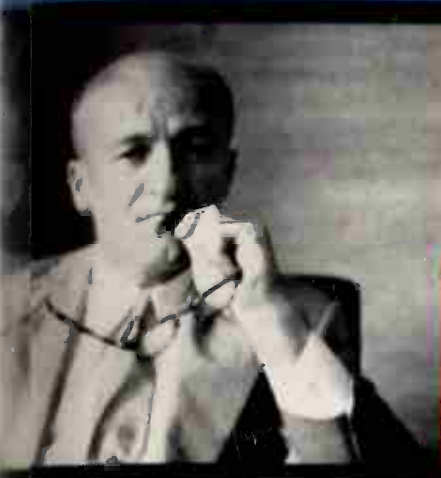


TELEVISION

MAGAZINE

15th year of publication

Buss.

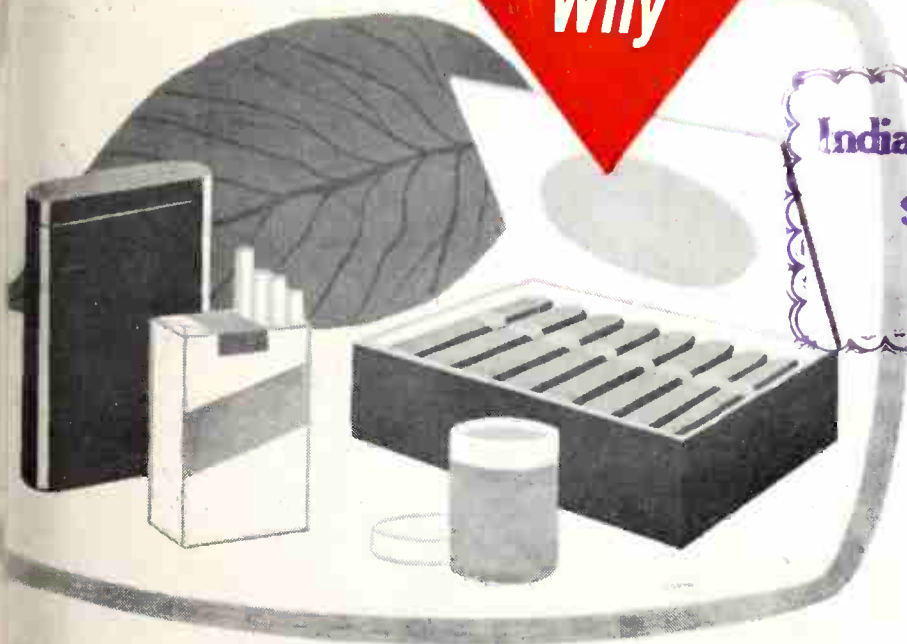


G. Maxwell Ule of Kehyon & Eckhardt (left): The challenge of the future. Charles G. Mortimer of General Foods: His company's complex TV operations



Other highlights: 7-Year Media Study . . . How Leo Burnett Buys Radio . . . Report from Washington . . . The Firestone story . . . Executive Testing . . . Brand Stud

*There Must Be
A Reason
Why*



Millions and

Millions

SEP 25 1957

Library of Dollars

were invested
in Spot TV advertising
by leading TOBACCO
manufacturers during 1956.

Television Division

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

KOB-TV	Albuquerque	WISN-TV	Milwaukee
WSB-TV	Atlanta	KSTP-TV	Minneapolis-St. Paul
KER-TV	Bakersfield	WSM-TV	Nashville
WBATV	Baltimore	WTAR-TV	Norfolk
WGIV-TV	Chicago	KMTV	Omaha
WFATV	Dallas	WTVH	Peoria
WFTV-TV	Daytona Beach	WJAR-TV	Providence
WTV-TV	Durham-Raleigh	KCRA-TV	Sacramento
WIC-TV	Erie	WOAI-TV	San Antonio
WNII-TV	Flint-Bay City	KFMB-TV	San Diego
WAI-TV	Fort Wayne	KTBS-TV	Shreveport
PRIV-TV	Houston	WNDU-TV	South Bend-Elkhart
WHL-TV	Huntington-Charleston	KREM-TV	Spokane
WJLT-TV	Jacksonville	KOTV	Tulsa
KARTV	Little Rock	KARD-TV	Wichita
KCC-TV	Los Angeles		

26 MEN

**thundering
out of
the West**



... The 26 daring Arizona Rangers tamed America's last wild territory ... rounded up over 4,000 rustlers, desperadoes, gunmen and swindlers at the turn of the century. All the action of the historical conflict between law and outlaw is in 26 MEN ... filmed for TV on scenic Arizona locations capturing the impact and excitement of the last frontier. Producer — Russell Hayder

new! **ADULT** *action!*
WESTERN

SOLD, within first two weeks of release in over 60 markets, to such advertisers as:

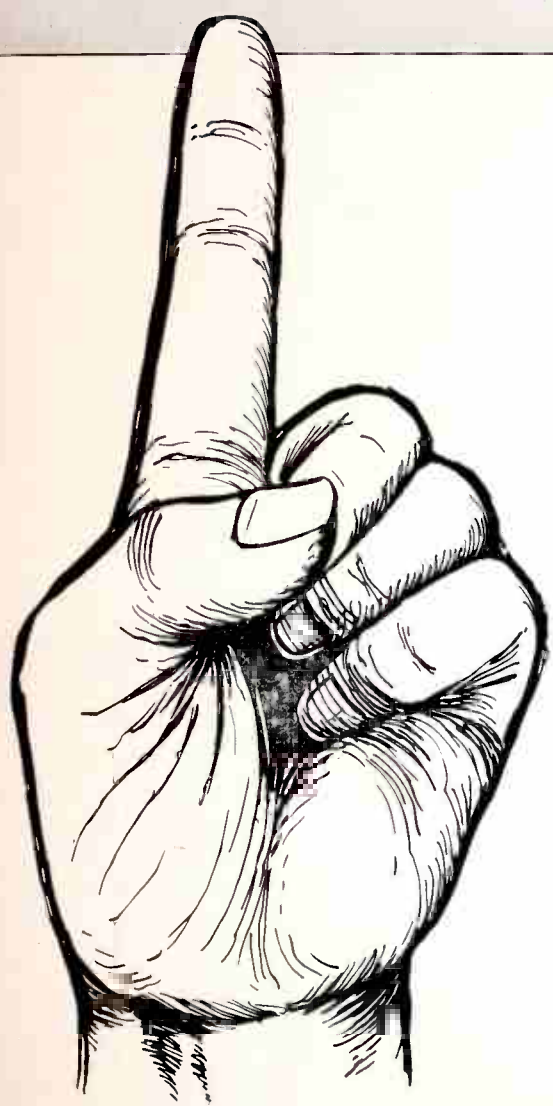
- Brylcreem
- A & P
- Kroger Co.
- Coca Cola
- Fritos
- Bardahl
- H. P. Hood & Sons
- Standard Oil of Texas
- Friehofer Baking
- Max Russer Meats
- Nic-L-Silver Battery
- Mrs. Smith's Pies
- Humpty-Dumpty Stores

CONTACT:

**ABC FILM
SYNDICATION**

1501 Broadway, N.Y.C.
Lackawanna 4-5050

One Does It In Des Moines!



KRNT-TV SCORE

311 FIRSTS
in 485 Quarter Hours
(THE JUNE A. R. B.)

TOP TEN MULTI-WEEKLY

*KRNT-TV		Average Rating
* 1. Russ Van Dyke News	10:00 P.M.	37.7
* 2. Al Coupee Sports	10:20 P.M.	27.0
* 3. Paul Rhoades News	6:00 P.M.	14.8
* 4. Guiding Light	10:45 A.M.	13.7
* 5. Jack Shelley News	10:00 P.M.	13.4
* 6. As the World Turns	11:30 A.M.	13.4
* 7. Search for Tomorrow	10:30 A.M.	12.5
* 8. Don Holiday News	12:30 P.M.	12.4
* 9. Bill Riley	12:00 Noon	11.8
* 10. Love of Life	10:15 A.M.	10.8

TOP TEN ONCE-A-WEEK

*KRNT-TV		Average Rating
* 1. Gunsmoke		40.0
* 2. Ed Sullivan		35.5
* 3. To Tell The Truth		35.4
* 4. The Lineup		34.0
* 5. Climax		31.8
* 6. What's My Line		31.5
* 7. Lawrence Welk		28.8
* 8. Panic		28.5
* 9. Wells Fargo		28.2
* 10. I Love Lucy		28.0

A COWLES OPERATION

KRNT-TV

Full Power Channel 8 In Iowa

14th year of publication

TELEVISION MAGAZINE

SEPTEMBER • VOLUME XIV, NO. 9

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Marion Harper Jr., McCann-Erickson

THE AGENCY PRESIDENT

What are the qualifications of the chief executive of a large advertising agency? What training does he have, what are his chief problems? Next month, TELEVISION MAGAZINE presents a composite picture, drawn from life, of the agency president as he sees himself. Other Highlights: **Idio Study** — Nighttime Radio, an objective look at its strengths and weaknesses in advertiser use, programming, costs, audience, etc. . . **Profile of White House press secretary James Hagerty**, his thoughts about the communications media and their relation with the nation's political life. . . **Dove Soap** — analysis of an outstanding TV campaign, second in the series of **Studies in Commercial Effectiveness**.

Frederick A. Kugel, Editor and Publisher

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John Watson, Managing 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
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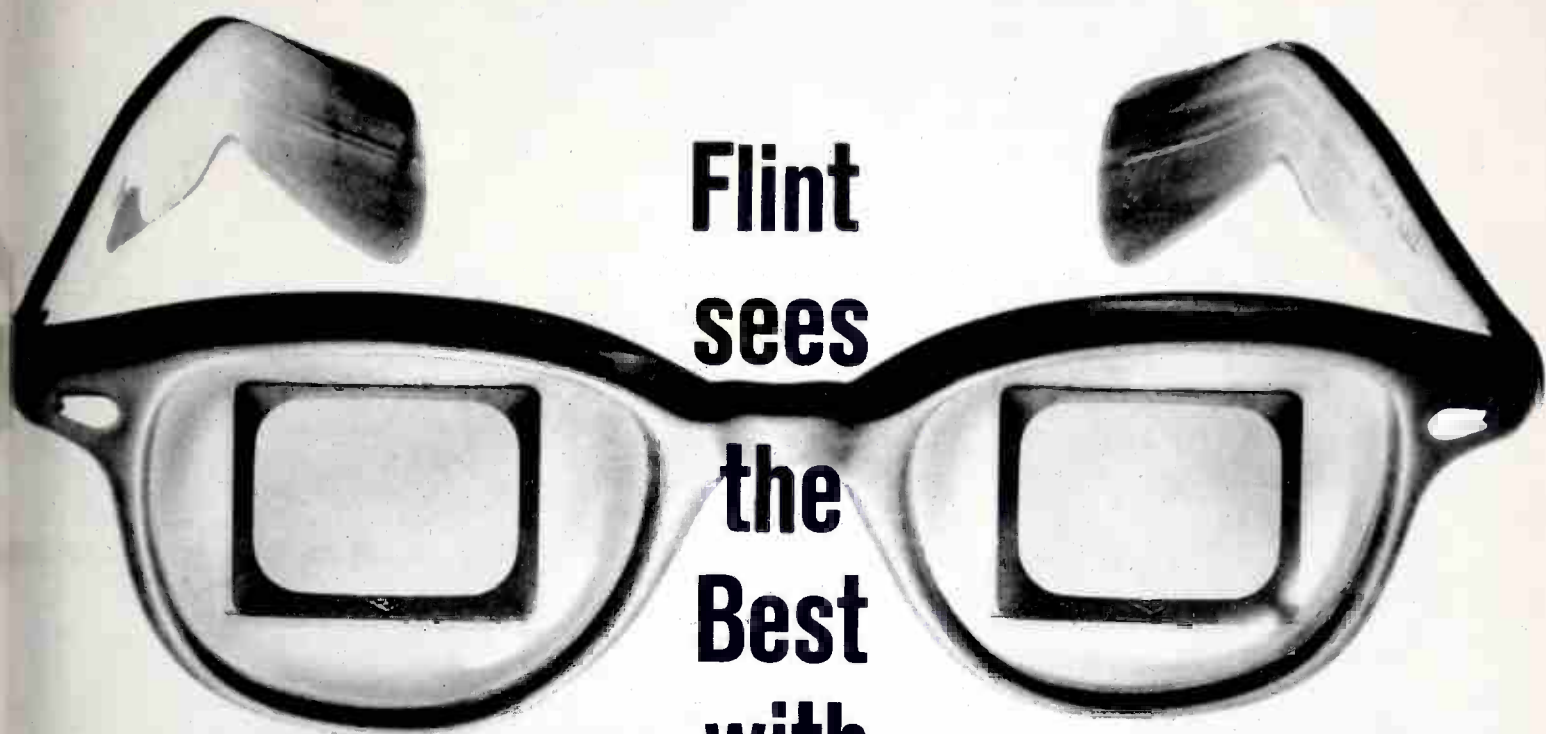
Jack L. Blas, Business Manager
Ruth Leftoff, Office Manager

Harriette Weinberg, Circulation Manager

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**Flint
sees
the
Best
with
us**

WJIM-TV

Michigan's Area Station . . . Proudly announces the inauguration of the First Local Live TV Service for the FLINT area . . . from its new FLINT studios Opening Sept. 15.

WJIM-TV now serves Lansing, FLINT and Jackson with a Dominant 100,000 watt signal from its new 1023' tower located between Lansing and FLINT.

Represented by Peters, Griffin, Woodward, Inc.



Leadership is a family affair

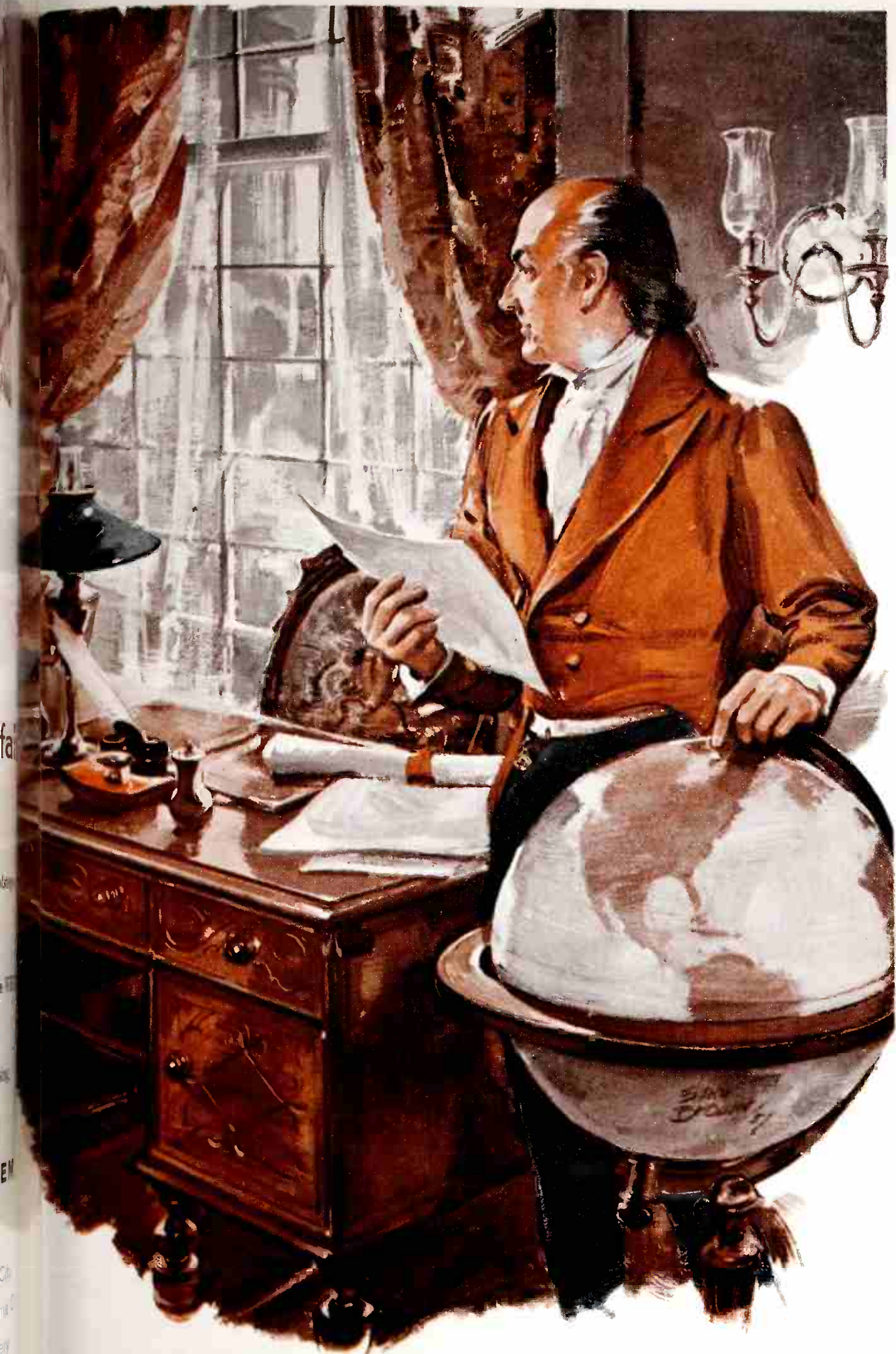
John Quincy Adams, newly elected President, gazed reflectively at the portrait on the wall. How proud he must have felt following the footsteps of his illustrious father, John Adams, into the White House!

Just as leadership was a tradition of the Adams family, so it is of the WKY Television System family of stations. This leadership has produced stations outstanding in their markets—the logical choice for your advertising.

THE WKY TELEVISION SYSTEM, INC.



WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg
Represented by the Katz Agency





IT'S A WBOY!

WBOY-TV

CLARKSBURG, WEST VIRGINIA

ON THE AIR
IN TIME FOR
THE WORLD SERIES

Channel 12

Covering the Virgin Market of Central W. Va.-Clarksburg-Fairmont-Morgantown

CAPTIVE AUDIENCE, 605,000 POPULATION. Cradled in the hills of West Virginia, this lusty, thriving market — rich in coal, oil and gas — untouched to date by a direct TV signal — is all yours on WBOY-TV.

Budget now for Fall and Winter sales on WBOY-TV.

INTERCONNECTED WITH



A member of The Friendly Group



WSTV, WSTV-TV Steubenville; KODE, KODE-TV, Joplin

WBOY, WBOY-TV, Clarksburg; WPIT, Pittsburgh; WPAR, Parkersburg.

George Clinton, General Manager • Represented by Avery-Knodel • National Sls. Mgr., Rod Gibson, 52 Vanderbilt Ave., New York; MUrray Hill 3-6977

focus on BUSINESS

September, 1957

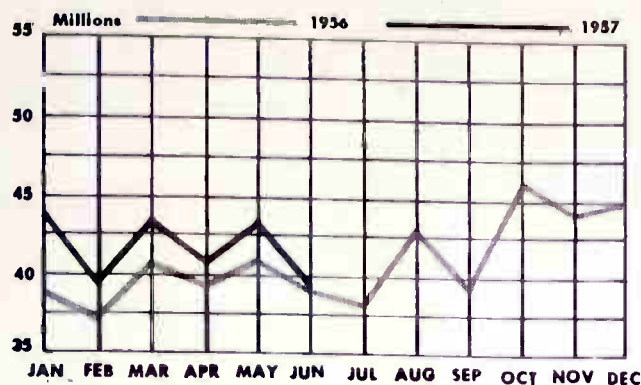
Although the upswing in gross spot billings evident in the first quarter of 1957 continued into the second quarter, net billings for most stations are still down from last year. The rise in gross billings is largely accounted for by rate increases and the fact that gross billings do not show the effect of the increased use of package deals and large frequency accounts.

Announcements accounted for 49% of the total spot billings in the second quarter of 1957 — \$53,400. Participations totalled \$30,400, or 25.6%; programs \$22,800, 19.2%; and ID's \$12,297, or 10.3%.

Several major advertisers appeared among the top 100 spot spenders for the first time, among them Scott Paper, Helene Curtis and Tidewater Co. A number of advertisers already active in spot doubled their investment in the medium over the first quarter of 1956.

Placement of fall business has been slower than expected. The pick-up, however, did start by mid-August.

TV NETWORK BILLINGS



	June '57	June '56
ABC	\$ 6,413,708	\$ 6,119,917
CBS	18,356,892	17,935,789
NBC	14,746,537	14,186,929
Total	\$39,517,137	\$38,242,635

Source: PIB

TV SPOT BILLINGS QUARTERLY EXPENDITURES

	2nd QUARTER, 1957	1st QUARTER, 1957	2nd QUARTER, 1956
Day	\$ 40,031,000 (33.7%)	\$ 38,074,000 (32.5%)	\$ 36,714,000 (34.8%)
Night	67,197,000 (56.5%)	68,137,000 (58.3%)	58,589,000 (55.5%)
Late Night	11,642,000 (9.8%)	10,724,000 (9.2%)	10,281,000 (9.7%)
Total	\$118,870,000 (100%)	\$116,935,000 (100%)	\$105,584,000 (100%)

Source: TvB-Rorabaugh

TV SPOT BILLINGS TOP TEN SPOT ADVERTISERS

Rank	Company	2nd QUARTER, 1957	1st QUARTER, 1957	2nd QUARTER, 1956
		Estimated Expenditure	Rank Expenditure	Rank Expenditure
1	Procter & Gamble Co.	\$6,518,900	1 \$3,726,800	1 \$6,541,000
2	Brown & Williamson Tob. Co.	3,322,300	2 3,633,000	3 2,673,400
3	Continental Baking Co.	2,695,200	4 2,822,000	—
4	General Foods Corp.	2,419,400	7 1,922,600	2 2,978,200
5	Sterling Drug, Inc.	2,197,300	3 2,942,900	4 2,138,500
6	Lever Brothers Co.	2,011,200	—	9 1,263,900
7	National Biscuit Co.	1,869,000	10 1,611,300	7 1,735,900
8	Colgate-Palmolive Co.	1,777,800	9 1,688,800	5 2,115,700
9	Carter Products, Inc.	1,679,200	5 2,447,100	—
10	Miles Laboratories, Inc.	1,559,700	—	8 1,392,600

Source: TvB-Rorabaugh

TV MARKETS AUGUST 1, 1957

channel markets	143
channel markets	65
channel markets	39
(or more)-channel markets	18

Total Markets	265
commercial stations U.S. & possessions	467

number of U.S. TV homes	40,706,746
of U.S. homes owning TV sets	82.3

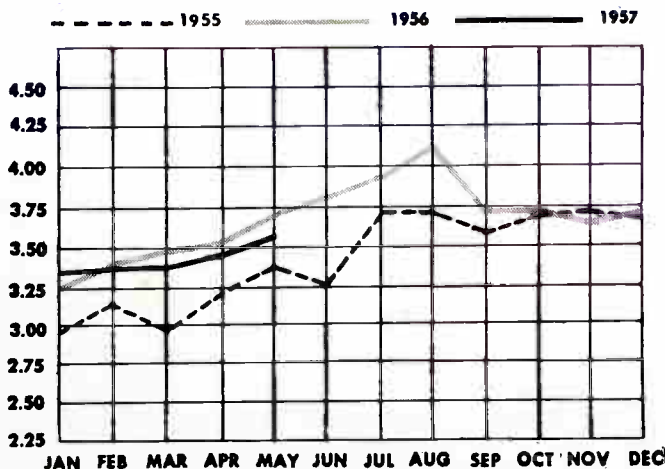
Source: TELEVISION MAGAZINE

TV RECEIVERS

	May '57	May '56
Production	342,386	467,913
Retail Sales	399,757	392,080

Source: RETMA

TV NETWORK COST PER THOUSAND



May 1957 index: \$3.57

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

RADIO WRAP-UP

OUTLOOK FOR FOURTH QUARTER

The uptrend in radio is expected to continue. CBS wrote over \$6,000,000 in new sales in one month. NBC bagged 38 new fall clients, 11 of whom had been inactive in radio. On the spot side, indications are that total advertiser investment in 1957 will top \$170,000,000, a gain of 14% over the 1956 outlay of \$149,750,000. Station Representatives Association estimates that the second quarter of 1957 ran about 30% ahead of the same period of the previous year. (First quarter gain was about 40%.)

Reports from individual stations are equally bullish. WWJ in Detroit reports that its total sales for the first half of this year ran 17.4% over the first half of 1956, pointing to the biggest year in the station's 37-year history. Its 1957 gain is 82.5% over January-June 1955.

And an NARTB survey of stations (excluding networks and o-and-o's) indicates an expected 3% increase in revenues and a 1% hike in profits over 1956. In that year, the typical station took in \$100,000, earning a profit of about ten cents on the dollar.

EVENING SET USAGE STABILIZING?

Radio sets-in-use from 7:00 p.m. on stayed about level or increased slightly during the six-month period in which TV viewing tends to be heaviest.

A comparison of Nielsen's second May report of radio homes using radio with its data for November indicates that evening listening might be headed toward the end of its downward trend. (For a detailed appraisal of the evening audience, see next month's Radio Study.) Other shifts in the six-month period: Peak listening in May was 8:00-9:00 a.m.; in November it was 10:00-11:00 a.m. The early morning hours, 6:00-9:00 a.m., each had higher set use in May than in November. The hours from 9:00 a.m.-4:00 p.m. went down slightly.

"LIFE" COMES TO RADIO

Even before the new *Life and the World* series for which *Life* magazine is both co-producer and one-third sponsor had hit the air, the publication had latched on to one-fourth sponsorship of NBC's on-the-hour newscasts. On the spot side, it set up a three-week radio barrage in 125 markets, beginning in mid-August. While embracing radio for its own promotion, the magazine gave the medium an editorial boost with a / To page 13

A monthly review of events in
network and national spot radio

TOP TEN DAYTIME WEEKDAY SPONSORED NETWORK RADIO PROGRAM NIELSEN, JUNE 1957 (SECOND REPORT)

Program	Homes Reached
1. Ma Perkins—(CBS)—Lipton	1,400,000
2. Young Dr. Malone—(CBS)—Lever	1,300,000
3. Helen Trent—(CBS)—Toni	1,300,000
4. Young Dr. Malone—(CBS)—Toni	1,300,000
5. Nora Drake—(CBS)—Scott	1,300,000
6. Arthur Godfrey—(CBS)—Intl. Min. & Chem.	1,300,000
7. Ma Perkins—(CBS)—Scott	1,300,000
8. Ma Perkins—(CBS)—Lever	1,300,000
9. Helen Trent—(CBS)—Scott	1,300,000
10. Right to Happiness—(CBS)—Toni	1,300,000

TOP FIVE NIGHTTIME SPONSORED NETWORK RADIO PROGRAM NIELSEN, JUNE 1957 (SECOND REPORT)

Program	Homes Reached
1. Great Gildersleeve—(NBC)—Ex-Lax, Pabst	1,000,000
2. Jack Benny—(CBS)—Cowles Magazines	900,000
3. People Are Funny—(NBC)—Ex-Lax, Pabst	900,000
4. Gunsmoke—(CBS)—General Mills	800,000
5. Cavalcade of Sports—(NBC)—Gillette	800,000

TOP THREE NIGHTTIME MULTI-WEEKLY SPONSORED NETWORK RADIO PROGRAM NIELSEN, JUNE 1957 (SECOND REPORT)

Program	Homes Reached
1. One Man's Family—(NBC)—Ex-Lax, Quaker Oats	1,100,000
2. Lowell Thomas—(CBS)—Gen. Motors	900,000
3. News of the World—(NBC)—Participating	800,000

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

Hour*	Number of Homes	% Radio Sets Using Radio
6-7 a.m.	2,889,000	5.0
7-8 a.m.	6,307,650	11.1
8-9 a.m.	7,848,450	13.3
9-10 a.m.	6,741,000	11.4
10-11 a.m.	6,789,150	11.5
11-12 noon	6,066,900	10.4
12-1 p.m.	6,644,700	11.1
1-2 p.m.	6,981,750	11.6
2-3 p.m.	5,778,000	9.8
3-4 p.m.	5,537,250	9.3
4-5 p.m.	5,344,650	8.9
5-6 p.m.	5,633,550	9.3
6-7 p.m.	5,681,700	9.4
7-8 p.m.	4,959,450	8.2
8-9 p.m.	4,140,900	6.7
9-10 p.m.	3,996,450	6.4
10-11 p.m.	3,803,850	6.1
11-12 mid.	3,033,450	4.9

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



DANGER

**FOR THIS
MAN** -----

***HIGH
RATINGS***

FOR YOU!

ZIV's
spectacular
new
ACTION
show!

"HARBOR COMM

EXCITEMENT! DANGER! THRILLS!



HEROIC

Adventure...

**FILMED ON LOCATIONS
NEW AND FRESH TO TV!**

A whirlwind of action spotlighting America's toughest and most dramatic law enforcement job: guarding our vital harbors from enemies within and without.

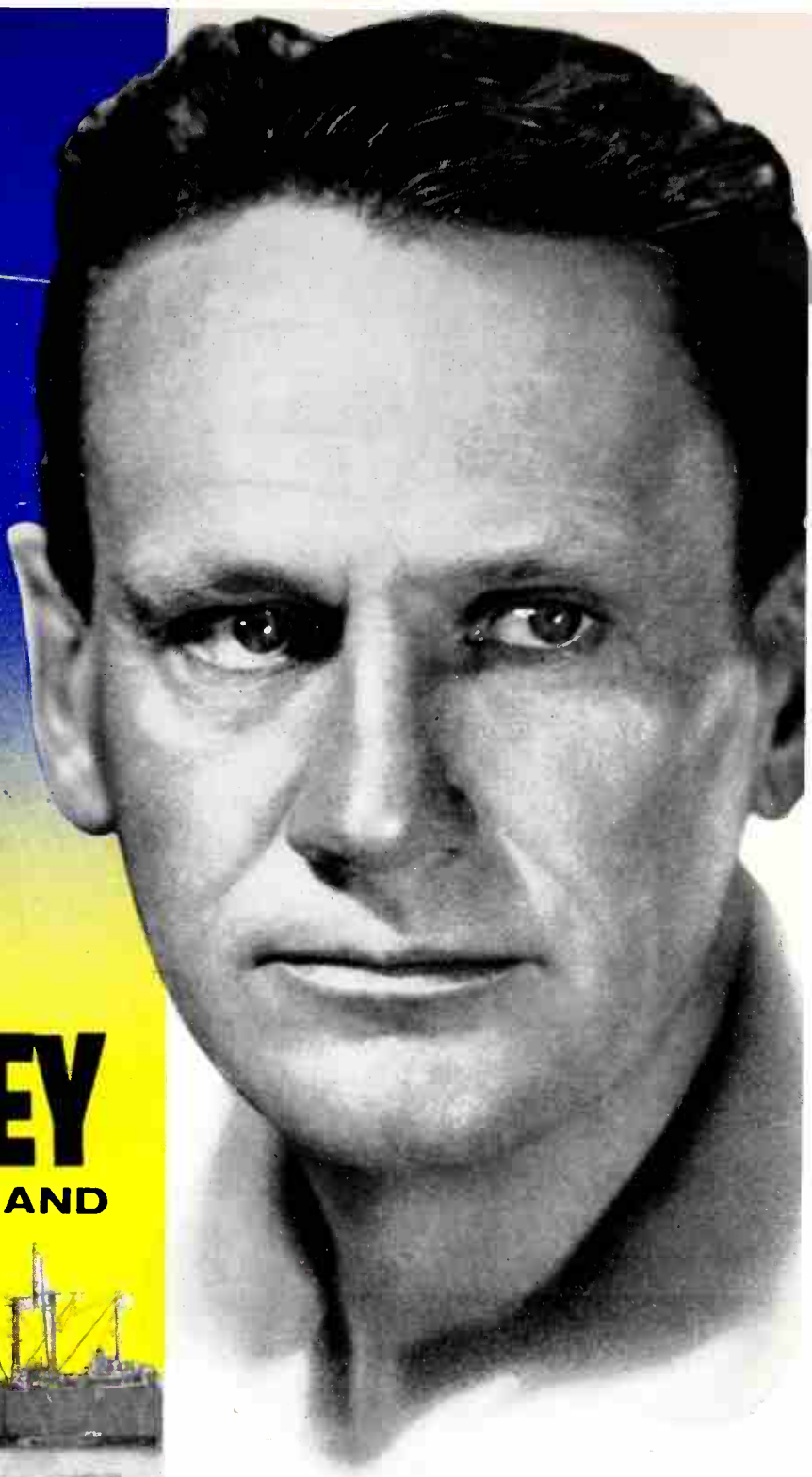
ABOARD ocean liners, police and Coast Guard boats, tramp steamers, fire boats.



ALOFT in Port of New York City, helicopters and Coast Guard planes.



PORT COMMAND



MENDELL COREY

CHIEF OF THE HARBOR COMMAND



Produced with the cooperation of the Port Authorities and the U. S. Coast Guard.

TRUE-TO-LIFE *IMPACT* THAT BRINGS VIEWERS BACK!

MOORE in warehouses, U.S. Customs Offices, Photography Laboratories.



SALES MOUNTING FAST!

Scores of markets already bought by:

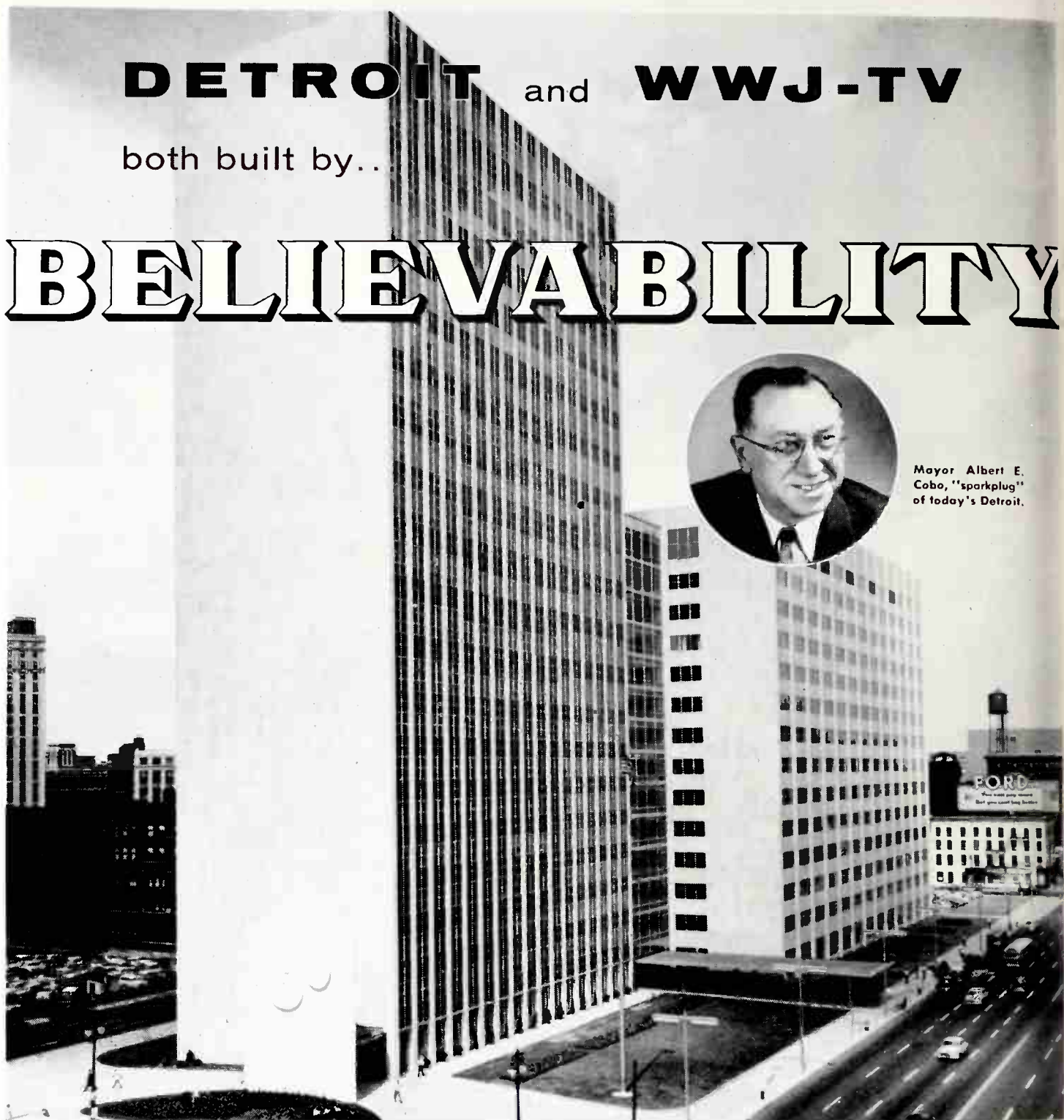
- | | |
|--|----------------------------|
| HAMM'S BEER | KYW-TV—Cleveland |
| MILES LABORATORIES | WTVT—Tampa-St. Petersburg |
| (Alka-Seltzer,
One-A-Day Tablets) | WKY-TV—Oklahoma City |
| BLUE CROSS in Buffalo | WDAU-TV—Scranton, Pa. |
| SQUIRT BOTTLING | WTVJ-TV—Miami |
| KROGER | WOR-TV—New York City |
| KBKA-TV—Bakersfield,
Calif. | WCAU-TV—Philadelphia |
| KBOI-TV—Boise | KPHO-TV—Phoenix |
| WNAC-TV—Boston | KOVR-TV—Stockton, Calif. |
| WTVY-TV—Dothan, Ala. | WIIC-TV—Pittsburgh |
| WFGA-TV—Jacksonville | KSL-TV—Salt Lake City |
| KTTV—Los Angeles | KRON-TV—San Francisco |
| WDSU-TV—New Orleans | KTNT-TV—Seattle-Tacoma |
| | KTVX-TV—Tulsa-
Muskogee |



DETROIT and WWJ-TV

both built by...

BELIEVABILITY



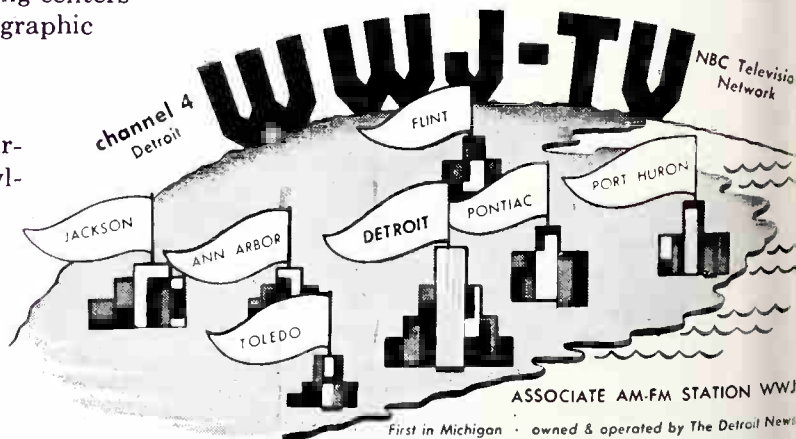
Mayor Albert E. Cobo, "sparkplug" of today's Detroit.

Always dynamic Detroit is busier than ever. Great new buildings are rising. Extensive expressways, shopping centers and other vast projects are under way. All provide graphic evidence of the unlimited faith Detroiters have in their city.

Faith in WWJ-TV is another notable Detroit characteristic—faith engendered by WWJ-TV's acknowledged leadership and emphasis on quality in every phase of television.

That's why seeing *is* believing to the great WWJ-TV audience—a priceless advantage to every advertiser.

The beautiful City-County Building in Detroit's new Civic Center. Nearby are the Veterans Memorial Building, the Henry and Edsel Ford Auditorium, and the huge Exhibits Building—Convention Hall, under construction.



First in Michigan · owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc

or picture-story in its July 22 issue. Called "Radio's
 Res," the spread highlighted remotes and offbeat
 shows around the country. It was the kind of major
 publicity break that has become rare in recent years.

NIGHTTIME TO BE TEEN-TIME ON ABC, CBS

networks have now decided to key their nighttime
 programming to teenage audiences. CBS has announced
 plan to create an 8:00-10:00 p.m. block, Monday-Sat-
 urday, which would cater to youngsters' musical tastes,
 and can get three advertisers lined up to share spon-
 sorship. ABC has yet to detail its evening plans, but
 the network has a similar concept in the works.

THE IMPETUS TO FM

Following the rekindling of industry interest in FM,
 sparked by impressive sales of hi-fi equipment and clas-
 sic records, Westinghouse Broadcasting Co.'s recent
 switch in FM operations is being closely watched by
 the industry. The group's Pittsburgh and Portland, Ore.
 stations, KDKA and KEX, began last month a policy
 to be adopted by other Westinghouse stations:
 separate operation of FM outlets as "good music" sta-
 tions after 4:00 p.m. each day. The rate card, unpub-
 lished at this writing, will set FM rates at about one-
 third of the stations' AM prices. Base hourly rate
 will range from \$50 in Portland to \$125 in Boston.

RAVIL STATISTICS

The nation's 135 million radio sets July 1, 45 million
 were located outside the home, with 35 million in autos
 and the balance in public places. In presenting these
 figures, RAB pointed out that the high auto total re-
 flected the fact that 90% of all 1957 cars were deliv-
 ered radio-equipped. Of the 90 million home receivers,
 nearly 44 million were secondary sets.

Pulse survey shows that "radio is where the money
 is" heads of families within the top 15% income bracket
 spent more time with radio than with golf, fishing or
 baseball. On an average weekday morning, more than
 half the group are listening in. Another RAB study,
 made by Advertest, revealed that, as with supermarket
 shoppers, more drugstore shoppers are exposed to radio
 prior to shopping than to any other medium.

The more indication of the acceptance of the cumula-
 tive audience as the key to radio buying: starting this
 month, advertisers will get data on four-week undupli-
 cated listening as part of the regular Nielsen national
 radio report.

ABC STARTS ITS LIVE MUSIC APPROACH

The first phase of American Broadcasting Network's
 switch to emphasis on live musical variety starts Sep-
 tember 2, with the introduction of *Herb Oscar Anderson*
Show as a replacement for the 10-11 a.m. soap opera
John Doe. By late fall, the network hopes to have a mid-
 evening strip on the air which will stress young talent.
 Plans is to woo the family audience eventually by at-
 tracting teenage listeners first.

RAO AROUND THE COUNTRY

Chicago: FM Unlimited, a new station rep organization
 devoted exclusively to handling FM stations, set up

shop with a list of 17 stations, including the Western
 FM Network . . . Albuquerque: Management Counselors,
 a local firm, inaugurated Auto Radio Surveys, which
 would measure driving-time listening by checking on
 the radio dial position in autos left in parking lots. . . .
 Los Angeles: Goodman Advertising, an agency, bought
 time on KRHM (FM) to advertise its own services to
 potential clients. . . . Minneapolis-St. Paul: wcco added
 a second evening show, *North Star Serenade*, to its re-
 gional network feed. Already going out to the five-station
 North Star Network has been Cedric Adams' *Night-*
time News.

NEW BUSINESS ON THE NETWORKS

Sale of the month was Home Insurance Company's sign-
 ing for full sponsorship of the *Jack Benny Show* on
 CBS. Other signs of a possible revival of interest in
 program sponsorship, as opposed to participation buy-
 ing, were Miles Labs' purchase of two weekday news
 strips, Chesebrough-Pond's buy of *Football Scoreboard*
 for 12 weeks, and Wrigley's renewal of its 15-minute
 buy on the *Howard Miller Show*—all on CBS.

Advertiser activity has been fairly brisk this month,
 particularly in the drug products category. Some com-
 panies have been lining up their schedules well ahead
 of starting dates. Among the earliest of the early birds:
 Parker Brothers, which by July had settled on a two-
 week participation drive on NBC daytimers to start
 December 9.

Another early shopper was Rexall Drug, which signed
 for sponsorship of the *Pinocchio* "special" to be aired
 October 13. . . . Vick Chemical lined up 126 program
 segments, on both CBS and NBC. . . . Pharma-Craft
 ordered 20 five-minute *Monitor* newscasts, to begin in
 mid-August and continue for 13 weeks. . . . Sterling
 Drug got a July start on its 13-week drive, which in-
 cluded portions of *Bandstand* and *Five Star Matinee*,
 as well as *Gunsmoke*. . . . Hudson Vitamin and Sleep-
 Eze signed for weekly segments on Mutual's *Gabriel*
Heatter newscasts, to run for 13 weeks starting in
 August.

In the tobacco field, P. Lorillard took segments in
The FBI in Peace and War on CBS for 13 weeks, plus
 the *Sunday World News Roundup* and *World Tonight*
 . . . American Tobacco bought three morning quarter-
 hours on the CBS Pacific Radio Network, in the *Harry*
Babbitt Show.

When *My True Story* moves from ABC to NBC, it
 will include on its sponsor roster McFadden Publica-
 tions, Plough, Inc., U.S. Steel and Swift's All Sweet.
 . . . Additions to the *Godfrey* lineup on CBS include
 Peter Paul, which is taking half-hours on alternate
 weeks for 18 weeks starting in October; and Armour,
 starting a 52-week ride at the end of September.

Advertisers buying into *Monitor* recently include
 American Motors, which will use 20 five-minute news-
 casts per weekend for 13 weeks starting in August;
 General Motors, which will have a two-week drive to
 introduce its new lines; and Black & Decker, which
 will have 20 participations per week, starting Sep-
 tember 29.

General Mills, for Wheaties, took 13 *Monitor* sports
 segments for September. For its Betty / To next page

RADIO WRAP-UP *Continued*

Crocker mixes, the advertiser ordered 20 participations a week for 10 weeks in five NBC daytimers. . . . Hotpoint has bought 20 weekly participations on the same network. These will be scattered throughout the daytime schedule.

NEW NATIONAL SPOT BUSINESS

Quaker Oats announced a complete switch of funds formerly allocated to print to spot broadcasting for its Flako Products division. Next year, Flako will spend \$800,000 in radio, leading off on September 12 with a 26-week drive in 40 markets.

Thomas Leeming has placed orders for a six-month push in 200 markets. . . . Jergens will supplement its new spot TV campaign with radio use in 15 markets. . . . Monticello Drug in October will begin a heavy saturation schedule in 100 southern markets. . . . Gold Medal Candy, for its Cocilana Division, will inaugurate a 13-week drive in northeast cities. . . . Rem, Pfizer, Chattanooga Medicine and Whitehall will also have heavy radio use ready by October.

DuPont for its anti-freeze products will get going early this year

with a four-week drive starting September 16. . . . Another winter advertiser setting a September tee-off date is Anahist. Aiming for the Negro market, it will stage a 26-week drive, five to 10 spots per week.

Two American Tobacco brands, Pall Mall and Lucky Strike, were active buyers. Pall Mall bought a schedule to supplement its regular year-round effort. In approximately 50 markets, it is running spots in three flights between the end of July and November. The Lucky Strike drive started August 1 in 100 markets.

Nestlé, for DeCaf, began a nationwide push in July, using day and night announcements, with an average of 20 to 25 spots per week in each market. . . . General Foods, for Certo and Sure-Jel, staged a six-week spot drive, using daytime minutes. The schedule began in July to tie in with the canning and preserving season. . . . A one-minute saturation drive running for 10 weeks was put into effect by General Mills at the end of July. . . . Slenderella International is using five Detroit stations to test a spot campaign for its special bread.

American Airlines ran special motion drives to promote its loyal Coachman service in San Francisco, Los Angeles and Chicago. . . . Consolidated Cigars for its Harvest brand began a 13-week fall drive. . . . Plymouth Dealers of Southern California staged a 13-week saturation drive on five stations, designed to stimulate showroom traffic during the association's sales contest. National spot advertisers buying into the various Westinghouse stations' new evening format, *Program PM*, include Liggett Myers, TWA and Novo Card publishers.

RAB TESTS RADIO'S STRENGTH

Laura Scudder Potato Chips was the subject of a recent RAB test campaign, designed to show radio's strength at night by running announcements in a market where the product was not distributed, and therefore not advertised in other media. The commercials achieved a high recall score. The potato chip firm has now placed an actual campaign of its own in its five key markets in Northern California and Oregon.



TV in Fresno -- the big
inland California market--
means **KMJ-TV**

- Best local programs
- Basic NBC-TV affiliate



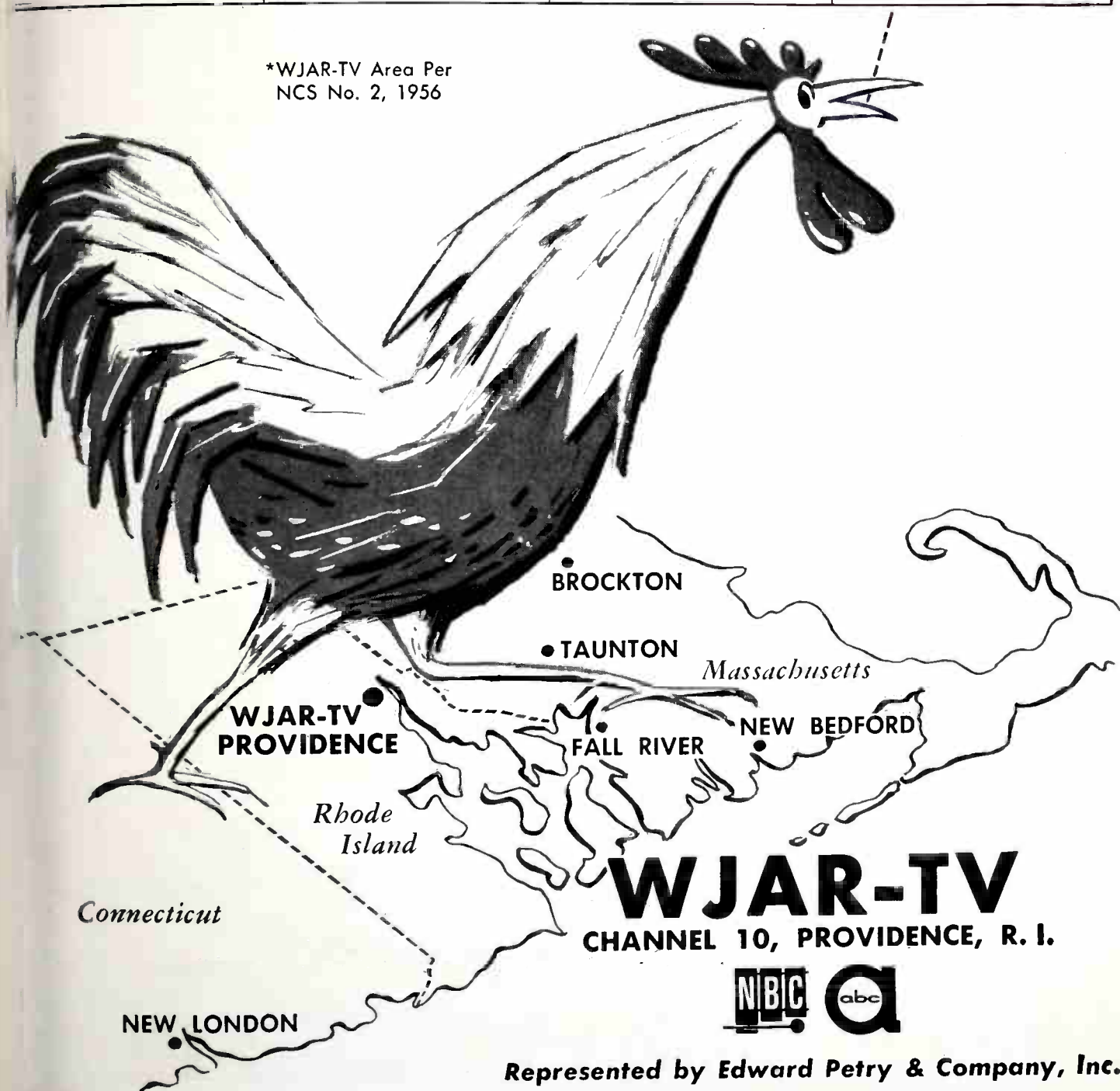
PAUL H. RAYMER, NATIONAL REPRESENTATIVE

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 STATION B	1,186,410 706,140	593,890 448,390	539,130 430,370

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



WJAR-TV
CHANNEL 10, PROVIDENCE, R. I.



Represented by Edward Petry & Company, Inc.

NO. 1 IN RATINGS — NO. 1 IN RENEWALS!

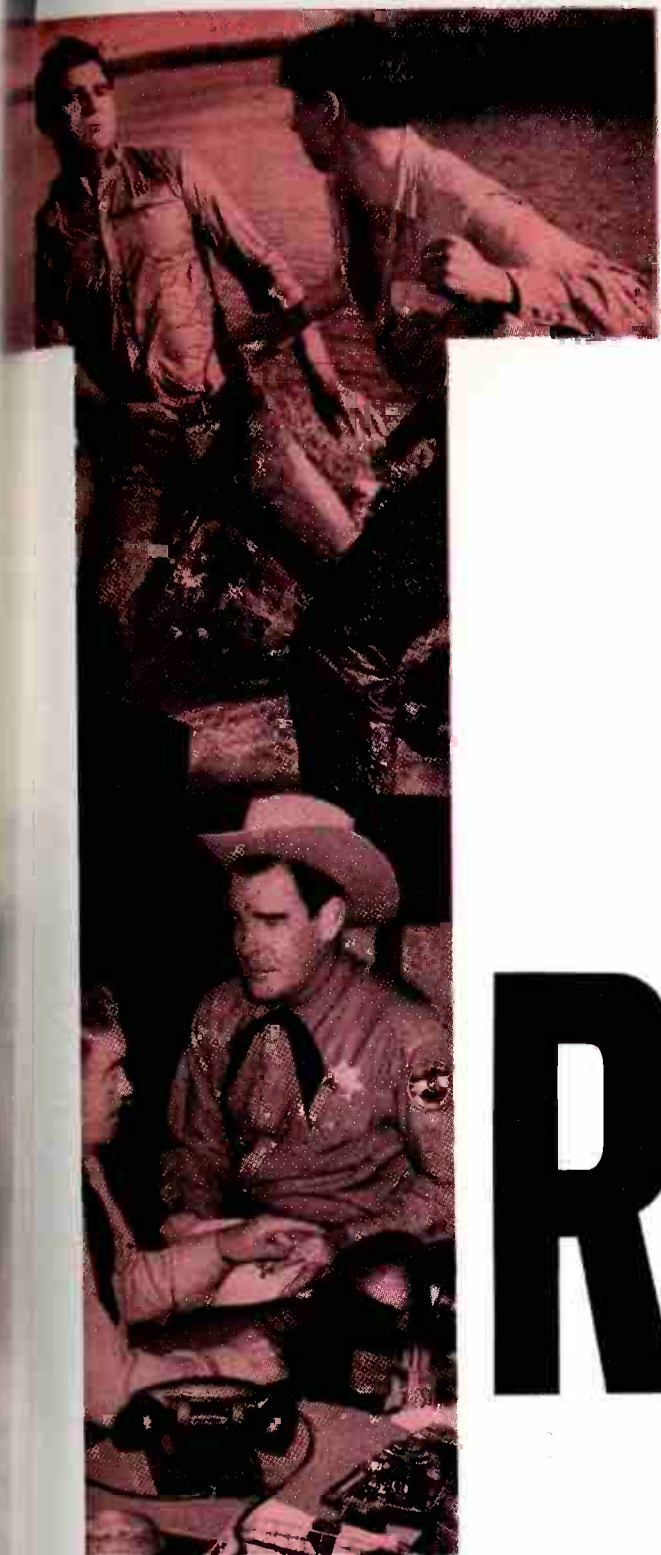


STATE TROOPER



RENEWED IN 72 MARKETS BY FALSTAFF — FOR 52 MORE WEEKS! Falstaff, America's 4th largest brewing company, is moving up . . . with STATE TROOPER. Terrific sales success for 52 weeks, now Falstaff wants 52 more! So does 3-state sponsor Schmidt & Sons, Brewers. So do dozens of other regional and local STATE TROOPER sponsors. *It sells!*

NO. 1 NATIONALLY, AND "TOP 10" IN 120 ARB REPORTS! Check all the rating services . . . ARB, Videodex, Pulse . . . they *all* rate this MCA TV thriller right up at the top. STATE TROOPER is the No. 1 adventure hit — highest rated! — in St. Louis 40.7, Milwaukee 20.4, Pueblo 56.9, Chicago 19.9, Boston 23.3, Cleveland 20.9, Davenport-Rock Island 29.6, San Antonio 32.3, Santa Barbara 26.3, Columbia-Jefferson City 40.1, Jackson 38.3, Peoria 38.0, Chico 57.3, Birmingham 34.2, Minneapolis-St. Paul 17.2, Philadelphia 18.7, Atlanta 22.7, Montgomery 37.0, Phoenix 28.1, Jacksonville 41.3.



**JUST ADDED:
39 MORE
ALL-NEW
ADVENTURES
...78 HALF-HOURS
NOW
AVAILABLE!**

ROOPER

starring ROD CAMERON

Write, wire, phone

**mca
tv**

FILM SYNDICATION

sell your market, sell your market with STATE TROOPER

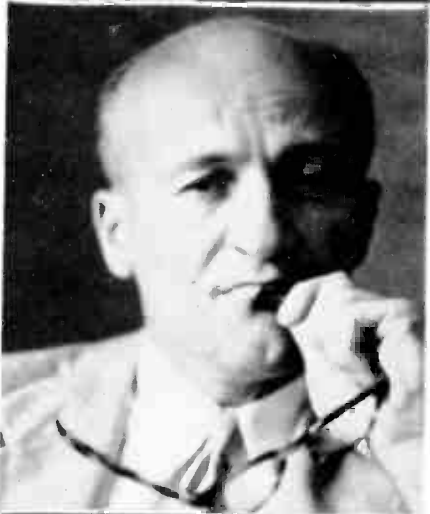


*Program is produced
in cooperation of the
Association of the
Nevada.*

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



CHARLES MORTIMER



G. MAXWELL ULE



LEONARD MATTHEWS



ALFRED MCGINNESS



KING WHITNEY, JR.

focus on

PEOPLE

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

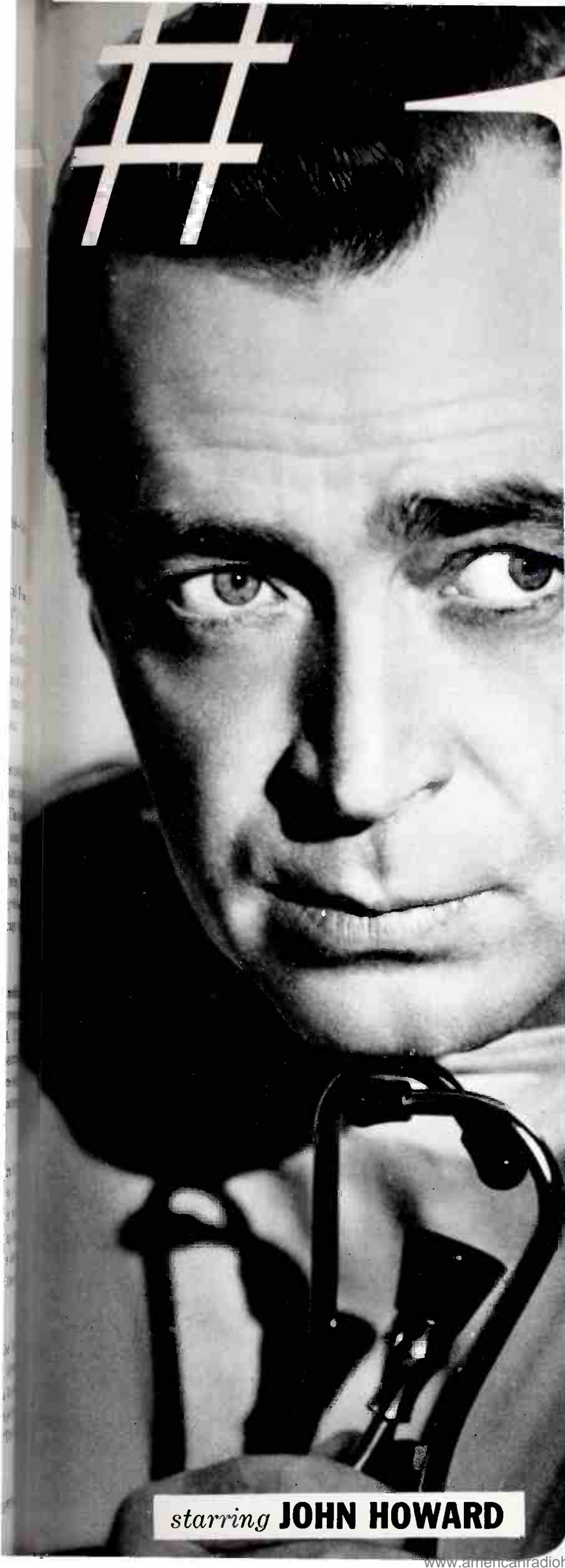
Charles G. Mortimer, president of General Foods (see "General Foods: Portrait of a TV Giant") joined the organization in 1928. He served in various advertising and merchandising positions until his appointment in 1943 as v.p. in charge of advertising. Named operating v.p. in 1950, he was subsequently made executive vice president, and, in 1954, elected to his present position.

Senior v.p. in charge of marketing services at Kenyon Eckhardt, with the TV, media, research and promotion departments reporting to him, G. Maxwell Ule presents a challenging advertising concept in this issue. A University of Chicago graduate, Ule made Phi Beta Kappa and holds an M.B.A. degree. Before joining K&E in 1949 as v.p. and research director, Ule served for nine years as research director in the Chicago office of McCann-Erickson.

Leonard S. Matthews, v.p. in charge of media at I. Burnett Co., heads the department which prepared this month's Radio Study. Previously with A. C. Nielsen Co., Matthews joined Burnett's market research department in 1948. After a turn at space and time buying, he became an account executive, and was appointed to his present position last year.

Advertising manager of the Firestone Tire & Rubber Co. (see "We Don't Care What Our Rating Is") Alfred J. McGinness started as a copywriter with such advertising agencies as Gardner Advertising and N. W. Ayer. McGinness' broadcasting experience dates back to 1926. He has supervised the *Voice of Firestone* on radio and TV for 20 years.

King Whitney Jr., executive director of The Personnel Laboratory, management consultant firm, stresses the psychologist's point of view in his approach to executive personnel testing. His emphasis on the "projective technique" of testing is described in his article, "The Case for Executive Personality Tests."



**NO. 1 PULSE JUNE
NO. 1 ARB JUNE
NO. 1 VIDEODIX JUNE**

DR. HUDSON'S SECRET JOURNAL

**HIGHEST RATED
FILM DRAMA IN THE U. S.
WITH A 21.1
NATIONAL AVERAGE**

**"Realistic and dignified portrayal . . .
an outstanding contribution to the
public interest and welfare."**

American Medical Association

**"These human interest tales have an
uncommonly high degree of credibil-
ity."**

Variety (recent issue)

**"Can't recommend the show or John
Howard's cooperation too highly."**

Wilson & Co. (29-market sponsor)

RENEWED by Wilson & Co. in 29 markets
. . . **RENEWED** by Bowman Biscuit Co. in
17 markets . . . **RENEWED** by Carolina
Power & Light in 4 markets . . . **RENEWED**
by Sunshine Biscuits, General Electric,
Drewrys Ale & Beer, Sears Roebuck,
Meister Brau, Kraft Foods, Sun Drug Co.,
General Tire & Rubber Co. and scores
more!

"TOP 5" EVERYWHERE!

	Rating	Rank
BOSTON	27.1	1
MILWAUKEE	25.5	1
BIRMINGHAM	36.4	1
CHICAGO	17.0	2
KNOXVILLE	27.4	2
SAN FRANCISCO	20.6	3
CINCINNATI	23.8	1
DALLAS	23.6	1
OMAHA	34.1	2
GRAND RAPIDS	30.1	1
OKLAHOMA CITY	29.2	2
LITTLE ROCK	37.0	2
SAN ANTONIO	25.2	4

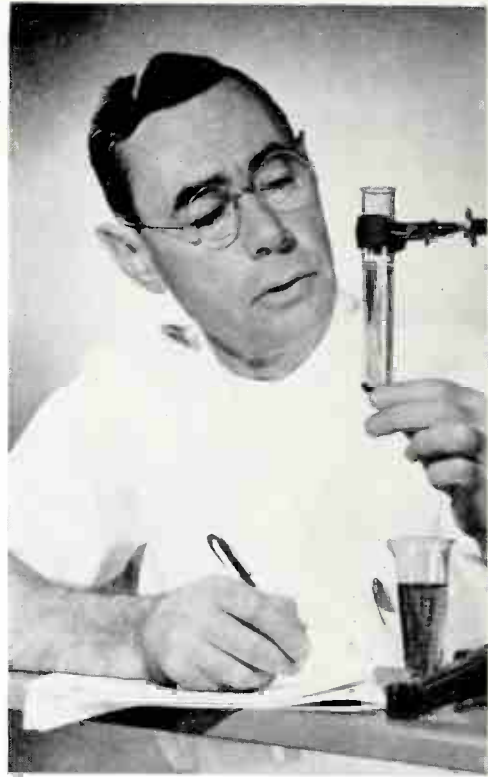
78 HALF-HOURS NOW AVAILABLE!

Be "No. 1" in Your Market with

mca tv


starring **JOHN HOWARD**


*Film Syndication
598 Madison Avenue
New York 22, N. Y.
PLaza 9-7500*



713,717 Jim Hookers...

Capital of Indiana . . . Heartland of the Midwest . . . one of the most important commercial and industrial centers in the country . . . no less the hub of one of the really big television markets . . . that's Indianapolis!

Jim Hooker works here. He's a skilled technician with one of the several large pharmaceutical companies that call Indianapolis home. And he's a happy, industrious man whose efforts have amply provided for his family's welfare. Of course, like other Hoosiers, his entertainment is WISH-TV. 

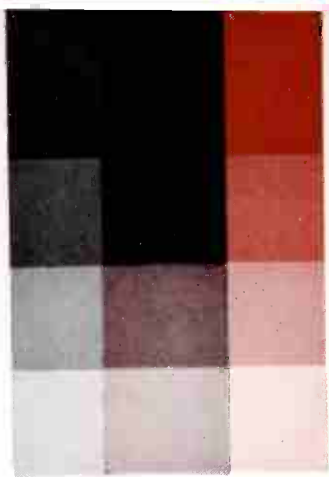
There are 713,716 more television families like the Hookers in the big area served by WISH-TV. Smart advertisers want to reach them. They do it over WISH-TV  the station that dominates the nation's 14th television market and that consistently has more viewers in Indianapolis than all other stations *combined*. Represented by Bolling.

Sources: ARB 7/57, NSI Area 6/57, Telepulse 4/57, TV Mag. 8/57.



A CORINTHIAN STATION *Responsibility in Broadcasting*

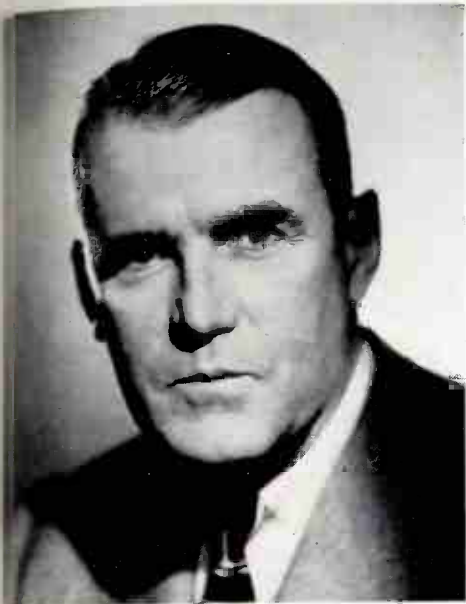
KOTV Tulsa . KGUL-TV Galveston, serving Houston . WANE & WANE-TV Fort Wayne . WISH & WISH-TV Indianapolis



COLOR LETTER

A MONTHLY FEATURE

BY HOWARD KETCHAM



A noted color authority inaugurates a monthly critique of color programs and commercials

EDITOR'S NOTE: With this issue, color consultant Howard Ketcham joins the contributing staff of TELEVISION MAGAZINE as editor of its monthly "Color Letter". Each month Mr. Ketcham will review programs and commercials from the point of view of their color effectiveness.

President of Howard Ketcham Inc., Color and Design Engineering, Mr. Ketcham has served as color engineer leading industrial concerns for over 21 years. He is editor of American Fabrics and the author of many books on color.

His association with TELEVISION MAGAZINE reflects the growing importance of colorcasting, both to the viewer and the advertiser, on the national scene.

This column will review the color effectiveness of various shows and commercials. Color is my business; I'll let Jack Gould review the contents of the programs. How well color is used to set the proper mood for show can—and will—influence Jack Gould's and the viewer's overall reactions very strongly, however.

How well sponsors use color in planning commercials, and in their products and packaging, will also influence the agencies' and sponsors' profit picture.

Here are some examples of both good and bad color planning recently noted.

On all color TV, excellent brilliance is seen in the primary colors—red, golden-yellow tones, and blue. But this very brilliance can be a pitfall. When a definite primary is used badly it tends to suffuse the entire screen, blurring over other colors.

One dance sequence on a recent *Arthur Murray Show*

took place before a predominantly pink background, with brilliant red accents scattered lavishly throughout the scene. As a result, the moving dancers took on a reddish cast that blurred over the pink background. This color blurring made it look as if Arthur Murray had really taught the troupe dancing in a hurry.

Just as primary red cast its color over the dance sequence, so primary blue was allowed to cast its cold glow over an entire Ipana commercial on the program. Too much blue and greenish-blue made it appear as if the commercial were produced underwater. Fine for ball-point pens—but an ineffective way to sell toothpaste.

The same Arthur Murray show demonstrated yet another example of bad color planning. The Bufferin commercial showed a man in a coal-black suit against a sky-blue background. The black and the bright blue made the man's face so deathly pale by comparison that he seemed in need of medical aid. Hardly a good advertisement for a pain remedy.

Remember, the bad examples above were not due to faulty equipment. These unnecessary color "fizzles" were all the direct result of bad color planning.

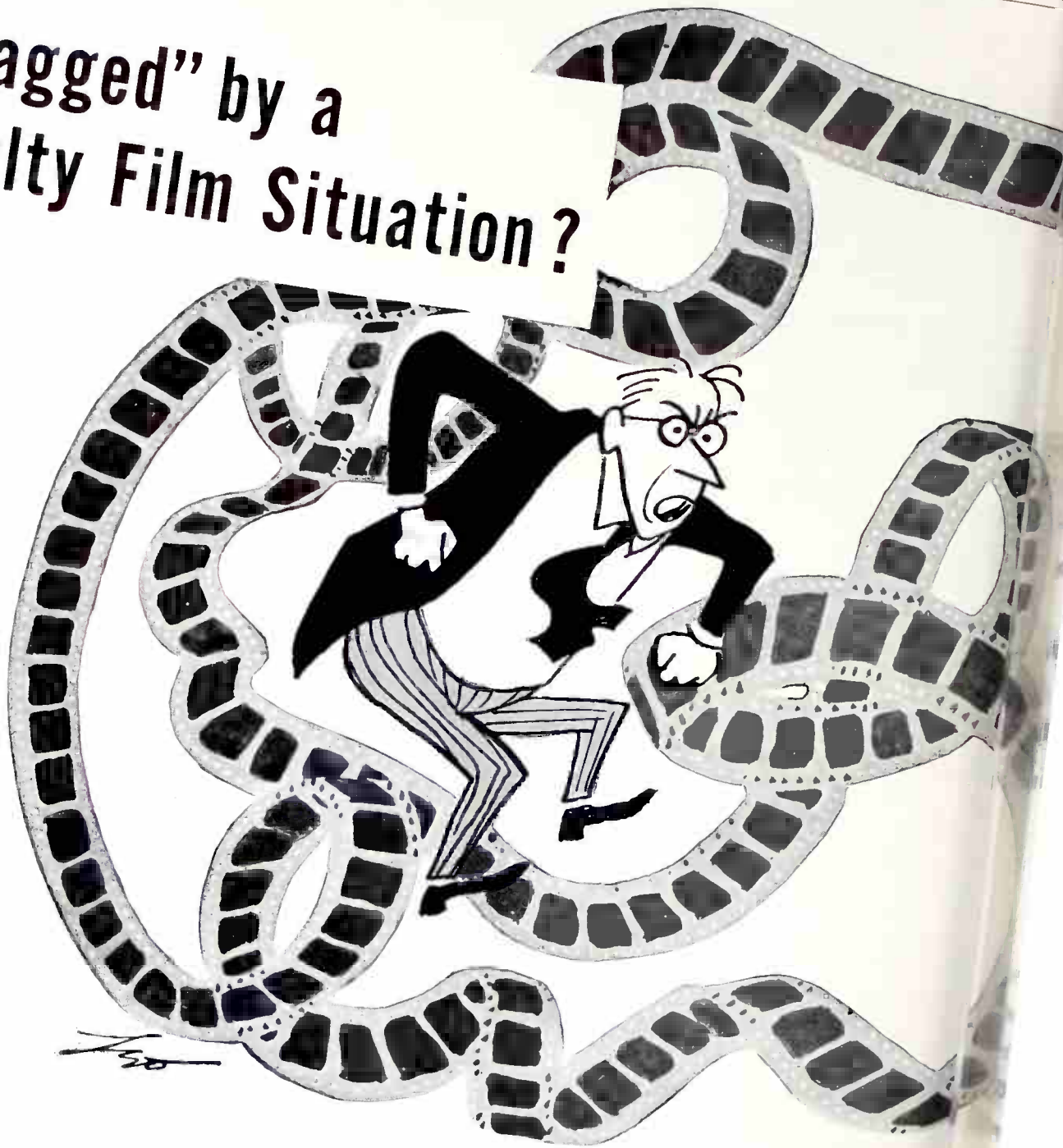
Flesh tones well handled by Arthur Murray show

There are good things to say for the Arthur Murray show too. Flesh tones are especially tricky to televise, but this program usually handled them well.

Strong contrasts in the background, whether chroma or value, make complexions look deathly pale (as in the Bufferin ad). But the producers of the Murray show recognize that the most natural looking faces are those seen against a neutral, slightly warm / To page 24

GETTING THE MOST FR

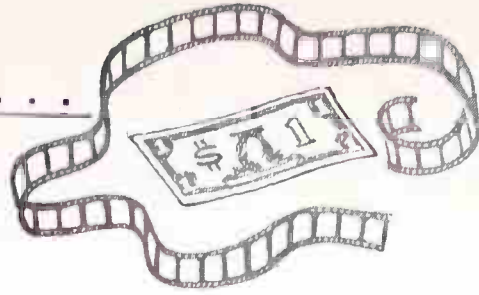
**"Snagged" by a
Faulty Film Situation?**



P.S.

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

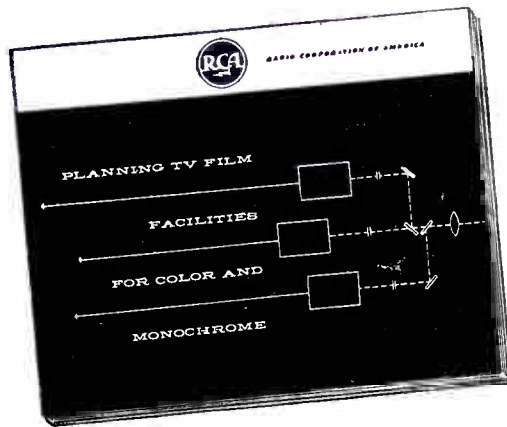
JR FILM DOLLAR...



If so, you've a right to be "hopping mad"—especially if picture "smog," inflexible film presentations and high operating costs are blocking your progress. Better do something about it! Find out how to . . .

- 1. Get the kind of picture quality that advertisers and television audiences want.
- 2. Get this picture quality and enjoy low operating costs at the same time.
- 3. Get the kind of expert programming that sparks and holds viewer interest.

Let us show you how to plan your system to get these desired advantages. See your RCA Broadcast Representative. Have him acquaint you with RCA's comprehensive TV Film Facilities—for getting better pictures and lower operating costs for both Color and Monochrome.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

background of medium values. On the show itself, the skin tones looked naturally light, not palid. Also, a few brighter accents nearer the central figures were used well, to enhance natural skin tones.

Just as the Arthur Murray program does a good job in color balancing to show off skin tones pleasingly, the *Kraft Theater* handles backgrounds excellently. Kraft treats backgrounds as a major part of the scene—not as afterthoughts.

On a recent show, misty gray-blue walls were used, accenting the actors and objects in the foreground. By using a delicate shade of pink upholstery on the main furniture, depth was added. Effective color balance helped accent the story as it unfolded, and was a very real contribution to the overall dramatic results.

Good color planning is also evident in the Kraft commercials. When products are displayed they stand out. Thus the quality of Kraft color planning is seen in both the show and the commercials.

A further example of professional color planning is the *Perry Como Show*. The ultra-relaxed Como program uses color as a stimulating

change of pace. Frequent sets of fanciful colors are used to add visual surprise as a contrast to the singer's easy personality.

Result: viewers watch more of the show, and don't find it repetitious.

Careful balance of colors essential

The moral of the above is that a careful balance of neutral and bright colors is of major importance.

The best effects were those where small, brightly colored areas were shown against larger areas of neutral shades. Strong contrasts of light and dark areas were also used effectively in bringing out color characteristics.

Televised color is probably at its best in vivid, kaleidoscopic scenes, with each bright accent balanced by a larger area of greatly grayed color, or even black and white. (And the problem of televising blacks and whites as color has been pretty well licked.)

Compared to color TV just three or four experimental years ago, I can vouch for the fact that color television is excellent. Electronically, most color problems can be solved. But bad color planning can, and often does, offset electronic innovations.

AS OF SEPTEMBER . . .

NBC will program 64 hours in color this month; CBS will colorcast only 1½ hours, the Du Pont special, *Crescendo* . . . 41 stations are equipped to originate local live color, 92 stations are able to handle color film and/or slides, and 260 stations can transmit network color. The recent addition to the last group is WISC in Springfield, Ill.

NBC has scheduled about 150 hours of colorcasting for the first quarter of 1957, a 67% rise over fall's 149 hours. This will provide an average of over two hours daily. According to president Robert W. Sarnoff, the color schedule has been built around many of the key-attraction nighttime programs, with emphasis on periods when viewing is at its peak.

STATION ROUNDUP

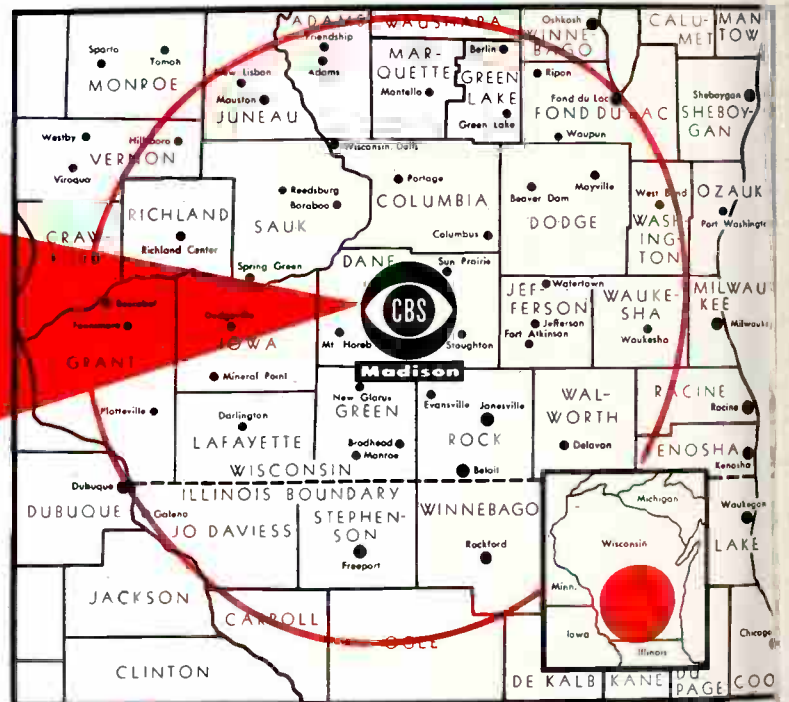
Twenty seven of the 52 films recently purchased by WTOP-TV, Washington, D. C., from United Artists will be shown in color on its late show. WBAP-TV, Fort Worth, Texas, will telecast the new daily 15-minute *Margaret McDonald Show* in color. The station now runs 1½ hours of local color daily.

CORRECTION

NOT 35,000 SETS

BUT OVER 325,000 SETS!

Please Correct Set Count Shown in Our Ad on Page 88 of the 1957 TELEVISION MAGAZINE Market Book.



WISC-TV
CHANNEL 3 VHF
 MADISON, WISCONSIN

Represented Nationally by
PETERS, GRIFFIN, WOODWARD, INC.

DICTIONARY OF SYNONYMS FOR WSM-TV



Star Maker to the Networks . . . Since January 1957, 27 WSM and WSM-TV stars have made 76 network TV appearances. You've seen them on NBC-TV shows with Diana Shore, Tennessee Ernie, Today, This is Your Life, Tonight, Steve Allen, Kraft TV Theater; on CBS-TV shows with Jackie Gleason, Gary Moore, Ed Sullivan, Jimmy Dean, Arthur Godfrey, Gunsmoke, Vic Damone; on ABC-TV shows with Paul Winchell and the Big Beat. With this kind and quantity of talent on tap, it's easy to see why WSM-TV is clearly Nashville's Number 1 Television Station. Ask Hi Bramham or any Petry man about America's most astonishing talent story.

Channel 4, Nashville, Tenn. • NBC-TV Affiliate • Clearly Nashville's #1 TV Station
IRVING WAUGH, General Manager • EDWARD PETRY & CO., National Advertising Representatives

WSM-TV

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

JUST OUT... and already



RAW



starring TEX RITTER and THE COLLINS KIDS

SOLD IN 20 MARKETS

TO GRIESEDECK BEER AND OTHER SPONSORS!

SCREEN GEMS

H PARTY

9 FILMED 1/2 HOURS OF
AMERICA'S FAVORITE NEW RHYTHM

...COUNTRY MUSIC!



HANK WILLIAMS



EDDIE DEAN



MERLE TRAVIS



SONS OF THE PIONEERS

FAMOUS GUEST STARS LIKE THESE IN EVERY SHOW!

For details contact your nearest office.

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 FIFTH AVENUE, NEW YORK, N. Y.

NEW YORK
711 Fifth Ave

DETROIT
709 Fox Bldg

CHICAGO
230 N. Michigan Ave

HOLLYWOOD
1334 N. Beechwood Dr

NEW ORLEANS
1032 Royal St.

TORONTO
102-108 Peter St.

ACID TEST!

WBTV's proven sales power finds its firm foundation in audience domination. The remarkable extent of that domination has just been measured.

In ARB's brand new *total area* report of television viewing in the 80 counties served by both Charlotte stations *

- **WBTV WINS 442 OUT OF 465 QUARTER-HOURS SURVEYED**
- **WBTV'S AVERAGE SHARE OF AUDIENCE FOR THE ENTIRE PERIOD IS 79.3%**
- **THE TOP 53 MOST POPULAR SHOWS ARE ON WBTV**

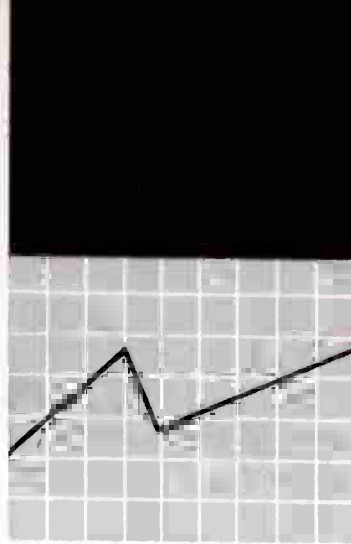
WBTV's dominance is durable. Ask your WBTV or CBS-TV Spot Salesman to show you the complete ARB Total Area Report.

**The Charlotte Total Coverage Area
ARB—June 25—July 1, 1957*



JEFFERSON STANDARD BROADCASTING COMPANY

report on spot



TV frozen food, milk flavoring, sugar and seasoning advertisers use spot TV

listed below are frozen foods, milk flavorings, sugars and seasonings advertised on spot TV during a representative week in the second quarter of 1957, as reported by

Broadcast Advertisers Reports Inc. BAR tape-recorded all telecasts in 19 major markets on a regular basis for seven-day periods. These schedules represent the TV activity of the

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

FROZEN FOODS

AS YOU LIKE IT FROZEN FOODS	
New York	9 spots
BEYONDAIR EYE FROZEN FOODS	
Baltimore	1 spot
Cleveland	1 spot
Detroit	1 spot
New York	1 spot
Philadelphia	1 spot
Rochester	10 spots
St. Louis	1 spot
BEYONDAIR FROZEN FOODS	
Atlanta	1 program
BEYONDAIR FROZEN WAFFLES	
Los Angeles	2 spots
BEYONDAIR FROZEN FRUIT SALAD	
Milwaukee	1 spot
BEYONDAIR FROZEN PIES	
Los Angeles	10 spots
BEYONDAIR FROZEN FOODS	
Minneapolis	1 spot
BEYONDAIR FROZEN FRUIT JUICES	
Atlanta	5 spots
Baltimore	3 spots
Boston	4 spots
Chicago	6 spots
Cleveland	2 spots
Dallas-Ft. Worth	7 spots
Detroit	4 spots
Los Angeles	9 spots
Miami	3 spots
Milwaukee	8 spots
New York	19 spots
Philadelphia	3 spots
Pittsburgh	2 spots
Rochester	17 spots
San Francisco	9 spots
Washington	11 spots
BEYONDAIR FROZEN FOODS	
Atlanta	3 spots
Baltimore	3 spots
Boston	9 spots
Chicago	4 spots
Cleveland	3 spots
Dallas-Ft. Worth	4 spots

Detroit	5 spots
Los Angeles	1 spot
Miami	3 spots
Milwaukee	2 spots
Minneapolis	12 spots
New York	4 spots
Philadelphia	6 spots
Pittsburgh	3 spots
Rochester	1 spot
St. Louis	4 spots
Washington	5 spots
MRS. PAULS FROZEN FOODS	
Milwaukee	2 spots
Philadelphia	2 spots
Pittsburgh	3 spots
PICTSWEEP FROZEN FOODS	
Los Angeles	3 spots
Minneapolis	1 spot
POLAR FROZEN FOODS	
Minneapolis	1 spot
RED-L FROZEN FOODS	
New York	3 spots
Pittsburgh	5 spots
SEABROOK FARMS FROZEN FOODS	
New York	3 spots
SIMPLE SIMON FROZEN PIES	
Dallas-Ft. Worth	1 spot
SNOW CROP FROZEN FOODS	
Baltimore	7 spots
Boston	3 spots
Chicago	9 spots
Cleveland	9 spots
Dallas-Ft. Worth	4 spots
Detroit	6 spots
Milwaukee	7 spots
New York	12 spots
Philadelphia	3 spots
Pittsburgh	2 spots
St. Louis	8 spots
Washington	22 spots
STOUFFER FROZEN FOODS	
New York	2 spots
WHOLE SUN FROZEN FOODS	
Chicago	1 spot
WONG FROZEN CHINESE FOOD	
St. Louis	1 spot

MILK FLAVORINGS

BOSCO CHOCOLATE SYRUP	
Atlanta	6 spots
Baltimore	6 spots
Boston	10 spots
Chicago	14 spots
Cleveland	12 spots
Dallas-Ft. Worth	10 spots
Detroit	15 spots
Lancaster	3 spots
Los Angeles	16 spots
Miami	5 spots
Milwaukee	4 spots
Minneapolis	9 spots
New York	32 spots
Philadelphia	14 spots
Pittsburgh	5 spots
Rochester	4 spots
St. Louis	8 spots
San Francisco	7 spots
Washington	6 spots
COCOA MARSH MILK BOOSTER	
Baltimore	10 spots
Boston	1 spot
Cleveland	9 spots
Detroit	11 spots
New York	16 spots
Philadelphia	4 spots
Washington	10 spots
DARI-RICH FLAVORINGS	
Baltimore	2 spots
Minneapolis	2 spots
Philadelphia	2 spots
Rochester	2 spots
FLAV-R STRAWS	
Atlanta	10 spots
Baltimore	4 spots
Boston	1 program
Chicago	6 spots
Chicago	3 programs
Cleveland	12 spots
Cleveland	7 spots
Dallas-Ft. Worth	10 spots
Detroit	7 spots
Lancaster	1 spot

To next page

REPORT ON SPOT *Continued*

Los Angeles	9 spots
Miami	3 spots
Milwaukee	7 spots
Minneapolis	11 spots
New York	6 spots
Philadelphia	10 spots
Pittsburgh	2 spots
Rochester	5 spots
St. Louis	6 spots
San Francisco	8 spots
Washington	9 spots
KOOL-SHAKE MILK SHAKE MIX	
Atlanta	1 spot
Baltimore	1 spot
Chicago	1 spot
Dallas-Ft. Worth	4 spots
Detroit	1 spot
Los Angeles	3 spots
Miami	1 spot
Minneapolis	1 spot
New York	1 spot
Philadelphia	1 spot
Pittsburgh	2 spots
Rochester	1 spot
St. Louis	1 spot
San Francisco	4 spots
Washington	1 spot
OVALTINE	
Cleveland	1 program
Detroit	1 program
Milwaukee	1 program
Minneapolis	1 program
New York	2 programs
SONNY BOY CHOCOLATE MILK FORTIFIER	
Los Angeles	10 spots
SUGAR AND SEASONINGS	
AMERICAN CRYSTAL SUGAR	
Minneapolis	11 spots
C & D SUGAR	
Milwaukee	3 spots
C & H SUGAR	
Chicago	10 spots
Los Angeles	20 spots
Minneapolis	8 spots
St. Louis	5 spots
COLONIAL SUGAR	
St. Louis	4 spots
DOMINO SUGAR	
Atlanta	5 spots
Boston	5 spots
Cleveland	3 spots
Dallas-Ft. Worth	7 spots
Detroit	6 spots
Rochester	3 spots
Washington	11 spots
FRANKLIN CANE SUGAR	
Philadelphia	2 spots
Pittsburgh	2 spots
Washington	7 spots
GREAT WESTERN SUGAR	
Minneapolis	5 spots
IMPERIAL SUGAR	
Dallas-Ft. Worth	5 spots
KIKKOMAN SEASONINGS	
Los Angeles	1 program
LESLIE SALT	
Los Angeles	23 spots
San Francisco	1 spot
OLD BAY SEASONINGS	
Baltimore	1 spot
SEASON FOOD SEASONING	
Los Angeles	1 spot
SUGARINE SUGAR SUBSTITUTE	
St. Louis	3 spots
SWEETA SWEETENER	
Atlanta	1 spot
WICKER SPICES	
Dallas-Ft. Worth	16 spots

1



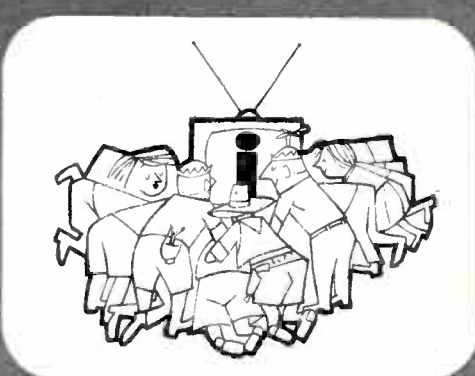
Rich man, poor man,
Bachelor, Pop,
Doctor, lawyer,
Merchant, cop -
In Indianapolis
Have their eye
On brand new WLW-I!

2



Mrs. O'Brien
and Mrs. O'Ryan,
Mrs. O'Schultz,
O'Scott and O'Sid
Keep their
Indianapolis screen
Tuned to Channel 3!

3



Eddie and Freddie,
Larry and Mary,
Connie and Ronnie,
Jimmy and Timmy -
Each Indianapolis
Kiddie knows, WLW-I
Has the best shows!

4

WLW-I
indianapolis
CHANNEL 13

So Crosley's brand new
WLW-I in Indianapolis
has a ready-made audience
just waiting for your commercials.
Get your products on **WLW-I**
now. For your best buy -
Best buy **WLW-I!**

WLW-I MAXIMUM POWER / MAXIMUM TOWER

newest member of the famous Crosley group

Sales Offices: New York, Cincinnati, Chicago **Sales Representatives:** NBC, Philadelphia, Detroit, Los Angeles, San Francisco - Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas
Full ABC Network Affiliation • Crosley Broadcasting Corporation, a division of ABC

Why International Milling's Advertising Manager
Prefers Crosley WLW Stations for Robin Hood Flour

"We use WLW Radio and TV Stations for a number of reasons - top talent, excellent market coverage, and important merchandising. Cooperation covers all phases of product promotion and goes far beyond the usual media-client service. The Crosley Stations' close contact with trade personnel and their willingness to cooperate with our local representatives add an important plus to our advertising!"

Robert E. Thompson

Robert E. Thompson
Advertising Manager,
International Milling Company



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

WLW
Radio

WLW-T
Cincinnati

WLW-C
Columbus

WLW-D
Dayton

WLW-A
Atlanta

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

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

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



INDEPENDENT KPHO-TV FIRST IN PHOENIX!

The Phoenix
Television Audience
An ARB
Metropolitan Report
June 8 through 14
1957

STATION SHARE OF
SETS-IN-USE SUMMARY

*- in Phoenix
buy America's
TOP Independent
KPHO-TV*

Day	Time Period	Station B	Station C	Station D	KPHO (IND.)
MONDAY THRU FRIDAY	Sign-on to 9:00 AM	-	-	-	100.0
	9:00 AM to 12:00 Noon	-	-	-	52.6
	Sign-on to Noon	-	-	-	54.2
	3:00 PM to 6:00 PM	-	-	-	48.1
SATURDAY	Sign-on to 6:00 PM	-	-	-	48.1
	6:00 PM to 10:00 PM	-	-	-	45.4
	10:00 PM to Midnight	-	-	-	23.6
	6:00 PM to Midnight	-	-	-	27.5
SUNDAY	Sign-on to 6:00 PM	-	-	-	22.6
	6:00 PM to 10:00 PM	-	-	-	16.8
	10:00 PM to Midnight	-	-	-	21.4
	6:00 PM to Midnight	-	-	-	23.4
SUNDAY THRU SATURDAY	Sign-on to 6:00 PM	7.5	22.3	57.4	20.1
	6:00 PM to 10:00 PM	17.3	28.6	16.3	37.8
	10:00 PM to Midnight	13.1	44.0	19.0	25.8
	6:00 PM to Midnight	6.1	24.2	35.9	36.4
SIGN-ON TO SIGN-OFF	Sign-on to 6:00 PM	18.9	23.6	35.1	22.4
	6:00 PM to 10:00 PM	2.7	59.5	25.9	17.6
	10:00 PM to Midnight	22.6	21.5	28.2	24.7
	6:00 PM to Midnight	14.6	45.9	24.1	18.4
SIGN-ON TO SIGN-OFF	Sign-on to 6:00 PM	21.1	29.1	27.3	23.4
	6:00 PM to 10:00 PM	18.2	31.0	29.2	25.9
	10:00 PM to Midnight	22.6	21.5	28.2	24.7
	6:00 PM to Midnight	14.6	45.9	24.1	18.4

SIGN-ON TO SIGN-OFF
Based on time periods when
station was on the air.

*Look! KPHO-TV, the independent
is the Dominant Station!!
7 days a week - sign on to sign off.
Howard*

A MEREDITH STATION - REPRESENTED BY THE KATZ AGENCY
DICK RAWLS, GEN. MGR. HOWARD STALNAKER, ASST. MGR.



QUARTER HOUR WINS*

	IND. KPHO-TV	NET STA. B	NET STA. C	NET STA. D	TIES	TOTAL
1/4 HOUR WINS	149	100	61	36	5	351
% OF TOTAL WINS	43	29	17	10	1	100

*Source: ARB Analysis, June 8-14 Report

(For those periods when KPHO-TV and at least one other station were on the air.)

KPHO-TV PHOENIX

A MEREDITH STATION REPRESENTED BY THE KATZ AGENCY



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

AN ANTIQUE THEORY DIES HARD

The old monthly advertising plan is suicidal under today's volume of exposure

Old ideas never die. They don't even fade away very easily. They hang around to plague generations unborn. Our great grandchildren on the male side will still have buttons on their coats just above the wrists simply because some monarch hoped to stop courtiers from wiping their noses on their sleeves.

This is all preliminary to a diatribe on monthly advertising—a quaint idea that belongs to the age when folks hitched up Old Dobbin on Saturday morning and trotted into town to “git” the week's vittles.

How advertising agencies directing consumer goods manufacturers, especially those whose products are or can be used daily, can sleep at night after submitting a plan based on monthly insertions in magazines, or programs once a month on TV, or one 1000-line ad a month in newspapers, or even one flight of announcements a month in radio, baffles me.

They haven't much conscience—or they have profound and totally unjustified faith in human memory. Somewhere in every advertising office, creative or business, there should be posted on the wall a sign which reads: “*Within two days what you said will be 80% forgotten by those who read it, heard it or watched it.*”

The monthly ad grew out of an established pattern of publications unable, or unwilling because of mechanical difficulties, to publish a magazine more than once every 30 days. But that was 30 years ago or more. Now every consumer medium, printed or electronic, is geared to “publish” within minutes or hours, or at the worst in days. It's a different world.

Large advertising volume hits consumer daily

Great waves of advertising wash over the body of consumers every day—more advertising impressions score some kind of hit on an average city dweller in a day, our research indicates, than touched him or her in a month during that more leisurely period 30 years ago.

Ed Ebel of General Foods estimated just a few weeks

ago that 1,598 advertisements have a *chance* of reaching the average person in a day. Our figure is just as staggering in a different way: the average urban woman *absorbs* some part of more than 200 advertising messages daily.

To rely on a strategy which gives your product only one or two chances—concentrated in a single day of the month—out of 6,000 actual impressions, is suicidal. That's what the monthly advertising plan does.

It seems to me that the advertising pattern should bear some relation to the potential purchase patterns of the product. (“No, Gulliver, I don't mean automobile advertisers should advertise biennially”.)

Grocery products have a chance of being purchased more than three times a week, which is a far greater chance than any proprietary drug has. Grocery products, even some of the most seasonal, have a surprisingly uniform pattern of purchase.

Gear advertising to rhythm of buying

Grocery products advertising then that relies on the monthly advertisement is ignoring the rhythm of potential buying—a rhythm which calls for advertising weekly or several times weekly.

Frequency is possible in all types of media, and though professionally I glance askance at all others except radio, *there is certainly much to be said in favor of frequency in any medium* if you're buying advertising scientifically.

There's quite a lot to be said for another concept also: getting in the “last word”—reaching the consumer just before she or he goes to the store. This is an immensely important field as advertising pressures on the consumer mount and as he or she has more advertising to remember or forget.

Under the pressure of the realities of modern marketing, the monthly advertisement should be on the way out. Actually, costs of frequency in some media—the costs of surrounding most customers before they purchase—is keeping it alive.

END



AMMOS

Thirty years together as one of America's best-loved comedy teams, AMOS 'N' ANDY are bigger and better than ever in their fun-packed syndicated series. Stripped across the board, the 78 half-hours are attracting large *daytime* audiences in such major markets as New York, Philadelphia, Springfield (Mass.), Washington, D.C. and Providence. And in Baltimore, the show is consistently the top-rated multi-weekly show on the air. AMOS 'N' ANDY rate high with *nighttime* viewers, too, in a wide variety of markets: Detroit (17.2), Jackson, Miss. (34.8), Joplin, Mo. (30.0) and Mobile (25.7). Naturally AMOS 'N' ANDY are advertisers' favorites as well... Food Fair (now in its third year of continuous sponsorship), National Home Furnishers, Brown & Haley Candy, Fidelity Federal & Security Life (insurance) and Kroger Food Stores, to mention a few. For hats-off results in your area, buy...

AMOS 'N' ANDY

 **CBS TELEVISION FILM SALES, INC.**

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

Offices in New York, Los Angeles, Detroit, Boston, San Francisco, Chicago, St. Louis, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd.

Source: *Latest Pulse and ARB*

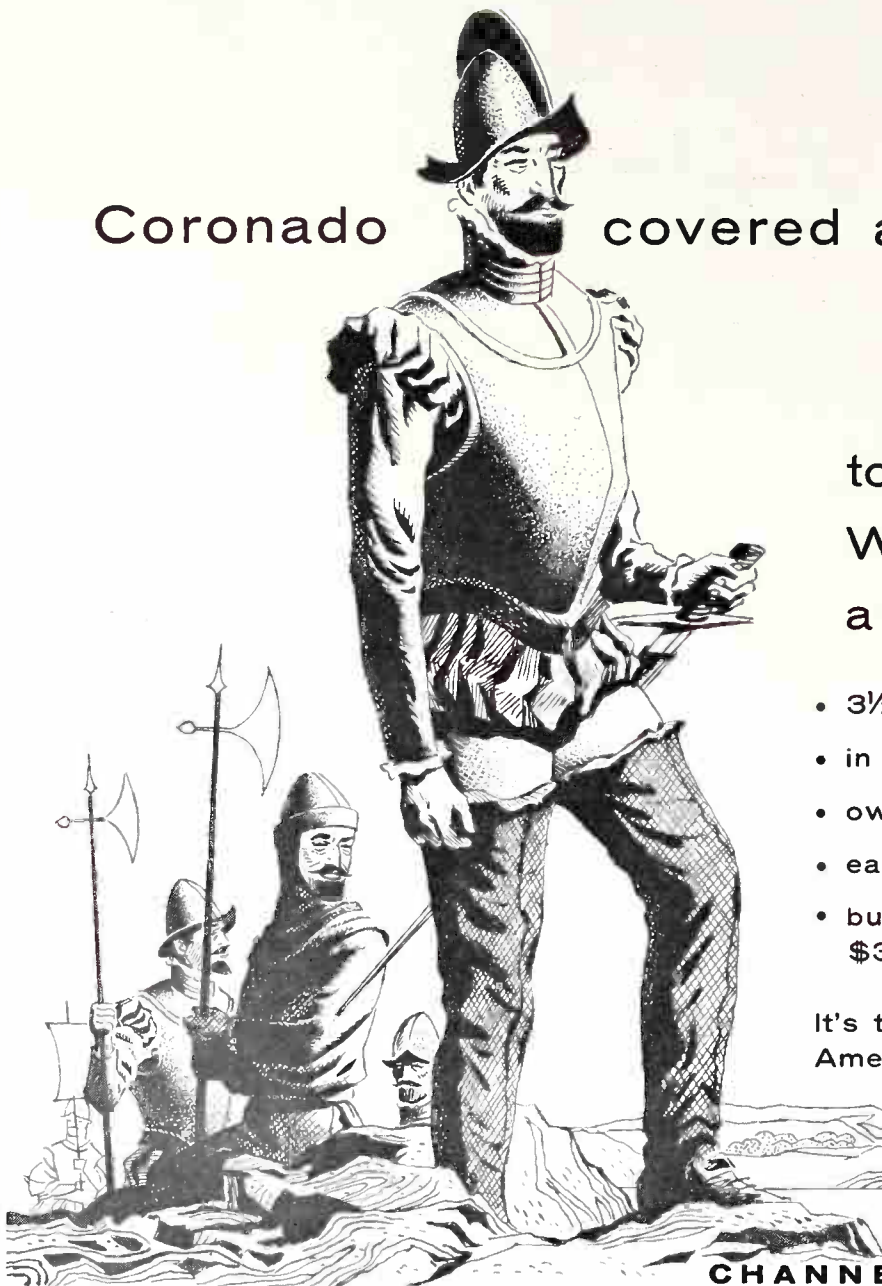
Coronado covered a vast territory ...

Francisco Vasquez de Coronado, sixteenth-century Spanish explorer, ranged over thousands of miles in his search for the Seven Cities of Cibola and their golden treasure.

today
**WGAL-TV covers
 a vast MARKET territory**

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$6¼ billion annually
- buying consumer goods that add up to \$3¼ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!



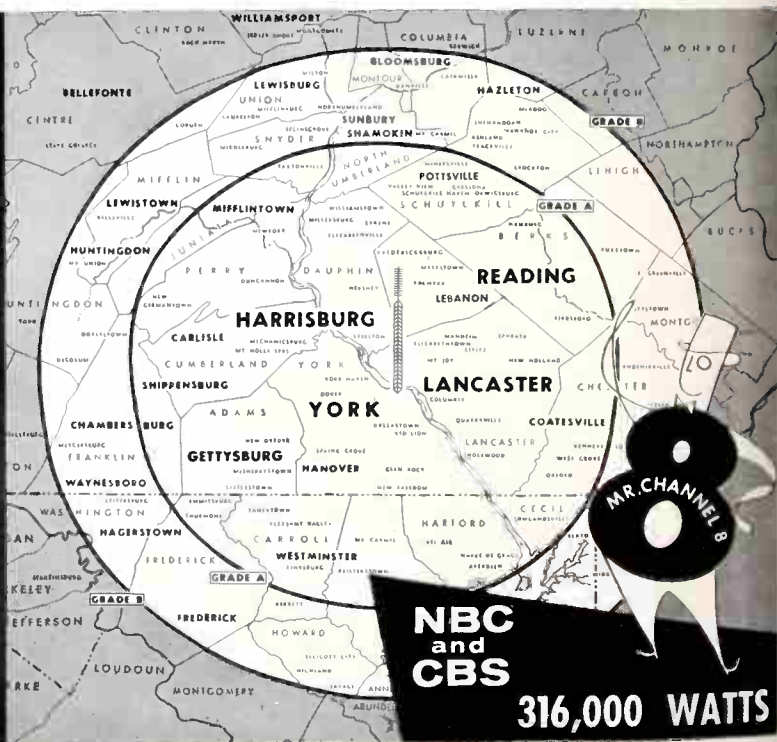
CHANNEL 8 MULTI-CITY MARKET

WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION
 Clair McCollough, Pres.



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



A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

PRIMARY & SUPPLEMENTARY MEDIA

In a growing number of fields, other media are used primarily to back up TV

We at TvB have no argument with an advertiser who uses newspapers, magazines, radio or other media. In many cases, you can round out, highlight or back up your basic campaign with one or a combination of them. But, if you're in the food, drug, automotive, appliance or an increasing number of other fields, your number one buy must be television if you are to survive in the coming age of fewer and larger corporations engaged in fierce, hungry competition.

In less than a decade, TV has become the biggest single medium for national advertisers. In both 1955 and 1956, the country's shrewdest business entrepreneurs invested more money in network and spot TV than in any other medium. Last year, 45 of the nation's top advertisers plowed over 50% of their budgets in this newest advertising tool. Only nine spent over 50% in magazines, only six in newspapers.

They allocate over 50% of their budgets to TV

Run down any list of TV advertisers and you'll find who's-who of our most dynamic corporations: Procter & Gamble, largest in the soap field; General Foods, leader in the grocery field; Prudential Insurance, fastest-growing in insurance; Revlon, runaway champion in cosmetics; R. J. Reynolds, one of the leaders in the cigarette line; Coca-Cola, world's largest beverage producer; Kellogg, top cereal producer. Each allocates the major share of its budget to TV.

On the other hand, the company that plods along with its old-line media strategy—newspapers, magazines, radio, outdoor—will have a real fight on its hands in the next few years.

Continue to make newspapers the focal point of your campaign and you'll find your suburban coverage thinning out, your mechanical costs going up and your lineage costs rising steadily, without a corresponding increase in circulation. Most of all, you won't be able to afford repetition in newspapers—costs are prohibitive. And, if

you've got a product that needs strong brand identification, forget day-to-day or week-after-week schedules with newspapers. It can't be done.

Magazines? You'll get some kind of national coverage, say six million circulation with a *Life* ad. But you'll find only three counties in the country where even *Life's* circulation tops 30% of the families in the area. The same with monthlies, women's service magazines and the other weeklies.

What if you haven't got distribution in all sections of the country? Life Savers board chairman Edward Noble's comment on national magazines is quite appropriate in this instance. Mr. Noble found Beech-Nut, prior to his firm's merger with the giant gum and baby-food producer, spending \$35,000 per four-color magazine ad "to advertise a stick of gum that millions of people won't even be able to buy." Regional spot TV could have concentrated on the actual markets—ignored the other areas.

Radio? It has a place as a solid working tool to fill in your coverage in the non-TV home, among low-income and older families, and to give you added repetition for your TV campaign. Perhaps the word "supplementary," as defined by Matthew Culligan, vice-president in charge on the actual markets—ignored the other areas.

"Radio is the finest single complement to TV"

He said: "Radio is not a primary medium for a very large advertiser. I don't think any big company in America can survive today without television. Radio, however, is the finest single complement to television, and that is the appeal I would make to you if you were a big advertiser."

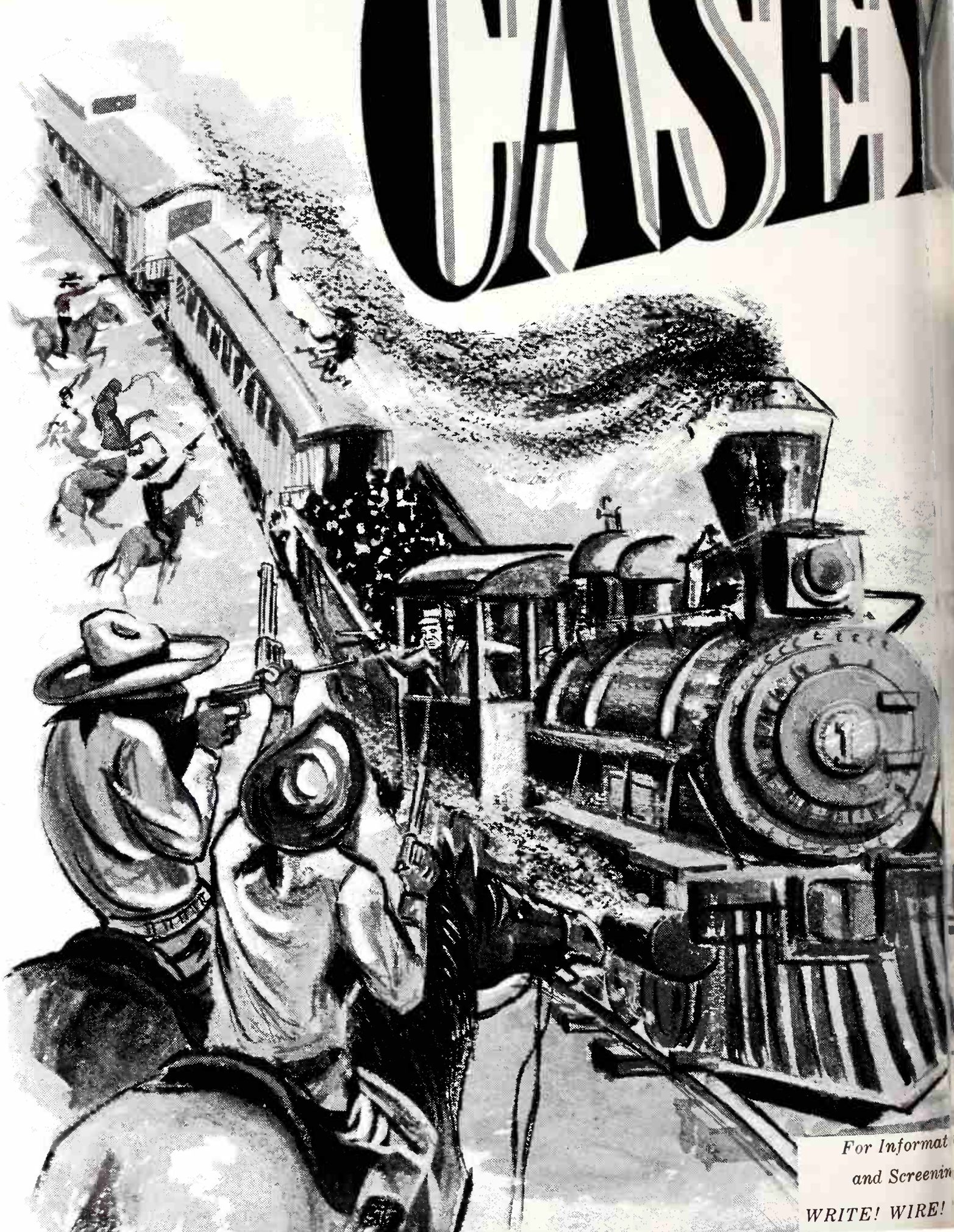
I agree, but with one qualification. Television can be and should be the major medium even for smaller advertisers. A few commercials, carefully produced and wisely placed, can do a far superior job than small-space newspaper ads or a moderate-size radio schedule.

I can cite dozens of reasons for a com- / To page 40

ALL ABOARD . . . for TV!

CASEY

SCREEN



For Information
and Screenings
WRITE! WIRE!

ision in syndicated first-run 1/2 hour adventures!

GEMS GEMS



Starring **ALAN HALE**
as **CASEY**

BOBBY CLARK
as **CASEY, JR.**

... with a top supporting cast

including the "CANNONBALL EXPRESS!"

PRE-SOLD

IN THESE TOP TV MARKETS!

KOAT-TV	<i>Albuquerque, N. M.</i>
KGNC-TV	<i>Amarillo, Texas</i>
KERO-TV	<i>Bakersfield, Cal.</i>
WAAM-TV	<i>Baltimore, Md.</i>
WAFB-TV	<i>Baton Rouge, La.</i>
KBOI-TV	<i>Boise, Idaho</i>
WBZ-TV	<i>Boston, Mass.</i>
WGN-TV	<i>Chicago, Ill.</i>
KYW-TV	<i>Cleveland, Ohio</i>
WWJ-TV	<i>Detroit, Mich.</i>
KJEO-TV	<i>Fresno, Cal.</i>
KLAS-TV	<i>Las Vegas, Nev.</i>
KTTV-TV	<i>Los Angeles, Cal.</i>
WPIX-TV	<i>New York, N. Y.</i>
WPFH-TV	<i>Phila.-Wilmington</i>
KPHO-TV	<i>Phoenix, Ariz.</i>
KDKA-TV	<i>Pittsburgh, Pa.</i>
KGW-TV	<i>Portland, Ore.</i>
KVIP-TV	<i>Redding, Cal.</i>
KCRA-TV	<i>Sacramento, Cal.</i>
KTNT-TV	<i>Tacoma, Wash.</i>
KVOA-TV	<i>Tucson, Ariz.</i>
WTOP-TV	<i>Washington, D. C.</i>

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 FIFTH AVENUE, NEW YORK, N. Y.

NEW YORK
711 Fifth Ave

DETROIT
709 Fox Bldg

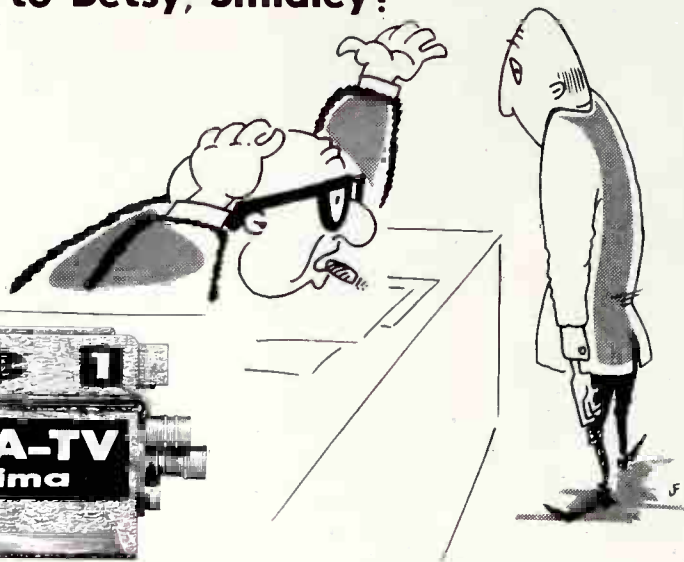
CHICAGO
230 N. Michigan

HOLLYWOOD
1740 N. Hollywood

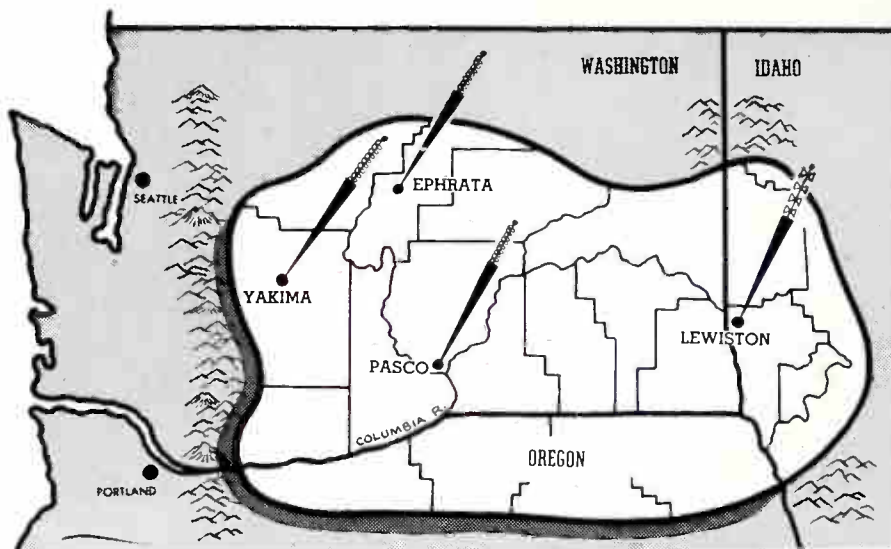
NEW ORLEANS
1032 Royal St

TORONTO
107-108 Peter St

Heavens to Betsy, Smidley!



We've not a thing against Toledo, San Diego or Nashville . . . but Cascade's bigger than ANY of them! Why, Cascade's coverage area is bigger than Massachusetts, New Hampshire, Vermont, Connecticut and li'l ole Rhode Island combined! The Cascade four-station television network delivers more area, more people, and, by the way, more results than any single TV buy in the West. Let's not drop the old ball again, Smidley.



CASCAD E

BROADCASTING COMPANY

abc CBS NBC
NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

CASH From page 37

pany to switch to TV. The riding reason, however, is speed. In a single night, you can reach an average of 8.5 million homes with a nighttime network show, 3.1 million with a daytimer. If your marketing pattern calls for a market-by-market operation, you would make 15 million sales calls with two one-minute announcements in the nation's top markets at 4:30 p.m.

Your monthly magazine campaign would take 30 days to reach all publication's prospects, seven days with a weekly. Meantime, your petition hits his prospects one, two, three or a dozen times.

We said that television should be your basic medium, and if it is, you may find yourself with enough advertising revenue to invest in supplementary media.

Last year, television accounted for one out of every four new dollars invested in advertising.

Use print to increase TV audience

Your print advertising may be devoted to increasing the audience of your television show. Monsanto, for example, will use major space in promotion of its up-coming television program series.

Or, once television has established the relationship between a personality and your product, this personality may be utilized in your print ads.

Or you may take two of the frames from your TV commercial and use these as your print ad illustrations to remind the reader of the all demonstration he saw on television.

Once you have reached most of your market with television, you can afford to utilize Mr. Culligan's ingenuity transfer idea on radio—be certain that you have already implanted the image via television or there will be nothing to transfer.

Thus, there is an important role for the supplementary media to play in rounding out your overall advertising coverage.

If your budget is small, you can't afford to buy homes for \$9 or more a thousand with print, when the same thousand homes can be reached for \$1 or \$2 in television. With a small budget, you probably can't afford to bring only the sound of your product into the home via radio, when for pennies more a thousand homes, you can bring the sound and the product itself.

If your company has competition, the basic role of television in your business must be taken for granted if your competition is going to continue to have competition.

OF GREAT ACCOUNT

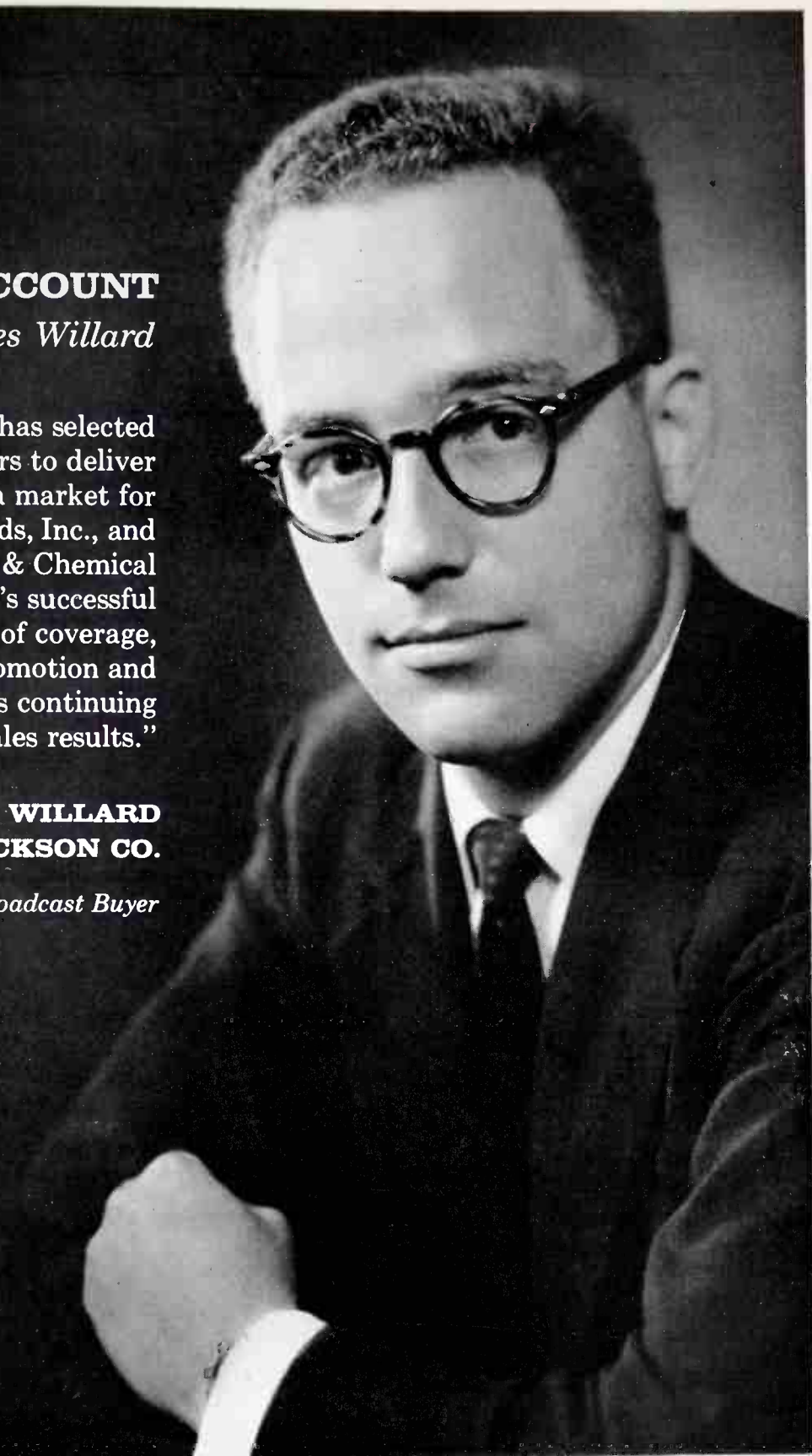
Charles Willard

“McCann-Erickson has selected KMTV for many years to deliver the Omaha market for Chesebrough-Ponds, Inc., and the U.S. Borax & Chemical Corporation. KMTV’s successful combination of coverage, programing, promotion and merchandising means continuing sales results.”

CHARLES WILLARD
McCANN-ERICKSON CO.

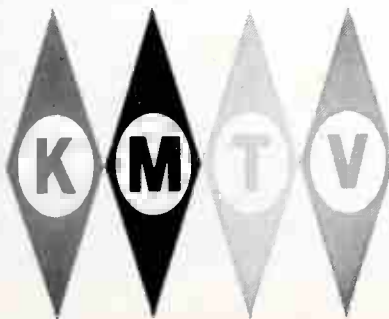
Broadcast Buyer

Photo by FABIAN BACHRACH



KMTV SERVES MORE TV HOMES THAN ANY OTHER STATION IN NEBRASKA, IOWA AND KANSAS!

COLOR TELEVISION CENTER



NBC-TV

OMAHA • CHANNEL 3

Represented by
EDWARD PETRY & CO., INC.

DECOY

Television's top formula—crime detection—
gets a powerful new twist in

"DECOY"

the all new, action-packed series
that reveals, for the first time, the thrilling
adventures of New York's women police . . .
in uniform and in fascinating disguise
—from rags to rubies . . . as they fight the vice
and crime that threaten America's biggest city.

Based on actual cases . . . filmed on the
streets of New York for authentic realism!

starring

BEVERLY GARLAND

Hollywood and television's fast rising star,
soon to be seen opposite Frank Sinatra in
"The Joker is Wild"!

produced by the makers of

The Big Story
T-Men in Action
The Man Behind
the Badge

famous for top sponsor results . . .
highest production standards.

call the man from:

 **OFFICIAL FILMS INC.**
25 West 45th Street • New York 36, New York
PLaza 7-0100

REPRESENTATIVES IN: Beverly Hills,
Chicago, Dallas, San Francisco,
St. Louis, Boston, Atlanta, Philadelphia





SOLD!

Boston	WBZ-TV
Chicago	WGN
Cleveland	KYW
Hartford	WTIC
Los Angeles	KTTV
New York	WPIX
Philadelphia	WPFH
Phoenix	KPHO
Pittsburgh	KDKA-TV
San Francisco	KPIX

**\$600,000 SOLD IN
FIRST TWO WEEKS!**

*President Charles G. Mortimer
through the advertising ranks. Last year,
half of GF's media budget went int*

GENERAL FOODS PORTRAIT OF A TV GIANT

How does GF buy network and spot TV? How much does it depend on ratings and c-p-m? What are the roles of the Corporate Office and the company's three agencies? Here are answers to questions long asked by the industry

BY BARTON HICKMAN AND HERMAN LAND

The story goes that at a top management meeting at General Foods last year there was some grumbling over the fact that the company had more than \$20 million tied up in long-term network television contracts "with no way to cancel in case of emergency."

To which president Charles G. Mortimer is said to have replied in effect: Stop worrying. The most essential part of the General Foods marketing operation is advertising, and television is the most powerful advertising medium yet invented. As for long-term contracts, they are inescapable if maximum efficiency is to be achieved.

Mortimer, next to Neil H. McElroy, who recently left the helm of Procter & Gamble to become the nation's defense secretary, is possibly the greatest believer in television among heads of major corporations. Like McElroy, Charles Mortimer came up through the advertising ranks.

Why TV should be an object of special interest to GF's top management is evident from the fact that during the fiscal year ending March 31 the corporation spent an estimated \$35 million on network and spot TV, about 52% of its total media budget.

General Foods has long been considered a pace setter in broadcast advertising, just as it has been a leader in the food field. Yet, for all its size and prestige, little has appeared in print about the way it conducts its TV operations. For competitive reasons, the company is reluctant to divulge its media strategies.

However, information from various company and agency sources, from networks, stations and reps who have done business with General Foods over the years, makes it possible to draw a reasonably accurate picture.

General Foods' Future Media Course

To begin with, although General Foods does not officially "endorse" any single medium, a company representative to TELEVISION MAGAZINE states:

"Television offers the greatest potential audience. television gets more than half of the company's total media expenditures. Today, General Foods uses TV advertising more than any other food company—is ranked among the first five advertising spenders in the industry."

GF's recent TV moves have led to industry speculation that the company is nervously beginning a period of retrenchment because it was "burned" by a few network vehicles last season. There are widespread reports, denied by the company, that GF "over-extended" itself on TV last year by \$2,500,000. Some observers cite a cut-back from a seven-show nighttime network lineup last season to only four as this season opens. Other men believe GF is making a major switch from nighttime to daytime TV. They cite GF's new four-show daytime schedule on NBC, the *Mickey Mouse* buy on ABC, as well as the addition of *Garry Moore* and another *Godfrey* period on CBS. / To page 6



At the stockholders' meeting, president Mortimer emphasizes plans for new product development and expanded advertising activity



But a member of GF's Corporate Advertising Office says, "It is nonsense to talk of retrenchment in TV. No brand manager would lose faith in the power of nighttime TV just because of a few failures." Seven of GF's vehicles last year, he points out, were new shows. "Nobody can bat a thousand per cent."

He also points out that you may not use TV as much one year as the next. It all depends on the changes being made in your product's plans. A product manager might decide to go into daytime because it means a good buy. Or he may just want to try something different. "Changes in media are really reflections of changing marketing strategies," says the GF spokesman.

Thus, the added daytime schedules do not mean an overall shift in media thinking. Rather, according to a GF agencyman, the new contiguous discounts made daytime economically attractive at a time when several GF product managers felt it was desirable to move into daytime.

A larger TV schedule is implicit in the product expansion plans of General Foods. At the annual meeting of GF stockholders this summer, president Mortimer reported that "more than 35 per cent of our sales last year came from new products." He added that the company is increasing its investment in research, hoping to find what Mortimer calls the ideal product, one that "is acceptable to almost all ages, income levels and geographical sections of the public at large; is used daily and preferably several times a day; possesses strong convenience-with-quality characteristics; delivers unusual value to the consumer; provides an attractive profit not only to us but to our customers."

From the media standpoint, it is significant that since World War II, only Instant Maxwell House, the leader in its field, "has measured up to our definition of the 'ideal' new product." Virtually all of Instant Maxwell House's ad budget goes into TV. It is not only a major network brand but is also one of the largest and most

active of all national spot products. Last year, according to TvB estimates, Instant Maxwell House's expenditures in spot television amounted to \$4,318,000.

The Function of GF's Network TV Schedule

Primarily, the General Foods TV network schedule makes it possible for the individual brands to achieve an economy and flexibility they could not obtain on their own:

1. Because of the great volume of advertising involved, GF can buy network television at maximum discounts under existing rules, "at 75 cents on the dollar." TELEVISION MAGAZINE estimates that this advantage alone is worth \$4 million a year to General Foods.

2. A GF small-budget brand can obtain major network exposure as readily as the big-budget brand. In fact, General Foods operates its own "little network" or "magazine concept."

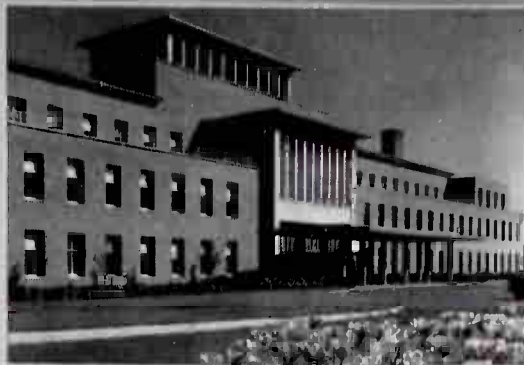
3. The individual brand is enabled to surmount the long-term commitment headache. It can participate on a company show for a long or brief period, alternating with the other GF brands. It can switch day-parts, time slots and schedule exposures to coincide with seasonal needs or special promotions.

4. Any new GF brand is guaranteed top-level TV support because of the corporation's existing structure of national advertising vehicles. Thus the new General Foods breakfast beverage, Tang, will start a new-market test buildup next month with a heavy spot schedule plus network cut-ins on three of GF's nighttime programs. For a company steadily looking toward introduction of new products, this phase of networking gains in importance.

How General Foods Uses Spot

With a TvB-estimated expenditure of \$9,419,900, General Foods was the third largest spot TV spender in 1956.

*GF's General Offices
at White Plains, New York*



There is no single GF point of view where spot is concerned, for the same reason that there is no single media point of view of any kind. General Foods is a gigantic complex of marketing patterns which, of necessity, lead to divergent media strategies.

GF's leading spot spender, Instant Maxwell House, is a typical example. Although Instant Maxwell has national distribution, competition in the soluble coffee market is largely local or regional—nearly 300 brands are in distribution. For this reason, Instant Maxwell uses a two-pronged TV strategy. Network programs provide the basic national coverage, but it is with spot that Instant Maxwell fights its individual market battles.

Other GF spot uses are:

1. To supplement network coverage in markets not reached by network lineups.

2. To compensate for unsatisfactory ratings in individual markets; a high national rating average does not necessarily mean high ratings in all markets.

3. To provide TV coverage in test markets.

4. To back special promotions in individual markets.

Chiefly through Instant Maxwell House, GF has practiced the "flight" technique for a number of years. This simply means going in and out of markets with heavy spot campaigns as sales needs dictate. For extra-heavy campaigns, Instant Maxwell has resorted to the "blitz," concentrating a mighty announcement barrage in a period of a very few days.

As prime time continued scarce, Instant Maxwell House recently began to favor the 39- and 52-week contracts which enable it to hold desirable time slots. The long-term contract makes it possible for Instant Maxwell, during quiescent periods between its own campaigns, to lend its spot schedules to other brands within the General Foods family. In this way, General Foods has been able to build a series of spot franchises across the country.

It was the inability to find a cus- / To page 99

GENERAL FOODS AND TV

- There's no one General Foods approach to media. GF consists of 13 independent divisions with scores of products requiring a variety of media strategies.

- Co-ordination of the many TV campaigns is necessary on the network level in order to achieve top efficiency. This is the function of the Corporate Advertising Office, headed by Edwin Ebel. It has show responsibility when more than one division is involved. Commercial control and spot responsibility remain with the division.

- GF relies on its three agencies to an unusual degree. The agency-client relationship, a generation old, is one of the most intimate in the industry.

- Function of GF's network schedule is to guarantee national coverage to various products. Corporate buying permits high degree of flexibility in scheduling for individual brands, despite differences in budgets. Volume purchasing enables GF to get maximum discounts.

- Spot is used to wage market-by-market battles where competition is largely local and regional; to supplement or back up network coverage; and for special promotions and test-market campaigns.

- The rating is the important measurement for GF buyers. C-p-m is considered, but is not basic.

- Media outlook: Continued company growth and development of new products mean increased advertising and expansion of TV schedules. General Foods is not cutting back nighttime or switching to daytime in a wholesale shift. "Change of pace" advertising by a number of products, and the increasing attractiveness of daytime, account for the new daytime TV purchases.

Despite skepticism from the traditionalists, Ule believes

advertising message. Gross circulation, in other words, is to Ule a useless measure. He has therefore devised a new term for the thing to be measured—the *Conscious Advertising Impression*.

The immediate reaction of the traditionalist is that this pre-supposes the feasibility of correlating sales results directly with advertising effort. In the face of widespread skepticism on this point, Ule holds that this can be done.

Two primary variables—coverage and frequency

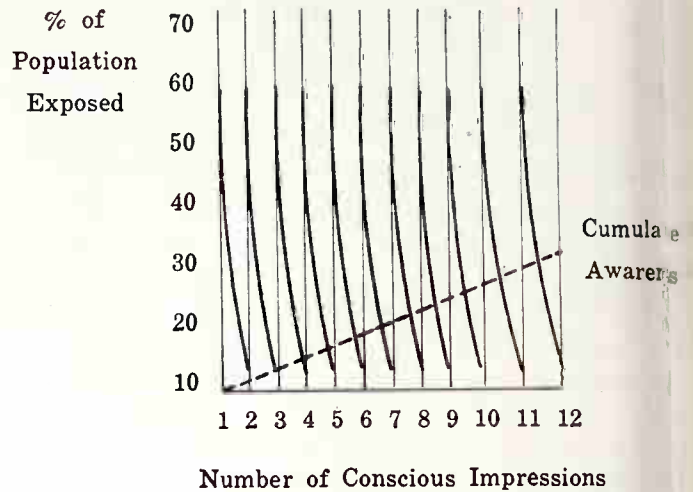
“We know that a residual communications effect will be built in a consumer’s mind as an accumulation of advertising frequency,” he explains. “There are two primary variables which we can manipulate. The first is coverage, that is, the share of the market we wish to reach. The second is frequency against that share.

“We attempt to determine what effect variations in either coverage or frequency will have upon the two factors most highly correlated with sales response—consumer awareness of the product and the degree of favorable attitude toward the product. Both of these factors are measurable.

“What is needed is an experimental situation in which the two factors of consumer coverage and frequency are present and the degree of effect upon consumer awareness and favorable attitude measured. This can then be related to sales.

“A curve can then be drawn from which it is possible to determine the coverage and frequency required to accomplish a specific sales objective. It is then a relatively simple matter to determine the size of the required budget.”

Here is the graph which Ule employs to illustrate his argument:



How has this method worked in practice? Has it been possible to arrive at general figures for frequency? Ule’s surprising answer is: Yes.

“Through analysis of past successful campaigns we have found that they average approximately 20 Conscious Advertising Impressions a year per consumer. This figure can be used as a norm. However, I must emphasize that it deals with averages. It will obviously be raised or lowered depending on prevailing competitive conditions. In a period of intense competition for a product category, for example, you might need 50 impressions, while for an established product facing weak competition 10 might be enough. The specific number of impressions required to do the job can only be determined by testing.”

Naturally, this presupposes that the effectiveness of the commercial is known. “Unless you begin with a proven advertising quality in your message, the method of impression analysis is doomed at the outset,” says



that sales results can be directly correlated with advertising effort

For this reason, he points out, the first and primary task is to meet the copy challenge successfully. Commercial pre-testing, therefore, becomes a matter of major importance in Ule's approach.

Impressions in different media vary in value

Note that nothing has been said about media. Does this mean that advertising impressions can be counted as equivalent regardless of the medium? Ule's answer is decided: No. He suggests weights for each medium in the light of *qualitative* differences.

For example, medium A might be given a qualitative factor of 2; medium B, $1\frac{1}{3}$; medium C, 1, and so forth. An impression in medium A would then be viewed as being equal to two impressions in medium C for purposes of comparison. Determining the relative value of impressions in differing media is one of the real frontier areas of the future, Ule points out.

"There is a considerable difference in the editorial involvement with media. This is important in the impact of the commercial message.

"I distinguish between *dynamic* and *static* media. A *dynamic medium* is one in which the recipient has to make an effort to escape exposure to the commercial message. A *static medium* is one in which he has to make an effort to obtain exposure to the message. TV and radio, of course, are dynamic media. The newspaper is a static medium. This does not mean that TV is the superior medium *per se*. It all depends on the particular product and the specific requirements of the campaign." In the *Book of Television Principles* which Ule and his marketing services colleagues have prepared for use within the agency, the following evaluation of TV appears: "TV cannot afford to take a secondary role of complementing a small segment of the market. It is best

used as a basic medium for broad and continuing coverage of the major portion of the market."

A *Book of Television Principles* was thought to be necessary because "TV affects every phase of our operation. . . . The intangibles of TV breed a television fear. . . . TV buying involves more risks but, used to full capacity, offers greater rewards than any other advertising medium."

Spot involves less risk, less opportunity

It is interesting that this applies only to network TV. "Spot, however, can be bought like other media." In other words, since spot implies a varied, widespread schedule, there is no great risk involved in any one period; by the same token, neither is there the great opportunity of a network program.

TV differs from print media in a fundamental way. Where the circulation of a magazine is a known and stable quantity, the circulation of TV changes with time of day and program. This means, therefore, that research must be done not only on the broad media questions as such, but on the individual programs and time segments as well.

Just as he holds it possible to measure media intangibles in general, Ule maintains that it is possible to bring measurement to the field of show business itself. Among the subjects he has been researching are the "psychological life cycle" of a program, emotional involvement, and the relation of program type to product awareness and product use.

Ule sees the research progress of the future made in such areas as these:

Greater precision in the technique of measuring the kind of response advertising is able to induce, both rational and irrational. / To page 118



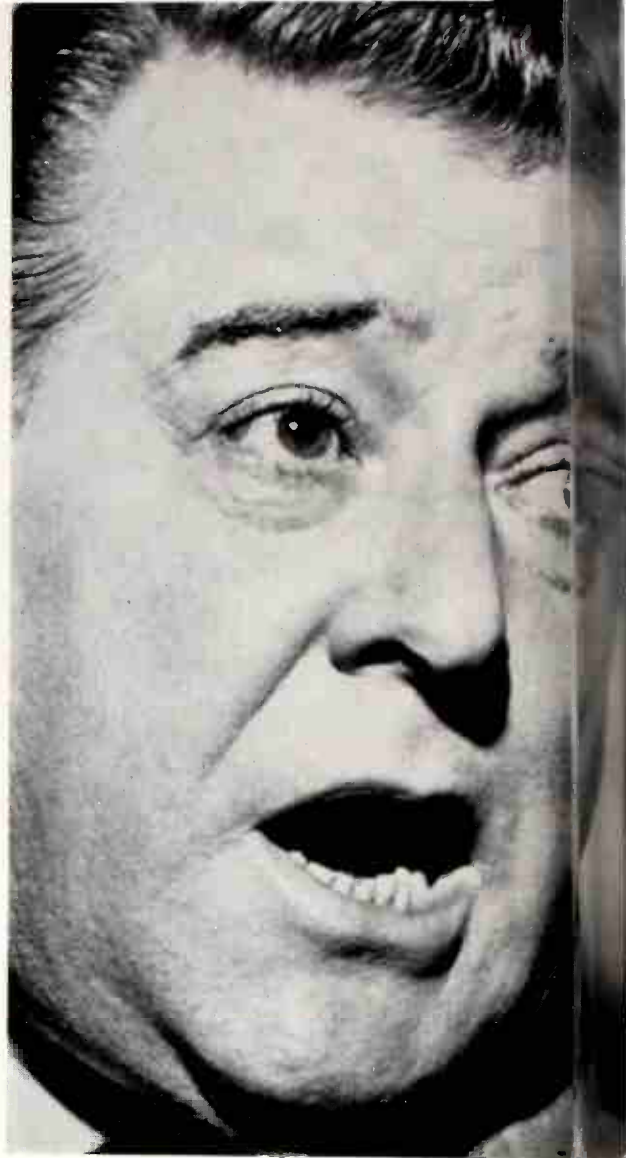
"A generation hence, management will learn to encourage market experimentation in the same way as it does experimentation in the physical sciences. Advertising will move out of the judgmental into the measurable."



John C. Doerfer, chairman of the
Federal Communications Commission



Victor R. Hansen,
Assistant Attorney General



WASHINGTON:

THE SCALPELS

BY JACK ADAMS

In the House and Senate, at the
Justice Dept. and the FCC, the fever
of investigation is past its peak
and the time for action is at hand.

Here is what the TV industry can
now expect from the nation's capital

The big television-investigation drive, certainly
of the most penetrating and diverse to be directed
against any single enterprise in recent years, is past
its peak. Now the industry, launching a new season, must
brace itself for action—action in Congress, at the Federal
Communications Commission, by the Justice
Department's anti-trust division.

This phase may be equally penetrating and diverse.
Potentially, weighing the immense power of those in
position to act, what they do now may well bring to
mind the couplet of Omar the Tentmaker:

*"Ah, Love, could you and I with fate conspire
To grasp this sorry scheme of things entire,
Would not we shatter it to bits—and then
Re-mold it nearer to the heart's desire!"*

The analogy is of course not exact, for the surgeons
who are sharpening their scalpels as they move toward
the operating room all remark on how wonderful the
patient looks. Each disclaims any intent to "shatter
bits" the medium which each, in turn, has described as
doing a great job for John Q. Public. *But*, say the doctors,
if we chop off something here and transplant something
there, it *would* be a more perfect thing.

The action phase is being jet-propelled by three major

for Warren G. Magnuson, chairman
of the Interstate Commerce Committee



*Representative Emanuel D. Celler,
chairman of the House Antitrust Subcommittee*

ARE SHARPENED

investigative reports, the last of which has been slightly delayed and is now due for publication at the end of September. This will be the report of the FCC's Network Study Committee, a \$121,000 effort covering two years of intensive work and employing the talents of 10 specialists, headed by Dean Roscoe L. Barrow of the University of Cincinnati's College of Law, who took leave to direct the inquiry.

Expect FCC report to recommend major changes

Everyone expects the study group to say very much what two Capitol Hill committees have already said—that TV is great, but let's make some major changes in its basic concept of operation.

Indeed, the House Antitrust Subcommittee under chairman Emanuel Celler (D., N. Y.), whose members may well have had an advance peek at the Study Committee's preliminary findings, recently said publicly that this group appears to be making a conscientious, energetic and objective inquiry" into the question of whether current network policies and practices promote or hinder the development of a truly competitive nationwide television industry.

It is significant that this salute occurred in the text

of the House committee's own report on TV, which accused the FCC of sometimes engaging in buddy-buddy relationships with the industry and which called for drastic changes in basic TV operating methods.

In somewhat less threatening language, but with equal emphasis, the more recent report of the Senate Interstate Commerce Committee's staff on some two years of TV investigation listed a dozen areas of possible action—"by the FCC, by the Department of Justice, by the networks themselves"—designed to "promote competition throughout the broadcasting industry and result in improved service to the public, without unduly hampering the networks."

The Senate committee chairman, Senator Warren G. Magnuson (D., Wash.), announced that the committee would withhold recommendations for legislative action until it has received requested comment from the FCC and Justice on the staff report.

Both Senate and House committee documents gave major attention to the networks' long-standing option-time and must-buy practices, the two items which, by coincidence or otherwise, are reported to have top priority in the Justice Department's study of further anti-trust action in the TV field. Such further / To page 108

Implanting a class image in the minds
of a selected audience, the "Voice of Firestone"
has continued its quiet, uninterrupted
way on radio, now television, for three decades

*The Firestone Rating Service: Brothers Roger S.,
Leonard K., Raymond C. and Harvey S. Firestone Jr. (left
to right) favor the program's unchanged format*



WE DON'T CARE WHAT OUR RATING IS'

As the *Voice of Firestone* enters its thirtieth year this fall, advertising men throughout the country will ask themselves the question that has proved puzzling throughout the TV decade: "Why?"

When a major corporation pursues an approach to television that seems jarringly out of date, sticking to a modestly rated program that never varies from year to year, it is easy for outsiders to assume that common sense has been substituted for logic. A close examination of Firestone advertising policies, however, reveals that they are largely based on a carefully developed strategy that embodies the up-to-date concept of product image.

The program is regarded as more than a merchandising medium. It is the voice of Firestone—a man, a family and a company. The sons of the founder, as did their fathers before them, see the show as an advertising force that influences the general buying public, *whether the great mass of the television audience looks at it or not.*

Their reasoning is this. A bank building that looks like a Greek temple impresses many people who seldom go inside. The *Voice of Firestone* impresses many people who seldom listen to it. The people who prefer the program's "middle music" are the true pace setters of opinion.

Start at the top, let influence filter down"

Says A. J. McGinness, national advertising manager, "The show spreads a kindly interest in Firestone as a company, not just in products. And it appeals to the above-average taste—the theory of starting at the top and letting influence filter down."

Coupled with this is another belief of the firm's board chairman, Harvey Firestone Jr. "He feels the *Voice of Firestone* is a wonderful medium for promoting the high quality of the product," McGinness says. "He also feels that industry in general has an obligation to promote culture as much as it can."

The final test of any advertising is measured in sales. Does McGinness think the *Voice of Firestone* sells any tires? "To be honest, I don't know," he admits. "We get

300 or 400 letters a week and about 100 per cent of the people who write say they buy our tires. It's difficult to determine. We have advertising in newspapers and magazines, signs up everywhere. Who can say how many people buy our tires just because of the *Voice of Firestone*?

"Tires are different from soap. A man buys tires only once every two or three years. It's what we call a 'consideration purchase.' Over the long haul, we've got to convince him to buy Firestone when he makes his purchase.

"We use television as a means of building good-will and acceptance of the company and its products at the quality level. Then we use magazine ads to push the quality of the products themselves. Newspaper ads we use as a price medium—when we want to persuade the man to go down and buy them that day. But it's a long haul. We think it's just as important to reach many people with the quality story as it is to reach them with the price story."

Accuracy of rating services is questioned

Since the program has an admitted minority slant, McGinness expresses little concern over its low ratings. "To tell you the truth," McGinness says, "we never think much about ratings. We don't think any of them are accurate. Either they don't use a large enough sample or they don't use the right method. It would not be financially possible, of course, to use a large enough sample to get an accurate rating, so we just don't pay much attention to any of them.

"When there is a large sample in a confined area, we get a remarkably different picture than the ones reported by Trendex, Nielsen, and so forth. For example, in Orlando, Fla., the *Orlando Sentinel* conducted a television show popularity poll among its readers.

"They voted the *Voice of Firestone* the best-liked show on television. The others, in order, were *Gunsmoke*, *Lawrence Welk*, *I Love Lucy*, *Red Skelton*, *\$64,000 Challenge*, *\$64,000 Question*, *Playhouse 90*, *Climax*, and the news. The most disliked shows, incidentally, were *Hitchcock*, *Mr. Adams & Eve*, *Jackie Gleason*. / To page 114

Does executive testing perform a valid function? Yes, declares a professional tester and the projective type defies "cheating."

THE CASE FOR EXECUTIVE PERSONALITY TESTS

BY KING WHITNEY, JR.

In its June issue, TELEVISION MAGAZINE carried an article, "How To Cheat On Executive Personality Tests," based on an interview with W. H. Whyte, author of the current best-seller, "The Organization Man." Whyte has given the tests extensive study and believes they are valueless. On the other hand, many networks, agencies, station representatives and radio and television stations claim to have used personality tests to considerable advantage, not only as a management tool but also to the benefit of the employes involved. Proponents

of the tests say this method of personnel selection kept many a square-peg employe from getting in a round hole.

A leading proponent of personality tests is King Whitney, Jr., executive director of The Personnel Laboratory, Inc., of New York. In the following article, Whitney states that there are two types of personality tests. One is a subjective test, strongly criticized in "The Organization Man." Another type however, Whitney maintains, is a projective test, is of proven value.

Several years ago, a young man was tested for a job at a radio station that happened to be a client of ours. He was applying for a job as a salesman, and he had impressed his prospective employer as a live wire. But after the results of his test performance were reported, he was promptly turned down.

Not three weeks later he applied for a similar job with another station, got it and today has the title of sales manager!

On the surface, this would appear to be a poor recommendation for psychological testing. Actually, there couldn't be a better one. It illustrates an important point about the purpose of testing, one that seems to be overlooked in today's controversy on the subject.

The second radio station was also a client of ours. The applicant did not have to take another battery of tests in order for us to write a second report. We used his original material. There was a world of difference in the reports, however, in spite of the fact that the

young man was applying for the same job at both stations.

Why? Because when his tests were interpreted in the light of the particular demands of each of these employers, we found that his chances for success were infinitely better with the second station than they were with the first. It was not a question of whether or not he could sell time. It was a question of whether or not he was the kind of person each station was looking for and prepared to develop. Their standards and preferences in this respect were quite dissimilar, and had he worked for both stations, he would have known it.

We hear much today about what testing can accomplish for management—and not enough about its benefits to the individual. If this method of selection cannot serve the interests of both the individual and the employer, then it really serves the interests of neither. The turnover is high, but so is the price of taking a wrong job.

Anyone who has had working experi- / To page 6

SECTION VI

Directions: Finish these sentences as rapidly as you can. Write down the first idea that comes to your mind. Let this be an expression of your real feelings. DO NOT OMIT ANY SENTENCE. USE INK.

1. I want to know _____
2. My worst _____
3. I regret _____
4. A husband _____
5. What puzzles me _____
6. I would like to be like _____
7. Most bosses _____
8. Other people _____
9. My mother _____
10. Most of my friends _____
11. My greatest fear _____

'CHEATPROOF'

A test of this type, favored by the author, uses a *projective* technique for personality appraisal. Its purpose is to stimulate the imagination of the individual. His response is revealing to the trained psychologist.

'CHEATABLE'

Here the subject answers questions about his own attitudes and behavior. As the psychologist who scores and interprets this test is dependent on what the individual will reveal about himself, the test can be slanted.

M—Much

S—Some

N—None

CD—Can't Decide

- | | M | S | N | CD |
|---|-----|-----|-----|-----|
| 53. Do I wake up at night and start to worry about some things? | () | () | () | () |
| 54. Do I get a kick out of playing jokes on people? | () | () | () | () |
| 55. Do I hesitate to return a purchase that isn't satisfactory? | () | () | () | () |
| 56. Have I dreaded the possibility of my falling victim to some incurable disease? | () | () | () | () |
| 57. Am I more comfortable with my intimate friends than with those I have just met? | () | () | () | () |
| 58. Do I worry about dying? | () | () | () | () |
| 59. Do I dislike to be questioned about my feelings and opinions? | () | () | () | () |
| 60. Am I hurt when others joke about my peculiarities? | () | () | () | () |
| 61. Do I find it difficult to _____ | () | () | () | () |

- | | M | S | N | CD |
|--|-----|-----|-----|-----|
| 76. Does it sometimes seem that everybody is trying to make it hard for me? | () | () | () | () |
| 77. Am I able to recall the names of people I meet casually? | () | () | () | () |
| 78. Have I been deliberately double-crossed? | () | () | () | () |
| 79. Have I found that persons with influential friends get farther in life than those with real ability? | () | () | () | () |
| 80. Am I able to laugh at myself in a minor predicament? | () | () | () | () |
| 81. Do I often experience a sense of inner excitement? | () | () | () | () |
| 82. Do I believe _____ | () | () | () | () |

SOFT DRINKS, COFFEE, BEER, CIGARETTES—CHICAGO

In this month's brand study, TELEVISION MAGAZINE reports on trends in brand awareness and use for beer, cigarettes, coffee, and soft drinks in Chicago. Drawing for comparison from interviews made by The Pulse, Inc. over the past two years, this report indicates changes in the extent to which TV commercials were recalled, and trends in product use, from 1955 to the present for three of the categories—beer, cigarettes, and coffee. This was the first time soft drinks were surveyed in Chicago by TELEVISION MAGAZINE.

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

Recall leaders in their respective categories were Hamm's, L&M, Maxwell House, and Pepsi-Cola.

Hamm's maintains recall lead

Maintaining first place in brand recall of beers was Hamm's, also the favorite in use. Hamm's has steadily picked up percentage points in both recall and use over the past two years. Schlitz held second place in recall this year, changing places with Pabst, now third. The beers retained the same ranking order in use.

Recall in cigarettes shows substantial changes over previous surveys, reflecting the steady onslaught of filter tip brands and the barrage of advertising for brands relatively new to the market.

In June, 1957, L&M moved to first spot in recall, a considerable jump from fifth place last June. Chesterfield, last year's leader, moved down to fourth, while Lucky Strike maintained its traditional second place.

Marlboro, which placed eleventh in September, 1955 and ninth last year, has moved well up to the sixth spot. Marlboro also showed a tendency to move up in the New York metropolitan market, where it went from eleventh place in 1955 to sixth spot this past May.

Unlike the New York market, where Hit Parade jumped immediately to fifth place in recall, Hit Parade and Newport—relatively new to the market—were still at the tail end of rankings in Chicago. Newport assumed thirteenth place with Hit Parade below it in the sixteenth spot.

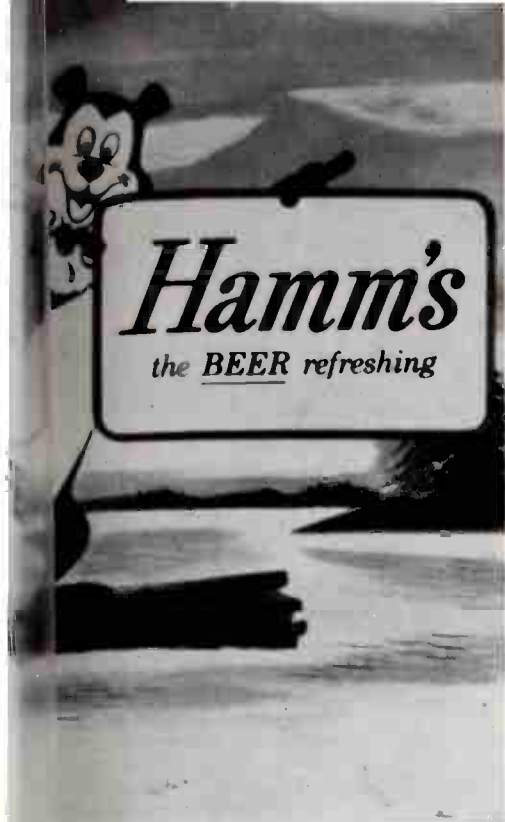
In use, L&M also showed a strong gain in Chicago, moving from ninth place in 1955 to second this year, rating less than 1% below first place leader, Lucky Strike. Down from its top spot in 1956, Chesterfield is now third in use.

In the coffee recall category, Maxwell House maintained its consistent lead in Chicago. Percentage of recall for Maxwell House was substantially above Manor House, which was in second place. In use, Hills Brothers was above Maxwell House, maintaining its previous ranking superiority over Maxwell House with a 156% lead.

In the soft drink category, Pepsi-Cola led substantially in recall over Coca-Cola which was in second place and Seven-Up, in third place. In use, Pepsi-Cola held first place, with Coca-Cola and Seven-Up second and third in rank.

For a wider comparison, see the four-year trend study in New York for these same products which appeared in TELEVISION MAGAZINE's June issue.





BEER

BRANDS RECALLED (CHICAGO)

Brand	JUNE 1957		JUNE 1956		SEPTEMBER 1955	
	Rank	%	Rank	%	Rank	%
Hamm's	1	55.1	1	47.3	1	40.8
Schlitz	2	36.9	3	22.0	3	15.8
Pabst	3	21.5	2	23.1	2	25.9
Meister Brau	4	10.4	4	14.7	7	4.9
Budweiser	5	8.1	5	9.8	6	5.5
Heileman's	6	7.5	8	6.5	5	7.1
Old Style Lager	7	5.0	6	6.9	—	—
Drewry's	8	3.3	7	6.8	4	7.3
Blatz	9	2.2	9	2.9	8	4.3
Miller High Life	10	1.6	—	—	—	—
Edelweis	—	—	10	2.5	—	—

Hamm's Beer maintains first place both recall and use in Chicago

BEER

BRANDS USED (CHICAGO)

Brand	JUNE 1957		JUNE 1956		SEPTEMBER 1955	
	Rank	%	Rank	%	Rank	%
Hamm's	1	17.3	1	14.9	1	14.2
Schlitz	2	13.1	2	9.2	2	10.7
Pabst	3	11.3	3	8.9	3	10.1
Meister Brau	4	6.6	4	5.9	6	4.0
Budweiser	5	5.2	6	5.4	5	4.7
Miller High Life	5	5.2	5	5.6	4	7.3
Old Style Lager	7	3.0	8	3.5	—	—
Drewry's	8	2.6	7	3.8	7	3.0
Blatz	9	2.2	9	2.6	9	1.9
Heileman's	10	1.0	10	1.5	8	2.2

Maxwell House Coffee has led its category since September, 1955

COFFEE

BRANDS RECALLED (CHICAGO)

Brand	JUNE 1957		SEPTEMBER 1955	
	Rank	%	Rank	%
Maxwell House	1	28.3	1	28.9
Manor House	2	17.4	2	15.5
Hills Bros.	3	17.2	4	12.2
Sanka	4	10.0	5	6.0
Nescafe	5	6.1	6	3.4
T. J. Webb	6	5.3	3	14.5
McLaughlin	7	3.6	—	—
Chase & Sanborn	8	3.2	7	3.0
DeCaf	9	2.9	9	1.3
Borden's	—	—	7	3.0
Stewart's	—	—	—	*

* Less than 1%.

COFFEE

BRANDS USED (CHICAGO)

Brand	JUNE 1957		SEPTEMBER 1955	
	Rank	%	Rank	%
Hills Bros.	1	34.8	1	27.1
Maxwell House	2	13.6	2	16.8
Manor House	3	10.1	4	10.1
Chase & Sanborn	4	5.2	5	5.6
T. J. Webb	5	3.6	6	4.9
Sanka	6	3.3	10	1.4
Nescafe	7	1.6	9	2.0
McLaughlin	8	1.0	—	—
DeCaf	—	*	—	—
A&P	—	—	3	12.6
Jewel	—	—	7	4.3
Stewart's	—	—	8	4.0
Borden's	—	—	11	1.1
Natco	—	—	12	1.0
Navy	—	—	12	1.0

* Less than 1%.



SOFT DRINKS

**BRANDS RECALLED
(CHICAGO)**

JUNE 1957

Brand	Rank	%
Pepsi-Cola	1	48.3
Coca-Cola	2	27.7
Seven-Up	3	18.7
Royal Crown	4	5.8
Squirt	5	3.3
Canada Dry	6	2.9
Nehi	7	2.3
Kool Aid	8	1.4
Canfield	9	1.3

SOFT DRINKS

**BRANDS USED
(CHICAGO)**

JUNE 1957

Brand	Rank	%
Pepsi-Cola	1	38.0
Coca-Cola	2	29.6
Seven-Up	3	28.7
Canfield	4	6.3
Squirt	5	5.5
Canada Dry	6	3.2
Royal Crown	7	1.4
Kool Aid	8	1.0
Nehi	—	*

*Less than 1%.

CIGARETTES

BRANDS RECALLED (CHICAGO)

Brand	JUNE 1957		JUNE 1956		SEPTEMBER 1955
	Rank	%	Rank	%	Rank
L & M	1	29.6	5	17.6	7
Lucky Strike	2	25.9	2	28.8	2
Winston	3	25.0	4	20.7	3
Chesterfield	4	17.2	1	35.6	1
Old Gold	5	13.3	7	10.6	5
Marlboro	6	11.6	9	6.6	11
Viceroy	7	9.6	8	7.8	10
Camel	8	8.9	3	20.9	4
Pall Mall	9	7.7	6	12.0	6
Salem	10	3.9	13	1.3	—
Kent	11	3.6	10	5.2	9
Kool	12	2.9	12	1.9	12
Newport	13	2.6	—	—	—
Parliament	14	2.4	—	—	—
Philip Morris	15	2.3	11	4.4	8
Hit Parade	16	1.3	—	—	—
Herbert Tareyton	17	1.1	—	—	—
Raleigh	17	1.1	—	—	—

CIGARETTES

BRANDS USED (CHICAGO)

Brand	JUNE 1957		JUNE 1956		SEPTEMBER 1955
	Rank	%	Rank	%	Rank
Lucky Strike	1	10.9	2	10.4	3
L & M	2	10.0	7	5.9	9
Chesterfield	3	9.9	1	12.8	1
Pall Mall	4	9.7	4	8.9	4
Camel	5	8.9	3	9.2	2
Viceroy	6	7.2	5	7.3	7
Winston	7	6.0	6	7.1	5
Old Gold	8	4.6	8	5.5	6
Philip Morris	9	4.0	9	4.3	8
Marlboro	10	3.3	10	2.1	10
Salem	11	2.0	—	—	—
Kool	12	1.7	10	2.1	11
Parliament	12	1.7	—	—	—
Herbert Tareyton	14	1.6	12	1.9	12
Kent	15	1.3	—	—	—
Hit Parade	—	*	—	—	—
Newport	—	*	—	—	—
Raleigh	—	*	—	—	—

*Less than 1%



Pittsburgh's **NEWEST** Look!

WIIC CHANNEL 11

Now On the Air

316,000 watts ERP

servicing

1,237,000 TV Homes

in the nation's

EIGHTH MARKET

with effective buying income of

\$8,731,815,000



REPRESENTED NATIONALLY BY

BLAIR TV

BASIC

NBC

AFFILIATE

Left to Right:

1. John G. Stilli, Sales Manager
2. Russell W. McCorkle, Auditor

3. Raymond W. Rodgers, Chief Engineer
4. Peter Thornton, Publicity Director
5. Harold Lund, Vice President, Pittsburgh

6. Jerome R. (Tad) Reeves, General Manager
7. David N. Lewis, Promotion Director
8. Calvin Jones, Program Manager



8 Who Sell Detergents, Milk, Brotherhood

"Our Symphony, with a deficit of \$325,000, may have to close. How can we sell the public on the need for immediate help?"

"This detergent is new to your market. What's the best way to introduce it and get dealers to stock it right away?"

"We have a limited budget. We want to reach housewives... and show results in a week."

"How can we effectively sell beer? Milk? Toys? Swimming Pools? Hospitalization? Mattresses? Brotherhood?"

These 8 men—along with their experienced staffs—face problems like these every day. Their knowledge and understanding of America's 8th market with its 1¼ million TV homes, and their 100 years of broadcasting experience, all help in solving such problems.

They have an occasional strike-out—but the batting average is pretty high. You can see the results in ratings, in sales success stories—in the high regard the community has for Channel 2—the Pittsburgh Area's No. 1 Station.

What's your problem?

CHANNEL 2 IS NO. 1 IN — PITTSBURGH
KDKA 2 TV



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO—BOSTON, WBZ+WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOWO
CHICAGO, WIND • PORTLAND, KEX • TELEVISION—BOSTON, WBZ-TV • BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV • CLEVELAND, KTW-YV • SAN FRANCISCO, KPIX

WIND represented by AM Radio Sales • WJZ-TV represented by Blair-TV • KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.

TELEVISION MAGAZINE SPECIAL REPORT NO. 13

7 YEAR **MEDIA STUDY**

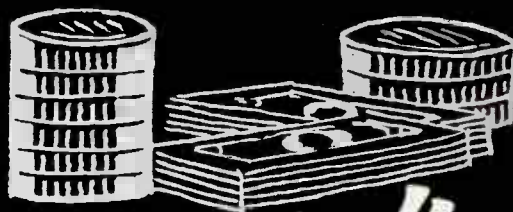
Exclusive—These are the only estimates of advertisers' expenditures allowing for program and production appropriations.

Trends in media allocations since 1950

are revealed by this analysis of how the top 50 advertisers spent their money in newspapers, magazines, network radio and network TV

Success Formula in Southwestern Pennsylvania

SEEING = SELLING



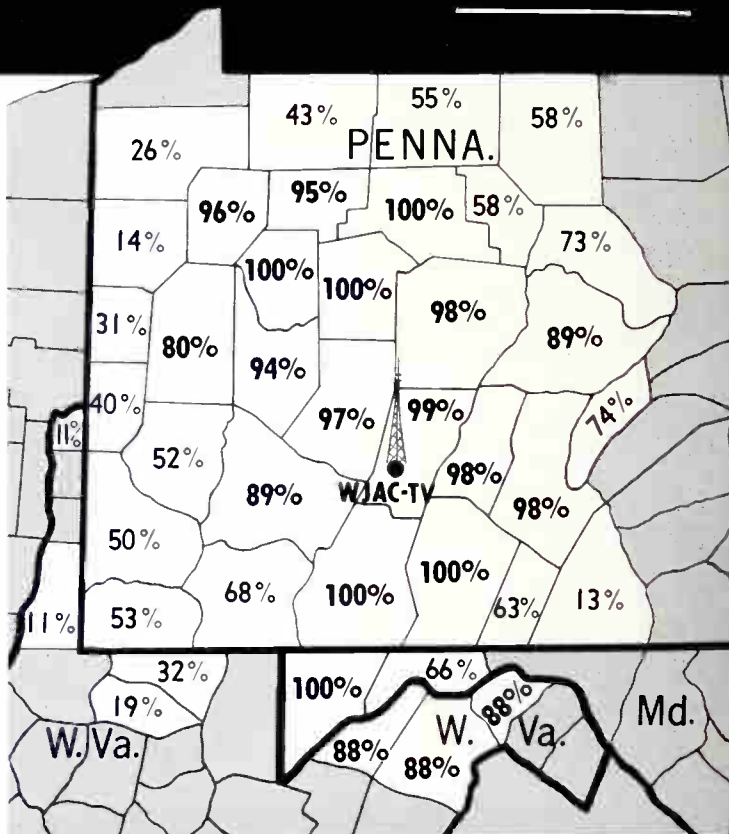
more see

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.

HOW THE TOP 50 ADVERTISERS SPENT THEIR MONEY

an analysis of expenditures since 1950 for time, space and

production, including first estimates of 1956 network radio

In 1956, the Top 50 national advertisers continued the pattern of media allocations followed by most major advertisers for several years. Since 1953, about half of the companies that ranked in the Big 50 have made TV their primary medium.

In 1955, media relationships seemed to reach a point of stability. Those who had elected to make TV their dominant medium were sticking by their choice. Those who had put most of their eggs in the print basket were keeping them there.

In 1956, this picture of stability was changed by the emergence of such new advertising giants as Revlon, Johnson & Williamson, Scott Paper, Helene Curtis and Warner-Lambert. Their presence in the Top 50 has raised the number of leaders making TV their primary medium to a new high. (TvB estimates that 45 of the top 100 advertisers put TV first.)

The increased weight to TV has not been limited to the new growth companies. P&G, Chrysler, General Electric and Gillette were among those who invested larger portions of their budgets in TV than they had in previous years. On the other hand, some of the TV-first products, particularly those of tobacco and soap companies, gave smaller shares to their favored medium in 1956.

Although many of the top advertisers used spot radio extensively, their allotments to network radio have dropped sharply in recent years. Indications are that this trend might be checked by 1957; billings for the last year are definitely up.

The 50 companies whose expenditures are analyzed here are the pace setters; their moves are studied by all other advertisers. They are the leaders who have the research facilities to test the various media combinations and the money to use those which they find effective. Their patterns, in effect, are an evaluation of media power.

The extent to which the leaders are followed is illustrated by the food and drug industries. Among all national advertisers in the drug and toiletries field, network TV was first choice in media in 1956, according to *Drug Trade News*, followed by spot TV. Next came magazines, then newspapers, network radio and spot radio. This is essentially the pattern laid down by the drug companies among the Top 50.

Similarly, the food industry, according to *Food Field Reporter's* figures, made spot TV its number one medium in 1956. Next came network TV, then newspapers, magazines, spot radio and outdoor.

Although there are wide variations among companies in the same product category, a common approach is usually apparent in their spending patterns. The chart appearing elsewhere in this report traces these group trends in terms of median share of measured budget (half the members of the group allocated more than the median figure, half allocated less.)

Trends in media allocations are clouded by the conventional published estimates of advertisers' investments, which ignore the large sums appropriated for production and programming, and fail to account for

the discount structure. The problem has been magnified by the lack of comparable expenditure data for spot radio, for spot TV before 1956, and for network radio since 1954.

To provide a closer approximation of advertisers' budgets, the expenditures presented in this report embody estimated outlays for production in all media (including programs and commercials in radio and TV), and are adjusted for the extensive frequency and volume discounts in broadcast media. The formulas employed are detailed in the last paragraphs of this section, "How These Expenditures Were Compiled."

Network radio figures for 1956 are based on gross billings estimates from the networks. This is the first time that this data has been available.

Since the purpose of this report is to trace major advertisers' patterns in media allocations since 1950, and since spot TV expenditures are available for only the most recent year, the data on 1956 budgets is presented in two forms. The first, bold-face line in each company listing shows what happens when spot TV allocations are included in total budgets. The second line shows budgetary shares only for network broadcasting and print, and is comparable to the data shown for each of the preceding years.

Inclusion of spot TV changes picture drastically

When spot TV expenditures are considered along with outlays in other media, the picture of budget allocations changes dramatically. Without spot TV, Sterling Drug's total measured budget in 1956 was \$8,839,000, with network TV getting a 39% share. When Sterling's spot TV investment of over \$10 million is added, the two forms of TV together account for 71% of the drug company's advertising dollars.

The advertisers studied in this section are those that ranked among the Top 50 according to time, space and production expenditures in network TV, network radio, magazines and newspapers. To these four-media totals have been added the TvB-Rorabaugh figures for spot time, adjusted to yield estimates of net time and production costs.

When the Big 50 are ranked according to the new totals, there is a considerable shift in the parade of leaders. The 16 biggest spenders maintain their original order, but Brown & Williamson jumps from 46th place to 17th when spot is included. Spot TV accounted for 62% of the tobacco company's total outlay.

When only network expenditures were counted, 30 of the Top 50 made TV their primary medium in 1956. When spot TV is included, 37 advertisers used TV as their primary medium. There are six companies for whom spot TV itself is the basic medium.

Without including spot, the largest single medium for Warner-Lambert is magazines. Spot TV, however, gets 47% of the company's total budget, compared with only 23% for magazines. Similarly, for Philip Morris and National Biscuit, newspapers slip back to second place and spot TV becomes king. For Sterling Drug, Miles Laboratories and Brown & Williamson, it is network TV that becomes the second medium when spot is included.

Omitting spot expenditures in order to give a consistent picture of allocations trends in the past seven

years, here is how the six key industry groups presented in the Top 50 have spent their dollars: network TV, network radio, newspapers and magazines.

Appliances: Of the three appliance manufacturers in the Big 50, only Westinghouse has made network TV its primary medium in 1956, giving it over two-thirds of its total allocation as measured in the year. Although its overall outlay increased, print media received smaller shares of the Westinghouse budget than it had in previous years. RCA and General Electric continue their emphasis on magazines. RCA upped its network TV percentage and cut back on print and network radio. GE trimmed its network TV share and expanded its newspaper portion.

Automobiles: As a group, these advertisers maintained their tradition of newspaper primacy, but for the first time, in 1956 Chrysler swerved from custom and made network TV its primary medium. With a smaller budget than it had in 1955 (all the automobile advertisers spent less in 1956 than in the previous year), Chrysler boosted its TV portion and reduced its allotment for newspaper and network radio.

Newspapers remained the dominant medium for most of the other automobile manufacturers in the Big 50, but three of them—General Motors, Ford and Packard-Packard—put proportionately less weight on this medium in 1956 than they had in previous years. Each of these companies gave network TV larger shares of its budget than it had in the past. American Motors increased its allocation for print and trimmed its network TV investment.

Drugs and Toiletries: Members of this category were more prominent among the Top 50 in 1956 than ever before, due to the zooming budgets of such companies as Revlon and Helene Curtis. Because of the media approach of these newcomers, the median share of drug budgets going into TV shot up from 33% in 1955 to 65% the following year. With the exception of Warner-Lambert, which put its biggest stack of dollars behind magazines, each of the eight advertisers in this field made network TV its primary medium.

Most TV-conscious of the group was Pharmacia, Inc. (formerly Serutan), which put 94% of its measured budget into network TV, and the balance in newspapers.

As a group, the drug and toiletries companies have been more inclined than other advertisers to keep network radio as a media mainstay. In 1956, however, network radio's median share of these companies' budgets had shrunk to 4%. Miles Laboratories leads the category (and the entire Top 50 roster) in its reliance on network radio, giving it 20% of its total measured outlay.

Food: Television in 1956 continued as the medium most favored by the food group, getting a 43% median share of its advertising money. Newspapers and magazines received equal shares of the remainder—each—with 1% going into network radio. This represents gains for TV and magazines over 1955 levels.

Of the 16 food companies among the Top 50, 11 made the first nod to network TV. National Dairy, Armour and National Biscuit put their biggest investments in newspapers. Campbell Soup and Standard Brands had the largest outlays in magazines. Four companies in this

category, Quaker Oats, Nestlé, Corn Products and Carnation, shifted from print supremacy in 1955 to network TV dominance in 1956.

Kellogg led the food advertisers in the extent of its obligatory commitment to TV. Since 1950, TV's share of the cereal company's ad dollar has grown steadily, while the print and network radio portions have declined. General Foods, which has the largest total budget in the food field, has kept TV its first media choice since 1952. In 1956, General Foods upped TV's share considerably, decreasing the other three media measured.

Soaps and Cleansers: The three companies whose principal products are in this field maintained their interest in network TV during 1956. P&G expanded its outlay and raised the share going to network TV. Gillette-Palmolive also increased its over-all measured budget, but reduced the network radio and TV portions. This company added to its print media during 1956. Lever Brothers had a larger appropriation in 1956 than it did in the previous year. It gave a higher percentage to print media, kept network TV at its present 49% level, and trimmed network radio.

Tobacco: For the first time, Brown & Williamson joined the Big 50. Like each of the other tobacco companies except Philip Morris, Brown & Williamson made network TV its basic medium. Philip Morris gave network TV only 8% of its 1956 budget, newspapers 63%. J. Reynolds and American Tobacco trimmed their allocations in 1956 and raised their outlay for print. Lorillard & Myers boosted its TV and magazine use and cut back on newspapers. Lorillard spent less money in 1956 than it did the year before. Its reduced budget allocated larger shares to newspapers and network TV, smaller shares to magazines and network radio.

How These Expenditures Were Compiled

Estimated production costs for each of the measured media were added to the gross billings, compiled from the following sources: Media Records (newspapers and newspaper sections); Publishers Information Bureau (general and farm magazines, network TV, and network radio through 1955); TvB-Rorabaugh (spot TV for 1956). Network radio expenditures for 1955 were projected from the PIB data which was available for the first seven months, to provide estimates for the entire year. The 1956 network radio percentages are based on gross billings from the networks.

To these gross time and space expenditures were applied the cost factors developed by the McCann-Erickson Central Research Department for the *Printers' Ink* continuing index of advertising expenditures. These factors allow for investments in print production, broadcast programming and commercials.

To newspaper gross billings, 6.9% was added; to magazine figures, 11.5%.

For broadcast media, production factors were added to net time costs. On radio, 64% of the gross was taken as net for 1950-55, to allow for frequency and volume discounts. For 1956, 50% of gross was used. To allow for production, 57.5% was added to net time in 1950-53. For 1954, the factor was 45%; for 1955, 40%; for 1956, 35%.

On network television, for 1950, 1951, 1952 and 1956, 75% of the gross was taken as net; for 1953-55, 77% of the gross was applied. To these net figures, 42.8% was added for production in 1950; 86.2% in 1951 and 1952; 87.1% in 1953; 75% in 1954-56.

On spot TV, 13% was added to TvB data to yield an approximation of net time expenditures on all stations used by the advertiser and for program and commercial production.

TIME, SPACE AND PRODUCTION OR PROGRAM EXPENDITURES

Share of budget going into each medium and estimated dollar total

Under each company two lines are listed giving budget breakdowns for 1956. The first, bold-face type, includes spot TV expenditures. The second line, in lighter type, is based on money spent in network TV, network radio, newspapers and magazines, and is comparable to the data presented for previous years. These figures are based on time and space billings

which have been adjusted to allow for production costs in all media and for discounts in radio and TV. These are *estimates* based on the best data available. They may vary considerably from actual expenditures. [See note on method above.]

Asterisk (*) indicates that the company used the medium, spending less than 1% of its total measured budget.

	Spot TV Share	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Total in Dollars
General Motors Corp.						
1956	3%	21%	49%	25%	2%	\$116,706,000
1956		22	51	25	2	112,747,000
1955		16	55	24	5	120,976,000
1954		17	50	29	4	80,289,000
1953		16	50	30	4	69,865,000
1952		16	49	32	3	44,081,000
1951		6	63	29	2	40,533,000
1950		5	62	32	1	47,364,000

	Spot TV Share	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Total in Dollars
2. Procter & Gamble Co.						
1956	21%	58%	8%	12%	1%	\$ 96,651,000
1956		73	10	16	1	76,764,000
1955		64	12	12	12	70,939,000
1954		55	13	12	20	58,437,000
1953		41	16	15	28	52,186,000
1952		37	16	15	32	53,313,000
1951		20	29	15	36	52,881,000
1950		3	29	15	53	36,336,000

	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars
3. Ford Motor Co.						
1956	7%	24%	48%	21%	*%	\$ 56,227,000
1956		25	52	23	*	52,444,000
1955		22	59	18	1	53,549,000
1954		22	52	24	2	36,707,000
1953		19	59	21	1	33,082,000
1952		19	51	29	1	22,683,000
1951		22	59	19	—	19,505,000
1950		17	57	23	3	25,441,000

4. Chrysler Corp.						
1956	4	44	35	17	*	\$ 53,888,000
1956		45	37	18	*	51,716,000
1955		38	42	17	3	60,946,000
1954		34	37	24	5	34,333,000
1953		15	52	30	3	29,712,000
1952		10	58	27	5	21,552,000
1951		8	65	23	4	22,353,000
1950		5	68	23	4	21,622,000

5. Colgate-Palmolive Co.						
1956	16	48	25	10	1	\$ 53,075,000
1956		57	30	12	1	44,772,000
1955		59	23	10	8	42,978,000
1954		48	30	11	11	39,343,000
1953		40	32	14	14	40,264,000
1952		33	33	16	13	34,455,000
1951		23	42	17	18	27,394,000
1950		9	49	21	21	19,550,000

6. General Foods Corp.						
1956	22	42	15	20	1	\$ 48,433,000
1956		54	19	26	1	37,746,000
1955		44	22	31	3	42,432,000
1954		35	27	30	8	37,360,000
1953		27	27	26	20	34,481,000
1952		31	26	23	20	32,895,000
1951		25	27	25	23	31,633,000
1950		9	27	34	30	25,992,000

7. General Electric Co.						
1956	3	27	29	41	*	\$ 38,148,000
1956		28	30	42	*	36,968,000
1955		33	26	41	—	30,790,000
1954		38	16	43	3	24,976,000
1953		31	17	45	7	21,881,000
1952		23	23	52	2	17,345,000
1951		15	31	53	1	20,656,000
1950		9	29	61	*	15,409,000

8. Lever Bros. Co.						
1956	15	42	33	7	3	\$ 34,756,000
1956		49	38	9	4	29,609,000
1955		49	32	7	12	25,926,000
1954		41	30	12	17	23,999,000
1953		28	40	14	18	28,491,000
1952		30	44	6	20	30,978,000
1951		15	49	9	27	25,339,000
1950		6	48	13	33	21,692,000

	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars
9. R. J. Reynolds Tobacco Co.						
1956	8%	52%	24%	14%	2%	\$ 28,600,000
1956		56	26	15	3	26,400,000
1955		67	16	14	3	24,700,000
1954		66	14	13	7	24,000,000
1953		56	17	13	14	23,500,000
1952		50	17	16	17	20,900,000
1951		40	23	18	19	17,300,000
1950		21	36	18	25	16,100,000

10. American Home Products Corp.						
1956	8	72	7	11	2	\$ 28,200,000
1956		78	7	12	3	26,000,000
1955		61	13	12	14	20,500,000
1954		51	12	15	22	14,600,000
1953		38	10	15	37	12,000,000
1952		27	19	13	41	11,150,000
1951		7	27	13	53	11,150,000
1950		2	30	15	53	10,120,000

11. Gillette Co.						
1956	7	71	11	5	6	\$ 27,570,000
1956		77	12	5	6	25,540,000
1955		69	7	9	15	30,660,000
1954		63	10	6	21	24,660,000
1953		51	14	4	31	18,940,000
1952		37	21	10	32	13,920,000
1951		28	19	13	40	9,770,000
1950		21	15	16	48	8,670,000

12. American Tobacco Co.						
1956	5	47	25	22	*	\$ 25,720,000
1956		50	26	24	*	24,350,000
1955		55	18	21	6	26,200,000
1954		59	13	21	7	21,490,000
1953		47	20	22	11	22,480,000
1952		46	17	23	14	17,840,000
1951		28	21	27	24	14,730,000
1950		16	17	33	34	12,780,000

13. General Mills						
1956	3	51	15	30	*	\$ 24,850,000
1956		53	15	32	*	24,100,000
1955		54	18	18	10	23,550,000
1954		49	16	19	16	21,110,000
1953		42	12	22	24	19,210,000
1952		29	22	16	33	19,350,000
1951		17	23	16	44	15,520,000
1950		7	24	16	53	15,310,000

14. Distillers Corp.—Seagram's Ltd.						
1956	—	4	58	38	—	\$ 21,670,000
1956		4	58	38	—	21,670,000
1955		—	55	45	—	19,020,000
1954		—	59	41	—	17,850,000
1953		—	58	42	—	17,480,000
1952		*	58	41	—	16,750,000
1951		*	56	43	—	15,380,000
1950		1	55	44	—	13,360,000

SEVEN-YEAR BUDGET TREND BY PRODUCT GROUP

Exclusive—Median Shares of Budget for the Companies in Each Group Which Were Among the Top 50 for Each Year. These Are the Only Published Budget Estimates Including Production, Space and Time

	NETWORK TV	NEWSPAPERS	MAGAZINES	NETWORK RADIO	
APPLIANCES	1956	36	22	40	-1
	1955	33	25	41	0
	1954	43	19	31	7
	1953	27	27	27	7
	1952	36	25	28	10
	1951	28	35	26	2
	1950	15	41	33	1
AUTOMOBILES	1956	25	51	25	-1
	1955	22	55	22	1
	1954	22	50	24	2
	1953	13	54	30	3
	1952	17	52	31	1
	1951	7	63	27	0
	1950	5	61	32	2
DRUGS-TOILETRIES	1956	65	9	15	4
	1955	33	22	27	13
	1954	25	11	19	17
	1953	21	21	15	34
	1952	26	20	13	36
	1951	14	19	13	47
	1950	4	20	16	52
FOOD	1956	43	26	26	1
	1955	41	26	21	10
	1954	33	26	23	13
	1953	27	21	23	15
	1952	21	20	28	21
	1951	10	19	25	23
	1950	5	20	34	30
SOAP	1956	49	30	9	1
	1955	59	23	10	12
	1954	48	30	12	18
	1953	40	32	14	18
	1952	33	38	15	20
	1951	20	42	2	27
	1950	6	47	21	33
TOBACCO	1956	58	22	18	4
	1955	60	16	20	10
	1954	55	14	19	12
	1953	49	17	13	14
	1952	46	17	16	26
	1951	37	21	31	37
	1950	16	17	33	14

	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars		Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars
15. Bristol-Myers Co.							21. Philip Morris Inc.						
1956	5%	57%	10%	23%	5%	\$ 20,805,000	1956	45%	4%	35%	15%	1%	\$ 18,510,000
1956		59	11	25	5	19,824,000	1956		8	63	28	1	10,150,000
1955		45	17	27	11	14,960,000	1955		16	50	24	10	10,350,000
1954		39	10	36	15	9,497,000	1954		54	15	20	11	9,160,000
1953		33	29	32	6	8,183,000	1953		49	28	8	15	12,720,000
1952		24	27	29	20	9,173,000	1952		32	33	8	27	12,300,000
1951		18	18	38	26	8,663,000	1951		22	29	4	45	10,390,000
1950		14	22	43	21	8,004,000	1950		11	38	3	48	10,120,000
16. National Dairy Products							22. American Tel. & Tel. Co.						
1956	7	35	37	21	—	\$ 20,684,000	1956	25	17	2	54	2	\$ 17,450,000
1956		38	39	23	—	19,269,000	1956		23	2	71	4	13,140,000
1955		41	27	17	15	19,353,000	1955		—	5	87	8	9,020,000
1954		51	23	21	5	15,567,000	1954		—	1	88	11	6,970,000
1953		41	30	22	7	13,509,000	1953		—	—	84	16	5,240,000
1952		36	25	26	13	11,411,000	1952		—	*	82	17	4,980,000
1951		23	27	35	15	12,644,000	1951		—	1	79	20	4,380,000
1950		28	32	24	16	10,029,000	1950		—	8	73	19	4,610,000
17. Brown and Williamson Tobacco							23. Kellogg Co.						
1956	62	25	4	7	2	\$ 20,633,000	1956	32	46	10	10	2	\$ 17,160,000
1956		66	11	19	4	7,822,000	1956		67	15	14	4	11,700,000
1955		49	14	17	20	5,946,000	1955		62	14	14	10	10,190,000
1954		57	15	26	2	4,964,000	1954		56	11	16	17	10,340,000
1953		71	4	25	—	1,366,000	1953		47	24	16	13	10,570,000
1952		—	75	25	—	858,000	1952		56	12	11	21	8,880,000
1951		—	62	9	29	1,872,000	1951		40	21	17	22	8,120,000
1950		—	62	9	29	1,519,000	1950		17	38	37	8	5,980,000
18. Liggett and Myers Tobacco Co.							24. Westinghouse Electric Co.						
1956	25	50	10	12	3	\$ 19,944,000	1956	1	65	20	14	—	\$ 17,040,000
1956		67	13	16	4	14,949,000	1956		66	20	14	—	16,870,000
1955		64	11	14	11	15,551,000	1955		56	25	19	—	10,560,000
1954		47	22	16	15	17,603,000	1954		51	25	24	—	9,500,000
1953		52	12	11	25	17,503,000	1953		61	21	18	—	10,620,000
1952		45	6	22	27	15,625,000	1952		46	14	32	8	10,670,000
1951		37	2	19	42	13,414,000	1951		39	28	32	*	7,300,000
1950		22	4	21	53	10,385,000	1950		3	51	43	3	5,090,000
19. Campbell Soup Co.							25. Miles Laboratories						
1956	7	29	21	43	*	\$ 19,538,000	1956	41	39	2	6	12	\$ 14,880,000
1956		31	23	46	*	18,181,000	1956		66	4	10	20	8,800,000
1955		35	17	48	—	14,822,000	1955		49	3	9	39	9,170,000
1954		44	12	40	4	13,998,000	1954		12	4	13	71	8,930,000
1953		37	13	33	17	13,185,000	1953		—	6	10	84	10,300,000
1952		19	12	36	33	10,957,000	1952		8	3	8	81	7,420,000
1951		7	10	35	48	11,089,000	1951		5	5	5	85	5,930,000
1950		3	6	34	57	10,781,000	1950		9	4	7	80	7,430,000
20. Sterling Drug Co.							26. National Distillers Prod. Corp.						
1956	53	18	14	13	2	\$ 18,853,000	1956	2	—	62	36	—	\$ 14,770,000
1956		39	30	28	3	8,839,000	1956		—	63	37	—	14,730,000
1955		21	30	26	23	9,141,000	1955		—	55	45	—	13,000,000
1954		11	32	22	35	9,326,000	1954		—	57	43	—	12,540,000
1953		7	27	15	51	11,680,000	1953		—	61	39	—	11,190,000
1952		6	26	13	55	12,028,000	1952		—	56	44	—	8,780,000
1951		7	21	12	60	12,070,000	1951		1	60	39	—	11,250,000
1950		1	18	16	65	12,208,000	1950		—	57	43	—	7,720,000

	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars
1. National Biscuit Co.						
1956	43%	16%	31%	9%	1%	\$ 14,713,000
1956		28	54	16	2	8,429,000
1955		42	47	6	5	8,074,000
1954		26	47	16	11	5,387,000
1953		6	35	31	28	4,536,000
1952		14	22	31	33	4,526,000
1951		9	22	30	30	5,059,000
1950		—	30	27	43	5,088,000

2. Standard Brands Inc.						
1956	12	27	22	34	5	\$ 14,113,000
1956		30	26	39	5	12,396,000
1955		22	33	44	1	9,370,000
1954		17	45	38	—	8,931,000
1953		21	59	20	—	10,302,000
1952		13	62	25	—	7,425,000
1951		10	69	21	—	7,430,000
1950		1	82	17	—	5,933,000

3. Warner-Lambert Pharm. Co., Inc.¹						
1956	47	21	4	23	5	\$ 14,032,000
1956		40	7	43	10	7,426,000
1955		50	15	35	—	5,662,000
1954		28	13	45	14	4,738,000
1953		16	24	40	20	4,370,000
1952		23	39	40	14	4,595,000
1951		12	7	71	10	6,435,000
1950		—	12	74	14	4,500,000

4. Pillsbury Mills Inc.						
1956	6	46	23	21	4	\$ 13,819,000
1956		49	24	22	5	13,034,000
1955		55	13	19	13	13,016,000
1954		54	10	17	19	9,967,000
1953		48	8	22	22	10,238,000
1952		32	12	28	28	8,651,000
1951		8	23	25	44	8,827,000
1950		3	24	33	40	6,770,000

5. Radio Corp. of America						
1956	12	32	19	35	2	\$ 13,473,000
1956		36	22	40	2	11,876,000
1955		23	25	47	5	10,128,000
1954		31	20	39	10	8,242,000
1953		36	25	29	10	8,654,000
1952		38	27	23	12	6,998,000
1951		18	36	17	29	8,281,000
1950		24	43	21	12	7,951,000

6. Swift & Co.						
1956	9	40	26	24	1	\$ 13,143,000
1956		44	29	26	1	11,904,000
1955		41	26	14	19	12,925,000
1954		32	26	19	23	12,276,000
1953		9	31	29	31	11,183,000
1952		5	29	33	33	10,009,000
1951		8	21	31	40	8,855,000
1950		1	29	38	31	9,973,000

	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars
33. Coca-Cola Co.						
1956	33%	36%	18%	8%	5%	\$ 12,882,000
1956		54	26	19	1	8,686,000
1955		44	32	21	3	9,236,000
1954		45	23	26	6	7,175,000
1953		32	27	31	10	7,331,000
1952		—	35	44	21	5,122,000
1951		—	32	37	31	4,951,000
1950		1	33	35	31	5,806,000

34. P. Lorillard Co.						
1956	20	56	14	7	3	\$ 12,344,000
1956		69	17	9	5	9,905,000
1955		60	5	20	15	14,588,000
1954		55	8	18	19	16,437,000
1953		48	15	18	19	15,290,000
1952		50	7	16	27	10,479,000
1951		46	1	22	31	9,245,000
1950		3	14	37	46	5,990,000

35. Schenley Industries Inc.						
1956	—	—	66	34	—	\$ 11,856,000
1956		—	66	34	—	11,856,000
1955		—	62	38	—	10,284,000
1954		—	64	36	—	10,245,000
1953		4	61	35	—	11,954,000
1952		9	56	35	—	12,108,000
1951		8	52	33	7	13,433,000
1950		5	54	36	5	11,817,000

36. Nestlé Co., Inc.						
1956	24	33	31	12	—	\$ 11,351,000
1956		43	41	16	—	8,655,000
1955		32	40	27	1	7,367,000
1954		32	42	24	2	6,020,000
1953		24	53	16	7	4,955,000
1952		8	61	31	—	2,630,000
1951		—	61	39	—	1,560,000
1950		5	48	47	—	1,385,000

37. Goodyear Tire & Rubber Co.						
1956	*	26	21	52	1	\$ 11,248,000
1956		26	21	52	1	11,204,000
1955		26	20	51	3	11,175,000
1954		21	24	52	3	10,226,000
1953		23	19	55	3	9,243,000
1952		21	19	54	6	9,516,000
1951		21	9	63	7	6,734,000
1950		15	15	70	—	4,714,000

38. Revlon Inc.						
1956	18	58	11	13	—	\$ 11,219,000
1956		71	13	16	—	9,156,000
1955		69	13	18	—	5,613,000
1954		15	63	22	—	2,675,000
1953		66	20	14	—	1,616,000
1952		—	46	54	—	1,075,000
1951		3	34	63	—	1,540,000
1950		—	64	36	—	944,000

¹Pre-merger expenditures for Lambert and Warner-Hudnut have been combined; Anahist expenditures are not included.

	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars		Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars
39. Armour & Co.							45. Corn Products Refining Co.						
1956	10%	36%	39%	15%	—%	\$ 10,930,000	1956	34%	25%	14%	25%	2%	\$ 9,586,10
1956		40	43	17	—	9,935,000	1956		38	21	37	4	6,352,10
1955		24	41	19	16	8,966,000	1955		25	27	40	8	4,330,00
1954		23	36	32	9	7,179,000	1954		5	33	55	7	3,467,00
1953		16	32	37	15	6,630,000	1953		4	39	50	7	3,367,00
1952		6	32	41	21	6,458,000	1952		7	31	62	—	2,493,00
1951		9	38	25	28	6,304,000	1951		20	32	48	—	2,807,00
1950		6	44	32	18	5,250,000	1950		—	53	47	—	2,296,00
40. Borden Co.							46. Helene Curtis Industries Inc.⁴						
1956	16	46	14	24	—	\$ 10,540,000	1956	3	62	18	17	—	\$ 8,998,00
1956		54	17	29	—	8,856,000	1956		64	18	18	—	8,718,00
1955		56	20	24	—	10,158,000	1955		69	13	18	—	5,613,00
1954		36	40	24	—	7,504,000	1954		15	63	22	—	2,675,00
1953		25	44	30	*	6,086,000	1953		66	20	14	—	1,616,00
1952		21	37	42	—	4,845,000	1952		—	46	54	—	1,075,00
1951		15	41	44	—	5,043,000	1951		3	34	63	—	1,540,00
1950		2	43	51	3	3,935,000	1950		—	64	36	—	944,00
41. DuPont de Nemours & Co., Inc.							47. Carnation Co.						
1956	10	18	17	55	—	\$ 10,301,000	1956	15	37	23	25	—	\$ 8,864,00
1956		20	18	62	—	9,232,000	1956		43	27	30	—	7,554,00
1955		13	14	73	—	8,033,000	1955		28	21	32	19	8,450,00
1954		15	14	71	—	6,496,000	1954		26	29	16	29	6,027,00
1953		13	13	71	3	5,312,000	1953		33	32	21	14	3,937,00
1952		4	25	58	13	5,163,000	1952		28	31	26	15	3,371,00
1951		1	23	54	22	3,276,000	1951		18	32	9	41	3,307,00
1950		—	13	68	19	3,953,000	1950		4	34	11	51	2,861,00
42. Quaker Oats Co.							48. Scott Paper Co.						
1956	7	37	28	27	1	\$ 10,158,000	1956	3	59	14	22	2	\$ 8,417,00
1956		40	30	29	1	9,455,000	1956		61	15	23	1	8,156,00
1955		24	30	32	14	9,352,000	1955		71	4	25	—	6,817,00
1954		32	23	30	15	9,968,000	1954		60	6	34	—	4,897,00
1953		25	35	24	16	9,471,000	1953		46	11	43	—	4,840,00
1952		30	31	24	15	8,886,000	1952		41	18	41	—	5,270,00
1951		35	33	18	14	8,534,000	1951		—	29	71	—	2,699,00
1950		9	45	15	31	8,414,000	1950		—	30	70	—	2,815,00
43. Studebaker-Packard Corp.²							49. American Motors Corp.⁵						
1956	8	17	49	26	*	\$ 9,844,000	1956	2	34	37	27	*	\$ 8,349,00
1956		19	53	28	*	9,103,000	1956		35	38	27	*	8,203,00
1955		18	55	26	1	11,752,000	1955		41	36	22	1	9,995,00
1954		6	74	20	—	7,358,000	1954		23	50	26	*	8,505,00
1953		3	59	33	5	9,688,000	1953		1	61	38	—	11,183,00
1952		1	64	35	—	7,815,000	1952		15	53	32	—	8,038,00
1951		5	65	29	*	7,969,000	1951		21	54	25	—	8,941,00
1950		5	59	35	1	7,456,000	1950		11	54	35	—	8,999,00
44. Pharmaceuticals Inc.³							50. Eastman-Kodak Co.						
1956	13	82	5	—	—	\$ 9,826,000	1956	3	36	17	44	—	\$ 7,891,00
1956		94	6	—	—	8,567,000	1956		37	17	46	—	7,630,00
1955		91	8	*	—	5,664,000	1955		41	17	42	—	6,723,00
1954		93	6	*	—	6,984,000	1954		—	34	66	—	5,306,00
1953		83	10	—	7	3,683,000	1953		—	22	78	—	4,453,00
1952		53	7	2	38	1,760,000	1952		—	18	82	—	2,827,00
1951		—	26	5	69	1,787,000	1951		—	7	93	—	2,203,00
1950		6	28	—	66	1,559,000	1950		—	17	83	—	2,420,00

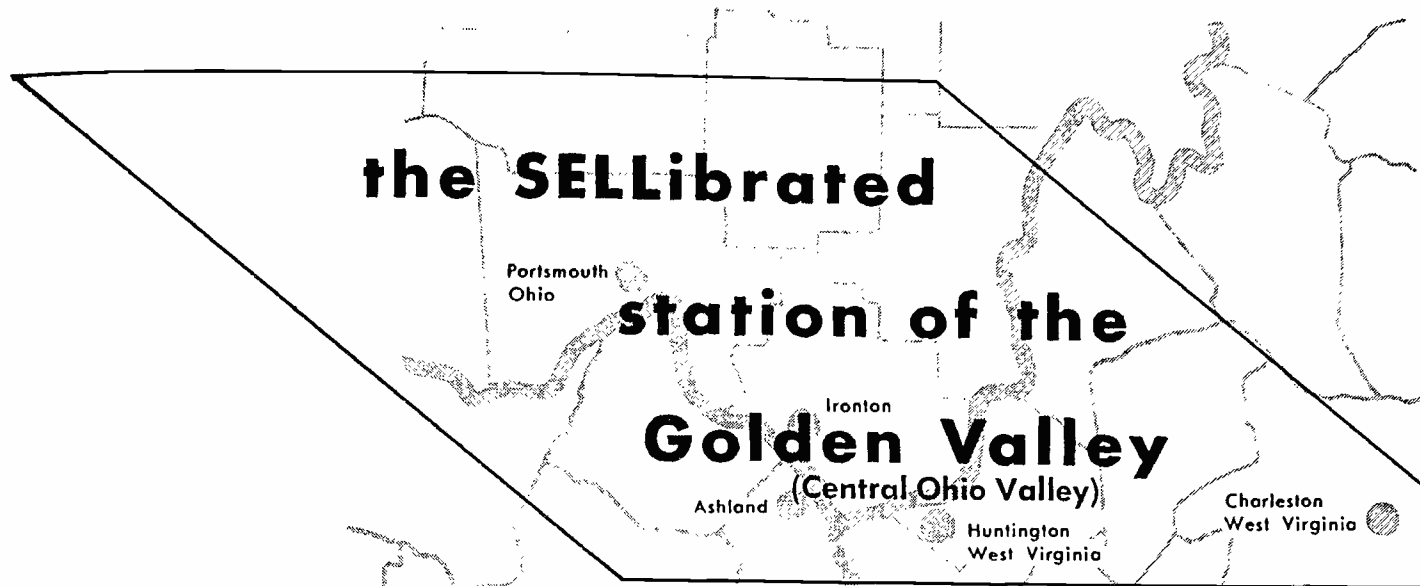
2. Pre-merger expenditures for Studebaker and Packard have been combined.

4. Pre-merger expenditures of Helene Curtis and Jules Montenier have been combined.

3. Formerly Serutan, Inc.

5. Pre-merger expenditures of Nash-Kelvinator and Hudson have been combined.

no wonder **WHTN-TV** is...



It's the **ONLY STATION** to put a Grade A signal over the five leading cities in this burgeoning market (Huntington, Charleston, Ashland, Ironton and Portsmouth)

**A REBUILT, RE-VITALIZED, REFURBISHED
REFRESHED POWERHOUSE....**

BUY-POWER stemming from a new tower 1,000 feet above average terrain

PRIME-POWER covering 434,400 TV homes—a newly established loyal listening audience who get a better, brighter picture

SALES-POWER influencing multi-billion dollar retail sales

DOLLAR-POWER because the average cost per thousand is *still* lower than any other station in the area

NO WONDER THERE'S MORE "POWER" TO SELLIBRATE!

A horizontal banner with a textured background. On the left, the text 'WHTN-TV' is written in large, bold, black letters. Below it, in smaller text, are 'CHANNEL 13' and 'HUNTINGTON, WEST VA.'. To the right of this, 'ABC AFFILIATE' is written. On the right side of the banner is a large black diamond shape. Inside the diamond, the text 'A COWLES STATION' is written in white, bold letters. Below that, in smaller white text, is 'Represented by Edward Petry & Co., Inc.'



The Harem Which Listened and Listened

Once upon a time there was a Young Man who wanted to entice a couple of Ladies out of the Harem of the Pasha. First he dangled Baubles at the window and they were real choice baubles, too. But nobody inside paid any attention. So he slipped Notes under the door and they were real convincing notes, too. But nobody inside paid any attention. Then he smuggled in some autographed pictures of himself and they were real handsome pictures, too. But nobody inside paid any attention. Defeated, he presented himself before the Pasha seeking, with disarming frankness, to learn the Pasha's secret. "Simple," said the Pasha, "I Keep talking and they Keep listening, so your act lays an egg." The man then asked why they kept listening. "Because I keep them too busy to do anything else . . . Ironing veils, cooking goodies for me, fluffing my cushions. And, I tell them things they like to hear." So the Young Man went away, sadder but wiser.

Moral: Some Ladies listen and listen and like it. You, too, can talk the Language of the Pasha with Radio. You can reach most of the Ladies with Radio and you can talk to many of them just minutes before they actually do their shopping in grocery or drug stores—just minutes before, not the night before!

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

Radio Division

EDWARD PETRY & CO., INC.

The Original Station Representative

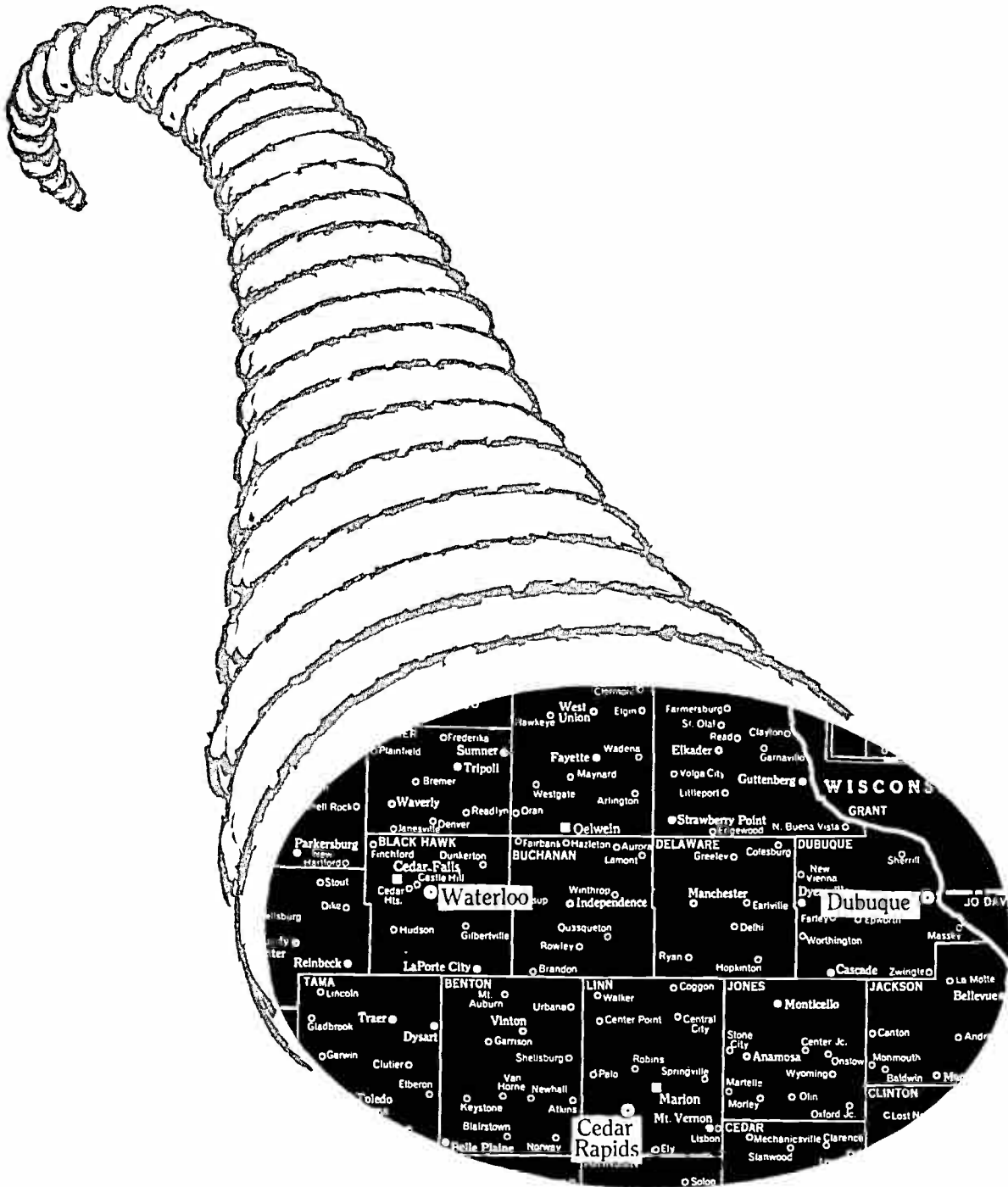
TELEVISION MAGAZINE

RAD O STUDY

HOW LEO BURNETT BUYS RADIO

This analysis, prepared exclusively for
Television Magazine by the
Media Analysis and Research staff of
Leo Burnett Co., shows how listening patterns have
revolutionized radio buying techniques.

This is the first time that one of the country's
top ten agencies has detailed how its
new approach to radio has been applied to the
specific problems of its clients.



CORN UTOPIA

There are six metropolitan markets in Iowa and WMT-TV reaches three of them effectively.

Iowa is essentially an agricultural state, but agriculture is in good manufacturing company. In the industrialized Eastern half (WMT-land) two out of every three dollars of income are industry-derived.

Iowa statistics are unfailingly juicy. Aside from the fact that any we quote will be out of date by the time you see them, you'd probably forget them anyway. (Fresh data available upon request.)

One fairly recent brag: ARB reported 18 once-a-week programs with ratings above 35.0 in a Cedar Rapids—Waterloo report; 14 of the 18 were on WMT-TV. We have more *ad naseum* but they all boil down to this: In Eastern Iowa you want WMT-TV.

WMT-TV

CBS for Eastern Iowa

Mail Address: Cedar Rapids

Channel 2 • Maximum power • The third highest tower in the world

National Representatives: The Katz Agency

Map © Rand McNally & Co. R.L. 57-W-131

HOW LEO BURNETT BUYS RADIO:

THE CUMULATIVE AUDIENCE CONCEPT

THE MEDIA ANALYSIS & RESEARCH DEPT., LEO BURNETT CO.

The illustrations in this study, drawn from the experience of our agency, indicate how new uses for radio are re-making it into a new medium. It is a medium with tremendous flexibility and scope. Although a single program or announcement commands the tremendous audiences radio once had, it is still possible to utilize the medium to deliver either tremendously wide-spread penetration of markets or very high frequency exposure against specified audiences.

Because the medium is still undergoing great changes and because a knowledge of actual patterns of audience application is important, media research plays an important role in developing radio plans. We are always aware, however, that creative media planning must first raise the questions which media research is asked to answer; and creative judgment must then determine which of the findings represent buying principles that can be applied.

Radio today presents an interesting media paradox: facilities are expanding but minute-by-minute audiences are contracting. In spring, 1957, almost 3,600 radio stations were on the air—3,049 AM and 529 FM. In the face of the recent tremendous growth of TV, 177 AM radio stations went on the air in the past year; in addition, there were 154 stations with construction permits and 306 applications filed with the FCC.

Thus, in terms of facilities, radio continues to grow. Between January 1, 1950 and the current date, radio has added 1,200 operating AM stations, doubling TV's growth in number of outlets in the same period.

There are now more radio homes and radio sets than ever before. In March, 1957, Nielsen estimated a total of 47.7 million radio homes. These radio homes contain an estimated total of 84 million home radios. There were an additional 34 million radios in automobiles. Finally, there were 10 million radios in use in public places. The total—128 million radio sets in working order, delivering messages at all hours of the day and night to the American public.

Radio set sales are up 20% over last year

Radio sales continue to climb. For the first quarter of 1957, radio set sales were up 20% over the same period of the preceding year. Gains were registered in both home and automobile radios.

Thus, in terms of radio's over-all dimensions—stations, homes, sets—radio is stronger and bigger than ever.

When we look at audiences, however, we find that radio ratings are going down—down—down—down!

In March, 1957, the average Nielsen rating for all weekday network programs stood at 2.3. The average for all evening multi-weekly programs was 1.3, and the average for all evening once-a-week programs was 0.9. A year previously, these same figures stood at 2.8, 1.7 and 1.8.

Here, then, is our paradox: The dimensions of radio's potential audiences are larger than ever while actual audiences are smaller and smaller. However, radio has undergone a resurgence based upon a "new" way of using this medium. ▶

THE CUMULATIVE AUDIENCE CONCEPT

The new emphasis in radio usage is on cumulative audiences—the number of net unduplicated homes reached in a week or 4-week period. Before TV, radio used to provide large audiences, as TV does today, with a program or two, or a handful of spots. The current pattern is to use many program segments and many spots, putting the emphasis on the overall audience rather than the audiences of the individual units involved.

The key to this entire buying-pattern is the way radio's audience turns over during the day, so that the cumulative audience is constantly enlarging.

The following table presents data on how radio audiences build up. For example, in March, 1956, during the 6:00-9:00 p.m. period, a period dominated by TV, only 10.9% of the radio homes were using their sets during the average minute. During an average hour, however, the percentage of radio homes using their sets rose to 17.6%; during any one day, 27.8% of the U.S. radio homes listened some time in the 6:00-9:00 p.m. period.

If we look at the data for the entire week, we find that even in this prime TV period, 58% of all radio homes had listened to their radio some time between 6:00 and 9:00 p.m. This amounts to a total of 27.3 million homes listening to radio. The average home listened almost 4 hours in that week's time.

Thus, radio's net cumulative weekly audience was five times greater than that prevailing during an average minute in this most competitive time period.

HOW THE CUMULATIVE AUDIENCE GROWS

% of U.S. Radio Homes Using Sets by Day-Parts, March 1956

	Av. Min.	Av. Hr.	Av. Day	Av. Week	Weekly No. (000)
Mon.-Fri.					
6-9 a.m.	14.5	25.6	42.8	59.4	27,918
9-12 noon	15.7	23.3	35.7	58.6	27,542
12-3 p.m.	13.9	21.0	32.0	55.1	25,897
3-6 p.m.	11.5	18.3	29.5	52.8	24,816
Sun.-Sat.					
6-9 p.m.	10.9	17.6	27.8	58.0	27,260
9-12 midnight	6.2	10.4	17.8	40.7	19,129
6 a.m.-6 a.m.	—	—	65.5	87.7	41,219

Source: A. C. Nielsen

The data shown in this table determines the new radio strategy. If you can spread your radio effort, you can still reach many, many homes over a period of time, although each program or announcement will make just a small contribution to the total. (By this time, Nielsen should have similar data on radio set usage for March, 1957. This data shows the same pattern of relatively low average minute usage accumulating to large figures over the period of a week.)

The balance of this study will concern itself with a discussion of the cumulative audiences produced by various radio buys. First, different radio buys will be considered alone; then some radio buys in combination with TV will be analyzed. We will conclude by showing how this material was used in planning a radio campaign for one of our clients currently on the air.

BUYING RADIO TODAY

1. Network Buys

In the spring of 1956, we investigated four alternative radio network buys for Client I:

8 7½-minute segments per week on Network X.

20 participations on Network Y.

16 participations on Network Z.

5 quarter-hours, Monday through Friday, Network Y.

These four radio network buys were approximately equal in cost and equivalent to one quarter-hour segment per week of daytime TV. Nielsen data revealed that Monday-Friday quarter-hour soap-opera strip had a week net cumulative audience of 14.5% of U.S. homes.

In contrast to what we might call the old-fashioned way of buying radio, the other three plans, using program segments or participations, produced substantially larger net cumulative audiences. One of the other plans, in fact, had a net 4-week audience of 24.5% of U.S. homes, nearly double that of the Monday-Friday strip.

Our data enabled us to find out what kinds of homes were in the audiences to these radio buys. Contrary to common conceptions of radio's audiences, we found that all four of these network radio plans produced more TV than non-TV homes and more A & B county homes than C & D. All reached 60% of the housewives in the 18-34 and 35-49 age groups.

There were, however, substantial variations in the geographic distribution of the audiences delivered by the four possible network plans, reflecting regional differences in network strength and program popularity.

This study shows that, with the new ways of buying network radio, the net audience of our campaign could be substantially expanded. In addition, we would be reaching the homes we were most interested in for this particular client's prime prospects.

One interesting by-product of this study was the finding that, although these radio network buys reached more A & B county homes, the audiences in the Northern C & D counties were also quite large. The Nielsen C & D counties are those with populations of 100,000 or less and contain the greatest part of the small-town and farm market.

Because of the large audiences delivered by network programming in the C & D counties, we recommended the use of radio network participation to a client interested in reaching farm housewives. Thus he got the audiences plus the important merchandising benefits of national personalities. This campaign worked very successfully.

In the spring of 1957, network X made available information on three different plans for another client. The following table shows the estimated 4-week net audiences of these three network buys:

COMPARISON OF 3 RADIO NETWORK BUYS ON NETWORK X

	4-Week Net Audience*	
	% of U.S. Radio Homes	No. of Net Homes (000)
10 7½-min. segments	24.6%	11,712
15 5-min. programs	28.1	13,390
20 7½-min. segments	32.2	15,348

* Includes automobile list

These radio network plans offer an advertiser entrance to as many as 15.3 million different homes in a 4-week period. This is truly mass coverage. These schedules offer a high rate of frequency against the homes reached. The schedule of 10 network segments per week, for example, would deliver over 10 commercial minutes of advertising messages into the average home reached in a 4-week period.

1. Spot Buys

Before we begin any discussion of spot radio, let us introduce a planning concept that we have found extremely useful. We consider spot plans not in terms of numbers of spots, but in terms of gross rating points per week.

Spots vary greatly in value. For instance, 100 spots with an average rating of 2 can produce 200 gross rating points, or GRP's; if they average 0.2, they produce 20 gross rating points. Thus, 100 spots a week might mean reaching the average home in a market twice a week, but it might mean reaching no more than 1 out of 5 homes. When we specify plans in terms of gross rating point targets, we know that our actual rate of impact is much more consistent from market to market than it would be if numbers of spots were our planning base.

2. Wave technique gives clearer picture

This technique, of course, means more work and more slide-ruling, but we believe that it gives a clearer picture of what is being bought.

Before planning a radio campaign for Client II during the summer of 1956, we investigated the performance of radio purchases that we had made in a major mid-west market to determine whether any buying principles could be developed from the actual performance of spot radio in this market.

At that time, Client II had a schedule of 41 radio spots earning 102 GRP's weekly on two stations—the leading independent and the leading network affiliate in the market. The spots ran on Friday, Saturday and Sunday. We investigated the values to be gained from adding more spots, both on the stations currently used and on a third station.

The going schedule of 41 spots produced a weekly net audience of 33% of the radio homes in the market, with the average home hearing just over three commercials a week. The consequences of adding more spots to the schedule depended upon their placement.

If we added 20 more spots on a third station, this improved the weekly net reach 10% over that produced by adding 20 more spots on the original two stations. On the other hand, concentrating spots on the same two stations raised the weekly net audience somewhat, but increased frequency considerably.

As an experiment, we had a hypothetical buy tallied by Nielsen. This schedule doubled the number of spots and placed them all on the original two stations. The GRP total went up 90%. The net cumulative audience went up 30%, while the frequency per home reached rose 50%. Adding spots on two stations thus expanded both the net cumulative audience and the rate of impact against the homes reached. The frequency, however, rose faster than the net audience.

This same client had two radio package buys in New York during the spring of 1957. One called for 44 spots per week on one station and the other for 25 spots per week on a second outlet. These two spot packages totaled 118 GRP's weekly. Furthermore, they gave a 4-week net penetration of over 50% of New York radio homes, with the average home reached hearing nine commercials in this period.

Surprisingly, the two radio packages had relatively little overlap of audience. Only one out of four homes reached by this combined schedule heard announcements from both stations.

For Client III, we investigated the value of wave scheduling vs. continuity scheduling. (By "wave" we mean a schedule which is in effect for a number of weeks, off for a period, and then back on again.) We tested the consequences of changing a continuous schedule to a wave campaign.

One alternative was to take the spots from the fourth week and distribute them in the preceding three weeks; this would give us more spots per week while it was on, but would not substantially change the total length of the campaign. In the other situation, we would take the fourth week of spots and use this money to extend the total length of the schedule.

As shown in the next table, it was discovered that re-scheduling the fourth week's spots into the three previous weeks, thus increasing the number of spots per week while the schedule was running, resulted in no real gain in 4-week net audience or frequency. However, there may have been some psychological gain from the fact that the total impact was delivered in three weeks rather than in four.

If the wave scheduling were used to extend the total length of the campaign, the 4-week net audience of this pattern of scheduling would drop about 10%, while the frequency dropped 20% to 25%.

The product in question had a seasonal pattern of usage, and our concern was to get as much net penetration and frequency of exposure during the peak usage period. Since it seemed as though the two wave patterns of scheduling did not aid us in these objectives, the pattern of continuity effort was retained.

COMPARISON OF CONTINUITY VS. TWO WAVE SCHEDULES OF RADIO SPOTS

Client III			
	New York	Chicago	Los Angeles
Continuity Schedules			
No. of Spots/Wk. for 4 Weeks	50	20	25
4-Week Cumulative Audience			
% of Radio Homes Reached	30	40	30
No. of Spots Heard/Av. Home	8	5	5
Wave Schedules			
A (Step Up Rate)			
No. of Spots/Wk. for 3 Weeks	66	30	33
3-Week Cumulative Audience			
% of Radio Homes Reached	30	38	30
No. of Spots Heard/Av. Home	8	5	4
B (Extend Length of Campaign)			
No. of Spots/Wk. for 3 Weeks	50	20	25
3-Week Cumulative Audience			
% of Radio Homes Reached	27	35	28
No. of Spots Heard/Av. Home	7	4	3



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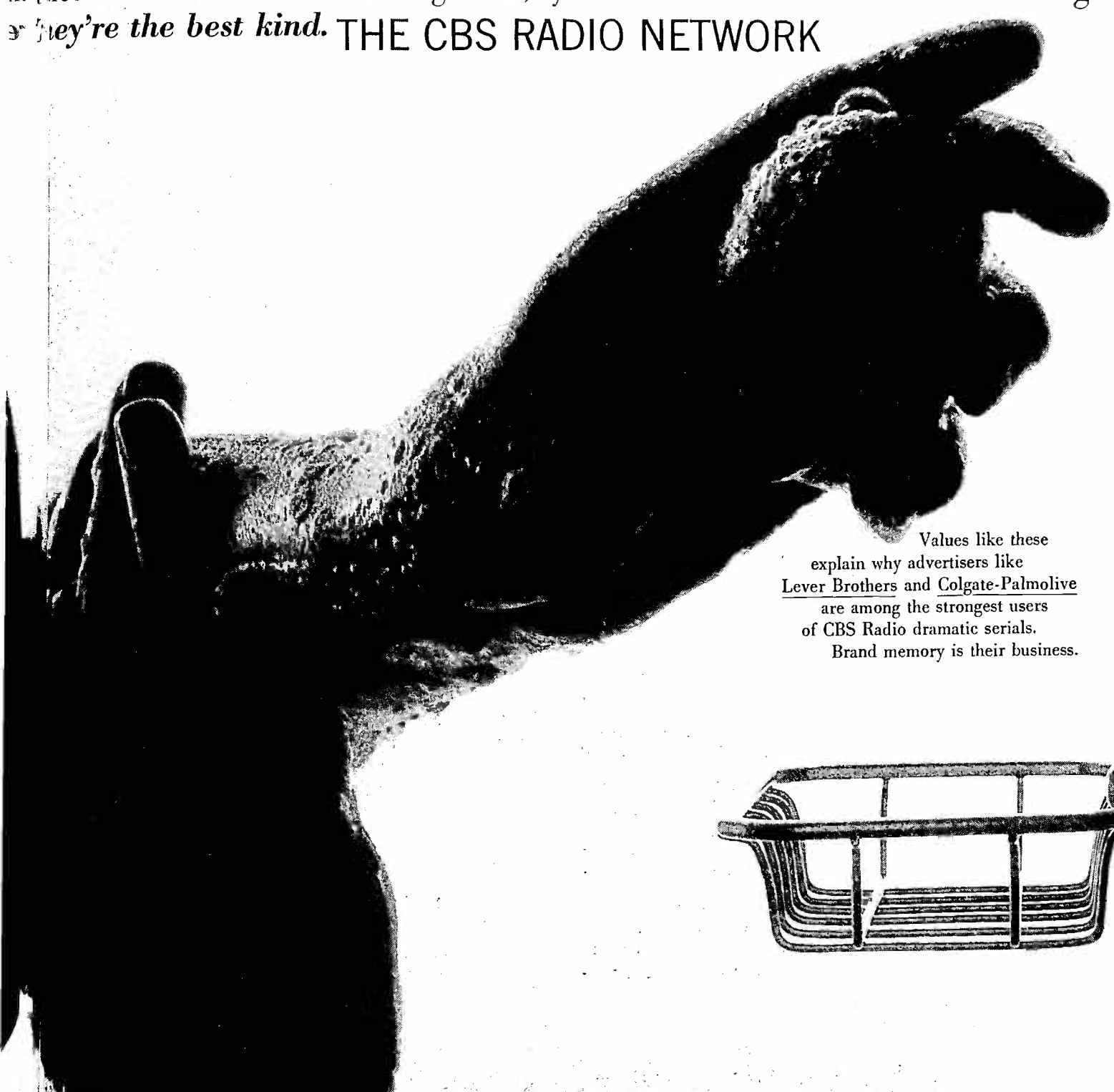
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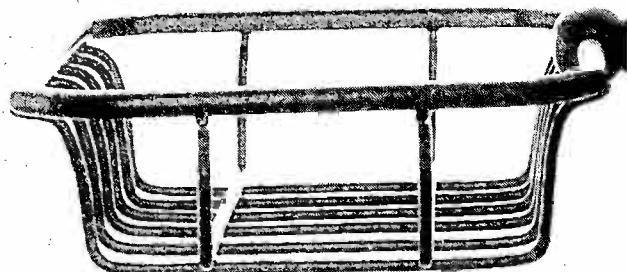
STRENGTH OF RADIOACTIVE
PERCENTAGE OF BEHAVIOR CHANGES

You have to ask to be remembered!

Not just once a week or once a month but *as many times per prospect per week* as you can afford. And for low-cost, working frequency today, CBS Radio daytime drama is the place to be. With sponsorship of five program units *you can reach a listener over three times a week for 1/6 of a penny*, with solid commercial-minute impressions each time . . . 20.7 million such impressions every week. And because nobody tunes in serial drama for "background," you reach *listeners who are listening. They're the best kind.* THE CBS RADIO NETWORK



Values like these explain why advertisers like Lever Brothers and Colgate-Palmolive are among the strongest users of CBS Radio dramatic serials. Brand memory is their business.



WHAT DOES RADIO ADD TO TV?

1. Network Radio and Network TV

When, as discussed previously, we were considering four possible radio network buys for Client I, we were also interested in seeing how these radio schedules fitted in with the audiences of this client's two alternate-week evening TV programs.

The two TV programs together produced a 4-week net penetration of 60% of TV homes; that is, 45% of all U.S. homes. The radio buys studied could extend this net coverage to 62% of all homes, an increase of over one-third. The increase in penetration occurred in both TV and non-TV homes. Four-week net penetration in TV homes rose from 60% to 70%, and in non-TV homes from 0% to 36%.

It is sometimes said that the use of radio with TV increases the average frequency of the campaign. This is a somewhat tricky generalization, since it involves averaging together two considerably different rates of frequency involved in a 4-week period.

The following table summarizes the data on average frequency of the TV and radio buys, both individually and in combination. Overall, the average frequency of the combination is almost double that of the nighttime TV effort alone. However, the true effect of reaching TV homes via radio is to raise the frequency from 1.8 to 2.7 impacts in a 4-week period. An increase of 50% is still a considerable benefit.

COMBINING TV AND RADIO NETWORK EFFORTS

Av. No. of Episodes Received Per Home Reached in 4 Weeks

Client I

	TV Homes	Non-TV Homes	Total
2 Alt. Week Even. TV Programs	1.8	—	1.8
20 Network Y Radio Participations	4.3	6.8	5.2
Combined Buy TV and Radio	2.7	6.8	3.3

To summarize this case, we can see that daytime network radio can be used to extend the net penetration of nighttime network TV as well as to increase the frequency of exposure, both in the TV and non-TV homes.

2. Network TV and Spot Radio

For Client IV, we analyzed the performance of two quarter-hour network daytime TV programs per week combined with daytime spot radio schedules in New York, Los Angeles and Chicago.

The data of our analysis indicates that spot radio's chief contribution in this combined effort was to extend the 4-week net penetration of the schedule over that offered by the network TV alone. In all three cities, the 4-week net audience of the combined radio and TV schedule was more than double that of the daytime network TV effort. Approximately three out of four homes reached by the spot radio campaign in four weeks did not see any of Client IV's daytime TV telecasts.

The spot radio schedule also served a second function: stepping up frequency in the homes reached by the net-

work TV effort. A substantial part of the homes reaching Client IV's daytime network effort were also reached by the spot radio campaign. The percentage ranged from 29% in New York to 62% in Chicago. In the homes reached by both media, the radio effort stepped up the rate of exposure three to five times over that offered by TV alone.

COMBINING NETWORK TV WITH SPOT RADIO IN THREE MARKETS

Client IV's Broadcast Effort, January 1957

	New York	Chicago	Los Angeles
Daytime TV Network Schedules (2 telecasts per week)			
4-Wk. Net Audience—			
% of Radio Homes Reached	18%	18%	19%
Av. Frequency per Home Reached	2	3	2
Combination of TV Network and Spot Radio Schedules			
4-Wk. Net Audience—			
% of Radio Homes Reached	44%	46%	40%
Av. Frequency per Home Reached	7	5	5
Exposed to Both			
4-Wk. Net Audience	5%	11%	8%
Average Frequency	10	8	7
Exposed to TV Only			
4-Wk. Net Audience	13%	7%	10%
Average Frequency	2	3	2
Exposed to Radio Only			
4-Wk. Net Audience	26%	28%	22%
Average Frequency	8	5	5

3. Spot Radio and Spot TV

Client II has used a combination of nighttime TV spots and radio. Two different analyses were run of this type of combined effort—one in New York during the winter of 1955-1956, and one in a midwest market in the summer of 1956.

In both situations, nighttime TV spots in prime time gave a very high rate of penetration. In New York, the four nighttime TV spots gave a weekly net penetration of 56% of all homes, 78% being reached in a 4-week period. In the midwest market, three prime nighttime spots gave a weekly net reach of 36% of all homes in a 1-week period. In combination with nighttime TV spots, the radio spots contributed frequency to the overall impact of the schedule, rather than adding new coverage of homes not previously reached.

In this midwest market, we made a study of the effect of adding new homes to the combined net penetration of various radio and TV schedules, which yielded some interesting results.

Starting with the original schedule of 41 spots on four radio stations, we found that the cheapest way to add new homes to our combined net reach was to buy 20 additional spots on these same radio stations. The most

...ive way was buying still another 20 spots on the original two stations. Adding TV spots to the basic radio schedule ranked in the middle in terms of marginal cost.

MARGINAL COST OF ADDING NEW HOMES BY RADIO & TV

	Client II		
	Add'l. Net Homes	Add'l. Cost	C-P-M Now Homes Added
Actual Schedule plus 20 Spots on Same Stations	39,400	\$ 255	\$ 6.47
Actual Schedule plus 40 Spots on Same Stations	55,300	450	8.14
Actual Schedule plus 20 Spots on Third Station	15,900	195	12.26
Actual Schedule plus 20 Spots on Third Station	51,200	435	8.50
Actual Schedule plus 3 TV Spots	147,500	1,050	7.21
Station Radio Buy plus 3 TV Spots	140,100	1,050	7.49

DATA APPLIED TO A SUMMER RADIO PLAN

In our discussion so far, it may have seemed that we would not take a step into radio without Nielsen running a special analysis. In each case, however, the purpose of the analysis has been twofold: (1) To determine the facts in this particular situation; and (2) to develop planning and buying principles to be used in further work.

Let us now see how our data and buying principles were put to work to develop a summer radio campaign for Client V. These are the things we started with:

Product: The product is a food item, universally liked. About one out of three Americans like and use the product in the summer, but less than one-half of these use it daily.

Advertising Strategy: The problem was to get people to use the product more frequently. It was decided that the evening meal represented the key opportunity for increased usage. Men are important consumers of the product. Key twin requirements in the advertising strategy, therefore, were to get women to prepare it for dinner and to get men to ask for it.

Market: Although the product is widely used, the greatest consumption is in urban areas. Product usage is very seasonal. If possible, therefore, efforts should be made to give southern markets a somewhat longer advertising campaign than northern markets would receive.

Budget: Approximately \$400,000 for a summer campaign.

In developing our strategy, we had a head start. During the summer of 1956, media tests had been carried out comparing radio, TV and outdoor's ability to project a theme emphasizing increased frequency of usage of Client V's product.

Results indicated that the slogan used was very memorable. All three media did good jobs in delivering this message, but *radio was most efficient in terms of slogan callers produced per dollar of media expenditure.* An examination of radio's performance during the summer

clearly indicated its applicability to the marketing and advertising strategy.

Radio's potential during the afternoon is as great in the summer as in the winter. Morning hours alone show a downward seasonal sets-in-use trend in hot weather.

During afternoons in July, 1956, there were 6,100,000 homes using their radios per average minute nationally, compared with 6,200,000 homes six months later in January, 1957. As soon as we add out-of-home listening, largely from auto radios, summertime afternoons come out ahead. Out-of-home listening adds 1,800,000 per average minute to the July total and 1,500,000 to the January figure. The totals are 7,900,000 for July and 7,700,000 for January.

The next table shows data from the summer of 1956 relating national radio sets-in-use to TV sets-in-use, plus material from 11 key markets comparing radio sets-in-use (including auto listening) with TV on a local time basis.

RADIO AND TV SET USAGE, JULY 1956

	Data in % of Radio Homes					
	National* (N. Y. Time)		11 Market Averages** (Local Time)			
	TV	Radio	TV	Radio In-Home	Auto Plus	Total Radio
6-7 a.m.	—	4.5	—	—	—	—
7-8 a.m.	1.0	9.3	—	—	—	—
8-9 a.m.	3.4	11.7	10.6	16.5	2.8	19.3
9-10 a.m.	5.9	12.5	12.0	13.8	2.6	16.4
10-11 a.m.	7.1	13.7	11.5	15.5	2.6	18.1
11-12 N.	9.1	13.5	13.2	14.9	2.4	17.3
12N.-1 p.m.	12.9	14.9	19.1	14.6	2.5	17.1
1-2 p.m.	10.9	15.8	14.4	13.3	3.0	16.3
2-3 p.m.	11.4	13.6	13.9	12.7	3.3	16.0
3-4 p.m.	13.5	12.3	15.6	12.6	3.7	16.3
4-5 p.m.	14.4	11.3	17.0	13.1	4.0	17.1
5-6 p.m.	14.2	10.6	23.0	13.5	4.5	18.0

Sources: * Nielsen Radio Index; ** Nielsen Station Index

Nationally, radio leads TV in home sets-in-use up to noon, becomes a stand-off with TV through mid-afternoon, and loses to TV in the late afternoon. This late afternoon superiority of TV we ascribe, in part, to the heavy children's programming during these hours.

Radio-listening habits and set ownership among women were examined from a special study in six major markets. (See table pages 86-87.)

Teenagers and single working women spend an almost identical number of hours each weekday listening to radio. The young housewife follows with approximately four minutes less per day, while the 50-56 age group spends almost the same number of hours and minutes as the young homemaker. The working housewife, the most difficult to reach, listens 1 hour and 55 minutes weekday days and an additional 10 minutes on weekend days.

This study shows that radio is universal in its appeal. The spread among the groups varies only 28 minutes per day from the group doing the most listening to the group doing the least.

COUNTER INTELLIGENCE

Food advertisers have got the goods on NBC Radio ... have made it their #1 radio network buy.

Advertisers of supermarket products have always used radio as basic strategy, of course. Radio reaches the busy housewife as no other medium can ... at point-of-use, while she's working with food at home ... just before she dashes out to shop. Reaches her at home, and in her car ... oftener than any other medium can.

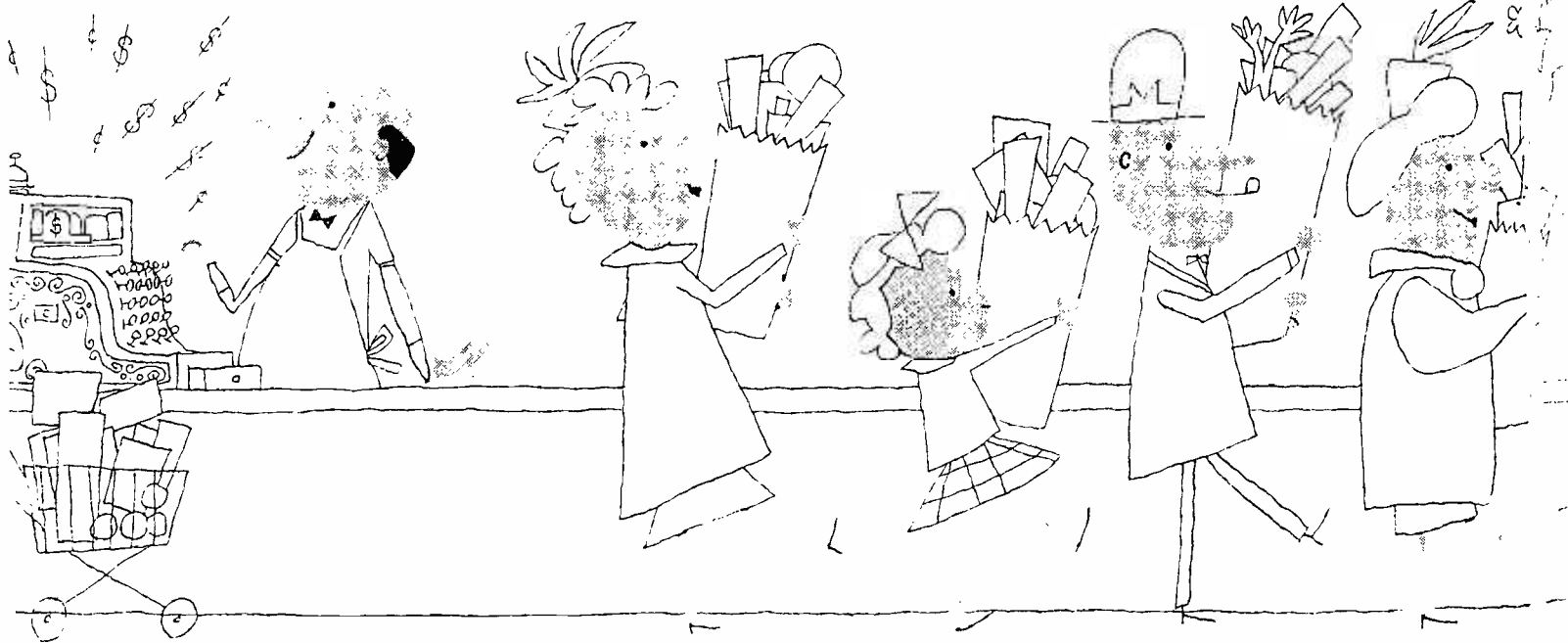
But NBC RADIO, with its unique programming techniques, is the specialist in selling to Mrs. America.

Result: So many food product advertisers have turned to NBC Radio, that over 40% of all its commercials now sell food products. And over 75% of the NBC Radio commercials now sell supermarket products.

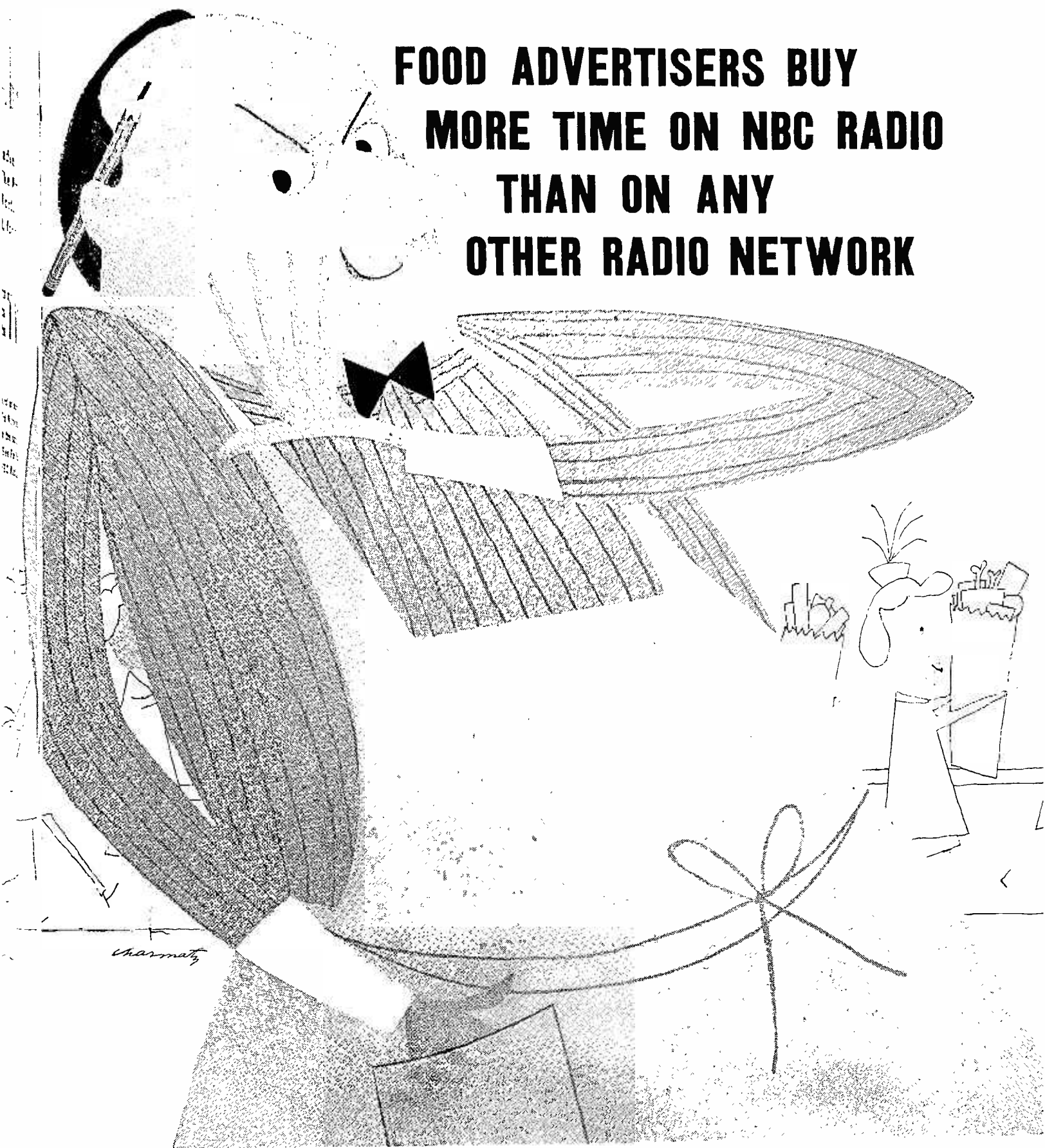
A growing list of grocery product advertisers on NBC Radio. Leaders in the field, like American General Foods, General Mills, Morton Salt, Pepsi-Cola, Quaker Oats and Swift, for example.

NBC RADIO NETWORK

NOW! Food advertisers can test results at point of purchase. Write today for details on how the NBC Radio Network offers made research studies **FREE-OF-CHARGE** on the sales effect of your network radio campaigns. Request "See For Yourself" information. No obligation, of course. Address: NBC Radio, Dept. 30 Rockefeller Plaza, New York City.



**FOOD ADVERTISERS BUY
MORE TIME ON NBC RADIO
THAN ON ANY
OTHER RADIO NETWORK**



RADIO LISTENING HABITS BY KEY AUDIENCE GROUP

	Young Homemakers 25-35 Yrs. of Age 2 or More Children	Working Housewife	Teenage Girl		
% Listening to Radio Each Week	95%	93.6%	97%		
How Much Per Weekday Day	2 hrs. 19 min.	1 hr. 55 min.	2 hrs. 23 min.		
How Much Per Weekend Day	2 hrs. 14 min.	2 hrs. 5 min.	2 hrs. 20 min.		
Av. No. of Days Per Week	5.2	—	—		
Where	Weekday	Weekend	Weekday	Weekend	
Kitchen	37.8%	29.7%	34.3%	38.8%	
Bedroom	19.7%	16.2%	25.7%	25.7%	Not Reported
Living Room	17.3%	15.5%	25.4%	21.7%	
Auto	9.0%	16.2%	18.8%	28.1%	
What is Listened to Weekday					
Pop Music (Recorded)	58.3%		56.7%		65.6%
Pop Music (Live)	9.9%		3.6%		8.3%
Classical Music	3.9%		10.0%		4.3%
Daytime Serial	30.0%		5.8%		—
Evening Drama	6.5%		6.2%		8.4%
Religious	6.5%		—		—
News	30.2%		49.6%		—
Sports	—		10.0%		—
Variety	—		10.9%		5.3%
Radio Ownership	48.8% own 3 or more radios. Av. 2.6 home & car radios per family.	81% own 2 or more radios. Av. 2.6 home & car radios.	76.3% own personal radios. Families Av. 3.1 home radios.		

Sources: RAB—Study conducted in 1956

As the table directly above indicates, most listening by housewives is done in the kitchen, both on weekdays and on weekends. This was a key fact for our advertising strategy, since we could reach the housewife while she was preparing the evening meal and urge her to "serve it tonight."

But we needed to reach men as well as women. From 3:00-6:00 p.m., in our key markets, automobile radio usage adds 25% to 33% to radio's in-home audience. And the car radio audience shows a high proportion of males, over 50%, on the average, on late weekday afternoons.

AVERAGE AUTOMOBILE RADIO AUDIENCE COMPOSITION, SUMMER 1956 Late Afternoon, Monday Through Friday

Men	54%
Women	28
Teens	6
Children	12

Source: BBDO Report in TELEVISION MAGAZINE

It was decided to use spots rather than network participations for this campaign, partly for media reasons and partly for marketing reasons. Although the product

is used throughout the U.S., the heaviest use per person was in urban areas. With spot, of course, it would be possible to adjust the schedules according to varying local conditions.

Perhaps even more important, the whole advertising concept hinged upon reaching as many people as frequently as possible during the late afternoon, when people's attention was being directed toward their evening meal. This time period—3:00-6:00 p.m.—lies in a transition time. Very little radio network programming was offered during this time period. In addition, the use of spot permitted great flexibility.

A national campaign with only 29 markets

An analysis of radio coverage areas vs. market opportunities led to the development of a list of 29 markets separated into two groups: 11 basic markets which have been used extensively in the past campaigns by Chevrolet and 18 supplementary markets. The basic markets were in the area east of the Mississippi and north of the Ohio, plus two West Coast markets; the supplementary markets were largely Southern.

It is estimated that the radio stations in these 29 markets represent a net coverage of 76% of a nation's radio homes, truly a national campaign despite the apparently small number of markets.

MARKET STUDY

Single Working Women

50-65 Yrs. of Age

94.7%

Not Reported

2 hrs. 23 min.

2 hrs. 11 min. (men)

2 hrs.

2 hrs. 25 min. (women)

2 hrs. 10 min. (men)

2 hrs. 18 min. (women)

4.9

Weekday	Weekend	Weekday		Weekend	
		Mon	Women	Men	Women
22.8%	35.0%	29.7%	45.6%	22.9%	36.7%
33.5%	29.8%	19.3%	22.1%	25.5%	21.1%
23.6%	19.7%	27.0%	28.0%	41.3%	38.2%
19.5%	31.0%	17.9%	2.0%	15.7%	5.5%

	Men	Women
59.4%	43.2%	25.1%
9.9%	—	8.1%
5.6%	8.1%	8.1%
—	4.4%	19.2%
3.5%	5.4%	5.9%
2.3%	6.8%	3.3%
32.9%	76.0%	46.9%
8.9%	—	—
7.7%	10.5%	12.1%

own 1 or more. 50% own 2 or more. Av. 2.8 home & radios per family.

70% own more than 1 radio.

markets using an approximate sample of 1200 by The Pulse, Inc.

On the basis of our previous studies of spot radio audience accumulation, we recommended buying radio spots generating a level of 200 GRP's a week in the 11 basic markets and 150 GRP's per week in the supplementary markets.

Although radio spot campaigns may be planned in terms of a given number of GRP's a week, they still must be bought and budgeted for in terms of numbers of spots. Averaging together the 3:00-6:00 p.m. radio ratings for our markets during the summer of 1956, we discovered that it would take approximately 120 spots per week in our basic markets and 65 spots per week in our supplementary markets to achieve our desired gross rating point targets.

Advantageous to buy few stations for maximum discounts

In order to achieve maximum discount advantages in the purchase of our spots, it would be best to concentrate our purchases on relatively few stations in each market. This pattern of buying would also help us achieve our goal of high rates of frequency against the people exposed. Although some of our markets contain as many as 24 radio stations, it was still possible to get 50% share of the total radio audience during any one afternoon through the use of as few as two to four stations.

So far, we have talked largely in terms of media strategy. Now, just a brief discussion of creative strategy. We have pointed out that our fundamental emphasis in this campaign was on repetition. In order to achieve that high rate of frequency, we discovered it would be necessary to buy radio spots of many different lengths.

To achieve maximum impact, a basic dominant theme was carried throughout the entire campaign. This theme was projected by both words and music, based upon a slogan which emphasized frequency of consumption and recommended using Client V's product "tonight."

Music must be in keeping with tone of product

A distinctive tune was developed to accompany this slogan. This tune had to meet severe requirements. It had to be appropriate to the product and adaptable to almost every length and type of commercial. Great effort was made to project the theme in a friendly, entertaining and wholesome manner, in keeping with the product's personality. This was achieved through careful selection of the voices and musical accompaniment.

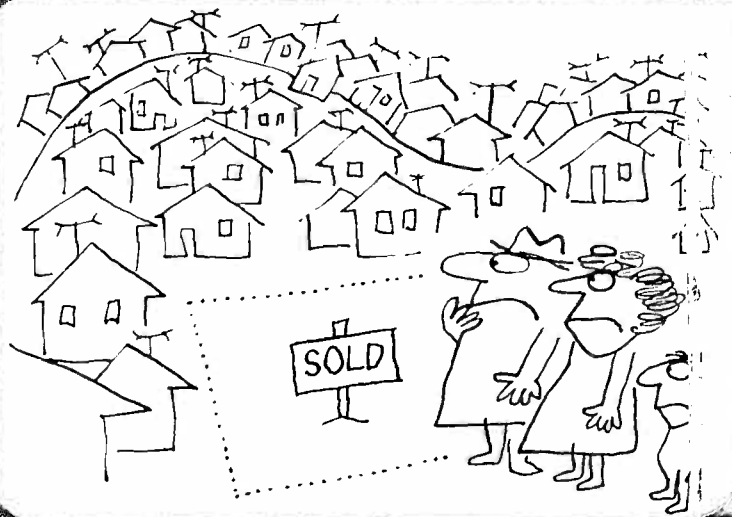
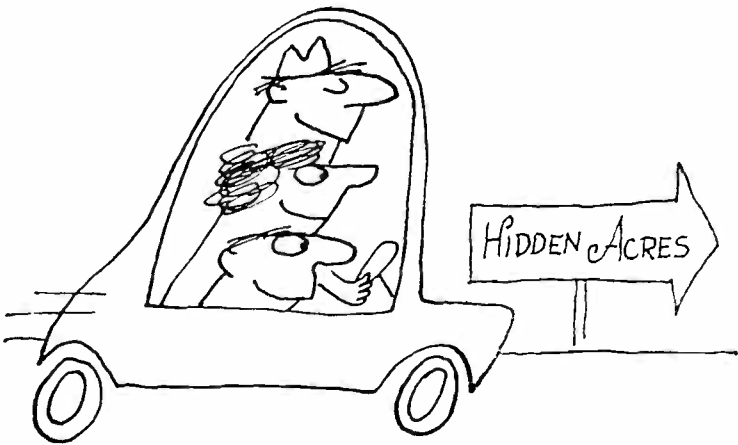
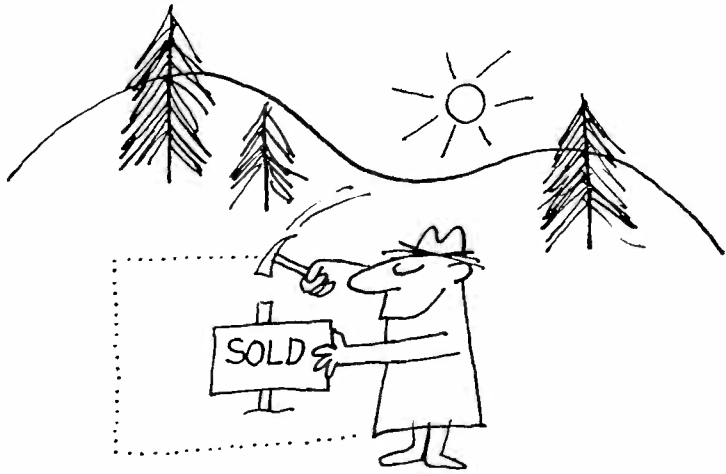
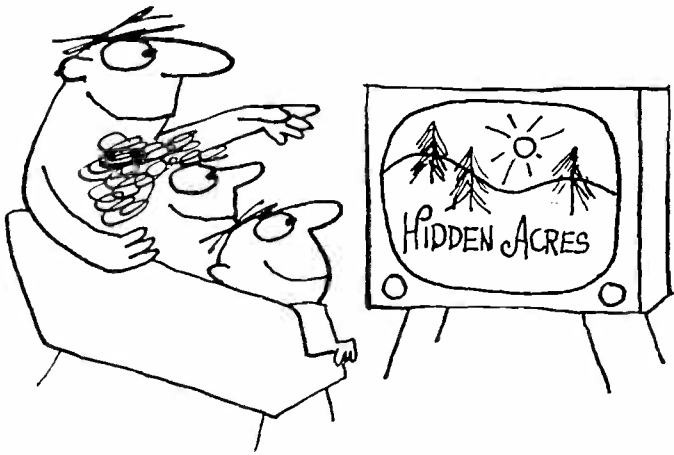
Recordings were made in 10, 20, 30 and 60-second lengths. Since the average home exposed heard these commercials three times a week, and some homes heard the spots many, many times, the spoken part of the message was varied in the longer commercials. There were three each of the 20, 30 and 60-second spots and one basic 10-second spot, the last being all music. In addition, 6 and 8-second spots were used in some markets. These spots were delivered live by a local announcer for time and weather announcements, coupled with a reminder to "Serve - - - Tonight."

Thus, the creative strategy was linked with the media strategy in order to deliver a campaign centering on one basic theme—increased use of the product. **END**

	4-Week Reach	Average Frequency
Basic Markets	65%	12
Supplementary Markets	50%	11

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

We're building more homes in booming San Diego



Homes in San Diego are now increasing at the rate more than 1000 per month!*

Since 1950, more than 80,000 homes have been built, an increase of almost 45% for America's More Market.

San Diegans are making more... buying and building more homes... and watching Channel 8 more, than ever before.

*Source—Research Dept. San Diego City Planning Commission.

KFMB 8 TV
 WRATHER-ALVAREZ BROADCASTING, INC.
 Represented by **Edward**
SAN DIEGO
 America's more market

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT FOR SEPTEMBER

Independent estimates of TV set count for all markets, based on

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

Count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of the "1955 Survey of Television Sets in U.S. Households" for April 1955 and March 1956, two reports made by the Bureau of Census for the Advertising Research Foundation. In addition, totals for the four census regions are 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 Service No. 2, where it has been made available. TELEVISION MAGAZINE utilizes a flexible cut-off at 95% 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 locate the available data. These markets are being projected by TELEVISION MAGAZINE's Research Department. New figures will be reported as soon as a sound basis can be made.

In a comparison of the ARF county figures of March 1, 1956 with those of TELEVISION MAGAZINE of the same month, there follows 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 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 SEPT. 1, 1957

TOTAL U.S. TV HOMES 40,826,746

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 August 1, 1957.

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—68.1 KRBC-TV (N)	70,182
ADA, Okla.—63.7 KTEN (A,C,N)	80,998
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	*†80,380
ALBANY, Ga.—58.4 WALB-TV (A,N)	65,550
ALBANY-SCHENECTADY-TROY, N.Y.—90.2	496,405
WCDA-TV†*** (C); WTRI† (A); WRGB (N) (WCDA-TV, Albany, N.Y. operates satellite WCDB-TV, Hagaman, N.Y.)	†164,806
ALBUQUERQUE, N.M.—59.3 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) (This market is in the process of being re- evaluated.)	76,462
ALEXANDRIA, La.—53.4 KALB-TV (A,C,N)	71,484
ALTOONA, Pa.—91.5 WFBG-TV (A,C,N)	377,736
AMARILLO, Tex.—64.6 KFDA-TV (A,C); KGNC-TV (N)	88,356

Market & Stations—% Penetration	TV Homes
AMES, Iowa—83.2 WOI-TV (A)	320,719
ANCHORAGE, Alaska—75.9 KENI-TV (A,N); KTVA (C)	26,554
ANDERSON, S.C.—75.2 WAIM-TV† (A,C)	*†88,870
ANN ARBOR, Mich.—19.9 WPAG-TV†	†22,221
ARMORE, Okla.—76.2 KVSO-TV (N)	77,178
ASHEVILLE, N.C.—61.0 WISE-TV† (C,N); WLOS-TV (A)	320,625 †32,960
ATLANTA, Ga.—71.1 WAGA-TV (C); WLW-A (A); WSB-TV (N)	583,002
AUGUSTA, Ga.—64.5 WJBF-TV (A,N); WRDW-TV (C)	158,576
AUSTIN, Minn.—79.8 KMMT (A)	138,105
AUSTIN, Tex.—78.4 KTBC-TV (A,C,N)	162,226
BAKERSFIELD, Cal.—85.5 KBAK-TV† (A,C); KERO-TV (N)	163,794 †72,331
BALTIMORE, Md.—83.4 WAAM (A); WBAL-TV (N) WMAR-TV (C)	643,429
BANGOR, Me.—87.2 WABI-TV (A,N); W-TWO (C)	114,729
BATON ROUGE, La.—61.2 WAFB-TV† (C); WBRZ (A,N)	231,310 *†87,314
BAY CITY-SAGINAW, Mich.—88.3 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	302,737 †82,435
BEAUMONT, Tex.—75.9 KFDM-TV (A,C)	149,304
BELLINGHAM, Wash.—80.7 KVOS-TV (C)	82,750
BETHLEHEM-ALLENTOWN-EASTON, Pa.—51.3	†67,183
WLEV-TV† (N); WGLV† (A)	
BIG SPRING, Tex.—82.8 KEDY-TV (C)	29,492
BILLINGS, Mont.—50.1 KOOK-TV (A,C)	33,256
BINGHAMTON, N.Y.—91.0 WNBF-TV (A,C,N)	351,964
BIRMINGHAM, Ala.—70.4 WABT (A,N); WBRC-TV (C)	411,942
BISMARCK, N.D.—59.1 KBMB-TV (C); KFYZ-TV (A,N)	48,521
BLOOMINGTON, Ind.—82.5 WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	685,653
BLUEFIELD, W.Va.—55.7 WHIS-TV (N)	131,574
BOISE, Ida.—64.1 KBOI (C); KIDO-TV (A,N)	61,709
BOSTON, Mass.—91.4 WBZ-TV (N); WNAC-TV (A,C)	1,369,112
BRIDGEPORT, Conn.—13.3 WICC-TV† (A)	†64,738
BRISTOL, Va.-Tenn.—54.4 WCYB-TV (A,N)	219,564
BRYAN, Tex.—65.4 KBTX-TV (A,C)	29,873
BUFFALO, N.Y.—83.1 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A)	560,599 †180,233
BURLINGTON, Vt.—82.9 WCAX-TV (C)	*153,713

Market & Stations—% Penetration	TV Homes
BUTTE, Mont.—54.0 KXLF-TV (A,N)	
CADILLAC, Mich.—85.2 WVTV (A,C)	
CAPE GIRARDEAU, Mo.—64.9 KFVS-TV (C,N)	
CARLSBAD, N.M.—59.7 KAVE-TV (C)	
CARTHAGE-WATERTOWN, N.Y.—80.1 WCNY-TV (A,C)	
CASPER, Wyo.—55.9 KTWO (A,N)	
CEDAR RAPIDS-WATERLOO, Iowa—81.1 KCRG-TV (A); WMT-TV (C); KWWL-TV (A,C)	
CHAMPAIGN, Ill.—77.0 WCIA (C,N)	
CHARLESTON, S.C.—63.1 WCSC-TV (A,C); WUSN-TV (N)	
CHARLESTON-HUNTINGTON, W.Va.—61.1 WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV (A,C)	
CHARLOTTE, N.C.—67.9 WBTV (A,C); WSOC-TV (N)	
CHATTANOOGA, Tenn.—66.9 WDEF-TV (A,C); WRGP-TV (N)	
CHEYENNE, Wyo.—58.7 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff)	
CHICAGO, Ill.—90.3 WBBM-TV (C); WBKB (A); WGN-TV, (A,C); WNBQ (N)	
CHICO, Cal.—59.7 KHSL-TV (A,C)	
CINCINNATI, Ohio—84.5 WCPO-TV (A); WKRC-TV (C); WLWT-TV (A,C)	
CLEVELAND, Ohio—89.1 WEWS (A); KYW-TV (N); WJW-TV (C)	
CLOVIS, N.M.—55.6 KICA-TV (C)	
COLORADO SPRINGS-PUEBLO, Colo.—78.1 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	
COLUMBIA-JEFFERSON CITY, Mo.—61.1 KOMU-TV (A,N); KRCG-TV (A,C)	
COLUMBIA, S.C.—66.5 WIS-TV (A,N); WNOK-TV† (C)	
COLUMBUS, Ga.—61.1 WTVM† (N); WRBL-TV (A,C)	
COLUMBUS, Miss.—63.2 WCBI-TV (C,N)	
COLUMBUS, Ohio—89.7 WBNS-TV (C); WLW-C (N); WTVN (A,C)	
CORPUS CHRISTI, Tex.—69.0 KRIS-TV (A,N); KSIZ-TV (C); KVDO-TV† (A)	
DALLAS-FT. WORTH, Tex.—76.8 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	
DANVILLE, Ill.—71.3 WDAN-TV† (A)	
DAVENPORT, Iowa-ROCK ISLAND, Ill.—85.5 WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—89.6 WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH, Fla.—54.0 WESH-TV	
DECATUR, Ala.—77.4 WMSL-TV† (C,N)	
DECATUR, Ill.—75.6 WTVP† (A)	

Channel 4 WRBL-TV

CBS **4** **abc**

COLUMBUS, GEORGIA

COMPLETE DOMINANCE

- MORNING
- AFTERNOON
- NIGHT

First in
97.3%
of All Quarter Hours



AREA PULSE—MAY 1957
TOP 50 ONCE WEEK
TOP 25 MULTI-WEEKLY

CALL HOLLINGBERRY CO.

Stations—% Penetration	TV Homes
—82.3	310,903
ALZ-TV (C);	
KTVR	
Iowa—83.9	270,705
WHO-TV (N)	
WINDSOR, Can.—89.0	1,387,716
WWJ-TV (N);	
KLW-TV	
J.D.—47.5	25,403
—48.8	61,248
SUPERIOR, Wis.—70.6	148,075
WDSM-TV (N)	
IGH, N.C.—66.1	321,694
NAO-TV† (A,C);	•†113,122
HEHEM-ALLENTOWN,	
WLEV-TV† (N)	†67,183
Wis.—73.1	108,183
(N)	
ark.—53.6	33,628
(See South Bend)	
QUAREZ, Mex.—77.0	83,729
XROD-TV (C); KTSM-TV (N);	
(See Oklahoma City)	
—2	*88,060
WVSEE-TV† (A,C)	•†69,707
—67.2	**98,471
KPIC-TV, Roseburg, Ore.)	
—64.9	39,081
(A,N)	
HENDERSON, Ky.—65.1	187,953
WTVW (A); WEHT† (C)	†106,438
aska	††
(A); KTVF (C)	
—69.2	142,077
(N)	
Alex City, N.D.)	
DN.C.—79.0	•†21,830
(C,N)	
—54.7	160,324
(C)	
iva—47.8	†21,979
(C)	
D.E. Fla.—(See Miami)	
—61.0	17,392
(C)	
—55.5	55,309
(N); KNAC-TV (C)	†34,201
—81.9	†193,309
(A,C); WKJG-TV† (N)	
LLAS, Tex.—76.8	587,475
AP-TV (A,N);	
CWFAA-TV (A,N)	
—83.4	215,988
CKJEO-TV† (A);	•†160,335
(A)	
HOUSTON, Tex.—83.1	561,357
KPRC-TV*** (N); KTRK-TV (A)	
Tex. optional satellite of KPRC-TV.	
(See E.)	
—69.5	32,449
(A)	
ION, Colo.—44.3	15,380
(C,N)	
—87.3	448,209
(A,N)	
purposes, consider this market	
(Kalamazoo.)	

It's Crystal Clear!

OKLAHOMA CITY WATCHES 3 STATIONS

5 KGEO-TV

EXCLUSIVE abc FOR OKLAHOMA CITY

100,000 W. • 1,386 FT. ABOVE AVERAGE TERRAIN

GEORGE STREETS, STATION MANAGER

CHARLIE KEYS, SALES MANAGER

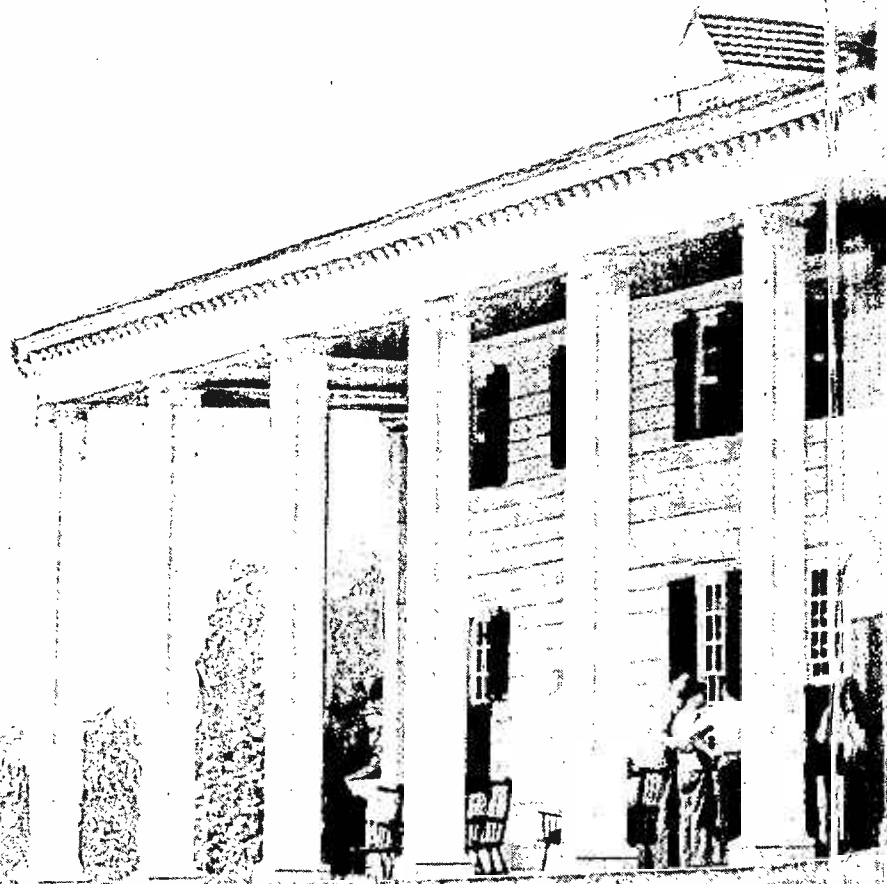
REPRESENTED BY BLAIR Television ASSOCIATES INC.

Famous on the local scene

It was the leadership and inspiration of George Washington that changed
Mount Vernon from a quiet country home into the country's number one shrine.

And it is the leadership in community activities that
has given national prominence to the Storer stations.

A Storer station is a local station.



known throughout the nation.



STORER BROADCASTING COMPANY



WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE
Wilmington, Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

SALES OFFICES
NEW YORK — 625 Madison Avenue, New York 22, Plaza 1-3940
CHICAGO — 230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO — 111 Sutter Street, San Francisco, Sutter 1-8689

NIGHTTIME

WSAZ-TV

**DELIVERS 1000 HOMES
BETWEEN
7:30 and 10:30 P. M.
FOR \$1.30**

**The second station's
cost per thousand
homes is \$2.39
84% Higher**

**The third station's
cost per thousand
homes is \$5.42
317% Higher**

**AND ANYTIME
WSAZ-TV delivers
ONE THIRD more
total homes than
both other
Huntington-Charleston
Stations COMBINED**

Source: June 1957 ARB
All figures based on
260-time frequency



CALL YOUR KATZ MAN

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
GREAT BEND, Kan.—66.9 KCKT-TV (N)	104,411	JUNEAU, Alaska KINY-TV (C)	639,2
GREAT FALLS, Mont.—47.8 KFBB-TV (A,C,N)	35,138	KALAMAZOO, Mich.—87.2 WKZO-TV (A,C) (For ranking purposes, consider this market as Kalamazoo-Grand Rapids.)	17,51
GREEN BAY, Wis.—78.4 WBAY-TV (C); WFRV-TV (A,C) (See Marinette)	368,631	KALISPELL, Mont.—40.8 KGEZ-TV (C)	1,151
GREENSBORO, N.C.—73.0 WFMY-TV (A,C)	409,506	KANSAS CITY, Mo.—82.3 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	1,151
GREENVILLE-SPARTANBURG, S.C.—62.0 WFBC-TV (N); WSPA-TV (C)	291,034	KEARNEY, Neb.—64.7 KHOL-TV (A,C) (Operates satellite KHPL-TV, Hayes)	1,151
GREENVILLE-WASHINGTON, N.C.—59.3 WNCT-TV (A,C); WITN (N)	207,935	KLAMATH FALLS, Ore.—44.3 KOTI (A,C,N) (Optional satellite of KBES-TV, Medford)	1,151
HANNIBAL, Mo.-QUINCY, Ill.—74.5 KHQA-TV (C); WGEM-TV (A,N)	158,077	KNOXVILLE, Tenn.—61.0 WATE-TV (N); WBIR-TV (C); WTVK-TV† (A)	17,17
HARLINGEN-WESLACO, Tex.—53.3 KGBT-TV (A,C); KRGV-TV (N)	70,547	LA CROSSE, Wis.—68.5 WKBT (A,C,N)	121,1
HARRISBURG, Ill.—42.8 WSIL-TV† (A,N)	†39,496	LAFAYETTE, Ind.—87.4 WFAM-TV† (C)	1,151
HARRISBURG, Pa.—89.1 WHP-TV† (C); WTPA† (A)	†174,136	LAFAYETTE, La.—55.4 KLFY-TV (C)	56,1
HARRISONBURG, Va.—63.1 WSVA-TV (A,C,N)	76,752	LAKE CHARLES, La.—71.3 KPLC-TV (A,N); KTAG-TV† (C)	136,1 †152,1
HARTFORD-NEW BRITAIN, Conn.—75.8 WHCT† (C); WNBC† (N)	†310,069	LANCASTER, Pa.—88.9 WGAL-TV (C,N)	561,1
HASTINGS, Neb.—66.8 KHAS-TV (N)	107,342	LANSING, Mich.—87.2 WJIM-TV (A,C,N) (Includes Flint)	420,1
HATTIESBURG, Miss.—59.4 WDAM-TV (A,N)	82,974	LAREDO, Tex.—53.4 KHAD-TV (A,C,N)	77,1
HENDERSON, Ky.-EVANSVILLE, Ind.—65.1 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	187,953 †106,438	LAS VEGAS-HENDERSON, Nev.—64.5 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	21,1
HENDERSON-LAS VEGAS, Nev.—64.5 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	24,125	LAWTON, Okla.—75.7 KSWO-TV (A)	61,1
HONOLULU, T.H.—79.0 KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)	**107,479	LEBANON, Pa.—65.4 WLBR-TV† (C)	†278,1
HOUSTON-GALVESTON, Tex.—83.1 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	561,357	LEXINGTON, Ky.—37.0 WLEX-TV† (A,N)	†136,1
HUNTINGTON-CHARLESTON, W.Va.—69.6 WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (C)	401,091	LIMA, Ohio—73.5 WIMA-TV† (A,C,N)	†160,1
HUTCHINSON-WICHITA, Kan.—75.3 KTVH (C); KAKE-TV (A); KARD-TV (N) (This market is in the process of being re- evaluated.)	252,337	LINCOLN, Neb.—76.2 KOLN-TV (A,C)	183,1
IDAHO FALLS, Ida.—62.8 KID-TV (A,C,N)	43,315	LITTLE ROCK-PINE BLUFF, Ark.—63.6 KARK-TV (N); KTHV (C); KATV (A)	254,1 442,1
INDIANAPOLIS, Ind.—83.4 WFBM-TV (N); WISH-TV (C) (See also Bloomington, Ind.) (For ranking purposes, consider this market Indianapolis-Bloomington.)	714,122	LOS ANGELES, Cal.—90.1 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	459,1
JACKSON, Miss.—58.2 WJTV (A,C); WLBT (N)	220,611	LOUISVILLE, Ky.—74.7 WAVE-TV (A,N); WHAS-TV (C)	124,1
JACKSON, Tenn.—51.5 WDXI-TV (C)	71,856	LUBBOCK, Tex.—73.1 KCBD-TV (A,N); KDUB-TV (C)	60,1
JACKSONVILLE, Fla.—58.3 WJHP-TV† (A,N); WMBR-TV (A,C)	234,884 †75,374	LUFKIN, Tex.—60.6 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	154,1
JEFFERSON CITY-COLUMBIA, Mo.—66.3 KRCG-TV (C); KOMU-TV (A,N)	112,098	LYNCHBURG, Va.—63.7 WLVA-TV (A)	86,1
JOHNSON CITY, Tenn.—51.2 WJHL-TV (A,C)	114,212	MACON, Ga.—53.2 WMAZ-TV (A,C)	286,1 109,1
JOHNSTOWN, Pa.—90.6 WARD-TV† (A,C); WJAC-TV (N) (Circulation shown includes Pittsburgh, Pa.)	1,076,110 ††	MADISON, Wis.—84.5 WIS-TV (C); WKOW-TV† (A); WMTV† (N) This market is in the process of being re- evaluated.	959,1
JOPLIN, Mo.-PITTSBURG, Kan.—65.5 KODE (A,C); KOAM-TV (A,N)	139,597	MANCHESTER, N.H.—90.8 WMUR-TV (A) (Circulation shown does not include Boston Mass., where station has sizable audience.)	196,1
		MARINETTE, Wis.—79.2 WMBV-TV (N) (Covers Green Bay)	

Millions—% Penetration	TV Homes
QUINCY, Mich.—83.2 (C)	42,095
QUINCY, Iowa—77.5 (C)	179,957
QUINCY, P.R. (C)	††
QUINCY, Ore.—52.8 (A,C,N)	29,913
QUINCY, Tenn.—58.8 (A); WMCT (N); (C)	429,596
QUINCY, Miss.—58.5 (A,C,N)	93,722
QUINCY, LAUDERDALE, Fla.—86.8 (A); WITV (A); WTVJ (C)	353,781 †186,443
QUINCY, DESSA, Tex.—70.5 (A,N); KOSA-TV (C)	74,064
QUINCY, Wis.—90.0 (A); WITI-TV; WTMJ-TV (N); (C)	557,601 †254,378
QUINCY, LIS-ST. PAUL, Minn.—79.6 (A); KSTP-TV (N); (C); WTCN-TV (A)	689,411
QUINCY, Ill.—56.0 (A,C,N)	28,233
QUINCY, Mont.—55.6 (A,C)	41,457
QUINCY, Ala.—62.3 (A,N); WKRG-TV (C)	200,095
QUINCY, Ind.—58.6 (A,C,N)	140,926
QUINCY, ALABAMA, Ala.—58.9 (A); WSFA-TV (N)	136,132 †73,144
QUINCY, Ind.—78.0 (A,C,N)	187,411
QUINCY, Okla.—78.3 (A); WKRG-TV (C)	231,045
QUINCY, Tenn.—61.3 (A); WSIX-TV (A); WSM-TV (N)	345,999 †310,069
QUINCY, Conn.—91.6 (A)	884,490
QUINCY, La.—75.3 (A,C,N); WJMR-TV (A,C)	429,825 †133,461
QUINCY, N.Y.—90.6 (A); WABD; WATV; (C); WOR-TV; WPIX; WRCA-TV (N)	4,715,843
QUINCY, Va.—81.2 (A,C); WTOV-TV (A); (C)	313,598 †163,002
QUINCY, Va.—55.4 (A)	90,021
QUINCY, MIDLAND, Tex.—70.5 (A); KMID-TV (A,N)	74,064
QUINCY, OKLAHOMA CITY, Okla.—77.5 (A); WKY-TV (N); KGEQ (Enid) (A)	375,539
QUINCY, Ill.—83.6 (A); WOW-TV (C)	374,479
QUINCY, Fla.—64.0 (A,C,N)	161,593
QUINCY, Iowa—71.0 (A,C,N)	149,277
QUINCY, Ky.—55.9 (A,C,N)	80,481
QUINCY, FLORIDA CITY, Fla.—45.3 (A,C,N)	18,919
QUINCY, W. Va.—41.9 (A,C,N)	†37,582
QUINCY, Fla.—59.5 (A,C,N)	168,495
QUINCY, Ill.—83.8 (A); WTVH-TV (A,C)	†185,390

Market & Stations—% Penetration	TV Homes
PETERSBURG, Va.—72.3 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond.)	244,078
PHILADELPHIA, Pa.—90.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) (For ranking purposes, consider this market Philadelphia-Wilmington.)	1,771,977
PHOENIX-MESA, Ariz.—80.6 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	171,597
PINE BLUFF-LITTLE ROCK, Ark.—63.6 KATV (A); KARK-TV (N); KTHV (C)	254,202

Market & Stations—% Penetration	TV Homes
PITTSBURG, Kan.-JOPLIN, Mo.—65.5 KOAM-TV (A,N); KODE-TV (A,C)	139,597
PITTSBURGH, Pa.—89.0 KDKA-TV (A,C); WENS (A,C,N)	1,219,914 †334,322
PLATTSBURG, N.Y.—81.3 WPTZ (A,N)	108,875
POLAND SPRING, Mo.—86.9 WMTW (A,C); (Mt. Washington, N.H.)	†311,411
PORTLAND, Me.—86.6 WCSH-TV (N); WGAN-TV (C)	208,698
PORTLAND, Ore.—75.2 KGW-TV (A); KLOR-TV; KOIN-TV (C); KPTV (N)	415,669

DIVIDENDS every quarter . . . hour

38 quarter-hour audience leads per day per week . . .
3 times more than all the other stations combined

20 quarter-hour audience leads Saturday mornings . . .
100% better than any other station

The major share of the listening audience Sunday
through Saturday . . .
mornings, afternoons, and evenings*

DIVIDENDS that pay . . .

in increased sales in the Little Rock market —
723,165 people
253,897 TV sets
\$259,490,000 in retail sales
and growing!

DIVIDENDS that are assured . . .

when you buy

**GET THE FACTS ON
THESE DIVIDENDS FROM PETRY**

*May 1957 ARB 30-County Area Survey

KARK-TV

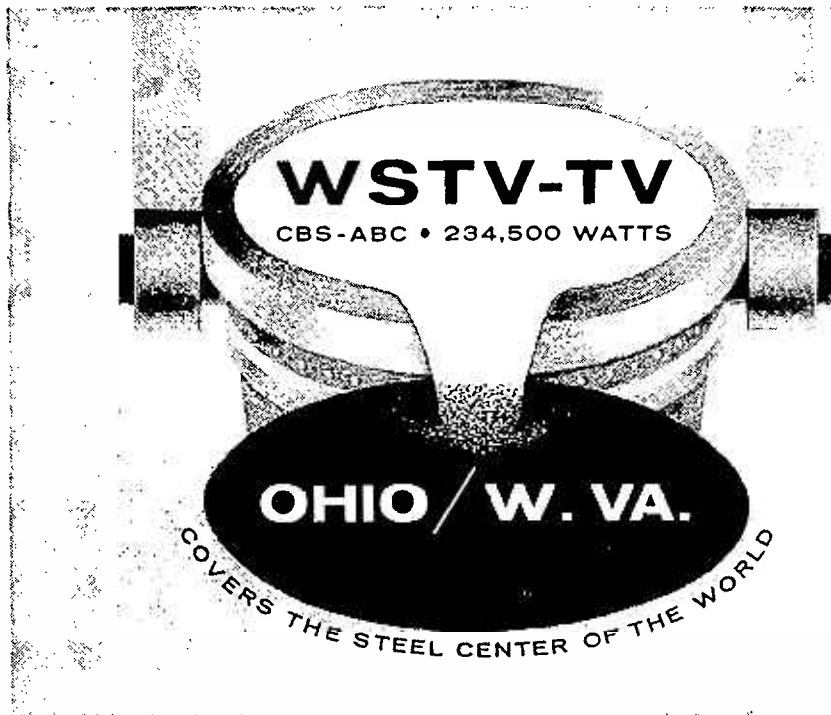
CHANNEL 4  Affiliate

Represented by

Edward Petry & Co., Inc.
NEW YORK • CHICAGO • ATLANTA • DETROIT • BOSTON
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
PRESQUE ISLE, Me.—86.9 WAGM-TV (C)	34,512	RENO, Nev.—62.4 KOLO-TV (A,C,N)	43,711	ROCK ISLAND, III.-DAVENPORT, Iowa—85.5 WHBF-TV (A,C); WOC-TV (N)	360,000
PROVIDENCE, R.I.—92.2 WJAR-TV (A,N); WPRO-TV (C)	753,041	RICHMOND, Va.—72.3 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	244,078	ROME, Ga.—68.1 WROM-TV	100,000
PUEBLO-COLORADO SPRINGS, Colo.—60.1 KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	68,419	ROANOKE, Va.—69.6 WDBJ-TV (C); WSLS-TV (A,N)	303,901	ROSWELL, N.M.—57.0 KSWV-TV (A,C,N)	100,000
QUINCY, III.-HANNIBAL, Mo.—74.5 WGEM-TV (A,N); KHQA-TV (C)	158,077	ROCHESTER, Minn.—81.5 KROC-TV (N)	103,321	SACRAMENTO, Cal.—78.0 KBET-TV (C); KCRA-TV (N)	100,000
RALEIGH-DURHAM, N.C.—66.1 WNAO-TV† (A,C); WRAL-TV (N); WTVD (A)	321,694 •†113,122	ROCHESTER, N.Y.—91.2 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	*300,865	SAGINAW-BAY CITY, Mich.—88.3 WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	100,000
RAPID CITY, S.D.—57.4 KOTA-TV (A,C,N)	24,801	ROCKFORD, Ill.—82.4 WREX-TV (A,C); WTVO-TV (N)	201,953 †128,058	ST. JOSEPH, Mo.—78.5 KFEQ-TV (C)	100,000
REDDING, Cal.—48.3 KVIP (N)	39,664			ST. LOUIS, Mo.—82.0 KSD-TV (N); KTVI (A,C); KWK-TV (C)	100,000

FOR UNMATCHED COVERAGE OF STEUBENVILLE-WHEELING 52nd TV Market



HERE ARE THE FACTS:

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

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

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



WSTV-TV



STEUBENVILLE, OHIO
CHANNEL 9 234,500 WATTS

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



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

ST. PETERSBURG-TAMPA, Fla.—77.9 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	100,000
SALINAS-MONTEREY, Cal.—88.5 KSBW-TV (A,C,N) (Includes circulation of optional satellite San Luis Obispo.)	100,000
SALISBURY, Md.—71.3 WBOC-TV† (A,C)	100,000
SALT LAKE CITY, Utah—81.3 KSL-TV (C); KTVU (N); KUTV (A)	200,000
SAN ANGELO, Tex.—59.7 KCTV (A,C,N)	200,000
SAN ANTONIO, Tex.—67.4 KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	200,000
SAN DIEGO, Cal.-TIJUANA, Mex.—90.3 KFMB-TV (C); KFSD-TV (N); XETV (A)	270,000
SAN FRANCISCO, Cal.—85.6 KGO-TV (A); KPIX (C); KRON-TV (N); KSNB-TV†	1,200,000
SAN JOSE, Cal.—89.0 KNTV	200,000
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	100,000
SAN LUIS OBISPO, Cal.—(See Salinas-Monterey)	100,000
SANTA BARBARA, Cal.—79.2 KEY-TV (A,C,N) (Does not include Los Angeles, where station claims additional coverage.)	100,000
SAVANNAH, Ga.—62.9 WSAV-TV (N); WTOG-TV (A,C)	95,000
SCHENECTADY-ALBANY-TROY, N.Y.—90.2 WRGB (N); WCDA-TV†††(C); WTRI† (A) (WCDA-TV, Albany, N. Y., operates satellite WCDB-TV, Hagerman, N.Y.)	496,000
SCRANTON-WILKES-BARRE, Pa.—80.0 WARM-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A)	1,239,000
SEATTLE-TACOMA, Wash.—80.1 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	454,000
SEDALIA, Mo.—75.1 KDRO-TV	200,000
SHREVEPORT, La.—67.0 KSLA (A,C); KTBS-TV (A,N)	216,000
SILOUX CITY, Iowa—78.5 KTIV (N); KVTU (A,C)	237,000
SIoux FALLS, S.D.—70.7 KELO-TV (A,N) (Operates satellite KDLO-TV, Florence, S.D.)	195,000
SOUTH BEND-ELKHART, Ind.—78.6 WNDU-TV† (A); WSBT-TV† (C) WSJV-TV† (A)	116,000

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
GREENVILLE, S.C.—62.0 (A,C); WFBC-TV (N)	291,034	WATERLOO-CEDAR RAPIDS, Iowa—83.4 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	331,019
Vash.—72.1 (A); KREM-TV (A); (C)	226,524	WAUSAU, Wis.—69.9 WSAU-TV (A,C,N)	86,633
D., Ill.—72.1 (N)	†107,429	WESLACO-HARLINGEN, Tex.—53.3 KRGV-TV (N); KGBT-TV (A,C)	70,574
D., HOLYOKE, Mass.—90.7 (C); WWLP† (A,N)	†197,820	WEST PALM BEACH, Fla.—79.7 WEAT-TV (A); WPTV (C,N)	93,589
D., Mo.—71.7 (A); KYTV (A,N)	91,113	WHEELING, W. Va.—82.7 WTRF-TV (A,N)	425,497
LE, Ohio—88.4 (A,C) (Circulation shown includes Pittsburgh, Pa.)	1,008,018	WICHITA-HUTCHINSON, Kan.—75.3 KAKE-TV (A); KARD-TV (N); KTVH (C) (This market is in the process of being re-evaluated.)	252,337
Cal.—81.5	568,465	WICHITA FALLS, Tex.—67.5 KFDX-TV (A,N); KSYD-TV (C)	128,526
Vis.—DULUTH, Minn.—70.6 (N); KDAL-TV (A,C)	148,075	WILKES-BARRE-SCRANTON, Pa.—80.0 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WDAU† (C)	†239,345
R, Tex.—78.8 (C)	57,116	WILMINGTON, Del.—90.0 WVUE (Circulation shown includes Philadelphia, Pa.) (For ranking purposes, consider this market Wilmington-Philadelphia.)	1,342,103
Y.—90.0 (A,C); WSYR-TV*** (N) (Circulation shown includes Elmira, Pa.)	467,431	WILMINGTON, N.C.—50.1 WMFD-TV (A,N)	134,072
ATTLE, Wash.—80.1 (A,C); KTVW; KING-TV (A); (N)	454,906	WINSTON-SALEM, N.C.—83.3 WSJS-TV (N); WTOB-TV† (A)	313,891 †68,774
FLORIDA, Fla.—(See Thomasville)		YAKIMA, Wash.—67.4 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	***†109,388
PETERSBURG, Fla.—77.9 (A,N); WTVT (C); WSUN-TV† (A)	310,175 †173,061	YORK, Pa.—38.6 WNOW-TV†; WSBA-TV† (A)	†102,842
CO, Tex.—73.1 (N); KWTX-TV (A,C)	147,659	YOUNGSTOWN, Ohio—70.0 WFMJ-TV† (N); WKBN-TV† (A,C)	†171,883
H. E, Ind.—76.5 (A,C)	213,094	YUMA, Ariz.—59.1 KIVA-TV (C,N)	18,388
ARK, Tex.—56.5 (A,C)	91,548	ZANESVILLE, Ohio—60.9 WHIZ-TV† (A,C,N) • Due to conflicting research data, this market has not been re-evaluated pending further study. † U.H.F. †† Incomplete data. * U.S. coverage only. ** Includes circulation of satellite. *** Does not include circulation of satellite.	•†151,682
WASILE, Ga.—TALLAHASSEE, —55 (TV C,N)	103,242		
DO, Ohio—87.5 (A,C,N)	364,620		
KA, Minn.—77.3 (A,C)	174,163		
VERMONT, Mich.—71.9 (N)	49,273		
SON, Ariz.—84.2 (A); KOLD-TV (C); KVOA-TV (N)	81,109		
RENSO, Cal.—83.4 (A,C); KJEO-TV† (A); (N)	215,988 †160,335		
GA, Okla.—76.0 (A); KVOO-TV (N); (Muskogee, Okla.)	314,789		
LO, Ss.—49.2 (A)	32,047		
IDA, S, Ida.—64.0 (A,C,N)	27,756		
ER, —59.5 (A,C,N)	97,383		
CA, N.Y.—92.5 (A,C,N)	146,238		
LEY, N.D.—68.1 (C)	155,813		
ARGO, N.D.)			
CO, TX, Tex.—73.1 (A,C); KCEN-TV (N)	147,659		
SHIP, D.C.—81.5 (A); WRC-TV (N); (C); WTTG	729,391		
SHIP, GREENVILLE, N.C.—59.3 (A); WNCT (A,C)	207,935		
Y, Conn.—85.6 (A)	†155,643		

Buying Sacramento, California?

**NEW, 1957
NIELSEN
COVERAGE
STUDY
AVAILABLE!**

**KCRA-TV
Consistently
Delivers
More TV Homes
In 31 Counties
Throughout the
Night and Day!**

*NCS 2A, Spring, 1957

Ask Petry for Coverage and Audience Data on the Highest Rated NBC Station in the West



KCRA-TV C L E A R

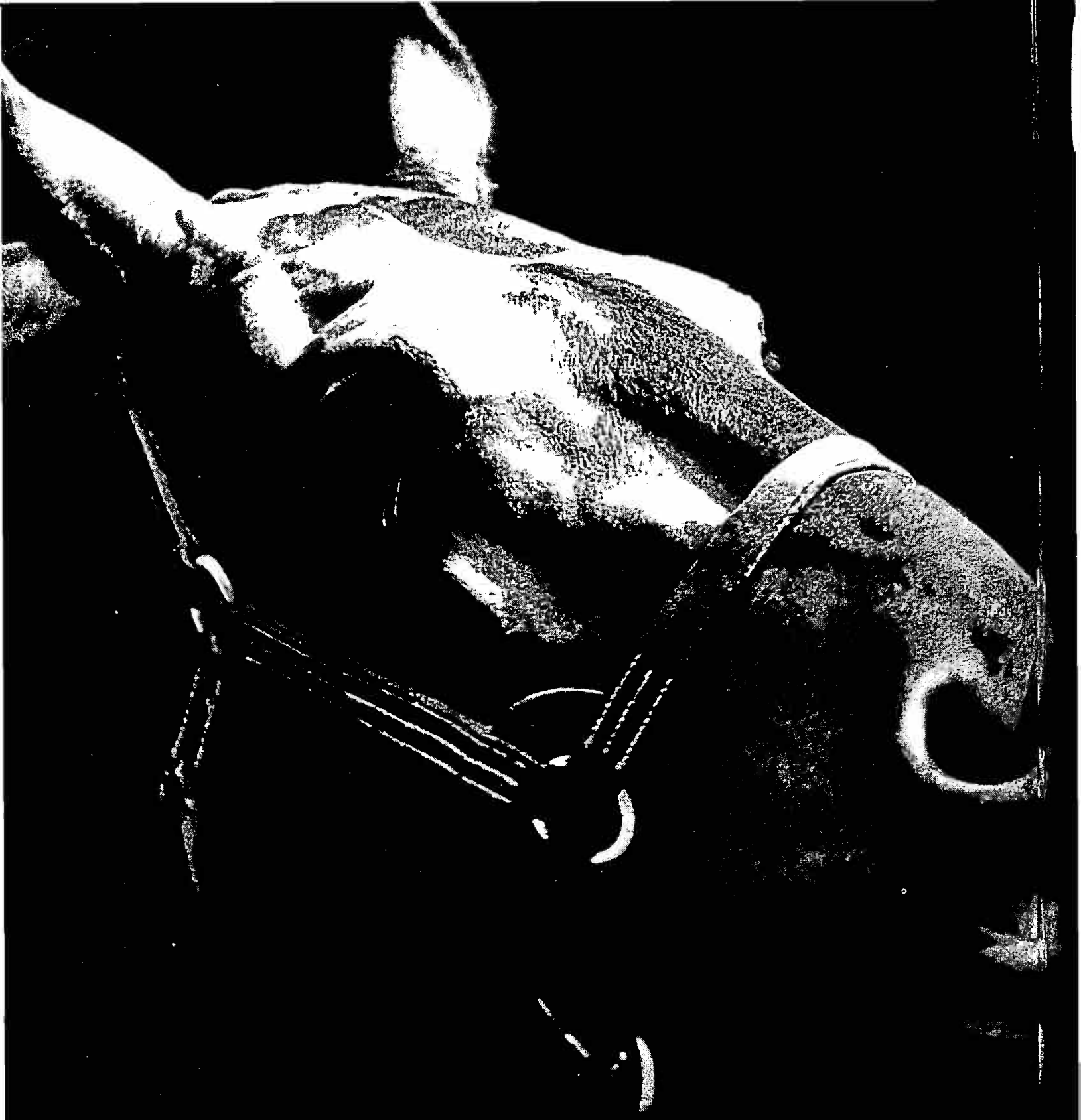
3

SACRAMENTO, CALIFORNIA

The Only Low Band VHF Station in California's Great Central Valley

C H A N N E L

OPENED IN AUGUST: 3		
Market	Station	Channel
Casper, Wyo.	KSPR-TV	(6)
Miami, Fla.	WPST	(10)
Reliance, S.D.	KPLO-TV	(6)
(Satellite to KELO-TV, Sioux Falls, S.D.)		
DUE TO OPEN IN SEPTEMBER: 6		
Market	Station	Channel
Clarksburg, W. Va.	WBOY-TV	(12)
Jacksonville, Fla.	WFGA-TV	(12)
New Orleans, La.	WWL-TV	(4)
Omaha, Neb.	KETV	(7)
Pittsburgh, Pa.	WIIC	(11)
Portsmouth, Va.	WAVY	(10)
OFF THE AIR IN AUGUST: 1		
Market	Station	Channel
Tulare, Cal.	KVVG	(27)



Right from the horse's

To make sure you say what you mean . . . mean what you say!—put your message on film . . . check and recheck it with real live audiences before it's finally aired. Then there'll be no "fluffs"—no fault to find with what's said and done.

Furthermore, you schedule to your advantage, save time and money—when you use EASTMAN FILM. For complete information, write to Motion Picture Film Department, EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Be sure to **FILM IN COLOR** . . . you'll be glad you did.

GENERAL FOODS *From page 47*

tomer for its schedules within General Foods that led to GF's much-criticized deal with Bristol-Myers this summer. Bristol-Myers was given a chance at a flock of prime time periods. Instant Maxwell House could pull out temporarily, knowing that its valuable schedule of time periods across the country would be available again after Bristol-Myers' use.

The incident aroused controversy

The case has been widely argued within the industry. Critics see in the practice a pattern through which large advertisers could permanently freeze competitors out of good spot time. Benton & Bowles, which has accepted responsibility for the idea, argues that this is a perfectly defensible way of protecting spot franchises built slowly and at great expense.

The ad agency even contends that some industry consideration is due GF and Bristol-Myers because the two have long been such major and reliable spot customers.

Whether this arrangement becomes a precedent for the future or succumbs to industry criticism, it is evidence of the important role that spot has come to play in the General Foods scheme of things.

In effect, GF treats spot and network in similar fashion. A nationwide mosaic of prime-time spot schedules gives GF the same guaranteed access to maximum and varied audiences on the individual market level that its network schedule gives GF on the national level.

Ratings and Cost-Per-Thousand

"What does a number one rating mean to GF?" reads a statement from General Foods. "It means that millions of people are watching the show and the chances are they'll see the commercial. The more people reached as potential customers, the better chance for sales."

This neatly defines GF's major TV goal: The Top Rating. It applies to both network and spot. Significantly, GF does not give cost-per-thousand the high importance it receives from the slide-rule-minded advertisers.

"C-p-m is not GF's only consideration," goes one informed comment. "There's no fixed ceiling, though they probably start getting concerned when the c-p-m goes above \$4. Of course, they're interested in getting an efficient buy. But it's the rating that's primary."

Says a General Foods timebuyer:

"We evaluate our purchases against the national average. However, that's just to see how we've done—after it's done. There are no strict rules. No c-p-m maximum. It certainly isn't done by slide rule. It's a matter of common sense."

From the consensus of informed comment, it appears to be *power*, rather than cost efficiency, that is GF's prime interest, and the rating is the key to that power. It looms with even greater importance when GF is in the heat of competition. A GF agencyman says:

"When the competition is hitting you hard you don't worry too much about c-p-m, even if you don't ignore it completely. You just pour it on."

Taking the "Calculated Risk"

How does General Foods approach the problem of program selection? Basically, by trying to apply the judgment of experienced showmen. This is a fundamentally different approach than that of Procter & Gamble, which constantly seeks to turn its TV buying into a rigorous, logical and mathematical procedure.

Says an executive who has negotiated network deals with General Foods: "They buy emotionally, by hunch. They will gamble on a new show in the hope of getting a hit. They respond most of all, it seems to me, to the previous credits of the individuals involved in the show. GF buys more on an individual's good record than on exhaustive research.

"They have probably already made up their minds before they talk to the network. My impression is that they prefer to operate with outside-produced shows, rather than take the network's recommendations. Perhaps they value their own opinion more. Perhaps, too, they feel the network would tend to recommend its own programs."

A calculated risk, not a gamble

A member of GF's Corporate Advertising Office feels that the word "gamble" is misleading. "I don't think we gamble with the company's money," he declares. "It would be more accurate to say that we take a 'calculated risk.' It's a matter of seasoned judgment and long experience."

Whatever the correct terminology, GF's willingness to take a "calculated risk" on an unproven vehicle is felt by many in the industry to be a healthy, progressive characteristic that other advertisers, wedded to the practice of going only by the

To next page

outh!

East Coast Division
32 Madison Ave.
New York 17, N. Y.

West Division
18 East Randolph Drive
Chicago 1, Ill.

West Coast Division
470 Santa Monica Blvd.
Beverlywood 38, Calif.

W. J. GERMAN, Inc.
Agents for the sale and
distribution of Eastman
Kodak Professional Motion Picture Films,
New York, N. Y.; Chicago, Ill.;
Beverlywood, Calif.

GF has no single media point of view; strategy is fixed at the product

"track record," might well emulate. Some question has been raised, however, whether GF can hold out against the objective pressures for conservatism among TV advertisers today.

There are some, indeed, who believe that in the long run GF's TV pattern will grow to resemble that of Procter & Gamble which, in this period of high media costs, has been hewing to the line of caution. (See "McElroy of P&G," TELEVISION MAGAZINE, February, 1957.)

GF considers intangibles of TV

At the present time, General Foods appears to be far more concerned with the intangible factors involved in TV advertising than is P&G. This observation is corroborated by admen in the two agencies which serve both clients—Benton & Bowles and Young & Rubicam.

For example, where P&G is basically interested in the spot-carrier function of a high-rated TV show, GF is deeply concerned with the "commercial environment."

And, far more than is P&G, General Foods appears to be seriously concerned with the question of audience composition. A GF timebuyer explains: "It all depends on the product. Kool-Aid and Baker's Chocolate want more of a children's audience. Maxwell House and Sanka prefer older viewers. Straight ingredient products like coconut want a strictly female audience. We try to buy shows or packages to fit the product."

This cannot always be done with precision when more than one product is involved. Compromises have to be made between "reach" and "ideal environment." Thus, last season found GF's *Roy Rogers* (now off) featuring a combination sponsorship of Jell-O Puddings, Gaines Dog Food and Instant Maxwell House.

The Corporate Advertising Office

Representing the GF corporate point of view is the Corporate Advertising Office headed by Edwin Ebel, vice president in charge of advertising services. There is a good deal of misunderstanding in the industry about the powers—and limitations—of the Ebel operation.

Many interpretations of GF's media moves are incorrect because of a false assumption that there is a single, clear-cut media view guiding all of the company's advertising.

Actually, advertising strategy within GF is determined at the product level. Ebel's office comes into the picture only *after* the basic media planning has been done by the product manager. The Corporate Advertising Office does not, as some believe, lay down the law to the divisions. It does not issue edicts or enunciate any one binding media philosophy.

It does, however, act *for* the divisions once they have decided that they wish to enter TV, and have decided on the kind of schedule they want.

The Corporate Advertising Office's major TV function is on the network level. Here it has show responsibility and script control, except in rare cases when full sponsorship is held by a single division. Commercial control, however, is retained by the division. Spot buying is also a division activity.

Observers close to the GF advertising picture say that like many another big, multi-product company with heavy stakes in TV, General Foods is faced with the problem of reconciling two tendencies that move in opposite directions.

Overall coordination is necessary

On the one hand, there is a need to coordinate and direct the many TV campaigns for the scores of products within the corporate family in order to achieve maximum efficiency and effectiveness.

On the other hand, the 100 or so GF product managers, supervisors and division heads feel they should have full authority over the way their advertising budgets are spent, since in the decentralized GF structure each division bears final responsibility for profit and loss.

Individual product managers are said to be more jealous than ever of their right to pronounce sponsorship judgments. "The brand men are in the ascendency," is how it is put.

Officially, this appears to General Foods to be an exaggerated view, and based on a misunderstanding of the functions of the central office. There are those who would add that the product managers are responding to a normal human desire not to give up participating in the glamor world of showbusiness, going to Hollywood and the like; and that it would be a mistake to blow this up into an organizational crisis that has no real existence.

This spring, after six months of preparation, the Corporate Advertising Office—in collaboration with GF's three advertising agencies—has completed the first written edition of General Foods' telecopy and procedure. It is a 100-page, loose leaf volume on black kraft paper. Only 100 copies, individually numbered, were published.

According to the booklet, the division decides for itself whether it wishes to use TV, and when the decision is made, how the booklet spells out definite responsibilities of the divisions are carefully spelled out. The current case of Jell-O's half-hour portion of *Disneyland* is an example of divisional responsibility because of its sponsorship.

Single division sponsorship is

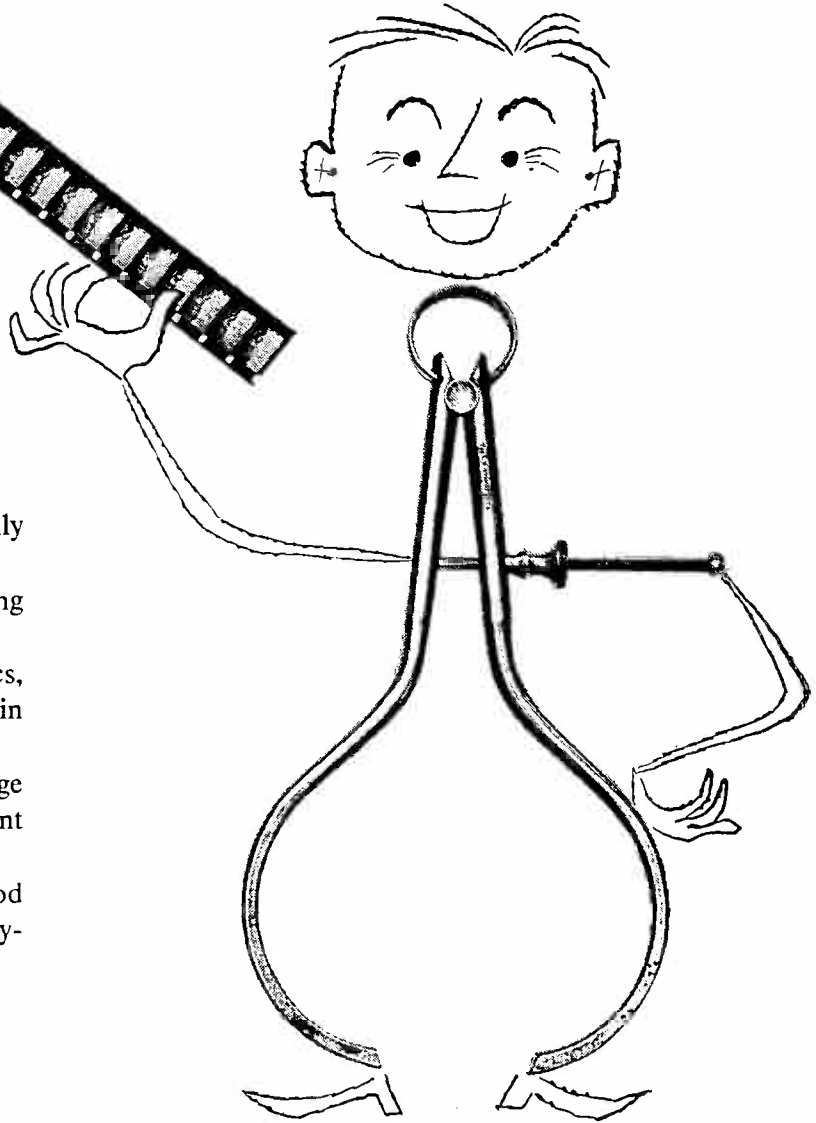
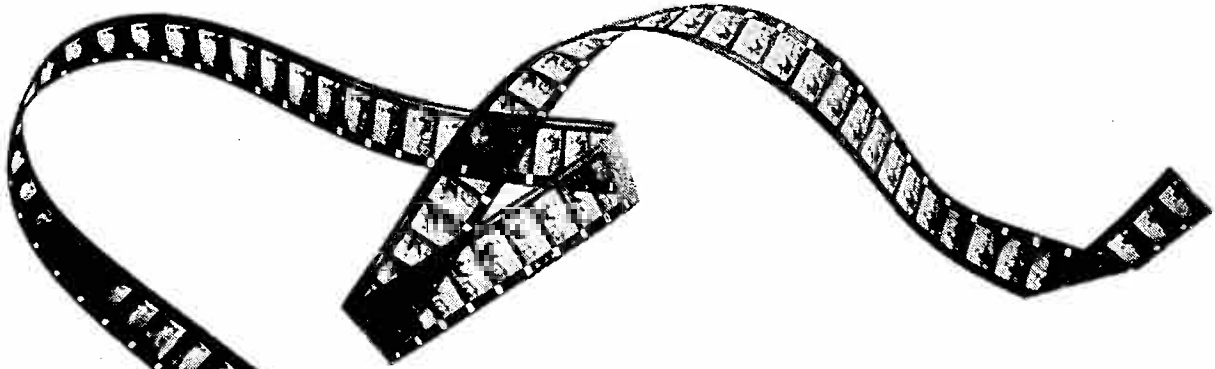
As a result of the growth in the number of GF products, however, because of the rising cost of TV sponsorship by a single division, an infrequent occurrence. Shared sponsorship among divisions is becoming the rule, with the program responsibility shared with the CAO in most cases.

A division has nearly autonomous ownership of an advertising campaign, however, once the position is established. A division can schedule to give up a program, but cannot force a change on a TV commitment against the CAO. There is an exception, though.

It may happen that a division wants to pull out of a program spot schedule. In such a case, the division will ask the CAO to find a substitute sponsor. The Corporate Advertising Office solves the problem, if possible, by persuading another division to take on the schedule.

In the event of an important problem is referred to top management, the circle of executive responsibility is widened to include president Mortimer. This "supreme court" of GF resolves such problems by executive decree.

The CAO's inability to make major program decisions without the approval by a division sometimes leads to difficulties. A reliable example has it that when *Lucy* became available because P&G was dropping the GF Corporate Advertising Office wanted to act immediately



ACCURACY

in film processing, in film printing, is highly important.

In a film laboratory, accuracy is vital in a surprising number of things.

Accuracy in engineering, in chemistry, in optics, in mechanics, in electronics, in operations, in teamwork.

All these things work together to your advantage to reproduce, accurately, everything that went into your production.

What goes for sound, for color, for all that a good film needs to put over its message in TV, or anywhere else.

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

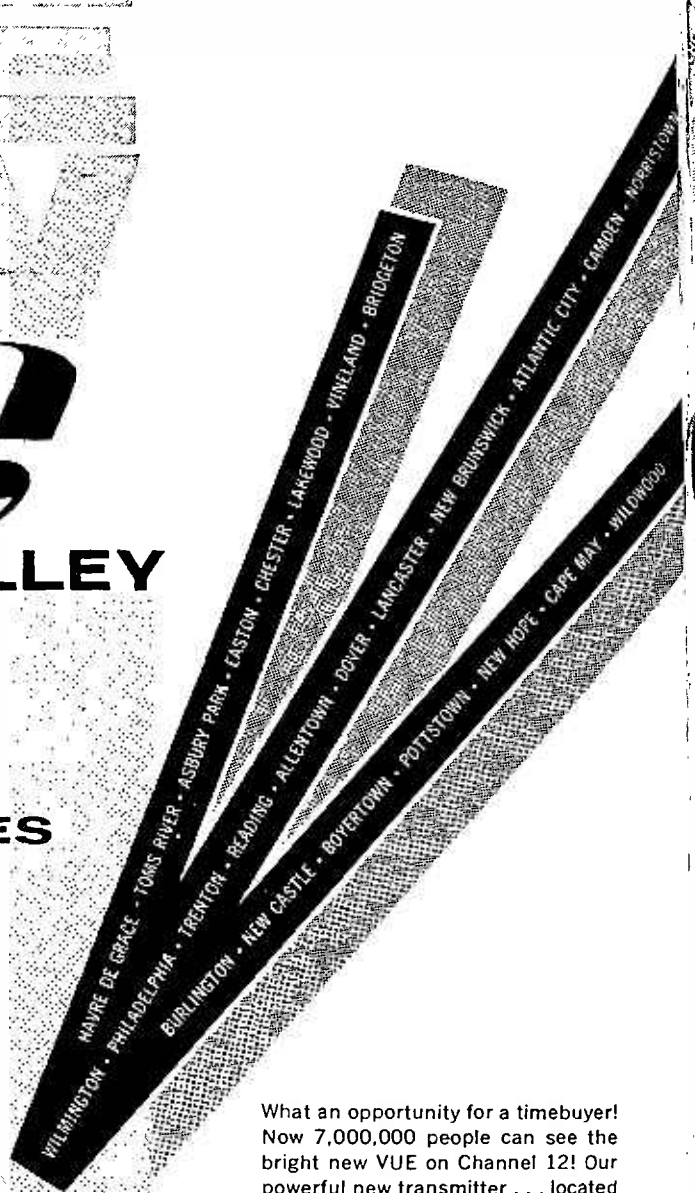
GET THE NEW

VUE

IN DELAWARE VALLEY

**NEW PERSONALITIES
NEW COVERAGE
NEW POWER**

VUE 12
CHANNEL
WILMINGTON • PHILADELPHIA



What an opportunity for a timebuyer! Now 7,000,000 people can see the bright new VUE on Channel 12! Our powerful new transmitter . . . located just across the river from Philadelphia . . . blankets the Nation's 4th richest market. Greater sports coverage, the Big 50 Movies, top-rated half-hour syndications and favored local personalities like Pete Boyle and The Selbys are building audiences fast!

For the first time in years you can grab a television FRANCHISE in the Delaware Valley . . . if you act fast. Get a good VUE of the new VUE today!

SALES OFFICES:
New York
625 Madison Ave., Plaza 1-3940
Chicago
230 N. Michigan Ave., Franklin 2-6498
San Francisco
111 Sutter Street, Sutter 1-8689

Represented Nationally by THE KATZ AGENCY, INC.



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advertising.

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to the Corporate Advertising
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To next page

GENERAL FOODS: GROWTH OF AN EMPIRE

*"Here we are again, happy as can be,
All good friends and jolly good company!
Never mind the weather, never mind the rain,
Now we're all together, Whoops! There she goes again!"*

This "theme" jingle, sung by
everybody in the cast, was
the way the *Jack Benny* radio
show used to begin every Sunday
evening a quarter-century ago
(the alphabet jingle, sung as
"J-E-L-L-O!," came later). But
"Here we go again!" not only
marked the beginning of the *Jack
Benny Show*; it virtually marked
the beginning of the General
Foods Corp.

GF was born in 1929. Unques-
tionably, Jack Benny helped pull
the corporation through the de-
pression and made possible GF's
proud boast that it has never
failed to pay a regular quarterly
dividend.

GF descended from Postum Co.

GF's direct ancestor was the
Postum Co., which was formed be-
fore the turn of the century. Late
in December, 1894, a man named
Charles W. Post in Battle Creek,
Mich., toasted some wheat and
bran, stirred in some molasses,
and produced a cereal beverage
that looked like coffee.

Commercial operation began
January 1, 1895. Two years later,
Post introduced a cereal breakfast
food, Grape-Nuts. Other Post
cereals followed. The Postum Co.
started acquiring other food firms
in 1925 when it took over the
Jell-O Co.

A year later Postum acquired
Minute Tapioca and Swans Down
Cake Flour. In 1927 three more
prosperous food firms moved
under the Postum umbrella —
Franklin Baker Coconut, Walter
Baker Chocolate and Log Cabin
Syrup.

Maxwell House Coffee, La
France Bluing and Calumet Bak-
ing Powder were acquired by
Postum in 1928. Up to this point,
every company acquired by Pos-
tum had been an established,
going concern. But in 1929 Postum
took over operation of a company
that was strangling for lack of
capital—Birds Eye Frozen Foods.

The company had a tremendous
sales potential: it could offer
fresh-tasting foods year-round.
The catch was, every grocer in the
nation had to be persuaded to in-

stall a freezer cabinet. Even for
a company the size of Postum it
was a staggering challenge.

All the food firms acquired by
Postum, and Postum along with
it, were made part of a new cor-
poration, General Foods. And
then the new corporation, along
with the rest of the nation, began
to struggle through the worst
depression in U.S. history.

Birds Eye had rough sledding.
It took 11 years—from 1930 till
1941—before this GF division
began to show a profit.

Despite the competition, Birds
Eye today is highly successful.
And so is the rest of General
Foods. In the 20 years from 1936
to 1956, GF's profits tripled, its
sales became eight times as great,
and its tax bill became 15 times
as great.

The firm's sales in 1956 were
more than \$931 million, and this
year the total will undoubtedly
pass the billion-dollar mark.

Today GF has nearly 20,000
employees and about 60,000 stock-
holders.

Corporate profit last year
amounted to \$39 million, or
slightly more than 4 cents out
of every sales dollar. This is not
nearly the fat profit margin of 13
cents of every sales dollar the
firm enjoyed in 1936, however.
Today, GF's tax bill is about 20
per cent greater than its net
profit.

GF totals 13 divisions

Although GF is a single corpo-
ration, it is also a collection of
vigorously independent divisions.
There are some 13, all told, but
there are only five major grocery
divisions: Maxwell House, Jell-O,
Birds Eye, Post Cereals, and
Perkins Products.

The other divisions are minor
or are not aimed at the retail
grocery trade. They include At-
lantic Gelatine (bulk users), Bire-
ley's (soft drinks), Central Lab-
oratories (research), Carton &
Container (boxes for corn flakes,
etc.), ElectriCooker (distributes
Kernel-Fresh Nuts), Institutional
Products, International, and Gen-
eral Foods Ltd. (Canada).

GENERAL FOODS *Continued*

change in the proposed divisional budget and this, in turn, may make changes necessary in the budgets of the individual products.)

The Corporate Advertising Office is now in a position to purchase media on the basis of an overall plan.

It can estimate precisely how much network time must be bought to accommodate the requirements of the various products. It can determine the kind of programs which will offer the greatest latitude in view of the products that will have to share them.

It knows how much nighttime and how much daytime exposure must be bought. And it can gear the company's TV buying to a precise timetable, since it now knows when each of the GF products intends to begin and end its campaign.

It is interesting to note that, although there is a separate section of the Corporate Advertising Office devoted to non-broadcast media, the CAO does little more than act as a clearing house and record keeper to make sure of discount opportunities in this area.

Assisting Ebel in TV is Alan Dingwall, director of broadcast serv-



Thomas Young, Media Director
Calkins & Holden Inc., New York

"I sure do like the idea of having the market data in monthly issues of *Standard Rate*.^{*} With this new setup, all we have to do is turn a few pages and there it is. I'd hate to count the many times we've used your market information, just in the past couple of weeks. We're getting more and more involved in market research these days and your SRDS books certainly come in handy."

^{*}Every month, in *Standard Rate's Newspaper, Spot Radio and Spot TV* editions.

ices, who is responsible for the day-to-day operation. The coordinating job has grown so big that another spot is now open for an assistant to Dingwall. In addition, there is a budget expert who keeps a running check on costs.

General Foods and Its Agencies

Another reason for misunderstandings about General Foods' advertising is the failure to appreciate the remarkable weight the company attaches to the opinions of its agencies.

It can be said without exaggeration that the advertising thinking of General Foods is largely the advertising thinking of its three agencies: Benton & Bowles, Young & Rubicam and Foote, Cone & Belding.

Testimony to the extent of GF's reliance upon its agencies is impressive in its uniformity. This intertwined agency-client operation is virtually unsurpassed in the advertising business.

If there is a secret formula to the way General Foods deals with its agencies, it is probably this: Here is one client that treats its agencies exactly the way that agencies for years have been saying they ought to be treated. That is, the agencies are given a pretty free hand and their recommendations, when strongly presented, are almost always accepted.

Not only does this prevail in the area of media and program decisions; it shows up as well in the way the divisions handle the agencies' ad copy. GF agency copywriters report that they are allowed a degree of independence that will make other admen wistful with admiration.

It is seldom necessary, for example, for a GF agency to get prior client-okay when practical demands of a commercial studio force changes in a storyboard.

Agencies respond to GF approach

The GF attitude seems to unleash its agencies' finest creative energies. From GF's agencies have come some of the most successful advertising campaigns in television, such as the Jell-O "Busy-Day" commercials and the Instant Maxwell House "flavor-buds" theme.

The longevity of GF's agency relationships is almost historic. B&B and Y&R have been with the food maker for a generation. FC&B, although a comparative newcomer to the family, has been a GF agency for nearly a decade.

The method of operation has been

shaped by the lessons of rather than by the demand blueprint. The agencies, along the way, found then developing internal structure parallel that of their comp-

Thus, just as there are men, group product men and managers at General Foods, the agencies are there product account men, group account men and—to the CAO at GF—corporate account men. Within each agency the levels deal with one other the same way as do their counterparts at GF. A GF account executive gives this illustration:

"Let's say we have a product we want to get on TV. The product manager and I think we ought to have a kid's show for it. He asks the corporate office man to get his

"At the same time, I get together with my corporate account executive. I want to find out what lines are available. In addition, I have lines in diagonal lines. I may have lines with a group product manager at General Foods. There are no horizontal lines when you work with

GF and agency men work as

As this implies, the start-up of a GF ad campaign is a conference between the agency product account executive and the product manager. These two men have daily contact with each other. They are literally an advertising team; they work together with a result that is hard to find elsewhere in the industry.

Just as organizational lines at General Foods tend to blur, so do they within the agencies. There is such a criss-crossing of lines and many different points of contact within agencies and between agencies and client that even the most articulate agency men are hard to describe precisely how the product account is handled.

The scope of this intertwined operation becomes more apparent when you consider the size of the agencies and the vast number of separate accounts that are really involved.

The largest and most complex agency operation for GF is the product account structure at Young & Rubicam. Head man on the account is Y&R vice president Joseph W. Werson. Under him is a small number of account men.

Responsibility for the multi-product Jell-O Division alone (it has a host of items ranging from To

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...ABSE



It happens every night!

Seven days a week, Warner Bros. features top those of major film companies on competing stations in Huntington, W. Va. There, nearly two-thirds of all sets in use are tuned to WSAZ-TV from 10:30 to sign-off (June ARB). Actual share of audience for Warner Bros. features is a whopping 64.2%—more than double the 24.9% for features on Station "B" and more than five times greater than the 10.9% for those on Station "C". No surprise, this... for

Warner Bros. features have a habit of dominating the picture in markets all across the country. To see how quickly they win the greatest share of audience in your area, write or phone:

a.a.p. inc.
Distributors for Associated Artists
345 Madison Ave., M Urray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1611 Bryan St., RIerstide 7-8663
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

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



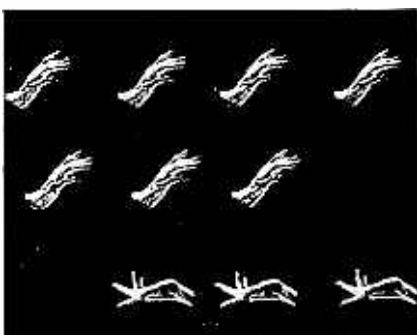
Here's how a spectacular 5-minute spectacular for Rheingold does a triple job. It introduces the 1958 Miss Rheingold contestants, urges the public to vote in the country's second largest election, subtly sells via the ballot boxes—and makes a musical comedy of the entire spot. Marge and Gower Champion—working with a special musical score—sing, dance, and "emcee" the show. The highlight of a park scenic design is a stylized carousel—a device that makes possible three natural and interesting presentations of the 1958 contestants. Produced by SARRA for LIEBMANN BREWERIES, INC. through FOOTE, CONE & BELDING.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This 60-second spot, one of a series for Zenith Radio Corporation, forcefully demonstrates how beautiful a Zenith Hi-Fi set looks, and how realistic it sounds. Decorator-planned interiors enhance Zenith models. So that anyone can see how the component parts of a Zenith Hi-Fi set operate, the various elements are popped in—in sync with voice over. Here, technical information is delivered with seeming simplicity. Produced by SARRA for ZENITH RADIO CORPORATION through EARLE LUDGIN & COMPANY.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This commercial for Knox Gelatine brings statistics to life—with *hands!* Hands moving against a black background demonstrate how 7 out of 10 women with splitting, breaking fingernails can benefit from Knox Gelatine. They also create enough excitement to hold interest high for the convincing product demonstration and close-ups of package that follow. The entire story of Knox Gelatine-for-fingernails is packed—with apparent ease—into 20 seconds. Produced by SARRA for CHARLES B. KNOX GELATINE CO., INC. through CHARLES W. HOYT COMPANY, INC.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



"Name the matador!"—the theme of the Armour Chili Contest—is dramatized with opening action shots of authentic Mexican bullfight scenes. Other lively Mexican backgrounds (studio) lead logically into contest details and many prizes. One of a continuing series of 60-second commercials that puts television to work for Armour Chili. Produced by SARRA for ARMOUR AND COMPANY through TATHAM-LAIRD, INC.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

GENERAL FOODS From page 104

cake flour to coconut) is divided into four separate groups. Vice president Edgar B. Van Winkle heads up Group A; Jules D. Parent, Group B; Frank Yahner, Group C; and vice president Luis Weil, Group D. Under them are product account executives responsible for individual products and groups of products.

There are two Y&R account men for Corporate Activities, H. Edward Alleman and C. Milton Monroe. Alleman also handles agency needs for GF's ElectriCookeer Division.

Other parts of the GF account at Y&R: Post Division (only Tang and Postum), Maxwell House Division (Sanka and Instant Sanka), Birds Eye Division, New Products Division, Bireley's Division, and the new GF unit not scheduled to be unveiled until after Thanksgiving, Gourmet Foods. It will feature luxury products such as lobster newburg and the like.

Divisions handled by Benton & Bowles

Benton & Bowles handles Maxwell House Regular and Instant as well as the extensive Post Cereals Division. Heading up the GF account at B&B are executive vice president Brown Bolte and William Hesse, general account supervisors. Ted Steele is account executive for GF's Corporate Advertising Office. His assistant is Robert Young. A. Carroll "Casey" Jones is account executive for Instant Maxwell and Robert Muller is the Regular Maxwell account executive.

Other B&B executives and their GF assignments are Bruce Allen,

Post Bran Flakes; John Drucker, Post-Tens; Robert Diserens, Post Sugar Crisp; Ted Vail, Post Toasties; Robert Tompkins, Wheat Meal; Quentin McDonald, Gaines Dog Meal; John Masson, Gaines Canned; and William Olney, Gaines Biscuits.

Foote, Cone & Belding divisions

The Perkins Division of GF is the responsibility of Foote, Cone & Belding, which largely handles the account out of its Chicago office. The executives there are management representative (CAO contact) Robert Koretz; account supervisor Richard Tully; account executive Fred Rhode and assistant John Bresnehan for Kool-Aid; and account executive Arthur Schultz and assistant Edward Seaton for Kool-Shake and Good Seasons salad dressing.

In FC&B's New York office the account supervisor is William Chambers, the account executive is Hunter Yager, and his assistant is Jack Savage. FC&B also handles parts of the huge Jell-O Division and the New Products Division.

A long relationship with an agency pays many dividends in addition to the efficiency and smoothness of operation that come only with experience. It is an undeniable asset that William Baker, now board chairman of Benton & Bowles, was once a GF account executive at the agency, and that Charles Mortimer was once a GF product manager.

It helps explain why so many other agencies have just about given up trying to move in. END

CURRENT NETWORK SCHEDULE OF GENERAL FOODS

Daytime

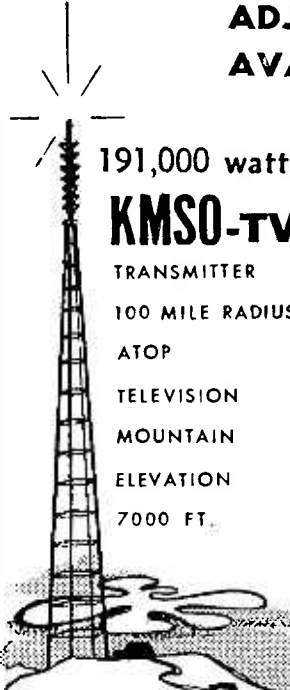
ABC	<i>Mickey Mouse Club</i>	Alt. Thursdays	5:30- 6:00 (15 Min.)
CBS	<i>Arthur Godfrey</i>	Alt. Thursdays	11:00-11:15
	<i>Garry Moore</i>	Alt. Tuesdays	10:30-10:45
		Alt. Tuesdays	10:00-10:15
		Alt. Tuesdays	11:00-11:15
		Alt. Thursdays	11:00-11:15
NBC	<i>Price Is Right</i>	Alt. Wednesdays	11:00-11:15
	<i>It Could Be You</i>	Alt. Wednesdays	12:30-12:45
	<i>Truth or Consequences</i>	Alt. Fridays	11:30-11:45
	<i>Comedy Time</i>	Alt. Fridays	5:15- 5:30
	<i>Fury</i>	Alt. Saturdays	11:00-11:30

Nighttime

ABC	<i>Disneyland</i>	Alt. Wednesdays	7:30- 8:30 (30 Min.)
CBS	<i>Danny Thomas</i>	Monday	9:00- 9:30
	<i>December Bride</i>	Monday	9:30-10:00
	<i>Zane Grey Theatre</i>	Alt. Fridays	8:30- 9:00

the  for **SPOTS**

**TOP SHOW
ADJACENCIES
AVAILABLE**



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

MISSOULA, MONTANA

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

The
ONLY
TV station
in
Montana
airing
LIVE
programs



Martin G. Reynolds, Space Buyer
Henri. Hurst & McDonald, Inc., Chicago, Illinois
"Combining the market data, the maps and media listings as you have in the regular monthly issues of SRDS* is of inestimable help and value to the space buyer and account man. It has already proved useful, by highlighting an oversight—we were not giving enough consideration to an important market. Your figures supplied a new picture of the situation at the time a schedule was actually in the making. As a result, one client has already benefited from the availability of market data at the time of media appraisal."

*Every month, in *Standard Rate's Newspaper, Spot Radio and Spot TV* editions.

action is not just a possibility; it is a virtual certainty.

The House and Senate groups were in agreement as to must-buy, not now covered by any FCC regulation. Both came up with the recommendation that the must-buy concept be translated from specified must-stations into terms of total charge, and that the change be carried out by FCC order.

The Celler committee, which said that must-buy works against the independent station and deprives the national advertiser of "untrammled freedom of choice in selecting those stations and markets where he desires to have his advertising message carried," advanced its ideas thus:

"The committee believes the Federal Communications Commission should consider issuance of a regulation prohibiting any network practice requiring an advertiser to buy designated stations as a condition of getting on the network. . . . To avoid any possibility of network fragmentation, the action by the

Commission might well permit the network to prescribe a gross minimum time charge to the advertiser. . . . No advertiser should be compelled to buy services of a station he does not desire."

The Senate committee staff put it this way:

"The must-buy practice does serve to bar local and regional advertisers from network television, with very few exceptions. However, some minimum network requirement seems reasonable as an incident to the national advertising and programming service provided by the network. . . .

Advertisers would select stations

"It is no doubt true that most advertisers would continue to buy the stations included in the basic-required lists . . . but under such a modified minimum network requirement, this would be left to the voluntary choice by the advertiser and would not be imposed by the network with the concurrence of its affiliates.

"Here, as elsewhere, the goal to be sought is the elimination of ar-

tificial restraints upon, or interference with, full, free, and equal competition. . . .

"It seems clear that some steps must be taken by the FCC to open up the best viewing period to non-network programs and advertisers, to allow the national advertiser freer choice of stations, and to give the independent stations a better chance to sell time to network advertisers through revision of the must-buy to eliminate the required use of specified stations."

As to option time, the Senate committee staff recalled that the FCC, in promulgating the original chain broadcasting regulations for radio in 1941, outlawed options completely, then relented and modified the rule to permit the optioning of not more than three hours within each of the four segments of the broadcast day, with 56 days' notice required.

TV operates under radio rules

In 1945, television was blanketed under the old chain-radio rules, which were directed toward individual station licensees, and not the networks as such. Noting this, the Senate investigators said:

"Thus, one of the most dynamic of modern industries is regulated, in its vital core of network operations, under a set of rules developed for a completely different communications system—and through a process of indirection which does not recognize the television network as a proper subject of regulation at all."

The Senate and House groups agreed that option changes are in order, and the Antitrust Subcommittee asserted:

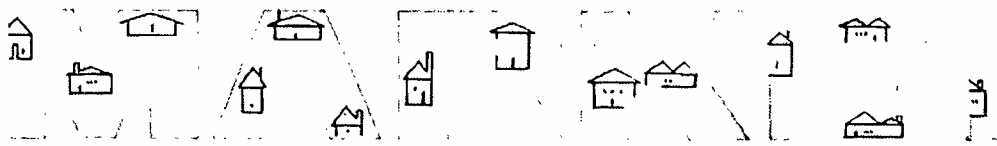
"Because of the importance of this matter from an antitrust standpoint, the committee will maintain a continuing interest with respect to the Commission's actions in this area."

The Senate staff concluded that option time produces results analogous to block-booking—outlawed for the movie industry by the Supreme Court in 1948—and places producers of non-network programs at a disadvantage in competing for desirable time.

It added: "This makes it difficult for such programs to get good nationwide clearances, increases the risks of syndication, and appears to have resulted in a decline in the supply of new high-quality film programs especially produced for television purposes. . . .

"In order to obviate the objections to centralized program control, the FCC should revise or adjust the

a great new Joplin



created for you by

KODE-TV

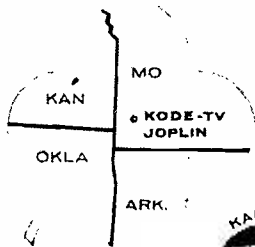
7,597 TV HOMES* IN THE JOPLIN MARKET
 Greater than Duluth, Phoenix, Ft. Wayne
 76,919,000 Buying Income; 669,800 Total Population

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 139,399 TV HOMES IN JOPLIN MARKET — AN ALL-TIME HIGH

Television Magazine Set Count, September, 1957

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

16,000 WATTS Designed Power
 70 miles Northeast of Tulsa • 150 miles South of Kansas City
 23 miles East of Wichita • 250 miles Southwest of St. Louis



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

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

time option so as to open up part of the best viewing hours for local public service programming and for programs from sources other than a station's primary network."

The House committee said:

"It would appear that the option-time provision may have the following effects:

"First, it may permit a network to substitute its own decision regarding television programming for the station licensee's free selection of programs believed best suited to the needs of the community.

"Second, it may afford the network an opportunity to prevent competing programs from having access to station outlets during important hours of the broadcast day, thereby giving the network an artificial trade advantage.

"Third, it may place non-network advertisers at a competitive disadvantage with network advertisers in obtaining prime station time.

"Fourth, it may deprive the public of the opportunity to have supplied to it the widest possible choice of programs that are and could be available in a free competitive market.

"The committee concludes that it is necessary for the Commission to consider amending the option-time rule. In such consideration, particular weight must be given to the antitrust principles discussed above, together with the networks' contention that option time is indispensable to their operations."

The House committee also recommended that the FCC:

- Adopt "without delay" a code of ethics for itself, defining "the line separating permissible from non-permissible informal contacts between Commission personnel and parties" to cases pending before the FCC.

- Improve liaison with Justice's antitrust division, described as "wholly inadequate" in the ABC-Paramount merger and the more recent NBC-Westinghouse swap of stations in Philadelphia and Cleveland.

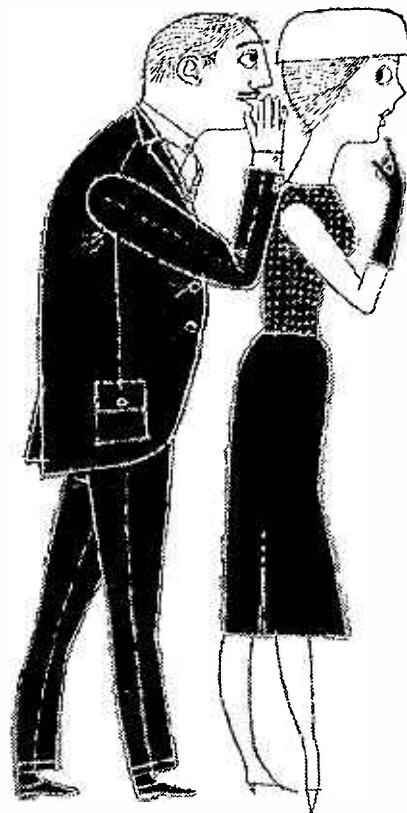
- Re-examine the multiple-station ownership rules, described as having had "an anti-competitive effect."

May make network contracts public

- Study the terms of network affiliation agreements in its files, not simply to determine if they meet FCC regulations, but to ferret out any inconsistency with the public interest, and to consider the advisability of making these contracts public.

- Consider amendment of the first-call rule in the chain broadcasting regulations to "prevent abuse"

What's up in Hartford?



CBS Owned WHCT is up...way up...with 15 of the top 25 evening shows, 17 of the top 25 daytime adult shows! Check CBS Television Spot Sales for agencies. Latest Pulse

by affiliated stations having the right of first refusal of all network programs. The committee suggested that the networks might be required to give notice of program availability when a program is not taken by an affiliate, so that other local outlets may have a chance to carry it.

The Committee called on the Justice Department to "press with vigor and dispatch" its examinations of network program production in relation to the independents, including the acquisition of network interest in independent productions offered for network exposure; the networks' long-term talent contracts; network fixing of time rates for affiliated stations; and all phases of the broadcast music field.

The Committee said the networks now offer advertisers a variety of quantity discounts "not geared or related to cost saving."

"Similar discounts in the sale of goods would constitute violations of the Robinson-Patman amendment to Section 2 of the Clayton Act," said the committee. It announced it will therefore proceed to consider further amending that section to make it cover "not only the sale of goods, but also the sale of services."

The Senate interstate commerce staff took note that the committee still has before it the 1955 bill offered by Senator Bricker of Ohio, proposing to vest the FCC with a spelled-out authority to regulate network operations.

However, it called attention to the fact that Bricker himself has said he is willing to mark time on this legislation until the FCC's Network Study Committee has filed its report and the FCC can comment in the light of the group's findings.

To next page

WHICH TV STATION Dominated SOUTH BEND?

THE SOUTH BEND-ELKHART TELEVISION AUDIENCE

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	I Love Lucy	57.5		
2.	I've Got A Secret	44.5		
3.	Red Skelton Show	43.1		
4.	Perry Como Show		43.0	
5.	G. E. Theatre	41.7		
6.	Hitchcock Presents	40.9		
7.	Playhouse 90	40.5		
8.	December Bride	39.6		
9.	Gunsmoke	39.0		
10.	\$64,000 Question	39.0		
11.	Climax	36.9		
12.	Lassie	36.4		
13.	The Millionaire	35.2		
14.	Brave Eagle	33.5		
15.	Zane Grey Theatre	32.5		
16.	Your Hit Parade		32.5	
17.	Jack Benny	31.7		
18.	Ed Sullivan	31.4		
19.	The Lineup	30.3		
20.	Loretta Young		29.7	
21.	Burns and Allen	29.5		
22.	Bob Cummings	29.1		
23.	People Are Funny		28.9	
24.	What's My Line	28.5		
25.	To Tell The Truth	28.5		

Latest ARB Rating — April 21 thru April 27

WSBT-TV carries 14 of the top 15 television shows in the South Bend market; 21 of the top 25; 37 of the top 50! One audience study after another proves that WSBT-TV dominates the South Bend television picture. You just don't cover South Bend unless you use it. Write for detailed market data.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES

WSBT-TV

CBS... A CBS BASIC OPTIONAL STATION

SOUTH
BEND,
IND.
CHANNEL
34

WASHINGTON *Continued*

Meanwhile, the staff report said, both the FCC and Justice have the power to and should check on the makeup of network program schedules in relation to network program production; clearance for network programs outside of option time; possible tie-ins of network staging services with the sale of network time; the degree of "really good viewing time" devoted to network religious programs; multiple-station ownership; possible "over-reaching by networks" in dealings with affiliates, and their spot representation and film syndication activities.

In the matter of affiliation agreements, now filed confidentially with the FCC, the Senate group went further than the House committee. It said they "should be open to inspection in order to promote fair and uniform treatment of all affiliates."

Also, the staff report said, the permissible term of affiliation, for the sake of stability, might well be extended from the presently sanctioned two years to five years, "although it might be wise to give the affiliates a right of cancellation upon shorter notice, to maintain some flexibility in affiliation arrangements."

"It should be recalled," the report asserted, "that a short-term was originally imposed to prevent the networks from tying up stations to long-term contracts, with resulting barriers to the development of new networks."

"Perhaps both objectives can be achieved by extending the terms but giving the affiliate the right to cancel on a specified shorter notice in the event it decides it can better serve the public by shifting to another network. It would seem that the networks enjoy such a strong position that lack of mutuality on this point would pose no real problem for them."

Congress means business this time

Congressional committees do not build up fires as big as this without the intent of cooking something. It would be folly to assume that these committee reports are simply an extension of the "headline-grabbing" which appeared to motivate some of the early demands for "broadside" investigation of TV.

Significantly, they deal with matters as familiar as breakfast coffee to the industry, but about which the general public knows little or nothing. In the present push, there is a determination to persevere to an end-result.

And the industry would do well to note that the FCC, as of July 1, got a new chairman, tough John C. Doerfer, former boss of the Wisconsin Public Service Commission. Doerfer has a reputation to preserve, a reputation for "let's get it done." His aversion to dilly-dallying tactics is widely known.

His elevation to the chairmanship may well put an end to the FCC's habit of keeping a proceeding on the pending docket until everyone except the principals has forgotten what the original issue was.

The FCC also has a significant new member—vigorous, 47-year-old Frederick W. Ford of West Virginia, replacing retired chairman George C. McConnaughey of Ohio.

Ford is no stranger to the industry. He was with the FCC from 1947 to 1953, serving as chief of the Broadcast Bureau's Hearing Division before joining the Justice Department's top legal staff under Attorney General Brownell. In January of this year, he became Assistant Deputy Attorney General, and gave up that post to join the FCC.

At the Justice Department, they are clucking like a pleased mother hen over his selection for FCC. Some officials there, concerned with more regulation for TV, rate the Ford appointment among the important developments of the year.

Another investigation to involve TV

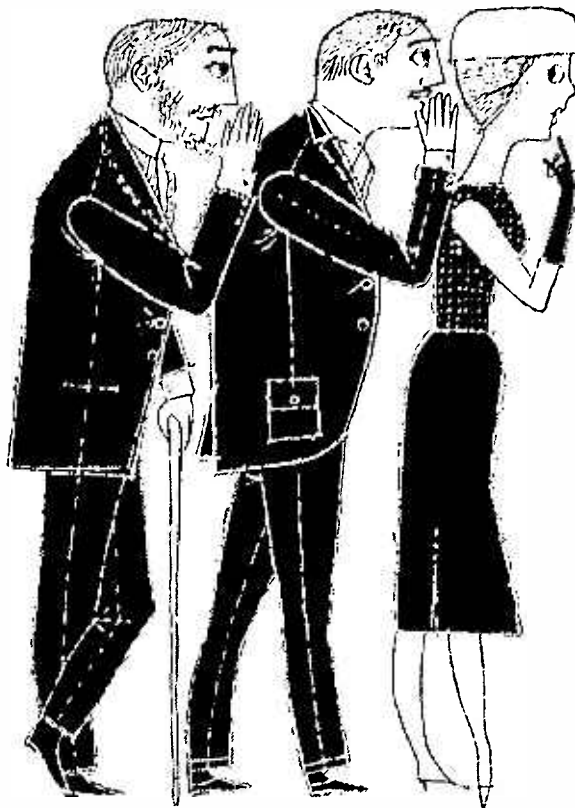
It should be noted at this point that one more—and possibly explosive—Congressional investigation affecting the broadcast field is still to get underway. This will primarily concern the FCC and how it functions, but there will be ramifications for the TV industry.

Rep. Morgan M. Moulder (D., Mo.), who heads the House Subcommittee on Legislative Oversight, a unit of the Interstate Commerce Committee, has announced hearings starting sometime in October which will go into the operations of all the regulatory agencies. House Speaker Sam Rayburn suggested the inquiry to find out if any Congressional acts "are being repealed or revamped by those who administer them."

Moulder plans to start with the FCC, described as No. 1 on the Complaint Parade. He has said he wants to develop information on whether political considerations have influenced Commission actions, whether discriminations have occurred in the granting of scarce frequencies, and whether existing laws are practical to protect locally-owned TV stations in dealings with networks.

He is also interested in some past

What's happening in Hartford?



Plenty! CBS Owned WHCT is the talk of the town. WHCT has the biggest average share of audience morning and evening! Talk with CBS Television Spot Sales.

Latest Pulse

notorious leaks on how FCC voted in closed session on important matters, the Toll TV plans, and relationships between commissioners and the broadcasting industry.

While Moulder was organizing his investigation, Senator Henry M. Jackson (D., Wash.), who recently investigated an alleged leak in the Civil Aeronautics Board, introduced a bill to provide penalties of up to one year in prison and \$500 fine for unauthorized disclosure of how members of a regulatory agency voted.

A second measure proposed the same punishment for attempts to "influence any adjudication" without giving notice to everyone concerned in the case.

It seems certain that further Justice Department action will be held up until the FCC Network Study report has been published and digested, as the House and Senate

committee reports are now being digested.

But the Department, which has been publicly and privately critical of some industry practices, is committed to action. Assistant Attorney General Victor R. Hansen, a soft-spoken, hard-working former Los Angeles judge, told Congress months ago that his antitrust division is looking into "every relevant facet" of TV operations, and proposes to file suits wherever the antitrust laws appear to the Department to have been violated.

Last December, the Department moved against RCA-NBC in the Federal District Court at Philadelphia in connection with the NBC-Westinghouse Philadelphia-Cleveland station swap, charging misuse of NBC affiliation contracts to effect the transfer.

In March and April of this year,

To page 113

Hitch your wagon to these stars!

There's been a big change in Baltimore! Channel 13 (formerly WAAM) now is WJZ-TV. And it's the newest, brightest star in the television skies!

Big things are happening at WJZ-TV! Exciting new shows, great local personalities, the first Baltimore release of hundreds of great MGM and RKO feature films! The result! Baltimore's changing its viewing habits... tuning to Channel 13 for exciting, star-studded entertainment!

Are you with it? Now's the time to hitch your wagon to these selling stars on WJZ 13 TV.

For star-bright availabilities, call Joe Dougherty, WJZ-TV Sales Manager (MOhawk 4-7600, Baltimore), or the man from Blair-TV.

Now Baltimore can see two of its top broadcasting personalities... Jack Wells and Buddy Deane have been signed to exclusive contracts with WJZ-TV.

In the morning... **"BALTIMORE CLOSE*UP"**

starring Jack Wells

From 7 to 9:30 A.M., Monday through Friday, Jack Wells' "Close*Up" focuses on weather, news, time signals, traffic reports, music, interviews with local and visiting celebrities, and cartoons for the youngsters.



the afternoon...

THE UDDY DEANE BANDSTAND"

5 P.M., Monday through Friday, latest and most popular recorded sic. Teenage dance parties, guest s, dance contests, quiz contests!



NEVER BEFORE has Baltimore had such an opportunity to see Hollywood's greatest stars in their greatest films! Magnificent MGM and RKO releases are attracting audiences all day long, every day of the week on THE EARLY SHOW, THE LATE SHOW, BALTIMORE MOVIE-TIME, SATURDAY MOVIE-GO-ROUND, ANDY HARDY THEATRE, MGM ALL-STAR THEATRE, POPEYE AND HIS PALS.

In the evening... **"7:23 NEWS"**

Seven nights a week, Keith McBee, who also does the LATE NEWS immediately following THE LATE SHOW, reports the news in a way that listeners like.



WJZ 13 TV

YOUR STAR*BRIGHT STATION

BALTIMORE, MARYLAND

represented by Blair-TV

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO
 BOSTON, WB2+W82A
 PITTSBURGH, KDKA
 CLEVELAND, KYW
 FORT WAYNE, WOWO
 CHICAGO, WIND
 PORTLAND, KEX
 TELEVISION
 BOSTON, WB2-TV
 BALTIMORE, WJZ-TV
 PITTSBURGH, KDKA-TV
 CLEVELAND, KYW-TV
 SAN FRANCISCO, KPIX

WIND represented by AM Radio Sales
 WJZ-TV represented by Blair-TV
 KPIX represented by The Kotz Agency, Inc.
 All other WBC stations represented by Peters, Griffin, Woodward Inc.



Hansen filed six separate antitrust suits against as many leading distributors of TV film, charging that they had offered their product in packages only, and so engaged in the same sort of compulsory block-booking which the Supreme Court ruled out for the motion picture industry nine years ago.

Hansen told the FCC Bar Association earlier this year:

"We are devoting a good deal of attention, manpower and a substantial part of our budgeted funds to a broad-scale inquiry into the broadcasting industry—especially into television, its newest and most powerful branch.

"There is no time-table for our future activities in this field, but I can assure you that we still have much work to do. We intend to continue until we are satisfied that television broadcasting is operating in free and open competition.

"Our chief concern and responsibility in the television industry is to assure that television broadcasters are economically unrestrained in their efforts to provide the viewing public with the best program fare available."

Toll TV will be next major problem

It would be pleasant to say at this point that this just about wraps up the Washington end of Ulcer Gulch, but it would be unrealistic.

Standing immediately in the wings and preparing to go onstage is Toll TV, now a twin appearing in both wired and on-the-air versions, and posing a hundred unanswered economic questions.

Of on-the-air subscription television only one thing can be said without fear of prompt contradiction, and that is that no one associated with it is happy at the moment.

Its proponents are deeply disappointed that the FCC has decided on only limited field demonstrations, instead of giving the proposed service an unqualified operating permit.

Its opponents are both surprised and dejected that the FCC reached the conclusion that it has legal authority to authorize a paid service "if this is found to be in the public interest," and projected the demonstrations instead of dismissing the system applications outright.

The FCC isn't happy either, because it must now decide what to do next. This isn't easy for a number of reasons, including the potent fact that chairman Celler of the House Judiciary Committee has formally advised the Commission in two stiff

What's the word in Hartford?



CBS Owned WHCT is first mornings too. Has the biggest share of audience and 17 of the top 25 daytime adult shows. CBS Television Spot Sales has the details.

Latest Pulse

letters that it should do nothing about putting subscription on the air, trial or otherwise, until Congress has had a chance to act on his bill to prohibit any toll service on publicly-owned channels.

The FCC's reply was that, since existing law is completely silent on fee broadcasting, it was "obligated" to take the system applications under consideration.

NARTB denies FCC authority

But the Commission must live with NARTB's blunt statement that, notwithstanding any declaration of legal authority by the Commission, such authority just does not exist.

Also, the FCC must digest the crackling comment by Zenith president E. F. McDonald Jr. that if the Commission keeps on fiddling, wired subscription television will get going and "pre-empt" the field.

Also, the Commission is now confronted with this:

When it invited comment on the proposed trial demonstrations, it asked for specific guidance on the technical problems involved in setting up such demonstrations, with suggestions for solutions. What it got back turned out to be mostly a rehash of the old basic argument between proponents and opponents relating to Pay TV's virtues and vices.

With so little to go on, some FCC sources suggest, the proposed demonstrations may be indefinitely postponed and the proceeding moved into a public hearing phase to clear up the technical questions, which could take a year or so.

In Washington, they're saying there *will* be a final, dispositive word on on-the-air Pay TV someday—and that it will be spoken by the United States Supreme Court. **END**

Among Us Towers



... the tower with the SALES power in Oklahoma

WICHITA AREA ARB REPORTS...

4 OUT OF 5 KTVH VIEWERS ARE ADULTS

ADULTS WITH BUYING POWER

* In the June, 1957 ARB of the Wichita area, KTVH leads the way where it counts — with 2,872,897 adult viewer impressions in the top 73 quarter hours. Four out of five viewers on KTVH are adults, who pack real "grownup" buying power!

TO SELL KANSAS... BUY KTVH.
Exclusive CBS-TV for Central Kansas.

KTVH 12
Channel

Howard F. Peterson, General Manager • Represented Nationally by HR Television, Inc.

FIRESTONE From page 55

"This spring, in Texarkana, Tex., KCMC-TV had Telepulse make a survey. They found that the *Voice of Firestone* scored a higher rating than either of the competing network shows for the same time period. The survey gave the *Voice of Firestone* a rating of 25.8. *Godfrey's Talent Scouts* only got 16 and the third program there averaged 6.5."

(National ARB figures for March give a somewhat different picture. *Godfrey* ranked first with 34. *Producer's Showcase* came in second with a 16.6 rating. The *Voice of Firestone* got only 8.6.)

But McGinness does work with one rating service, and it carries great weight. Every Tuesday after the show he gets a report from a small but select rating panel. A number of the panel members are named Firestone.

"There's Harvey Firestone Jr., chairman of the board," McGinness says. "And there's his brother Raymond, president. Both of them like the show very much. They never miss it, unless they happen to be away where they can't get to a television set.

"I go back to Akron from New York, where the show is produced, every Tuesday morning. At lunch I go up to the head table in the executive dining room. If there was anything they didn't like about the show the night before, I hear about it then and there."

Firestone sales are way up

The Firestone Rating Service, although unique, seems to work with considerable success. Firestone tire sales are breaking records every year, and this December the *Voice of Firestone* moves into its 30th year on the air.

Not just its 30th season, either. Except for a three-month recess this summer—the first in the show's history—it has been on radio every Monday night, 52 weeks a year, since December 3, 1928. And for nearly 10 years it has been simulcast on television.

The founder of the company, Harvey Firestone Sr., personally outlined the show's format when he spoke on the initial broadcast. He said he hoped the program would be "a wholesome feature in your household" and would always have "a friendly echo in your memory."

As McGinness describes it, the show moved gracefully into television with almost unbelievable casualness. "We wanted to go on television," he relates, "so we signed

contracts for the time. Meanwhile we were looking around for a suitable show.

"Well, we hadn't found one, so we decided to fill in with a simulcast of the *Voice of Firestone* until we located something suitable. It's been some nine years now and we still haven't found a show we like as much as *Voice*."

"I guess we've given up the search. I couldn't exactly say where we stopped looking—it was a gradual thing. We just kept putting *Voice* on television every week."

"Voice" will not be aired via radio

The last show before this summer's recess June 10 marked the end of an era. When the program returns to the air September 9, it will be only on television. After more than a quarter-century, the radio show had to be dropped because of rising costs.

"And I think it is unfortunate," McGinness says sadly. "Unfortunate for radio to have to pay the penalty for television's rising costs. But we just had to drop 12 weeks in the summer and cut radio out completely. I'll tell you what's wrong with television—these stations that keep jacking up their rates. There's no excuse for it.

"They say they've got more circulation now. They say, 'A newspaper charges according to its circulation, doesn't it?' What they forget is that when a newspaper's circulation goes up, it's printing more papers. But it doesn't cost a television station one nickel more if it has a million listeners than if it has just one listener.

"And another thing—the musicians. Because we were broadcasting the show on radio as well as on television, we had to pay them double. Now, I ask you, is that right? That meant an extra \$2,000 a week.

Potential of 36 million TV homes

"So we had to cut out radio. With about 89 television stations, the *Voice of Firestone* can reach 36 million homes. I'm not saying all of them look at the show, but at least they can. There are 42 million homes in the nation—every one of them a radio home. So there are six million homes we can't reach without radio.

"Of course, radio doesn't cost nearly as much as television. But most of what we were getting was duplication. For the extra money we were spending on radio, all we were getting was a potential of six million additional homes.

"So we're sacrificing these six mil-

lion homes to save \$9,000 a week. We just had to cut where it hurt the least. We certainly weren't going to sacrifice the quality of the show."

Part of the *Voice of Firestone's* quality stems from its tranquil mood. At the ABC studios in New York, the production of the weekly program is notable for its lack of frenzy.

McGinness, as the direct representative of the sponsor, might be expected to create some tension when he appears on the set. Instead, the whole production is assembled with almost the same quietly casual air the show reflects on the television screen.

Format unchanged in 30 years

Much of the ease, of course, results from the fact that the format has remained virtually unchanged for nearly 30 years, and everybody knows it by heart. Howard Barlow has conducted the orchestra for a dozen years. Alfred Wallenstein was his predecessor for an eight-year stretch.

Probably the outstanding characteristic of the *Voice of Firestone* is its enduring, changeless quality and the sponsor's determination that it should remain that way. This was the cause of what was—until this year's summer recess—the show's greatest upheaval.

The painful event occurred three years ago. For more than a quarter-century, the *Voice of Firestone* had held the same time slot, 8:30 p.m. Monday, on NBC. Then, according to McGinness, NBC tried to make *Firestone* take a different time slot. Instead, *Firestone* walked out in a huff, and was wooed over to ABC.

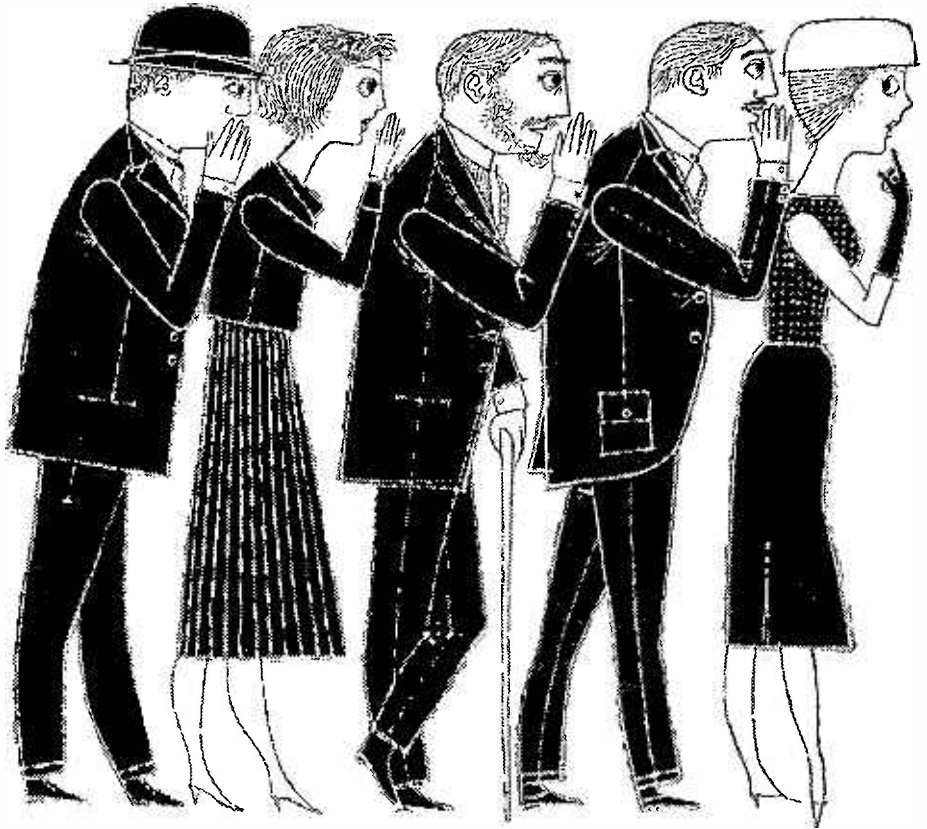
Show will appear in 9:00 p.m. slot

The *Voice of Firestone* made the switch without missing a single show, and ABC promised *Firestone* the 8:30 p.m. Monday slot so long as the show continued on a year-round basis. The economy recess this summer compelled the show to accept the 9:00 p.m. Monday time slot this fall.

Except for the time change, the show's routine will continue unruffled. McGinness will continue his weekly commuting from Akron to New York as usual. He has been doing it for 20 years now, ever since he left N. W. Ayer to take over the advertising job at Firestone.

The first two or three weeks he had the job, McGinness recalls, he had to make the 1,000-mile round trip by train. Then, happily, United Air Lines started New York-to-Akron service. McGinness has been a

Heard about Hartford?



CBS Owned WHCT is first evenings too. Has the biggest share of audience and 15 of the top 25 evening shows. To get the facts, call CBS Television Spot Sales.

Latest Pulse

regular customer ever since then.

He used to personally oversee production of the show only once or twice a month when it was on radio alone, but since it has been on television, McGinness has been making the trip every week. How many times has he made the journey? "I don't know," he says. "Somebody at the plant once figured that I've covered more than a million miles."

Won't let agency handle show

Wouldn't it be a lot simpler to let an agency handle the show for Firestone? It would probably mean much less travel for A. J. McGinness. "No, we want to handle this account ourselves," he says. "We let the agency handle other things.

"Harvey Firestone Sr. decided back in 1928 that we ought to have a musical radio show. So that was

it, and it still is. The Firestones are a very musical family, all of them. The opening and closing themes of the show, 'If I Could Tell You' and 'In My Garden,' were both written by Mrs. Harvey Firestone Sr."

The meaning of the show becomes more apparent through a look at its changeless past. Nothing has been allowed to halt the flow of its "middle music". On a Sunday evening almost 20 years ago, Harvey Firestone died in his sleep at his estate in Miami Beach. The following night the show made its regular appearance. The program is described in Harvey Firestone's memoriam:

"The somber opening bars of Schubert's Unfinished Symphony flowed into pure melody of exaltation, of yearning and tenderness; an eternal expression of immortal man. . . ."

END

ence with more than one firm is well aware of how employers differ in their demands on and even treatment of subordinates.

Every employe has undoubtedly enjoyed some associations more than others. He succeeds in one environment and falters in another. What accounts for this? It is not always easy to determine, but much depends on the employe's basic needs and the extent to which they are satisfied by the firm he is working for.

In one company he does well—he is stimulated by his boss, challenged by his job, and feels that he has an opportunity to get what he wants. In another he is frustrated, wary of the intentions of management, and sees no future for himself.

Invariably, his reaction to the company manifests itself in his work. If he adjusts to the company climate, he can be well on his way to success. But if he is dissatisfied, he may quit or be fired.

If test results are to be used properly, the needs of the company and the needs of each individual who applies for a position with that com-

pany have to be taken into account. How else can we be sure that the applicant has a good chance of being motivated to make the grade?

As an example, let us assume that we are dealing with both the leading station and a marginal station in the same market. The former is after prestige accounts. It is a conservative operation, and it needs salesmen who are adept at winning the confidence of advertisers. They are required to do a careful and continuous job of servicing, and they are paid on a straight salary basis.

The marginal station, however, has a different problem. Management has to scrounge for business, and they need an aggressive, fast-moving salesman whose primary concern is in building volume. He's paid on a commission basis. It stands to reason that a good salesman with one station would feel like a fish out of water with the other.

A man selling for a station rep, where his principal contacts have been with advertising agencies who are concerned with availabilities and coverage, faces an entirely different set of circumstances in a rural setting where he calls on retailers, distributors and local manufacturers.

You don't sell one as you would the other; you may be far less successful selling one than the other.

Compatibility is important factor

Another factor that can't be overlooked is the degree of compatibility which is likely to exist between an applicant and his prospective boss. Some employes work best under a man who delegates authority, who is ready to give them a free hand and who is interested only in the results they achieve. Others prefer to work for a man who outlines exactly what he wants them to do and who helps them to do it.

An executive who can't let go of the reins has a hard struggle with a subordinate who is fighting to assert his independence and wants responsibility of his own. By the same token, the executive who is only too eager to let his men take part of the load is frustrated by the subordinate who is afraid to stick his neck out.

With these problems in mind, today's specialists in personnel appraisal endeavor to learn as much as they can about the special characteristics of the companies which are their clients. The test results of job applicants are then evaluated in the light of these characteristics.

The accent, therefore, is not on selecting men who simply have

talent, or on setting up rigid numerical or other criteria for an "Ideal Employee." Neither is it a practice to look for people who are conformists or who won't come up with an original idea for fear of rocking the boat—unless, of course, that is the only kind of person the client can work with.

The modern approach is to help each company select men who are equipped to meet its particular demands, and whose own emotional needs can be satisfied in that company's working environment.

This is not to say that we or the companies using our services are holding out in each case for an Utopian association. But it is important that there be a likelihood of both parties being able to make the adjustments that are called for.

Projective vs. personality tests

But what of the tests themselves? Can they really help to do this job? There is evidence that they can, although some are certainly more valuable instruments than others.

Two types of tests are used for the assessment of personality factors. One is the personality questionnaire which asks you a number of questions about your behavior and attitudes. Your answers to these are taken pretty much at face value, and the psychologist who analyzes them is dependent upon *what you are willing to reveal*.

The other is the projective test. This is a device which asks no questions. It merely acts as a stimulus for your own imagination. But by your reaction to that stimulus, the trained clinical psychologist is able to tell a good deal about what kind of a person you are.

The validity of the personality questionnaire is a controversial subject among psychologists, to say nothing of laymen. And there is a tendency to rely less and less on the scores it produces for an accurate picture of one's temperament, especially when it is easily slanted. Nevertheless, it does have clinical significance, and under ideal conditions proves to be a valuable tool.

The argument has often been raised that you can cheat on such tests, that you can become "test-wise." This is true to a certain extent, although whether it is really smart to cheat is another question.

Regardless of your talent and experience, if you are not the kind of person your prospective employer wants, and if you are doomed at the outset to work for a company that

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

can't satisfy your own needs, you may regret not having presented a truer picture of yourself.

Projective techniques are becoming more widely used. For one thing, they are almost impossible to slant. Regardless of how you react to them, you will be saying something about yourself. The only way to "cheat" is probably not to take them. But since they reveal a more balanced picture of your personality, there is less cause to worry about them.

On the other hand, it must be pointed out that their value depends on who interprets them. Amateurs can do more harm than good, and even some professionals lack the insight and training that proper use of the devices requires.

To sum up, it is not the test that you are given which matters most. *It is who interprets it that counts.*

You may well ask at this point about the results of testing programs. Do they really enable management to pick people who will succeed? You'd hardly expect me to give you a negative answer to that, but I may surprise you by saying, not all the time.

The success of any testing program depends upon: (1) the competency of the tester; (2) the knowledge that is available about the demands and preferences of the employer; and (3) the extent to which the employer has been able to provide the training, supervision and development that the individual needs after he has been employed.

Judging a test's effectiveness

On the whole, the best way to judge the effectiveness of any testing program is to find what percentage of the total number of people hired as a result of the tests have worked out satisfactorily. If this is significantly higher than 50% (which you can get from hit-or-miss hiring), then it is safe to assume that the program is successful.

There is an advertising agency in upper New York State which selects its new employes with the utmost care. Each applicant is first interviewed by at least three executives. If he passes this step, he is then asked to complete an extensive psychological examination.

From January of 1950 until March of 1956, 69 candidates were tested for 17 job openings. Of the men who were hired, 14 were recommended for employment on the basis of their test results with few, if any, reservations. Three were felt to stand a good chance of being successful as long as management was willing to give them the particular kind of su-

pervision and development that they seemed to require.

In March of this year a follow-up study was conducted. *The performances of all 17 men were rated as "good" or better by management.*

Few testing programs result in a batting average of 1000, but if employers are making good use of a reputable professional service, they can expect seven or eight out of every 10 men they hire to handle their jobs successfully.

There are some abusers of tests, of course—charlatan practitioners, short-cut artists and even a few ill-intentioned employers—but these

people are outnumbered by the thoughtful and sincere professionals in the field. The latter make no claims to infallibility, and never expect to.

The record can speak for itself, however, and it's a good one. New techniques are constantly being developed, and the research that is being done on the factors that affect job performance provides more useful data every year.

You need not fear having to submit to psychological testing. It is not a step which is designed to hinder your chances for success. It is being used to improve them. **END**

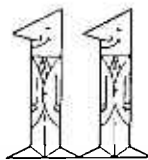
Foot Loose and Worry Free

Portrait of a time buyer with his C/P/M problems solved in Dallas/Fort Worth. He knows KFJZ-TV commands an average 29.7 share of audience 9 p.m. to midnight* seven days a week. He has just learned the same station chalked up another No. 1 ranking between 5-7:30 p.m. Monday through Friday with an average 30.1 per cent share.**



KFJZ-TV

Channel



* Based on June 1-7 ARB DALLAS/FORT WORTH

** Based on August 12-16 combined DALLAS/FORT WORTH ARB coincidental

Ask **BLAIR-TV**



The great challenge is to create a revolution in the minds of management

Achievement of the psychological transition from frequency to sales.

Understanding of the differential in frequency of coverage—why will a minority of viewers see all television shows in a month, while the majority sees only one; and why will a minority of readers peruse 13 issues of *Life* magazine, while the majority sees only from one to three issues?

Development of an integrated theory of how the process of commercial communications actually works.

"In my opinion, TV is not living up to its full potential as a medium. There must be, eventually, a reconciliation between audience size and resultfulness. It may be that audience size is not, after all, the major factor, as it tends to be today. It may be that the degree of emotional involvement is more important than the size of the audience."

Ule counters slide rule theories

Such ideas run directly counter to the popular thesis that advertising effectiveness is largely a function of the number and cost-efficiency of impressions in a mass market, and that the intangibles of "editorial involvement" and "commercial climate" are of minor importance, since they cannot be measured. Ule would argue not only that these so-called intangibles are important, but that they are measurable as well.

That Max Ule's views are meeting with resistance goes without saying. Individuals can be found who will agree with Ule on specific points, but very few, even in his own agency, dare to go as far as he has toward formulating an integrated marketing theory which attempts to achieve the precision now possible in other fields.

To a large degree, Ule believes, the great challenge is that of "professionalizing marketing management."

"The big problem is management. That is where the revolution in men's minds is most important. Management must learn how to create an environment that will maximize individual creativity.

"It is not true that creativity flourishes in an atmosphere of hostility and obstacle. True creativity is a rare bloom that flourishes best in an atmosphere of gentleness, sympathy and understanding.

"Business has yet to acquire the same objectivity in the social as in

the physical sciences. It is largely a question of habits, traditions and intellectual age.

Motivation research 40 years old

"Research is approximately in its 40th year as a commercial institution. But it will not mature until management teaches administration to accept the findings of the professional researcher and how to interpret them for decision-making purposes. It will not mature until management learns to accept the long-haired individual of unquestioned brilliance, rather than rest content with commonplace mediocrity.

"There is at the moment, for example, a misguided emphasis on motivation research. Forty years ago the things being shouted by the motivation researchers were being worked on in the universities.

"Today, these things are heralded as great discoveries and sold with great glitter in bastardized fashion. Maybe in another generation these tools will be sharpened and their use put into proper perspective.

"The problem, then, is to develop the professional responsibility of both the researchers and business administrators. There is still some tendency for the practitioners and the users to be incompetent. As a consequence, successful results in such a case are largely fortuitous.

"It is encouraging that more Masters and Ph.D.'s are going into business. They bring with them the habit of precise thought and a proper attitude toward research.

Objectivity is a basic requirement

"The good marketing man is primarily a problem solver. His basic requirements are possession of adequate tools and techniques for analysis; objectivity—the ability to approach a problem without subjective emotional involvement; the capacity to learn; and the ability to bring imaginative solutions to bear or chart the direction for finding solutions.

"For those who can apply the modern methods of problem solving to marketing problems, tomorrow will be a time of great opportunity. Some people will be extraordinarily successful."

In Max Ule's ideal agency, superior minds apply the principles of Group Dynamics to problem solving. "This involves specialists sitting in a group engaged in challenging in-

teraction of minds and ideas. A group consists of individuals each of whom is creative in his own right.

"Of course, if you put 12 hacks together, you will wind up with 12 times nothing. But when men of intellectual attainment exchange ideas, there is an exponential effect, a burnishing effect. Men working by themselves tend to embellish their own prejudices."

Ule, for all his championing of the intellectual in advertising, cautions: "It is necessary to understand the realities of the institutional process. When my academic friends come to me and talk of communication, I find that they do not understand the institutional process of the world outside the university. Therefore, no communication between us is possible."

How long it will be before the radical theories of today become the common coin of the advertising business, Ule cannot say, but he likes to talk in terms of "the next generation." He has reconciled himself to the fact that basic change comes slowly, "incrementally," and that adjustment to this truth is necessary if the avant garde is to play an intelligent role in the progress of an industry.

Mankind resists new ideas

Resistance to the new, as Ule sees it, stems from traditional behavior, insecurity of the job situation, the inherent inability of the average man to generate ideas, and natural institutional opposition to change.

"When a new idea is presented to the group, the first reaction is hostility or indifference. It is only by repeated exposures that the idea has a prayer of a chance. After the group has accommodated itself to the novelty of the idea, it can begin to look at it objectively.

"I must admit that most new ideas fail. In this respect, group resistance is like the wisdom of the race. The great problem is not to let the good idea perish with the bad.

"Thank God for our intellectual leaders who are not afraid to leave the past behind."

In large measure, says Max Ule, the character of tomorrow's advertising agencies will be shaped by the wisdom or backwardness of marketing management.

"A great client," he says, "makes a great agency." END

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editorial

COMING—

THE ADVERTISING LABORATORY

For all intents and purposes, the major brand companies are as much in the advertising business as in manufacturing, as the article on General Foods in this issue makes apparent. In fact, the major decision areas these days are almost all directly concerned with marketing. In today's hotly competitive market, the difference between success and failure may well depend on how wisely you spend your advertising dollars.

Many, high in corporate circles, are still not aware that so much of the prosperity of our country is directly dependent on the efficiency of marketing. It has taken management some time to realize it.

Television has had a lot to do with this realization. Not that there haven't been large expenditures in other media; but the nature of the investment in TV, the cost of a single half-hour show, is such that top management must become directly involved in the advertising program as never before.

Not only does the investment run into millions of dollars which must be committed in advance, but the sponsorship of an unsuccessful program can seriously damage a brand's competitive position. This is not speculation, but proven fact. On the other hand, the tremendous sales power of television has been so forcefully demonstrated, particularly among the major brands, that management is literally forced to use the medium.

When you consider that General Foods spends more in TV than in all other media combined, the importance of television as a marketing tool and its effect on management can hardly be overestimated. That this is far from being an isolated case is evident from the "Seven-Year Media Study" in this issue.

In the light of the vital role now being played in our economy by advertising, the views expressed in this issue by Max Ule, senior vice president of Kenyon & Eckhardt, are, I believe, of special interest. In "The New Era of Science in Advertising," Ule points out the need for the industry to catch up in its thinking with the achievements of our technology. No other country in the world has yet been able to approach America's production know-how or manufacturing efficiency. The next big stride, Ule believes, will come from adoption of the methodology of the social sciences in marketing.

The day that the precision in manufacturing can also be applied to advertising must come. The responsibility is too great, the effect too important to our economy. Once management makes up its mind, there is no reason why many of today's intangibles cannot be measured.

It would be unthinkable for a manufacturer to proceed with his production line with the scant information that is now available to the advertising practitioner when plans are formulated for an advertising campaign. Research scientists, the heads of laboratories at so many of the major companies, carry tremendous weight in corporate planning. Industry in general has long been aware of the importance of adequate research and testing in the manufacturing end. What is necessary is a similar recognition in the field of marketing.

The thing so sorely needed today is the advertising equivalent of the laboratory of the physical scientist. If I were the president of a leading advertising agency, I would give serious thought to the idea of setting up an *advertising laboratory*. The laboratory would be completely divorced from the usual current practice of concentrating on the needs of specific clients and products, trying to determine such things as the effectiveness of individual commercials and the audiences reached by given shows.

Instead, I would confine the laboratory objective to *basic research*, in particular to the study of research techniques themselves. Out of such investigations could come the proven tools of advertising research on which the industry could rely to produce valid answers.

An important step forward was the establishment of the Advertising Research Foundation, which has already done major work in the field of measurement.

Another way in which agency leaders can contribute to the enlargement of our research knowledge is through research grants to universities and foundations. Just as corporations finance scholarly investigations into the physical and biological sciences, so agencies can finance basic research in the field of communications. The cost is low, the potential reward in knowledge, great.

These can be significant steps toward the day when, as Max Ule states, "advertising will move out of the judgmental into the measurable."