

ELEVISION

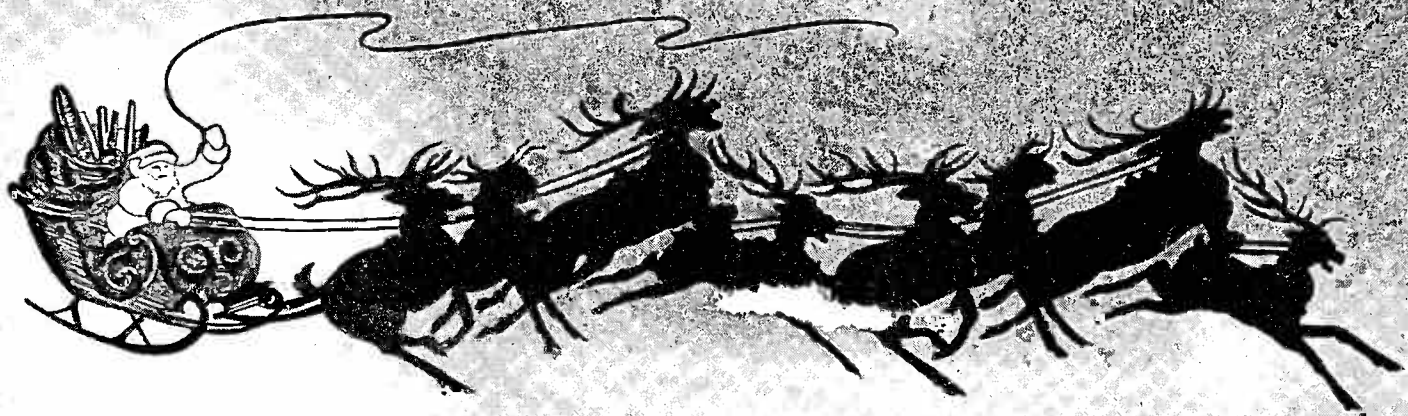
MAGAZINE



L: Marion Harper Jr.—portrait of the internal structure at McCann-Erickson.
R: ABC's Goldenson—what kind of men are at the helm of the third network?



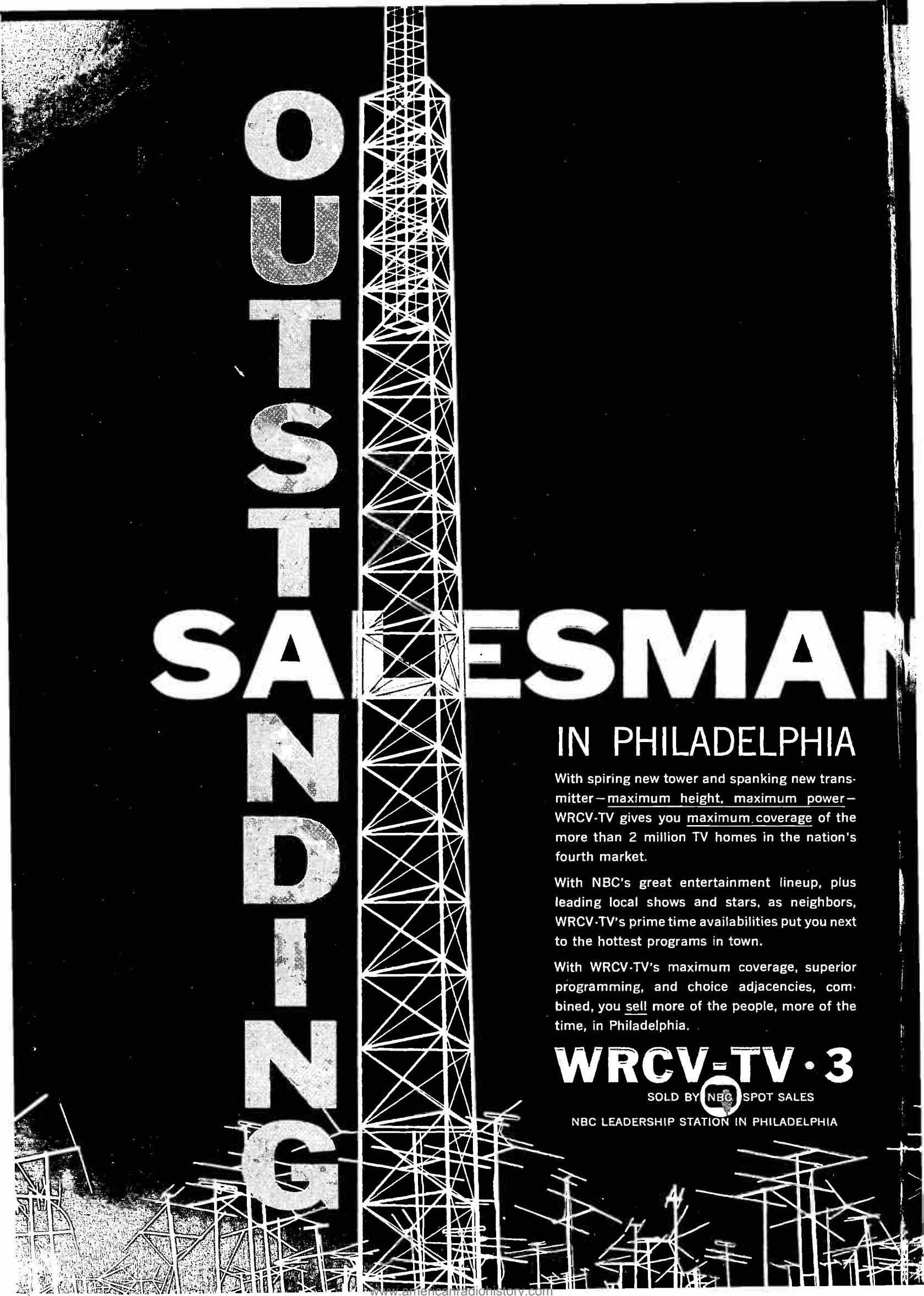
Other highlights: Color TV—a Special Report... The CBS Radio survey... How Critics evaluate the season... Station Sales in 1957... Pros & cons of the 11



May this holiday season
bring joy, cheer and
happiness to everyone
... everywhere

Edward Petry & Co., Inc.

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



OUTSTANDING SALESMAN

IN PHILADELPHIA

With spiring new tower and spanking new transmitter—maximum height, maximum power—WRCV-TV gives you maximum coverage of the more than 2 million TV homes in the nation's fourth market.

With NBC's great entertainment lineup, plus leading local shows and stars, as neighbors, WRCV-TV's prime time availabilities put you next to the hottest programs in town.

With WRCV-TV's maximum coverage, superior programming, and choice adjacencies, combined, you sell more of the people, more of the time, in Philadelphia.

WRCV-TV • 3

SOLD BY  SPOT SALES

NBC LEADERSHIP STATION IN PHILADELPHIA



PEAK
NEWS
RATING
44.6

KRNT-TV
DES MOINES

One of the TOP News Operations of the Nation!

Russ Van Dyke's 10 P.M. news rating of 44.6 on Sunday is the highest of all* shows in the Des Moines market—network or local. Sunday thru Friday Rating Average: 40.6

**Tied with Ed Sullivan for 1st.*

That's one of the TOP RATINGS in the NATION for evening news in multi-station markets.



ALL OTHER NEWS, SPORTS AND LOCAL SHOWS PULL THE OUTSTANDING RATINGS, TOO!

THE LEADING NEWS - SPORTS - ENTERTAINMENT - PUBLIC SERVICE STATION IN DES MOINES!

KRNT-TV

Full Power Channel 8 in Iowa
A COWLES OPERATION

TELEVISION MAGAZINE

DECEMBER • VOLUME XIV, NO. 12

COLOR'S FOURTH YEAR: SPECIAL REPORT No. 16	35
<i>A survey of set sales, advertiser activity, programming</i>	
ABC: AN EVALUATION	50
<i>What kind of men are at the helm of the third network?</i>	
THE CRITICS EVALUATE THE SEASON	54
<i>A cross-country poll now upgrades earlier estimates</i>	
THE ART OF MANAGEMENT AT McCANN-ERICKSON	56
<i>Portrait of the internal structure of a leading agency</i>	
THE ID: ITS ONE FAULT IS ITS GREAT ASSET	60
<i>But imagination is needed to capitalize on its brevity</i>	
BRAND AWARENESS: A STUDY IN TRENDS	62
<i>Cars, headache remedies, teas and soaps in Chicago</i>	
TELEVISION STATION SALES FOR 1957	67
<i>They continued at a rapid pace, as this listing shows</i>	
RADIO STUDY: NETWORK VS. INDEPENDENT	69
<i>Here are details on the controversial CBS Radio survey</i>	

DEPARTMENTS

FOCUS ON BUSINESS	7
REPORT ON SPOT	9
FOCUS ON PEOPLE	15
RADIO WRAP-UP	17
COLOR LETTER	23
<i>A monthly column by Howard Ketcham</i>	
CASH	27
<i>A monthly column by Norman E. Cash, president of TvB</i>	
SWEENEY	29
<i>A monthly column by Kevin B. Sweeney, president of RAB</i>	
McMAHAN	30
<i>A monthly column by Harry McMahan, v.p., Leo Burnett</i>	
RECEIVER CIRCULATION FOR DECEMBER	77
<i>Independent set-count estimates for all TV markets</i>	
EDITORIAL	108



Leo Burnett, Chairman, Leo Burnett Co.

TELEVISION 1958: Next month's TELEVISION MAGAZINE presents a series of forecasts written by men prominent in every aspect of the industry. Leo Burnett of Leo Burnett Co. analyzes current program trends. Donald Frost of Bristol Myers pins the future of TV on the creative people in the industry itself. Wrede Petersmeyer of Corinthian Broadcasting calls for hard selling of the medium. Other articles will carry the by-lines of John Doerfer, FCC chairman; John Blair of Blair-TV; John Sinn, Ziv pres.; Charles Barry of MGM-TV; Alfred Goldsmith for the scientist; and Robert Gilbert for Wall Street.

Frederick A. Kugel, Editor and Publisher

Herman W. Land, V.P. & Executive Editor

Nial Quinlan, Managing Editor

John Watson, Associate Editor

Barton Hickman, Associate Editor

Barbara Landsberg, Departments Editor

Robert Braver, Manager of Research

Mimi Grajower, Research Assistant

Joseph Tarallo, Art Director

Harry Wayne McMahan, Howard Ketcham

Contributing Editors

Robert Lewis, Vice President

Irving A. Gross, Advertising Manager

Jack L. Blas, Business Manager

Ruth Leftoff, Office Manager

Harriette Weinberg, Circulation Manager

Published monthly by the Frederick Kugel Company, Inc., 422 Madison Ave., New York 17, N. Y., PLaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions, and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Second-class mail privileges authorized at New York, N. Y. Editorial content may not be reproduced in any form without permission. Copyright 1957 by Frederick Kugel Co., Inc.

Member of Business Publications
Audit of Circulation, Inc.



Now-local, live TV

in FLINT

with 30 shows weekly

- ✓ 3 News Shows Daily
- ✓ Weather - Sports
- ✓ Special Events
- ✓ Public Service

Exclusively on Channel Six

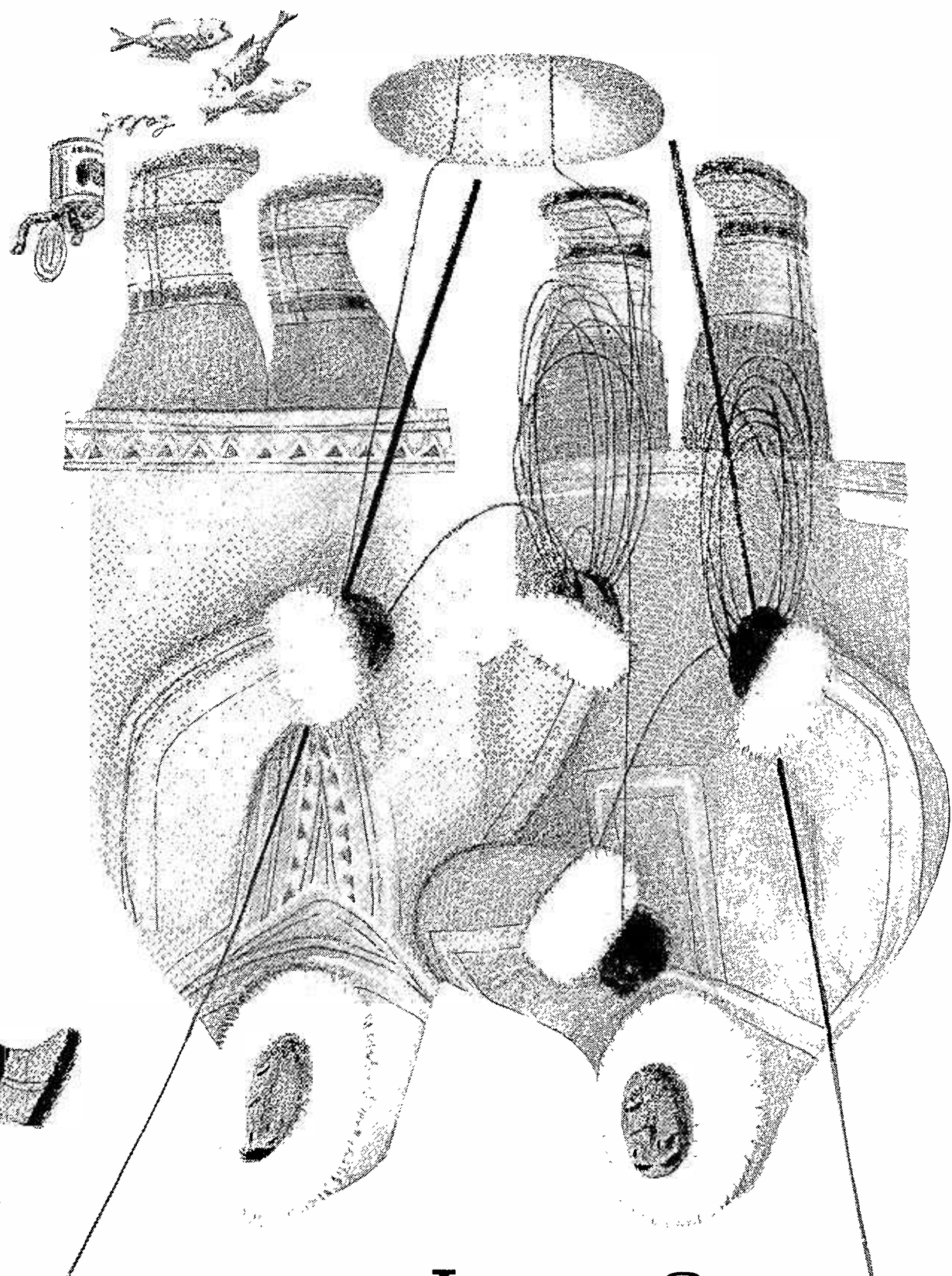
WJIM-TV

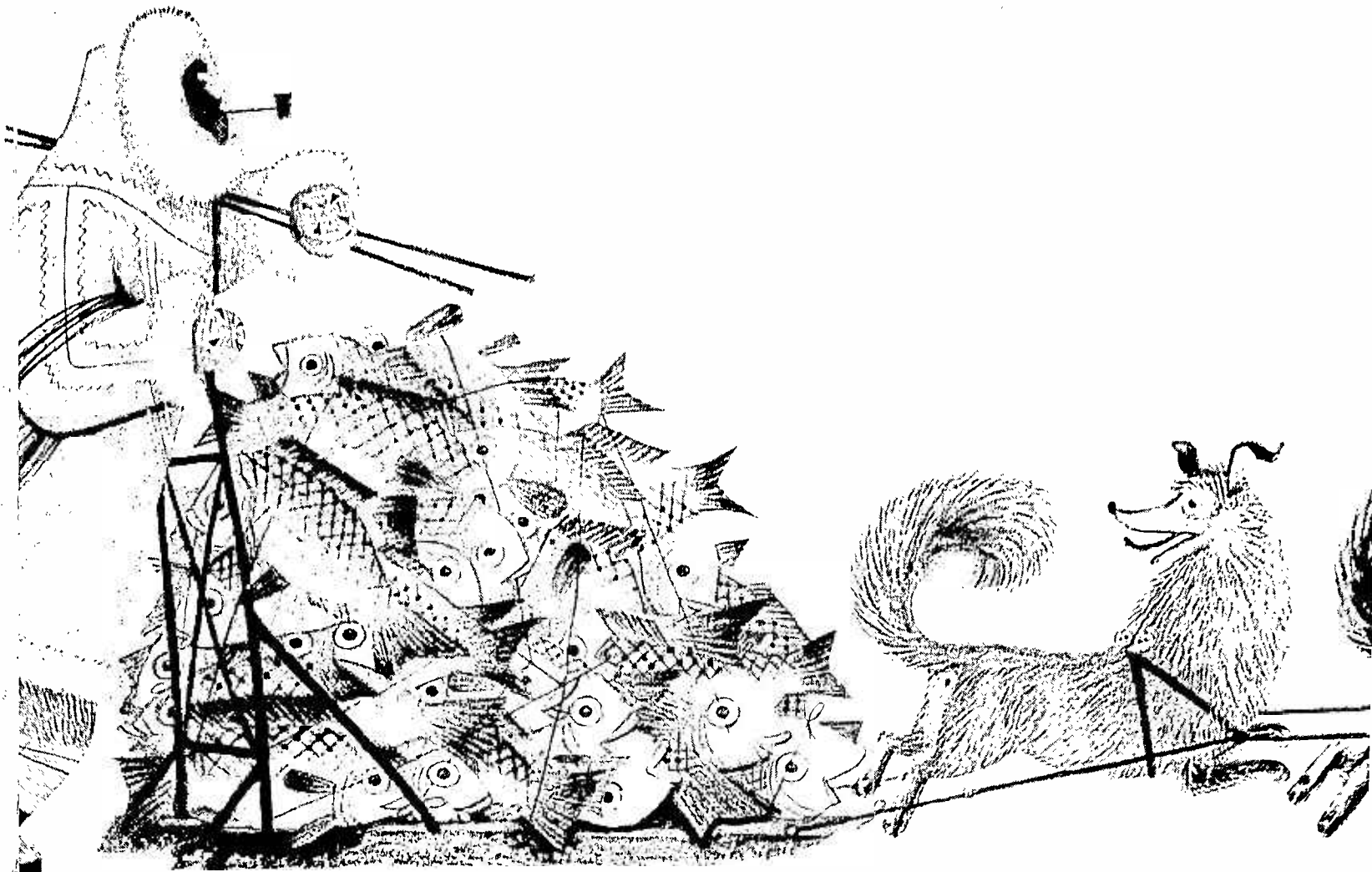
FLINT STUDIOS - MOTT BUILDING

Lansing-FLINT-JACKSON

NBC...CBS...ABC

**“He must know
a good spot”**





Like the timebuyers at Batten, Barton, Durstine & Osborn.

Major buyers of spot television, they are sure-footed pros at getting the most for their clients' advertising dollars.

They base their choice of media on a wealth of information compiled by their own research department. And they make good use of the market and availabilities data supplied by CBS Television Spot Sales.

Their choice? In Philadelphia, BBDO has placed 11 top-rung accounts on WCAU-TV during the past year...including such big-timers as Lever Brothers, American Tobacco, Wildroot, Cream of Wheat, Liberty Mutual, DuPont and California Oil.

Clearly, BBDO knows a good spot to be in. Why not let their experience be your guide? Join the 393 different national spot advertisers currently using the 13 stations represented by...

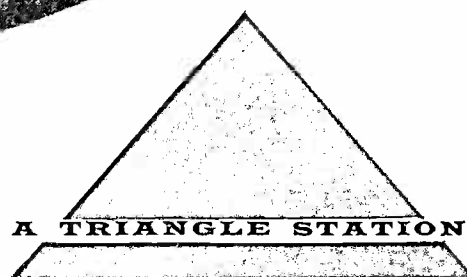
CBS TELEVISION SPOT SALES

WCBS-TV New York, WHCT Hartford, WCAU-TV Philadelphia, WTOP-TV Washington, WBTW Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KGUL-TV Galveston, KSL-TV Salt Lake City, KOIN-TV Portland, KNXT Los Angeles, and THE CBS TELEVISION PACIFIC NETWORK



The ONLY CBS station covering the area from Pittsburgh to Harrisburg, WFBG-TV delivers 378,273 TV homes—delivers 143.4% more quarter-hour firsts, noon to sign off, Monday-Friday, than nearest competitor. Top CBS programs plus the top ABC shows plus "World's Best Movies," make WFBG-TV the area's most-watched station . . . the area's best buy. Blair-TV has the facts.

Sources: ARB, Altoona, June 1957 / Television Magazine, October 1957



WFBG-TV

ALTOONA—JOHNSTOWN, PA.

Channel 10

ABC-TV • CBS-TV

Represented by BLAIR-TV

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

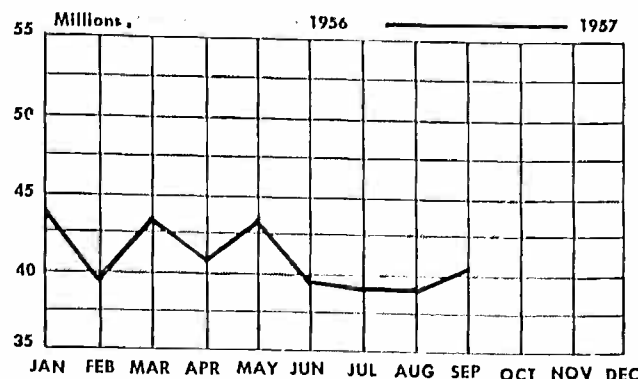
December, 1957

Net spot billings continue at the somewhat reduced level reached earlier this year, although gross billings are up. TvB's 3rd quarter spot report shows a 13 per cent increase for the quarter over 1956 in gross billings. This may be accounted for by rate increases, discount structures and package deals.

The biggest increase for the quarter over last year by a major product group was Household Cleaners, Cleansers, Polishes, Waxes, from \$592,000 to \$1,099,000, up 85.6%. Household Laundry Products are up 52% to \$5,321,000; Cosmetic and Poiletries 49.4%, to \$13,367,000; Automotive 36.9%, to \$2,501,000; Gasoline and Lubricants 29.7%, to \$5,070,000; and Ale, Beer and Wine 20.6%, to \$10,211,000.

Nine advertisers appeared for the first time among the top 100 spot spenders: Atlantic Refining, \$241,000; Ex-Lax, \$199,500; General Cigar, \$215,000; Harrison Labs, \$210,000; Kroger, \$193,400; National Brewing, \$282,000; Regal Pale Brewing, \$215,000; George Wiedeman Brewing, \$251,000; J. B. Williams, \$43,000.

TV NETWORK BILLINGS



	Sept. '57	Sept. '56
ABC	\$ 5,704,088	\$ 5,673,910
CBS	19,870,151	18,399,872
NBC	15,235,042	14,932,295
Total	\$40,810,081	\$39,006,077

Source: PIB

TV SPOT BILLINGS QUARTERLY EXPENDITURES

	3rd QUARTER, 1957	2nd QUARTER, 1957	1st QUARTER, 1957
Day	\$26,360,000 (28.3%)	\$ 40,031,000 (33.7%)	\$ 38,074,000 (32.5%)
Night	57,290,000 (61.5%)	67,197,000 (56.5%)	68,137,000 (58.3%)
Late Night	9,444,000 (10.2%)	11,642,000 (9.8%)	10,724,000 (9.2%)
Total	\$93,094,000 (100%)	\$118,870,000 (100%)	\$116,935,000 (100%)

Source: TvB-Rorabaugh

TV SPOT BILLINGS TOP TEN SPOT ADVERTISERS

Rank	Company	3rd QUARTER, 1957		2nd QUARTER, 1957		1st QUARTER, 1957	
		Estimated Expenditure	Rank	Estimated Expenditure	Rank	Estimated Expenditure	Rank
1	Procter & Gamble Co.	\$7,306,600	1	\$6,518,900	1	\$3,726,800	1
2	Brown & Williamson Tob. Co.	2,982,500	2	3,322,300	2	3,633,000	2
3	Continental Baking Co.	2,439,600	3	2,695,200	3	2,822,000	4
4	Colgate-Palmolive Co.	1,985,300	8	1,777,800	9	1,688,800	9
5	Carter Products, Inc.	1,776,000	9	1,679,200	5	2,447,100	5
6	General Foods Corp.	1,718,000	4	2,419,400	7	1,922,600	7
7	Miles Laboratories, Inc.	1,617,000	10	1,559,700	—	—	—
8	Sterling Drug, Inc.	1,479,300	5	2,197,300	3	2,942,900	3
9	Lever Brothers Co.	1,290,600	6	2,011,200	—	—	—
10	Warner-Lambert Pharma. Co.	1,079,500	—	—	—	—	—

Source: TvB-Rorabaugh

TV MARKETS NOV. 1, 1957

1-channel markets	140
2-channel markets	66
3-channel markets	40
4 (or more)-channel markets	20

Total Markets	266
Commercial stations U.S. & possessions	478

Number of U.S. TV homes	40,991,811
% of U.S. homes owning TV sets	82.8%

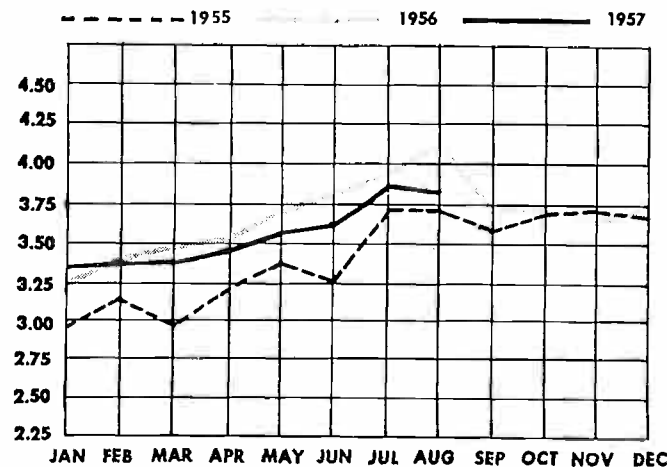
Source: TELEVISION MAGAZINE

TV RECEIVERS

	Sept. '57	Sept. '56
Production	832,631	894,211
Retail Sales	705,247	763,908

Source: EIA

TV NETWORK COST PER THOUSAND



August 1957 index: \$3.80
This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total costs of the programs by the total number of homes reached by these shows, then dividing this by the number of commercial minutes.

Sources: ARB, PIB, TELEVISION MAGAZINE

Transcontinent
Television
Corporation
is proud to
announce the
acquisition of two
major broadcast
properties,
WGR-TV and
WGR Radio in
Buffalo, the nation's
14th market.

welcome.

Serving over a
million people in
the 3 billion dollar
Western New York
State area, plus a
vast Canadian
audience, and
affiliated with the
ABC Television
and Radio
Networks, these
distinguished
stations have an
outstanding record
of service to the
community and
the advertiser.
Transcontinent,
with its policy of
service, welcomes
these additions to
its family.

SYMBOL OF SERVICE

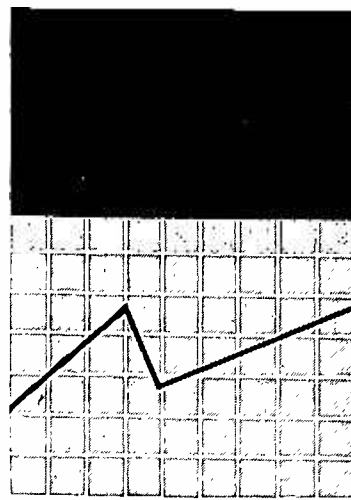


TRANSCONTINENT TELEVISION CORPORATION

WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo
WSVA Radio, WSVA-TV, Harrisonburg
Represented by Peters, Griffin & Woodward

Offices: 70 Niagara St., Buffalo, MOhawk
15 East 47th St., New York, PLaz

report on spot



How beer and ale advertisers use spot TV. A study in 16 major markets

Listed below are beer and ale advertisers who used spot TV during a representative week in the third quarter of 1957 in 16 major markets, as reported by Broadcast

Advertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules shown below represent the TV activity of the brands in the mar-

kets during the recording week. They are taken from the recent BAR report, "A National Guide to Non-Network Television Advertisers by Product Categories."

BEER & ALE

ALTES BEER	
Detroit	45 spots
AMERICAN BEER	
Baltimore	7 programs
BALLANTINE BEER & ALE	
Baltimore	1 program
Boston	1 program
Hartford	1 program
	2 spots
New York	4 programs
	18 spots
Philadelphia	4 programs
Washington	1 program
	5 spots
BLATZ BEER	
Chicago	8 spots
Detroit	7 spots
Milwaukee	8 programs
	11 spots
BRADING ALE & CINCI BEER	
Detroit	1 program
BUDWEISER BEER	
Chicago	1 program
	12 spots
Dallas-Ft. Worth	16 spots
Denver	14 spots
Los Angeles	1 program
	29 spots
St. Louis	23 spots
Washington	38 spots
BURGERMEISTER BEER	
Los Angeles	4 programs
	38 spots
Seattle	16 spots
BUSCH BAVARIAN BEER	
St. Louis	3 programs
	9 spots
CARLINGS BEER & RED CAP ALE	
Baltimore	17 spots
Boston	15 spots
Detroit	39 spots
Washington	1 program
	5 spots
COORS BEER	
Denver	1 program

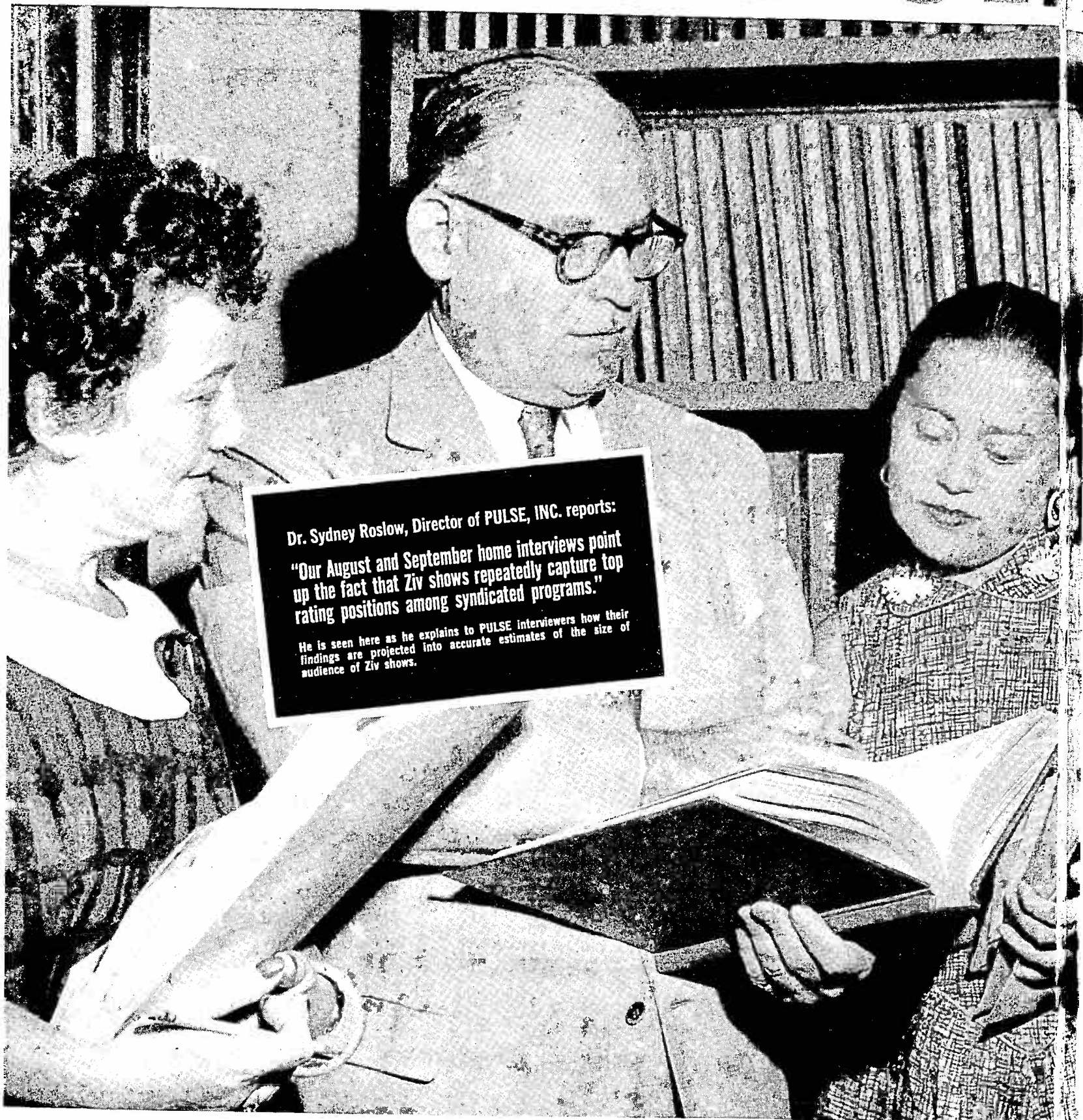
COUNTRY CLUB BEER

Los Angeles	10 programs
	7 spots
CROWN & ANCHOR BEER & ALE	
Detroit	1 spot
DREWERY'S BEER & ALE	
Chicago	1 program
Detroit	1 program
E & B BEER & ALE	
Detroit	2 programs
EAST SIDE BEER	
Los Angeles	63 spots
ESSLINGER BEER	
Philadelphia	5 programs
FALSTAFF BEER	
Dallas-Ft. Worth	3 programs
	6 spots
Denver	2 programs
Houston	3 programs
Los Angeles	1 spot
St. Louis	7 programs
	6 spots
FRANKENMUTH BEER & ALE	
Detroit	59 spots
GETTELMAN BEER	
Milwaukee	8 spots
GLUEK BEER	
Minneapolis	3 programs
GOEBEL BEER	
Detroit	2 programs
	4 spots
GRAIN BELT BEER	
Minneapolis	1 program
	11 spots
GRIESEDIECK BROTHERS BEER	
St. Louis	1 program
	6 spots
GUNTHER BEER	
Baltimore	9 programs
Washington	9 programs
HAMMS BEER	
Chicago	4 programs
Dallas-Ft. Worth	1 program
	5 spots
Denver	1 program
	5 spots
Los Angeles	1 program
	3 spots

Milwaukee	2 programs
Minneapolis	3 programs
	5 spots
HAUENSTEIN BEER	
Minneapolis	6 spots
HEIDELBERG BEER	
Seattle	5 programs
	10 spots
HEILEMANN OLD STYLE LAGER BEER	
Chicago	19 spots
JAX BEER	
Dallas-Ft. Worth	10 programs
	1 spot
Houston	10 programs
KINGSBURY BEER	
Milwaukee	7 spots
KNICKERBOCKER BEER	
Boston	4 programs
Hartford	3 programs
	3 spots
New York	1 program
	57 spots
LABATT BEER & ALE	
Detroit	21 spots
LONE STAR BEER	
Dallas-Ft. Worth	25 spots
Houston	13 spots
LUCKY LAGER BEER	
Los Angeles	2 spots
Seattle	3 spots
MEISTER BRAU BEER	
Chicago	1 program
Milwaukee	14 spots
MILLER HIGH LIFE BEER	
Denver	2 programs
Washington	4 programs
MOLSONS BEER & ALE	
Detroit	2 programs
NARRAGANSETT BEER & ALE	
Boston	5 programs
	4 spots
Hartford	2 programs
	10 spots
NATIONAL BOHEMIAN BEER	
Baltimore	10 programs
	1 spot
Detroit	4 programs

/ To page 12

NO RATING GAI



Dr. Sydney Roslow, Director of PULSE, INC. reports:
 "Our August and September home interviews point up the fact that Ziv shows repeatedly capture top rating positions among syndicated programs."
 He is seen here as he explains to PULSE interviewers how their findings are projected into accurate estimates of the size of audience of Ziv shows.

WATCH ZIV'S NEW
 CONTENDER FOR
 TOP RATINGS!

"SEA HUNT"

STARRING **LLOYD BRIDGES**



... IN STORIES OF A DANGER-LOVING
 LIVES ON CANNED OXYGEN AND

BERISH HERE!

TV SETS THE RATING PACE!

3 OUT OF TOP 5
SYNDICATED SHOWS
IN DAYTON

#1	MEN OF ANNAPOLIS	33.3
#3	HIGHWAY PATROL	33.0
#5	SCIENCE FICTION THEATRE	25.0

Pulse, Sept. '57

3 OUT OF TOP 5
SYNDICATED SHOWS
IN ATLANTA

#1	SCIENCE FICTION THEATRE	20.7
#4	DR. CHRISTIAN	14.9
#5	MAN CALLED X	14.2

Pulse, Aug. '57

3 OUT OF TOP 5
SYNDICATED SHOWS
IN PITTSBURGH

#1	HIGHWAY PATROL	42.5
#3	MAN CALLED X	39.2
#5	DR. CHRISTIAN	36.9

Pulse, Aug. '57

3 OUT OF TOP 5
SYNDICATED SHOWS
IN BALTIMORE

#1	HIGHWAY PATROL	21.4
#2	MEN OF ANNAPOLIS	17.9
#4	MR. DISTRICT ATTORNEY	13.6

ARB, Sept. '57

3 OUT OF TOP 3
SYNDICATED SHOWS
IN DETROIT

#1	HIGHWAY PATROL	31.9
#2	DR. CHRISTIAN	23.1
#3	MEN OF ANNAPOLIS	18.5

ARB, Sept. '57

2 OUT OF TOP 3
SYNDICATED SHOWS
IN HOUSTON

#1	HIGHWAY PATROL	20.7
#3	MARTIN KANE	16.5

Pulse, Aug. '57

3 OUT OF TOP 5
SYNDICATED SHOWS
IN WASHINGTON

#1	HIGHWAY PATROL	15.2
#3	MEN OF ANNAPOLIS	14.4
#5	SCIENCE FICTION THEATRE	13.5

ARB, Sept. '57

3 OUT OF TOP 5
SYNDICATED SHOWS
IN CLEVELAND

#1	HIGHWAY PATROL	24.8
#2	MR. DISTRICT ATTORNEY	21.0
#3	MEN OF ANNAPOLIS	17.2

ARB, July '57

RESPONSOR OF A ZIV SHOW HAS THE GREATEST OPPORTUNITY FOR TV SUCCESS!



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

From the top name in syndication come the top shows in continuing audience surveys!



**There are 1,452,800 people
in our 224,566 TV homes***

A man's living room is the best place in the world to make friends for your company and customers for your products. The families you meet in the Jackson, Mississippi, market have an average of \$5,735** to buy what they want. Why not make them want what you have? They're in a tremendous period of economic growth, with spendable income up 40% since 1950 and retail sales up 125% since 1947! Get your foot in the door now! Need more sell? Call Hollingbery or Katz for a fact file.

*Television Magazine **Sales Management 1957 Survey of Buying Power

MISSISSIPPI IS SOLD ON TELEVISION

WLBT

CHANNEL **3**
HOLLINGBERY

WSTV

CHANNEL **12**
KATZ

REPORT ON SPOT From page 9

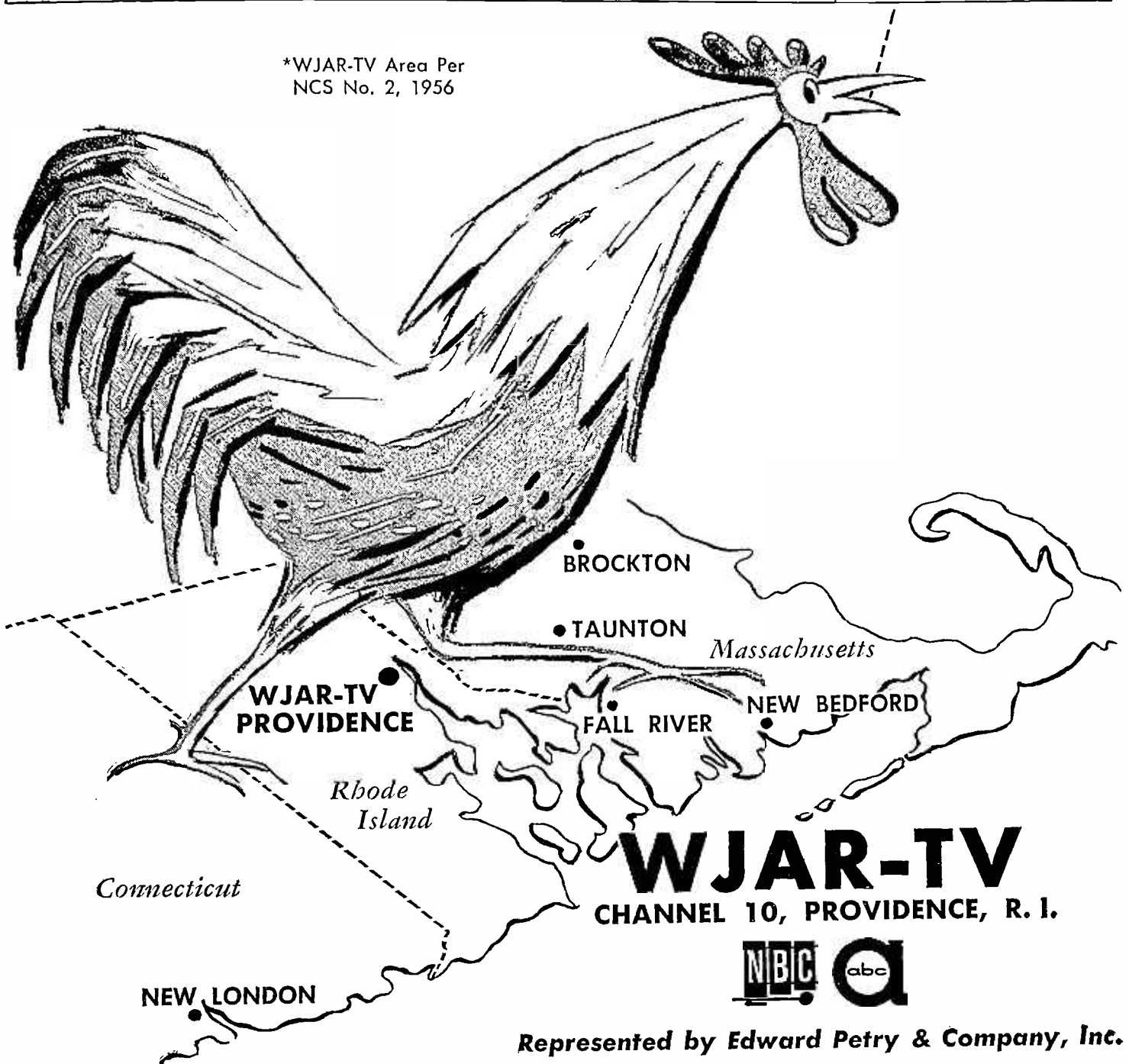
Washington	4 program 4 spots
NEUWEILER BEER	
Philadelphia	11 spots
OLD READING BEER	
Philadelphia	11 spots
OLD STYLE LAGER BEER	
Milwaukee	19 spots
ORTLIEB BEER	
Philadelphia	6 spots
PABST BEER	
Chicago	1 program
Los Angeles	19 spots
New York	1 program
PEARL BEER	
Dallas-Ft. Worth	2 program 16 spots
Houston	2 program 23 spots
PFEIFFER BEER	
Detroit	15 spots
PIELS BEER	
Hartford	5 program
New York	9 program 14 spots
Philadelphia	3 program 13 spots
RAINIER BEER & ALE	
Los Angeles	7 spots
Seattle	3 spots
REGAL PALE BEER	
Los Angeles	40 spots
RHEINGOLD BEER	
Hartford	1 program
New York	11 program
SCHAEFER BEER	
Boston	1 program 11 spots
Hartford	3 program 8 spots
New York	6 program 1 spot
Philadelphia	1 program
SCHLITZ BEER	
Baltimore	7 spots
Chicago	2 program 6 spots
Dallas-Ft. Worth	1 program 8 spots
Denver	1 program 2 spots
Houston	9 spots
Los Angeles	82 spots
Milwaukee	1 program
Washington	3 program 1 spot
SCHMIDT BEER	
Minneapolis	19 spots
SCHMIDT BEER & TIGER HEAD ALE	
Hartford	1 program
Philadelphia	7 program
STAG BEER	
St. Louis	2 program 3 spots
STROH BREWERY COMPANY PRODUCTS	
Detroit	2 program
VALLEY FORGE BEER & RAMS HEAD ALE	
Washington	4 program
WEST BEND OLD TIMERS BEER	
Milwaukee	1 program
WURZBERGER BEER	
Chicago	10 spots
MISCELLANEOUS	
T. E. MERCER BEER DISTRIBUTOR	
Dallas-Ft. Worth	1 spot
WEST SIDE BEER DISTRIBUTOR	
Milwaukee	1 spot

You Can't Sell 'Em If You Don't Reach 'Em and **WJAR-TV** Reaches More Of 'Em in The Providence Market

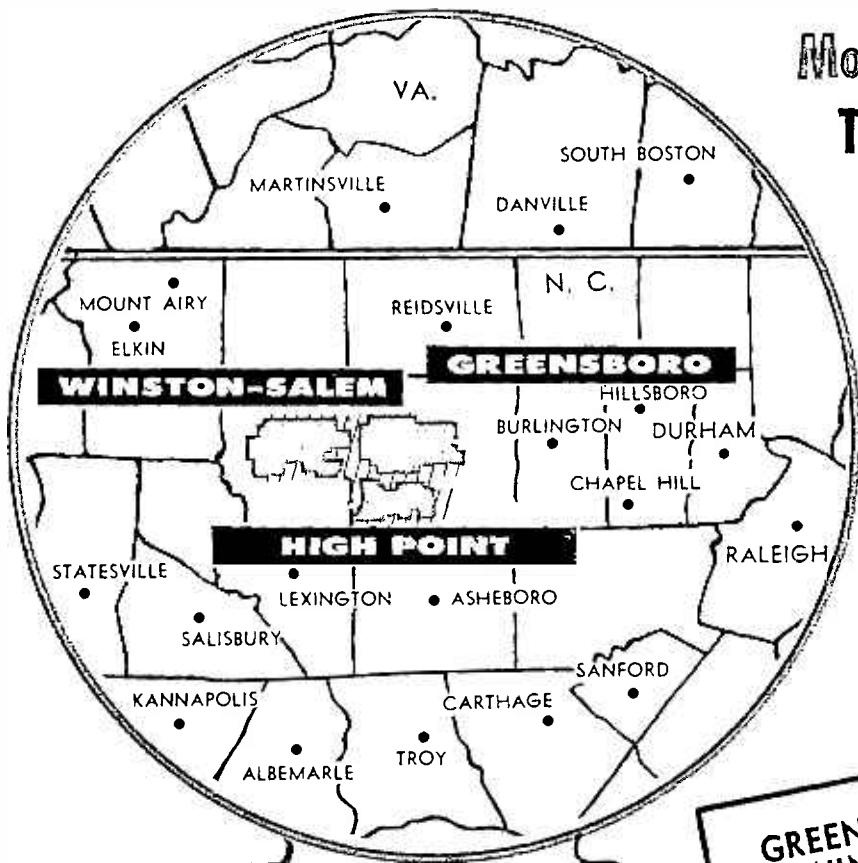
SUMMARY DATA*

CALL LETTERS	TELEVISION HOMES	MONTHLY COVERAGE	WEEKLY COVERAGE
WJAR-TV	1,186,410	593,890	539,130
STATION B	706,140	448,390	430,370

*WJAR-TV Area Per
NCS No. 2, 1956



North Carolina's INTERURBIA



**More Gasoline Sales
Than Any Other
Metropolitan Market
In The Two Carolinas**

**dominated by
wfmy-tv**

GREENSBORO-HIGH POINT- WINSTON-SALEM

(2 Stations)

Greensboro-High Point—Gullford County—Map
Location F-3
Winston-Salem—Forsyth County—Map
Location
See SRDS consumer market map
numbering of the State
Area

Make sure you investigate North
Carolina's INTERURBIA . . .
the largest metropolitan market
in the two Carolinas . . . where
gasoline and petroleum
sales exceed \$175,000,000.

wfmy-tv
GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York • Chicago • San Francisco • Atlanta • Boston



Basic CBS
Since 1949

MARION HARPER, JR.



LEONARD H. GOLDENSON



OLIVER E. TREYZ



JAMES T. AUBREY, JR.



DR. PHILIP EISENBERG



focus on

PEOPLE

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

President of one of the world's highest billing agencies, Marion Harper, Jr. of McCann-Erickson expounds his thinking on agency operation in "The Art of Management." Joining McCann soon after his graduation from Yale, Harper came up through the research department to assume presidency of the agency in 1948.

The three key men at ABC, evaluated in this issue, are Leonard H. Goldenson, president of AB-PT, Inc., Oliver E. Treyz, v.p. in charge of ABC-TV, and James T. Aubrey, Jr., v.p. in charge of programming for ABC-TV. Promotions for the latter two were expected at press time.

A Harvard Law School graduate, Leonard Goldenson joined Paramount Pictures in 1930, became a v.p. in 1942. In 1953, after recommending the merger of United Paramount Theatres with ABC to form American Broadcasting-Paramount, Goldenson was named president of the new company.

After a stint with BBD&O and SSC&B, Oliver Treyz went to ABC in 1948. By 1951, he was director of research and development and, three years later, was named director of ABC radio. In 1955, Treyz became president of TvB when the Bureau first began its operations. He assumed his present position last year.

James Aubrey, Jr., served with KNXT, Hollywood, until 1956 as an account executive, sales manager and general manager. In June, 1956, he became manager of CBS-TV programs in Hollywood. Aubrey joined ABC-TV in January, 1957 as v.p. in charge of programming and talent.

Dr. Philip Eisenberg is president of Motivation Analysis, Inc., the research company which conducted the Spot Radio Study for CBS described this month in "Believability: Network vs. Independent". Eisenberg served as a research psychologist at CBS before assuming his present position in 1955.

If you are interested in audience statistics:

WSB-TV

ratings continue to climb!

In the 3-station Atlanta market

**WSB-TV shows a 43.5%* share of the total tune-in
sign-on to sign-off Sunday through Saturday**

The impact of the NBC line-up of fall programs combines with strong local news coverage, the MGM film library and top local programming to heighten WSB-TV dominance in the Atlanta market. Get more for your television dollar. Get on Atlanta's WSB-TV— one of America's truly great area stations.



WSB/TV

Represented by Edw. Petry & Co.
Affiliated with The Atlanta Journal & Constitution
NBC affiliate

*ARB—November 1957

RADIO WRAP-UP

A monthly review of events in network and national spot radio

SALES STATISTICS

Radio set sales during September totaled 893,366, excluding auto sets, compared with 756,345 radios sold in the same month last year, according to EIA. 446,419 auto sets were produced making a total of 3,839,345 car radios for the first nine months of this year.

Nine-month total for radio sets was 10,376,354 units compared to 9,535,896 for the same period last year.

AUDIENCE STUDIES

Over half of the nation's radio homes can be reached during the 9:00-4:30 p.m. period throughout the week, according to a recent study made for RAB by the A. C. Nielsen Co.

The study of radio's cumulative audience shows that more than 50 per cent of all radio homes tune in regularly to programs aired during this time segment during the week. The typical family's total listening time for the week averages nearly 4½ hours.

Over a four-week period, more than 75 per cent of all radio homes average over 13½ hours of listening between these hours.

Nearly 21,500 supermarkets (95% of the total) are using radio today in contrast to less than 9,500 (53%) using it four years ago, according to the results of a survey by *Super Market Merchandising*, a trade publication. The survey also shows that all chains comprising 1 or more stores now use radio.

NEW BUSINESS ON THE NETWORKS

Biggest network news of the month was Lever Brothers' purchase of all newscast availabilities on Mutual between November 16 and December 31 for Pepsodent toothpaste and Dove bar-soap. Emphasis in this estimated \$100,000 saturation campaign is on early morning and week-end news programs.

Most of the minimum of 150 newscasts being cleared for Lever were scheduled to become available by the first week in December when saturation campaigns for automotive sponsors were due to expire. Agencies are FC&B and Ogilvy, Benson & Mather.

Also responsible for Mutual's sell-out of news time was B. T. Babbitt's inauguration of a special three-week drive on November 18 to augment its current Bab-O campaign on Mutual. Five-minute newscasts were used in the cleanser company's three-week campaign.

/ To page 20

RADIO SETS-IN-USE (IN HOME ONLY)

NIELSEN, SEPTEMBER 1957

Hour*	Number of Homes	% Radio Homes Using Radio
6 a.m.- 7 a.m.	2,708,000	5.6
7 a.m.- 8 a.m.	5,899,000	12.8
8 a.m.- 9 a.m.	7,156,000	14.8
9 a.m.-10 a.m.	6,189,000	12.8
10 a.m.-11 a.m.	6,140,000	12.7
11 a.m.-12 noon	5,705,000	11.8
12 noon- 1 p.m.	6,286,000	13.0
1 p.m.- 2 p.m.	6,334,000	13.1
2 p.m.- 3 p.m.	5,319,000	11.0
3 p.m.- 4 p.m.	5,028,000	10.4
4 p.m.- 5 p.m.	4,545,000	9.4
5 p.m.- 6 p.m.	5,028,000	10.4
6 p.m.- 7 p.m.	5,270,000	10.9
7 p.m.- 8 p.m.	4,303,000	8.9
8 p.m.- 9 p.m.	3,771,000	7.8
9 p.m.-10 p.m.	4,013,000	8.3
10 p.m.-11 p.m.	3,771,000	7.8
11 p.m.-12 mid.	2,949,000	6.1

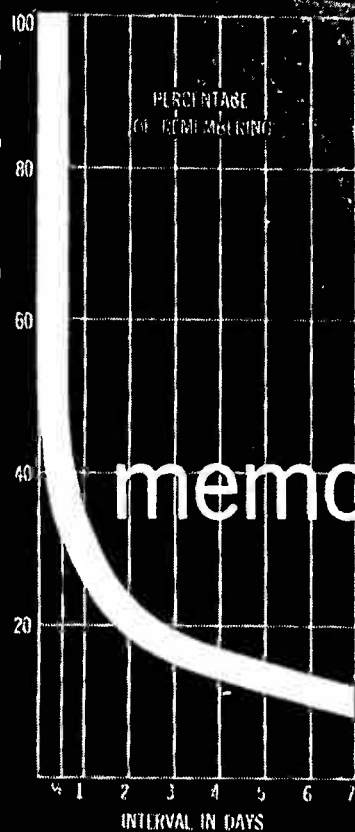
*Mon.-Fri. average before 6 p.m.; Sun.-Sat., 6 p.m. and after.

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hours
September, 1956	2.17
October	2.01
November	2.17
December	2.22
January, 1957	2.20
February	2.17
March	2.08
April	2.14
May	2.10
June	2.00
July	1.81
August	1.85
September	1.95

Source: A. C. Nielsen

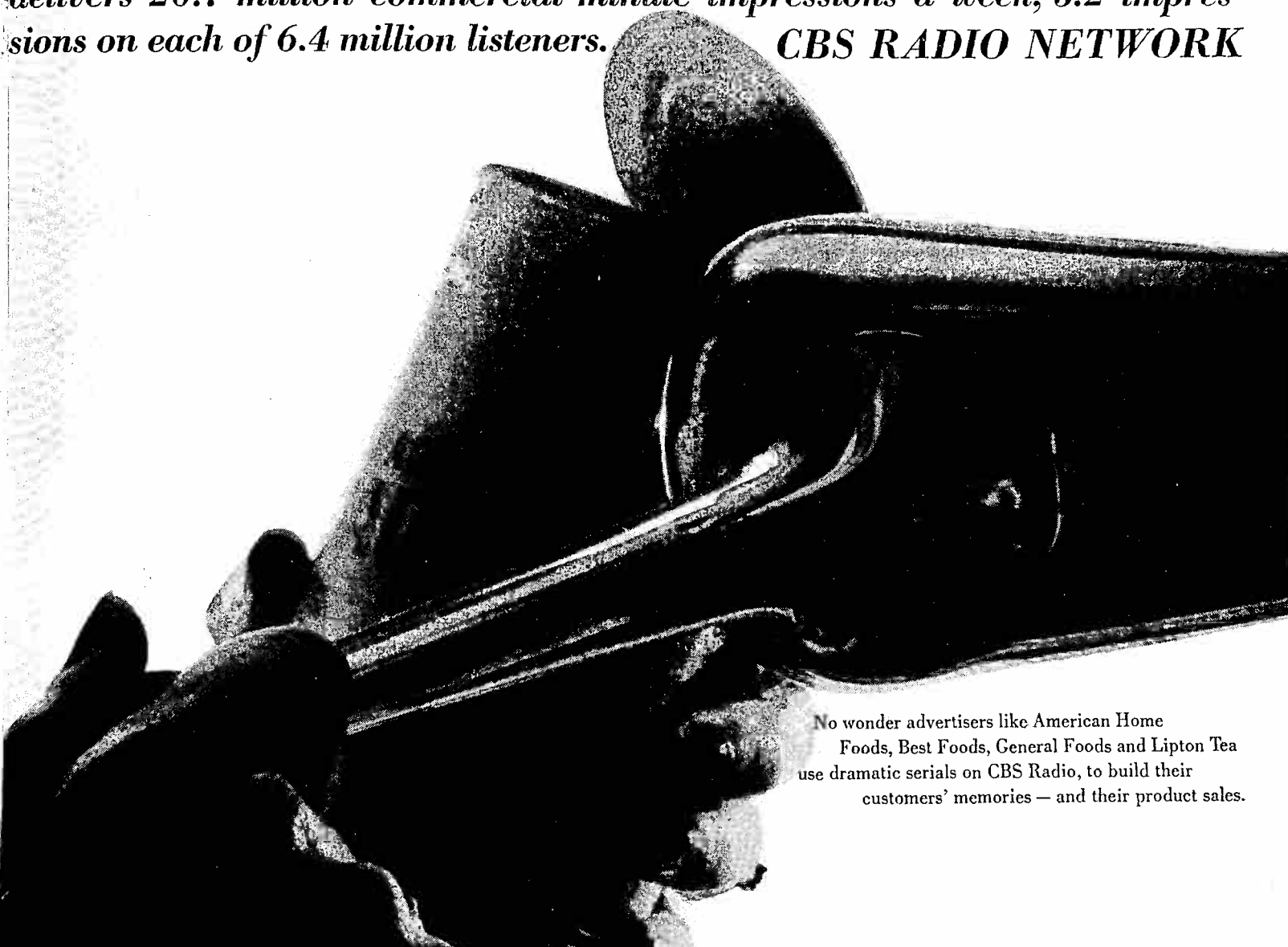
No
grocer
to
prompt
her
memory!



from Poff-nberg, "PSYCHOLOGY IN ADVERTISING"

Today nothing propels the shopper toward your product except her memory of you (and in-store display if you get it). Supermarkets carry a minimum of 2500 items by definition; an average of 5000. How do you win in this tough multiple-choice test? By prompting your customer's short memory as many times as possible per week. And you do it most efficiently with CBS Radio daytime dramas. As little as **\$10,000** delivers **20.7 million commercial-minute impressions a week, 3.2 impressions on each of 6.4 million listeners.**

CBS RADIO NETWORK



No wonder advertisers like American Home Foods, Best Foods, General Foods and Lipton Tea use dramatic serials on CBS Radio, to build their customers' memories — and their product sales.

CBS reported sale of 33 units of 7½ minutes on CBS Radio daytime dramas and five "Impact" segments to American Home Foods Division of American Home Products via Y&R; "Impact" segments were also sold to Hudson Vitamin Products and Cowles magazines. Renewal orders came from P. Lorillard and Lewis-Howe for weekly segments of the same package.

The Kate Smith Show returns to Mutual January 6 on weekday mornings (10:05-10:30 a.m.). Half of the program will be available for national sponsorship, the other half given over to the stations for local advertisers. Format will include interviews and reviews. . . . General Electric to sponsor a portion of *Arthur Godfrey* on CBS for its Colorama lamps. Agency is BBDO.

NEW BUSINESS—NATIONAL SPOT

Sterling Silversmiths Guild has chosen radio as its first consumer advertising medium since the 1920s. They plan to invest \$400,000 in a spot radio campaign throughout the country and on NBC Radio's *Monitor* on Saturdays. The 13-week campaign, slated to start in mid-January, will be slanted toward young people. Agency is Fuller Smith & Ross. . . . Through Garfield Advertising of San Francisco, Pratt-Low Preserving Corp., makers of Diet-Sweet low-calorie foods, has started an intensive radio spot campaign in 28 key markets. . . . Kendall Mills began an eight-ten week spot schedule in 34 markets on December 1 for their tobacco plant bed covers. The spots will appear on morning farm programs. . . . National Biscuit Co. of New York starting spot schedule this month in over 100 markets via its agency, McCann-Erickson.

Penick & Ford, for My-T-Fine desserts, are considering a radio spot schedule for January. . . . Edro Products plan to launch a New York radio-TV test spot campaign on January 6 for Pop-A-Day Pops, a vitamin-fortified confection for children via its agency Cohen & Aleshire. At an approximate cost of \$5,000 weekly, the campaign will include about 50 spots on three TV and two radio stations. . . . Warner-Lambert Pharmaceutical Co. planning a 10-week spot announcement schedule, effective January 6 in the top 50 markets.

NETWORK INCOME SHOWS UPWARD TURN

CBS Radio network income this year will show an upward turn for the first time since 1950, according to CBS president Arthur Hull Hayes. The network's daytime block, from *Arthur Godfrey* through *Art Linkletter* is more than 90% sold.

There are also significant trends in the evening and weekend periods. Last March, the network had sold only 11 "Impact" segments for the preceding quarter. Since then, each quarter has averaged sale of over 70 segments.

John Karol, sales v.p. at CBS, told a CBS Radio Affiliates meeting, on the question of six and eight-second spot announcements: "We are trying to go the other way. We are trying to build interest in the great values of full ownership of a radio program."

SERIAL GOES CLASSIC

In an interesting departure from the stereotype daytime serial drama, CBS Radio's *Second Mrs. Burton* recently

aired a seven-day production of Oscar Wilde's "The Importance of Being Earnest." The producers, feeling that such a production would illustrate radio's recognition of the audience's demand for adult entertainment in the daytime serial format, fit the classic into the context of the Burton family story by presenting the Wilde play as an amateur performance given by the Burtons.

DISC JOCKEY CONVENTION

The Storz chain (WDGY, Minneapolis; WHB, Kansas City; WTIK, New Orleans; and WQAM, Miami) has enlisted the participation of 30 disc jockeys and program directors for the first annual Pop Music Disc Jockey Convention and Seminar to be held in Kansas City, Mo. in March under the sponsorship of the Storz Stations.

Among topics tentatively lined up for discussion: "How a disc jockey can best promote his station and himself," "Is today's top 40 beamed only at the teen-ager?" and "How the disc jockey's treatment of a commercial contributes sales impact."

SUBLIMINAL BROADCASTING

Radio is entering the subliminal area in at least two markets. WCCO Minneapolis and KLTI, Longview, Texas are using what they call "Phantom Spots" and "Radio Active Iso-Spots" to sneak messages under the threshold of consciousness. WCCO is using Phantom Spots only for program promotion and public service projects while KLTI's Radio Active Iso-Spots, longer than the Phantom Spots, are being sold.

The approach of both stations, however, is basically the same. Brief announcements are slipped in over music or into continuity pauses, supposedly hitting the listener at the lowest level of response. Listener reaction often is delayed, with the message apparently not registering until several seconds after it is over.

Network spokesmen, meeting recently with NARTB, disclaimed plans to use subliminal methods at this stage. Both NBC and CBS have directed a hands-off policy on any material prepared for subliminal perception.

STATION PROMOTION

Accusing its competitors of building temporary artificial audiences in order to look good during the Hooper Survey week, KIMA, the CBS affiliate in Yakima, Washington, attacked the use of contests by rival stations. The station not only supplied contest answers to its listeners but also sent letters to various advertising agencies, enclosing newspaper announcements of the contests, which explained how in its view, these contest methods were being used to obtain a misleading audience rating.

RAB MEETING

The Radio Advertising Bureau's board of directors approved plans to expand and strengthen its sales techniques at the semi-annual session in New York. The Bureau's management plans to conduct 60 sales clinics for member stations next March and April. Also approved was a \$450,000 budget for the first half of 1958 and the authorization for RAB executives to explore the possibilities for the development of a radio advertising textbook for radio courses in colleges. END

SYMBOLS OF BELIEVABILITY



...and

WWJ-TV

CHANNEL 4 DETROIT

NBC Television Network

ASSOCIATE AM-FM STATION WWJ

First in Michigan • owned & operated by *The Detroit News*
National Representatives: Peters, Griffin, Woodward, Inc.

A
NOTICE
OF
TIMELY
INTEREST

(to advertisers, agencies
and the
television industry)

EFFECTIVE DECEMBER 1, 1957

WCDA-B-C, the CBS Basic Affiliate serving
Albany, Schenectady and Troy in New York
State's rich Northeast will switch from UHF
Channels 29 and 41 to

VHF CHANNEL 10!

originating from the newest and tallest
tower east of the Mississippi (1,353 feet.)

Simultaneously, 438,000 TV homes
will know us as

★ *w-ten* ★

ALBANY, NEW YORK

(Satellite Channel 19 will be retained to
serve Western Massachusetts.)

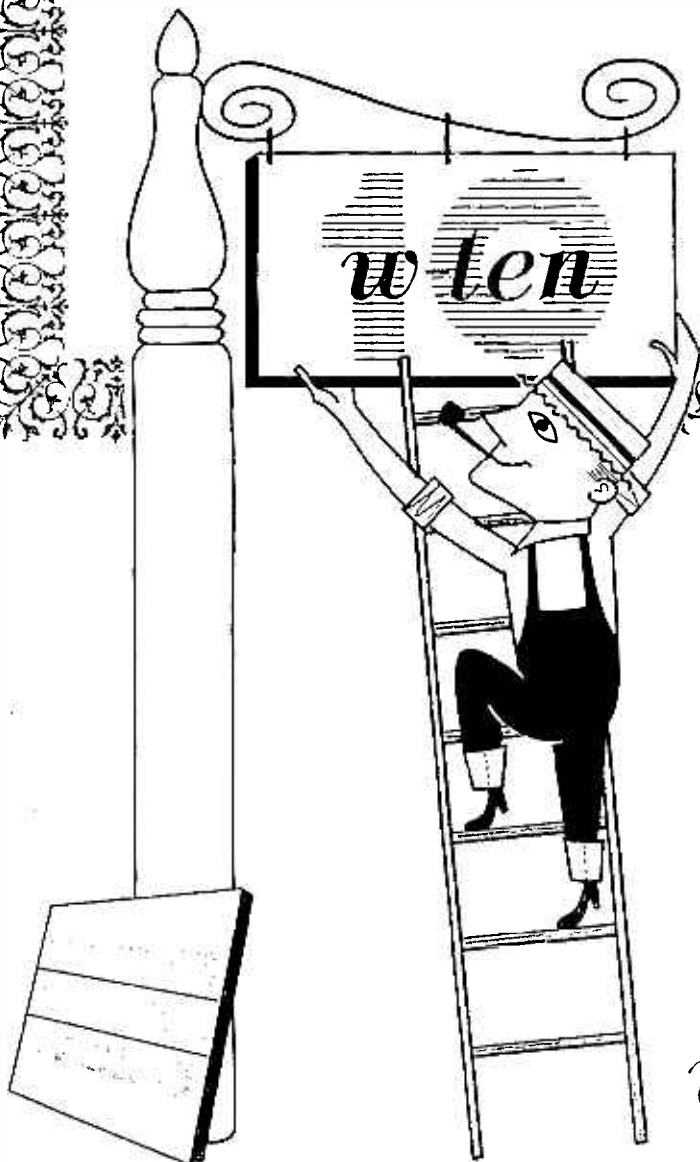
Naturally, in addition to the great CBS line-
up, we shall continue to offer the finest
available local originations as:

- Popeye
- M-G-M Early Show
- M-G-M Late Theatre
- UP News and FAX Service

For availabilities, please call:

HARRINGTON, RIGHTER and PARSONS, Inc.
National Representatives

New York, Boston, Chicago, San Francisco, and Atlanta



w-ten

ALBANY • SCHENECTADY • TROY

CHANNEL 10

CBS TELEVISION NETWORK • BASIC AFFILIATE



COLOR LETTER

A MONTHLY FEATURE

BY HOWARD KETCHAM

The continued black-and-white appearance of color TV could seriously harm set sales

I am going to review the November 13th *Matinee Theatre*, a so-called "color" presentation, sponsored by Procter & Gamble. Since this show and its commercials were produced in black-and-white concepts, there is little for me to say about it. More important, P&G got no value from their "color" TV dollar, a network that has spent a lot of time and money on color TV saw some of it thrown away, and any viewer of the program who has spent upwards of \$500 on a color TV set must be wondering why.

In other words, this is the way to kill color television.

Dull color discourages public from buying sets

I know that this is a young field, and I realize that I have a more critical eye than the public. But give the public enough dull, black-and-white concepts on color TV and you'll never again be able to interest that public, the consumer, in buying a color set or watching color programs. And down the drain will go one of the most useful, striking, exciting entertainment and advertising media yet devised.

"The Ransom of Sigmund Freud" was the title of P&G's recent *Matinee Theatre*. The script was interesting. It was about the Nazis in Vienna, and the Nazi officer was *not* the villain.

The scene was in old Vienna, and all the "color" backgrounds were used only to convey the atmosphere of "old Vienna." This was done by the obvious method of showing a lot of dark paneling and much bric-a-brac and cluttering background objects. "Old Vienna" came across, but color TV didn't.

In front of this dark, cluttered background the elderly

characters wore clothes of neutral colors. This was the color problem—how to convey "old Vienna," elderly people, and drab clothes in scene after scene. The producer's solution was to ignore the problem completely. This wasn't a very wise solution, and anyone who knows anything about color could have solved the problem quickly.

However, the producer was content to ignore the fact that this was supposed to be a "color" presentation. And so a monochrome effect was conveyed, taking away from the mood of the play. In fact, it was sometimes hard to separate the "old characters" from the background of "old Vienna."

The laboratory scene of "The Ransom of Sigmund Freud" had a dark background with actors in white uniforms. This scene was actually as close to black-and-white as you can get on "color" TV.

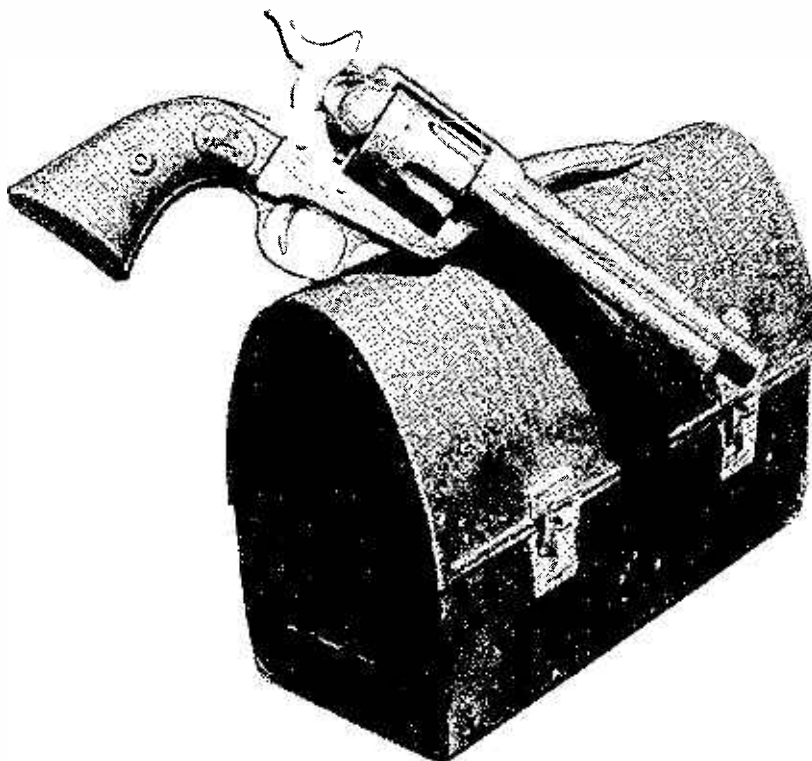
Now this black-and-white effect is used very well on the stage during the Ascot scene in *My Fair Lady*, but it was obvious that it was used for no artistic or striking purpose here. To be kind, I will just assume that the producer "forgot" the show was in "color."

Poor use of flowers upstaged the actors

In two other sequences, bowls of bright flowers were practically the only touch of color. Here, someone obviously remembered at the last minute that a "touch of color" was needed. In a banquet scene, a bowl of red roses was placed on the table, in the center foreground. This caught the viewer's attention to the exclusion of the speaker who was behind the red roses. To be consistent, the producer saw to it that this almost invisible

/ To next page

the fabulous



TV-Tulsa covers 45 counties where . . .

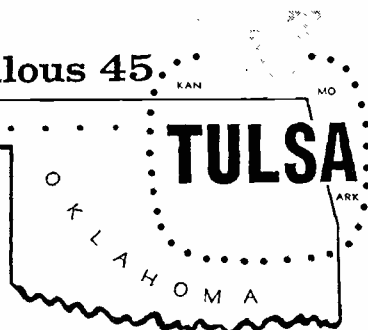
**INDUSTRIAL PAYROLLS
TOTAL \$940,000,000.00***

Within the "fabulous 45" are 31 Oklahoma counties in which the industrial payroll equals almost three-fourths of Oklahoma's total . . . *three-fourths you can't reach without TV-Tulsa.*

Counties in Kansas, Missouri and Arkansas are a bonus to this rich Oklahoma Market.

you get the fabulous 45.
ONLY with . . . TULSA

Figures from State Employment Security Offices.



COLOR LETTER *Continued*

speaker was in dark clothes, against a dark background. And so, a major character was "up-staged" by a few flowers. Another first in "color" TV.

The last thing to say about the show is that usually the backgrounds, costumes, hair colors, and compositions were in various shades of completely inconspicuous colors, so that everything had a tendency to take on unwanted color reflection, giving an iridescent effect that was extremely distracting.

Commercials were also poor color

Now let's get down to business: the P&G commercials on *Mattino Theatre*. Two of them were in color.

The standard background for announcers on this program appeared to be a sky blue backdrop with so-called diamond shaped objects, diminishing in size, emerging from the left side of the screen. Each of these shapes is in a different color of medium chroma and value.

The announcer stands near the right and wears a gray suit and a light blue shirt. Surprisingly enough, the announcer does advertise a different product each time. And each time, the blue of the background diffuses too much throughout the screen, because it is not the right value of blue.

For one of the color ads, the announcer held some kind of hair spray can, I think. Held against the blue background, it was so lost that the viewer couldn't possibly make out what it was.

At the other extreme, the Tic-Pac package stood out so brightly against the paler colors of those familiar diamond decorations and the familiar gray suit that it looked as if it were superimposed from another film. But at least it stood out, however badly.

Obviously, the standard set was not intended to have any relation to the products which were shown.

All the other commercials were in black-and-white, and were more effective than the commercials in color.

These comments should not be taken as applying to all *Mattino* shows. It has done excellent color work in the past, and undoubtedly will do so in the future.

As a daily hour dramatic program, it has achieved a unique position in television, and its accomplishments are considerable; which is why it is distressing to see it blunder in color, particularly when the program may be widely employed by dealers to demonstrate color sets.

ENL

Test Pattern

Now On The Air

Programming Begins

January 1, 1958



W	M	B	D
<i>Illinois' 2nd Market</i>		<i>Peoria area</i>	TV

COMPLETE BROADCAST-DAY OPERATIONS WITH FULL STUDIO FACILITIES BEGINNING DECEMBER 15. CBS-TV programming on the air January 1. More than 25 new CBS-TV programs will be seen by the 187,000 television homes in the Peoria area. For top network adjacencies and the best in news, sports and feature program availabilities . . .

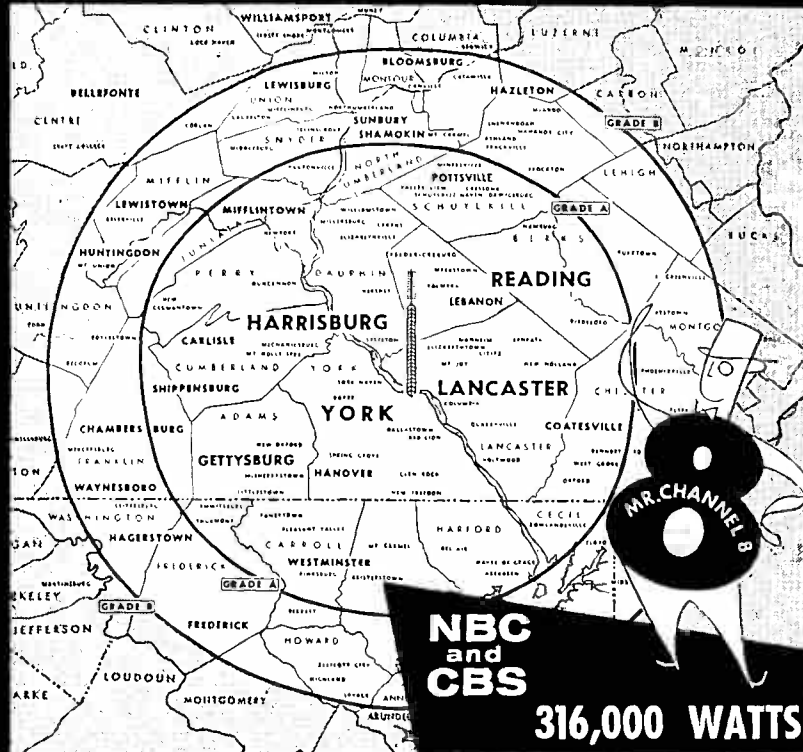
Contact
Robert M. Riley
DIRECTOR OF SALES
or

Peters, Griffin, Woodward, EXCLUSIVE NAT'L REPRESENTATIVES

1 MILLION WATTS

here is **SELLvania**

AMERICA'S 10th TV MARKET



WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION

Clair McCollough, Pres.

Here is a vast land of superlative opportunity. In SELLvania, your sales message reaches a great, prosperous market with its

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

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



A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

THE NIGHT THAT MADE HISTORY

In only 60 minutes, TV changed the attitudes of millions towards Ford's Edsel

October 13, 1957 was an historic night in television. As TvB-Nielsen research reports, 35 million Americans spent an average of two hours and 47 minutes before their TV sets in the 6:30 p.m. to 10:30 p.m. period. This, in itself, is an accomplishment in communications that no man dreamed possible.

The speed with which television brought some of the greatest stars, stories and songs to over 100 million Americans enabled, for instance, one major manufacturer—Ford—to strengthen its investment in the American economy. In 60 minutes, people's attitudes towards a major entry in the automotive world were changed by over 100%.

Other media did not alter public indifference

It is estimated that the Ford Motor Company put \$50 million on the line and almost 10 years of planning to produce the Edsel. Though all other advertising media had been used to inform the public of the special features of the Edsel from the time of its introduction in early September to that eventful October 13th TV night, the large mass of Americans had an attitude toward this new car. Following the program, this indifference was remarkably erased.

Competitors of the Edsel are turning increasingly to television and making any new entry's selling job in the automotive race extremely difficult in the early months, and for that matter, the first year of its existence. Not only Edsel but all the automotive manufacturers—as well as all manufacturers of considered-purchase items—can be thankful for television, which they can use as a direct salesman to inform the public of the special features available in their products.

Many who have studied the TvB-Qualitative Research report may question the final sales effectiveness of TV and the movement of the product itself. Television does not design cars, manufacture soap nor cigarettes—but it does create a desire and a demand for these products.

We find, however, that in 1956 the automotive world—with the exception of Chrysler—greatly underspent in the TV medium. And for Chrysler, as for Edsel, the gains are historic, for they too reversed a pattern.

We are certain that anyone selling a considered-purchase item who knows of TV's ability to inform the consumer will use it as his basic medium. The remarkable impressions made by Chrysler and Edsel serve notice once again of TV's effectiveness—and warn others to re-examine their budgets, embrace this basic medium, not let competitors enjoy a larger share of the market. Otherwise they risk a financial reversal that no management team can afford in the competitive year ahead.

Some manufacturers are keenly aware of television's magic—thankful for its sight, sound and action. For this we are not only thankful as business people, but grateful that man had scope and brains enough to conceive this modern miracle of selling at a time when it was so needed.

Christmas season prompts industry tribute

TvB, in its three years of operation, has many things to be thankful for, and because of the season of the year, I think it time to pay tribute to the myriad of forces that have made television the leading means of communication.

We applaud the pioneers who have built TV stations in the past ten years against great odds; the networks who have underwritten the tremendous expense of coaxial cable and relay stations; and the great writers and the talent.

And we salute the researchers who have defined the true dimensions of sight, sound and action and what it can do to keep our economic machinery rolling; the critics, who from their various viewpoints have praised and criticized at times both programs and commercials.

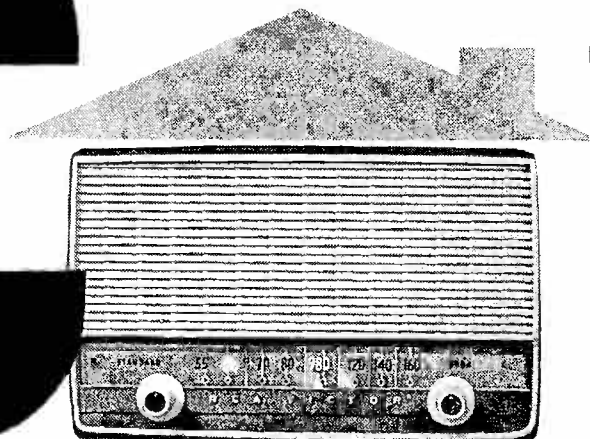
We wish to thank them all.

END

NEWS

FOR NEWS
IN THE
NATION'S
CAPITAL...

WRC



S

IS THE SPEAKER OF THE HOUSE!

WRC is Washington's favorite radio station for news! Its Monday-through-Friday local news programs win an average 26% share of audience—greater than the competition on any of the other 16 radio stations in the nation's Capital. Now, more than ever, listeners want news. And because these audiences want news, and listen attentively, your sales story—within the news program format—goes over with maximum impact. You can benefit immediately from WRC's big news "beat." Your NBC Spot Sales representative will supply you with current availabilities in a flash. Call him.

WRC•980

Source: NSI Report — Washington, D. C., Area — July, 1957

WASHINGTON, D. C. SOLD BY  SPOT SALES



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

RADIO'S DATA-UNTAPPED GOLDMINE

Remarkably few advertisers realize the wealth of data available on radio

For two years I have been squirming in my seat at the annual Advertising Research Foundation session when the matter of what research radio should provide the buyer has been discussed.

It's simply because I believe that radio provides the national-level buyer of advertising with more significant results per dollar invested than any other national medium. The cannon should be pointed in another direction—toward media that give the advertiser relatively little to go on.

The only conclusion I can shape up after listening to some of the comments is that we are extremely poor businessmen and that radio has not made the customer as aware as it might have of the tremendous amount of data at his command.

Large fund of data readily available at RAB

If the advertiser knows his customer, that is, his name, his socio-economic status, etc. (and many of them do not, we find to our dismay), he can find out what kind of radio programming this type of prospect will listen to simply by calling MU 8-4020 in New York City or writing us at 460 Park Avenue. He can also find out when this type of listener listens, how much he listens daily and weekly, and a scattering of other fascinating facts.

For instance, suppose your quarry happens to be young men; these facts will interest you: they are more likely to be reached by news than by music; on the weekend, almost a quarter of them do some sports listening; they listen more in the automobile than in any other place, but the kitchen is their second most popular listening spot; their total listening is a little better than 90 minutes daily. And so on.

While we have more information than some of our customers and prospects realize, in 1958 we will develop new data on about 35 different subjects.

We begin this month a series of pilot studies that

show the actual listening pattern of various customers, e.g., what times and programs and what stations the actual purchasers of shaving cream in one market dialed. If our unpublished pilots are any guide, we will be able to show that 70-80% of the purchasers of any product can be reached with a reasonable schedule, one any advertiser can afford for relatively long periods.

Still there remain many partially unanswered questions. What is the relative effectiveness of radio vs. TV, how many radio commercials do you use for "effectiveness," what's the relative impact of segments vs. full sponsorship, does radio have limitations as the backbone of an advertising campaign, can research be developed to enable a sales force to sell the effectiveness of the medium, has double-spotting reduced radio's effectiveness?

Our Project C answers the question about radio as the only support for a product, and answers to most of the other questions should be in buyers' hands within 12 months.

Film strip is to be available soon

The new film strip for package goods advertisers and heavy goods advertisers to be used by headquarters of these companies in "seating" radio campaigns with their sales forces and dealers will be available soon. We question whether new research is needed in this area until the basic facts now available are merchandised to these groups.

Reluctantly but necessarily, we will become a customer of TV stations this year so that we can measure for all to see how TV and radio compare in getting a message to consumers with equal dollars.

If you are interested in the ground rules and have what you consider to be effective radio and TV commercials, or if there is anything you want to know about radio, we'd like to have you as pen pals. Maybe we can do some business.

END



A MONTHLY FEATURE

BY HARRY WAYNE McMAHAN

CHICAGO WRITERS PROVE THEIR SKILL

Chicago contest shows that Madison Avenue has no monopoly on top TV writers

It was an eye-opening experience to join in judging the TV commercials entered in the Chicago Copywriters Club contest. I had no idea so many great commercials were coming from this sector.

There were close to a hundred commercials in all and at least half would have been strong contenders in any type of contest, whether for art direction, sales effectiveness or creative concept.

They were to be judged largely on creative concept, with due credit for usage of the medium's technique and for probable advertising effectiveness.

Remember, this is the Chicago Copywriters Club, not to be confused with the Art Directors' awards or other contests. And only a fraction of Chicago's TV commercial output was screened, since the club does not include the writers of Marlboro, Sheaffer, Edsel, Alka-Seltzer, Pillsbury, Camay, Tea Council, Kellogg and many other Chicago-born spots.

Stopette, Johnson's Wax, Chiffon and Kleenex I've mentioned previously in this column as outstanding. There are at least ten others that bear noting now.

Outstanding among the live action films, in my opinion,

is the "positive-negative" commercial on Helene Curtis Spray Net. In a highly competitive field this commercial registers strongly. It uses the still photographer's view of a white plate to point up positive and negative effects and was the very bright brainchild of Cherie Lee at Eastman Ludgin & Co.

Cartoon dog food commercial is highly successful

Best of the cartoons, I figure, is the color cartoon Ken-L-Ration. Now dog food commercials can be difficult to write, and normally I'd be skeptical of cartoon to do the job, but this one keys the voice of Eddie Mayhoff the veterinarian and turns it into a real smash. I find it entertaining, it's informative and it's believably persuasive. No other dog-food cartoon can make that statement. Credit to Ken Snyder at Needham, Louis & Brorby. Ken's other entries on Stride, Johnson's Wax and Ken-L-Biscuits also ranked high.

The Ken-L-Biscuit commercial took quite a different format for a kindred dog food product. There was a touch of abstract animation, three live and wonderful dogs and a humorous but forceful selling job. Snyder again

/ To page 31



JOY, liquid detergent. Credit: Betty Good of Leo Burnett.

PAPER-MATE refills. Credit: Don Williams of Foote, Cone & Belding.

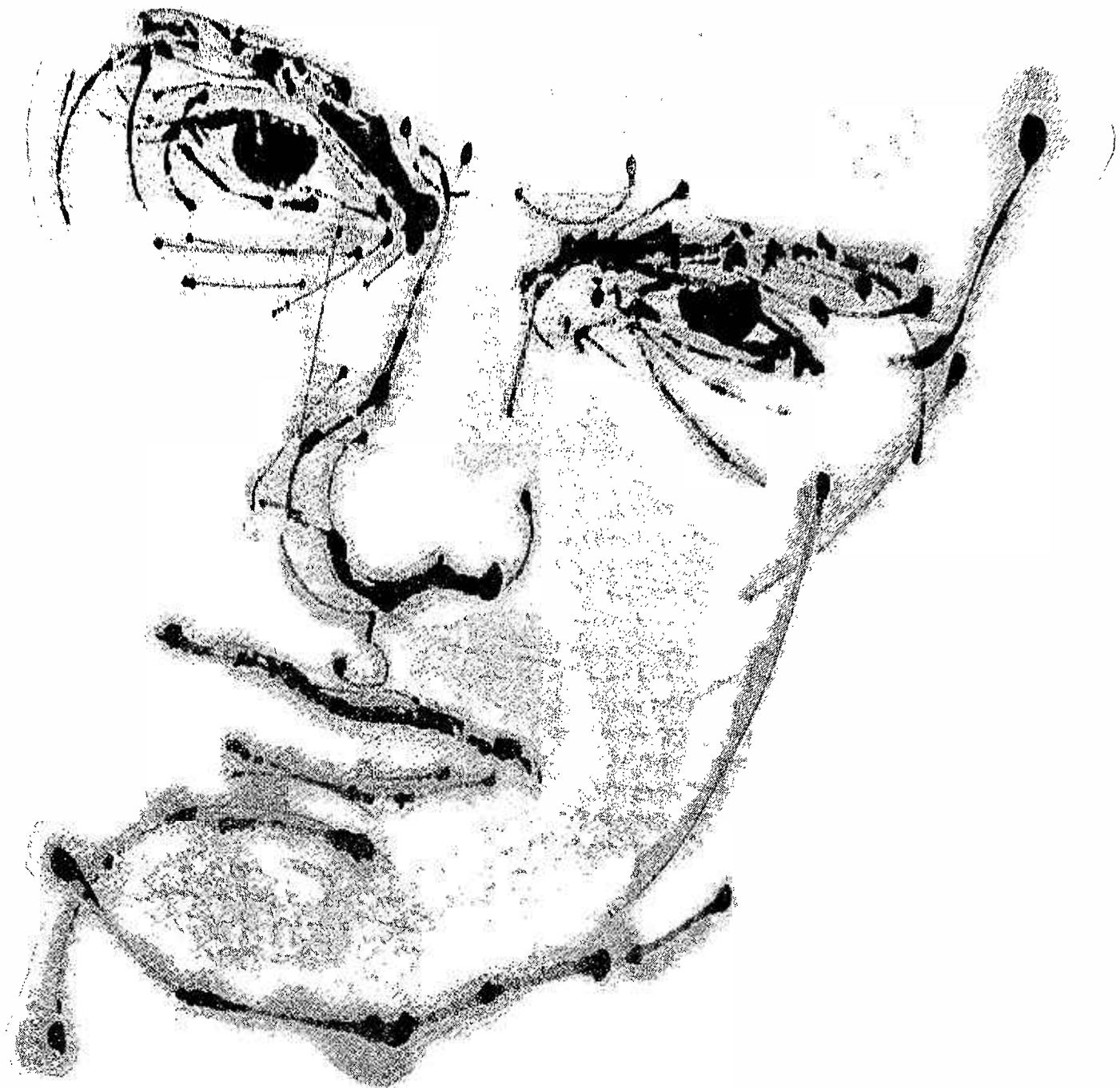



KEN-L-RATION dog food. Credit: Ken Snyder of Needham, Louis & Brorby.




RAID insecticide. Credit: Charles Sharpe, Ted Barnett and Arthur Silver all of FC&B.

Meet Bob McConnell

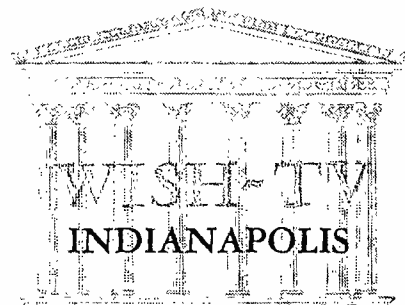


Experienced broadcaster . . . with a flair for programming and sales . . . tempered by sound business judgment . . . highly respected throughout the industry . . . Bob helped build WISH-TV. 

A Hoosier . . . native to Indianapolis . . . a leader in his community . . . Bob McConnell knows the people WISH-TV serves and how best to reach them.

Bob is one of the important reasons why WISH-TV  dominates the nation's 14th television market and consistently has more viewers in Indianapolis than all other stations *combined*.* Let Bob and WISH-TV help you in Indianapolis. Represented by Bolling.

*Total week (ARB 7/57, NSI Area 6/57, Telepulse 4/57.)



A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa · KGUL-TV Galveston, serving Houston · WANE & WANE-TV Fort Wayne · WISH & WISH-TV Indianapolis

Lights!
Camera!
Action!...

SALES
ACTION!!!



"Jaxie" directs your attention to "Theater 12" at 11:15 PM every night with the greatest movies on TV. Jacksonville's a stayin'-up town and a buyin' town. Your spots on "Theater 12" will bring results in this \$1½ billion market.

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P. G. W. "Colonel".

Basic NBC Affiliation

Represented by
Peters, Griffin, Woodward, Inc.

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

McMAHAN From page 30

I had seen the Paper-Mate commercial with Mickey Rooney on the air, but now I examined it against other Paper-Mate commercials and, much as I dislike Mickey Rooney, I had to admit it did a superior selling job.

This was for the "piggy-back re-fill" idea on the ball point and had Mickey playing a half-dozen different parts at the football game: referee, sportscaster, fan, hot-dog vendor and the football star himself. Credit to Don Williams at Foote, Cone & Belding.

Another of many good ones from Foote, Cone was the Meadow Gold Cheese series by Arthur Silver. This one, in cartoon, made the rather obvious hookup between the moon and cream cheese, but did it in such an intriguing and memorable way that it stuck in the mind long after.

HFC has best jingle, sound advice

Best jingle, for my money, was the Household Finance Company's "Never borrow money, needlessly..." which goes on with some motivationally sound advice in rhyme and music. You've heard it. This particular cartoon did an especially good job with the jingle. Credit to Myrna McCauley who did it for Needham, Louis but who now has a new address.

Among kids' jingles, we shouldn't overlook the Kool-Aid opus, which still gets handclaps from my young fry. Here Jim Sherburne of Foote, Cone fashioned an engaging cartoon story, all about a dragon, that gave it a high score on my card.

Another girl—this makes three—was in the charmed circle. She was Betty Good, the only CCC member from the Leo Burnett shop to enter, and she breezed in with a very fresh commercial on Joy, the Procter & Gamble liquid detergent.

It wouldn't be hard to include the entry of still another girl, Ruth L. Ratny. She is credited, for Fred Niles Productions, with the stimulating abstract cartoon developed around the "Sabre Dance" music for Oklahoma Oil. This has had a long-run success in Chicago.

Raid, with its tremendous exposure on the air, is familiar to all, it seems likely. It was the entry of Charles Shank, Ted Barnett and Arthur Silver, all of FC&B. They did a fine job.

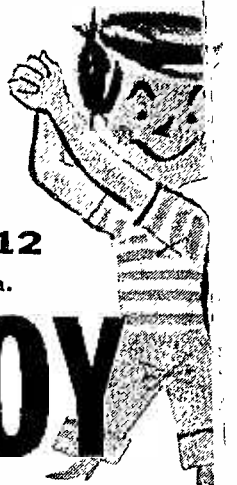
Quite an eye-opening experience. It certainly shows that Madison Avenue has not got a monopoly on top TV writers; and this is only a fraction of Chicago's best.

**NAME
OUR**

CHANNEL 12

Clarksburg, W. Va.

WBOY
AND WIN



- A fabulous week for 2 at THE GREENBRIER White Sulphur Springs, W. Va.
- ELECTRIC-EYE MOVIE CAMERA By Bell and Howell
- POLAROID LAND CAMERA
- 12 other wonderful prizes

USE THIS INFORMATION TO help you name the symbol of Clarksburg's new high-power TV station

- Covers the virgin market of Central W. Va. (Clarksburg—Fairmont—Morgantown)
- Rich in coal, oil and gas
- Untouched to date by a direct TV signal
- Captive audience—666,315 population
- Buying income \$1,119,746,000
- \$200/hr. AA network time: \$25 national spot.

Contest open to all readers of this magazine. Ends January 5, 1958.

MAIL YOUR ENTRY TODAY TO

WBOY-TV
CHANNEL 12

Exclusive in Clarksburg, W. Va.



INTERCONNECTED



George Clinton, Gen'l. Mgr. • Rep. by Avery-Knodel



A Member of The Friendly Group

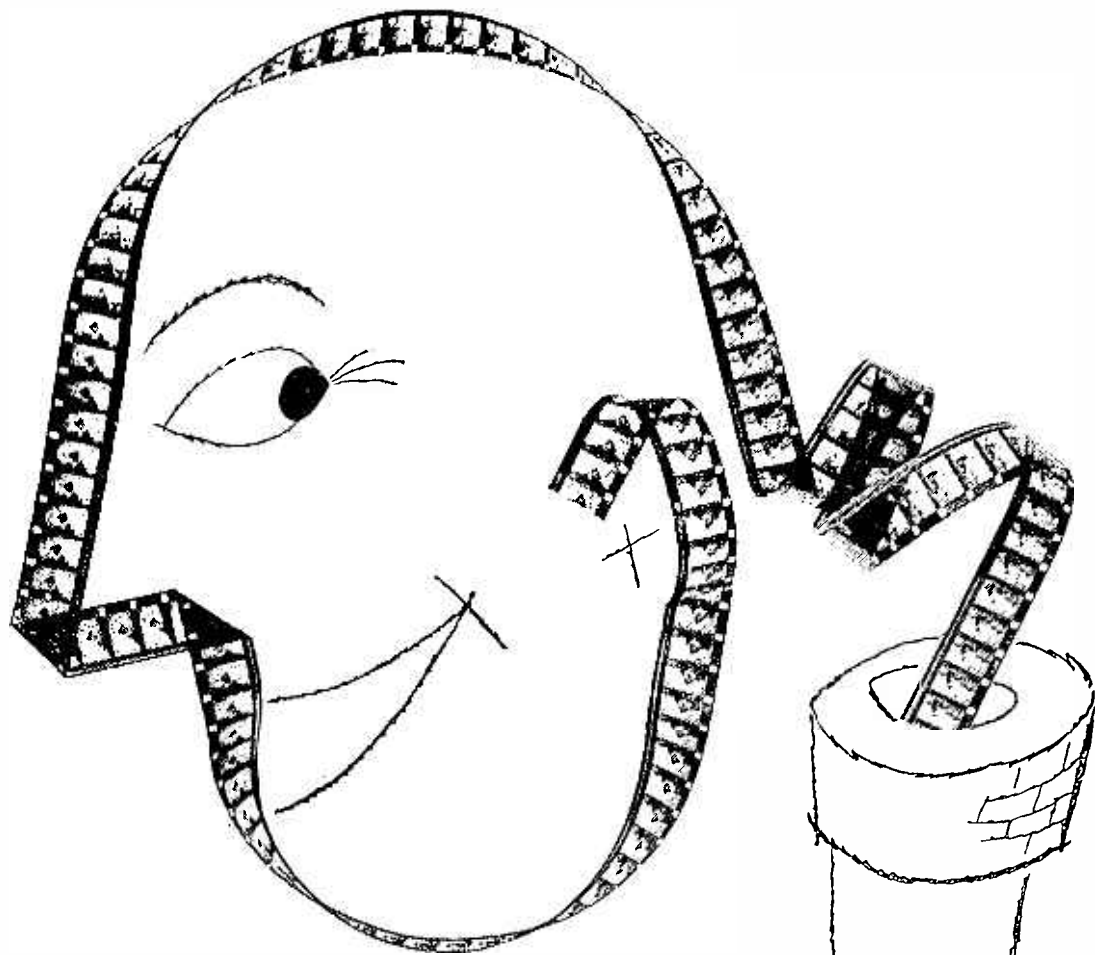
I suggest the following name:

Name _____

Company _____

Address _____

END



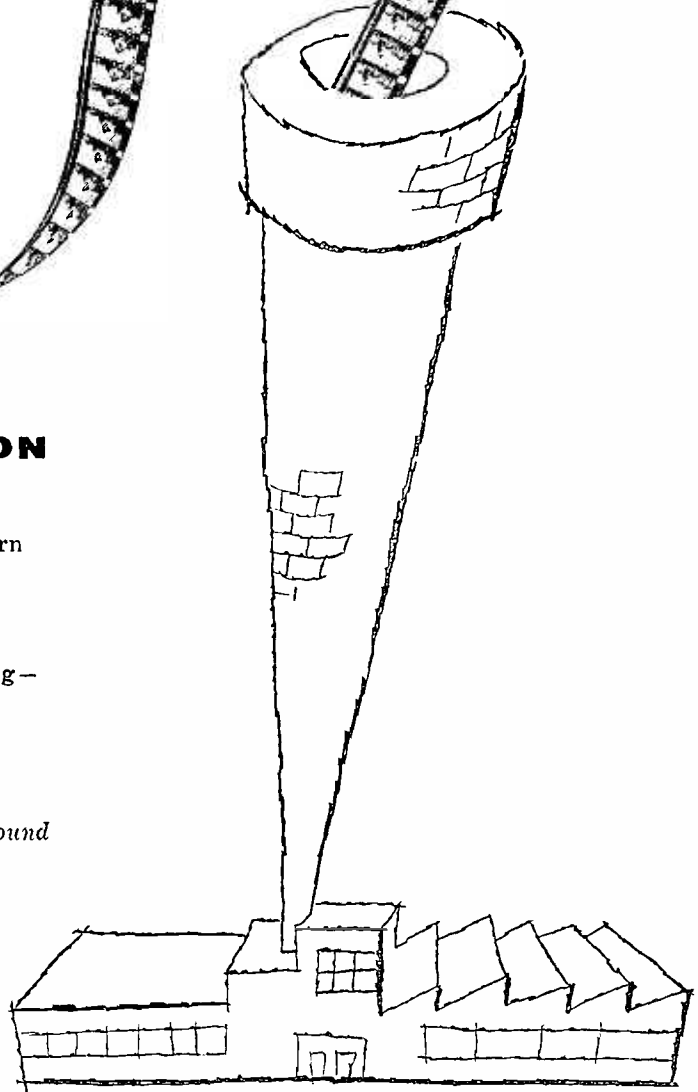
FOR A HAPPY PRESENTATION

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

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

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

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



you'll see



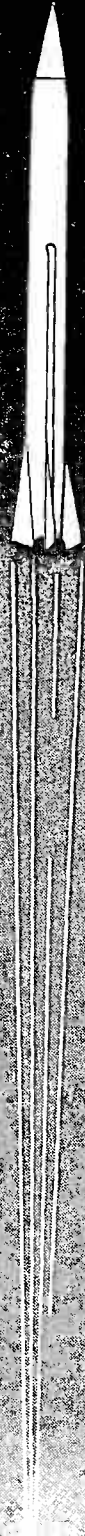
and hear

PRECISION

FILM LABORATORIES, INC.
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

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

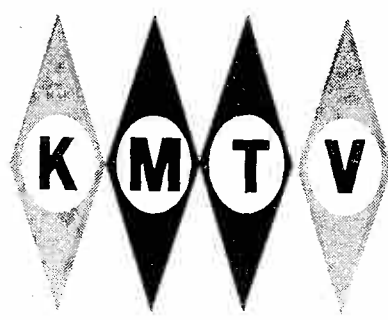


Setting the pace...
for Color TV Progress!

The world's largest manufacturer of color television receivers, RCA, announces the spectacular results of a gigantic Color Carnival launched by KMTV in Omaha. In less than sixty days RCA color sales skyrocketed the Omaha market **from 31st to 7th place nationally!**

Color Television Pioneer KMTV now originates 90 per cent of all local shows in color. Each week over 30 hours of color are programmed... 248 color shows in November alone!

For progress in color, look to the leader, Color Television Center KMTV. In Omaha, COLOR is spelled KMTV! See your Petry representative today!



3 OMAHA

BASIC NBC-TV

BASIC NBC

Affiliated with NBC Radio in Omaha



Represented by Edw. Petry & Co., Inc.



COLOR'S FOURTH YEAR —AND 230,000 SETS

A technical triumph, the greatest ad medium—but people still balk at \$500

BY BARTON HICKMAN

In the fourth year of life for color TV, the electronic bugs largely disappeared and the system was generally recognized as the most powerful advertisers' medium of the day. Now the only thing wrong with color TV is that people aren't buying the sets. The price tag gets most of the blame. This is the outstanding, inescapable conclusion of any factual appraisal of the system today.

Four years after the FCC ruling of December 17, 1953, the U. S. color set count is still below the quarter-million mark. A year ago, there were 130,000 color TV homes in the U.S. Industry production this year was only 65,000 units. But the color set makers, particularly RCA, began 1957 with a sad and sizable inventory. Sale of the leftovers along with most of this year's production boosted the nation's set count by nearly two-thirds. As color now begins its fifth year, TELEVISION MAGAZINE estimates the nation's set count at approximately 230,000. Other industry estimates range from 275,000 to as high as 315,000.

This year's sales of only 100,000 sets does not, by any means, indicate that color TV has ground to a shuddering halt. But there is no sign at this moment that color TV is ready to follow the spectacular success pattern of black-and-white a decade ago.

As it rolls down the color road, television is faced by a formidable obstacle: set cost. There are two ways to get past a tree growing in the middle of the road. Either you chop it down or you go around it. For color TV, a

minimum price of nearly \$500 per set looms before the industry like a tree in the road.

At least four TV set makers are trying to get past the tree by chopping it down. Production of a simple, one-gun picture tube might make possible a quick and substantial price cut. A big factor in color's \$500 price tag is the costly, complex, three-gun shadow tube made by RCA and used in eight of the 10 brands of color sets now on the market. None of the one-gun tube experimenters is yet willing to disclose a production date, however. The plain fact is that its competitors are letting RCA carry the ball in establishing color TV.

RCA maintains that the only practical way to get past the obstacle is to go around it, forge on ahead, and the tree will fall down by itself as a result of all the traffic rushing past it. RCA contends that exposure, not lower costs, is the way to get the ball rolling. Once people see color, RCA believes most of them will buy it and sales volume will take care of the price problem.

A survey which Roper made for RCA showed nearly 75 per cent of the U.S. had never seen color television. The survey was made nearly 12 months ago, but with color sets still a rarity, it is safe to assume that far more than half of the nation still lives in uncolored ignorance.

In support of its exposure theory, RCA cites results of intensive color campaigns made in several cities this year. During a five-week, all-out promotion in Milwaukee, home demonstrations of color sets resulted in sales, two ▶



YOU CAN'T MISS!
with

WEAU-TV

Eau Claire

THE BIG CHEESE

in Wisconsin

- Programming the BEST of all three networks, ABC, NBC and CBS.
- A single station market in the heart of Wisconsin . . . covering twice the population and twice the area with our new 1,000 foot tower with maximum power.
- Serving the giant land of $\frac{3}{4}$ million people and two million cows.

WEAU-TV
Eau Claire, Wisconsin

SEE YOUR HOLLINGBERY MAN
in Minneapolis, see **BILL HURLEY**

times out of three. Sales jumped from a previous average of 12 a week to an average of more than 100 a week in Milwaukee during the campaign. And, RCA adds with significance, 70 per cent of the sales were for more expensive models than the lowest priced \$495 set.

After the campaign in May, color sales in Milwaukee dropped back to about 30 a week during the summer, but starting in September, sales of color sets jumped to more than 150 a week; and, RCA reports, sales in Milwaukee have continued at that rate each week since. Similar results followed subsequent campaigns in other cities, the company says. As a consequence, RCA will continue to use similar campaigns in other markets in the coming year, 1958.

Other highlights of color's fourth year have been better programming and more of it, a diminishing of industry opposition, greater acceptance by repairmen, a marked

increase in interest and use by advertisers; and an increase in the number of stations able to broadcast network color: 65.7% out of 470. Only 57.7% of last year's 450 stations had the minimum equipment to do this. In addition, 37 stations—half a dozen more than last year—can now do their own local live color shows.

One more highlight of color's fourth year—color video tape—will not make its impact on the industry until next April. At that time, NBC will begin taping all color shows for West Coast delayed broadcast. The use of tape will make live-quality color programming available throughout the nation. Until now, West Coast color viewers saw most color via lenticular film which, despite marked improvement this year by Eastman and NBC, still produced a picture not as good as color tape. The effect of tape on color TV will give great significance to a later story—the summary of Color's Fifth Year.

SETS AND SALES

Westinghouse made news this year with the introduction of its new 22-inch, rectangular picture tube. All the other nine brands of color receivers on the market feature picture tubes with round, 21-inch screens and, with the exception of Sylvania, they all use the same picture tube made by RCA.

Both the Westinghouse and Sylvania sets, however, are only in token production. The only color picture tube being produced in substantial volume today is the three-gun unit by RCA—the heart of 99 per cent of the nation's color sets.

The other color set manufacturers this year were, in alphabetical order, Admiral, Emerson, Hoffman, Magnavox, Montgomery Ward, Motorola, RCA and Sears Roebuck. Zenith and General Electric reportedly are preparing to enter the market also.

GE entry would launch color-set competition

Actually, GE has been making color sets in a very limited quantity for more than two years. However, the sets use the RCA picture tube and are supplied to GE dealers only on demand. If GE begins full-scale production of receivers, the move will undoubtedly spark an intense competitive battle with RCA. It is known that GE is presently working on a color receiver of its own. In addition, GE has also purchased a license to use Philco's Apple system of color TV which includes a new kind of circuitry and a one-gun picture tube. Westinghouse and Sylvania have also purchased Apple licenses. (The word Apple has no meaning. It was merely chosen as a code name for corporate security during preliminary research.)

Another TV maker experimenting with a one-gun tube is DuMont but, like the other experimenters, it has announced no target date for production.

It is a remarkable tribute to RCA's electronic know-how that its color receivers require little, if any, more service attention than black-and-white sets. The average black-and-white set today, in the first 90 days after purchase, requires two service calls, including the one for installation. By the same yardstick, the average color set requires 2½ service calls.

As a matter of fact, it is in just this area of color set service requirements that RCA is battling a major public misconception. A prevalent story—fostered in part by several of RCA's competitors—says that the full-time services of an electronics engineer are needed to keep a color television set in operation.

Actually, the reverse is closer to the truth. A newsman who is a color set owner himself recently attended an RCA color TV demonstration for the press. The event was held in a sponsor's booth in the RCA Building, Radio City. The TV set was one of the finest on the market and RCA assigned one of its top engineers to tune the set in so the newsmen would see the best possible picture.

The engineer gave each dial the exact twist needed so that, by precise engineering standards, the picture was perfect. He then excused himself. The only thing wrong was, the girl on the TV screen had bluish lips and her complexion looked like mud.

Looking around to make sure the engineer was out of the room, the color set owner leaned forward and lightly touched the color knob, gently adjusted the hue control. Instantly the picture was perfect. His colleagues in the room were amazed. How did he learn how to do it? "My 9-year-old daughter showed me," he explained modestly.

Color maintenance cost still a major drawback

Despite high picture quality and simplicity of operation, color TV sets still present a serious problem of maintenance cost. Most new color set owners who buy RCA service contracts pay only \$40 for 90 days of full service and an 18-month parts warranty. However, a one-year, full service contract on a new color set today costs \$99.50 the first year and \$119 the second year. When added to the price of the set, this represents a very substantial increase. The problem boils down to this: You can now buy a portable black-and-white set, every year, for less than the contract cost of year-round color set maintenance.

Sales volume is probably the only means now known to reduce set prices and service cost with reasonable certainty, and no one knows for sure how much volume

is enough. Pressed for some kind of a guess, one of the most knowledgeable men in the business gave this reply:

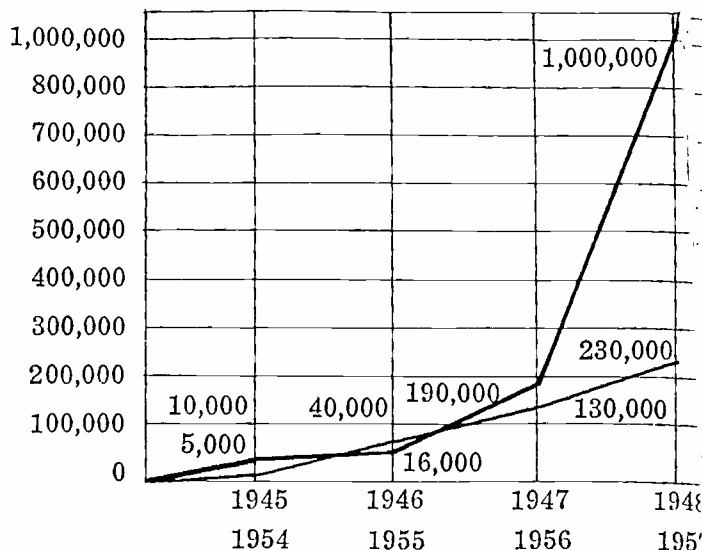
"That's almost impossible to answer because it doesn't just depend on what happens to color, it also depends on what happens to the national economy. Say the economy stays the same. Then, I'd say if we get color set production up to a million a year, the price might go down to \$100 a set. Or, it might take production of 1 1/4 million to do it. But it would be in that range."

One million sets. The same figure crops up in almost every discussion of color today. Broadcasters, advertisers, manufacturers all seem to feel the million mark is the magic milestone. Agency men say one million is the kind of figure it will take to attract advertisers. Broadcasters say that, in turn, would force virtual full-color programming. And with 'round the clock color, manufacturers say selling sets would be a snap.

Color's million-set year is anybody's guess. Estimates range from 1959 to 1969. One of the few published estimates was made last month by the Hotpoint Co., which is not in the color TV business, although it recently began making black and white sets. Hotpoint figures the industry will sell 200,000 color sets this year, 300,000 in 1958, 450,000 in 1959, and one million in 1960. Guessing still further, the appliance company said it thinks the sale of color TV sets will exceed black-and-white by 1963, and by 1966 color will outsell black-and-

white by almost eight to three, for a total sale of nearly 11 million TV sets.

TELEVISION'S FIRST FOUR YEARS
IN COLOR AND BLACK AND WHITE



U.S. SET COUNT AT THE END OF EACH YEAR

At this scale, to show the next year's growth of B&W would take more than a yard of additional graph paper.

COST COMPARISON

These typical program costs were compiled by NBC. The figures represent the average time and program costs of four actual shows. However, they obviously cannot apply to every show with a similar format. A period drama, for example, requiring special color consideration of the costumes and backgrounds, would naturally be more expensive than a contemporary mystery drama. In appraising the following estimates, it should be noted that the examples of the one-hour dramatic show and the hour and half-hour variety shows are for live productions, while the example of a half-hour dramatic show is for a film production. The latter was chosen because film is more commonly used for dramatic shows of this length.

NETWORK PROGRAM COSTS, COLOR VS. BLACK-AND-WHITE

	Hour Variety Show, Live	Hour Dramatic Show, Live	1/2-hour Variety Show, Live	1/2-hour Dramatic Show, Film
Average gross time	\$ 89,000	\$ 80,000	\$56,000	\$ 61,000
Average program cost for B&W	112,000	50,000	34,000	45,000
TOTAL COST FOR B&W	\$201,000	\$130,000	\$90,000	\$106,000
Increase for color	8,125	8,000	3,800	7,500
TOTAL WITH COLOR	\$209,125	\$138,000	\$93,800	\$113,500
Pct. of increase in program cost alone	7.25%	16 %	11.2%	15.7%
Pct. increase, time and program together	4.1 %	6.1%	4.2%	6.6%
Increased studio use because of color	1 1/2 hrs.	1 1/2 hrs.	1 hr.	—

Here is the cost increase, percentage-wise, of color over black-and-white, according to those who have worked with both. Part of these increases represent "voluntary" expenses for better production quality rather than unavoidable extra costs because of color. Also, in the case of programs, some of these extra costs may be absorbed by the station or network:

PROGRAMS: Live network 0-20% ; Live local 5-20%
Film 15-25%.

COMMERCIALS: Live 5-15% ; Film action 10-25% ;
Film animation 10%.

TIME, FACILITIES: Network 0% ; Spot and local 0-20% ; Color networking and transmission, \$1,200 per half-hour.

BASIC FILM COSTS, COLOR VS. BLACK-AND-WHITE

Prepared for TELEVISION MAGAZINE by Peter Keane of Screen Gems, based on the usual requirements for a minute commercial, using Eastman's new inter-positive film.

Item	Cost per ft. B & W 35mm	Cost per ft. Color 35mm
Raw Stock	\$0.043	\$0.128
Developed print negative	.025	.053
Daily print	.045	.128
Fine grain master	.06	.128
Dupe negative	.099	.128
Answer print	.048	.353
Release prints, 16mm reduction	.039	.113

On the local level, at stations equipped to do live local color, it is generally available to the advertiser at little if any extra cost. KMTV, Omaha, for example, charges nothing extra for color; the advertiser's only additional expense is for the difference in production cost. WLWT in Cincinnati, which is probably broadcasting more color network and local combined than any station in the country, doesn't even make the advertiser pay the extra pro-

duction costs. R. E. Dunville, president of WLWT, says:

"We figure too many people are overpricing this thing. Color just doesn't cost that much more. Of course, if an advertiser wants to do color film it costs him more. But if he does it live, we don't charge him a nickel extra for color. In fact, on our color shows we won't accept a black-and-white commercial. We insist he either uses color film, or else he does it live."

COMMERCIALS AND ADVERTISERS

Advertisers and agencies think the only thing wrong with color is that they have to wait for the audience to grow. Advertisers want to use color now. They know the added effectiveness of color. Furthermore, while in print media they have been paying 40 to 60 per cent extra for color in magazines and newspapers for years, according to agency men, color TV means roughly a cost increase of only 10 to 25 per cent.

The agency viewpoint on color was forcefully expressed by Warner Shelly, president of N. W. Ayer, who, in an interview in the November issue of TELEVISION MAGAZINE, called for industry-wide cooperation to "get color rolling."

He declared, "Color is one of the most exciting areas on the horizon of television today. There is no question that color contributes a tremendous amount to the commercial message, as well as to program entertainment."

Advertisers favor color TV with similar enthusiasm. A few advertisers qualify their enthusiasm by pointing out that there are some products that won't benefit with the addition of color—but the products they suggest are never their own. Advertising agencies are rapidly tooling up for color. At Young & Rubicam, for instance, nearly all of that agency's TV clients are in black-and-white at present. Yet John Freese, production manager of radio and TV commercials at Y&R, says:

"We are now protecting practically all of our clients for color. If we do, say, 25 commercials a year for a client, we also shoot three or four in color and put them on the shelf. Color may be climbing a lot slower than some people predicted, but if it should suddenly pop out of the bottle, we have most of our major clients ready to move at a moment's notice."

Color commercials in black-and-white shows?

Undaunted by the scarcity of color sets, Freese would like to explore the possibility of presenting commercials in color even though the surrounding program is still produced only in black-and-white. Many color set owners leave the color knobs on their sets turned on all the time. "A color commercial in a black-and-white show would stick out like a color magazine ad facing a black-and-white page," Freese says.

"This has been discussed more than once with the networks. They always say it would be too complicated. But they run black-and-white commercials in color shows. Why can't they run our commercials in color on their black-and-white shows?"

Actually, a color-sandwich commercial within a black-and-white network show is entirely possible, although

it has been done less than half a dozen times in the history of color TV. The most recent example was seen only last month.

The show was the *Kraft Theatre*, regularly carried in color. For the November 13 performance, the NBC color studio normally used for the Kraft show was tied up in rehearsal for the big General Motors anniversary spectacular.

Kraft agreed to forego color for that night. The show was taped and broadcast in black-and-white. However, the commercials for the *Kraft Show* are regularly done in a separate color studio at NBC, the Kraft Kitchen, a specially equipped studio with more than \$100,000 worth of lighting, switching panel and such, which was not tied up because of the *GM Show*. Harry Herman, the J. Walter Thompson vice president who is executive producer for the Kraft commercials, calls it "the best-lit, best-equipped studio there is. We can do the best color in the whole world in there."

The Kraft commercials went out that night in color as usual, although the show was seen only in black-and-white. It was a unique production, not only for Kraft but for color TV, so far as agency executives can recall.

Spots and IDs in color are already being aired

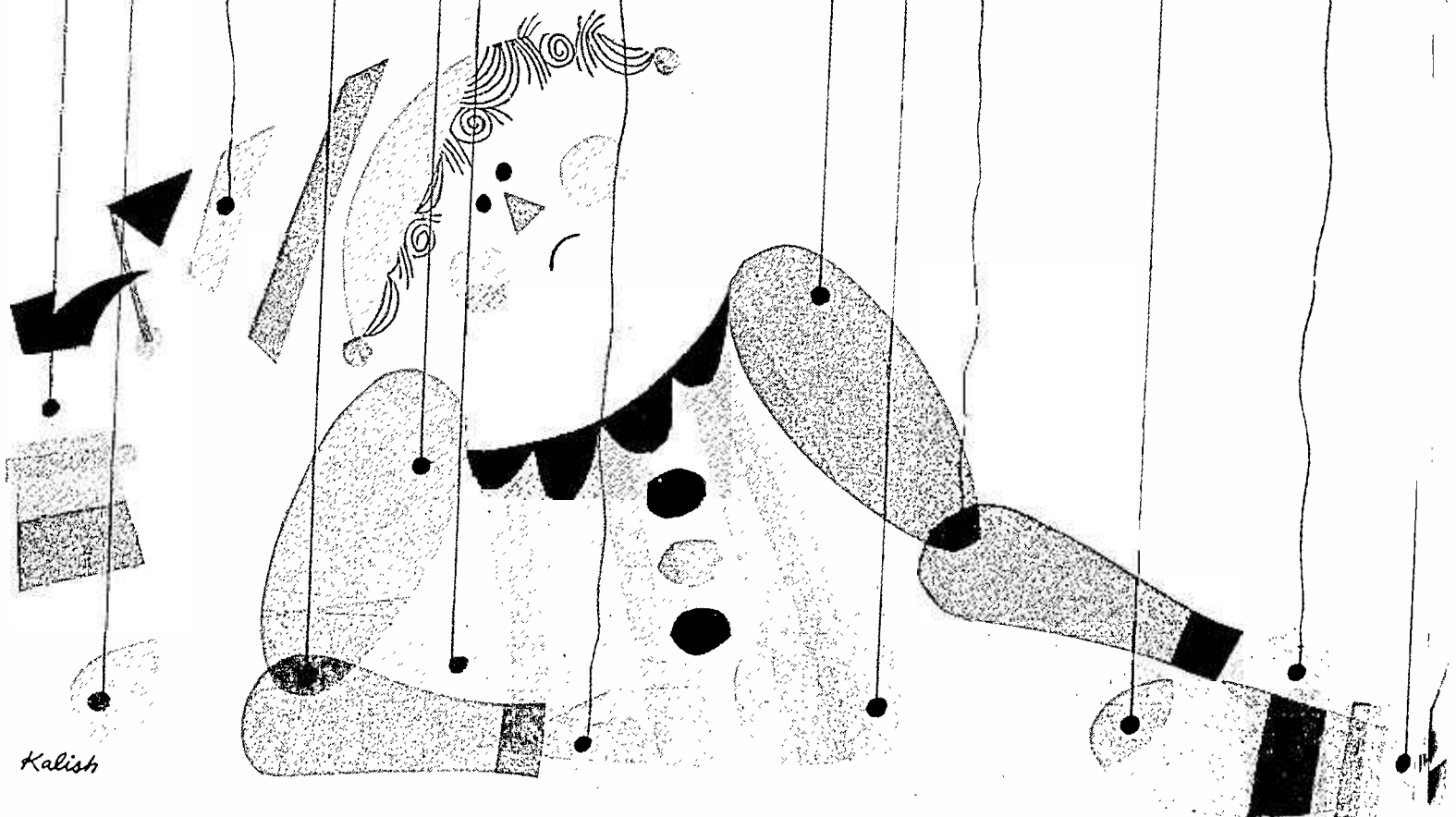
The color-sandwich commercial *within* network shows may be unique, but it is no novelty *between* network shows. Ted Bates agency is producing 20-second spots in color for Colgate Toothpaste which have been seen regularly since March in New York, Chicago, and a few other major markets. The color 20s have all been shown during prime time so far.

Station IDs are also being shown in color, in one market, at least. KMTV in Omaha, one of the most pro-color stations in the nation, turns to color almost every chance it gets, even flashes its IDs in color between network black-and-white shows. Owen Sadler, KMTV's general manager, says, "We get a lot of comment about them. After a black-and-white network show, our color ID blossoms forth and really stands out."

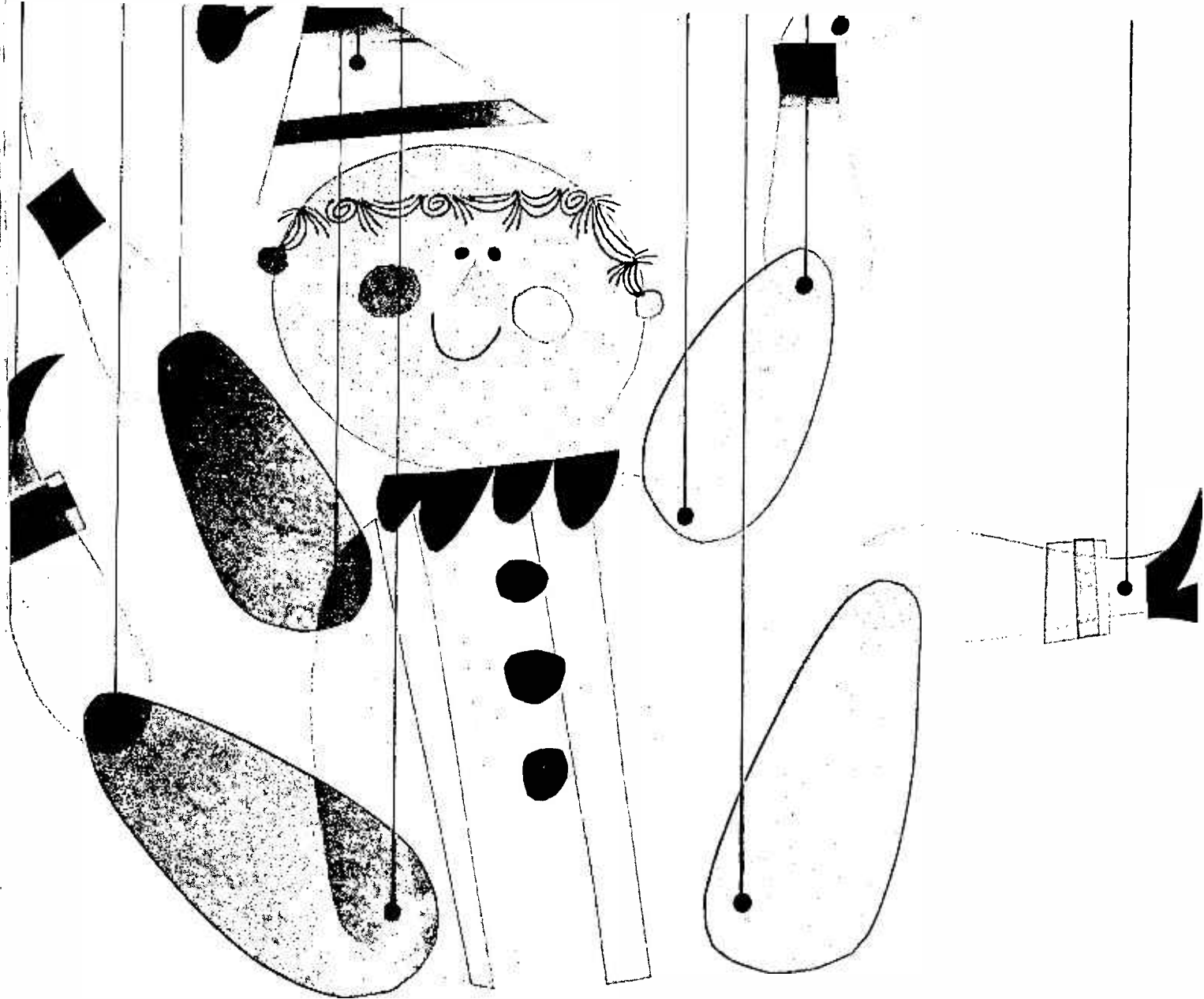
Like Y&R, most of the major advertising agencies are making careful preparations in the event that color may "suddenly pop out of the bottle." This is the only factor of color TV about which agency men seem to be in doubt. But whether color crawls or skyrockets to dominance, whether it does it in one year or two years or five, Madison Avenue universally believes that eventually, most TV will be color TV.

A spokesman at McCann-Erickson said, "We're ready to start heavy use of color the minute it breaks, probably ▶

puppets or products—everything spr



Kalish



Life in living color on the NBC television network

next spring. That's the way it looks now, anyway, because of the boost this color tape will give it."

N. W. Ayer, which handles the Atlantic Refining Company's five-minute local weather shows in nearly three dozen markets, experimented with the show a few times in color in Baltimore this year. Ayer and Atlantic are mutually enthusiastic over the results and, starting the first of the year, the Atlantic Weatherman will appear in color every night in Baltimore, Boston, Jacksonville, and Lancaster.

To familiarize advertisers with color, KOMO-TV in Seattle has been holding monthly closed-circuit color clinics in its studios for more than a year. The local advertisers usually see their own products on the show that they attend. The demonstration not only sparks advertiser enthusiasm for color TV; it also gives advertisers more know-how in working with the system.

The advertisers' greatest interest seems to be in packaging. KOMO chief engineer Charles Miller says, "One company had a real light package with lots of white on the label and a highly reflective surface. The bright lights used for color TV gave the package a washed-out look." As a result, Miller reports, the firm had one package specially redesigned for TV with colors farther down the gray scale but still bright and attractive.

The enthusiastic responses from KOMO's invited clients and agencies demonstrate the effectiveness of the color clinic in generating interest in color TV, as well as good will for the station.

This was also the experience of KMTV, Omaha, which ran a color clinic for the Omaha Advertising Club in November. It featured Howard Ketcham, color specialist and columnist for TELEVISION MAGAZINE. The clinic attracted one of the largest crowds ever gathered at the advertising club.

ADVERTISERS USING COLOR FOR SPOT TV

These are among the regional or national companies which are using color for their announcements and/or programs this year:

A & P Food Stores	Miles Labs
American Chicle	Mrs. Bairds Bread
American Character Doll	National Biscuit
Armour	Norelco
Atlantic Oil	Owens Country Sausage
Bavarian Brewing	Pepsi-Cola
Bosco	Peter Hand Brewery
Butternut Coffee	Piels Beer
Carler Products	Post Cereal
Clairol	Presto Appliances
Consolidated Edison	RCA
Domino Sugar	Remco Toys
Reuben H. Donnelly	St. Josephs Aspirin
Esso	Savarin
Falstaff Brewing	Schillings Spices
4-Way Cold Tablets	Shell Oil
General Tire	Slenderella
Horlick's Instant Malted Milk	Smith Brothers
Jell-O	Squire's Meat Products
Jergens Lotion	Squirt Bottling
Jotto	Sun Oil
Junket	Ten-Day Nail Polish
Latex	Toni
Lestoil	Victor Coffee
Lone Star Gas	Warner Brothers
Manischewitz	Wiedemann Brewing
McKesson & Robbins	

ADVERTISERS USING NETWORK COLOR

Network advertisers sponsoring color shows during the 1957-58

Advertiser	Program	Agency	Network
Aluminium, Ltd.	Omnibus	J. W. Thompson	
American Dairy	Perry Como	Campbell Mithun	
American Tobacco	Hit Parade	BBDO	
Armour	Matinee	FC&B	
Bell Telephone Co.	Telephone Show	N. W. Ayer	
Breck Shampoo	Fairy Tales	N. W. Ayer	
Brillo	Matinee	J. W. T.	
Bristol-Meyers	NCAA Football Games	D.C.S.&S.	
Chevrolet	Dinah Shore Chevy Show	Campbell-Ewald	
Chrysler	Shower of Stars	McCann-Erickson	
Corn Products	Matinee	Miller	
Delco Division (GM)	High Adventures with Lowell Thomas	Campbell-Ewald	
Du Pont	Crescendo	BBDO	
Florists' Telegraph Delivery	Tournament of Roses Parade	Grant	
General Motors	50th Anniversary	Kudner	
Gillette	World Series	Maxon	
Greyhound	Perry Como	Grey	
Hallmark	Hallmark Hall of Fame	F C & B	
Hill Bros.	Fairy Tales	N. W. Ayer	
S. C. Johnson	Perry Como Red Skelton	Needham, Louis & Brorby F C & B	
Kimberly-Clark	Perry Como	F C & B	
Knemark	Perry Como	Emil Mogul	
Kraft	Kraft Theatre Matinee	J W T J W T	
Lever Bros.	Rosemary Clooney	J W T	
Libby-Owens-Ford	NCAA Football Games	Fuller, Smith & Ross	
Liggett and Meyers	Fisher-Gobel Pied Piper	McCann-Erickson McCann-Erickson	
Minute Maid	Tournament of Roses	Ted Bates	
National Dairy	Fairy Tales	N. W. Ayer	
Noxzema	Perry Como	S S C & B	
Oldsmobile	†Jerry Lewis	D. P. Brother	
Pepsi-Cola	Annie Get Your Gun	K & E	
Pet Milk	Red Skelton	Gardner	
Pharma-Craft	Perry Como	J W T	
Polaroid	Perry Como	Doyle Dane Bernbach	
Ponds	Matinee	J W T	
Pontiac	Annie Get Your Gun	McManus, John & Adams	
Procter & Gamble	Matinee	Benton & Bowles	
RCA	Perry Como Price Is Right Tic Tac Dough	K & E K & E K & E	
R. J. Reynolds	Fisher-Gobel NCAA Football	K & E Wm. Esty	
Smith, Kline & French Labs	March of Medicine	Doremus & Echelmann	
Speidel	Price Is Right	N C & K	
Sunbeam	NCAA Football Perry Como	Pcrrin Paus Perrin Paus	
Standard Oil of N. J.	75th Anniversary Show	McCann-Erickson	
Texaco	†Command Appearance	C & W	
Timken	Eleven Against the Ice	BBDO	
Toni	Hit Parade	North	
Union Carbide	†Omnibus †Dean Martin Show	J. M. Walters Wm. Esty	
Warner Lambert	Tic Tac Dough	L & N	
Whirlpool	Fisher-Gobel	K & E	
Zenith	NCAA Football	Earle Ludgin	

† Programs are broadcast sometimes in black-and-white, sometimes in color.

PROGRAMMING

Progress in the use of color in programming and commercial production has far outstepped circulation. In this area, truly significant strides have been made this year. No less significant, but much more easily calculated, was the greater amount of programming. NBC offered viewers 878 hours of color during the year, compared to 485 hours last year.

To the average viewer, the increased colorcasting of 1957 means two hours or more of color programs every day, approximately 19 scheduled hours a week, plus six or more of special color productions every month - providing the viewer has his color set tuned to NBC. In 1958, the network's total can be expected to exceed 1,000 hours.

This year, while NBC nearly doubled its number of hours of color programming, CBS cut its color schedules nearly in half. In its 1956-57 season, CBS produced a total of 80 hours of color television. In the current 1957-58 season however, CBS will do only about 45 hours of color. Hubbell Robinson, executive vice president in charge of network programs for CBS, commented:

"We look forward eagerly to the day when the public will embrace color sufficiently so that it can become a major factor in our schedule. Unfortunately, we see no acts or figures to indicate that day is 'just around the corner'."

And ABC, which a year ago was expected to begin broadcasting color TV before the end of 1957, postponed its entry into the field and announced no new target date.

However, four out of the eight Hollywood studios to be built by ABC for live production will be color equipped.

On the local level, eight TV stations which previously carried local live color shows report they carried none this year.

Offsetting this, however, 14 other stations began doing local live color this year, pushing the total to 37. And several stations are broadcasting local live color daily. WBAP Dallas-Ft. Worth, for example, has continued an extensive schedule of local color shows for nearly three years. Harold Hough, WBAP's vice president, declares with confidence, "Color television is going to take charge of this industry one of these days. We want to be ready for it and we're getting our staff ready."

In Cincinnati, WLWT is programming so much local live color that it nearly equals the 19 hours a week it also gets from NBC. When the baseball season begins, WLWT viewers will be seeing more local live color than network and the combined total will exceed 40 hours a week.

WLWT President R. E. Dunville says the station will soon be doing virtually everything local in color except news and weather. "We'd do that too except that you can't do news in color;" he explained, "the color film processing takes too long. From now on, as we replace outmoded equipment, we're buying color exclusively." The station has color tape equipment on order, which may be used for news, as well as other live shows.

WHO HAS COLOR FACILITIES?

(Target dates for new facilities are listed where known.)

Of the nation's approximately 470 stations, 309 are now able to transmit network shows in color, and 37 can originate their own local-live programs. There are now 82 stations which can handle film and 5 equipped for slides.

In terms of homes potentially able to receive a network color signal, national coverage already has been achieved.

It costs a station approximately \$20,000 to equip for network-color-transmission. Film and slide facilities cost from \$45,000-\$75,000. To originate live shows, the smallest possible outlay is about \$49,500 for a single camera chain. To be fully equipped for color—network, film, slide and local live—a station must spend a minimum of \$115,000.

If fluorescent lighting has been

used in live studios, new tungsten lights for color will raise the basic investment. Many stations have been able to keep outlays for lighting to a minimum by using only one studio for color and ganging up on equipment.

Listed below are the stations now equipped for local-live color, color film, slides, or the transmission of network color.

City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color	City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color
ALABAMA					Phoenix	KOOL-TV	Yes	—	—
Birmingham	WABT-TV	Yes	Yes	—		KTVK	Yes	Yes	—
	WBRC-TV	Yes	—	—	Tucson	KGUN-TV	Yes	Yes	—
Decatur	WMSL-TV	Yes	—	—		KVOA-TV	Yes	—	—
Dothan	WTVY-TV	Yes	—	—	Yuma	KIVA	1958	—	—
Mobile	WALA-TV	Yes	—	—	ARKANSAS				
	WKRK-TV	Yes	—	—	El Dorado	KRBB-TV	1958	1958	1958
Montgomery	WCOV-TV	Yes	—	—	Fort Smith	KFSA-TV	Yes	—	—
	WSFA-TV	Yes	—	—	Little Rock	KARK-TV	Yes	—	—
ARIZONA						KTVH	Yes	Yes	—
Mesa	KVAR-TV	Yes	—	—	CALIFORNIA				
					Bakersfield	KERO-TV	Yes	—	—
					Chico	KHSL-TV	Yes	—	—
					Fresno-Tulare	KFRE-TV	Yes	—	—
						KJEO-TV	Yes†	Yes*	Yes
						KMJ-TV	Yes	Yes	—
					Los Angeles	KHJ-TV	Yes	—	—
						KNXT-TV	Yes	Yes	Yes
						KRCA-TV	Yes	Yes	Yes
						KTLA-TV	Yes	Yes	Yes

A new standard of performance for color television systems. The **RCA TM-21** Color Monitor

This new color control monitor is a reference standard for evaluating the quality of color television pictures from any source. Providing the most precise and brilliant color picture available . . . this new monitor accurately reproduces the scene *as the camera sees it*.

QUALITY CONTROL OF COLOR PROGRAMMING—The TM-21 is used in Color Camera Chains, Switching Systems, Master Control and Transmitting Control for monitoring color picture quality. It is the basic instrument for checking registration, shading and deflection linearity . . . color fidelity of the entire TV system . . . chroma to monochrome ratio . . . color phase or hue adjustments.

BEST POSSIBLE COLOR—When used to display color pictures in clients' rooms and executive offices, the TM-21 lets the station put its "best color foot forward." Clients will be impressed by the bright, high definition picture.

COLOR ACCURACY AIDS PROGRAM PRODUCTION—Production departments can use the new monitor for accurate continuity control of color programming. Producers and directors will get a true color picture of what's happening on the set. Costume and background colors can be seen in proper relationship. Lighting can be accurately evaluated, production aided.

SIMPLIFIED MONITOR ALIGNMENT—Initial adjustment is extremely simple. Built-in test switch reduces set-up time to minutes. Screen grid selector switch provides quick viewing of primary colors.

LONG-TIME STABILITY—Once set up, monitor adjustments "hold." Extra stability has been designed into brightness, contrast, decoder, convergence, and linearity circuits.

Get maximum return from your color TV investment! Ask your RCA Broadcast and Television representative for further information on the new TM-21 Color Monitor. In Canada: Write RCA VICTOR Company Limited, Montreal.



Check these additional technical features:

- Feedback techniques and precision components provide long-term stability.
- Automatic brightness tracking for color balance.
- Convergence circuits designed for rapid setup.
- DC restoration at black level, stabilized by feedback.
- Stabilized diode demodulators.
- All components and tubes easily accessible.
- Automatic wide-band operation during monochrome picture intervals.
- Stabilized black level shows effects of pedestal adjustments, aids close control of color in picture low-lights.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color	City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color	City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color
Redding	KVIP-TV	Yes	—	—	Chicago	WBBM-TV	Yes	—	—	Portland	WCSH-TV	Yes	—	—
Sacramento	KBET-TV	Yes	Yes	—		WGN-TV	Yes	Yes*	Yes		WGAN-TV	Yes	—	—
	KCRA-TV	Yes	Yes	—		WNBQ-TV	Yes	Yes	Yes					
Salinas-					Peoria	WEEK-TV	Yes	—	—	MARYLAND				
Monterey	KSBW-TV	Yes	—	—		WTVH-TV	Yes	—	—	Baltimore	WBAL-TV	Yes	Yes	Yes
San Diego	KFMB-TV	Yes	—	—	Quincy	WGEM-TV	Yes	—	—		WMAR-TV	Yes	Yes	—
	KFSD-TV	Yes	1958	—	Rock Island	WHBF-TV	Yes	—	—	MASSACHUSETTS				
San Francisco	KGO-TV	1959	1959	1959	Rockford	WREX-TV	Yes	Yes	—	Boston	WBZ-TV	Yes	Yes	—
	KPIX-TV	Yes	Yes	—		WTVO	Yes	—	—		WHDH-TV	Yes	Yes	Yes
	KRON-TV	Yes	Yes	Yes	Springfield	WICS	Yes	—	—		WNAC-TV	Yes	—	—
Stockton	KOVR-TV	Yes	Yes	—	INDIANA					Springfield	WHYN-TV	Yes	—	—
COLORADO					Evansville	WFIE-TV	Yes	—	—		WWLP-TV	Yes	Yes*	—
Colorado						WTVW	Yes	Yes	—	MICHIGAN				
Springs	KKTV	Yes	—	—	Fort Wayne	WANE-TV	Yes	—	—	Bay City	WNEM-TV	Yes	Yes	—
Denver	KBTV	1958	1958	—		WIN-T	Yes	—	—	Detroit	WJBK-TV	Yes	Yes	Yes
	KLZ-TV	Yes	—	—		WKJG-TV	Yes	—	—		WWJ-TV	Yes	Yes	—
	KOA-TV	Yes	—	—	Indianapolis	WFBM-TV	Yes	Yes	Yes	Grand Rapids	WOOD-TV	Yes	—	—
Pueblo	KCSJ-TV	1958	—	—		WISH-TV	Yes	Yes	—	Kalamazoo	WKZO-TV	Yes	—	—
CONNECTICUT						WTTV	Yes	—	—	Lansing	WJIM-TV	Yes	—	—
Hartford	WHCT	Yes	—	—	Lafayette	WFAM-TV	Yes	—	—	Saginaw	WKNX-TV	Yes	—	—
New Britain	WNBC	Yes	—	—	Muncie	WLBC-TV	Yes	—	—	Traverse City	WPBN-TV	Yes	—	—
New Haven	WNHC-TV	Yes	Yes	—	South Bend	WNDU-TV	Yes	—	—	MINNESOTA				
DISTRICT OF COLUMBIA						WBST-TV	Yes	—	—	Duluth	KDAL-TV	Yes	—	—
Washington	WTOP-TV	Yes	Yes	—		WSJV-TV	Yes†	—	—		WDSM-TV	Yes	1958	—
	WRC-TV	Yes	—	—	Terre Haute	WTHI-TV	Yes	—	—	Minneapolis	KSTP-TV	Yes	—	—
FLORIDA					IOWA						WCCO-TV	Yes	—	Yes
Daytona Beach	WESH-TV	Yes	—	—	Cedar Rapids	WMT-TV	Yes	—	—	Rochester	KROC-TV	Yes	—	—
Jacksonville	WFGA-TV	Yes	Yes	—	Davenport	WOC-TV	Yes	—	—	MISSISSIPPI				
	WJHP-TV	Yes	—	—	Des Moines	KRNT-TV	Yes	—	—	Hattiesburg	WDAM-TV	Yes	—	—
	WMBR-TV	Yes	—	—		WHO-TV	Yes	Yes	—	Jackson	WJTV	Yes	—	—
Miami	WCKT-TV	Yes	Yes	—		WOI-TV	Yes	—	—		WLBT-TV	Yes	—	—
	WPST-TV	Yes	—	—	Mason City	KGLO-TV	1958	—	—	Meridian	WTOK-TV	Yes	—	—
	WTVJ	Yes	Yes	Yes	Ottumwa	KTVO	Yes	—	—	Tupelo	WTWV	Yes	—	—
Orlando	WDBO-TV	Yes	—	—	Sioux City	KTIV-TV	Yes	—	—	MISSOURI				
Pensacola	WEAR-TV	Yes	—	—	Waterloo	KWWL-TV	Yes	—	—	Cape				
Tallahassee	WCTV	Yes	—	—	KANSAS					Girardeau	KFVS-TV	Yes	—	—
Tampa	WFLA-TV	Yes	Yes	—	Great Bend	KCKT-TV	Yes	—	—	Hannibal	KHQA-TV	Yes	—	—
	WTVT	Yes	—	—	Hutchinson	KTVH	Yes	—	—	Joplin	KODE-TV	Yes	—	—
West					Pittsburg	KOAM-TV	Yes	—	—	Kansas City	KCMO-TV	Yes	Yes	Yes
Palm Beach	WPTV	Yes	—	—	Topeka	WIBW-TV	Yes	—	—		KDAF-TV	Yes	Yes	—
GEORGIA					Wichita	KARD-TV	Yes	Yes	Yes		KMBC-TV	Yes	—	—
Albany	WALB-TV	Yes	—	—	KENTUCKY					St. Louis	KSD-TV	Yes	Yes	—
Atlanta	WAGA-TV	Yes	Yes	—	Henderson	WEHT-TV	Yes	—	—		KWK-TV	Yes	—	—
	WSB-TV	Yes	Yes	—	Lexington	WLEX-TV	Yes	—	—	Springfield	KTTS-TV	Yes	—	—
Augusta	WJBF-TV	Yes	—	—	Louisville	WAVE-TV	Yes	—	—		KYTV	Yes	—	—
	WRDW-TV	1958	—	—	Paducah	WPSD-TV	Yes	—	—	NEBRASKA				
Columbus	WTVM	Yes	—	—	LOUISIANA					Hastings	KHAS-TV	Yes	—	—
	WRBL-TV	Yes	—	—	Baton Rouge	WBRZ-TV	Yes	—	—	Kearney	KHOL-TV	Yes	—	—
Macon	WMAZ-TV	Yes	—	—	Lafayette	KLFY-TV	Yes	—	—	Omaha	KMTV	Yes	Yes	Yes
Savannah	WSAV-TV	Yes	—	—	Monroe	KNOE-TV	Yes	—	—		WOW-TV	Yes	—	—
	WTOC-TV	Yes	—	—	New Orleans	WDSU-TV	Yes	Yes	Yes	NEVADA				
IDAHO						WWL-TV	Yes	Yes	—	Henderson	KLRJ-TV	Yes	—	—
Boise	KIDO-TV	Yes	—	—	Shreveport	KSLA-TV	Yes	—	—	NEW MEXICO				
	KBOI-TV	Yes	—	—		KTBS-TV	Yes	—	—	Albuquerque	KGGM-TV	Yes	—	—
ILLINOIS					MAINE						KOB-TV	Yes	—	—
Champaign	WCIA-TV	Yes	—	—	Bangor	WABI-TV	Yes	—	—	Roswell	KSWs-TV	Yes	—	—
						W-TWO	Yes	—	—					

City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color	City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color	City of Origination	Station	Can Transmit Network Color	Originates Film & Slides	Originates Live Color
NEW YORK					Medford	KBL5-TV	Yes	—	—	Lubbock	KLBD-TV	Yes	—	—
Albany	WCDA-TV	Yes	—	—	Portland	KGW-TV	Yes	Yes	Yes		KDUB-TV	Yes	Yes	—
Binghamton	WINR-TV	Yes	—	—		KOIN-TV	Yes	—	—	Midland	KMID-TV	Yes	—	—
	WNBF-TV	Yes	—	—		KPTV	Yes	—	—	San Antonio	KENS-TV	Yes	—	—
Buffalo	WBEN-TV	Yes	Yes	Yes	PENNSYLVANIA						WOAI-TV	Yes	Yes	Yes
	WBUF	Yes	—	—	Allentown	WFBC	Yes	—	—	Sweetwater	KPAR-TV	Yes	—	—
	WGR-TV	Yes	—	—	Erie	WICU	Yes	—	—	Tozarkana	KCMC-TV	Yes	—	—
New York	WCBS-TV	Yes	Yes	Yes		WSEE-TV	Yes	—	—	Temple	KCEH-TV	Yes	—	—
	WRCA-TV	Yes	Yes	Yes	Harrisburg	WHP-TV	1958	—	—	Tyler	KLTV	Yes	—	—
Plattsburg	WPTZ	1958	—	—		WTPA	Yes	—	—	Waco	KWTX-TV	Yes	—	—
Rochester	WHEC-TV	Yes	—	—	Johnstown	WJAC-TV	Yes	Yes	Yes	Wichita Falls	KFDX-TV	Yes	Yes	—
	WROC-TV	Yes	—	—	Lancaster	WGAL-TV	Yes	Yes	Yes		KSYD-TV	Yes	—	—
	WVET-TV	Yes	Yes	—	Lebanon	WLBR-TV	Yes	—	—	UTAH				
Schenectady	WRGB	Yes	1958	1958	Philadelphia	WCAU-TV	Yes	Yes	Yes	Salt Lake City	KSL-TV	Yes	—	—
Syracuse	WHEN-TV	Yes	—	—		WFIL-TV	Yes	Yes	Yes		KTVT	Yes	Yes*	—
	WSYR-TV	Yes	—	—		WRCV-TV	Yes	Yes	Yes		KUTV	1958	1958	1958
Utica	WKTV	Yes	—	—	Pittsburgh	KDKA-TV	Yes	Yes	—	VIRGINIA				
NORTH CAROLINA						WHC	Yes	—	—	Norfolk	WAVY-TV	Yes	Yes	—
Charlotte	WBTV	Yes	Yes	Yes	Scranton	WDAU-TV	Yes	—	—		WTAR-TV	Yes	Yes	—
	WSOC-TV	Yes	—	—	Wilkes-Barre	WBRE-TV	Yes	Yes	Yes		WVEC-TV	Yes	—	—
Durham	WTVD	Yes	—	—		WILK-TV	Yes	—	—	Petersburg	WXEX-TV	Yes	Yes	—
Greensboro	WFMY-TV	Yes	Yes	—	RHODE ISLAND					Richmond	WRVA-TV	Yes	Yes	—
Greenville	WITN	Yes	—	—	Providence	WJAR-TV	Yes	—	—		WTVR-TV	Yes	Yes	—
Raleigh	WRAL-TV	Yes	Yes	—		WPRO-TV	Yes	—	—	Roanoke	WDBJ-TV	Yes	Yes	—
Wilmington	WMFD-TV	Yes	—	—	SOUTH CAROLINA						WSLS-TV	Yes	Yes	—
Winston-Salem	WSJS-TV	Yes	—	—	Anderson	WAIM-TV	Yes	—	—	WASHINGTON				
NORTH DAKOTA					Charleston	WCSC-TV	Yes	—	—	Seattle	KING-TV	Yes	Yes	—
ismarck	KFYR-TV	Yes	—	—		WUSN-TV	Yes	—	—		KOMO-TV	Yes	Yes	Yes
rand Forks	KNOX-TV	Yes	—	—	Columbia	WIS-TV	Yes	—	—		KTNT-TV	Yes	—	—
linot	KCJB-TV	1958	1958	1958		WNOK-TV	Yes	—	—	Spokane	KHQ-TV	Yes	Yes	Yes
alley City	KXJB-TV	Yes	Yes	—	Florence	WBTW	Yes	—	—		KREM-TV	Yes	Yes	—
HIO					Greenville	WFBC-TV	Yes	—	—		KXLY-TV	Yes	—	—
incinnati	WCPO-TV	Yes	—	—	Spartanburg	WSPA-TV	Yes	—	—	Yakima	KIMA-TV	Yes	—	—
	WKRC-TV	Yes	—	—	TENNESSEE					WEST VIRGINIA				
	WLW-TV	Yes	Yes	Yes	Bristol	WCYB-TV	Yes	Yes	—	Bluefield	WHIS-TV	Yes	—	—
leveland	KYW-TV	Yes	Yes	—	Chattanooga	WDEF-TV	Yes	—	—	Charleston	WCHS-TV	Yes	Yes	—
	WEWS	Yes	—	—		WRGP-TV	Yes	—	—	Fairmont	WJPB-TV	Yes	—	—
	WJW-TV	Yes	Yes	—	Jackson	WDXI-TV	Yes	—	—	Huntington	WHTN-TV	Yes	—	—
olumbus	WBNS-TV	Yes	—	—	Knoxville	WATE-TV	Yes	—	—		WSAZ-TV	Yes	Yes	Yes
	WLW-TV	Yes	—	—		WBIR-TV	Yes	—	—	Oak Hill	WOAY-TV	1958	1958	1958
ayton	WHIO-TV	Yes	—	—	Memphis	WMCT	Yes	—	—	Wheeling	WTRF-TV	Yes	—	—
	WLW-D	Yes	Yes	—		WREC-TV	Yes	—	—	WISCONSIN				
na	WIMA-TV	Yes	—	—	Nashville	WLAC-TV	Yes	—	—	Eau Claire	WEAU-TV	Yes	—	—
aubenville	WSTV	Yes	—	—		WSM-TV	Yes	Yes	—	Green Bay	WBAY-TV	Yes	—	—
ledo	WSPD-TV	Yes	—	—	TEXAS					Marinette	WMBY-TV	Yes	—	—
lungstown	WFMJ-TV	Yes	—	—	Abilene	KRBC-TV	1959	1959	1959	Madison	WISC-TV	Yes	Yes*	—
inesville	WHIZ-TV	1958	1958	1958	Amarillo	KGNC-TV	Yes	—	—		WMTV	Yes	—	—
KLAHOMA					Austin	KTBC-TV	Yes	—	—	Milwaukee	WITI-TV	—	Yes	Yes
la	KTEN	Yes	—	—	Beaumont	KFDM-TV	Yes	Yes	—		WTMJ-TV	Yes	Yes	Yes
dmore	KVSO-TV	Yes	—	—	Big Spring	KEDY-TV	Yes	—	—		WXIX-TV	Yes	—	—
id	KGEO-TV	Yes	—	—	Corpus Christi	KRIS-TV	Yes	Yes	—	Wausau	WSAU-TV	1958	1958	1958
klahoma City	KWTV	Yes	—	—	Dallas	KRLD-TV	Yes	Yes	—	WYOMING				
	WKY-TV	Yes	Yes	Yes		WFAA-TV	Yes	Yes	—	Cheyenne	KFBC-TV	Yes	—	—
ilsa	KOTV	Yes	—	—	El Paso	KTSM-TV	Yes	—	—	TOTAL				
	KVOO-TV	Yes	Yes	—		KROD-TV	Yes	—	—			309	95	37
REGON					Fort Worth	WBAP-TV	Yes	Yes	Yes					
igene	KVAL-TV	Yes	—	—	Galveston	KGUL-TV	Yes	—	—					
					Houston	KPRC-TV	Yes	Yes*	—					
						KTRK-TV	Yes	Yes	—					

* Slides only—except for KPRC-TV, which originates film only.
 † Equipped to transmit network color when carried by ABC.

LOCAL LIVE-COLOR

Note: Under each program will be found a listing indicating Show, Time and Day, Advertiser.

KARD-TV, Wichita, Kansas

Programs—5 hrs./wk.

Noon News, 12-12:15 p.m., Sun.-Sat.

Farm & Ranch Reporter, 12:15-12:30 p.m., M-F

Food Fiesta, 12:30-12:45 p.m., M-F

Shillings Spices

Equipment—Studio: 1, 30' x 60'. Live cameras: 1 RCA. Film & slide: 1 3-V camera RCA, motion picture processor, 2 RCA projectors, 2 Gray slide projectors.

Rate policy—No special color rate, present rate card is subject to 10% increase for color programming plus facilities charges.

KCMO-TV, Kansas City, Mo.

Programs—3½ hrs./wk.

Magic In Music, 1:15-1:30 p.m., M-F

Early Show, 4-4:15 p.m., M-F

Three Star Personality, 6:25-6:30 p.m., M-F

Sportsman's Friend, 10-10:30 p.m., M

Equipment—Live camera: 1 RCA studio camera with Zoomar lens. Film & slide: 1 RCA 3-V chain.

Rate policy—Special production charge for color.

KHQ-TV, Spokane, Wash.

Programs—4 to 6 local live color remotes per year featuring spectacular civic events.

Equipment—Live cameras: 2 RCA camera chains. Film & slide: 1 3-V RCA film and slide chain.

Rate policy—No charge for color now.

KJEO, Fresno, Cal.

Programs—No regular color programming now

Equipment—Live: 1 camera.

Rate policy—No charge for color now, none anticipated.

KMTV, Omaha, Neb.

Programs—Over 90% of live telecasts are in color.

Noon Edition, 12 noon, M-F

participating

Over the Garden Fence, 12:20 p.m., M-F

May Seed Company

KMTV News, 5:35 p.m., M-F

participating

Weather, 10:00 p.m., M-F

Butternut Coffee

News, 10:05 p.m. M-F

United States National Bank, Omaha Public Power District, Paxton & Vierling Steel Co.

Sports, 10:20 p.m., M-F

Andrew Murphy & Son (Oldsmobile), Falstaff

Brewing

Latest News, 10 p.m., Sat.

Falstaff Brewing Co.

Equipment—Live cameras: 2 RCA. Studios: 2. Film & slide: 1 RCA chain.

Rate policy—No extra time charges; production costs billed to advertisers.

KNXT, Los Angeles, Calif.

Programs—No local shows now.

Equipment—Studios: 2. Live cameras: 10. Film & slide: 1 35mm scanner, 1 16mm scanner, 1 35mm slide projector.

Rate policy—No charge for color now.

KOMO-TV, Seattle, Wash.

Programs—2½ hrs./wk.

Captain Puget, 3:45 p.m., M-F

participating

Deadline, 6:30 p.m., M-F

participating

Equipment—Live cameras: 2 RCA TK-41 studio cameras. Film & slide: 1 3-V camera.

Rate policy—At present, a token charge of \$1 per spot, \$5 per program; eventually will issue a separate rate card.

KRCA, Los Angeles, Calif.

Programs—

This Growing World, 2:30 p.m., Sat.

participating

Vacation Time, 5 p.m., Sat.

Pepsi-Cola, Allen's Formula 25, participating

Harvest, 1 p.m., Sun.

New Highlights, 6 p.m., M-F

Reily Co., Gough Industries

Jack Blake Weather, 6:05 p.m., M-F

Knudsen

Chick Hearn Sports, 6:10 p.m., M-F

participating

Curt Massey Show, 6:30 p.m., M-F

Clairol

Jack Latham News, 6:45 p.m., M-F

Shelli

Equipment—Live cameras: 2 RCA chains. Film & slide: 1 35mm and one 16mm film chain, one 35mm and one 16mm drum slide.

Rate policy—Production rates quoted on request.

KRON-TV, San Francisco, Calif.

Programs—Approximately 5 hrs./wk.

Science in Action, 7 p.m., M

Close-Up, 2 p.m., alt. Sun.

Fireman Frank, 5:15 p.m., M-F

Popeye, 5:30 p.m., M-F

Equipment—Studio: 1. Live camera: 1 RCA. Film & slide: 2 Eastman 16mm projectors, 2 RCA 3-V film chains, 2 RCA TP3C slide projectors.

Rate policy—Regular rates plus facilities charges quoted on request.

KTLA, Los Angeles, Calif.

Programs—No local shows now.

Equipment—Studios: 4 studios connected with color mobile unit. Live cameras: 2 RCA chains. Mobile unit: 2. Film: 2 DuMont 16mm chains.

Rate policy—Quoted on request.

WBAL-TV, Baltimore, Md.

Programs—Not doing local color programs now.

Equipment—Studios: 2, 25' x 40', 40' x 60'. Live cameras: 2. Film & slide: 1 3-V camera, 1 16mm film projector, 1 slide projector.

Rate policy—Rates for live programs and announcements quoted on request.

WBAP-TV, Ft. Worth, Texas

Programs—10 hrs./wk.

High Noon News, 12 noon, M-F

Presto Appliances, Domino Sugar, Toni, Factory Outlet Shoes, Owens Country Sausage, Jergens

Lotion, St. Joseph's Aspirin, 4-Way Cold Tablets, Mrs. Baird's Bread, First National Bank.

Margaret McDonald Show, 11:45 a.m., M-F

Lone Star Gas Co., Jell-O, Adams Extract, Latex Corporation, Lone Star Wholesalers, St. Joseph's Aspirin, Warner Brothers.

Eddie Williams Show, M-F

Furr Food Co., Lone Star Wholesale Co., Grapevine Mattress Co.

Equipment—Studios: 2. Live cameras: 2. Film: 1 3-V RCA film chain.

Rate policy—No charge for color now.

Note—Viewers are invited to studio to view colorcasts.

WBEN-TV, Buffalo, N. Y.

Programs—2½ hrs./wk.

Meet the Millers, 2:30 p.m., M-F

Equipment—Studios: 1. Live cameras: 1 RCA TK-41. Film & slide: 1 RCA film camera, slide equipment.

Rate policy—No additional charge for color.

WBRE-TV, Wilkes-Barre, Pa.

Programs—5½ hrs./wk.

Rosko's Rascals, 5:30 p.m., M-F

Post Cereal, Junket, Bosco, American Character

Doll.

Kitchen Magic, 1 p.m., M, Tue, W

O'Maila Laundry, Lem Pie Fillings, Lestoil,

Yolande Cooking Oil.

Easy Money, 1 p.m., Thu., F

Acme Super Market

Equipment—Live camera: 1 RCA. Film & slide: 2

projectors, 1 RCA chain.

Rate policy—No extra time charges. Production costs billed to customer.

WBTV, Charlotte, N. C.

Programs—No local color shows at present.

Equipment—Live camera: 1 RCA TK-10. Film & slide: 1 RCA TP-6BC projector, 1 RCA TK-26 projector.

Rate policy—No charge for color.

WCAU-TV, Philadelphia, Pa.

Programs—

What In the World, 7 p.m., Tue.

Equipment—Studio: 1. Cameras: 2 RCA. Comp. film and slide equipment.

Rate policy—No extra charge for color.

WCBS-TV, New York, N. Y.

Programs—No local live color programs now.

Equipment—Color facilities of CBS network.

Rate policy—No charge for color.

WCCO-TV, Minneapolis, Minn.

Programs—No local color programs now.

Equipment—1 RCA studio chain.

Rate policy—Rates quoted on request.

WDSU-TV, New Orleans, La.

Programs—Rotate local shows; regular weekly series on midday local woman's show.

Equipment—Studios: 1. Live cameras: 1 RCA. Film & slide: 1 16mm projector. Slide: 1 DuMont projector.

Rate policy—Rates quoted on request.

WFBM-TV, Indianapolis, Ind.

Programs—2½ hrs./wk.

Romper Room, 9 a.m., M-F

Standard Food Stores

Equipment—Studios: 2. Live camera: 1. Slide: 1 film: 1 RCA 16mm projector, 2 slide projectors.

Rate policy—No charge for slides or film. Live production charges quoted on request.

WFIL-TV, Philadelphia, Pa.

Programs—Color programs are broadcast on rotating basis. The following programs are broadcast once a week, on different days each week.

School Show, 9:45-10 a.m.

Sunday Afternoon Festival, 3:30-4:30 p.m.

participating

Lunchtime Theatre, 12-12:30 p.m.

participating

Popeye Theatre, 6-6:30 p.m.

participating

Happy the Clown, 10 or 10:10-10:30 a.m.

participating

Features for Women, 10-10:10 a.m.

Philadelphia Inquirer.

Equipment—Studios: All studios equipped for color. Live cameras: 1 RCA chain. Film & slide: 2 film projectors, 1 slide projector connected by multiplexer to one chain.

Rate policy—Time: 1 minute or less, \$10 net additional; 2 minutes, \$20 net additional. Program: 30 minute live show, \$50 net additional; film: 50% of live charges additional.

WGAL-TV, Lancaster, Pa.

Programs—3¾ hrs./wk.

Romper Room, 10:30 a.m., M-F

participating

Joan Klein Show, 1:15 p.m., M-F

participating

Equipment—Live cameras: 2 RCA, Film & slide: 16mm projector, 1 2 x 2 slide projector.

Rate policy—No extra charge for color.

WGN-TV, Chicago, Ill.

Programs—2½ hrs./wk.

Ding Dong School, 9 a.m., M-F

participating

Equipment—Live camera: 1 studio camera chain.

Film & slide: 1 3-V chain.

Rate policy—No extra charge for color.

HDH-TV, Boston, Mass.

Programs—All local programs are broadcast in color.

Morning Headline, 11:05-11:15 a.m., M-F participating

For Women Only, 11:30-11:45 a.m., M-F Lestoil (part.)

The Ray Dorey Show, 2:30-3 p.m., M-F Squire's Meat Products, Ten Day Nail Polish, Norelco Shavers, Groveton Paper Products.

Captain Bob, 5:30-6 p.m., M-F Smith Brothers, Horlicks Instant Malted Milk, Schaper Plastic Toys, Tru-vue.

We Believe, 11:15-11:30 a.m., M-F

New England Farm & Food Program, 11:45-12 noon, M-F

Dateline Boston, 6-6:30 p.m., M-F

John Day & the News, 7-7:05 p.m., M-F

A & P Food Stores

Atlantic Weatherman, 7:05-7:10 p.m., M-F

Atlantic Refining Co.

Jurt Gowdy Sports, 7:10-7:15 p.m., M-F

Norelco Shavers

Eleven o'Clock News, 11-11:10 p.m., M-Sat.

Shell Oil, Victor Coffee

Four New England Weather, 11:10-11:15 p.m., M-Sat.

Jews In Review, 7-7:30, Sat.

Equipment—Studios: 2. Live cameras: 3 RCA. Film

Slide: 2 16mm projectors.

Rate policy—No additional charge for color.

WISN-TV, Milwaukee, Wisc.

Programs—

Laytime Parade, 3 p.m., Tue., Thu.

participating.

Religion In the News, 3:15 p.m., Sun.

Equipment—Studio: 1. Live cameras: 2 mobile

scan cameras. Film: 2 16mm projectors. Slide:

35mm projectors.

Rate policy: No additional charge for color.

WJAC-TV, Johnstown, Pa.

Programs—6¼ hrs./wk.

Romper Room, 9-10 a.m., M-F

Conrad Wholesale Co., Sanitary Dairy Co.,

Files Labs, Remco Toys.

Seven Speaks, 1:15-1:30 p.m., Sun.

Equipment—Studios: complete facilities. Live cam-

eras: 1 RCA. Film & slide: 3-V chain.

Rate policy—No charge for color now; will con-

sider rate card when there are 50,000 sets in area.

WKTV, Detroit, Mich.

Programs—Not broadcasting any color programs

regularly now.

Equipment—Camera: 1 RCA TK-41 studio camera.

Film & slide: 1 RCA TK-26 3-V camera for 2 x 2

inches and 16mm film.

Rate policy—No charge for color now; reserves

the right to charge additional fees without normal

rate applying.

WOTV, Oklahoma City, Okla.

Programs—5 hrs./wk. plus all live commercials be-

tween 6 p.m. and 10:30 p.m., M-F

Newsroom, 6-6:20 p.m., M-F

Colonial Baking Co., American Chicle, Superior

Oils, American Snuff, Cashion and Co., Knox

Industries, Carter Products, Fidelity National

Bank, Brown's, Crum's Shoes, Armour and Co.,

King Bell Lumber.

Weather, 6:20-6:30 p.m., M-F

Oklahoma Natural Gas, Sooner Sash and Door,

Central State Bank

Newsroom, 10-10:10 p.m., M-F

Local Federal Savings & Loan Association, Gilt

Large Dairy, First National Bank, The Flemming

Co., Red Bud Food Stores.

Weather, 10:10-10:25 p.m., M-F

Labels Sausage and Van's Bakery, Jax Beer,

McKesson & Robbins, Beams Seat Covers, Gen-

eral Tire Co.

Sports, 10:25-10:30 p.m., M-F

Cities Service, Jimmie Ruth Motor Co.

Equipment—Live cameras: 2 RCA. Film & slide:

1 3-V film chain.

Rate policy—No charge for color now.

WLW-TV, Cincinnati, Ohio

Programs—15 hrs./wk.

Paul Dixon Show, 9-10 a.m., M-F

participating

50-50 Club, 12-1:30 p.m., M-F

participating

Outdoor Guide, 7-7:30 p.m. F (film & live)

Bavarian Brewing Co.

Midwestern Hayride, 6:30-7:30 p.m., Sat.

Bonded Oil Co., Wiedemann Brewing Co.,

National Biscuit Co.

Starmaker Revue, 12-12:30 p.m., Sun.

The Schiff Shoe Co.

City Manager, 12:30-12:45 p.m., Sun.

Equipment—Studios: 1. Live cameras: 3 RCA. Film:

1 3-V RCA camera, 2 RCA 16mm projectors. Slide:

2 RCA automatic slide projectors. One bus, de-

signed, built and equipped by RCA as mobile color

control room.

Rate policy—No charge for color.

WNBQ, Chicago, Ill.

Programs—13 hrs./wk. All local live programs

are done in color.

Bible Time, 9-9:15 a.m., Sun.

The Pulpit, 9:15-9:30 a.m., Sun.

Live and Learn, 9:30-10 a.m., Sun.

City Desk, 1-1:30 p.m., Sun.

Shadows of the City, 2:30-3 p.m., Sun.

Ray Views the News, 10:15-10:25 p.m., Sun.

Federal Savings and Loan

Town and Farm, 6:45-7 a.m., M-F

Warp Brothers Plastic Products.

Jack Angell and the News, 7:25, 7:55, 8:25,

8:55 a.m., M-F

participating

Alex Dreier, News, 6-6:05 p.m., M-F

Home Federal Savings and Loan

Norm Barry's Sports Roundup, 6:05-6:10 p.m.,

M-F

participating

Clint Youle, the Weatherman, 6:10-6:15 p.m., M-F

Phillips Petroleum

Len O'Connor and the News, 10:30-10:40 p.m.,

M-F

S & H Green Stamps, Northern Illinois Gas Com-

pany.

Clint Youle, the Weatherman, 10:40-10:45 p.m.,

M-F

S & H Green Stamps, Santa Fe R.R.

Comment by the Utleys, 10:45-10:50 p.m., M-F

Barry Oil Co.

Norm Barry Sports, 10:50-10:55 p.m., M-F

Mike McCarthy Motors

Dorsey Connors, 10:55-11 p.m., M-F

Slenderella, Jewell Food Stores, Jotto Corp.,

First Federal Savings & Loan Ass'n.

How Does Your Garden Grow? 12-12:30 p.m., Sat.

participating

The Jack Eigen Show, 11-11:30 p.m., Sat.

participating

Equipment—Studios: 3 completely equipped, with

one additional studio available for color. Live

cameras: 5 RCA TK-41 chains. Film & slide: 2 RCA

camera chains.

Rate policy—No extra charge for color.

Note—The following companies sponsor live com-

mercials either within a black and white film show

or as participations in a live or film show.

Squirt Bottling Co., Chicago Furniture Mart, RCA,

Feuer Fur Co., Canfield Beverage Co., Kingston-

Rodney Distributors, Chicago Federal Savings &

Loan Ass'n., Peter Hand Brewery, Polk Brothers,

Community Sales, Inc., Nelson Brothers, Chicago

Engineers for Television, Farr Motors, Reuben H.

Donnelley Corp. (film).

WOAI-TV, San Antonio, Texas

Programs—1¾ hrs./wk.

World at Large (news), 6-6:15 p.m., M-F

Jax Beer

Gardening with Renton, 12:15-12:45 p.m., Sat.

Equipment—Studios: 2. Live cameras: 2 RCA TK-41.

Film & slide: 1 RCA 3-V camera, 2 RCA 16mm

projectors, 1 Gray 2 x 2 slide projector.

Rate policy—No time charge for color. \$1 color

facility rate charge per use for program, announce-

ment or station break between 6-10:15 p.m.

WRCA-TV, New York, N. Y.

Programs—Approximately 1 hr./wk.

Weather—Tex Antoine, 11:10-11:15 p.m., M-F

Consolidated Edison

Saturday Night News, 11-11:15 p.m., Sat.

Savarin

Hy Gardner Show, 7-7:30 p.m., Sat.

Manischewitz

Equipment—Studios: 3. Live cameras: 2. Film &

slide: 16mm and 35mm equipment.

Rate policy—No charge for live color utilizing

existing facilities; film usage, depending on nature

and facilities, can incur no extra charge or cost

from \$125 to \$500.

WRCV-TV, Philadelphia, Pa.

Programs—6½ hrs./wk. All local live shows are

in color.

Sports Screen with Norman Brooks, 6:35-6:40

p.m., M-F

Sun Oil Co.

News with Tom Field, 6:40-6:45 p.m., M-F

Piel Brothers, Girard Trust Corn Exchange Bank

Taylor Grant & the News, 11-11:10 p.m., M-F

Esso

Judy Lee & the Weather, 11:10-11:15 p.m., M-F

Barr's Jewelers

Equipment—Studios: 2. Live cameras: 2 RCA. Film

& slide: 3-V RCA chain.

Rate policy—No charge for color.

WSAZ-TV, Huntington, W. Va.

Programs—2½ hrs./wk.

Romper Room, 9-9:30 a.m., M-F

participating

Equipment—Studio: 1. Live camera: 1 RCA. Film &

slide: 3-V RCA film chain, 2 RCA 16mm projectors,

1 RCA 35mm slide projector.

Rate policy—No time charge for color; extra pro-

duction expense, if any, billed at cost.

WTMJ-TV, Milwaukee, Wis.

Programs—10 hrs./wk.

Hot Shots, 12-12:30 p.m., M-F

participating

Mid Day, 12:30-1 p.m., M-F

participating

The Woman's World, 1-1:30 p.m., M-F

participating

Your Home, 4:30-4:45 p.m., M

Kunzelmann-Esser

Sports Picture, 5:55-6 p.m., M-F

participating

Six o'Clock News, 6-6:10 p.m., M-Sat.

participating

Weatherman, 6:10-6:15 p.m., M-Sat.

Wisconsin Ice & Coal Co., Plankinton Packing

Co., Wisconsin Electric Power, City Bank & Trust.

Sports Picture, 6:15-6:30, Sat.

participating

Equipment—Studios: 2. Live cameras: 3 TK-41A

RCA. Film & slide: RCA 3-V chain. Colorball fly-

ing spot opaque projector.

Rate policy—No charge for color.

WTVJ, Miami, Fla.

Programs—No local color shows now.

Equipment—Live cameras: 1 RCA. Film & slide:

RCA 3-V chain.

Rate policy—For film: 10% above black & white

time cost. Live: 25% above black and white time

cost.



ABC: AN EVALUATION

As the third network becomes a reality, the industry asks: Who is in command? What kind of men make up the new executive team? What are the programming policies? What kind of management structure is being built?

BY HERMAN LAND

The present ABC management team," maintains veteran observer, "is the greatest gamble on executive manpower in network history."

More than one agencyman wondered, when the announcement was made a year ago of the appointment of Oliver Treyz, first head of TvB, to the position of vice president in charge of the TV network. Treyz' own selection of the little-known James Aubrey to take over the programming vice presidency was even more baffling. Similarly, in the radio sphere, Robert Eastman's move from the Blair rep firm to the top position at the network was unexpected, as was Eastman's reach into an independent radio station in Minneapolis for his program head Stephen Labunski.

The pattern holds true for ABC's new network TV sales head, Thomas Moore, who came from CBS Television Films, and it will doubtless do the same for the new program vice president whose appointment was momentarily expected as we went to press.

Because Leonard Goldenson, president of AB-PT, has inevitably been much in the picture during this first stage of the management-building program, the real course of ABC development has been somewhat obscured.



These men run ABC-TV, from l. to r.: Leonard Goldenson, AB-PT president, James Aubrey, program head soon to be named executive v.p. Oliver E. Treyz, AB-PT vice president in charge of the network.

The Goldenson plan is to "coach" the executive operation for a "reasonable test period," during which it will have full authority. After the operation is functioning smoothly—allowing for early mistakes—Goldenson "will go back to 1501 Broadway" to function in the role of head of AB-PT.

Many contend Goldenson's plan is not immediate

There are those with present and past ABC associations who maintain that Goldenson's plan is more of a dream than a blue-print for the immediate future. They argue that it is television which has become the big money-maker for AB-PT, and that so long as this remains the case, Goldenson will have no other choice but to devote most of his time to TV matters. He has already attributed this year's lower profit statement to a combination of the drop in theatre attendance and the great investment in building the ABC radio network.

There has been considerable speculation concerning various promotions and changes of title. Already published rumors have it that Treyz is to be named president of the TV network and Aubrey, executive vice president.

All that could be confirmed by presstime was that

Aubrey is to move up to the post of executive vice president, as announced by Treyz at the November affiliates meeting in Chicago.

It is important to note that the actual function of Treyz, as well as his position in the executive hierarchy, will not be affected one way or the other by any decision of the AB-PT board to name him president, since what is involved is a title rather than a promotion. The board could just as easily decide that it is not in the best interests of AB-PT corporate operation for the network to function under a president at this time, rather than a vice president of the parent corporation.

As it now appears, the two men who will be directly running the network in any event are Treyz and Aubrey. Treyz will probably narrow the scale of his wide-ranging operations. He will concentrate on planning, high-level sales contact, station relations, and may be the network's chief spokesman in Washington representation. Aubrey will be responsible for day-to-day administration, with all departments reporting to him.

Inability to find a program vice president to replace the promoted Aubrey has held up the formal announcement. This is a key post under the Goldenson plan of

/ To next page

The advertiser now has three-way access to the audience; that is the meaning

executive operation. Whoever he is, a good portion of ABC's future will be riding with his programming ability.

The crucial relevance of the choice to ABC's welfare is obvious from Treyz' definition of a network as "programming and stations." If the management-in-depth-approach is meaningful at all, it is surely so where the all-vital program department is concerned, particularly in view of the fact that none of the three top men has risen through programming. Goldenson has an administrative and legal background. Treyz has risen through research and sales development. Aubrey, despite a brief period in network program-

ming, has received most of his training in sales and station management.

Strengthening the second and third echelons in all areas has become a major task for the months ahead. Says Goldenson: "Our aim is to build management in depth. That is the most important job that faces us in the future."

All decisions made by "big three"

Till now most of the decisions have been made, necessarily, by Goldenson, Treyz, Aubrey. But like some outside and inside the network, they are aware that one of the major obstacles to further progress is thin-

Trendex share of audience for ABC sponsored nighttime hours, Nov. 1-7, 1956-57.†

MONDAY	TIME	NETWORK	TRENDIX	TRENDIX	% OF CHANGE
			SHARE NOV. '57	SHARE NOV. '56	
GUY MITCHELL	8:00	ABC	10.3	18.6	- 45
BURNS & ALLEN	To	CBS	33.7	42.8	- 21
RESTLESS GUN	8:30	NBC	41.5	25.7	+ 61
BOLD JOURNEY	8:30	ABC	11.7	11.3	+ 4
TALENT SCOUTS	To	CBS	31.4	46.1	- 32
WELLS FARGO	9:00	NBC	50.7	24.8	+ 104
VOICE OF FIRESTONE	9:00	ABC	12.0	12.9	- 7
DANNY THOMAS	To	CBS	44.7	61.7	- 28
TWENTY-ONE	9:30	NBC	37.5	21.1	+ 78
LAWRENCE WELK	9:30	ABC	28.8	27.5	+ 5
DECEMBER BRIDE	To	CBS	33.3	33.2	-
FIVE STAR THEATRE	10:00	NBC	31.3	28.9	+ 8
LAWRENCE WELK	10:00	ABC	34.7	32.8	+ 6
STUDIO ONE	To	CBS	22.8	22.9	-
SUSPICION	10:30	NBC	31.9	29.6	+ 8

MONDAY AVERAGE	TIME	NETWORK	TRENDIX SHARE NOV. '57	TRENDIX SHARE NOV. '56	% OF CHANGE
		ABC	19.5	20.6	- 5
		CBS	33.2	41.3	+ 20
		NBC	38.7	26.0	+ 49

WEDNESDAY	TIME	NETWORK	TRENDIX	TRENDIX	% OF CHANGE
			SHARE NOV. '57	SHARE NOV. '56	
CIRCUS BOY	7:30	ABC	22.0	29.0	- 24
SGT. PRESTON	To	CBS	24.6	21.4	+ 15
TIC TAC DOUGH	8:00	NBC	29.7	22.8	+ 30
ZORRO	8:00	ABC	32.4	13.0	+ 149
EISENHOWER	To	CBS	30.3	23.8	+ 27
EISENHOWER	8:30	NBC	30.3	56.3	- 46
REAL McCOYS	8:30	ABC	30.3	9.6	+ 216
CLIMAX	To	CBS	27.5	44.6	- 38
DRAGNET	9:00	NBC	31.9	38.5	- 17
PAT BOONE	9:00	ABC	26.2	18.1	+ 45
CLIMAX	To	CBS	32.5	53.0	- 39
PEOPLE'S CHOICE	9:30	NBC	30.3	20.9	+ 45
OSS	9:30	ABC	14.0	21.2	- 34
PLAYHOUSE 90	To	CBS	40.6	40.9	- 1
FORD SHOW	10:00	NBC	32.8	26.2	+ 25

WEDNESDAY AVERAGE	TIME	NETWORK	TRENDIX SHARE NOV. '57	TRENDIX SHARE NOV. '56	% OF CHANGE
		ABC	25.0	18.2	+ 37
		CBS	31.1	36.7	- 15
		NBC	31.0	32.9	- 6

TUESDAY	TIME	NETWORK	TRENDIX	TRENDIX	% OF CHANGE
			SHARE NOV. '57	SHARE NOV. '56	
CHEYENNE	7:30	ABC	43.9	35.1	+ 25
NAME THAT TUNE	To	CBS	26.8	39.3	- 31
NAT "KING" COLE	8:00	NBC	15.4	17.2	- 11
CHEYENNE	8:00	ABC	45.8	32.3	+ 42
PHIL SILVERS	To	CBS	28.2	41.6	- 32
GOBEL-FISHER	8:30	NBC	21.9	21.6	+ 1
CHEYENNE	7:30	ABC	44.9	33.6	+ 33
TO 8:30	To	CBS	27.6	40.5	- 32
AVERAGE		NBC	18.7	19.4	- 4
WYATT EARP	8:30	ABC	47.0	35.1	+ 34
EVE ARDEN	To	CBS	18.7	21.6	- 15
GOBEL-FISHER	9:00	NBC	26.4	21.6	+ 22
BROKEN ARROW	9:00	ABC	24.2	21.6	+ 12
TO TELL THE TRUTH	To	CBS	19.3	21.6	- 11
JERRY LEWIS	9:30	NBC	55.2	21.6	+ 155
TELEPHONE TIME	9:30	ABC	16.0	21.6	- 26
RED SKELTON	To	CBS	22.1	21.6	+ 5
JERRY LEWIS	10:00	NBC	55.6	21.6	+ 156
WEST POINT	10:00	ABC	12.5	21.6	- 42
\$64,000 QUESTION	To	CBS	39.0	21.6	+ 80
THE CALIFORNIANS	10:30	NBC	35.0	21.6	+ 62

TUESDAY AVERAGE*	TIME	NETWORK	TRENDIX SHARE NOV. '57	TRENDIX SHARE NOV. '56	% OF CHANGE
		ABC	31.6	21.6	+ 46
		CBS	25.7	21.6	+ 19
		NBC	34.9	21.6	+ 61

FRIDAY	TIME	NETWORK	TRENDIX	TRENDIX	% OF CHANGE
			SHARE NOV. '57	SHARE NOV. '56	
RIN TIN TIN	7:30	ABC	35.7	35.7	-
LEAVE IT TO BEAVER	To	CBS	29.2	25.8	+ 13
SABER OF LONDON	8:00	NBC	15.5	24.8	- 37
JIM BOWIE	8:00	ABC	34.5	32.0	+ 7
TRACKDOWN	To	CBS	23.7	24.5	- 3
COURT OF LAST RESORT	8:30	NBC	27.3	41.5	- 34
PATRICE MUNSEL	8:30	ABC	14.4	23.8	- 39
GREY THEATRE	To	CBS	35.1	39.1	- 10
LIFE OF RILEY	9:00	NBC	39.1	32.8	+ 19
FRANK SINATRA	9:00	ABC	35.2	22.7	+ 55
MR. ADAMS & EVE	To	CBS	25.0	32.9	- 24
M SQUAD	9:30	NBC	29.9	39.0	- 23
DATE WITH ANGELS	9:30	ABC	23.9	20.9	+ 14
SCHLITZ PLAYHOUSE	To	CBS	37.0	16.4	+ 125
THIN MAN	10:00	NBC	26.2	53.9	- 51
COLT .45	10:00	ABC	27.6	14.0	+ 97
THE LINE-UP	To	CBS	37.0	44.7	- 18
BOXING	10:30	NBC	22.4	27.4	- 18

FRIDAY AVERAGE	TIME	NETWORK	TRENDIX SHARE NOV. '57	TRENDIX SHARE NOV. '56	% OF CHANGE
		ABC	28.6	24.9	+ 15
		CBS	31.2	30.6	+ 2
		NBC	26.7	36.6	- 27

Importance of ABC's rise

... in the network's executive manpower. More important, efforts are being made, on a planned basis to develop executive strength on all levels.

It was on this basic question that the difference between Goldenson and Kintner came to a head. Goldenson was concerned that Kintner carried too much responsibility for one man, though he carried them with great success. What would happen if Kintner got sick? To Kintner, however, it is fundamental that only one man can run a network, as he explained in the May 1957 issue of TELEVISION MAGAZINE. He has refuted the argument between Goldenson and himself on this: Goldenson wanted to run the network, so did

/ To page 36

TUESDAY

TIME	NETWORK	TRENDEx	TRENDEx	% OF CHANGE
		SHARE NOV. '57	SHARE NOV. '56	
DISNEYLAND	7:30 ABC	31.4	40.6	- 23
I LOVE LUCY	To CBS	32.8	25.1	+ 31
WAGON TRAIN	8:00 NBC	29.2	24.8	+ 18
DISNEYLAND	8:00 ABC	34.0	38.6	- 12
BIG RECORD	To CBS	28.0	30.3	- 8
WAGON TRAIN	8:30 NBC	34.8	17.1	+ 104
AMBSTONE TERRITORY	8:30 ABC	27.1	26.3	+ 3
BIG RECORD	To CBS	29.2	34.8	- 16
ATHER KNOWS BEST	9:00 NBC	37.1	28.2	+ 32
DOZZIE AND HARRIET	9:00 ABC	16.9	24.4	- 31
LUCY SHOW	To CBS	63.4	32.7	+ 94
KRAFT THEATRE	9:30 NBC	14.7	35.5	- 59
WALTER WINCHELL	9:30 ABC	12.8	18.9	- 32
LUCY SHOW	To CBS	64.2	46.1	+ 39
KRAFT THEATRE	10:00 NBC	15.6	28.8	- 46
WEDNESDAY NIGHT FIGHTS	10:00 ABC	14.4	18.5	- 22
LUCY-U.S. STEEL	To CBS	32.3	29.2	+ 11
THIS IS YOUR LIFE	10:30 NBC	33.2	42.1	- 21

WEDNESDAY AVERAGE

ABC	22.8	27.9	- 18
CBS	41.7	33.0	+ 26
NBC	27.4	29.4	- 7

THURSDAY

TIME	NETWORK	TRENDEx	TRENDEx	% OF CHANGE
		SHARE NOV. '57	SHARE NOV. '56	
LAWRENCE WELK	9:00 ABC	35.8	28.6	+ 25
GALE STORM	To CBS	30.8	49.2	- 37
POLLY BERGEN	9:30 NBC	27.3	16.8	+ 63
LAWRENCE WELK	9:30 ABC	38.2	30.1	+ 27
WAGON—WILL TRAVEL	To CBS	32.8	46.6	- 30
GISELE MacKENZIE	10:00 NBC	22.9	17.5	+ 31
MIKE WALLACE	10:00 ABC	15.7	13.8	+ 14
GUNSMOKE	To CBS	57.0	49.7	+ 15
WHAT'S IT FOR	10:30 NBC	20.8	26.0	- 20

THURSDAY AVERAGE

ABC	29.9	24.2	+ 24
CBS	40.2	48.5	- 17
NBC	23.7	20.1	+ 18

... Rings for 1957 are from special Trendex reports ordered by ... and were the only November figures available at the time of ... They report solely on Trendex markets carrying ABC programs while the regular Trendex report covers 15 markets. In the majority of cases, there may only be a difference of one or two markets involved. ABC's *Guy Mitchell Show*, which appears in the regular Trendex markets, is an exception.

SHARE OF AUDIENCE COMPARISON

The era of full three-network competition is presaged by the Trendex figures shown here for November 1956-57. Obviously, they cannot be taken as final, since they report only the activity of one week during the season; ratings are subject to considerable variation from month to month. However, they do indicate the potential that ABC can shoot at, now that its inferiority in facilities is being overcome. Note that the spread between the highest and lowest average network share of audience was only 10.1 share points, a decline of 40% from 1956. Only ABC's own sponsored hours are compared; this obscures the true strength of the competition, particularly on weekends, when CBS and NBC carry some of their most popular programs. Furthermore, since only 15 competitive markets are reported by Trendex, actual audiences delivered nationally are not shown. At this time, CBS and NBC lineups are still longer than those of ABC on the average.

SPONSORED NIGHTTIME HOURS—AVERAGE SHARES

NIGHTS	NETWORK	NOV. '57	NOV. '57*	NOV. '56*	AVERAGE
		SHARE	SHARE	SHARE	% OF CHANGE
MON-FRI.	ABC	25.7	31.0	24.1	+ 29
	CBS	32.6	33.9	35.5	- 5
	NBC	31.5	29.6	30.4	- 3
ALL WEEK	ABC	25.9	26.0	22.8	+ 14
	CBS	34.8	36.1	39.6	- 9
	NBC	29.8	28.1	28.6	- 2

INCREASES AND DECREASES OVER 1956 IN SHARES OF AUDIENCE BY HALF HOURS

NETWORK	UP	DOWN	SAME	AHEAD '56*	AHEAD '57
ABC	19	10	2	3	11
CBS	9	20	2	21	13
NBC	17	14	—	7	7

* Excluding Tuesday, 8:00-10:30 P.M., owing to election coverage, 1956

SUNDAY

TIME	NETWORK	TRENDEx	TRENDEx	% OF CHANGE
		SHARE NOV. '57	SHARE NOV. '56	
YOU ASKED FOR IT	7:00 ABC	23.5	23.5	—
LASSIE	To CBS	51.1	51.9	- 1
AMATEUR HOUR	7:30 NBC	8.8	20.0	- 56
MAVERICK	7:30 ABC	32.5	14.9	+ 118
JACK BENNY	To CBS	49.7	56.7	- 12
SALLY	8:00 NBC	12.3	22.9	- 46
MAVERICK	8:00 ABC	33.9	11.6	+ 192
ED SULLIVAN	To CBS	38.4	59.6	- 36
STEVE ALLEN	8:30 NBC	26.1	25.1	+ 4
BOWLING	8:30 ABC	5.7	5.3	+ 8
ED SULLIVAN	To CBS	45.8	62.3	- 26
STEVE ALLEN	9:00 NBC	41.7	27.8	+ 50

SUNDAY AVERAGE

ABC	23.9	13.8	+ 73
CBS	46.3	57.6	- 20
NBC	22.2	24.0	- 8



Extremes of approval and disfavor which greeted the General Motors Anniversary Show indicate how the critics can differ

Cross-country poll of critics upgrades early reports

As the current season got under way, the critics themselves came into the spotlight as never before. No one need be reminded of the barrage of hostile criticism which greeted the new fall schedule, or that the barrage in turn prompted a re-evaluation of the operators.

With the passage of time, however, the critical tendency has been to re-appraise the season, and judge it sharply upwards. A cross-country poll of newspaper critics reveals not only that a majority of them regret the early thumbs-down attitude of many of the New York scribes, but that they were somewhat annoyed at the tempest aroused by their East Coast colleagues.

Says Terrence O'Flaherty of the *San Francisco Chronicle*: "A discouraging aspect of the critical season has been Madison Avenue's almost naive acceptance of a 'new season' review which appeared in *Variety*. I see far more reason for encouragement over the new season than for discouragement".

Premature assessment of season is dangerous

Almost all the reviewers stress the dangers of attempting to assess the new schedule—or even individual programs—too early in the season. Janet Kern of the *Chicago American* says:

"I cannot emphasize too strongly my firm conviction that conclusions drawn at the beginning of the season cannot fail to be inaccurate—often unjustly—and sometimes downright injurious to the medium. Premature early conclusion-drawing by the networks and sponsors has accounted for many mistakes for which the public has suffered. Premature conclusions drawn by show business trade papers have been even more injurious and inaccurate." Miss Kern is of the opinion that the new season is "not quite so outstanding as last season—"



LAWRENCE LAURENT,
Washington Post & Times Herald



BOB WILLIAMS,
Philadelphia Bulletin



JANET KERN,
Chicago American



TERRENCE O'FLAHERTY,
San Francisco Chronicle



DONALD KIRKLEY,
Baltimore Sun

THE CRITICS EVALUATE THE SEASON

at the question remains: do the critics reflect public opinion?

was one of the best of all TV seasons in my book—but much better than most”.

The revised, nation-wide estimate of the fall schedule is best summarized perhaps by Bob Williams of the *Philadelphia Bulletin*:

“This season is shaping up better than last, by a considerable margin. With such programs as *Green Pastures*, *The Edsel Show* and *Pinocchio*, the season cannot be called stereotyped. Like every other year, it has its highs and its lows. I would say that TV is now on a plateau”.

The minority view is expressed by Donald Kirkley of the *Baltimore Sun*: “I’ve aged ten years watching the new product”.

This is how other reviewers see the new season:

Lawrence Laurent, *Washington Post & Times Herald*: “An extension of the 1956-57 season, with minor variations. We fell into the happy, profitable, stereotyped patterns in 1954, and this cycle isn’t going to stop until some new force threatens the present structure of television”.

Sturgis Hedrick, *Buffalo Evening News*: “If the public is disappointed in the new season—and I don’t think they are, as a whole—it’s because the public has become more and more demanding. They want better and better shows. TV is producing that improvement, but perhaps not fast enough. An example of the continuing improvement in programming, to me, is the fact that many of the daytime shows would have been strong enough for nighttime prime spots as recently as, say, two years ago”.

Andy Wilson, *Detroit Times*: “I do feel that the networks and the programmers have shown more caution than enterprise in developing what new programs we have seen”.

Donald Freeman, *San Diego Union*: “So far, the new season has ushered in no new and shiny faces, no new

talents that seem to have marked previous seasons. This is an indictment less of the season itself than of the summer that preceded it. Instead of re-runs, the industry should have been furthering fresh talent. Anyway, the season has not—definitely!—been a flop”.

Though largely favorable, these are hardly rave notices. Many, it will be noted, are couched in the negative (“Not a flop,” etc.); and implicit in many is the sense of a lack of creative originality in the new season. Support for this view may be the failure of the critics to agree on any single program, or programs, as outstanding.

Westerns received more favorable notices than musicals

Of the two major trends this year, the Westerns (despite tart witticisms) fared better with the reviewers than did the musical personalities. *Wagon Train*, *Maverick* and *Tombstone Territory* were prominent among the best-liked shows, *Wagon Train* receiving more votes than any other single program. However *Restless Gun*, *Wells Fargo*, *Have Gun, Will Travel* and *The Californians* were among the most disliked.

Among the musicals, greatest unanimity was shown in regard to *Pat Boone*, and here the critics reacted more in sorrow than in anger. “His talents are being miserably mishandled”, said Williams of the *Philadelphia Bulletin*. “I expected it to be among the best of the season’s entries, and have found it rather a mediocre offering”, said Janet Kern of the *Chicago American*.

The *Gobel-Fisher* show received the most plaudits, and *Gisele MacKenzie* was mentioned favorably. *The Frank Sinatra Show* was a major disappointment, and *Guy Mitchell* and *The Big Record* were unfavorably received.

Why the failure of so many musicals to live up to their advance notices? Janet Kern suggests that this may be another example of the sudden saturation of a program-

/ To page 105

THE ART OF MANAGEMENT AT McCANN- ERICKSON

"The act of management," says president Marion Harper, Jr., "is a piece of work to be done, just as real and just as important as producing a piece of copy"

Marion Harper, Jr., president of McCann-Erickson Inc., has placed a new emphasis on the art of management.



From individual genius to sound businessman—such has been the advertising man's road to occupational maturity. Yesterday, he was a fast-moving 15-year-old center, who seldom allowed administrative logic to intrude upon creative frenzy; and as a result, agencies tended to grow haphazardly in response to the rising and waning needs of clients. Today, he is learning that advertising is a business in its own right, not just a "service"; and that as a substantial enterprise, it faces problems and demands managerial skills not very different from those of its clients' organizations.

The new emphasis on the "Art of Management" is perhaps seen in its most striking form at McCann-Erickson, where it has been raised to a position of equality—no longer pre-eminence—with other agency functions.

McCann's president, Marion Harper, Jr. says: "We believe that the act of management is a piece of work to be done, that it is just as real and just as important as producing a piece of copy, writing a campaign plan, or producing a TV show.

Organization planning and manager development in McCann-Erickson are now definite, specific and continuous functions—work to be done—with assigned responsibilities and managerial direction and control. In other words, as a company, we have decided to live up to our maturity, stature, and potential by giving orderly, formal, permanent status to planning and development, and not leaving them to either the casual or crisis approach."

Birth of McCann's structure is geared for big business

McCann," Harper points out, "has literally exploded its growth over the past 10 years," and is now a big business with many of the structural characteristics normally associated with large, diversified enterprises. In 1953, McCann's billings were \$106,000,000, by 1956 \$29,000,000.

The largest part of this spectacular expansion has paralleled the growth of television as a medium. Slightly more than half of McCann's current billings comes from domestic TV; it was the first agency to announce that its 1956 billings were over \$100,000,000.

While concern with improvement of management thinking goes back a long way at McCann, the swift growth of recent years has stimulated a more elaborate concern than ever before. With the increase in number of personnel has come an intensification of the problems

of intra-company communications faced by every large company.

Harper believes his agency has made considerable progress to a solution, through what he calls his Administrative Council, which is not to be confused with executive or operating committees or plans boards. In other words, it is not an operating group.

In Harper's language: "The council is a group of eight division heads meeting as *peers* in *daily* session. Its purpose is to give adequate representation to the basic disciplines or functions of the advertising agency business in the form of a managing mechanism to assist the president of the home office.

Agency's cumulative experience is represented on council

"It means the pulling up to the top of the best talent and cumulative experience in the agency: the vice presidents in charge of creative, TV-radio, media, research, marketing services, account services, advertising planning, and the administrative vice president."

The council differs from the usual operating committee in fundamental ways. In the first place, Harper explains, "Each council member is a deputy of the president, and has full presidential authority in his area. The fact that the eight deputies meet as *peers* is basic. They do not vote, nor decide as a group. That is, *no group decisions are taken which are binding on any individual deputy*. Common agreement on a subject may be reached, but it is the privilege of each council member representing his specific area to carry out an action or not, as he sees fit. In other words, the responsibility rests with the man, not with the council."

What then is the council's function?

To begin with, says Harper, "It shortens the lines of communication between the professionals throughout the agency (at McCann, a clear distinction is maintained in job descriptions between the professional, skilled in the specifics of advertising, and the administration, skilled in the art of business management). Through the daily meetings, each department can talk directly to the others without delay; getting them to meet every day is itself a miracle, I think.

"In the spring, for example, Terry Clyne, senior v.p. in charge of TV-radio, was able to report regularly on how the fall lineups were shaping up, and how they might affect our clients. The heads of the other departments

/ To next page

The creative executive at McCann-Erickson is left free to be creative.

The Administrative Council at McCann-Erickson, pictured at right, is composed of the division heads of the agency. Each member is also a deputy of the president and has full presidential authority in his area.



thus had frequent, informal briefings on a subject of great importance to them."

If a problem arises in one division, the division head can bring it immediately to the attention of the other division heads, discuss it with them, get the benefit of their experience and advice. The important point is that a short-cut is available for quick, top management attention to problems—as they arise.

Subjects for council consideration are varied

The council will take up whatever may affect the whole company, or even something pertinent to one department alone, if the department head wishes to bring it up for general discussion.

The research chief might raise the question whether it is proper to supply research requested by a client, but which does not fall under the traditional 15% agency service. The council might discuss whether a policy should be determined which would apply across the board, or whether the specific research project should go ahead anyway because of the useful knowledge it might produce.

Or creative head Jack Tinker, who is chairman of the council, might ask about whether to accede to salary demands that go beyond the normal increases allowed for, or might ask for opinions on the merits of individuals being considered for certain posts. The range of subjects discussed at the morning meetings is as broad as the range of problems faced by any large agency.

Harper summarizes what he sees as the significant contributions to better organization: "The top talents, abilities and accumulated experience of the company are pulled up to where they can actually work at management in the home office, thereby putting multipliers on themselves by leading through planning, organizing, integrating and measuring the work of others.

"They can see the whole business of the home office and thus contribute to the development of people, plans and programs. In this way, the president, as general manager of the operation, has considerable length added to his managerial arms by delegation of operating responsibility and commensurate authority."

How has the council idea worked in practice?

Vice chairman Rud McKee, who is also McCann's administrative vice president recalls: "When we started we sort of looked at one another like suspicious bulldozers. By now, I think we've come to know one another better than ever before. That alone is of great value. Furthermore, I think each of us has learned a great deal more than we might otherwise have known about the other fellow's area."

So ingrained is the tradition of committee majority rule, says McKee, that it took some time for the individual members to learn that they were at liberty to go ahead with their own operational plans even if all the rest of the deputies disapproved.

n administrative partner relieves him of business detail



The McCann-Erickson administrative council in session. Seated left to right:

Harold L. Morgan: Budget Director

Anthony Hyde: Vice President in charge of Research, Media and Marketing Services

C. Terrence Clyne: Vice President in charge of TV-Radio Program Services Division

Rudyard C. McKee: Vice Chairman of the Administrative Council; Administrative Vice President of the Home Office

George H. Giese: Senior Vice President for International Liaison

John H. Tinker: Chairman of the Administrative Council; Senior Vice President in charge of Creative Division

Chester A. Posey: Senior Vice President in charge of Account Planning

McKee, incidentally, may be the forerunner of a new agency type, the advertising man who has been given formal training in management. He has the distinction of having been the first agencyman to be sent to Harvard School of Business, where, he remembers, he was an object of considerable, if dignified, curiosity to the professors as an advertising practitioner. (For a discussion of management training in the television field see "Sending Executives to School", TELEVISION MAGAZINE, April 1957).

Diversity training shows agency's interest

The university training given McKee testifies to the extent to which concern with the art of management has permeated the upper levels of the agency.

The skepticism of competitors notwithstanding — usually aroused by the twin facts of McCann's undoubted success in the new business area and a more-than-ordinary willingness to turn the publicity spotlight on its own operations—this concern represents a real and determined effort on the part of a major agency to adapt to its own needs the lessons of management and administration that have been learned in other industries during this century.

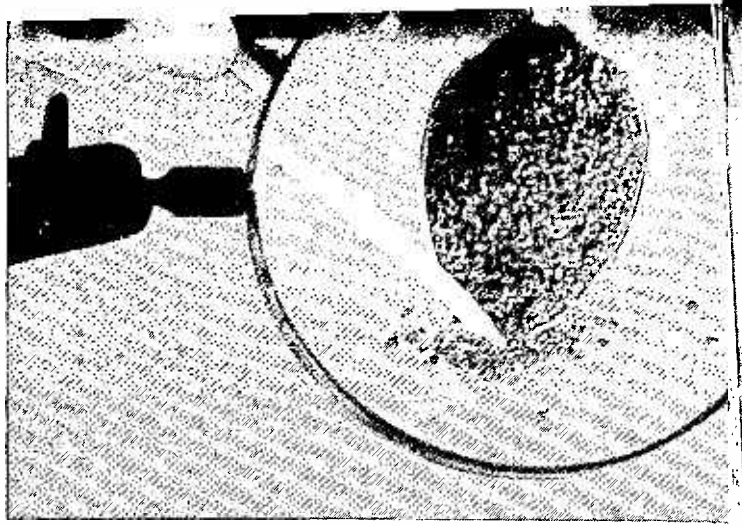
In a cynical industry, the scholar's terminology so frequently employed by McCann's management—and by Harper in particular—tends to induce suspicions as to the purity of aims, and is sometimes viewed as little more

than subtle sales ammunition aimed ultimately at unwary clients.

The fact remains, however, that within its own ranks, the McCann organization conducts an unremitting, almost relentless campaign of education and training in the concepts and practices of modern management.

To a considerable degree, this internal job of education is a selling job. By and large, creative personnel in ad-

/ To page 100



THE ID: ITS ONE FAULT IS ITS GREAT ASSET

Every hour, sometimes four times an hour, from sign-on to sign-off, a little time-slice creeps across the nation's television screens. It is one of the least appreciated segments of television advertising. It is called the ID.

There are mixed opinions about this little short-spot. Some advertisers think it simply doesn't allow enough time to do a good selling job. But a lot of advertisers think otherwise. They've found the one "fault" of the ID is one of its great assets.

Its brevity limits an advertiser to one sales idea per commercial. As a result, the ID's quick, uncluttered message delivers maximum impact. And its economy lets an advertiser give his message greater frequency and reach.

\$46 million spent on IDs in 1956

Some of the nation's advertisers thought so much of the little short-spots last year that they spent more than \$46 million on them. And this year the ID sales total is expected to hit the \$50 million mark.

Despite this solid dollar endorsement, the demand for spots right now favors the longer units of commercial time, 20 seconds and full minutes. As a result, availabilities for the ID are just ripe for the picking—by men who know how to capitalize on its single fault—its shortness. Those who do, and their ranks include some of the sharpest minds in the business, firmly declare that IDs have the greatest sales potential of anything in advertising today.

For multi-product advertisers and for multi-use products, the television ID is today probably without equal in advertising efficiency. The ID concentrates emphasis on individual sales items, but each ID can hit a different subject. This flexibility makes it the ideal vehicle for

food store advertising: "Special today only. Lean ground beef. Thirty cents a pound at Herman's Supermarket."

With IDs, a local food merchant can tell housewives about a dozen different sale items, and each item will be presented individually with maximum effectiveness. National food retailers are already alert to the advantages of IDs. The Kroger Co. and A&P Food Stores were two of the nation's major users of IDs last year.

Food processors have also found IDs extremely valuable. An ID campaign for a soup manufacturer offered suggestions to housewives who, universally, are always hunting new menu ideas. Each spot mentioned a different kind of soup. Typical was one which showed a man eating soup. The audio said, "Start his meal right tonight with X-Brand vegetable soup. More vegetables, more meat make X-Brand more delicious."

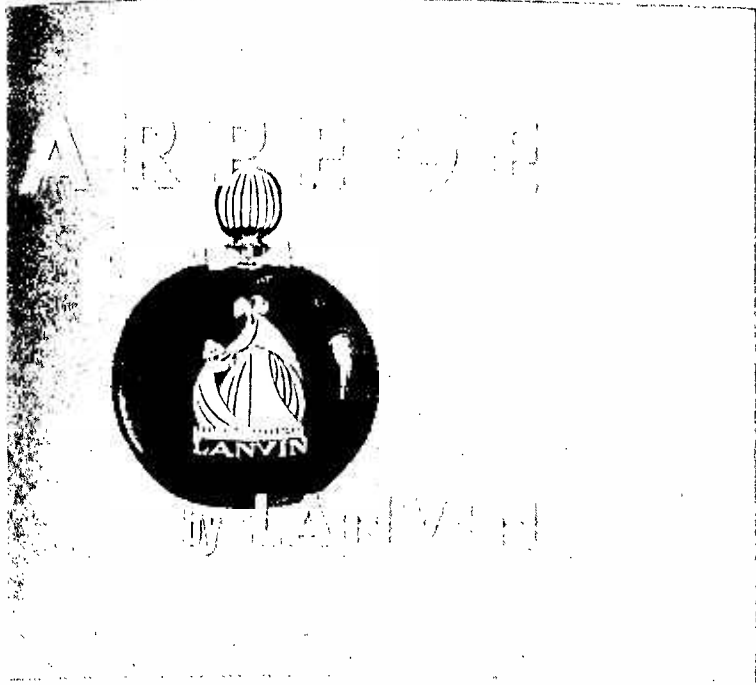
Another spot showed a pretty girl eating soup at a festive table. The audio pointed out that tomato soup is an ideal first-course when planning a meal for company. Still another showed a school-age youngster happy for lunch eating hot bean soup.

The ID gamut of grocery items is not limited to food products. The multi-product ad value of IDs is also adaptable for multi-use promotion of an individual product. George Castleman of Peters, Griffin, Woodward has prepared a special presentation which shows IDs used as an effective promotion tool for an aluminum foil manufacturer.

Each spot presents a new, different use of the product by suggesting to housewives that they foil-wrap sandwiches, foil-decorate gifts and even foil-roast the Christmas turkey. Here again is a campaign which stresses many points, yet each spot retains the great value of the ID—uncluttered emphasis of a single idea.

Effective use of this great ID asset, however, demands

Lanvin House Coffee's "flavor ads" are shown at left. Below: Arpege concentrates on IDs



With ID sales up a fraction more than one per cent this year, availabilities are just ripe for the picking by men who know how to capitalize on their single fault--brevity

In addition of a basic ingredient—creative thinking. The TV executive says, "In working out a successful campaign, the thing you've got to remember is that it isn't a media problem, it's a creative problem."

For ID-success, creative thinking isn't merely the ad that avoids the obvious pitfalls—an attempt to cram 60 seconds into eight, or failure to use all three TV's assets: sight, sound and motion. Any TV man in the business six months knows the basic ID requirements of poster-like approach, the rudiments contained in the ID maxim of "one idea, two scene changes and keep the product on the screen."

A more thoughtful clue to ID success can be gained from the advertiser who complains that he can't tell his story in 10 seconds. He overlooks the fact that he already is telling his story elsewhere in much less than 10 seconds.

A typical full-page, four-color ad in one of the nation's largest magazines is known to receive less than five seconds' attention from the average reader. A highway billboard is in view less than four seconds for a 50-mile-a-hour motorist—and a lot less if the motorist happens to be watching where he's driving.

The ID should emphasize only one sales point

How, then, do these advertisers ever get their story across to such inattentive readers? The answer is immediately obvious. Each ad tells a different part of the story. And this is just the principle that gives IDs their great asset: the fast sell with the big impact.

The solid, eight-second emphasis has another advantage; it is all sell, no waste. Jack Snyder, general manager of CBS television spot sales, calls this advantage "delivered attention" and he uses a cogent example to illustrate its meaning. He flipped open a magazine to a

full-page, four-color ad. An eye-catching photo filled two-thirds of the page.

"This much of the ad was spent to get the viewer's attention," Snyder said. Then he moved his finger to the bottom of the page. "This is what it was all spent for; this is the message, these few lines of type here. With IDs, the advertiser's money doesn't go to get the viewer's attention. The attention is already there, looking at the TV screen. All the advertiser spends his money for is his own message."

A strong believer in IDs is Frank Higgins, of North Advertising. One of North's happiest clients is Lanvin Parfums and the account is concentrated principally on IDs ("Promise her anything . . . but give her Arpege!").

About two-thirds of the Lanvin ad budget goes for radio-TV and Higgins says almost all of the time purchases are for IDs. The radio end of the budget is used mainly to produce tapes supplied to dealers for their individual advertising operations. "Lanvin is concentrating almost entirely on IDs," Higgins said. "They feel that the eight-second ID gets the story across best. The other third of the budget goes into print as a supplement to the IDs."

Higgins' comments on the Lanvin account give a valuable clue to the new trend in use of the short-spot. He said, "Oh, no. You don't want to think of them just as 'reminder' ads. IDs have a definite selling value. Lanvin has been in IDs for quite a while and we kept urging them to enlarge their ID lineup. If you have a simple story, or can make it simple, IDs can be very effective.

"Of course, it depends on how much you have to say. Other products might need a 20-second commercial. There are cases where 20s are invaluable. But I think you'll see more and more IDs as more people gain know-how in working with them. And there's another factor,

/ To page 103

CHICAGO

AUTOMOBILES, TEAS SOAPS AND DETERGENTS HEADACHE REMEDIES

This month's brand study reports trends in brand awareness and use for automobiles, headache remedies, soaps and detergents, and tea in Chicago. Drawing for comparison from interviews made for TELEVISION MAGAZINE by Pulse over the past three years, this survey indicates changes in the extent to which TV commercials are recalled, and reflects trends in product use from 1955 to the present for three of the categories—headache remedies, soaps and detergents, and teas. Automobiles were first surveyed in Chicago by TELEVISION MAGAZINE in 1956.

This survey was conducted in September, 1957. One thousand viewers were asked these questions for each product category: "What brands of _____ have you seen advertised on TV during the last two weeks?" and "Which do you use?"

Recall leaders in their respective categories were Ford, Bufferin, Tide and Lipton.

Ford retains the leading position in recall

First in the automobile category in both June and August, 1956, Ford retains its number one position in recall. However, the substantial lead it previously held has been considerably narrowed by Dodge's surge in percentage of recall. Plymouth, which ranked eighth in the June, 1956 survey and sixth in August, placed third in the latest survey, displacing Mercury. Buick, way down in recall from fifth place last year, was in tenth place in 1957.

In use, Ford moved from its second spot in last year's survey to capture the lead from Chevrolet, which ranked a close second.

Headache remedies have remained fairly consistent in Chicago since 1955. Bufferin continues to maintain its lead in recall over Anacin by 100%. Alka Seltzer retains

its third spot. Bromo Seltzer, formerly fourth, moved down to sixth place in the September 1957 survey. In use, Bayer Aspirin still ranks first, with Bufferin, second and Anacin, third. The same pattern in recall and use was noted in last month's study of New York.

Tide leads detergents, Cheer is second

In the December, 1955 survey, soaps were not included so only detergents can be compared with the 1957 survey. Tide again led the field in recall, with Cheer in second spot. Zest, a Procter & Gamble detergent-soap marketed in Chicago, placed third in its first showing in this survey. American Family showed a considerable jump to fifth spot from twelfth place in 1955. Fab, which ranked third two years ago, dropped sharply to tenth spot. Some of this variation may be attributed to the inclusion of soaps in the most recent survey.

In use, Tide also held the number one spot with Lux showing a strong advance from sixth place to second. Down are Cheer, formerly second, now in fifth spot, and Fab, which went from fourth place to 14th.

In first spot in both recall and use in the tea category, Lipton continues in popularity above all other brands. Up to second spot from fourth place is Tender Leaf, while Salada, formerly second, is now third.

In use, Lipton is first followed by Salada and Tender Leaf.

It should be remembered that use figures in this survey represent product incidence in the home and not sales volume. However, the data is close to the sales ranking of the brands in the Chicago market.

The objective of these studies is to obtain some comparative measure of brand registration. Obviously, these findings can be most meaningful in terms of an advertiser's own data.



Tide remains a favorite in recall of TV commercials and in use in the detergent category

SOAPS AND DETERGENTS BRANDS RECALLED—CHICAGO

Brand	SEPTEMBER 1957 (Soaps & Detergents)		DECEMBER 1955 (Detergents Only)	
	Rank	%	Rank	%
Tide	1	30.3	1	37.5
Cheer	2	23.2	2	22.8
Zest	3	14.8	—	—
Lux	4	12.6	6	6.1
American Family	5	8.7	12	2.1
Ivory	6	7.6	—	—
Vel	7	7.2	4	9.9
Rinso	8	6.7	5	7.0
Dove	9	6.4	—	—
Fab	10	4.7	3	14.4
Dash	11	4.2	—	—
Camay	12	3.4	—	—
Dial	12	3.4	—	—
Joy	12	3.4	10	3.8
Ad	15	3.1	8	4.8
All	16	2.8	11	3.0
Dreft	17	2.5	7	5.2
Wisk	17	2.5	—	—
Oxydol	19	1.9	—	—
Surf	19	1.9	9	4.0
Breeze	—	—	12	2.1

HEADACHE REMEDIES BRANDS RECALLED—CHICAGO

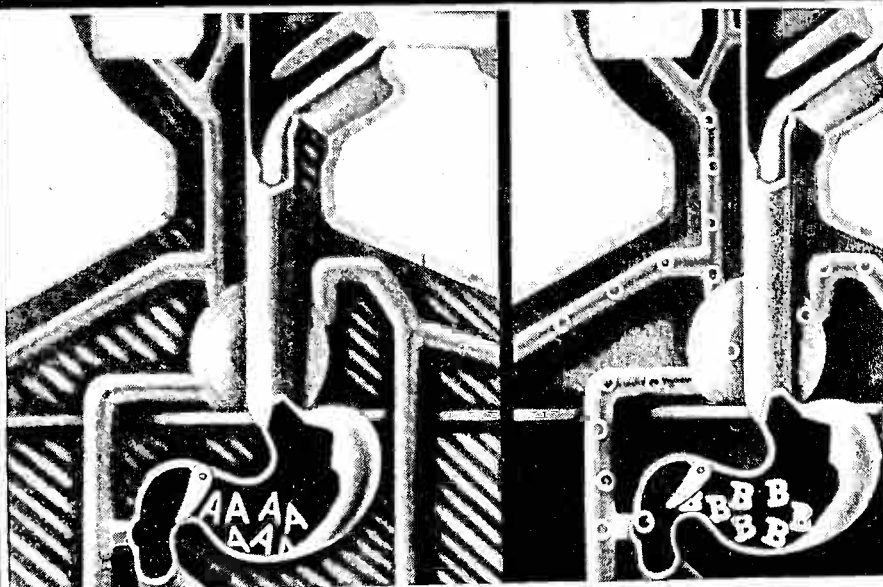
Brand	SEPTEMBER 1957		DECEMBER 1955	
	Rank	%	Rank	%
Bufferin	1	47.4	1	41.2
Anacin	2	22.4	2	21.2
Alka Seltzer	3	15.4	3	20.2
Bayer Aspirin	4	10.9	5	7.7
St. Joseph Aspirin	5	3.1	6	1.5
Bromo Seltzer	6	3.0	4	10.4
B.C.	—	—	—	*

HEADACHE REMEDIES BRANDS USED—CHICAGO

Brand	SEPTEMBER 1957		DECEMBER 1955	
	Rank	%	Rank	%
Bayer Aspirin	1	37.4	1	45.6
Bufferin	2	27.8	2	19.1
Anacin	3	21.6	3	15.7
Alka Seltzer	4	6.1	4	6.4
St. Joseph Aspirin	5	3.0	6	2.7
Bromo Seltzer	6	1.9	5	3.2
B.C.	—	—	7	1.4

SOAPS AND DETERGENTS BRANDS USED—CHICAGO

Brand	SEPTEMBER 1957 (Soaps & Detergents)		DECEMBER 1955 (Detergents Only)	
	Rank	%	Rank	%
Tide	1	29.4	1	33.9
Lux	2	18.5	6	7.2
American Family	3	16.2	3	10.1
Ivory	4	16.0	—	—
Cheer	5	15.4	2	15.3
All	6	7.2	10	4.5
Dial	7	6.5	—	—
Camay	8	6.4	—	—
Dove	9	5.1	—	—
Rinso	10	5.0	5	7.4
Vel	11	4.7	9	4.9
Oxydol	12	4.5	—	—
Dash	13	4.0	—	—
Fab	14	3.7	4	8.1
Joy	15	3.3	12	2.3
Surf	15	3.3	7	6.1
Wisk	17	2.9	—	—
Zest	18	2.2	—	—
Dreft	19	2.0	8	5.3
Ad	20	1.6	13	2.1
Breeze	—	—	11	2.9



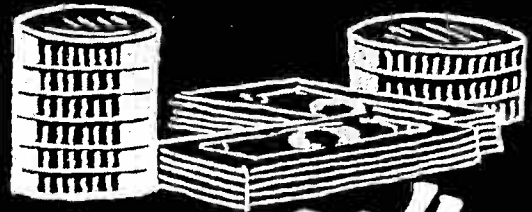
Bufferin placed first in recall, second in use, in Chicago

Success Formula in Southwestern Pennsylvania

SEEING = SELLING



=



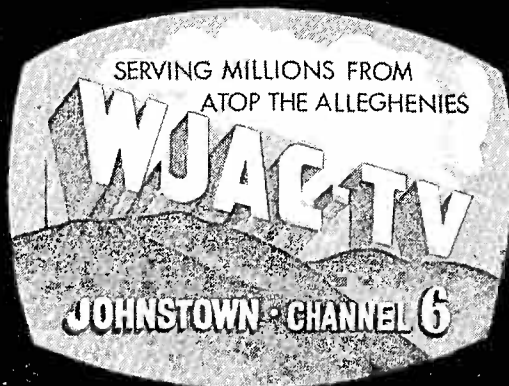
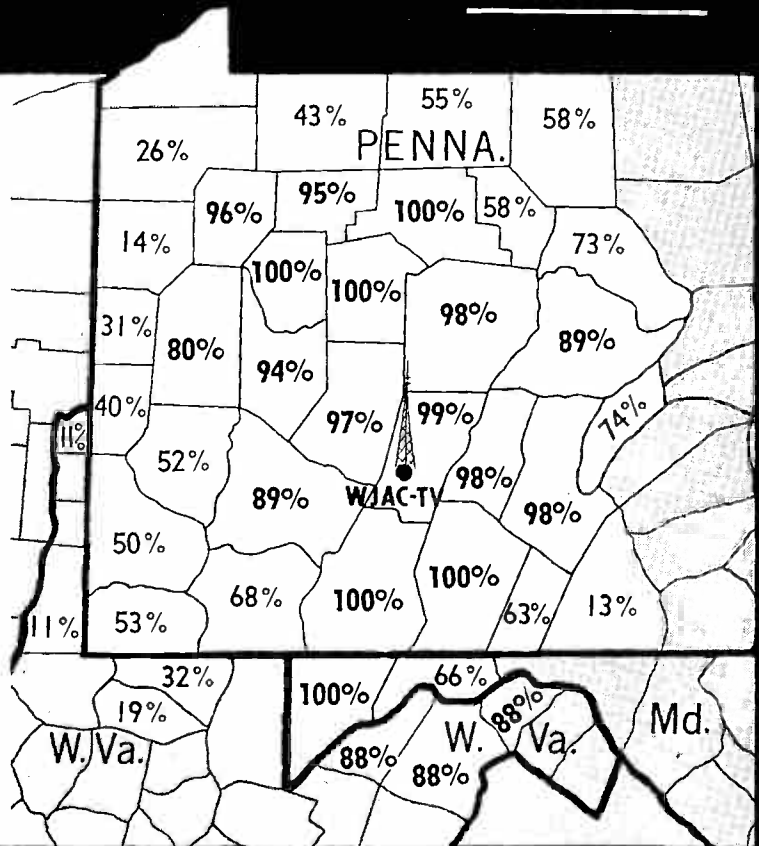
more see

more sell

more people watch **WJAC-TV** regularly

In 20 of the 41 counties in Pennsylvania's 3rd TV market WJAC-TV reaches 80% to 100% of all TV homes.* The people who watch are the people who buy, and there's more to watch on WJAC-TV—24 of the top 25 night time shows!

If you have something to sell, direct your advertising to the viewers in more than a million TV homes, watching WJAC-TV more than any other station.



*Nielson Coverage Services—Report No. 2
(monthly coverage statistics)

Get the whole story from your KATZ man.

**AUTOMOBILES
BRANDS RECALLED—CHICAGO**

Brand	SEPTEMBER 1957		AUGUST 1956		JUNE 1956	
	Rank	%	Rank	%	Rank	%
Ford	1	45.0	1	63.0	1	45.1
Dodge	2	38.1	2	26.0	2	28.8
Plymouth	3	18.6	6	13.7	8	14.8
Mercury	4	14.6	3	21.2	3	25.1
Chevrolet	5	12.3	4	20.3	4	22.8
Lincoln	6	11.2	7	13.3	9	14.3
Chrysler	7	7.3	9	11.3	5	17.4
DeSoto	8	5.4	8	11.7	6	16.2
Edsel	9	4.7				
Buick	10	3.7	5	14.3	7	15.7
Oldsmobile	11	2.5	10	8.6	10	13.3
Nash	12	1.7	12	3.3	12	4.3
Pontiac	13	1.4	11	8.1	11	12.0
Hudson	14	1.2	13	1.7		
Cadillac	—	—	—	*	—	—
Packard	—	—	—	*	—	—
Studebaker	—	—	—	*	—	—

*Less than 1%



First in recall, Ford also captured the lead in brand use from former leader, Chevrolet

**AUTOMOBILES
BRANDS USED—CHICAGO**

Brand	SEPTEMBER 1957		AUGUST 1956	
	Rank	%	Rank	%
Ford	1	18.7	2	15.9
Chevrolet	2	18.6	1	18.7
Plymouth	3	10.4	4	9.8
Buick	4	9.8	3	10.6
Dodge	5	5.7	7	5.3
Oldsmobile	6	5.0	6	5.8
Pontiac	6	5.0	5	6.7
Mercury	8	4.8	7	5.3
DeSoto	9	3.2	10	2.8
Nash	10	2.8	9	3.9
Chrysler	11	2.7	11	2.3
Hudson	12	2.0	13	2.1
Lincoln	—	*	—	—
Studebaker	—	—	11	2.3
Cadillac	—	—	—	*
Packard	—	—	—	*

*Less than 1%

**TEA
BRANDS RECALLED—CHICAGO**

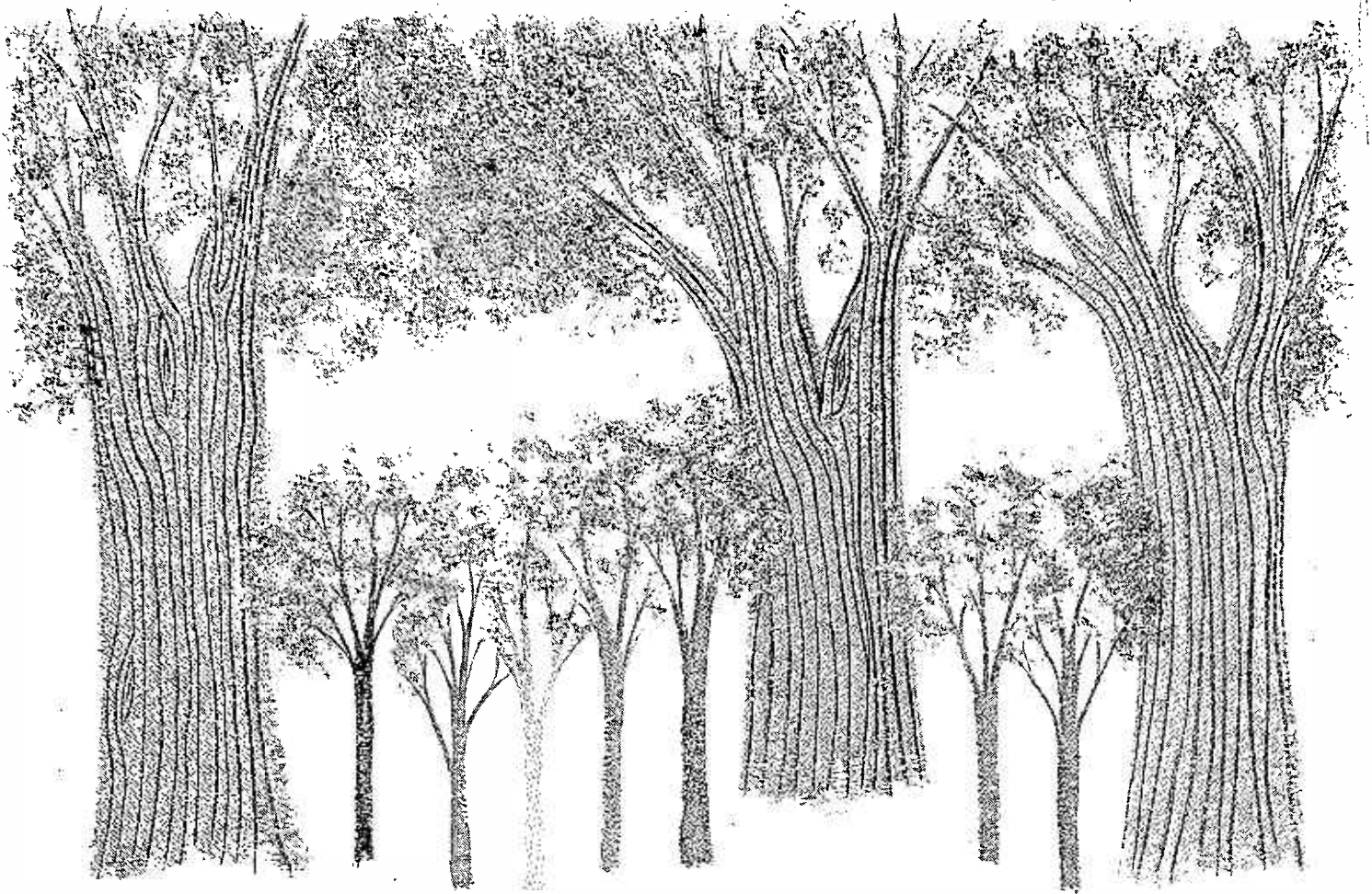
Brand	SEPTEMBER 1957		DECEMBER 1955	
	Rank	%	Rank	%
Lipton	1	55.6	1	61.8
Tender Leaf	2	7.9	4	1.9
Salada	3	6.2	2	18.3
A&P	—	*	—	—
Tetley	—	—	3	2.2

*Less than 1%

**TEA
BRANDS USED—CHICAGO**

Brand	SEPTEMBER 1957		DECEMBER 1955	
	Rank	%	Rank	%
Lipton	1	67.6	1	71.7
Salada	2	10.9	2	8.8
Tender Leaf	3	7.0	4	4.5
A&P	4	4.4	3	5.0
Jewel Tea	5	3.6	5	1.4
Tetley	—	—	—	*

*Less than 1%



Some
trees
are seen
in spite
of the
forest!

The unknown sage who noted that "sometimes you can't see the trees for the forest" might well had today's television industry in mind. The "forest" has been growing steadily thicker — and the job of making your station stand out from the rest gets correspondingly harder.

Only a few stations have the ingredients of leadership — the prestige, community stature, programming and acceptance — to tower above the rest. It is for them that specialized representation, as developed by Harrington, Righter and Parsons, has been created. Tailored to each station's individual character, it translates local leadership to levels of national recognition.

Specialized representation, by its very nature, is for only a few. Perhaps (like the stations listed here) you are one of them.

**HARRINGTON,
RIGHTER
& PARSONS, Inc.**

NEW YORK • CHICAGO
SAN FRANCISCO • ATLANTA • BOSTON

television — the only medium we serve

W-TEN Albany **WABT** Birmingham **WBEN-TV** Buffalo
WJRT Flint **WFMV-TV** Greensboro/Winston-Salem
WTPA Harrisburg **WTIC-TV** Hartford **WDAF-TV** Kansas City
WHAS-TV Louisville **WTMJ-TV** Milwaukee **WMTW** Mt. Washington
WRVA-TV Richmond **WSYR-TV** Syracuse

TELEVISION STATION

SALES FOR 1957

Despite a tight money market, TV station sales maintained the rapid pace of 1956. A significant feature of the current year's sales was that most of the stations were bought by industry-minded TV operators.

Approximately seventy-five million dollars, plus stock and other considerations, changed hands in the purchase of 46 TV stations in 1957. In spite of the tight money market and the Department of Internal Revenue ruling on writing off network goodwill, sales for this year have kept up the rapid pace of 1956.

Using an approximate yardstick of ten times net earnings (with the exception of a few special situations) the TV properties represent a net earning, after taxes, of over five million dollars.

The major sale of the year was the purchase by Time, Inc. of WFBM-TV, WFBM, Indianapolis, Indiana; WOOD-TV, Wood, Grand Rapids, Michigan and WTCN-TV and WTCN, Minneapolis, Minnesota, for \$15,750,000.

According to Howard Stark, who was the broker for the Time, Inc. deal and in the past has been identified with some of the industry's biggest sales (such as the Whitney purchase of the McConnell stations for \$10,000,000).

The demand for TV stations in recent years has two solid reasons behind it.

First, many of the purchasers of TV stations are station operators who have purchased additional properties in order to gain economies of operation and to take advantage of existing tax structures.

Marketing situation is a factor

The second reason for the turn over in the TV stations is a marketing situation which usually occurs in the growth period of most new fields of business.

Stark also points out that most of the stations which are being sold today are going into the solid hands of TV operators who are industry minded and want to stay in the television broadcasting field. Therefore, the chances are slim of the stations being sold again, unless for purely economic reasons, a small market station is sold as a by-product of the purchase of a station in a larger market.

To page 98



It's a Matter of Reach

when you want to score in the St. Louis market.

KMOX Radio reaches farther, penetrates deeper than any other station in the Mid-Mississippi Valley. "The Voice of St. Louis" builds its massive cumulative audience with strong diversified features . . . features never relegated to the role of

background accompaniment. Cardinal baseball, college football, college and professional basketball, local personality features, comprehensive news

coverage, and award-winning public service features PLUS the CBS Network line-up command

attentive listening for both program content and commercial messages. Through diversified

programming, KMOX reaches more homes daily than any other two St. Louis stations combined

. . . 84.4% of the radio homes in the area in just one week.* When you're looking for scoring power

in St. Louis, send in the first team . . . KMOX.

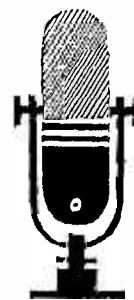
*Pulse Cumulative Unduplicated Audience Study, November, 1956

CBS Radio

Represented by CBS Radio Spot Sales

KMOX RADIO

THE VOICE OF ST. LOUIS



BELIEVABILITY: NETWORK VS. INDEPENDENT

Authority and prestige make a network station's commercials more believable, says this Motivation Analysis study for CBS stations

Is there such a thing as a "station image" in the public mind? If so, does it affect the attitude the listener brings to what he hears? Does it play any part in a station's over-all "believability", where commercials are concerned?

These were some of the questions explored by Motivation Analysis, Inc. in a study conducted for the six CBS-owned radio stations: Boston, WEEI; Chicago, WBBM; Los Angeles, KNX; New York, WCBS; St. Louis, KMOX; San Francisco, KCBS.

Specifically, the study concentrated on two station types: the CBS-owned station and the leading independent station in each market. The researchers were seeking differences of a qualitative kind, by means of which the two types of stations could be compared as advertising buys.

The study represents a major breakthrough in the field of qualitative media research. It opens the door to a whole field of investigation that hitherto has been largely neglected in favor of determining the size of the audience.

As would any major research project conducted in a highly competitive field, the CBS study may be expected to invite highly critical—and vocal—analysis, particularly by the independent stations.

Because of the controversial nature of the findings, TELEVISION MAGAZINE has based this radio study on the

original report of Dr. Philip Eisenberg, president of Motivation Analysis, Inc.

Dr. Eisenberg—who has conducted important research projects for a variety of industry clients, among them NBC, TvB, Chesterfield, McCann-Erickson — is convinced that "there is such a thing as a station image. Furthermore, it is evident from the findings that station images differ from one another quite markedly, and that these images are definable.

"One central concept ties the data together—the concept of the *station personality*. Just as we characterize the people we know as friendly, intelligent, snobbish, etc., people think of radio stations as highbrow-lowbrow, dignified-cheap, friendly-unfriendly, authoritative-not authoritative, and so forth. The personality of a station results from its programs, its performers, its community relations, its publicity and other factors. But, in turn, the station personality which has emerged affects how listeners feel about its programs, its performers, and its commercials.

"In this study, our interest centers on the effect of the station personality on listeners' attitudes toward its commercials. Our central hypothesis is:

"The station which has the highest prestige and authority will have the greatest authority in its advertising."

Dr. Eisenberg's study is of particular interest today ▶

because it centers on the two broad categories of stations which are fighting for supremacy, the network affiliate and the independent station.

Extreme care should be taken in any attempt to project the study findings to embrace all independent, or even network stations, since the sample is pre-selected in terms of listening patterns based on only two stations in each market. Three matched listening groups make up the sample: CBS-owned station fans, fans of the leading independent station, and respondents who divide the majority of their listening time between the two stations. For details on method see page 73.

The findings of the study as reported by Dr. Eisenberg, follow:

THE USES OF RADIO

Eisenberg classifies the basic needs that radio satisfies into three main groups, according to the data developed in the study:

A Friend: Some people turn to radio as to a friend. It is company especially when you are alone—at home, at work, in a car. In lieu of an actual person with you, it is like someone talking to you. It is as though the radio were a person and not a little box out of which sound emanates.

A Pleasant Background: People who are motivated by this need also think of radio as a companion but with a distinct difference—for them, radio is a pleasant sound in the background.

For those who are influenced by the radio-as-a-friend motif, radio is in the foreground, more the center of attention, since someone is talking to you. When radio is a pleasant background, it makes the time go faster and dull work easier.

Information: Almost everyone is interested in the news, and there seems to be an especially strong need to get the news in the morning. However, some people turn to the radio predominantly for the news and information. In a broader sense, for these people, radio is a means of maintaining contact with the outside world.

Which listener needs do the stations being studied here satisfy?

Here is Dr. Eisenberg's analysis:

AMONG THE 64% CLASSIFIED

Regarded radio as:

	CBS Fans	Leading Independent Fans	Listeners to Both
A friend	24%	11%	21%
Information	22	3	5
A pleasant background	19	65	26
Mixed*	35	21	48

*Friend for speech, background for music

"CBS listeners are most likely to turn to radio as a friend to talk to them when they are alone, and as a means of maintaining contact with the outside world. This conclusion stems from their great interest in talking personalities, in news, and in stories. Such program material demands greater attention. And, incidentally, since they pay more attention, they are more likely to get tired and consequently, they listen for a slightly shorter period of time.

"Listeners to independent stations are most likely to

view radio as a pleasant background. This conclusion stems from the fact that their main interest lies in music which fills up the quiet, is a pleasant background to work in, and is soothing or cheering.

"Furthermore, listening to music does not require a much attention as listening to speech. They are not a likely to turn to radio as a means of maintaining contact with the outside world, because they are apparently satisfied with the brief news bulletins that are broadcast every hour, while the CBS listener wants a much more thorough coverage of the news, as well as the opportunity to hear personalities and people in the news directly. Since the main interest of the independent station listener is music, they are not likely to view radio as an all-encompassing medium.

"Listeners to both stations are people with the most varied interests, and therefore probably turn to radio for the greatest variety of reasons, though, as a group, they tend to be more like CBS listeners than independent station listeners. The reason for their in-between attention is that they are equally as interested in music as they are in speech."

It is evident, says Dr. Eisenberg, that the "relative degree of attention" paid to radio by the three groups of listeners differs. He cites the following tables.

DEGREE OF ATTENTION

	CBS Fans	Leading Independent Fans	Listeners to Both
Radio in Foreground	71%	18%	50%
Radio in Background	29	82	50

100% = all those responding for each group classifiable "as a friend", "for information", "for background"

These findings are substantiated by the answers to the following question, according to Dr. Eisenberg.

	CBS Fans	Leading Ind. Station Fans	Listeners to Both Stations	Total
When the radio is on do you usually?—				
Give it your full attention	21%	11%	11%	14%
Listen to it most of the time	42	41	47	44
Listen to it some of the time	24	24	25	24
Don't really listen, have it on as background	9	20	11	13
Listen to some, others background	4	4	6	5

Comments Dr. Eisenberg, "CBS fans tend to pay the most attention to the radio; independent station fans pay the least attention; while listeners to both stations fall somewhere in between."

Naturally, this conclusion sounds sweet to network ears, for it bolsters the contention that there is a value in network affiliation that cannot be measured by ratings. It is a finding particularly welcome to the networks in a period which has seen the rise of the independents to positions of dominance in many markets. Dr. Eisenberg is well aware of its implications, and regards it as confirmation of the charge that too much reliance is placed on the slide rule in timebuying.

Why do listeners prefer their favorite station? Here are the reasons given by each group for listening most to either the CBS-owned or independent station:

WHY LISTENERS PREFER THEIR FAVORITE STATION

Fans of Each Station and Listeners to Both

1. Why do you prefer CBS-Owned Stations?

	CBS Fans	Listeners to Both Stations	Total
Personalities—(Morrow, L. Thomas, Godfrey, Sterling, Robert Q., Martha Wright)	57%	50%	53%
Complete news coverage	47	49	48
Good variety—always entertaining	27	30	28
Music	23	22	22
Good daytime stories, serials, soap operas	19	17	18
Best commentators	16	7	11
Sports	7	10	8
Time, weather reports	10	4	7
Specific programs like Amos'N Andy, Art Linkletter	10	4	7
Familiar with it—used to it—habit	12	3	6
Best station for information		10	5
news flashes—emergency bulletins	7	3	5
High class, better type station	7	2	4
Nighttime plays	3	3	3
Classical music	2	3	3

2. Why do you prefer the Leading Independent?

	Leading Ind. Station Fans	Listeners to Both Stations	Total
Music	78%	69%	73%
Disc jockeys	43	30	36
News, hourly news	36	31	34
Time, weather, traffic	17	18	18
Sports, ball games	14	15	14
Local news	11	16	13
Cheers me up, gives me a lift	9	4	6
Good variety	9	3	6
Habit—used to it—familiar	7	2	5
Good announcers	5	1	3
Informal, friendly	2	2	2

THE STATION IMAGES

What are the listeners' images of the two radio types? Respondents were asked to characterize five stations in each city, the rating leaders according to Pulse. They were given a series of pairs of words and phrases which could be used to describe radio stations, and were asked to select one in each pair for each station.

HOW LISTENERS CHARACTERIZE THEIR FAVORITE STATION

	CBS Fans	Leading Ind. Station Fans
% know station	90%	90%
Relaxing	88%	86%
Makes me tense	10	12
Big station	96%	47%
Small station	4	51
Formal	47%	8%
Informal	50	90
Loud	14%	41%
Refined	83	54
Authoritative	87%	63%
Not authoritative	10	32

The percentages above are based on the number of people who are familiar with the station. They do not add up to 100 per cent because the small proportion who made no choice were left out, and because the data on the other stations is omitted on the grounds that answers were necessarily biased in favor of the two stations being compared.

"Judging by these data," says Dr. Eisenberg, "the CBS station in each of the six cities is considered to be relaxing, the biggest station, relatively more formal than other stations, refined, and the most authoritative.

"The leading independent station is also relaxing, not as big a station, the most informal, on the loud side (other independent stations are louder), and with less authority than the network stations.

"There is a tendency for the CBS and leading independent station fans to view their own stations as relaxing, with some feeling that the rival stations make them tense. Listeners to both stations find both relaxing."

HOW LISTENERS DESCRIBE THE AUDIENCE TO EACH STATION

The CBS stations are characterized as stations that appeal to people of all ages, all educational levels (though they have a slightly higher educational appeal), people who like radio stories, lots of news, all kinds of music and a variety of programming.

The leading independents are typified as stations that appeal to teenagers (more than any other station), people of all educational levels, people who do not care for radio stories, people with a somewhat lesser interest in news, pop music lovers, and people who do not care for variety.

Dr. Eisenberg concludes: "Apparently, the CBS stations are viewed as big, authoritative stations with an appeal for a broad cross-section of the public, while the independent stations are seen as smaller, less authoritative stations with a more specialized appeal. It would appear that the public image of the size and authority is a central factor in their attitude toward it."

Determination of listener opinion concerning the relative authority of the station became the next step in the study. The interviewers asked: "If you heard conflicting accounts of the same incident on different radio stations, which station would you believe?"

The main choices are summarized below.

WHICH STATION WOULD BE BELIEVED IF THERE WERE CONFLICTING ACCOUNTS OF THE SAME INCIDENT?

	CBS Fans	Leading Ind. Station Fans	Listeners to Both Stations	Total
CBS-Owned Station	61%	11%	53%	42%
Leading Independent	1	36	11	16

The results indicate that the majority of CBS fans and listeners to both stations would believe the CBS station more than any other. Important, too, is the fact that the independent station fans have the greatest faith in their favorite station, though it is not apparently as strong a feeling as in the case of the CBS fans.

Comments Dr. Eisenberg: "Trust in the CBS stations stems from the fact that they have the top, most experienced news men; the station itself is considered authoritative, having prestige; its reporting is accurate ▶"

and honest; it is a network station and should be responsible; and 'it's my favorite station.'

"Trust in the independent station stems from the belief that its reporting is accurate and honest; 'it's my favorite station'; and because of its frequent newscasts, can get the news faster. Apparently, CBS has more authority because of the prestige of its nationally known newscasters, the authority of the station itself, and the added prestige of a large network station."

Another question asked: "Which station would you turn on to get news in an emergency?" The results indicate that again, as might be expected, the CBS stations are favored by CBS fans, while independent fans favor their own station for news in an emergency. Listeners to both stations favor the CBS outlet.

Since Dr. Eisenberg considers that one of the elements in authority is the "bigness" of a station, his interviewers asked respondents for their idea of a big station.

"Bigness," he reports, "is apparently a composite of many elements and is seen in much the same way by all listening groups. The most frequently mentioned element is that it is like a network station (40%); the next most frequent element has to do with its programs: a big station is one that offers a large variety of programs (19%), most complete news coverage (17%), has top shows and talent (16%)."

"It will be noted that fans of each station tend to think of their own as a big station; however, there is a difference in degree, with listeners more inclined to think of CBS stations than of the leading independents as big. Bigness is apparently an attribute of value."

If network affiliation is an important element in determining a station's authority, as Dr. Eisenberg says is the case, then it is necessary to explore the listener's knowledge of, and understanding of, network affiliation.

As the following table shows, listeners were able to distinguish whether a station belonged to a network or was independent, and were able to identify the network with a high degree of accuracy.

LISTENER ABILITY TO DISTINGUISH BETWEEN NETWORK AND INDEPENDENT STATIONS

	Network	Ind.	Don't Know
CBS	90%	5%	5%
Leading Ind.	16	76	8
NBC	85	8	7
Mutual	66	24	10
ABC	54	33	13
Other Ind.	9	75	16

What do listeners think a network is? Here are the answers:

WHAT LISTENERS THINK A NETWORK IS

	CBS Fans	Leading Ind. Station Fans	Listeners to Both Stations	Total
Stations connected in some way-- presenting same programs	48%	46%	52%	49%
All the stations owned by one company or corporation	14	17	15	16
Central control in presenting programs	14	9	10	11
Covers the country	8	8	10	8
Major stations transmitting (and selling) programs to small stations	4	6	4	4

The majority, including the independent fans, feel that there are advantages to them in listening to a network station—87% of the CBS fans, 64% of the leading independent station fans, 82% of the group that listened to both stations.

As seen by listeners, the advantage of the network affiliation is that it offers more in news coverage, talent and programming generally.

The most controversial section of Dr. Eisenberg's report deals with believability of commercials. It is his thesis that the same commercial will have a different impact depending on the station over which it is heard.

The nub of the survey is reached with the key question: "Which are you more likely to believe: commercials on a network radio station or an independent station?"

COMMERCIAL BELIEVABILITY

Which station type has the more believable commercials?

	CBS Fans	Leading Ind. Station Fans	Listeners to Both Stations	Total
Network station	58%	42%	48%	49%
Independent station	8	19	15	14
Neither	16	16	15	15
Both	14	16	18	16
Don't know	4	7	4	6

Concludes Dr. Eisenberg: "Network stations are more likely to be believed than independent stations."

The interviewers then asked the respondents to state which one radio station has the most believable commercials, and the least believable. Dr. Eisenberg's comments are intriguing:

"This was a difficult question for the respondents to answer. It is evidenced by the relatively large proportions who could not make a choice and by their annoyance with the questions themselves. We introduced this question merely as a confirming question. We consider the evidence of the entire report more important."

WHICH STATION HAS THE MOST BELIEVABLE COMMERCIALS:

	CBS Fans	Leading Ind. Station Fans	Listeners to Both Stations	Total
CBS	45%	7%	41%	31%
Leading Independent	1	37	13	17
Other stations	18	20	11	15
No one	26	27	30	27
Listen to one station	4	3		2
Don't know	8	9	6	7

WHICH STATION HAS THE LEAST BELIEVABLE COMMERCIALS:

CBS	3	5	3	4
Leading Independent	10	8	13	10
Other disc jockey stations	23	20	21	21
Other stations	11	11	13	11
All stations	13	10	15	12
No one	11	13	16	13
Listen to one or two stations	11	12	2	9
Don't know	21	23	20	21

INDEX OF BELIEVABILITY

(Most Believable minus Least Believable)

CBS	42	2	38	27
Leading Independent	-9	29	0	7

HOW THE STUDY WAS DONE

Dr. Eisenberg observes: "Again, it is clear that CBS fans are more likely to believe commercials on their favorite station than independent fans are on theirs. Furthermore, CBS fans are more critical of commercials on independent stations than independent station fans are of commercials on CBS stations. And again, listeners to both stations clearly weight the balance. They have almost as much confidence in commercials on CBS stations as the CBS fans do, while they have relatively little confidence in commercials presented on independent stations."

Dr. Eisenberg points out that in discussing degrees of believability "of course, we are speaking in relative terms. All media of communications carry authority with them. The authority of the printed word is almost a cliché. Similarly, people say, 'It must be true; I heard it on the radio.' We can therefore assume that all radio stations have some authority—but some have more and others less, which is another way of stating the point of this research."

Timebuyers should consider believability of a medium

"This difference in authority (which translates itself into faith or believability) has an important bearing on the value of different stations as advertising media. Certainly, how many people a station reaches, how much it costs to reach them, and what kind of people they are, are all relevant factors. But a timebuyer who considers only these factors would not be doing his best job for his client. He has to consider the character of the specific medium as well.

"The best data in the area of sales effectiveness research have produced only presumptive evidence. However, it would be reasonable to expect that an audience which is prepared to believe what it hears is more likely to buy than an audience which is not so prepared or is even suspicious that the station is making false claims or that it is pushing too hard."

Background listeners not "set" to hear speech

One other factor is important, according to Dr. Eisenberg—the factor of attentiveness. The listener to the CBS station, he maintains, is "set" to listen both to programs and commercials because he is listening to speech, which requires more attention than listening to music. On the other hand, when listeners turn to radio merely as a pleasant background, they are not "set" to listen to both programs and commercials.

Dr. Eisenberg challenges critics: "One may, of course, argue that the commercial messages somehow still filter through on an unconscious level and motivate the consumer unconsciously to buy. Such arguments require the burden of proof. Furthermore, they would have to answer a well-known psychological fact: The more people attend to what they listen, the quicker they learn and the longer they retain what they learn."

Some will dispute this CBS study and its conclusions as merely an attempt to ward off competitive inroads. However, by exploring the concept of station personality and demonstrating its existence and relevance, Dr. Eisenberg has shown that the so-called intangibles of media are subject to meaningful measurement. In this respect, his methods and interpretations are of significance to research in all media.

The total sample of interviewees consisted of 1,202 men and women in the metropolitan areas of the six cities who listened to radio at least one-half hour a day almost every day; they were between 20 and 60 years of age, and divided into three equal-sized groups:

1. Listeners of CBS-owned stations—persons who spend more than half their radio time listening to the CBS-owned station in the city.

2. Independent station listeners—persons who spend more than half their radio time listening to the leading independent in the city.

3. CBS and independent station listeners—persons who spend more than half their radio time listening to both the CBS affiliate and the leading independent station in the city, and who listen to both stations for approximately the same amount of time.

"By studying extreme groups", says Dr. Eisenberg, "we learn how each group feels about its favored station and about its major competitive station. The group that listens to both types of stations represents a kind of control group. They can tell us how they feel about both stations, but with a somewhat less partisan point of view. But most important, they can tell us which group of stations has the greatest authority and prestige."

The three groups were matched by sex, age and family income, and were reasonably similar in occupation level of the head of the family, marital status, number of children living at home, education level, radio and television ownership.

Groups were matched to avoid extraneous variables

"The groups were matched in these respects," says Dr. Eisenberg, "so that we could be sure we were studying the attitudes toward and influence of the radio stations, rather than a reflection of extraneous variables such as sex, age or family income. For example, we know that stations which program disc jockeys and news tend to attract a somewhat younger audience than the large network stations. In comparing the attitudes of the two audiences, we wish to concentrate on their attitude to the stations themselves and not confuse the data by differences in attitudes which may actually stem from differences in age.

"We also set up a quota sample by sex, age and income so as to represent the radio listening audience in these cities. In sex, they were divided 41% men and 51% women. In age, they were divided into half between 20 and 39, and half between 40 and 59. In family income level, they were divided into 10% high, 20% upper middle, 40% middle middle, 20% lower middle, and 10% low."

RADIO HOURS	Leading Listeners			Total
	CBS Fans	Ind. Station Fans	to Both Stations	
Median hours per day	3:13	3:31	3:29	3:23
Proportion to CBS as favorite	68%		48%	56%
Proportion to Independent as favorite		71%	47%	57%

The table shows how the three groups compare in the amount of time they spend listening to radio a day and in the proportion of their radio time that they devote to their favorite stations.

The basic questions to which the researchers sought answers were:

1. What needs does radio satisfy? What needs are satisfied by CBS and by leading independent stations?

2. What is the "personality" of CBS-owned stations as compared with the "personality" of the leading independent stations? To what extent does network affiliation play a role in the "personality" of a station?

3. How does the attitude toward each group of stations affect the attitudes toward the commercials?

Following are the questions which were the basis for the interviews. A section dealing with radio in relation to other media has been omitted.

RADIO LISTENING

- A. What time of day do you do *most* of your radio listening? (Check one or more):
 Early morning Morning Noon
 Afternoon Evening Late evening
 Most of the day
 Various times during the day
- B. What else are you usually doing then?
- C. Why do you prefer (station listened to most)?
- D. What don't you like about this station?
- E. Why do you prefer (station listened to next most)?
- F. What don't you like about this station?
- G. What other stations do you listen to?
- H. When you first turn on your radio, for what reason do you put it on?
- I. Do you keep your set on for the same reasons for which you turned it on?
 (If No) What are your reasons for keeping it on?
- J. What types of programs do you like *the most*?
 Why?
- K. What types of programs do you like *the least*?
 Why?
- L. When your radio is on, do you usually:*
- Give it your full attention
 Listen to it most of the time
 Listen to it some of the time
 Don't really listen, have it on as background
 Other (specify)

(Note to interviewer: If respondent says that his attention varies with different types of programs, then ask him to rate his attention for the type of program he has on the most.)

WORDS AND PHRASES

Below are several pairs of words and phrases which may be used to describe radio stations. Please tell us how you would describe each of the five stations by checking *one* box in *each* pair for *each* station. For categories used etc. see page 71.

PERSONS WHO LISTEN

Each radio station attracts somewhat different audiences. We would like your opinion of the kinds of people who listen to each of five stations. Below are some groups of phrases that describe different kinds of people. Please tell us *your opinion* of the kinds of people who listen to these stations by checking *one* box in *each* group for *each* station. Characteristics included educational background, age, and attitudes towards news, music and variety shows.

RADIO STATIONS

- A. Which station do you prefer for news?

- B. Which station do you prefer for music?

- C. Which station do you prefer for story programs?

- D. Which station do you prefer for sports?

- E. If you heard conflicting accounts of the same incident on different radio stations, which station would you believe? Why?
- F. Which station would you turn on to get news in an emergency? Why?
- G. Which station do you think of as the first station in (your city—New York, Boston, Chicago, St. Louis, Los Angeles or San Francisco)? In what way is it the first?
- H. What is your idea of a big radio station?

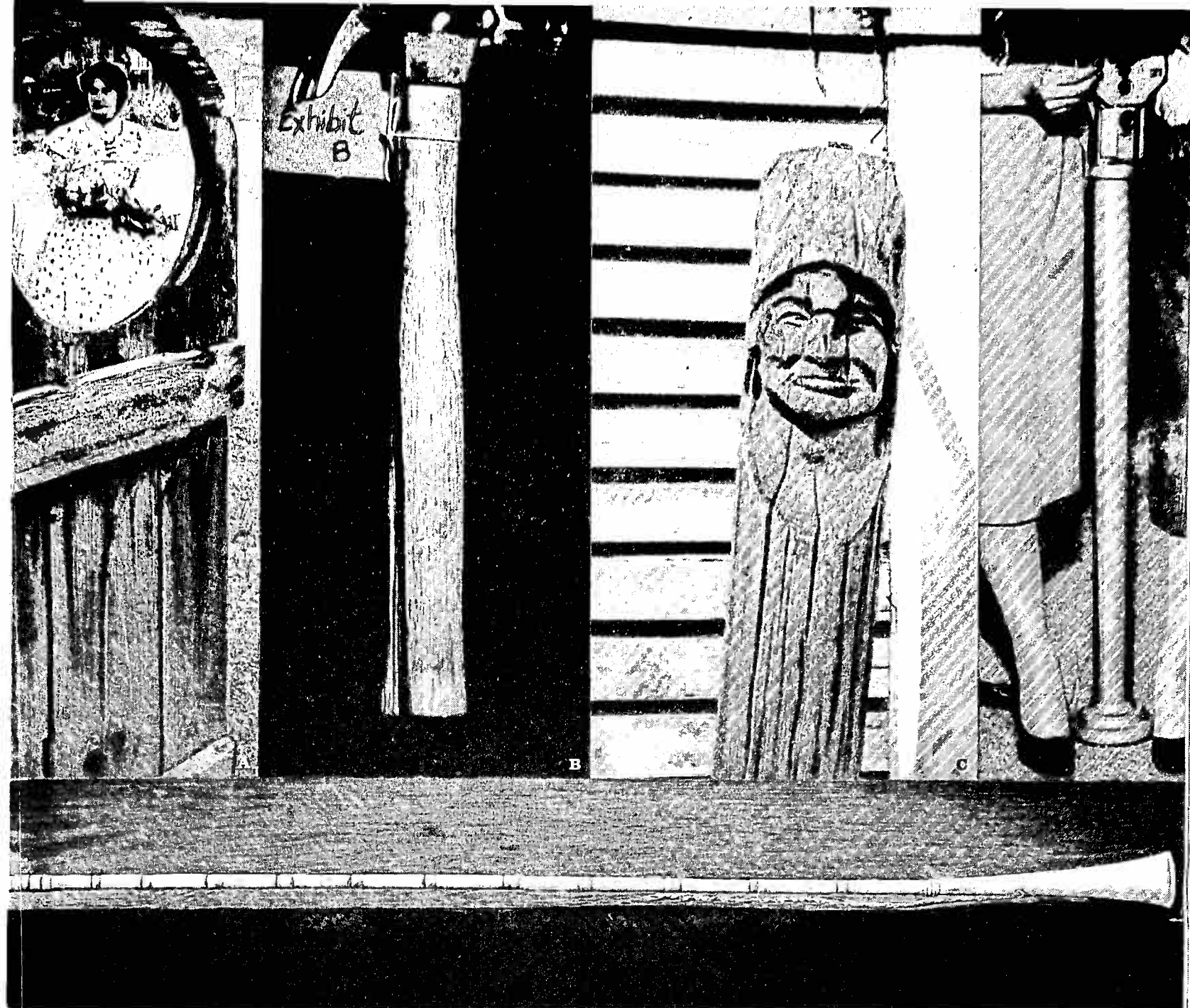
NETWORK AFFILIATION

- A. (Ask for each of the following stations on the list) Is part of a network or an independent station? (If network) Which network is it part of?
- B. What do you think a radio network is?
- C. Do you feel there are any advantages for you in listening to a network station? ... yes no
 Why or why not?

COMMERCIALS

- A. How do you feel about radio commercials?
- B. On which station do you like the commercials best? Why is that?
- C. On which stations do you like the commercials least? Why?
- D. (If not mentioned) How do you feel about commercials on the network station?
- E. (If not mentioned) How do you feel about commercials on the leading independent station?
- F. Which are you more likely to *believe*: commercials on a network radio station or on an independent station? Network Radio station Independent. Why?
- G. Which one radio station has in your opinion the *most believable* commercials? Why?
- H. Which one radio station has in your opinion the *least believable* commercials Why?

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



How well do you know the Boston market?

Knowing your product, it's said, is one of the basic rules of selling. Just as important — especially when advertising your product — is knowing the people you're trying to sell. The above pictures should test your knowledge of Boston's people, places and things.

A. Sweetheart Gate, Charlemont, Mass., where many early American residents "plighted their troth."

B. Exhibit B in a court trial. This is only one piece of evidence that's been proving the popularity of WEEI's Mystery Theater. The new program block features two mystery shows a night, Monday through Friday, 10:00 to 11:00 pm.

C. Wood carving in front of an antique store, Old Marblehead, Mass.

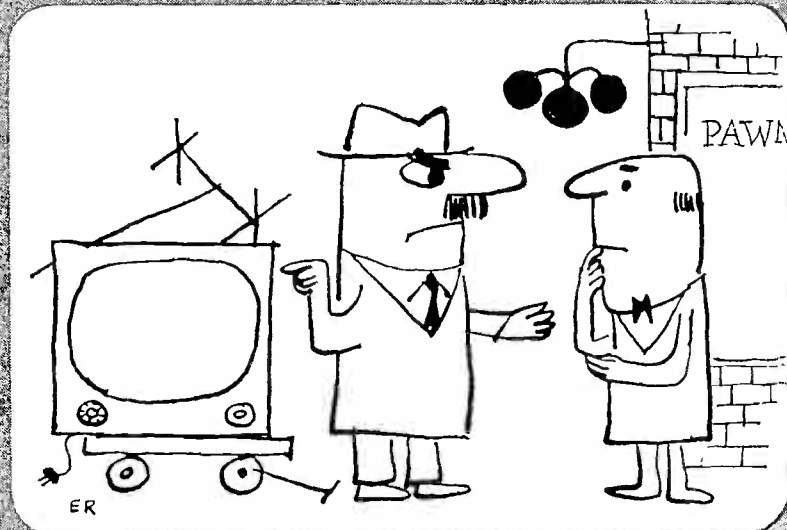
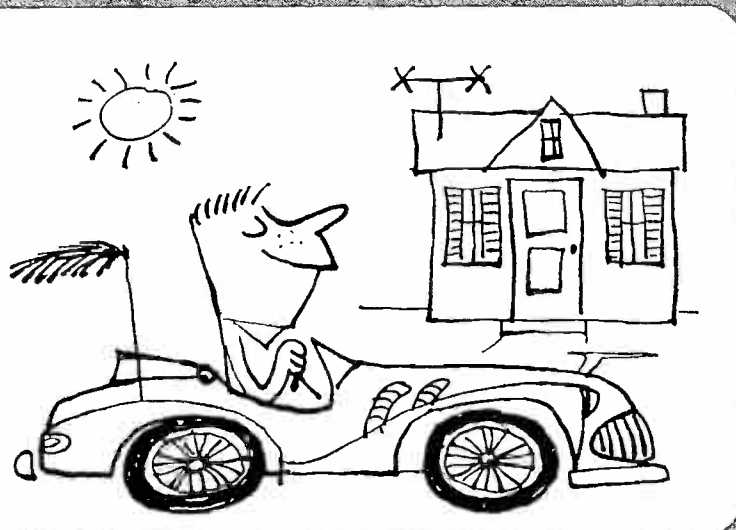
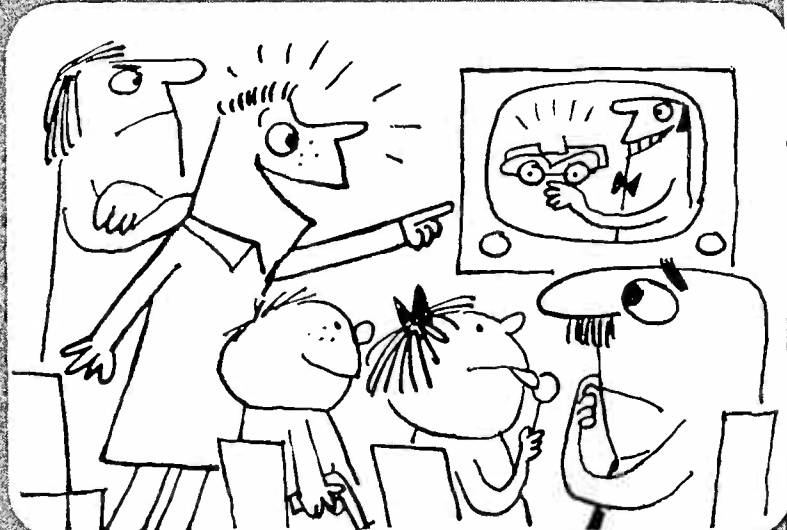
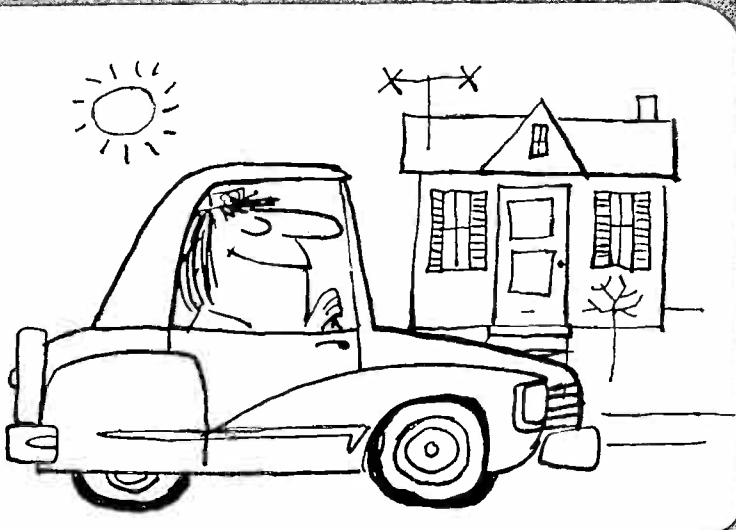
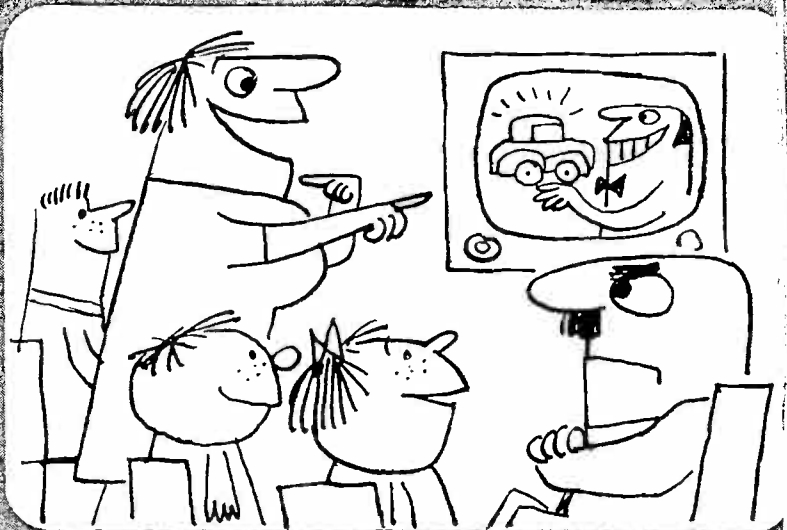
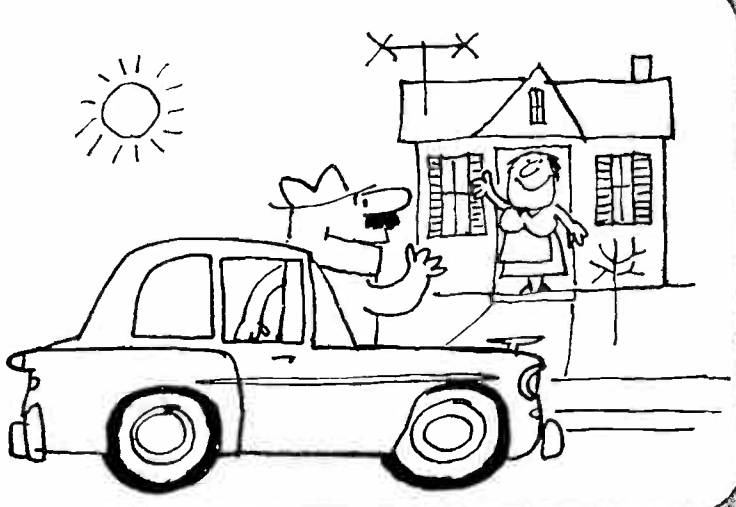
D. Two models doing someone a favor — but asking one in return. It's part of a drive being conducted in Boston by WEEI along with the Hart Model Agency on behalf of the United Fund Campaign. The girls save parking violators a fine, leave a letter of explanation and suggest a donation to the fund.

E. Greek trumpet in ivory and bronze, 5th Century B.C., Museum of Fine Arts, Boston.

Every city has its own special character. Some think of Boston as conservative; others, as quiet but progressive. But most important, everyone knows that it's different.

WEEI Radio has been around Boston for over 33 years. WEEI knows the Bostonian — his brand loyalties and his buying habits. It's the one station in Boston that people hear, respect and trust. When your product is up for sale in Boston, call on the station that can deliver you customers. Call on WEEI Radio.





380,000 as of January 1, 1957*
 129% more than January 1, 1947 —
 More automotive sales than Seattle, Fort Worth, Memphis, New Orleans or Columbus†
 There are more people making more, driving more cars and watching Channel 8 more than ever before.

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

* Patton-Holloway Services—California Department of Motor Vehicles
 † Sales Management May 1956 Survey of Buying Power

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT FOR DECEMBER

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

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

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

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

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

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

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

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

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

CIRCULATION AS OF DECEMBER 1, 1957
TOTAL U.S. TV HOMES 41,235,120

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

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—70.3 KRBC-TV (N)	72,417
ADA, Okla.—65.8 KTEN (A,C,N)	83,670
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	*†80,380
ALBANY, Ga.—60.5 WALB-TV (A,N)	67,922
ALBANY-SCHENECTADY-TROY, N.Y.—91.8 WTEN *** (C); WTRI† (A) WRGB (N) (WTEN, Albany, N.Y. operates satellite WCDB-TV, Hagaman, N.Y.)	504,529 †167,504
ALBUQUERQUE, N.M.—61.6 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) (This market is in the process of being re-evaluated.)	79,339
ALEXANDRIA, La.—55.4 KALB-TV (A,C,N)	74,166
ALTOONA, Pa.—92.0 WFBG-TV (A,C,N)	378,924
AMARILLO, Tex.—66.5 KFDA-TV (A,C); KGNC-TV (N)	90,964
AMES, Iowa—84.8 WOI-TV (A)	326,294
ANCHORAGE, Alaska—78.3 KENI-TV (A,N); KTVA (C)	27,388
ANDERSON, S.C.—75.2 WAIM-TV† (A,C)	*†88,870
ANN ARBOR, Mich.—22.9 WPAG-TV†	†23,720

Market & Stations—% Penetration	TV Homes
ARDMORE, Okla.—78.4 KVSO-TV (N)	79,463
ASHEVILLE, N.C.—63.2 WISE-TV† (C,N); WLOS-TV (A)	332,259 †34,156
ATLANTA, Ga.—73.5 WAGA-TV (C); WLW-A (A); WSB-TV (N)	602,960
AUGUSTA, Ga.—66.3 WJBF-TV (A,N); WRDW-TV (C)	162,953
AUSTIN, Minn.—81.7 KMMT (A)	141,093
AUSTIN, Tex.—79.7 KTBC-TV (A,C,N)	164,589
BAKERSFIELD, Cal.—88.6 KBK-TV† (A,C); KERO-TV (N)	169,647 †74,882
BALTIMORE, Md.—85.7 WJZ-TV (A); WBAL-TV (N) WMAR-TV (C)	660,715
BANGOR, Me.—89.4 WABI-TV (A,N); W-TWO (C)	117,649
BATON ROUGE, La.—63.7 WAFB-TV† (C); WBRZ (A,N)	239,627 *†87,314
BAY CITY-SAGINAW, Mich.—89.7 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	307,165 †83,577
BEAUMONT, Tex.—77.4 KFDM-TV (A,C); KPAC-TV (N)	152,190
BELLINGHAM, Wash.—82.0 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*84,091
BIG SPRING, Tex.—84.2 KEDY-TV (C)	29,967
BILLINGS, Mont.—49.6 KOOK-TV (A,C)	35,737
BINGHAMTON, N.Y.—91.9 WNBF-TV (A,C,N); WINR-TV (N)	355,407
BIRMINGHAM, Ala.—71.3 WABT (A,N); WBRC-TV (C)	417,052

Market & Stations—% Penetration	TV Homes
BISMARCK, N.D.—57.4 KBMB-TV (C); KFYZ-TV** (A,N) (KFYZ-TV operates satellite KUM-TV, Williston, N.D.)	55,100
BLOOMINGTON, Ind.—84.9 WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	705,000
BLUEFIELD, W. Va.—57.6 WHIS-TV (N)	136,000
BOISE, Ida.—66.5 KBOI (C); KIDO-TV (A,N)	63,000
BOSTON, Mass.—92.3 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (A)	1,382,000 †183,000
BRIDGEPORT, Conn.—14.0 WICC-TV† (A)	†68,000
BRISTOL, Va.—Tenn.—56.4 WCYB-TV (A,N)	227,000
BRYAN, Tex.—67.5 KBTX-TV (A,C)	30,000
BUFFALO, N.Y.—92.1 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A)	568,000 †183,000
BURLINGTON, Vt.—85.1 WCAX-TV (C)	*157,000
BUTTE, Mont.—56.0 KXLF-TV (A,N)	31,200
CADILLAC, Mich.—86.9 WWTW (A,C)	190,900
CAPE GIRARDEAU, Mo.—67.3 KFVS-TV (C)	213,900
CARLSBAD, N.M.—61.8 KAWE-TV (C)	30,700
CARTHAGE-WATERTOWN, N.Y.—83.1 WCNY-TV (A,C)	*82,500
CASPER, Wyo.—57.8 KTWO (A,N); KSPR-TV (C)	11,700
CEDAR RAPIDS-WATERLOO, Iowa—85.4 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	338,500
CHAMPAIGN, Ill.—79.2 WCIA (C,N)	379,600
CHARLESTON, S.C.—64.8 WCSC-TV (A,C); WUSN-TV (N)	190,600
CHARLESTON-HUNTINGTON, W. Va.—71.7 WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV (N)	412,100
CHARLOTTE, N.C.—69.9 WBTV (A,C); WSOC-TV (A,N)	598,300
CHATTANOOGA, Tenn.—71.8 WDEF-TV (A,C); WRGP-TV (N)	146,500
CHEYENNE, Wyo.—60.8 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**66,700
CHICAGO, Ill.—91.6 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,122,050
CHICO, Cal.—61.8 KHSL-TV (A,C) (Does not include Sacramento County, where station has considerable coverage)	78,500
CINCINNATI, Ohio—87.2 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	619,770
CLEVELAND, Ohio—91.2 WEWS (A); KYW-TV (N); WJW-TV (C)	1,176,700
CLOVIS, N.M.—59.0 KICA-TV (C)	17,740
COLORADO SPRINGS-PUEBLO, Colo.—62.3 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	70,960
COLUMBIA-JEFFERSON CITY, Mo.—68.8 KOMU-TV (A,N); KRCC-TV (A,C)	120,450
COLUMBIA, S.C.—68.5 WIS-TV (A,N); WNOK-TV† (C)	194,860 †43,840
COLUMBUS, Ga.—63.4 WTVM† (N); WRBL-TV (A,C)	175,170 †65,700
COLUMBUS, Miss.—65.6 WCBI-TV (C,N)	81,760
COLUMBUS, Ohio—91.2 WBNS-TV (C); WLW-C (N); WTVN (A)	439,080
CORPUS CHRISTI, Tex.—69.8 KRIS-TV (A,N); KSIZ-TV (C); KVDO-TV† (A)	96,290 †70,960
DALLAS-FT. WORTH, Tex.—79.6 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	608,250

ONE OF AMERICA'S FASTEST GROWING MARKETS

channel 2, Florida

COVERS MORE OF FLORIDA THAN ANY OTHER TV STATION!

Channel 2 Market Data

- 2,117 new residents move in weekly!
- 1956 retail sales . . . 1.8 billion dollars!
- 200 million dollar tourist market!
- 10,636 new jobs in industry became available in 1956!
- 17,793 college students.
- Sales gains 1954-56:
 (a) automotive 29.9%
 (b) drug stores 32.4%
- 181,588 TV homes.

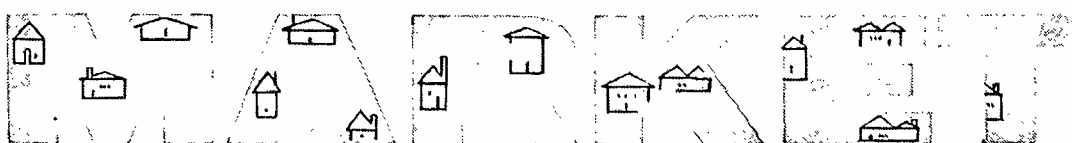
WESH-TV DAYTONA BEACH, FLORIDA
 AVERY-KNODEL, INC., National Representatives

Market & Stations—% Penetration	TV Homes
ANVILLE, Ill.—75.0	†66,363
WDAN-TV† (A)	
AVENPORT, IOWA-ROCK ISLAND, Ill.—87.5	388,270
WOC-TV (N); WHBF-TV (A,C)	
AYTON, Ohio—90.9	442,343
WHIO-TV (C); WLW-D (A,N)	
AYTONA BEACH, Fla.—69.1	149,757
WESH-TV	
ECATUR, Ala.—77.4	•†30,906
WMSL-TV† (C,N)	
ECATUR, Ill.—79.7	†159,262
WTVP† (A)	
ENVER, Colo.—83.7	316,373
KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	
ES MOINES, Iowa—85.1	274,322
KRNT-TV (C); WHO-TV (N)	
ETROIT, Mich.—WINDSOR, Can.—91.4	1,423,788
WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	
ICKINSON, N.D.—48.8	26,132
KDIX-TV (C)	
OTHAN, Ala.—50.6	63,501
WTVY (A,C)	
ULUTH, Minn.—SUPERIOR, Wis.—73.1	153,264
KDAL-TV (A,C); WDSM-TV (N)	
JRHAM-RALEIGH, N.C.—67.8	330,015
WTVD (A); WNAO-TV† (A,C); WRAL-TV (N)	•†113,122
LU CLAIRE, Wis.—75.5	111,181
WEAU-TV (A,N)	
DORADO, Ark.—55.6	34,852
KRBB (N)	
KHART, Ind.—(See South Bend, Ind.)	
PASO, Tex.—JUAREZ, Mex.—79.9	86,895
KILT-TV (A); KROD-TV (C); KTSM-TV (N); XEJ-TV	
IID, Okla.—(See Oklahoma City)	
IE, Pa.—92.5	*88,059
WICU (A,N); WSEE-TV† (A,C)	•†69,707
IGENE, Ore.—68.5	**100,364
KVAL-TV (N)	
(Operates satellite KPIC-TV, Roseburg, Ore.)	
REKA, Cal.—67.3	40,538
KIEM-TV (A,C,N)	
ANSVILLE, Ind.—HENDERSON, Ky.—67.2	193,955
WFIE-TV† (N); WTVW (A); WEHT† (C)	†109,779
IRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
IRGO, N.D.—71.2	146,075
WDAY-TV (A,N)	
(See also Valley City, N.D.)	
YETTEVILLE, N.C.—79.0	•†21,830
WFLB-TV† (A,C,N)	
DRENCE, S.C.—56.8	166,495
WBTW (A,C,N)	
DODGE, Iowa—50.2	†23,113
KQTV† (N)	
LAUDERDALE, Fla.—(See Miami, Fla.)	
MYERS, Fla.—63.2	18,021
WINK-TV (A,C)	
SMITH, Ark.—56.7	56,504
KFSA-TV† (A,N); KNAC-TV (C)	†33,308
WAYNE, Ind.—86.5	†204,062
WANE-TV† (C); KWJG-TV† (N); WPTA-TV† (A)	
WORTH-DALLAS, Tex.—79.6	608,253
KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	
ESNO-TULARE, Cal.—86.4	223,825
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	†190,475
ALVESTON-HOUSTON, Tex.—83.7	565,768
KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A); (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
RAND FORKS, N.D.—72.0	33,629
KNOX-TV (N)	
RAND JUNCTION, Colo.—45.9	15,933
KREX-TV (A,C,N)	
RAND RAPIDS, Mich.—89.9	460,444
WOOD-TV (A,N)	
(For ranking purposes, consider this market Grand Rapids-Kalamazoo)	

Market & Stations—% Penetration	TV Homes
GREAT BEND, Kan.—68.6	107,078
KCKT-TV (N)	
GREAT FALLS, Mont.—49.5	36,397
KFBB-TV (A,C,N)	
GREEN BAY, Wis.—81.9	383,627
WBAY-TV (C); WFRV-TV (A,C) (See Marinette)	
GREENSBORO, N.C.—74.4	417,152
WFMY-TV (A,C)	
GREENVILLE-SPARTANBURG, S.C.—64.2	301,593
WFBC-TV (N); WSPA-TV (C)	
GREENVILLE-WASHINGTON, N.C.—61.3	215,020
WNCT-TV (A,C); WITN (N)	
HANNIBAL, Mo.—QUINCY, Ill.—76.6	162,484
KHQA-TV (C); WGEM-TV (A,N)	
HARLINGEN-WESLACO, Tex.—55.3	73,203
KGBT-TV (A,C); KRGV-TV (N)	
HARRISBURG, Ill.—44.8	†41,368
WSIL-TV† (A,N)	
HARRISBURG, Pa.—89.1	•†174,136
WHP-TV† (C); WTPA† (A)	
HARRISONBURG, Va.—64.4	79,810
WSVA-TV (A,C,N)	
HARTFORD-NEW BRITAIN, Conn.—80.0	††
WTIC-TV; WHCT† (C); WNBC† (N)	†327,380
HASTINGS, Neb.—69.5	111,114
KHAS-TV (N)	
HATTIESBURG, Miss.—61.5	85,531
WDAM-TV (A,N)	
HENDERSON, Ky.—EVANSVILLE, Ind.—67.2	193,955
WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	†109,779
HENDERSON-LAS VEGAS, Nev.—66.8	24,984
KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	

Market & Stations—% Penetration	TV Homes
HONOLULU, T.H.—81.5	**110,756
KGMB-TV (C); KHVH-TV; KONA (N); KULA-TV (A)	
(KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku, KONA-TV operates satellite KMVI-TV, Wailuku)	
HOUSTON-GALVESTON, Tex.—83.7	565,768
KPRC-TV*** (N); KTRK-TV† (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
HUNTINGTON-CHARLESTON, W. Va.—71.7	412,189
WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (C)	
HUTCHINSON-WICHITA, Kan.—76.9	289,054
KTVH (C); KAKE-TV (A); KARD-TV (N)	
IDAHO FALLS, Ida.—64.9	44,811
KID-TV (A,C,N)	
INDIANAPOLIS, Ind.—85.8	734,407
WFBM-TV (N); WISH-TV (C); WLW-I (A) (See Bloomington, Ind.) (For ranking purposes, consider this market Indianapolis-Bloomington)	
JACKSON, Miss.—60.5	228,905
WJTV (A,C); WLBT (N)	
JACKSON, Tenn.—53.5	74,565
WDXI-TV (C)	
JACKSONVILLE, Fla.—63.1	254,252
WFGA-TV (N); WMBR-TV (A,C)	
JEFFERSON CITY-COLUMBIA, Mo.—68.8	120,453
KRCG-TV (A,C); KOMU-TV (A,N)	
JOHNSON CITY, Tenn.—53.1	118,528
WJHL-TV (A,N)	
JOHNSTOWN, Pa.—91.0	1,080,876
WARD-TV (A,C); WJAC-TV (N) (Circulation shown includes Pittsburgh, Pa.)	
JOPLIN, Mo.—PITTSBURG, Kan.—68.0	144,904
KODE-TV (A,C); KOAM-TV (A,N)	

a great new Joplin



created for you by


KODE-TV

144,904 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
\$776,919,000 Buying Income; 669,800 Total Population

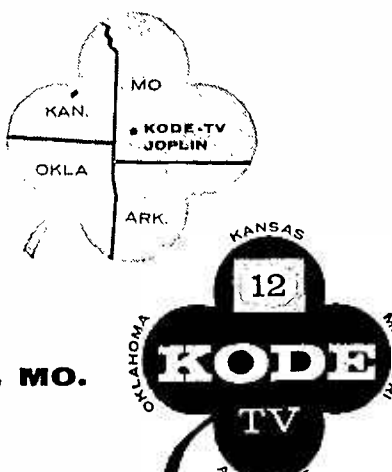
*NOW 28% HIGHER TOWER — HIGHEST IN 4-STATE COVERAGE AREA
 *NOW 29% MORE POWER — 71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA
 *NOW COVERS 144,904 TV HOMES IN JOPLIN MARKET — AN ALL-TIME HIGH

*Television Magazine Set Count, December, 1957

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

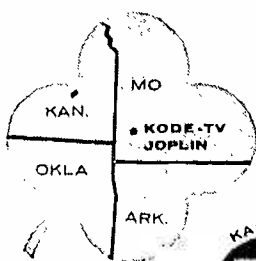


316,000 WATTS Designed Power
 101 miles Northeast of Tulsa • 150 miles South of Kansas City
 203 miles East of Wichita • 250 miles Southwest of St. Louis



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

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



DRUG STORE

**ONE BILLION DOLLARS
IN DRUG SALES
IN STORER MARKETS
IN 1956***

...with a significant share
enjoyed by drug advertisers on
radio and television stations
owned and operated by the
Storer Broadcasting Company

STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE-TV
Wilmington, Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

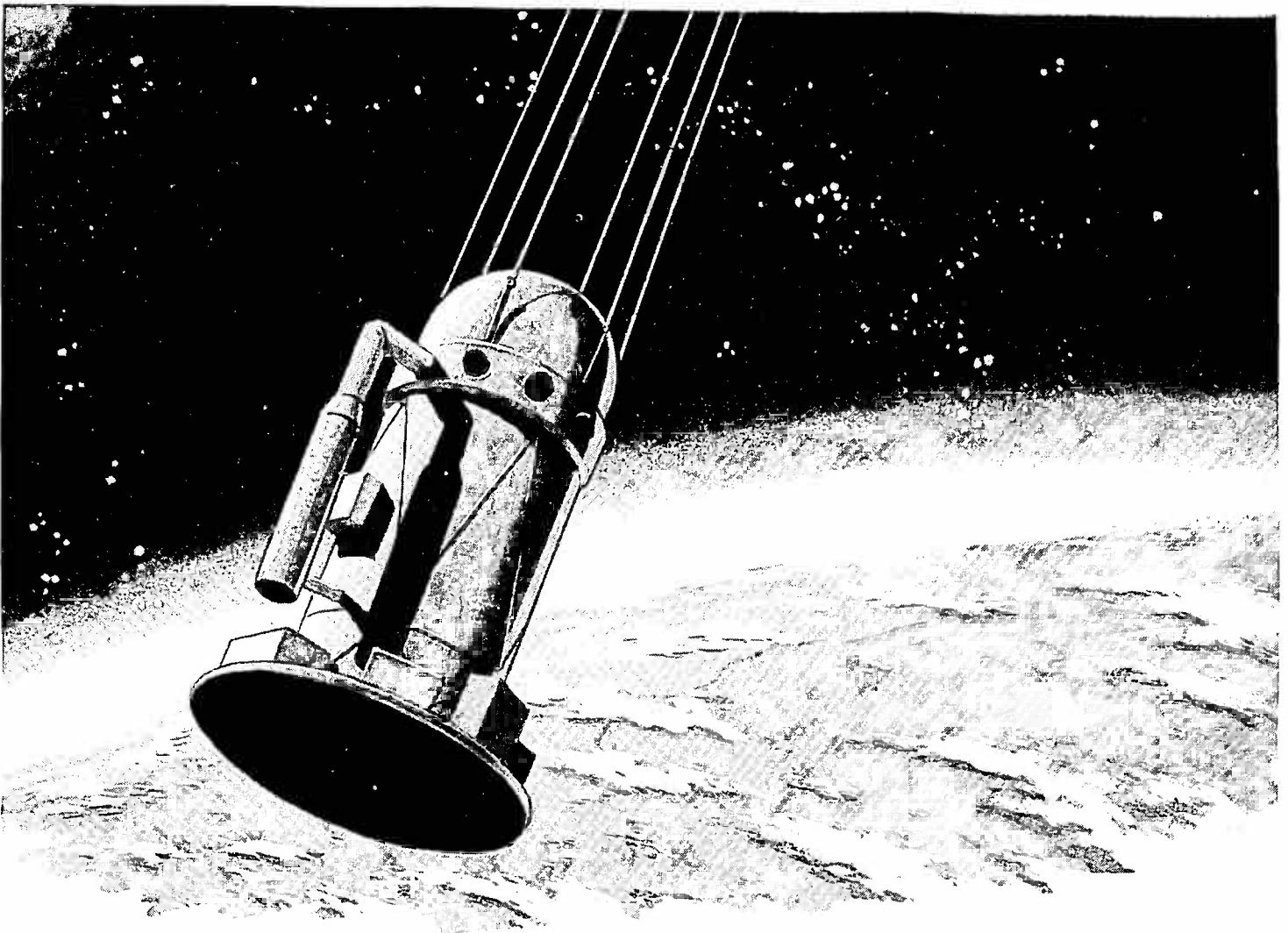
NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

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

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

*1957 Sales Management "Survey of Buying Power"





**YOU MAY GO UP 19½ MILES IN A BALLOON*—
BUT . . . YOU NEED WKZO-TV**

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

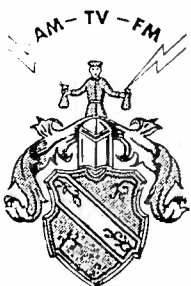
**TO MAKE SALES SOAR
IN KALAMAZOO-GRAND RAPIDS!**

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

Here's real, down-to-earth market dominance! ARB shows WKZO-TV is first in 267% more quarter hours than the next-best station—327 for WKZO-TV, 89 for Station B!

WKZO-TV telecasts from Channel 3 with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves over 600,000 television homes in one of America's top-20 TV markets!

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



The Fetzer Stations

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

Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

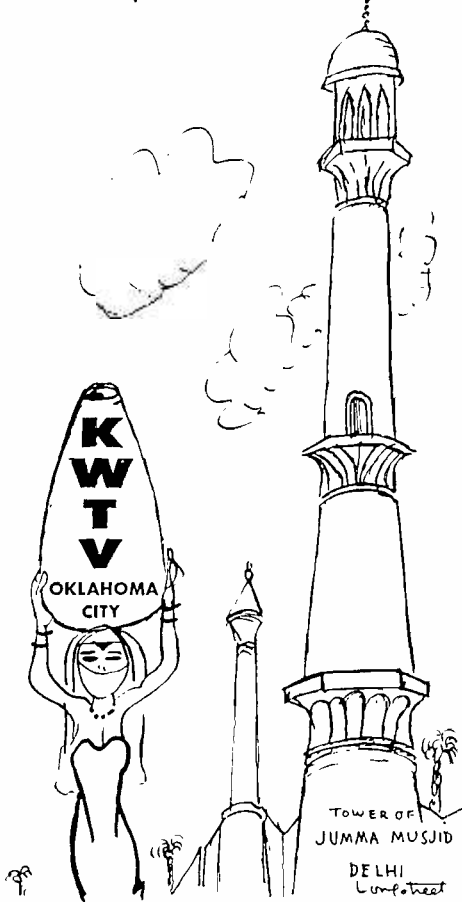
100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

*Major David G. Simmons set this new world's record on August 20, 1957.

Among Us Towers



... the STATION that belongs on every advertiser's list!

BASIC

in

SHREVEPORT LOUISIANA

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

KSLA-TV
channel 12

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

Market & Stations—% Penetration	TV Homes
NEW ORLEANS, La.—76.7 WDSU-TV (A,C,N); WWL-TV (C); WJMR-TV (A,C)	436,801 †135,408
NEW YORK, N.Y.—92.0 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,785,069
NORFOLK, Va.—82.4 WAVY (A); WTAR-TV (A,C); WTOV-TV† WVEC-TV† (N)	317,466 •†163,002
OAK HILL, W. Va.—57.2 WOAY-TV (A)	93,052
ODESSA-MIDLAND, Tex.—72.4 KOSA-TV (C); KMID-TV (A,N)	76,055
OKLAHOMA CITY, Okla.—78.8 KWTW (C); WKY-TV (N); KGEQ-TV (Enid) (A)	381,914
OMAHA, Neb.—88.3 KETV (A); KMTV (A,N); WOW-TV (C)	394,569
ORLANDO, Fla.—65.7 WDBO-TV (A,C,N)	166,077
OTTUMWA, Iowa—73.5 KTVO (C,N)	154,321
PADUCAH, Ky.—62.8 WPSD-TV (N)	133,535
PANAMA CITY, Fla.—46.9 WJDM-TV (A,C,N)	19,604
PARKERSBURG, W. Va.—41.9 WTAP-TV† (A,C,N)	•†37,582
PENSACOLA, Fla.—61.9 WEAR-TV (A,C)	174,132
PEORIA, Ill.—83.8 WEEK-TV† (N); WTVH-TV† (A)	•†185,390
PETERSBURG, Va.—75.0 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond)	251,844
PHILADELPHIA, Pa.—WILMINGTON, Del.— 91.4 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N); WVUE	1,799,637
PHOENIX-MESA, Ariz.—81.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	172,410
PINE BLUFF-LITTLE ROCK, Ark.—65.3 KATV (A); KARK-TV (N); KTHV (C)	261,101
PITTSBURG, Kan.—JOPLIN, Mo.—68.0 KOAM-TV (A,N); KODE-TV (A,C)	144,904
PITTSBURGH, Pa.—89.6 KDKA-TV (A,C); WIIC (N)	1,227,903
PLATTSBURG, N.Y.—83.2 WPTZ (A,N)	111,376
POLAND SPRING, Me.—88.1 WMTW (A,C); (Mt. Washington, N.H.)	*315,689
PORTLAND, Me.—87.7 WCSH-TV (N); WGAN-TV (C)	211,508
PORTLAND, Ore.—77.6 KGW-TV (A); KOIN-TV (C) KPTV (N)	427,978
PRESQUE ISLE, Me.—89.7 WAGM-TV (C)	35,605
PROVIDENCE, R.I.—92.5 WJAR-TV (A,N); WPRO-TV (C)	755,814
PUEBLO-COLORADO SPRINGS, Colo.—62.3 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	70,967
QUINCY, Ill.—HANNIBAL, Mo.—76.6 WGEM-TV (A,N); KHQA-TV (C)	162,484
RALEIGH-DURHAM, N.C.—67.8 WNAO-TV† (A,C); WRAL-TV (N) WTVD (A)	330,015 •†113,122
RAPID CITY, S.D.—59.4 KOTA-TV (A,C,N)	25,651
REDDING, Cal.—55.1 KVIP-TV (N)	41,045
RENO, Nev.—64.7 KOLO-TV (A,C,N)	45,295

Market & Stations—% Penetration	TV Homes
RICHMOND, Va.—75.0 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	251,844
ROANOKE, Va.—71.0 WDBJ-TV (C); WSLS-TV (A,N)	309,781
ROCHESTER, Minn.—82.9 KROC-TV (N)	105,311
ROCHESTER, N.Y.—92.0 WROC-TV (A,N); WHEC-TV (A,C) WVET-TV (A,C)	*302,781
ROCKFORD, Ill.—75.9 WREX-TV (A,C); WTVQ† (N)	205,844 †130,781
ROCK ISLAND, Ill.—DAVENPORT, Iowa —87.5 WHBF-TV (A,C); WOC-TV (N)	388,781
ROME, Ga.—70.0 WROM-TV	111,321
ROSWELL, N.M.—59.8 KSWV-TV (A,C,N)	46,321
SACRAMENTO, Cal.—80.0 KBET-TV (C); KCRA-TV (N)	340,781
SAGINAW-BAY CITY, Mich.—89.7 WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	307,101 †83,501
ST. JOSEPH, Mo.—80.4 KFEQ-TV (C)	196,011
ST. LOUIS, Mo.—85.0 KSD-TV (N); KTVI (A); KWK-TV (C)	768,811
ST. PETERSBURG-TAMPA, Fla.—78.7 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	313,611 †174,911
SALINAS-MONTEREY, Cal.—81.8 KSBW-TV (A,C,N) (Includes circulation of optional satellite KSBY, San Luis Obispo)	136,911
SALISBURY, Md.—71.3 WBOC-TV† (A,C)	*†57,611
SALT LAKE CITY, Utah—81.9 KSL-TV (C); KTVT (N); KUTV (A)	205,811
SAN ANGELO, Tex.—61.8 KCTV (A,C,N)	23,611
SAN ANTONIO, Tex.—69.3 KCOR-TV†; KENS-TV (C); KONO (A) WOAI-TV (N)	259,311
SAN DIEGO, Cal.—TIJUANA, Mex.—90.4 KFMB-TV (C); KFSD-TV (N); XETV (A)	277,111
SAN FRANCISCO, Cal.—87.6 KGO-TV (A); KPX (C); KRON-TV (N) KSNV-TV†	1,246,411 †214,111
SAN JOSE, Cal.—90.7 KNTV	211,611
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	†
SAN LUIS OBISPO, Cal.—(See Salinas-Monterey)	
SANTA BARBARA, Cal.—86.9 KEY-TV (A,C,N) (Does not include Los Angeles, where station claims additional coverage)	90,911
SAVANNAH, Ga.—65.3 WSAV-TV (N); WTOG-TV (A,C)	98,811
SCHENECTADY-ALBANY-TROY, N.Y.—91.8 WRGB (N); WTEN *** (C); WTRI† (A) (WTEN Albany, N.Y., operates satellite WCDB-TV, Hagerman, N.Y.)	504,511 †167,511
SCRANTON-WILKES-BARRE, Pa.—83.9 WARM-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A)	†251,111
SEATTLE-TACOMA, Wash.—82.9 KING-TV (A); KOMO-TV (N) KTNT-TV (C); KTWV	470,911
SEDALIA, Mo.—77.0 KDRO-TV	29,311

Market & Stations—% Penetration	TV Homes
SHREVEPORT, La.—68.7 KSLA (A,C); KTBS-TV (A,N)	221,531
SIOUX CITY, Iowa—80.4 KTIV (N); KVTV (A,C)	243,173
SIOUX FALLS, S.D.—72.8 KELO-TV (A,N) (Operates satellites KDLO-TV Florence, S.D. and KPLO-TV Reliance, S.D.)	**198,919
SOUTH BEND-ELKHART, Ind.—82.9 WNDU-TV† (N); WSBT-TV† (C) WSJV-TV† (A)	†179,371
SPARTANBURG-GREENVILLE, S.C.—64.2 WSPA-TV (C); WFBC-TV (N)	301,593
SPOKANE, Wash.—73.9 KHQ-TV (N); KREM-TV (A) KXLY-TV (C)	230,717
SPRINGFIELD, Ill.—72.1 WICS† (A,N)	•†107,429
SPRINGFIELD-HOLYOKE, Mass.—90.7 WHYN-TV† (C); WWLP† (A,N)	•†197,820
SPRINGFIELD, Mo.—73.2 KTTS-TV (C); KYTV (A,N)	93,045
STEBENVILLE, Ohio—89.1 WSTV-TV (A,C) (Circulation shown includes Pittsburgh, Pa.)	1,016,110
STOCKTON, Cal.—83.4 KQVR (A)	582,037
SUPERIOR, Wis.—DULUTH, Minn.—73.1 WDSM-TV (N); KDAL-TV (A,C)	153,264
SWEETWATER, Tex.—80.9 KPAR-TV (C)	58,683
SYRACUSE, N.Y.—91.0 WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	472,132
TACOMA-SEATTLE, Wash.—82.9 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	470,996
TALLAHASSEE, Fla.—(See Thomasville)	
TAMPA-ST. PETERSBURG, Fla.—78.7 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	313,629 †174,939
TEMPLE-WACO, Tex.—74.6 KCNV-TV (N); KWTX-TV (A,C)	150,626
TERRER HAUTE, Ind.—78.8 WTHI-TV (A,C)	219,360
TEXARKANA, Tex.—54.7 KCMC-TV (A,C)	94,879
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—56.9 WCTV (A,C,N)	108,680
TOLEDO, Ohio—89.3 WSPD-TV (A,C,N)	372,283
TOPEKA, Kan.—78.6 WIBW-TV (A,C)	177,104
TRAVERSE CITY, Mich.—74.8 WPBN-TV (N)	50,818
TUCSON, Ariz.—84.7 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	81,540
TULARE-FRESNO, Cal.—86.4 KFRE-TV (C); KJEO-TV† (A) KMJ-TV† (N)	223,825 †190,475
TULSA, Okla.—78.0 KOTV (C); KVOO-TV (N); KTUL-TV (A) (Muskogee, Okla.)	323,268
TUPELO, Miss.—50.9 WTWV (N)	33,204
TWIN FALLS, Ida.—66.2 KLIX-TV (A,C,N)	28,739
TYLER, Tex.—61.6 KLTV (A,C,N)	100,936
UTICA-ROME, N.Y.—92.5 WKTV (A,C,N)	146,241
VALLEY CITY, N.D.—70.1 KXJB-TV (C) (See also Fargo, N.D.)	160,342
WACO-TEMPLE, Tex.—74.6 KWTX-TV (A,C); KCEN-TV (N)	150,626

Market & Stations—% Penetration	TV Homes
WASHINGTON, D.C.—84.0 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	751,542
WASHINGTON-GREENVILLE, N.C.—61.3 WITN (N); WNCT (A,C)	215,020
WATERBURY, Conn.—90.3 WATR-TV† (A)	†164,190
WATERLOO-CEDAR RAPIDS, Iowa—85.4 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	338,589
WAUSAU, Wis.—72.8 WSAU-TV (A,C,N)	89,915
WESLACO-HARLINGEN, Tex.—55.3 KRGV-TV (N); KGBT-TV (A,C)	73,203
WEST PALM BEACH, Fla.—80.5 WEAT-TV (A); WPTV (C,N)	94,545
WHEELING, W. Va.—84.3 WTRF-TV (A,N)	433,363
WICHITA-HUTCHINSON, Kan.—76.9 KAKE-TV (A); KARD-TV (N); KTVH (C)	289,054
WICHITA FALLS, Tex.—69.6 KFDX-TV (A,N); KSYD-TV (C)	132,459
WILKES-BARRE-SCRANTON, Pa.—83.9 WBRE-TV† (N); WILK-TV† (A) WARM-TV† (A); WDAU† (C)	†251,127
WILMINGTON, Del.—(See Philadelphia)	
WILMINGTON, N.C.—52.0 WMFD-TV (A,N)	139,197
WINSTON-SALEM, N.C.—84.2 WSJS-TV (N); WTOB-TV† (A)	316,934 †69,409
YAKIMA, Wash.—69.0 KIMA-TV† (A,C,N) (Operates satellite KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	***†111,926

Market & Stations—% Penetration	TV Homes
YORK, Pa.—38.6 WNOV-TV†; WSBA-TV† (A)	•†102,842
YOUNGSTOWN, Ohio—72.8 WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A)	†178,533
YUMA, Ariz.—88.8 KIVA-TV (C,N)	*27,631
ZANESVILLE, Ohio—60.9 WHIZ-TV† (A,C,N)	•†51,682

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

OPENED IN NOVEMBER: 6		
Market	Station	Channel
Binghamton, N. Y.	WINR-TV	(40)
Boston, Mass.	WHDH-TV	(5)
Clarksburg, W. Va.	WBOY-TV	(12)
Florence, Ala.	WOWL-TV	(15)
Glendive, Mont.	KXGN-TV	(5)
La Salle, Ill.	WEEQ-TV	(35)
DUE TO OPEN IN DECEMBER: 1		
Market	Station	Channel
Amarillo, Tex.	KVII-TV	(7)
OFF THE AIR IN OCTOBER: 2		
Market	Station	Channel
Bethlehem, Pa.	WLEV-TV	(51)
Easton, Pa.	WGLV	(57)

JF

You've just booted the 'ole bonus, Smidley.

Two more accounts down the drain and all because you're just not with the times, Smid. Take this Cascade business. What in heaven's name is wrong with an exclusive TV market of over half a million—a billion dollar market and one of the biggest buys in the West? So you overlook it and the competition eats us alive in the Pacific Northwest.

CASCADE BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION
PACIFIC NORTHWEST: MOORE & ASSOCIATES

Kintner—therefore Kintner was out.

A member of the ABC executive team who may be presumed to be echoing Goldenson's views says: "Actually, Goldenson still likes and admires Kintner. They differed basically only on the single point of one-man operation. Kintner, incidentally, had to face a new situation when the merger took place in 1953. Where formerly he was in complete charge, he now had an operating boss in Goldenson. Don't forget that the Goldenson flag was up from the first day of the merger. Leonard may have maintained his headquarters at 1501, but his relationship with Kintner was no different from that which he now has with Treyz and Eastman.

"Kintner had to get his approval on things just as much as Treyz does now, though that may not have been the impression people got. It was Goldenson, by the way, who was primarily responsible for bringing Disney to ABC, the deal with Warner Bros., with Lou Edelman, the *Danny Thomas Show*, and others. In other words, it is simply not the case that Goldenson only began to function seriously at ABC when he and Treyz moved in."

Delegation of authority is basic

Regardless of what occurred in the past, what is being built now at ABC is a decentralized executive structure based on the principle of delegation of authority. Strong department heads are being sought, to come from within or outside ABC; they will be given full authority in their own areas. An integrated structure is the aim, in which all departments and department heads are related to each other, rather than a series of "independent empires". In particular, sales and programming will be "made compatible"; they "will plan together."

ABC hopes in the long run to realize strengths similar to those that have been built into the managerial structure of CBS, where, as one ABC executive says, "There is such talent and strength down the line, that the network can weather even major errors in judgment by the top echelon." The management-in-depth aim, in other words, is more than lip-service to Harvard Business School theories; it represents a very real and major goal towards which the company's energies will be seriously devoted for some time to come.

Still, the common view of the relationships that are really supposed to exist at the top is this: Treyz, originally brought in, presumably because

of a dynamic sales personality and entree to clients gained during his 20 months with TvB, concentrates on sales, while Goldenson remains responsible for talent and programming. Goldenson, it is held, makes the real decisions.

"Treyz runs the TV network"

To Goldenson, the claim that he runs the network is a distortion of fact. He says: "The TV network is run by Ollie Treyz. To be sure, he must clear financial commitments with me, but I, in turn, must clear them with the Board of Directors and Executive Committee."

He describes his role this way: "I concern myself with the problems that are brought to me for my attention, when they ask my counsel." Nor does he deny his concern with programming. "I have a keen interest in programming. I discuss it with Treyz and Aubrey." But this is not the same thing as making decisions. As in the case of Treyz, says Goldenson, "Aubrey is in full charge of his department—programming."

Oliver Treyz on the same subject: "Yes, I must get approval from Leonard on all deals—the point is, such approval is almost automatic when I am thoroughly sold myself." And James Aubrey: "I have never seen Leonard override a decision of Ollie's nor Ollie override a decision of mine."

Aubrey cites the example of Pat Boone to illustrate the speed with which the triumvirate can move. "Through the theater reports—from Dave Wallerstein, head of the Balaban chain in Chicago, we learned that Boone was hot. We had been watching him. He was the type of personality we wanted. One day Jack Sobel of GAC saw Ollie, told him that Pat might be available. Ollie said: 'Talk to Jim.' Jack came to my office. After listening to him, I said, 'Let's go down to your office and make a deal.' We took a cab to Tom Rockwell's office at GAC. I told him: 'I want to make a deal for Pat Boone—a long-term deal? We dickered, came to terms. Then I called Leonard.

"I said, 'I want to make a deal on Pat Boone,' and I told him about the 'millions'.

"Leonard said, 'Think it's good?'

"I said, 'yes.'

"He okayed it then and there, and we had a deal. The whole thing, from the time Jack Sobel walked into Ollie's office until the deal was signed, took only an hour!"

The story reveals much about how the new team operates. It has devel-

/ To page 89

Never



Be sure to shoot
IN COLOR . . .

You'll be glad you did



**Trust your
Aunt Abby... too far!**

Her opinions are interesting—of course. And she's sure to let you know—particularly when they concern television. But neither she nor all your other relatives should have too great a voice in evaluating a show. That's a job for pre-testing with impartial audiences.

How?—By having the show on film. Then you can test all you want—from here to Timbuktu—economically, efficiently.

And on film, when you want to make changes—you just splice 'em in! That's why a good show is a better show on **EASTMAN FILM.**

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

East Coast Division
42 Madison Ave.
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

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

LOOK WHAT'S

continuing

TO HAPPEN

IN "BIG D"!

WFAA-TV



the New Leader

(and growing bigger every day)

These are just a few of the rating highlights which have made WFAA-TV the new and dominant leader in the greater Dallas-Fort Worth market. Today WFAA-TV delivers the biggest audience in its history – NUMBER ONE from sign-on to sign-off!

For the most amazing rating story you ever saw, check your October ARB or contact your PETRYMAN for full details!

WFAA-TV
DALLAS • CHANNEL 8

A television service of The Dallas Morning News



"MAVERICK"

National ARB 20.7
WFAA-TV ARB 31.5



"CHEYENNE"

National ARB 26.3
WFAA-TV 33.5



"BROKEN
ARROW"

National ARB 19.7
WFAA-TV ARB 27.3



"WYATT EARP"

National ARB 32.1
WFAA-TV ARB 35.5



"PAT BOONE"

National ARB 22.1
WFAA-TV ARB 29.1



"LAWRENCE WELK"

National ARB 29.1
WFAA-TV ARB 31.3

Treyz: "We'll cover the waterfront from 9 to 5 or else go to an early grave!"

oped a reputation for speed; indeed, there are some who think it may move a little too quickly at times.

The story also contradicts some of the widely held impressions of the way Goldenson operates.

Those long associated with Goldenson point to his record in the theatre field by way of backing up the argument that he practices the policy of delegation of authority. His policy there has always been to go along with the wishes of the circuit heads even if he disagrees with them—so long as they are operating successfully.

When he seriously disagrees with a subordinate, says a colleague, "he will take the position, can I afford to gamble? If yes, he will go along."

Obviously, even if Goldenson retires to 1501 Broadway, his influence will continue to be felt. For some time, he will doubtless continue to be the "mature anchor man" of the group of "well-intentioned, hard-working young men" he has put together, as one agencyman described him—adding that they need "seasoning" and that "he himself is providing the seasoning."

Oriented by movie background

He brings to broadcasting an orientation shaped by his experience in the field of motion pictures and theatre exhibition. That his is not the usual broadcasting mind is evident after a few minutes conversation. The background shows most strikingly of course in the tieups with the film companies that have marked his association with ABC.

"My experience with movies is helpful, I suppose," he says. "It helps me to know if talent has box-office potential."

Whether it is a result of his movie background, or just the cut of the man, Goldenson has built a reputation as a man who is willing to take calculated risks in sizable proportions. Here, it is alleged by Goldenson supporters, was another point of issue with Kintner, who was faced with the difficult problem of building a network from nothing and was under the economic pressure of landing clients when and where he could.

Goldenson is willing to make program commitments involving large amounts of money before getting sponsorship—it may be argued that now he has the money to do it, since he obtained a \$60 million loan earlier this year.

Whatever the reason, the change has affected the program operation in an important way. Where once, ABC was seldom in a position to compete for top shows because of monetary restrictions, now the programmers feel free to pursue producers and talent on an equal footing with the competition. The new cost level is evidenced by the \$3 million Sinatra deal.

Long-range planning in programming

Planning now tends to be more long-range than formerly, and there is said to be less expediency in programming decisions.

Goldenson may be responsible for ABC's adoption of the concept of counterprogramming, but he is not the sole architect of the network's current program strategy. A large portion of that job has been done by Treyz.

Much of Treyz' real work has been hidden behind the image of the hot-shot salesman. His energies are such that he gives the impression of being constantly on the move, from client to client, agency to agency. He is credited with having personally "brought in" *Zorro*, *Maverick*, *Winchell*, *Mike Wallace*.

But there are signs that Treyz is trying to slow up on his personal sales efforts, so that he can devote himself to the other aspects of his job that are so important. "I actually spend more time on planning and station relations now than I do on sales," he claims. This may be why there is no limit to the number of hours he works, day or night, and weekends.

He is looking forward to the building of a sales department under v.p. Tom Moore which will be able to take most of the load off him. "Tom's a team leader, that's why we hired him. We intend to cover the waterfront—and if not from 9 to 5, at least from 9 to 6. Otherwise, we'll all go to an early grave!"

To many who have known Oliver Treyz, or who have tried to run with him, these words will come as a surprise, and they may produce skepticism, so strong is the image of this man as a symbol of high-spirited motion. Says one who has known him long: "Ollie's mind is a volcano of creative thinking. He *thinks* he believes in the principle of delegation of authority. But he also believes that the only way to get things done is to do them yourself. He is

unquestionably brilliant. Ollie has the potential of greatness, but he requires a basic re-orientation."

Says another, comparing Goldenson and Treyz: "One is the boardroom pipe smoker type, who looks at all the facts. The other is the dynamic young man who makes fast, instinctive decisions and sticks by them come hell or high water. The relationship is evident only when you see them together. Ollie will be flying around the room sending out sparks—Univac with pants—while Goldenson sits back and listens."

Someone has called Treyz "the apotheosis of the dynamic head of a TV network. He believes in the considered judgment made quickly. If that sounds paradoxical, remember that he is able to draw upon a vast fund of information quickly."

This sometimes leads Treyz to give unintended offense. He has been said to "unwittingly hurt people by making them feel like idiots. It's like walking up to an encyclopedia . . . you want to walk away. But he is unaware of this flaw."

Because he runs so fast, and has had to carry so much responsibility on his own shoulders, he is sometimes accused of being inconsiderate of the feelings of subordinates and associates, but he is extremely sensitive about this and feels contrite when he finds he has hurt someone.

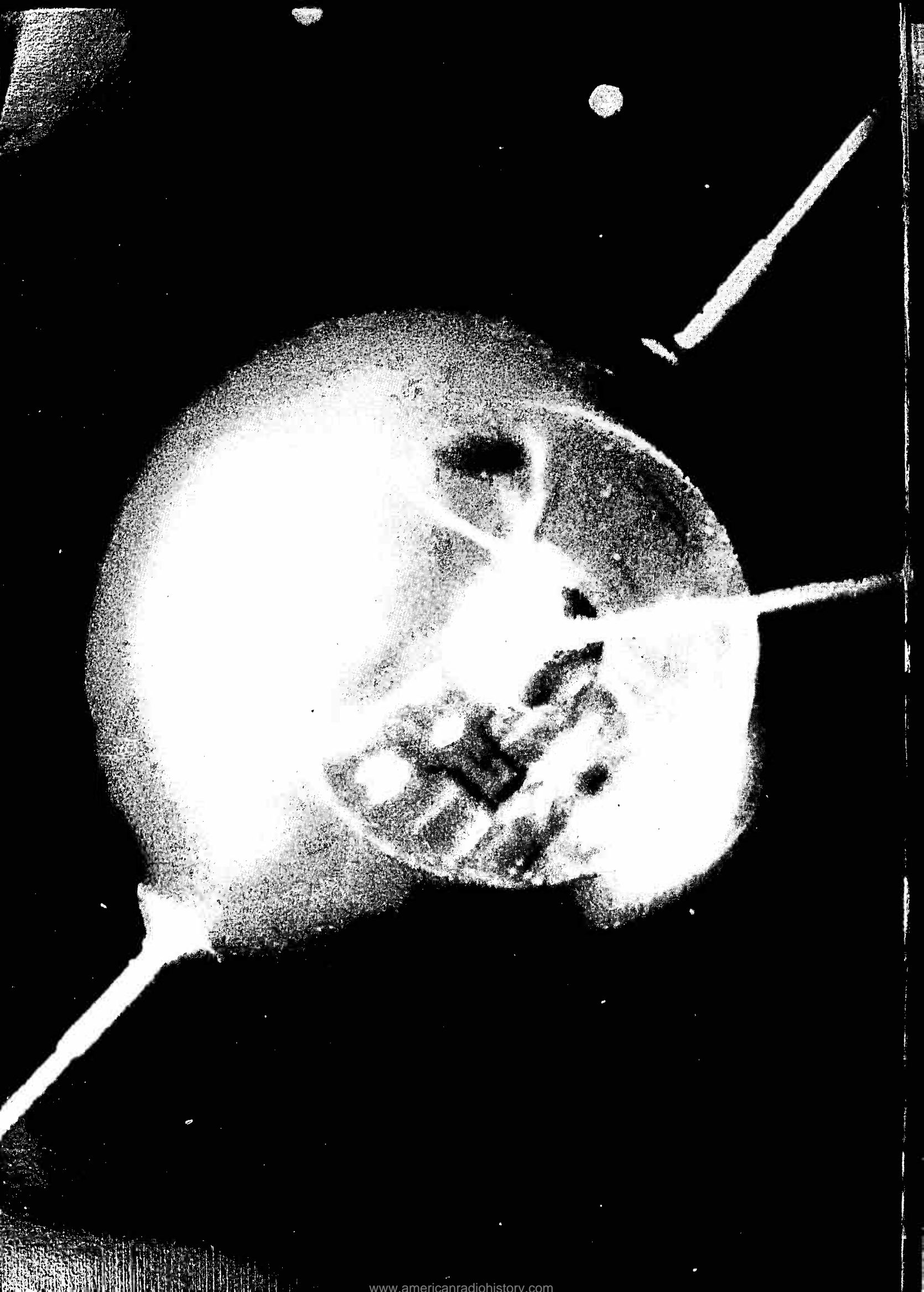
When Oliver Treyz first moved over to ABC toward the end of last year, there were those in the agencies who felt that his tenure would be short. "He's not a program man," they said, and wrote him off. Later, the rumors had it that after his year's contract was up Treyz would be out. But Treyz has no contract, does not want one; and no one will be surprised if he is named president of the network.

Treyz has grown in self-confidence

A man who has watched Treyz from the beginning of his ABC job, observes: "Ollie has grown. He was somewhat frightened when he took over a year ago, especially if the figures didn't come out. It was Leonard who was willing to gamble even if the cost-per-thousand prospects didn't appear so certain according to Ollie's slide rule. Now he is not so timid. He has grown in assurance, without ego."

In his capacity for work, Treyz resembles the man he succeeded, Robert Kintner. It appears to have been

/ To page 92



NEWSFILM... FOR ALL THE NEWS

Headline news or human interest – if it's news, NEWSFILM's ever-alert cameramen throughout the world get the story on film every day.

That means your station, whether it's a big operation or relatively small, can provide big-league news coverage. For NEWSFILM, the only syndicated news produced exclusively for television stations, is available to all stations, regardless of their size or affiliation.

A product of CBS News, NEWSFILM is coverage in depth: 12 minutes a day of well-rounded world news, expertly edited for home viewing and air-rushed to you from four processing points, complete with scripts for local use.

The result is scores of enthusiastic NEWSFILM subscribers round the globe. Like television station WSEE, Erie, whose general manager, Cecil M. Sansbury, reports: "Response to our use of NEWSFILM has been remarkable. Close to 800 unsolicited letters and phone calls from viewers poured in during the first three weeks congratulating us on our greatly-improved news coverage, saluting its 'amazing timeliness' and its 'big-league approach.' And since then, we've been receiving as many as 25 calls daily commenting on what one viewer terms 'the first network-calibre newscast seen locally!'"

NEWSFILM, your most complete news coverage, is available through the nearest office of...

CBS Television Film Sales, Inc.

"...THE BEST FILM PROGRAMS FOR ALL STATIONS" 

In New York, Chicago, Los Angeles, St. Louis,
San Francisco, Boston, Detroit, Dallas, Atlanta.
And in Canada, S. W. Caldwell, Ltd., Toronto.



"ABC has to gear itself to attract the brightest, most promising young people

Kintner himself who spotted Treyz as coming managerial talent years back. An ABC executive recalls a meeting held in the fall of 1952, when young Treyz was in sales development. "I noticed this young, bright fellow, who made several very penetrating comments that were very much to the point. After the meeting, I asked Kintner who he was. Kintner replied: 'That's Ollie Treyz. He's one of the brightest young men in the broadcasting field. I hope we never lose him. He is destined to go a long way.'"

Young men predominant on network

Treyz, himself only 39, has in turn found a young man of 38 whom he is convinced is destined to go a long way—Jim Aubrey. In New York, Aubrey is a newcomer to agency circles, though he was known to broadcasters as manager of CBS's Los Angeles station KNXT, and subsequently as a program executive of CBS West Coast division. It was in typical ABC fashion, an offbeat choice. As with Treyz, there was immediate skepticism. Here was a truly unknown quantity, with limited network programming experience, being moved into a real hot spot.

Treyz was prepared for the kind of reaction that greeted the news of Aubrey's appointment. But he was confident of Aubrey's ability to win New Yorkers over. That Jim Aubrey has begun to do so is already evident.

Says Treyz of Aubrey: "I think Aubrey has a tremendous potential. He's one of the best executive talents I've seen. He's got good judgment, show sense, and he keeps cool in a crisis."

In Los Angeles, Aubrey is better known as an able station manager who was one of the young managerial talents being developed under the CBS "farm system," which exposed him to all areas of broadcast operation. Says a West Coast agency man, "Aubrey has a far-sighted, long-haul outlook which he gets from long association with CBS. He is an up and coming young man. He radiated great respect all around him. I hope too much onus isn't put on him before he is ready."

Aubrey's "good program sense" seems to have impressed many people. "He has a reasonable common denominator of taste, despite his silk stocking background," says one broadcaster. "He shows a willingness

to take chances. He has been a persuasive television program salesman. He personally brought in the *Real McCoys*."

He is also credited with having helped revamp *Tombstone Territory* into a more successful property than it had been when brought to ABC by Bristol-Myers.

Along the way, this executive's manner seems to have irritated a few people who have worked with him. He is sometimes criticized for appearing too sure of himself. But almost no one who knows Aubrey doubts his competence, and that he will succeed in his post as executive vice president is the universal expectation.

Looking toward the future, the head of TV for one of the top agencies comments: "It may be a new group, but given time, I think it may develop into one of the outstanding teams in the business."

Changes created confusion in ranks

Some of this may come as news to a number of people within ABC itself. Unfortunately, the changes that have been taking place at the top have resulted in some confusion down the line. This is inevitable when a top-level shakeup occurs. With the disappearance of well-known executives following Kintner's leaving and Treyz' arrival, job jitters hit the organization. Demoralization is hard to avoid during this stage.

Internal criticisms of top management on this score are not hard to find. Here are some: "The problem here is that there is never an indication from the high brass on jobs, security, and so forth. People don't know what the long-range objectives of the network are. This is a tremendous error. It cannot be excused by the phrase, 'That's the business.' The business depends on the people working for them."

"The weakness of the present setup is that there are no provisions for letting his people (Goldenson's) have any sense of participation in a going concern. No one has a feeling of pride."

"Kintner wouldn't leave his office to visit personnel, and Treyz hasn't the time—and this is essential, for our basic asset is people."

Goldenson is aware of the problem as are both Treyz and Aubrey. Till recently, however, the immediate problems of network business have

been so pressing that very little conscious effort to dispel understandable fears could be expended by the top level people—they have simply not had the time.

Meetings attempt to clear confusion

Now steps are being taken to clear up the confusions and spell out objectives. To this end, a series of executive meetings were instituted recently to help in the process of improving intra-company communications.

From Goldenson's past record, it is a reasonable expectation that he will sooner or later, eliminate many of these problems. In his theatre operation, associates say, "No one had to worry about a job, if he did his job, and there was only promotion from within the ranks."

For all its accomplishments, and they have been considerable, ABC is really only beginning to take its lasting shape. As it reaches the threshold of maturity, ABC has going for it the emotional backing of many in the industry who welcome a new competitive force as a healthy element. As the young, upstart network, it is in a position to move into fresh areas, since as Treyz says, "We have on us the future."

Youth is asset to corporate image

Treyz wants the network's emphasis on youth to be reflected in "ABC's corporate image." He is convinced that such a corporate image of youth, freshness and aggressiveness is an important competitive asset to the network.

Consequently, ABC will not make a rule of raiding other networks for old hands. As Treyz puts it: "What ABC has to do is gear itself so that it will attract the brightest and most promising young people." For it is the dynamic young person on the way up, who has grown up in the business, on whom ABC prefers to take a chance.

Treyz and Aubrey are keenly aware that the rooting-for-the-underdog attitude common among the agencies and advertisers is a plus factor of no small significance. One of the participants in the meeting which Treyz sold *Maverick* to the Kaiser company is convinced that the Kaiser's ability to identify himself with ABC in the role of an underdog fighting giant competitors played an important part in his decision to buy the program.

**MASS APPEAL PROGRAMMING
WITH ACCENT ON YOUTH**

On the grounds that "a network can't be all things to all people," ABC's executives have consciously selected the portion of the audience they intend to focus on: "the youthful families," the group between 18 and 40 which Treyz feels are the heaviest product users and most likely advertising prospects as well as the heaviest viewers and the major audience of the future. Comments Jim Aubrey: "We are probably the first network to pinpoint our market."

This has important consequences for a philosophy of programming. As explained by Aubrey: "Since we are appealing to this group, we will be looking for the younger personalities with potential, rather than the older, established stars."

From this point of view, a Pat Boone becomes more desirable than a Bing Crosby, and the newer "warm" personality with whom "people can identify," takes precedence over the old established star.

Aubrey points to the experience with the "older" stars in motion pictures, where, he maintains, "they program from nostalgia." Better to star a promising unknown in a new series, he holds, than a veteran movie personality who, from the youngster's standpoint today, belongs in grandfather's class.

Obviously, action and adventure will continue to be important ingredients in the ABC program diet, since as experience has demonstrated, they seem to be effective where the young are concerned.

But more is in the offing than a succession of Westerns and musical personality shows. It was no accident that the controversial Mike Wallace interview program should find its way onto ABC last spring, or that it was Oliver Treyz who was responsible for its selection. Although the program has not produced the ratings, Treyz is convinced it can still be an important show if the guest problem is solved.

If ABC really does go in for the new and daring, it will win the applause of many in the industry who have been complaining that a fearful conservatism has been holding back important adventures in creativeness. Some agency men have professed disappointment with the actual ABC record to date, citing the fall lineup as undistinguished in terms of new efforts. The network has also had its share of rating unhappiness, particularly with the highly touted Sinatra, the *Patrice Munsel Show* and the

new Winchell effort. But there is a considerable amount of expectation, or hope, that ABC will live up to the promise inherent in its Jack-The-Giant-Killer role.

A move in this direction is the deal with Orson Welles. Ever since the *Desilu* pilot began to circulate in New York in the summer of 1956, it has generated excited comment, with practically all who have seen it raving about its freshness and originality. Yet, it remained unsold till now, and will not hit the nation's screens until the fall of 1958.

In the coming year, ABC executives predict the appearance of "live, hour prestige programs on a regular basis," as well as a stepped-up public affairs schedule. It is sometimes said that "public affairs didn't become important to the other networks until they became financially successful," and that after ABC finds itself competitively, it will expand its efforts in this area. But Goldenson insists that ABC will undertake important programming that "John Daly will consider adequate," and to the question of whether Daly will get the money he would need for such programming, he answers simply: "Yes."

Treyz, absorbed though he has been in the competitive battle, is keenly aware of the need for a network to be importantly active in the realm of the non-mass-appeal programming that has done so much to build television as a vital instrument of information and popular culture. He regards it as a basic function of a TV network to carry such programming as an important part of its service, regardless of the need to build financial fences.

What ABC will offer that will compare in scope and quality with NBC's *Project 20*, the *Wise Men* series, its opera, or with CBS's *The Twentieth Century*, *See It Now*, and important one-shots, remains to be seen. Treyz says that plans for such efforts are not yet clear, but "I can say for certain that we will have such programming."

COUNTERPROGRAMMING

The basic strategic concept of the ABC program operation is counterprogramming, which has been in the process of vague formation for several years, but has now received conscious formulation. By this term, Goldenson means appealing to audiences that are not being appealed to by the competition, rather than fighting with a program of similar appeal. Although this common-sense view has long been argued, by the man in the street as much as by in-

/ To next page

TERRE HAUTE,
Indiana's 2nd Largest
TV Market



251,970
TV Homes



BOLLING CO.
NEW YORK
CHICAGO



"GEE! I want some
of those cookies!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales
with **WGN-TV** Channel 9
Chicago

Goldenson: "We are not trying to take away audiences from CBS and NBC"

dusty oracles, this is the first time a network has undertaken to make this concept the basis of its competitive scheduling.

Says Goldenson: "Whatever the audience is not watching at any given time makes for new possibilities." *Maverick* is an example, a Western slotted against variety shows with essentially the same appeals—Sullivan and Allen. Other examples: *The Real McCoys*, a situation comedy, opposite *Climax* and *Dragnet*; *Pat Boone Show*, a musical program against *Climax* and *The People's Choice*, a situation comedy; *The Frank Sinatra Show* against *Mr. Adams and Eve* and *M Squad*; Guy Mitchell against *Burns and Allen* and *Restless Gun*.

"We are not trying to take away audiences from CBS and NBC," says Goldenson. "Ours is an affirmative approach. We are trying to carve our own network character, to create new audiences and have an enlarged scope."

LIVE PROGRAMMING

New studios are planned on both coasts for live originations. The Hollywood plant alone has commitments of \$13 million for eight master studios, 100 by 140 feet, four of them equipped for color. Plans have also been announced for major expansion of the facilities on West 66th Street in New York.

Of course, utilization of the new facilities lies in the future. The blueprints are important today as an indication of what ABC regards as necessary before it can achieve full parity with its well-equipped rivals. It also may signify a fundamental change in the ABC approach to the question of a full-fledged creative staff.

Outside partnerships are in film only

Interestingly, when they discuss the present ABC policy of partnership with outside producers, the network's executives are careful to point out that it refers to film programming. Recently, however, they have been discussing possible similar tie-ups for live programs. One such arrangement may be made with Sylvester (Pat) Weaver. Still, although there have been no statements on the subject, it seems reasonable to infer from the studio plans themselves the future development of full-fledged creative staffs as is the case with the other networks.

INTENSIFIED PROMOTION

ABC's success with *Maverick*, which has been the rating surprise of the season, against powerhouse Sullivan and battling Allen, has led to a re-appraisal of the role of promotion. Treyz regards the remarkable speed of *Maverick's* rating payoff as being the result of "50% program, 50% promotion," although he feels that in the long run, it is program quality which is necessarily decisive. Actually, the *Maverick* campaign was less promotion as it is generally practiced than high-powered exploitation in traditional movie-land style.

"*Maverick* succeeded faster than we predicted," says Treyz. "It taught us a lesson. The lesson is that stations can promote better than a network. The promotion was planned and coordinated by Sid Mesibov, but carried out by the stations."

Future promotions will be based on the local efforts of the stations, with the network often matching the stations in dollar expenditures. Emphasis will be on "block promotions," rather than on individual shows; Wednesday and Friday nights will get the concentrated attention in the immediate future. Obviously, heavy promotion campaigns for Saturday and Sunday nights can be expected when the schedules on those nights are expanded.

LONGER LINEUPS

Basic to full-fledged network stature, of course, is thorough national coverage, long the main stumbling block to ABC's progress. Where a 95% coverage factor or close to it has been customary on CBS and NBC, it has been the rare ABC program which has been able to go above 90%. ABC can now offer advertisers 85% live coverage nationally and 94% live plus delayed. Building this side of the network's structure has been a major concern of Goldenson, and has absorbed a considerable amount of Treyz' time and energy during the past year. Important progress has been made, and clearances are not as serious a problem as they have been, but they still offer difficulties.

Treyz reports: "ABC this year, in 1957, has added primary, fully competitive affiliates in the previously two-channel markets of San Antonio, Norfolk, Miami, St. Louis, Omaha, Peoria, Youngstown, Indianapolis, Boston.

"Next year we gain channel 4, Pittsburgh, at which time ABC will be the only network with a VHF affiliate in all major metropolitan markets. The only important market where we will lack primary affiliates will be Birmingham, Louisville, Jacksonville, Rochester, Syracuse—the latter requires government action."

The virtual solution of the facilities question is fundamental in its impact on the television scene. This is evident in a statement by the head of one of the leading agencies. In June of 1956, he reported to ABC management that "from a facilities standpoint there are only two networks, although on the record, there are three. It's a sad state of affairs."

But in December of 1957, he can say: "There are now three networks available to us. This has enormous significance. Our clients now have greater access to the medium. It is now a matter of programming and competition, rather than facilities."

The full effect of ABC's physical growth is still to be felt, since the new clearance efforts were only beginning to produce results by the middle of November. It will undoubtedly be several months before the ABC lineups begin to resemble those of its rivals in strength.

RATING PROGRESS

Here is how the ABC rating picture look in November. In the fully competitive markets measured by Trendex, the ABC share of audience for all its sponsored periods during the first week of November averaged 25.9%, as against 29.8% for NBC and 34.8% for CBS, according to TELEVISION MAGAZINE research department. The Monday-through-Friday averages show ABC with a 25.7% share, NBC 31.5% and CBS 32.6%. On weekday night CBS is first three times, NBC twice, ABC is third three times, second twice.

Relatively, however, ABC has clearly made the largest strides. In the comparable periods, it has increased its audience share in 19 half hours, decreased in 10; NBC has increased shares in 17 periods, decreased in 14. Most significantly, CBS has increased in only 9, but decreased in 20.

In the comparable periods, ABC has gained 29% in share of audience over 1956, while its competitors show a slight decline.

The November ratings were the
/ To page 10

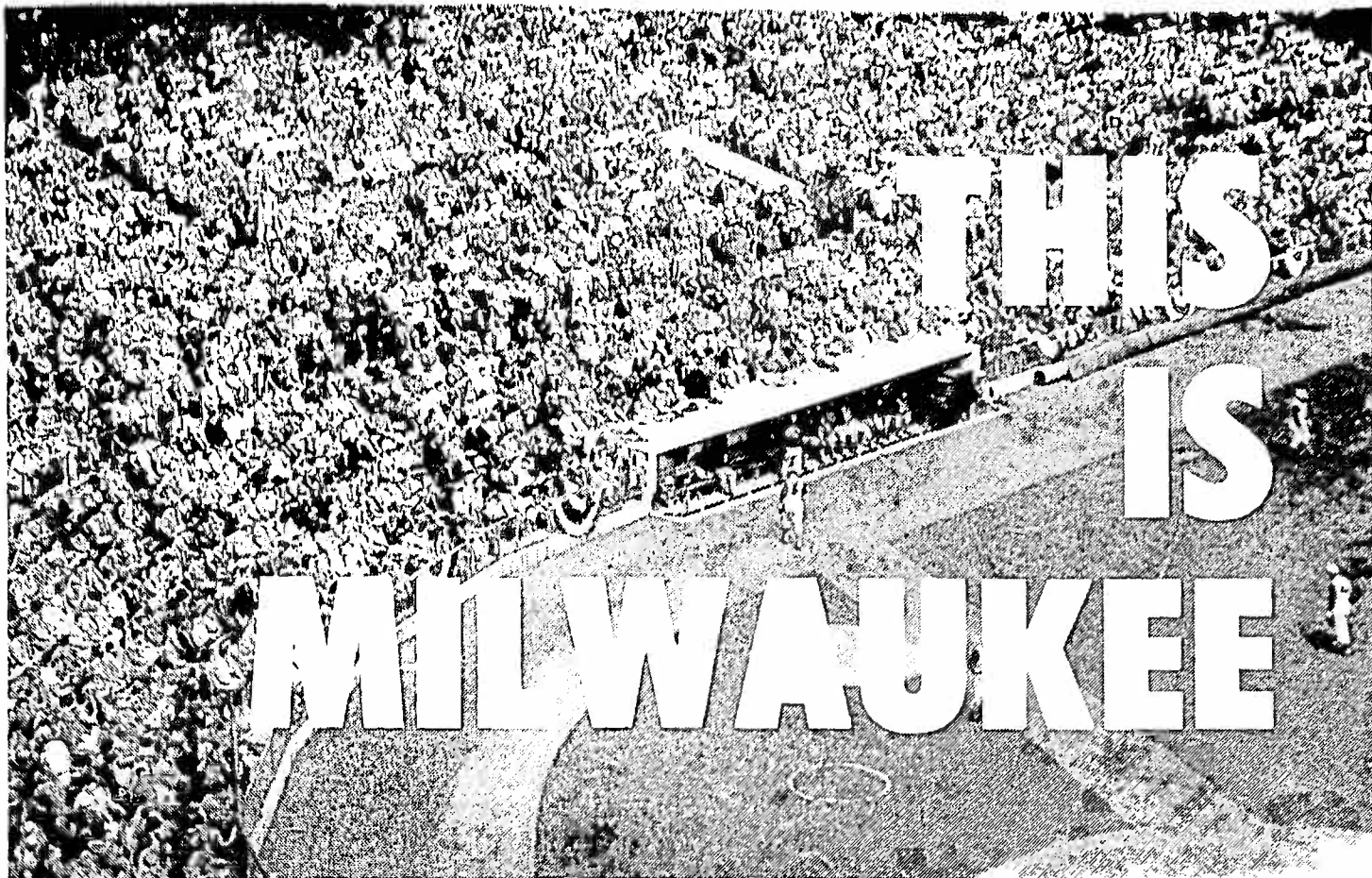


Photo courtesy of the MILWAUKEE SENTINEL

AMERICA'S 14th MARKET

...and the city a certain yankee team mistakenly termed the "bush league"

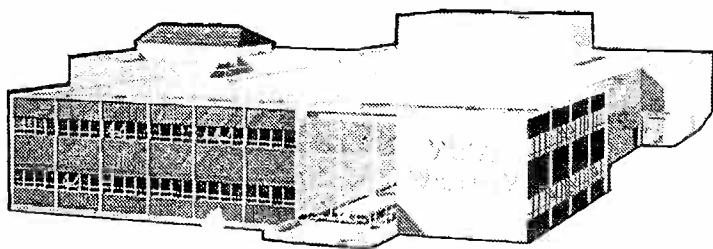
THIS IS MILWAUKEE City of 362,400 families

THIS IS MILWAUKEE With an effective buying income of \$2,248,671,000

THIS IS MILWAUKEE With a tally of \$1,451,481,000 in total retail sales

THIS IS MILWAUKEE ... THAT'S SOLD ON WISN-TV with a plus coverage of 418,000 families beyond the metropolitan area

THIS IS BUSH LEAGUE?



John B. Soell, Vice President and Station Manager
 Represented by Edward, Petry & Co., Inc.
 Basic ABC Affiliate

INDUSTRY ACCLAM

- **N. W. AYER**

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

- **PHILLIP MORRIS**

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

- **MC CANN ERICKSON**

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

- **ANAHIST**

"TELEVISION Magazine's research provides essential service."

- **FOOTE, CONE & BELDING**

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

- **PETERS, GRIFFIN & WOODWARD**

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

- **LEO BURNETT**

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

- **BLAIR TV**

"Your TV set count is a great contribution."

- **PABST**

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

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

latest available at the time of writing. Obviously, they cannot, and should not be regarded as absolute measurements of the standing of the three networks, since the share relationships are subject to considerable variation from month-to-month. It should be noted, too, that any comparison based on ABC's own sponsored hours eliminates from consideration some of the most popular programs of CBS and NBC, particularly on weekend nights. The share comparison is meaningful primarily as indicating the potential that can be realized by ABC on its competitive programming, once inferiority in facilities has been overcome.

When asked about fourth quarter billings, Treyz replied: "Gross ABC network billings for the quarter are up 20% over last year, approximately \$24 million as against \$20 million for the same period in 1956. The net, after discount, will be even higher. Our current rate of billings is \$100 million, compared with \$80 million for last year."

Still, as December approached, ABC's progress in sales had not kept pace with its progress in programming. Sponsored hours for the week

ending December 1 totaled 24¾, as compared with 21½ for the comparable week in 1956. The major portion of the gain was in daytime, with 7 hours in 1957 and 4-3/9 in 1956. Nighttime sponsored hours came to 17¾; last year the figure was 16¾.

Obviously, much of ABC's sales progress still lies in the immediate future. Not only will it have to do better against some of its rivals' most powerful weekend shows, but it will have to fill out its schedule during a period of uneasiness in the economy at large.

Share point spread has declined

To the advertiser, the rise of ABC has another important meaning. The figures on p. 52-53 spell out the competitive problem with sobering clarity. In 1956 the spread between the highest of the network averages and the lowest was 16.8 share points. In 1957 that spread declined 40% to a new low of 10.1 share points.

Another way of seeing the competitive implications is to note the number of programs that are now delivering more than one-third of the viewing audience. For the week studied, the largest increase in such shows (excluding 8-10:30 p.m. Tuesday night, owing to 1956 election coverage) has occurred on ABC, from 4 in 1956 to 11 this season. There was a decline on CBS from 19 to 14, and NBC went from 8 to 9. Overall, only one-third of all network half-hours in 1957 have been able to deliver more than a one-third share of audience.

This, of course, does not mean that the advertiser is doomed to "fractionalized" audiences. Outstanding shows still deliver huge audience shares, as evidenced by the first special Lucy program, which reached over 64%. At the same time, as the three-way split becomes the norm rather than the exception, the total TV audience continues to grow, with sets now at the 42 million mark. This means that even a one-third share is a tremendous figure and lays to rest the fears of some in the industry that there isn't enough economic room for three full networks.

Inescapably, the emphasis will come to rest on showmanship. Already, there are indications that next season may see a revival of program creativity, as an NBC that has gone through a period of managerial transition sets out to overtake the leader, and the talent-rich leader bestirs itself to ward off competition. In this development, ABC's rise may be the key factor. **END**

KMSO-TV

191,000 watts — 7,000 feet UP
covers 100 mile radius where
40,000 homes receive
only one TV signal.

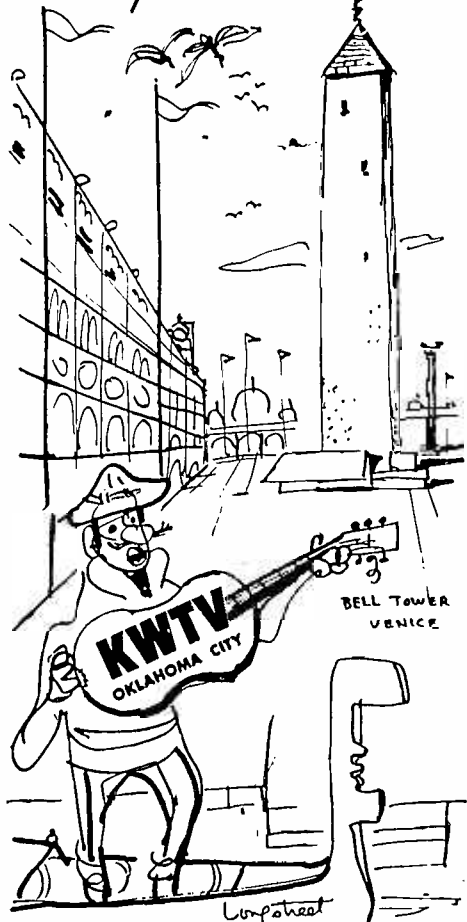


18 OF TOP 20
NETWORK
SHOWS
ASSURE
CHOICE
ADJACENCIES

Talk to GILL-PERNA
about ... KGVO
radio
too

MISSOULA, MONTANA

Among Us Towers



... the tower with the SALESponer in Oklaboma!



"GEE! That's the
car for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9
Chicago

COLUMBUS, GEORGIA IN THE TOP 50

of ALL
262 Metro Areas
in ALL

Measuring Categories

(Sales Management, Nov. 10, 1957)

Proving that the Columbus, Georgia metropolitan area is a rich and progressive one . . . and still growing!

and in Columbus, it's . . .



FIRST IN 97.3% OF ALL

QUARTER HOURS

(Area Pulse, May, 1957)

Call HOLLINGBERY CO.

Calling all hedonists

*You don't know what fun is until
you've bought time in Eastern Iowa.*

WMT-TV

CBS Television for Eastern Iowa
Mail Address: Cedar Rapids
National Reps: The Katz Agency

STATION SALES From page 67

Adams-Pittsfield, Mass., WCDC (19)—\$379,260 was paid to Leon Podolsky group by WCDA, Albany, N. Y. which operates it as a satellite under call letters WMCT.

Austin, Minn., KMMT (6)—optioned with radio KAUS to owners of KWWT-TV, Waterloo, Iowa. (Ralph J. McElroy, pres.), who paid \$41,000 for stock, assumed \$146,948 in notes.

Bakersfield, Cal., KERO-TV (10)—\$2,150,000 paid to group headed by Gene DeYoung, by Wrather-Alvarez Broadcasting Inc., owner of KFMB-TV, San Diego (KFMB).

Baltimore, Md., WJZ-TV (13)—Westinghouse bought WAAM (now WJZ-TV) for approximately \$4,400,000 plus stock considerations. WAAM Inc. was controlled by Ben & Herman Cohen families.

Big Spring, Tex., KBST-TV (4)—50% sold by group headed by Wm. J. Wallace, to Texas Telecasting Inc. (KDUB-TV, Lubbock and KPAR-TV, Sweetwater-Abilene). New agreement: Texas Telecasting leases station for 5 years for \$300,000, then has option to purchase 50% of stock and control of programs and sales for \$147,448.

Clovis, N. M., KICA-TV (12)—\$36,666 paid for 1/3 of TV and KICA by parent KICA Inc. to Garfield C. Packard.

Corpus Christi, Tex., KVDO-TV (22)—sold for \$94,300, plus assumption of \$100,000 indebtedness to local group headed by E. J. Healey and Hubert J. Schmidt, by Gabriel Lozano and associates.

Durham, N. C., WTVD (11)—sold for \$1,621,800 to Durham TV Co. Inc. (controlled by Lowell Thomas-Frank Smith interests) by founding group headed by Harmon L. Duncan and J. Floyd Fletcher, with Duncan and Fletcher also holding stock in new Durham TV Co., Inc.

El Paso, Tex., KERP-TV (13)—bought for \$750,000 as KILT with radio KERP from McLendon Investment Corp. by owners of KXLY-TV, Spokane, Washington.

Fort Smith, Ark., KNAC-TV (5)—George T. Hernreich holds 50% option from H. S. Nakdimen estate, with Hernreich becoming 50% partner in \$150,000 stock subscription agreement, also assuming up to 50% of \$150,000 in obligations. \$61,500 paid for other 50% by Harry Pollock (33.33%) and Harry

Newton Co. (16.66%), with Pollock agreeing to lend KNAC-TV \$125,000.

Fort Wayne, Ind., WKJG-TV (33)—bought with radio WKJG for \$1,925,000 by Truth Publishing Co. (60%), Walter R. Beardsley (25%), Geoffrey Wade (15%). Truth publishes the *Elkhart Truth* (WSJV & radio WTRC).

Harrisburg, Pa., WTPA (71)—swapped transmitters, towers and channels with off-air WCMB-TV (27). It also paid WCMB-TV \$150,000, and got FCC permission to switch to channel 27.

Indianapolis, Ind., WFBM-TV (6)—purchased by Time Inc. in \$15,750,000 package deal that also included WFBM, WOOD-TV and WOOD, Grand Rapids, Mich. and WTCN-TV and WTCN, Minneapolis, from Consolidated Television and Radio Broadcasters Inc. (Bittner group).

Kansas City, Mo., WDAF-TV (4)—At presstime, firmed up awaiting FCC approval. Bought by Elmer C. Rhoden, National Theatres Inc. from *Kansas City Star*, for \$7,600,000.

Lafayette, Ind., WFAM-TV (59)—bought with radio WASK for \$330,000 by Henry Rosenthal, 25%; Albin H. Huth, 25%; D. & B. Equipment Corp. (Jack M. Drysdale, president), 50%, from O. E. Richardson.

Las Vegas, Nev., KLAS-TV (8)—Herman Greenspun, publisher of *Las Vegas Sun*, increased holdings from 22.77% to 67.525% by paying R. G. Jolley \$50,000 for 124 1/2 shares; Jolley also sold his remaining 500 shares back to company for \$270,000.

Las Vegas, Nev., KSHO-TV (13)—bought for \$70,000 by Mervyn Adelson and Father Nathan, Las Vegas supermarket operators from Frank Oxarart-Albert Zugsmith interests.

Lebanon, Pa., WLBR-TV (15)—\$115,000 paid for off-air station plus assumption of \$125,000 indebtedness by Triangle Publications Inc. (WFIL-TV—*Philadelphia Inquirer*) from owners of radio WLBR, returned to air by Triangle on May 2, 1957.

Los Angeles, Cal., KCOP (13)—sold to Kenyon Brown-Crosby interests for \$4,000,000 by Copley Press, publisher of *San Diego Union and Tribune*. Copley Press acquired station as KLAC-TV for \$1,375,000 from Mrs. Dorothy Schiff Sonneborn, publisher of *New York Post*.

Madison, Wis., WMTV (33)—sold for \$550,000 by Gerald A. Bartell family to WMTV Inc., 50% owned by WTVJ.

Miami, and pres. Mitchell Wolfson, 25% by Lee Ruwitch, WTVJ exec., v.p.-general manager and 25% by radio WMAV, Springfield, Ill.

Minneapolis, Minn., KMGM-TV (9)—bought for \$650,000 by NTA from United Television Inc., which in 1956 sold 25% of station to Loews Inc. for about \$750,000, involving film purchases. Previously purchased (as KEYD-TV) by United TV Inc. for \$1,500,000 from Minneapolis Tower Co. which had acquired control of CP, with radio KEYD, for \$337,200 from founding group headed by Lee L. Whiting.

New York, N.Y., WATV (13)—sold, together with WAAT and WAAT-FM for approximately \$3,500,000 to NTA by Irving Rosenhaus interests. Call letters to be changed to WNTA-TV.

Norfolk, Va., WTOV-TV (27)—bought by Tim Brite, Inc. for \$85,000 after going dark in 1954. Resumed operations in 1955. Louis H. Peterson's radio WNOR, Norfolk, later acquired 50% for \$53,000, with Tim Brite retaining the other 50%.

Odessa, Tex., KOSA-TV (7)—50% sold under option in deal involving \$20,000 cash and assumption of \$400,000 in obligations, by Cecil Trigg and associates to brothers Jack C. Vaughn and Grady H. Vaughn, Jr.

Orlando, Fla., WDBO-TV (6)—purchased with radio adjuncts for \$3,000,000 by firm controlled by William Cherry, also president of WPRO-TV, Providence, R. I.; selling group was headed by Harold P. Danforth.

Panama City, Fla., WJDM (7)—bought for \$60,000 by Mel Wheeler from builder J. D. Manley. Wheeler already owned 2%, his wife 2%.

Pittsburgh, Pa., WHIC-TV (11)—50% option exercised by H. Kenneth Brennen & family, who paid \$500,000 under terms of merger agreement reached in 1955. Co-owner is P-G Publishing Co., publisher of *Pittsburgh Post-Gazette* (Hearst).

Portland, Ore., KLOR (12)—bought for \$2,500,000 by George Haggarty from Julius L. Meier, Jr., Henry A. White, Stephen E. Thompson and associates. Haggarty also optioned NBC-TV affiliate KPTV (27) from Storer for \$1,183,921 plus assumption of service contracts. On May 1, channel 12 began using KPTV studios and switched call letters to KPTV, channel 27 having left the air the previous day.

Presque Isle, Me., WAGM-TV (8)—sold 94.8% interest for \$525,000 by Harold Glidden; along with WABM, Houlton, Me. to Horace Hildreth's Community Broadcasting Company.

Rockford, Ill., WREX-TV (13)—bought by Bob Hope (50%), Albert Zugsmith (25%), Ashley L. Robison (15%) and Arthur B. Hogan (10%) for \$2,850,000. Sellers were WROK radio and local businessmen headed by Louis E. Caster.

Rome, Ga., WROM-TV (9)—bought for \$722,500 by Martin Theatres of Georgia, (which has FCC authorization to move station to Chattanooga) from group headed by Dean Covington. Martin Theatres, headed by E. D. Martin, operated WTVM, Columbus, Ga.

St. Joseph, Mo., KFEQ-TV (2)—Bought by Jesse D. Fine, theatre operating family, for \$841,091, from Kenyon Brown-Bing Crosby group, together with radio station KFEQ.

St. Louis, Mo., KWK-TV (4)—Bought by CBS for approximately \$4,000,000 from KWK-TV, of which the *Globe Democrat* is 23% owner.

San Angelo, Tex., KTXL-TV (8)—\$32,288 was paid by KGKL, San Angelo, for 50%, and \$50,000 by Roy H. Simmons for 25% of TV station to A. D. Rust, and B. P. Bludworth. Bludworth retained 25% ownership.

San Diego, Cal., KFSD-TV (10)—*Newsweek* bought 46.22% of KFSD-TV and radio KFSD for \$1,502,900 from Fox, Wells & Co.

San Juan, P. R., WAPA-TV (4)—Sold by Jose Ramon Quinones for \$320,000, plus \$431,733 in obligations, to WTOB-TV, Winston-Salem, N.C.

which hereby acquired 80% of station.

Scranton-Wilkes-Barre, Pa., WARM-TV (16) & WILK-TV (34)—At presstime, application was filed with FCC for a new corporation, of which Transcontinent will own 60% and WARM-TV and WILK-TV, 20% each, which will own both stations, with WILK-TV going off air. Total amount involved is \$1,500,000.

Spokane, Wash., KREM-TV (2)—Louis Wasmer sold TV and radio stations KREM to King Broadcasting Co., operator of KING-TV, Seattle, for \$2,000,000.

Tyler, Tex., KLTV (7)—20% sold to Marshall Pengra for \$7,460 and assumption of 20% of obligations by Lucille Ross Lansing, who reduced stock holdings from 100% to 40%, with other 40% going to Gerald Hall Lansing.

Winston-Salem, N.C., WSJS-TV (12) 33¹/₃% sold by Mary Pickford Rogers and Buddy Rogers for undisclosed sum to Piedmont Publishing Company (which became 100% owner).

York, Pa., WNOW-TV (49)—\$255,000 was paid for WNOW-TV and WNOW radio by William F. Rust Jr. and wife (70%) and Ralph Gottlieb (30%) to partners Morgan E. Cousler and Lowell W. Williams. Previous licensee Helm Coal Co. acquired 30.4% from H. J. Williams estate for \$125,731, which increased Cousler's holdings to 62.5%, Williams' to 37.5%.

Yuma, Ariz., KIVA (11)—sold to Harry Butcher in transaction involving \$241,000 by Donald Ellsworth, Howard L. Roberts, William S. Porter and associates. END

ANY WAY YOU LOOK AT IT . . .

JOE FLOYD'S BIG BOOMING

KEL-O-LAND



KDLO TV 3
CHANNEL
Aberdeen — Huron — Watertown

KELO TV 11
CHANNEL
Sioux Falls

KPLO TV 6
CHANNEL
Pierre — Winner — Chamberlain

is a sensational triple-market, 4-state* package for one single-station buy!

*South Dakota, Minnesota, Iowa, Nebraska

CBS • ABC • NBC
General Offices: Sioux Falls, S. D.
Represented by H-R
• In Minneapolis: Bulmer & Johnson, Inc.

vertising agencies have to be convinced that a serious approach to the art of management is not only possible, but necessary. Resistance to the new organizational thinking is especially strong in essentially creative fields, where the individual fears that logical administration will freeze his talent and imagination.

That this fear has a real basis is clear from Harper's deliberate and careful definition of an agency as "a creative society." The management problem is how to organize that society to allow for maximum expression of its creativity, while the "flow of work" proceeds at maximum efficiency under the pressures of deadlines.

Harper's administrative thinking follows these basic points:

1. Since an agency is a creative society, its creative leaders are necessarily its key individuals. The organizational structure of the advertising agency must be such, therefore, as to "give dignity and importance to the creative function."

This has been done in the administrative council. Its permanent chairman is the creative head of the agency, Jack Tinker; his position is symbolic recognition of the creative essence of advertising.

2. The creative executive must be left free to continue to be creative, rather than be turned into an administrator. He therefore needs an administrative partner, who can relieve him of all business detail.

Each executive job filled by two men

Thus, in the McCann structure, each executive job is really two, and is usually filled by two men: the Professional and the Administrator. For example, on the top management level, Terence Clyne functions as policy and creative head for TV.

Immediately under him, is vice president George Haight, who is in charge of the television department. Haight is responsible for the department's creative work. His associate is Frank Gilday, manager of admin-

istrative services of the TV-Radio department. Gilday takes over all business and personnel management leaving Haight free to do his creative job.

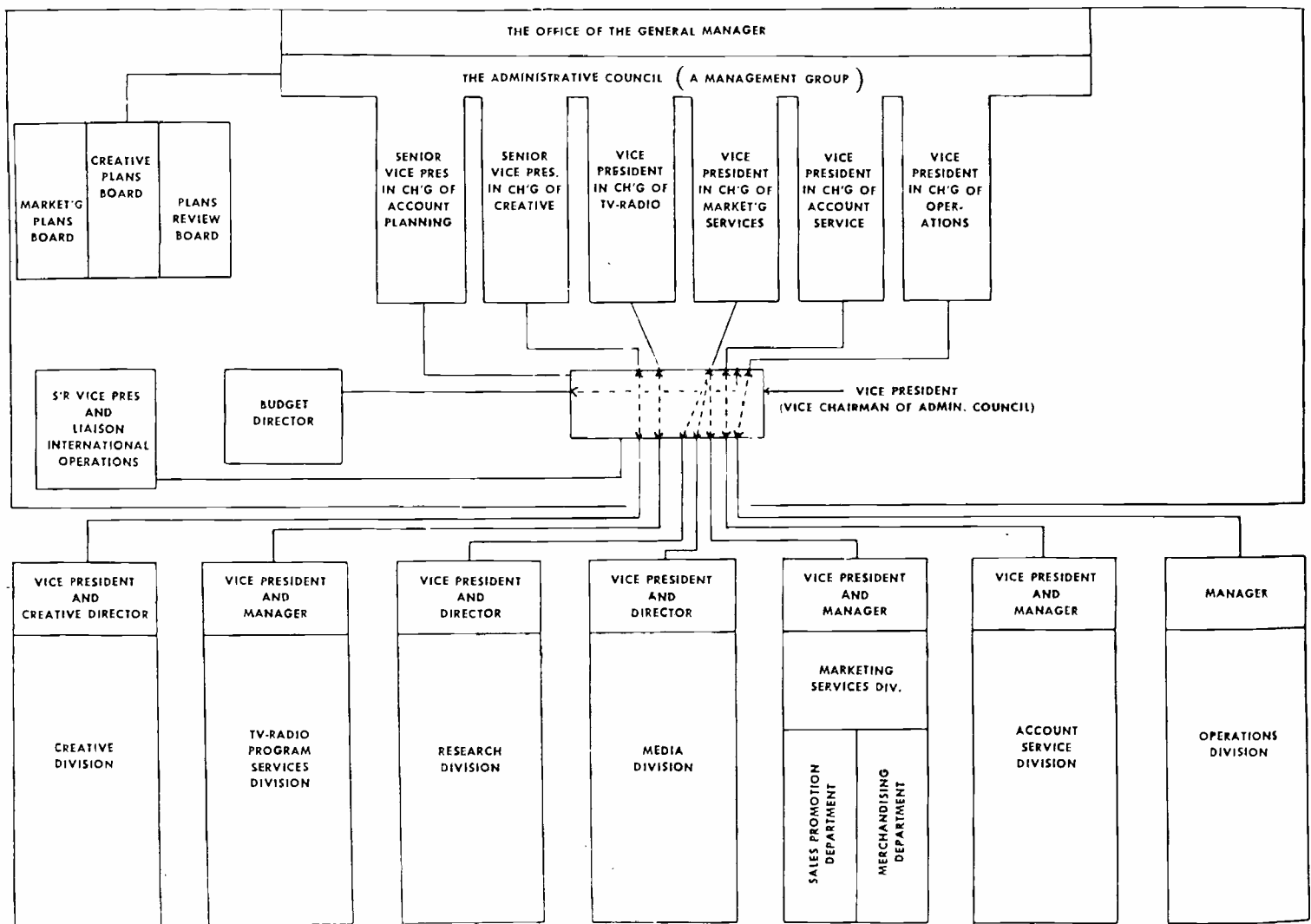
3. Like the creative man, the administrator, too, is subject to the human desire to progress. "Both the professional and the administrator," says Harper, "must have equal access to promotion and money. All through the company, there must be twin paths of progress."

4. Administratively, the company must be sufficiently decentralized to encourage maximum freedom of professional decision, yet such authority must be reserved for the company as best serves its overall interests.

5. More and more the company should be managed by "objectives." Just as in the case of other industries, Harper maintains, it is necessary for the agency to set itself long-range goals as a business. These goals then serve as markers to agency management, which consciously tries to shape the company's

THE CONCEPT OF THE ADMINISTRATIVE COUNCIL

Home Office: McCann-Erickson, Inc., 485 Lexington Ave., New York, N. Y.



future character to reach them.

Or, as George Park, head of McCann subsidiary, Market Planning Corp., expresses it: "The management process consists of settling down proper objectives and employing the human talents and time resources to achieve them."

The objectives pertain primarily to the volume of business McCann expects to do in the future and to the kind of client it will serve. McCann's management has set down a billings position to be reached during its Five-Year Plan, which began in 1956. It expects to grow by approximately \$100 million dollars more in billings by the end of the five-year period.

As Harper sees it, advertising is not just the means of transmitting a sales message to the largest number of people, but a form of communications, with a host of economic and social consequences. As he defines the function of his agency, it is to serve in "the twin areas of mass communication and mass distribution as a sales development service."

Agency's activities have extended

This permits a wide range of activities, far beyond what was once an agency's normal preserve: "Helping to select the advertising manager of the client, aiding in the design of the product, planning it, conducting sales meetings, appraising the client's marketing, designing research projects, developing sales promotion, handling public relations and publicity."

"McCann's three main roles as a business organization," says Harper, "are to:

1. Help business management create and administer its mass communications programs;
2. Help management with marketing;
3. Help it to acquire the facts about its business and to evaluate them."

To achieve these various ends, the agency has created a group of subsidiaries; they are organized as affiliates and compensated on a fee basis in part, because of the agency belief that many of the services now rendered cannot be adequately paid for under the traditional 15 percent arrangement. "We think we ought to be paid for these services," says Harper, "and clients want to pay for them."

Domestically, McCann is the archetype of the decentralized agency. It has pioneered the creation of subsidiary services which are corporate enterprises in their own right: Mar-

ket Planning Corporation; Communications Counselors, Inc. (publicity and public relations); Sales Communication, Inc.; McGowan Productions and La Brea Productions (film commercials and programs, in Hollywood).

These are in addition to the home office at 485 Lexington, which handles the major portion of the company's billings, and Marschalk and Pratt, a completely separate company for those clients who prefer to deal with a smaller agency. Harper himself maintains his corporate office at 50 Rockefeller Plaza. In addition, McCann-Erickson Corporation (International) has 29 offices in 15 countries.

It is not surprising that it should be McCann-Erickson which has instituted the nearest thing to a formal university seminar setup in the advertising field. This is the new Marketing Communications Workshop on the 30th floor of its sumptuous new quarters, designed in the modern idiom, at 485 Lexington Avenue in New York. Its purpose is described as follows:

"To provide facilities for the exploration of central problems in marketing communications by groups of key executives in the company.

"To indoctrinate new employees and train graduates of colleges and professional schools entering the business.

"To use the materials resulting from the projects for professional development of the present staff.


"To make available current and pertinent papers that throw new light on central problems of marketing communications to schools, colleges, clubs, and advertisers, both here and abroad."

The seminar participants will even receive graduation awards.

Whether this experiment in agency self-education will produce any fundamental ideas that are important to advertising at large, remains to be seen.

That it is an ambitious undertaking, can hardly be denied; nor can it be denied that it will undoubtedly produce benefits that always arise when experienced minds meet in undisturbed session away from the daily grind to exchange ideas and explore new concepts.

And despite the aura of hucksterism that inevitably accompanies any agency presentation of its own wares, the Communications Workshop may be one of the important steps taken in recent years to professionalize a business that has only lately begun to mature. **END**

 WARNER BROS. FEATURES ARE PREFERRED IN **SAN ANTONIO**
73.0% SHARE OF AUDIENCE

WOAL-TV FRIDAY 12 NOON—1:30 P.M.

C.A.P. inc.
Distributors for Associated Artists
345 Madison Avenue, MUrray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., RIVERSIDE 7-8553
9110 Sunset Blvd., CRestview 6-5886
Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



"GEE! I'll try that baking powder!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



"The secret ingredient in Chock Full O'Nuts Coffee is money." This theme is beautifully portrayed in a series of 60, 20, and 10-second spots starring Jean Martin who sings of that "heavenly coffee." Dramatic effects of money showering like rain or money pouring from a counting machine point up lyrics built around "Better coffee no millionaire's money can buy." Produced by SARRA for CHOCK FULL O'NUTS CORP. through GREY ADVERTISING AGENCY, INC.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



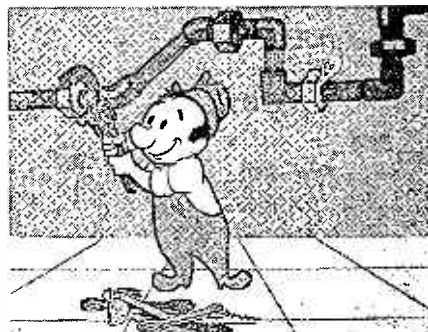
The dual purpose of this live 60-second spot for Sportsman is to appeal to women from the gift angle, and to encourage men to buy the products for themselves. The device: a beautiful woman in a glamorous setting, telling the viewer how much she admires the type of man who uses Sportsman Grooming Essentials. Each product is identified and followed by the black and white silhouette of the Sportsman girl to tie in with the sponsor's print advertising. Produced by SARRA for SPORTSMAN DIVISION OF RICHARD HUDNUT through NORMAN, CRAIG & KUMMEL, INC.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Three well-known television characters—Kukla, Fran and Ollie (and some of their friends)—talk and sing about S&H Green Stamps in a series of live 60-second and 20-second commercials that sell much harder than meets the eye—or the ear! Fran's chats with her famous friends make a lively story of each spot. For a change of pace Fran is left out of some and the puppets do the entire commercial. Wherever possible the "S&H Distinguished Merchandise Catalogue" or the familiar S&H Shield is worked logically into the action. Produced by SARRA for THE SPERRY AND HUTCHINSON COMPANY through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

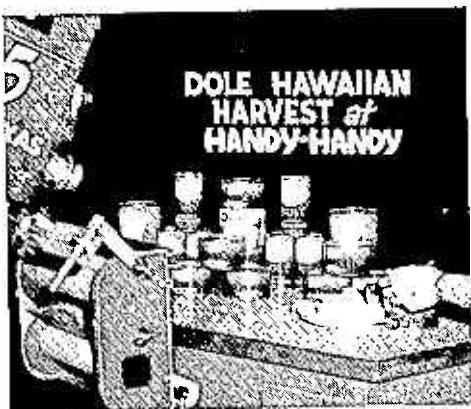
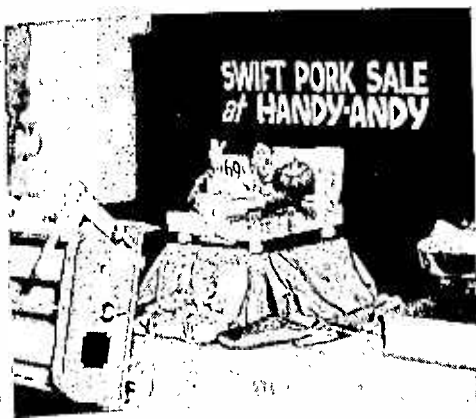
SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The problem here was to devise a series of TV commercials to sell Molson's Export Ale in the Province of Quebec. (The law does not permit showing bottles or product-in-use.) Sarra's solution: 60-second and 20-second spots, in French and English versions, that underscore enjoyment. In full animation, a friendly, sympathetic little character struggles through everyday predicaments until the Molson label assures him that "Life Can Be Pleasant." For further identification, the label appears full-screen at the close of each commercial. Created by SARRA for MOLSON'S BREWERY LIMITED through COCKFIELD, BROWN & COMPANY, LIMITED.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

The low c-p-m of IDs is without parallel in TV; 45 cents is not unusual



An ID should never accent more than one sales point, usually shown in two scenes. Illustrated above, the production assistant is readying the scene-changes for local and national sponsors of live IDs.

too. As IDs are used more, and with obvious effectiveness, they will naturally gain in popularity with other advertisers."

Although Lanvin scored a bulls-eye with its use of IDs, it is not necessarily true that IDs are best for all advertisers in the related fields of cosmetics.

An example in this direction is cited by Harold Tuers of Product Services Agency. Tuers is account executive for Ten-Day nail polish, a new product which gained success through an outstanding TV spot campaign launched six months ago. A colored adhesive, the Ten-Day nail polish is applied in a way similar to Scotch tape.

"For a drastically new product like this," Tuers said, "we would never use IDs or even 20s until the foundation was laid. Here was something women had never heard of. They had always thought of nail polish as something that comes out of a bottle.

"We were careful to start in every market with a heavy use of minute spots. Then, after we got it going, we moved into 20s and IDs to supplement the campaign on a ratio of 3-to-1, based on the reinforcement theory."

The reinforcement theory cited by Tuers was originated with Instant Maxwell House Coffee a number of years ago. Instant Maxwell would use the saturation technique, 50 or more IDs a week in a given market, not as a separate campaign but in connection with a campaign of longer messages.

The theory is that the eight-second ID triggers in the viewer's mind an image response of the entire one-minute message which he may have seen days or weeks previously.

Theory stands test of time

After years of operation, the theory is still in good standing with Instant Maxwell and has obviously been proven by the test of sales as well as of time. This fall for example, according to BAR for the week ending September 14, Instant Maxwell was running 81 IDs a week in the Los Angeles market.

In addition to a suitability for a variety of advertisers, the ID has a unique flexibility that is cited by media men. One function of IDs is to supplement network advertising, as in the application by Instant Maxwell House. In another function, IDs

provide a means for national advertisers to offset localized sales slumps.

IDs also permit local and national advertisers to boost promotion on big buying days such as pre-weekend grocery buying. And, what is probably one of the best-known assets of IDs, they are the most logical vehicle for the low-budget advertiser who could not otherwise afford TV.

The economy of IDs is much greater than appears at first glance - obviously half of a 20-second announcement costs only half as much. But the ID dollar actually goes twice as far and then some, because of the much lower rates of the many package plans that become available through increased frequency.

IDs may provide prime-time audience

In addition, the economical little short-spot gives an advertiser the chance to reach the tremendous audiences during TV's most desirable (and, often, otherwise unobtainable) prime time.

The extremely low cost-per-thousand of IDs is without parallel in television advertising. A c-p-m of 65 cents is quite common. A c-p-m of 45 cents is not unusual. And a 12-plan of daytime IDs will occasionally even produce a 25-cent c-p-m. These fundamentals of IDs, together with their present status of good availabilities, make them a prime opportunity for advertisers.

In the area of ID effectiveness, members of the Madison Avenue chapter of the short-spot fan club are still quoting Schwerin research data which, while it is as true as ever, was released but not fully publicized four years ago.

Testing the effectiveness of commercial length, Schwerin found a 20-second commercial produced 98 per cent brand name recall. But a 10-second ID, only half as long (and half as expensive), produced a brand name recall of 95 per cent.

However, Schwerin found that 10-second IDs don't do the heavy sales job of the longer commercials. In the same test, the 10-second IDs produced only 56 per cent recall of at least one sales point. The 20-second commercial produced 87 per cent recall of a sales point.

It should be explained here that the test was conducted under laboratory conditions without noise or interference. Normal home distractions would doubtless reduce the percentages of recall. It can be assumed,

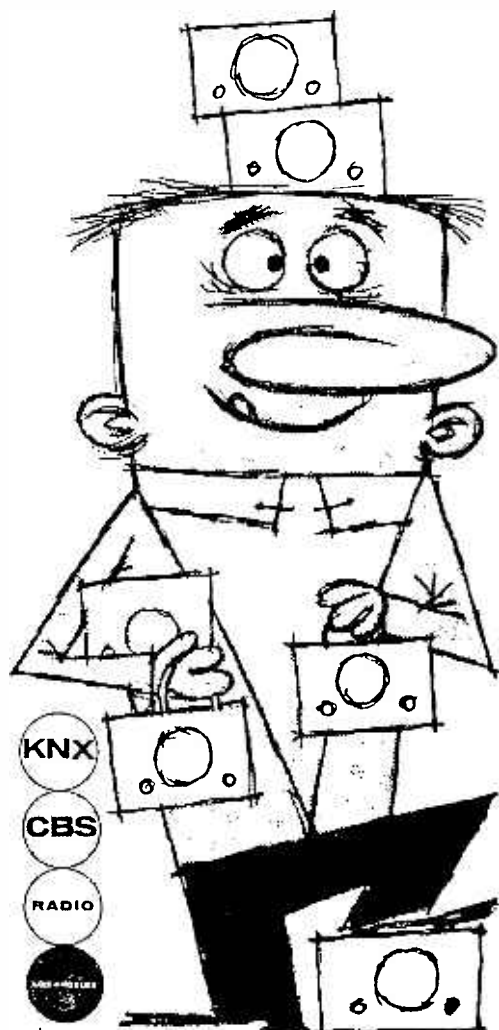
To next page

Buying "sets-in-use" or "ears-in-use"?

It takes more than a stack of hot records and cool personality boys to attract the *real listeners!* Listeners, that is, who tune in their ears and minds when they tune in their radios. KNX-CBS award-winning news programs, complete sports coverage, live shows and dramatic offerings each draw people who *listen* to what we—and you—offer.

That's another reason the #1 radio station in Southern California is 50,000 watt

KNX • LOS ANGELES



REPRESENTED BY CBS RADIO SPOT SALES

THE ID *Continued*

however, that on a national average, home distractions constitute a constant, unchanging factor that affects all commercials equally.

Actually, the 10-second commercials in the Schwerin research cannot be matched exactly against today's commercial IDs. The usual ID now is only eight seconds long. Even its name, the ID, is now a misnomer. It is, in reality, an eight-second, full screen commercial announcement. Its namesake, the 10-second shared-screen spot with the station logo up in the corner, has been heading into obsolescence since about mid-1956.

Today the appearance of a shared-screen ID is a novelty. The death of the 10-second ID was a matter of convenience. Advertisers and agency men disliked the trouble and expense of having to make a different ID with a different logo for every station; the full-screen, eight-second arrangement was much more preferable. As a result, the great majority of the station identifications are now only two seconds audio with full-screen video.

Timebuyers were slow to pick up IDs

In the early boom years of commercial TV, timebuyers were slow to enthuse over this brief 8- or 10-second commercial tacked onto a station identification. But two or three years ago, somebody "discovered" IDs and then the timebuyers started picking them up with interest. Until now.

This year, with some softening evident throughout the entire industry, ID sales are still going up, but the increase is smaller than any other in TV's spot sales category. TvB figures say all spot sales in the first nine months of this year totaled \$329 million, an increase of nearly 13½ per cent over the \$290 million for January-September, 1956.

But by the same yardstick, ID sales this year are up only a fraction more than 1 per cent. The ID sales total from January through September last year was \$34.9 million. This year, for the same nine-month period, the figure was \$35.3 million.

Thus, as 1957 draws to a close, the little short-spots are sitting in TV's basement like so many homeless orphans. The irony about the little cellar-dwellers is that, in the eyes of not a few advertising men, the home of the ID today is literally a bargain basement and, with the addition of just one ingredient—creative thinking—the short-spot could easily become the prayer's answer for many a cost-worried adman. END

LIVE ID'S

An example of creative thinking in the use of IDs is being tried by KENS-TV in San Antonio. Since August, the station has been presenting an innovation in commercial television: Live IDs.

No mere novelty, this development offers a tremendous advantage. Local, low-budget advertisers gain access to television without the production cost of filmed commercials. For a multi-product advertiser such as a supermarket chain, the promotion possibilities are now unlimited. The film barriers of time and expense have been removed.

A typical short-spot produced live by KENS involves the use of a small turntable. It is similar to a lazy susan, the kind housewives like to place in the center of the dinner table. A small, three-sided stage is built on the turntable.

For a local brewery ad, for example, the camera opens on a tight close-up of a bottle of beer. Next, a production assistant carefully gives the stage a one-third turn, the bottle moves off camera and a glassful of beer appears in its place. Simply done, but it contains the three basic elements of spot success: sight, sound and motion.

Another San Antonio user of live IDs on KENS is the Handy-Andy chain of supermarkets. The video opens on a printed card. Halfway through the spot the card is removed, revealing a display of the food item mentioned in the audio.

In order to maintain the flexibility and economy that gives live IDs their great advantage, KENS-TV prices these spots at the card rate; there is no production charge, no camera charge unless more than one camera is used. The station sees the function of live IDs as an important service to retailers with a variety of items and prices to advertise, as well as to all advertisers using saturation campaigns.

In addition, the station foresees the use of live IDs in another important area: Low-cost testing for national accounts. In fact, a Madison Avenue agency is presently negotiating with KENS-TV to use the live IDs for a test market campaign. Summing up the comment on the new technique, KENS-TV commercial manager Wayne Kearn termed it: "An important breakthrough in adapting TV to the needs of retail advertisers."

type, and already foresees a trend to other genres.

"The networks are probably relying on musical-variety shows too heavily for the current market and the current talent available", Miss Kern says. "I wouldn't be surprised to see a viewer trend toward light, romantic, non-suspense drama. Nor will it be unexpected for the market for straight monologue comedy to open up somewhat more than is presently the case".

The sleeper of the year is undoubtedly *Walter Winchell File*, which appeared on almost every list of favorites. Others liked by the critics included *The Twentieth Century*, *Look Here*, *Leave It To Beaver*, *The Price is Right*, *Zorro*.

One daytime show, *The Verdict Is Yours*, was named as "one of the few original program creations of the season" by Hedrick of the *Buffalo Evening News*. "Its popularity reflects how avid the public is for any new, sound idea," Hedrick added.

Club Oasis was the most disliked of the new programs. Others mentioned included *The Thin Man*, *What's It For?*, *Tic Tac Dough* and *Harbormaster*.

Old favorites have become "classics"

Many of the critics cited the role played by the old favorites in strengthening the over-all programming picture. O'Flaherty of the *San Francisco Chronicle* stressed the importance of these "classics": "Most of television's giants are back with us, and when you start to list them, it becomes apparent that TV has proved that it is a medium of distinction. These are programs of substance as well as entertainment—*NBC-TV Opera Playhouse*, *Omnibus*, *Hallmark Playhouse*, *See It Now*, *Wide Wide World*, *Camera Three*, *Disneyland*."

The spectaculars, or specials, met with the general approval of the critics, and with far more agreement than did the regular shows. Of the early offerings, *Green Pastures*, *The Prince and the Pauper*, *The Edsel Show*, *Pinocchio* and *The Standard Oil Show* were named as outstanding. Almost unanimously, *Crescendo* was a disappointment.

One of the most interesting reactions, and one indicative of how far apart the critics may sometimes be, was to the *General Motors 50th Anniversary Show*. It split the critics down the middle, as seen in these comments from the New York daily press.

"A superb musical production, re-

wardly experimental in approach, delightfully humorous and touchingly poignant", said Jack Gould of the *Times* in an exuberantly expansive review typical of one group.

But from Ben Gross of the *Daily News*: "The net result was a much-too lengthy, sprawling, and for the most part dull, show".

Individual shows apart, the critics are in favor of leavening the routine TV fare with cakes and caviar—the spectaculars. Of the reviewers polled, only Janet Kern of the *Chicago American* disapproves of this type of programming.

Spectaculars disrupt viewing habits

"I was, am, and believe the public to be, unalterably opposed to spectacularism," says Miss Kern. "There are at most about six potentials for 'special' programming a year. All other attempts at 'spectacularing' represent only an abuse of viewer-loyalty; a disruption of viewing habits; a handicapping of the regular shows pre-empted; and a waste of millions of dollars".

Entwined with "spectacularism", of course, is the entire Weaverian concept of programming, and a year after his departure from the networks the shadow of Pat Weaver, as controversial as ever, still hovers over the critics. Miss Kern again:

"Up until last season, TV's 'programming trends' of recent years were, in my judgment, all to the Weaverian worst. Last season, when NBC finally shook off the strangling chains of 'messiahism' and turned to doing its rightful job of entertaining the public, program trends took a sharp turn for the better. This year the trend continues upward, but at a naturally less hectic rate of ascent.

"The more firmly TV establishes itself in the rightful grooves of providing plenty of the age-old handful of entertainment forms enjoyed by the majority of the people, the better it is, in my opinion".

With somewhat less enthusiasm, Bob Williams of the *Philadelphia Bulletin* recognizes this as the direction in which TV programming is moving today.

"The trends are obvious", Williams says. "Give the viewers what they want week in and week out, and relieve the monotony at proper intervals with helpings of caviar. I see nothing too discouraging about this. It strikes a sensible balance. The most encouraging trend is the more discriminating selection of properties for the 'big shows'".

/ To next page



"GEE! I like that dress, Mummy!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9 Chicago



Edward R. Fitzgerald, Time Buyer
J. Walter Thompson Company, Chicago

"There's so much pertinent material in SRDS now—market data, maps, ranking tables, sales figures*—that we couldn't possibly use all of it within a single month. Don't misunderstand—we want all of it—every month. Just knowing it's all there is wonderful. We can reach for one book now to answer practically any question that's aimed at the media department."

*Every month, in *Standard Rate's Newspaper, Spot Radio and Spot TV* editions.

But to Laurent of the *Washington Post* the "mass appeal" programming, particularly on NBC, is most discouraging.

"Biggest disappointment of the season is the 'meat and potatoes' schedule of NBC. It will lead to an enormous vitamin deficiency. No one will love it, except the public and the stockholders. But what public? The studiously non-bright public, which earns the least money, has the least to spend and satisfies sponsors the least.

"The outstanding show of the new season is *Look Here*", Laurent continues. "How did this ever get a network spot? Just imagine: two informed, intelligent persons sitting before TV cameras and acting as though they are informed, intelligent persons. No, the show isn't sponsored, and likely will not be. I find it, however, the most delightful idea since Pat Weaver's departure left NBC in the hands of its cost accountants".

And along with a more varied TV diet, Laurent sees the need for a less expensive bill of fare. "Television is the most overpriced commodity in this economy", he declares. "An 'agonizing re-appraisal' is coming up for the entire cost structure

of programming, talent and time. Without this re-appraisal, some large holes are going to appear in the schedule of sponsored shows".

About two aspects of programming, more than one critic expressed concern. These are the growing prominence of the Hollywood film producers and the alleged deterioration of creative writing.

Decries emphasis on "names"

"Too many Hollywood incompetents have sneaked in, placing the emphasis on 'names' instead of talent and using the standards which have brought theatre movies to the verge of bankruptcy", says Kirkley of the *Baltimore Sun*. "The trend to Hollywood, physically and artistically, is ruinous".

The same note is struck by Wilson of the *Detroit Times*: "Anything new or startling in TV will come from the live shows, because it would appear that all the tested formulas are being used to make the filmed programs".

Although O'Flaherty of the *San Francisco Chronicle* finds that "the new filmed efforts this season—*Wagon Train*, *Maverick*, *Tenderfoot*—are superior to anything Hollywood put out last year," he continues:

SCOREBOARD

Janet Kern, *Chicago American*. **Good:** *Wagon Train*; Gobel-Fisher; Walter Winchell File; Gisele MacKenzie; *The Price Is Right*; *Tic Tac Dough*; *The Real McCoys*. **Bad:** *Club Oasis*; *The Big Record*; Perry Mason; *What's It For?*; Polly Bergen; *The Twentieth Century*.

Lawrence Laurent, *Washington Post & Times Herald*. **Good:** *The Twentieth Century*; Gobel-Fisher; *Leave It To Beaver*; *Look Here*; *Bell Science Series*. **Bad:** *Harbourmaster*; *The Restless Gun*; *Wells Fargo*; Guy Mitchell; *Tic Tac Dough*; *Dick and the Duchess*; *Suspicion*.

Terrence O'Flaherty, *San Francisco Chronicle*. **Good:** *Wagon Train*; *The Twentieth Century*; *Tombstone Territory*; *Maverick*; *DuPont Show of the Month*. **Bad:** *Club Oasis*; *Frank Sinatra*; Gobel-Fisher; *Have Gun, Will Travel*; *Restless Gun*.

Bob Williams, *Philadelphia Bulletin*. **Good:** *Wagon Train*; Gobel-Fisher; Walter Winchell File; Gisele MacKenzie; *Leave It To Beaver*; *Suspicion*; *Maverick*; *Zorro*. **Bad:** *Frank Sinatra*; *Harbourmaster*; *Pat Boone*; *The Thin Man*; *The Californians*.

"The biggest threat to quality in the trend toward Hollywood celluloid half-hours comes from the producers themselves. New York TV producers are men of imagination and background in the theatre. In Hollywood's TV film industry, the word producer usually means only on thing: money-raiser".

And, in general with many of his colleagues, O'Flaherty repeats: "As a critic I deplore the disappearance of several of the excellent live TV dramatic showcases and view with alarm the move toward film".

That the anonymous (despite a few seconds of on-screen credit) script writer has it in his power to make or break a show is emphasized by Bob Williams of the *Philadelphia Bulletin*.

"The journeymen writers all seem to have run dry at once. The dialogue on the musical and variety shows has been, for the most part, pretty dreadful. Polly Bergen can't handle the

Fun for everyone
 AIR · CONDITIONED
 at the New **General Oglethorpe**
 HOTEL · GOLF CLUB · COTTAGES

One of the world's finest resorts offers every facility and activity—swimming, tennis, boating and salt water fishing . . . 18-hole championship golf course at door . . . dancing nightly in the beautiful Riverside Room . . . social director—organized activities and entertainment.
 Choice of American or European Plan.

COMPLETE FACILITIES FOR GROUPS AND CONVENTIONS

On Wilmington Island near historic **SAVANNAH, GEORGIA**
 LOYD BUMPAS, General Manager
 Write today for FREE illustrated Brochure or see your Travel Agent

same material as Red Skelton, but the writers seem bent on fitting the stars to the script.

"It is inconceivable that talent like Gisele MacKenzie and George Gobel can be made to look like bush-leaguers, but their writers have achieved this".

O'Maherty suggests this solution to both the writing and film problems. "The networks should start a system of developing their own writing, directing and acting talents".

Critics differ on color

In their evaluation of color, the critics range the spectrum. Kirkley of the *Baltimore Sun*: "Color is losing ground. Nobody bothers to mention it any more, except the Sarnoffs".

Kern of the *Chicago American*: "What can anyone say about color except that it's here; it's technically perfect; it makes black-and-white TV as interesting and exciting, by comparison, as a cup of dirty dish water?"

Down the middle is the evaluation of Bob Williams: "Extremely unreliable is the best description I can offer for color. When it's good, it adds a dazzling dimension; when it's bad, such as was the case in the World Series, it would be better not to have it".

Differences of opinion among the critics thus exist not only on such non-controversial subjects as film and color, not only as regards individual shows, but in the larger area of what might be termed programming philosophy. This was particularly evident in their reaction to "spectacularism".

All of which leads back to one of the major controversies of the current season—the critique of the critics. How valid are their opinions? How representative of the viewing public?

Earlier in the season, NBC president Robert Sarnoff, in a statement answering critical reviews, questioned the position that "the critics' dissatisfaction with the level of television fare is simply a reaction of public dissatisfaction".

But John P. Cunningham of Cunningham & Walsh subsequently reported: "Our agency's research shows clearly that the grumbling is not confined to the professional critics . . . The 'index of boredom' has been rising steadily".

Certainly, the critics themselves seem to differ in their approach to, and evaluation of, their own role. Jack Gould of the *New York Times*, for example, has stated that he does

not regard himself as the sounding board of his readers, that he attempts to report no judgments other than his own.

Looks for shows to please public

Janet Kern of the *Chicago American* expresses another point of view. "As for my reasons for liking a show, there can be only one: I think it has a good chance to please the public. Of the shows I dislike, the reason is the reverse; I don't see any public-pleasing potential in these shows".

And in an article ironically enough defending the new season against its detractors, John Crosby of the *New York Herald Tribune* noted (apropos of *Crescendo*): "It took an awful beating from the critics *who are, after all, a fairly accurate reflection of the viewers*". (Our italics.)

With their evaluations based on such varying personal viewpoints and professional standards, the extent of agreement among the critics, both as to individual shows and to the overall season, is far more striking than are their disagreements. And collectively, their opinions may be significant.

In a similar poll of critics last year, published in December, five programs were picked as the "dogs": *The Brothers*; *Stanley*; *Hey, Jeanie*; *Oh! Susanna*; and *Walter Winchell*. Of these only one, *Oh! Susanna*, has been renewed.

Many well-received shows renewed

But of the shows favorably received last year—*Playhouse 90*, *Sir Lancelot*, *The Buccaneers* and *Steve Allen*—all are still scheduled on the networks.

Perhaps, then, the critics do reflect more than their personal opinions. Perhaps, collectively, they do give voice to a voiceless public, and to a large extent collectively mirror that public. Perhaps they warrant the concern they aroused this season.

And perhaps they do render a service to advertisers, agencies and networks. Their approval may help keep worth-while shows on the air, despite poor ratings, while audiences build; their rejection may act as a danger signal for shows whose early high ratings may reflect nothing more than publicity and public curiosity.

Or, as many a harassed executive from Madison Avenue to Rockefeller Center devoutly hoped this year, they may reflect nothing more than their own prejudices, occasionally crowning an obvious winner or placing a wreath on a show already dead. END



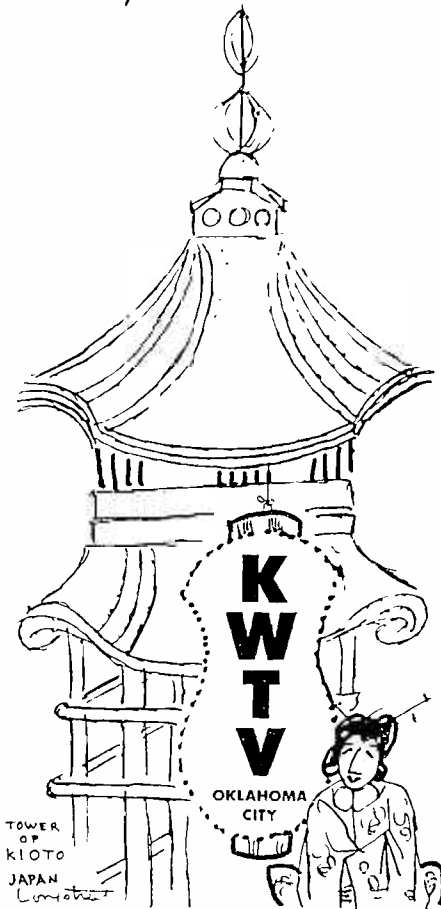
"GEE! Gas with more power's for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

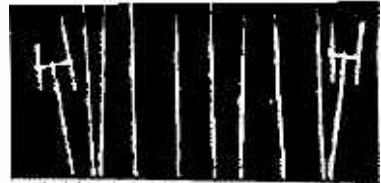
Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9 Chicago

Among Us Towers



... the tower with the SALESpower in Oklahoma!



editorial

MUCH WE CAN BE PROUD OF

Around this time of the year, with the holidays upon us, we all become a bit more charitable, look a little more kindly towards our fellow man. And, as has been our custom for some years now, in December we like to devote this page to a kindly look at our own business.

It is so easy to criticize this industry of ours. Since it has become fashionable to talk about how terrible the "average program" is, a fate almost worse than death awaits the man who dares to say that he likes television.

No doubt there is much to criticize about television programming. With the three networks broadcasting some 200 hours a week, comprising some 200 programs, there simply isn't sufficient creative talent around to satisfy the necessarily high standards of those who criticize broadcast programming. Consequently, the quantitative output of the good programs is far outweighed by the bad.

But it is so easy to lose perspective. On a qualitative basis, over a year's time, television offers so much more than any other medium that it is almost impossible to believe that this industry could have done such a poor public relations job.

In a recent review of the new season in *The New York Times*, Jack Gould devoted some 20 inches or so to the inadequacies of present programs, and about two inches to television's better efforts.

Now this is understandable. The role of the critic is to appraise, to evaluate and—directly or indirectly—to reject the second-rate, to fight for higher standards. To this extent the critics have become almost sentries for the public.

But there were a few sentences in Mr. Gould's Sunday column that stood out, to me, as the best evaluation of TV as an entertainment and information medium:

"For the viewer willing to hunt and choose—and not look too much—the home screen this season often has been most rewarding. But the nightly run hardly has been too edifying. Perhaps, after ten years, television is falling into perspective and simply quieting down a trifle."

Any viewer following Mr. Gould's suggestions would, indeed, find a wealth of programming to satisfy every mood and taste of every member of the family. There is one sentence, however, that bothers me: *"But the nightly run hardly has been too edifying."*

What medium can deliver every night? The theatre would run out of hits inside of two weeks. If Hollywood could come up with one outstanding picture a week, it

would have accomplished something it has not been capable of in its entire history.

Now let's see what you can get in a week's viewing of television. Let's take the week of November 24, and start with Sunday. Sunday, of course, is the day for the highbrow, the day television puts its best foot forward. But what a day it was!

At 11:00 a.m., on *UN In Action*, CBS telecast an interview with the chairman of the Moroccan delegation. At noon, NBC launched its first program of the International Geophysical Year with the chairman of the U. S. Committee for IGY as guest. During the early afternoon, Secretary of the Army Wilber M. Brucker, British poet Sir Osbert Sitwell and Senator John Kennedy visited the home screen.

At 4:00, *Wide Wide World* toured the magnificent desert of the great Southwest. At 5:00, Ed Murrow's *See It Now* discussed "Fission, Fusion and Abundance," with visits to five atomic research projects and discussions with Admiral Lewis L. Strauss, Dr. Edward Teller and Admiral Hyman Rickover. Then at 6:00, the CBS documentary *20th Century* presented "Brainwashing," one of the most penetrating, informative and exciting programs ever to hit the airwaves.

And they label television programming "mediocre"!

During the rest of the evening, the viewer was offered an assortment of dramas, comedies, and musicals with such talent as Bob Hope, Danny Thomas, Dinah Shore, Tony Martin, Sheree North and Sam Levenson.

And what did the rest of the week offer? A kaleidoscope of programming that made it impossible for anyone to say, "There wasn't a thing on television all week." Mary Martin and John Raitt revived the Broadway triumph "Annie Get Your Gun"; "The Pied Piper of Hamelin" came to life; A. J. Cronin's novel "Beyond This Place" was adapted into a 90-minute dramatization. There was college football and pro football; the Macy's Thanksgiving Parade; the Ethel Barrymore Command Appearance.

And, for the rest, a list of top calibre comedians and entertainers too long to exhaust: Groucho Marx, Frank Sinatra, Pat Boone, Rosemary Clooney, Roberta Peters, Patrice Munsel, Red Skelton, and more and more.

Perhaps all of us should take this Christmas-season look at television a bit more often. Maybe we are not the hucksters or the purveyors of mediocrity that the smart cocktail conversation or print media make us out to be. In fact, there's a lot that we can be proud of.

Merry Christmas and a Happy New Year!