

ELEVISION

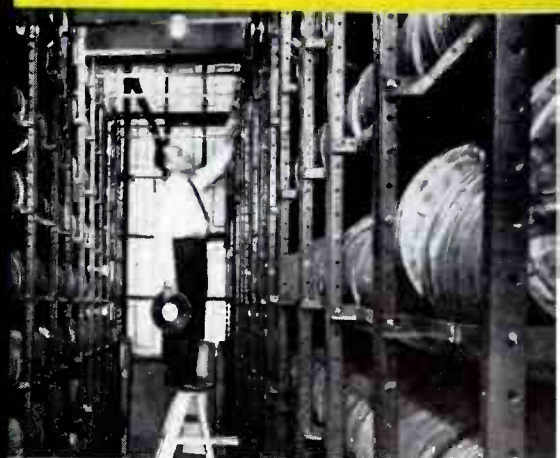
MAGAZINE

JULY, 1958

15th year of publication



◀ The new executive vice president of AB-PT discusses his plans for the ABC-TV network. Outlook for Film in 1958-59—a special report on syndicated and feature film in TV. ▶



Other Highlights: After the Western—What The Fighting Independents (Part II) The Controversial Pepsodent Buy . . . Radio Study: Report on Out-of-Home Radio Audienc

Indiana University

JUL 17 1958

Lib



get greater
ACCESSIBILITY with **SPOT-TV**
basic advertising medium

hundreds of advertisers are using these great stations for their basic advertising:

- | | | | | | | | | |
|-------------|---------|----------------|-----------------------|----------------------|---------|----------------|---------|--------------------|
| Albuquerque | WFAA-TV | Dallas | WHTN-TV | Minneapolis-St. Paul | WJAR-TV | Providence | KTBS-TV | Shreveport |
| Atlanta | WICU-TV | Erie | Huntington-Charleston | Nashville | WTVD | Raleigh-Durham | WNDU-TV | South Bend-Elkhart |
| Bakersfield | WNEM-TV | Flint-Bay City | KARK-TV | Little Rock | WTAR-TV | Norfolk | KCRA-TV | Sacramento |
| Baltimore | WANE-TV | Fort Wayne | KCOP | Los Angeles | KMTV | Omaha | WOAI-TV | San Antonio |
| Chicago | KPRC-TV | Houston | WPST-TV | Miami | WTVH | Peoria | KFMB-TV | San Diego |
| | | | WISN-TV | Milwaukee | | | KARD-TV | Wichita |

Television Division

Edward Petry & Co., Inc.

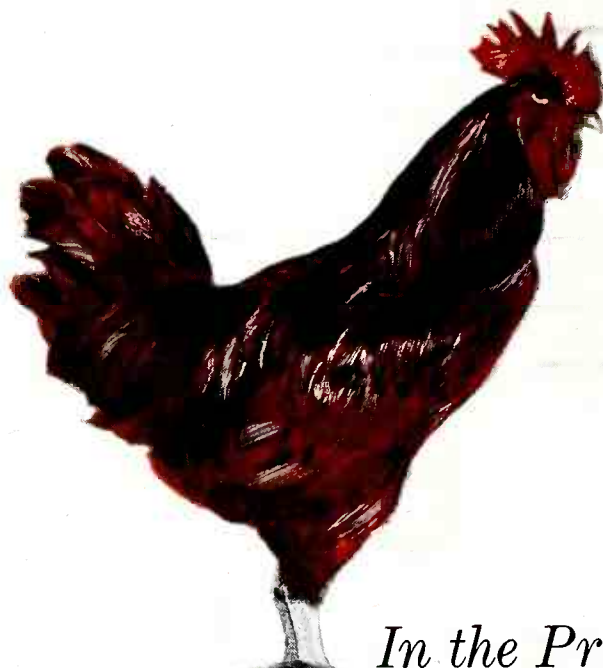
The Original Station Representative

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

Thaddeus sees **Red**

and covers the 11th largest TV market with one station!

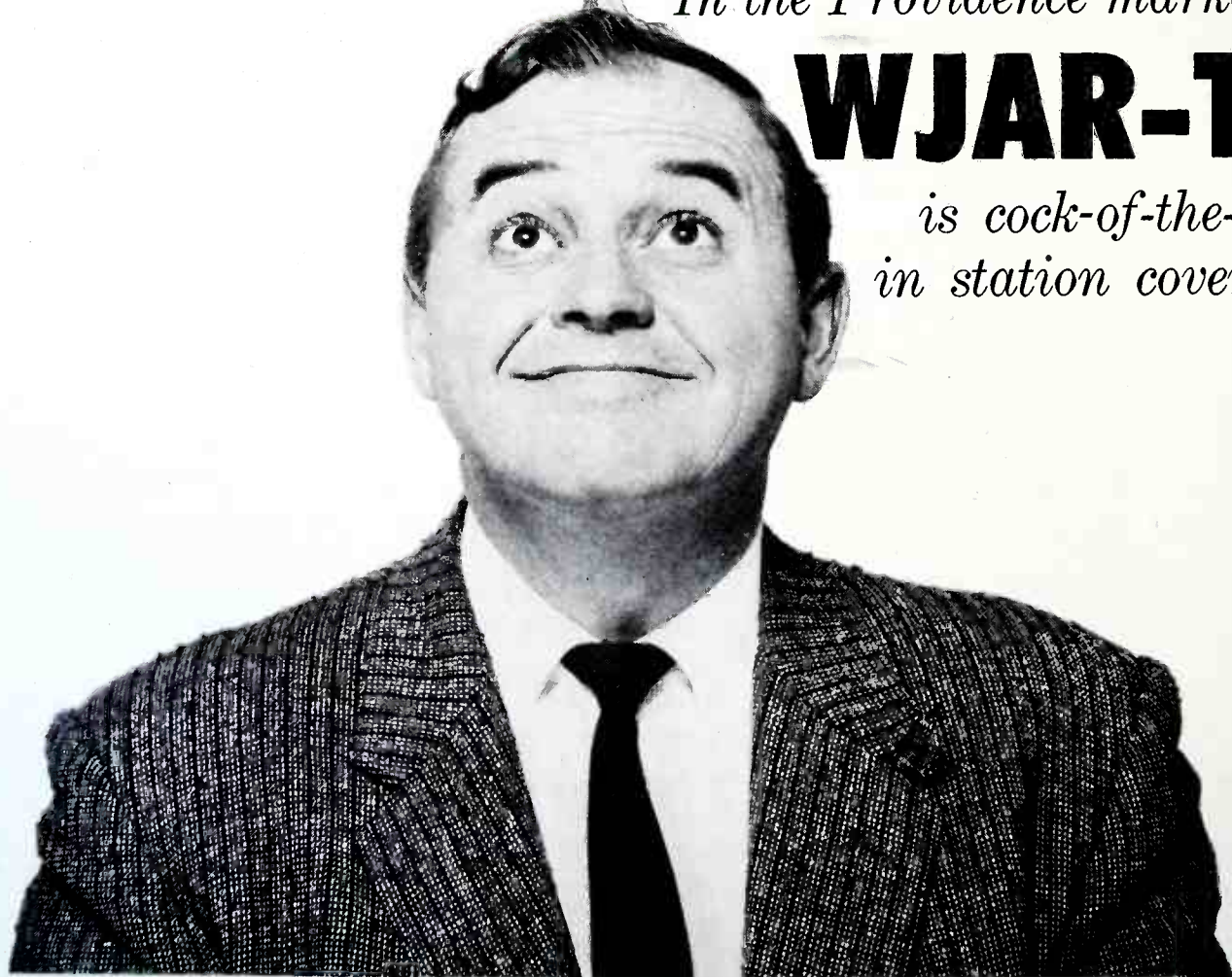
Rhode Island Red impresses on time buyer Thaddeus O. Thistlethwaite the fact that WJAR-TV's primary coverage area includes, not just Providence but all southeastern New England, including Boston, Fall River, New Bedford, Worcester! Call your Petry man and let him show you just how much extra coverage you get with WJAR-TV in the Providence market!



In the Providence market . . .

WJAR-TV

*is cock-of-the-walk
in station coverage!*



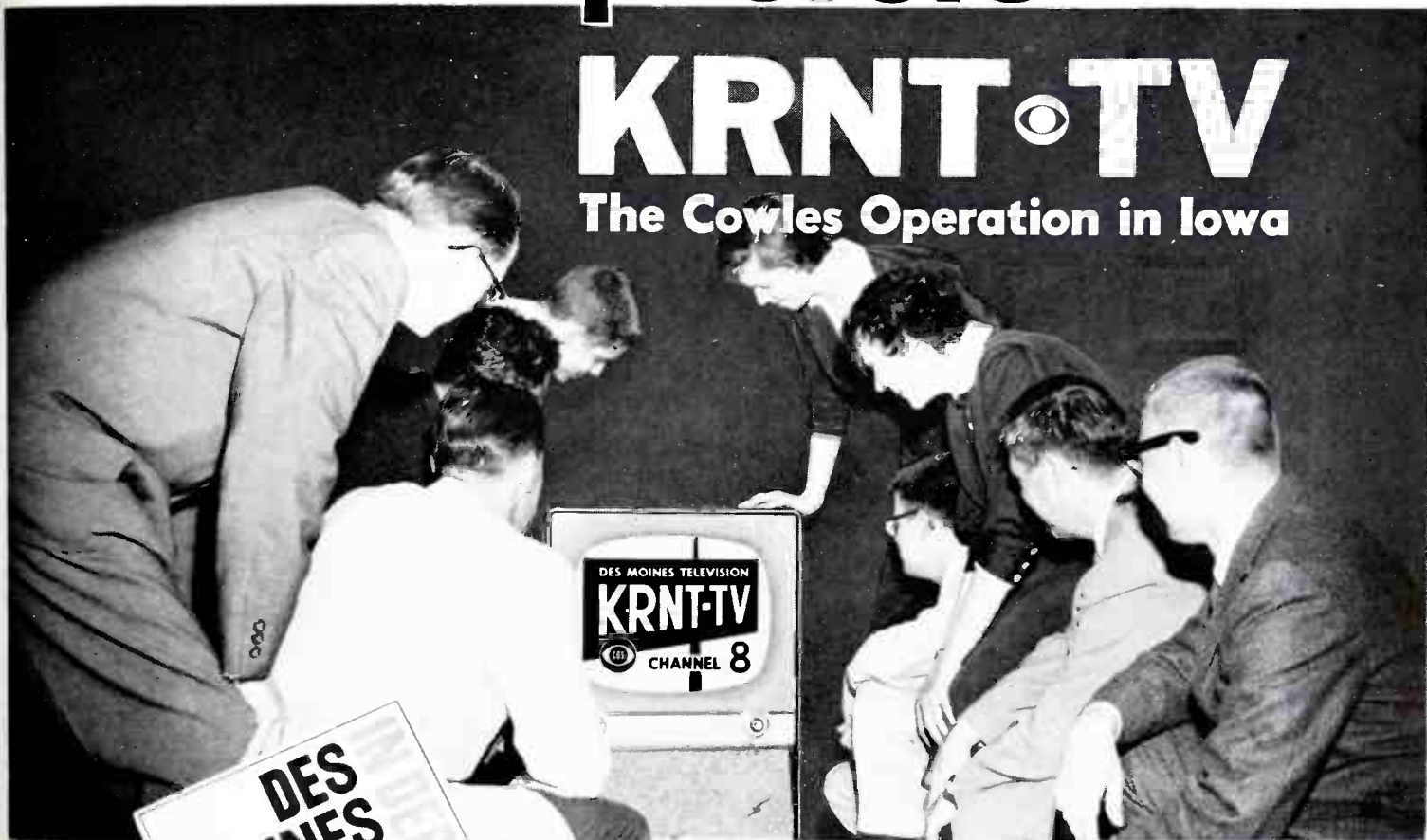
CHANNEL 10 • PROVIDENCE, R.I. • NBC•ABC • REPRESENTED BY EDWARD PETRY & CO., INC.

**Every Way
You Look At It . . .**

Des Moines prefers

KRNT-TV

The Cowles Operation in Iowa



New DEPTH STUDY proves it!

- ▶ The Station Most People Watch Most!
- ▶ The Station Most People, By Far, Depend on for Accurate News!
- ▶ The Station With Far and Away the Most BELIEVABLE Personalities!

This Central Surveys study reveals many interesting facts that show without question KRNT-TV delivers the kind of results a present-day advertiser wants and needs!

**Call Your KATZ Man
for These New Facts on
Television Viewing
in Des Moines, Iowa**

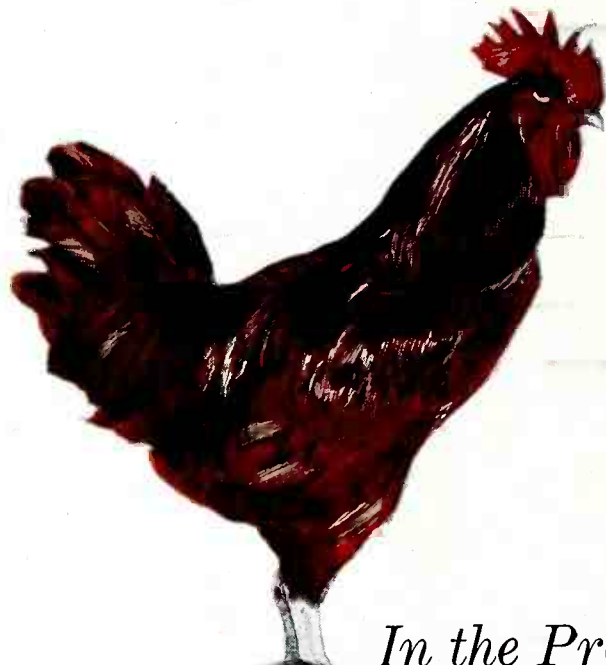
**OVER 50% Named KRNT-TV
Personalities EXCLUSIVELY!**

**Compare this with the 6% naming
only other stations' people!**

Thaddeus sees **Red**

and covers the 11th largest TV market with one station!

Rhode Island Red impresses on time buyer Thaddeus O. Thistlethwaite the fact that WJAR-TV's primary coverage area includes, not just Providence but all southeastern New England, including Boston, Fall River, New Bedford, Worcester! Call your Petry man and let him show you just how much extra coverage you get with WJAR-TV in the Providence market!



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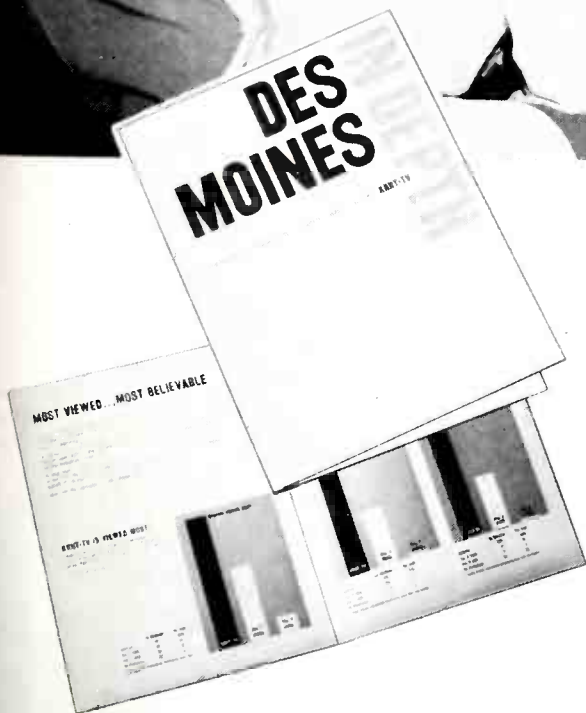
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- ▶ The Station Most People, By Far, Depend on for Accurate News!
- ▶ The Station With Far and Away the Most BELIEVABLE Personalities!

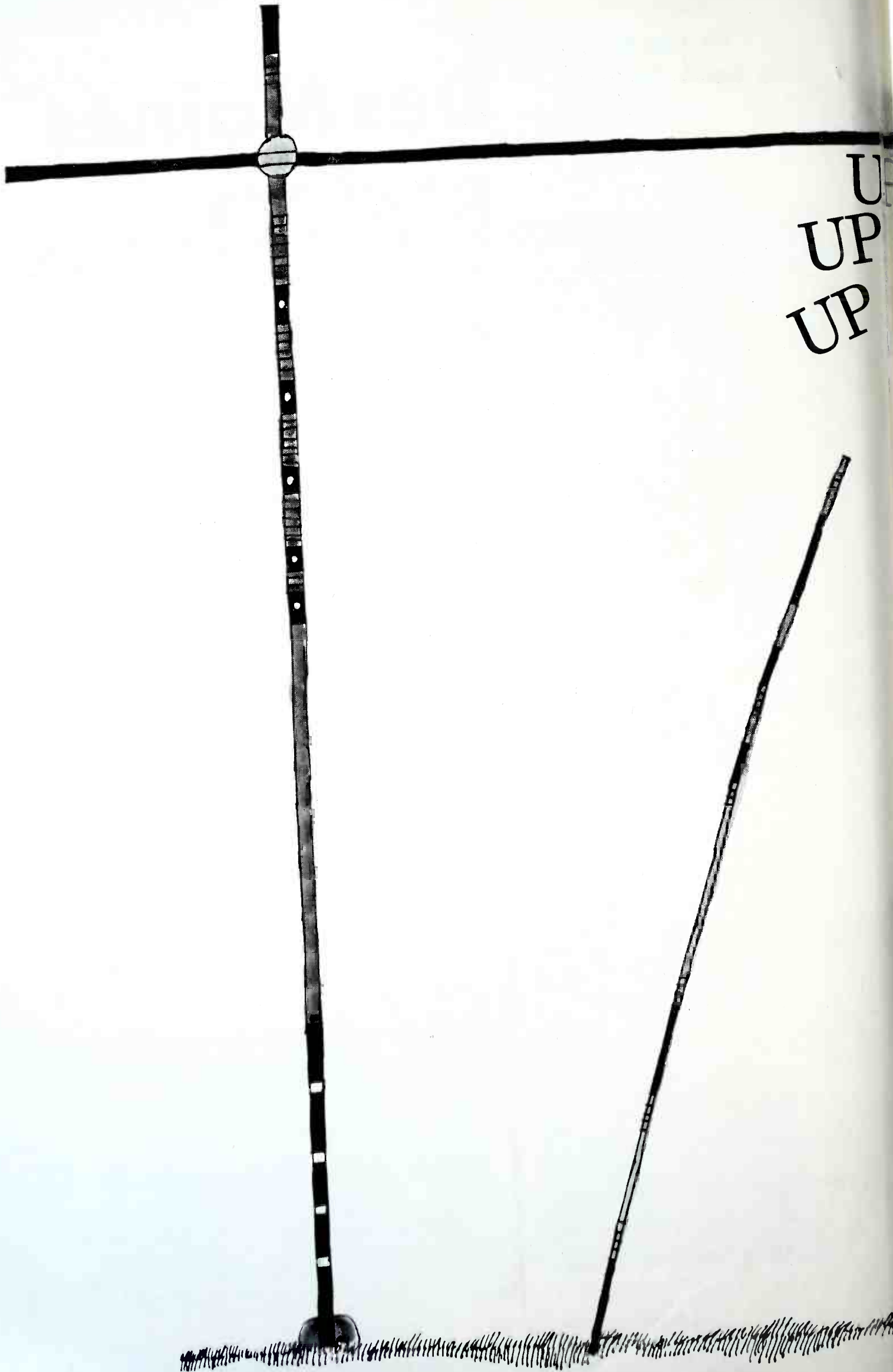
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for These New Facts on
Television Viewing
in Des Moines, Iowa**





UP
UP
UP

rd UP!



In June, for the fourth consecutive month, NBC Television Network nighttime programming topped all competition, according to Trendex. NBC leads the second network by 8%, the third network by 48%. This latest evidence confirms once again NBC's leadership as similarly shown month after month by the Nielsen Multi-Network Area Report.

In terms of individual time periods, NBC has scored a series of dramatic audience gains since the season began.

For example, NBC now comes out on top four nights out of seven . . . wins 20 of 42 nighttime half hours, seven more than in October and almost as many as the other two networks combined.

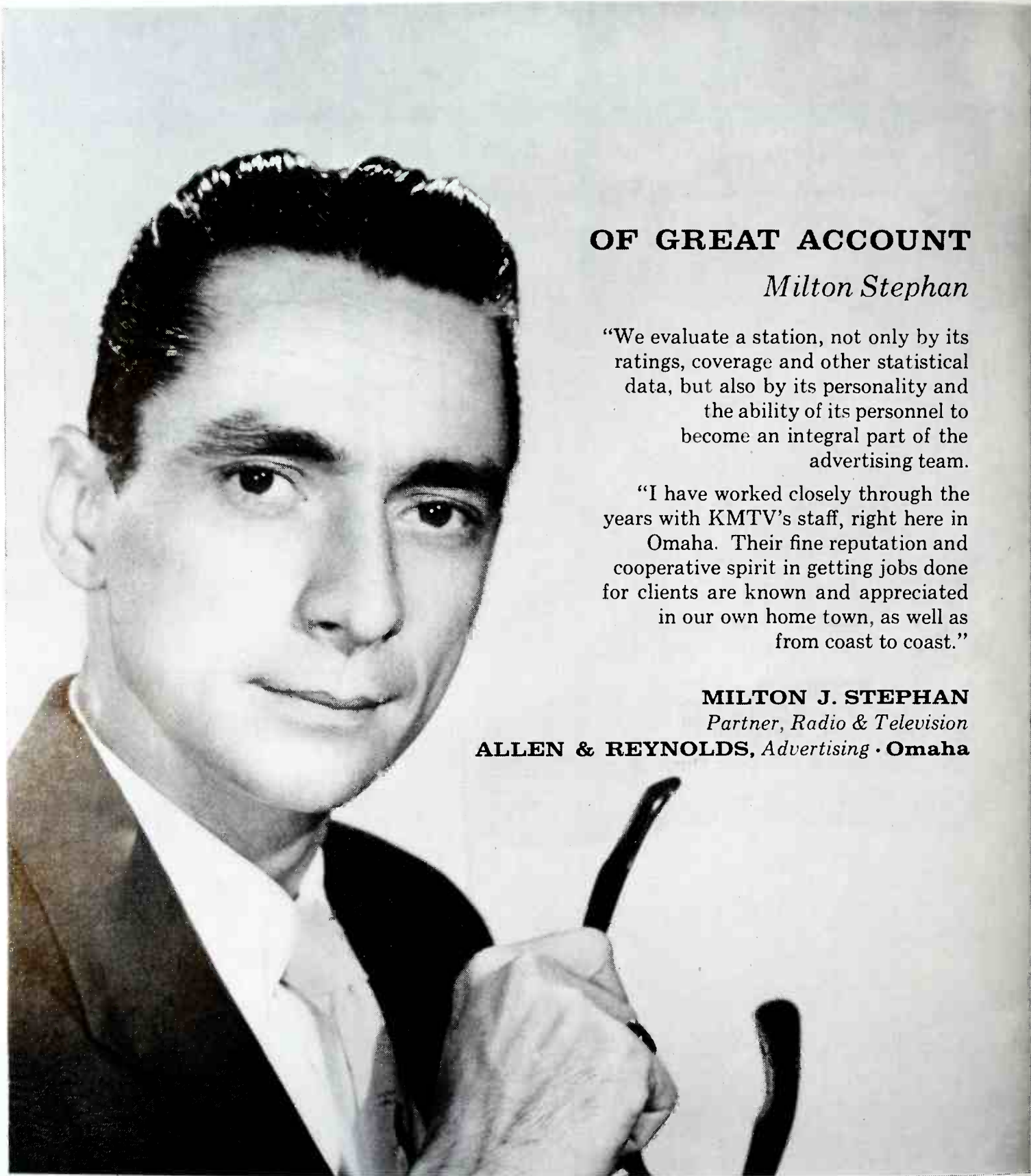
In the re-programmed 7:30-8 pm time period, Monday-Friday, NBC has moved ahead 54% since October, now leads one competitor by 101%, the other by 66%. WAGON TRAIN has increased its share-of-audience 78% since October!

Record-breaking increases like these put the finishing touches on a season which has seen NBC move rapidly to the top in the greatest one-year audience shift in television's history.

NBC TELEVISION NETWORK

Source: Trendex (Sunday through Saturday, 7:30-10:30 pm)





OF GREAT ACCOUNT

Milton Stephan

“We evaluate a station, not only by its ratings, coverage and other statistical data, but also by its personality and the ability of its personnel to become an integral part of the advertising team.

“I have worked closely through the years with KMTV’s staff, right here in Omaha. Their fine reputation and cooperative spirit in getting jobs done for clients are known and appreciated in our own home town, as well as from coast to coast.”

MILTON J. STEPHAN

Partner, Radio & Television

ALLEN & REYNOLDS, Advertising • Omaha

KMTV SERVES MORE TV HOMES THAN ANY OTHER STATION IN NEBRASKA, IOWA AND KANSAS! N.C.S.-2

KMTV 3 OMAHA

BASIC NBC-TV
MAXIMUM POWER

BASIC NBC
MAXIMUM POWER

Affiliated with NBC Radio in Omaha

Represented by Edw. Petry & Co., Inc.

TELEVISION

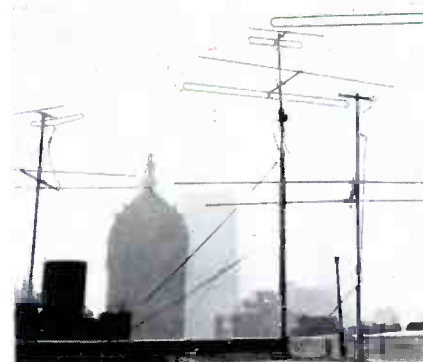
MAGAZINE

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MARKET DATA and set circulation, updated as of August, 1958, for every county in each TV market—these exclusive features appear in TELEVISION MAGAZINE's Market Book, to be published in August. This data will be presented in two forms: an alphabetical directory of the states and their counties and a listing by markets. The markets listing gives the counties included in each market, the circulation as of August 1, population, families, and retail sales for each county and for the total coverage area of the market.

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"THE BURNING"

240 HILARIOUS HALF-HOURS NOW
DIRECT FROM 8 TOP-RATED

"Gracie, the
say we're
ideal for stud
shows!"

TIME-TESTED AND PROGRAM-PROVED!
A BIG—

30.1

AVERAGE RATING, AND

45.6

AVERAGE SHARE FOR ALL FIRST-
RUN TELECASTS! (Source: A. C. Nielsen)

**BUY GEORGE
AND
BUY GRACIE
IT'S THE TV
BUY THAT
OUT-STRIPS
THEM ALL!**

"ALLEN SHOW"

AVAILABLE FOR LOCAL SPONSORSHIP!
ON THE NETWORK!

"Oh George,
I bet you say
that to all
the girls!"

SOLD

in the first two weeks to:

NEW YORK - WCBS • LOS ANGELES - KNXT • DETROIT - WXYZ • PHILADELPHIA -
WCAU • WASHINGTON - WRC • BALTIMORE - WJZ • INDIANAPOLIS - WFBM
NEW ORLEANS - WDSU • PHOENIX - KOOL • HARTFORD-N. HAVEN - WHCT
SAN DIEGO - KFMB • LAS VEGAS - KLAS • BAKERSFIELD - KERO • SCRANTON-
MILKES BARRE - WDAU • PORTLAND, ORE. - KPTV • SACRAMENTO-STOCKTON - KDVR
MILWAUKEE - WISN • DALLAS - WFAA • GREENVILLE, S. C. - WFBC • SAN
FRANCISCO-OAKLAND - KTVU

and going fast, fast, fast! Contact:

SCREEN GEMS, INC. TELEVISION SUBSIDIARY OF
COLUMBIA PICTURES CORP.

NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD MIAMI TORONTO

**IN
HIGH
GEAR
FOR
OUR
BIG
YEAR**

Consistently

1ST

A TRIANGLE STATION

WFIL-TV
PHILADELPHIA, PENNSYLVANIA

ABC-TV CHANNEL 6 BLAIR-T

**1st in May. 1st for SEVEN
consecutive months. WFIL-TV
... Consistently 1st in
Delaware Valley, U.S.A.**

Sources: ARB, Nov. 1957-May 1958

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

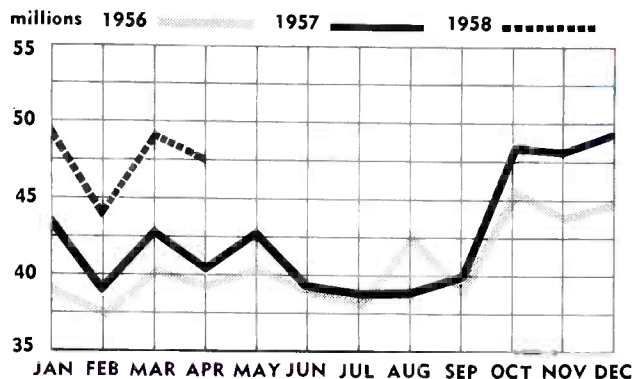
focus on BUSINESS

ross network time billings continued to rise above last year's levels in April, according to LNA-BAR reports. This year's billings of \$47,739,326 were 15.8% higher than in 1957.

The first concrete evidence of the recession's impact upon broadcasting, as reflected in industry-wide figures, has appeared in first-quarter spot billings reports. In the first three months of 1958, spot expenditures by national and regional advertisers rose 1.8% over the previous year—an increase more than absorbed by higher rates and station lineups. Last year, the first quarter totals reported \$119,062,000 in 1958, compared \$116,935,000 last year.

The average TV home spent 2 minutes more per day viewing TV in the 12-month period ending March 1958 than in the preceding 12 months, another TvB study reveals. From April 1957 to March 1958, the average TV Home spent 5 hours 13 minutes a day with its set—a national total of 257,000,000 viewing hours daily.

TV NETWORK BILLINGS



| | April 1958 | April 1957 |
|--------------|---------------------|---------------------|
| ABC | \$ 8,739,456 | \$ 6,682,786 |
| CBS | 20,716,491 | 19,385,098 |
| NBC | 18,283,379 | 15,154,388 |
| Total | \$47,739,326 | \$41,222,272 |

Source: LNA-BAR
As released by TvB

TV SPOT BILLINGS QUARTERLY EXPENDITURES

| | 1ST QUARTER, 1958 | 4TH QUARTER, 1957 | 1ST QUARTER, 1957 |
|--------------|-----------------------------|-----------------------------|-----------------------------|
| Day | \$ 39,543,000 (33.2%) | \$ 40,573,000 (33.9%) | \$ 38,074,000 (32.5%) |
| Night | 67,798,000 (56.9%) | 66,696,000 (55.6%) | 68,137,000 (58.3%) |
| Late Night | 11,721,000 (9.9%) | 12,566,000 (10.5%) | 10,724,000 (9.2%) |
| Total | \$119,062,000 (100%) | \$119,835,000 (100%) | \$116,935,000 (100%) |

Source: TvB-Rorabaugh

TV SPOT BILLINGS TOP TEN SPOT ADVERTISERS

| Rank | Company | 1ST QUARTER, 1958 | | 4TH QUARTER, 1957 | | 1ST QUARTER, 1957 | |
|------|-----------------------------|-----------------------|------|-------------------|------|-------------------|--|
| | | Estimated Expenditure | Rank | Expenditure | Rank | Expenditure | |
| 1. | Procter & Gamble Co. | \$7,768,700 | 1. | \$7,857,400 | 1. | \$3,726,800 | |
| 2. | Lever Brothers Co. | 3,565,500 | 6. | 2,140,600 | 15. | 1,313,500 | |
| 3. | Colgate-Palmolive Co. | 2,981,300 | 4. | 2,287,200 | 9. | 1,688,800 | |
| 4. | General Foods Corp. | 2,847,700 | 3. | 2,387,900 | 7. | 1,922,600 | |
| 5. | Brown & Williamson Tob. Co. | 2,589,000 | 2. | 3,051,200 | 2. | 3,633,000 | |
| 6. | Adell Chemical Co. | 2,217,300 | 9. | 1,692,200 | 36. | 640,400 | |
| 7. | Continental Baking Co. | 2,141,600 | 5. | 2,233,200 | 4. | 2,822,000 | |
| 8. | Miles Laboratories, Inc. | 2,127,000 | 10. | 1,680,300 | 11. | 1,535,700 | |
| 9. | P. Larillard & Co. | 1,843,600 | 71. | 349,200 | 22. | 1,012,300 | |
| 10. | Warner-Lambert Pharma. Co. | 1,506,800 | 8. | 1,945,400 | 8. | 1,882,800 | |

Source: TvB-Rorabaugh

AUDIENCE TRENDS

AVERAGE EVENING PROGRAM

| | 1958 | 1957 | 1956 |
|---|-------|-------|-------|
| Nielsen Total Audience Basis (Jan.-April) | | | |
| No. of Programs | 132 | 128 | 137 |
| Rating (PSB) | 24.3 | 25.2 | 24.3 |
| Views (Add 000) | 9,741 | 9,086 | 7,532 |
| % Change From Previous Year | + 7% | + 21% | + 19% |

Source: TvB

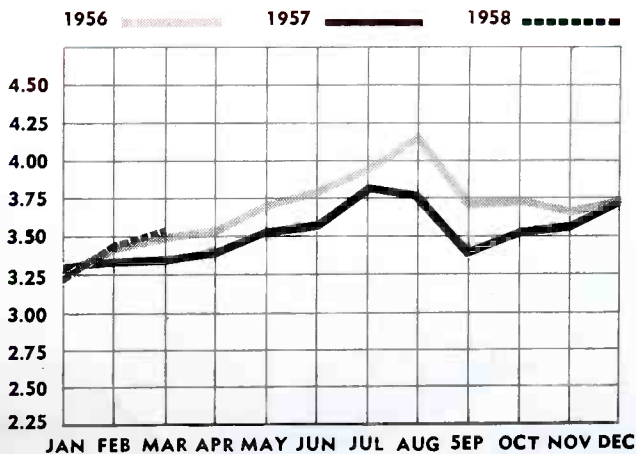
AUDIENCE TRENDS

AVERAGE WEEK-DAY DAYTIME PROGRAM

| | 1958 | 1957 | 1956 |
|---|-------|-------|-------|
| Nielsen Total Audience Basis (Jan.-April) | | | |
| No. of Programs | 61 | 53 | 51 |
| Rating (PSB) | 10.1 | 9.9 | 10.1 |
| Views (Add 000) | 3,978 | 3,489 | 3,135 |
| % Change From Previous Year | + 14% | + 11% | + 19% |

Source: TvB

TV NETWORK COST PER THOUSAND



March 1958 index: \$3.56

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



* *December Bride*, Dick Powell's *Zane Grey Theatre* and the *Danny Thomas Show*, which has been in the Top Ten ever since it moved to the CBS Television Network.
** *The Ann Sothern Show*.

No one in the food business does more advertising than General Foods. No one in the food business uses more television. And no one in the food business has more customers.

For the past six years General Foods has consistently placed most of its television advertising on the CBS Television Network – where this season it presented three of the most popular nighttime programs.* *Each of these programs attracted a weekly average of more than 30 million people.* Combined, they brought General Foods 235 million advertising impressions a week through the October-April season.

Next season General Foods will add a fourth program** to this nighttime schedule. Its reasoning is simple and direct: The more people reached as potential customers, the better its chances for sales. Television offers the biggest potential audience, so television gets the biggest share of the company's advertising dollar.

And since the television audience keeps on growing each year, it is only natural that General Foods' investment should grow too.

Like General Foods, other leading advertisers such as Westinghouse, U. S. Steel, Prudential, Procter & Gamble and General Motors' Delco Division will also profit by the expanding television audience. They have joined an impressive wave of renewals on the network which for 68 consecutive Nielsen Reports has provided the largest nationwide audiences in advertising.

CBS TELEVISION NETWORK

General Foods asks for a fourth helping

THE IMAGE OF BELIEVABILITY



Believable as the Liberty Bell. That is WWJ-TV in Detroit. Eleven years of superior television service to Southeastern Michigan—strict adherence to the public interest—have given WWJ-TV such dominant stature that every advertiser enjoys a priceless advantage, every product a cordial acceptance that quickly leads to sales.

channel 4
Detroit

WWJ-TV NBC Television Network

JACKSON
ANN ARBOR
TOLEDO
FLINT
DETROIT
PONTIAC
PORT HURON

ASSOCIATE AM-FM STATION WWJ
First in Michigan • owned & operated by The Detroit News
National Representatives. Peters, Griffin, Woodward, Inc.

Focus on
PEOPLE

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

“A New ABC with James Riddell?” James G. Riddell, who this month becomes executive vice president in charge of broadcasting at AB-PT, discusses the need for expansion in the company's executive ranks. Riddell would like to extend public service operations and to increase the number of the network's live shows in order to help promote ABC's equal status with the senior networks. He was formerly president of WXYZ, Inc., Detroit.

Richard A. Moore is president of KTTV, Los Angeles, one of the stations discussed in “The Fighting Independents.” (See page 10.) Moore came to the Los Angeles independent from a series of top executive posts at the ABC television network. He was one of the first three ABC executives assigned to translate the network's television plans into reality in 1948. Moore is a leading proponent of option time which he recently attacked at the Barrow Report hearings.

Dr. Sidney Roslow is president and director of The Pulse, Inc., which compiled this month's radio study on the out-of-home radio audience. Prior to the founding of Pulse in 1941, Dr. Roslow was engaged in market research at the Psychological Corporation. From 1939-41 he was in public opinion research with the Program Surveys Division of the U.S. Department of Agriculture. Dr. Roslow received his Ph.D. from New York University in 1935.

The coming season is still a big question mark. (See “After the Western—What?”) Vital roles will be played by the network program v.p.s, Hubbell Robinson, Jr., CBS; Robert F. Lewine, NBC; and Thomas W. Moore, ABC. Dean of the trio in programming duties, Robinson has held his post since 1951, after hitches at Young & Rubicam, Foote, Cone & Belding and the Blue Network. Lewine joined NBC in 1956 as head of TV nighttime network programs, assumed his present job in August, 1957. He formerly headed his own TV commercial producing firm and served as ABC-TV programming head. Moore's background is wholly in sales. After four years with CBS-TV Film Sales, he resigned as general sales manager in 1956 to become ABC-TV sales v.p. He succeeded James T. Aubrey, Jr. as programming v.p. last March.



JAMES G. RIDDELL



RICHARD A. MOORE



DR. SIDNEY ROSLOW



HUBBELL ROBINSON



ROBERT F. LEWINE



THOMAS W. MOORE





WHTN



T.V.

HUNTINGTON, W. VA.
CHARLESTON, W. VA.

The **SELLibrated**
(and only full powered)
station of the
GOLDEN VALLEY
(Central Ohio)

Everybody wins on this one! *We're* proud to be part of the great CBS basic network.

554,697 TV homes in the *entire* Golden (Central Ohio) Valley (5 prime cities, 83 counties, in three states) covered by our powerful 316 kw. and 1000 ft. tower will now be able to enjoy CBS' top-rated shows!

Current WHTN-TV advertisers, already winning substantial audience increases month in and month out, will now have the entree to many thousands of additional (loyal CBS) TV homes, at no additional cost!

And new WHTN-TV advertisers will get the time buy of all time . . . one of the lowest cost-per-thousand rates available anywhere . . . because our rates have not gone up in proportion to our tremendous growth.

Get the dollars and cents story *right now* from Petry.

Interview: *Douglas Burch*

Leo Burnett Media Supervisor, Douglas Burch, tells why he selects WLW Radio and TV Stations for PURE OIL



"WLW Radio-TV Stations are famous for extending broadcasting's most 'Royal Welcome Service'."



"They give advertisers a tankful of powerful promotion coming and going."

"Another good reason why for PURE, we're SURE with WLW Radio and Television Stations!"



"Yes, behind the scene and on the air—the Crosley Group drive home the business."

Call your WLW Stations Representative . . . you'll be glad you did!



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles, San Francisco, Detroit; Bomar Lowrance & Associates, Inc.: Atlanta, Dallas Crosley Broadcasting Corporation, a division of **Arco**

RADIO WRAP-UP

A monthly review of events in network and national spot radio

NATIONAL SPOT REVENUE TO SET RECORD IN '58?

National spot revenue set an all-time high of \$46,171,000 during the first quarter of 1958, according to estimates prepared by the Station Representatives Association. Noting that this is a 4% increase over the similar period last year, managing director Lawrence Webb predicted that if the trend continues the current year would set a new record for national spot. Last year's total of almost \$184 million was itself 6.5% higher than 1956. The SRA estimate was prepared from confidential station reports made to Price Waterhouse Co.

NIELSEN REPORTS 8% RISE IN WINTER AUDIENCE

During a typical mid-winter week, 89.5% of all U.S. radio homes uses their household radios, according to A. C. Nielsen's annual March Week One study released last month. This audience of 43.5 million different homes is more than 1 million homes, or 8% (higher than) last year.

Each home listened, on an average, over 15 hours during the week, the report continues, for a total week's listening of more than 655 million home-hours. By daypart, 40% of the listening is done during the morning (6:00 a.m.-noon); 24% in the afternoon (noon-6:00 p.m.); 21% in the evening (6:00 p.m.-midnight); and 5% after midnight.

In a single hour, 8:00-9:00 a.m., over 24 million homes use their radios on weekdays (this is exclusive of the car audience). Among evening time periods, 6:00-7:00 p.m. is the hour with the greatest weekly audience—more than 20 million different homes.

Over half (55%) of all in-home radio listening is done on weekdays—6:00 a.m.-6:00 p.m. Another 19% is done during the same hours on weekends. Evening and post-midnight listening accounts for the final 26%.

NEW BUSINESS: NATIONAL SPOT

Mrs. Filbert's Margarine bought daytime minutes and ID's for eight weeks in 100 markets . . . General Foods running four-week campaign for Calumet Baking Powder in top markets . . . Beech-Nut Life Savers for its baby food line bought short term schedules in major cities . . . Lady Esther is running a test campaign in 10 markets for 26 weeks . . . Borden Co. for Rich Roast Coffee launched 12-week drive on eight stations in New York metropolitan area, using 109 one-minute announcements a week . . . Campho Phenique bought spot campaign in south and southwest for 15 weeks . . . Carter Products for Arrid bought alternate week campaign May 19-Aug. 22.

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

NIELSEN, MARCH, 1958

| Hour* | Number of Homes | % Radio Homes Using Radio |
|---------------------------|-----------------|---------------------------|
| 6 a.m.- 7 a.m. | 2,922,000 | 6.0 |
| 7 a.m.- 8 a.m. | 6,769,000 | 13.9 |
| 8 a.m.- 9 a.m. | 8,425,000 | 17.3 |
| 9 a.m.-10 a.m. | 7,305,000 | 15.0 |
| 10 a.m.-11 a.m. | 6,964,000 | 14.3 |
| 11 a.m.-12 noon | 5,941,000 | 12.2 |
| 12 noon- 1 p.m. | 6,331,000 | 13.0 |
| 1 p.m.- 2 p.m. | 6,526,000 | 13.4 |
| 2 p.m.- 3 p.m. | 5,065,000 | 10.4 |
| 3 p.m.- 4 p.m. | 4,480,000 | 9.2 |
| 4 p.m.- 5 p.m. | 4,286,000 | 8.8 |
| 5 p.m.- 6 p.m. | 4,870,000 | 10.0 |
| 6 p.m.- 7 p.m. | 5,114,000 | 10.5 |
| 7 p.m.- 8 p.m. | 3,896,000 | 8.0 |
| 8 p.m.- 9 p.m. | 3,068,000 | 6.3 |
| 9 p.m.-10 p.m. | 2,922,000 | 6.0 |
| 10 p.m.-11 p.m. | 2,679,000 | 5.5 |
| 11 p.m.-12 mid. | 2,338,000 | 4.8 |

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

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

| Month | Hours |
|-------------------------|-------|
| January, 1957 | 2.20 |
| February | 2.17 |
| March | 2.08 |
| April | 2.14 |
| May | 2.10 |
| June | 2.00 |
| July | 1.81 |
| August | 1.85 |
| September | 1.95 |
| October | 1.90 |
| November | 1.79 |
| December | 1.84 |
| January, 1958 | 1.91 |
| February | 1.97 |
| March | 1.92 |

Source: A. C. Nielsen

FROM THE FILES OF THE
POLICE DEPARTMENT
CITY OF SAN FRANCISCO



Lt. Guthrie (Warner Anderson) and Inspector Greb (Tom Tully) of "San Francisco Beat" (alias "The Line-Up")

PLEASE POST
IN CORRESPONDENT'S PLACE
FOR INSPECTION BY
STATIONS, AGENTS AND
ADVERTISERS.

REWARDING

DESCRIPTION Dramatic, fast-moving, authentic... "San Francisco Beat" is syndication's most-wanted police-in-action show. Distinguishing features include Desilu's expert on-location production and the continuous sales ammo provided by an arsenal of 113 available half-hours, with more in the works!

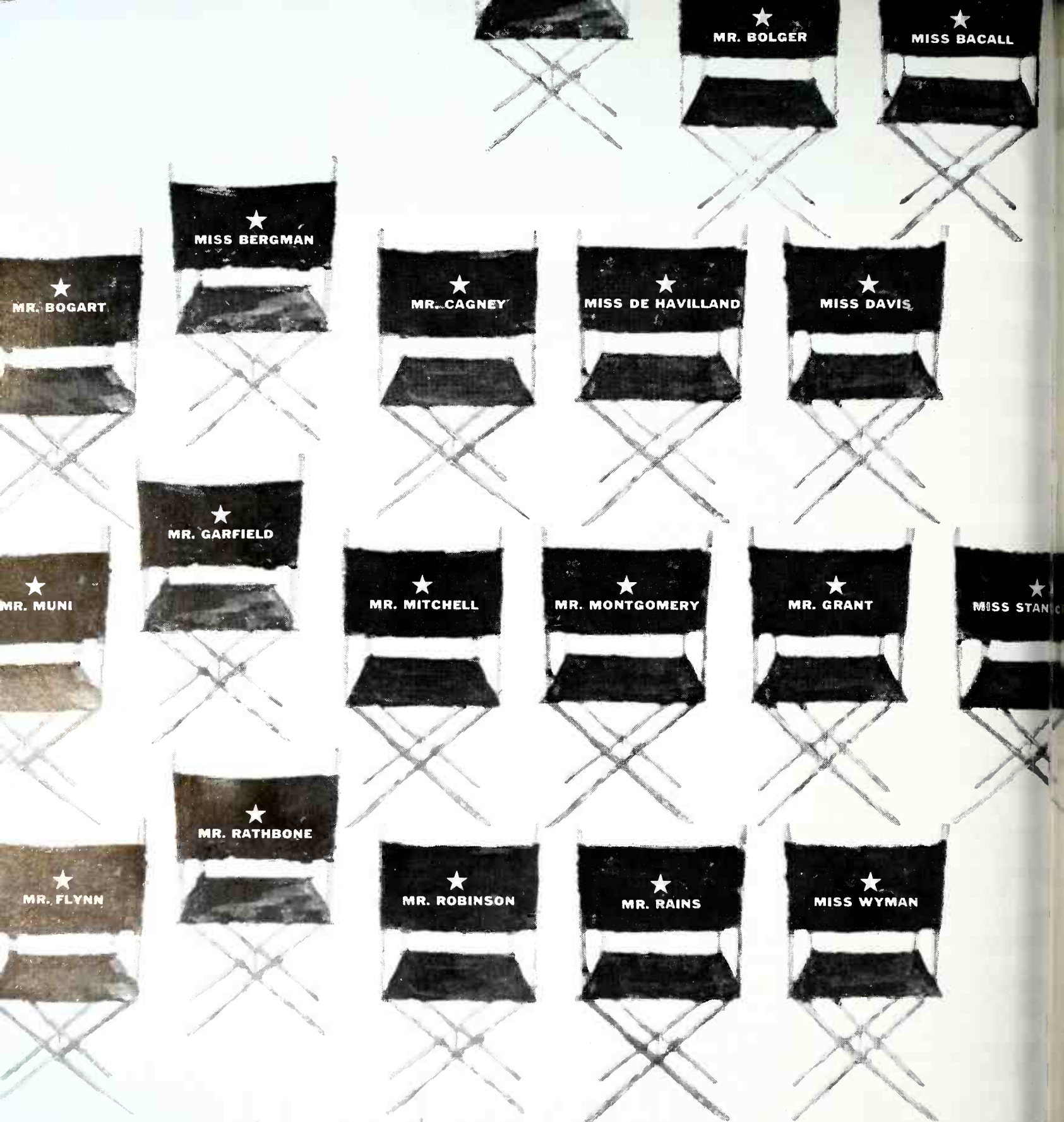
RECORD "San Francisco Beat" is hot in Philadelphia (number one syndicated show in the market); tops all competing programs in such areas as Cleveland, Youngstown, Ft. Wayne, Chattanooga, San Francisco and Scranton-Wilkes Barre. On the CBS Television Network, under another name ("The Line-Up"), the program has been a steady audience-winner since the first broadcast. *It's consistently the number one show in its time period, outranking all competition.*

CAUTION When last seen "San Francisco Beat" was hauling in local loot for such advertisers as Piel Bros., Seven-Up, Procter & Gamble, National Biscuit, Bristol-Myers, Socony Mobil, Household Finance, General Electric and others. Extreme care should be taken to capture this series for *your* market. Contact...

CBS TELEVISION FILM SALES, INC.
Ⓢ "...the best film programs for all stations"

NEW YORK, CHICAGO, LOS ANGELES, DETROIT, BOSTON, ST. LOUIS,
SAN FRANCISCO, DALLAS, ATLANTA. IN CANADA: S.W. CALDWELL, LTD.

Sources: Nielsen, Pulse & ARB



Jupiter stars that mean top ratings!



Star-studded with names like these—that's the secret of Jupiter's success! Each of the 52 feature films in this new group is a hit in its own right, hand-picked to deliver top share of audience for you. Of 23 already rated by ARB, 20 have pulled a share of audience of 50% or more. For full details, write, wire, phone.

C.I.P.

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
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



A MONTHLY FEATURE
ON THE TV COMMERCIAL
BY HARRY McMAHAN,
V.P., Leo Burnett Company

COOL, COOL SUMMER SELL

Commercials are improving, and it couldn't happen at a better time

Summer programming fare in television may be a few cuts down, but the commercials get better and better. There's a nice cool breeze of creativity blowing on the summer campaigns and it's very refreshing.

It couldn't come at a better time: Nielsen's March figures indicate the average American family is now watching TV a whopping total of 43 hours and 12 minutes a week.

Translation: the average American family is exposed to more than 432 TV commercials a week!

Actually, the number of commercials is probably much higher. The 432 figure breaks down into only 10 commercials an hour (6 minutes, plus 2 station breaks each half-hour). Daytime and late night permit more, plus the billboards, radio spots, airline plugs, triple-spotting and what-not to add another 20-30% of the total.

In other words, American TV families in more than 40,000,000 homes are probably exposed to upwards of 540 commercials a week.

The interesting thing about the Nielsen figures is the continued growth of the viewing week. Back in 1956, when a lot of newspaper critics insisted the American public was "tiring of television," the figure was 38 hours and 52 minutes.

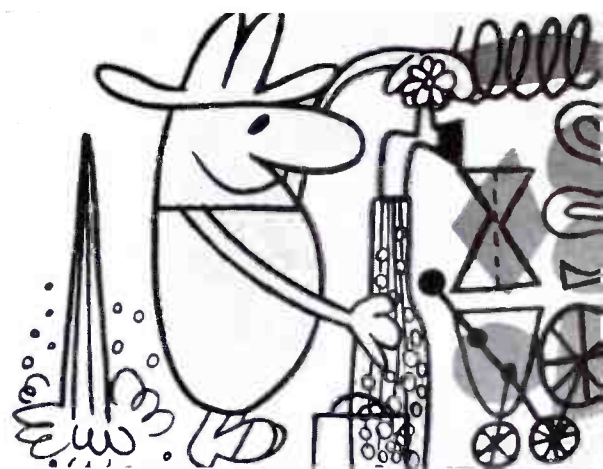
But in 1957 it rose to 41 hours and 24 minutes. And this year it jumps almost 2 hours more!

So that cool breeze of creativity couldn't come at a better time . . .

Coors Without Words

Quite a few commercials lately have been relying on music to carry the story, with a minimum of words.

Now comes Coors, that good beer from the Rocky Mountain country, to do it with only sound effects. Quite cool and refreshing, this UPA creation opens with a cartoon expression of the familiar Coors' Rocky Mountain stream, then goes into a wordless picturization of an oddball character



Coors Beer uses UPA's distinctive cartoon style

adding malt and hops in a mechanical method somewhat between Bosustow and Goldberg.

It's a happy change of pace for this normally sedate sponsor. The sound effects are as UPA as the cartoon treatment. The only words are at the close, "It's Coors, America's Fine, Light Beer!"

Pose Reel in Pictures

We like what Video Pictures, Inc. is trying to do with its new Video Board. "Storyboards on film" are not entirely new—except that this firm is executing them with still photography in much the same way as a "Pose Reel" is done in cartoon.

Paul Belanger says they are equipped to turn out the Video Boards in two days flat, for about \$800 each. The ones we saw are first rate—for visualizing intricate film production problems, for pre-test research or for hurry-up sales meetings in advance of actual productions.

Rollie Guild handles the design and photography of the Video Boards and again proves himself one of the most ingenious producer-art directors in the business.

To next page

JEFF'S COLLIE



© L.P.I. '56

Lassie will help you get a big profit bite out of your market locally, as JEFF'S COLLIE, just as she has done for her network sponsors. There Lassie trounced every program series placed against it, regardless of what it was...quiz...comedy...drama...adventure...live or film. Lassie always won out. In fact, Lassie's share of the total audience usually equalled the share of all the other regular network series placed in opposition — put together! Already JEFF'S COLLIE has been signed up for New York, Chicago, Los Angeles, Philadelphia, Detroit, Atlanta, Dallas, New Orleans, Houston, Boston, Salt Lake City, Miami and over 100 markets. For your own market, phone or wire collect Michael M. Sillerman, Television Programs of America, Inc., 488 Madison Ave., N. Y. 22, PLaza 5-2100.

TPA

McMahon From page 21



Helene Curtis. Agency: McCann-Erickson

Light, Summer Fare

Helene Curtis Spray Net has a real charmer of a commercial featuring a diaphanous scrim and a charming new Swedish doll, Gunn Agell. Light and airy movements of the curtain and the girl—make a fresh and interesting cosmetic approach.

Jack Wallace of McCann-Erickson, Chicago, was the writer—and the interesting thing is that the photography was shot first, then the copy was developed to fit. Ed Gray produced for the agency at MPO, New York. And the gal—did I tell you—is Gunn Agell.

Snow Drijter

A happy new spot from Quartet, Hollywood, features "Identifiable Character." It will be most interesting to see what kind of a job it does on the air—will it develop into a series?

It opens on the bemustached cartoon man as he takes his scissors and snips out paper dolls. "Hullo," he says, "I'm what is known as an IDENTIFIABLE CHARACTER. When you see or hear me, you automatically think of premium . . ." (He unfolds the cutout) ". . . all vegetable Snowdrift . . ."



Snowdrift, by Quartet, Hollywood

At the end, he tags off with the line, "When you don't see or hear me, you may think of anything you please—I think that's very fair, don't you?"

Will the "Identifiable Character" be properly identified by the paying customers? Tune in next month . . . END

How to

It's easy on film...

Because film offers unlimited scope for special effects, for polished perfection in all things.

One man is made two . . . large objects made small . . . small things, large . . . time or space conquered—all with a snap and precision that make film sing out, its use constantly on the increase!

Truly, a good release is a better release when you USE EASTMAN FILM.

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

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

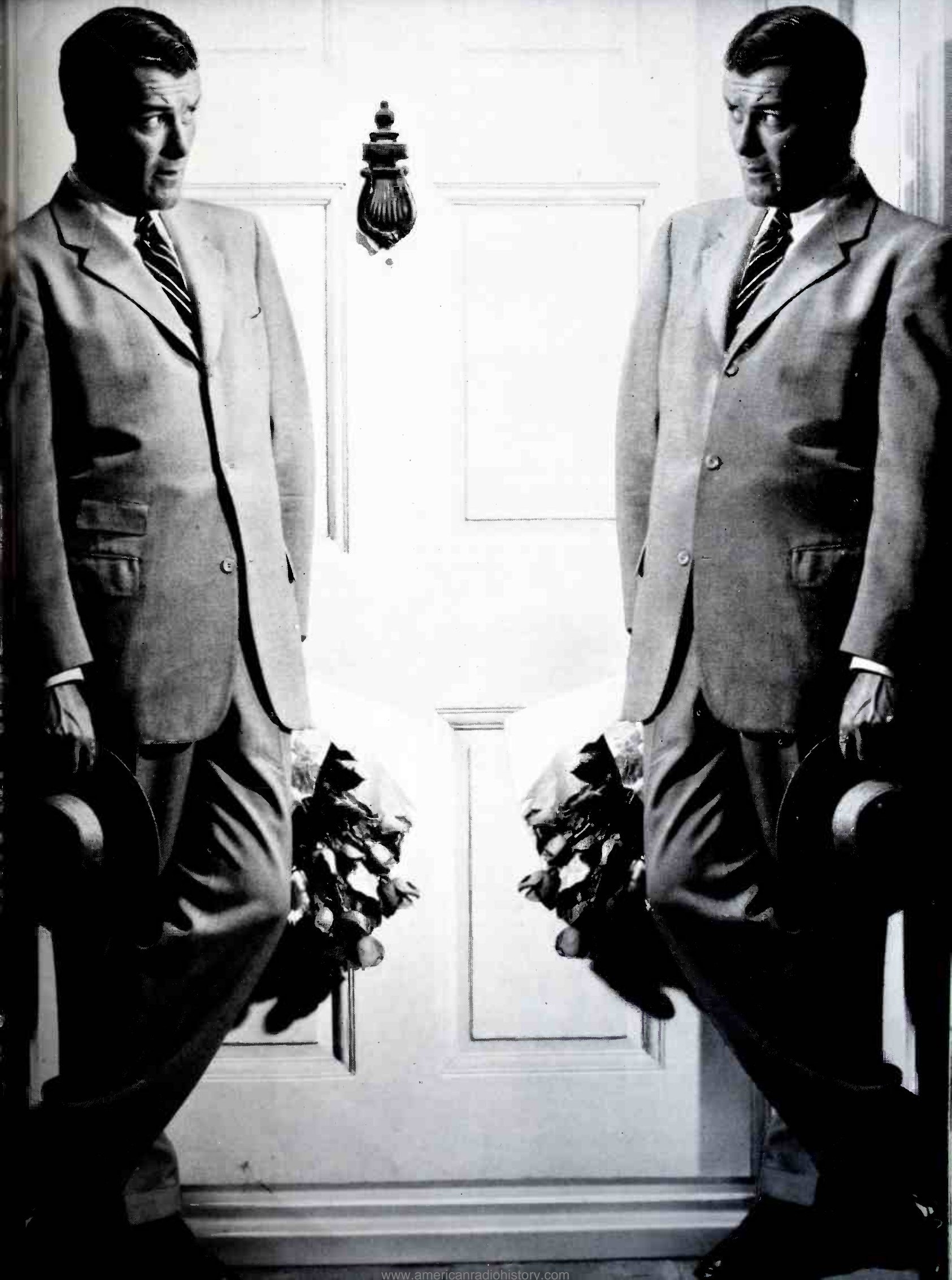
Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

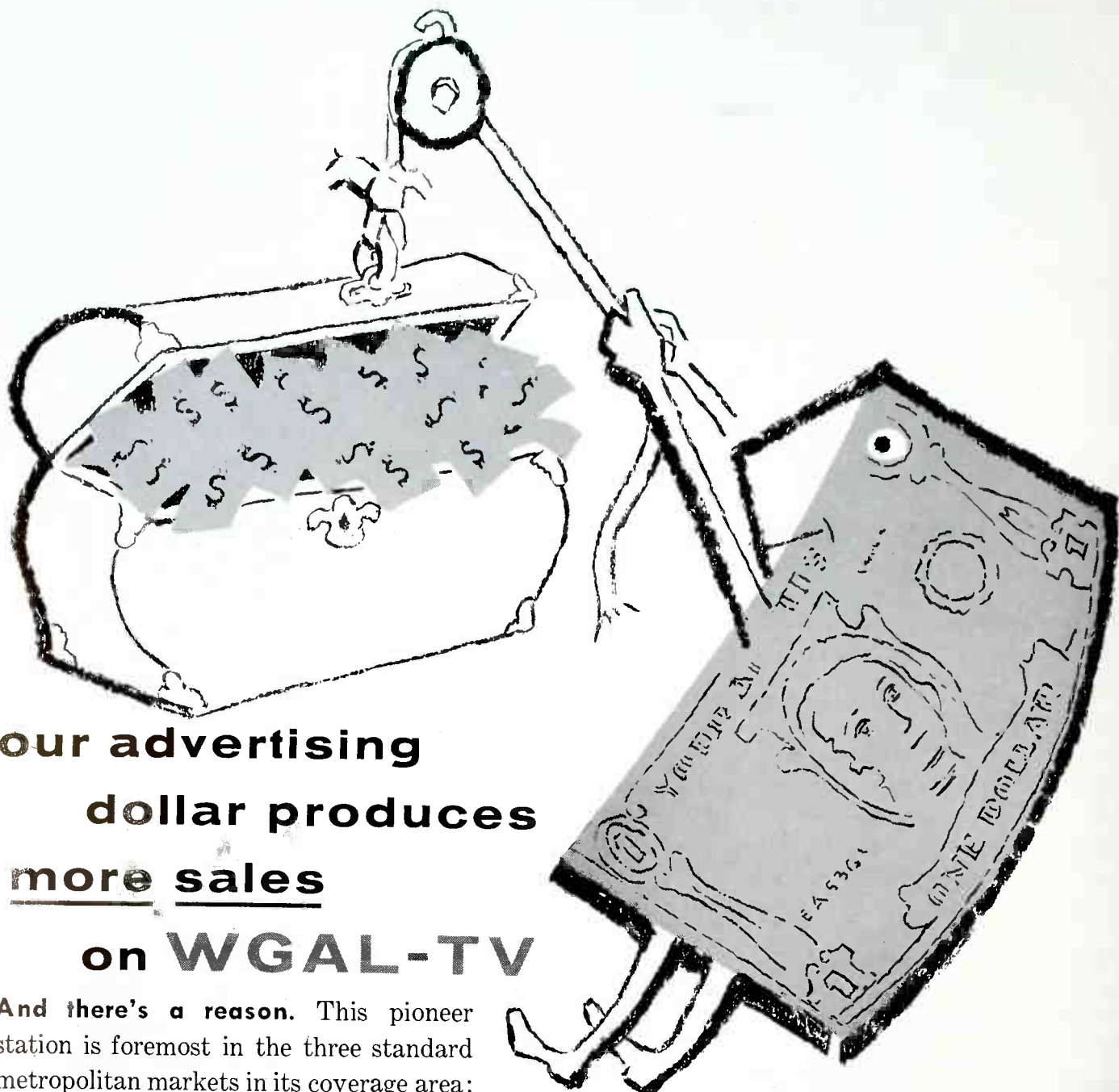
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

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

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

avoid double trouble





**your advertising
dollar produces
more sales
on **WGAL-TV****

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing *more*—on WGAL-TV.

wgal-tv

LANCASTER, PA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

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

AMERICA'S 10th TV MARKET

MR. CHANNEL 8

NBC and CBS

316,000 WATTS



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

HOW DO THEY GET AWAY WITH IT?

Newspaper research took a major step backwards with its recent "breakthrough"

late the other night we finished a cigarette report to a client. It showed that TV homes represent 93% of all filter-cigarette-using homes, homes with women smokers account for 73% of all filter-cigarette-smoking homes, 59% of the TV homes have a woman smoker, morning TV reaches 2% more smoking homes than non-smoking homes, a week at 12:30 p.m. local time in 100 markets could deliver 1,528,000 sales calls in just cigarette smoking homes, etc.,

We showed how any spot schedule or network program could be measured to show the total "cigarette pack rating" and the filter/non-filter audience determined commercial by commercial.

Then I began to wonder. Why was I doing all this? Lately I've seen some of the selling efforts of other media and, frankly, I'm amazed. First, why do they say what they say? Second, how do they get away saying what they say? And third, who's responsible for letting them get away with saying it?

Major media research breakthrough, "my foot!"

Here I'd been talking about the dollar value of the delivered audience to a specific commercial for a specific client. Then I read about that "major breakthrough in media research . . . a bulls-eye measure of . . . ad page exposure." Bulls-eye my foot. Here is magazine research by a highly respected company, and it comes up with the amazing finding that people turn pages in magazines! That's what it measures: the number of times someone turns each page. Where does it say what this has to do with the ad on this all-turned page. Does it mean people see or read the ad? Also, I've had readership figures for the past 26-odd years. The same study reports the number of times "your advertising page is exposed to the readers" of the magazine. Note that word "exposed." Doesn't mean they see it. Or they read it. Instead of a major breakthrough, looks to me

like a major step backward, a move away from readership.

Incidentally, *if* what the study reports is correct, it shows the average magazine reader looks at each page 1.4 times which, in turn, means he gets through the issue 1.4 times or that he only gets 40% of the way through on the second time. Better ask for a 33% discount if your ads are in the back 60% of the magazine.

ABC circulation figures were big enough. But then someone multiplied them by some audience figure. Then these get multiplied by days of the week. Now multiply by pages turned. Next thing you know these people will stride forward and invent the wheel.

So why must I spend *my* time talking about the delivered audience of TV when I could get larger numbers by multiplying (1) the number of TV homes by (2) the dial settings per set and (3) by the minutes of the day to get a figure called "Multiple TV Channel Viewing Opportunities" or something. Could I get away with it? I hope not.

Another classic print research project adds all five of the largest magazines together to find you'll reach some 31,840,000 households twice. Watch that word "households." It's not the same as people or readers. How many do I reach; not with the magazine, but with my ad . . . the ad I paid for? Readership has told me for the past 26-odd years something about delivered audiences and now they want to go back to circulation. Can they get away with it? Could I?

Print ads should impress, not last

Or that resounding line, "Your advertisement in a magazine lasts longer." Longer than what? And so what? Marks on the walls of caves still exist . . . but few of us are buying dinosaurs. If the ad lasts a million years but no one sees it, who wants to be the advertiser?

Take that newspaper research that show people *like* ads in newspapers. Fine . . . if we're in an ad popularity contest. I thought we were hired to sell something. Or the other

To page 103



Some homes are more VALUABLE



FOOD FOR THOUGHT: *GET AGE* homes comprise the most valuable audience in America today. Because the *GET AGE* (the years between 16 and 49) includes families when they're young and growing . . . when their wants and appetites are most prodigious . . . whose buying habits have yet to jell. It includes, too, families at the very peak of their earning power – who are buying more than they ever will again. *GET AGE* families spend an average of one-third more money, per household, than any other age group.*

*Source: Alfred Pollitz, "Life Study of Consumer Expenditures," 1957. **Average audience based only on "housewife homes" as classified by A. C. Nielsen. ***Average audience and program cost data based on A. C. Nielsen, March-April, 1958 (Sunday through Saturday, 7:30-10:30 P.M., NYT). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes.

than others



COLD FACTS: 73% of ABC Television's average audience** is made up of *GET AGE* homes. Corresponding figures for the other two networks are 66% and 65% respectively. Cost per thousand for *GET AGE* householders on ABC-TV is \$4.22. The other two: \$4.67 and \$5.08.***

Household for household, *GET AGE* families buy far more groceries than anyone else. They buy far more home appliances, far more automobiles, far more of almost everything that's advertised on television. And remember:

You get them at the ***GET AGE*** on ***abc-tv***



A MONTHLY FEATURE
BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

SUMMER CROWNS RADIO KING

Summer radio buys offer best value to the small and medium-sized advertiser

You know the sign on trucks that reads: "If you can read this, you're too damn close."

Well, as you're reading this "you're too damn close" to radio's annual moment of triumph for it to do your clients much good.

Whereof do I speak? I speak whereof—summertime—and Porgy never loved it any more than radio does, for during the 30 days on either side of right about now, we're King.

In total daily minutes, that ingenious Sindlinger measurement, radio goes ahead of all media right about now, and until your wife begins to look worried about shopping for Junior's back-to-school uniform, we're it.

44% of all outdoor public has radio

Car listening soars past the hour daily mark. Other out-of-doors listening becomes a big plus even in Duluth. (I hope you're familiar with the fantastic statistic that 44% of all groups of Mike Public out swimming at the shore, picnicking in the groves, or just resting in the park have a radio set.) And, best of all, in-home listening stays close to its peak.

All this is duly urged on you each spring by dozens of radio salesmen along with the Nielsen, Department of Commerce, etc. data that proves people smoke more, eat more bread, brush their teeth more and have almost as many colds as they do in any other quarter of the year.

Be of good faith this piece won't push that jazz. But, to be candid, it won't be far removed. It goes in three directions: *Direction one:* Isn't summer a tremendous unexploited area for brand-switching, the great game of marketing musical chairs, for year-round products?

Isn't this the time that the medium-sized brand could—let's be reckless and say "should"—marshal its marketing armies and make its big push?

Before the v.p. in charge of marketing of that big national competitor can get back from New Hampshire and disengage himself from the fall-winter advertising presentation to the Board of Directors, the agile little guy can change a lot of consumer's minds easily.

Easily, because he's operating in the vacuum created by the sharp and illogical reduction of national brand promotion that goes on every year about this time. With his competitors coasting or trying to coast from late May to mid-September, a big burst of speed will be just that much more rewarding. *Direction two:* Agencies specialize in so many weird things, why wouldn't the summer be a good "specialty"? As measured by time, it's a quarter of the American market, which is important enough to justify some attention.

People think differently and act differently during the summer. Think of the fun Dr. Dichter or Social Research could have with this one—if they haven't already—with the MR on summer buying.

Direction three: The reason I'm shilling for summer should be clear enough.

Summer radio beats other advertising media

The richer summer is in advertisers' attention and advertising investment, the richer radio is. We "own" it and each year we're doing better at a time of generally reduced attention to other media.

P.S. If any advertiser wants to try out the thesis in *Direction one* via the route mentioned in *Direction three*, we might just scrape up a couple of thousand dollars to research the project if it sounds interesting. RAB's all-time peak in income will be this summer, and since we expect to prosper in a recession summer we want to help someone else, generous souls that we are.

END

WORLD-BEATER!

Reporter Ed Fleming covers ground. He's been places most newsmen only talk about. And he's still going places. Now bringing millions of Southern Californians his authoritative reports of national and international events on "Six O'Clock Report" and "Ten O'Clock Report-The Big News."

The addition of Ed Fleming to KNXT's prize-winning news staff is just one more reason why, now more than ever, KNXT News means good news. For example: "Six O'Clock Report" already reaches an average of over 400,000 viewers each evening. "Ten O'Clock Report-The Big News" reaches better than 500,000 viewers and is, in fact, the number one news show, local or network, in all Southern California.

World-beater Ed Fleming and KNXT News are made for each other... and for you. For complete information contact the nearest CBS Television Spot Sales office or KNXT, Channel 2, Los Angeles Phone OLive 1-2345 · CBS Owned



 **KNXT**

Good Evening. This is Ed Fleming with the latest world news from



BYRON FERRIS

as impossible as trying to sell Portland without

KPTV channel **12** **NBC**

An artist needs more than one layout in his bag of tricks, but smart media buyers need know but *ONE television station* to sell Oregon and Southwest Washington. KPTV leads in more quarter-hour firsts than any other Portland station*... and the cost-per-thousand is less.

Oregon's *FIRST Television Station* • Represented Nationally by the Katz Agency, Inc. • Schedule **CHDX** Portland, Oregon

*January 1958 Pulse (when all stations were on the air)



A MONTHLY FEATURE
ON PROMOTION
CONDUCTED BY ELL HENRY

President, Broadcasters' Promotion
Association

HOW MUCH FOR PROMOTION?

Many stations do not spend enough; more important is how wisely they spend

How much should broadcasters spend on advertising and promotion?

There is no simple answer to this question, and it is doubtful that there will be one. Why? Because few broadcasting stations have the same promotional needs. Competitive factors, within the specific market, can and do vary among the stations. Advertising requirements, whether they be geared to the station's own identity, or established for the prime purpose of building the station's audience, differ market by market.

To provide a further insight into the promotional and advertising practices in the broadcasting industry, Richard Doherty, head of the Television-Radio Management Corporation, Washington, D.C., conducted a survey of TV stations in 1957, (Doherty has occupied a position of high respect in the industry for years). His report, which follows, sheds considerable light on industry practices in this field.

PROMOTION AND ADVERTISING PRACTICES IN THE BROADCAST INDUSTRY

The table on this page presents a picture of the 1957 promotional and advertising practices of 32 television stations. They are well managed stations, large, medium and small, in various sections of the nation and in markets differing in size. From the figures it can be seen that:

1. The average television station spends 3.14% of its revenue on its promotional department.
2. There is no common or typical ratio of promotional expenses to revenue among the stations. Among the 32 stations the ratio varies from a low of 1.0% to a high of 6.0%. Neither is there a discernible pattern for large, medium and small stations. Thus, large stations range from 1.0% to 5%; medium stations of the group spend within a range of 1.9% to 4.9%, while the small stations are allocating from 4.2% to 6.0%.
3. Advertising, principally trade press, accounts for the largest portion (52.1%) of the promotional budget.

4. Most stations report a fair expenditure for specific promotional "projects," chiefly sponsor parties. A total of 32 stations, providing detailed data, spend 17.5% of their current promotional budgets from specific "projects."

TV STATION PROMOTIONAL EXPENSES

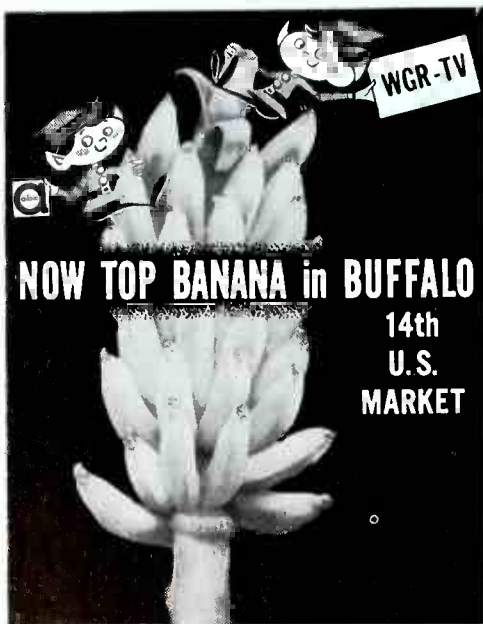
| Stations by Revenue Categories | Promotional Cost as % Station Revenue | DISTRIBUTION PROMOTIONAL BUDGET | | |
|--------------------------------|---------------------------------------|---------------------------------|-------------------|-------------|
| | | % on Salaries | % on Advertising* | Other** |
| \$2 million & above | | | | |
| 1 | 3.90 | 19.7 | 48.7 | 31.6 |
| 2 | 1.37 | 20.4 | 40.9 | 38.7 |
| 3 | 2.54 | 27.4 | 51.7 | 20.9 |
| 4 | 1.62 | 31.9 | 62.9 | 5.2 |
| 5 | 3.13 | 16.1 | 61.4 | 22.5 |
| 6 | 1.00 | 28.9 | 70.0 | 1.1 |
| 7 | 2.60 | 37.2 | 30.9 | 31.9 |
| 8 | 3.50 | 28.7 | 51.5 | 19.8 |
| 9 | 4.50 | 22.2 | 71.1 | 6.7 |
| 10 | 1.98 | 31.5 | 31.8 | 36.7 |
| \$750,000—\$2 million | | | | |
| 11 | 2.95 | 40.0 | 50.0 | 10.0 |
| 12 | 3.85 | 28.4 | 50.0 | 21.6 |
| 13 | 1.95 | 31.5 | 62.0 | 7.5 |
| 14 | 4.16 | 35.0 | 65.0 | — |
| 15 | 2.40 | 30.0 | 65.0 | 5.0 |
| 16 | 2.90 | 29.4 | 45.4 | 24.5 |
| 17 | 3.50 | 34.3 | 54.3 | 11.4 |
| 18 | 2.60 | 30.0 | 35.0 | 35.0 |
| 19 | 4.90 | 28.0 | 65.5 | 6.5 |
| 20 | 2.75 | 22.4 | 61.3 | 16.3 |
| 21 | 3.14 | 15.0 | 75.5 | 9.5 |
| 22 | 3.27 | 35.0 | 42.5 | 22.5 |
| 23 | 4.50 | 28.7 | 59.7 | 11.6 |
| 24 | 3.10 | 30.2 | 52.0 | 17.8 |
| 25 | 2.60 | 30.0 | 42.5 | 27.5 |
| 26 | 1.90 | 31.8 | 58.0 | 10.2 |
| below \$750,000 | | | | |
| 27 | 3.29 | 19.9 | 44.6 | 35.5 |
| 28 | 4.20 | 14.5 | 52.0 | 33.5 |
| 29 | 5.25 | 27.5 | 60.0 | 12.5 |
| 30 | 6.00 | 50.0 | 31.7 | 18.3 |
| 31 | 2.42 | 66.2 | 33.1 | 0.7 |
| 32 | 2.80 | 50.0 | 42.9 | 7.1 |
| average: | 3.14 | 30.4 | 52.1 | 17.5 |

* Advertising includes trade press and newspaper.

** "Others" includes the % spent special "projects" e.g., parties, billboards, car cards, direct mail, etc. Plus miscellaneous costs such as stationery, supplies, etc.

5. All the stations have one or more staff persons who devote full time, or substantially full time, to promotional

To next page



WGR-TV now leads all Buffalo stations with the largest share of the viewing audience from sign-on to sign-off seven days a week. Source: ARB. ABC Affiliate. Call Peters, Griffin, Woodward for availabilities.

WGR-TV

ABC CHANNEL 2

BUFFALO



SYMBOL OF SERVICE

A TRANSCONTINENT STATION

WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WWSA Radio, WWSA-TV, Harrisonburg
WNEP-TV/WILK-TV, Scranton-Wilkes-Barre

**Serving More
Advertisers**

**than any other
Indiana*
TV STATION**

**WTHI-TV
Ch.**



**CBS-ABC-NBC
(251,970 TV HOMES)
TERRE HAUTE
INDIANA**

*Except, of course, Indianapolis

BOLLING CO., NEW YORK, CHICAGO
LOS ANGELES, SAN FRANCISCO, BOSTON

HENRY From page 31

activities. Thus, all stations of the group are able to determine "promotional" payroll costs which, for the composite sample, equal 30.4% of total promotional expenses.

On the basis of the statistical record of the 32 television stations, and personal experience with a considerable number of stations, I should like to make a number of suggestions concerning station promotional activities.

From personal experience, however, I know that there are some television stations in the medium and small categories which have no employees primarily concerned with promotional activities. At these stations, the general manager or sales manager absorbs the primary function of promotion. In such cases, the only "chargeable" salary to promotion is that of a secretarial assistant who spends most of her time on the office details related to promotion.

Few stations spend enough

The majority of stations should re-appraise and re-evaluate their promotional expenditures. I don't believe there are many stations spending too much money (proportionate to revenues) on these activities, but there are quite a few stations spending too little, considering the job which needs to be done. It should be added that many stations have thought the problem through and are maintaining an adequate volume of promotional activities in relation to revenue and current station requirements. This is true chiefly of the larger stations.

Many television station managers in the small and medium categories contend that they "can't afford" to spend more money on promotional activities. Some of these fellows should ask the question, "Can we afford to spend so little?"

In virtually all cases, the big challenge is not whether a station spends enough or too little but whether it spends wisely. As an extreme example, I know of one station (approximately \$750,000 per year revenue) which spends a big chunk of its modest promotional budget on a super-duper "cocktail-banquet-party" for local business, professional and civic leaders. Frankly, I don't think the sales results justify the absorption of such a large percentage of the promotional budget, even though station ownership and management personally like the "in-

stitutional" prestige of the annual party.

On the other hand, I know of another station which runs a well organized yearly "outing" for time buyers. The goodwill generated more than justifies the amount spent, which, incidentally, bears a realistic proportion to the station's total promotional and advertising budget.

A corollary of spending wisely relates to the advertising message theme. So much advertising by so many stations revolves around the common theme "we have a tall tower and big power." It will be a sad day if the Federal Communications Commission permits transmission from an earth satellite because the stations will then vie with each other on "being out of this world."

I'm not discrediting the "tall tower big power" theme but I think it is overdone in television station advertising.

Depending on the sales problem and sales needs for each station, management should develop a basic advertising theme and proceed to carry forward with a consistent series of advertisements which fit within this theme. For example, one multiple station company evolved a definite pattern which covered: a) a recurring series of ads which promoted "high quality advertising prestige"; b) interspersed ads which were strictly "hard sell" for each of the stations. The industry is fairly well aware of the success achieved by certain stations which rather consistently sold buyers on the "bigness" of its relatively small market. More stations need to study consumer (sponsors and agencies) buying motives in relation to the given market and individual station and to motivate advertising purchases according to an appropriate and applicable theme.

Should follow their own advice

Broadcasters should apply the sound principles of advertising to their own stations and they apply expertly to their client business. Most broadcasters have complaints about the advertising of their clients—either they don't spend enough money on advertising or they don't spend enough in the best method but stick to long established habits. It is quite possible that many TV broadcasters are themselves making the same errors in their own advertising promotional activities.

NOW...
RICHARD GREENE
plays
ROBIN HOOD

in "THE ADVENTURES
IN
SHERWOOD
FOREST"





ARCHIE DUNCAN plays *Little John*



BERNADETTE O'FARRELL plays *Maid Marian*



THIS MAGNIFICENTLY FILMED LIBRARY OF ADVENTURES
FROM OFFICIAL FILMS with the characters America knows and loves!



Produced by Sapphire Films, Ltd.



The Adventures in Sherwood Forest

THREE SMASH YEARS ON NETWORK
...AND RENEWED FOR A FOURTH YEAR

NOW AVAILABLE FOR STRIP PROGRAMMING!

ROBIN HOOD COMES ALIVE, TO BECOME
YOUR MOST POWERFUL SALESMAN!

Robin Hood and his merry band have become real to millions of families! His thrilling exploits have captured the imagination of young and old, his legends appeal to every age group.

Now you can cash in on ratings that prove Robin Hood's tremendous appeal. Official offers you the hottest sales tool available in years, "THE ADVENTURES IN SHERWOOD FOREST"—a prestige showcase that will *sell every kind of product to every member of the family!*

SPECTACULAR SETS!

TREMENDOUS CASTS!

TOP STARS!

THRILLING DRAMAS!



RICHARD GREENE plays *Robin Hood*



GAUGE
Tuck



of Nottingham

ROBIN HOOD WILL SELL TO EVERY MEMBER OF THE FAMILY LOOK AT THE FACTS:

ROBIN HOOD has consistently outrated competition in its time spot in city after city

| CITY | NO. OF STATIONS | SHARE OF AUDIENCE | CITY | NO. OF STATIONS | SHARE OF AUDIENCE |
|-----------------------|-----------------|-------------------|----------------------|-----------------|-------------------|
| Birmingham | 2 | 65.3% | Jacksonville | 2 | 92.0% |
| Boston | 3 | 67.3% | Los Angeles | 7 | 44.0% |
| Buffalo | 3 | 70.8% | Miami-Ft. Lauderdale | 3 | 64.0% |
| Charleston-Huntington | 3 | 70.9% | New York | 7 | 42.0% |
| Colorado Springs | 2 | 63.6% | Norfolk | 2 | 81.0% |
| Dayton | 3 | 67.8% | Philadelphia | 4 | 57.0% |
| Duluth-Superior | 2 | 75.1% | Providence | 2 | 72.0% |
| | | | Rochester | 2 | 69.0% |
| | | | San Antonio | 3 | 61.0% |



ROBIN HOOD has achieved top national ratings of 39.1, 38.1 and 37.2 Nielsen

Same sponsors for three years... and their sensational sales records show why. Over \$2 million in merchandise sales from ROBIN HOOD products! 33 licensed manufacturers offer products for premiums, contests, giveaways, to cash in on the tremendous appeal of ROBIN HOOD!

"THE ADVENTURES IN SHERWOOD FOREST"
IS THE BUY OF THE YEAR!



See the man from Official for availabilities. **OFFICIAL FILMS, INC.** 25 West 45th Street, New York, N.Y.

REPRESENTATIVES: ATLANTA / Jackson 2-4878 • BEVERLY HILLS / Crestview 6-3528 • CHICAGO / Dearborn 2-5111
CINCINNATI / Cherry 1-4088 • DALLAS / Emerson 8-7467 • FAYETTEVILLE / Hillcrest 2-5485 • FT. LAUDERDALE / I-75
MINNEAPOLIS / Walnut 2-2743 • SAN FRANCISCO / Juniper 5-3313 • ST. LOUIS / Yorktown 5-9231



OUTLOOK FOR FILM 1958-59

The future direction of film is of prime importance to all television 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 the use of film during the coming year.

TELEVISION MAGAZINE SPECIAL REPORT ON FILM FOR TV



a solid hit in the living room...

a smashing success in the market place...



THE ADVENTURES OF



This great action series, set against a frontier background, is now available to local and regional advertisers.

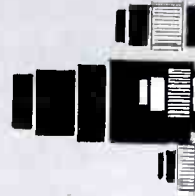
Jim Bowie's national record practically guarantees an outstanding job on the local level:

- **20 million viewers delivered each week; 2.71 per set.**
- **Second season ratings 25% higher than the first.**
- **Profitably sponsored both years by American Chicle Co.**



Phone, wire or send smoke signals for the full story of *The Adventures of Jim Bowie*.

ABC FILM SYNDICATION INC. | 1501 BROADWAY, N. Y. 36 | LA 4-50



FILM FOR TELEVISION 1958-59

This is a period of major change for feature and syndicated film. Here's what the advertiser can expect in the year ahead

H LEON MORSE

The pre-48 feature film, two years ago the darling of TV, is beginning to lose some of the sheen off its glamour, though selected pictures still retain considerable interest as an attraction. On the other hand, the syndicated film has taken on increasing emphasis as a major TV instrument for national and regional advertisers. These are the two most important film developments of the year affecting advertisers and their agencies.

New media strategies have evolved. In a large number of situations, powerhouse saturation campaigns have been engaged in, most often supplemental spot buying in areas needing extra support. Thus the bane of long-term network commitments has been lightened and greater flexibility enjoyed. A number of national clients—Procter and Gamble, American Home Products, Bristol-Myers, Lever Brothers and Carter Products have increased their buying of participations on syndicated programs being used primarily as spot buyers.

Syndicators meet increasing demand

In response to the increasing demand for its product, the syndication business has also been changing to meet conditions. More new product and re-runs were made available during all seasons of the year. About 20 new series and eight re-runs were placed on the market during the season of 1957-58. The larger number of re-runs has encouraged a tendency toward stripping, which makes them ideal vehicles for spot buys.

Regional advertisers seeking new programs have found more product ready for their use. For example, Ziv's *Target*, its fourth show of the season, was the subject of a late regional buy this year by Drewry's, the Midwest beer. Ziv's previous shows were *Harbor Command*, *Martin Kane* and *Sea Hunt*, which also found regional advertisers.

Too many action syndicated shows

But from the Madison Avenue point of view much syndicated product still lacks variety. BBDO's syndication specialist, William Brown, makes just this point, "Most syndicated series concentrate on action. Too many of them are either westerns, variations of these pistol-whipping sagas or police shows. Though the quality has improved somewhat during the past three years, we feel that too many of the programs are just like one another. More program creativeness is needed among syndicators. Many of our clients, especially those selling such family staples as bread and food, don't want another crime show. If they are to buy for identification, they must be identified with a film product that will give them more prestige. Improved TV film programming would mean improved business for syndicators. They might well talk to agencies, learn what we need and want and then act on it."

Rod Erickson, Young & Rubicam vice president in charge of TV account planning, claims that network programming is generally vastly superior in quality to local film shows. "They shoot in two days as against network shows which are ▶

FILM FOR TELEVISION 1958-59 *Continued*

Feature film is still a staple, but the aged queen is showing signs of wear

shot in three and a half days," he observes. "The best products in syndication are anthology series and re-run shows which have been taken off the network."

But many syndicators such as Leslie Harris, vice president and general manager of CBS Film Sales, and H. Weller Keever, California National Productions vice president, believe that the image of syndicated product is being upgraded. They realize they must make every effort to turn out a better product.

Can syndicators turn out this better product? Production values are slowly beginning to improve as income possibilities increase. Syndicators are beginning to gross larger sums of money on their successful shows. They now can earn as much as \$48,000 per half-hour. They can go into local sale with as little as \$18,000 per half-hour in base sales to stations. Firms which formerly specialized in only syndicated shows, such as Ziv, are now producing for network advertisers as well.

Best product usually goes to network advertisers

Syndicators however, are generally in an anomalous position. Some of their best programs are bought by national advertisers for networking. A portion of the programming that goes to local stations has been rejected by national advertisers in its pilot form. And it is this very same programming that is asked to compete against top network shows.

Furthermore the resources of their programming staffs are limited. The producer of a police series can often only produce a police series. But syndicators, if they are to emerge as an important source of creative programming, must somehow expand their present limited horizons, in the view of many agency executives accustomed to network standards. And advertisers who use syndicated programming must be willing to spend more.

Price is always uppermost in the minds of advertisers, and especially this year. Production costs have increased slightly; writers, actors and some of the labor guilds have won raises. The Screen Directors Guild has talked strike to win repayment for re-runs. The likelihood then is for small increases in price for new product. The so-called "hot properties" make their own fiscal rules.

More syndicated shows to be produced outside U.S.

Syndicators, though, will not venture much beyond the \$32,500 production range until more money can be obtained from station sales. Risks increase in direct proportion to costs. More shows have been and will be produced in England and the Commonwealth countries. Such production qualifies for the quota, and can be a source of greater profits. Among the series being produced outside the United States are *Glencannon*, *William Tell*, *Dial 999*, *Ivanhoe*, *Caribbean Adventure*, *Citizen Soldier* and *Counterspy*.

But while both product and prospects for syndication are riding an upward curve, feature film has no such rosy future to dwell upon. Each year TV continues to digest huge num-

bers of features while smaller numbers of new ones are produced. The supply is shrinking. However, feature film remains of vast programming importance.

Sunday afternoon features very popular

It remains, of course a late-night staple throughout country. The early shows continue to appeal strongly housewives. Sunday afternoon feature film programming also of great interest to viewers whose tastes do not run sports or long-hair material. And together with syndicated product, features furnish the bulk of programming for independent stations.

But the aged movie queen is beginning to show signs of wear and tear as the search for novelty continues on. Unquestionably, outside of New York City and its night audiences, interest in features has slackened. This is not to say that specific star-studded vehicles won't get impressive ratings. They can and do. It is to say however, that, as a natural, general excitement about them has abated, and as a basic reason. It is virtually impossible to make viewers outside the metropolitan centers stay up late night after night. It contradicts the daily rhythm of living.

Full-length films are taking a more normal place in the scheme of things than they did two years ago. As a result today the very high rating is a rarity, but good features still be relied on to deliver very substantial audiences consistently.

Between 8,000 and 9,000 features have already been leased to TV. Even the most dedicated of fans might not be blamed for being tired of their favorites. Glamour is a sometime thing. When the same personality is presented night after night, satiety quickly sets in. The magic created by some actors can not be maintained when they can't perform consistently as the milkman.

Few features have major promotion campaigns

Compared to when they were first released to TV, however, features are not given the same dimension of promotion, though newspapers publish separate listings and stations do buy heavy newspaper advertising. One of the major promotion campaigns for a feature film series together by a theme was created by Screen Gems for its *Shock Theater*. It was unique, and helped focus attention on this new type of TV programming—horror. Stations with offbeat hosts who emphasized the ghouliness of the material and intrigued the audiences and the newspapers with stunts.

Shock Theater is symptomatic of the new forces at work in feature film programming. It was released as a small package of 52 features and sold mainly to stations which did not have large libraries. In the past, and even now, in many cities it was the station with the biggest library of feature films that attracted movie viewing. But smaller, more specialized groups of pictures which do not require the premises to be mortgaged have not only been selling well but have been capturing good audiences.

United Artists and National Telefilm Associates have had exceptional success with several of the smaller packages. Al even MGM and Associated Artists Programs have moved out small packages from their libraries. The NBC affiliates have specialized in buying smaller groups of features, and used them on Saturday and Sunday nights with damaging effect on some competition. In midweek, Jack Par's rating continues to hold up, and, in many localities, improve, to complicate the lot of the late-night film still further.

Chicago advertiser finds easy answer

The current situation in Chicago is a good illustration of the heated competition for the late-night audience. Here a longtime exponent of feature film sponsorship over WGN-TV, J. Moran, a Ford Dealer, switched his Sunday night film show to Mondays. Moran was a victim of the crossfire between WBBM-TV and WNBQ-TV. The contest was between the Sunday night MGM blockbusters on WBBM and the United Artists features on WNBQ. Moran took the easy way out, moving to a night when feature film competition tends to be lightweight by comparison.

The patterns of feature film presentation have pretty well been set. The key to audiences is good pictures. No one pattern promises top viewing unless the film is a major attraction. More will probably be done with the electronic sound movie, to integrate the live personality in feature film

theaters, and to sell important pictures. Weekends are certain to be used for "big" pictures. An example of astute use of the weekend is the slotting of six Shirley Temple features there last fall and spring by NTA.

NTA has embarked this year on a major attempt to program as a network. The NTA Film Network will present three half-hour shows: *This Is Alice*, *Man Without A Gun* and *How To Marry A Millionaire*, another series of 39 *Premiere Performance* 20th-Century Fox full-length features, six first-run Shirley Temple features and 52 dramatic hours, now being used as a Double Impact plan and this fall, as a daytime strip. *Premiere Performance* and the three half-hours are to be seen on a "Big" night, probably Fridays on most stations.

NTA successful in major markets

The NTA network has already succeeded on one level—clearances. A minimum of 115 stations with a 96.9 coverage factor will carry its programming. And in markets where 41 per cent of all U.S. TV homes are located, its programming will be seen on the same night. NTA has persuaded a number of its affiliates to invest individually in the half-hour series, in return for a profit participation.

The film has gone a long way in television. Its Film Network, a new competitive element, should provide advertisers with still another important opportunity to use the medium profitably.

HOW ADVERTISERS USE FILM

Most national advertisers use syndicated programming as a supplement to their network advertising. The tobacco industry has made particularly heavy use of local film shows. It has become a major battleground as new filters have been devised and new copylines created to sell old and new cigarette brands. The parade has been led by the R. J. Reynolds Company for Camels. Following not far behind have been Philip Morris' Marlboro and Parliament, Lorillard's Kent and Newport, Brown and Williamson's Raleigh and Veroy and Liggett and Myers' L & M.

Flexibility without long-term commitments

Through the William Esty agency, Reynolds is in between 4 and 50 markets for Camels. A list of eight film show properties was selected, as was done by Nabisco last year, as the programs bought from the stations. Among the ones bought were *Sea Hunt*, *26 Men*, *Highway Patrol*, *Hots and Saddles* and *Sheriff of Cochise*. According to Mitchell Johnson, vice president and TV director of the Esty agency, "We wanted certain time franchises which the stations were glad to sell us. We were looking for flexibility without long-term commitments, and we could get it from stations who had already bought the properties. The feeling here is that the programs have done a good job for us."

Many other national advertisers find their way into participations on local TV film series. They are moved into

the large number of re-runs which make up the bulk of most programming, or, if a first-run property isn't sold, are given a ride on it. Those advertisers who prefer minute participations to the 20-second spot were particularly benefitted. Among the national advertisers who buy this way are Borden, Colgate-Palmolive and American Chicle. Total rating points, not film, is the main concern of these advertisers.

Regional buying of syndicated films is still the chief bulwark of the business, particularly in certain industries such as brewing, oil and baking. Schlitz, the number one ranking beer, has bought several film shows in New York, Chicago and Los Angeles in addition to its *Playhouse of Stars* on CBS. It may extend itself further into syndication next fall when it goes alternate weeks on the network.

Network pattern not quite right for Bud

Budweiser, formerly a network client, is heavy in syndication. This second-ranking beer sponsored eight different top film series in over 35 markets in 1957-58, again the selective principle. For next season it has bought *U.S. Marshal* from NTA for about 50 markets. "We feel syndication is doing a fine job for us," says J. M. Macheca, v.p. of the D'Arcy agency. "The network pattern is of value to many advertisers but is not quite right for us. Our peculiar sales situation does not conform to population. We need to put spot expenditures where they can be best utilized."

The consistent growth pattern of so many regional enter- ▶

DARING ADVENTURES FROM

FOR FIRE...
FOR POLICE...
FOR SCOTLAND YARD

EXPLOSIVE ACTION

with TV's newest
Law Enforcement
Hero!

TECHNICAL ADVISERS:
Duncan Webb, "Britain's
Greatest Crime Reporter"
Tom Fallon, Ex-Superin-
tendent of Scotland Yard



EXTRA! For the first time...
A ZIV SHOW WITH A BUILT-IN CONTE

... a unique quiz that's tied
right in with "DIAL 999" to get
you off to a big start ... **FAST!**

THE FILES OF SCOTLAND YARD!

"DIAL 9999"

A NEW DISCOVERY! A NEW STAR!

ROBERT BEATTY

**Hailed by American critics for
his stellar film performances!**

**NOW . . . for the FIRST TIME
AUTHENTIC STORIES**

**from the files of the
WORLD'S MOST FAMOUS
crime prevention center!**



FILM FOR TELEVISION 1958-59

The syndication trend: more national and regional business, less local

prises has aided syndication—especially in the industries mentioned above. *Sea Hunt* is now sponsored by Standard of California in 30-odd far western markets. Standard has moved into the east with its Chevron label, and is said to be shopping for another program for 20 markets. Hamm Brewing, a midwest buyer of syndicated product, extended itself to the Pacific Coast only several years ago. And still another midwestern regional film account, Interstate Bakeries, vaulted to the Pacific Coast by purchasing the Fitzpatrick Bakeries of San Francisco. More and more business is done with regional advertisers and less with local, a trend that leaves most distributors happy. It is easier to sell one client than many.

Still in evidence is the sales blueprint created by MCA-TV which pairs national and local advertisers in a unique arrangement. The distributor makes an agreement with a station for an acceptable half-hour of its time. In return the station receives a half-hour program. MCA-TV then brings

in the national advertiser who contracts with the station, one of three commercials. The station must find the other two advertisers among local prospects.

Nestle's DeCaf bought the plan for 13 weeks at first year, but then kept renewing it for almost a year. Another was also moved into the buy and finally Ford and Edsel bought a 13-week institutional campaign. The virtue of the plan for a sponsor is the calibre of the programming, a top first-rate off-the-network anthology series, and the opening and closing billboards. The station, in effect, gets its programming free because it funnels the money received from the national advertiser to MCA-TV. Don Cady, vice president for advertising and merchandising of Nestle's maintains the "idea sounds as a nut. It was not easy to execute, though surprisingly good time periods were secured for us in many markets." He believes that the MCA plan will be even better received this year by stations because the competitive situation will be greater.

The feature pattern

Aside from a few cities having individual advertisers sponsoring entire shows, features are participation vehicles. In Chicago however, there are a large number of sponsors who own their feature film shows. They include the Community Builders, Coral Stone Construction, Polk Brothers Appliance Store and Moran's Courtesy Motors.

The only feature film presentation completely sponsored by a national advertiser was the *Colgate Theatre*, Friday nights on KTTV. It was recently cancelled after almost two years. George Laboda, radio-TV director of Colgate states that the program of MGM features did a very good job. Colgate pioneered with this presentation, he says, "because we felt we needed more advertising support in the Los Angeles market. But that was a while ago. Now the bloom is off the rose and ratings have diminished slightly. There are more features available to see. We think we need something new and different."

The sole example of a feature film presented nationally

over what could be considered a network is *Premiere Performance*. Warner-Lambert, Lorillard, Hazel Bishop and Sunbeam sponsored this program in about 125 markets last year, the first for NTA's Film Network. The show averaged a 7.9 national rating in late night periods. Warner-Lambert which cancelled the end of the season, was extremely happy with it. "The show was a good buy for us," Irvin H. advertising director, declares, "We used it to fill in an interim situation but finally bought our own property another network, so we gave up on it."

NTA also achieved impressive results for a number of participation sponsors on its six Shirley Temple feature Telecast on various Saturday and Sunday afternoons, one of the first, *Rebecca of Sunnybrook Farm*, received a 14.1 with a 47.3 share-of-audience on its October 19 and 26 presentations. All competing stations combined in the same markets received a rating of 16.3 and a 52.7 share-of-audience.

The role of barter

Playing an increasingly important role in the everyday functioning of the TV industry is barter, though little concrete is heard about it. Barter allows stations to sell their major asset—time—in return for programming, which in turn can be converted to money. It lessens the cost of operation because less money is needed for programming. To the advertiser it offers the opportunity to cut media costs while assuring good TV exposure.

The two major barter advertisers are Charles Antell and International Latex. They, together with Exquisite Form Brassiere, spent \$2,457,000 for time in the first quarter of

1958, according to TvB. These are gross figures based on card rates, though, in fact, barter clients usually spend less than half card rate out of pocket.

In the last year, the Regal Advertising agency, which specializes in barter, bought \$4,600,000 in time, much of it for Exquisite Form, through an arrangement with the G. agency, which handles the account. Much of this time has not been used and is being held for new barter clients. Regal follows the barter pattern mainly set by Charles Antell, though it has added a few wrinkles of its own. Regal buys half-hour and feature film from distributors and then resells

to stations in return for spots, mainly in B or C time. It can obtain A time, but plainly advises its clients to use B and arguing that the ratings do not tend to fluctuate and that re-emptions are not as likely in these periods.

The Regal-Antell type of barter operation functions this way. They approach a station and learn its needs and desires for syndicated programming. They then purchase the series for the station, but get back, in spots in the less desirable times of the day, three to four times as much as they have paid for it. The programming they buy is mostly re-run, but, occasionally, they will get new shows. Exquisite Form, for example, sponsors *Big Story*, a new syndicated series, Thursday at 7 p.m. on WWJ-TV, Cleveland. And in Washington, Antell was using *Harbor Command* over WMAL.

50 cents on the "end dollar" for barter spots

Barter time can be obtained for as little as 25 cents on the dollar. A more acceptable price for barter spots is 50 cents on the "end dollar," that is, fully discounted, according to Regal.

Other barter advertisers are Bon Ami, Warner Foundations, Regimen reducing tablets, Sardo bath salts, Tintair, Lysol, Yomist, *True Story* magazine, Robert Curley Products, Ladaacol in the Southern states, and Silfskin, a high-priced wrinkle eraser owned by Exquisite Form. Antell has also introduced a new product, Vita Yums, a vitamin candy, via barter.

Guild Films, a former producer and distributor of new half-hour shows, is now heavily involved in barter. Its major client was Bon Ami, which is curtailing its barter contracts. The predominance of firms which make women's undergarments in barter is no accident. The precedent shattering deal between Matty Fox and International Latex for \$20,000,000 over a five year period turned the barter trickle into a stream. International Latex, which makes Playtex bras and the unrelated pharmaceutical product Isodine, is said to have been spectacularly successful with the barter operation. Now Fox has won control of Hazel Bishop, promising to supply that company with \$4,000,000 in barter time for its cosmetic products. It is time he has remaining from other deals.

Another important cosmetic firm, Lanolin Plus, which

recently acquired Pink Ice, may also turn more strongly to barter.

It seems apparent that barter, in some form, is in TV to stay. It gives station's product and absorbs time they might not otherwise be able to sell. Many stations recognize this. General manager Fred Houwink of WMAL-TV, Washington, D.C., and ABC affiliate, has come out strongly for barter under certain conditions. "There is certainly nothing wrong in principle with barter," he said at the recent National Association of Broadcasters convention in Los Angeles. Houwink observed that the violent tirades against barter were, in fact, objections to "barter deals that are economically unsound," rather than the barter principle. His station has two rules for barter deals. They should involve a third party in the form of a client and maintain an equitable balance between the number of announcements given the client and the market value of the film property. Most of the station's barter properties are scheduled in the late afternoon or late evening. The price advantage accruing from multiple purchase of half-hour shows is the lure for clients, according to Houwink.

More problems in bartering can be expected

As time goes on, new wrinkles in bartering may be expected. First-run off-the-network series are apt to be bought for barter purposes. Regal, which has an interest in 35 features produced by Pine and Thomas, is shopping for other films. It maintains that the more desirable the program, the more time it will command in barter. This, of course, was the enormous value of the RKO library to Matty Fox. As film grows old however, and stations are less willing to pay for it, they may take it in barter.

To the advertiser, barter can be of value if used carefully. It makes possible the more economical use of TV for those advertisers interested in total impressions. With the right product to drive a bargain, it can be extremely beneficial. But it demands unusually astute media buyers. Several clients, such as Glamorene, have been hurt. There is just so much time available for barter and those advertisers who move quickly and decisively can acquire it. Others had better be wary.

Low brands use film in Chicago

To pinpoint trends in advertiser use of syndicated and feature films, TELEVISION MAGAZINE, this year at last, commissioned Broadcast Advertising Reports to make a complete analysis of the Chicago market. Chicago has four stations, all of which make concentrated use of features. No one station completely dominates the market. WGN-TV, the independent, depends a great deal on syndicated half-hour programs its prime-time periods. The table on page 46 is based on all brands advertised on syndicated shows and features in Chicago during the week ending March 16, 1958, and a similar week in 1957.

Immediately evident from the table is an increased use of

film by brands this year over last. More brands are using syndicated programs in 1958 than features. Syndication usage has increased 25 percent. But fewer syndicated programs are fully sponsored. There is an increase in alternate sponsorship. Participation buying of syndicated programs has also risen spectacularly, an increase of 50 percent.

Feature films were fully sponsored by 13 brands in 1957. In 1958 the number went down to eight, mostly retailers and car dealers. A larger number of brands, however, participated in features.

The table does not reflect it, but brands were spreading their risk in this market in 1958. Fewer relied solely upon

FILM FOR TELEVISION 1958-59 *Continued*

In the right time slot, your rating can be high in both large and small markets

either syndication or feature film. In 1957, 37 brands bought only syndicated shows, full sponsorship and/or participations. In 1958 this number had dropped to 28. And while 32 brands used features to the exclusion of other types of buys in 1957, the number had dropped to 20 in 1958.

Almost a 100 new brands in one year on Chicago TV

There were 99 brands using Chicago television in 1958 that had not been on in 1957. Sixty-two brands using television in 1957 had not used it in 1956. Every one of these bought some form of film in 1958 as in 1957. The last year when brands depended on live programming to any degree was 1956.

FILM SPONSORSHIP IN CHICAGO

March 1958 versus March 1957

| Brands Using Film | In 1958 | In 1957 |
|------------------------|---------|---------|
| Total Using Film | 197 | 183 |
| Using Features | 127 | 120 |
| Full sponsorship | 8 | 13 |
| Participations | 128 | 107 |
| Using Syndicated Shows | 124 | 96 |
| Full sponsorship | 14 | 38 |
| Alternate sponsorship | 12 | 6 |
| Participations | 97 | 51 |

THE AUDIENCE TO FILM PROGRAMMING

By and large, the syndicated rating pattern is following those of previous years. Generally, the film show will be strongest in the smaller market, as the rating table below of ten typical programs illustrates. Some of the ARB ratings achieved by individual shows went above 50 in a number of very small, one and two-station markets. The average rating for the ten programs was 25.6 in these smaller markets.

In the large, multi-channel markets, where network and feature film competition tends to be keenest, ratings are lower, but strategic slotting can pay off in very large audiences. An outstanding example is *Sea Hunt*, which was sixth highest rated of the top ten shows in New York in March, according to Nielsen, with a 32.7. This was the first time a syndicated program had made the top ten charmed circle. The time period was obviously important in this instance, 10:30-11:00 p.m., Saturday, on WCBS-TV, where it follows CBS's winning western *Gunsmoke*, number two program that month with a 35.3.

Syndicated shows get good rating average

An examination of major markets rated by ARB, shows the most common level of syndicated shows to be in the 10-20 rating range, with a sprinkling of ratings above and below. An illustration is *Silent Service*, whose rating in March broke down this way: three fell between 4.6-7.0, three between 10-13.0, four between 19.1-22.0, two between 22.1-29.8. The variations in level are related to scheduling factors such as time period and competition.

How well do syndicated shows rate against network competition? Once again, no simple answer can be given. Generally, of course, network shows tend to get higher ratings. But occasionally, the syndicated program can drub its network competitors. On WKY-TV, Oklahoma City, *State Trooper* received a 31.1 ARB rating in February of this year. Its network competitor, *The Lincoln*, received a 24.8. The re-run is also capable of pulling substantial ratings. In February, according to ARB, re-runs of *The Honeyymooners* received a 28.6 on KRON-TV, San Francisco, Thursdays at 7 p.m.; in New York, Tuesdays at 7 p.m. on WRCA-TV a 17.2; in Chicago, Thursdays at 9:30 p.m. over WGN-TV, the local independent

station, a 12.5.

The audience composition of syndicated shows is no different from that of network programs. It varies with time and period and program type. On WRCA, *Highway Patrol* in the 7 p.m. Monday slot was seen by 36 per cent men, 42 per cent women, and 22 per cent children. The same program presented over WSPD-TV, Toledo, Tuesdays at 10:30 was viewed by 36 per cent men, 49 per cent women and 15 per cent children. Nor does audience composition change much in a re-run, as to be expected. *The Millionaire*, as a CBS network presentation, Wednesdays at 9 over WSPD, was seen by 35 per cent men, 44 per cent women and 21 per cent children. Over WCBS in the Saturday 7 p.m. time period, re-runs of the same show, now titled *If You Had A Million*, were viewed by 39 per cent men, 39 per cent women, and 22 per cent children. These are ARB figures for February, 1958.

Viewing of feature film presentations after 11 p.m. is down slightly from the preceding year, though once again it must be emphasized that outstanding motion pictures can and do attract large audiences. *High Noon*, for example, got a 49.5 ARB rating early this year on WCAU-TV, Philadelphia, the highest feature film rating the station has achieved in its

TEN SYNDICATED PROGRAMS

Local Ratings—Less Competitive Markets

| | No. of Markets | % U.S. TV Homes | Average Rating |
|------------------------------|----------------|-----------------|----------------|
| 1. <i>Highway Patrol</i> | 89 | 58.9% | 30.9 |
| 2. <i>State Trooper</i> | 83 | 56.7 | 29.9 |
| 3. <i>Whirlybirds</i> | 73 | 51.9 | 27.9 |
| 4. <i>Sheriff of Cochise</i> | 75 | 52.4 | 27.7 |
| 5. <i>Death Valley Days</i> | 37 | 31.3 | 26.0 |
| 6. <i>Frontier Doctor</i> | 32 | 21.9 | 25.2 |
| 7. <i>Twenty-Six Men</i> | 64 | 48.9 | 25.1 |
| 8. <i>Silent Service</i> | 80 | 54.7 | 22.5 |
| 9. <i>Harbor Command</i> | 76 | 53.4 | 22.0 |
| 10. <i>Studio 57</i> | 28 | 30.1 | 18.9 |
| Average | | | 25.6* |

Source: ARB local reports November 1957-March 1958
*The following are the important cities omitted from the rating chart: New York, Chicago, Dallas, Detroit, Hartford, Indianapolis, Los Angeles, Milwaukee, Minneapolis, Phoenix, San Francisco, Seattle and Washington, D. C.

1-year history. The late-night rating attrition is illustrated by the situation in Chicago. Last year in February the *Late Show*, was presented on Mondays, Tuesdays and Thursdays. Its ARB ratings from 11-12 p.m. were 5.5. February ratings in 1958 for the same three days were 2.6. The *Jack Paar Show* has, of course, provided an extra measure of competition for feature film programs, and in many cases drained much of their audiences away.

Early evening feature film strips show little change. For example, the ARB ratings of Los Angeles *Early Show* on KNXT are about the same. Similarly New York's *Early Show*

on WCBS averaged a 7.9 ARB in February 1958, and an 8.4 in 1957. Features programmed earlier in the afternoon also show little change in ratings levels. WBKB's *First Show* in Chicago averaged a 1.3 in 1958 in the 1:30-3 p.m. strip. In 1957 in the 2:30-4 p.m. strip *Film Festival* averaged a 1.2. The *Million Dollar Movie* format, which presents the same picture Mondays through Fridays in a prime time hour-and-a-half, keeps rolling along. In February 1957, according to ARB *Million Dollar Movie* on CKLW-TV, Detroit averaged a 5. In May 1958, the program averaged a 7.3 on the same station.

THE FUTURE—Syndication

More product will be placed by syndication this year than last. The large proportion of this film has already moved into the market. It consists of re-runs of network series. Why are so many re-runs being pushed into syndication now? For many of the Hollywood crop of businessmen-directors they mean capital gains. And the recent success of re-runs in syndication means they can command prices. The retitled version of *Private Secretary*, *Susie*, has already grossed \$3,000,000 in re-run for Television Programs of America, its owner, and the end is nowhere in sight.

In 1957 about 500 half-hours, first-run off the network, were made available, a substantial increase over the previous year. In 1958, so far, a minimum of 1,000 half-hours of such product has been submitted to stations. By the fall, if current plans materialize, that figure may mount to 1,500.

Re-runs offer many advantages

More new film programs will be readied for the first-run syndication market. The sheer weight of re-runs, however, cannot be cut into the number of new programs. Re-runs will compel advertiser attention. They will offer price advantages, and, in many cases, track records which are too significant to ignore. Jackie Gleason's *Honeymooners*, for example, is getting better ratings than most new syndicated programs. The large number of situation-comedies being offered for re-run will also accelerate the trend toward stripping.

As might be expected, syndicators are keeping the production of new westerns to a minimum this fall. Only a few new ones—like *MacKenzie's Raiders* and *Western Marshal* will be available. Many syndicators will be busy producing westerns for network consumption. Others are fearful of the large number of re-runs which could be dropped into the syndication market. Syndicators however, will continue to lean heavily on the action formula, with series like *Border Patrol*, *Rescue Eight* and *Special Agent Seven*.

In first-run situation-comedy, a network stock-in-trade, only *Colonel Flack* may get off the ground. The adventure documentaries include *Danger Is My Business* and *Adventure Today*. Police shows will probably be more numerous than usual.

Some distributors will offer more shows this year than last, among them California National Productions, Screen Gems and TPA. Among the old faces missing from new pro-

gram syndication will be Guild Films, which is not producing programs for local station consumption, and RKO Telefilm, which briefly tried it and gave up after an experience with *Aggie*.

The trade is hopeful that the new syndicated arm of United Artists will make the same kind of contribution to TV that its theatrical division made to the motion picture business. It could mean the entrance into TV of such important producers as Stanley Kramer and Hecht-Hill-Lancaster. UA's first property, *The Young in Heart*, seems geared more for network than for local sale, but a regional purchase could move it into syndication. Also getting ready to go into local film distribution is Hal Roach, Jr., whose studios and properties have been absorbed by the Scranton Corporation, in which he has become a major stockholder. Roach has a group of eight pilots which could furnish programs for local sale, but he must build a sales organization first.

There are likely to be few innovations in the advertiser use of syndicated programs. Local film distributors will naturally drive hard to get new advertisers into TV. The past year has seen some increase in film buying by supermarkets, finance companies and insurance firms. The oil companies, under increasing competitive pressure in the east, midwest and Pacific Coast, will probably buy more regional and local film. There is some feeling that advertisers from the building industries and related fields, who have remained out of network TV, may be ready soon to try the medium through syndication.

Syndication for localized selling

Among national advertisers, those with specific regional and local sales problems are expected to resort to syndication more heavily than ever during the past year. For example, the sponsor of *Navy Log* on ABC, United States Rubber, will very likely go into national spot with the vehicle next fall. But only 13 new programs in the series will be produced. They will be added to 26 re-runs for a 52-week package including repeats. United States Rubber will purchase selected markets which demand heavier advertising. Arnour, another network advertiser, is talking syndication for the same reason. It plans to use film shows to sell turkey in the North and ham and bacon in the South. ►

REAL

*Produced in cooperation with
The California Adult Authority,
PAROLE takes you into actual parole
hearings. It is not a dramatization
... not a re-enactment. The person
on the screen is the actual prisoner
serving time. The people he faces are
the actual authorities who will
grant – or deny – his application.
The words you hear are the actual
statements made and questions
asked during the actual session.*



parole

IMPORTANT

*PAROLE is powerful television—
thoroughly pre-tested and
overwhelmingly approved by
viewers. It is an outstanding
advertising vehicle, all the more
effective because it is great
public service. It assures high
prestige for stations and sponsors
to whom it will deliver huge,
responsive audiences.*

GRIPPING

*Because of its complete
authenticity and absorbing
subject-matter, PAROLE
achieves an impact never before
realized in a commercial series.
The variety of backgrounds,
personalities and problems of
the different prisoners insures
continued interest week after
week. Bound to become the most
talked-about show on the air.*

TIMELY

*Today's broadcast and
viewer "climate" is ideal for
PAROLE. Stations all over
the country are winning
large, appreciative audiences
with realistic program
presentations. Make sure
you don't miss out on
this memorable series.
Write or phone, now.*



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The outlook for feature

Slightly more than 1,000 pre-48 pictures have not been released; about 2,200 post-48 films remain. The pre-48's are owned by National Telefilm Associates and Screen Gems. The former has about 200 20th Century Fox features. The latter has combined its library of Columbia Pictures with one leased from Universal International.

650 post-48 pictures already on TV

The big question still remains: when will the post-48s reach TV? TV has already seen 650 post-48 pictures. These include the Republic library of 203, Lippert's 140 pictures, 146 United Artist's features, 101 from RKO and 35 from Distributors Corporation of America. Primary in the movement of the post-48 pictures to TV is the climate of the theatrical motion picture business. When theatrical business is good and producers make out well, exhibitors wield a great influence. When it is bad, subterranean action begins to release the post-48s. In 1958 so far, business has been good, so good that United Artists, the foremost force for post-48 release, is handling exhibitors very gingerly.

At the very minimum, the release of post-48 pictures in any large numbers should take a year and a half. Meanwhile small packages of post-48 pictures produced by independents may find their way into the medium. The distribution for the important post-48s, when they are released, will probably be different. Groups of 52 will probably be marketed instead of entire libraries. These pictures will be costly. The proposed participation of the various guilds and unions gives

the post-48s a base expense of between \$15,000 and \$75,000. Producers will no longer be selling fully amortized features to TV.

The two major libraries to be released to TV this year are those owned by Republic Pictures and Paramount.

There are 725 Paramount pictures. They contain many of the biggest names in Hollywood—Bing Crosby, Cecil B. DeMille, Gary Cooper, Marlene Dietrich. This library was bought by MCA-TV for an estimated \$50,000,000. Among the stations who have already purchased the library are WCBS-TV, New York; KNTV, Los Angeles, WBZ-TV, Boston and KETV, Omaha. But, as yet, it has not created the sales stir expected. Stations, many heavily committed for other features, are being cautious.

By current standards, MCA is trying to get top dollar for its Paramount features, which should increase the cost of participations in them. The Republic Pictures library of 203 features consists of about 20 "big" pictures and the rest action material.

Good features will be more expensive

What about feature prices to the advertiser? As good features become more scarce, they become more valuable. Prices of participations for such film will therefore necessarily continue to move upwards as they have in the past. In July 1956 in New York, for example, a picture that brought \$10,000 for ten runs was worth \$25,000 for the same number of runs a year and a half later. Re-runs o

FIRST-RUN OFF THE NETWORK IN 1958

| PROGRAM | DISTRIBUTOR | No. of Episodes Planned |
|--------------------------------------|--------------------|-------------------------|
| Adventures in Sherwood Forest | | |
| (Robin Hood) | Official | 100 |
| Buccaneer | Official | 39 |
| Burns and Allen | Screen Gems | 240 |
| Eve Arden Show (New) | CBS Film Sales | 26 |
| It's A Great Life | CNP (NBC) | 78 |
| Jeff's Collie (Lassie) | TPA | 103 |
| Jim Bowie | ABC Syndication | 76 |
| Lancelot | CNP (NBC)? | 39 |
| Life of Riley | CNP (NBC) | 217 |
| MCA Anthologies | MCA-TV | ? |
| Medic | CNP (NBC) | 39 |
| Navy Log | CBS Film Sales | 39 |
| OSS | Flamingo | 26 |
| People's Choice | ABC Syndication | 104 |
| Roy Rogers | Empire Productions | 100 |
| The Brothers | CBS Film Sales | 26 |
| Twentieth Century Fox Hour | NTA | 52 |
| You Are There | CBS Film Sales | 39 |
| Warner Brothers Presents | NTA | 40 |
| Walter Winchell File | NTA | 39 |

NEW SHOWS FOR THE COMING SEASON PROSPECTS TO BE RELEASED FOR SYNDICATION

| PROGRAM | DISTRIBUTOR | No. of Episodes Planned |
|-------------------------|----------------|-------------------------|
| Adventure Today | Sterling | 52 |
| Border Patrol | CBS Film Sales | 39 |
| Caribbean Adventure | Gross-Krasne | 39 |
| Citizen Soldier | Flamingo | 39 |
| Colonel Flack | CBS Film Sales | 39 |
| Counterspy | Telestar | 39 |
| Danger Is My Business | CNP (NBC) | 39 |
| Dial 999 | Ziv | 39 |
| Frogman (Buster Crabbe) | None | 39 |
| Glencannon | Gross-Krasne | 39 |
| Grand Jury | NTA | 39 |
| Ivanhoe | Screen Gems | 39 |
| MacKenzie's Raiders | Ziv | 39 |
| New York Confidential | TPA | 39 |
| Rendezvous | CBS Film Sales | 39 |
| Rescue Eight | Screen Gems | 39 |
| Silence Please | Sterling | 39 |
| Silent Sabor | CBS Film Sales | 39 |
| Special Agent Seven | MCA-TV | 39 |
| U.S. Marshall | NTA | 39 |
| Untitled Police series | CNP (NBC) | 39 |
| William Tell | NTA | 39 |
| Young In Heart | United Artists | 39 |

atures are also commanding more money. Three re-runs of a good picture in New York will bring \$1,200.

Total return from feature film sale is also increasing. More than \$125,000 can be grossed by top features. Second rate films gross about \$50,000. It is difficult for stations to counter the forces pulling prices upwards. One way they get price increases is by getting more runs for their money. Another type of film, the short subject, is beginning to become available to TV in large quantity, aimed at stations who cannot pay for expensive features. MGM has packaged three groups of shorts. Paramount recently sold the rest of its short subjects library. Screen Gems is marketing the Three Stooges comedies, and Associated Artists programs has a large group of short items. Guild Films has the RKO library of shorts and will probably barter most of it.

Frank Sinatra Theatre, Rock Hudson Playhouse?

What will be the feature film programming patterns of the future? Stations which have to make do with fewer pictures will sell and promote them harder. At the other end of the scale, because 8,000 and 9,000 pictures are already available, the thematic feature film presentation will possibly come in for greater usage. Such personalities as Humphrey Bogart, Bette Davis, Wallace Beery, Errol Flynn and Clark Gable have already been used. The future is apt to see Frank Sinatra Theaters, Rock Hudson Playhouses and Eva Marie Saint Theaters. Metropolitan centers will make increasing use of the art and foreign movie, as is already being done on NBC stations in New York and Chicago.

But most of all, stations will conserve their features. The good ones will be retired for periods and then re-released to be shown to new audiences. The quality feature should have considerable value even in the future. Ten years from now *High Noon* may still interest great masses of viewers.

On the international scene, American telefilm product is slowly moving ahead, despite foreign obstacles. In a number

SYNDICATED PROGRAMS CONTINUOUSLY IN PRODUCTION

| PROGRAM | DISTRIBUTOR | YEAR | No. of Episodes |
|-----------------------|-----------------|------|-----------------|
| Annie Oakley | CBS Film Sales | 5th | 81 |
| Grey Ghost | CBS Film Sales | 2nd | 78 |
| Highway Patrol | Ziv | 4th | 156 |
| Silent Service | CNP (NBC) | 2nd | 78 |
| State Trooper | MCA-TV | 3rd | 118 |
| Twenty-Six Men | ABC Syndication | 2nd | 78 |
| Whirlybirds | CBS Film Sales | 2nd | 78 |

of countries, American features are not allowed on TV because of the opposition of the local film industries. In the half-hour field, Britain and Japan, two key markets, have added new restrictions. Latin America however, is improving. *Father Knows Best* is almost a universal favorite on that continent, and *Gunsmoke* rates high.

Under the best conditions, between \$7,500 and \$10,000, per half-hour can be realized from a series with great acceptance abroad. This figure is likely to go to \$12,500 within several years.

National shows for foreign markets

National advertisers are becoming interested in larger international spreads for their network vehicles. This, of course, has been done before. Now, however, advertisers are taking options on their network shows for a large number of foreign countries. One such example is Campbell Soup, which has taken a lease on its newly acquired *Donna Reed Show* from Screen Gems.

In sum, the telefilm industry continues to fit itself into the changing patterns of TV itself, a medium still evolving, still searching for today's answers even as the insistent demands of tomorrow are being heard. END

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BIGGEST TWO-MAN

DAVE GARROWAY'S TODAY, 7:00-9:00 am (EDT)
MONDAY-FRIDAY

THE JACK PAAR SHOW, 11:30 pm-12:30 am (EDT)
MONDAY-FRIDAY

All year long Dave Garroway's Today and The Jack Paar Show are network television at its effective, economical best.

And from now to September, NBC's Summer Dividend

Plan adds even greater value to your advertising dollars. During this period, dividends start with purchase of as few as six participations and multiply rapidly thereafter.

For example, you can buy a twelve week Saturday schedule—30 one-minute participations running every other weekday and alternating between the two shows—for \$148,000. Actually, you're paying for only 0



BAND IN TOWN!

participations; 10 are dividends. And here's what you
 according to estimates based on established Niel-
 performances: 55½ million home impressions . . .
 1.0 million viewer impressions . . . at a remarkable
 \$1.7 cost-per-thousand viewer impressions.

Add up *all* the plus values for Today and The Jack
 Per Show—personal salesmanship, flexibility, asso-
 ciation with two important news-making shows and

personalities—and you've got a package that's right in
 tune with the times.

Your NBC Sales Representative would like to show
 you success stories which prove how these programs
 have produced results for advertisers in all fields.

NBC TELEVISION NETWORK



w formats, these
could once again make
the major
the weekly schedule

AFTER THE WESTERN-WHAT?

Fall program outlook: the action show will dominate the nighttime schedule. Will this prove to be too much of a good thing?

By HERMAN LAND

By mid-season, the big question may well be: "After the western—what?" As June drew to an end, the western was slated to consume 26% of the entire nighttime network schedule, 31 out of a weekly total of 126 half-hours between 9:30 and 10:30 p.m. compared with 7 two years ago. Add suspense and adventure shows, and the action portion rises to 35%.

And even this does not tell the whole story. The bulk of nighttime station syndicated programming falls into the action category, further increasing the proportion of such programming to be offered the public this coming season.

Angers ahead for the cowboys

The audience appeal of the western is so strong that it is unlikely to collapse as an important TV program type. However, the chances for serious failures have increased, simply because endless repetition of a few basic legends must blur program distinctions and vitiate the impact of even good shows. Regardless of the general rise in production and script quality, there is probably such a thing as too much exposure even for the hardiest of sagebrush myths.

At time of writing, there were still 36 unsold half-hours in prime network time: ABC, 14; CBS, 9½; NBC, 12½. Many of these periods will undoubtedly have been sold by the time this appears, and new schedule changes announced.

Unfortunately, with advertising maneuvering still in full swing for competitive advantage in program and time slot, the networks find it difficult to maintain a program balance. Normal buyer caution has been exaggerated by the recession,

leading to greater reliance than ever on the "play it safe" point of view. Each network has tried to sell a far greater variety of vehicles than advertisers have been willing to consider seriously.

TV may be developing a new structure

For all the decrying of current trends, however, what may be in process is something more basic. It may be that the co-existence of the exciting special and the mundane regular weekly program represents not a weakness, but the development by the medium of its own structure of "pulp," "slick" and "quality," through which it can serve simultaneously all segments of the immense and varied TV audience.

The record shows moreover, that programs not capable of exciting Madison Avenue are often quite capable of attracting huge audiences. During the past season, according to Nielsen, there were 100 nighttime programs on the networks which reached more than 6 million homes.

Not all the networks are in a state of equal imbalance, of course. ABC has twice as many western half-hours as its combined competitors. But even CBS, whose schedule is the most evenly balanced with approximately the same number of shows in each category, has devoted more half-hours to the western than did all three networks together in the season of 1956-57.

Many advertisers and agencies may have foreseen the climax of the western trend, but they are the ones primarily responsible for it. After all, show production responds to the needs of the market as made known by the buyers, as in

To next page

HIGHLIGHTS OF NIGHTTIME NETWORK SCHEDULE

SUNDAY

This is action night on ABC, with the western "Lawman" scheduled to follow "Maverick." The action drama "77 Sunset Strip" comes immediately afterward at 9:00. Can this combination build on "Maverick's" rating strength? Against it will be the powerful Sunday night blocks of CBS and NBC



Lawman, ABC, 8:30

unchanged except for an as yet unannounced program on NBC at 7:30. At presstime, there was still talk of putting a live hour drama out of Canada on ABC at 9:30 if client backing could be found. This was the only live hour drama prospect as the summer approached.

MONDAY

Industry attention will center on the 60-minute CBS "Desilu Playhouse" at 10 p.m.,



Desilu Playhouse, CBS, 10 p.m.

which will feature dramas and several Lucy shows. Opposite will be the ambitious NBC hour western "Cimmarron City." Against Danny Thomas on CBS at 9, Bristol-Myers will put the adventure vehicle "Peter Gunn" on NBC. But with "Father Knows Best" as a lead-in to Thomas and the new Ann Southern show bridging into "Desilu Playhouse," this looks like CBS' night most of the way. The 7:30-8:30 Pat Weaver "Mad Show" on ABC, featuring satire, could prove a surprise.

TUESDAY

The 10 p.m. period is the one to watch, largely because it will have the only new hour variety show of the season, CBS' "Garry Moore Show." Its opposition will be the "Californians," the NBC western, and ABC's "Colt 45." The entire Tuesday night ABC lineup consists of action shows, with two new ones, "Rifleman" at 9, "Naked City" at 9:30. They will be competing with "To Tell The



Garry Moore Show, CBS, 10 p.m.

Truth" and "Red Skelton" on CBS and "Dotto" and the "Bob Cummings Show" on NBC. Before 9 the situation was unclear at presstime, with the 8-9 period still open on CBS and the 7:30 spot not firm on NBC.

WEDNESDAY

NBC's venerable "Kraft Television Theater" gives way to a half hour of Milton Berle, who will face a new



Milton Berle, NBC, 9 p.m.

situation comedy, "Donna Reed Show" on ABC and the current "The Millionaire" on CBS. Following Berle will be the western "Bat Masterson," also sponsored by Kraft. It will face CBS' "I've Got a Secret" and ABC's "Patti Page Show." A new competitive situation exists at 8:30 with ABC pitting "Ozzie & Harriet" against "Arthur Godfrey's Scouts" on CBS and "The Price is Right" on NBC. At 7:30, CBS was considering a fresh attack on the strong competition of "Disneyland" and "Wagon Train" with a youngster-slanted science fiction combination of "The Invisible Man" and "World of Giants." The 10-11 period is one of the few that remains as is.

AFTER THE WESTERN—WHAT? Continued

other industries. The tired pilots making their futile agency rounds have been created to meet realistic market needs. In the final analysis, the buyer, caught between the desire to gamble in a show business venture and pressure for rating "security," has found it convenient to take the prairie route.

Those who become the victims of any attrition of the western appeal may be in serious trouble when seeking replacements, since as CBS' program head, Hubbell Robinson points out, good shows are not created overnight. An essential ingredient of quality, he insists, is time—time to create, to develop and to perfect. By not giving the network sufficient time for creation and development, he charges, the advertiser decreases the chances for achieving high quality.

There is not very much new in the regular weekly bill of fare to inspire great expectations. Among the new programs, the runaway winners could easily be oldtimers the half-hour Gleason and Berle shows. Garry Moore's hour variety show will surely have top-grade production values

and talent to brighten Tuesday night on CBS. NBC's Paris import, *Brains and Brawn*, looks promising and so does the *Desilu Playhouse* on CBS. ABC's *Public Enemy* and the Pat Weaver satirical hour, *The Mad Show*.

Outstanding specials could save the season

But it would be a mistake to conclude that this will be a disastrous or dull season, for it will also be a season of outstanding specials. As though by some strange law of compensation, they promise to make 1958-59 one of the most exciting of recent TV years.

Even action-loaded ABC is joining the club, expecting two 90-minute productions each from Bing Crosby and Frank Sinatra. In addition, the network plans a series of major public affairs one-shots. On CBS, DuPont will continue its distinguished *Show of the Month*. *High Adventure* will be back. There will be lavish one-shots like the two-hour *Wonderful Town* scheduled for November. And activity will

FRIDAY

The big news, of course, is the return of Jackie Gleason at 8:30, this time in a half-hour variety format. Combined with the following "Phil Silver's Show," this promises to make CBS dominant for the



Jackie Gleason, CBS, 8:30

hour. The rest of the evening, repeating this season's strong lineup, would also appear to belong to CBS. NBC will be heavy with action, with the new "Northwest Passage" and "M Squad" slotted between 8:30-9. "Jefferson Drum" remains at 8. ABC will have "Leave It to Beaver" opposite Gleason. Its new "Public Enemy" goes in against the Schlitz/Lux dramas on CBS and "The Thin Man" on NBC at 9:30. The 10 p.m. period is interesting for its very strong male slant: "Public Enemy," ABC; "Lineup," CBS; "Cavalcade of Sports," NBC.

THURSDAY

A possible winner is the NBC quiz show, "Brains and Brawn," an import from Paris. Opposite would be the slotted "December Bride" on CBS and ABC's strong "Zorro." Another possible NBC show is "Steve Cannon," adapted from the comic strip. Its competitors would be CBS' "Zane Grey Theater" and ABC's "Pat Boone." "Playhouse 90" continues on CBS. ABC is fitting the new "Rough Riders" and this sea-



Derringer, CBS, 8:30

son's "Tombstone Territory" against it from 8:30-10:30. On NBC, "Cavalcade" will replace Rosemary Clooney, following Tennessee Ernie Ford. Against the "Real McCoys" on ABC, a new western, "Derringer," will be slotted on CBS at 8:30.

continue on a major scale in the public affairs areas. CBS is also attempting to sell a new concept of the special.

And on NBC, where the spectacular was born, it will reign again as some 100 big shows go into production: comedy and variety with Bob Hope, Jerry Lewis, Dean Martin, Sid Caesar; the Shirley Temple series, the Hallmark dramas; public affairs one-shots.

As the past two seasons have demonstrated, the specials are far more than merely the icing on the cake. They have proved to be among the most powerful weapons in the marketing arsenal and consistently strong audience gatherers.

NBC v.p. Robert Lewine says: "The special is now being more properly used. It has come into its own as a programming, merchandising and advertising device. The spectacular was originally intended to overwhelm with size and money. The special is not designed to overpower, but to accent the regular schedule as a TV highlight. It is now assuming its proper proportions."

SATURDAY

Only CBS had its schedule firm at presstime. Its program will be "The Texan" at 8:30. NBC was planning to fight CBS' powerful combination of "Have Gun, Will Travel" and "Gunsmoke" with the police action "Man From Tallahassee," at 9:30-10:30. A variety show looked likely for NBC's 9 o'clock slot in place of "Club Oasis." Considerable interest is attached to ABC's plan



Man From Tallahassee, NBC, 9:30 p.m.

of scheduling "Tales of Frankenstein" at 10. If it can take the measure of "Gunsmoke," it may set off a new trend of horror shows.

THE SPECIALS

Most of the excitement of the season ahead will come from the specials. Ambitious projects are in the works at all three networks.



Bob Hope, NBC

NBC: Plans about 100—Bob Hope, 8; Jerry Lewis, 6; Dean Martin, 3-4; Emmy Awards; Oscars; Shirley Temple and Hallmark series, "Wide, Wide World," "Omnibus," public affairs and other one-shots.

CBS: Has already scheduled 9-10 Du Pont "Show of The Month," "High Adventure" with Lowell Thomas; a two-hour "Wonderful Town" in November; a re-run of "Wizard of Oz;" "See It Now" and public affairs one-shots. ABC: Will enter the specials ranks with two 90-minute shows each from Bing Crosby and Frank Sinatra; There will be several one-shot "Report Card" public affairs shows.

It is easy, moreover, to overlook important programs, simply because they are not brand new. Certainly, the Como, Sullivan and Allen variety hours, Ed Murrow, Danny Thomas, "Playhouse 90" and others would brighten any season. And even amid the western throng, there undoubtedly continue to be "Mavericks" and "Gunsmokes," outstanding in their ability to win faithful audiences.

New approaches on the way

There will doubtless continue to be much discussion on the need for fresh approaches. Current creative stirrings beneath the surface suggest that such approaches are being fashioned. But before they can become a reality, those who plan programming and those who pay the bills will have to be ready for them. Already there are signs that buyers are becoming concerned lest they follow the action road to a dead-end. By the season of 1959-60, they may be ready for a fresh start. That one could be a great year.

END

Taking up duties this month as executive v.p. of the parent company, AB-PT, James G. Riddell's immediate plans are concentrated on the radio network and overall organization

A NEW ABC WITH JAMES RIDDELL?

The new executive vice president of American Broadcasting-Paramount in charge of broadcasting activities James G. Riddell outlines his aims this way:

"My purpose is: one, to build an organization; two, to see that the people in that organization are compatible; three, to see that everybody knows what's going on."

This is the same long-range goal described by Leonard Goldenson last December in TELEVISION MAGAZINE, (See "ABC: An Evaluation"). ABC is still struggling with the question of thinness in the executive ranks. On the need for building management-in-depth, Riddell and Goldenson see eye-to-eye. "We have expanded, but not enough where manpower is concerned," says Riddell. "I intend to beef-up the organization."

The strain on ABC's top-level manpower has been unusually great this past season, as the network has stepped up its activity vis-a-vis its large rivals. Sales difficulties continue, despite the undeniable progress made in programming, and these have been intensified by the recession-induced advertiser slowness in making final program commitments for the fall, a situation which affects all the networks.

Feels that radio could stand improvement

But Riddell's immediate task will be: radio. He says, "It boils down to this. We've got a pretty good going organization in TV. The network and the owned TV stations are doing particularly well. But the radio network and the stations are not. We must go to work on them immediately. I hope to spend a great deal of my time on radio."

Riddell's appointment further clarifies the nature of the structure which is being built at ABC. In its mature form, it

will probably resemble that of CBS rather than NBC, with Riddell and Goldenson playing roles similar to those of Stanton and Paley. Like Stanton at CBS, Riddell at ABC will function on the corporate level, supervising the work of all ABC units, including the TV and radio network and the stations. Each unit will be run autonomously under the executive in charge, but so large are the stakes, that both men will, of course, be involved in the major decisions, particularly in the program area.

Goldenson to be active in programming

It is significant in this respect that Goldenson has reversed himself on leaving ABC to "go back to 1501 Broadway," headquarters of AB-PT, as he had announced last fall. "I will stay in the picture," he now states. "I will be actively in touch with the TV network, particularly in programming, as I have been. I've always concerned myself with the TV programs, and will continue to do this, because it is highly important. Ollie Treyz, however, will run the network, as he has been doing."

That there has been a need for an experienced broadcaster of proven administrative ability on the top level, Goldenson is the first to acknowledge, and he explains that this is the underlying reason for bringing Riddell in from Detroit. Riddell brings to ABC the long experience and practical know-how of a highly successful station operator who is known as a "money-maker." His WXYZ, AM and FM operation is an outstanding profit producer; it is reported at one time to have helped support the network.

As might have been expected, this clear-cut explanation has not been able to satisfy those who regard organizational

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KCOP's Emmy award winning "Golden Voyage," host Jack Douglas (r).

Does the independent station, in its struggle for audience start off with the handicap of an inferior "brand image" in the eyes of the public? That the image is indeed *different* most independent station managers agree. But it is not, the add, inferior. "Perhaps the word is a more personal relationship," says Alvin G. Flanagan, general manager of KCOP Los Angeles. "We endeavor to present a different image, because there is no way we can compete with the network picture. Mr. Paley and Mr. Sarnoff can always write a large check than any independent station."

At KFJZ-TV, Dallas, one of the highest-rated non-affiliate in the country, vice president Stan Wilson says: "I think initially the public might look upon an independent as some how 'secondary.' However, we feel confident that this has been dispelled in this market because of the quality programming we present. I definitely feel that the character of our station represents a new 'image' to the public."

Tied in with this is another question: does the viewer tend to dial an affiliated station first, perhaps subconsciously expecting superior programming? Says Bennet Korn, general manager of WABD, New York: "People are listless in their tuning—it wouldn't surprise me if half the network audiences aren't won by default. But the independents can't count on listless tuning. People come to you only when they're bored by other stations. You have to promote like hell."

The rating evidence, however, indicates that viewers exercise as much selectivity where an independent is concerned as they do among affiliates. It is not uncommon to see a 3 rating, with one syndicated half-hour, jump to a 10 or 12 with the next, then fall back to a 3 again.

When a good program is on, viewers will find it

The recent "City of Hope" telethon for leukemia research, an annual affair over WABD itself, proved again that when the program is there, the public will find it. The 19-hour show, running from 10:00 p.m. Saturday throughout the night to 5:00 p.m. Sunday, featuring a parade of top stars, quickly built to a 20 Saturday night, and hit as high as 27.5

THE FIGHTING INDEPENDENTS

How does syndicated film stand up against nighttime network shows? Can local live programs compete in prime time? On the answers may hang the future of the independents.

Part II of a two-part series:



Critic's hosannas greeted WNTA-TV's weekly Jazz Party, one of a heavy schedule of live shows on N.Y.'s newest independent.

Sunday afternoon. These figures, although based on a partial sample by ARB's Arbitron, are supported by last year's record.

The telethon was not, of course, standard programming of the day-in, day-out variety—the feature and syndicated film and regularly-scheduled local-live productions. Feature film was discussed last month. What is the track record for syndicated product?

The past year has proved again that with top grade, first-run syndicated film, the independent station can attract prime-time audiences competitive with those of the network affiliates. One of the outstanding series which appeared on a number of independents last season was *Whirlybirds*. The table at right indicates how it fared against nighttime network shows.

While *Whirlybirds* was placing KHJ-TV second in seven-station Los Angeles another syndicated film, *Sea Hunt*, put KTTV third with a 15.3 rating. In Chicago, *Sea Hunt* gave WGN-TV second place at 8:30 Wednesday with a 17.2. However, these are among a relatively few outstanding cases. In general, a first-run syndicated program, in prime time, will earn a rating between 7 and 9 on an independent station. (All ratings in this article are taken from March ARB's.)

Few first-run films on independents

Even the wealthiest independents, for economic and other reasons, devote only a small percentage of their total syndicated programming hours to first-run film. In the remaining half-hours, with re-runs, they draw a residual audience of viewers who would always rather watch a detective or adventure series than a *Playhouse 90* or a *Groucho Marx*. With some notable exceptions, ratings range between 2 and 6.

KTTV, Los Angeles, probably the outstanding syndicated film station in the country, consumes 80 half-hours of syndicated product a week. Of these, 14 films are first-run, 6 are first-run-off-network, and the remainder re-runs.

At night, KTTV relies on syndicated film between 7:00 and 10:00 p.m. Ratings swing over a wide range, but the station can earn an 8 in prime time with such first-run shows as

Decoy, *Casey Jones*, *Harbor Command* and *Highway Patrol*, and as high as 13.9 with *Sheriff of Cochise* and 15.3 with *Sea Hunt*. A *Badge 714*, first-off-network, can get 6.1 in prime time, and a re-run as *Code 3*, 7.1 at 7:00 p.m.

In daytime, KTTV has evolved a format combining syndicated film and live entertainment within broad time segments. On *Jackson's Theatre*, from 10:00 a.m. to noon, Jackson Wheeler interviews guests, runs travel films, reads the news and screens two syndicated half-hours, *My Little Margie* and *I Led Three Lives*. Three other personalities, Dick Wittinghill, Steve Martin and Bill Welsh, follow the same format in the afternoon. In the early evening, KTTV strips *Topper* at 5:45 p.m. and *Susie* at 6:15, both first-off-network.

HOW WHIRLYBIRDS RATES

| Station | Day | Time | Whirlybirds Rating | Rank in Market |
|---------------------|-------|------|--------------------|----------------|
| KHJ-TV, Los Angeles | Mon. | 7:30 | 15.6 | 2 |
| WTIC-TV, Hartford | Mon. | 9:00 | 13.6 | 3 |
| WGN-TV, Chicago | Thur. | 9:00 | 12.9 | 2 |
| KTNT-TV, Seattle | Tues. | 7:30 | 8.5 | 3 |
| WTTG, Washington | Fri. | 9:30 | 4.7 | 4 |
| WPIX, New York | Thur. | 7:30 | 3.8 | 4 |

Source: March ARB. One Week

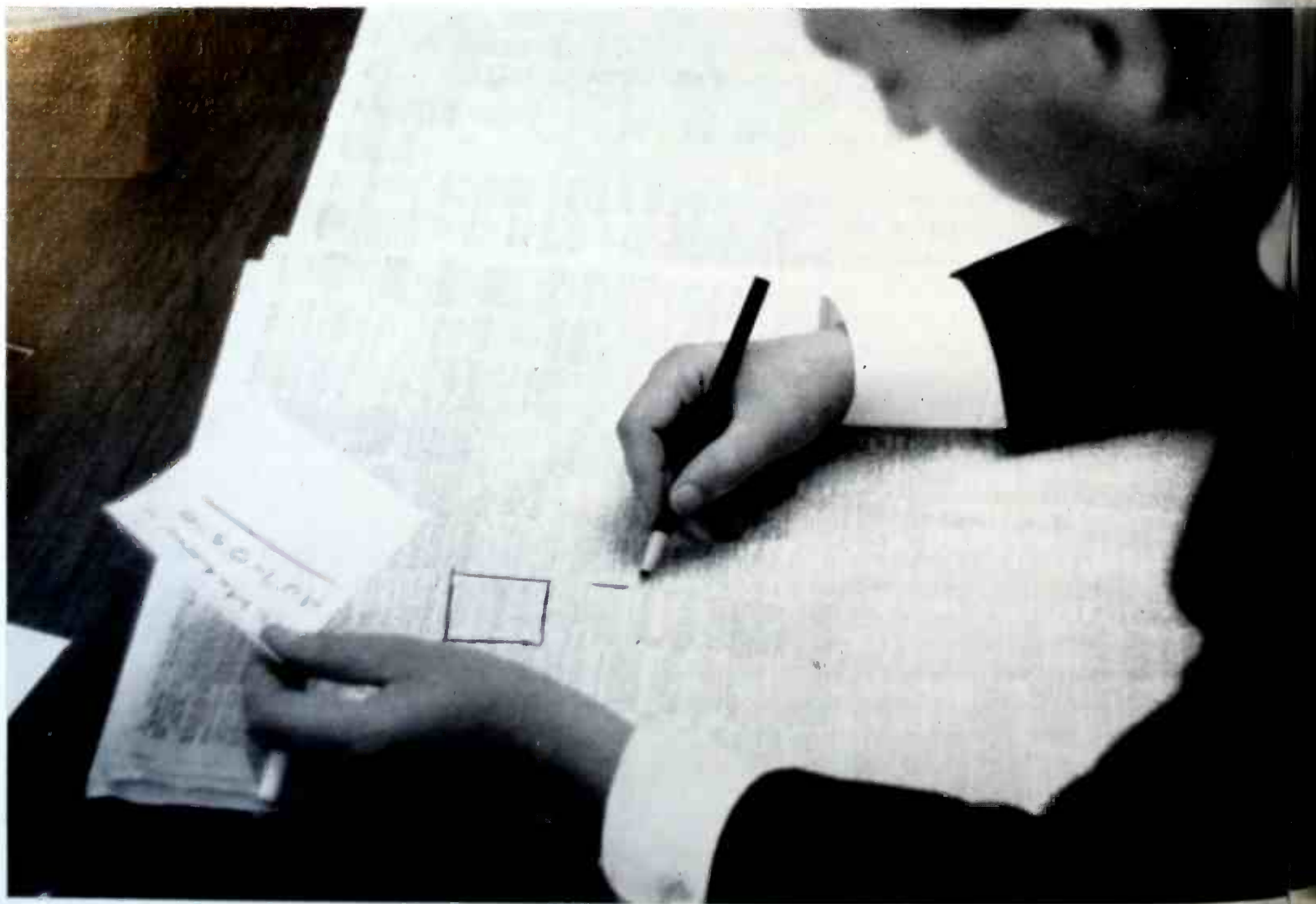
WPIX, New York, runs 65 syndicated half-hours a week, only a sprinkling of which are first-run. Nighttime is wholly syndicated, except for the half-hour news strips at 7:00 and 11:00 p.m. Highest-rated of the half-hour films is the old *Amos 'n Andy*, stripped at 6:30 p.m., which can get as high as a 9. Generally, ratings swing between 2 and 5. WPIX devotes its morning hours to educational and public service programming prepared by the Metropolitan Educational Television Association, its afternoons to feature film.

While not a syndicated film station in the manner of KTTV and WPIX—it devotes only 28% of its total program week to syndicated film—WGN-TV, Chicago, turns to the half-hour

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A virtual moratorium on new hiring, rather than mass dismissals, has made a tight job market. But the current shakeout may be a healthy corrective

THE JOB SITUATION



By JOHN WATSON

Throughout the recession, the employment picture in the broadcast industry, and particularly at advertising agencies, has been clouded by rumor and contradiction. As will happen when facts are glossed over, the rumors have run riot until they have practically built a line of soup kitchens from Madison Avenue to Rockefeller Center.

That people *have* been laid off, that the pool of unemployed has been larger this year than since the boom first started, is undeniable. The personnel director of a major agency which has admittedly trimmed its payroll, says flatly: "There is not an agency in the business which hasn't let people go. We've been interviewing people from virtually every shop. Some have been looking for a pitifully long time."

Peter Bardach of Foote, Cone & Belding, chairman of the RTES Listening Post, which registers unemployed persons in the broadcast field, recalls: "At their peak, in January and February, registrants at the Listening Post were about twice as heavy as last year. It was awful, frightening, to walk into our meetings Tuesday nights and see all those people, sometimes including your friends."

The general slowdown, however, has created an atmosphere ready-made for exaggeration. A published report not long ago took McCann-Erickson to task for allegedly dismissing a number of employees immediately after running a series of advertisements in *The New York Times* calling for confidence in the country. Counters personnel director Ralph Smith: "There have been no layoffs at McCann within the past year other than those which occur in the normal course of events. In March, a certain number of people left, the normal exodus, and the exact same number of people were brought in to replace them. The *exact* number, which is in itself unusual."

The personnel director of a top ten agency tells of a friend who called him several weeks ago and said, quite seriously, "I hear you let 200 people out the other day." In fact, the agency has discharged, without replacing, less than 25 persons since the first of the year. At Young & Rubicam, another agency about which rumors have been flying, a spokesman declares: "Y&R has the same number of people as it had a year ago—more than in January."

Fewer new jobs than usual

What has really happened? Basically, that the impact of the recession has been felt more in the slowdown of new employment than in mass dismissals. Some persons have been released as a result of agency belt-tightening. More importantly, however, the usual personnel turnover has continued—people losing their jobs due to major account switches, to executive changes at the client, to new management at the agency, to mergers. These are normal hazards of the business; they happen recession or no.

But whereas a year ago these persons could have landed new positions fairly easily, since the first of the year they

have been running into closed doors. Thus the agency which the man left can report, in all honesty, that his departure was "normal"; and the agencies which have no openings are simply not hiring—they have discharged no one. The man is on the beach—but there was no shipwreck.

Rod Funston, personnel director at BBDO, who recognizes a "selective unemployment" in the agency field, explains it this way: "You don't have the same tendency to hire additional management or executive personnel that you had a year ago. Around here we have not done a great deal of hiring in the past two or three months. We're pretty well contained."

At Jobs Unlimited, a leading employment agency in the advertising field, director Jerry Fields reports that new hirings have dropped 20% over the past eight months.

In a community as closely knit as is advertising, this virtual moratorium on new hiring, piled on top of accelerated dismissals, has tended to dim the outlook for new job opportunities, at least in the immediate future. The shortage of talent which plagued agency heads only a short time ago has turned to a surplus. In a word, the myth of unlimited expansion has been exploded.

Situation not so bad in broadcasting

The broadcasting industry itself, however, appears to have felt the recession less than have many other aspects of the economy. The networks have remained fairly stable; dismissals there have been largely caused by other factors, such as programming changes. A number of stations have cut back strongly, however, as have some rep houses.

Organizational structures, particularly at agencies, have been tightened at every level. In the upper echelons, when an executive leaves for any of the normal reasons, another key man may take over his functions and hire a younger man as his assistant.

Robert Martin of the management consultant firm of Booz, Allen & Hamilton estimates that the number of key agency men on the market has increased by more than 25% over the past year. Most of those who have contacted Booz, Allen are in the middle income bracket, \$15,000-\$30,000, or are from smaller agencies whose billings have declined. John Orr Young, who leads his own firm of advertising consultants, John Orr Young & Associates, agrees that "there are definitely more people looking for top-level jobs."

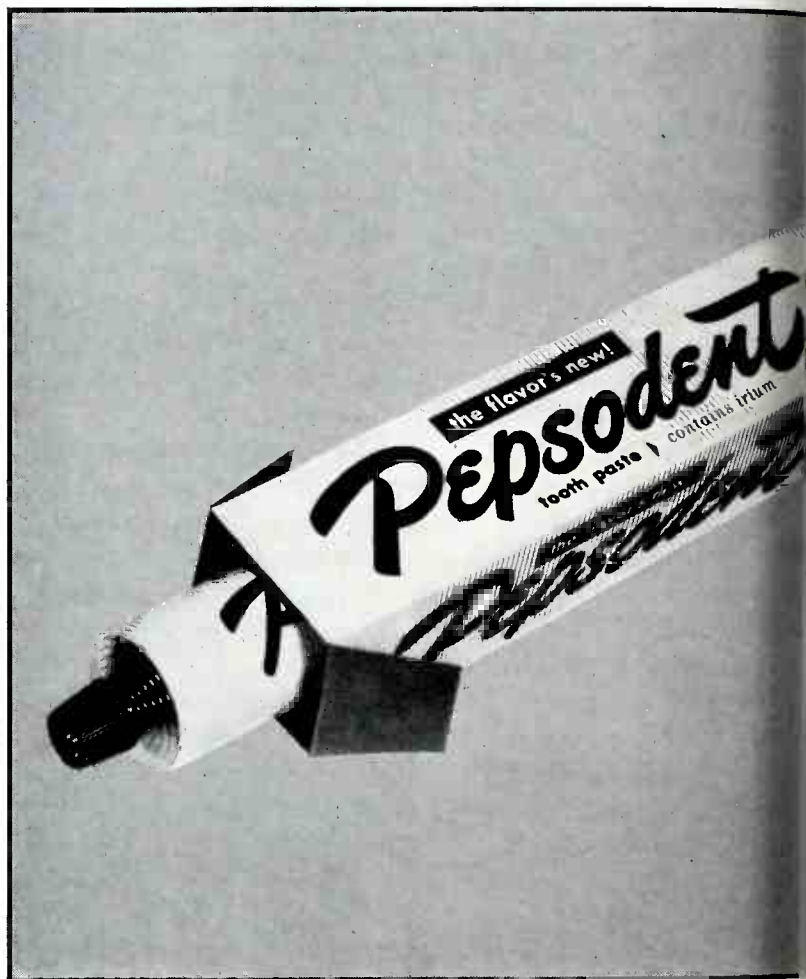
The largest swell in the pool of unemployed has occurred in the \$10,000-\$18,000 bracket, according to Jerry Fields of Jobs Unlimited. While this is the largest bracket to begin with, Fields adds that agencies tend to hold on to their key men—"the top-drawer people who are really hard to get and would be hard to replace later on"—and if faced with the need of dismissing either two \$10,000 men or one \$20,000 man, might well hold on to the higher-priced executive.

Indeed—and it is only one paradox in a situation full of

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The Controversial

Pepsodent Buy



Some say the Lever bulk buy represents media pioneering, but others warn: "You'll wonder where your rate card went when you make a deal with Pepsodent."

THE PEPSODENT ID SCHEDULE

(For one week during Jan-March, 1958, as recorded by Broadcast Advertisers Reports.)

| | | | |
|-------------------------|------------|-----------------------------|------------|
| BALTIMORE | | MINNEAPOLIS-ST. PAUL | |
| Station A | 60-ID | Station A | 53-ID |
| BOSTON | | NEW YORK | |
| Station A | 46-ID | Station A | 21-ID |
| CLEVELAND | | Station B | 51-ID |
| Station A | 60-ID | Station C | 23-ID |
| DALLAS-FT. WORTH | | Station D | 39-ID |
| Station A | 47-ID | Station E | 46-ID |
| DETROIT | | Total | 180 |
| Station A | 42-ID | PITTSBURG | |
| Station B | 58-ID | Station A | 25-ID |
| Total | 100 | PORTLAND-OREGON | |
| LOS ANGELES | | Station A | 51-ID |
| Station A | 55-ID | SAN FRANCISCO | |
| Station B | 43-ID | Station A | 47-ID |
| Station C | 50-ID | SEATTLE-TACOMA | |
| Station D | 49-ID | Station A | 51-ID |
| Total | 197 | | |

The key to the controversial ID saturation campaign which Pepsodent has been running across the country since the beginning of the year is the term ROS, meaning run-of-schedule. It has made possible the attainment in the so-called costly medium of the kind of frequency Lever, along with other manufacturers of mass-produced impulse items, believes essential to sound advertising under highly competitive conditions.

Although bulk buying is not new to spot TV, Pepsodent's realization of better-than-average discounts for its ID package marks a new phase of saturation in TV, and has prompted some industry comment to the effect that what is involved is nothing more than shrewdly applied pressure for rate cutting. Others however, see the Pepsodent ID approach as an imaginative media move which is pioneering a fresh and exciting use of the medium.

They hold that it is up to the stations to adapt their pricing policies to the new methods of buying.

Essentially, the thinking behind the campaign is this: Lever had enjoyed great success with its news-making radio saturation buy. The time had come, in the view of company and agency, Foote, Cone & Belding, to broaden the

base and apply the same high-frequency technique to the higher audience level of TV.

The problem: how, in a medium whose great strength is its enormous reach, do you also get the benefit of the kind of daily message repetition you have been accustomed to in radio, but on an "affordable" basis?

Bulk discounts were the obvious answer. Already, rate cards were allowing from 45% to 50% for heavy volume. If existing rate cards could be extended to provide for additional frequency, the saturation approach would be made feasible for Pepsodent. The agency answer was a run-of-schedule campaign of 50 IDs a week, based on station willingness to increase its discounts because of the unusual volume. With this type of buy, there is no guarantee to the advertiser that his announcements will run at times he prefers; instead, the station has the right to shift them at will.

The question arises whether this does not diminish the campaign's impact by banishing a large portion of it to the outer edges of the fringe time regions, thus wiping out the low cost advantage. The brilliance of the strategy lies in understanding that this need not be the case. Indeed, just the reverse turns out to be true, on the basis of impression analysis, with the ROS campaign producing a considerably higher efficiency than the fixed-position campaign of equivalent cost. At the same time, there is no loss of coverage through high-rated spots.

ROS gives you some spots "free"

This is what actually happens. A test situation showed—the figures are hypothetical and represent an extreme case where the benefits are maximum—that if you have a choice between 30 fixed positions on a station and 45 ROS, and you choose the ROS, over a month's time your actual schedule will tend to include the 30 fixed positions anyway, simply as a matter of chance. This means that, in effect, you are gambling on the likelihood of achieving the same basic coverage by chance as by choice, and of thereby obtaining all the rest of your coverage for what is really no cost at all. In other words, on a comparable basis, you are paying for 30 spots and getting 15 free.

But—and here is where the controversy begins—none of this is possible unless the station is willing to extend its rate card to take care of the above-average volume, and some of the announcements, at least, fall in prime time, which has traditionally been kept out of package discount structures.

Pepsodent took the position that the size of its average order justified its asking the station whether it would be willing to modify its rate card to accommodate bulk, since the average rate card was conceived to handle 12 and 20 plans, rather than 50 IDs a week. This produced angry criticism from a number of stations and representatives. They charged that Pepsodent was taking unfair advantage of a temporary softness in spot TV to pressure for rate cuts and that the ROS argument represented nothing more than a maneuver to get past the barriers protecting prime time from discount packages.

The fact remains that most of the stations proved willing to create new discounts to take care of the Pepsodent business. As a result, the average discount enjoyed by this client turned out to be in the 60-65% neighborhood.

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Cross-country, television audiences are flocking to Jackie Gleason's syndicated laugh-sprees, *THE HONEYMOONERS*.

In Columbus, San Francisco, Boston, *THE HONEYMOONERS* is the top-ranking syndicated program in the market.

In New York, Miami, Cleveland, Detroit, Minneapolis-St. Paul and Pittsburgh, the show is tops in its time period. And in Philadelphia, *THE HONEYMOONERS* outpulls all competition combined.

What's more, in such areas as Atlanta, Harrisburg, Portland (Ore.), Salt Lake City, Seattle-Tacoma, and Spokane, ratings for the 39 programs are running higher than for the highly-successful

network run! (Over the CBS Television Network, *THE HONEYMOONERS* was tops in its time period throughout its run, October '55 to June '56... scoring a fat 28.6 Nielsen average audience rating and a 45.2 share of audience.)

Sponsor traffic? Plenty! Foods, beers, banks, cosmetics. Clairol (16 markets), S & W Fine Foods (9 markets), Ronzoni (3 markets). Household Finance, Jubilee Beer, Safeway, Hamiltonian Savings & Loan, Progresso Foods... and more.

Give your sales the green light. Sign up with fast-moving Jackie Gleason and *THE HONEYMOONERS*. Call or wire...

CBS TELEVISION FILM SALES, INC.



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



what traffic!

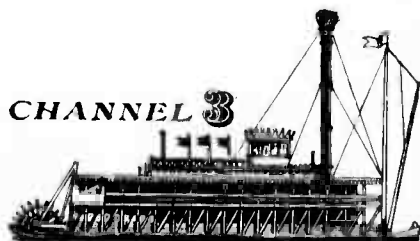


In Huntington And Charleston

... it's the same dominant story

9 YEARS of LEADERSHIP

WSAZ-TV the No. 1 Huntington and Charleston station, is still a basic affiliate of NBC, America's No. 1 Network.



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





His
Excellency
By
BULOVA

FROM ONLY \$59⁵⁰

Bulova was first in New York.

BRAND AWARENESS STUDY NO. 28
NEW YORK • TREND REPORT 1953-58

Dentifrices, Small Appliances TV Sets, Watches and Jewelry

The brand study for this month reports trends in brand awareness and use for dentifrices, small household appliances, television sets and watches and jewelry in New York. Drawing from interviews made for TELEVISION MAGAZINE by Pulse in previous years, the survey provides an indication of the extent of change in the recall of TV commercials, and reflects trends in product use for two of the categories—dentifrices and television sets. This was the first survey by TELEVISION MAGAZINE of small household appliances and watches and jewelry in New York.

The most recent survey was conducted in April, 1958. One thousand viewers were asked the following questions for each product category: "What brands of _____ have you seen advertised on TV during the last two weeks?" "Which do you use?"

Colgate, GE, RCA and Bulova lead in recall

Recall leaders in their respective categories in New York are Colgate, General Electric, RCA television sets and Bulova.

In the dentifrice category, Colgate maintained its first place with a score identical to that of an August, 1955 survey. Glaxo moved up from fourth to second place, while Gleem,

formerly second, went to third. The latest survey reflects the emergence of several new brands.

Among brands used, Colgate continues its four-year lead. Gleem remains in second spot. Amident, second in November, 1953, moved down to sixth in the latest survey.

In recall and use, GE leads in small appliances

Among small household appliances, General Electric led in recall with Westinghouse second, and Sunbeam third. The same order prevailed in use of these products.

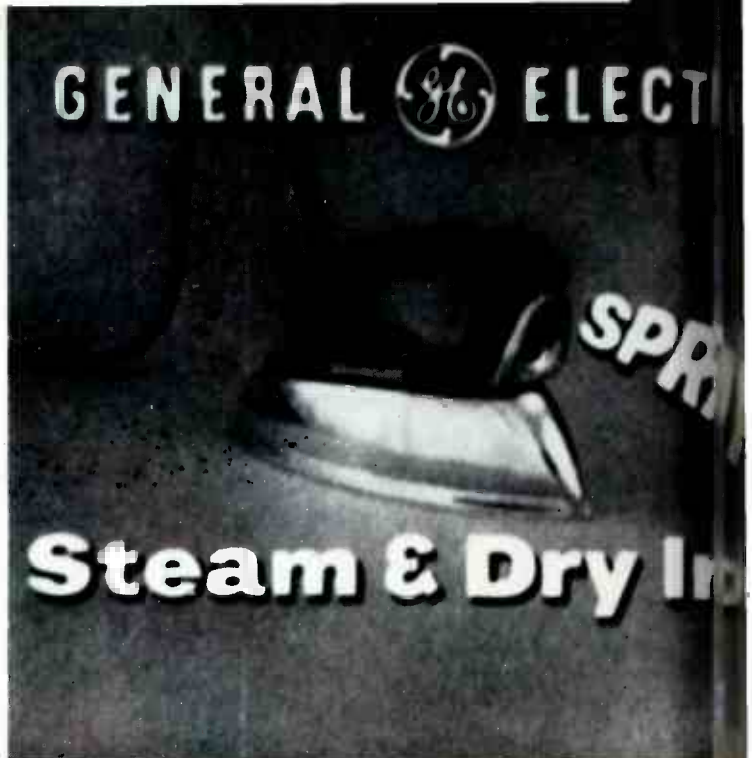
In the television set category, RCA placed first in recall as it had in the previous survey in 1955. Up to second from fifth spot was Westinghouse. CBS Columbia, which was second in 1955, dropped out of the running in 1958. Philco climbed from seventh to third.

In use, RCA again held a substantial lead with Admiral second and Philco third. DuMont, formerly second was fourth in the most recent survey.

Bulova placed first in recall and use of watches and jewelry as it had in the Los Angeles survey. In recall, Timex placed a close second and Speidel was third. Among watches and jewelry used, Benrus was second, Longines-Wittnauer, third.

(Charts on pages 70 and 71.)

General Electric topped the field in recall and use of small appliances.



**WATCHES & JEWELRY
BRANDS RECALLED—NEW YORK**

APRIL 1958

| Brand | Rank | % |
|--------------------|------|------|
| Bulova | 1 | 25.4 |
| Timex | 2 | 21.1 |
| Speidel | 3 | 10.9 |
| Benrus | 4 | 9.8 |
| Longines-Wittnauer | 5 | 3.5 |
| Elgin | 6 | 1.4 |
| Gruen | 7 | 1.2 |

**WATCHES & JEWELRY
BRANDS USED—NEW YORK**

APRIL 1958

| Brand | Rank |
|--------------------|------|
| Bulova | 1 |
| Benrus | 2 |
| Longines-Wittnauer | 3 |
| Elgin | 4 |
| Gruen | 5 |
| Timex | 6 |
| Speidel | 7 |

*Less than 1%



RCA commercials placed first in recall and use in two New York surveys.

TELEVISION SETS

BRANDS RECALLED—NEW YORK

APRIL 1958

NOVEMBER 1955

| Brand | Rank | % | Rank | % |
|------------------|------|------|------|------|
| RCA | 1 | 55.8 | 1 | 43.9 |
| Westinghouse | 2 | 13.1 | 5 | 16.8 |
| Philco | 3 | 7.4 | 7 | 16.2 |
| Sylvania | 4 | 6.9 | 3 | 17.9 |
| General Electric | 5 | 6.2 | 8 | 14.2 |
| Admiral | 6 | 4.1 | 9 | 5.8 |
| DuMont | 7 | 2.2 | 4 | 17.5 |
| Motorola | | * | 6 | 16.3 |
| CBS Columbia | | * | 2 | 26.8 |
| Crosley | | — | 10 | 3.7 |
| Emerson | | — | 11 | 2.6 |
| Zenith | | — | 12 | 2.0 |

*Less than 1%

ALL HOUSEHOLD APPLIANCES

BRANDS RECALLED—NEW YORK

APRIL 1958

| | Rank | % |
|------------------|------|------|
| General Electric | 1 | 34.0 |
| Westinghouse | 2 | 23.8 |
| Sam | 3 | 16.2 |
| Proctor | 4 | 8.3 |
| Dormeyer | | |
| Other than 1% | | |

SMALL HOUSEHOLD APPLIANCES

BRANDS USED—NEW YORK

APRIL 1958

| Brand | Rank | % |
|------------------|------|------|
| General Electric | 1 | 58.3 |
| Westinghouse | 2 | 16.6 |
| Sunbeam | 3 | 13.5 |
| Proctor | 4 | 7.8 |
| Dormeyer | 5 | 5.0 |

Colgate continued first among dentifrices.

DENTIFRICES

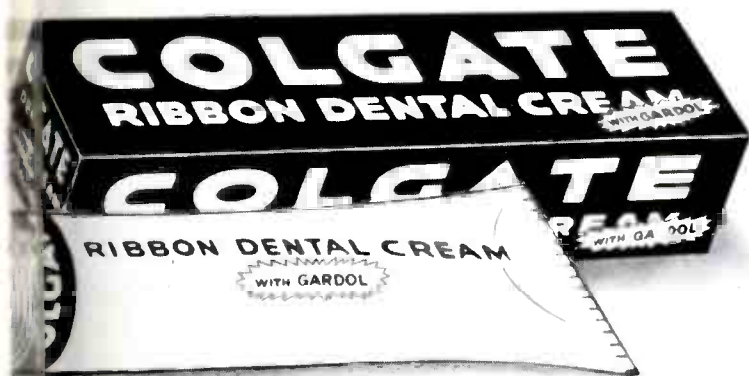
BRANDS RECALLED—NEW YORK

APRIL 1958

AUGUST 1955

| Brand | Rank | % | Rank | % |
|-----------|------|------|------|------|
| Colgate | 1 | 47.4 | 1 | 47.4 |
| Ipana | 2 | 29.5 | 4 | 8.1 |
| Gleem | 3 | 27.8 | 2 | 33.9 |
| Pepsodent | 4 | 21.9 | 3 | 13.6 |
| Crest | 5 | 10.3 | | |
| Stripe | 6 | 6.7 | | |
| Polident | 7 | 1.2 | | |
| Ammident | | * | 5 | 4.5 |

*Less than 1%



TELEVISION SETS

BRANDS USED—NEW YORK

APRIL 1958

NOVEMBER 1955

| | Rank | % | Rank | % |
|------------------|------|------|------|------|
| RC | 1 | 29.5 | 1 | 31.4 |
| Adral | 2 | 11.4 | 3 | 10.1 |
| Ph | 3 | 9.0 | 4 | 9.8 |
| Dent | 4 | 7.9 | 2 | 11.1 |
| General Electric | 5 | 5.7 | 7 | 4.8 |
| Corola | 6 | 3.1 | 6 | 5.8 |
| Westinghouse | 7 | 2.1 | 10 | 2.3 |
| Philips | 8 | 1.9 | 12 | 1.5 |
| Columbia | 9 | 1.6 | 9 | 3.7 |
| Emson | | | 5 | 7.7 |
| Cray | | | 8 | 4.0 |
| Deh | | | 11 | 2.1 |

DENTIFRICES

BRANDS USED—NEW YORK

April 1958

August 1955

November 1953

| Brand | Rank | % | Rank | % | Rank | % |
|--------------|------|------|------|------|------|------|
| Colgate | 1 | 43.1 | 1 | 48.9 | 1 | 51.3 |
| Gleem | 2 | 16.5 | 2 | 30.5 | | |
| Ipana | 3 | 9.4 | 5 | 6.0 | 4 | 6.0 |
| Pepsodent | 4 | 9.3 | 3 | 13.5 | 3 | 8.4 |
| Crest | 5 | 8.3 | | | | |
| Ammident | 6 | 3.6 | 4 | 6.6 | 2 | 13.3 |
| Stripe | 7 | 3.3 | | | | |
| Polident | 8 | 1.0 | | | | |
| Lyons | | | 6 | 1.9 | 6 | 3.6 |
| Chlorodent | | | 7 | 1.7 | 5 | 3.9 |
| Kolynos | | | 8 | 1.2 | 7 | 2.2 |
| Craig-Martin | | | 9 | 1.0 | 8 | 1.8 |
| Squibb | | | 9 | 1.0 | 8 | 1.8 |
| Listerine | | | * | | 10 | 1.6 |

*Less than 1%

morning...noon...and night...
all I buy is WINS

Radio WINS audience has grown phenomenally since 1954—a trend unmatched by any other New York City radio station. Also, WINS' rate of growth is steadily rising. The three charts below show the compelling comparisons of the New York 17-County Area Pulse share-of-audience ratings for June, 1954 through 1958. WINS has increased its afternoon and nighttime audiences so that it is now an undisputed No. 1 in both time periods. WINS ability to deliver results is further attested to by its growing number of key national advertisers. In the last four years Radio WINS has become, from any standpoint...



"NEW YORK'S LEADING STATION" • RADIO CIRCLE • NEW YORK • JUDSON 2-7000

*Repr. by the
Katz Agency*





Pulse reports on the out-of-home audience

A five-market analysis by The Pulse Inc. sheds new light on out-of-home listening, how it varies by season, weekday and weekend, daypart and station type

Just how large is the out-of-home radio audience? Where does it listen? Exactly how much of it is represented by automobile listening? What is its audience composition? Do out-of-home listening vary with whether a station is a network affiliate or an independent? What about the levels of listening in relation to daypart, the daily schedule, weekends?

To arrive at answers to these and related questions, TELEVISION MAGAZINE assigned Pulse to make a detailed breakdown of out-of-home listening in five important markets, which provide a broad geographical representation: New York, Los Angeles, Chicago, Dallas, Kansas City. The method by which the data is obtained by Pulse is explained on page 78.

Although no claim is made that the data is nationally proportionable, the striking consistency in results from market to market suggests that in general they may be said to describe out-of-home listening behavior in much, if not most, of the country.

The upsurge in the automobile audience has often been noted. In part this is an effect of, as well as a contributing factor to, the rapid growth of metropolitan areas since the Second World War. As suburbia has expanded, the distances between home and place of work have increased. For this

reason, the drive-home period has been lengthened to where now the data is reported on a 4-7 p.m. basis. Actually, the car audience remains at substantial levels throughout much of the evening. For example, a Pulse analysis of New York listening for February 1958 shows 7-8 p.m. with an out-of-home rating for the market of 5.7, as compared with 6.5 for the 4-7 p.m. drive-home period. The level is maintained between 8-8:30 p.m. the out-of-home rating being 5.0.

Naturally, this applies primarily to the large metropolitan center. In small markets driving distances tend to be smaller and highways less congested.

Weekend nights produce greatest o-o-h audience

The large market is particularly noteworthy too for high levels of weekend automobile traffic. This leads to expectation of substantial out-of-home listening at night, an expectation borne out by the charts on the following pages, which show that weekend nights produce the highest of all out-of-home percentages.

The study has been designed for use in two forms: for overall analysis of general out-of-home listening; for use in connection with the specific markets covered, which taken together, represent a significant portion of the nation's population.

HIGHLIGHTS OF THE STUDY

From the data presented here, the following conclusions can be drawn:

1. Larger than many have heretofore thought, the out-of-home audience is no longer merely a bonus audience, but a substantial portion of the total.

2. While, as may be expected, the automobile component is dominant, one-third or more out-of-home listeners listen in places *other* than cars. In the large markets particularly, this can represent a sizable number of listeners.

3. There is no difference in out-of-home listening patterns according to season, except that out-of-home levels tend to be somewhat higher in summer.

4. The peak out-of-home period in terms of rating is 4-7 p.m. Monday through Friday. However, the rating variation from one segment to another is not great, particularly during the summer. Thus, the five-market composite analysis for August shows the 4-7 p.m. segment with a 6.5 rating; 9-12 noon with 5.9; 6-9 a.m. and 12 noon-4 p.m., 5.3; 7-12 midnight, 4.6.

5. The highest *proportion* of out-of-home listening is found not during the driving hours, but *at night*, both during the week and on weekends. This occurs because the out-of-home

ratings tend to decline gradually in comparison with in-home ratings at night. In some instances, as in New York, a station's nighttime out-of-home audience may be more than 50% as high as its in-home.

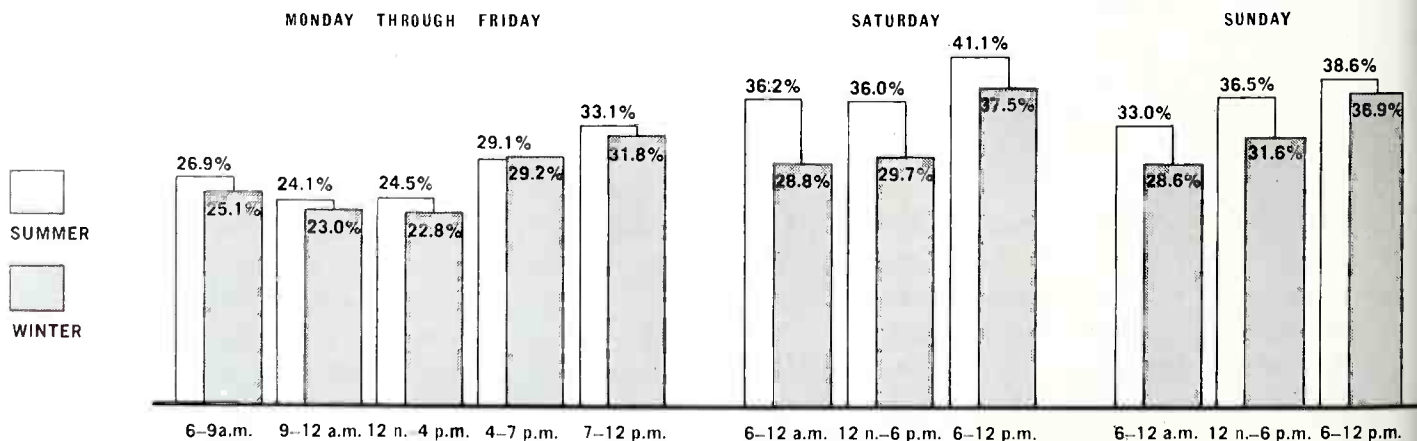
6. Weekends, as is commonly believed, turn out to be strong out-of-home days, with virtually no difference in listening patterns or levels between summer and winter. Out-of-home ratings vary little from time segment to time segment. For example, the summertime Saturday composite shows a 5.4 for 6 a.m.-12 noon, 6.2 for 12 noon-6 p.m., 5.3 for 6 p.m.-12 midnight.

7. The only significant difference between the out-of-home listening patterns of the network and independent stations analyzed is the dip for the network stations during the noon-4 p.m. soap opera period. Otherwise, the patterns are similar.

8. Sports programming is consistently high in additional out-of-home percentage, over 30%. In some instances the out-of-home audience is almost as high as the in-home, as occurs with New York station baseball broadcast which produces an out-of-home plus of 83%. *Monitor*, designed for weekend use, with an eye to out-of-home listening, averages up to a plus 40% in the markets studied.

THE ADDITIONAL OUT-OF-HOME AUDIENCE

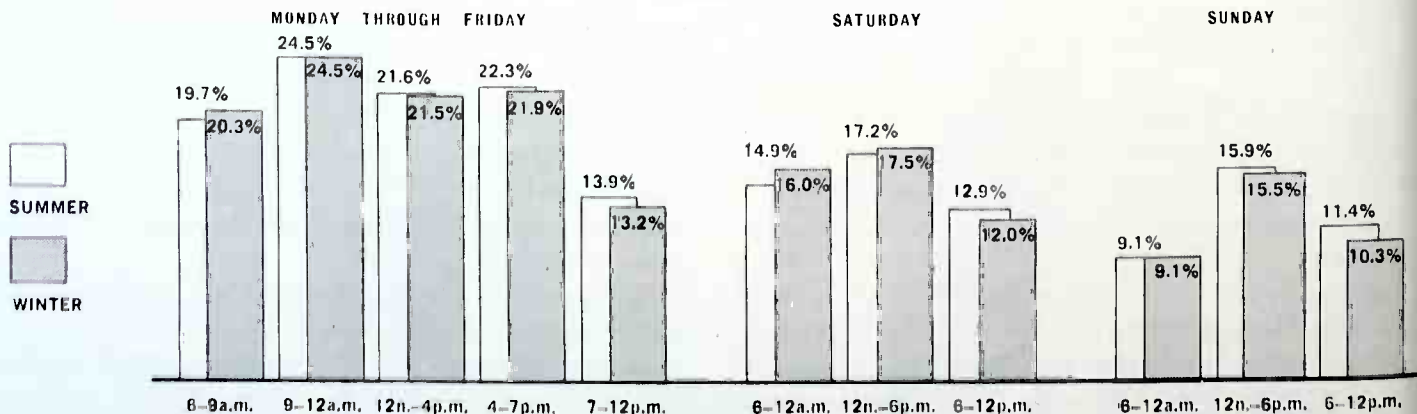
(Expressed as a percentage of the in-home rating)



A five-market composite: New York, Los Angeles, Chicago, Dallas, Kansas City.
Source: Television Magazine Research Dept. based on Pulse data.

HOMES USING RADIO

(In-home only)



A five-market composite: New York, Los Angeles, Chicago, Dallas, Kansas City.
Source: Television Magazine Research Dept. based on Pulse data.

RADIO STUDY: THE OUT-OF-HOME AUDIENCE

PLACE AND COMPOSITION OF OUT-OF-HOME RADIO LISTENING

| PLACE | NEW YORK | | | | LOS ANGELES | | CHICAGO | | | DALLAS | | KANSAS CITY | |
|------------------------------|----------|------|--------|------|-------------|--------|---------|--------|--------|--------|--------|-------------|------|
| | Summer | | Winter | | Summer | Winter | Summer | Winter | Summer | Winter | Summer | Winter | |
| | **1949 | 1957 | **1949 | 1958 | 1957 | 1958 | 1957 | **1950 | 1958 | 1957 | 1958 | 1957 | 1958 |
| | % | % | % | % | % | % | % | % | % | % | % | % | % |
| Automobile | 35 | 69 | 41 | 57 | 73 | 65 | 65 | 40 | 59 | 71 | 64 | 69 | 57 |
| At work | 21 | 15 | 25 | 19 | 11 | 14 | 14 | 17 | 17 | 13 | 14 | 11 | 13 |
| Visiting others | 21 | 9 | 24 | 17 | 4 | 10 | 7 | 24 | 18 | 4 | 13 | 8 | 19 |
| Outdoors (portable) | 8 | 9 | 3 | 1 | 10 | 2 | 12 | — | — | 10 | 2 | 10 | — |
| Restaurants & bars | 9 | 3 | 10 | 4 | 2 | 3 | 6 | 11 | 2 | 4 | 3 | 5 | 5 |
| Retail, service, clubs, etc. | 8 | 7 | 9 | 9 | 7 | 9 | 8 | 8 | 12 | 6 | 9 | 7 | 13 |
| Total | *102 | *112 | *112 | *107 | *107 | *103 | *112 | 100 | *108 | *108 | *105 | *110 | *107 |
| SEX | | | | | | | | | | | | | |
| Male | 54 | 56 | 60 | 62 | 58 | 60 | 54 | 55 | 59 | 54 | 57 | 53 | 60 |
| Female | 46 | 44 | 40 | 38 | 42 | 40 | 46 | 45 | 41 | 46 | 43 | 47 | 40 |
| Total | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |
| AGE | | | | | | | | | | | | | |
| Under 12 | 5 | 7 | 5 | 4 | 9 | 6 | 10 | 6 | 6 | 11 | 7 | 9 | 5 |
| 12-17 | 10 | 9 | 9 | 8 | 10 | 10 | 8 | 13 | 10 | 8 | 10 | 11 | 10 |
| 18-34 | 31 | 32 | 35 | 31 | 28 | 32 | 27 | 31 | 33 | 33 | 32 | 26 | 31 |
| 35-44 | 21 | 25 | 26 | 28 | 25 | 24 | 24 | 26 | 25 | 26 | 30 | 25 | 26 |
| 45 & over | 33 | 27 | 25 | 29 | 28 | 28 | 31 | 24 | 26 | 22 | 21 | 29 | 28 |
| Total | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |

*Total over 100% because of multiple impressions
 *Only markets for which comparable past reports available

Since 1949, the automobile percentage of the total out-of-home audience has almost doubled. It now represents two-thirds or more of the total.

The automobile percentage drops slightly during the winter, as modest increases take place in "at work," "visiting others," "retail, service, clubs, etc."

The male component is greater than the female, both dur-

ing the summer and the winter, but the difference is not great. This difference increases during the winter.

The out-of-home audience is overwhelmingly adult, with the great bulk in the 18 and over age group. Largest single age group is 18 to 34. Children and teenagers represent a fraction of the total.

AUDIENCE TO NETWORK AND INDEPENDENT STATIONS

In reviewing the following tables, the reader should bear in mind that the station types are represented by the leading independent and the leading network station in each market, as measured by Pulse. It would be fallacious to attribute arbitrarily the characteristics shown here to all stations of either type, since programming structures differ.

Obviously a station emphasizing popular music will have an appeal somewhat different from one that specializes in classical or country music as well as one that carries daytime serials.

The most striking difference in the out-of-home percentages for the two types is found in the 12 noon-4 p.m. period, Monday to Friday, during which the network percentage declines sharply while the independent percentage continues to rise. This is the period of highest concentration of soap operas on the network stations studied. Obviously, this simply

reflects the highly focused appeal of such programming to housewives. Significantly, the in-home rating for the network station remains high during this period. Thus, from the point of view of the advertiser, the higher independent station out-of-home percentage for this part of the day may be meaningless, if the prospect sought is only the housewife. At the same time, a cigarette manufacturer might find the out-of-home audience an attractive plus.

The danger of making a sweeping generalization is evident from the examples in the data of segments in which the network out-of-home percentage is equal to or higher than that of the independent station. Such instances occur in Chicago, Kansas City, Dallas and New York.

By way of contrast, the weekend listening patterns for both station types are almost identical, with the overall level being higher for the independent in the markets studied.



MARTIN AGRONSKY



DON AMECHE



MORGAN BEATTY



FRANK BLAIR



BOB & RAY



DAVID BRINK



LEO DUROCHER



LEIF EID



FAYE EMERSON



PAULINE FREDERICK



FRANK GALLOP



ED GARDNER



RICHARD HARKNESS



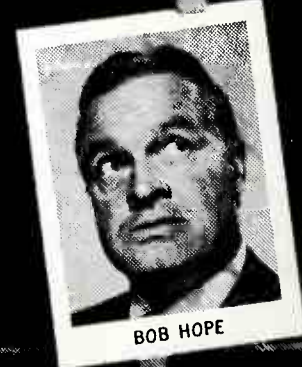
JOSEPH C. HARSCH



SKITCH HENDERSON



RAY HENLE



BOB HOPE



CHET HUNTLEY



FIBBER MCGEE AND MOLLY



MERRILL MUELLER



WALTER O'KEEFE



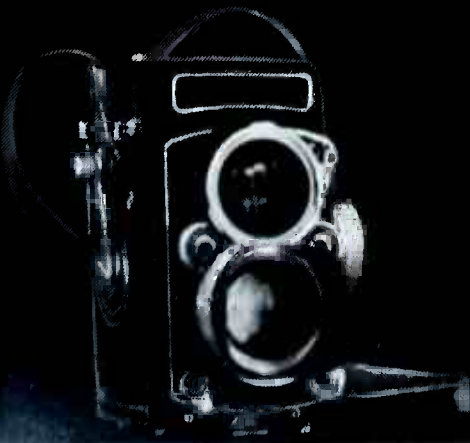
DOROTHY OLSEN



BERT PARKS



LEON PEARSON





POSITIVE APPROACH TO THE "TOP 40"

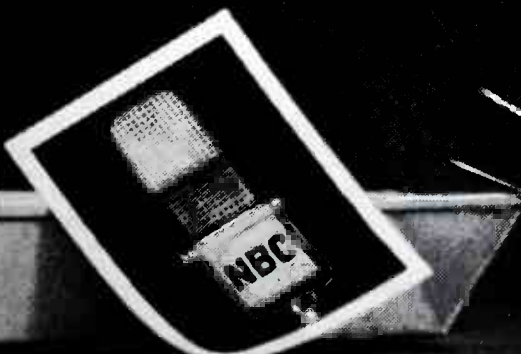
For advertising to *adults with discretionary money to spend*, you're in more rewarding company with radio personalities like these forty, than with "the top 40 (or 30 or 20) tunes."

Radio programming based on juke-box fads may attract a fervent audience—but the chances are good that the fervor is strictly for the beat.

The personalities and programs shown here represent varied, balanced radio programming of interest to a more mature and thoughtful market (and, it's safe to say, a lot more solvent).

If you sell white buckskin shoes and bubble-gum, by all means use a juke-box station. But for soap and cars and other products, you want the *cream* market—the customers with money to buy. This is the audience attracted to stations affiliated with

THE NBC RADIO NETWORK



FIVE MARKET OUT-OF-HOME BREAKDOWN

The following tables give out-of-home audience figures for five important markets, as measured by Pulse. In each market, what the advertiser could expect during the rated periods in the way of additional out-of-home listening is shown as a percentage of the in-home rating.

The reports cover Saturday and Sunday, Monday through Friday, for both summer and winter. Additional weekend data is provided for summer sports and *Monitor*.

In addition to overall market figures, data is presented for the leading network and independent station in each market as rated by Pulse.

The data is presented in the form of in-home ratings together with out-of-home information expressed as a percentage of the in-home figure. This holds true for data on the total market and for station type. To determine the total audience reached during any given time segment, it is necessary to add the out-of-home percentage to the in-home rating. For example, the August table for New York shows a Saturday afternoon all-station in-home rating of 16.6 and an additional out-of-home percentage of 41, which is equivalent to an additional rating of 6.8. The total New York rating thus becomes 23.4.

Code: h.u.r.—Homes Using Radio (in-home-only)
o.o.h.—Out-of-Home Audience

HOW OUT-OF-HOME DATA IS COMPILED BY PULSE

All Pulse information is collected by personal interview in the home, using the Pulse roster-aided-recall technique. Pulse uses a modified probability sample in selecting the homes to be interviewed.

The size of the Pulse sample exceeds established standards of the research profession. In the 17 county New York area, for example, each report is based on a total of more than 9,000 different families interviewed.

During the regular face-to-face interview of the family, the Pulse interviewer asks about out-of-home listening. The out-of-home queries are made between 6 and 8 p.m. so that all members of the family can join in the interview.

The Pulse interview technique utilizes a 'time line' association in which the family is reminded of ordinary household activities which occur during a certain time segment. Thus, in ascertaining early morning listening, the 'probe' might be: "When did the family have breakfast?" Such questions make it a simple matter to associate radio usage with these activities. After the 'time line' association with radio usage has been established, the respondent is asked to study the roster for the particular time segment.

The 'time line' association for out-of-home might be: "When did the family leave home? Did they go to work, school or some other place? How did they travel?"

NEW YORK—Saturday AUGUST 1957

| | All stations | | Network station | | Ind. station |
|---------------|--------------|-------------|--------------------|-------------|----------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home o.o.h. |
| 6 a.m.-12 n. | 14.2 | 42.3% | 1.8 | 44.4% | 2.6 |
| 12 n.-6 p.m. | 16.6 | 41.0 | 2.0 | 30.0 | 2.3 |
| 6 p.m.-12 md. | 13.2 | 47.7 | 1.4 | 35.7 | 1.7 |
| Monitor | 1.3 | 46.2 | (51 quarter hours) | | |

Baseball: Station A, rating—1.8; additional out of home 72.2
Station B, 2.0—35.0%; Station C, 4.0—32.5%; Racing: Station D, 1.8—44.4%

FEBRUARY 1958

| | | | | | |
|---------------|------|-------|--------------------|-------|-----|
| 6 a.m.-12 n. | 16.0 | 30.0% | 2.0 | 30.0% | 2.4 |
| 12 n.-6 p.m. | 17.8 | 29.8 | 1.8 | 33.3 | 2.6 |
| 6 p.m.-12 md. | 12.6 | 39.7 | 1.4 | 28.6 | 1.5 |
| Monitor | 1.4 | 35.7 | (50 quarter hours) | | |

Radio base metropolitan area for New York: 4,344,200.

NEW YORK—Sunday AUGUST 1957

| | All stations | | Network station | | Ind. station |
|--------------|--------------|-------------|--------------------|-------------|----------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home o.o.h. |
| 6 a.m.-12 n. | 8.6 | 37.2% | .9 | 33.3% | 1.6 |
| 12 n.-6 p.m. | 14.7 | 42.9 | 1.8 | 38.9 | 2.0 |
| 6 p.m.-12md. | 11.3 | 45.1 | 1.6 | 37.5 | 1.5 |
| Monitor | 1.1 | 45.5 | (32 quarter hours) | | |

Baseball: Station A, rating—1.5; additional out of home 86.7
Station B—2.9; additional out of home 34.5%; Station C—additional out of home 48.5%

FEBRUARY 1958

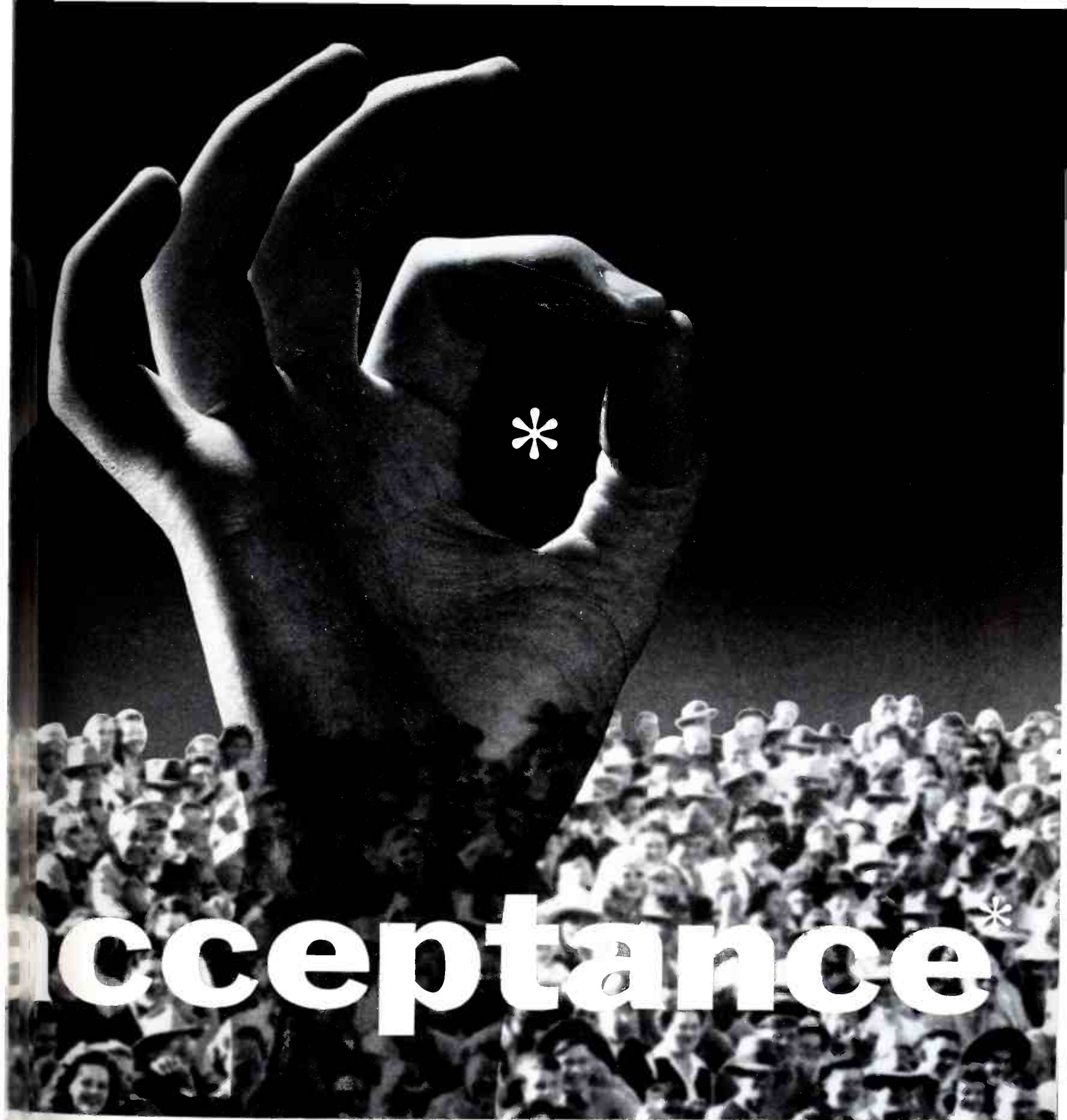
| | | | | | |
|-------------------|------|-------|--------------------|-------|------|
| 6 a.m.-12 n. | 9.0 | 31.1% | .9 | 33.3% | 1.9 |
| 12 n.-4 p.m. | 15.7 | 33.1 | 2.4 | 29.2 | 2.5 |
| 6 p.m.-md. | 10.7 | 40.2 | 1.7 | 29.4 | 1.5 |
| Monitor | 1.1 | 36.4 | (36 quarter hours) | | |
| Bsktbl. Station A | | | 2.7 | 1.4 | 51.9 |

NEW YORK—Monday-Friday AUGUST 1957

| | All stations | | Network station | | Ind. station |
|---------------|--------------|-------------|-----------------|-------------|----------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home o.o.h. |
| 6 a.m.-9 a.m. | 19.7 | 26.4% | 3.0 | 23.3% | 3.2 |
| 9 a.m.-12 n. | 24.5 | 26.5 | 3.3 | 24.2 | 3.8 |
| 12 n.-4 p.m. | 21.1 | 25.6 | 3.4 | 8.8 | 3.3 |
| 4 p.m.-7 p.m. | 22.5 | 30.7 | 2.8 | 21.4 | 3.5 |
| 7 p.m.-12md. | 14.8 | 35.8 | 1.7 | 29.4 | 1.6 |

FEBRUARY 1958

| | | | | | |
|---------------|------|-------|-----|-------|-----|
| 6 a.m.-9 a.m. | 20.0 | 24.5% | 3.0 | 23.3% | 3.0 |
| 9 a.m.-12 n. | 24.4 | 24.2 | 3.0 | 20.0 | 3.4 |
| 12 n.-4 p.m. | 20.7 | 23.7 | 3.2 | 6.3 | 2.9 |
| 4 p.m.-7 p.m. | 21.9 | 29.7 | 2.5 | 28.0 | 2.9 |
| 7 p.m.-md. | 14.1 | 32.6 | 1.7 | 29.4 | 1.4 |



Acceptance

WCCO RADIO DELIVERS... *More Adult Listeners* than all other Minneapolis-St. Paul stations combined! † *More Market:* 100,000 radio families in 114 basic area counties of Minnesota, Wisconsin, Iowa and South Dakota. *More Acceptance* from vitality of modern programming for the audience you want to reach. Call or write for full facts.

...ing sells like acceptance...

WCCO Radio

Minneapolis - St. Paul. The 50,000-Watt Giant
In tune with the great Northwest
Represented by CBS Radio Spot Sales

† Nielsen Station Index, Mar.-Apr., 1958 / Station Total, 6:00 AM - Midnight, Mon.-Fri.

www.americanradiohistory.com



the only
Buffalo
Station
 that can
 pass the
“Thruway
Test”

COMING EAST to the New York State Thruway, you pick up WGR RADIO loud and clear, way out in Ohio.

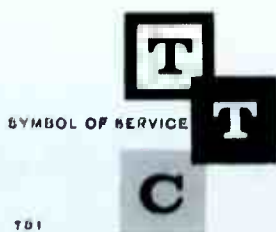
GOING WEST on the Thruway, you pick up WGR RADIO loud and clear, just past Syracuse.

IF YOU WANT maximum coverage in the \$4 billion Western New York market (plus big bonus audience in Canada and on the Thruway) buy WGR RADIO. 1,000,000 homes . . . 1,000,000 cars.

Represented by Peters, Griffin, Woodward, Inc.

BUY WGR RADIO

BUFFALO'S FIRST STATION



A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WGR Radio, WGR-TV, Buffalo • WSWA Radio, WSWA-TV, Harrisonburg

WNPE-TV/WILK-TV—Scranton/Wilkes-Barre

RADIO STUDY: THE OUT-OF-HOME AUDIENCE

LOS ANGELES—Saturday

JULY-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|--|--------------|-------------|-------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 15.7 | 29.3% | 2.0 | 25.0% | 2.1 | 28.6% |
| 12 n.-6 p.m. | 17.6 | 30.7 | 1.9 | 26.3 | 2.2 | 45.5 |
| 6 p.m.-12 md. | 12.8 | 33.6 | 1.9 | 31.6 | 2.0 | 40.0 |
| Monitor | 1.5 | 20 | (6 quarter hours) | | | |
| Baseball: Station A, rating—2.1; additional out of home 42.9%; Station B, 2.6—42.3%; Station C, 2.6—38.5%; Station D—1.6—48% | | | | | | |

JANUARY-FEBRUARY 1958

| | | | | | | |
|--|------|-------|-------------------|-------|-----|-------|
| 6 a.m.-12 n. | 16.7 | 26.9% | 2.3 | 21.7% | 2.3 | 30.4% |
| 12 n.-6 p.m. | 18.1 | 29.3 | 2.0 | 25.0 | 2.5 | 32.0 |
| 6 p.m.-12 md. | 11.9 | 33.6 | 1.9 | 31.6 | 1.6 | 43.8 |
| Monitor | 1.3 | 30.8 | (6 quarter hours) | | | |
| Bsktbl.: Station A—1.9—42.1% | | | | | | |
| Radio base metropolitan area for Los Angeles: 2,018,100. | | | | | | |

LOS ANGELES—Sunday

JULY-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|---|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 10.5 | 27.6% | 1.3 | 23.1% | 1.3 | 30.8% |
| 12 n.-6 p.m. | 18.8 | 30.9 | 2.2 | 27.3 | 3.1 | 35.5% |
| 6 p.m.-12 md. | 12.1 | 30.6 | 2.4 | 29.2 | 1.7 | 35.3 |
| Monitor | 1.7 | 29.4 | (22 quarter hours) | | | |
| Baseball: Station A, rating—2.4; additional out of home 29.2%; Station B, 1.8—44.4%; Station C, 3.1—35.5% | | | | | | |

JANUARY-FEBRUARY 1958

| | | | | | | |
|---------------|------|-------|--------------------|-------|-----|-------|
| 6 a.m.-12 n. | 10.3 | 22.3% | 1.5 | 20.0% | 1.3 | 23.1% |
| 12 n.-6 p.m. | 16.4 | 30.5 | 2.4 | 25.0 | 2.3 | 34.8 |
| 6 p.m.-12 md. | 10.3 | 34.0 | 2.2 | 31.8 | 1.4 | 42.9 |
| Monitor | 1.4 | 28.6 | (21 quarter hours) | | | |

LOS ANGELES—Monday-Friday

JULY-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|-----------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-9 a.m. | 18.0 | 30.0% | 2.8 | 25.0% | 3.2 | 28.1% |
| 9 a.m.-12 n. | 24.9 | 20.9 | 3.5 | 8.6 | 3.6 | 25.0 |
| 12 n.-4 p.m. | 21.4 | 23.8 | 3.1 | 12.9 | 2.9 | 27.6 |
| 4 p.m.-7 p.m. | 21.9 | 27.9 | 3.2 | 23.3 | 2.7 | 33.3 |
| 7 p.m.-12 md. | 12.6 | 30.2 | 1.9 | 21.1 | 1.7 | 41.2 |

JANUARY-FEBRUARY 1958

| | | | | | | |
|---------------|------|-------|-----|-------|-----|-------|
| 6 a.m.-9 a.m. | 19.3 | 28.0% | 3.0 | 23.3% | 3.1 | 32.3% |
| 9 a.m.-12 n. | 25.2 | 21.0 | 3.6 | 5.6 | 3.3 | 24.2 |
| 12 n.-4 p.m. | 22.2 | 23.9 | 2.9 | 17.2 | 2.8 | 25.0 |
| 4 p.m.-7 p.m. | 21.6 | 29.6 | 3.5 | 25.7 | 2.7 | 33.3 |
| 7 p.m.-12 md. | 12.6 | 30.2 | 1.9 | 26.3 | 1.7 | 35.3 |

CHICAGO—Saturday

JULY-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|--|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 15.5 | 32.3% | 2.8 | 28.6% | 4.5 | 28.9% |
| 12 n.-6 p.m. | 17.8 | 32.6 | 2.6 | 26.9 | 3.2 | 34.4 |
| 6 p.m.-12 md. | 12.1 | 37.2 | 2.1 | 28.6 | 2.5 | 40.0 |
| Monitor | 1.7 | 35.3 | (44 quarter hours) | | | |
| Baseball: Station A, rating—3.1; additional out of home 32.3%; Station B—4.7—29.8% | | | | | | |

JANUARY-FEBRUARY 1958

| | | | | | | |
|--|------|-------|--------------------|-------|-----|-------|
| 6 a.m.-12 n. | 15.0 | 29.3% | 2.8 | 32.1% | 4.8 | 22.9% |
| 12 n.-6 p.m. | 16.2 | 29.0 | 2.9 | 27.6 | 3.2 | 31.3 |
| 6 p.m.-12 md. | 10.7 | 36.4 | 1.9 | 31.6 | 2.4 | 37.5 |
| Monitor | 1.6 | 37.5 | (43 quarter hours) | | | |
| Radio base metropolitan area for Chicago: 1,873,500. | | | | | | |

CHICAGO—Sunday

JULY-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|---|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 8.6 | 32.6% | 1.4 | 35.7% | 2.6 | 34.6% |
| 12 n.-6 p.m. | 15.4 | 32.5 | 2.7 | 25.9 | 3.2 | 28.1 |
| 6 p.m.-12 md. | 10.8 | 31.5 | 2.6 | 26.9 | 2.2 | 31.8 |
| Monitor | 1.6 | 31.3 | (37 quarter hours) | | | |
| Baseball: Station A, rating—3.1; additional out of home 32.3%; Station B, 4.5—33.3%; Station C, 3.4—41.2% | | | | | | |

JANUARY-FEBRUARY 1958

| | | | | | | |
|---------------|------|-------|--------------------|-------|-----|-------|
| 6 a.m.-12 n. | 7.9 | 29.1% | 1.3 | 30.8% | 2.6 | 30.8% |
| 12 n.-6 p.m. | 14.3 | 30.1 | 3.0 | 30.0 | 3.1 | 32.3 |
| 6 p.m.-12 md. | 9.3 | 32.3 | 2.6 | 26.9 | 2.1 | 33.3 |
| Monitor | 1.9 | 31.6 | (36 quarter hours) | | | |

CHICAGO—Monday-Friday

JULY-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|-----------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-9 a.m. | 21.9 | 25.1% | 3.9 | 20.5% | 6.7 | 20.9% |
| 9 a.m.-12 n. | 24.9 | 23.3 | 5.5 | 14.5 | 5.7 | 22.8 |
| 12 n.-4 p.m. | 23.5 | 23.4 | 5.0 | 6.0 | 5.1 | 29.4 |
| 4 p.m.-7 p.m. | 23.0 | 27.4 | 4.2 | 19.0 | 4.5 | 28.9 |
| 7 p.m.-12 md. | 13.6 | 29.4 | 2.5 | 24.0 | 2.7 | 33.3 |

JANUARY-FEBRUARY 1958

| | | | | | | |
|---------------|------|-------|-----|-------|-----|-------|
| 6 a.m.-9 a.m. | 22.3 | 24.2% | 4.0 | 20.0% | 7.2 | 20.8% |
| 9 a.m.-12 n. | 24.5 | 22.4 | 5.6 | 14.3 | 5.6 | 23.2 |
| 12 n.-4 p.m. | 23.1 | 20.3 | 5.0 | 6.0 | 5.0 | 24.0 |
| 4 p.m.-7 p.m. | 22.8 | 27.2 | 4.4 | 18.2 | 4.6 | 30.4 |
| 7 p.m.-12 md. | 12.5 | 31.2 | 2.7 | 22.2 | 2.6 | 30.8 |



DYNAMIC PATTERNS OF FAMILIES AND BUYING

All network programs will be individually classified by principal categories—intensive, concentrated each month. Meaning—you can see *which* programs have most *interest* for your own product category!!

Tremendous aid here in holding to your present or buying a *new* approach.

For example: if you're an auto sponsor, but find cigarette or beer programs have more auto families, *maybe* you should act fast!

The Pulse Network Monthly Reports—U. S. PULSE TV and the RADIO-PULSE—will both report these new data *IN ADDITION TO THE PRESENT COMPLETE REPORT . . .* vital qualitative information.

INDUSTRY'S LARGEST SCIENTIFIC SAMPLING

From major markets throughout the U. S. Pulse interviewers will gather these vital added facts.

Blue-ribbon advertiser and agency subscribers tell us this one-category-per-month is most adequate. Should greater frequency be necessary, Pulse's 3,000 interviewers can deliver it.

At no extra cost for present agency full subscribers, this information is added to Pulse *Network* reports—*network*, both TV and radio.

If you are a non-subscriber, you can get New York, Chicago, Los Angeles and both network reports for only \$200 per month.

Positively not available for individual network report purchasers.

The NATION'S FAMILIES tell you

(accurately classified in individual programs)

how much they spend, purchases, etc.



FOODS

how much they spent during past week—upper, middle, lower

AUDIENCE COMP

Men, women, teens 12-17, and children 11 and under



DRUGS, TOILETRIES, COSMETICS

Spendings for past week

CHILDREN

families with and without—those under and over 12

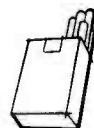


AUTOMOBILES

ownership and usage frequency

OCCUPATIONS

head of house: (1) professional, executive, managerial, technical; (2) clerical and sales; (3) manual



CIGARETTES

families who smoke and don't—one member, 2 and more

AUDIENCE REVERIFICATION

check against new shows and summer tally of same

REFRIGERATORS, STOVES

television, air-conditioners, washing-machines, dryers, freezers — **THREE-MONTHS'** look-ahead who will/will-not buy.

FEMALES

age of women heads of families —under 35 and brackets over. Priceless data

SOAPS, DETERGENTS, CLEANSERS

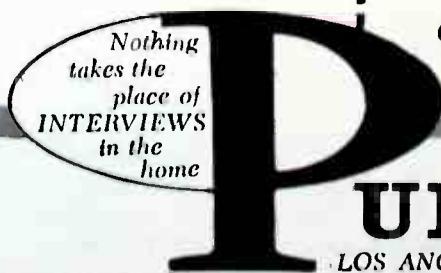


for past week—money spent

HOME OCCUPANCY

home owners vs. renters

ONE CATEGORY EACH MONTH



PULSE, Inc.

LOS ANGELES • CHICAGO • LONDON

730 FIFTH AVENUE NEW YORK 19, NEW YORK

ORDER NOW!

Any questions? Wire, write, or phone JUDson 6-3316

RADIO STUDY: THE OUT-OF-HOME AUDIENCE

KANSAS CITY—Saturday

JUNE-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|--|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 15.8 | 26.6% | 2.1 | 28.6% | 5.4 | 24.1% |
| 1-5 p.m. | 19.2 | 27.6 | 2.6 | 23.1 | 5.7 | 22.8 |
| 6 p.m.-12 md. | 14.0 | 27.9 | 2.3 | 26.1 | 4.3 | 27.9 |
| Monitor | 1.7 | 29.4 | (44 quarter hours) | | | |
| Baseball: Station A, rating—5.2; additional out of home 32.7%; Station B, 4.4—31.8%; Station C, 2.3—34.8%. | | | | | | |

JANUARY-FEBRUARY 1958

| | All stations | | Network station | | Ind. station | |
|--|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 16.5 | 23.6% | 2.1 | 23.8% | 5.1 | 23.5% |
| 1-5 p.m. | 17.7 | 26.6 | 2.4 | 20.8 | 5.1 | 29.4 |
| 6 p.m.-12 md. | 11.7 | 30.8 | 2.0 | 30.0 | 3.6 | 30.6 |
| Monitor | 1.9 | 21.1 | (44 quarter hours) | | | |
| Basketball: Station A, rating—2.3; additional out of home 30.4%; Station B, 2.1—38.1%. | | | | | | |
| Radio base metropolitan area for Kansas City: 308,500. | | | | | | |

DALLAS—Saturday

JUNE-JULY 1957

| | All stations | | Network station | | Ind. station | |
|--|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 15.6 | 32.7% | 2.8 | 32.1% | 5.7 | 36.8% |
| 12 n.-6 p.m. | 16.3 | 35.0 | 2.8 | 28.6 | 6.2 | 33.9 |
| 6 p.m.-12 md. | 14.0 | 36.4 | 2.6 | 34.6 | 5.2 | 36.5 |
| Monitor | 1.2 | 33.3 | (34 quarter hours) | | | |
| Baseball: Station A, rating—3.6; additional out of home 30.6%; Station A, 3.8—39.5%. | | | | | | |

FEBRUARY-MARCH 1958

| | All stations | | Network station | | Ind. station | |
|---|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 16.6 | 30.1% | 2.6 | 23.1% | 6.2 | 29.0% |
| 12 n.-6 p.m. | 15.7 | 36.9 | 2.3 | 26.1 | 5.8 | 41.4 |
| 6 p.m.-12 md. | 12.8 | 35.2 | 1.9 | 36.8 | 4.8 | 39.6 |
| Monitor | 1.6 | 31.3 | (38 quarter hours) | | | |
| Basketball: Station A, rating—1.5; additional out of home 33.3%; Station A, rating—2.7—29.6%. | | | | | | |
| Radio base for metropolitan area for Dallas: 245,900. | | | | | | |

KANSAS CITY—Sunday

JUNE-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|--|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 9.8 | 22.4% | 1.5 | 33.3% | 2.5 | 24.0% |
| 1-5 p.m. | 17.6 | 28.4 | 2.6 | 26.9 | 3.4 | 35.3 |
| 6 p.m.-12 md. | 12.8 | 28.9 | 2.6 | 26.9 | 4.1 | 34.1 |
| Monitor | 1.6 | 31.3 | (33 quarter hours) | | | |
| Baseball: Station A, rating—5.7; additional out of home 24.6%. | | | | | | |

JANUARY-FEBRUARY 1958

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 8.9 | 22.5% | 1.4 | 21.4% | 2.5 | 24.0 |
| 1-5 p.m. | 15.3 | 28.8 | 2.6 | 26.9 | 3.8 | 34.2 |
| 6 p.m.-12 md. | 10.0 | 31.0 | 2.3 | 26.1 | 3.5 | 34.3 |
| Monitor | 1.5 | 26.7 | (34 quarter hours) | | | |

DALLAS—Sunday

JUNE-JULY 1957

| | All stations | | Network station | | Ind. station | |
|--|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 8.5 | 34.1% | 1.2 | 25.0% | 4.6 | 37.0% |
| 12 n.-6 p.m. | 14.7 | 39.5 | 3.3 | 33.3 | 5.8 | 32.8 |
| 6 p.m.-12 md. | 12.0 | 40.0 | 2.7 | 29.6 | 4.4 | 36.4 |
| Monitor | 1.2 | 41.7 | (27 quarter hours) | | | |
| Baseball: Station A, rating—3.1; additional out of home 35.5%. | | | | | | |

FEBRUARY-MARCH 1958

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|--------------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-12 n. | 10.4 | 27.9% | 1.2 | 25.0% | 4.7 | 36.2% |
| 12 n.-6 p.m. | 14.0 | 32.9 | 2.5 | 32.0 | 5.5 | 38.2 |
| 6 p.m.-12 md. | 10.3 | 35.0 | 2.2 | 36.4 | 4.0 | 37.5 |
| Monitor | 1.4 | 28.6 | (30 quarter hours) | | | |

KANSAS CITY—Monday-Friday

JUNE-AUGUST 1957

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|-----------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-9 a.m. | 20.0 | 23.5% | 2.8 | 32.1% | 7.4 | 16.2% |
| 9 a.m.-12 n. | 23.2 | 20.3 | 3.9 | 20.5 | 7.1 | 19.7 |
| 1-4 p.m. | 21.2 | 21.2 | 3.0 | 10.0 | 6.1 | 21.3 |
| 4 p.m.-7 p.m. | 20.3 | 25.1 | 3.4 | 23.5 | 6.5 | 23.1 |
| 7 p.m.-12 md. | 11.9 | 27.7 | 2.4 | 25.0 | 3.2 | 28.1 |

JANUARY-FEBRUARY 1958

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|-----------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-9 a.m. | 20.5 | 22.4% | 2.7 | 22.2% | 7.6 | 18.4% |
| 9 a.m.-12 n. | 22.6 | 19.9 | 3.8 | 15.8 | 7.0 | 18.6 |
| 1-4 p.m. | 20.5 | 21.0 | 2.9 | 10.3 | 5.8 | 22.4 |
| 4 p.m.-7 p.m. | 19.6 | 27.0 | 3.5 | 25.7 | 6.1 | 26.2 |
| 7 p.m.-12 md. | 10.7 | 28.0 | 2.5 | 24.0 | 3.3 | 24.2 |

DALLAS—Monday-Friday

JUNE-JULY 1957

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|-----------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-9 p.m. | 17.6 | 29.0% | 3.6 | 25.0% | 6.1 | 27.9% |
| 9 a.m.-12 n. | 20.4 | 24.0 | 4.0 | 17.5 | 6.8 | 22.1 |
| 12 n.-4 p.m. | 19.5 | 23.1 | 3.9 | 10.3 | 6.5 | 23.1 |
| 4 p.m.-7 p.m. | 20.2 | 29.2 | 4.4 | 27.3 | 6.5 | 29.2 |
| 7 p.m.-12 md. | 13.8 | 25.4 | 2.4 | 20.8 | 4.4 | 22.7 |

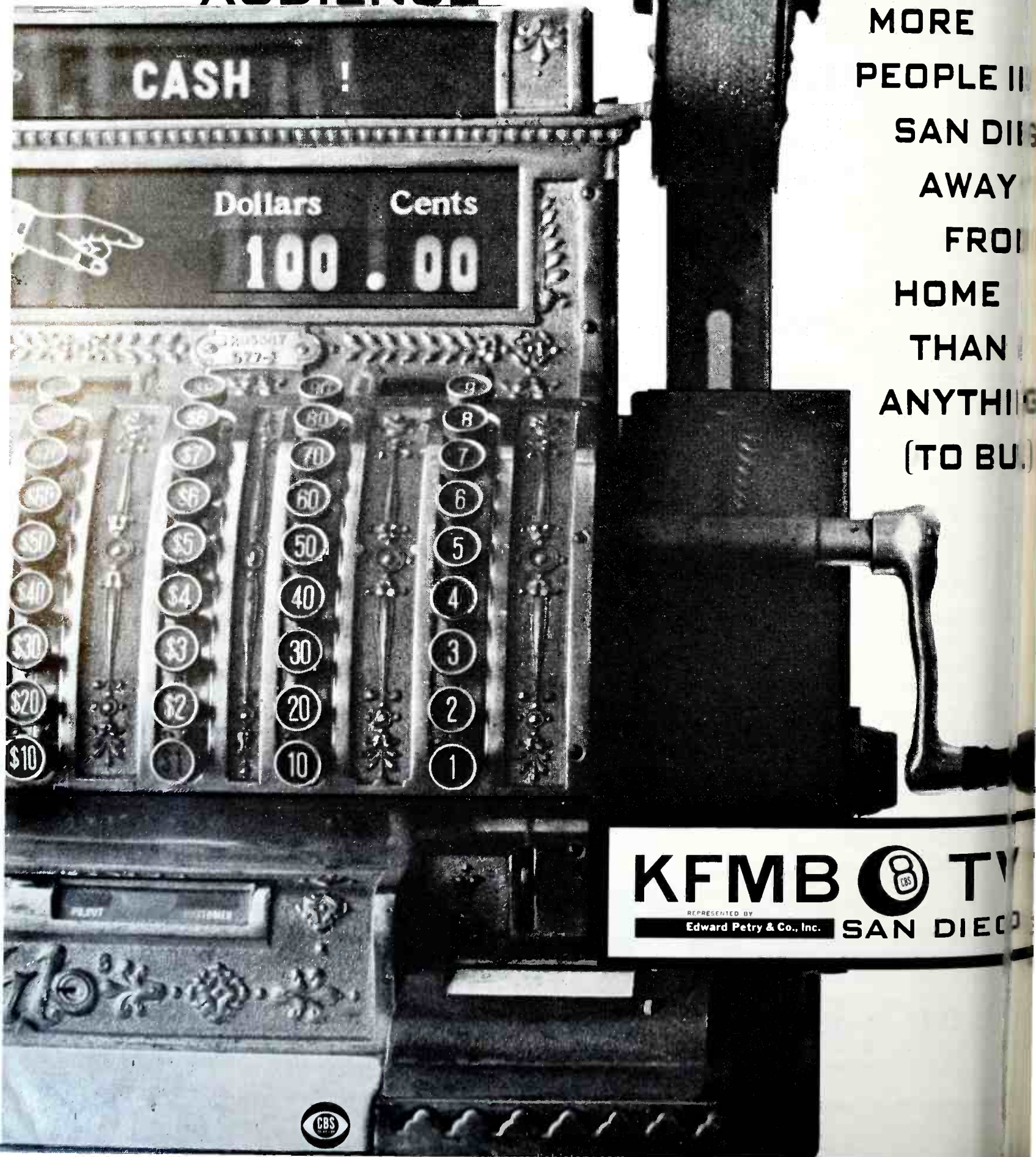
FEBRUARY-MARCH 1958

| | All stations | | Network station | | Ind. station | |
|---------------|--------------|-------------|-----------------|-------------|--------------|-------------|
| | In-home | Add. o.o.h. | In-home | Add. o.o.h. | In-home | Add. o.o.h. |
| 6 a.m.-9 a.m. | 19.4 | 28.9% | 3.2 | 20.5% | 7.1 | 25.4% |
| 9 a.m.-12 n. | 22.2 | 21.2 | 3.8 | 15.8 | 7.4 | 23.0 |
| 12 n.-4 p.m. | 19.7 | 21.3 | 3.4 | 8.8 | 6.6 | 24.2 |
| 4 p.m.-7 p.m. | 19.5 | 30.3 | 4.0 | 22.5 | 6.8 | 29.4 |
| 7 p.m.-12 md. | 12.2 | 24.6 | 2.3 | 21.7 | 4.1 | 19.5 |

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

**GREATEST
COMPUTING
MACHINE EVER
INVENTED FOR
MEASURING
A TELEVISION
AUDIENCE**

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



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



RECEIVER CIRCULATION REPORT FOR JULY

Independent estimates of television set count for all

markets based on our research department's projections for each U.S. county

Set count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of the "National Survey of Television Sets in U.S. Households" for June 1955 and March 1956, two reports made by the U.S. Bureau of Census for the Advertising Research Foundation. In addition, set counts for the four census regions were adjusted by the August 1956 ARF report.

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

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

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

KTBC-TV

CHANNEL 7

AUSTIN, TEXAS

**Most EFFICIENT
TV BUY
IN TEXAS**



KTBC-TV

... with ALL 3 NETWORKS

delivers...

854,100 people and 174,622

TV Sets* ... Effective Buying

Income of \$1,077,966,000!

KTBC-TV

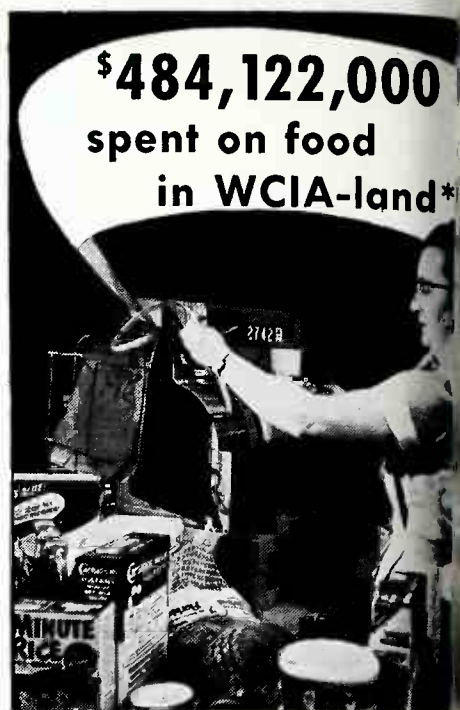
Represented Nationally by Paul H. Raymer Company
(*Source—TELEVISION MAGAZINE)

CIRCULATION AS OF JULY 1, 1958
TOTAL U. S. TV HOMES 43,200,000

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 May 1, 1958.

Market & Stations—% Penetration TV Homes

| | |
|--|---------------------|
| ABILENE, Tex.—76.7 KRBC-TV (N) | 79,011 |
| ADA, Okla.—74.6 KTEN (A,C,N) | 94,849 |
| AGANA, Guam KUAM-TV (C,N) | †† |
| AKRON, Ohio—40.6 WAKR-TV† (A) | •†80,380 |
| ALBANY, Ga.—68.7 WALB-TV (A,N) | 77,166 |
| ALBANY-SCHENECTADY-TROY, N. Y.—90.4 WTEN (C); WTRI† (A); WRGB (N) | 497,930 †165,313 |
| ALBUQUERQUE, N.M.—76.1 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) | 98,117 |
| ALEXANDRIA, La.—66.5 KALB-TV (A,C,N) | 87,573 |
| ALTOONA, Pa.—92.2 WFBG-TV (A,C,N) | 380,848 |
| AMARILLO, Tex.—75.3 KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A) | 103,014 |
| AMES, Iowa—88.4 WOI-TV (A) | 340,612 |
| ANCHORAGE, Alaska—88.8 KENI-TV (A,N); KTVA (C) | 31,100 |
| ANDERSON, S.C.—75.2 WAIM-TV† (A,C) | •†88,870 |
| ARDMORE, Okla.—84.4 KVSO-TV (N) | 85,467 |
| ASHEVILLE, N.C.—72.8 WISE-TV† (C,N); WLOS-TV (A) | 382,552 †38,017 |
| ATLANTA, Ga.—79.5 WAGA-TV (C); WLW-A (A); WSB-TV (N) | 651,905 |
| AUGUSTA, Ga.—74.0 WJBF-TV (A,N); WRDW-TV (C) | 191,540 |
| AUSTIN, Minn.—86.8 KMMT (A) | 150,268 |
| AUSTIN, Tex.—84.4 KTBC-TV (A,C,N) | 174,622 |
| BAKERSFIELD, Cal.—91.2 KBAK-TV† (A,C); KERO-TV (N) | 174,732 †77,057 |
| BALTIMORE, Md.—87.3 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C) | 617,020 |
| BANGOR, Me.—90.7 WABI-TV (A,N); W-TWO (C) | 119,370 |
| BATON ROUGE, La.—72.4 WAFB-TV† (C); WBRZ (A,N) | 273,797 •†87,310 |
| BAY CITY-SAGINAW, Mich.—91.2 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint) | 312,596 †84,964 |



Is your client getting his share?

WCIA covers 6 Standard Metropolitan Markets plus 52 surrounding counties.

45th U. S. Television Market

Centered between Chicago, Indianapolis and St. Louis

| | | |
|------------------------|----------------------|---------|
| Ill. 2nd TV Mkt. | Population | 1,912,3 |
| | Families | 598,0 |
| | TV Homes (NCS No. 2) | 403,3 |

*Consumer Markets SRDS & NCS No. 2



Champaign-Urbana
Bloomington • Springfield
Danville • Decatur

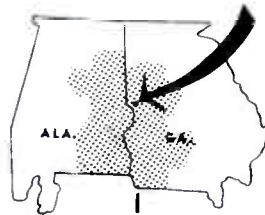
GEO. P. HOLLINGBERY, Rep.

WCIA Channel
CHAMPAIGN, ILLINOIS

TELEVISION MAGAZINE • JULY 1958

| Market & Stations—% Penetration | TV Homes |
|--|---------------------|
| AUMONT, Tex.—82.7 KFDM-TV (C); KPAC-TV (A,N) | 162,731 |
| BLINGHAM, Wash.—87.9 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia) | *90,087 |
| G SPRING, Tex.—89.1 KEDY-TV (C) | 31,708 |
| LLINGS, Mont.—63.1 KOOK-TV (A,C); KGHL-TV (N) | 49,546 |
| NGHAMTON, N.Y.—92.4 WNBF-TV (C,N); WINR-TV† (A,N) | 357,590 †† |
| RMINGHAM, Ala.—77.7 WABT (A,N); WBRC-TV (C) | 454,476 |
| SMARCK, N.D.—70.0 KBMB-TV (C); KFYR-TV**(A,N) (KFYR-TV operates satellite KUMV-TV, Williston, N.D.) | 67,571 |
| LOOMINGTON, III. WBLN-TV† | †† |
| LOOMINGTON, Ind. —88.7 WTTV (N) (Includes Indianapolis, Ind. For ranking purposes, consider this market Bloomington-Indianapolis) | 736,969 |
| UEFIELD, W. Va.—67.0 WHIS-TV (N) | 158,327 |
| UISE, Ida.—78.1 KBOI (C); KIDO-TV (A,N) | 75,160 |
| STON, Mass.—90.8 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A) | 1,360,020 |
| IDGEPORT, Conn.—14.7 WICC-TV† (A) | †71,780 |
| ISTOL, Va.-Tenn.—65.6 WCYB-TV (A,N) | 250,983 |
| YAN, Tex.—75.7 KBTX-TV (A,C) | 34,589 |
| FFALO, N.Y.—92.2 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A) | 570,790 †218,150 |
| RLINGTON, Vt.—85.2 WCAX-TV (C) | *158,020 |
| TTE, Mont.—67.0 KXLF-TV (A,N) (Operates satellite KXLJ-TV, Helena, Mont.) | 37,393 |
| DILLAC, Mich.—89.5 WWTW (A,C) | 197,185 |
| PE GIRARDEAU, Mo.—79.9 KFVS-TV (C) | 254,310 |
| RLSBAD, N.M.—76.5 KAVE-TV (A,C) | 38,043 |
| RTHAGE-WATERTOWN, N.Y.—84.0 WCNY-TV (A,C) | *83,890 |
| SPER, Wyo.—70.9 KTWO (A,N); KSPR-TV (C) | 14,460 |
| AR RAPIDS-WATERLOO, a—88.8 KCRG-TV (A); WMT-TV (C); KWWL-TV (N) | 353,608 |
| AMPAIGN, III.—85.9 WCIA (C,N) | 412,312 |
| ARLESTON, S.C.—72.5 WCSC-TV (C); WUSN-TV (A,N) | 213,396 |
| ARLESTON-HUNTINGTON, Va.—77.5 WCHS-TV (C,A); WHTN-TV (A,C); WSAZ-TV (N); KDIX-TV (C) | 446,159 |

| Market & Stations—% Penetration | TV Homes |
|---|--------------------|
| CHARLOTTE, N.C.—77.4 WBTV (C); WSOC-TV (A,N) | 662,074 |
| CHATTANOOGA, Tenn.—73.1 WDEF-TV (A,C); WRGP-TV (N); WTVC (A) | 179,353 |
| CHEYENNE, Wyo.—73.6 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.) | **80,866 |
| CHICAGO, Ill.—92.1 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N) | 2,134,112 |
| CHICO, Cal.—75.3 KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.) | 95,648 |
| CINCINNATI, Ohio—89.1 WCPO-TV (A); WKRC-TV (C); WLW-TV (N) | 637,421 |
| CLARKSBURG, W. Va.—69.1 WBOY-TV (A,C,N) | 78,565 |
| CLEVELAND, Ohio—92.1 WEWS (A); KYW-TV (N); WJW-TV (C) | 1,188,692 |
| CLOVIS, N.M.—70.9 KICA-TV (C) | 21,852 |
| COLORADO SPRINGS-PUEBLO, Colo.—75.6 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N) | 86,180 |
| COLUMBIA-JEFFERSON CITY, Mo.—78.4 KOMU-TV (A,N); KRCG-TV (A,C) | 139,607 |
| COLUMBIA, S.C.—76.7 WIS-TV (A,N); WNOK-TV† (C) | 218,318 †49,098 |
| COLUMBUS, Ga.—71.5 WTVM† (A,N); WRBL-TV (A,C) | 197,344 †74,002 |
| COLUMBUS, Miss.—73.4 WCBI-TV (C,N) | 91,460 |
| COLUMBUS, Ohio—92.0 WBNS-TV (C); WLW-C (N); WTVN (A) | 443,054 |
| CORPUS CHRISTI, Tex.—74.8 KRIS-TV (A,N); KZTV (C) | 103,105 |
| DALLAS-FT. WORTH, Tex.—83.6 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N) | 639,139 |
| DANVILLE, III.—79.8 WDAN-TV† (A) | 170,590 |
| DAVENPORT, Iowa-ROCK ISLAND, III.—90.1 WOC-TV (N); WHBF-TV (A,C) | 400,902 |
| DAYTON, Ohio—91.6 WHIO-TV (C); WLW-D (A,N) | 446,907 |
| DAYTONA BEACH, Fla.—75.9 WESH-TV (N) | 176,712 |
| DECATUR, Ala.—77.4 WMSL-TV† (C,N) | †130,900 |
| DECATUR, III.—83.8 WTVP† (A) | †167,510 |
| DENVER, Colo.—87.2 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR | 329,393 |
| DES MOINES, Iowa—88.5 KRNT-TV (C); WHO-TV (N) | 285,807 |
| DETROIT, Mich.-WINDSOR, Can.—92.1 WJBL-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV | 1,436,706 |
| DICKINSON, N.D.—62.5 | 33,460 |



COLUMBUS GEORGIA

IT'S A BIG MARKET!

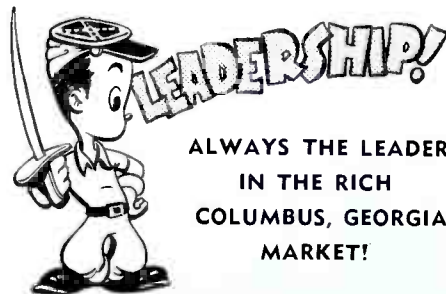
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CHANNEL 4

THE LATEST . . .
APRIL ARB
SHOWS . . .

- Top 15 once-per-week shows
Average Rating . . . 51.4
- 24 out of 25 once-per-week shows
- 5 top multi-weekly shows
- 5 top syndicate film
Average Rating . . . 39.2
- 5 top local live shows
- 5 top locally produced multi-weekly news shows



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IN THE RICH
COLUMBUS, GEORGIA
MARKET!

Channel **4** WRBL-TV
CBS abc
COLUMBUS, GEORGIA
CALL HOLLINGBERRY CO.

**THE ONLY
CLEAR PICTURE
TO NEARLY
1/4 OF ALL THE
TV HOMES
IN OREGON
IS ON...**

**KVAL-TV
EUGENE**

**KPIC-TV
(Satellite) ROSEBURG**

1 KVAL-KPIC is the only clear picture in the Eugene-Springfield-Roseburg market which has nearly one-fourth of all the television sets in Oregon.

2 One order covers both stations.

3 Your Hollingberry man or Art Moore and Associates (Portland-Seattle) can tell you the facts.

KVAL-TV
Channel



NBC affiliate
(Satellite)

KPIC-TV 4

| Market & Stations—% Penetration | TV Homes |
|---|---------------------|
| DOTHAN, Ala.—60.3 WTVY (A,C) | 75,682 |
| DULUTH, Minn.-SUPERIOR, Wis.—81.5 KDAL-TV (A,C); WDSM-TV (A,N) | 170,807 |
| DURHAM-RALEIGH, N.C.—74.8 WTVD (A,C); WRAL-TV (N) | 363,706 |
| EAU CLAIRE, Wis.—83.3 WEAU-TV (A,N) | 123,230 |
| EL DORADO, Ark.—65.5 KRBB (A,N) | 41,043 |
| ELKHART, Ind (See South Bend) | |
| EL PASO, Tex.-JUAREZ, Mex.—83.4 KELP-TV (A); KROD-TV (C); KTSM-TV (N); XEJ-TV | 90,614 |
| ENID, Okla. (See Oklahoma City) | |
| ERIE, Pa.—92.5 WICU-TV (A,N); WSEE-TV† (A,C) | 164,830 +69,700 |
| EUGENE, Ore.—78.6 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.) | **115,194 |
| EUREKA, Cal.—76.3 KIEM-TV (A,C,N); KVIQ-TV (A,N) | 45,935 |
| EVANSVILLE, Ind.-HENDERSON, Ky.—76.5 WFIE-TV† (N); WTVW (A); WEHT-TV† (C) | 220,825 +116,920 |
| FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C) | †† |
| FARGO, N.D.—80.1 WDAY-TV (A,N) (See also Valley City, N.D.) | 164,428 |
| FLORENCE, Ala. WOWL-TV† (C,N) | ††† |
| FLORENCE, S.C.—66.5 WBTW (A,C,N) | 194,766 |
| FT. DODGE, Iowa—54.2 KQTV† (N) | †24,950 |
| FT. LAUDERDALE, Fla. (See Miami) | |
| FT. MYERS, Fla.—72.5 WINK-TV (A,C) | 20,659 |
| FT. SMITH, Ark.—69.3 KFSA-TV† (A,N); KNAC-TV (C) | 54,163 +27,700 |
| FT. WAYNE, Ind.—86.1 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A) | †203,300 |
| FT. WORTH-DALLAS, Tex.—83.6 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A) | 639,139 |
| FRESNO-TULARE, Cal.—91.3 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N) | 236,458 +198,930 |
| GALVESTON-HOUSTON-Tex.—86.3 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.) | 583,192 |
| GLENDALE, Mont. KXGN-TV (C) | ††† |
| GRAND FORKS, N.D.—81.9 KNOX-TV (N) | 38,266 |
| GRAND JUNCTION, Colo.—59.0 KREX-TV (A, C, N) | 20,465 |
| GRAND RAPIDS, Mich.—91.8 WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo) | 461,558 |
| GREAT BEND, Kan.—78.7 KCKT (N) | 122,800 |
| GREAT FALLS, Mont.—64.4 KFBB-TV (A,C,N) KRTV | 47,315 |
| GREEN BAY, Wis.—86.8 WBAY-TV (C); WFRV-TV (A,C); (See Marinette) | 387,872 |

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Signal*

in the
**RALEIGH - DURHAM
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WTVD'S new tower pays an important bonus—**CITY GRADE** service in the rich tobacco cities of Eastern North Carolina. Products advertised on WTVD will reach 378,000 TV homes with \$3.27 BILLIONS in buying power.

Combine this dominant signal with dominant programming—the best of CBS plus the high-rated MGM Movies and you'll see why WTVD, 11, is now the dominant signal in the important Raleigh-Durham market. Ask your Petry man for the facts.

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RALEIGH - DURHAM

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| Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes |
|--|-----------|--|-----------|--|-----------|
| ASHEBORO, N.C.—79.6 | 446,362 | KALAMAZOO, Mich.—91.2 | 661,200 | MARQUETTE, Mich.—90.2 | 45,625 |
| MY-TV (A,C) | | WKZO-TV (A,C) | | WCKT (N); WPST-TV (A); WTVJ (C) | |
| CHATTANOOGA-VILLE-SPARTANSBURG, Tenn.—73.8 | 346,478 | (for ranking purposes, consider this market Kalamazoo-Grand Rapids.) | | MASON CITY, Iowa—85.7 | 199,049 |
| WBC-TV (N); WSPA-TV (C) | | KANSAS CITY, Mo.—88.1 | 587,633 | KGLO-TV (C) | |
| CHATTANOOGA-VILLE-WASHINGTON, Tenn.—70.2 | 246,215 | KCMO-TV (C); KMBC-TV (A); WDAF-TV (N) | | MAYAGUEZ, P.R. | †† |
| WCT-TV (A,C); WITN (N) | | KEARNEY, Neb.—77.4 | 134,980 | WORA-TV (C) | |
| CHICAGO, Ill.—83.9 | 178,067 | KHOL-TV (A,C) | | MEDFORD, Ore.—70.1 | 39,660 |
| WQA-TV (C); WGEM-TV (A,N) | | (Operates satellite KHPL-TV, Hayes Center, Neb.) | | KBES-TV (A,C,N) | |
| CHICAGO, Ill.—65.7 | 87,048 | KLAMATH FALLS, Ore.—61.4 | 19,158 | MEMPHIS, Tenn.—68.8 | 502,712 |
| WGT-TV (A,C); KRGV-TV (A,N) | | KOTI (A,C,N) | | WHBQ-TV (A); WMCT (N); WREC-TV (C) | |
| CHICAGO, Ill.—48.6 | †44,855 | (Optional satellite of KBES-TV, Medford, Ore.) | | MERIDIAN, Miss.—70.2 | 110,508 |
| WFL-TV† (A,N) | | KNOXVILLE, Tenn.—70.0 | 260,988 | WTOK-TV (A,C,N) | |
| CHICAGO, Pa.—89.1 | †174,130 | WATE-TV (N); WBIR-TV (C); WTVK† (A) | †91,346 | MIAMI-FT. LAUDERDALE, Fla.—89.1 | 363,319 |
| WUP-TV† (C); WTPA† (A) | | LA CROSSE, Wis.—81.3 | 144,869 | WCKT (N); WPST-TV (A); WTVJ (C) | |
| CHICAGO, Va.—71.9 | 89,121 | WKBT (A,C,N) | | MIDLAND-ODESSA, Tex.—79.5 | 83,476 |
| WVA-TV (A,C,N) | | LAFAYETTE, Ind.—87.4 | †156,770 | KMID-TV (A,N); KOSA-TV (C) | |
| CHICAGO, Conn.—90.8 | 688,940 | WFAM-TV† (C) | | MILWAUKEE, Wis.—92.5 | 572,482 |
| WCT† (C); WNBC† (N); WTIC-TV† (C) | †337,670 | LAFAYETTE, La.—67.4 | 120,354 | WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C) | †268,110 |
| CHICAGO, Neb.—79.1 | 127,151 | KLFY-TV (C) | | MINNEAPOLIS-ST. PAUL, Minn.—87.1 | 754,942 |
| WTKS-TV (N) | | LAKE CHARLES, La.—78.7 | 150,120 | KMSP (TV); KSTP-TV (N); WCCO-TV (C); WTCN-TV (A) | |
| CHICAGO, Miss.—49.0 | 97,485 | KPLC-TV (A,N); KTAG-TV† (C) | †152,230 | MINOT, N.D.—73.1 | 41,072 |
| WYAM-TV (A,N) | | LANCASTER, Pa.—90.8 | 573,690 | KCJB-TV (A,C); KMOT-TV (A,N) | |
| CHICAGO, Ky-EVANSVILLE, Ind.—76.5 | 220,825 | WGAL-TV (C,N) | | MISSOULA, Mont.—69.9 | 52,086 |
| WHT-TV† (C); WFIE-TV† (N); WJW (A) | †116,920 | LANSING, Mich.—91.1 | 449,764 | KMSO-TV (A,C) | |
| CHICAGO, Nev.—80.9 | 30,250 | WJIM-TV (A,C,N) | | MOBILE, Ala.—72.7 | 233,593 |
| WUJ-TV (A,N); KLAS-TV (C); WGO-TV (A) | | (Includes Flint) | | WALA-TV (A,N); WKRG-TV (C) | |
| CHICAGO, N.H.—84.9 | ††114,670 | LAREDO, Tex.—65.9 | 9,816 | MONROE, La.—70.4 | 169,326 |
| WAB-TV (C); KHVH-TV; KONA-TV (N) | | KHAD-TV (A,C,N) | | KNOE-TV (A,C,N) | |
| WLA-TV (A) (KGMB-TV operates satellites WBC-TV, Hilo, and KMAU-TV, Wailuku. WKA-TV operates satellite KMVI-TV, Wailuku.) | | LA SALLE, Ill.—71.1 | †23,046 | MONTGOMERY, Ala.—65.5 | 157,734 |
| CHICAGO, Galveston, Tex.—86.3 | 583,192 | WEEQ-TV† (See Peoria) | | WCOV-TV† (C); WSFA-TV (N) | †80,574 |
| WIC-TV*** (N); KTRK-TV (A); KGUL-TV (C) | | LAS VEGAS-HENDERSON, Nev.—80.9 | 30,250 | MUNCIE, Ind.—87.0 | †97,565 |
| WJRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.) | | KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N) | | WLBC-TV† (A,C,N) | |
| CHICAGO, Charleston, S.C.—77.5 | 446,159 | LAWTON, Okla.—82.3 | 66,552 | NASHVILLE, Tenn.—71.1 | 399,027 |
| WJTN-TV (C); WSAZ-TV (N); WCHS-TV (C) | | KSWO-TV (A) | | WLAC-TV (C); WSIX-TV (A); WSM-TV (N) | |
| CHICAGO, Kan.—83.7 | 314,838 | LEBANON, Pa. | †† | NEW BRITAIN-HARTFORD, Conn.—90.8 | 688,940 |
| WJH (C); KAKE-TV*** (A); KARD-TV (N) | | WLBR-TV† (A) | | WNBC† (N); WHCT† (C); WTIC-TV† (C) | †337,670 |
| WJVC, Ensign, Kan.; Satellite of KAKE-TV) | | (Market under evaluation pending further data.) | | NEW HAVEN, Conn.—91.7 | 886,090 |
| CHICAGO, Falls, Ida.—77.6 | 53,513 | LEXINGTON, Ky.—37.0 | †138,850 | WNHC-TV (A) | |
| WJLI-TV (A,C,N) | | WLEX-TV† (A,C,N); WKXP-TV† | | NEW ORLEANS, La.—81.6 | 465,439 |
| CHICAGO, Indianapolis, Ind.—89.1 | 763,233 | LIMA, Ohio—73.5 | †168,690 | WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C) | †141,235 |
| WJBM-TV (N); WISH-TV (C); WLW-I (A) | | WIMA-TV† (A,C,N) | | NEW YORK, N.Y.—91.3 | 4,749,800 |
| (also Bloomington, Ind. For ranking purposes, consider this market Indianapolis-Bloomington) | | LINCOLN, Neb.—84.7 | 203,755 | WABC-TV (A); WABD; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N) | |
| CHICAGO, Miss.—68.8 | 260,778 | KOLN-TV (A,C) | | NORFOLK, Va.—85.6 | 330,602 |
| WJTV (C); WLBT (A,N) | | LITTLE ROCK-PINE BLUFF, Ark.—73.2 | 292,633 | WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N) | †163,000 |
| CHICAGO, Tenn.—63.7 | 88,757 | KARK-TV (N); KTHV (C); KATV (A) | | OAK HILL, W. Va.—66.9 | 108,718 |
| WJXI-TV (A, C) | | LOCK HAVEN, Pa. | ††† | WOAY-TV (A) | |
| CHICAGO, Fla.—70.7 | 284,789 | WBPZ-TV† (A) | | ODESSA-MIDLAND, Tex.—79.5 | 83,476 |
| WJBR-TV (A,C); WFGA-TV (N) | | LOS ANGELES, Cal.—91.8 | 2,489,416 | KOSA-TV (C); KMID-TV (A,N) | |
| CHICAGO, Columbia, Mo.—78.4 | 139,607 | KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV | | OKLAHOMA CITY, Okla.—83.5 | 404,236 |
| WJCG-TV (A,C); KOMU-TV (A,N) | | LOUISVILLE, Ky.—80.3 | 494,957 | KWTV (C); WKY-TV (N); KOCO-TV (Enid) (A) | |
| CHICAGO, Tenn.—62.7 | 140,009 | WAVE-TV (A,N); WHAS-TV (C) | | OMAHA, Neb.—89.1 | 399,258 |
| WJHL-TV (A,C) | | LUBBOCK, Tex.—81.6 | 139,123 | KMTV (N); WOW-TV (C); KETV (A) | |
| CHICAGO, Pa.—91.5 | 552,540 | KCBD-TV (A,N); KDUB-TV (C) | | ORLANDO, Fla.—73.7 | 186,131 |
| WJRD-TV† (A,C); WJAC-TV (N) | †† | LUFKIN, Tex.—72.6 | 72,425 | WDBC-TV (C,N); WLOF-TV (A) | |
| CHICAGO, Mo.—PITTSBURGH, Kan.—81.1 | 172,645 | KTRE-TV (N) | | OTTUMWA, Iowa—82.3 | 173,048 |
| WJDE-TV (A,C); KOAM-TV (A,N) | | (Optional satellite of KPRC-TV, Houston, Tex.) | | KTVO (C,N) | |
| CHICAGO, Alaska | †† | LYNCHBURG, Va.—73.0 | 177,492 | PADUCAH, Ky.—70.0 | 148,792 |
| WJNY-TV (C) | | WLVA-TV (A) | | WPSD-TV (N) | |
| CHICAGO, Alaska | †† | MACON, Ga.—65.1 | 105,950 | PANAMA CITY, Fla.—56.6 | 23,641 |
| WJNY-TV (C) | | WMAZ-TV (A,C) | | WJDM-TV (A,C,N) | |
| CHICAGO, Alaska | †† | MADISON, Wis.—88.9 | 245,785 | PARKERSBURG, W. Va.—41.9 | †137,580 |
| WJNY-TV (C) | | WISC-TV (C); WKOW-TV† (A); WMTV† (N) | †116,070 | WTAP-TV† (A,C,N) | |
| CHICAGO, Alaska | †† | MANCHESTER, N.H.—91.1 | 963,780 | PENSACOLA, Fla.—69.9 | 196,720 |
| WJNY-TV (C) | | WMUR-TV (A) | | WEAR-TV (A,C) | |
| CHICAGO, Alaska | †† | (Circulation shown does not include Boston, Mass., where station has sizable share of audience.) | | PEORIA, Ill.—83.8 | †185,390 |
| WJNY-TV (C) | | MARINETTE, Wis.—86.8 | 208,677 | WEEK-TV† (N); WMBD-TV† (C); WTVH-TV† (A) | |
| WJNY-TV (C) | | WMBV-TV (N) | | (WEEK-TV operates WEEQ-TV, La Salle, Ill) | |
| WJNY-TV (C) | | (Covers Green Bay) | | | |

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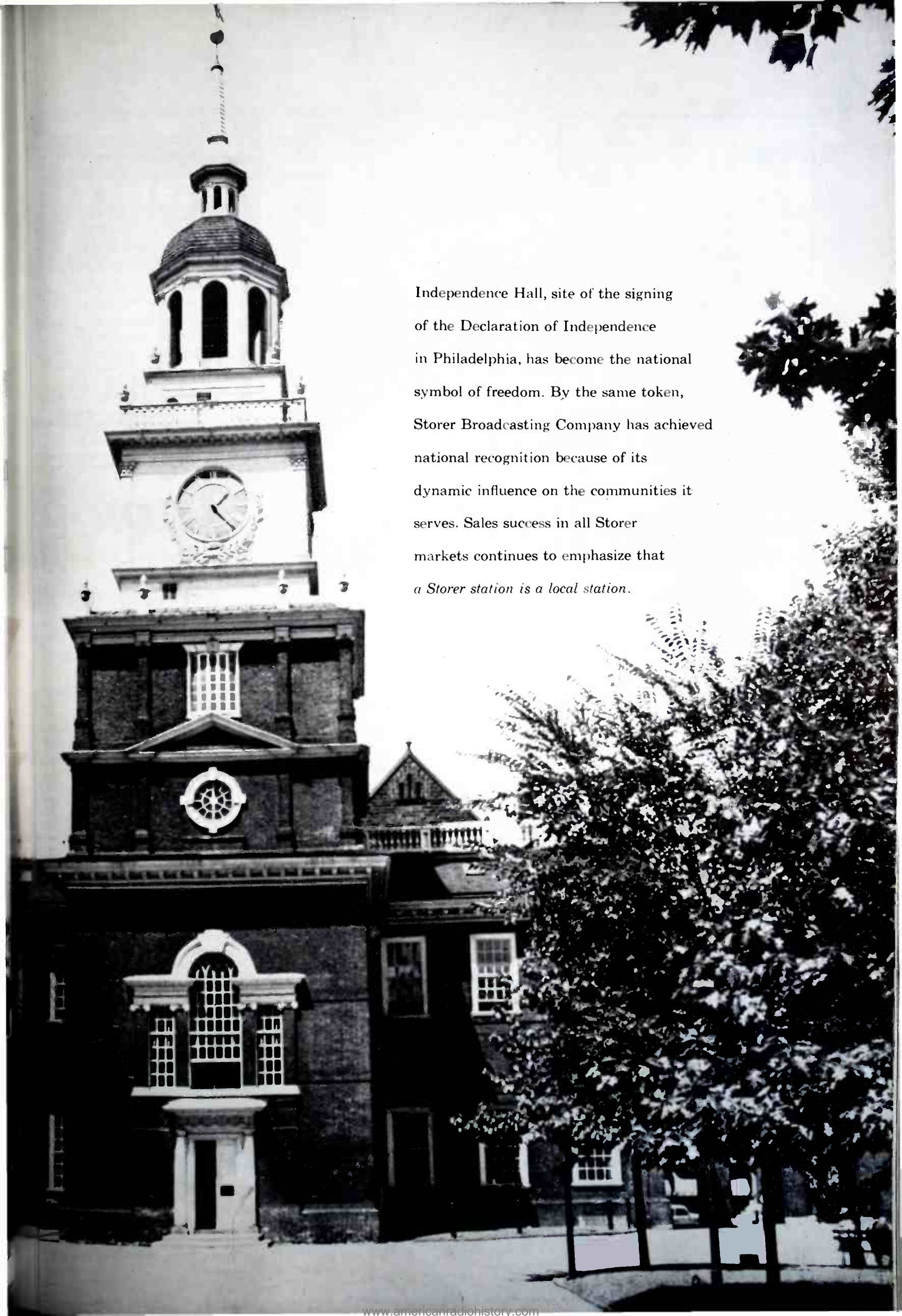
throughout the nation



Storer Broadcasting Company

WSPD-TV Toledo **WJW-TV** Cleveland **WJBK-TV** Detroit **WAGA-TV** Atlanta **WVUE-TV** Wilmington-Philadelphia

WSPD Toledo **WJW** Cleveland **WJBK** Detroit **WIBQ** Philadelphia **WWYA** Wheeling **WAGA** Atlanta **WGSS** Miami

A black and white photograph of Independence Hall in Philadelphia. The building is a large, multi-story structure with a prominent clock tower on the left side. The clock tower has a large clock face and is topped with a dome and a steeple. The building is surrounded by trees and a sidewalk. The sky is bright and clear.

Independence Hall, site of the signing
of the Declaration of Independence
in Philadelphia, has become the national
symbol of freedom. By the same token,
Storer Broadcasting Company has achieved
national recognition because of its
dynamic influence on the communities it
serves. Sales success in all Storer
markets continues to emphasize that
a Storer station is a local station.

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station in
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biggest television
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market . . .
ROANOKE, VA.
MORE TV HOMES!
WSLS • TV
MORE PEOPLE!
ROANOKE, VA.


| Market & Stations—% Penetration | TV Homes |
|---|------------------|
| PETERSBURG, Va.—80.4 WXEX-TV (N) (Includes Richmond, Va. For ranking purposes, consider this market Petersburg-Richmond) | 271,375 |
| PHILADELPHIA, Pa.-WILMINGTON, Del.—91.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N); WVUE (Wilmington) | 1,791,070 |
| PHOENIX-MESA, Ariz.—84.3 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N) | 179,428 |
| PINE BLUFF-LITTLE ROCK, Ark.—73.2 KATV (A); KARK-TV (N); KTHV (C) | 292,633 |
| PITTSBURG, Kan.-JOPLIN, Mo.—81.1 KOAM-TV (A,N); KODE-TV (A,C) | 172,646 |
| PITTSBURGH, Pa.—91.1 KDKA-TV (A,C); WIIC (N) | 1,248,410 |
| PLATTSBURG, N.Y.—83.9 WPTZ (A,N) | 112,380 |
| POLAND SPRING, Me.—88.8 WMTW (A,C) (Mt. Washington, N.H.) | *318,340 |
| PORTLAND, Me.—88.6 WCSH-TV (N); WGAN-TV (C) | 213,610 |
| PORTLAND, Ore.—83.9 KGW-TV (A); KOIN-TV (C); KPTV (N) | 463,732 |
| PRESQUE ISLE, Me.—90.9 WAGM-TV (A,C) | 36,070 |
| PROVIDENCE, R.I.—92.0 WJAR-TV (A,N); WPRO-TV (C) | 751,810 |
| PUEBLO-COLORADO SPRINGS, Colo.—75.6 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N) | 86,180 |

| Market & Stations—% Penetration | TV Homes |
|---|-----------------------------------|
| QUINCY, Ill.-HANNIBAL, Mo.—83.9 WGEM-TV (A,N); KHQA-TV (C) | 178,067 |
| RALEIGH-DURHAM, N.C.—74.8 WRAL-TV (N); WTVD (A,C) | 363,706 |
| RAPID CITY, S.D.—74.1 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.) | 32,000 |
| REDDING, Cal.—69.1 KVIP-TV (A,N) | 51,452 |
| RENO, Nev.—76.5 KOLO-TV (A,C,N) | 53,554 |
| RICHMOND, Va.—80.4 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg) | 271,375 |
| ROANOKE, Va.—77.2 WDBJ-TV (C); WSLS-TV (A,N) | 337,296 |
| ROCHESTER, Minn.—87.7 KROC-TV (N) | 111,172 |
| ROCHESTER, N.Y.—92.1 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C) | 303,850 |
| ROCKFORD, Ill.—89.8 WREX-TV (A,C); WTOV† (N) | 213,654 †134,505 |
| ROCK ISLAND, Ill.-DAVENPORT, Iowa—90.1 WHBF-TV (A,C); WOC-TV (N) | 400,902 |
| ROSWELL, N.M.—73.1 KSWV-TV (A,C,N) | 57,017 |
| SACRAMENTO, Cal.—77.6 KBET-TV (C); KCRA-TV (N); KOVR (A) | 369,443 |
| SAGINAW-BAY CITY, Mich.—91.2 WKNX-TV† (A,C); WNEM-TV (A, N) (Includes Flint) | 312,596 †84,964 |
| ST. JOSEPH, Mo.—86.3 KFEQ-TV (C) | 210,683 |
| ST. LOUIS, Mo.—89.2 KSD-TV (N); KTVI (A); KMOX-TV (C) | 806,377 |
| ST. PETERSBURG-TAMPA, Fla.—82.8 WSUN-TV† (A); WFLA-TV (N); WTVT (C) | 329,756 †181,201 |
| SALINAS-MONTEREY, Cal.—90.6 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY, San Luis Obispo.) | 168,026 |
| SALISBURY, Md.—71.3 WBOC-TV† (A,C) | *157,600 |
| SALT LAKE CITY, Utah—85.9 KSL-TV (C); KTVT (N); KUTV (A) | 215,926 |
| SAN ANGELO, Tex.—71.8 KCTV (A,C,N) | 27,431 |
| SAN ANTONIO, Tex.—75.7 KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N) | 269,256 †† |
| SAN DIEGO, Cal.-TIJUANA, Mex.—91.3 KFMB-TV (C); KFSD-TV (N); XETV (A) | 279,774 |
| SAN FRANCISCO, Cal.—90.3 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU | 1,285,461 |
| SAN JOSE, Cal.—92.2 KNTV | 215,080 |
| SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C) | †† |
| SAN LUIS OBISPO, Cal. (See Salinas-Monterey) | |
| SANTA BARBARA, Cal.—92.5 KEY-TV (A,C,N) (Does not include Los Angeles, where station claims additional coverage.) | 96,845 |
| SAVANNAH, Ga.—72.6 WSAV-TV (N); WTOG-TV (A,C) | 109,902 |
| SCHENECTADY-ALBANY-TROY, N.Y.—90.4 WRGB (N); WTEN (C); WTRI† (A) | 497,930 †165,313 |

**SOUTH BEND, INDIANA'S
DOMINANT STATION**

WSBT-TV
**PRIMARY COVERAGE —
748,800 TV VIEWERS IN
PROSPEROUS MICHIANA***

- **Housing Construction**
Gains in 1957
- **Savings Deposits**
Hit record high in 1957
- **Spending**
Leads 7th Federal Reserve District for 1957
- **High Spot City**
For 4th consecutive month (Sales Management Magazine)
- **Department Store Sales**
Showed up better than any other major Indiana city in 1957

LOOK 

**WHAT'S HAPPENING
IN SOUTH BEND . . .
INDIANA'S 2nd MARKET**

Business is good in South Bend, Indiana. The facts above attest to that. In addition, there are other signs such as: The South Bend-Mishawaka City Corporate Area is 1st in Indiana in Effective Buying Income per capita—2nd in Indiana in total Effective Buying Income—2nd in total Retail Sales—2nd in Food Sales—2nd in Drug Sales.

WSBT-TV dominates this great market. No other area station comes close to WSBT-TV in the number of top rated shows carried. Chicago and Michigan stations aren't even in the running. See your Raymer man or write us.

**14 counties in Northern Indiana and Southern Michigan. Set count, 208,000 3.6 persons per family.*

WSBT-TV
**SOUTH BEND,
IND.**
CBS... A CBS BASIC OPTIONAL STATION CHANNEL

**ASK PAUL H. RAYMER COMPANY
NATIONAL REPRESENTATIVE**

Market & Stations—% Penetration TV Homes

| | |
|---|--|
| ANTON-WILKES-BARRE, Pa.—91.6 †280,090 DAU† (C); WBRE-TV† (N); WLBK-TV†—WNEP-TV† (A) (Includes community antennas in counties not dited.) | |
| ATTLE-TACOMA, Wash.—88.4 502,265 KING-TV (A); KOMO-TV (N); KTNT-TV; KRWV; KIRO-TV (C) | |
| BALTIMORE, Md.—83.8 31,927 KRO-TV | |
| BISSVILLE, La.—75.9 244,703 KATLA (A,C); KTBS-TV (A,N) | |
| BOONE CITY, Iowa—85.7 259,816 KTVV (A,N); KVTV (C) | |
| BONAVILLE, S.D.—80.9 **225,925 KSDO-TV (A,N) (Operates boosters KDLO-TV, Florence, S.D. KPLD-TV, Reliance, S. D.) | |
| BRENTON-BEND-ELKHART, Ind.—87.3 †188,725 WVDU-TV† (N); WSBT-TV† (C); WSJV-TV†(A) | |
| BURTON-BLANBURG-GREENVILLE, S.C.—73.8 346,478 WVA-TV (C); WFBC-TV (N) | |
| CHICAGO, Wash.—81.8 255,655 KREM-TV (N); KREM-TV (A); KXLY-TV (C) | |
| CHICAGO, Ill.—72.1 †107,430 WVSI (A,N) | |
| CHICAGO-HOLYOKE, Mass.—90.7 †197,820 WVYN-TV† (C); WWLP† (A,N) | |
| CHICAGO, Mo.—82.0 104,203 KTS-TV (C); KYTV (A,N) | |
| CHILICOTT, Ohio—88.0 513,661 WVTV-TV (A,C) | |
| CHISHOR, Wis.—DULUTH, Minn.—81.5 170,807 WVIM-TV (N,A); KDAL-TV (A,C) | |
| CHISHWATER, Tex.—85.9 66,434 WFR-TV (C) | |
| CHITOUSE, N.Y.—91.3 474,090 WVEN-TV (A,C); WSYR-TV*** (N) WVYR-TV operates satellite WSYE-TV, Elmira, N.Y.) | |
| CHITMASMA-SEATTLE, Wash.—88.4 502,265 WVIT-TV; KTVW; KING-TV (A); WVIO-TV (N); KIRO-TV (C) | |
| CHITTHASSEE, Fla. (See Thomasville) | |
| CHITMA-ST. PETERSBURG, Fla.—82.8 329,756 WVIA-TV (N); WTVT (C); WVIN-TV† (A) †181,201 | |
| CHITWACO, Tex.—80.1 161,701 WVON-TV (N); KWTX-TV (A,C) | |
| CHITWHAUTE, Ind.—85.5 238,057 WVHI-TV (A,C) | |
| CHITWIKANA, Tex.—63.9 110,966 WVAC-TV (A,C) | |
| CHITWASVILLE, Ga.—TALLAHASSEE, Fla.—83.9 122,063 WVTV (A,C,N) | |
| CHITWENO, Ohio—91.2 379,883 WVND-TV (A,C,N) | |
| CHITWHA, Kan.—85.0 191,345 WVW-TV (A,C) | |
| CHITWYERSE CITY, Mich.—82.8 56,715 WVBN-TV (N) | |
| CHITWYON, Ariz.—87.6 84,361 WVUN-TV (A); KOLD-TV (C); KVOA-TV (N) | |
| CHITWYRE-FRESNO, Cal.—91.3 236,458 WVRE-TV (C); KJEO-TV† (A); WVJ-TV† (N) †198,930 | |
| CHITWYTA, Okla.—82.5 341,814 WVTV (C); KVOO-TV (N); KTUL-TV (A) | |

Market & Stations—% Penetration TV Homes

| | |
|---|--|
| TUPELO, Miss.—60.8 39,654 WTWV (N) | |
| TWIN FALLS, Ida.—78.1 33,887 KLIX-TV (A,C,N) | |
| TYLER, Tex.—71.3 116,782 KLTV (A,C,N) | |
| UTICA-ROME, N.Y.—92.2 145,780 WKTV (A,C,N) | |
| VALLEY CITY, N.D.—79.4 181,645 KXJB-TV (C) (See also Fargo, N.D.) | |
| WACO-TEMPLE, Tex.—80.1 161,701 KWTX-TV (A,C); KCEN-TV (N) | |
| WASHINGTON, D.C.—87.1 779,598 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG | |
| WASHINGTON-GREENVILLE, N.C.—70.2 246,215 WITN (N); WNCT (A,C) | |
| WATERBURY, Conn.—92.5 †169,870 WATR-TV† (A) | |
| WATERLOO-CEDAR RAPIDS, Iowa—88.8 353,608 KWVL-TV (N); KCRG-TV (A); WMT-TV (C) | |
| WAUSAU, Wis.—81.8 101,381 WSAU-TV (A,C,N) | |
| WESLACO-HARLINGEN, Tex.—55.7 87,048 KRGV-TV (N,A); KGBT-TV (A,C) | |
| WEST PALM BEACH, Fla.—84.3 99,062 WEAT-TV (A); WPTV (C,N) | |
| WHEELING, W. Va.—86.6 445,358 WTRF-TV (A,N) | |
| WICHITA-HUTCHINSON, Kan.—83.7 314,838 KAKE-TV*** (A); KARD-TV (N); KTVH (C) (KTVC, Ensign, Kan., satellite of KAKE-TV) | |

Market & Stations—% Penetration TV Homes

| | |
|---|--|
| WICHITA FALLS, Tex.—77.2 147,083 KFDX-TV (A,N); KSYD-TV (C) | |
| WILKES-BARRE-SCRANTON, Pa.—91.6 †280,090 WBRE-TV† (N); WILK-TV†—WNEP-TV† (A); WDAU-TV† (C) (Includes community antennae in counties not credited.) | |
| WILMINGTON, Del. (See Philadelphia) | |
| WILMINGTON, N.C.—61.7 164,984 WECT-TV (A,N) | |
| WINSTON-SALEM, N.C.—87.2 328,533 WSJS-TV (N) | |
| YAKIMA, Wash.—75.4 ***†122,510 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.) | |
| YORK, Pa.—38.6 †102,840 WNOW-TV†; WSWA-TV† (A) | |
| YOUNGSTOWN, Ohio—78.9 †153,376 WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A) | |
| YUMA, Ariz.—80.2 *24,937 KIVA-TV (C,N) | |
| ZANESVILLE, Ohio—60.9 †51,680 WHIZ-TV† (A,C,N) | |

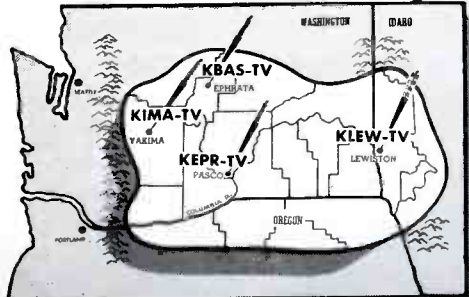
* Due to conflicting research data, this mar-
ket has not been reevaluated pending fur-
ther study.
† U. H. F.
‡ Incomplete data.
†† New station—coverage study not completed.
* U. S. coverage only.
** Includes circulation of satellite.
*** Does not include circulation of satellite.

Oh, Stop blubbering, Smidley!!



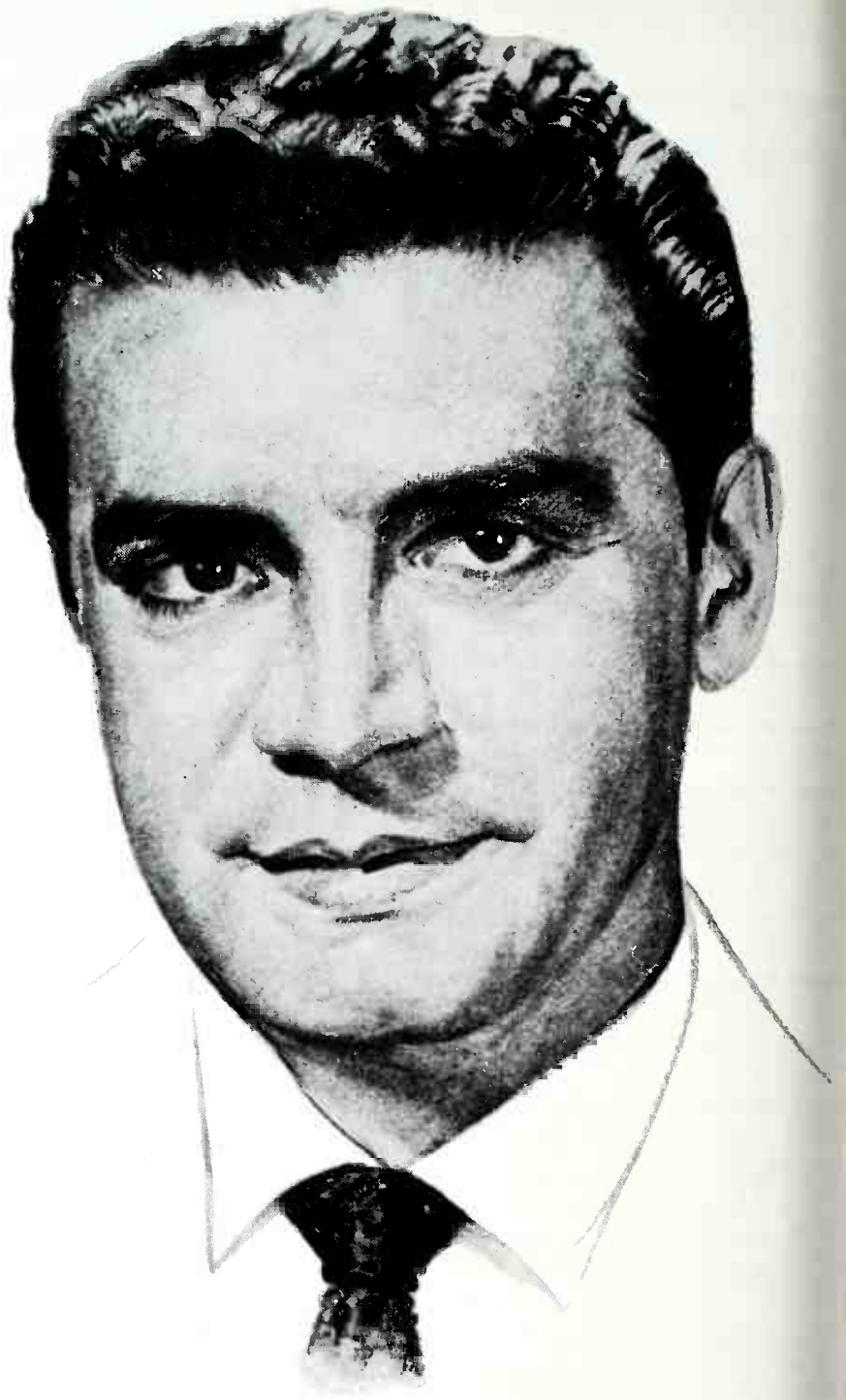
Gad, man, I can't stand tears. But get this straight . . . I want some alert, wide-eyed time buying around here. Just check this Cascade market. It's big, Smidley, big! KIMA-TV with its satellites is the biggest, exclusive TV buy in the West. And, mind you, it's getting bigger every day. A billion-dollar market that's ours with one single buy. Now let's not miss it again, huh, Smid?

Quite a market . . .
Population563,875
Retail Sales\$657,655,000
Source: 1957 "Survey of Buying Power"



KIMA-TV
YAKIMA, WASHINGTON
with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.
CASCADE
BROADCASTING COMPANY

NATIONAL REP: WEED TELEVISION PACIFIC NORTHWEST: MOORE & ASSOCIATES



this guy

produces great shows...

And has the Emmys to prove it.

Jack Douglas is the man who put Travel-Adventure on the tube. Four years ago, we purchased Jack's first origination, *I Search for Adventure*, which has been a triumphant smash not only in Los Angeles where it's consistently knocked off the week's highest local ratings—but also in virtually every major city in America.

One success often breeds others: In quick succession, the dynamic Mr. Douglas created *Golden Voyage* and *Kingdom of the Sea* (which he later sold), developed *Bold Journey* for one of the networks, and recently introduced his finest effort, *Seven League Boots*.

Confirming the public's enthusiasm for his programs, Douglas-KCOP productions this year were awarded coveted Emmys by the Television Academy.*

But those who have already seen it claim *Seven League Boots* is destined to top them all. Douglas personally writes camera crews that tour the world seeking exciting, provocative footage... and they've found it!

To give *Boots* the showcase it deserves, we've just made available a choice Tuesday night time-slot. Any sports agency seeking a selling vehicle with the audience-winning Douglas touch, could do little better than to step into *Seven League Boots*.



*GOLDEN VOYAGE—"Best local entertainment."

I SEARCH FOR ADVENTURE—"Best local station production seen also outside of Los Angeles."



LOS ANGELES' MOST POWERFUL TELEVISION STATION

1000 NO. CAMUENGA, HOLLYWOOD 38 — REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

Local live-programming is essential to establishing the independent's identity

has as its main ammunition against network shows from 7:30-10:00 p.m. highest rated, in addition to *Whirlybirds* and *Sea Hunt*, are *Men of Annapolis*, with a 9 at 9:30 p.m. Monday; *San Francisco Beat*, 8.4 at 9:30 p.m. Wednesday; *The Honeymooners*, 14 at 9:00 p.m. Thursday; *Highway Patrol*, 11 at 8:00 p.m. Friday; *City Detective*, 9 at 9:30 p.m. Friday; and *Topper*, 10 at 7:30 p.m. Saturday. Out of a total of 66 syndicated half-hours weekly, 11 are first-run, 10 first-off-network, and 4 re-runs.

Because syndicated film is so important to the independent and because the syndicator usually tries for large national sales first, to secure top quality product KTTV has bought film for areas far beyond its own market and redistributed it to other stations. For *Series of the Century* and *Frontier Doctor* it acquired the rights in four western states; for *The Gray Ghost* in a half of California; for *Fabian of Scotland Yard* in 11 western states.

In other moves, KTTV joined WPIX, WVC-TV, Hartford and other stations in guaranteeing the group purchase of *Loy* from Official Films. And, most significantly perhaps, KTTV and WPIX participated in financing the production of *Casey Jones* with Screen Gems. This is the beginning of a trend?

It is hard to say if we will continue with any of these plans," says Moore. "We're a little discouraged at the prospect of developing programs competitive in budget and quality to network programming. When we try to sell in other markets, we find that the best time periods are occupied." WPIX, however, reports that it is going ahead with some similar projects for the coming season.

The challenge of local live shows

The live program poses the greatest challenge to the ingenuity and imagination of the independent station. All independents, of course, schedule some live features. Religious programs, sports, news and special events are standard fare. The late-evening interview program is highly popular: in Los Angeles alone, KTTV presents Paul Coates at 10:15 p.m.; KCOP runs Tom Duggan from 10:00 to midnight; and KHJ-TV features the *Gene Sherman Show* from 10:00-11:15 p.m.

WVUE-TV, Philadelphia, will originate

its *Top 12 Dance Party* from Atlantic City's Steel Pier three times a week during the summer months. The show is carried daily from 4:30-6:30 p.m., and from 6:00-8:00 p.m. on Saturdays. WVUE-TV has also picked up *Bingo at Home* for twice-a-day presentation across the board, 2:30-3:30 p.m. and again from 8:00-9:00 p.m.

One of the major local-live presentations anywhere in the country is KTTV's hour-long *Divorce Court*, which in the March rating week earned a 10.7 rating from 9:00-10:00 p.m. The show recreates actual courtroom cases, with prominent lawyers appearing in person and actors taking the parts of plaintiffs, defendants and witnesses.

The question is how much?

How much live programming should an independent attempt? Much depends on the market; it is obviously easier to secure talent in New York or Los Angeles than in Dallas or Denver. But the basic thing is program philosophy. A number of independent station managers feel that schedules based on a feature and/or syndicated film do not build stations—do not even build ratings on a consistent basis.

Only the live program, they say, can establish an independent's identity; only with the live program can it become the voice of its market, like the local newspaper, and give its audience a feeling of participation in the station.

Among the outstanding live stations are WGN-TV, Chicago, WABD, New York, and KCOP, Los Angeles. WGN-TV, with perhaps the longest broadcast day of any independent—it airs 118 hours a week from 8:15 a.m. to midnight—devotes 53% of its time, some 63 hours a week, to live broadcasting. Syndicated film, as noted, accounts for 28% (33 hours) and features film 19% (22 hours).

An independent station's two greatest assets, according to Ward Quaal, v.p. and general manager of WGN-TV, are its flexibility and its ability to program directly to the needs of its own community. "In daytime programming we have used a combination of local live productions and the best available film fare," says Quaal. "Our challenge is to make this same formula work as successfully at nighttime against the heavy competition of top network programs."

WGN-TV's major live programs in-

clude *Blue Fairy*, a children's show with puppets stripped at 7:15 p.m., *Ding Dong School* and *Romper Room*, daytime children's programs, and *Your Big Night*, a new program of local talent Saturdays 8:30-9:30 p.m. Other live programs cover the whole range of women's shows, farm shows, religion, travel, interviews, news and sports.

WABD, survivor of the old Dumont network, carried the live banner in New York until WNTA-TV burst on the scene. WABD recently created a furor among New York housewives with its afternoon strip, *Bingo at Home*, which was so successful that it is now being nationally syndicated by its packager.

Nightbeat at 11:00 p.m., now run by John Wingate, catapulted Mike Wallace to national fame and a network show on ABC. Other regularly-scheduled live programs on WABD include the *Hy Gardner* interviews at 8:30 p.m. Wednesday, Art Ford's *Greenwich Village Party* at 10:00 p.m. Friday, and the *Horn & Hardardt Children's Hour* on Saturday.

One night in May, in prime-time, over 1,500,000 New Yorkers watched in fascination as surgeons opened the chest cavity of a little Chinese girl and performed a delicate heart operation. During an entire hour of surgery, 10:00-11:00 p.m., WABD's ratings remained over 30—more than twice that of any other station in the city. From 11:00-midnight, the public stayed with John Wingate's *Nightbeat* as authorities discussed details of the operation. At 11:30, with a 25 rating, *Nightbeat* had almost 70% of the sets-in-use in the New York area.

Special programs important at WABD

Special programs such as this, and the leukemia telethon, play an important role in WABD's programming strategy. "Our aim in doing such tremendous public service jobs," explains Bennet Korn, "is to attract the metropolitan audience to our channel position." It is interesting to note that for two hours after the telethon went off the air, WABD's Sunday evening syndicated films had ratings of 10 and over, compared to their usual 1 or 2.

Those who insist that the independents cannot compete with networks on a live basis refer always to program costs, lavish productions and high-

To next page

Television Magazine
BERMUDA CONTEST
The winning slogan:

"THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING"

Submitted by:

GORDON BUCK,
vice president and
director of media,
Foote, Cone & Belding,
Chicago

Readers were asked to describe in 10 words or less, the slogan that best summarized TELEVISION MAGAZINE's editorial policy of making more understandable broadcasting's role as a major advertising force and its position as a publication of influence in the industry. Mr. Buck's apt choice of "THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING," has resulted in a week's vacation for him and Mrs. Buck at luxurious Harmony Hall.

Runners-up:

"Informing those who inform the nation"

William A. Gildersleeve,
WMUR-TV, Manchester, N. H.

"The world of broadcasting in depth and perspective"

Doug Dupperrault,
KTSB-TV, Shreveport, La.

"The magazine of and for the industry's decision makers"

D. Lissance,
NBC, New York

WE WISH TO THANK THE JUDGES:

JOHN COWDEN,
vice president in charge of advertising
and sales promotion, CBS Television Stations

BOB HUTTON,
Promotion Manager, Edward Petry & Co., Inc.

DEAN D. LINGER,
director advertising and promotion ABC

THE FIGHTING INDEPENDENTS *Continued*

priced talent. But KCOP, Los Angeles, like WABD, has proven that the "big" production is not necessary.

"What is our overall programming strategy? It is to find a personality capable of competing with a network," says general manager Alvin G. Flanagan. "Our live programs are all personality shows. We found out that people tune in people. They tune in KCOP to see Baxter Ward do the news, to listen to Oscar Levant talk to guests and play the piano, because they like Tom Duggan.

"Our most successful attempts have been the Monday-Friday programs between 7:00-8:00 p.m., such as *Treasure*, *Wanderlust*, *Wonders of the World*. All of them fall into the general category of a one-man show, with film inserts based on travel. We have two feature films a week. We purchase no first run syndicated film, and use reruns only as time floaters and spot catchers." KCOP, which is on the air weekdays from 3:30 p.m. to midnight as well as all day Saturday and Sunday, logs some 33 hours of live programming a week.

Are these programs successful? *I search for Adventure*, one of the 7:00-7:30 p.m. series, won this year's Emmy Award for the best local station production in the Los Angeles area. *Golden Voyage*, 7:30-8:00 Thursday, won the Emmy for the best local entertainment program, thus giving Jack Douglas, host on both shows, a double accolade.

In ratings, the station generally ranks second or third, in a seven-station market, in the 7:00-8:00 p.m. period. Baxter Ward with the news at 11:00 p.m. consistently leads the pack, and Tom Duggan from 11:30 to midnight frequently outdraws the redoubtable *Jack Paar* on the NBC network, as well as all other competition.

WNTA started with a bang

Another disciple of the power of live programming is Ted Cott, head of NTA owned-and-operated stations and a veteran of such independents as WABD, New York, WTG, Washington, and KMGM-TV, Minneapolis. Under his aegis, WNTA-TV burst on the New York metropolitan scene like a meteor.

"Perhaps it had to be left to a local station, trying to win a niche for itself, to show the advantage of taking off the lid," wrote Jack Gould in the *Sunday Times* of May 25. "TV without tension could be a virtually new medium."

Gould was speaking of *Art Ford Jazz Party*, WNTA-TV's Thursday night feature which has perhaps been its outstanding success to date. The "lid" he referred to was the "tyranny of the studio clock," which the 90-minute *Jazz Party* has wholly eliminated in its unrehearsed, unorthodox, leisure format.

Newspaper column-inches are not the sole measure of a TV program success, but Gould, in the *Friday Times* following each of the first two showings of *Jazz Party* and the May 25 *Sunday Times*, devoted almost 50 inches to rave reviews to the program. Few network shows have been so received.

Every weeknight, 6:00-6:30 p.m., the live *Richard Willis Show* discusses fashion and beauty counselling, and for two nights a week, from 7:00-7:30 p.m. famous personalities take part in a series of four different panel shows.

Sports play major role

Sports, news and one-shot special round out this schedule of live programming. WNTA-TV is carrying the Giants and Dodger games from St. Louis and Pittsburgh this summer, and will continue with football, basketball and other events throughout the year. News is reported by Walter Kiernan, in five minute capsules between the repeat showings of the same feature film Monday, Wednesdays and Fridays—feature film night on WNTA-TV.

This schedule raises an interesting question. Is minority programming the key to success for an independent? Some station executives say no. Stu Wilson of KFJZ-TV, Dallas, removed fully-sponsored Western music, bowling and teenage shows from his line-up because of their low ratings. Frank Thrower, general manager of WPIX comments: "A lot of stations try specialized programming, but eventually they will come around to competing with networks on a complete basis."

Ted Cott, however, has a different point of view. "Specialized programming is one of the great potentials of the independent station. In a big market, no matter what subject you take there are always a certain number of people interested."

Sports, really a form of minority programming, add tremendous potential to an independent's schedule.

In New York, in addition to the Dodgers and the Giants on WNTA-TV, the Yankees will be seen on WPIX &

the Philadelphia Phillies on WOR-TV. WIC-TV, Hartford, is carrying the Saturday and Sunday games of the Boston Red Sox, KTTV the eight games the Dodgers will play against the Giants in San Francisco, and so on across the country.

Throughout the year, live and filmed sporting shows, football, basketball, boxing and wrestling are standard programming fare. WPIX, which deliberately reduced its emphasis on sports back in 1955—"We had gone overboard, limiting our perspective," says grower—still carries an impressive schedule of special events from Madison Square Garden.

"People tune in people"

News casts represent another tower of strength. With their ability to concentrate on the local scene, to present news personalities as powerful as those of the affiliates, the independents regularly win impressive ratings and share audience in their news periods. The master of successful independent newscasters seems to bear out Flanagan's

theory that "people tune in people."

In Los Angeles, KTTV's George Putnam is the highest-rated newscaster in the city, winning ratings of 8 and 9 in both his 6:45 p.m. and 10:30 p.m. newscasts and putting KTTV second in both periods. Warner Baxter, on KCOP at 11:00 p.m., frequently leads L.A.'s six other stations. Frank Edward consistently draws the highest nighttime ratings on WTTV, Indianapolis, as high as 12.9 on Wednesday of the March rating week.

The highest-rated of all news programs in Phoenix is KPHO-TV's 10:00 p.m. presentation, which with 15's is also the top show in its period.

Beyond the scheduled news, however, the independent station is in a unique position to give live coverage to news *as it happens*, at any time of the day or night. For 26 days last August, to choose one example among hundreds, WABD provided the New York metropolitan audience with exclusive, day-long coverage of the Senate Rackets Investigations—a public service which won a Sylvania Award.

Or a sudden disaster may be involved. Five months ago an Army transport plane and a Navy bomber collided in the air over Los Angeles, crashing down into two communities several miles apart. Within minutes, remote units from KTLA were on the scene and at 8:00 p.m. the tragedy was on the air. At 8:45 KTTV joined its sister independent—while the affiliates continued their network programming.

Ratings prove the point

Was this tremendous effort justified in terms of viewer interest or was it public service "for the record"? The ratings tell the story. At 8:30 p.m., with *TV Readers Digest*, KTTV's rating was 5.8. At 9:00 p.m., covering the air disaster, it had risen to 10.6. By 9:30 it was 18.3, the highest-rated program in Los Angeles. At 10:00 it slipped slightly to 15.9, and after the station returned to its scheduled 10:30 fell to 8.9. Until well after midnight, KTTV kept returning its viewers to the scene of the crash.

On KTLA the curve was lower but
To next page

KMJ-TV



Leads in Fresno



KMJ-TV in the Billion Dollar Valley of The Bees

Leads in farm programs

— KMJ-TV's full-time farm editor has all the facilities of the Agricultural Department of the McClatchy Broadcasting Company at his disposal. He also works with McClatchy newspaper farm editors. This, coordinated with on-the-spot film coverage, results in farm programming without peer in Fresno.

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just as definite. Starting from a pre-crash 3.1, it rose to 6.3 by 9:00 p.m., to 10.6 by 10:00, to 12.3 by 10:30, at which point it was the second-highest program in the city. KTLA stayed with the tragedy until after 11:00 p.m., a total of over three hours.

"KTTV's most potent, important competitive weapon is its live, on-the-spot coverage of events of interest to its own community," declares president Richard A. Moore. "Whether it be a fire, flood, air crash or important civic event, KTTV's remote trucks move to the scene, and our schedule is interrupted at any hour of the day or night when anything happens that the people of Los Angeles want to see.

"A television station, after all, is a purely local institution, serving only the community within range of its own transmitter. To the extent that a station insists on tailoring its services to its own community (which a national program service cannot do), it can build a local relationship that is unique, and which benefits every program and every advertiser on the station."

Independents plan spectaculars

What will be the future patterns of independent television? Two new developments, which could conceivably grow to major proportions, are the new "spectaculars" and the beginnings of national syndication of home-grown programs.

Following *The Russian Revolution*, WPIX has already prepared a second "special," *The Private Life of a Dictator*, culled from the private films of Hitler and Eva Braun, and has sent film program manager William Cooper to Europe to seek out other film treasures. WNTA-TV, impressed by the WPIX success, is working on a similar series. The first, a 90-minute review of the Army-McCarthy hearings narrated by H. V. Kaltenborn, has already been telecast.

A trend to syndication may also have been set by WPIX when it sold *The Russian Revolution* to the Canadian Broadcasting Corporation and a growing list of major U.S. stations, including independents WGN-TV and KTTV. WGN-TV itself is reportedly planning to syndicate *Ding Dong School*, the former NBC network show, via Ampex color tape recording. KTTV has already taped 13 *Divorce Court* episodes for national distribution.

With Ampex tape recorders on the

way to becoming standard equipment at independent stations, it is not difficult to foresee the exchange of outstanding, original live and filmed programs among independents. Exchanged or sold, the distribution of these shows would open a new source of dynamic programming to all independents.

WPIX may have blazed another trail when it leased its facilities to the New York State Board of Regents for daytime educational TV. Many independents start their broadcasting day in mid-afternoon; others are already prefacing their commercial telecasting hours of non-income-producing educational and public service programs.

An independent's ability to lease its facilities would not only provide a guaranteed income but would remove, for a major part of the daytime hours, the eternal problem of program supply.

Programming is the last, as it is the first, challenge and problem. Many observers, noting the tremendous success achieved by WCBS-TV's *Sunrise Semester* in New York City, have asked why the independents could not schedule similar programming in prime time. Both WOR-TV's *Ad World*, aimed at the private universe of the advertising man, and WPIX's *Gourmet Club*, the nighttime cooking show, are low-rated, but fully-sponsored, successful minority programming. Would a *Sunrise Semester* win lower ratings in prime time than many a second-run, low-budget, syndicated film?

Journey nearly over

Perhaps the roughest part of the road has already been travelled. The national advertiser has accepted the independent on its own terms. The record shows that viewers have no trouble in tuning to independent channels when the programming is there. More and more, ratings prove that the shows are there.

In an age which has seen the mergers or suspensions of major metropolitan newspapers, many small-town journals continue to prosper. Perhaps, in the electronic age, the independent station will match the success of the local newspaper. Perhaps Alvin Flanagan of KCOP touches the basic strength of the independent when he says: "We try to make our audience feel that if they were to meet one of our station personalities on the street, they would not be afraid to invite him home to a home-cooked dinner."

END

Some stations argue that Pepsodent has demanded something that would give it favorable treatment over other advertisers, who pay the regular rate. There is the charge, too, that prime time coverage was made an essential part of the deal against standard industry practice. Stations report that Pepsodent would check the schedule carefully and "scream" if there were not enough nighttime periods on it threatening to cancel unless the omission were rectified; subsequent correction would pacify agency and client.

Lever spokesmen will not comment officially, nor will the agency. The company's position, however, is this:

"There has never been any pressure. We made the offer of IDs to the stations. They either accepted or rejected it. Some would not accept because there were too many IDs. But 50 was our number. We said: 'We are offering 5 IDs a week. Since this goes beyond what you are ordinarily prepared for in the way of volume, would you consider re-figuring your discounts?'"

Made no demands for A time

Lever insists that in each case it requested that the package be published and made available to all clients. Furthermore, it made no firm demands for A time although there was a verbal understanding with the station that the schedule would fall into the day and nighttime dayparts in roughly equal parts and that some of the nighttime periods would be in A time. However, there were cases in which the purchases were made even though the station could not include A time periods.

As a buyer careful about getting good value, the Lever company naturally keeps an eye on schedules, and too few A time spots show up, will call the matter to the station's attention.

The Pepsodent campaign usually follows a four-week on-and-off pattern. Largely responsible for this appearance to be the concurrent massive Dove saturation campaign in the same markets, which also consists of about 10 spots per week, but in fixed position. It is simply a question of alternating two very large campaigns so that good periods will be available for both with scheduling clashes avoided. Lever's long sell is done on many of its network shows, with the ID being used for purposes of reminder. That, perhaps, is its most important meaning as a media tool.

politics as being the real main-springs of network developments. Thus, despite published denials, the rumor persists that Riddell's appointment is the result of a compromise between two continually warring factions on the board of directors of AB-PT.

However, Golden-son states: "I told the board a year and a half ago that we would try to bring in Riddell. It definitely was my suggestion. I tried to get Riddell at the same time that I tried to get Ollie Treyz, but Jim was not willing to leave Detroit. I felt that we needed a station point of view as well as a network point of view. The consideration of both points of view can take care of just about everything."

Among his major administrative jobs will be that of keeping intra-company channels of communication open, for a few things are as deadly to morale as a lack of information about management intentions. This is one of the reasons Riddell finds the battles for supremacy among ambitious men in an organization so distasteful. "The struggle for the top throttles communications," he holds.

First he will concentrate on radio

But the first order of business is radio. Riddell is well aware that he faces a tough problem in trying to fashion a successful radio network that has staying power. "Network radio can be a very good buy, if you can get clearances. That's the problem. We have to deliver service at the network level which is compatible with local programming. But the network has to operate completely differently from the way it has in the past. We had block programming, from 9 to 10 a.m., 10 to 11, 1 to 2 p.m., etc. The problem was that the station had to carry all the burden to get a few participating spots. With such a set-up, you can't get clearances."

The solution? "We have to stay out of the stations' way, and give them small segments of time which they can fit into their program structure. We've got to give something the station will like because it wants the nighttime pickups from Washington, round the world and sustaining public service shows."

This is not the same as a "program service," which some stations have asked for and are willing to pay for. Says Riddell. "That would mean we'd have too many tastes to please."

The stations will get considerable attention from Riddell, too. As Golden-son puts it: Riddell will concentrate in the first instance on the radio stations, some of which need help badly."

For all his experience and seniority with the company, Riddell expects to go slowly in his job. Comments Golden-son: "Riddell has never worked at a TV network. It will take time for him to know the radio network. Gradually he will grow into TV. He will grow into it through the stations."

Riddell is concerned with "a certain lack of service where agencies are concerned, because the big guns are always out on the firing line. We're weak on guys to get things done once the order comes in. Everybody is out on sales. There's no one left in the shop to do business with. You need to be able to go to one guy with a contract."

This is an overall ABC problem that can only be solved as the manpower problem is solved, as internal business administration and program staffs are created to back up the sales forces.

Riddell is thinking in terms of adding to present personnel rather than of replacement of present management incumbents by a "Detroit gang." He states flatly: "I'm not here to clean house. I have no preconceived idea that any guy who worked with me in Detroit will be with me. Sure, Ben Hoberman was my top salesman in Detroit, and now he's running WABC in New York. He's so good that if we didn't move him up, we'd lose him. It's as simple as that."

Trainee program started at ABC

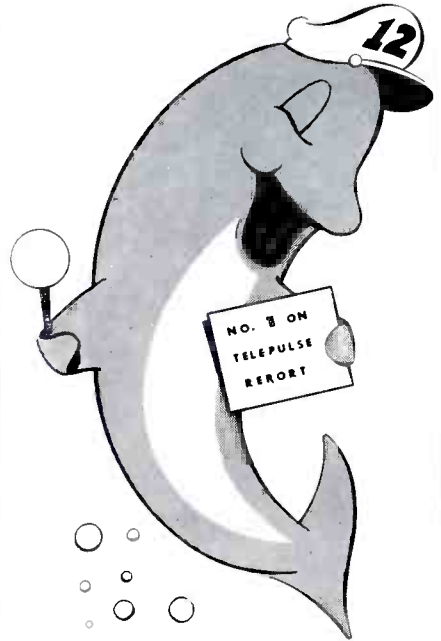
What Riddell says he hopes to see put into practice is the Golden-son thesis of promoting from within, a thesis which some maintain is still observed more in theory than in practice. Golden-son, incidentally, reports that ABC has just instituted a trainee policy under which promising youngsters just out of business school will be brought into the company and be given the grounding which it is hoped will pay off in future executive material. Some eight or nine were due to arrive at ABC by the end of the past semester.

Like Golden-son, Riddell is known for belief in the principle of delegation of authority, to which many men give only lip service. He sums up the lessons of a long management career this way: "You've got to get good men. You've got to give them prestige. You've got

To page 101

"Jaxie" says —

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back them up—even when the consequences can be quite dire.”

Riddell intends to let his executives run with the ball. In particular he makes a point of intending to stay out of the sales picture. Noting that the head of a company is usually expected to be its chief salesman, he says: “But that is not going to be one of my functions. I go on record. Sure I may go to a few sales meetings, when I have time, but just to a few. In Detroit, the only time I talk to the head of an agency is when he has a serious problem, and then he usually apologizes for going over somebody else’s head.”

“How can you tell how people are working out, if you’re out in the woods with them? You’ve got to be outside of the actual operation, so you can take an objective look.”

His little stock in titles

He regards critically the New Yorker’s pre-occupation with status. When asked whether anyone would be named executive vice president of the WXYZ network, a post which was supposed to have gone to James Aubrey at one time, he replied: “I’ve never seen a town where titles are so important as New York. Maybe the title is important when a guy is planning on his next job. He figures he can get more money and get a bigger job if he’s an executive vice president. I suppose. I’m not sure about our needing an executive vice president for the network. We do need a guy with a money background.”

That Riddell is a practical businessman is already evident. He has been shaped by a lifetime of rounded broadcasting experience at one station operation, WXYZ-TV, AM and FM Detroit, which he joined in 1931 as office boy and of which he was named general manager in 1946 upon its purchase by ABC. In 1950, he was promoted to president and general manager of WXYZ, Inc.

The practical bent comes out clearly in his approach to TV programming, for example, his explanation of why a salesman Thomas Moore, now program v. p. will be a good programmer. As for Moore, what better background for programming than sales? He knows what programs will sell. On the local station, the sales department programs the station. They know what sells. A network buy is all slide rule. Nothing is bought on the friendship level, just because you play golf with the client.

And we’ve got the slide rule on our side right now. Our cost-per-thousand is terrific.”

Riddell takes a straightforward give-the-public-what-they-want point of view. So far as he is concerned, the ABC program diet will continue heavy with westerns and adventure “if that’s what the public wants.”

But Riddell is also of the opinion that ABC needs a certain number of live shows, in order to get away from the film-network designation. In particular, he sees a position for the variety type, which permits a high product identification. In Detroit he has tried to maintain a strong live programming schedule. He says that WXYZ has more live local programs than any other station in Detroit, including an afternoon dance party program that appeared “long before anybody heard of Dick Clark.”

The public service area is due for a build-up, and with this Riddell is in full accord. “On Report Card 1958, we got a real taste of blood. The comment was terrific. We’re going to do more.”

Public service operation expanded

Recently ABC announced a planned expansion in the public service operation. Last December, Goldenson announced that John Daly’s department would be given the funds which would enable ABC to undertake important projects like those of the other networks. (See “ABC: an Evaluation,” in the December 1957 issue of TELEVISION MAGAZINE.) Today, Goldenson can say: “I think public service establishes the face of the network, prestige and public standing, and gives you stature. In a rounded type of programming, the public service field is important.” In this area, Riddell feels that ABC has not used Daly to full advantage. He hopes to strengthen Daly’s department administratively.

In manner and appearance, plain-spoken James Riddell suggests the down-to-earth Midwestern businessman who retains his suspicions of New York. After a lifetime in Detroit, a city where he says he knows everybody, he was reluctant to come East. He still retains his Detroit residence, despite having taken an apartment in mid-town. It is a major move for his family, which consists of Mrs. Riddell, the former Fadellis Bradley of Detroit, and daughters Suzanne, 18 and Sandra 12.

Among those he does business with

he is extremely well-liked and respected. He has the reputation of being a “tough but fair” competitor, with the qualities you expect in a good poker player. It is not surprising to learn that a good poker game is one of his favorite pastimes.

Riddell will undoubtedly find many an opportunity to exercise the business and administrative skills which have made him so attractive to the AB-PT high command. He arrives on the ABC scene at the beginning of what many believe will be the period of the company’s growth to full equality with the senior networks. Plans have already been announced for physical plant expansion on both coasts, and Leonard Goldenson reveals that ABC is going to depart from its basic policy of relying almost solely on outside sources for programming. He states: “We are going to build our own creative staff and our own programs.” It will be developed “gradually,” allowed to “evolve through trial and error.”

Much of ABC’s future shape will be determined by the blunt, hard-headed pragmatic businessman-broadcaster from Detroit. END



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WNEP-TV/WILK-TV, Scranton/Wilkes-Barre

Today, it isn't a black mark if a man is looking for a job for six months

paradoxes—personnel directors report that there is a serious shortage of top-flight executives, and that many agencies are increasing their inducements to get and keep their key people. The economic slowdown has put a premium on men with proven records of performance.

Up and down the line, it is the "fat" which is being trimmed. One account group supervisor, who himself had to find a new job not too long ago, puts it this way: "Everyone wants an assistant in this business, so we've had two people doing the job one good man should do. We're getting back to the one good man, and I think it's a good thing."

Many "executives" in trouble

In the burgeoning economy of the past decade, some comparatively young men—now in their early 30's—have risen to positions commanding salaries far beyond their training and experience. While some have been able to hold on in the face of the slowdown, others have suddenly found themselves out beyond their depth—and have been forced to accept drastic salary cuts.

There is curious agreement among agency executives—and not just in personnel departments—that this current shakeout is a healthy corrective, long overdue.

During the prosperous periods, they say, agencies tend to become over-staffed, prudent business judgment is weakened and inferior performance winked at. Indeed, the comments sometimes recall the old stereotyped portraits of the agency business drawn by expose novels and Hollywood.

"This is a plush business," says one executive (the word *plush* is heard frequently). "You deal in big money, you earn big money, you spend big money. When times are good you throw it around, but in times like this you have to watch every penny, every dime. If we carry these controls over when business picks up, we'll have a lot more resiliency to cope with any future downturns. We'll have learned a lot."

Frequently these controls refer to the elimination of "marginal producers," tolerated in periods of prosperity but unupportable when the economy tightens. Again and again, speakers refer to the "deadwood," "weaklings"

and "misfits" who are being weeded out, until the listener begins to picture Madison Avenue as an ocean choked with human debris, whose beaches are littered with the shattered driftwood of mediocrity.

There is undoubtedly a germ of truth in this—American industry as a whole has undergone a similar experience. But the point has been greatly exaggerated. Numerous executives refer to friends of theirs—"good men"—who have been searching for months. The director of a leading employment agency says: "A year ago, if a man was out of work for two or three months, he became suspect. Today, it isn't necessarily a black mark against him if he is out for six months."

This extended time lag between jobs has been a major factor in swelling the pool of unemployed and in creating the illusion of a situation far more critical than it really is.

Hiring has not, of course, come to a dead stop. But agencies, and employers generally, are screening candidates with far greater care, seeing far more applicants for each position, than they did a year ago.

Problem is hardest over 50

Generally, there seems to have been no emphasis on any particular age group or salary level (as distinguished from "key" personnel) where dismissals have occurred. Usually the rule has been "last in, first out." It is apparent, however, that as a man approaches 50 his chances of relocation diminish proportionately. This has always been true, of course, but now the older man's plight has become even more serious. "The ones looking the longest are the older ones," noted one personnel director. "The guy over 45 has it rough; if he's over 50 he's really in bad shape."

Problems of relocation vary tremendously from one type of work to another, reflecting the supply and demand situation in each category. The RTES Listening Post, a highly-sensitive barometer of employment in broadcasting generally, lists the volume of its registrations in this order: TV producers and directors; salesmen; account executives and supervisors; publicity and PR men; media; research.

Job openings filed with RTES have gone this way: sales; publicity and

public relations; media; research account executives; TV producers and directors.

The research man is in the catbird seat today, comparatively speaking at least. It may be what one employment agency director refers to as "the great vogue for research right now," or simply the oft-repeated statement that "good research men are as hard to find as ever."

Few research applicants

But in a period of general tightening the research director of a major agency can report: "I've been looking for three or four people—inquiring, snooping around, taking a few people out to lunch—for the past two months. We're rather choosy, but we're not being besieged by candidates."

Most desparate is the plight of the TV producers and directors. From networks and agencies, on both program and commercial production, in every salary range, the situation is worse than it has been in many years.

Account management people, displaced by mergers, account shifts and so forth, are on the market and finding it difficult to relocate. "Quite a few of my friends from Kudner have called me," says one v.p. and account executive. "Apparently they have been having some trouble relocating."

At another leading agency, a v.p. and copy chief indicates that applications for copy jobs by letter and phone have risen 25% over a year ago. A well-known timebuyer says: "There has definitely been an increase in the number of people who have contacted me to see if I knew of any openings. Salesmen, many from out-of-town and trying to crack New York, are in heavy supply."

Despite this picture, salary levels have held firm. Money is not being thrown around as it was before, but only one agency is reported to have followed Kenyon & Eckhardt's move in trimming the salaries of its executive personnel, though more may be doing so.

The K&E cuts start at 10% for those earning \$10,000 and climb to 20% for those in the \$30,000-and-over bracket. At other agencies, salaries may have risen slightly at the top levels and responsibilities have increased and

performance demands become more stringent.

Some persons point out that advertising is a business which places great emphasis on status, that a man must get to reach a certain salary level, and that there will refuse to back down unless business driven to the wall.

But this too has happened—though not in the final acceptance of a lower-level job than of a lower salary for the same job. The story is told of a famous agency chief, well in his 40's, who headed a multi-million dollar operation at a leading agency. When new management took over, he found himself on the outside. For a number of months he scouted the field, without success, and was finally happy to accept a job as agency group head at half his original salary. It is not unusual today to find a 5% spread between a man's asking price and the minimum he will accept.

Why "huffs" these days

As would be expected, a person holding down a job today is becoming extremely wary of giving it up. Turnover continues, but the times when a man would get mad and walk out in a huff are gone—at least for the moment.

A few persons have left the field altogether, but there has been no mass exodus. Probably as many, or more, are trying to get in.

Until recently the situation was fairly stable at the networks. NBC reports that it had only 10 openings at the end of April this year, all in research, sales development and presentation writing, compared to twice as many a year ago. Job interviews, at the same time, rose from, 1,087 in April, 1957, to 1,275 this year. The network has dismissed writers, producers and directors owing to programming changes. Re-alignment of the organizational structure led to other dismissals last season. At presstime, however, rumors were flying again about imminent mass firings.

Earlier this year CBS trimmed some persons from its public affairs division, again centering on writers, producers, directors and researchers. At the end of May, due to the cancellation of *Studio One in Hollywood* and *Max*, it dismissed 10 persons from its TV story department.

ABC reports that it has had no vacancy which has not been refilled, other than the changes involved in the BN shakeup.

Recession or not, being without work is a time of ordeal. "The terrible thing is the feeling of aloneness, of not belonging, of not being able to mingle with the crowds," comments one man. "The thing to do is to get up in the morning, get on that train, make a routine for yourself.

"A man should call up everyone he knows—agencies, media, everywhere. Make known the fact that you are looking. Work at it every minute of the day. Set up appointments, and if a man cancels one appointment, don't wait for him to call back—keep after him. You can do it inoffensively, but you have to push. Make every contact you can, no matter how remote it may seem."

An agency personnel director, however, comments: "I'd limit this contact business to a very small number of very close friends. I'd determine the companies I'd want to work with, then contact them directly by phone and letter."

A timebuyer suggests that media salesmen, who move around town and know what's going on, can be excellent pipelines of information. At least one rep house has served as headquarters for timebuyers as they made the rounds of various prospects.

At this point the worst seems to be over, though a pickup in new hiring has yet to appear. Registrations at the RTES Listening Post have declined 50% from their February peak; the wave of account switches has subsided; and the employment situation has apparently stabilized.

No room for mediocrity

Perhaps the events of the past year or so have not been wholly negative. "Less and less space is becoming available every day to accommodate mediocrity," says one agency executive. "This may sound a little hard, and it is not to say that we need all chiefs and no Indians. It is to say that at any level of job responsibility the performance has got to be better.

"Actually, the placement opportunities for outstanding people at almost any level are greater today than they have been for a long time. Why? Because when things are good, highly-productive in a mass economy like ours, there is less of a tendency on the part of management to look as carefully at quality of performance as at quantity. Now we're at a time when quality is the key to survival."

END

newspaper research finding that "every newspaper reader has a chance to see every ad in the paper." Starch, checking the odds on this "chance to see . . .," reports the average reader skips completely two out of every three full-page newspaper ads.

Ever try to get a map of the city zones reported in any newspaper S.R.D.S.? Try to get those "people" figures translated into homes sometime. Try to get them updated from the 1950 figures shown in the 1958 issues.

I, for one, resent all this number numbness. While we in television become more and more specific in our matching of our medium to the advertisers' markets, other media seem to be getting away with rabbit-like multiplication tricks. Who lets them say these things? Whose money are they spending when they make such research studies?

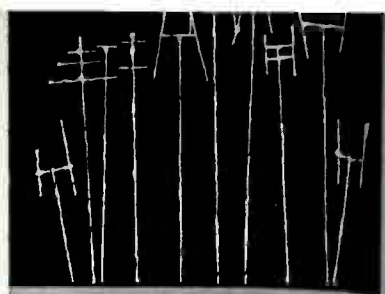
TV leads for third year

With television the number one medium for national advertisers for the third straight year, and the only measured medium to increase in dollar value to the advertisers as measured by the investment of these advertisers' own dollars, it seems to me these other media have already thrown in the towel in trying to appeal to "the people who know media best." Seems they've changed direction and are now aiming at some group they believe they can impress with these large-though-meaningless numbers.

I believe they have underestimated the common sense of advertisers and their agencies. I don't believe they'll be able to get away with it. Will you let them? END

Correction

In a recent issue an item in our editorial read: "Ed Wheeler, general manager of The Detroit News and radio-TV property WWJ-TV." This of course was an error, because as most readers of TELEVISION MAGAZINE know, Edwin Wheeler is general manager of the radio-TV properties only, and C. Arthur Weis is general manager of the paper. Both men report to W. S. Booth, president, and D. R. Merrill, executive vice president of the Evening News Association, licensee of the stations and publisher of The Detroit News.



editorial

THE NEED FOR STRONGER NETWORKS

A particularly significant event took place a few weeks ago. It was the announcement that the R. J. Reynolds Co. bought the 8:30 Sunday night time period on the American Broadcasting Company. Rather than go along with ABC's plan, which was to slot *Public Enemy* directly after the hour-long *Maverick*, the cigarette company insisted on another western.

Now you don't turn down a company like Reynolds every day and you can argue that whether it was *Public Enemy* or a western that went into the period makes little difference, since both programs were cut out of the same action mold. The point is, it was the client, not the network who determined which show the audience was to see.

This is just one of the numerous instances this year in which advertiser desire and network planning for balanced schedules have clashed. The network tries to build its schedule for an entire evening. But this is of no real concern to the sponsor. His objective is to get as much of the kind of audience he wants to reach, at the most efficient cost. So why gamble with a new program when, with another western, you can keep the audience that *Maverick* built during the preceding hour?

Idealistically, ABC should have said "no" to Camels and stuck to its original program concept, but times being what they are, this is not easy to do.

Yet the politically ambitious, the headline seekers in Washington, are concerned about the tremendous power, the "con-

trol" held by the networks. And the Department of Justice has recommended that the FCC look into the network program tie-ins as possible violations of the anti-trust laws.

Perhaps we're wrong and it is more in the public interest to satisfy a few film companies and independent programmers who cry anti-trust when they have difficulty in selling their own product for network use. Frank Stanton asked one of the FCC attorneys who was questioning him in the Barro Report hearings, "Do you want networks, or do you want to destroy them?" It's as simple as that. This is the question that all who attack the networks must ask themselves.

The networks should have *more* program "tie-ins." Indeed they must have complete control of *every* program, so that they may carry out their full responsibility and give full consideration to their affiliates' responsibility to operate in the public interest, convenience and necessity.

Recently, NBC's president, Robert Sarnoff, questioned the possible bias in newspaper coverage of TV. He called for the broadcaster to fight back. "It is surely not unreasonable for a broadcaster to speak of the press with the same candor that the press speaks of broadcasting." The next step is one the industry has long been reluctant to take, and that is to tell its story in a strong, positive manner. Bob Sarnoff's speech was a call to arms. It's up to the networks and station people to follow through.

OPPORTUNITIES UNLIMITED

Every so often someone in this business makes an exceptionally smart move and then one starts wondering why no one else did it before. Take the case of Lever's controversial bulk ID buy for Pepsodent. Saturation, of course, is nothing new. And most people were aware of the fact ID's were not selling too well during the past year. Lever took advantage of an existing situation, and as the story points out in this issue, they've made a hell of a smart buy.

The fact is, the opportunity had existed for some time. It wasn't any accident or something that had just become available. Similar opportunities are found in almost every phase of this business.

Let's look at summertime. Mainly because of budgetary reasons, re-runs are the chief bill of fare for the television viewer. While they gain respectable audiences, they offer very little excitement. What an opportunity for a smart advertiser to come up with a top show with good names that would rival most of the big shows debuting in the fall. Not only would a program like this run away with the audience, but it would create more than usual enthusiasm with the company sales force and retail outlets.

Or let's look at another area, syndicated films. By a large margin, they are rather mediocre, although they clearly perform an important function for advertisers and broadcast stations and deliver sizeable audiences in terms of costs. But I suppose one of the larger regional advertisers offers to pay more, considerably more, if the syndicator in turn would increase his investment for writing and talent, say an additional \$5,000.

It is conceivable that this program would stand head and shoulders over its competitors and in so doing attract a large enough additional audience to more than make up for the cost. And just think of the promotion and merchandising possibilities.

Of course, it's easy for the syndicator to counter with argument that "It's tough enough to get the price we're asking. They would laugh at us if we were to come up with a program that would cost them 20% more."

I dare say that 90% of the users of syndicated film would laugh at the idea. But I feel pretty sure that one or two users of syndicated film would jump at the opportunity. That, of course, is what makes for leadership in any field.