

ELEVISION

MAGAZINE

NOVEMBER, 1958

15th year of publication

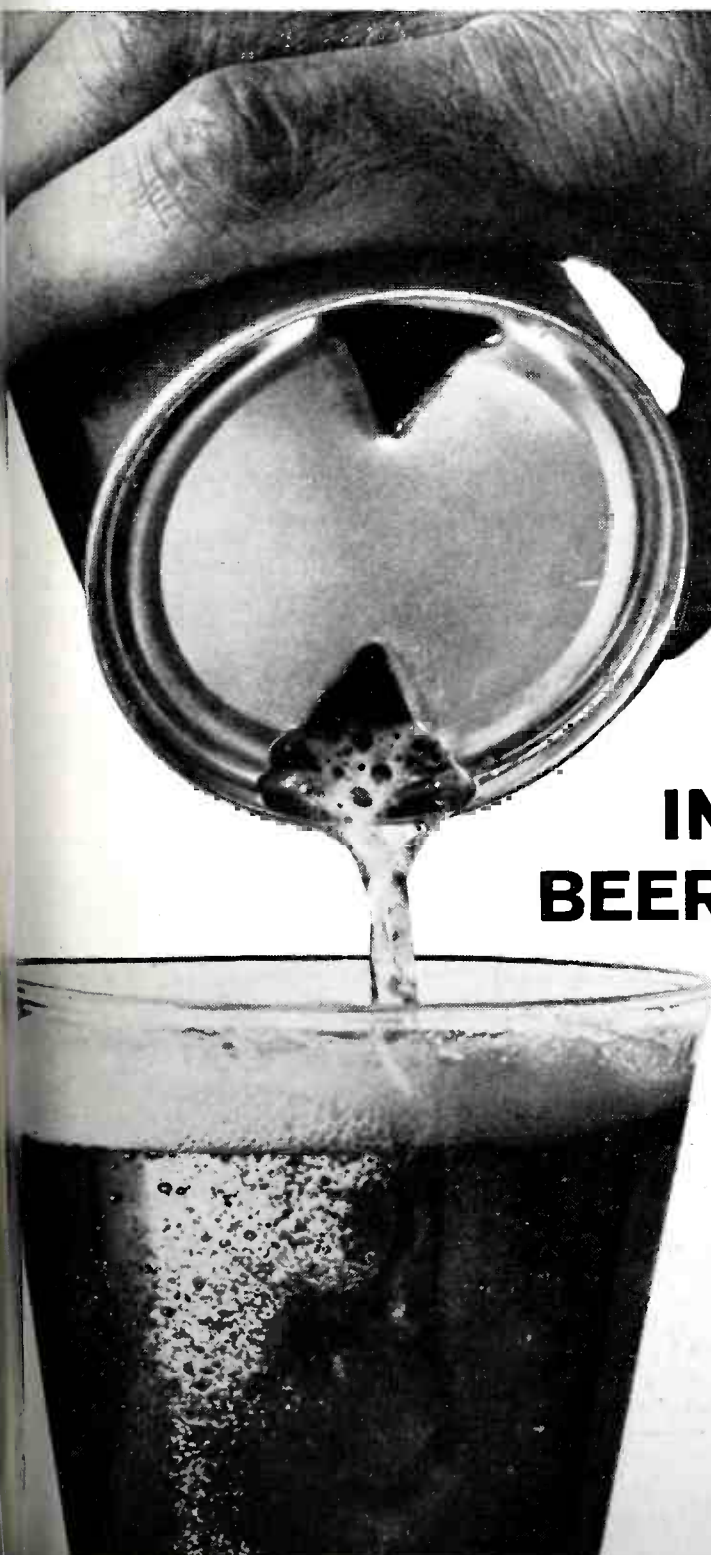
EMOTIONAL INVOLVEMENT

—key
to commercial
effectiveness



◀ C. J. Backstrand of Armstrong Cork, discusses prestige programming as a sales vehicle. Why do they respond to your commercials? The latest findings by a major research expert. ▶

Other highlights: Inside Jack Gould . . . The / of Saturation . . . How to Play the Rating Game New Spot Opportunity . . . How Advertisers Rank Markets . . . Radio Study: Network Radio 1958



SPOT TV SURVEY IN THE BEER FIELD REVEALS:

- KOB-TV Albuquerque
- WSB-TV Atlan
- KERO-TV Bakersfiel
- WBAL-TV Baltimor
- WGN-TV Chicag
- WFAA-TV Dalla
- WICU-TV Eri
- WNEM-TV Flint-Bay Cit
- WANE-TV Fort Wayn
- KPRC-TV Housto
- WHTN-TV Huntingt
- KARK-TV Little Roc
- KCOP Los Angele
- WPST-TV Miam
- WISN-TV Milwauke
- KSTP-TV Minneapoli
- WSM-TV Nashvill
- WTAR-TV Norfol
- KWTV Oklahom
- KMTV Omaha
- WTVH Peoria
- WJAR-TV Providenc
- WTVD Raleigh-Durham
- KCRA-TV Sacrament
- WOAI-TV San Antonic
- KFMB-TV San Dieg
- KTBS-TV Shrevepor
- WNDU-TV South Bend-Elkhart
- KREM-TV Spokane
- KOTV Tuls
- KARD-TV Wichita

10 out of 12 advertisers who increased their Spot TV budgets in 1957 showed an increase in sales.

3 out of 7 beer advertisers who reduced their Spot TV budgets in 1957 showed a decrease in sales.

Yes, the winning brands are the ones which expand their Spot TV advertising. For documented facts, get the Petry Company Report, "What Spot TV Did for Beer Sales." A copy is yours for the asking.

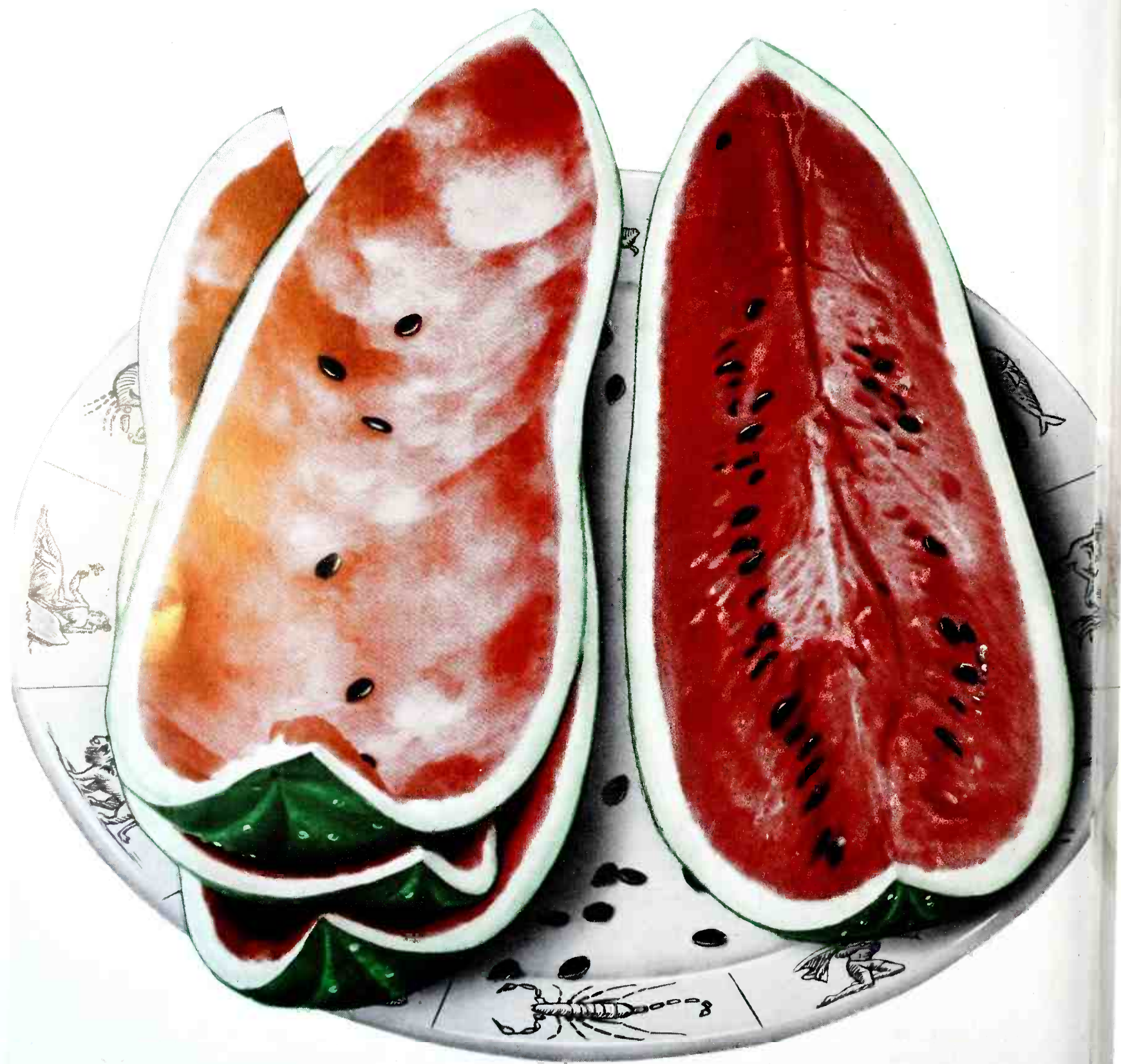
Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

a good
quarter
is always
in season...



and we've had three great ones! WRCA-TV has stacked up quarterly records one after the other this year. The third quarter was the sweetest! WRCA-TV's share of audience was up a juicy 17% over last year... sales up a mighty 26%. It has been the biggest third quarter and the biggest first nine months in the station's history! Whatever your product, don't miss the record-breaking harvest of the last quarter... on the NBC leadership station in America's richest market.

SOURCE: NSI, JULY-SEPT., 1958 VS. 1957 **WRCA-TV·4** NBC IN NEW YORK SOLD BY NBC SPOT SALES



RUSS VAN DYKE's news ratings are high as 50.8 ARB.



PAUL RHOADES reports the news, sells the viewer.



MARY JANE CHINN leads the Iowa fashion parade.



AL COUPEE, high-rated, highly regarded sportsman.



WIN DOUGLASS reports the sports, sells the goods.



BILL RILEY, veteran air salesman, leading TV personality.



RON SHOOP covers the sports beat; good salesman.



DON SOLIDAY knows the news; does a great job as m.c.



GORDON GAMMACK, newspaper columnist, air salesman.



WALT RENO, man in motion, salesman extraordinary.



BILL JOHNSON, news reporter, able air salesman.



TED HAZARD sells so hard because he's so believable.

Man Alive!

THIS IS TELEVISION IN DES MOINES Iowa's lively center of business activity

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

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

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

THE DES MOINES TELEVISION MARKET:

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

You've Got A Live One When You Buy

KRNT-TV



LATE TRENDEX RETURNS--OCT. 8-14, '58--SUNDAY THROUGH SATURDAY, NBC'S NIGHTTIME

AUDIENCE 6% GREATER THAN THE SECOND NETWORK; 35% GREATER THAN THE THIRD NETWORK.



• ON NBC: 4 OF THE TOP 5 SHOWS; A PLURALITY OF THE TOP 10, OF THE TOP 15, OF THE TOP 25. • TOTAL VIEWING UP. PEOPLE WATCHING MORE TV ON MORE SETS THAN EVER. WITH FALL PROGRAM SCHEDULES IN FULL SWING, MORE OF THEM NOW WATCHING NBC.

“The President cannot be disturbed!”

On November 9, 1916, Charles Evans Hughes retired believing he was President-elect of the United States. While he slept, late returns re-elected Woodrow Wilson. But early the next morning, a reporter seeking Mr. Hughes was told “the President” could not be disturbed.

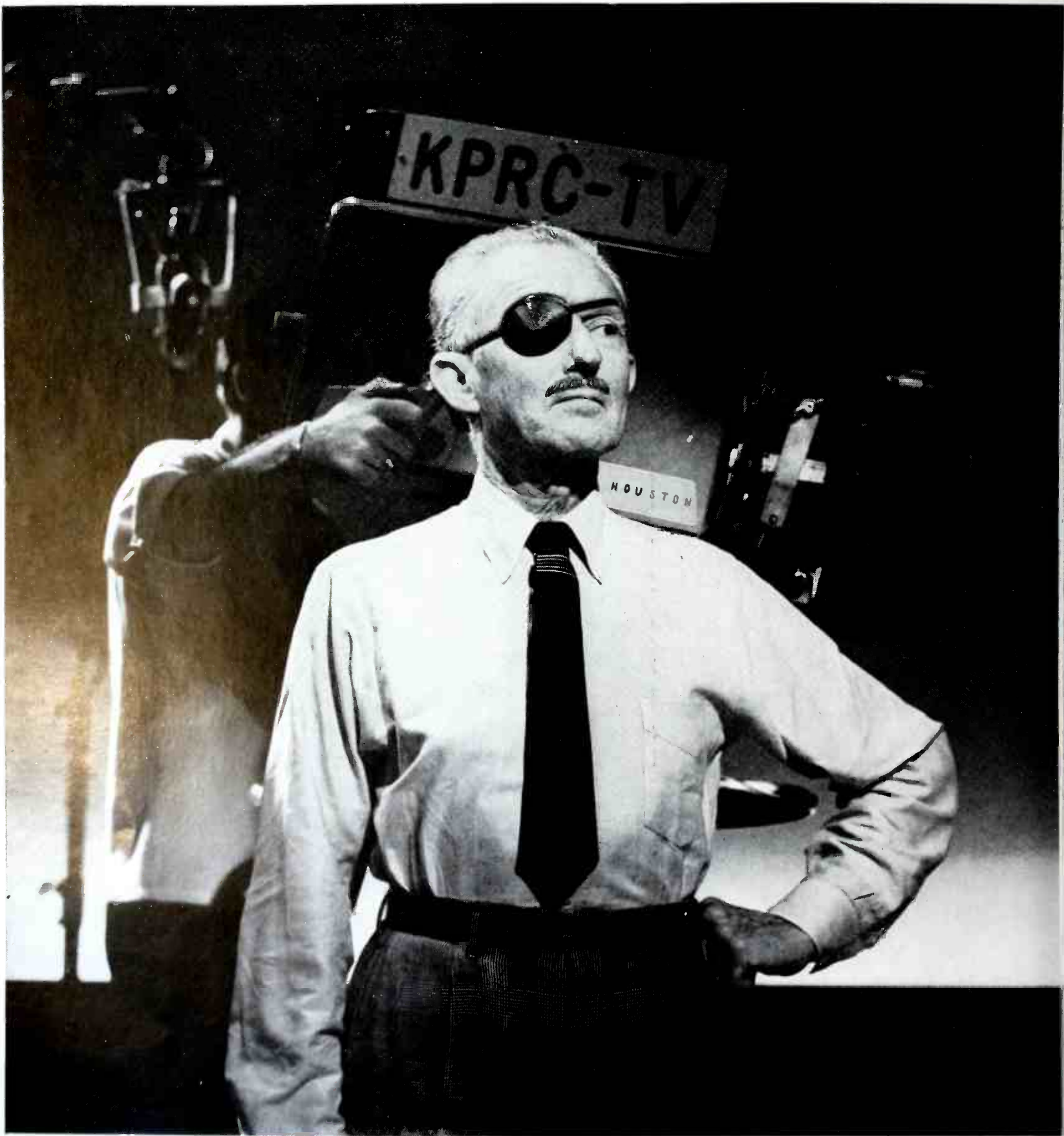
“Well,” responded the reporter, “when he wakes up, tell him he is no longer President.”

In the first week of October 1958, on the basis of early Trendex returns in television’s annual Fall audience “election,” victory claims were being run up every flagpole on Madison Avenue. They stemmed from Trendex returns on little more than half of the season’s new network schedules, and some of the claims would have done a precinct captain proud. (You can prove almost *anything* if you take 37/52nds or 47/65ths of a whole.)

Now the latest Trendex reports are in, covering nighttime television for the week of October 8-14. This is the first week in which all three networks reached virtually *full* program strength. It gives the first inkling that the tremendous audience switch which carried NBC into Number One competitive position last season is accelerating this season. By almost any criterion, taking the schedule as a whole, NBC commands audience supremacy.

Of course, this election will keep right on going all season, and it’s far too soon for anyone to hoist a final victory flag. But it’s not too soon for us to join Trendex in spotting a landslide victory for all television, and to congratulate our competitors for helping to win it. Thanks to the fresh excitement generated by the new Fall schedules on all networks, more Americans are spending more time watching more television than ever before.

NBC
TELEVISION NETWORK



The Man in the KPRC-TV Shirt

ADVERTISING MEN are beginning to realize that it is ridiculous to spend time, talent, and money on hand-tailored advertising campaigns and then spoil the effect by placing this custom advertising on ordinary television stations. Hence the growing popularity of KPRC-TV in Houston, Texas, which is in a class by itself.

KPRC-TV advertising wears infinitely longer—a matter of many months. It

makes your products and service more attractive and more distinguished because of the subtle methods of presentation. The whole manner is more *generous*, and therefore, more *comfortable*. Short pauses are just a little longer and stay in your mind. Even the station-identifications have an ante-bellum elegance about them.

Above all, KPRC-TV makes up its daily telecasts from remarkable sponsors, collected from the four corners of the

nation. You will get a great deal of satisfaction out of being in the company of other advertisers of such impeccable taste.

KPRC-TV is run by a small company of dedicated television men in the City of Houston, Texas. They have been at it, man and boy, since 1949. You'll find all the pertinent data in SRDS, or write to Jack McGrew, Station Manager, or Edward Petry & Co., National Representatives.

15th year of publication

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

NOVEMBER—VOLUME XV, No. 11

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Network radio is gradually building a new structure.

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Independent estimates of TV homes for all TV markets.

EDITORIAL 100

BOOZ, ALLEN and HAMILTON

Next month: The top 100 markets, as defined by Television Magazine, based on our revised coverage estimates, will be listed in our December issue. The Booz, Allen and Hamilton article, originally announced for the November issue, will report on the role of the management consultant in the broadcast field. The issue will also feature our annual roundup of critical opinion on the current program season. Other features: profile of a major advertiser; our continuing brand study; the radio views of a major agency.

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Each year as television's audience continued to grow, the prudent ones among us cautioned against a hasty acceptance of its heady statistics.

Each year, they said you would have to wait for it to settle down . . . until the audience got used to having a moving, talking picture in their living rooms.

And each year the audience grew larger.

Surely, now in the eleventh year of network television it seems reasonable to agree that television is no longer a novelty—that the audience and the advertiser have had time to evaluate it.

It is clear to even the most conservative eye that television today is more attractive to the American family than ever before.

IN 1958 the average television family is watching more than ever—an average of four hours and 59 minutes a day. *Tonight at 9, for example, three families out of every five will be watching television.*

Today there is at least one television set in 43,900,000 homes—86% of the nation's total. *And 6,000 new television homes are being added every day.*

Advertisers today are reaching the largest audiences in history at a lower cost per thousand customers than any printed medium can provide.

However you evaluate television today—as a medium of entertainment and information—or as an advertising vehicle—it clearly retains its compelling ability to hold the interest of its audience.

And it always will.

For television moves in the main stream of American life. And the continuing novelty in the images it brings to the viewer reflects the ever changing world of his experience.

Because it reaches more people—at the same instant—than any form of mass communication ever devised, American business invests more of its national advertising appropriation in television than in any other advertising medium.

Because it is attracting the largest nationwide audiences in all television, (as shown in the 79 consecutive Nielsen Reports issued since July 1955), the CBS Television Network continues to be the largest single advertising medium in the world.

CBS TELEVISION NETWORK 

The
novelty
of
television
has
worn
off...

"What do you think of when I say 'Iowa'?"



The questioner, a beardless non-Freudian with hair crewed, and a vest, looked down expectantly.

Scene: Sub-basement of the Sherry-Netherland. A depth interview progresses. Shall we keep eavesdropping? Let's. We didn't buy this two-color page to have you stop now.

The respondent's answer came through a canape. (Courtesy of WMT-TV. We don't fool around. This is called free sampling.)

"Rich prairie state, 56,280 square miles; nicknamed Hawkeye State; flower, the wild rose; motto, Our liberties we prize and our rights we will maintain; admitted to the Union in 1846. 734,600 tv homes. 88.1% saturation."

"Please be a little less specific," cautioned the interviewer. "You'll make this look too easy."

"Sorry, old shoe. It just buzzed off the lip. Try me on another."

"Eastern Iowa!"

"WMT-TV."

"Tsk tsk. Try and hold it down . . . Eastern Iowa."

"Punctured clouds, towering antenna, good living. CBS eye, fields of oats rolling, smoke stacking . . ."

"Splendid. Now we're not getting some place. Keep obfuscating."

"398,600 tv homes in WMT-TV coverage area."

"No no NO! Vague it up."

"400,000 homes?"

"Better."

"More than half the tv homes in Iowa?"

"Splendid. Now who did you say you were?"

"I sell time for certain stations the Katz Agency represents."

Evaluation of interview. Note the remarkable response to pre-selected Iowa stimuli. As an aid to conceptualization of the impact achieved by previous promotional efforts, this is revealing. The technique, which appears to be simple, is. To minimize work-association coloration (and risk of unfavorable response) audience is chosen by controlled random method. Much calculation, summarization and haggling over details is eliminated by the number of respondents (one). The value of dividing by unity cannot be exaggerated. Standard deviation becomes a thing of the past; dichotomous conflict is almost never encountered if care is exercised in selecting only non-schizoid respondents.

Our boy goofed in one area, though. He neglected to punch out fact that Cedar Rapids, Waterloo, and Dubuque, three of Iowa's six largest metropolitan areas, give Channel 2 (us) the nod too.



focus on
PEOPLE

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

One of television's most relentless critics and idealistic allies (see "Inside Jack Gould"), Jack Gould has had an extensive backgrounding in show business reporting. He started his newspaper career with the *Herald-Tribune* in 1932 as a show business staffer, joined *The New York Times'* dramatic department in 1937. Gould shifted to the radio section in 1943, has been reporting on the broadcasting industry ever since, except for a six-week interlude in 1954 when he joined CBS Inc. as an adviser. He is a graduate of a New York prep school.



JACK GOULD

Author of "Emotional Involvement: Key to Commercial Effectiveness," Dr. Philip Eisenberg is president of Motivation Analysis, Inc. Formerly a research psychologist at CBS, Eisenberg has also been an occupational analyst with the War Manpower Commission and an instructor in psychology at Brooklyn College. He holds a Ph.D. in psychology from Columbia University.



DR. PHILIP EISENBERG

President of the Armstrong Cork Company, Clifford J. Backstrand is profiled in this issue. Joining Armstrong in 1921 as a student salesman, Backstrand has served the company in many capacities. He was elected a director in 1935, became v.p. in 1938, first v.p. in 1945 and assumed his present position in 1950. The possessor of an A.B. degree from Pomona College, California, Backstrand also took a B.S. degree in economics at the University of Pennsylvania.



CLIFFORD J. BACKSTRAND

Newman F. McEvoy is one of the media experts who expresses views on the concept of "saturation" in this issue. Media director and senior v.p. at Cunningham & Walsh, McEvoy joined the agency in 1928 as an industrial paper buyer. Previously, he supervised the advertising department of a manufacturing company. He majored in economics at Catholic University in Washington.



NEWMAN F. MCEVOY

For LOCAL Sponsorship — Never Before Such GUEST



The Rosemary

with the  Hi-Lo's Ne

Tennessee Ernie  Jane

 Dorothy Malone  Joseph

Vincent Price  Carol 

 Gene Nelson  Charles C

Mel Torme  Zsa Zsa 

 Guy Mitchell  Hildegard

many more guest star "greats"!

PREDICTION: A Rosie Future for All Sponsors of These 39 Star-Bright Half Hours on Film . . . All Made Expressly for Local Advertisers.

STARS GALORE in One Wonderful Film Series!

Clooney Show



Don Riddle and his orchestra



Leigh

Tony Curtis



Ferrer



Julie London



Channing



Cesar Romero

Dorn



Dorothy Kirsten



Gabor



Boris Karloff



Buster Keaton



and

Write, Wire, Phone

mca tv

FILM SYNDICATION

America's No. 1 Distributor of TV Film Programs

598 Madison Avenue • New York 22, N. Y. • Plaza 9-7500
and principal cities everywhere

RADIO WRAP-UP

A monthly review of events in network and national spot radio

RECENT BUSINESS—NATIONAL SPOT

The annual influx of short-term automotive campaigns started last month. Among the active brands were Studebaker-Packard, Mercury, Plymouth, Ford and the Ford Dealers . . . Texaco using a four-week flight of 24 announcements a week in major markets . . . General Foods for Jell-O running alternate-week campaign for 12 weeks in selected markets . . . Lever Bros. for All buying eight-week drive in 50 markets . . . Helene Curtis using ten markets for Spray Net . . . Chapstick in 13-week drive in major markets . . . Kiwi Shoe Polish buying daytime minutes in over 15 markets . . . Esso Standard Oil in eight-week drive for Uniflo Motor Oil.

American Tobacco pushing Pall Mall with six-week campaign in selected markets . . . Greyhound buying day and night minutes in eight-week campaign for the holiday season . . . Sterling Silversmiths Guild of America in 10-week daytime campaign in top markets . . . Block Drug for Omega Oil using 13-week schedule of daytime minutes in major markets . . . Glamur Products running six-week drive for Easy Glamur . . . Mrs. Filbert's Margarine in eight-week push in selected markets . . . Nestle's DeCaf using 12 announcements a week for four weeks in major drive.

Peter Paul in extensive campaign of daytime IDs for Almond Joy . . . Grove Labs using selected markets in 17-week push for 4-Way Cold Tablets . . . Clapp's Baby Food buying selected markets for 10-week drive . . . Dr. Pierce's Golden Medical Discovery running 24 weeks with limited lineup.

RECENT BUSINESS ON THE NETWORKS

Studebaker-Packard has scheduled a two-week saturation drive on the four networks, encompassing three weekends Nov. 8-23, to promote its 1959 models. Included are *Monitor* on NBC, newscasts on ABC, 42 *Impact* segments on CBS and 109 newscast participations on Mutual.

Almost \$4 million in new sales and renewals are reported by CBS over the past month. Lever Brothers, for Good Luck margarine, signed 52-week contract for 22 weekly 2½-minute units of daytime dramas.

Major sales on NBC include a 52-week order from Pharma-Craft, for Coldene, for 22 *Monitor* newscasts per weekend; and 52-week sponsorship of *The Red Foley Show* Saturdays by Hess and Clark, chemical manufacturers.

Following its experiment in stereocasting *Lawrence Welk* on ABC-TV and ABC radio in five markets, Plymouth has added the entire radio network; *Welk* will now be on radio in over 195 cities, on radio and TV in 75 cities. END

THE GROWTH OF RADIO SETS

Year	(In millions)		Total
	In-Home	Out-of-Home	
1958*	95.4	47.2	142.6
1957*	90.0	45.0	135.0
1956	83.8	40.2	124.0
1955*	80.0	41.0	121.0
1954*	74.7	36.2	110.9
1953	74.8	35.2	110.0
1952	76.8	28.5	105.3
1951	71.9	24.1	96.0
1950	65.4	19.8	85.2
1949	61.9	17.1	79.0

*Mid-year estimate

Source: RAB

PRODUCTION OF FOUR MAJOR RADIO TYPES

Year	(000)				
	Home	Clock	Portable	Auto	Total
1957	4,151	2,516	3,265	5,496	15,428
1956	3,501	2,311	3,113	5,057	13,982
1955	3,394	2,244	2,027	6,864	14,529
1954	3,068	1,875	1,333	4,124	10,400
1953	4,403	2,041	1,742	5,183	13,369
1952	4,043	1,929	1,720	3,243	10,935
1951	5,974	777	1,333	4,543	12,627

Source: EIA

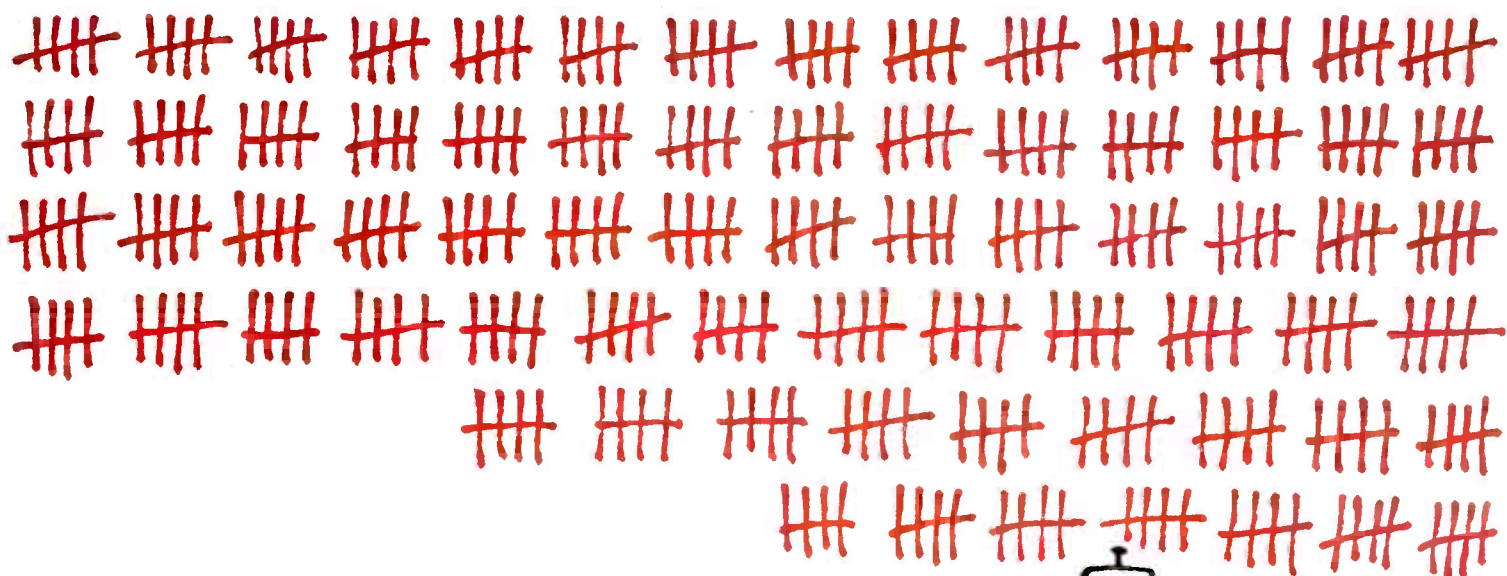
RADIO SETS-IN-USE (IN-HOME ONLY)

Nielsen, August, 1958

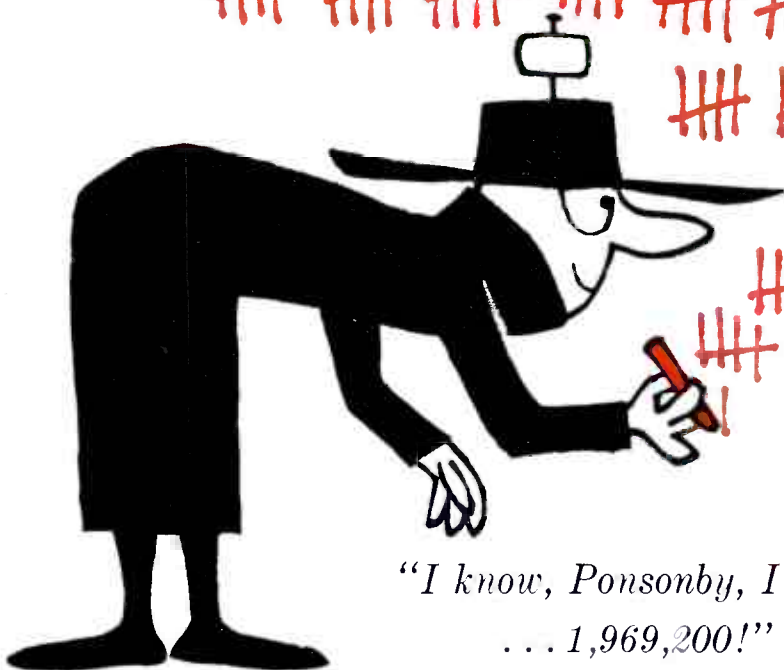
Hour*	Number of Homes (000)	% Radio Homes Using Radio
6 a.m.—7 a.m.	2,055	4.2
7 a.m.—8 a.m.	4,111	8.4
8 a.m.—9 a.m.	5,334	10.8
9 a.m.—10 a.m.	5,628	11.4
10 a.m.—11 a.m.	6,215	12.6
11 a.m.—12 noon	6,069	12.3
12 noon—1 p.m.	6,607	13.4
1 p.m.—2 p.m.	6,509	13.2
2 p.m.—3 p.m.	5,677	11.5
3 p.m.—4 p.m.	5,334	10.8
4 p.m.—5 p.m.	4,600	9.3
5 p.m.—6 p.m.	4,454	9.0
6 p.m.—7 p.m.	4,698	9.5
7 p.m.—8 p.m.	3,915	8.0
8 p.m.—9 p.m.	3,230	6.6
9 p.m.—10 p.m.	3,083	6.3
10 p.m.—11 p.m.	3,034	6.2
11 p.m.—12 mid.	2,349	4.8

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

Another thriller-diller from **WJRT**



*"Hold it, chief,
the latest figure is ..."*



*"I know, Ponsonby, I know
... 1,969,200!"*

Now for the first time: WJRT brings you a single-station TV wrap-up of the mid-Michigan market—1,969,200 consumers strong. Complete facilities and services, too, including ABC primary affiliation and strong local live and film programming. Look into the new efficient way to sell the big mid-Michigan market, with grade "A" coverage of Flint, Lansing, Saginaw and Bay City.

Represented by

HARRINGTON, RIGHTER & PARSONS, INC.

*New York • Chicago • Detroit
Boston • San Francisco • Atlanta*

WJRT
CHANNEL **12** FLINT

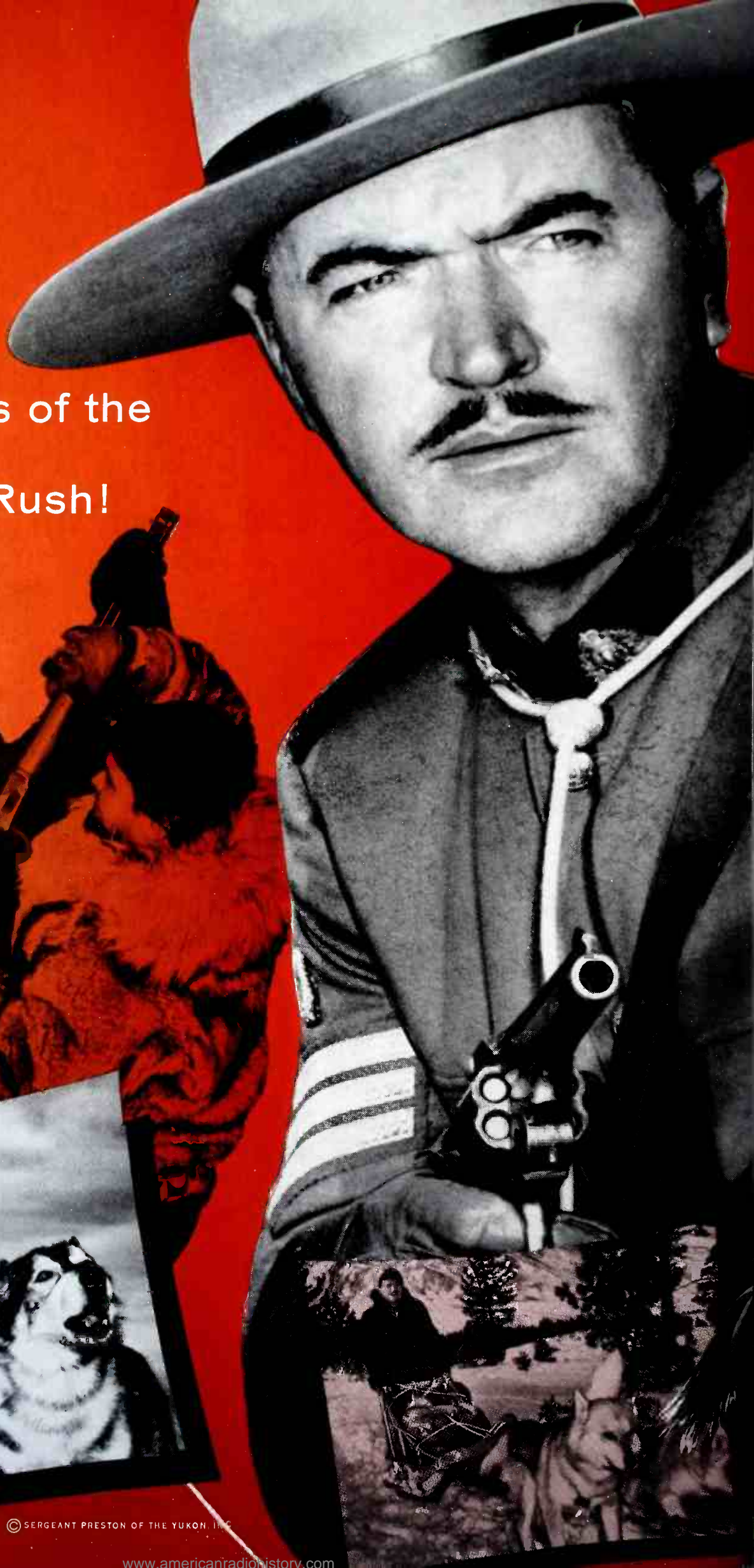
The history of

ALASKA

in the 1890's—

the lawless days of the

Klondike Gold Rush!



Three years on the CBS Television Network

Now available for the first time
to local and regional sponsors!

SERGEANT PRESTON of the YUKON



Nine years of consecutive sponsorship
radio and television by The Quaker Oats C

INDEPENDENT TELEVISION CORPORATION

488 Madison Avenue • New York 22, N. Y.
PLaza 5-2100



the newest things in sight
and sound are coming from
SIGNAL HILL

... home of WDAF-TV and Radio, Kansas City's first and largest broadcasting center. If you know the Heartland, you know that all eyes and ears turn here because Signal Hill stands for stability, something people can depend on .. whether for information or entertainment.

Under National Theatres direction, this character is being conscientiously strengthened each day, with important policy improvements.

Important to whom?

First, important to the million-plus people who watch and listen ... and buy your products ... people who insist on the finest possible programming in return for their time. That's what they're going to get on Channel IV and on 610 ... from us and from NBC.

Important, also, to you who must *sell* this big midland market. The kind of improvements we're talking about will make that selling job easier than it has ever been in Kansas City.

National Theatres pledges both of you new strength in programming ... new appeal in personalities ... new power in promotion and merchandising ... new depth in market information ... new vigor in sales follow-through.

These are the improvements we want to tell you more about. You'll be getting the specific details from us and our good station representatives ...

In Television: Harrington, Righter & Parsons, Inc.
In Radio: Henry I. Christal Co., Inc.



A NATIONAL THEATRES STATION



report on spot



How soap, cleanser and related advertisers use spot TV in 20 major markets

Listed below are soap, cleanser and related advertisers who used spot TV during a representative week in the second quarter of 1958 in 20 major markets, as reported by Broadcast Ad-

vertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules which are shown below represent the television activity of the brands in the

various markets during the recording week. They are taken from the recently published BAR spot index, "A National Guide to Non-Network Television Advertisers by Product Categories."

BAR & POWDERED SOAPS

CAMAY SOAP

Cleveland	1 spot
Pittsburgh	4 spots

DOVE TOILET BAR

Atlanta	34 spots
Baltimore	38 spots
Boston	48 spots
Chicago	47 spots
Cleveland	14 spots
Dallas-Ft. Worth	1 spot
Detroit	33 spots
Houston	34 spots
Los Angeles	96 spots
Milwaukee	36 spots
Philadelphia	66 spots
Portland	54 spots
San Francisco	88 spots
Seattle	1 spot
St. Louis	49 spots
Washington	53 spots

DUZ SOAP POWDER

Atlanta	3 spots
Baltimore	5 spots
Cleveland	4 spots
Detroit	4 spots
Hartford	3 spots
Milwaukee	4 spots
New York	10 spots
Philadelphia	5 spots
Pittsburgh	4 spots
Washington	6 spots

FELS NAPHTHA LAUNDRY PRODUCTS

Cleveland	1 spot
Los Angeles	2 spots

GAYLA COMPLEXION SOAP

Boston	6 spots
Hartford	12 spots

IVORY PRODUCTS

Baltimore	3 spots
Boston	3 spots
Cleveland	7 spots
Detroit	7 spots
Hartford	4 spots
New York	11 spots
Philadelphia	4 spots
Pittsburgh	7 spots
Portland	5 spots
San Francisco	2 spots
Seattle	5 spots
Washington	7 spots

LAVA SOAP

Houston	3 spots
St. Louis	3 spots

LUX PRODUCTS

Los Angeles	8 spots
Portland	10 spots
San Francisco	8 spots
Seattle	14 spots

PALMOLIVE SOAP PRODUCTS

Baltimore	4 spots
Boston	4 spots
Chicago	5 spots
Cleveland	2 spots
Detroit	4 spots
Hartford	1 spot
Houston	4 spots
Los Angeles	12 spots
Milwaukee	10 spots
Minneapolis	5 spots
New York	8 spots
Philadelphia	9 spots
Pittsburgh	3 spots
San Francisco	3 spots
St. Louis	4 spots
Washington	4 spots

PRAYSE DEODORANT BATH BAR

Houston	5 spots
Philadelphia	13 spots
Pittsburgh	10 spots

TWENTY MULE TEAM BORAX & BORAXO

Atlanta	1 program
Baltimore	1 program
Boston	1 program
Chicago	1 program
Cleveland	1 program
Dallas-Ft. Worth	1 program
Detroit	1 program
Hartford	1 program
Houston	1 program
Los Angeles	1 program
Milwaukee	1 program
Minneapolis	1 program
New York	1 program
Philadelphia	1 program
Pittsburgh	1 program
Portland	1 program
San Francisco	1 program
Seattle	1 program
St. Louis	1 program

WOODBURY SOAP

Baltimore	2 spots
Dallas-Ft. Worth	9 spots
Houston	4 spots

Seattle	1 spot
Washington	6 spots

WOOLYN WOOL SOAP

Los Angeles	1 spot
Portland	6 spots
San Francisco	8 spots
Seattle	1 spot

YARN-GLO WOOL SOAP

Detroit	1 spot
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ZEST BEAUTY BAR

Atlanta	11 spots
Baltimore	13 spots
Boston	9 spots
Chicago	14 spots
Cleveland	20 spots
Dallas-Ft. Worth	3 spots
Detroit	19 spots
Hartford	15 spots
Houston	4 spots
Los Angeles	16 spots
Milwaukee	28 spots
Minneapolis	14 spots
Philadelphia	13 spots
Pittsburgh	21 spots
Portland	13 spots
San Francisco	4 spots
Seattle	4 spots
St. Louis	8 spots
Washington	10 spots

CLEANSERS

AJAX CLEANSER

Atlanta	3 spots
Baltimore	4 spots
Boston	7 spots
Chicago	10 spots
Cleveland	4 spots
Dallas-Ft. Worth	6 spots
Detroit	3 spots
Hartford	8 spots
Houston	5 spots
Los Angeles	16 spots
Milwaukee	11 spots
Minneapolis	4 spots
New York	13 spots
Philadelphia	4 spots
Pittsburgh	3 spots
Portland	2 spots
San Francisco	3 spots
Seattle	2 spots
St. Louis	6 spots
Washington	15 spots

To page 21

THIS



MEL
HARRIS

This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc., Spot Television

S MR. WEATHERWATCHER...

... who plays the law of averages — average temperatures that is — because his sales peaks are set by the weather. He holds his fire until the weather is right, then he lets go with both barrels — sight and sound!

Market-by-market his Spot Television advertising moves in when the selling is good... moves in with great power — and no waste.

To help you plan your strategy we've prepared a booklet we call "SPOT TELEVISION COST YARDSTICKS" which shows average temperatures month-by-month, and Spot Television costs regionally, seasonally and market-by-market. We'd like to send it to you.

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N. Y. C.

WEST

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU KHBC-TV	Hawaii		
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

MIDWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS

SOUTHWEST

KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

EAST

WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WJIM-TV	Lansing	6	CBS
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	CBS
WROC-TV	Rochester	5	NBC

SOUTHEAST

WLOS-TV	Asheville, N. C.	13	ABC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WSVA-TV	Harrisonburg, Va.	3	ALL
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WDBJ-TV	Roanoke	7	CBS

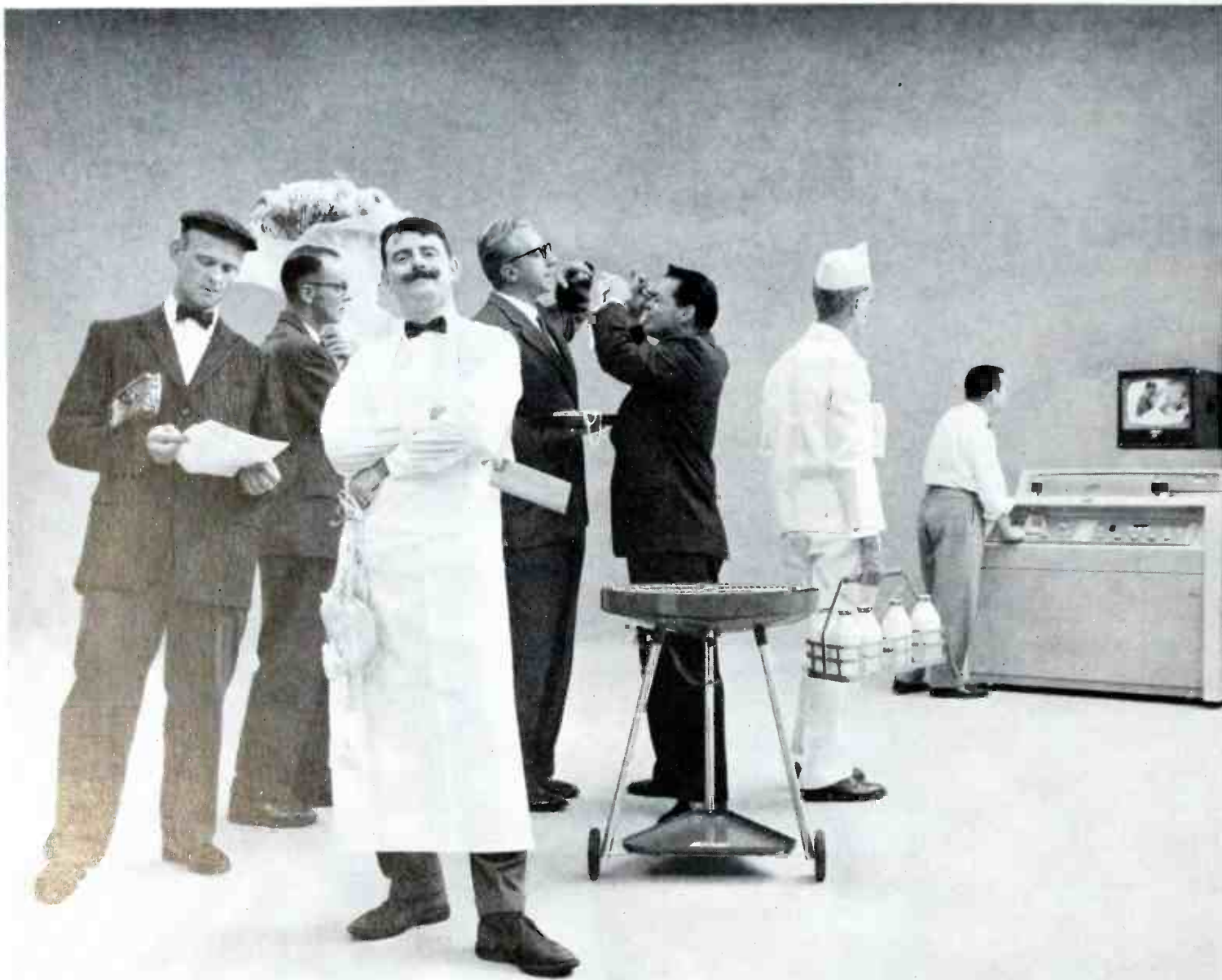


PETERS, GRIFFIN, WOODWARD, INC.

SPOT TELEVISION

Pioneer Station Representatives Since 1932

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO



Look who's advertising on TV now!

Local businessmen—most of whom never could afford spot commercials until the advent of Ampex Videotape* Recording. For Videotape cuts production costs to ribbons—brings “live local” spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape Recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.

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

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



*TM AMPEX CORP.

REPORT ON SPOT From page 17

BAB-O CLEANSER

Baltimore	11 spots
Boston	11 spots
Chicago	18 spots
Dallas-Ft. Worth	5 spots
Detroit	13 spots
Hartford	27 spots
Houston	7 spots
Los Angeles	11 spots
Milwaukee	12 spots
Minneapolis	6 spots
New York	12 spots
Philadelphia	11 spots
Pittsburgh	15 spots
San Francisco	11 spots
Seattle	5 spots
St. Louis	13 spots
Washington	13 spots

BON AMI CLEANSER

Atlanta	10 spots
Baltimore	7 spots
Chicago	7 spots
Cleveland	21 spots
Dallas-Ft. Worth	8 spots
Detroit	7 spots
Hartford	19 spots
Houston	7 spots
Los Angeles	13 spots
Milwaukee	14 spots
Minneapolis	7 spots
New York	12 spots
Philadelphia	8 spots
Portland	7 spots
San Francisco	14 spots
St. Louis	14 spots
Washington	7 spots

COMET CLEANSER

Atlanta	3 spots
Baltimore	3 spots
Boston	3 spots
Chicago	3 spots
Cleveland	2 spots
Dallas-Ft. Worth	3 spots
Detroit	3 spots
Houston	3 spots
Los Angeles	3 spots
Milwaukee	3 spots
Minneapolis	3 spots
New York	8 spots
Philadelphia	3 spots
Pittsburgh	6 spots
San Francisco	4 spots
Seattle	4 spots
St. Louis	5 spots
Washington	4 spots

HOUSEHOLD CLEANERS

ARM & HAMMER PRODUCTS

Chicago	18 spots
Los Angeles	3 spots
Philadelphia	15 spots

BABBITT PRODUCTS

Philadelphia	1 spot
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CADIE PRODUCTS

New York	5 spots
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ENERGINE PRODUCTS

Chicago	1 spot
---------	--------

FABSPRAY PRODUCTS

Cleveland	18 spots
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FAST LIQUID CLEANER*

Minneapolis	1 spot
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GLASS WAX GLASS CLEANER

Boston	2 spots
Chicago	3 spots
Cleveland	3 spots
Detroit	4 spots
Los Angeles	4 spots
New York	8 spots
Philadelphia	7 spots
San Francisco	1 spot

HEP OVEN CLEANER

Chicago	1 spot
---------	--------

JONNY MOP

Detroit	1 spot
---------	--------

KING LAUNDRY PRODUCTS

Baltimore	3 programs
	2 spots
Washington	2 programs
	5 spots

KLEEN-TINT FABRIC CLEANER

Washington	1 spot
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KOREX COPPER CLEANER

Detroit	1 spot
---------	--------

LAN-O-SHEEN CLEANER

Milwaukee	7 spots
Minneapolis	10 spots

LAN-O-WIPE CLEANER

Milwaukee	5 spots
Minneapolis	10 spots

M-O-LENE CLEANER

Chicago	1 spot
Detroit	2 spots
Milwaukee	2 spots
San Francisco	6 spots

MURPHY'S OIL SOAP

Cleveland	10 spots
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MYSTIC FOAM CLEANER

Los Angeles	13 spots
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OAKITE CLEANER

Hartford	31 spots
Los Angeles	9 spots
New York	49 spots
Philadelphia	19 spots

O-CEDAR PRODUCTS

Chicago	1 program
---------	-----------

OVEN MAGIC OVEN CLEANER

Dallas-Ft. Worth	5 spots
Houston	2 spots
Seattle	4 spots
St. Louis	3 spots

PERFEX CLEANER

Minneapolis	15 spots
-------------	----------

RED CAP PRODUCTS

Boston	29 spots
Hartford	10 spots

SOILAX CLEANER

Chicago	1 spot
Cleveland	9 spots
Detroit	9 spots
Minneapolis	5 spots
New York	20 spots
Pittsburgh	6 spots
Portland	6 spots

SOIL-OFF PAINT CLEANER

Chicago	1 spot
Pittsburgh	5 spots
Portland	15 spots

SPIC & SPAN CLEANER

Baltimore	4 spots
Boston	6 spots
Chicago	8 spots
Cleveland	5 spots
Detroit	3 spots
Hartford	4 spots
Los Angeles	3 spots
Milwaukee	9 spots
Minneapolis	3 spots
New York	7 spots
Philadelphia	5 spots
Pittsburgh	6 spots
San Francisco	7 spots
St. Louis	4 spots
Washington	3 spots

VANISH CLEANER

Chicago	1 spot
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WINK RUST STAIN REMOVER

Minneapolis	3 spots
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WIPE AWAY OVEN CLEANER

Milwaukee	13 spots
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WONDERFUL WUN ALL PURPOSE CLEANER

Los Angeles	1 spot
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ZIPO CLEANER

Philadelphia	5 spots
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END

"How to be in two places at once"



Mr. Joel Chaseman
Program Manager, WJZ-TV
Television Hill, Baltimore

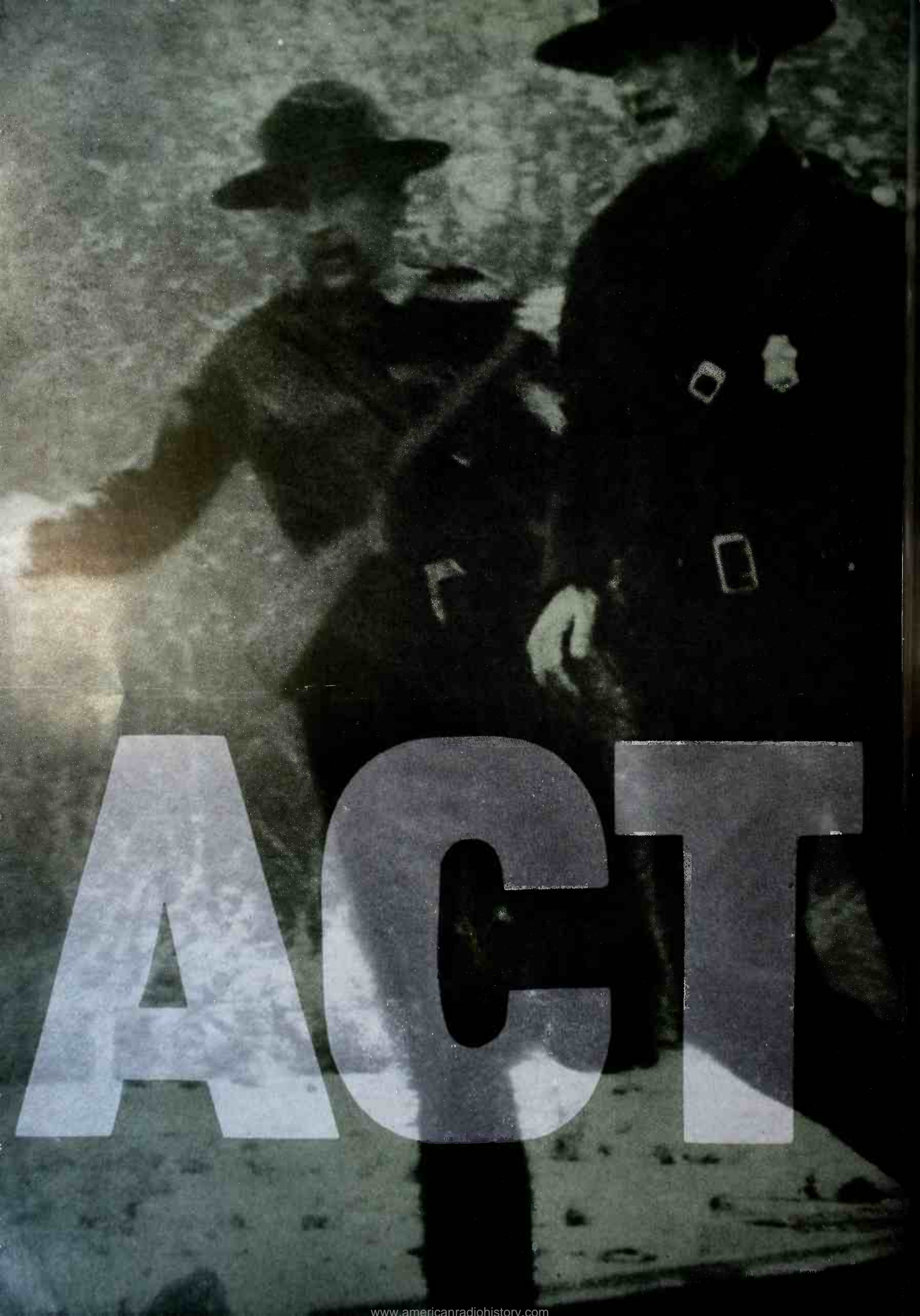
"We Videotaped* a busy candidate's campaign speech. He was on the air "live" and actively campaigning at the same time—literally in two places at one time, thanks to our Videotape* Recorder.



850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional products division

*TM Ampex Corporation



AACST

UNITED STATES BORDER PATROL
means action...lots of it!

First sale: Amoco in 59 markets.
This blue-chip advertiser chose
UNITED STATES BORDER PATROL
for its debut in syndication...in
practically every major market
east of the Mississippi.

Amoco knows its business (and
how to increase it). CBS Films'
UNITED STATES BORDER PATROL,
produced with the cooperation
of the Department of Justice's
Immigration and Naturalization
Service, stars Richard Webb in
brand-new, real-life adventures
from the files of America's most
mobile law enforcement agency
...battling crime on land, on sea,
in the air—at home and abroad.

Want action? Order **39 first run**
UNITED STATES BORDER PATROL
half-hours. Regional sale only.



CBS FILMS 

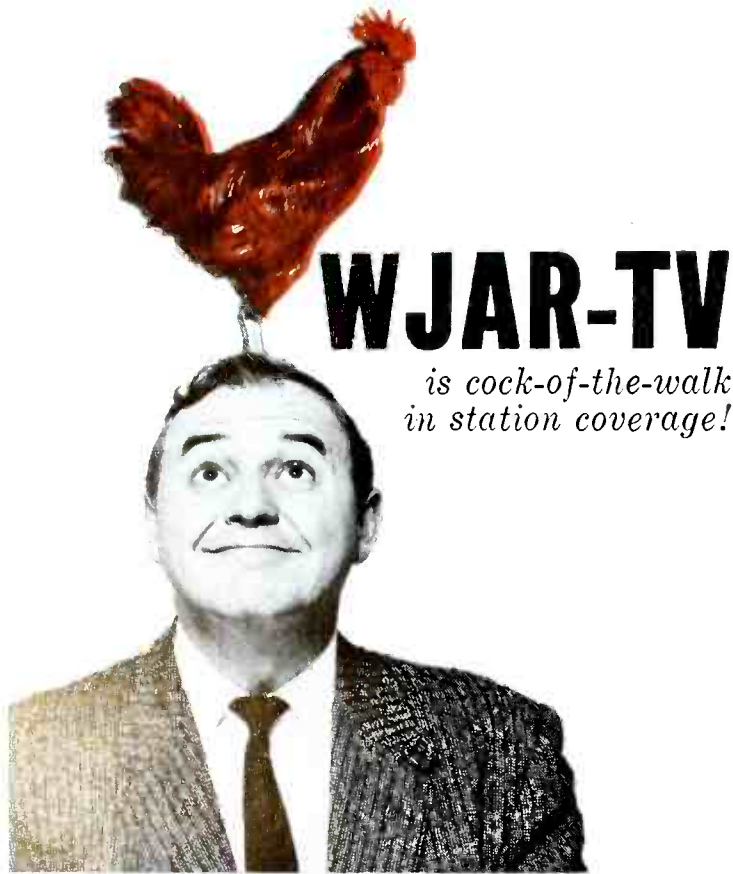
"The best film programs for all stations"

New York, Chicago, Los Angeles, Detroit,
Boston, San Francisco, St. Louis, Dallas,
Houston. In Canada, W. Caldwell, Ltd.

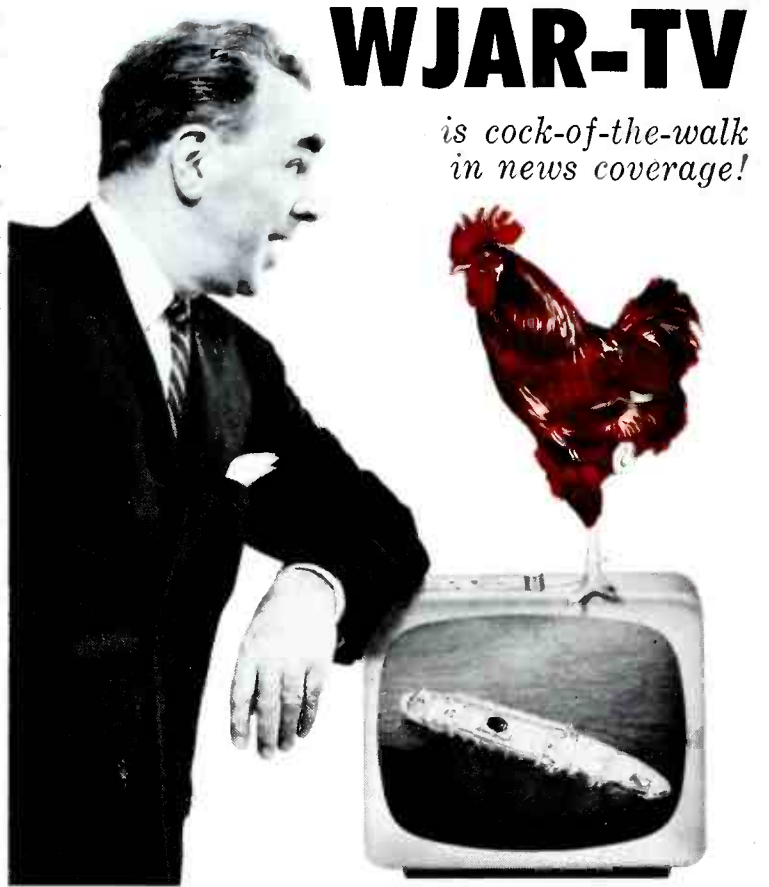
N!

THANK YOU, TIME BUYERS!

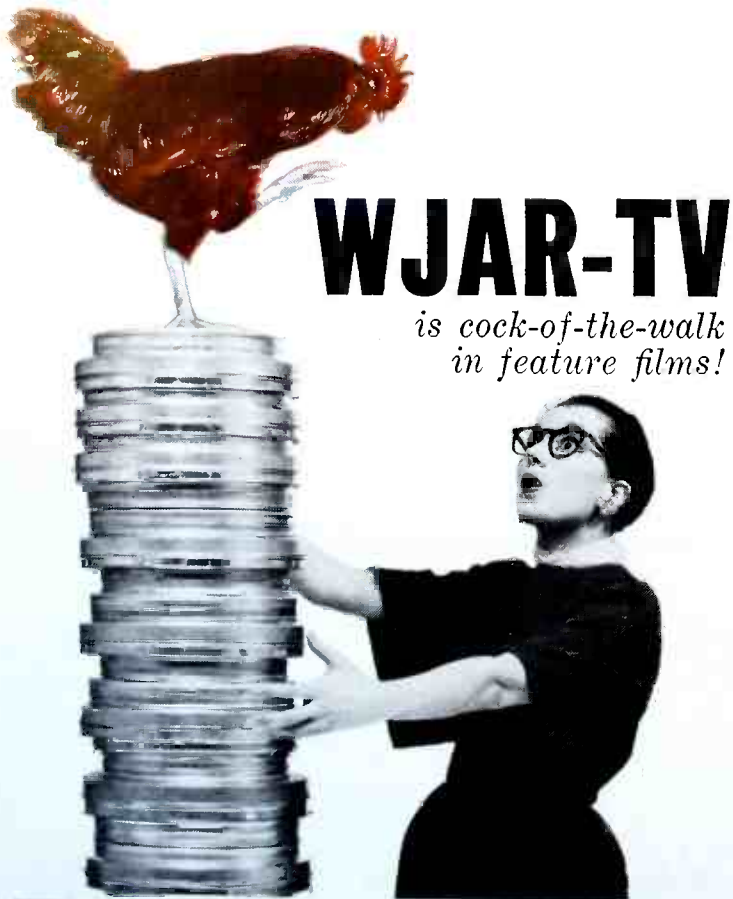
WJAR-TV is cock-of-the-walk in **PROVIDENCE!**




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



WJAR-TV
*is cock-of-the-walk
in news coverage!*



WJAR-TV
*is cock-of-the-walk
in feature films!*



WJAR-TV
*is cock-of-the-walk
in creative programming!*

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



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

PROPERLY-PLANNED PROJECTION

How a major agency redesigned its projection services for utmost efficiency

While television has been growing up so fast these last ten years, many an advertising agency has had hair-pulling moments with its projection services. Somebody always has the room tied up. Or it's too small. Or it gets cluttered with props. Or something.

Things are tough all over. I've never yet found an agency-man who didn't bitch about his projection services. And, when an agency finally gets around to designing new ones, invariably there are a few things forgotten—and the gripe goes on.

While I think of it, I'd like to jot down some of the things worth remembering just in case you get around to designing yours all over again:

- ¶ Keep the prop room separate.
- ¶ That goes for television viewing, too. Let 'em check or watch TV elsewhere.
- ¶ Make the screening room longer than it is wide. Otherwise, people sitting on the sides will get an angular picture—and a poor one, if it's a beaded screen.
- ¶ Don't sit 'em too close to the screen.
- ¶ If you have two screening rooms, try to make them different sizes, for different needs.
- ¶ Will you have a separate projection room? That'll get you away from projection noise—but have you figured manpower?

¶ Be sure to have self-projection facilities available somewhere, preferably separate. Then the man who wants to screen for himself (your film producer, for instance) can do it without tying up the place.

¶ Have outside entrances to each screening room. Never through the projection room—or vice versa. And try to keep it to *one* entrance for each room, so it won't become a trafficway.

¶ Does the projection room have editing equipment? And where do you keep your film files—how close to the projection room?

¶ Are you planning 35 mm. as well as 16 mm. projection? What about 35 mm. fire laws in your city? And 35 mm. union projection requirements?

¶ Program and commercial department screening needs are so different. Are you sure you are allowing ample facilities so nobody's mad? And who decides how to arrange priority?

¶ It ain't a lunchroom.

McCann spent two years planning projection rooms

McCann-Erickson, Inc., New York, spent about two years planning projection facilities for their new quarters at 485 Lexington—and in the two years since, they've still found some other improvements they'd like to make on their floor plan.

Some of their experience might very well be profitable to you.

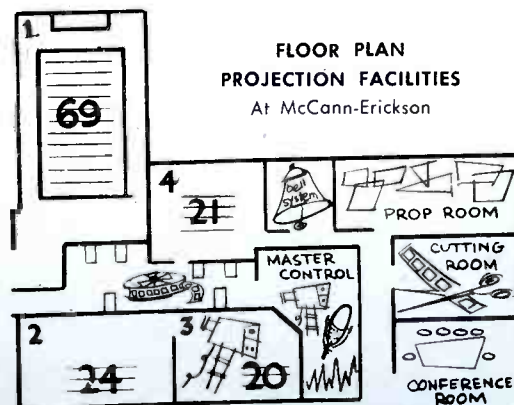
The floor plan on this page shows the layout. Note that the projection room is extended to handle four screening rooms. Each screening room has a different size or function.

1. This is the main room, seating up to 69 persons. It has a small floor space in front of the screen for speakers or presentations which introduce screenings. Permanent seats.

2. This seats up to 24. For straight screenings.

3. This seats up to 20. It is an extra screening room, called into service only when necessary. It can double as a recording room, has piano and room for cameras. Diagonal corner is glass for recordist in Master Control room.

To page 29





How many puffs in a station break—
or when does sales resistance become resentment?

Here's another place where film comes into the picture . . . because pre-testing is easy with commercials on film—lets you test to your heart's content before you show them. Important, too — film gives you full control of time and station . . . keeps you in the driver's seat all the way.

Use black-and-white — or color . . . there's an Eastman Film for every purpose.

For complete information write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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

McMAHAN From page 27

4. This seats up to 21. This features two 16 mm. projectors, for continuous screenings of separate minute commercials (using first one projector, then the other).

Note that the prop room is separate. Here is a refrigerator, sink, art equipment, plus prop storage. It is especially convenient for art directors and producers working on night and weekend live TV shows.

Cutting room, with editing facilities and film storage is separate. Self-projection room is in a corner of the cutting room. A backwards-forward projector, such as the Bell & Howell, is useful here for the producer studying and restudying a commercial sequence. Tape playback facilities are included here.

Equipment for closed circuit electronics and recording equipment is housed next to the projection room.

A full-time engineer is required. Two projectionists.

Scheduling and traffic control

Scheduling of the screening rooms, traffic in incoming and outgoing films—and people—are handled separately, by the gal at the entrance (at the left of the diagram). This keeps the projectionists free to project and no one else is permitted to enter the projection room. Desk intercoms connect the separate screening rooms with the projection room.

Master control, adjoining the projection room, serves all within-agency closed circuit broadcasts and also houses recording equipment for use with screening room #3.

The corner room is a conference room, where those extended after-screening clambakes can be staged. It also doubles as a logistics room for producers. Cork walls and blackboards are a handy aid for storyboard conferences or for pre-production planning sessions at the agency.

And the whole operation is placed in a wing of the building (18th floor) to prevent through traffic.

What about 35 mm.? It can be brought in by closed circuit from across the street, where a union projectionist is available. There is also a 35 mm. Westrex Editor in the editing room which can throw an interlock or regular 35 mm. projection on the rear-screen wall of the conference room.

All very good . . . except nobody figured on Videotape . . .

END



WHAT'S JOE DOING WITH A FIFTH?

An observant Madison Ave. lady writes:

Joe Floyd boasts coverage in four states for his beloved KEL-O-LAND tv hookup. Okay. But Nielsen shows a fifth state as well. (NBC #3 Composite) What gives? Is Mr. Floyd being modest, or doesn't he know his own strength?

Miss M. Hunkifer

KEL-O-LAND

CBS • ABC • NBC

AMERICA'S GREAT 4-STATE BEAM:
South Dakota, Minnesota, Iowa, Nebraska
—plus several counties in N. D.

KELO-TV

Sioux Falls: and boosters

KDLO-TV

Aberdeen-Huron-Watertown

KPLO-TV

Pierre-Valentine-Chamberlain

General Offices: Sioux Falls, S.D.

JOE FLOYD, President

Evans Nord, Gen. Mgr.,

Larry Bentson, V.P.

REPRESENTED BY H-R

In Minneapolis: Wayne Evans & Assoc.

... and talk it up in
KEL-O-LAND on powerful
KELO RADIO

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 Films,
Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

NOW IN PRODUCTION

2nd GREAT YEAR

No.1 NATIONALLY

Pulse— JULY 1958

19.2

Multi-market weighted avg.

"SEA

Starring



abulous in 7-Station New York

37.5

WINNING #2 POSITION

AMONG ALL SHOWS, ALL STATIONS, ALL WEEK!
ARB - July '58

#1 SYNDICATED SHOW IN NEW YORK for 8 consecutive months!
ARB Jan. - Aug. '58

Look at these *SENSATIONAL*

BALTIMORE
WBAL-TV

25.6

ARB JULY '58

MIAMI
WTVJ-TV

25.7

ARB JULY '58

BUFFALO
WGR-TV

21.5

PULSE JULY '58

INDIANAPOLIS
WISH-TV

21.4

ARB JULY '58

NEW OREAN
WDSU-TV

27.5

PULSE JULY '58

FLASH!

ARBITRON
Sat., Sept. 27
NEW YORK

39.3

WCBS-TV 10:30 P.M.

No. 1 IN NEW YORK
among
all shows,
all week!

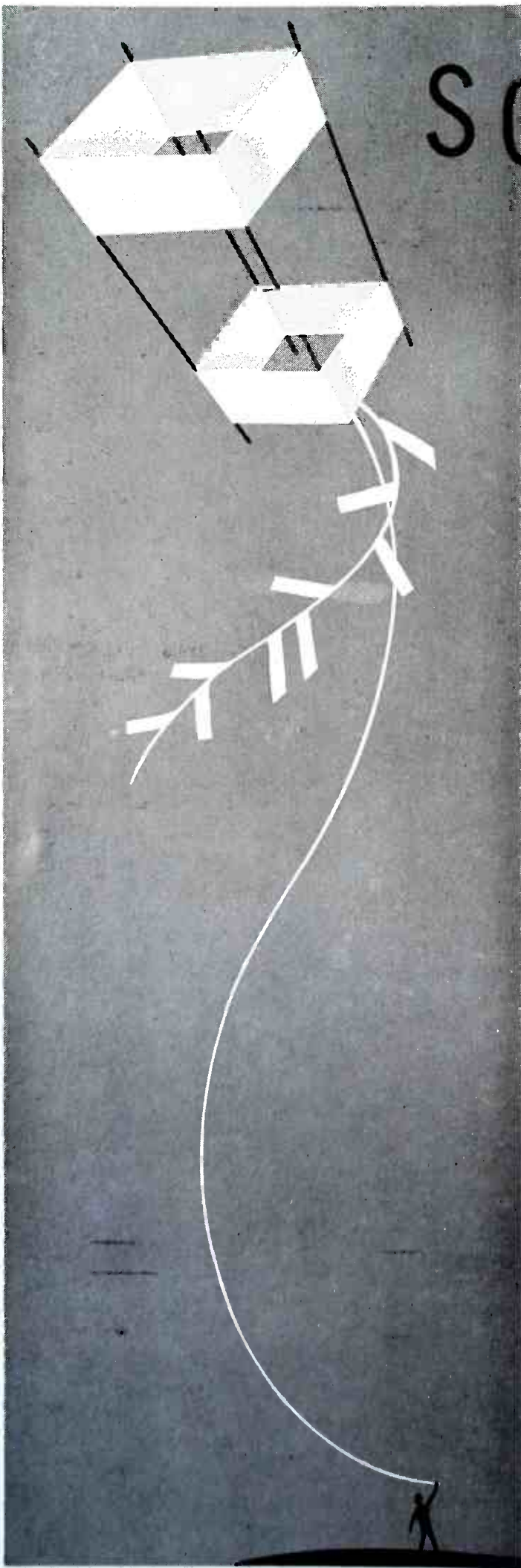
HUNT

LOYD BRIDGES

RATINGS in city after city!

SACOLA	BIRMINGHAM	CHARLOTTE	LOUISVILLE	QUAD CITY
YEAR-TV	WBRC-TV	WBTV-TV	WHAS-TV	WOC-TV
29.7	26.8	22.1	34.8	31.7
B JULY '58	PULSE JULY '58	PULSE JULY '58	ARB JUNE '58	ARB JUNE '58





Soaring SALES

Results tell the tale. WGAL-TV produces more business for every advertising dollar you spend, yet actually costs you less. This pioneer station is first with viewers in Lancaster, Harrisburg, York, as well as in numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. And, WGAL-TV's multi-city coverage costs you less by far than single-city coverage. Put an up-swing in your selling. Put your advertising on **CHANNEL 8!**

- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¾ billion annual retail sales
- \$6⅔ billion annual income

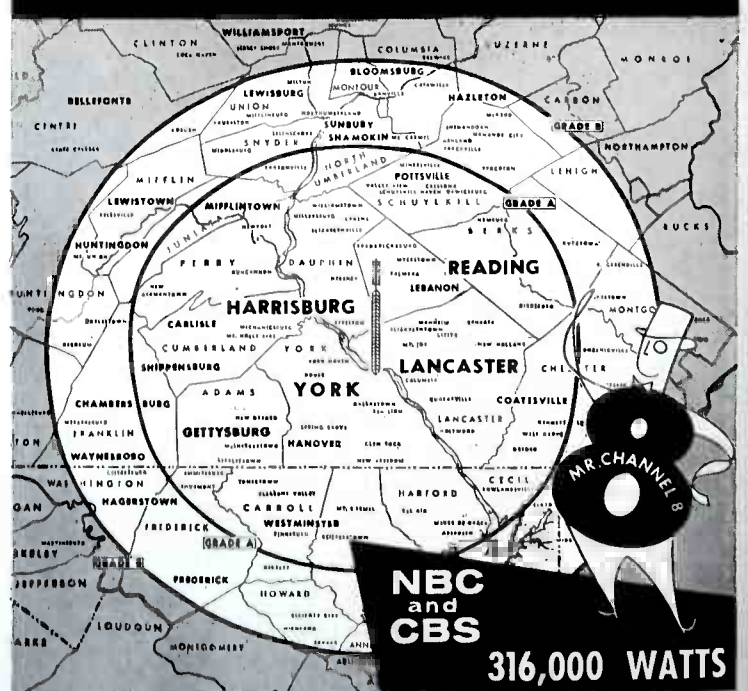
WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

AMERICA'S 10th TV MARKET



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



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

TAKE A LESSON FROM CLIBURN

Repeated TV performances by Van Cliburn helped make him a national figure

Want to get people talking about you? First, you'd better do something worth talking about. Then you'd better let people know about it. Which way is the best way to let the most people know? Remember what you saw happen to a lanky, bush-haired boy from Texas who conquered Russia with only his bare hands and a grand piano last April. Harvey Lavan Cliburn, Jr. played Tchaikovsky and Rachmaninoff and America's newspapers and television stations told of his resounding success.

Front page space vs. on-the-air news: which reached the most people, with the most impact? Which most led to Van Cliburn's becoming a national hero? We commissioned Sindlinger to find out.

Over two-thirds did not recognize Cliburn's name

Sindlinger's first finding is a shocker: Of all the people in the nation over 12 years of age, *less than a third* recognize the name "Van Cliburn." Here's a pause and cause for thought if you're telling your story only once in a while in any one medium.

Sindlinger also asked the people who knew who Van Cliburn was, where they learned about him. 4.3% didn't know. 6.7% said—friends. 13.0% gave magazines as the source of their Van Cliburn knowledge. 13.2% said radio. 40.6% said newspapers. And 48.8% gave television as their source. (These add to more than 100% because some people learned from more than one medium.)

It's obvious here that only two media played any significant role in the telling of the Van Cliburn story: TV and newspapers. But this is only a beginning. Probably more important than just letting people know about something is telling them about it in a way which excites them, which leads them to tell others. So, we went beyond the simple fact that people knew Van Cliburn existed to ask whether he had appeared as part of their conversation "yesterday."

In his first week of triumph, an average of 125,000 people talked about Van Cliburn a day, with 70% of these people

saying TV was the source of "stimulation." In his second week, Van Cliburn had a "talk-about" score of 2 million people a day. By the third week, he had fallen to one million, the next week 750,000, and finally, five weeks after his Moscow performance, only 375,000.

And then, on May 25th, he appeared on the *Steve Allen Show* and the average day's "talk-about" reached almost 6 million people. And on May 30th, he appeared on *Person to Person* and in that week, an average of 11,135,000 people talked about him every day. And when you asked these people what started them talking about him, over 90% said TV.

Here, in only two television appearances, between 6 and 11 million people talked about him a day. The public's interest in Van Cliburn started to decline by the week of the 8th, when it fell to 8,000,000. It fell to 2.6 million the next week. By the time he appeared on the *Dave Garroway Show* (July 21st), only 1,127,000 people talked about him a day, and when he was on *What's My Line?*, August 3rd, he had declined to the 878,000 level.

The rise and fall of Van Cliburn as a national personality is *not* measured by people's conversation about him. He will always be an important person. But the "talk-about" score is a measure of people's direct concern with him.

Lack of demonstration can lead to lack of interest

When Van Cliburn appeared on *What's My Line?*, the talk about him did not change much. Why? Because, I believe, he did not demonstrate the skill which made him famous. The same lack of demonstration in your follow-up advertising copy can lead to the same lack of interest on the part of your audience. So I think that Harvey Lavan Cliburn, Jr., has a moral for all advertisers:

1) Don't count on any single advertising effort to inform everyone. 2) Don't forget to remind people frequently. 3) Don't forget that when you remind them, you must also re-prove your performance. 4) Don't forget to show them what you have that's worth talking about. END

DIRECT FROM
FABULOUS
FIRST RUNS!
ECONOMEET
OFFERS YOU..

Smash Re-run

ECONOMEET'S NEW STAR-SPANGLED RATING WINNER

"WEST POINT"

SCORING FIRST RATINGS LIKE THESE:

BOSTON	43.5	PITTSBURGH	52.5
BUFFALO	27.7	OMAHA	42.0
MINNEAPOLIS	32.3	SYRACUSE	33.8
CHARLESTON	28.2	PROVIDENCE	37.5

SOURCE: ARB AND PULSE

ACTION! GALLANTRY! EXCITEMENT! Individually or together, these two series with proved audience appeal pack a selling wallop that will top your competition, help increase your sales **fast!**



2 POWER-PACKED PRESTIGE SHOWS

SENSATIONAL "ANNAPOLIS" RE-RUN RATINGS:

COLUMBIA, S.C. RE-RUN 39.1	BALTIMORE RE-RUN 24.5	JOPLIN-PITTSBURGH RE-RUN 22.8
CHARLOTTE RE-RUN 28.7	LAS VEGAS RE-RUN 26.5	SALT LAKE CITY RE-RUN 34.7
BOISE RE-RUN 28.4	SEATTLE-TACOMA RE-RUN 22.9	NORFOLK RE-RUN 20.8

GLORIOUS AS OUR
COUNTRY'S HISTORY.
COMPELLING AS THE
CALL TO COLORS!

PRODUCED IN
COOPERATION WITH
THE U. S. NAVAL
ACADEMY, THE
DEPARTMENT OF THE
NAVY AND THE
DEPARTMENT OF
DEFENSE!



SOURCE: ARB AND PULSE

Ratings!

RATING PROVED! ZIV PRODUCED!

Economee TV

ECONOMEETV TELEVISION PROGRAMS

488 MADISON AVENUE, NEW YORK 22, N. Y.



PRODUCED IN
COOPERATION
WITH THE U. S.
MILITARY
ACADEMY, THE
DEPARTMENT OF
THE ARMY AND
THE DEPARTMENT
OF DEFENSE!

LOOK AT THESE *TERRIFIC* WEST POINT RATINGS:

JACKSON, MISS. RE-RUN 26.1	BIRMINGHAM RE-RUN 24.8	MIAMI RE-RUN 28.5
BOSTON RE-RUN 33.2	DAYTON RE-RUN 33.0	PITTSBURGH RE-RUN 44.2
BATON ROUGE RE-RUN 34.8	BUFFALO RE-RUN 28.8	ALTOONA RE-RUN 26.5

SOURCE: ARB AND PULSE

WITH UNLIMITED RATING OPPORTUNITIES

ALL THE IMPACT OF A 21 GUN SALUTE

"MEN OF Annapolis"

SCORING FIRST RATINGS LIKE THESE:

BOISE	28.6	NEW ORLEANS	49.5
CHARLESTON	33.0	PEORIA	32.5
BUFFALO	26.0	DAYTON	28.4
JACKSONVILLE	31.0	BATON ROUGE	29.1

SOURCE: ARB AND PULSE



TIMELY! VITAL! Win community praise for outstanding public service. Both series available for full or alternate sponsorship or as spot carriers to fit your sales and programming needs.



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

TRAILER TO A GRAND PRIX

An anthology of commercials chosen by RAB from several hundred nominations

In a few days the eight winners of RAB's annual contest for the best commercials will be announced at our National Radio Advertising Clinic.

A blue-ribbon jury of 300, equally divided among agency executives, advertising managers, and radio stations and network executives, will be responsible for this field of eight. It is the Grand Prix for radio commercials.

But during the past two months I have had several opportunities to award a lesser "prize"—to play for audiences an anthology of commercials, chosen by us at RAB from among several hundred nominations by 50 agencies. Not all agencies were asked; not all responded who were asked.

And a few who were asked decided on one of two politic courses—no nominations or a nomination for each client. So the anthology is in no sense complete.

'Colonel Bogey' inspired Mr. Liebmann

Here are a few of our selections—Foote, Cone and Belding made the neatest tie-in with a popular song in 1958 due to some quick footwork by their client, Philip Liebmann, president of the brewery that concocts Rheingold. Mr. Liebmann saw "The Bridge on the River Kwai" in London and decided that the "Colonel Bogey March" was a hit. So the agency hired Paul La Valle, 33 musicians, 10 whistlers and 10 singers, recorded the Rheingold march paraphrase in secrecy and held it off the air until the march hit the top rung.

Hoffman Beverage's "happy-taste" campaign, pegged on the sarsaparilla flavor, had a rather interesting background. Hoffman's dominance in the big-bottle field was being challenged by other bottlers. Needed: A campaign that would be talked about. Sarsaparilla's sadness in the midst of all the other flavors' happiness provided it. Grey did the job.

A lesson in localization, which is, after all, the main purpose of spot, can be provided by the Fisher Flouring copy that Pacific National worked up to give the Fisher line local identity in Alaska. In one minute the jingle introduces about

half the city names in Alaska, most of them difficult to rhyme.

Down in Texas where a great many things are different, there exists a cross between a delicatessen and a super market operated by Cabell's Inc. In and around Dallas, there are 78 of these compact drive-in units whose approach to radio copy (via James Susong) is unique for grocery retailers—the whole story including dozens of items is told in the jingle, more interestingly than could be done with live copy.

The Lipton Ice Tea campaign of the past summer which eschewed music and lyrics for a simulated ad-lib interview technique should be widely imitated by next summer. The technique grew out of copy research in which real people described thirst in "bold, imaginative" terms. This series from Y&R is a stopper because it is "real-people."

Another series that uses no music or rhyme but actually uses real people is *The New York Times*. The one liked best is the one in which Jockey Eddie Arcaro talks about the man who hated horses. The series is done by BBDO.

One of the most exciting campaigns in radio during the past year was Fuller & Smith & Ross' work for the Sterling Silversmiths of America. The blend of the jingle and the conversations between father and daughter or between young marrieds shrewdly presents sterling as an everyday setting.

Rock 'n roll chosen to sell pimple remedy

Clearasil is a big-selling pimple remedy in the 'teen market. Lennen and Newell chose a rock-and-roll musical presentation, designed for introduction into musical shows with strong 'teen appeal.

Stan Freberg's work for Contadina (who put the eight big tomatoes etc.), for Instant Butternut Coffee and for Zee paper products entitles him to three top spots in 1958.

The radiocreative skills are growing—more rapidly in Omaha and Indianapolis and San Francisco than in New York—more rapidly among regional accounts than among national advertisers.

END

PRE-SOLD!

King Arthur
and His Knights
of the
Round Table



Noble King Arthur, his lovely Guinevere . . . the romantic Sir Lancelot and heroic knights of the fabled Round Table! Here are personalities that are beloved legends . . . known from the great classic that the whole world grows up on . . . and never outgrows. Now recreated in a splendid TV tapestry of chivalry and courageous exploits . . .

THE ADVENTURES OF SIR LANCELOT is a series that is **PRE-SOLD** to every member of the family because of its vivid emotional appeal. Here is a potent prestige selling spot for any product. *30 films available*



Produced by Sapphire Films, Ltd.

The adventures of SIR LANCELOT

AVAILABLE FOR SYNDICATION

Look at the markets . . . large and small . . . and see that The Adventures of Sir Lancelot gets the major share of the audience in its time period.

City	Audience	City	Audience
Altoona	69.0%	Erie	76.1%
Atlanta	44.9%	Fresno	58.3%
Baltimore	63.1%	Memphis	42.1%
Baton Rouge	73.1%	Milwaukee	67.0%
Buffalo	50.7%	Minneapolis-St. Paul	37.2%
Charleston, S. C.	57.2%	Philadelphia	52.0%
Chicago	45.8%	Rochester	64.1%
Cincinnati	50.3%	Sioux City	73.3%
Colorado Springs	62.9%	Spokane	59.2%
Denver	47.3%	Springfield, Mo.	74.6%
Detroit	36.3%	Syracuse	67.4%

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25 West 45th Street • New York 36, N. Y. • PLaza 7-0100

www.americanradiohistory.com





**A MONTHLY FEATURE
ON PROMOTION
CONDUCTED BY ELL HENRY**

President, Broadcasters' Promotion Association

THE WHY AND WHO OF BPA

What advantages does the organization offer to stations and promotion men?

There were two of us. Much of the evening's conversation had centered around various aspects of broadcasting and advertising—why certain shows were successful; why others failed to make a murmur; what advertisers and stations can do to help a program to get some extra viewer attention.

My dinner companion was the v.p. and general manager of a well-known AM and TV property in the midwest. He was most interested in the subject of promotion, had read considerable material about the Broadcasters' Promotion Association but didn't seem quite certain that he understood the "five w's" of this organization.

Annual seminar to be held in St. Louis this month

So on the eve of the group's third annual seminar—to be held at the Chase Hotel in St. Louis from November 17-19—let me set forth some of the typical questions asked about BPA by this promotion-minded v.p.

Q: Why should there be an organization like yours?

A: There is one basic reason for the existence of BPA. It is to assist the promotion representative in doing a better all-around job for his company. BPA does not concern itself with anything outside the field of radio or TV promotion.

Q: Just who can belong to BPA?

A: Our membership is confined to promotion people from radio, TV and allied fields. Voting membership is restricted to AM and TV men and women who are actively engaged in promotion work.

Q: What about your annual meeting?

A: Our yearly meeting is basically a two-day work session devoted to discussions of radio and television promotion ideas, projects, problems. Responsible trade journal editors, who attended the 1956 and 1957 seminars, have gone on record editorially in tribute to the organization's scope.

Q: Other than your annual seminars, how often does a member hear from BPA other than to collect dues? And how much are they?

A: Annual dues for the year 1958 have been \$30 for a voting member, \$15 for an affiliate, \$60 for an associate. During 1958 every BPA member has received a monthly bulletin from the national office. Other than the president's letter, notice of membership changes and additions, an employment service, there is a monthly idea exchange which is chock full of workable promotion ideas. These ideas have been successfully tried out by BPA stations of every size and in every part of the country. They cover audience, sales and merchandising promotion. A new member, recently receiving his bulletin, wrote: "This alone was worth the \$30 membership fee."

Q: Is BPA controlled by the networks or large group-owned broadcasting companies?

A: Definitely not. Network o-and-o stations belong; several of the group-owned AM and TV companies have been in BPA since its formation. But they do not and will not control it.

Q: What is your present membership?

A: Nearly 250 radio, TV stations and affiliated organizations. Small and large markets are represented in just as equal a manner as you will find radio and TV stations. Stations from 40 states, as well as the District of Columbia and Canada, belong to BPA.

Profitable contacts and interchange among BPA members

Q: What can my station expect from joining the Broadcasters' Promotion Association?

A: Your station will be on the "plus" end if your representative upholds his end of your investment in the group. He will be a part of a monthly idea interchange among the top promotion people of the industry; he will be a part of an organization which is the *one and only* voice of radio and TV promotion managers; he will make profitable contacts; he will return from the seminar filled with functional ideas which can be used to profitable advantage. **END**

Interview: *W B Templeton*

Bryan Houston, Inc. Vice President and TV-Radio Director, William B. Templeton, tells why he selects WLW TV-Radio Stations for NESCAFE Instant Coffee



"For instant results, we select WLW TV and Radio Stations time after time to bring home the business for NESCAFE."



"The Crosley Group always measures up a cupful of mighty flavorful returns for advertisers."



"From programs to promotion, the WLW TV-Radio Stations are brimming over with just what the ad men order!"



"Warm it up?"

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: Detroit, Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas Crosley Broadcasting Corporation, a division of **Arco**

The background of the entire page is a repeating pattern of dark, stylized bird silhouettes in various flight poses, scattered across a light, off-white background. The birds are of different sizes and orientations, creating a sense of movement and a busy, textured field.

the management magazine of broadcast advertising



executives flock together, too

They want to know what other executives are doing . . . thinking . . . saying. That's why, in the broadcast advertising field, executives turn most often to TELEVISION MAGAZINE. For in it, issue after issue, they find the first-person views of other broadcast advertising leaders. They share the considered thinking of people on their own executive level.

During the past year, for example, TELEVISION MAGAZINE has published major articles on basic marketing strategy by such business titans as Little of Colgate, Hewitt of Anahist, Shanks of Prudential, Backstrand of Armstrong Cork, Hobler of Benton & Bowles, Leo Burnett, the networks' Sarnoff, Cowan, Riddell.

Unlike other broadcast publications, TELEVISION MAGAZINE . . . the industry's only monthly . . . stresses the big picture, the broad perspective. Through it, industry leaders acquire knowledge in depth of key developments in the world's most powerful communications medium. They encounter a scope of editorial coverage unmatched by any other publication in the field.

It's this atmosphere of high-impact coverage and top-echelon readership . . . this awareness of the vital importance of television in American life . . . that has made TELEVISION MAGAZINE such an effective medium to gain the interest and confidence of the decision-makers. For in it, you reach management on its own level—through “the *management* magazine of broadcast advertising.”

TELEVISION
MAGAZINE



Emotional Involvement: Key to Commercial Effectiveness

Through research, the industry is coming closer to an understanding of the basic elements that make for a persuasive commercial.

During the past few years, motivational research has been the fashion in advertising circles. During the next few years, the fashionable phrase may well be "emotional involvement." And for good reason. It is precisely what motivational research is directly pointed at, and which that research reveals as the key to advertising effectiveness.

Emotional appeal in advertising goes back to Ivory baby

There is, of course, nothing new in the idea that good advertising appeals to the emotions of the consumer. Great advertising, regardless of the medium, has always exhibited this ability. One need only recall the famous Ivory baby to see how far back it all goes. What makes the concept of emotional involvement so significant today is the fact that so much of the advertising budget tends to go into television, and that the ability to involve the consumer emotionally is of particular importance in this medium.

Enough research into media has already been carried out to indicate without much question that, in this respect at least, television is outstanding among media. This research has dealt largely with programming. It has led to the widely-held view among researchers that the ability of a program to involve the viewer emotionally is intimately connected with its hit or failure prospects in the rating race. Research has not gone far enough to enable us to predict with any certainty that a program *will* be a success. It has gone to the point, however, where it is probably safe to say that if, in the pre-testing period, a program shows itself unable to

achieve an appreciable audience involvement, it is probably destined for failure.

All good showmen and creative people know this.

The most recent developments in the field suggest that the same factors which are basic to program effectiveness are operative in the case of commercials, for both partake, or should partake of the characteristics peculiar to the medium. Emotional involvement in commercials thus appears as the next great area for advertising research. It is here that the major breakthroughs of the near future may be made.

What gives sales impact to a commercial?

Up till now, research into TV commercials has, in one form or another, revolved largely around the recall concept. This is important, and will obviously continue to be important since it provides some measure of degree of commercial impact. Important work is being done, too, on the question of the relation of commercials to programming. But very little has yet been done to shed light on what it is that gives a good TV commercial its sales impact.

One of the leading researchers in the field of motivation who is now breaking important ground in the commercial area is Dr. Philip Eisenberg, president of Motivation Analysis, Inc. The company recently completed a major project for the Television Bureau of Advertising which sought to determine how the various media serve the psychological needs of the consumer.

To next page

You can connect "almost anything with



Newport filter cigarette commercials are cited by Dr. Eisenberg as outstanding among current cigarette television efforts for their successful combination of scenes which capture the feeling of freshness and pleasure with an entertaining song treatment.



Television's ability to recreate pleasant sensory experiences is seen in Zest soap commercials, which get over the "feel really clean" theme with shots of men and women in well-chosen water scenes.

Dr. Eisenberg defines emotional involvement as "a way of involving the consumer so that the product can have more meaning to him than just as a product itself. There is a difference in looking at a product objectively and in seeing yourself using it—if you can get the consumer involved in it through his imagination, you are, in a sense, letting him try it, and to an extent you have sold the product in this transfer of experience,

"To take a simple example, you can show a woman a dress and talk about style, material and color, and it still remains only a piece of goods shaped in a certain way. The consumer may or may not involve herself in it. But if you show it to her as a way of enhancing her beauty, and do it properly, it is now something more than just a dress."

Involvement must be with the product

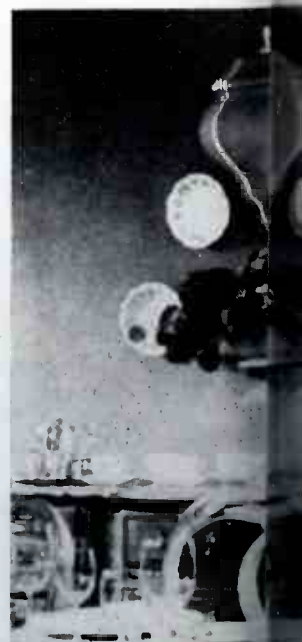
However, Dr. Eisenberg warns, from the advertiser's standpoint, emotional involvement as such is not enough. The involvement must be with the *product*. Thus, it is by no means just a simple matter of selecting a few scenes of people in automobiles or at the beach so as to allow viewer identification. You may achieve involvement with the people in the commercial, but not with the product. Remember how at one time it was the fashion to show a pretty girl in every ad, even with a truck? The girl may have produced an emotional involvement of an obvious kind, but what it had to do with the truck, or the industrial machine, remains a mystery to this day.

What is essential is achieving the *right connection* between the emotional experience and the product, that is, taking a characteristic of the product, re-defining it in human terms and then dramatizing those human terms. If you can get



Through emotional involvement, says Dr. Eisenberg, "anything can be connected with anything." Example is Scott Tissue commercial, which shows mother and child on beach (l.). It tactfully connects the idea of parental love with the product, a bathroom tissue, and also associates with it the concept of a quality product.

The Hellmann's Mayonnaise commercial associates ideas of quality, personal gratification with brand. Sequence shows wife successful in preparing and serving meal at which husband's boss is guest (r). Copy themes: "This is no place for second best." "I will get praise from my husband."



thing” by re-defining and dramatizing the qualities of a product in human terms

this connection, you can connect almost anything with anything, Dr. Eisenberg maintains.

An excellent illustration is found in a Scott tissue commercial. Here the impossible is achieved, an association between—of all things—love and toilet tissue. The commercial shows a mother with her little girl on the beach. The child is secure in the warmth of her mother’s love. This feeling is carefully transferred to the product, whose use is then seen to be in keeping with the parent’s desire to protect and favor her young. Thus, subtlety and delicacy create a favorable attitude and lend quality to the product.

Not only can you get consumers to relate themselves to the product, but through the emotionally involving experience, you can also attach to your product any overtones you desire. An outstanding example is a Hellmann’s Mayonnaise commercial. This shows a husband and wife preparing the dinner table; the boss has been invited. The selling idea is: this is no place for second best. Then we see all three sitting around the table, the boss happy and the husband proud of what his wife has wrought. The product story is treated lightly in the copy. The entire sequence is handled well and no feeling of artificiality comes through. This is a successful effort to associate two things: quality and personal gratification.

Great care must be exercised in attempts to associate quality with a product, for there exists the possibility that through the means you employ for this purpose, you can sacrifice emotional involvement. This can happen in a case where you show sophisticated people in formal situations, since viewers may not be able to identify themselves with the people portrayed, or they may feel that the product does not really lend itself to such treatment.

Obviously, then, commercial creativity cannot be reduced to manipulation of a computer. Nor is it a question of finding the *right* technique. What matters most is the fundamental nature of the message both in content and delivery, its concept, underlying values, as well as the nature of the production.

Research no substitute for creativity

Every outstanding creative mind, of course, operates almost instinctively to sense the right combination of message, talent and production that will emerge as an entertaining program or effective commercial. For creative effort, obviously, research can never be a substitute. It can, however, help us to understand what we are seeking and lay out in broad terms the directions the creative effort should follow.

In his study for the TvB, Dr. Eisenberg was particularly impressed with the importance of the emotional involvement factor in the case of TV. For advertisers, he maintains, this has a major significance, “since a fundamental advertising premise, it seems to me, should be: If you are going to sell something in a medium, your way of selling must be in harmony with its characteristics.”

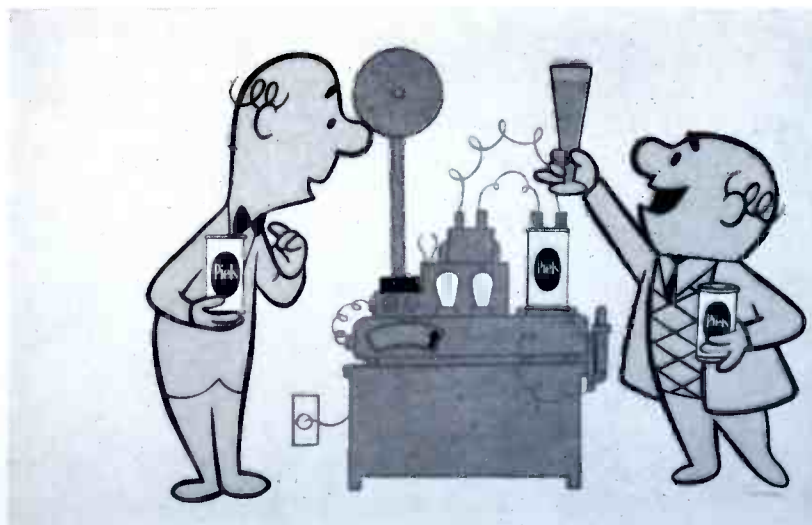
For example, just as your chances of obtaining a high sales impact are particularly strong if your commercial is right, so are you capable of producing a strong *negative* reaction if your commercial approach is wrong. This puts a premium on the pre-testing aspect of commercial research.

This is just another way of saying that the medium plays a role in people’s lives that has come to take on the quality of the living experience itself. It is evident in the behavior of people, in the sense that they tend to spend more time

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The appeal to the appetite is one of the basic ways to achieve strong emotional involvement, and when well done, little else is necessary. Kraft is the classic example.



Bert and Harry illustrate TV’s ability to create personalities. The Piels’ sales message is so delightful in itself that it results in a very favorable attitude toward the product, though no great effort is made to get emotional involvement.



Evaluating the evaluator—the TV voice of 'The New York Times' is a force to reckon with. What are his values? And what is the true role of the TV critic?

BY LEON MORSE

Said the sponsor to his secretary: "Gould didn't like the show at all. He only wrote four lines. He wasn't even respectful. Get me Brown down at the agency. He's got plenty of explaining to do."

Said the harried head of the agency TV department: "Gould doesn't know what he's talking about. We're selling soap, not a course in the humanities. He's way off base, but try to tell that to a nervous client."

Said the network producer to his director: "I think Jack Gould is a pedantic ass. What does he know about our problems? Where's his feeling for showmanship? I'd like to see him try to keep those 38 million monsters with TV sets happy week after week."

Often reviled but as often respected

These comments indicate that the professional TV critic is a creature often reviled, but just as often respected for the consequences his published words can have. They also testify to the growing gulf between critic and industry, which raises a question of high importance to advertiser and medium alike:

Are the critics merely half-baked intellectuals who have no comprehension of mass-appeal programming, or do their complaints reflect a serious weakness in current programming concepts?

It is tempting, and easy, to dismiss critical attacks as irrelevant and to seek security in the continually rising levels of viewing as reported by Nielsen. Yet what are we to make of the statement by Jack Gould to this magazine that "as a critic" he is "finding less and less to write about?" He notes that other critics feel the same way.

Gould asks:

"How much interest can be generated about a medium which is losing excitement through repetition of forms?"

In one form or another, critics have been asking this question for the past two years, and there is little reason to expect that they will not continue to raise it repeatedly in the foreseeable future. What attitude should the industry take?

Should advertisers, agency men and broadcasters go on the defensive, perhaps even launch a continuing counter-attack? Should the critics simply be ignored? Or should their attacks be taken as a sign that something is in need of correction?

It all comes down to one's view of the function of criticism in the entertainment field. There is perhaps no individual better qualified to explain to advertisers what makes the critic tick than Jack Gould. Not only does he represent America's most influential newspaper, *The New York Times*, but he has won a high degree of respect for his honesty, objectivity and knowledge of the field among those whose efforts he criticizes. And his influence is felt on all industry levels: sponsor, agency, network and station.

"Our quarrel as critics," says Gould, "is not so much with what is on TV as with what is not on. TV must offer a greater diversity of programming, a better balance." He bemoans, as have many others, the lack of adult drama, and an alleged over-production of Westerns. He calls upon advertisers to "quit trying to please all of the people all of the time." He warns that this approach is "narrow and limits the kind of programming that can be presented. Soon you wind up talking to yourself." He stresses that sponsors, "by playing it safe, are limiting their potential rewards from the medium."

TV's strangle hold on the young imposes an obligation

The quarrel between Gould and his critics is obviously over his social point of view. The demands of TV are so great on producers that they take the pragmatic viewpoint. They are, in most cases, willing to settle for what succeeds. He is not. He believes, for example, that TV has such a strangle hold on the younger generation that it has an obligation to present the vital issues of the day. "When so many of their hours are pre-empted to present entertainment, TV must, in some way, compensate and make certain not all hours of the public are wasted." He points out that in presenting only entertainment in prime time, TV is *To next page*

INSIDE JACK GOULD



Though in TV "the marriage of commerce and culture is often a shotgun wedding,"

telling the viewers that there are no problems in the world around us. And he sees as one of the social dangers of TV, the fact that broadcasters and advertisers have the ability to exploit the public's search for escapism, its search to avoid dealing with the problems around us. He demands that the broadcasting industry and all who profit from it accept their social responsibilities.

But he is realistic in not expecting too much advertiser support in this direction. He insists that networks and stations pay for controversial programs, not the advertisers. "I do not see how you can expect advertisers to lend their names to some controversial public service programs."

Acts as a watchdog of public interest

Gould's great power as a critic is related to the fact that he continually touches TV at its most tender spot—its conscience. The industry is well aware of the two horses it must always ride—commerce and culture. It is well aware that a TV license must be operated in the public interest. Gould acts as a watchdog of that interest. And so often when Gould criticizes, he is only voicing the subconscious guilt feelings of the industry, as when a Presidential speech about a foreign crisis that may result in war is shunted to 11 p.m. because of commercial commitments.

The attention Gould commands from high places means that he sometimes directly affects what the common viewer sees on television, even though the relatively low circulation of *The Times* in comparison to the *New York Daily News*, for example, gives him a very limited public following. (*The New York Times* incidentally, also syndicates Gould's column. It is bought by about ten papers, among them the *Boston Herald*, the *Louisville Courier-Journal* and the *Des Moines Register*.)

When the networks telecast last summer's debate at the UN over the Lebanon crisis—in telecasting the debate, they were undoubtedly influenced by Gould's continuing criticism

of previous network failures to carry important UN sessions—viewers who had their favorite soap operas interrupted shrieked in dismay. Such shrieks do not disturb Gould in the least, and he believes they shouldn't disturb broadcasters. He says: "When the Federal Communications Commission grants licenses, it gives broadcasters more than the possibility of making money. It grants them the right to lead. I believe each broadcaster must be a leader in his community. Each must be a man with a mission." Unfortunately, so many of them have no sense of mission or leadership. "They seem to think the FCC license only gives them the right to make money, without accepting some of the other obligations that go along with it. What I find so frustrating about TV is that it could be so much better than it is."

But continuing along the same lines, Gould points out. "If you're dealing with something as important as TV, you've got to have a sense of mission, not necessarily to shape the public in your image, but to offer information, public service and culture which will improve that society and its citizens. TV is a major force in helping Western man to understand his function in a society under attack. The public has no leader. Physically, of course, it is so scattered, so diverse and so amorphous that it cannot have a leader. But traditionally, it has been responsive to leaders in the arts and politics. Broadcasters must screw up their courage and provide leadership. The public will respond."

Leadership might have won public support

With a wry smile he notes, "One of the things I find so ironical about the recent clashes the industry has had with Congressional committees is that if broadcasting had provided leadership, and its skirts were clean, it could have come to the public for aid. And the public would have been glad to throw its support behind the industry."

Because of his demands on the medium as a social instrument, there are many who regard Gould, and critics with



Jack Gould (r.) and John Shanley (l.) jointly head the radio-TV department of 'The New York Times.' Also reporting on broadcasting for the department: Val Adams (l. center), Richard Sheppard (r. center).

the industry must work out the economics to take care of its future.

a similar outlook, as ill-equipped to judge entertainment. But Gould insists that he can and does respond to popular entertainment, that he wants very much to like programs—but that he is against the corny and phoney and *for* the real. He approves of the effort to do an honest job regardless whether the purpose be to entertain or to inform.

Has a reasonably good record for picking hits

Gould has a fairly good record of liking shows that became hits. On October 21, 1951 he wrote, "*I Love Lucy* gives promise of providing a refreshing half-hour of entertainment." He did however complain about the "broad characterization" and the farce. Both of these elements undoubtedly contributed to its success. Gould's criticism of *Dragnet* labelled it a "drama of terseness and understatement with a complete disdain for the clichés of the conventional crime show."

Gould has also, of course, been very wrong in his evaluations of many programs in terms of audience impact. He did not like NBC's *This Is Your Life*, nor, among the newer shows, one of the recent hits of daytime, CBS's *Verdict Is Yours*.

Madison Avenue's charges against Gould as a critic of entertainment add up to an attack on critics in general. His detractors make the following allegations:

First: They claim his approach to TV entertainment is not realistic, that he demands too much of a medium which, after all, throws together major presentations in, at most weeks, and, in most cases, days. "We're not theater producers. We don't have four weeks on the road out of town. We're not motion picture producers. We don't go on location for six months," they cry.

Second: They claim he isn't judging a program from the point of view of the audience. In the final analysis, they point out, it is the viewer who determines the success or failure of a program.

Third: They maintain that he has a preference for live TV over filmed TV. This they claim, once again, interferes with a rational analysis of programs.

Fourth: They charge that his personal tastes too often interfere with his criticism. For example, they observe that he has a preference for drama over quiz shows—that he seems to be weak in the area of variety shows and comedy.

And fifth: They state that while he pretends to support the medium, he does not make sufficient allowances for the experimental in programming which must be nurtured and babied along until it comes to fruition.

Jack's attitude toward the mass of these charges is relaxed. He feels his evaluators are more than entitled to their day in court. He is willing to take the stand and answer the charges. His first move, however, is to set forth the ground rules under which he functions as a critic.

Gould says, "I try to understand what the program is trying to accomplish, then I try to analyze whether it has succeeded in its aim."

Sales not the concern of critics nor audience

Gould believes that the sales function of entertainment in TV is not the critic's business. "I'm not concerned with how a program sells. Neither are the audiences. But I do know a good program will sell. It's my job to evaluate the quality of entertainment it presents, and to evaluate it objectively."

But he remarks, "I do however recognize that in TV, the marriage of commerce and culture is frequently a shotgun wedding. Nevertheless, the industry must work out the economics to take care of the future of the medium."

Jack insists that he is not trying to forecast the success or failure of a program. "I don't take the *Variety* approach to criticism. I'm not interested in box office."

Many Hollywood producers have complained about Gould's ostensible bias against film programs. Gould denies any bias. "My preference is for good programming. I am

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HOW TO PLAY THE RATING GAME

The situation illustrated here in simplified form involves a night-time half-hour in which one change is being made over the preceding season—a hypothetical new adventure drama is to replace a musical variety show. It will compete with an established situation comedy and an established musical program. The following shares of audience are predicted: music-variety—32%; situation comedy—28%; musical—30%. The first step was to examine the share of audience history of the time period in competitive TV markets in the preceding season. In March-April, 1958, it turns out to have been this: music-variety—27%; situation comedy—30%; musical—32%. The next step was to analyze the program to be scheduled and its competition in terms of its basic appeals. Three kinds of data are useful in this respect: age of household; viewers per set in terms of women, men and children; selectors per set broken down in similar fashion, related to the question of what member of the family actually tunes it in. It was apparent that the adventure type and the situation comedy did best in the younger homes, between the ages of 16-34. The musical show, however, was weakest in these homes; it was strongest in the older homes. The adventure program, appealing most strongly to younger homes and males, could be expected to make inroads in both these categories.

Once you have arrived at such estimates and have considered the size and kind of audience assembled by the preceding program on each network, it then remains to translate the figures into viewers per set and ultimately ratings and audience shares. The mechanics are too involved for treatment here; the purpose of this example is only to indicate the nature of the reasoning employed.

Last month, James Cornell of N. W. Ayer predicted audience shares for all nighttime

BY JAMES H. CORNELL

Last month TELEVISION MAGAZINE presented my projections of the shares of audience to be reached by network programs in prime time periods during Nov.-Dec., 1958.

By understanding the principles behind such analysis, executives who deal with programming can make their own evaluations. Advertisers, station managers, agency TV department heads, advertising managers and others with specific program problems can gain guidance. Though they may not be able to analyze to a fine degree, they will be able to understand the broad direction of audience interests as well as the potentials of programs they may select.

The broad trend of audience behavior has been established over the years. Certain yardsticks are used to measure performance in specific situations. The various research organizations naturally provide these yardsticks. Here are three major ones:

1) Selectivity by family units. The two central facts here are age of family and county-size. Age of family gives us older and younger families. Its relationship to program tastes is clear; younger families like Westerns; older families like

quiz shows. County-size tells us whether we are dealing with rural or urban groups. It also relates to program tastes. Rural families, for example, have tastes that are generally less sophisticated than city-folk. They would obviously like hill-billy shows. They love Westerns.

Who controls the dial?

2) Selectivity by people, that is by men, women and children. From this we learn who controls the dial. If a child controls the dial, the family will very likely see something different from what it would if mother did. Early in the evening, for example, young people are a strong influence on programming, if for no other reason than that they are present and can control the dial. During these hours, parents are usually permissive and try to avoid conflict. They realize that later they will have control of the dial. Young people like action shows. When teen-agers control the dial, they will probably show a preference for a musical program which features one of their current idols such as Pat Boone.

3) The competitive picture throughout the evening. The

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AUDIENCE HISTORY OF THE TIME PERIOD — THE PRECEDING SEASON

ADVENTURE DRAMA—NEW (best in younger homes and men)

Average of 17 adventure and western programs

Age group	Share of Audience	Viewers per set	Selectors per set
all homes.....	100		
16-34.....	118		
35-49.....	110		
50+.....	72		
Women.....		.90	.45
Men.....		.88	.71
Children.....		.88	.63

ESTABLISHED MUSICAL (best in older homes and women)

Age group	Share of Audience
all homes.....	100
16-34.....	57
35-49.....	95
50+.....	118

Viewers per set Selectors per set

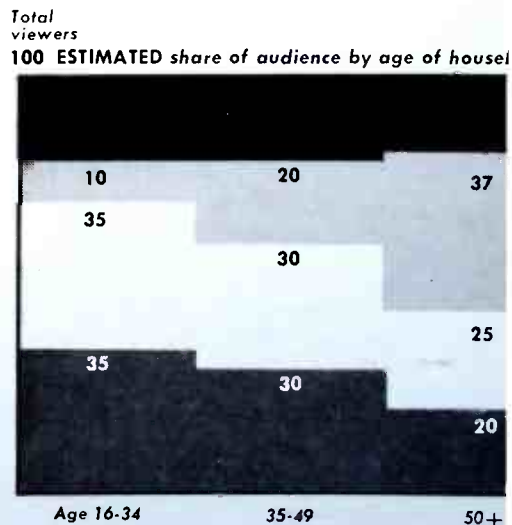
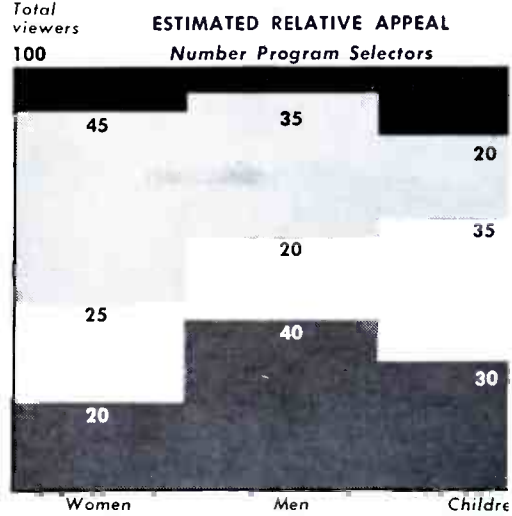
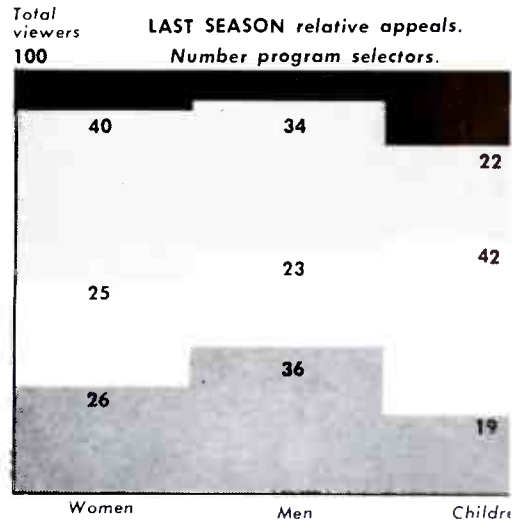
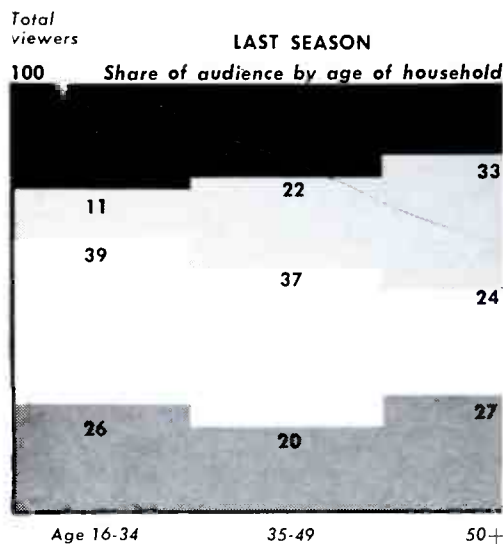
Women.....	1.26	1.14
Men.....	.86	.73
Children.....	.49	.30

ESTABLISHED SITUATION COMEDY (best in younger homes and children)

Age group	Share of Audience
all homes.....	100
16-34.....	118
35-49.....	112
50+.....	73

Viewers per set Selectors per set

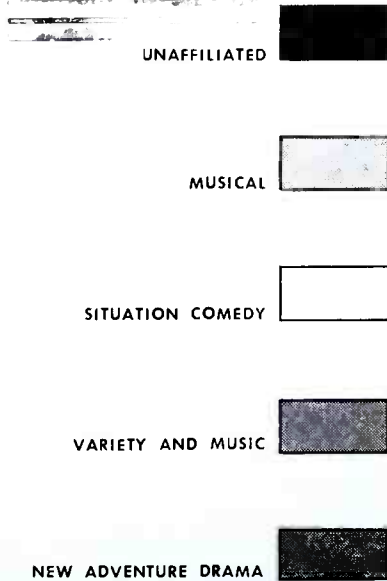
Women.....	.86	.55
Men.....	.63	.30
Children.....	1.30	.90



network shows. Here's how he did it.

The main steps in forecasting ratings or audience shares:

1. Examine the trend of competitive share of audience in the time periods being studied during the past year.
2. Study age of house-wife breakdowns and county-size breakdowns of all surrounding programs.
3. Study audience composition and program selection by men, women and children on all surrounding programs.
4. Estimate flow of audience from preceding programs into specific time period being evaluated. The flow will be based upon how strongly competing programs appeal to the various pre-assembled audiences.
5. Based upon this information estimate separately what will happen within each subgroup of the audience with the introduction of a new program or programs.
6. Take your estimates, weigh them together and get a total audience figure.
7. By comparing past relationships of competing market audience to national audience, and by considering line-up differences between competitive market and national, estimates can be projected to national ratings.



Clifford J. Backstrand, president of Armstrong Cork, explains how an uncompromising documentary drama can build a corporate image while it sells the company's products.

BACKSTRAND OF ARMSTRONG CORK

By JOHN WATSON

One of the more intriguing aspects of the season is the reappearance, for the fourth consecutive year, of the *Armstrong Circle Theatre*, an uncompromising, live documentary drama which by all the rules of current programming would seem to belong in the long, unsponsored stretches of Sunday afternoon rather than in prime time on a Wednesday night.

Products mainly industrial and institutional

Actually, the *Circle Theatre* is an integral part of the shrewd marketing strategy of a highly diversified company, whose products are largely industrial and institutional and whose consumer goods may be purchased no more than twice or three times in an individual's lifetime. But the program is also, to a large degree, the personal reflection of a man—Clifford J. Backstrand, president of Armstrong Cork.

"The *Armstrong Circle Theatre* is a mirror to America of what Armstrong is," Backstrand declares, "and as president I must assume the responsibility for that mirror."

Tall and erect at 61, with the strong, tanned features of the woodsman, a strong hand and strong opinions, Clifford Backstrand is the prototype of the American industrialist to whom business, and the advertising which supports it, is more than the means to a livelihood. It is a way of life.

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

sponsibility that corporate leadership has to assume. We have to be public servants."

Then relating to television: "We are not appealing, in our programming, to unthinking people who tune in just for entertainment. There is a serious purpose when you turn the spotlight on dope peddlers (last year's "Assignment Junkie's Alley") or the temptation to abscond with company funds ("The Trusted Thief"). We don't wash our hands of the responsibility for the editorial content of a program, or go out and buy a show just because it has a big audience. We want people to feel like living with our program. We want the type of program we can be proud of.

"The same is true of our advertising. If we made boastful claims, if we showed a sexy ad, it would violate our principles of inherent good taste, of believability, of integrity."

Actually, the fundamental principles of Clifford Backstrand and the merchandising aims of Armstrong Cork on television fit into each other hand-and-glove.

Largest share of budget went to TV this year

This year over 50% of Armstrong's media advertising budget of approximately \$6 million is allocated to TV. The major part of this goes to the *Circle Theatre*, which in both program content and commercials is designed to merchandise the entire company. It has two duties to perform. First, to change the popular image of Armstrong Cork from that of a linoleum company to that of a multi-line company. Second, to create a long-range picture of quality and integrity in the mind of the consumer and to keep it there until he is ready to make his "considered purchase." To page 91





THE MYTH OF SATURATION

If the media chiefs of the leading agencies had their way, the word "saturation" would be banned. It has done nothing but create confusion, they charge, by suggesting that heavy message volume is the answer to all advertising problems, when every campaign is obviously an individual problem subject to a unique solution.

Nevertheless, as the TV investment has mounted, interest in the question of what constitutes adequate *frequency* and *reach*—that is, unduplicated coverage—has grown as well.

How heavy must a campaign be to be effective?

Basically, the question boils down to: how heavy must a campaign be today, in the light of current competitive and media conditions, to do an effective sales job, given a good commercial and product?

Obviously there can be no universal answer, since every campaign has its special needs and budget. But media men generally agree that the levels of intensity required today are higher than they were two or three years ago. More announcements are needed to achieve the same reach and frequency, as the rise in the number of stations has divided audiences and lowered ratings. At the same time, greater advertiser activity in the medium has increased the number of impressions required to do a job for any particular brand.

"So many other advertisers are using TV that you have to be heavy to stand out," comments Frank Kemp, director of media at Compton Advertising.

Schedules of reach and frequency obtainable by various combinations of spot and/or network announcements have been prepared by Nielsen for a number of agencies. Many, too, have worked up their own tables. Benton & Bowles, for example, has prepared a reach and frequency relationship table for every market in the country, which indicates the number of spots required in Market X to achieve the same number of impressions as produced by another schedule in Market Y.

While goals of reach and frequency are always dependent on the individual campaign, the figure of 80% coverage crops up frequently in media men's conversations as a reasonable level short of the 100% theoretical target. Frequencies as high as 20 are mentioned, on a national level, over a four-week period.

Current practice is illustrated by the chart opposite. It comes from one of the top 10 agencies, where it is used in day-to-day buying. Procedure usually takes the following form:

1) *Determination of campaign coverage:* The agency first must make a decision on the amount of coverage it seeks in a market, such as 60%, 80%, 100% of the television homes. This is often referred to as the percentage of unduplicated TV homes reached, with the 100% figure taken to mean complete saturation. Note that here the word "saturation" is being used purely in its coverage sense.

2) *Determination of frequency:* The decision must be

clouded in semantic confusion, say leading media men. Here's how they approach the basic questions of 'reach' and 'frequency.'

made as to how many times the viewer is to receive the commercial impression during the stated period, such as a week or a month.

3) *Determination of rating points:* The agency sets a goal of gross rating points. By relating all these factors to each other, it becomes possible to determine the approximate number of announcements of a given average rating necessary to reach the desired goal. Naturally, this will vary widely depending on such variables in the specific market as ratings, audience composition, time periods and the number of stations used.

Formula for determining level of saturation

For example: The chart shown relates to fringe time only. It shows the number of announcements and gross rating points needed in a major market to achieve various levels of saturation with a frequency of commercial impression up to about four. Thus, if we wish to reach 75% of the TV homes in the market, at a frequency of 3 1/4 commercials, we would accumulate 250 gross rating points in this market in Class B and Class C time, assuming an average rating of 'ten', and purchase approximately 25 announcements.

Much of the confusion surrounding saturation arises because the layman's vocabulary has not kept pace with the refinements of media techniques. As a consequence, the word is now used in both a media sense (number of announcements) and a market sense (reach and frequency)

—and a wide gulf separates the two. It is also used in a qualitative sense to denote impact or commercial effectiveness.

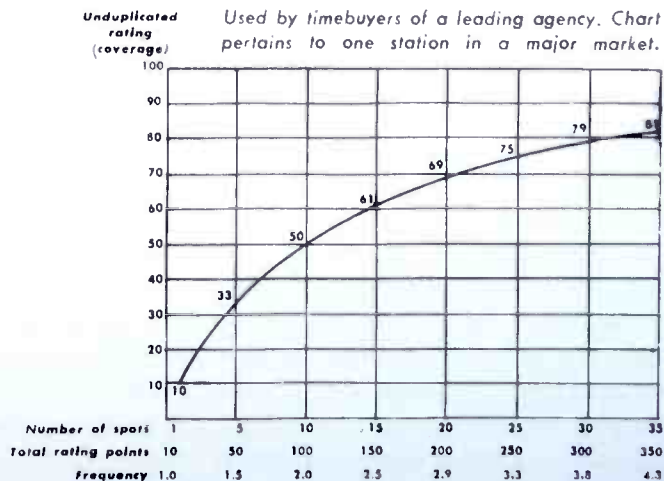
Newman McEvoy, media director of Cunningham & Walsh, indicates this lag in terminology as he defines the latest saturation concepts.

"Originally, 'saturation' was defined in terms of the number of announcements scheduled each week. The margins were not too well defined; each campaign set its own objectives and came up with an answer: X spots per week.

"The next stage," McEvoy continues, "was an attempt to define 'saturation' in terms of rating points. This approach

AGENCY FORMULA FOR REACH AND FREQUENCY

Used by timebuyers of a leading agency. Chart pertains to one station in a major market.



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To compete with powerhouse network programs at 7:30 p.m., CBS affiliates are turning primarily to syndicated shows such as 'MacKenzie's Raiders' (center). Some sponsors are slotting their own shows, like 'Burns & Allen' (r). CBS is sending out a network feed of re-runs Tuesdays and Wednesday, among them 'Stars in Action' (l).

With CBS option time starting at 8 p.m., 7:30-8 is open to spot twice a week. A report on station and sponsor activity.

NEW SPOT OPPORTUNITY

To the national and regional spot advertiser, the practical effect of the CBS change in network option time from 7:30-10:30 p.m. to 8:00-11:00 p.m. is the opening of two half-hours a week in the early evening and the loss of one late evening half-hour. At this writing, Tuesdays and Wednesdays are open for station sale at 7:30, New York time, the remaining five nights still being programmed by the network. The only 10:30 period still in the hands of the stations is on Saturday, following *Gunsmoke*.

Repercussions will involve many

While a relatively small number of time slots are involved at this time, the CBS switch—which holds for every night except Sunday—will have repercussions on the spot advertiser, the networks, affiliates and syndicators. It has created a new competitive situation in which some of the strongest syndicated films are pitted against powerhouse network programming, in a period (in the Eastern Time Zone) when audience levels are considerably higher than at 10:30.

In most major markets, stations and advertisers have

turned to first-run, adventure and action-type syndicated product to compete with *Sugarfoot/Cheyenne-Dragnet* on Tuesday and *Welk-Wagon Train* on Wednesday. Most prominent of the half-hour films is *MacKenzie's Raiders*, but a wide variety of such shows as *Decoy*, *Target*, *Sea Hunt*, *Mike Hammer*, *Whirlybirds*, *Gray Ghost* and *26 Men* are being scheduled.

In other markets, sponsored re-runs of such powerful old family favorites as *Burns & Allen* and *Amos 'n Andy* and shows like *Colonel Flack* and *Jeff's Collie* offer a wider choice of program fare. Where the half-hour is sold by participations, however, vintage re-runs are in the large majority.

Network re-runs for Tuesday and Wednesday

As a service to its affiliates, CBS is sending out a network feed of re-runs on Tuesday and Wednesday nights. *Stars in Action*, the Tuesday series, is being taken by 38 stations and *Twilight Theater* on Wednesday by 61. Most of the stations carrying these shows are in secondary or tertiary markets, or carry them at 6:30 p.m., as does KPX in San Francisco,

where Gallo Wines and Volkswagon participate. Stations sell three one-minute participations around the shows.

The NTA Film Network has been able to move into a number of CBS affiliates in the 7:30 spot, notably in Baltimore where WMAR-TV has scheduled *Man Without a Gun* on Tuesday and *This is Alice* on Wednesday. *Man Without a Gun* appears also on WHBF-TV, Rock Island, on Tuesday, and *Alice* on WHAS-TV, Louisville, Wednesday—at 6:30 p.m. in both cities, which are in the Central Time Zone.

It is too early, at this writing, to examine new ratings, but syndicated films such as *Whirlybirds*, *Sea Hunt* and *State Trooper* have hit ratings of 15 or so against network programming in past seasons. More generally, ratings average around 7 to 9. In the Central Time Zone, children's programs on independent stations cut heavily into network shows last year, and programs like Kellogg's *Huckleberry Hound* could win major share-of-audience at 6:30 on CBS affiliates.

In one of the few comparisons now available, the September ARB nationals gave *Twilight Theater*, the CBS feed of re-runs at 7:30 Wednesday, a 3.8 against 20.9 for *Welk* and 28.8 for *Wagon Train*. *Leave it to Beaver*, the CBS offering at 8:00, won a 12.9 against the same combination.

In New York, in the second week of October, Arbitron placed *Burns & Allen* on WCBS-TV first at 7:30 with a 14.5, against 11.2 for *Sugarfoot* on WABC-TV and 10.0 for *Dragnet* on WRCA-TV. On Wednesday, the premiere of *MacKenzie's Raiders* on WCBS-TV came in second with 11.1, compared with *Wagon Train's* 21.0 and *Welk's* 7.4. Time will be needed to judge how representative these figures are nationally.

Sets-in-use, at 7:30, may be 50% to 75% higher than at 10:30, particularly in rural areas and in the South. But whereas the 10:30 audience is composed primarily of adults, the earlier time period reaches a family audience with a large percentage of children. In the Central Time Zone, where the new station period falls at 6:30, the audience will have even more children, though sets-in-use are lower than at 9:30.

Spot advertisers quickly grasp new opportunity

To the spot advertiser seeking a composite audience of adults and children, the opening of the 7:30 period offers new opportunities, and many have moved into it swiftly. Rival Dog Food has placed *Burns & Allen* in the Tuesday spot on WCBS-TV, New York and WBBM-TV, Chicago, and sponsors *If You Had a Million* on WKZO-TV, Kalamazoo.

Kellogg has put *Huckleberry Hound* in four markets where the station time falls at 6:30: WHAS-TV, Louisville; WCCO-TV, Minneapolis; KNXT, L.A.; KDAL-TV, Duluth, all on Tuesday.

Food chains, local or regional, have moved strongly into the 7:30 period. Among them are American Stores with *Target* on WCAU-TV, Philadelphia, Wednesday; A&P with *26 Men* on WTEN, Albany, Wednesday; Loblaw Markets with *Colonel Flack* on WHEC-TV, Rochester, Thursday; and Super Duper Markets, alternating with Med-O-Pure Milk, with *Gray Ghost* on WBNS-TV, Columbus, Friday.

Other dairies aiming for the 7:30 family audience include Adams Dairy and *Jeff's Collie* on WCAU-TV, Philadelphia, Wednesday and All Star Dairies with *Sea Hunt* on WBNS-TV, Columbus, Monday. S&W Foods is sponsoring *Burns & Allen* on KNXT, Los Angeles, on Wednesday.

The new period also offers fresh opportunities to financial institutions, generally limited to newscasts in the 7:00 and 11:00 p.m. spots. In Rochester, the Rochester Savings Bank has joint sponsorship with Langie Fuel Co. of *Sea Hunt* at 7:30 Monday on WHEC-TV. The Twin City Federal Savings & Loan sponsors a local news program at 6:30 Wednesday on WCCO-TV, Minneapolis. *Roundry Predicts*, one of the few live programs appearing in the new opening.

Early evening less favorable for adult audience

For advertisers seeking an exclusively adult audience, however, the early evening period is less favorable, and many of the major spot advertisers—the beer and cigarette companies—fall into this category.

The agency media director for one of the largest users of syndicated film among the cigarette firms hedges on the value of the 7:30 slot, but referring to the Central Time Zone, one hour behind, adds: "I could say that we would prefer not to go into the 6:30 period."

Harry Rentro, director of radio & TV for the D'Arcy agency in St. Louis, which represents Budweiser, says: "We've extended from 37 to 90 markets this year, but in order to appear on CBS, in many markets we have the choice of using 7:30 or not using CBS at all. Network time runs from 8:00 to 11:00, followed by news and sports, then feature film. As far as Budweiser is concerned, many CBS stations have thus taken themselves out of the spot market."

Nevertheless, cigarette companies and many regional and local beer companies have moved into the 7:30 spot across the country—some even preferring it to the later period. L&M is alternating with Gallo Wines on *MacKenzie's Raiders* on WCBS-TV, New York, on Wednesday, and Brown & Williamson sponsors the same show at the same time on WBEN-TV, Buffalo. Among the beers, Drewry's has *Target* on WISH-TV, Indianapolis, at 7:30 Tuesday and Wiedermann's has *Mike Hammer* on the same station Wednesday. In Columbus, Ohio, Stroh's beer sponsors *MacKenzie's Raiders* at 7:30 Thursday on WENS-TV.

Relatively few stations in major markets are running participating vehicles in their new time period, and where this does occur it is frequently in the Central Time Zone, which puts it back to 6:30. WBBM, Chicago, has a spot carrier on Wednesday, *In the Bag*; KMOX-TV, St. Louis, uses *Dick Powell Playhouse* on Tuesday; WXIX, Milwaukee, sells participations in both *David Niven Theatre* on Tuesday and *O'Henry Playhouse* on Wednesday. All these are at 6:30 p.m.

Among spot carriers in the Eastern Time Zone, at 7:30, are *Amos 'n Andy* on WBNS-TV, Columbus, Tuesday; and alternating weeks of *Decoy* Tuesday on KDKA, Pittsburgh

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FORD CONTINUES FIRST IN AUTOMOBILE RECALL

Chevrolet moves up, Plymouth down. Post, L&M and Maxwell House lead their fields.

Ford took first place again in recall of automobiles in the latest survey in Chicago. Chevrolet moved up from fifth to take second place; Dodge dropped from second to third. In use, Chevy displaced Ford to take top ranking. Ford went to second while Plymouth continued in third place.

This was the first survey made by TELEVISION MAGAZINE for cereals in Chicago. Post led in recall, with Kellogg next and Cheerios third. In use, Post and Kellogg reversed the order. The survey conducted in New York, published last month, showed the same order.

Among cigarettes, L&M continued first in recall. Winston moved up to second place, with formerly second-ranking Lucky Strike dropping to fifth. In use, Kent showed the same phenomenal rise mirrored in the New York survey. Moving from fifteenth to first, it displaced Lucky Strike which plummeted to seventh. Kent also rose in recall, where it moved from eleventh to eighth. Pall Mall placed second in use.

In the coffee category, Maxwell House maintained its lead in recall; Hill Brothers was second. In use, Hill Brothers continued in first; Manor House was second, Maxwell House third.

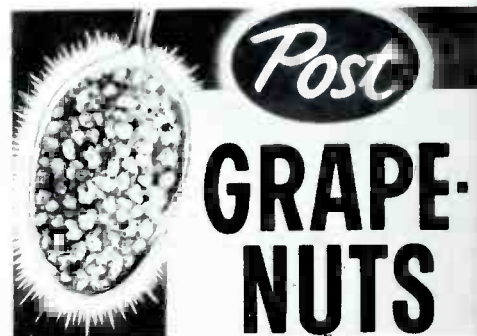
How this study was made

Drawing from interviews made for TELEVISION MAGAZINE by Pulse from 1955 to the present, this survey provides an indication of the extent of change in the recall of TV commercials and reflects trends in product use for three of the categories—automobiles, cigarettes and coffees.

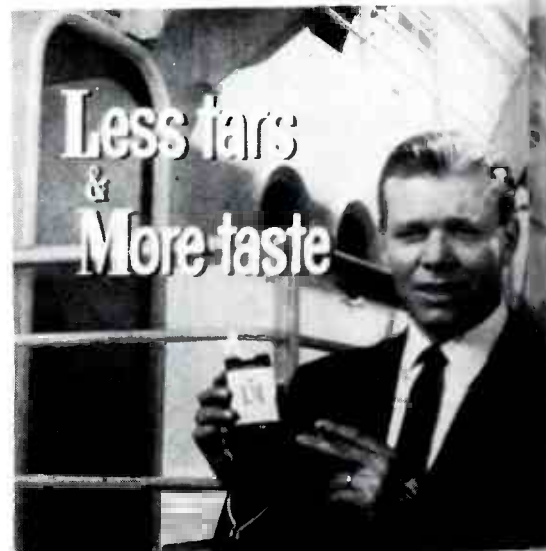
The most recent survey was conducted in Chicago in July, 1958. One thousand viewers were asked the following questions for each product category: "What brands of — have you seen advertised on TV during the last two weeks?" "Which do you use?" Those brands consistently scoring less than one per cent have been omitted from the listings.



Ford



Post Cereal



L&M



Maxwell House Coffee

AUTOMOBILES - RECALLED

	July, 1958		September, 1957		August, 1956	
	Rank	%	Rank	%	Rank	%
Ford	1	45.7	1	45.0	1	63.0
Chevrolet	2	33.5	5	12.3	4	20.3
Dodge	3	19.6	2	38.1	2	26.0
Mercury	4	15.0	4	14.6	3	21.2
Oldsmobile	5	8.6	11	2.5	10	8.6
Plymouth	6	8.5	3	18.6	6	13.7
Chrysler	7	6.2	7	7.3	9	11.3
DeSoto	8	5.1	8	5.4	8	11.7
Buick	9	4.8	10	3.7	5	14.3
Pontiac	10	4.3	13	1.4	11	8.1
Lincoln	11	3.5	6	11.2	7	13.3
Edsel	12	2.6	9	4.7	—	—
Nash	13	1.1	12	1.7	12	3.3
Hudson	—	—	14	1.2	13	1.7

AUTOMOBILES - USED

	July, 1958		September, 1957		August, 1956	
	Rank	%	Rank	%	Rank	%
Chevrolet	1	19.7	2	18.6	1	18.7
Ford	2	19.6	1	18.7	2	15.9
Plymouth	3	10.2	3	10.4	4	9.8
Buick	4	7.8	4	9.8	3	10.6
Oldsmobile	5	7.0	6	5.0	6	5.8
Pontiac	6	6.5	6	5.0	5	6.7
Dodge	7	4.5	5	5.7	7	5.3
Mercury	8	3.1	8	4.8	7	5.3
Chrysler	9	2.9	11	2.7	11	2.3
DeSoto	10	2.3	9	3.2	10	2.8
Nash	—	*	10	2.8	9	3.9
Hudson	—	—	12	2.0	13	2.1
Studebaker	—	—	—	—	11	2.3

CEREALS - RECALLED

	July, 1958	
	Rank	%
Post	1	34.9
Kellogg	2	26.3
Cheerios	3	12.1
Wheaties	4	5.7
Quaker	5	2.4
Sugar Jets	6	1.3

CEREALS - USED

	July, 1958	
	Rank	%
Kellogg	1	41.9
Post	2	24.1
Cheerios	3	10.1
Quaker	4	6.5
Wheaties	5	6.0
Sugar Jets	6	1.4

CIGARETTES - RECALLED

	July, 1958		June, 1957		June, 1956	
	Rank	%	Rank	%	Rank	%
L&M	1	23.4	1	29.6	5	17.6
Winston	2	22.5	3	25.0	4	20.7
Chesterfield	3	14.7	4	17.2	1	35.6
Marlboro	4	12.3	6	11.6	9	6.6
Lucky Strike	5	11.9	2	25.9	2	28.8
Camel	6	8.6	8	8.9	3	20.9
Salem	7	8.4	10	3.9	13	1.3
Kent	8	8.1	11	3.6	10	5.2
Pall Mall	9	7.5	9	7.7	6	12.0
Hit Parade	10	7.3	16	1.3	—	—
Newport	11	7.0	13	2.6	—	—
Viceroy	12	5.7	7	9.6	8	7.8
Kool	13	4.1	12	2.9	12	1.9
Oasis	14	3.2	—	—	—	—
Old Gold	15	2.7	5	13.3	7	10.6
Raleigh	16	2.4	17	1.1	—	—
Parliament	17	1.6	14	2.4	—	—
Phillip Morris	18	1.4	15	2.3	11	4.4
Herbert Tareyton	—	—	17	1.1	—	—

CIGARETTES - USED

	July, 1958		June, 1957		June, 1956	
	Rank	%	Rank	%	Rank	%
Kent	1	8.8	15	1.3	—	—
Pall Mall	2	8.3	4	9.7	4	8.9
Chesterfield	3	8.1	3	9.9	1	12.8
L&M	4	7.3	2	10.0	7	5.9
Winston	5	7.0	7	6.0	6	7.1
Camel	6	6.7	5	8.9	3	9.2
Lucky Strike	7	6.2	1	10.9	2	10.4
Viceroy	8	5.3	6	7.2	5	7.3
Marlboro	9	4.0	10	3.3	10	2.1
Phillip Morris	10	3.3	9	4.0	9	4.3
Kool	11	3.0	12	1.7	10	2.1
Salem	12	2.7	11	2.0	—	—
Old Gold	13	1.9	8	4.6	8	5.5
Newport	14	1.6	—	*	—	—
Parliament	15	1.4	12	1.7	—	—
Hit Parade	16	1.1	—	*	—	—
Raleigh	16	1.1	—	*	—	—
Herbert Tareyton	—	—	14	1.6	12	1.9

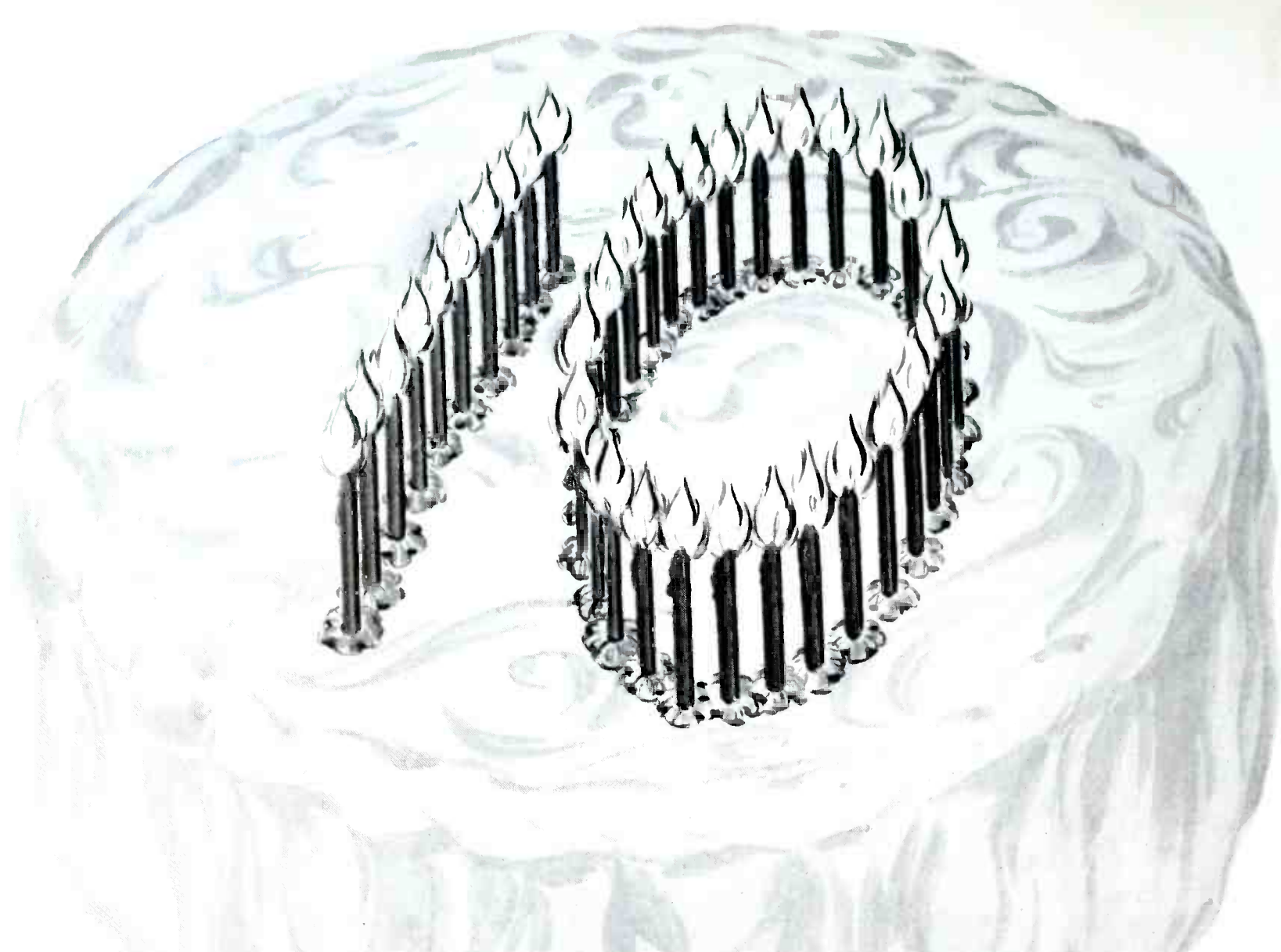
COFFEE - RECALLED

	July, 1958		June, 1957		September, 1955	
	Rank	%	Rank	%	Rank	%
Maxwell House	1	31.5	1	28.3	1	28.9
Hill Brothers	2	20.9	3	17.2	4	12.2
Manor House	3	11.5	2	17.4	2	15.5
Chase & Sanborn	4	10.0	8	3.2	7	3.0
T. J. Webb	5	9.9	6	5.3	3	14.5
Sanka	6	9.4	4	10.0	5	6.0
Nescafe	7	2.2	5	6.1	6	3.4
McLaughlin	—	—	7	3.6	—	—
DeCaf	—	—	9	2.9	9	1.3

COFFEE - USED

	July, 1958		June, 1957		September, 1955	
	Rank	%	Rank	%	Rank	%
Hill Brothers	1	33.6	1	34.8	1	27.1
Manor House	2	9.5	3	10.1	4	10.1
Maxwell House	3	9.2	2	13.6	2	16.8
Chase & Sanborn	4	7.5	4	5.2	5	5.6
T. J. Webb	5	4.7	5	3.6	6	4.9
Sanka	6	3.7	6	3.3	10	1.4
Nescafe	7	1.6	7	1.6	9	2.0
McLaughlin	—	—	8	1.0	—	—
A&P	—	—	—	—	3	12.6

* Less than 1%



Hardly seems like ten years since Blair-TV became
television's first exclusive national representative

The cake says "Anniversary"—just ten years since Blair-TV began operations in November of 1948, as television's first exclusive national representative.

In those ten significant years, television has outdistanced all other forms of national advertising.

The TV-homes total has leaped from 172,000 in early 1948 to more than 43,500,000.*

Spot television, barely started with 9-million-dollar volume in 1949, is headed toward a 400-million dollar year in 1958.

Yes, in ten significant years television has proved itself the most powerful selling force ever developed. In that development, Blair-TV has taken an active part.

From the outset Blair-TV followed principles thoroughly

proved by the experience of John Blair & Company in station representation, including:

Development of a mature staff to concentrate on television exclusively.

Constant selling-through to decision-levels both with agencies and advertisers.

Limitation of our list to stations and markets we could sell effectively.

The start of our next ten years provides a fitting occasion to express our deep and sincere thanks to the stations listed below—stations whose alert cooperation has enabled us to help advertisers take full advantage of the almost-limitless selling power inherent in Spot Television.

*TVB estimate — 10/15/58

BLAIR-TV

TELEVISION'S FIRST EXCLUSIVE
 NATIONAL REPRESENTATIVE

W-TEN — Albany-Schenectady-Troy
WFBG-TV — Altoona
WJZ-TV — Baltimore
WNBF-TV — Binghamton
WHDH-TV — Boston
WBKB — Chicago
WCPO-TV — Cincinnati
WEWS — Cleveland
WBNS-TV — Columbus

KFJZ-TV — Dallas-Ft. Worth
WXYZ-TV — Detroit
KFRE-TV — Fresno
WNHC-TV — Hartford-New Haven
KTTV — Los Angeles
WMCT — Memphis
WDSU-TV — New Orleans
WABC-TV — New York
WOW-TV — Omaha

WFIL-TV — Philadelphia
WIBC — Pittsburgh
KGW-TV — Portland
WPRO-TV — Providence
KGO-TV — San Francisco
KING-TV — Seattle-Tacoma
KTVI — St. Louis
WFLA-TV — Tampa-St. Petersburg



STARDUST

is NBC Radio's brilliant new programming concept that makes big-name talent available to even the most budget-minded advertiser. Liberally sprinkled throughout NBC Radio's weekly broadcasting schedule is a sparkling series of five-minute vignettes... fresh, timely entertainment, especially created for these

STARDUST

segments, and starring such show business greats as Bob Hope, Marlene Dietrich, Dave Garroway, George Gobel, altogether, two dozen of Hollywood and Broadway's brightest names. In most cases, arrangements can be made to add your star's personal touch to your commercials. No wonder, then, that

STARDUST

provides the maximum of prestige, glamour, and merchandising impact at a sensible low cost that makes network radio today's most efficient media buy.

NBC RADIO



NUMBER 21

NETWORK RADIO 1958-59

The medium's problems are still numerous, but network radio is gradually building a new shape and substance for the future

The nation's radio networks are facing up to a task rife with paradoxes. Can networks which, after all, are national in character, find programming material to serve a medium much of whose interest seems to be local? Can network program service which, as the days go by, seems to become more and more complementary in its local function, be made strong enough to dominate markets? Can network programming, if it becomes primarily service in character, provide sponsors with personalities that can be used to merchandise and promote?

Network income dip leveled off this year

In any event, the financial decline of network radio has been arrested. Total income, which reached \$196,000,000 in 1950, dipped to \$70,000,000 in 1956. The following year the gross was \$86,000,000, though when discounts are considered, this figure is more closely estimated at \$70,000,000. (The recession is expected to keep network radio income at the same level in 1958 as in the previous year.) Since a relatively larger percentage of network income is being contributed by the two top networks, CBS and NBC, than in the "good old days," the medium is not doing as badly as would seem at first glance, though losses are the rule.

One frequently heard that in the TV era there would be room for only two networks. The CBS Radio Network recently cutback its optionable hours from 60 to 30 weekly, major programming surgery. Only NBC is now offering ad-

vertisers anything like a full schedule of programs. ABC and the Mutual Broadcasting System stoutly maintain they are major contenders for network business. ABC claims it is rebuilding. Mutual insists that Madison Avenue has not as yet grasped the implications of its "Modern Network Radio" concept.

Network's advocates argue that it provides advertisers with a complex of values that independent stations cannot. They do not believe that independent stations are as entrenched as their ratings would indicate, that this is a temporary condition. They observe that music-and-news-stations have a similar sound. They see these stations competing more with one another than with network affiliates. They claim that since such stations basically reach the same kind of audiences, advertisers will ultimately be forced to split billings between them. They point to network radio's efficiency. Can comparatively small differences in audiences between network outlets and their independent rivals be so meaningful to sponsors when networks offer so many other values?

Independents claim ratings as ultimate measure

The independents naturally see the picture differently. Ultimately, they maintain ratings must be the final measuring rod of value. They maintain that network affiliates in most of the large cities have been slowly losing their audiences. The figures would seem to bear them out. But the rate of loss seems to be slowing down. (Soap operas, incidentally, ▶

Needed: A programming pattern to win back audiences to network radio

in such cities as Richmond, Va., and San Francisco, Calif. seem to be holding up exceptionally well.)

The big question is whether the networks will find a programming pattern that will do more than just hold audience, whether they can come up with some answers that will reverse the trend. Though many network executives discount the problem publicly, in reality they have accepted it as a challenge. The continuing program changes made by the networks would seem to indicate their acceptance of its importance.

The current solution of NBC and CBS is to combine service with entertainment, with the latter still predominating. MBC and ABC, however, are accenting service, especially news, rather than entertainment. MBC and ABC also accent sports to a greater degree than the other two. Both NBC and CBS strip their entertainment programming in the evening midweek as a means of keeping costs low. NBC's *Monitor*, of course, is a prime example of a show which combines service with entertainment—news, sport, interviews and music. NBC's midweek version is *Nightline* which features Walter O'Keefe.

The NBC programming formula is variety and balance. Daytime it combines news on the hour with a mixture of soap operas in various formats and a personality program; midweek evenings consist of news-in-depth plus *Nightline*. *Monitor*, of course holds forth on week-ends. Sprinkled into *Monitor* and *Nightline* is *Stardust*, a group of five-minute shows starring such names as George Gobel and Marlene Dietrich, and which offers merchandising opportunities to sponsors.

ABC seems to be marking time. Opinion is that it badly needs a transfusion of ideas and the money to carry them out. The network was however, badly burned last year when it tried to create a music-and-news formula for network

radio. Program costs were too high. Clearances weren't forthcoming. The major programming effort now is Don Mc Neill's *Breakfast Club* which is still going strong.

Mutual, recently purchased by the Scranton Corporation, is primarily a news operation which seems committed to the service concept. The network offers news on the half-hour and on the hour; it sells the hour position nationally in return for which its affiliates sell the half-hour position locally. No money is exchanged in this swap. Otherwise the network offers popular music recordings for the other fifty minutes each hour through the day. Affiliates can take this programming at their option. They do not pay for it.

MBS entertainment consists of two strips: *Queen For A Day* and *Kate Smith*. Other programs include a flock of sports, news and public service shows, plus such commentators as Fulton Lewis Jr., Gabriel Heatter and Walter Winchell. Much of this material is co-oped. The network is heavily loaded with religion. It considers itself the "Home Town Radio Network" because it gets into so many small cities.

Agencies' complaint—paucity of entertainment programs

Madison Avenue hasn't quite caught up with Mutual, its spokesmen insist. Many agencies claim that the network can't deliver clearances in major cities. MBS has no affiliate in St. Louis, and has had troubles in other major markets. The paucity of daytime programming, the scarcity of entertainment programs, also leaves agencies very little with which to sell their clients.

Of all the networks, CBS is the most dedicated to the traditional. Entertainment shows are carried in the older program forms, quarter-hour, half-hour, etc. Five-minute newscasts are scattered throughout the day under a deal similar to Mutual's affiliate arrangement.

Soap operas and personality shows are the basis of its

U.S. STEEL—ONE-MINUTE NETWORK RADIO SATURATION PARTICIPATION CAMPAIGN

"Operation Snowflake" (December 1-14)

Show	Network	Personality*	Day	Time	Total 2-week participations
BREAKFAST CLUB	ABC	Don McNeill	M-W-F—1st week T-Th—2nd week	9-10 a.m.	5
BANDSTAND	NBC	Bert Parks	Thurs-Fri	11:05-12 noon	4
COUPLE NEXT DOOR	CBS	Peg Lynch Allen Bunce	T-Th—1st week W-F—2nd week	2:30-2:45 p.m.	4
FIVE STAR MATINEE	NBC	Rotating Hollywood MC (not announced for Nov.-Dec. as yet)	W-F—1st week T-Th—2nd week	3:05-3:30 p.m.	4
GALEN DRAKE	CBS	Galen Drake	Saturday	10:05-11 a.m.	2
ROBERT Q. LEWIS	CBS	Robert Q. Lewis	Saturday	11:05-12 noon	2
AMOS 'N' ANDY	CBS	Amos 'n' Andy	Saturday	12:05-12:30 p.m.	2
MITCH MILLER	CBS	Mitch Miller	Sunday	8:05-9 p.m.	2
					25

Object: to promote Christmas buying of goods using steel
Radio: extension of TV, newspapers
Dealers, distributors & manufacturers encouraged to participate in 2-week campaign.

* Personalities doing commercial included in price

Families	22,875,000
Listeners	41,176,000
C-p-m listeners	74¢
Unduplicated families	9,946,000
Different listeners	17,903,000
Frequency listener (including in and out-of-home)	2.3

HOW ADVERTISERS USE NETWORK RADIO

The following is a list of advertisers who used network radio during the week ending September 26, 1958, according to a tabulation compiled by Broadcast Advertisers Reports. The list only includes those advertisers using the network facilities of CBS, NBC and ABC.

The names of advertisers who purchased time on the Mutual Broadcasting System were supplied by that network. They are for a typical week in September. The programming category of the chart is designed to show volume, not individual program selections.

Advertiser	Network	Sponsorships and/or Participations	Agency
AFL-CIO Union	ABC	14 news	Furman, Feiner & Co.
Acronized Poultry Amer. Cyanamid Co.	ABC	1	Cunningham & Walsh
Chef Boy-Ar-Dee Food Pdts. American Home Pdts. Corp.	CBS	6 soap opera	Young & Rubicam
Varied Divisions American Home Pdts. Corp.	MBS	20 news	Sullivan, Stauffer, Colwell & Bayles
Ambassador Automobiles American Motors Corp.	NBC	8 varied	Geyer Advertising
Rambler Automobiles American Motors Corp.	NBC	14 varied	Geyer Advertising
Dual Filter Tareyton American Tobacco Co.	CBS	11 varied	Lawrence C Gumbinner
Lucky Strike Cigarettes American Tobacco Co.	NBC	10 varied 1 news	BBD&O
Baby Foods Beech Nut Packing Co.	CBS	10 soap opera	Young & Rubicam
Bufferin Bristol-Myers Co.	MBS	5 news	Young & Rubicam
Mum Cream Deodorant Bristol-Myers Co.	CBS	6 soap opera	Doherty, Clifford, Steers and Shenfield
Sal Hepatico Bristol-Myers Co.	CBS	6 soap opera	Young & Rubicam
Trushay Hand Lotion Bristol-Myers Co.	NBC	5 varied 10 soap opera	BBD&O
Viceroy Cigarettes Brown & Williamson Tob. Corp.	NBC	42 news	Ted Bates
Ayds Reducing Aids Campana Sales Co.	ABC	1	Erwin, Wasey, Ruth rauff, & Ryan, Inc.
Canned Soups Campbell Soup Co.	CBS	14 soap opera	BBD&O
Red Cap Ale Carling Brewing Co., Inc.	NBC	12 varied	Benton & Bowles
Instant Chocolate Drink Carnation Co.	CBS	1	Erwin, Wasey, Ruth rauff & Ryan, Inc.
Processed Milk Products Carnation Co.	CBS	1	Erwin, Wasey, Ruth rauff & Ryan, Inc.
Colonaid Laxative Carter Products Corp.	NBC	1 soap opera 1	Kastor, Hilton, Chesley & Clifford
Little Liver Pills Carter Products Corp.	NBC	5 soap opera 1 2 news	Ted Bates
Plymouth Automobiles Chrysler Corp.	ABC	3 varied	A. W. Ayer
Cantonese Foods Chun King Sales Co.	CBS	1	J. Walter Thompson
Hair Rinses Clairol, Inc.	ABC	1	Foote, Cone & Belding
Vitapointe Hair Dressing Clairol, Inc.	CBS	1	Foote, Cone & Belding
Colgate Instant Shave Colgate-Palmolive Co.	MBS	5 varied	John Shaw Adv.
Colgate Dental Cream Colgate Palmolive Co.	MBS	5 varied	John Shaw Adv.
Peak Anti-Freeze Commercial Solvents Corp.	NBC	35 varied	Fuller, Smith & Ross
Pie Slices Apples Comstock Foods, Inc.	CBS	1	Gordan Best Co., Inc.

Advertiser	Network	Sponsorships and/or Participations	Agency
Forecast Vinyl Floor Covering Congoleum-Nairn, Inc.	CBS	7 varied 10 soap opera	Fuller, Smith & Ross
Sara Lee Baked Goods Consolidated Foods Corp.	CBS	1	Cunningham & Walsh
Look Magazine Cawles Magazine, Inc.	CBS	2 varied	McCann Erickson
Saturday Evening Post Magazine Curtis Publishing Co.	CBS	1 1 soap opera 1 news	BBD&O
Carpet Nylon E I DuPont DeNemours & Co.	CBS	1	BBD&O
Laxative Ex Lax, Inc.	CBS	6 varied 4 soap opera	Warwick & Leqler
	NBC	9 soap opera 8 varied 1 news	Warwick & Leqler
	MBS	13 news	Warwick & Legler
Alpenrauter Laxative Dr. Fahrney & Sons Co.	CBS	3 soap opera	Bozell & Jacobs
Appian Way Pizza Pie Mix Food Specialties, Inc.	ABC	1	Charles F. Hutchinson
Ford Automobiles Ford Motor Co.	CBS	1	J. Walter Thompson
Doans Pills Foster Milburn Co.	CBS	2 soap opera	Street & Finney
	NBC	2 soap opera	Street & Finney
Light Bulbs General Electric Co.	CBS	1	BBD&O
Calumet Baking Powder General Foods Corp.	NBC	5 soap opera 3 varied	Young & Rubicam
Buick Automobiles General Motors Corp.	NBC	11 varied	McCann-Erickson
Chevrolet Automobiles General Motors Corp.	CBS	10 news	Campbell-Ewald
Chevrolet Trucks General Motors Corp.	CBS	3 news	Campbell-Ewald
Delco Batteries General Motors Corp.	CBS	5 news	Campbell-Ewald
Delco Remy Replacement Parts General Motors Corp.	CBS	5 news	Campbell-Ewald
GMC Trucks General Motors Corp.	ABC	5 news	Kudner
	CBS	5 varied	Kudner
	NBC	2 varied 6 varied 5 news	Kudner
Varied Divisions General Motors Corp.	MBS	5 news	Kudner
Oldsmobile Automobiles General Motors	CBS	7 varied 5 news	D. P. Brothar
Used Cars General Motors	CBS	2 news	D. P. Brothar
Paper-Mate Pens Gillette Co.	NBC	2 varied	Foote, Cone & Belding
Razors & Blades Gillette Co.	NBC	3 varied	Moxon
Fitch Shampoo Grove Laboratories, Inc.	CBS	12 varied 1 news	Cohen & Aleshire, Inc.
	NBC	10 varied	Cohen & Aleshire, Inc.
4-Way Cold Remedies Grove Laboratories, Inc.	CBS	12 varied 3 news	Cohen & Aleshire, Inc.

This list is continued on page 69

new up-dated Consumer Market Information in November SRDS

NORTH CAROLINA

SRDS Consumer Market Data
STATE, COUNTY, CITY, METROPOLITAN AREA DATA

CITIES AND COUNTIES
This list shows counties in which cities are located. Cities are first, counties next.

Ashville—Bacon
Charlotte—Arlene
Charlotte—Mecklenburg
Durham—Durham
Fayetteville—Cumberland
Gastonia—Catawba
Greensboro—Wayne
Greensboro—Gulford
Greenville—Pitt
High Point—Gulford
Kannapolis—Cabarrus
Kinston—Lenoir
Raleigh—Wake
Sandy/Spear—Hess
Salisbury—Rowan
Salisbury—Spencer—East
Spencer—Rowan
Statesville—Fredell
Wilmington—New Hanover
Winston—Winston
Winston—Salem—Forsyth

ESTIMATES FOR:	Pop- ulation (000)	House- holds (000)	C. S. I. 7/1/57 (000)	C. S. I. per house- hold (\$)	Total Retail Sales 7/1/57 to 7/1/58 (000)	Retail Sales by Store Type — For the Year 7/1/57 to 7/1/58					Farm Income 1957 (000)	Gross Farm Income (000)		
						Food (000)	Drug (000)	General Merch. (000)	Apparel (000)	Name Firm. (000)			Auto- mailing (000)	Filling Station (000)
NORTH CAROLINA	4,563.1	1,146.97	5,652.916	4.920	3,871,923	916,831	120,728	474,998	226,209	214,321	738,451	354,018	1,263.5	974,208
STATE TOTALS														
ALABAMA G-4	84.6	22.46	119,230	3,309	84,136	22,516	2,619	8,172	5,218	5,629	16,557	8,356	11.9	7,494
BIRMINGHAM	30.6	8.73	54,908	6,288	59,111	13,789	1,779	6,066	4,668	3,553	12,528	5,648	—	—
ALEXANDER E-4	15.8	3.90	13,717	3,317	11,076	2,949	61	2,135	207	773	2,423	1,042	7.5	3,950
ALLEGANY E-3	9.3	2.20	6,942	3,155	4,353	648	109	638	199	295	1,596	348	5.6	1,667
ANKON F-5	26.2	6.24	23,310	3,736	11,437	2,801	218	1,731	910	785	2,811	1,085	10.5	4,504
ASHE D-3	21.8	5.33	18,389	3,450	6,326	1,124	204	1,350	307	358	1,837	461	16.8	3,919
AVERY D-4	13.5	3.13	11,434	3,564	6,533	621	253	1,628	213	106	443	638	7.2	1,227
BEAUFORT K	10.8	2.19	35,040	3,281	6,525	6,918	64	2,364	213	106	3,061	943	14.0	20,842
			37,475	3,525	2,364			2,749			2,911			19,141

Up-dated market information reflects July 1, 1958 conditions.

Every six months — November and May — SRDS revises the market data that appears in its regular monthly issues. It presents new and complete market information on populations, households, consumer spendable incomes and retail sales... all by states, counties and metropolitan areas.

SRDS November issues carry up-dated statistics reflecting market conditions as of July 1, 1958. Now all SRDS users can spot significant changes in the marketing scene that may influence their market and media recommendations and decisions.

Who uses SRDS Market Data and Media Maps

Here are the highlights of a survey made among 301 agencies with a media-buying potential of \$3 billion annually:

93% use SRDS Consumer Markets sections; 90% use the media maps.

All agencies billing \$5 million and over reported use of SRDS Market Data.

All agencies billing \$10 million and over reported use of SRDS media maps.

Uses mentioned most often were:

- Evaluating markets
- Establishing sales quotas
- Selecting and recommending specific markets
- Evaluating media coverages

Accessibility and convenience prompt wide use

One reason for the widespread use of SRDS Consumer Market Data is, of course, that it is especially compiled for use by advertising professionals in market evaluation and coverage analysis. But the real secret is that the market information and media maps are right in the SRDS books themselves, every month. Here they are instantly accessible to anyone who at anytime gets into the selection of markets and media. In the same place many media regularly present useful market and media coverage information in their Service-Ads.

Standard Rate & Data Service, Inc.

the national authority serving the media-buying function
Walter E. Botthof, Publisher

1740 Ridge Avenue, Evanston, Ill., Davis 8-5600
Sales Offices — Evanston, New York, Los Angeles

New SRDS service feature
TV and radio household data now in SRDS, effective with current issues.

NETWORK RADIO 1958-59 *Continued*

daytime schedule. Its new evening program operation which runs from 6:45 to 8 p.m. midweek will consist of at least 50 per cent news-in-depth plus two entertainment programs. Sundays will see drama 5-7 p.m. and a personality music show to follow for an hour.

Old forms revised in preference to new

It is obvious that during the past several years few new program ideas have succeeded. At most, network radio has taken old forms and revised them. For example, NBC's *My True Story*, formerly a half-hour, is now an hour show. (It features a different story each day.) No new talent of any consequence has been developed, though record artist Rusty Draper was given a daytime slot on CBS on the basis of his evening success. It would seem that there is more room for experimentation, especially during the evening hours, than has been engaged in. There are, however, financial limitations on what networks can spend.

The more successful networks, CBS and NBC, seem to have a greater identity and more control of their program-

ming destinies than their rivals. Entertainment programming also seems to have a greater value to agencies. It makes for better merchandising and for the personalizing of the buy.

But network radio today is of enormous value as a low-cost advertising tool. In sheer efficiency, few media are its match. For example, cost-per-thousand runs between \$.26 and \$.85 with \$.65 the general range, according to Bill Hoffman, Batten, Barton, Durstine & Osborn's radio specialist. Its absolute costs are minute for a national media. A one-minute spot on the entire NBC network runs \$1,000. The same spot on TV would run between \$35,000 and \$40,000. To buy ten five-minute shows in NBC's *Stardust* package costs about \$13,000.

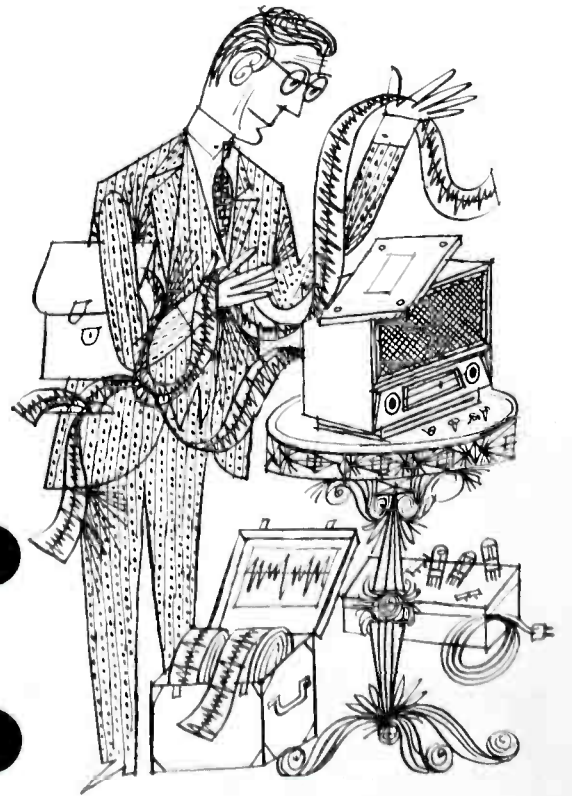
Rates have increased, but only very slightly. The chief increase has come about from longer station lineups. Daytime is a little more expensive than nighttime, because larger line-ups of stations are obtainable. Otherwise daytime and evening rates are about equal.

The clearance problem seems to be lending itself to correction. Last year, NBC guaranteed 75 per cent clearances. ▶

HOW ADVERTISERS USE NETWORK RADIO *Continued*

Advertiser	Sponsorships and/or Participations		Agency	Advertiser	Sponsorships and/or Participations		Agency
	Network				Network		
No Doz Awakeners	CBS	3 varied	Garfield Advertising	L&M	MBS	5 news	Dancer, Fitzgerald, Sample
Grove Laboratories, Inc.	NBC	2 news	Garfield Advertising	Liggett & Myers			
Calgon Water Softener	CBS	5 soap opera	Ketchum, MacLeod & Grove	Newport Cigarettes	MBS	20 news	Lennen & Newell
Hagan Chemicals & Controls, Inc.				P. Lorillard Co.			
Bird Foods	CBS	1	George H. Hartman	Alka Seltzer	CBS	10 news	Geoffrey Wade
Hariz Mountain Pds.				Miles Laboratories, Inc.			
Rental Services	CBS	12 news	Foote, Cone & Belding	One-A-Day Vitamins	CBS	10 news	Geoffrey Wade
Hertz Corp.				Miles Laboratories, Inc.			
Insurance	CBS	1 news	None	High Life Beer	ABC	27 news	Mathisson & Associates
Home Ins. Co. of N.Y.				Miller Brewing Co.			
Vitamins	MBS	15 news	Pace Adv.	Pine Sol	CBS	1	Gordon Best
Hudson Vitamins Corp.				Milner Pds. Co.			
Midas Mufflers	ABC	5 news	Arthur J. Rosenbloom	Wine	NBC	17 soap opera	Edward H. Weiss & Co.
International Parts Corp.				Mogen David Wine Corp.		4 news	
Automobiles	CBS	9 varied	Cunningham & Walsh			13 varied	
Jaguar Cars Ltd.				Booklet Offer	NBC	1 news	Needham, Louis & Brorby, Inc.
KVP Household Papers	ABC	1	Grant Advertising	Morton Salt Co.			
Kalamazoo Vegetable Parch Co.				Food Pds.	ABC	2 varied	Arndt, Preston, Chapin, Lamb & Keen, Inc.
Blue Jay Corn Plasters	CBS	3 varied	Leo Burnett	C. H. Musselman Co.	NBC	2 varied	Arndt, Preston, Chapin, Lamb & Keen, Inc.
Kendall Co.				Insurance	NBC	1	Bozell & Jacobs
Curad Bandages	CBS	3 varied	Leo Burnett	Mutual Benefit Health & ACC Assn.			
Kendall Co.				Gas	MBS	5 news	McCann-Erickson
Py-O-My Baking Mixes	ABC	2 varied	Wright, Campbell, & Suitt	National L.P. Gas Council			
Kitchen Art Foods, Inc.				Massage Equipment	ABC	1	George L. Mallis
Lucky Leaf Food Pds.	CBS	1	None	Niagara Mfg. & Dist. Co.	CBS	1	George L. Mallis
Knouse Foods				Van Lines & Storage	NBC	3 varied	Applegate Advt.
Co-operative, Inc.				North American Van Lines			
Wheat Germ	ABC	1	George H. Hartman	Candy	MBS	40 news	Dancer, Fitzgerald, Sample
Kreichmer Corp.				Peter Paul, Inc.			
Breeze Detergent	NBC	10 soap opera	Sullivan, Stauffer, Colwell & Boyles, Inc.	Soft Drink	ABC	9 news	Kenyon & Eckhardt
Lever Bros. Co.		1		Pepsi Cola Co.	CBS	9 varied	Kenyon & Eckhardt
Lipton Tea	NBC	5 varied	Young & Rubicam			1 news	
Lever Bros. Co.					NBC	13 varied	Kenyon & Eckhardt
Pepsodent Tooth Brushes	NBC	32 varied	Foote, Cone & Belding		MBS	20 news	Kenyon & Eckhardt
Lever Bros. Co.							
Rinso Detergent	NBC	9 soap opera	J. Walter Thompson	Eez Foot Powder	CBS	1	William Douglas
Lever Bros. Co.		3 varied		Charles Pfizer & Co., Inc.			McAdams
Tums Antacid	CBS	1	McCann-Erickson	Coldene Nasel Spray	CBS	1	J. Walter Thompson
Lewis Howe Co.	NBC	43 news	McCann-Erickson	Pharma-Craft Corp.			To page 73
Chesterfield	MBS	6 news	Dancer, Fitzgerald, Sample				
Liggett & Myers							

43% larger than the second network! Year after year, advertisers on the CBS Radio Network reach a larger nationwide audience in the average minute of program sponsorship than they do on any other network. In 1958: 43% larger than on the second network. (NRI, Jan.-Sept. 1958)



Nielsen:

Today, as always—the people
That's why sponsors find
consistently together on the

*First in 225 out of 239
quarter-hours! In the top
Metropolitan areas in 1958:
out of an average of 239
quarter-hours a week when
listeners could choose between
programs on CBS Radio
and at least one other
network, they chose the CBS
Radio Network 225 times.*

(Network Radio Pulse, Jan.-Sept. 1958, reporting programs
carried in 10 or more of the 26 markets.)



Pulse:

go where the programs are.
both people and programs so
CBS RADIO NETWORK.

Another big salesmaker on Channel

4

IN
DETROIT



"THE LIFE OF RILEY"

STARRING
WILLIAM BENDIX

6:30-7:00 P.M. Daily • Monday through Friday

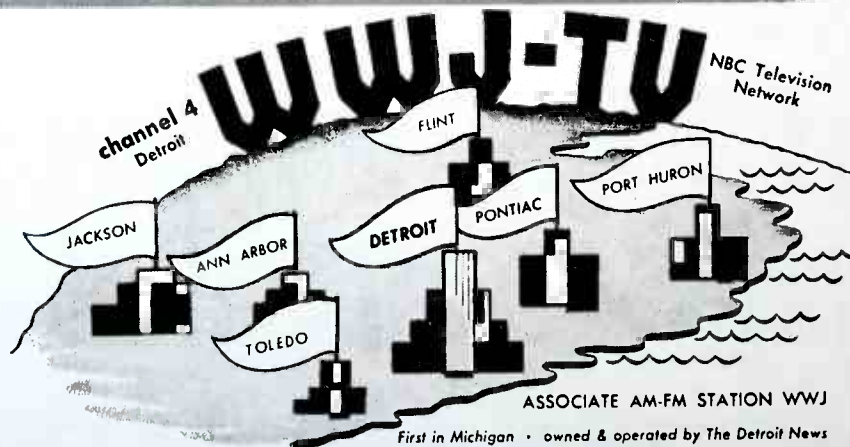
- Detroit's choicest nightly strip feature
- Quality showcase for food and drug products
- Hot from long-successful NBC network run
- Participations or full sponsorship available

Also check these other family favorites on Detroit's Channel

4

"I Married Joan"	9:00-9:30 A.M. Monday through Friday
"Amos 'n' Andy"	1:00-1:30 P.M. Monday through Friday
"It's a Great Life"	5:00-5:30 P.M. Monday through Friday

Today—call your
PGW Colonel for complete
information on these
big salesmakers



NETWORK RADIO 1958-59 *Continued*

This year it is guaranteeing 85 per cent. CBS guarantees 100 per cent. In most cases, of course, sponsors don't get full clearances, but they get sufficient for their purpose.

Network radio has increased its flexibility tremendously. Sponsors can buy program segments in varied sizes, from five minutes on up. They can buy full programs, half-hour or hour in length. They can buy or create their own spectacles. CBS now has a 30-second announcement. MBC and ABC have six-second spots for reminder copy. Sponsors can buy various regions of the country. They can advertise one product in the South, another in the North.

Advertisers buy schedules, not programs

They can duck in and out, purchase network radio by the day, the week, the month, and the year as well as the seasons. Generally they no longer buy programs, but schedules. They do not buy individual program ratings. They buy cumulative four-week ratings, which is the way Nielsen now reports network radio. Some buyers arbitrarily assign one as the rating point for each program segment they buy, then ▶

**TYPICAL CAMPAIGNS
ON CBS RADIO NETWORK**

Here are two typical plans recommended by CBS for advertisers with modest budgets who want reach seven days per week. They are subject to change—the network has optioned new hours.

The first consists of three 5-minute units of daytime serials plus four "Impact" 5-minute segments, all of which would be scheduled in different programs. This would give the advertiser seven one-minutes of commercial time and his schedule could be as follows:

Monday	Young Dr. Malone	1:30-1:45 p.m.
Tuesday	Amos 'n' Andy	7:05-7:30 p.m.
Wednesday	Helen Trent	12:30-12:45 p.m.
Thursday	The World Tonight	9:05-9:25 p.m.
Friday	Nora Drake	1:00-1:15 p.m.
Saturday	Galen Drake	10:05-11:00 a.m.
Sunday	Gunsmoke	6:30-6:55 p.m.

On a thirteen-week basis, the weekly cost for time and talent would run \$8,050 per week.

A second plan might include five daytime serial units plus six "Impacts," which obviously would increase the number of net families in a four-week period as well as adding to the gross. The expenditure involved in this plan would run \$12,750 per week.

HOW ADVERTISERS USE NETWORK RADIO *Continued*

Advertiser	Sponsorships and/or		Agency
	Network	Participations	
Coldene Vitamin Tonic Pharma-Craft Corp.	CBS	1	J. Walter Thompson
Varied Products Philco Corp.	MBS	Army Football	BBD&O
Dr. Edwards Olive Tablets Plough, Inc.	NBC	9 varied	Lake-Spiro-Shurman, Inc.
Mexsana Powder & Cream Plough, Inc.	NBC	2 soap opera	Lake-Spiro-Shurman, Inc.
Musterole Plough, Inc.	NBC	9 varied	Lake-Spiro-Shurman, Inc.
St. Joseph Aspirin Plough, Inc.	ABC	3 news	Lake-Spiro-Shurman, Inc.
	CBS	2 varied	Lake-Spiro-Shurman, Inc.
	NBC	10 varied 3 soap opera	Lake-Spiro-Shurman, Inc.
Oil Quaker State Oil Refining Corp.	MBS	8 news	Kenyon & Eckhardt
Cotton Swabs Q-Tips Corp.	NBC	5 varied 2 news 3 soap opera	Lawrence C. Gumbinner
Institutional Radio Corp. of America	NBC	1	Grey Advertising Co.
RCA-Victor Major Appliances Radio Corp. of America	NBC	2 varied	Kenyon & Eckhardt
Magazine Readers Digest Assn., Inc.	NBC	44 news 6 varied	J. Walter Thompson
Rybutol Vitamins Rexall Drug Co., Inc.	NBC	1 1 soap opera	BBD&O
Camel Cigarettes	ABC	22 news	William Esty
R. J. Reynolds Tobacco Co.	CBS	5 news	William Esty
	NBC	14 varied	William Esty
	NBC	5 news	William Esty
	MBS	1 news	William Esty
Winston R. J. Reynolds Tobacco Co.	MBS	1 news	William Esty

Advertiser	Sponsorships and/or		Agency
	Network	Participations	
Sandran Vinyl Floor Covering Sandura Co., Inc.	ABC	1	Hicks & Greist
Varied Products Seeman Bros., Inc.	MBS	30 news	Norman, Craig & Kummel
Desert Flower Hand & Body Lotion Shulton, Inc.	CBS	1	Wesley Associates
Varied Products Sleep-Eze Co.	MBS	10 news	Mottl & Seitman
Sta-Flo A. E. Staley Mfg. Co.	CBS	3 varied	Erwin, Wasey, Ruthrauff & Ryan
Sta-Puf A. E. Staley Mfg. Co.	CBS	2 varied	Erwin, Wasey, Ruthrauff & Ryan
Blue Bonnet Margarine Standard Brands, Inc.	CBS	3 varied	Ted Bates
Chase & Sanborn Regular Coffee Standard Brands, Inc.	CBS	3 varied	Compton Advt.
Royal Desserts & Pie Fillings Standard Brands, Inc.	CBS	4 varied	Ted Bates
D-Con Insecticides Sterling Drug, Inc.	CBS	2 soap opera	Thompson-Koch
Fizrin Sterling Drug, Inc.	MBS	5 news	Carl S. Brown Co.
Gasoline & Motor Oil Sun Oil Co.	NBC	5 news	
Tea Bags Tetley Tea Co., Inc.	CBS	5 soap opera	Ogilvy, Benson & Mather, Inc.
Insurance United Insurance Co. of America	NBC	1	None
Cold Remedies Vick Chemical Co.	NBC	25 varied 2T soap opera	Morse International
Super Anahist Cold Remedies Warner Lambert Pharm. Co., Inc.	NBC	4T news	Ted Bates
Chewing Gum Wm. Wrigley Jr. Co.	CBS	10 varied	Arthur Meyerhoff & Co.

they add up the various segments to arrive at total impact.

High efficiency and low cost make for saturation potential. Pepsi-Cola, for instance, is using all four networks for a 14-week fall campaign. General Foods did the same earlier for Jell-O. The Edison Electric Institute, Commercial Solvents and CIT-Universal, all clients of Fuller, Smith & Ross, each bought complete weekends of *Monitor* last spring for six weeks running.

New and interesting combinations have been put together by advertisers to get more power from their broadcast advertising. Some purchase network radio in combination with powerful local independents. This can solve a clearance problem. The Sterling Silversmith Guild bought independents in 30 cities midweek in addition to its weekend *Monitor*. Thinking is that midweek independents reach women and teenagers; weekend network reaches male and female adults. Sterling is extending this formula even further later this fall when it will be adding CBS on weekends.

Some sponsors use a combination of network radio and network TV. Rexall, the sponsor of a monthly TV spectacular, uses network radio extensively; thus it calls attention to its TV show, and supplements its television campaign. And Dodge, the sponsor of Lawrence Welk on ABC-TV, bought ABC radio in five cities so that listeners could hear Lawrence Welk's music stereophonically.

Merchandising and promotion provide dazzle

Network radio has sharply honed its merchandising blade to cut through barriers preventing local contact with dealers. Merchandising and promotion on NBC mean much more than car-cards, three sheets, or supermarket positions, which local stations can also deliver. It means closed circuit meetings to which local dealers are also invited. It means razzle-dazzle and hoopla, the association of products and advertisers with big-name talent. It means a chance to generate maximum power at the local level by firing up "the boys" at the event, which is turned into a miniature sales convention.

And it brings tangible benefits. NBC's "Activator Plan" permits local dealers to buy one-minute announcements adjacent to the programs purchased by national advertisers. Consequently, consumers get specific instructions as to where to obtain the products. Three dollars in broadcast revenue for local stations have been produced for each dollar spent by national advertisers for network revenue, according to estimates. Such merchandising obviously becomes of tremendous value. Here is an exact measure of its value; Gerry Arthur, vice president in charge of media for Fuller, Smith & Ross, says, "Sixty per cent of the money our clients spend for network radio is for straight advertising. The other 40 per cent is for merchandising and promotion."

Such merchandising has made a great contribution to NBC's new status with advertisers and agencies, in spite of the fact that CBS programming, as a rule, outrates that of its rival network. Specifically, CBS dominates ratings during the daytime, on weekends and on Saturdays and Sunday daytime. NBC puts forth its strongest rating challenge on the few once-weekly programs. NBC is said to have overtaken CBS in billings and sponsored hours.

NBC, sparked by president Joseph Culligan, has also cre-

WHAT 1957's TOP 50 ADVERTISERS SPENT IN NETWORK RADIO

Ranking in top 50	Gross network billings	Ranking in top 50	Gross network billings
12	Brown & Williamson Tob. Co. \$3,827,802	31	American Tel. & Tel. 542,384
10	Bristol-Myers Co. 3,778,501	3	Ford Motor Co. 514,451
1	General Motors Corp. 3,157,205	18	Liggett & Myers Tob. Co. 457,855
5	Lever Brothers Co. 2,509,714	8	American Home Products 421,548
7	General Foods Corp. 2,328,440	40	Swift & Co. 370,068
6	Colgate-Palmolive Co. 2,001,611	41	Pillsbury Mills 280,563
9	R. J. Reynolds Tob. Co. 1,992,473	39	Nestle Co. 278,437
25	P. Lorillard 1,355,269	26	Warner-Lambert Pharm. Co. 271,915
11	Gillette Co. 1,232,635	23	Kellogg Co. 251,910
17	National Dairy Products 1,232,004	43	Jos. Schlitz Brewing Co. 235,912
37	Carter Products 1,209,301	27	Quaker Oats Co. 208,333
4	Chrysler Corp. 1,128,055	38	E. I. DuPont de Nemours 207,562
28	Miles Laboratories 1,051,265	45	Armour & Co. 158,253
22	Standard Brands Inc. 972,101	42	Coca Cola Co. 114,575
48	Radio Corp. of America 882,787	20	Philip Morris Inc. 101,264
2	Procter & Gamble 814,722	32	National Biscuit Co. 93,251
15	General Mills 734,483	49	Johnson & Johnson 79,987
19	Sterling Drug 680,618	14	General Electric Co. 25,026

Source: Television Magazine

SECOND QUARTER 1958 NETWORK RADIO ADVERTISERS—BY CATEGORY

Rank	Category	% of total
1	Drugs	16.5%
2	Automotive	15.5
3	Food and grocery	
	Food and grocery, general	6.4%
	Bread, flour and cereal	2.7
	Cooking ingred., condiments	1.0
	Dairy	.4
	Coffee	.2
	Tea	.2
	Meat, fish, fowl	.1
4	Religious	7.9
5	Tobacco products	7.8
6	Toilet requisites	7.3
7	Cleansers	5.4
8	Miscellaneous	3.8
9	Ale, beer and wine	3.7
10	Confections and soft drinks	3.2
11	Household products, general	2.6
12	Publications	2.3
13	Finance	1.9
14	Transportation and travel	1.8
15	Appliances	1.7
16	Watches, jewelry and silverware	1.6
17	Gasoline, lubricants	1.4
18	Consumer services	1.2
19	Building materials	1.1
20	Agriculture	1.1
21	Pet products	.4
22	Notions	.4
23	Amusements	.2
24	Clothing, apparel and accessories	.2
	TOTAL	100.0%

Source: RAB

ated several new and compelling promotion ideas. They include the well-known Imagery-Transfer, which links radio to TV, Memory-Vision, which stresses the psychological approach to sound, and Idea Planting Time, which suggests that sponsors trying out untried copy campaigns seed them first on network radio to get public reaction at minimum risk.

These ideas, while probably of limited importance in themselves, make a significant contribution to network radio of the present. They update the image of the medium. They help clients and their agencies to take a fresh approach to it. They put forth its values for this age, not its glories of the past. And they have helped the networks attract clients.

In the main, these are the medium-sized accounts, though it cannot be over-emphasized that many of the old stalwarts of network radio employ it continuously. Among them are Plough, Inc. and Grove Laboratories, two drug merchants of "the hard sell." Both find network radio's sheer efficiency hard to duplicate.

Other medium-sized clients come in many varieties. Some have now resorted to network radio after finding network TV too expensive and too costly. Among them are companies which thought that radio lacked the dimension of sight needed to sell their products. They include such advertisers as Sealy Mattress, Congoleum-Nairn and Masland Rug.

Some insurance companies, new to broadcasting, have needed an efficient media weapon with which to combat the powerful advertising of other companies, more active in the medium. Among them are Home Insurance, United Insurance, the Insurance Company of North America and most recently Nationwide Insurance, another refugee from TV, which is not nationally distributed.

Radio used to fill gaps in TV coverage

But many of the big package goods corporations use network radio, too, to push their secondary lines and to fill gaps in their TV coverage. Bristol-Myers, for example, spends the bulk of its Trushay budget on network radio. Though Procter & Gamble bought eight network TV shows for Gleem, it bought a schedule on NBC radio when it was shown that network would add 6,000,000 homes to the campaign. The point of view of most advertising executives of the bigger companies is, "Sure we buy it. It's so cheap we can't afford not to, but we can't get excited about it."

TOP 30 NETWORK RADIO ADVERTISERS*

1 Bristol-Myers Co.	15 AFL-CIO
2 Ford Motor Co.	16 American Motors Corp.
3 General Motors Co.	17 Lewis Howe Co.
4 International Parts Corp.	18 Hertz Corp.
5 R. J. Reynolds Tobacco Co.	19 American Optical Co.
6 Brown & Williamson Tobacco Corp.	20 Liggett & Myers Tobacco Co.
7 General Mills, Inc.	**21 Lever Brothers, Inc.
8 William Wrigley, Jr. Co.	**21 Carter Products, Inc.
9 Pabst Brewing Co.	22 Reader's Digest Assn., Inc.
10 Plough, Inc.	23 Miles Laboratories, Inc.
11 Ex-Lax, Inc.	24 General Foods Corp.
12 California Packing Co.	25 A. E. Staley Mfg. Co.
13 Colgate-Palmolive Co.	26 Quaker State Oil Refining Corp.
14 Hudson Vitamin Products, Inc.	27 Dumas Milner Corp.
	**28 Beech-Nut Life Savers, Inc.
	**28 Swift & Co.

* Listing, compiled by RAB is based on the amount of commercial time bought by network radio advertisers during the second quarter of 1958. (Excludes religious broadcast time.)

** Ties

Network radio gets heavy use from those advertisers who have a particular message for the broadcast audience on wheels. As potential customers, these listeners have more than ordinary value because they are already utilizing many products similar to those being sold. Almost every division of General Motors has bought network radio this year, as well as Ford and Chrysler. American Motors has been particularly heavy in it. Among the newer sponsors in the same field are Jaguar, the foreign car, the Hertz Auto Rental, Mack Trucks, Quaker State Oil, and the International Parts Corporation, which became the fourth largest network advertiser in the second quarter of this year in the process of selling its Midas Muffler. CIT-Universal, the nation's largest independent financier of automotive loans, has bought large chunks of network radio for the first time this year.

Many advertisers, in short, seem to have found answers to their selling problems in network radio that local radio, because of its nature, cannot give. Network radio allows for a massive joint effort, for the linking of pieces into a chain that fits around the central mechanism—the sales dynamo. Because radio shows tremendous vitality, because it offers new values such as merchandising, it is once again proving itself.

END

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

RECENT RADIO STUDIES:

- The New York Radio Market*
- Nighttime Radio*
- National Spot*
- The Storz Bombshell*
- How Leo Burnett Buys Radio*
- News—Radio's Basic Strength*
- Pulse Reports on the Out-of-Home Audience*

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

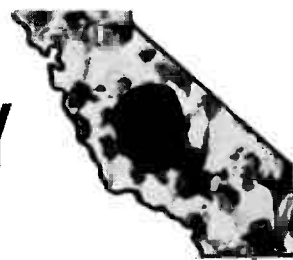
Television Magazine
422 Madison Ave., New York 17, N.Y.



**KERO-TV
CHANNEL 10
IS THE ONLY
WAY TO REACH**

OVER ONE MILLION

**PROSPEROUS
PEOPLE IN
AMERICA'S UNIQUE
FIVE
COUNTY
CITY,
CALIFORNIA'S
SUPER-MARKET,
IN THE
SAN JOAQUIN
VALLEY.
KERO-TV
BAKERSFIELD**



CHANNEL



NBC

is television for the
entire rich
San Joaquin Valley

REPRESENTED BY
EDWARD PETRY & CO., INC.

NOVEMBER RECEIVER CIRCULATION REPORT

Television Magazine Exclusive: Independent estimates of TV homes for all markets based on our research department's projections for each U.S. county

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

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

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

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a somewhat lower plateau from which any future increases would be distributed over a longer period.

In a number of markets, therefore, the set count is at a temporary plateau even though the television penetration level is below the 94% ceiling which has been established by TELEVISION MAGAZINE. These markets will be held for an indefinite period.

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

Set count in each market is based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for June 1955, March

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

1956, and March 1958, three county-by-county estimates prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

In some of the UHF markets, it has been impossible to correlate the available data. These markets are being re-studied by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

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, our research department is continuously re-examining markets and revising set counts accordingly.

A 94% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., over 96% in Cleveland and Milwaukee), but the available evidence shows that penetration drops off outside the metropolitan area itself and that 94% 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.

See next page for announcement on revised coverage estimates. ▶



the new force in Southeastern TV



You get the only unduplicated network coverage of the two billion dollar Asheville-Greenville-Spartanburg market when you buy WLOS-TV. And you get coverage of a vast market from the South's highest antenna—6,098 feet above sea level atop Mt. Pisgah.

425,360 TV HOMES . . . in WLOS-TV's tremendous coverage area of 62 counties in six states! Consider this great market for your product . . . use WLOS-TV to sell it!

Data from NCS #3



WLOS-TV

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

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

CIRCULATION AS OF OCTOBER 1958
TOTAL U. S. TV HOMES 43,500,000

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 the air.

Next Month:

REVISED COVERAGE ESTIMATES

The research department of TELEVISION MAGAZINE has recently revised its monthly projections of U.S. county by county figures, taking into account the new ARF-Nielsen Study (March 1958), as well as projections made from population estimates of the Bureau of the Census.

TELEVISION MAGAZINE is at this time reevaluating coverage estimates for all markets. Preliminary findings indicate substantial changes.

As the A. C. Nielsen Company explained in a recent release showing relative TV penetration, the average U.S. county views 2.7 stations in 1958 as compared to 1.5 stations used nighttime weekly in 1956.

This 80% increase of competitive viewing results largely from the addition of 64 new television stations between the time of NCS #2 and #3, and has affected station coverage in many markets.

These changes will be reflected in TELEVISION MAGAZINE's Receiver Circulation Report for December.

Market & Stations—% Penetration TV Homes

ABILENE, Tex.—74.2 KRBC-TV (N)	75,800
ADA, Okla.—75.9 KTEN (A,C,N)	94,000
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio WAKR-TV (A)	•†80,380
ALBANY, Ga.—58.9 WALB-TV (A,N)	66,600
ALBANY-SCHENECTADY-TROY, N.Y.—90.4 WTEN (C); WTRI (A); WRGB (N)	507,500 †166,300
ALBUQUERQUE, N.M.—76.7 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	101,100
ALEXANDRIA, La.—63.0 KALB-TV (A,C,N)	88,900
ALTOONA, Pa.—86.7 WFBG-TV (A,C,N)	357,600
AMARILLO, Tex.—75.2 KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A)	105,700
AMES, Iowa—89.7 WOI-TV (A)	342,300

Market & Stations—% Penetration TV Homes

ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	31,100
ANDERSON, S.C. WAIM-TV† (A,C)	•†88,870
ARDMORE, Okla.—79.3 KVSO-TV (N)	82,200
ASHEVILLE, N.C.—74.3 WISE-TV† (C,N); WLOS-TV (A)	394,100 †39,600
ATLANTA, Ga.—78.4 WAGA-TV (C); WLW-A (A); WSB-TV (N)	653,000
AUGUSTA, Ga.—68.5 WJBF-TV (A,N); WRDW-TV (C)	177,000
AUSTIN, Minn.—86.0 KMMT (A)	151,200
AUSTIN, Tex.—76.5 KTBC-TV (A,C,N)	156,100
BAKERSFIELD, Cal.—85.6 KBAK-TV† (A,C); KERO-TV (N)	167,600 †74,000
BALTIMORE, Md.—89.1 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	648,200
BANGOR, Me.—87.5 WABI-TV (A,N); WLBZ-TV (C)	117,100
BATON ROUGE, La.—71.9 WAFB-TV† (C); WBRZ (A,N)	276,100 •†87,310
BAY CITY-SAGINAW, Mich.—90.4 WNEM-TV (A,N); WKNX-TV† (A,C)	318,200 †85,400
BEAUMONT, Tex.—78.0 KFDM-TV (C); KPAC-TV (A,N)	156,800
BELLINGHAM, Wash.—83.7 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	•†86,900
BIG SPRING, Tex.—74.9 KEDY-TV (C)	26,800
BILLINGS, Mont.—60.2 KOOK-TV (A,C); KGHL-TV (N)	47,300
BINGHAMTON, N.Y.—87.9 WNBF-TV (C,N); WINR-TV† (A,N)	344,800 †36,500
BIRMINGHAM, Ala.—74.9 WAPI-TV (A,N); WBRC-TV (C)	443,900
BISMARCK, N.D.—64.4 KBMB-TV (C); KFYZ-TV** (A,N) (KFYZ-TV operates satellite KUMV-TV, Williston, N.D.)	61,800
BLOOMINGTON, Ind.—89.5 WTTV (N) (Includes Indianapolis, Ind. For ranking purposes consider this market Bloomington-Indianapolis)	759,000
BLUEFIELD, W. Va.—68.4 WHIS-TV (N)	161,600
BOISE, Ida.—73.4 KBOI-TV (C); KIDO-TV (A,N)	71,100
BOSTON, Mass.—92.4 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,386,700
BRIDGEPORT, Conn.—14.3 WICC-TV† (A)	†72,500
BRISTOL, Va.-Tenn.—67.5 WCYB-TV (A,N)	260,400
BRYAN, Tex.—70.6 KBTX-TV (A,C)	31,400
BUFFALO, N.Y.—90.7 WBEN-TV (C); WGR-TV (N,A)	572,600
BURLINGTON, Vt.—87.3 WCAX-TV (C)	•†162,700



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	1,951,900
	Families	594,000
	TV Homes (NCS No. 3)	505,890

* Consumer Markets SRDS & NCS No. 3



GEO. P. HOLLINGBERY, Rep.

WCIA Channel 3
CHAMPAIGN, ILLINOIS

Market & Stations—% Penetration	TV Homes
BUTTE, Mont.—64.9 KXLF-TV (A,N) (Operates satellite KXLJ-TV, Helena, Mont.)	37,100
CADILLAC, Mich.—87.4 WWTW (A,C)	193,300
CAPE GIRARDEAU, Mo.—75.0 KFVS-TV (C)	228,300
CARLSBAD, N.M.—71.9 KAVE-TV (A,C)	36,300
CARTHAGE-WATERTOWN, N.Y.—82.7 WCNY-TV (A,C)	*84,600
CASPER, Wyo.—56.0 KTWO-TV (A,N); KSPR-TV (C)	18,100
CEDAR RAPIDS-WATERLOO, Iowa—88.9 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	358,200
CHAMPAIGN, Ill.—86.4 WCIA (C,N)	420,900
CHARLESTON, S.C.—68.8 WCSC-TV (C); WUSN-TV (A,N)	203,900
CHARLESTON-HUNTINGTON, W. Va.—76.9 WCHS-TV (A,C); WHTN-TV (A,C); WSAZ-TV (N)	446,900
CHARLOTTE, N.C.—76.7 WBTV (C); WSOC-TV (A,N)	666,100
CHATTANOOGA, Tenn.—75.2 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	187,700
CHEYENNE, Wyo.—68.5 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**76,500
CHICAGO, Ill.—92.2 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,168,700
CHICO, Cal.—73.2 KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.)	95,800
CINCINNATI, Ohio—87.6 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	640,000
CLARKSBURG, W. Va.—67.2 WBOY-TV (A,C,N)	75,400
CLEVELAND, Ohio—93.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,236,400
CLOVIS, N.M.—68.6 KICA-TV (C)	21,600
COLORADO SPRINGS-PUEBLO, Colo.—73.5 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	86,200
COLUMBIA-JEFFERSON CITY, Mo.—76.2 KOMU-TV (A,N); KRCG-TV (A,C)	137,600
COLUMBIA, S.C.—72.4 WIS-TV (A,N); WNOK-TV† (C)	207,300 †46,500
COLUMBUS, Ga.—67.7 WTVM† (A,N); WRBL-TV (A,C)	189,600 †71,100
COLUMBUS, Miss.—61.2 WCBI-TV (C,N)	75,400
COLUMBUS, Ohio—92.5 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	459,000
CORPUS CHRISTI, Tex.—75.1 KRIS-TV (A,N); KZTV (C)	105,500
DALLAS-FT. WORTH, Tex.—82.5 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	643,300
DANVILLE, Ill.—79.3 WDAN-TV† (A)	170,900
DAVENPORT, Iowa—ROCK ISLAND, Ill.—90.7 WOC-TV (N); WHBF-TV (A,C)	413,300

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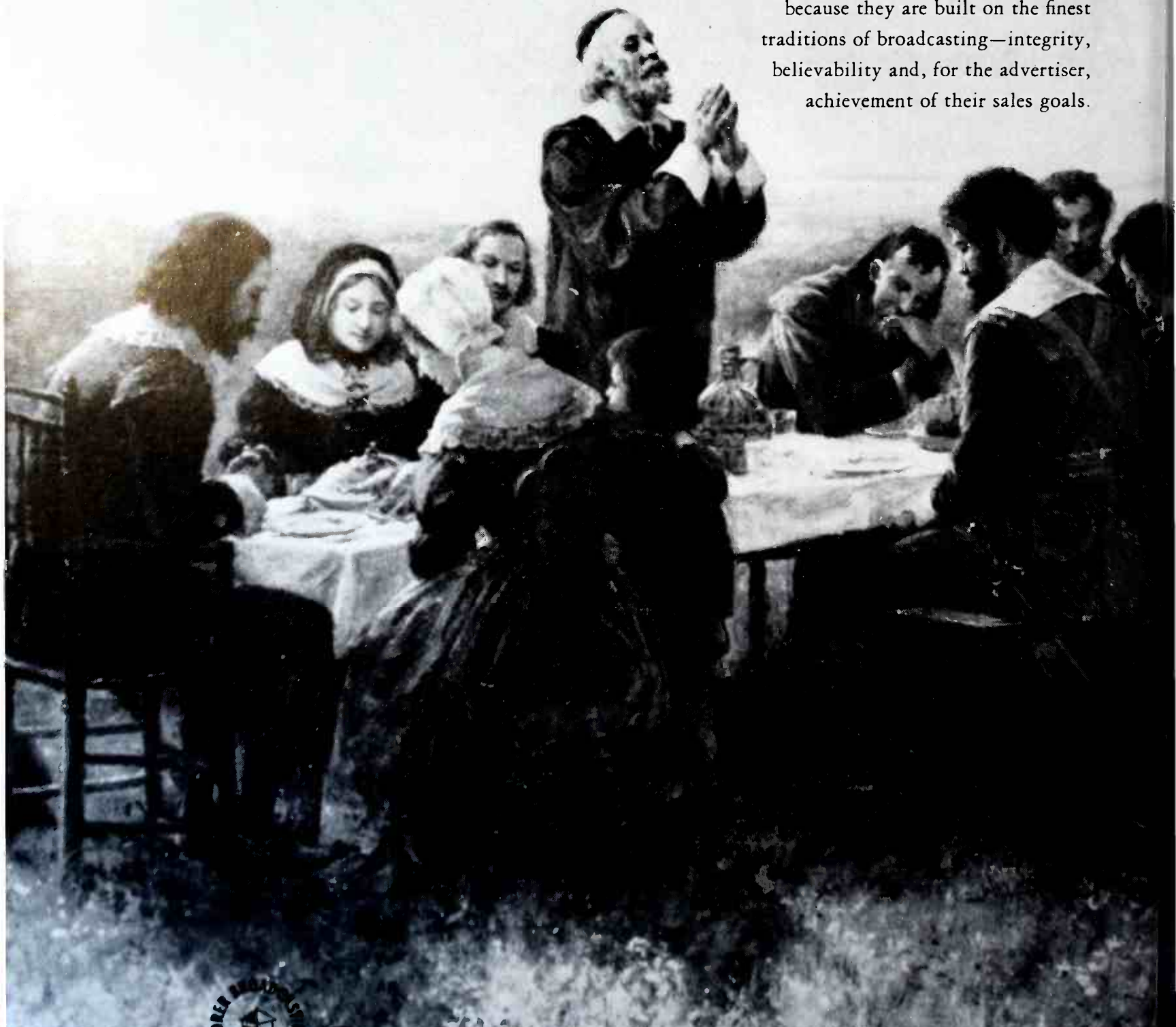
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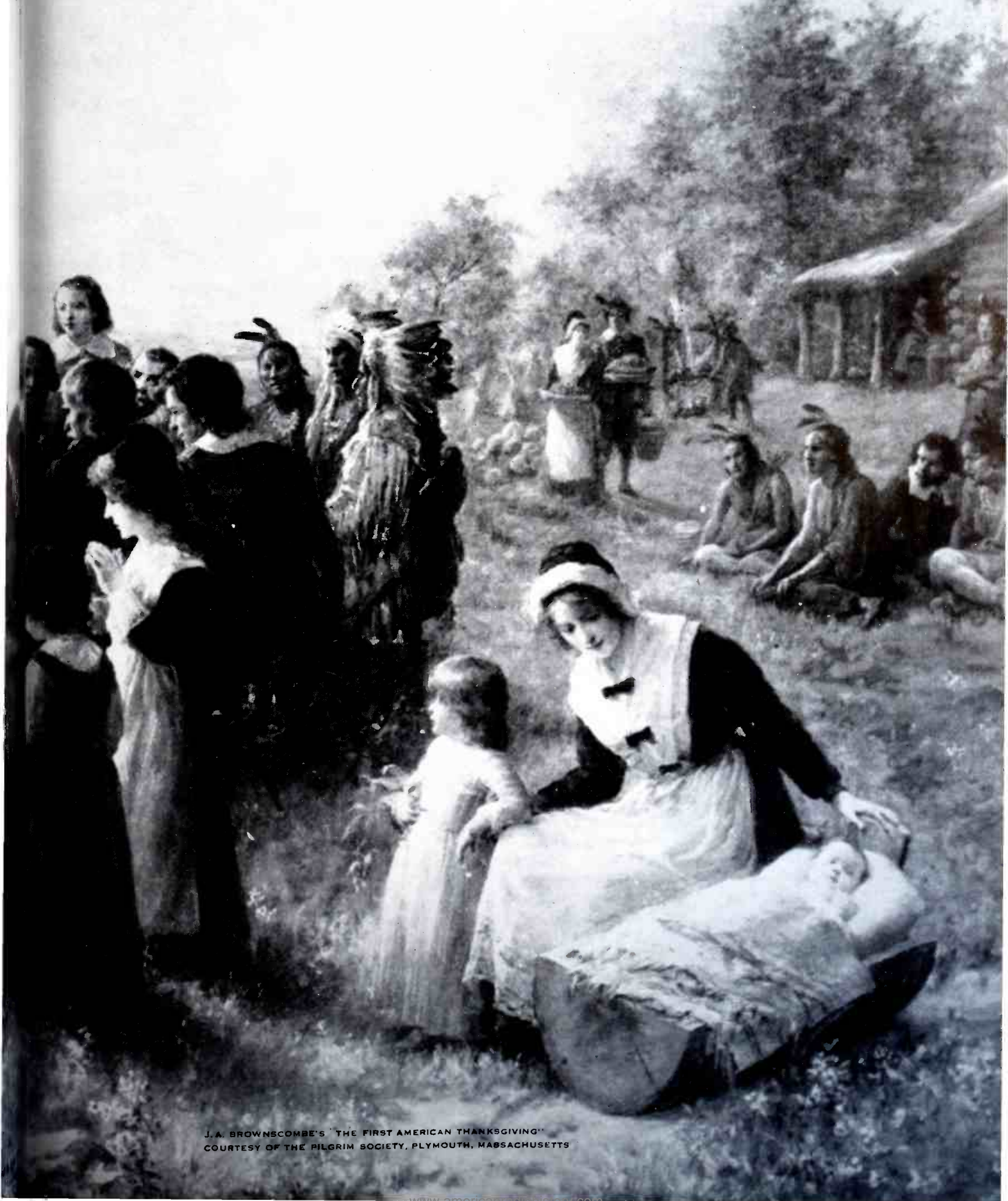


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Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
DAYTON, Ohio—92.4 WHIO-TV (C); WLW-D (A,N)	478,400	GALVESTON-HOUSTON, Tex.—84.0 KGUL-TV (C); KPRC-TV (N); KTRK-TV (A)	581,500
DAYTONA BEACH, Fla.—72.9 WESH-TV (N)	185,500	GLENDIVE, Mont. KXGN-TV (C)	†††
DECATUR, Ala. WMSL-TV† (C,N)	•†30,900	GRAND FORKS, N.D.—70.8 KNOX-TV (N)	32,200
DECATUR, Ill.—83.5 WTVF† (A)	†168,000	GRAND JUNCTION, Colo.—64.0 KREX-TV (A,C,N)	22,900
DENVER, Colo.—85.6 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	331,200	GRAND RAPIDS, Mich.—91.4 WOOD-TV (A,N) {For ranking purposes, consider this market Grand Rapids-Kalamazoo}	476,600
DES MOINES, Iowa—88.5 KRNT-TV (C); WHO-TV (N)	287,000	GREAT BEND, Kan.—75.5 KCKT-TV (N)	115,900
DETROIT, Mich.-WINDSOR, Can.—93.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,524,900	GREAT FALLS, Mont.—60.5 KFBB-TV (A,C,N)	45,700
DICKINSON, N.D.—60.0 KDIX-TV (C)	32,300	GREEN BAY, Wis.—85.8 WBAY-TV (C); WFRV-TV (A,C); {See Marinette}	384,500
DOTHAN, Ala.—57.1 WTVY (A,C)	72,400	GREENSBORO, N.C.—77.8 WFMY-TV (A,C)	443,600
DULUTH, Minn.-SUPERIOR, Wis.—79.1 KDAL-TV (A,C); WDSM-TV (A,N)	167,100	GREENVILLE-SPARTANBURG, S.C.—74.5 WFBC-TV (N); WSPA-TV (C)	351,800
DURHAM-RALEIGH, N.C.—74.2 WTVD (A,C); WRAL-TV (N)	365,300	GREENVILLE-WASHINGTON, N.C.—71.0 WNCT (A,C); WITN (N)	249,800
EAU CLAIRE, Wis.—83.8 WEAU-TV (A,N)	125,300	HANNIBAL, Mo.-QUINCY, Ill.—84.8 KHQA-TV (C); WGEM-TV (A,N)	178,500
EL DORADO, Ark.—68.9 KRBB (A,N)	42,000	HARLINGEN-WESLACO, Tex.—66.7 KGBT-TV (A,C); KRGV-TV (A,N)	89,300
ELKHART, Ind. {See South Bend}		HARRISBURG, Ill.—51.4 WSIL-TV† (A,N)	†45,100
EL PASO, Tex.-JUAREZ, Mex.—81.1 KELP-TV (A); KRDD-TV (C); KTSM-TV (N); XEJ-TV	89,000	HARRISBURG, Pa. WHP-TV† (C); WTPA† (A)	•†174,130
ENID, Okla. {See Oklahoma City}		HARRISONBURG, Va.—70.0 WSVA-TV (A,C,N) {Includes community antennas in counties not credited}	97,400
ERIE, Pa.—90.7 WICU-TV (A,N); WSEE-TV† (A,C)	163,400 •†69,700	HARTFORD-NEW BRITAIN, Conn.—91.8 WHCT† (C); WNBC† (N); WTIC-TV	712,800 †338,700
EUGENE, Ore.—71.2 KVAL-TV (N) {Operates satellite KPIC-TV, Roseburg, Ore.}	**105,500	HASTINGS, Neb.—75.7 KHAS-TV (N)	119,200
EUREKA, Cal.—73.1 KIEM-TV (A,C,N); KVIQ-TV (A,N)	43,800	HATTIESBURG, Miss.—68.8 WDAM-TV (A,N)	96,400
EVANSVILLE, Ind.-HENDERSON, Ky.—78.2 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	227,800 †117,200	HENDERSON, Ky.-EVANSVILLE, Ind.—78.2 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	227,800 117,200
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††	HENDERSON-LAS VEGAS, Nev.—82.7 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	28,800
FARGO, N.D.—73.1 WDAY-TV (A,N) {See also Valley City, N.D.}	150,000	HONOLULU, T.H. KGMB-TV (C); KONA-TV (N) KHVH-TV (A) {KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku. KHVH-TV operates satellite- KMVI-TV, Wailuku.}	**115,200
FLINT, Mich WJRT (A)	†††	HOUSTON-GALVESTON, Tex.—84.0 KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)	581,500
FLORENCE, Ala. WOWL-TV† (C,N)	†††	HUNTINGTON-CHARLESTON, W. Va.—76.9 WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (A,C)	446,900
FLORENCE, S.C.—67.2 WBTW (A,C,N)	199,400	HUTCHINSON-WICHITA, Kan.—81.7 KTVH (C); KAKE-TV*** (A); KARD-TV (N) {KTVH, Ensign, Kan., satellite of KAKE-TV}	306,500
FT. DODGE, Iowa—55.0 KQTV† (N)	†25,200	IDAHO FALLS, Ida.—74.1 KID-TV (A,C,N)	51,400
FT. LAUDERDALE, Fla. {See Miami}		INDIANAPOLIS, Ind.—89.6 WFBM-TV (N); WISH-TV (C); WLW-I (A) {See also Bloomington, Ind. For ranking purposes, consider this market Indianapolis-Bloomington}	782,100
FT. MYERS, Fla.—64.1 WINK-TV (A,C)	19,700		
FT. SMITH, Ark.—70.6 KNAC-TV (C)	52,900		
FT. WAYNE, Ind.—82.8 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†204,200		
FT. WORTH-DALLAS, Tex.—82.5 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	643,300		
FRESNO-TULARE, Cal.—85.0 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	224,800 †188,700		

Market & Stations—% Penetration	TV Homes
JACKSON, Miss.—63.8 WJTV (C); WLBT (A,N)	240,800
JACKSON, Tenn.—65.2 WDXI-TV (A,C)	89,900
JACKSONVILLE, Fla.—68.9 WJXT (A,C); WFGA-TV (N)	288,000
JEFFERSON CITY-COLUMBIA, Mo.—76.1 KRCG-TV (A,C); KOMU-TV (A,N)	137,600
JOHNSON CITY, Tenn.—63.5 WJHL-TV (A,C)	142,000
JOHNSTOWN, Pa.—87.8 WARD-TV† (A,C); WJAC-TV (N)	530,500 ††
JOPLIN, Mo.—PITTSBURG, Kan.—77.5 KODE-TV (A,C); KOAM-TV (A,N)	161,000
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—91.4 WKZO-TV (A,C) [For ranking purposes, consider this market Kalamazoo-Grand Rapids.]	681,900
KANSAS CITY, Mo.—88.7 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	597,400
KEARNEY, Neb.—71.7 KHOL-TV (A,C) [Operates satellite KHPL-TV, Hayes Center, Neb.]	122,500
KLAMATH FALLS, Ore.—60.7 KOTI (A,C,N) [Optional satellite of KBES-TV, Medford, Ore.]	18,600
KNOXVILLE, Tenn.—69.4 WATE-TV (N); WBIR-TV (C); WTVK† (A)	260,700 †91,200
LA CROSSE, Wis.—81.0 WKBT (A,C,N)	143,500
LAFAYETTE, Ind.— WFAM-TV† (C)	†56,770
LAFAYETTE, La.—68.7 KLFY-TV (C)	124,300
LAKE CHARLES, La.—76.8 KPLC-TV (A,N); KTAG-TV† (C)	150,000 †52,230
LANCASTER, Pa.—88.1 WGAL-TV (C,N)	566,300
LANSING, Mich.—91.2 WJIM-TV (C,N,A)	435,500
LAREDO, Tex.—64.5 KHAD-TV (A,C,N)	9,800
LA SALLE, Ill.—71.6 WEEQ-TV† [Satellite of WEEK-TV, Peoria, Ill.]	†23,200
LAS VEGAS-HENDERSON, Nev.—82.7 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	28,800
LAWTON, Okla.—79.7 KSWO-TV (A)	62,900
LÉBANON, Pa. WLBR-TV† (A) [Market under evaluation pending further data.]	††
LEXINGTON, Ky. WLEX-TV† (A,C,N); WKYT-TV†	†38,850
LIMA, Ohio WIMA-TV† (A,C,N)	†68,690
LINCOLN, Neb.—82.6 KOLN-TV (A,C)	197,400
LITTLE ROCK-PINE BLUFF, Ark.—71.9 KARK-TV (N); KTHV (C); KATV (A)	282,100
LOCK HAVEN, Pa.—64.2 WBPZ-TV† (A)	†22,400

Market & Stations—% Penetration	TV Homes
LOS ANGELES, Cal.—91.1 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,572,600
LOUISVILLE, Ky.—80.6 WAVE-TV (A,N); WHAS-TV (C)	497,300
LUBBOCK, Tex.—75.5 KCBD-TV (A,N); KDUB-TV (C)	129,600
LUFKIN, Tex.—67.3 KTRE-TV (N)	66,000
LYNCHBURG, Va.—73.0 WLVA-TV (A)	181,200
MACON, Ga.—65.7 WMAZ-TV (A,C)	107,300
MADISON, Wis.—86.8 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	246,300 †116,400
MANCHESTER, N.H.—91.7 WMUR-TV (A) [Circulation does not include Boston, Mass., where station has sizable share of audience.]	978,800
MARINETTE, Wis.—86.9 WMBV-TV (N) [Covers Green Bay]	210,100
MARQUETTE, Mich.—76.2 WDMJ-TV (C)	37,500
MASON CITY, Iowa—85.1 KGLO-TV (C)	199,800
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—70.1 KBES-TV (A,C,N)	41,200
MEMPHIS, Tenn.—70.9 WHBQ-TV (A); WMCT (N); WREC-TV (C)	509,500
MERIDIAN, Miss.—57.3 WTOK-TV (A,C,N)	95,300
MIAMI-FT. LAUDERDALE, Fla.—85.8 WCKT (N); WPST-TV (A); WTVJ (C)	373,700
MIDLAND-ODESSA, Tex.—73.3 KMID-TV (A,N); KOSA-TV (C)	79,300
MILWAUKEE, Wis.—92.1 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	589,300 †269,400
MINNEAPOLIS-ST. PAUL, Minn.—87.5 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	773,600
MINOT, N.D.—66.3 KXMC-TV (A,C); KMOT-TV (A,N)	37,000
MISSOULA, Mont.—67.2 KMSO-TV (A,C)	50,900
MOBILE, Ala.—73.5 WALA-TV (A,N); WKRG-TV (C)	239,200
MONROE, La.—69.0 KNOE-TV (A,C,N)	166,700
MONTGOMERY, Ala.—67.0 WCOV-TV† (C); WSFA-TV (N)	156,500 †80,300
MUNCIE, Ind.—84.7 WLBC-TV† (A,C,N)	†97,800
NASHVILLE, Tenn.—69.5 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	388,800
NEW BRITAIN-HARTFORD, Conn.—91.7 WNBC† (N); WHCT† (C); WTIC-TV	711,700 †338,500
NEW HAVEN, Conn.—91.9 WNHC-TV (A)	918,000
NEW ORLEANS, La.—79.7 WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C)	464,800 †141,000

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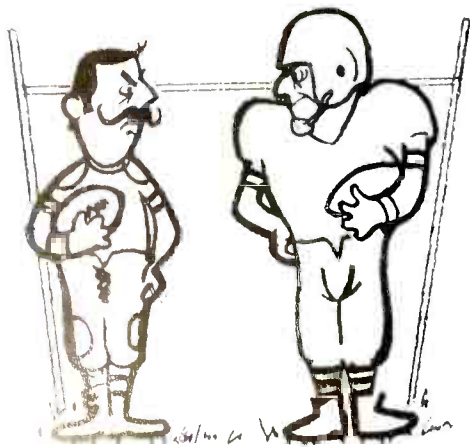
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NBC affiliate (Satellite) KPIC-TV 4

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WTVD

CBS-TV 11

RALEIGH · DURHAM

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Market & Stations—% Penetration	TV Homes
NEW YORK, N.Y.—92.0 WABC-TV (A); WNEU-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,777,800
NORFOLK, Va.—81.0 WAVY (A); WTAR-TV (C); WTOV-TV; WVEC-TV† (N)	328,600 •†163,000
OAK HILL, W. Va.—69.1 WOAY-TV (A)	11,800
ODESSA-MIDLAND, Tex.—73.3 KOSA-TV (C); KMID-TV (A,N)	79,300
OKLAHOMA CITY, Okla.—81.9 KWTW (C); WKY-TV (N); KOCO-TV (Enid) (A)	390,900
OMAHA, Neb.—88.9 KMTV (N); WOW-TV (C); KETV (A)	397,400
ORLANDO, Fla.—70.6 WDBO-TV (C,N); WLOF-TV (A)	194,600
OTTUMWA, Iowa—82.0 KTVO (C,N)	172,200
PADUCAH, Ky.—69.3 WPSD-TV (N)	143,400
PANAMA CITY, Fla.—60.6 WJDM-TV (A,C,N)	25,300
PARKERSBURG, W. Va. WTAP† (A,C,N)	•†137,580
PENSACOLA, Fla.—70.3 WEAR-TV (A,C)	200,700
PEORIA, Ill. WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	•†185,390
PETERSBURG, Va.—77.0 WXEX-TV (N) (Includes Richmond, Va. For ranking purposes, consider this market Petersburg-Richmond)	266,100
PHILADELPHIA, Pa.—91.4 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,847,800
PHOENIX-MESA, Ariz.—82.7 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	183,500
PINE BLUFF-LITTLE ROCK, Ark.—71.9 KATV (A); KARK-TV (N); KTHV (C)	282,100
PITTSBURG, Kan.-JOPLIN, Mo.—77.5 KOAM-TV (A,N); KODE-TV (A,C)	161,000
PITTSBURGH, Pa.—90.1 KDKA-TV (C); WIIC (N); WTAE (A)	1,247,200
PLATTSBURG, N.Y.—85.2 WPTZ (A,N)	115,600
POLAND SPRING, Me.—89.1 WMTW-TV (A,C) (Mt. Washington, N.H.)	322,100
PORTLAND, Me.—89.6 WCSH-TV (N); WGAN-TV (C)	217,800
PORTLAND, Ore.—79.8 KGW-TV (A); KOIN-TV (C); KPTV (N)	447,300
PRESQUE ISLE, Me.—82.5 WAGM-TV (A,C)	32,900
PROVIDENCE, R.I.—92.1 WJAR-TV (A,N); WPRO-TV (C)	762,500
PUEBLO-COLORADO SPRINGS, Colo.—73.5 KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	86,200
QUINCY, Ill.-HANNIBAL, Mo.—84.8 WGEM-TV (A,N); KHQA-TV (C)	178,500
RALEIGH-DURHAM, N.C.—74.2 WRAL-TV (N); WTVD (A,C)	365,300
RAPID CITY, S.D.—58.9 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	25,100

Market & Stations—% Penetration	TV Homes
REDDING, Cal.—69.6 KVIP-TV (A,N)	54,900
RENO, Nev.—75.7 KOLO-TV (A,C,N)	54,700
RICHMOND, Va.—77.0 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg)	266,100
ROANOKE, Va.—75.9 WDBJ-TV (C); WSLS-TV (A,N)	336,300
ROCHESTER, Minn.—86.2 KROC-TV (N)	111,200
ROCHESTER, N.Y.—90.3 WROC-TV (A,N); WHEC-TV (A,C); WJET-TV (A,C)	307,900
ROCKFORD, Ill.—89.9 WREX-TV (A,C); WTVO† (N)	221,400 †135,900
ROCK ISLAND, Ill.-DAVENPORT, Iowa—90.7 WHBF-TV (A,C); WOC-TV (N)	413,300
ROSWELL, N.M.—70.4 KSWV-TV (A,C,N)	56,100
SACRAMENTO, Cal.—83.0 KBET-TV (C); KCRA-TV (N); KOVR (A)	362,200
SAGINAW-BAY CITY, Mich.—90.4 WKNX-TV† (A,C); WNEU-TV (A,N)	318,200 85,400
ST. JOSEPH, Mo.—85.7 KFQV-TV (C)	205,700
ST. LOUIS, Mo.—90.7 KSD-TV (N); KTVI (A); KMOX-TV (C)	825,800
ST. PETERSBURG-TAMPA, Fla.—77.1 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	328,600 †179,400
SALINAS-MONTEREY, Cal.—85.2 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY, San Luis Obispo.)	160,500
SALISBURY, Md. WBOC-TV† (A,C)	•†157,600
SALT LAKE CITY, Utah—86.7 KSL-TV (C); KTVU (N); KUTV (A)	225,100
SAN ANGELO, Tex.—74.1 KCTV (A,C,N)	27,800
SAN ANTONIO, Tex.—76.1 KCOR-TV†; KENS-TV (C); KONO (A) WOAI-TV (N)	276,300 ††
SAN DIEGO, Cal.-TIJUANA, Mex.—89.7 KFMB-TV (C); KFSD-TV (N); XETV (A)	284,600
SAN FRANCISCO, Cal.—87.1 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,265,000
SAN JOSE, Cal.—87.7 KNTV	218,800
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—85.6 KEY-TV (A,C,N) (Does not include Los Angeles, where station claims additional coverage.)	91,000
SAVANNAH, Ga.—69.3 WSAV-TV (N); WTOG-TV (A,C)	107,600
SCHENECTADY-ALBANY-TROY, N.Y.—90.4 WRGB (N); WTEN (C); WTRI† (A)	507,500 †166,300
SCRANTON-WILKES-BARRE, Pa.—78.1 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes community antennas in counties not credited)	†238,500

Market & Stations—% Penetration	TV Homes
SEATTLE-TACOMA, Wash.—86.0 KING-TV (A); KOMO-TV (N); KTNT-TV; KTVW; KIRO-TV (C)	509,800
SEDALIA, Mo.—81.0 KDRO-TV (A)	30,300
SHREVEPORT, La.—75.3 KSLA (A,C); KTBS-TV (A,N)	240,800
SIoux CITY, Iowa—84.4 KTIV (A,N); KVTV (C)	254,000
SIoux FALLS, S.D.—74.8 KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**208,000
SOUTH BEND-ELKHART, Ind. WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†188,725
SPARTANBURG-GREENVILLE, S.C.—74.5 WSPA-TV (C); WFBC-TV (N)	351,800
SPOKANE, Wash—76.9 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	245,000
SPRINGFIELD, Ill. WICS† (A,N)	†107,430
SPRINGFIELD-HOLYOKE, Mass. WHYN-TV† (C); WWLP† (A,N)	†197,820
SPRINGFIELD, Mo.—73.9 KTTS-TV (C); KYTV (A,N)	98,400
STEUBENVILLE, Ohio—87.4 WSTV-TV (A,C)	510,600
SUPERIOR, Wis.—DULUTH, Minn.—79.1 WDSM-TV (N,A); KDAL-TV (A,C)	167,100
SWEETWATER, Tex.—77.1 KPAR-TV (C)	65,300
SYRACUSE, N.Y.—89.3 WHEN-TV (A,C); WSYR-TV*** (H) [WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.]	476,000
TACOMA-SEATTLE, Wash.—86.0 KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N); KIRO-TV (C)	509,800
TALLAHASSEE, Fla. (See Thomasville)	
TAMPA-ST. PETERSBURG, Fla.—77.1 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	328,600 †179,400
TEMPLE-WACO, Tex.—76.3 KCEN-TV (N); KWTX-TV (A,C)	151,000
TERRE HAUTE, Ind.—86.5 WTHI-TV (A,C)	242,600
TEXARKANA, Tex.—70.3 KCMC-TV (A,C)	118,600
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—57.1 WCTV (A,C,N)	110,200
TOLEDO, Ohio—92.0 WSPD-TV (A,C,N)	322,500
TOPEKA, Kan.—83.6 WIBW-TV (A,C)	190,100
TRAVERSE CITY, Mich.—79.8 WPBN-TV (N)	53,400
TUCSON, Ariz.—84.8 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	85,600
TULARE-FRESNO, Cal.—85.0 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	224,800 †188,700
TULSA, Okla.—82.3 KOTV (C); KVOO-TV (N); KTUL-TV (A)	341,500

Market & Stations—% Penetration	TV Homes
TUPELO, Miss.—58.2 WTWV (N)	52,700
TWIN FALLS, Ida.—70.0 KLIX-TV (A,C,N)	30,900
TYLER, Tex.—71.4 KLTV (A,C,N)	114,600
UTICA-ROME, N.Y.—91.2 WKTV (A,C,N)	145,700
VALLEY CITY, N.D.—71.8 KXJB-TV (C) (See also Fargo, N.D.)	163,700
WACO-TEMPLE, Tex.—76.3 KWTX-TV (A,C); KCEN-TV (N)	151,000
WASHINGTON, D.C.—87.3 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	787,100
WASHINGTON-GREENVILLE, N.C.—71.0 WITN (N); WNCT (A,C)	249,800
WATERBURY, Conn. WATR-TV† (A)	†169,870
WATERLOO-CEDAR RAPIDS, Iowa—88.9 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	358,200
WAUSAU, Wis.—82.3 WSAU-TV (A,C,N)	102,000
WESLACO-HARLINGEN, Tex.—66.7 KRGV-TV (N,A); KGBT-TV (A,C)	89,500
WEST PALM BEACH, Fla.—74.5 WEAT-TV (A); WPTV (C,N)	95,300
WHEELING, W. Va.—86.4 WTRF-TV (A,N)	442,000
WICHITA-HUTCHINSON, Kan.—81.7 KAKE-TV**(A); KARD-TV (N); KTVH (C) (KTVH, Ensign, Kan., satellite of KAKE-TV)	306,500
WICHITA FALLS, Tex.—77.2 KFDX-TV (A,N); KSYD-TV (C)	145,400
WILKES-BARRE-SCRANTON, Pa.—78.1 WBRE-TV† (N); WNBP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited)	†238,500
WILMINGTON, N.C.—65.4 WECT (A,N)	176,500
WINSTON-SALEM, N.C.—83.0 WSJS-TV (N)	316,800
YAKIMA, Wash.—68.7 KIMA-TV† (A,C,N) Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	**†112,400
YORK, Pa. WSBA-TV† (A)	†102,840
YOUNGSTOWN, Ohio—78.7 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in counties not credited)	†162,500
YUMA, Ariz.—73.3 KIVA (C,N)	*23,600
ZANESVILLE, Ohio WHIZ-TV† (A,C,N)	†51,680

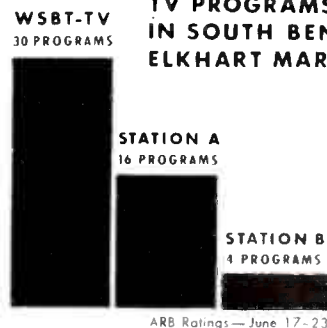
• Due to conflicting research data, this market has not been reevaluated pending further study.
† U. H. F.
†† Incomplete data.
††† New station—coverage study not completed.
* U. S. coverage only.
** Includes circulation of satellite.
*** Does not include circulation of satellite.

SOUTH BEND, INDIANA'S
DOMINANT STATION

WSBT-TV
PRIMARY COVERAGE—
752,580 TV VIEWERS IN
PROSPEROUS MICHIANA*

Here's How
WSBT-TV
DELIVERS
the South Bend
-Elkhart
TV Audience

TOP RATED 50
TV PROGRAMS
IN SOUTH BEND-
ELKHART MARKET



WSBT-TV CARRIES

- The Top 7 programs
- 8 of the top 10 programs
- 17 of the top 25 programs
- 30 of the top 50 programs

No other station or combination of stations comes close to WSBT-TV in the number of top-rated shows carried. Further proof of this overwhelming viewer preference is the fact that WSBT-TV's 10 P.M. news broadcast is one of the highest-rated local or national newscasts in the Nation! . . . You're paying for audience—get it with WSBT-TV. Ask your Raymer man for details or write to this station.

*15 counties in Northern
Indiana and Southern Michigan.
Set count, 209,050—
3.6 persons per family.

WSBT-TV
SOUTH BEND,
IND.
CBS... A CBS BASIC OPTIONAL STATION CHANNEL 22

ASK PAUL H. RAYMER COMPANY
NATIONAL REPRESENTATIVE

SLEEPER

Of course you know about "Divorce Hearing," the unrehearsed new show that's causing all the talk. It's authentic, startling, presenting every-day people at the crisis of their lives, exposing the raw facts of their love and hate.

Dr. Paul Popenoe is in charge and appears on each show. In 1930, he founded and now directs the American Institute of Family Relations. Dr. Popenoe is the author of eleven books on marriage and social biology. His regular feature in *The Ladies' Home Journal*, "Can This Marriage Be Saved?" is nationally known.

Not a re-enactment, "Divorce Hearing" is the *real thing*—tragic, comic, emotion-packed, and fascinating! Fascinating? Listen to the reviewers:

From *The New York Times*: "Divorce Hearing' . . . has a fascination about it. . . . The participants were forceful personalities whose accounts have a tragicomic flavor. . . ."

From *BIB Newsletter*, "Facts, Figures and Film": "Interstate has a sleeper in its 'Divorce Hearing' . . . the psychologist-star Dr. Paul Popenoe will be a national figure with plenty of demands for his time before the first series runs its 52 weeks. . . . When series opened in New York (WNEW-TV, old WABD) the station was swamped with telephone calls asking 'Is he (Dr. Popenoe) in New York?' . . . a hot subject. . . ."

From *The New York Herald Tribune*: ". . . a fascinating program . . . frank, unrehearsed . . . candid . . . The second couple made Ralph and Alice Kramden seem like Romeo and Juliet, and in spite of the seriousness of their situation turned out to be pathetically funny. 'He thinks he's Red Skelton,' the woman complained bitterly. He darned near was."

Electrify your programming! Get "Divorce Hearing" from INTERSTATE TELEVISION — 445 PARK AVENUE, N.Y.C., MURRAY HILL 8-2545 —and get it *right now!*

TV's closeness to reality offers a high degree of viewer identification

with TV than with other media, in the way they talk about its programs and personalities, and its commercials. Here are typical comments noted by the researchers:

"Television brings them to life before you."

"Looking at something that is alive makes me feel as though I am taking part in it."

"I am actually an eye-witness at a certain place, at a certain time, and I feel as if I were actually there. I feel the mood of the actor."

"I can see it all as it happens, and seeing is believing."

These, and hundreds of similar expressions, says Dr. Eisenberg, point to television's basic characteristics as a medium of communication—"its ability to simulate reality. Of course, it is not the same thing as reality itself. I am looking at the screen and am not *in* it. However, the event on the screen is so close to reality, that even now, with the medium's two dimensions, I can easily lose myself in it, forget myself and my own situation and live that experience *out there*."

Identification triggers involvement

In fact, emotional involvement is achieved mainly through the process of *identification*, in Dr. Eisenberg's opinion. "If the commercial portrays an experience familiar to the viewer, preferably through people who are much like himself, it can be a stimulus to trigger a moving emotional experience. If the viewer cannot identify himself with the experience or the people, he cannot become emotionally involved. Thus, people in lower income brackets often complain that they are rarely represented in advertising. They ask: 'Isn't our money good?'"

Unfortunately, many an advertiser and agency-man tends to forget the obvious: that where the sense of reality is so important, the factor of *credibility* is paramount, and practices that may be acceptable in other media may not be in TV. An example is a commercial which shows a husband and wife at breakfast talking about a food product, but talking in advertiser terms strictly. The viewer says to himself: "Nobody talks like that." Credibility is destroyed, and the commercial's impact is blunted.

Dr. Eisenberg's research indicates that the reader is not bothered in this way when he sees characters talking this way in a print ad. He is willing to accept the advertisement as just that, an ad, and is not troubled by the clearly fictitious situation and language. This is simply another indication of the degree of intensity of the TV viewing experience when compared to experience with other media.

Because of the medium's approximation of reality, says Dr. Eisenberg, opportunities are offered for a high degree of viewer identification with people and situations portrayed.

Two things, according to Dr. Eisenberg, are basic elements for TV selling:

1. The appeal of the message itself as a TV experience.

2. The appeal of the product story.

Combine the two in the right proportions, and you have a persuasive sales message.

There are various ways of achieving emotional involvement. One of the most direct is to play upon the viewer's sensory experience. One of the finest examples, Dr. Eisenberg feels, is the current Zest series, which has "successfully used television to recapture an exhilarating experience that it has been possible to associate with the product." Not only are the scenes of people in water well chosen and handled, but a slow-motion technique is employed to accentuate the emotional experience. "They use slow motion," notes Dr. Eisenberg, "to get the viewer to pause and savor the experience."

Even more direct in their sensory attack are the famous Kraft food commercials. Here the appeal is directly to the appetite. "It is an appeal so direct and fundamental, that you do not need anything else," says Dr. Eisenberg. "Make a person's mouth water, as these are able to do, and you have achieved a degree of emotional involvement that is hard to match."

Probably the finest case of a series in which the sales message itself is presented so entertainingly and attractively as to account for most of the effectiveness is that of the much-praised Bert and Harry commercials for Piels Beer. Their excellence, Dr. Eisenberg holds, is not simply the result of cleverness of concept, or humor, but in a deeper sense, of realizing one

of the medium's greatest advantages, its ability to create personalities. Bert and Harry *are* personalities whom the viewer looks forward to meeting; he becomes involved with them and the situations they are put in much as he would in the case of a program. The commercials, as a result, are attention-getting, and leave the consumer with a very favorable attitude toward the product, even though there is no marked effort to involve the consumer emotionally with it.

Cartoons do not violate reality

At first glance it may seem odd that in a medium so close to reality some of the greatest advertising takes the cartoon form, the closest thing to fantasy. There is no contradiction. The cartoon, Dr. Eisenberg notes, is only a technique, which the audience recognizes and accepts as such. It is frankly fantasy and therefore does not violate reality. However, within its own frame of reference, the cartoon commercial must be consistent and logical. Failure to understand the cartoon function can lead to serious trouble, particularly when an effort is made to combine it with live shooting. It is not the clash of two *techniques* which is the problem, but of the world of fantasy with the world of reality. An example is the Kleenex commercial featuring Little Lulu. The cartoon character is cute, appealing, well-known. The treatment is enjoyable, and the rhythmic character of the commercial is fun in itself and ties in with the way the product is used. However, the fun is destroyed when, in the live shooting sequence that follows, a woman comes on with a straight product pitch.

It would be nonsense to claim that emotional involvement is all that matters, says Dr. Eisenberg. There are, of course, many highly successful commercials that do not achieve it, that do not even try to. These sell for other reasons entirely. And even in those cases where a commercial tries and fails to achieve such involvement, it may still do a good sales job, again for other reasons, such as an excellent product story about a product with great appeal to begin with.

Much depends on what marketing stage the product is in, whether it is

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NOW

WTIC-TV CHANNEL 3

MEANS CBS

TELEVISION

IN RICH, RICH

SOUTHERN NEW ENGLAND

WTIC-TV HARTFORD 15, CONNECTICUT TEL. JACKSON 5-0801

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, INC.



new, alone in its field, or whether it is one among many similar products. If it is new, or embodies a significant product change, a straight product sell is often the best approach. Lestoil is a good example of a product sold by means of convincing demonstration, with no attempt at emotional involvement as such.

The great challenge arises when products in a category cannot any longer be sharply differentiated from one another. This, of course, is the major problem with cigarettes, which can hardly be clearly distinguished in blind product tests. Obviously, the product story alone isn't enough. Once you leave the filter-claim area, so directly connected with the lung cancer question—and therefore touching deep human feelings—you are left with the job of creating an appealing image about your product. This, of course, has been the goal of cigarette companies for many years, long before TV.

"An association of pleasure"

Dr. Eisenberg cites the Newport cigarette commercials as successfully combining scenes and people to achieve an effective emotional involvement that leaves one feeling well disposed toward the product. He describes them as "achieving a feeling of freshness with the beach scenes and an association of pleasure with the happy song they sing." A cigarette campaign which backfires, on the other hand, is the L&M group based on the theme: "They said it couldn't be done," which has already been publicly criticized quite severely. This achieves an emotional involvement, yes, but it is entirely negative in character. The reason: a rocket going into space, the invention of the steamboat—these are awesome, majestic experiences. Smoking a cigarette is not; it is an everyday experience that simply does not belong in the same class. Joining the two "strikes me as incongruous," is the way Dr. Eisenberg puts it.

The question of *negative* involvement is very real. Such involvement is most clearly evident in the drug field. As the headache remedies have shown, TV is the perfect medium in which to demonstrate pain and suffering. But this is disturbing to the viewer. As the psychologist would say, it arouses anxiety. That a negative commercial is probably more effective than a tepid one, few would deny, but the problem

continues to exist, and will until the creative solution is found that will combine pleasant visual images with a strong positive product story.

In all this, we have been talking about the commercial as though it existed by itself, when obviously it cannot be thought of as a disembodied element. As Dr. Eisenberg points out: It must be seen in its real environment. Placement becomes an important factor. Spot commercials must stand completely on their own. The commercial in the sponsored show, particularly when integrated, has a much greater opportunity, and research continues to demonstrate that the program sales personality remains one of TV's most powerful advertising assets.

It may bear re-emphasis that it is not technique or gimmick as such which is primary. To look for creative originality only in this area is to short-change oneself. Creativeness in the psychological realm is even more important. Research, after all, can only lead you to a certain point, that at which the pertinent facts are known. Then imagination, intuition, or whatever you care to call the magic of creativeness, must take over. "It is best," thinks Dr. Eisenberg, "to get away from the product, to think freely, even wildly, looking for new approaches. Nothing in this field is impossible." The route of commercial involvement opens a world of creative possibilities and can enable the advertiser to solve problems that could otherwise be too formidable.

Must shed old patterns of thought

In any event, the future will doubtless see new commercial accomplishments that will be impressive in their power to involve the viewer. To do this, however, it will be necessary for many to shed old patterns of thought and to learn to think in terms of what the character of the medium itself makes possible. Much remains to be done in organizing the visual and auditory cues that will enable the viewer to recreate an experience for himself. The advertiser who succeeds in duplicating the actual sensory experience of driving, for example, will have taken a major step forward in automobile advertising.

The point is that, if this can be done at all, it will be done in TV, where the possibility of approximating reality alone exists.

END

NOW!
(SEPT. 1958)

EVEN MORE CLEARLY THE LEADER IN YOUNGSTOWN, OHIO. MORE THAN TWICE THE POWER OF COMPETING STATIONS... NOW 430,000 WATTS ON CH. 27

WKBN-TV
YOUNGSTOWN, OHIO



**“GEE! THIS BEER REALLY
TASTES LIKE BEER!”**

He's taste-testing a product he saw advertised on WGN-TV. And he's *sold!* The program he saw was Sea Hunt, where he and 917,930* other viewers watch—and buy as a result—every week. (*Neilson, Aug. 10-Sept. 6, 1958) Viewer enthusiasm for top-rated shows is what you expect and get on WGN-TV.

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

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

The station that puts "GEE!" in your Chicago sales!

Chicagoans watch Channel 9

WGN-TV



Audience quality comes before audience quantity for considered purchase items

Backstrand says: "Television is the best medium we've found to give the public a broad concept of what Armstrong stands for." Even this, he points out, can have a direct result on sales.

"We've gained stature in the minds of the institutional buyers by showing our diversification, our research. With 350 products, we couldn't afford to advertise crowns on television. But if one of our men goes to see a purchasing agent at Mr. Busch's brewery in St. Louis, and that buyer thinks of Armstrong as a widely diversified company rather than as just a maker of linoleum, we'll have a better chance to make the sale. The same is true of the shoe manufacturer, the builder. We want all the elements to whom we're selling to get a broader concept of the company."

The institutional advertising is proving to be effective in another way. Home builders have reported that if they mention to prospective customers that Armstrong sheathing was used in the house, it frequently strikes a responsive note. The institutional commercials themselves have been merchandised to various industries, creating goodwill by showing that Armstrong is promoting that industry's products to the public.

Demonstration key factor in TV

But the main selling effort, as indicated by the ratio of commercials—generally three consumer to one industrial—remains on the consumer items. Says Backstrand, "With television, we can reach a huge audience more quickly than with any other medium. Another key factor is that we can demonstrate by dynamic action the installation of a floor or an acoustical ceiling."

Has television increased Armstrong's sales of acoustical ceilings and floorings? Avoiding the boastful claims which he would consider in poor taste, Backstrand says: "I would guess our share of the market has increased." He then adds more strongly: "Consumer sales would have to pay off, either immediately or eventually, to justify the program. If I didn't have faith the show would pay for itself, we'd be fools to sponsor it."

That Armstrong Cork can be interested in TV solely as a selling tool is clearly shown by its sponsorship of 15 minutes of the *Jimmy Dean Show* on

alternate Wednesdays. To the remark that this is a very different type of program from the *Circle Theatre*, the company points out that it is selling "a very different type of product."

The daytime show merchandises the lowest-cost item in Armstrong's entire line of floor coverings, and thus aims for the lower economic groups, the rental market in metropolitan areas, and rural markets. For this audience, which includes many newly-formed homes, the youthful personality of its star and its informal musical format, Armstrong spokesmen say, are ideally suited.

But the *Circle Theatre* remains the showpiece of Armstrong Cork. Max Banzhaf, Armstrong's director of advertising, promotion and public relations who is directly responsible for the program, explains the media theory behind the choice of the program.

"For considered purchase products, television should be handled differently than for impulse products. The difference lies in the contribution the program itself can make in selling. A good program can contribute to the impact that its commercials have on the audience. After a period of time, a program series that has importance and substance can become allied in the listener's mind with the sponsor's product. Of course, the converse is also true.

"This rearranges the typical order of importance, putting quality ahead of quantity—placing the character of the program and the audience composition ahead of audience size. This is not to imply that ratings are not important. They are. But for a considered purchase product, the character of the program and reaching the people of greatest influence in the market are more important.

"This is simply a way of applying, to broadcast media, the theories of mass exposure versus a selective audience that have been a part of print media advertising for years. Impulse items need mass exposure. Considered purchase products need a more selective audience."

Basic to the entire concept of the *Circle Theatre* is its aura of "actuality." Subjects are always taken from life, frequently from the newspaper headlines.

The program, as would be expected, is always live. "It can be done more

swiftly that way, it is more 'actual,' and we have more control over it than if it were filmed," Backstrand notes. "But there is also an artistic consideration. The mere fact that they are playing before a live audience does something to the performers—keys them up."

Audience shows active response

Few programs, probably, succeed in involving their audience more immediately and more directly than does the *Armstrong Circle Theatre*—a tribute to a programming strategy intended to do just that.

Following the initial telecast of "Have Jacket, Will Travel," a report on WAIF, the Intercountry Adoption Program of International Social Service, 2,500 inquiries for adoption flooded WAIF headquarters. A re-broadcast brought almost 4,000 more, according to Victor Weingarten of the WAIF organization.

Following "The Shepherd of Paris," viewers sent contributions to be forwarded to the Abbe Pierre to aid in his work in rescuing the destitute and homeless of that great city. After "Nightmare in Red," dozens of persons looked up the name of the president of Armstrong Cork to write him personally of their appreciation.

Another indication of the widespread interest in the *Circle Theatre* is the unending stream of requests for films of the programs by public and private organizations. Armstrong Cork makes no effort to merchandise them, but when requested they are made available without charge. Prints of "The Dead Sea Scrolls" are now booked two years in advance by colleges and religious organizations of every denomination, and have been sought for showing in theatres throughout Israel.

Last year, Backstrand accepted a Freedom Foundation Award for the contributions made by the *Armstrong Circle Theatre* to the fight against communism. Since 1957, the program has dramatized such topics as "The Freedom Fighters of Hungary," "The Trial of Poznan," "The New Class—the Book Heard Round the World" and "The Vanished."

Although he does not select, or even review, scripts used on the program, Backstrand declares: "Believing as we do that any drift towards socialism or communism is a drift downwards, I've

To next page



**EVERYBODY IS LOOKING
FOR ONE MINUTE
AVAILABILITIES THESE DAYS
... AND HERE ARE
TOP BUYS IN JACKSONVILLE'S
\$1 1/2 BILLION MARKET**

Better take a second look at the highly competitive Jacksonville television market. It's no longer a One-Station market and if you want to reach deep into the rich North Florida-South Georgia television area, then choose from this list of prime one minute availabilities on WFGA-TV.

- ★ Dave Garroway's "Today" from 7:00 to 9:00 AM
- ★ "Romper Room" with Miss Penny from 9:00 to 10:00 AM
- ★ "All Star Theatre" from 10:00 to 10:30 AM
- ★ "Hour of Stars" with host John Conte from 1:00 to 2:00 PM
- ★ "Popeye Playhouse" from 5:00 to 6:00 PM with Skipper Al
- ★ "Theatre 12" with feature films on Saturday and Sunday nights

For further information concerning availabilities—call Ralph Nimmons in Jacksonville at ELgin 6-3381 or contact your nearest P.G.W. representative.

NBC - ABC

Represented nationally by Peters, Griffin, Woodward, Inc.

WFGA-TV
Channel 12
Jacksonville, Florida
FLORIDA'S
COLORFUL STATION

BACKSTRAND *Continued*

encouraged the opportunity to tell an effective story on the dangers of communism and the communist conspiracy."

The award, the letters and all the other evidence of the public service values of his *Circle Theatre* must be particularly gratifying to Clifford Backstrand. And if many of the problems the *Theatre* touches are social and humanitarian, it in no way conflicts with his fundamental belief that "the greatest heritage this nation has is the basic concept of our Founding Fathers of the sacredness of the individual—of not doing for the individual what he should do for himself."

Joined Armstrong in 1921

Born in California, the son of Swedish immigrants, Clifford Backstrand graduated from Pomona College in California in 1920 and the Wharton School of the University of Pennsylvania in 1921, and joined Armstrong as a student salesman that same year. In 1927 he was transferred to the home office in Lancaster, Pa., as assistant sales manager, and from there moved straight up the sales ladder. In 1935, at the age of 38, he was named a director of the company, and became vice president three years later. In 1950 he was elected president of Armstrong Cork.

In the 30 years he has spent in Lancaster he has absorbed the color and history of the area, and of the Pennsylvania Dutch who inhabit it. It is typical of his character that he shows open admiration for the rugged individualism of that austere people.

There is a photograph of Clifford Backstrand seated in his library in a smoking jacket, a spotted, blackeyed setter at his feet, a moose head on the wall behind him, the walls lined with books. The picture is a composite of the man.

He is a student of history, particularly of the Civil War, and converses fluently on topics ranging from transportation in the Revolutionary period to the development of the frontiersman's Flintlock Rifle. He is a hunter and a fisherman, loves dogs and horses and has trained his own setters. He owns and operates a 200-acre wild-life preserve and tree farm as a personal hobby. Here he collects and plants nut trees and shrubs.

Much as an art lover would visit a gallery, once a year during one of his numerous trips to New York he takes

the elevator to the top floor of Abercrombie & Fitch, the city's leading sporting goods store, and slowly walks down floor by floor.

Following his own dictum that Armstrong employees should be active in community affairs, he is a member of the Board of Trustees of the University of Pennsylvania and the Thaddeus Stevens Trade School, president of the Board of Directors of the Lancaster Free Public Library, and prominent in numerous other civic and social projects. He is married and has one daughter.

In both the man and his company there is a curious combination of the progressive and the conservative. Founded in 1860 by Thomas M. Armstrong as a one-room shop for cutting bottle corks, the company comprises today 18 plants, 15,000 employes and assets exceeding \$166 million. From the simple cork, it has diversified to its present line of products made of glass, rubber, plastic resins, felt, fiberboard and asphalt.

Forty years ago, Armstrong Cork pioneered in the recruitment and training of career personnel, a practice which came to full bloom in American industry only after World War II. Laboratory research dates back to 1904; today the company's new Research and Development Center at Lancaster employs some 400 persons.

Throughout its history, Armstrong Cork has shown its faith in the power of advertising. Its trade advertising was started in the 19th century; in 1917 it began consumer advertising in national magazines.

Its use of broadcast media dates back to 1928, when it beamed *The Armstrong Quakers*, a musical program, to 17 radio stations east of the Rocky Mountains. A forecast of its current programming philosophy appeared in 1931, when it added topical speakers to the program. The first of these was Lowell Thomas, who described "The Proposed Submarine Expedition to the North Pole." (This year the *Circle Theatre* will dramatize the trip of the *Nautilus* on television.)

But most of its radio effort was in the standard commercial category, including daytime serials during the forties. Only recently did it drop its long-running Saturday radio drama on CBS, *Armstrong's Theatre of Today*. In 1950 the company sponsored its first TV program.

Television is not, of course, the sole medium used by Armstrong Cork. It uses the shelter magazines, newspapers and a well-rounded supply of sales aids. "In all advertising," says Backstrand, "you've got to drive as a team, coordinating advertising and coverage so that the product is readily available to meet demand. In this business, it's not as easy to get distribution as in the drug or cosmetics business. A nationwide advertising program at the very outset would be out of the question. Relating costs to distribution, we use magazine ads first, even in black and white when suitable to the product. Then we add television when appropriate. This was the pattern we followed when we created a market for residential sound conditioning in 1955."

Much as it continued to advertise throughout the war years when consumer products were unavailable, the company has kept its advertising budget virtually untouched throughout the recession. Backstrand credits advertising with a major role in sustaining the company's sales during the period of economic slump—its net sales of \$246.5 million in 1957 were less than 1% lower than the \$247.4 million in 1956. Earnings in the second quarter of 1958 were equal to those of the second quarter of '57.

Parallel to all this is a stability not to be found in all corporations. In its 98-year history, the company has had only five presidents. It has been associated with BBDO since 1917. Two years ago it added Ogilvy, Benson & Mather for its Building Products Division.

Looking towards color TV

The company's future in television will be determined by its new product and market developments. But it is clearly looking forward to the advent of color TV.

In this connection, however, Backstrand sounds a note of warning. "Color would unquestionably add to the effectiveness of our commercials. But except on the basis of perfect fidelity, it would be more harmful than helpful."

The president of Armstrong Cork rarely misses one of his own shows on TV, and tries not to miss "a good fight." Otherwise, he doesn't watch much. Would he do more viewing if there were more programs like *Armstrong Circle Theatre* on the air?

Clifford Backstrand is not a man to dodge a question, even a loaded one. "Yes," he replies, "I think I would watch television more." END

SPOT OPPORTUNITY From page 59

(alternating with American Beautyst Mattress.) Many major national advertisers have seized the opportunity to air minute announcements in such programs. Among them are Procter & Gamble, General Foods, Colgate-Palmolive, Carter Products, Warner Lambert, Andrew Jergens, American Chicle, Stokely Van Camp, International Laytex, Tri-Nut Margarine and Standard Oil of Indiana.

How early evening syndicated film will affect the lead-ins to *Keep Talking* Tuesday and *Pursuit* on Wednesday is one of the question marks surrounding the CBS switch. On the remaining evenings, however, CBS has cleared extensive lineups at 7:30, considerably larger than those at 10:30 last year (which counteracts from the network point of view, to some extent, the additional half-hour open to stations and national spot.) Thursday, with only 74 stations carrying the *I Love Lucy* re-runs, offers important openings at 7:30.

The *Jack Benny Bachelor Father* combination Sunday night is carried by 177 stations; *Name That Tune* Monday by 169; *Your Hit Parade* Friday by 143; *Perry Mason* Saturday by 126.

Nevertheless, a number of stations in major markets have exercised their option on the 7:30 period on various days of the week, while others have used delayed broadcasts to accommodate local sponsors while keeping the best of the network programming. Stations with twin affiliations are frequently carrying programs for another network at 7:30, again sometimes involving DB's. Channel 10, Rochester, carries CBS programs Friday, Saturday and Sunday nights, syndicated film Monday and Thursday, and ABC programs Tuesday and Wednesday. The Wednesday program, *Rifleman*, is a DB from ABC's 9:00 p.m. spot on Tuesday.

At the other end of the evening, 10:30 p.m., the picture is much the same as it was last year for the spot advertiser. On CBS, Tuesday has disappeared, Saturday remains open. ABC programs only the *Wednesday Night Fights* at 10:30, and NBC *Masquerade Party* on Thursday, *Boxing* on Friday and *Brains and Brawn* on Saturday.

The spot advertiser who chooses the 10:30 period will be contending with a strong CBS lineup: *Desilu Playhouse*, *Garry Moore*, *U.S. Steel/Armstrong Circle Theater*, *Playhouse 90*, *Person to Person* (Monday-Friday) and *What's My Line?* on Sunday. END

WHEELING 37*TH TV MARKET

*Television Magazine 8/1/58

One Station Sells Big Booming Ohio Valley

NO. 6 IN A SERIES:
MANUFACTURING



Chances are this very morning you used tooth paste or shaving cream from a Wheeling-made tube. For the Wheeling Stamping Company of WTRF-TV-land is one of the nation's largest manufacturers of collapsible tubes. This Wheeling company, with its 500 employees and \$2 million annual payroll, is another reason why the WTRF-TV market is a great one for smart advertisers . . . a market of 440,800 TV homes, where 2 million people spend \$2½ billion annually.

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

National Rep., George P. Hollingbery Company

wtrf tv

7

Wheeling 7, West Va.

316,000 watts NBC network color

not concerned with the mechanics of reproduction. Most film shows are cut to a mold. Their quality and idea content is low. But I've seen good programs on film. I thought Ed Murrow's *See It Now* series was very good.

"In the same way. I haven't got any preference for program types. I judge programs one by one. When I see a quiz show, I want to know whether it's fun to watch? Does it give viewers a sense of participation? Are the rules of the game simple? I want to know whether producers are showing good taste. Are they pandering to viewers' morbid curiosity? Are they stripping people's emotions bare and exploiting them for the private gain of the network and the sponsor? Is the comedy very broad and at the expense of people?"

Could demands that producers don't settle for the cheap joke, the pratfall, the vulgar sound—or second best. He insists, too, that there is a place in television for quality entertainment, cultural entertainment if you will, and that TV should play up to its audiences instead of down to them.

But the quarrels between Gould and his critics can't really be settled. Paradoxically, their demands of him are such that they would lower his standards. Should he lower those standards, any recognition they might receive from him would also be worth less. It is the fact that his standards are so high, that makes his recognition so important.

Not interested in production problems

As to his "demanding the impossible," he maintains that the audience is not interested in a producer's handicaps or his problems. In the final analysis, it is interested in being entertained. "As the representative of my readers, I cannot lower my standards. They must always be consistent." This point also relates to the experimental in TV programming. "Standards must always be maintained, regardless of the fact that some creative people feel that originality in itself is enough."

TV criticism is after-the-fact criticism. Still it has a great deal of value, Gould believes. "It is much more than an evaluation, it is a report." (A top

program executive at a network call TV criticism "the policeman on the beat.")

Jack smiles at the charge that the television critic does not generally have the ability to evaluate all kinds of programming. "Is there any difference between a critic who judges all kinds of programs and a network executive who thinks he can select all kinds of programs? Rampant expertism is part of the age. The viewer also thinks he's an expert." He adds however, that he has had long experience in dramatic, vaudeville and night club criticism while working for *The Times*

Actually Gould has had a thorough backgrounding in the business of broadcasting. His newspaper career started with the *Herald-Tribune* in 1933 when he became a show business reporter. In 1937, he joined *The Times* and its dramatic department. In 1943 he took a major step when he was shifted into the radio department of the paper, then under the editorship of John K. Hutchens. He has been with the paper continuously except for a six-week interlude in 195



Leads in Fresno



KMJ-TV in the Billion-Dollar Valley of the Bees

Leads in news — coordinates with McClatchy newspapers for complete, up-to-the-minute coverage. Sound and silent film cameras give 24-hour coverage of local events. Has No. 1 rated news program.*

*ARB May '58

KMJ-TV • FRESNO, CALIFORNIA • McCLATCHY BROADCASTING COMPANY • The Katz Agency, National Representative

when he left *The Times* to join CBS Inc. as an "Information Adviser."

Gould was obviously unhappy away from newspaper work. "I returned to *The Times*," he says, "because I was too old to make the switch from an objective to a subjective approach." During his short stay, he recalls, he did little actual work. *The Times* had not replaced him as editor, and when Jack was offered his old job back he was terribly relieved.

Gould's knowledge of the field is such that his discussions of industry problems are usually well-based.

As a result, advertising men and broadcasters regard him as a "solid guy." They have noted that he does not grind any axes, that he shows no personal bias, that he is always scrupulously objective.

Enthusiastic about TV's possibilities

Gould's column suggests a scholarly gentleman, bookish, intellectual, liberal, somewhat stuffy and conscious of his importance as a "voice" in the industry. But Jack Gould the person clashes with this image. He is a young-looking forty-four years old, slight of build, beginning to grey, almost mild-mannered and relaxed. His sometimes heavy sentences hide an enthusiasm about TV and its possibilities. He is without the slightest vanity. But he is also a man of conviction.

There is nothing of the scholar about him, except when he puts on his glasses. As a matter of fact, he is entirely a prep school product, without a college education. He resides in old Greenwich, Connecticut with his wife Carmen Lewis and his three boys.

Above and beyond the special requirements of TV, for Gould there are the mechanical needs of filing before the 11:20 deadline set by *The New York Times* for his review. For a program which finished at 11:00 p.m. he is allowed 20 minutes of writing time. There are, however, three other reporters on his staff who are used for reviewing. Programs are reviewed more than once, though they are only written about if there is something to say. Gould manages to space out the work so that no one reporter is given an unusually heavy burden of program criticism in one evening.

Gould telephones his review into *The Times* in New York City. It is received by a machine in the recording room which takes his dictation, complete with spelling and punctuation. On occasion, he has had trouble getting through on

the phone, but by now all the operators know him, and cooperate.

Conditions at home while he is at work reviewing are fairly well-controlled. He has two sets. He uses one, the family the other. However, if the family is watching while he is reviewing, they do not comment. His wife's opinions, Gould reports, differ in some cases from his, but she does not make any remarks until he is finished writing his review. Gould does all his reviewing at home.

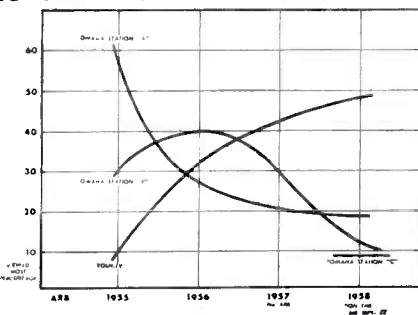
Despite frequent attacks on individual shows and much pointing of the warning finger, Gould remains basically optimistic about the future of TV. He is particularly enthusiastic about specials. He believes TV is going through a cycle, that it will eventually work itself out of its present programming difficulties and that eventually businessmen will help lead the way to a new and better kind of TV. "They are more venturesome than they seem," he says. END

YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!

This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

NO OMAHA STATION COVERS LINCOLN!



The Feltzer Stations

WIZO-TV — GRAND RAPIDS-KALAMAZOO
 WIZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTW — CADILLAC, MICHIGAN
 KOLN-TV — LINCOLN, NEBRASKA
 Also operate with:
 WMBD RADIO — PEORIA, ILLINOIS
 WMBD TV — PEORIA, ILLINOIS

Let's face it. To do a TV job in Nebraska, you start with an Omaha station. After that, the only logical choice is KOLN-TV.

NCS No. 3 shows that Lincoln-Land is a whopping big area. *Even if you throw out everything except those counties where KOLN-TV is the DOMINANT station, KOLN-TV gives you almost as much buying power as all of Nebraska west of the area—\$592 million as against \$624 million!*

So, Nebraska's "other big market" is Lincoln-Land! Ask Avery-Knodel for the facts on KOLN-TV—the Official CBS Outlet for South Central Nebraska and Northern Kansas.

KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

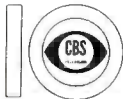
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

For Action at Lowest Cost

86%* of CBS
Commercial
Time is
ordered on
WTHI-TV
TERRE HAUTE
INDIANA

Channel



*Basis: 1958 Fall Schedule

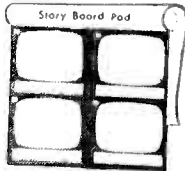
Bolling Co., New York • Chicago
Dallas • Los Angeles
San Francisco • Boston



PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD

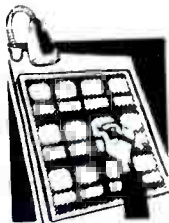
The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.



No. 72C—Pad Size 14 x 17" 2.50
(50 Sheets—4 Segments on Sheet)

Tomkins TELEPAD

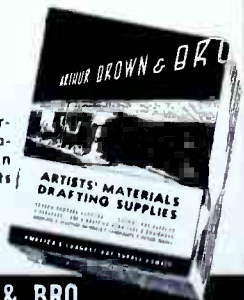
Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated.



No. 72A—19 x 24" 3.50
(50 Sheets—12 panels on Sheet)
No. 72B—Pocket Size 8 x 18" 2.00
(75 Sheets—4 panels on Sheet)

FREE SAMPLES
FOR THE ASKING!

Write on your letterhead for 200-page catalog of art supplies. "An Encyclopedia of Artists Materials"



ARTHUR BROWN & BRO.
2 West 46th St., New York 36,

SATURATION From page 57

had certain elements that smacked of the scientific, although again it was pretty much the individual interpretation. Gross rating points, in themselves, seemed to afford a solution to advertising problems and no great effort was expended in determining reach and frequency.

"More recently, individual schedules have been set to present a balance of X% of total market reached Y times each week. This has, generally, involved a move away from the old bargain packages, wherein an entire appropriation might be expended on a single station.

"More and more, advertising agencies seem to feel that the problem of 'saturation' might be restated as follows: We are no longer concerned with 'saturation' for its own sake. Instead, we are interested in determining (a) What is affordable saturation, and (b) What degree of saturation is required to create consumer demand in the face of competitive schedules."

A further area open to research, McEvoy declares, is the depth of commercial impact necessary to sell one type of product against another.

Nationally, one cannot buy "too much" TV

On a national basis, 52 weeks of the year, media men agree that the costs of TV make it impossible to buy "too much." But they also tend to feel that after a certain point, a campaign may become wasteful. Of course, it is relative—"for a brand with a lion's share of the market, 10 nighttime spots might be adequate," one media director suggests, while 50 might be required to achieve the same effect if three or four equally strong brands are competing.

Frank Kemp of Compton says: "There is no set level, of course, but in a large city, for example, with nighttime minutes and 20s, I think 20 announcements a week might be a saturation level. After that, I feel a law of diminishing returns sets in, and I'd rather extend the campaign than increase frequency."

Apart from the practical economics, there is also the problem of arousing viewer hostility through over-repetition. "The irritant factor is a distinct possibility," comments Newman McEvoy. "It depends on the commercial. This is only a judgment of mine, but I think that with an effective message, 30 impressions a week average can

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (TITLE 39, UNITED STATES CODE, SECTION 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF
TELEVISION MAGAZINE, published monthly at Bristol, Connecticut, for October 1, 1958.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Frederick A. Kugel, 422 Madison Avenue, New York, N. Y.; Executive Editor, Herman W. Land, 422 Madison Avenue, New York, N. Y.; Managing Editor, Nial Quinlan, 422 Madison Avenue, New York, N. Y.; Business Manager, Jack L. Blas, 422 Madison Avenue, New York, N. Y.

2. The owner is: Frederick Kugel Company, Inc., 422 Madison Avenue, New York, N. Y.

Frederick A. Kugel, 422 Madison Avenue, New York, N. Y.; William Forbes, 737 S. Hill St., Los Angeles, California; George Moskovics, 7809 Torreyson Drive, Los Angeles, California; Hamilton D. Schwarz, 1 Wall Street, New York, N. Y.; Estate of Thomas Clark, 65 Broadway, New York, N. Y.

3. The known bondholders, mortgagees and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Jack L. Blas
Business Manager

Sworn to and subscribed before me this 10th day of October, 1958.

SEAL: Alexander Adin
(My commission expires
March 30, 1959)

KTRK-TV, channel 13

very well tend to become an irritant."

McEvoy broaches here an aspect of the problem wholly apart from statistics—the message itself. Media directors lay great stress on the point that "copy can create saturation."

"In radio," reports one media director, "we had the experience of running saturation with a new piece of copy until we were beseeched to take it off—it was driving people crazy."

"The same can apply to television. If the copy is novel, different, striking, exasperating (the George Washington Hill approach), 10 announcements a week might create a saturation effect, where 20 announcements with less annoying copy might not.

"Bufferin the ideal TV commercial"

"The Bufferin copy, with its schematic drawing of the stomach, is the ideal TV commercial. It tells the story so well, so effectively, that perhaps five exposures a week would represent absolute saturation in terms of getting consumer reaction—where a rival commercial might need 25 to register as effectively."

Newman McEvoy stresses that "the efficacy of the announcement itself is perhaps the most important single factor. It is all too easy to say we have so much reach and frequency," McEvoy continues, "but if the announcement has no selling power, all formulation has no point."

Actual purchasing, it is interesting to note, tends to involve often larger numbers of announcements than such cautious words would lead one to expect. Campaigns seem to be growing heavier. Pepsodent ran up schedules of 180 announcements a week in New York, 100 in Detroit and 60 in Cleveland in the second quarter of 1958, as shown by Broadcast Advertisers Reports. (All schedules mentioned here refer to the BAR survey week for the second quarter of this year.) The Dove campaign had 96 announcements in Los Angeles, 88 in San Francisco and 66 in Philadelphia. Both drives consisted largely of daytime and fringe period IDs.

Other advertisers combine minutes and IDs. Salada Tea ran 84 spots a week in Baltimore, 53 in Washington, 39 in Cleveland, 31 in Detroit. The Baltimore schedule consisted of 41 minute announcements and 43 IDs, concentrated mainly around the noon-hour.

Instant Maxwell continues to run campaigns of considerable weight, and

still uses IDs heavily. In the BAR survey week, it ran 32 spots in Washington, 22 in New York, 21 in Philadelphia, and so on. The Washington schedule (which included a few announcements for Regular Maxwell House) included 11 prime time IDs, along with prime time 20s and daytime minutes.

The frequency of impression needed by a product will naturally vary according to such factors as the competitive campaigns, the type of product, its market position, distribution, the copy story and the budget in particular.

The budget sets the first boundaries of any campaign. "Money is such a key factor when you talk TV saturation," notes Lee Rich, media director of Benton & Bowles. "In radio, we have a definite theory of saturation. But television is a very different thing, because there is really not enough money to saturate. In the broadest sense, it is impossible to over-saturate in TV."

Each campaign involves the basic decision of balancing reach and frequency within the limits of available funds. "Saturation for a \$100,000 budget would be very different from

To next page

**NOW WWTV IS A FETZER STATION—
SERVING THE**

"Solid Gold Cadillac"

MARKET!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

The Fetzer Stations

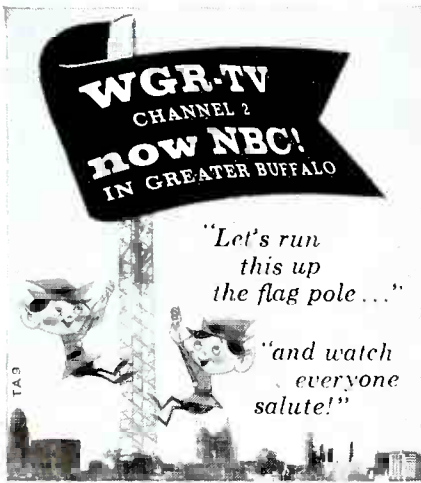
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO-RADIO — KALAMAZOO-BATTLE CREEK
WJEF-RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

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



WWTV

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



America's No. 1 Network, NBC, and Buffalo's No. 1 station, WGR-TV, have joined forces to offer advertisers and viewers the best in TV in the nation's 14th market.

● Top NBC-TV Network Programming

... A huge, untapped audience will now see, for the first time, Dinah Shore, Perry Como, Bob Hope, Milton Berle, and many others. Also available are NBC color, NBC specials, NBC public service... because NBC is now VHF in Buffalo.

Contact Peters, Griffin and Woodward for availabilities on WGR-TV—now NBC!

WGR-TV
NBC CHANNEL 2
BUFFALO



SYMBOL OF SERVICE

A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WSA, WSA-TV, Harrisonburg, Va.
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.



**more
in view!**

Nielsen #3 reports more growth in Rochester, N. Y.

ONLY WROC-TV can guarantee maximum circulation throughout the 13-county Rochester, N. Y. area...

MARKET COVERAGE

Homes reached monthly—26.5% MORE than other Rochester station.
Homes reached once a week—20.8% MORE than other Rochester station.

DAYTIME CIRCULATION

Homes reached once a week—24.7% MORE than other Rochester station.
Homes reached daily average—38.8% MORE than other Rochester station.

NIGHTTIME CIRCULATION

Homes reached once a week—20.8% MORE than other Rochester station.
Homes reached daily average—28.8% MORE than other Rochester station.

Represented nationally by Peters, Griffin and Woodward
Source: Sales Management '58, Nielsen #3, Spring '58

WROC-TV NBC-ABC CHANNEL 5
ROCHESTER, NEW YORK



A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WSA, WSA-TV, Harrisonburg, Va.
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.

SATURATION *Continued*

saturation for a \$1,000,000 budget—and both can have it within their own limits,” comments another media man.

“The first brand in a market, faced with a protective job, might direct his advertising to reach everybody less frequently,” suggests a media chief. “He might select 80% of the audience to reach twice a week. But the fifth brand in the same classification, a quick turnover item, must use aggressive advertising to grow, to win customers. He might single out a segment of the audience to win over through sheer pressure—say 40% of the audience four times a week. In each case, 160 rating points are involved, and each method may represent ‘saturation’ for that brand.”

In general, where the product turns over relatively slowly, such as with hair cream, the length of the campaign would be extended at the price of frequency. For a rapid-type item, such as a packaged detergent, a short, high-frequency campaign is preferable.

Another aim, frequently associated with new product introduction, is to blanket a market, irrespective of rival activity. Of this, Frank Minehan media director of SSC&B says: “If a new quick-turnover product came on the market, I’d try to get as close to 100% of the viewers as possible. I would guess if we got 75%-80% with any frequency we’d be doing well.”

One media director suggests that the industry drop the word “saturation” altogether, and use the word “intensification” or “acceleration” instead. “We can do this against a normal pattern,” he says. “We can double our intensity. But when I say we double our satura-

tion level, we’ve no bench mark. This is the basic weakness of the saturation concept.”

The speaker gives this example. “If I had a new aspirin to introduce, with two or three already in the market, I would break my campaign into two parts: the introductory period and afterwards. First, I would determine the weight necessary, and which I could afford, to sell the product in the last 39 weeks on a continuing basis. This is my index of 100. Then, during the first six-week period, I would triple this to 300. During the next seven weeks, the bridge period, I would use 185. Then to the basic 100. So my introductory period is really an *intensification*, rather than saturation.”

Saturation tactics often lazy substitute

There are many agency experts who would undoubtedly agree with the blunt comments of this media director—who himself has purchased many a powerhouse campaign—when he says:

“I believe a lot of negatives have never been faced up to. The tactics of saturation can often be a lazy substitute for real intelligent creative effort on the part of an agency’s full force—copy, promotion, media, merchandising.”

And certainly many more would applaud the caustic comment of another media director who says: “I have never heard anybody with a real knowledge of media talk about saturation as an objective. I don’t think any seasoned media man would have the temerity to use the word. It is a term used by the people who sell it and the people who write about it. If you can help bury the word, you will be doing a service.” END

INCREASING REACH AND FREQUENCY

The figures below illustrate how the percentage of saturation (i.e. unduplicated coverage) and frequency of commercial impression are increased by adding announcements. The schedules are for one station in a major market.

	Schedule 1 (8 spots)	Schedule 2 (16 spots)	Schedule 3 (21 spots)	Schedule 1+2+3 (45 spots)
Weekly cumulative audience				
% TV homes	28.0	31.7	39.3	61.6
TV homes	1,116,900	1,264,400	1,567,600	2,457,100
# Times seen	1.3	1.5	1.7	2.5
4-week cumulative audience				
% TV homes	55.4	61.8	73.9	91.8
TV homes	2,209,800	2,465,100	2,947,700	3,661,700
# Times seen	2.6	3.1	3.6	6.7

Source: Nielsen Station Index

most accurate measure of this is share of audience, a relative figure which eliminates seasonal differences, coverage differences and other statistics pegged to absolutes. The keys here are surrounding programs and program changes. The surrounding programs may provide the program under study with a heavy flow of audience. The following program may provide a viewer with a reason not to switch channels. Program changes by sponsors and networks may disturb already established audience flow patterns. For example, if network A has been programming the half-hour following a Western with a quiz show which appeals to older people, and then decides during the next season to drop the quiz show and place another Western in its time period, a major change in the pattern of audience viewing will take place. The older people who liked the quiz show will look for another program to occupy their interest. Younger people who had been switching away may stay with the new Western.

Family-appeal show has advantage

There are a number of general principles which can be referred to for guidance in analysis. For instance, the later the time period, the more influence adults have. Secondly, if the appeals of the program are relatively equal, the big advantage goes to that program whose appeal is to all members of the family rather than one. Women are generally the primary tuning factor in dramatic, quiz and musical programs. In Westerns they are generally the least important tuning factor. The appeal of the situation-comedy is divided. Situation-comedies such as *Father Knows Best* which include children will naturally get attention from families with children. Those situation-comedies, such as *Our Miss Brooks*, which do not feature children and center on older stars generally appeal most to an older audience.

The following is a practical example of program evaluation. The time period is Tuesday 8:30-9 p.m. It is CBS which has taken the bit into its teeth and installed a new program to challenge ABC's dominant position and NBC's stand-patism. In the season of 1957-58, *Eve Arden* received an 18 per cent share in the time period, *Wyatt Earp* a 43 per cent share and the second half of *Gobel-Fisher* a 30 per cent share. The problem is for CBS to in-

crease its share of audience significantly.

CBS has placed its confidence in *To Tell The Truth* which averaged a 34 per cent share last season against *Broken Arrow* on ABC and *Meet McGraw* on NBC, two relatively weak programs. *To Tell The Truth* has a constant history of appeal to older women, the same appeal as the programs it replaces, *Eve Arden* and *Wingo*. *Fisher-Gobel* also appeals most to women, with the shade going to those in older homes. *Wyatt Earp* will continue to do best with men and children in younger adult homes. This seems to indicate that the over-all audience behavior is not expected to change much this season. There will be a greater strength of appeal, but people will generally select the same programs.

To Tell The Truth will also have a tough time attracting audiences which have already committed themselves to the other networks. *Gobel-Fisher* starts a half-hour earlier, and *Earp* is part of the two-hour Western block on ABC. The program also will not be gifted with a strong lead-in. *Keep Talking*, which precedes it, did not show much ability to assemble audiences during the summer against the *Cheyenne-Sugarfoot* team. As pointed out, the quiz show will also be facing stronger competition than in previous years.

With reference to that competition, NBC's *Fisher-Gobel* is facing two pulls which go in opposite directions; on one hand, *Dragnet* which precedes it, will offer a stronger lead-in than in the previous season; on the other, the competition from CBS will be tougher. A change has also taken place in *Cheyenne*, which offers a substantial lead-in to *Earp*; it will be without the services of Clint Walker who is so popular with Western fans.

The summary is—*Fisher-Gobel* will decline slightly to a 29 per cent share. *Wyatt Earp*, because of the combination of its weaker lead-in and stronger competition, will slacken slightly in interest to a 40 per cent share. But *To Tell The Truth* will not accomplish the task set forth for it. Its share will be 25 per cent, a 26 per cent decline from last season. It would take a much more positive appeal on the part of CBS to create change at 8:30 under the circumstances outlined. Also to be noted in the case of *To Tell The Truth* is that regardless of basic appeal, program

placement has a great effect on audience.

A different kind of problem is illustrated Mondays at 9:30. Here the CBS task is to maintain and, if possible, to increase its share, after replacing *December Bride* with *Ann Sothern*. The other change in the time period is that ABC has replaced *Lawrence Welk* with a quiz program, *Anybody Can Play*. The "Alcoa-Goodyear" anthology show remains in its time period on NBC, but preceded by the new *Pete Gunn*.

Program appeal to younger audience

The NBC program should improve its audience. It appeals mostly to younger women. Its lead-in of last season, *Twenty One*, however was most popular with oldsters. *Pete Gunn* offers adventure which younger homes find of most interest. Its audience flow coincides with that of "Alcoa-Goodyear," though it does not have as much appeal to women as the anthology show.

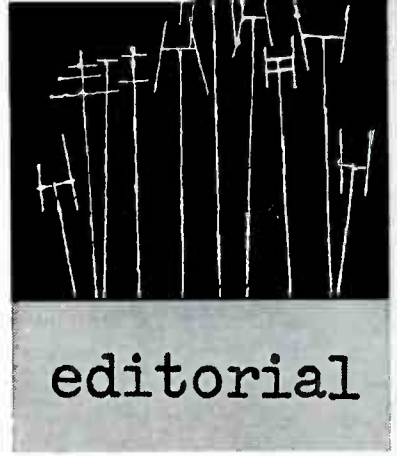
The ABC change will materially improve the CBS share. *Welk* has been replaced by a program which seems weaker. In addition, *Welk* was most popular with an older audience to whom *Ann Sothern* will strongly appeal. Consequently she will drain off some of *Welk's* former audience.

As I see it, it adds up to a 40 per cent share for *Sothern*, a 33 per cent share for "Alcoa-Goodyear" and an 18 per cent share for *Anybody Can Play*.

There are naturally a number of intangibles in playing the audience analysis game. Personal judgment in many areas is of prime importance. However, constant practice will help improve that judgment.

END





WHY NOT A CODE FOR RATINGS?

The new season is well under way—and so is the rating game. One network may be ahead by all of two rating points in average audience and yet claims leadership. . . . Another claim to fame may be that it has the most shows in the top ten, possibly five against the competition's four.

And on the station level . . . one station leads in most quarter-hour wins . . . another is ahead in share of audience . . . the third claims the best ratings by at least one service. . . .

And so it goes. . . .

And I'm sure the advertiser couldn't care less.

Of course, an advertiser is interested in the size and quality of his audience. And certainly the performance of the competition and the relative standing of the networks are of some interest to him. But the wild promotional battles the medium loves to indulge in are hardly to be taken seriously. They add nothing but confusion. Certainly the advertiser is not taken in by the chest-thumping, the extravagant claims and counter-claims that involve insignificant fractional differences.

There's nothing new in this intra-medium warfare. In fact, by this time it ought to be pretty clear that an end should be made of it. For an industry as powerful as ours to lower itself by meaningless rating battles, is to be guilty of shortsighted competitive tactics which, in the long run, can only do harm to the standing of the medium.

This practice is by no means limited to the networks and the stations. The agencies are often just as culpable. They too like to present to their clients the rating picture which shows them up best. So you see them extolling the virtues of one research service this month, another the next.

It's high time something was done on an industry-wide basis to bring this rating promotion war under control. I'd like to offer a suggestion. The industry has long subscribed to an NAB Code of good behaviour in terms of what it puts on the air. Why not a Code for ratings? The Code could aim at laying down certain ground rules to govern the promotional use made of research material.

No doubt immediate objections will be raised that the idea is impractical, visionary. But maybe it only seems so, because it's never been tried. There was a time when the skeptics said that the stations were too fiercely competitive

ever to agree on a set of standards governing program and commercial content, but they did.

The important thing is to make a start somewhere. One place would be with organizations already in the field, whose combined influence would be considerable. A committee could be set up to get things started, made up of representatives from the 4A's, the ANA, RAB, TvB, NAB, which could work together with the Advertising Research Foundation.

Since we're on the subject of research, I'd like to bring up a question that has often been discussed in our editorial offices, where we are fortunate in being able to get a bird's-eye view of what is happening in the field. Very often, it seems, a major research project will turn out to do little more than corroborate what common sense tells us. Take the lead article in this issue which deals with the subject of emotional involvement as related to TV commercials. After all is said and done, aren't we in a sense dealing with pretty obvious things here? What then is the value of research in such a case? Why not just use our common sense and let it go at that?

When I'm tempted to think this way, I look at a few commercials and conclude that if it's just a matter of common sense, there must be an awful lot of people in this business who missed out somewhere along the line. It becomes evident that research is of major importance, whether it comes with brand new findings, or whether it only strengthens common sense judgments. Of course, in those cases where intuitive judgment (common sense) is shown to be faulty, the research is invaluable.

In a way, we face the same situation when we go to a doctor. We should certainly feel a lot happier if he finds nothing wrong with us. But isn't there sometimes the nagging feeling of irritation about the doctor's fee just because nothing is wrong?

After all is said and done, research remains a vital and necessary tool of the advertiser, regardless of medium. Subjecting his efforts to objective testing and evaluation, is, in effect, buying advertising insurance. If you don't think such insurance is needed today, just take an unprejudiced look at a lot of TV commercials this coming week.

F. D. Rogers