

Scranton

"Another use—we can tape the film commercial and show it to the client on the video screen. This can help us overcome a perennial source of conflict. We send out what we think is a fine print, the station puts it on without making the proper adjustment and the image comes over miserably. We charge the stations with inadequacy, they claim we're stupid.

"By running the commercial on the video screen a few times until it looks right to the client, we will have given him a point of reference, so that he has an actual video image to compare with others.

A period of experimentation

"But the main reason for getting the equipment now is to enable us and the agencies to learn something about it, to experiment with it and see how it can best be used.

"It is a mistake to think that tape will replace film. It will only be an additional service. If I thought we could edit now, I would order several

machines at once. But a rapid analysis showed that splicing was the main problem. I think, however, that Ampex is unduly pessimistic on the question of editing."

Another use, of course, envisions agency and film producers recording tape along with film, and having the immediate opportunity to see takes.

For the film producer, the Ampex equipment represents a sizable investment. The price of a recorder is \$45,000. To this must be added a video chain: TV camera, control board, monitoring screen. Total investment can go up to \$75,000, for minimum equipment. Furthermore, with only one Ampex machine, no dubbing is possible.

Unger reports that "for some strange reason, we can't seem to get anybody interested in selling us video equipment."

Telestudios has been trying to get agencies to commit themselves now to production of commercials on tape for network use. It was reported ordering two units at presstime. There

is definitely agency interest in the idea.

TAPE AND PROGRAM SYNDICATION

When the idea of videotape first excitedly discussed, producers saw great possibilities in its application in the field of production and syndication. It appears that while tape may be widely on the network level for recording of live programs, it is entirely unfeasible in the field of syndication.

At the present time, it is economical and impractical to duplicate taped programs on a large scale in order to obtain duplicates economically, it would be necessary to speed up the dubbing process significantly. This is done with audio tape dubbing, the speed of 7½ inches per second is increased to 60 inches per second, or eight times. This means that the time it takes to duplicate a half-hour audio show is only 3¾ minutes.

The highest audio frequency recorded is 15,000 cycles. When speeded up eight times, this means we are getting the effect of 120,000 cycles. The audio machine is able to handle 120,000 cycles, and so speed dubbing is possible.

On the videotape, the signal goes up to four million cycles per second—a remarkable achievement. If we speeded the videotape up 60 inches per second for dubbing, or four times, the equipment would have to handle a range four times as great, or 16 million cycles.

At the present time, this is the question. Furthermore, in order to rotate at 14,400 revolutions per minute, the recording heads would have to spin at a rate of 57,600 in perfect synchronization with the rest of the equipment.

Dubbing and running time are equal

This means that it takes just as long to dub a videotape as the show will run during its normal course. It takes a half hour to dub a half hour show, an hour to dub an hour. Obviously, it is a cumbersome and costly way to duplicate program syndication.

The other difficulties, while not surmountable, are of some consequence. There is a limit to the amount of dubbing the tape will allow.

Ampex sales manager, Ross Anderson, states: "You can make a copy of the original, and a copy of a copy, but that's it. The second copy, incidentally, suffers in quality."

a great new Joplin



created for you by

KODE-TV

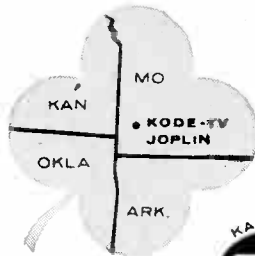
131,420 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
\$776,919,000 Buying Income; 669,800 Total Population

*NOW 28% HIGHER TOWER — HIGHEST IN 4-STATE COVERAGE AREA

*NOW 29% MORE POWER — 71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA

*NOW COVERS 131,420 TV HOMES IN JOPLIN MARKET — AN ALL-TIME HIGH

*Television Magazine Set Count, March, 1957



Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

You'll have more luck with **KODE-TV-JOPLIN, MO.**



316,000 WATTS Designed Power
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis



A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WBMS, Boston • WPIT, Pittsburgh

gh it may still be considered of adcast quality. It is possible to ord several originals at once—on eral machines. The tapes are good 100 plays each. This is a con- ative estimate, since we have considerably beyond that al- y.”

heavy investment in recorders d appear to be the only solution e problem of dubbing in quan- under present conditions.

network man comes up with an ing suggestion. Why not make rramgement with the telephone any for use of its cables during ight when they are not being dy the networks?

is would allow a distributor to his film at night on the cable, il the stations equipped with nes could record the program e line, play the show at the ealed time, erase it from the e and use the tape again to re- danother program. This would imate film prints and all the bms and expenses of mailing and handling.

Agencies might also distribute commercials on a spot basis this r. At Ampex too this possibility e been discussed. Its feasibility gh depend finally on the cable t.

t should be quite clear by now t the film lab representative who eny referred to himself as a mbr of a “vanishing species” was y ff base. Fears that tape will pht film not only for TV, but e theatrical use, are groundless, at e for the next few years.

Its limits are those of live TV”

ay Ross Snyder of Ampex: ayody who thinks videotape is g to replace 35 mm film in the hat has rocks in his head!

oe hasn’t run away with us,” e insists. “We have a clear objec- t’s used as a TV tool. Let me hsize this: *Its limits are the it of live TV, its possibilities are ssibilities of live TV.* It is a ac whose purpose it is to record t appears on the TV screen.

ually, in terms of its ability o orient detail, videotape is poor in rison with 35 mm film, only th as good, in fact. To equal m quality, it would be necessary d a fantastic amount of equip- n order to achieve the same dition ability.

rs is a 4.5 megacycle system (a ycle equals one million cycles). d take a 20-40 megacycle sys- d match film. Even if this were

possible, we could never hope to catch up with the quality possibili- ties of 55 and 70 mm film. In other words, film could always stay ahead of us theatrically. It is therefore pointless to worry about it.”

VIDEOTAPE ON THE STATION LEVEL

Although station orders have been filed with Ampex since April of 1956, no machines have yet reached indi- vidual TV stations. Until there is actual experience at the station level, all discussions of the use of the equipment must be theoretical only. There appears to be acceptance of the Ampex thesis that the machines will be used primarily for the follow- ing purposes, as explained by mar- keting manager Robert Minor:

1. To delay network broadcasts for later playback.
2. To record locally produced shows for later presentation.
3. To record news and special events. At least one station is known to have ordered mobile equipment for remotes.
4. To audition local shows eco- nomically for clients.
5. To prepare live commercials for later air use.

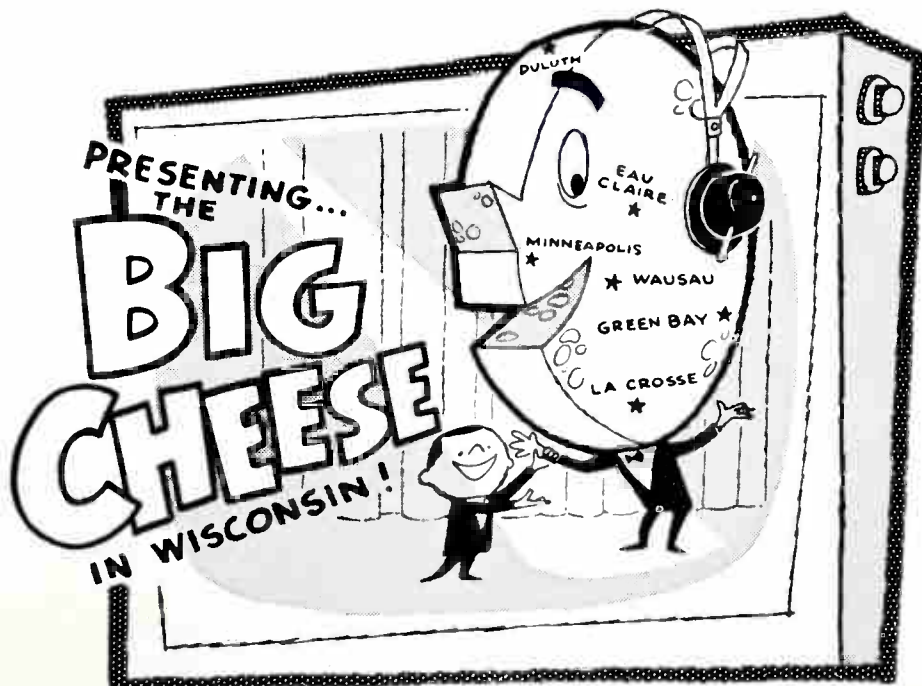
ABC’s vice president in charge of engineering, Frank Marx, points out: “In live programming the sta- tion must plan for peak loads, in terms of available studio space, equipment and crews. With tape, the problem of how to make full use of one crew and one studio is solved.

“Until tape, you could not sched- ule two live shows back-to-back when your personnel and facilities were so limited, since you can only rehearse and air one show at a time. Tape enables you to schedule your production on a full-day basis, since the telecasts will be taking place at other times. Thus it is possible to schedule programs and commercials back-to-back with no strain on avail- able facilities.”

He cautions, however: “Owning only one machine, you must be able to write off a \$45,000 investment while you put up with ‘outages’—that is, with airtime losses owing to possible machine failure. Step two involves having two machines, which you need for continuous operation if you are to eliminate ‘outages.’”

Some station groups are thinking about bicycling tapes of local shows to each other, particularly in the

To next page



IT'S HERE!

WITH AN EXTRA BONUS FOR YOU

WEAU TV

EAU CLAIRE, WISCONSIN

Our new maximum power and 1,000 foot tower is erected . . . delivering you a market of more than a quarter-million TV families.

See Your Hollingbery Man

The full impact of videotape on the station level is still some time off

public service area. The Storer organization has ordered machines for its stations, and may be planning to use them in this fashion.

It will take considerable time before the majority of stations are equipped with recorders, unless their price falls sharply and they can be produced in greater volume than at present. Ampex's production model will not begin to move to the shipment stage before November at the earliest. It will not be until the summer of 1958 that the 100 machines now on order will be delivered, says the company.

Thus the full impact at the station level is some time off.

THE FUTURE OF VIDEOTAPE

Discussions with network engineers, men not usually given to wild statements, leads inevitably to the conclusion that the solution of most of the problems now troubling the users is just a matter of time. Here, for example, is how Blair Benson, CBS senior project engineer who has worked directly with the Ampex equipment, sees it.

"The basic problems boil down to the following: First, placing the heads on the drum exactly 90% apart. Ampex demonstrated in Chicago that this is solvable. Maximum tolerance between heads can only be in fractions of a minute. This is now done empirically, by adjusting the spacing mechanically, while monitoring. [An Ampex spokesman says the Chicago demonstration means the problem has been solved.]

"Second, the heads must move in a perfectly vertical plane, because of the high speed of the rotation.

"Ampex has committed itself to these improvements."

These are major keys to *interchangeability*, that is, the ability to play a piece of tape on any machine, regardless of the one it was recorded on. On the prototypes now in use this cannot be done. You can play the tape only with the original recording head.

"There are major problems in tape supply," says Benson. "In processing, the mylar base seems to be affected. Apparently it is sometimes distorted. Occasionally, it misses the video or audio heads, and you get dropouts of video or sound."

All criticisms of tape quality finally wind up with the optimistic statement that progress in this area has been remarkable and that greatly

improved tapes can be expected. The three companies now manufacturing videotape are Minnesota Mining, Reeves, and Orradio, in which Ampex has just bought a 25% interest. Audio Devices has it in the development stage.

"Rollover" is another problem which Benson regards as still in need of solution. This occurs whenever the image source is changed; for example, when there is a switch from live to tape. For this reason, he considers that tape's use in dramatic scenes or commercials will be limited for some time.

NBC's Hammerschmidt, on the other hand, does not regard "rollover" as a serious question. He says: "It is basically a question of genlocking studios or fading to black momentarily, as is the case now when we switch studios or from live to film."

The recorders have proved exceptionally durable in day-to-day operation, according to all three networks.

"But we have experienced some failure with the tape machines," says Benson, "and have even had to jump to a film feed-in in the middle of a broadcast in one instance. We back up telecasts with a synchronous film kinescope when there is no tape backup.

"We have even run the duplicate on the air instead of the original, with no noticeable difference. Also, we have run video from one machine, and sound from the other—for safety, we tape all shows on two machines at a time where possible. I remember our technicians desperately trying to adjust the sound portion on one broadcast because we didn't know the audio was coming from another machine on the Coast."

THE QUESTION OF COLOR

At NBC, no one will discuss color-tape. But at both the other networks, as well as at Ampex, there is a fair amount of agreement on the nature of the problem in any event—and it is by no means simple.

The problem is one of obtaining precision under highly difficult conditions. The color carrier must be held within a plus or minus tolerance of 10 cycles. Since this carrier is at 3.58 megacycles, this appears to be impractical in a mechanical system. For if the phase of the color information varies by only 3%, the human eye can detect it on the screen. In the words of one engineer, "the pre-

cision required is really fantas-

Ampex spokesmen are naturally secretive about the approach are taking, but even the conservative Ampex technical men quietly in that the color approach now being explored looks highly promising

WILL TAPE REVOLUTIONIZE PROGRAMMING?

The relatively conservative thinking concerning tape that now pervades network technical ranks, summed up by ABC's chief engineer, Frank Marx.

"I don't believe tape will revolutionize the TV industry. But it has an extremely important importance because of its inherent economy, speed and ease of handling, scheduling possibilities.

"Videotape may be compared to film as audiotape to phonographs. Back in 1947, many people thought that audiotape would put an end to the record business. As it turned out, tape is being used for different purposes.

"Obviously, videotape can be used to achieve flexibility in programming, as in the case of audiotape means, too, that you can enjoy the immediacy of playback for rehearsals. There has been much talk about how videotape would therefore lead to a great improvement in the quality of live shows, since directors will have the opportunity to study tapes before airtime.

"Before leaping to the conclusion that the creative millenium has arrived, we might ask why it never happened for audio, though audiotape with all its creative advantages has long been readily available and easy to use.

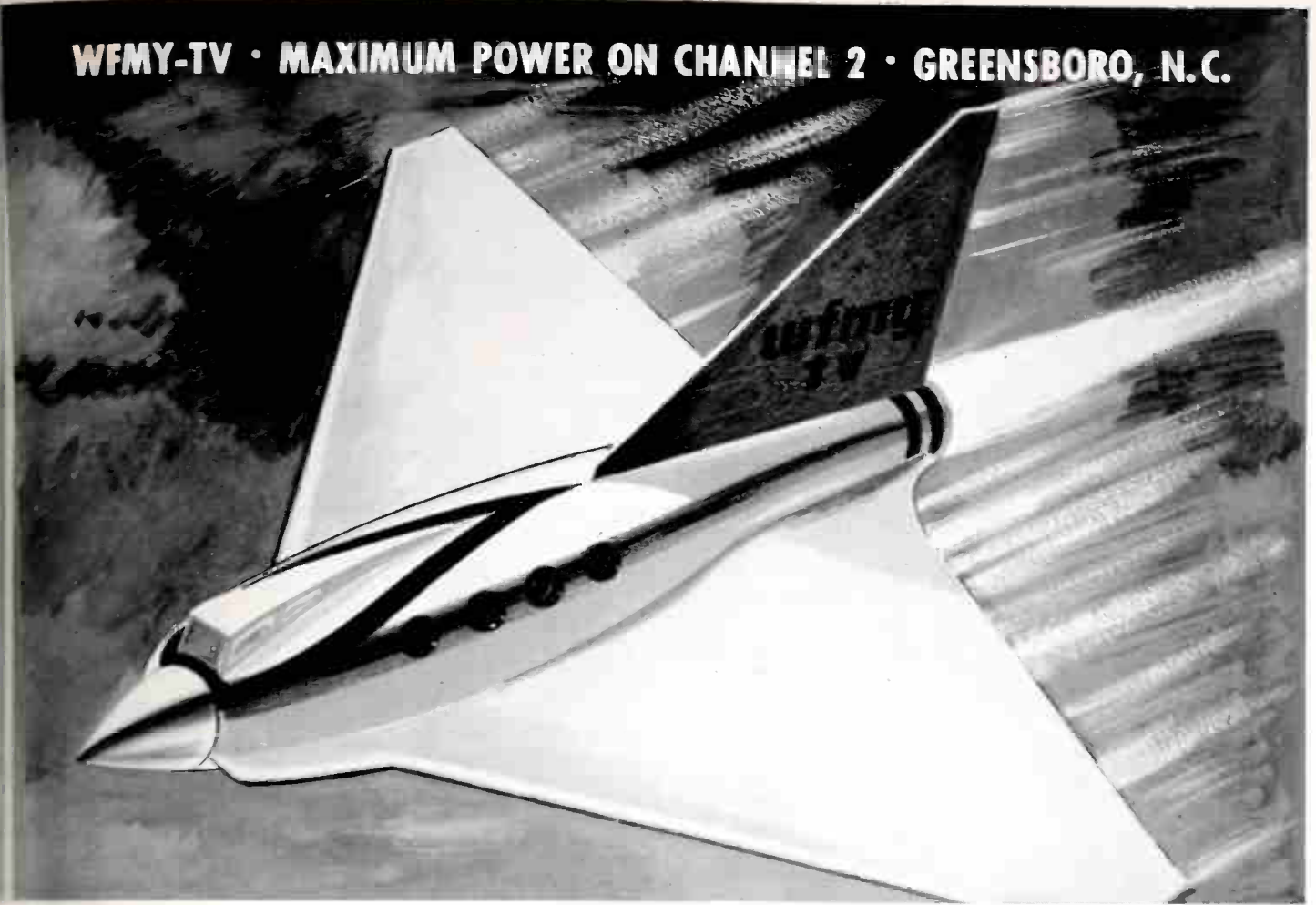
"It remains to be seen whether videotape will ever be put to the active use now held out for it."

In this connection, it is interesting to note that none of the networks has immediate plans for using machines now on hand or to be delivered in the near future as directors' aids.

For the next year or two, tape's use will be largely confined to meeting network kinescoping, station local programming and commercial needs.

In satisfying these needs, it will affect most television advertising schedules directly or indirectly place film kinescope with live quality in many areas, and ratings nationally, regionally locally.

WFMY-TV • MAXIMUM POWER ON CHANNEL 2 • GREENSBORO, N.C.



Flying high...

Your sales and profits soar here in the Prosperous Piedmont section of North Carolina and Virginia when you buy WFMY-TV. True, because no other medium delivers rocket-like coverage of this top TV market of the nation as does WFMY-TV. Call your H-R-P man today for full details.

50 Prosperous Counties 2.1 Million Population
 \$2.7 Billion Market \$2.1 Billion Retail Sales



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

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Richter & Patsons, Inc.

New York — Chicago — San Francisco — Atlanta

Basic



Since 1949

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

KTVH*

* COVERING **WICHITA**
AND 14 OTHER IMPORTANT
KANSAS COMMUNITIES

Now
Super-Power
(FULL POWER)

... 316,000 watts, to sell "high, wide, and handsome"! KTVH Full Power means "pull-power"—more inquiries and sales. Puts your product story in more homes... on more sets... more times a day, to more people! To sell in Central Kansas... buy KTVH.

HOWARD O. PETERSON
General Manager
represented nationally by
H.R. TELEVISION, INC.



WHEN YOU USE
KMSO-TV
YOU ARE WELCOMED
INTO 36,370 HOMES

191,000 watts
KMSO-TV
TRANSMITTER
100 MILE RADIUS
ATOP
TELEVISION
MOUNTAIN
ELEVATION
7000 FT.

SELLING
WESTERN
MONTANA
**Mosby's,
Inc.**

SELLS
13
COUNTIES
•
**ABC
CBS
NBC**

MISSOULA, MONTANA

"WE'RE BUSINESSMEN, NOT SHOWMEN"

From page 53

garded as the heart of the operation.

In its audit of Nabisco of last December, the American Institute of Management stated:

"The sustained rise in Nabisco's net sales since World War II gives proof of unusual sales aggressiveness... the natural consequence of close attention to the structural and functional needs of coordinated selling. While quality of product remains a major cause of the company's success, the aggressive sales effort can be credited in large measure with Nabisco's maintenance of its share of the consumer market."

Says Schroeter: "We feel that it is necessary to back up the efforts of our sales force, and anything in the way of extra help is important. If there are extra funds we can spend in the market in addition to what we put into the TV show, we may buy TV spots, radio, newspapers, other media, perhaps a combination of all. We carry a spread in *Life* for precisely the same reason, so that the salesman can employ it as a merchandising tool."

Merchandising is thus local

Merchandising, under this concept, is local rather than national in character, but it is important. "The Kansas City salesman," says Schroeter, "and the grocer he calls on, are interested in what is on TV for them in Kansas City. They don't care what we do in other markets."

It is through the sales force that TV's enormous impact is usually felt most directly. Schroeter still talks of the uproar caused when Godfrey, some years back, inadvertently mentioned the wrong retail price on one of the Nabisco cracker packages.

There was a tremendous reaction, as customers went into the stores and insisted on buying the product at the incorrect price because "Godfrey said so." The telephone calls came in from all parts of the country.

It may be noted that, Nabisco's emphasis on c-p-m notwithstanding, the company is very much alive to a program's merchandising possibilities, as evidenced by its efforts in connection with *Rin Tin Tin*.

Today, one of the best measures of TV effectiveness is said to be the in-package premium, widely used by cereal manufacturers. If your child has recently startled you with a mask-face of Rinty or Indian Joe, blame it on Nabisco's highly successful in-package premium on the *Rin Tin Tin* show.

About 15 of the company's products are considered staples, the rest

have a more-or-less temporary tence. New items flow steadily the company's laboratories, others disappear.

The effect on the advertising department, and the four agencies service Nabisco, is equivalent to an agency that is rapidly closing accounts. While broad principles may guide Nabisco's overall advertising, in practice there is a procession of new copy platforms, storyboards and strategies for specific marketing areas.

The country is broken down into 20 biscuit divisions, each headed by a divisional sales manager. The company sells to more than 400,000 separate accounts.

Nabisco's advertising organization

A complexly organized advertising department dovetails promotional the intricate marketing pattern of unusual makeup of the largest division, the Biscuit Division, an impressive illustration.

At the top is Harry Schroeter, director of advertising. Reporting to him directly is Craig Carragan, general advertising manager of the Biscuit Division. Below Carragan are three advertising managers. Each of the three managers is responsible for a group of products, a geographical region, and a particular medium. One man is responsible for TV, one for radio, one for newspapers, one for magazines.

In the event of disagreement among the managers on the question of which medium should be employed in a particular market, ultimate jurisdiction lies with the one who has the geographic responsibility. The theory that he knows the needs best. The Special Product Divisions have their own advertising managers.

The advertising department is swayed on the sixth floor of a new seven-story building on Park Avenue, New York (Nabisco occupies six floors in all.) Here at world headquarters can be found a smartly signed projection room, the equipment of many an agency and film producer along with well-equipped photography rooms and furnished living and dining room sets, used in setting up shots for Nabisco publicity.

A nationwide concern from the start, National Biscuit is now building an international distribution. It now has subsidiaries in several countries: Canada, England, Argentina, Mexico, Italy. The company estimates its foreign potential at some 95,000,000 customers.

include WJAC-TV



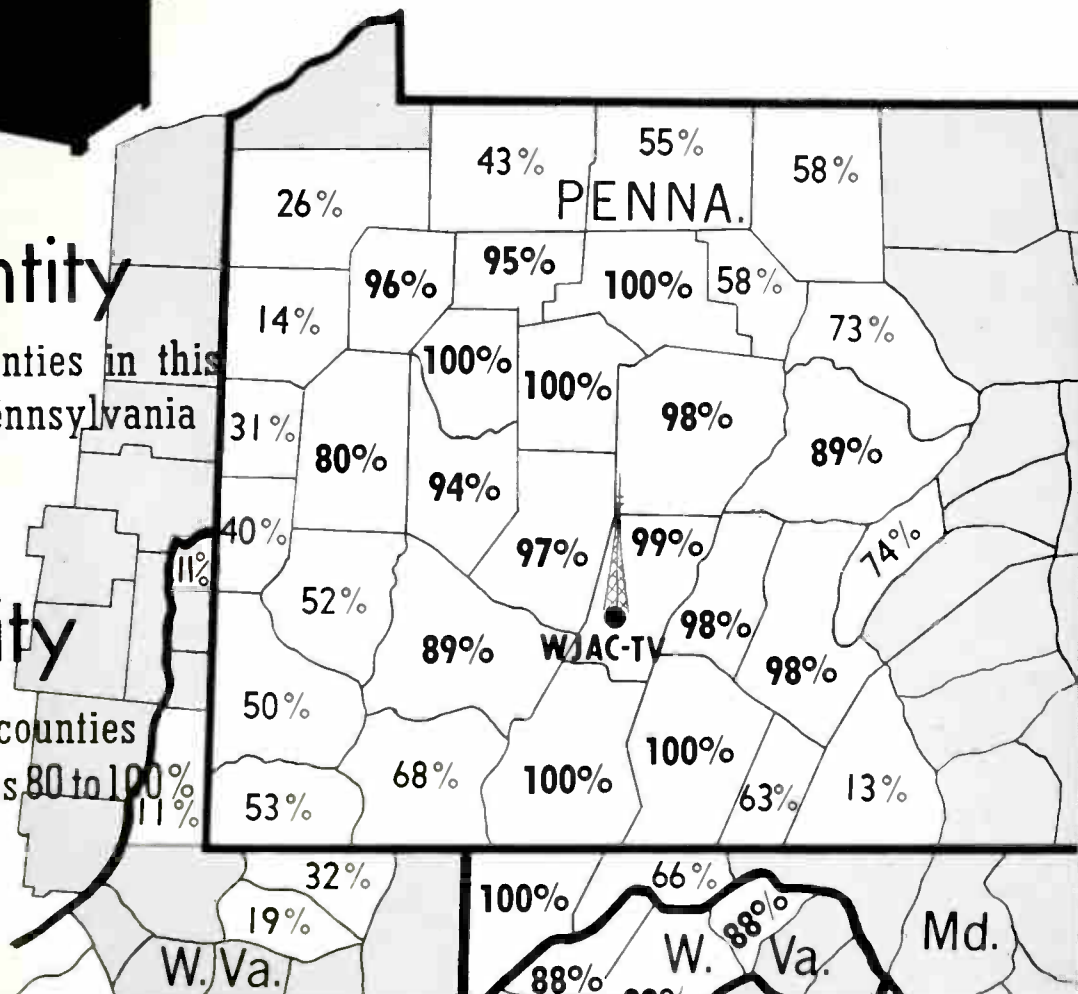
if you want a schedule
with a top **“Hi-Q”**

Hi-Quantity

with 41 key counties in this
Southwestern Pennsylvania
Marketing Area

Hi-Quality

in 20 of these 41 counties
WJAC-TV reaches 80 to 100%
of TV homes



The one key to Pennsylvania's 3rd TV Market

OVER A MILLION TV HOMES . . . and WJAC-TV is the one station that can deliver maximum coverage of this vital marketing area. WJAC-TV reaches into 63% of these TV homes . . . and holds viewer preference with outstanding programming. Latest ARB study in the Johnstown-Altoona area alone shows WJAC-TV with 24 out of the 25 top night-time shows. If you have something to sell, in Southwestern Pennsylvania . . . showcase it on WJAC-TV . . . the station with that remarkable Hi-Q!

call your KATZ man for
full information about



1,000 a year, with four guaranteed annual raises of \$12,500 each. It also, according to RCA's proxy statement to stockholders, "in connection of Mr. Burns leaving his employment to become president of the corporation," he received a 10-year option to buy 50,000 shares of RCA stock at the March 1 price of \$33.75 per share (except he can't buy more than 10,000 shares for the first five years).

That RCA stock may be worth more years from now is anybody's guess, but in 1967 John Burns will be able to buy it for \$33.75 a share. In outlining Burns' agreement, the statement to RCA stockholders cites the stock option first, then the salary second.

Plans require legal counsel

Like a stock option plan is somewhat like a TV picture. It is very delicate when it is in exact focus, and it has to be planned and put together by experts. Stock option plans require complex legal research. Angry executives can't just get into a huddle with a sympathetic lawyer and then rush out waving a stock option bonanza. This word of caution may seem unnecessary, but more than one advertising executive has come to grief because he ignored it. There is a classic example in the files of the U.S. Internal Revenue Service.

It involves an advertising executive who proposed to bring in a big client for his company. The agency promptly sold the executive a quantity of agency stock for five cents a share. The agency also agreed that if the executive brought in the client, the agency would buy back the stock 60 days later for \$100 a share.

The executive landed the client, sold back his stock, and declared his profits as capital gains. But the government said no, and so did the courts.

To his dismay, the advertising executive had to pay tax on his entire profit as ordinary income. The story illustrates the tremendous importance of adequate legal counsel in setting up any profit-sharing plan.

According to a spokesman for the Internal Revenue Service, one of the reasons that makes such plans so difficult to set up is the lack of any specific IRS regulation on the subject. Restricted stock options, it is specifically mentioned in the Internal Revenue Code of 1954 as approved by Congress. But a few brief paragraphs in the Code are one thing, definite, exact regulations by the IRS is another.

Such regulations to interpret the Code are now being worked up. Meanwhile, each stock option plan must be judged by the general terms of the Code.

Less risk on deferred compensation

For the executive who doesn't want to gamble with his future, deferred contingent compensation offers retirement security with none of the risk of stock option plans, and with escape from some of the heavy income tax burden. Under this plan, an executive takes part of his salary on a deferred basis, that is, he gets the rest of it after he retires.

Consider, for example, the executive who makes \$100,000 a year. If he is married and childless, his take-home pay is actually \$47,144. Suppose, however, he leaves half of his salary with the company and accepts it later as deferred contingent compensation.

On his \$50,000 salary he gets about \$31,000. If he takes the other \$50,000 now, it will net him an additional \$16,000 or so. But if he waits until his retirement, that \$50,000 will net him almost twice as much.

Deferred contingent compensation plans, like restricted stock options, cannot be worked out with a snap of the fingers, however. The word 'contingent' is a key factor. The executive, for instance, usually must agree that he will not go to work for a competitor and that he will be available for consultation after he retires.

While stock option plans are usually not limited in this way, they also have hindrances that detract from their merit. In most companies, therefore, stock options are coupled with other benefits that comprise a method of multiple-compensation.

This is particularly evident in the Columbia Broadcasting System, which has achieved an outstanding record of executive stability. CBS now offers stock options, a pension plan, and a bonus or incentive plan. And, according to CBS vice president Lawrence Lowman, the network is even now considering more types of "peripheral benefits."

The CBS stock option plan, to date, has been limited to CBS division presidents, Lowman reports, but the incentive or bonus plan "goes pretty deep in the company", and the pension plan applies to everybody. CBS is aware, however, that there are other factors that can't be distributed by paycheck.

The network is keenly conscious, for example, of the job lure that re-

To page 105

BMI

Service in TV

BMI offers its facilities not only to its-TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- Assist in the selection or creation of music for films — theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music in TV.

Let BMI give you the TV Music Story today

Call or write
 BMI TV FILM LICENSING DEPARTMENT

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
 TORONTO • MONTREAL



James M. Kelly, TV & Radio Time Buyer Fletcher D. Richards, New York

"This has been a really valuable addition to Standard Rate, as far as we're concerned. Now we have practically everything we need to select stations and markets... maps, market data and, of course, the regular rate and other information in SRDS*."

*Every month, in Standard Rate's Newspaper, Spot Radio and Spot TV editions.

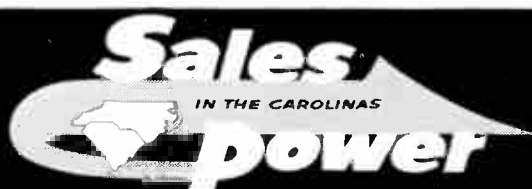
Sometimes

IMMODESTY

is most becoming

And you've every right to exult with us over the proven size of WBTV's television market measured in terms of population . . . because it means a massive market for you.

CITY	POPULATION
1. New York	16,788,700
2. Los Angeles	7,699,900
3. Chicago	7,552,500
4. Philadelphia	6,675,100
5. Detroit	5,219,700
6. Boston	5,118,600
7. Wilmington, Del. (Includes Philadelphia)	5,045,400
8. Pittsburgh	4,774,300
9. San Francisco	4,262,400
10. Cleveland	4,233,700
11. Johnstown, Pa. (Includes Pittsburgh)	4,145,600
12. Steubenville, Ohio (Includes Pittsburgh)	3,935,100
13. Manchester, N. H.	3,606,800



14. CHARLOTTE 3,348,800

15. New Haven	3,290,200
16. Washington	3,135,900
17. Minneapolis-St. Paul	2,932,600
18. St. Louis	2,830,900
19. Providence	2,771,000
20. Memphis	2,731,500
21. Indianapolis	2,717,300
22. Milwaukee	2,698,600
23. Baltimore	2,661,700
24. Bloomington, Ind.	2,640,400
25. Atlanta	2,611,600

Source: Television Magazine 1957 Data Book

Moreover our clients are prone to boast about our superior Sales Power. Reach our people with your products through the pioneer in the Carolinas, and we warrant that you'll soon be gloating, too. For WBTV's Sales Power, contact CBS-TV Spot Sales.



JEFFERSON STANDARD BROADCASTING COMPANY

ing salaries at the base can push top salaries to embarrassing levels

from CBS' prestige and rank-position within the industry. "Success is a factor," Lowman said. "Everybody likes to work for a winner. Then there is fairness of treatment. That kind of word always gets used in the business."

Every network offers many of non-salary compensation. At for example, that organization methods of executive compensation include company-paid hospital and group life insurance plus a retirement plan to which employer and employee contribute.

operates profit-sharing trust

Whether type of compensation is a profit-sharing trust, such as that used by WSAZ, AM-TV in Huntington, Va. Each year the station divides a percentage of its profits. The amount can be as much as 15 percent. The money is deposited in a trust-bearing fund and is credited proportionately to the station's participating employees.

Employees are eligible to participate after they have been with the station at least three years. Total benefits, death, 20 years' service, termination of employment entitles an employee to payment of his share in the fund, providing he does good work for a WSAZ competitor. Lawrence Rogers II, general manager of WSAZ, pointed out shortly after the plan began, "Each employee is part-owner of the business, and it is also, incidentally, the most eloquent answer that can be given to industry-wide bargaining state socialism."

The indifference between the WSAZ plan and the CBS incentive plan is the one is an arrangement for deferred payment, whereas the CBS incentive system amounts to a bonus paid from the year's profits.

At CBS, the bonus is taxable as part of the employee's income for that year. At WSAZ, the employee is not taxed until the year in which he receives the bonus.

Executives at CBS don't know how their bonus will be from one year to the next. "They set aside a portion of the corporation's profits," an executive explains, "then they divide it according to a mathematical formula. I'm not sure how they work out the formula or whether they revise it each year for each executive. Anyway, it comes out to a nice bonus each year."

Then there's the pension plan

which everybody belongs to after they've been here two and a half years. As far as I'm concerned, the bonus and the pension plan make you think twice before you consider somebody else's job offer."

The many methods of compensation have resulted from other reasons than merely the income tax pressure, according to H. Preston Peters, president of Peters, Griffin & Woodward, Inc., station representatives.

Peters' thinking in regard to executive compensation develops from a 'team' concept. He says, "This is no longer a one-man business, and most firms today aren't. For a business to become successful—and I mean successful in the broadest sense—many employees in that business have to feel they are a part of it, that the success of the business is their own success."

PGW uses methods of multiple compensation for its employees. In addition to salary, it offers incentive commissions, a profit-sharing plan, and to a few, company stock.

At first, the firm's stock was held by only two men. Today, 18 of the firm's employees own all of the stock in the company, and it is always salable back to the company for its net value or purchase price, whichever is higher.

Bonus programs are being expanded

As many employees as possible have been brought into the bonus-eligible category. Salesmen receive bonuses each month that they exceed a certain percentage of their quotas. The bonus is doubled in the slow, summer months. Even office workers are bonus-eligible. When a secretary's boss gets a bonus, for example, the girl gets a proportionate reward as well.

The many means of compensation above and apart from salary all point up a significant fact about today's executives: A pay raise is no longer the sole incentive. Today's executives have learned to scorn a salary increase that looks fabulous on paper but virtually evaporates on April 15.

"But there is a reason for paying executives enormous salaries from which they realize little benefit because of high taxes," says S. R. Brainard of McKinsey & Co., management consultants. "You have to pay the top men more money to relieve the pressure on the middle men."

"Salary is the key to status. You

have to raise the pay of the men in the middle to maintain their position above the rising salaries at the base of the corporate structure.

"This pushes the salaries of top executives to levels where some men find it irritating or embarrassing."

It is interesting to find that the much-publicized executive expense accounts are not nearly so popular as the general public seems to believe.

A station representative who is considerably above the \$20,000-a-year bracket declares flatly, "Expense accounts are no bargain. I don't believe I've ever come out ahead on mine. You forget too many things."

"Expense accounts are phony"

An advertising executive says, "Expense accounts are phony. You get these job offers that say, 'unlimited expense account.' All that means is they pay the cost of travelling when they send you somewhere, and when you're in town you can eat pretty good at lunchtime. But who cares about the wine at the Chamberlond when what you need is an extra bedroom for the house?"

"And as far as making money on an expense account, you can't make money that way these days, even if your company is willing to let you do it. The government checks every company's records too closely."

"Oh, you may be able to pick up a couple of bucks on a luncheon tab, but you'll lose it right back the next day on a couple of cab fares you forget to put down. Anybody who believes that old story about putting in for \$200 lunches five days a week is just crazy."

If an executive gets a flat expense account and therefore doesn't have to make up an itemized list for his employer, he has to submit a similar itemized list to the government instead. Otherwise his expense account will be added to his taxable income.

About the only enjoyable kind of expense account system in operation today, from the executive's point of view, is the charge account plan. Executives charge everything possible, from airplane tickets to restaurant checks, and the bills go directly to the company.

As a result, it can now be shown that television executives are, in dollars and cents, the nation's biggest expense-account spenders. The Dart-

To next page

Among Us Towers



Harry N. Sager, Media Director
 Kenyon & Eckhardt, Inc., Chicago, Illinois
 "This is something we have needed for a long time. SRDS, by putting market data, maps and media information all in one volume every month*, has given buyers of media another 'boost' in helping us do our jobs easier and faster."

*In Standard Rate's Newspaper, Spot Radio and Spot TV editions.

EXECUTIVE COMPENSATION *Continued*

nell Corp., a Chicago firm specializing in management methods research, reported such findings this year in its survey of executive fringe benefits.

The Diners' Club reports its biggest spenders in this order: public relations men, television executives, manufacturers' representatives, film executives, and advertising men.

If the 'unlimited expense account' isn't the lure it is believed to be, however, there are certainly plenty of other attractive rewards for executives. A favored executive of one television network had an extra room added to his house—a private little theatre complete with the latest projection equipment, built at company expense.

While homes and extra rooms are exceptional, there are many other job rewards that are not. Television executives are expected to belong to certain clubs, so their companies pay their membership expenses.

Status is often a major factor

On the other hand, there are other rewards that seem trivial on the surface, but are held by some to be a major spur to performance. They are associated with the struggle for status, and include everything from three-pen desk sets to the corner office with a terrace. Like chevrons to a sergeant, these things are realities.

Actually, for executives who are in the top compensation level and who have been there long enough to wipe out any fears of retirement security, the struggle for status becomes virtually the only major incentive a company can offer.

But it applies not only to the man at the very top. An executive of McKinsey & Co. says that status ranks high on the list of incentives that will produce maximum performance from all employees.

Curiously, the men who value status the least are often the men who have it the most. When a major advertising agency moved into new offices on Madison Avenue recently, the firm's two top officers pointedly chose non-corner offices. And a top executive of a major network said:

"I don't think those extras count for much. Perhaps the motion picture business was built on it, but we don't go in for it here. Perhaps up on this floor we have things padded up a bit, but for the most part, our offices throughout the building are pretty plain."

Elsewhere in the same building, however, the ultra-modern furniture

and lighting in the executive offices represent a very real goal. When the elevator operator opened the doors to the floor, he whispered to a magazine reporter: "Careful, don't sink too deep in them carpets."

With economic flux and a slanted tax structure, the key to the executive washroom has today achieved its greatest significance, not because executive ablutions are so special, but because the washroom key is now more than a means to an end. It is an end in itself—a tax-free.

The struggle for status has been brought about ranks within companies hunt more than goals for executive incentives. It is an achievement not only in the executive dining room, but in the right place as well.

In one of the great advertising agencies on Madison Avenue, the lines on the linoleum of the executive dining room serve to mark divisions within the executive. Gray-haired men of distinct character sit around tables by the window. Eager men in their 40's sit at the foyer, quietly eating the chipped beef on toast, are young men in their 20's.

Such business practices are thought of as an excellent incentive or a ludicrous lure. They are just the best incentives left to give. When outstanding salary rewards are lost to the Internal Revenue Department, niggling benefits that are mainly logical assume greater significance.

Opulent offices and lavish expenses can be executive rewards for legitimate reasons, but they can be morally corruptive. The man who can spend as much for lunch as his wife can afford for the week series is threatened by economic problems that jeopardize domestic harmony.

One agency pays analyst's fee

But the executive life offers a free way out of that one, at least one advertising agency on Madison Avenue now pays the analyst's fee for its executives' analysis. And the executive saves company time.

The picture, however, is just a question of dollars versus doughnut fringe, nor expenses counts versus the paycheck. It is significant of an industry with changing patterns, which is keeping pace with the widening economic structure of the country.

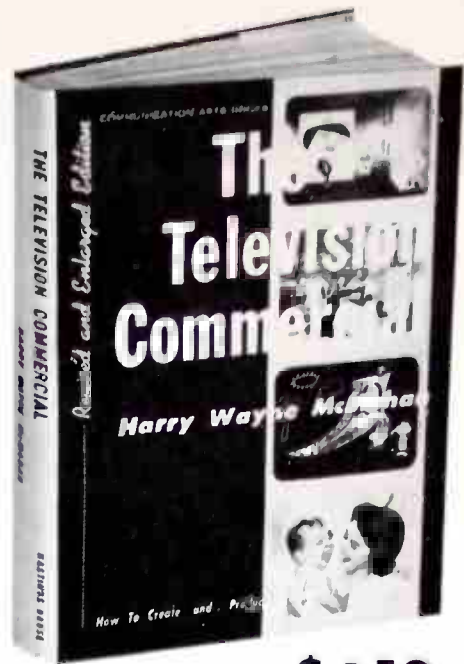
NEW—JUST OFF THE PRESS!

REVISED AND ENLARGED WITH 106 NEW PHOTOGRAPHS

THE TELEVISION COMMERCIAL

HOW TO PLAN AND CREATE EFFECTIVE TV ADVERTISING

BY HARRY WAYNE McMAHAN



\$6.50

18 CHAPTERS OF PRACTICAL KNOW-HOW

Here is the **one** practical book for TV advertisers, agencies, writers and producers. Revised and enlarged with 189 illustrations of top selling commercials. Three great new chapters and much new material.

If you're in Television advertising, if you want to create **better TV Commercials that sell**, you need this book!

Use This Coupon and **SAVE MONEY!** The price is \$6.50—but TELEVISION Magazine subscribers can save money by using this special coupon—NOW! One time only—This offer will not be repeated.

1. Television as a Selling Tool: *Sight and Sound*
2. The 11 Men on the Team: *Position and Goal*
3. The Viewer: *He Begs to Differ*
4. Start With the Idea: *Back to Basic Advertising*
5. Analysis and Aims: *Define Your Problems*
6. Live or Film: *Point of Decision*
7. 5 Production Techniques: *Costs & Comparisons*
8. Cartoon: *The Universal Language*
9. Live Action: *Dialogue vs. Narrative*
10. Stop Motion: *Mechanical Ingenuity*
11. Puppets: *Some Are Dolls*
12. Photo Animation: *The Budget Saver*
13. Working to a Budget: *Blending Techniques*
14. The Sound Track: *The Singing Jingle*
15. Station Break Spots: *The :20 and the :10*
16. The Writer: *Man With Four Heads*
17. The Final Script: *17 Points of Evaluation*
18. Random Observations: *Fact and Theory*

TELEVISION MAGAZINE, Dept. 457,
600 Madison Avenue, New York 27, N. Y.

Yes, I'm a TELEVISION subscriber and I'd like to take advantage of your special offer on McMahan's book. Send me:

- 1 Copy at the special price of \$6.
 2 Copies at the special price of \$5.50 each.
 _____ Copies (5 or more) at the special price of \$5 each.

NAME: _____

FIRM: _____

ADDRESS: _____

Books will be sent postpaid. Payment must accompany order.

McMahan is the outstanding authority on the TV Commercial. He has personally written and produced more than 3000 commercials—more than anyone else in the industry. For 16 years he headed his own production company in Hollywood, then moved to Madison Avenue as a member of the Creative Plans Board and head of TV Commercial Production for McCann-Erickson, New York.

He now operates as a special TV Commercial Consultant to agencies and advertisers in New York, Detroit and Chicago.

This is Worcester . . .
*One of the **Bonus** Cities Served by*
WJAR-TV *Providence*



wjar-tv
CHANNEL 10
PROVIDENCE, R. I.

WJAR-TV -- *Dominant Station*
in the PROVIDENCE Market --
offers 32% more monthly coverage according
*to the Nielsen Market Coverage Report**

Represented by
Edward Petry & Co., Inc.

*Check your Nielsen for other bonus
areas covered by WJAR-TV

Objectivity is a goal. The job is to know one's own prejudices"

...ful to begin with. But how can
...be improved unless there is an
...movement in the people who give
...? And that can only come
...ugh experience.

...believe this is a corporate res-
...sibility, and should remain with
...company rather than with the
...idual commentator."

...es this mean that he would not
...Edward R. Murrow—who has
...116 awards and has been given
...honorary degrees—to editori-

...would not."

...is not so sure about whether
...orks should have the right to
...rialize because of their limited
...er and their great position to
...nce opinion. But, "if the deci-
...were mine to make, I think I'd
...t."

Believer in local news

...Murrow, who has always been a
...ork man, the local character of
...casting cannot be over-empha-
...d "I am a firm believer in the
...news operation. I deplore the
...toward undue reliance on na-
...resources, toward obtaining our
...and entertainment solely from
...uals whose knowledge of this
...y is limited to views of the
...a below obtained during flights
...wn New York and Hollywood.
...concerns me that we are get-
...o dress more alike, act more
...and think more alike. The dis-
...eance of regional difference is,
...ar, a cause for concern."

...the same time, he is encouraged
...at he believes has been a no-
...table improvement in the quality
...of news shows. "Not only is this
...because of more intelligent use
...t but in terms of leading with
...b news story of the day. In
...rds, there is better editorial
...ment. I might add that there
...len improvement in network
...s programs as well."

...urrow is not deeply disturbed by
...ngers that might accompany
...spread editorializing, although
...pver of TV for evil is just as
...ts it is for good. "That would
...ng, in effect," Murrow main-
...t, that because the power of tel-
...is so great, it should there-
...t be used at all."

...dds: "We all know that today
...es too little opportunity for the
...sion of minority views. This is
...ake. Today's minority may be
...ow's majority. That is why I

...am not afraid of editorializing on a
...wide scale. Let the views be put
...forth."

...Once a station elects to play an ac-
...tive role in the social and political
...life of its community, it must come
...to grips with the problem of how to
...retain the balance and objectivity
...about controversial issues that are
...traditional in TV and radio news-
...casts. And this is by no means a sim-
...ple matter.

..."It is one of the toughest problems
...of them all," says Murrow, "to
...achieve absolute divorcement of edi-
...torial from reporting.

..."It seems to me that the concept
...of objectivity is widely misunder-
...stood. It is a goal. Everyone knows
...that it is unattainable. The job is to
...know one's own prejudices and try
...to do the best you can.

..."For example, my father was a
...small farmer and then a locomotive
...engineer, and I started to work with
...my hands as a lumberjack in the
...state of Washington at the age of 14.
...Had I grown up differently, had I
...gone to Princeton or Harvard, sum-
...mered in Europe and the like, I'm
...sure my general outlook would be
...different from what it is. We are all
...the prisoners of our built-in personal
...history. But knowing that, I try
...especially hard to be fair in the way
...I handle the news.

..."I lived ten years in England, saw
...the British at their best and at their
...worst. Any time I deal with news
...concerning England, I make it a
...point to stand ten feet back and take
...a cold look at what I'm doing, in
...order to be sure that my prejudices
...don't influence the way I approach
...it.

"The power is a frightening thing"

..."I am sometimes terrified by the
...power that this medium puts into
...my hands. It is a frightening thing
...to know that by careful editing of
...film, you can show a man saying
...exactly the opposite of what he ac-
...tually did say!

..."Nor is it always possible to know
...beforehand how it will come out, re-
...gardless of how carefully you have
...edited the script. For on the screen
...things happen. There are different
...degrees of persuasiveness and force.

..."I believe that the job of the com-
...mentator is to present the facts with-
...out trying to organize them in such
...a way as to lead the viewer to his
...own conclusion. I believe with Jef-
...ferson that an informed public will

...make its own best decisions if given
...the facts on which to judge.

..."During the political conventions
...you would do the best you could, then
...come in the next morning to face the
...stacks of mail on the desk. On one
...side would be a stack charging that
...you were quite obviously a damn New
...Dealer, on the other side would be a
...pack equally high, accusing you of
...being an Eisenhower booster. That's
...what you come to expect. It's the lit-
...tle pack in the middle that disturbs
...me most. The letters say: 'Why don't
...you have the guts to come out in the
...open for my candidate!'"

..."Here is a complete misunder-
...standing of the function of a re-
...porter."

...On the future of TV Murrow is by
...turns optimistic and pessimistic, a
...pattern in keeping with a mind that
...is constantly seeking, evaluating,
...wondering. Like all honest men, he is
...not afraid to admit that he isn't sure.
...Nor is he afraid to follow his in-
...stincts as educator and thinker and
...talk seriously of ideals and the prob-
...lems of civilization in an industry
...where cynicism and cash-values are
...sometimes fashionable.

Commercial success no accident

...It may, however, be no accident
...that Murrow has been one of the in-
...dustry's great commercial successes.
...Perhaps, it has been said, integrity
...may have a greater cash payoff than
...many realize, for it usually wins re-
...spect—even among those who scoff
...at its existence.

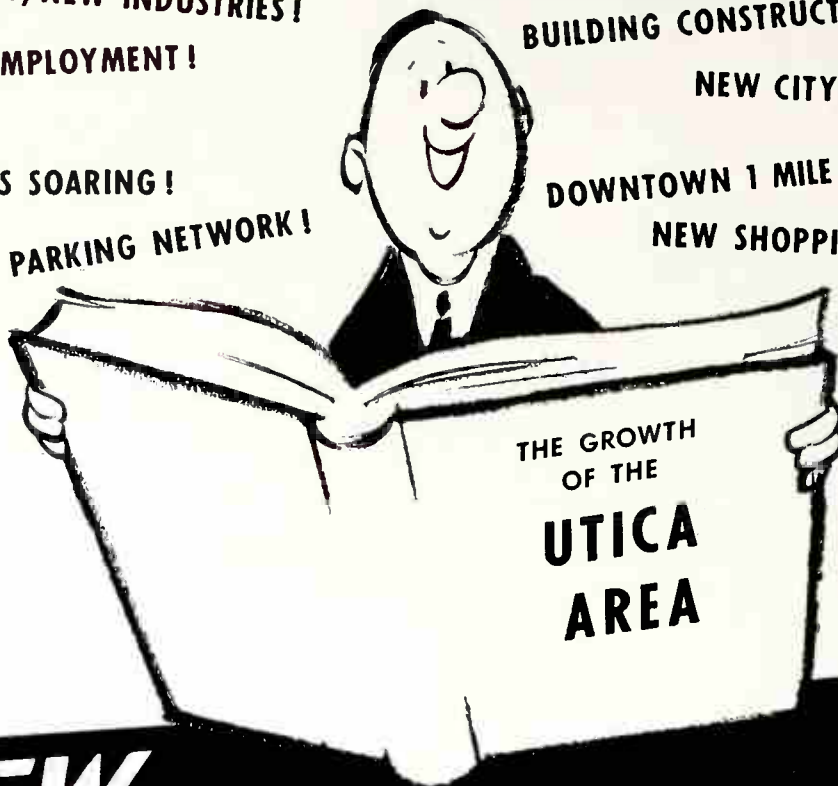
...Murrow's boss and supporter, Wil-
...liam Paley, an outstandingly success-
...ful businessman by any measure, has
...called him "a man fitted to his time
...and his task, a student, a philoso-
...pher, at heart a poet of mankind and,
...therefore, a great reporter."

...It is fitting that this man who
...loves his medium so deeply should
...find a meaning for it in the great
...subject of automation which he tack-
...led for his *See It Now* program aired
...in June. Among the many problems
...that are being discussed in connec-
...tion with automation's impact on so-
...ciety is that of how human beings
...will use the additional leisure time.

..."If it means," says Murrow, "that
...people are going to have more time
...for themselves and that they are go-
...ing to spend more of that time sit-
...ting in front of the TV screen, then,
...by God, we'd better be sure that
...there is something there that is
...worthwhile gawking at!" END

BIG, NEW INDUSTRIES!
RECORD EMPLOYMENT!
RETAIL SALES SOARING!
DOWNTOWN PARKING NETWORK!

BUILDING CONSTRUCTION AT NEW HIGH!
NEW CITY AUDITORIUM!
DOWNTOWN 1 MILE FROM THRUWAY!
NEW SHOPPING PLAZAS!



NEW POWER

IN PURCHASING!

Utica tied for 4th place in proportionate increase in department store sales in 1956 among the 20 top northeastern metropolitan cities, as new industries joined expanding "natives" to give the Utica area the largest proportionate increase over last year in total non-agricultural employment of all major New York State markets... pushed Utica's average production wage up a record 30% in 7 years! *Utica Area Annual Retail Sales (estimated): \$352,000,000! This is real purchasing power!*

IN TV COVERAGE!

And WKTV matches this purchasing power with *selling power* — the first television station in Central New York to broadcast with maximum visual power of 316,000 watts... equal in strength to any VHF television station in the United States! WKTV brings the *best possible picture with the greatest continuity of service to the widest possible audience* — both in black and white and in color! Tell your story to this rich market through its *strongest medium* — WKTV!



WKTV

serving UTICA-ROME New York

Represented nationally by Donald Cooke, Inc.

Now telecasting with maximum visual power of 316,000 watts

Henry Ford II became president a few weeks after his 28th birthday when, on September 21, 1945, his grandfather, the founder of the company, stepped into retirement. "Young Henry", as he is known to reporters, rose to the presidency with a breath-taking speed. He was an obvious heir to the throne, but an early misfortune accelerated the situation.

Although he was a member of the class of 1940 at Yale University, he left the school that year to become a mechanic in the dynamometer room at the Ford Rouge plant at Dearborn. In April, 1941, he quit the company to become an ensign in the U.S. Naval Reserve.

In 1943, while he was at the Great Lakes Naval Training Station awaiting orders for sea duty, he received word of the death of his father, Henry Ford, president of the com-

pany. Henry Ford the elder came out of retirement to resume the presidency, and placed young Henry on interim status, and in December of the same year he was promoted to the presidency. Four months later Henry became executive vice president. He resumed the presidency the following year.

A few months later, the Ford Motor Co. began plans for an outstanding modernization program. The current phase of the program, launched in 1956, is scheduled for completion in 1958 at a total cost of more than \$4 billion.

The man who runs the show is different in some ways, strikingly different in others, from the man who founded the business.

The company's founder encouraged

jokes about the Model-T Ford. There is definitely nothing funny about the Ford Motor Co.'s 1957 goals in production, styling, sales and finance. In a word, what Henry Ford II wants his company to be is *solid*.

Solid "slam" of car doors is symbolic

He has been known to stop by an assembly line and try the doors of completed cars as they roll off the line. When he slams the door of a Ford, he wants it to sound "solid." They didn't in the days of his grandfather, and salesmen of competitive companies influenced many a customer with a door-slamming comparison. The solid sound is a symbol today.

In his personal life since he took Ford's steering wheel, Henry Ford II has driven down a similar solid road. He doesn't live at Fair Lane, the family's huge baronial estate at Dearborn. Instead, he and his wife and their three children (two girls, one boy) live in Detroit's fashionable suburb of Grosse Pointe, just like plain, ordinary, millionaires.

There are some differences. Henry Ford II is more than a two-car man, or even a three-car man. He drives a different car every few days, usually at the wheel himself. He has a Continental of which he is fond, but he is just as likely to show up at the office driving a stock model Ford or Mercury just off the production line. And it is nothing unusual for this hard-working businessman to spend 10- or 12-hour days at the office.

A look at his methods and achievements offers a glimpse of the company's goals and probable future course. Through them runs an important thread. Henry Ford II wants

to make his company, his cars and himself known for being progressive.

This thread is evident today in his firm's vastly improved labor relations. It is equally evident in the safety and styling advances of his firm's automobiles.

In his personality, Henry Ford II appreciates the value of cooperative effort more than his grandfather did. He pays careful heed to the suggestions of the adroit management team that works with him and his two brothers, Benson and William, both vice presidents.

Naturally, subordinates like to work with such a man. "He's a team man and a good one," one of his executives said. "He's quick to understand what you're trying to get across. He's comfortable to be with."

Stay in front, but not too far out

Henry Ford II wants the company to be modern, but not radical. There is a clue to his personality even in his manner of dress. He is always well-groomed, well-dressed, but never radically so. In sports coat or business suit, he follows the lead of fashion—but tempered with subtle, comfortable aspects.

This, then, is the cornerstone of company policy, advertising theory and personal conduct of Henry Ford II: be a solid citizen and stay in the front ranks, but don't get too far out in front. This belief in forward-looking thought guides Ford's views in finance, government and social welfare as well as auto making.

It must be disconcerting for him, indeed, every time he sees or hears that slogan which was adopted by one of his competitors: The Forward Look. END

is a vocal and volume-wise important segment of the total market.

Obviously, there are two sectors for an advertising attack on this problem—copy and media. Food advertising written and orchestrated for the male in all media is one possibility. Media choice to reach the male and without additional cost is another.

Problems of special food advertising for men and other food advertising for women in some media are obvious. The difficulties of writing an ad for media where there is no selection as to what is seen—that excites both men and women—I'll leave to agency copy

supervisors to explain. (Finding a headline that will interest *either* is tough enough).

Part of the problem is solved by media selection—by choosing media that reach people whether they like it or not, where the advertising is upon them and absorbed, at least partially, before the consumer can defend himself. Males regularly decide that they won't read an advertisement which explains the glories of a \$29.95 linen sheath dress. The readership figures prove this. But try to avoid *hearing* the same advertisement, or at least part of it.

The emerging importance of the male as a brand-selector in hitherto exclusive female areas of decision is

one of the important marketing facts of this decade.

What has to be done to make sure that the male—who reads less, looks less, and listens less—is adequately covered by the advertising, voluntarily or involuntarily, is apparent.

There has to be accurate evaluation, by product, of male influence (only one-fourteenth as strong for cocoa as for coffee).

There has to be greater concentration in media that men spend the most time with—and certainly radio is no worse than second, and probably first.

It took time to get to the commercial but you knew I'd get there, didn't you? END



editorial

TRIPLE-SPOTTING

Over-commercialization is the principle description that advertisers use in condemning the rather widespread practice of triple-spotting. Actually though, this problem goes much deeper.

Certainly broadcasting is not as over-commercialized as print media. Just check the number of ads appearing on one newspaper page alone. Or look at any of the magazines and see how many consecutive ads are back to back.

This doesn't mean, of course, that TV is blameless or would not be more effective with less commercials. But there are other factors involved that bear directly on this practice.

In the first place, are stations which triple-spot between network programs violating the NARTB code or the affiliation contract? The answer would seem to be yes.

Then triple-spotting is bad to begin with. Regardless of how a station attempts to justify the practice, it is obligated to respect the code it subscribes to and the contract it has signed. Any other course is simply not in keeping with the responsibilities of the medium.

But let's go one step further. Just as it is necessary to take cognizance of the concern of advertisers, like Procter & Gamble and others, who object to triple-spotting, it is also necessary to keep in mind the changing economic situation in which stations find themselves. As explained quite fully in the story in this issue on triple-spotting, broadcast management has some definite problems, which definitely will limit station revenue. The

practice of triple-spotting, therefore, cannot be in name calling or contract interpretation.

Triple-spotting, in other words, is not merely a of squeezing in an extra buck, but a response to special pressures that in some instances can be quite serious.

I'd like to advocate a plan that should make everyone happy and would give the TV medium another of additional advantages over print, and that is—less tising bidding for the consumer's attention at on

Briefly, the plan would extend station-break time other ten seconds, thereby providing forty seconds between network shows. The station would be permitted to sell a maximum of two announcements. But rather being limited to a twenty and an ID, the station could sell two twenties or the much discussed thirty and an ID.

The network advertiser could then be assured of no more than two announcements during shows. At the same time, the station would have the opportunity to obtain additional revenue, since the twenty-second usually twice that of the ID.

It should not be too difficult to find the extra ten seconds. Credits can be speeded up or cut down. Network promos might have to go by the board; but stations they can make up for this in their own promotional spots.

Any workable solution must be based on recognizing both the advertiser and station points of view. The stations will carry the ball on a proposal along these lines, work with the affiliate committees and networks, there shouldn't be too much objection from the advertisers.

TOWARDS MATURITY

In the quest for ratings, favorable cost-per-thousand figures and effective commercials, advertisers and broadcasters are apt to overlook the basic character of the medium. This is why everyone will want to read carefully the thoughts of Edward R. Murrow in this issue.

Undoubtedly, this is one of the most important articles we've ever run. It points the way to broadcasting maturity—a maturity and understanding that must be reached if the full potential of the medium is to be realized.

To the advertising cynic who regards this as so much sophomore idealism, all we can say is—Beware. The character of a medium has a direct relationship to its advertising effectiveness. In the long run, it bears directly on the vital question of a medium's believability.

In the past, such considerations have been dismissed by many as intangibles, impossible to measure. This is no longer the case. Definite progress has been made in measuring the so-called intangibles.

A number of studies have already been conducted which indicate that the believability of a medium can indeed be measured. Other major studies are in the works.

The significance of this research is far-reaching. It means that we are moving beyond the numbers game of media evaluation, and indicates a future pattern of selection and strategy in which qualitative factors will play the decisive role—certainly more important than today's slide rule.

Ed R. Murrow