

TELEVISION

MONTHLY MAGAZINE OF BROADCAST ADVERTISING

The AAAA, Advertising's Silent Spokesman

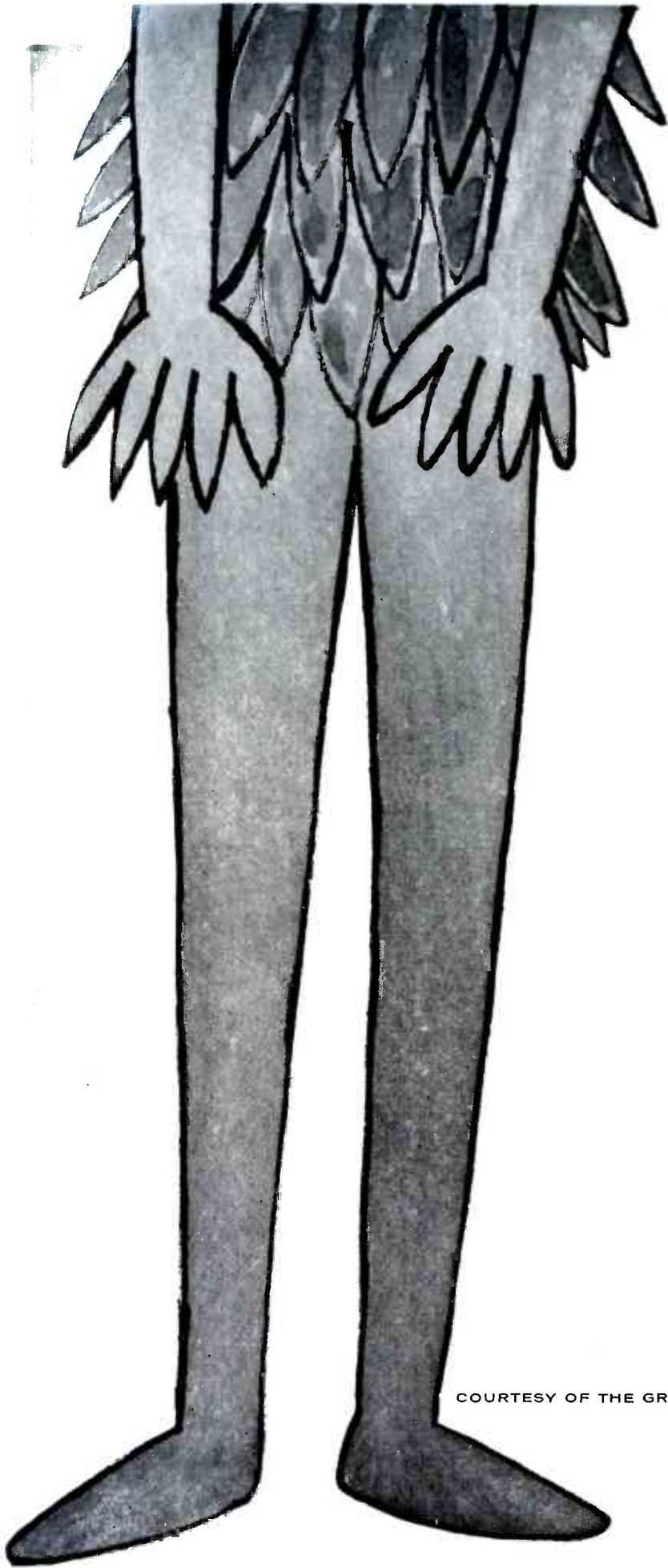
*Can You Predict Ratings?
— forecast and results*

*Is Pontiac Setting Detroit's TV Pace?
Management Primer on Spot*

Indiana University
APR 21 1963
Library



Published by the American Radio-Television and Theatre Association



How it feels to be enjoyed and a giant

Maybe you think you have troubles. But what if you were a giant? And, what if you had to go around broadcasting pictures and sound through the air? You'd be in quite a dither now, wouldn't you?

But KPRC-TV, The Houston, Texas television Giant manages to be pretty philosophical about it all. He figures being a Giant by career has its problems just like any other business, and you just have to adjust to them.

Of course it gets a bit lonesome at times. There being so few giants around these days to talk to. But, he lives for his work. Fact is, in this respect he's a little bit neurotic. He has a sort of compulsion complex, you might say. Feels he has to carry and sell the best products and services in the whole wide world. Won't rest. Won't let any of us rest.

You take KPRC-TV programming. First off, he developed a very special breed—very, very varied entertainment with fresh, well-placed commercials. Then, he was one of the first stations in the nation to invest in a video-tape recorder—figured that was one way to retain the freshness. So everybody loved his programming. But, did he sit back on his laurels and relax? Not him. First thing you know, he came up with a way to quick-cook participating spot announcements.

It's hard to guess what he'll be up to next. But that's The Houston Giant for you.

COURTESY OF THE GREEN GIANT CO.

EDWARD PETRY & CO., NATIONAL REPRESENTATIVES





local girl makes good **business** . . . *via* **SPOT TV**

She sells better for *national* advertisers because she's the *local* fashion authority. She translates Paris fashion and beauty news into tips her viewers can use on Main Street . . . and sells

everything from home permanents to sewing machines while she's at it. She's another good reason why so many national advertisers consider Spot TV the **BASIC** advertising medium.

KOB-TV Albuquerque
 WSB-TV Atlanta
 KERO-TV Bakersfield
 WBAL-TV Baltimore
 WGN-TV Chicago
 WFAA-TV Dallas
 WNEM-TV Flint-Bay City
 WANE-TV Fort Wayne
 KPRC-TV Houston
 WHTN-TV Huntington-Charleston

KARK-TV Little Rock
 KCOP Los Angeles
 WPST-TV Miami
 WISN-TV Milwaukee
 KSTP-TV Minneapolis-St. Paul
 WSM-TV Nashville
 WTAR-TV Norfolk
 KWTW Oklahoma City
 KMTV Omaha
 WTVH Peoria

WJAR-TV Providence
 WTVD Raleigh-Durham
 KCRA-TV Sacramento
 WOAI-TV San Antonio
 KFMB-TV San Diego
 KTBS-TV Shreveport
 WNDU-TV South Bend-Elkhart
 KREM-TV Spokane
 KOTV Tulsa
 KARD-TV Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

NEWS
Huntley-Brinkley Report

EDUCATION
Continental Classroom

**ENTERTAINMENT
WITH HUMOR**
The Steve Allen Show

**SPECIAL AWARD
FOR ENTERTAINMENT**
An Evening with
Fred Astaire

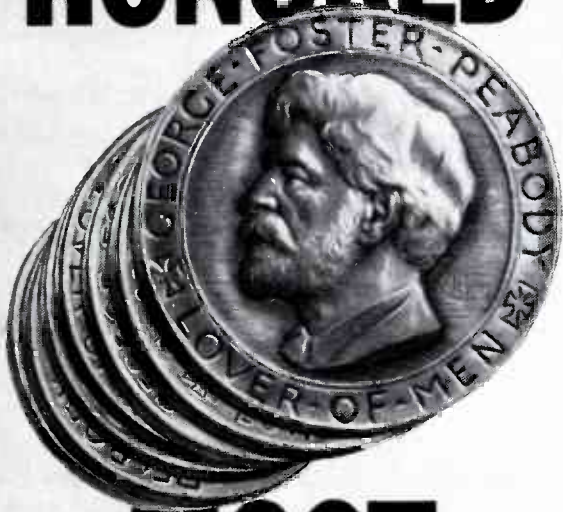
**1958 PEABODY AWARDS
FOR TELEVISION**

**PROMOTION
OF INTERNATIONAL
UNDERSTANDING**
MD International

WRITING
James Costigan's
"Little Moon of Alban"

SPECIAL AWARD
Orson Welles'
"Fountain of Youth"

MOST HONORED



...MOST OFTEN !

An important measure of the performance of a television network is the recognition accorded its programming by responsible independent groups with varied interests. NBC has just received seven Peabody Awards for distinguished achievement and meritorious public service – more than the other two networks combined.

So far this year, NBC has also won:

- 13 out of 20 Sylvania Awards
- 15 out of 22 Radio-Television Daily Awards
- 7 out of 14 Look Magazine Awards
- 15 out of 30 first places in Television Today's poll for Fame Magazine
- 10 out of 15 Freedoms Foundation Awards
- 4 out of 9 Christopher Awards
- the only Alfred I. DuPont Network Award (for a news commentator).

Thus 1959 is following the pattern set in 1958 when NBC, its programs and personalities, received more awards than any other network.

These awards span the full spectrum of NBC's programming: drama, news, public service, entertainment, education, music, variety, sports, religion and comedy. In their breadth and diversity they illustrate the basic philosophy of America's first television network: totality of program service, rewarding television for every program taste.

NBC TELEVISION NETWORK

BELIEVABILITY

PAYS
OFF
HERE



At the beauty bar, soaps, hair preparations and cosmetics advertised on WWJ-TV are more apt to get attention, more likely to be purchased.

The reason? WWJ-TV adds an extra measure of *believability* to your advertising. People in southeastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your Detroit campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.



ASSOCIATE AM-FM STATION WWJ

First in Michigan • Owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

IN THIS ISSUE

Established 1944 • Volume XVI • Number 4 • April 1959

THE CURRENT SEASON: PROPHECY AND PERFORMANCE *In the October issue James Arnell of N. W. Ayer forecast the share of audience of every nighttime network show. Here are the results of those predictions, and a comparison between this season and last* **42**

THE AAAA: ADVERTISING'S SILENT SPOKESMAN *The American Association of Advertising Agencies is aware that the industry it represents has a public relations problem, but is not quite sure what to do about it; it thus reflects the paradoxical position of advertising as a whole* **46**

CAGGETT OF GARDNER, THE VIEW FROM THE MIDWEST *The president of the Gardner agency of St. Louis is a mild-mannered man who sees in the concept of the "distinctive difference" the key to advertising effectiveness* **48**

THE SPOT MEDIUM—PRIMER FOR MANAGEMENT *Many advertisers mistakenly equate television with network only. The sophisticated buyer, however, recognizes in non-network TV a distinct, basic medium in its own right and budgets for it as such from the outset* **50**

PONTIAC: A TV COMMERCIAL PACEMAKER? *The Pontiac sales picture is one of Detroit's brightest; its TV selling is humorous, offbeat, unique in the automotive field. Question: Is it the advertising or the car itself that is primarily responsible for the rising sales curve?* **52**

TELEVISION: NEW ROAD TO THE WORLD OF BOOKS *The youngest medium has been making a significant contribution to the reading habits of America* **56**

CONTINUING BRAND STUDY *Halo is the shampoo New Yorkers recalled most seeing on TV according to the latest Pulse survey. Report also includes recall and use of beers, breads and headache remedies* **58**

RADIO STUDY: RADIO TO PRE-TEST TV? *The radio and TV versions of a commercial for a Procter & Gamble commercial are tested for impact. The findings suggest ways of pre-testing a TV campaign at low cost through radio* **60**

MEDIA STRATEGY, A NEW SERIES *This month a major new feature begins, under the guidance of a committee of the country's most distinguished media experts. Article 1—A Marketing-Media Plan by J. Walter Thompson* **68**

DEPARTMENTS

FOCUS ON PEOPLE	9	SELECTIVE PROGRAM LOG	27	THE TV SCENE	Huntington	39
REPORT ON SPOT	13	FOCUS ON BUSINESS	29	THE TV COMMERCIAL	McMahan	41
LETTERS	16	PROMOTION	Wilson	33	TELEVISION HOMES—APRIL	77
RADIO WRAP-UP	21	RADIO	Sweeney	37	EDITORIAL	110

This month's cover: some members of TELEVISION MAGAZINE's Media Strategy Committee, gathered for a meeting in Arthur Porter's office at J. Walter Thompson. From left to right: Lawrence Deckinger, v.p. & media director, Grey Advertising; Robert Boulware, v.p. & media director, Bryan Houston; James McCaffrey, senior v.p., Ogilvy, Benson & Mather; Newman F. McEvoy, senior v.p., Cunningham & Walsh; William C. Dekker, v.p. in charge of media, McCann-Erickson; Maxwell Ule, senior v.p., Kenyon & Eckhardt; Arthur A. Porter, v.p. in charge of media, J. Walter Thompson.

Frederick A. Kugel, Editor and Publisher
 Herman W. Land, v.p. & Executive Editor
 Lon Morse, Senior Editor
 Neil Quinlan, Managing Editor
 Frank P. Model, Associate Editor
 Barbara Landsberg, Departments Editor

Robert Garsen, Director of Research
 Harry Wayne McMahan, Contributing Editor
 Thomas W. Koopman, Jr., Sales Manager
 Frank E. Chizzini, Manager, Sales Development
 Jack L. Blas, Business Manager
 Ruth Leftoff, Office Manager
 Harriette Weinberg, Circulation Manager

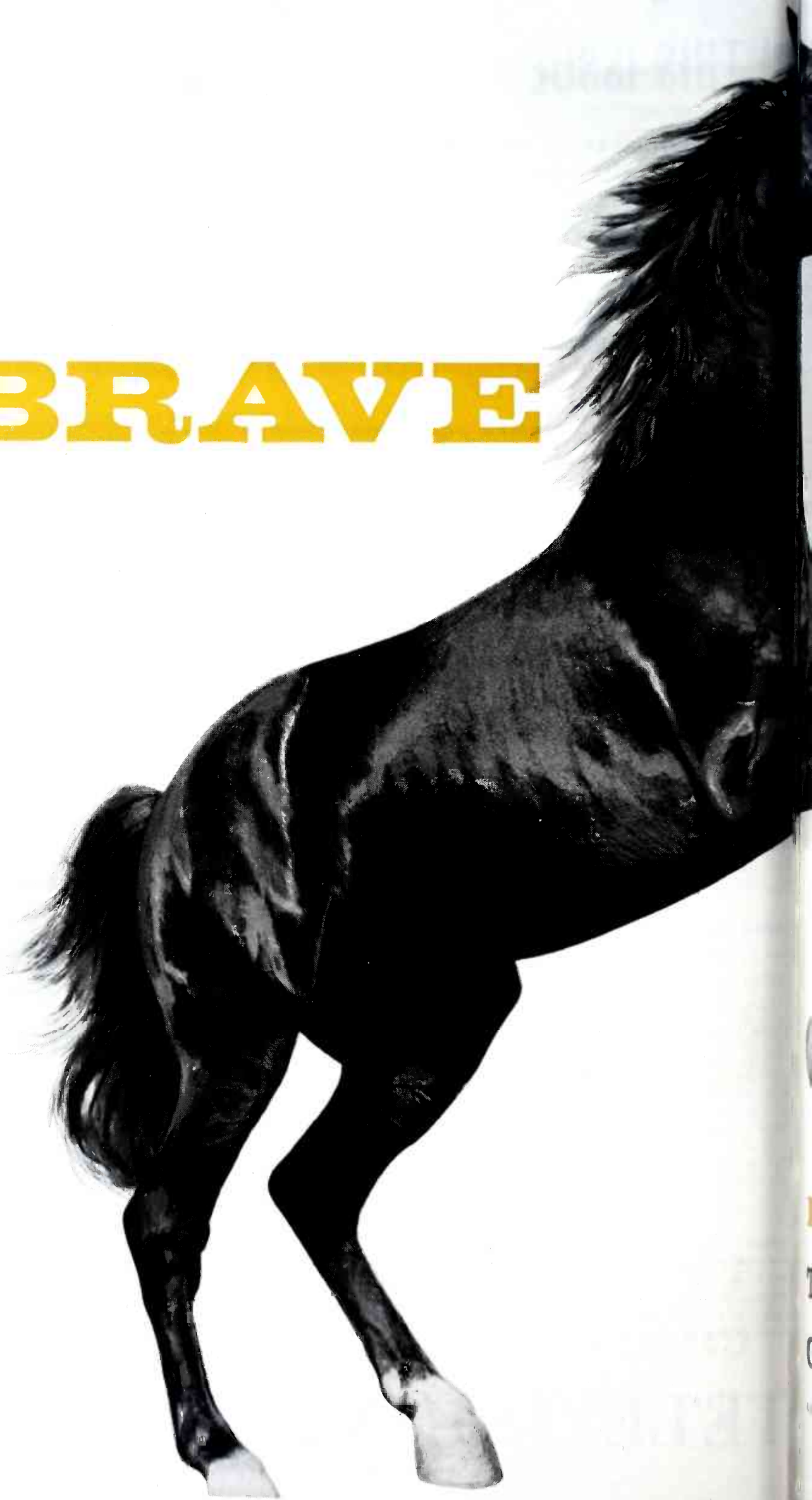
Published monthly by the Frederick Kugel Company, Inc. Executive editorial, circulation and advertising Offices: 422 Madison Ave., New York 17, N.Y. Telephone: Plaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 50 Emmett St., Bristol, Connecticut. Reentered as second class matter at Bristol, Conn. Editorial content may not be reproduced in any form without permission. Copyright 1959 by Frederick Kugel Co., Inc.

Member of Business Publications Audit of Circulation, Inc. **BPA**

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

BRAVE





STALLION

The famous **FURY** Already signed up for a FIFTH year on NBC-TV by General Foods Corporation and The Borden Company, through Benton & Bowles, Inc., now available as Brave Stallion for your profitable sponsorship.

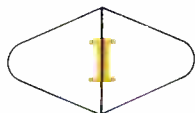
The adventure series about a black stallion that . . .

lassoes a whopping 64.1% average share of audience (Nielsen, July-Dec., 1958) at a \$1.70 Cost Per Thousand (Jan.-Dec., 1958)

ropes off an impressive 17.8 rating (Nielsen 4-Season Average, Oct., '55 through Jan., '59) on NBC-TV, Saturdays, 11-11:30 A. M.

BRAVE STALLION will corral a loyal all-family audience in your market . . . available right now! For a sure thing, wire or phone PLaza 5-2100 collect.

INDEPENDENT



TELEVISION



CORPORATION



488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100

GOOD GUYS FINISH FIRST!



Westernwise, fact bears out fiction—good guys do come out ahead every time. VICTORY PROGRAM SALES has the ARB shares to prove it:



STEVE DONOVAN, WESTERN MARSHAL: Current repeat-runs first in their time-periods . . . with even greater share-averages than previous runs. Pittsburgh, for instance: 1st run 71%, 2nd run 73%. Kansas City: 2nd run 38%, 3rd run 55%. Mobile: 2nd run 71%, 3rd run 74%!



FRONTIER: Increasing its share in its time period with each succeeding run. In Detroit, for example: 3rd run 32%, 4th run 38%. Portland, Oregon: 2nd run 26%, 3rd run 33%. Nashville, Tenn.: 2nd run 23%, 3rd run 54%. Columbus, Ohio: 2nd run 31%, 3rd run 50%!



HOPALONG CASSIDY: Still a strong front-runner. Beat everything against it in Baltimore, 4th through 7th runs (7th run averaging an 81% share). Fresno: continuing 1st, 2nd, 3rd run leadership with 4th run 38% average share. Minneapolis-St. Paul: 6th run 86% share, 7th run average-to-date 92%!

All this at an average cost-per-thousand of \$1.19! Strip 'em, rotate 'em, bet 'em back-to-back—with a buy like this, you've got to wind up winners!

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTS, INC. • Canadian Representative: Fremantle of Canada, Ltd.

FOCUS ON PEOPLE

This publication does not subscribe to the prevailing sentiment that the "slide-rule technicians" comprising agency media departments—a condescending view, to be sure—have no flair for creativity. Consider the hypothetical product campaign that comprises the first of TELEVISION MAGAZINE's exclusive *Media Strategy* series on page 66. It was hammered together—even to the point of embodying a full-fledged copy platform—after hours by the media people at *J. Walter Thompson Co.*, some of whom are shown above. So much work and private time went into this project that the editors wish for these kind souls the actual discovery of "Fizz-O," a product which their chief, *Art Porter*, describes as a milk-flavoring tablet whose "secret ingredients" are guaranteed to revitalize ragged nerves . . . no such pill is needed by *MacManus*, *John & Adams'* *Ernie Jones*, whose mental outlook is as bright as are the prospects for the 1959 Pontiac, whose TV strategy is explored on page 52. Jones' penchant for the offbeat commercial approach predates his joining MJ&A in 1938. The year before, while managing the U. of Michigan band, Jones stood proudly by during the halftime of the Ohio State—Michigan game as his boys broke up the traditional BUCK-I salute formation to spell out BUICK. Though GM brass beamed, not so Ohio State athletic officials who accused him of having "perpetrated the worst piece of commercialism in the history of the 'Big Ten.'" Today, agency president Jones justifiably believes his "team" to have perpetrated some of the *best* commercialism in the history of Detroit's Big Three.

Another midwestern agency president who stoutly believes in "the distinctive difference" in TV advertising is 51-year old *Charlie Claggett* of St. Louis' *Gardner Advertising Co.* Missouri-born Claggett doesn't have to be shown to believe that the brand image exists no more, and that advertisers must now exert themselves to retain consumer loyalties (page 48) . . . keeping advertiser management's finger on the pulse of these fluctuating loyalties is the *raison d'être* of *Hanan & Son*, the 41-year old management consultancy run by *Mack Hanan, pere et fils*. Young Hanan, 33, whose report on radio as a tool of pretesting TV commercials on page 60 is the first of several studies commissioned by TELEVISION MAGAZINE, has been with the firm since childhood, adds, "Dad will say that I was most helpful at the age of three when I did things without first questioning them." . . . Another research proponent aware of shifting viewer preferences is *N.IV. Ayer's* program analyst *Jim Cornell*, who last summer climbed out on that proverbial limb by predicting the ratings and share-of-audience of the then-coming season (TELEVISION MAGAZINE, October 1958). Happily for some sponsors—unhappily for others—Mr. Cornell was amazingly accurate, and thus rescued himself from his precarious position without having to take to the saw, as the report on page 42 will bear out . . . not quite given so freely to predictions of any kind is urbane and scholarly *Frederic Russell Gamble*, 62, who firmly guides the sometimes indefinable destinies of the *American Association of Advertising Agencies* (page 46.) To keep AAAA on target 365 days a year, it is altogether fitting that *Fred Gamble* spends some of his weekends at his Sussex, N.J., home, stalking bulls-eye and wild game with bow and arrow.



In *J. W. Thompson's* media department



ERNEST A. JONES



CHARLES CLAGGETT



MACK HANAN



JAMES H. CORNELL



FREDERIC R. GAMBLE

The HOT SHOWS



MACKENZIE'S RAIDERS

starring

RICHARD CARLSON

2-Station
BIRMINGHAM
WBRC-TV

55.3%

SHARE

35.3 RATING

BEATS Restless Gun, Peter Gunn, Wells Fargo, Cheyenne, Groucho Marx, Perry Como and many others.

Jan. '59



SEA HUNT

starring

LLOYD BRIDGES

4-Station
CHICAGO
WNBQ

36.0%

SHARE

25.1 RATING

BEATS Groucho Marx, Ed Sullivan, Wells Fargo, Peter Gunn, Gale Storm, GE Theatre and many others.

Jan. '59



HIGHWAY PATROL

starring

BRODERICK CRAWFORD

4-Station
SAN FRANCISCO
KRON-TV

46.3%

SHARE

21.9 RATING

BEATS Playhouse 90, Ed Sullivan, Ernie Ford, Cimarron City, Lawrence Welk, Californians and many others.

Jan. '59

come from ZIV!

3-Station
CINCINNATI
WKRC-TV

47.7%

SHARE

20.7 RATING

BEATS Ed Sullivan, Phil Silvers, Hit Parade, Restless Gun, Jackie Gleason, Bob Cummings and many others

Dec. '58

3-Station
MIAMI
WTVJ

46.3%

SHARE

26.3 RATING

BEATS GE Theatre, Texan, Danny Thomas, Ernie Ford, Cheyenne, Groucho Marx and many others.

Dec. '58

2-Station
JOPLIN-PITTSBURG
KOAM-TV

46.7%

SHARE

31.3 RATING

BEATS Trackdown, Ed Sullivan, Bob Cummings, George Burns, Red Skelton, Texan and many others.

Dec. '59



Dr. Sydney Roslow, director of Pulse, Inc., heads a nationwide staff trained to make and convert home interview reports into reliable ratings. Some of the Ziv show ratings used here are based on these authoritative findings.

4-Station
SAN FRANCISCO
KRON-TV

56.3%

SHARE

28.1 RATING

BEATS Desilu Playhouse, Ed Sullivan, Dinah Shore Chevy Show, Steve Allen, Californians and many others

Jan. '59

4-Station
DETROIT
WJBK-TV

62.6%

SHARE

30.1 RATING

BEATS Perry Mason, Restless Gun, What's My Line, Jack Benny, Ed Sullivan, Bob Cummings and many others

Jan. '59

3-Station
COLUMBUS
WBNS-TV

53.5%

SHARE

28.3 RATING

BEATS Ernie Ford, Danny Thomas, Groucho Marx, Lawrence Welk, Wells Fargo, Ed Sullivan and many others.

Dec. '58

3-Station
BOSTON
WBZ-TV

61.5%

SHARE

27.6 RATING

BEATS People Are Funny, Maverick, Have Gun - Will Travel, Wyatt Earp, Red Skelton, Real McCoys and many others.

Dec. '58

2-Station
BRISTOL-JOHNSON CITY
WJHL-TV

61.0%

SHARE

36.3 RATING

BEATS Wyatt Earp, Lineup, Perry Como, Maverick, Peter Gunn, Wells Fargo and many others.

Dec. '58

3-Station
ST. LOUIS
KSD-TV

48.7%

SHARE

27.5 RATING

BEATS Cheyenne, Millionaire, Ernie Ford, Alfred Hitchcock, Ed Sullivan, Wells Fargo and many others

Dec. '58

The Ziv man in your market can show you how to profit from using one of America's GREAT selling forces — a Ziv show!



RATINGS SHOWN ARE PULSE OR ARB.

OBJECTIVE: *more selling power from
your advertising dollars*



The tremendous selling-power of Television is widely recognized—the unmatched power of *sight* plus *sound* plus *motion*.

And the most efficient form of this tremendous power is Spot Television, because it permits you to concentrate your advertising precisely *when* and *where* you choose.

Major question for management today is: how can our products take full advantage of this power?

Helping advertisers and agencies find the right answers to that question is the business of Blair-TV. For in America's top markets, Blair-TV represents the stations that consistently lead in selling-power per dollar.

Sound advertising decisions require up-to-the-minute data on each of these stations — data you can get at a phone-ring's notice through any of Blair-TV's ten offices.

As television's first exclusive national representative, Blair-TV was founded on the basic principle that alert informed representation is a service vital not alone to stations but also to all Advertising, and to the businesses dependent on it for profit-producing volume.

In meeting this year's quotas, keep the power and flexibility of Spot Television in mind. And keep Blair-TV in mind for stations that do the top selling job in many of your best markets.

A NATIONWIDE ORGANIZATION

BLAIR-TV

AT THE SERVICE OF ADVERTISING

NEW YORK—TEmpleton 8-5800 • CHICAGO—SUperior 7-2300 • BOSTON—KEnmore 6-1472 • DETROIT—WOOdward 1-6030 • ST. LOUIS—CHestnut 1-5686
DALLAS—Rlverside 1-4228 • JACKSONVILLE—ELgin 6-5770 • LOS ANGELES—DUnkirk 1-3811 • SAN FRANCISCO—YUkon 2-7068 • SEATTLE—MAIn 3-6270

REPORT ON SPOT

SPOT SCHEDULES FOR HAIR PREPARATION ADVERTISERS IN 22 MARKETS

Listed below are hair preparation and home permanent advertisers who used spot TV during a representative week in the third quarter of 1958 in 22 major markets, as reported by Broadcast Advertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. These schedules represent the TV activity of the brands during the recording week. They are taken from the BAR spot index, "A National Guide to Non-Network TV Advertisers by Product Categories."

For many of the brands listed, there appears to be no clear-cut or consistent pattern of usage in terms of frequency or campaign weight. This illustrates one of spot TV's key characteristics, its unusual flexibility in enabling an advertiser to match campaign intensity with the marketing situation as it varies from locality to locality. This flexibility also enables the advertiser to *time* his campaign with precision, increasing or lightening pressure as conditions warrant.

HAIR PREPARATIONS

ADORN HAIR SPRAY

Atlanta	10 spots
Baltimore	4 spots
Chicago	2 spots
Cleveland	27 spots
Detroit	1 spot
Hartford	13 spots
Los Angeles	15 spots
Milwaukee	3 spots
New York	1 spot
Portland	1 spot
St. Louis	3 spots
Washington	11 spots

ALBERTO HAIR PRODUCTS

Boston	1 spot
San Francisco	1 spot
Seattle	3 spots

AVON PRODUCTS

Pittsburgh	1 spot
------------	--------

BRYLCREEM HAIR DRESSING

Atlanta	1 spot
Baltimore	5 spots
Boston	5 spots
Chicago	1 program
	3 spots
Cleveland	5 spots
Columbus	1 spot
Detroit	9 spots
Hartford	7 spots
Houston	1 spot
Los Angeles	15 spots
Milwaukee	6 spots
Minneapolis	6 spots
New York	1 program
	7 spots
Philadelphia	4 spots
Portland	7 spots
San Francisco	1 program
	3 spots

St. Louis	6 spots
Washington	10 spots

CHARLES ANTELL PRODUCTS

Atlanta	14 spots
Baltimore	13 spots
Boston	23 spots
Chicago	41 spots
Cleveland	8 spots
Dallas-Ft. Worth	13 spots
Detroit	4 spots
Hartford	16 spots
Houston	8 spots
Los Angeles	53 spots
New York	104 spots
Philadelphia	37 spots
Portland	7 spots
San Francisco	11 spots
St. Louis	16 spots
Washington	16 spots

CLAIROL HAIR PREPARATIONS

Atlanta	1 spot
Baltimore	1 program
Boston	1 program
Chicago	1 program
Cleveland	1 spot
Dallas-Ft. Worth	7 spots
Detroit	1 spot
Hartford	1 spot
Houston	5 spots
Los Angeles	5 spots
Minneapolis	1 program
New York	1 program
Philadelphia	1 program
Pittsburgh	1 program
San Francisco	1 spot
St. Louis	7 spots
Washington	2 spots

DUSHARME HAIR CREME

Minneapolis	1 spot
-------------	--------

GRECIAN FORMULA #16

New York	11 spots
Portland	1 spot

H-A HAIR ARRANGER

Chicago	1 program
Dallas-Ft. Worth	2 spots
Houston	1 spot
Los Angeles	2 spots
Minneapolis	6 spots
San Francisco	9 spots
St. Louis	3 spots

HAZEL BISHOP HAIR SPRAY

Atlanta	9 spots
Cleveland	1 spot
Houston	21 spots
Los Angeles	13 spots
Milwaukee	32 spots
St. Louis	3 spots

HELENE CURTIS PRODUCTS

Cincinnati	4 spots
Dallas-Ft. Worth	1 spot

LAMOUR PRODUCTS

Boston	22 spots
Chicago	12 spots
Cincinnati	17 spots
Cleveland	18 spots
Minneapolis	15 spots
Philadelphia	21 spots
Portland	20 spots
San Francisco	32 spots

L. B. HAIR PRODUCTS

Los Angeles	1 spot
-------------	--------

LIVING CURL HAIR SPRAY

Philadelphia	3 spots
--------------	---------

LOMAY HAIR COLORING

Milwaukee	10 spots
-----------	----------

LUCKY TIGER HAIR DRESSING

Pittsburgh	1 spot
------------	--------

To next page

REPORT ON SPOT *continued*

MAX FACTOR PRODUCTS

Atlanta	9 spots
Baltimore	1 spot
Boston	21 spots
Chicago	7 spots
Cincinnati	1 spot
Cleveland	2 spots
Columbus	2 spots
Dallas-Ft. Worth	1 spot
Detroit	6 spots
Houston	7 spots
Los Angeles	44 spots
Minneapolis	5 spots
New York	7 spots
Philadelphia	11 spots
Pittsburgh	3 spots
Portland	5 spots
Seattle	6 spots
St. Louis	9 spots

NUTRI-TONIC PRODUCTS

Cincinnati	2 spots
Cleveland	6 spots
Los Angeles	1 spot
Milwaukee	8 spots
Seattle	7 spots

REVLON SATIN SET

Atlanta	12 spots
Baltimore	14 spots
Boston	5 spots
Chicago	6 spots
Cincinnati	8 spots
Cleveland	8 spots
Dallas-Ft. Worth	17 spots
Detroit	10 spots
Houston	9 spots
Los Angeles	14 spots
Milwaukee	10 spots
Minneapolis	14 spots
New York	13 spots
Philadelphia	6 spots
Pittsburgh	5 spots
Portland	5 spots
San Francisco	7 spots
Seattle	10 spots
St. Louis	6 spots
Washington	15 spots

ROBERT CURLEY PRODUCTS

Dallas-Ft. Worth	10 spots
Detroit	19 spots
Milwaukee	6 spots
Portland	9 spots
St. Louis	10 spots

SUAVE HAIR DRESSING

Baltimore	6 spots
Boston	2 spots
Chicago	1 spot
Cleveland	4 spots
Detroit	3 spots
Houston	1 spot
Los Angeles	5 spots
New York	16 spots
Philadelphia	1 spot
San Francisco	3 spots
St. Louis	4 spots
Washington	10 spots

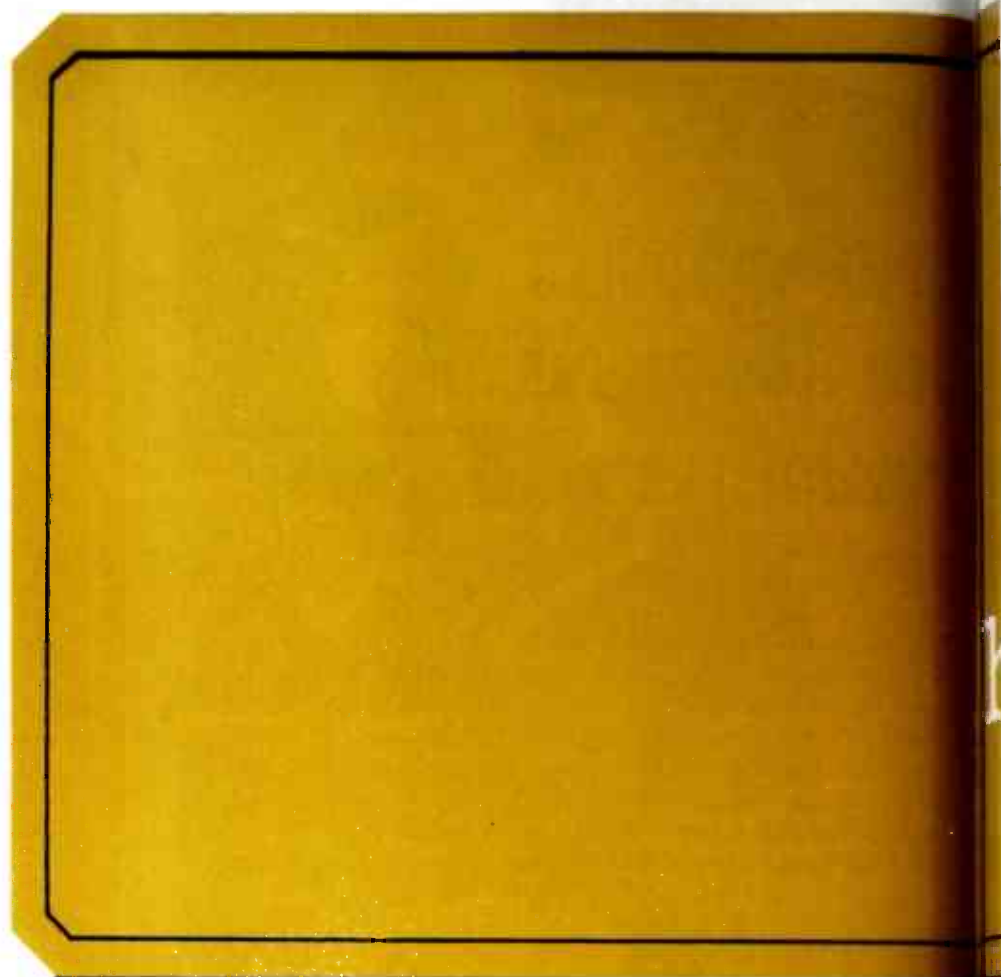
TEMPO HAIR SPRAY

Columbus	2 spots
Detroit	4 spots

TINTAIR PRODUCTS

Atlanta	10 spots
Dallas-Ft. Worth	26 spots
Philadelphia	18 spots
Portland	8 spots

To page 103



United States Air Force Recruiting Service Award



"for rendering continued assistance to secure manpower to maintain peace through Air Power . . ."

Heart Fund Certificate of Appreciation



"in recognition of distinguished service and leadership in the fight against heart diseases . . ."

American Legion Award



"in recognition of important contribution to the education, entertainment and inspiration of this community . . ."

Health and Welfare Council Award



"for interesting and penetrating presentation of community services and problems . . ."

Sales Offices: New York, Cincinnati, Chicago, Cleveland

on our honor roll

Army Certificate of Appreciation



"for patriotic civilian service
to the Department of the Army . . ."

Silent Service Navy Award



"in appreciation of
your loyal support of the
United States Navy . . ."

National Safety Council Public Interest Award



"for exceptional services
to safety . . ."

United Fund Award



"for outstanding interpretation
of the United Fund story . . ."

And so continues the honor roll of public service awards received by WLW-I in its first year on the air.

Public service proudly constitutes an important part of all programs on WLW-I.

The WLW-I public service programs reach 3 million people in 76 counties—inspiring constructive interest and participation in important activities of Indianapolis . . . Indiana . . . and the Nation.

These programs are backed by 35 years of Crosley Broadcasting public service leadership and the WLW-I formed advisory council.

And now with the great new WLW-I studio and facilities, WLW-I pledges continued public service in the highest ideals of the television medium—the most powerful means of communication ever known.

wlw-i
indianapolis

full abc network affiliation

Representatives: NBC Spot Sales, Detroit; Tracy Moore & Associates, Los Angeles, San Francisco; Bomar Lowrance & Associates, Inc., Atlanta, Dallas • Crosley Broadcasting Corporation

LETTERS

We find ourselves unable to resist the temptation to print a sampling of the many letters we have received following publication of the February issue—the first in our new size and format. We trust the readers will understand and forgive this one-time self-indulgence.

The Editors

ROBERT W. SARNOFF,
National Broadcasting Company, Inc.

Congratulations on the "new" TELEVISION MAGAZINE. The format, lay-out and typography match in impressiveness the subject matter of the issue itself. I liked especially the Selective Program Log which I am sure is as helpful to broadcasting and advertising executives as the schedules we are publishing in our current advertising campaign spelling out for the general public the "totality" of our program service.

You can look back upon an outstanding record of achievement these past fifteen years. I am sure you will more than match it with your new-look magazine. ■

FRANK STANTON,
Columbia Broadcasting System, Inc.

The new format is most attractive indeed—congratulations. ■

JAMES G. RIDDELL,
ABC Television Network

... It's the *Fortune* of the trades. It is beautifully done. ■

C. M. UNDERHILL,
U.S. Steel Corp.

Congratulations on the stated target of the new TELEVISION MAGAZINE, "To reflect the importance of the industry." I just hope the industry doesn't forget that it's their job to reflect it, too.

That's why I was particularly interested in Arthur Duram's suggested "PANTI" plan outlined in your February issue. Whether or not the plan outlined is the final answer, this kind of

thinking and planning is essential if the industry is to avoid becoming exclusively one big comic section. ■

BEN DONALDSON,
Ford Motor Co.

A tremendous improvement—a most interesting issue. ■

ROGER C. BUMSTEAD,
Campbell-Mithun, Minneapolis

I just finished digesting your February issue—your first in your new enlarged and exciting format.

It's a great job!

I'm really looking forward to your April number—you have certainly collected the most impressive list of media strategists that could crowd one room! ■

KENNETH W. BILBY,
National Broadcasting Company, Inc.

... I thought your new look was first-

WROC-TV

Selling the Rochester, New York, market

SYMBOL OF SERVICE

WROC-TV

A TRANSCONTINENT STATION

rate. It gave the book a dressing of dignity and class—and I know it will pay off for you, and our industry, over the long run. ■

LAWRENCE H. ROGERS,
WSAZ, Huntington, West Virginia

... Having read your advance literature, I was still completely flabbergasted when the new issue of TELEVISION arrived. I think it is sensational, not only for the showmanship contained in the format, but the content of the articles as well.

What started out as an unvarnished kudo has to end up as a complaint—but this is natural in television. Along with my thanks for inclusion in your news and public service report, is a reminder of the copy that WSAZ-TV "serves 110,900 families" when your own excellent market figures report 435,000. ■

BOB HUTTON,
Edward Petry & Co.

Your new size and format really do it. They set TELEVISION far apart from other publications and truly make it "The Management Magazine of Broadcast Advertising."

Not that TELEVISION's editorial con-

tent hasn't always been such as to entitle it to this slogan. It has ... consistently, issue after issue, for the nine years I've been a reader. ...

Our industry can be proud to have a voice and a showcase such as TELEVISION—both to represent it and to keep its executives informed. ■

MARTIN L. NIERNMAN,
Edward Petry & Co.

... Indeed, you have a magazine that is unique in the industry, and is a joy to behold.

I can well imagine the heartache that went into putting this out, and can only say that we are fortunate to have such rugged individuals around to take a chance on something they believe in. Much success! ■

JOHN L. McCLAY,
WJZ-TV, Baltimore

... I found it most impressive and think that it's a standout among the magazines of our trade. ■

FRANK M. HEADLEY,
H-R Television

... I was greatly impressed by the feel-

ing of prestige, dignity and quality engendered by the new size and treatment, and I know that TELEVISION will become an ever more potent spokesman and champion of the broadcast industry. ... ■

NORMAN R. GLENN,
Sponsor, New York

I've just gone through your new expanded issue and consider it a fine prestige contribution to our industry.

I think you've hit it. Here's to your success. ■

HAROLD ESSEX,
WSJS, Winston-Salem, N.C.

... It certainly is "class", and I am sure that its content will be kept on a par with its appearance, if past performance means anything. ■

GEORGE C. CASTLEMAN,
Peters, Griffin, Woodward

You have good reason to be proud of the new TELEVISION MAGAZINE. It is everything that you hoped it would be and more. *To page 103*

GREATER COVERAGE in the thriving 13-county market surrounding Rochester, N. Y., is just one important reason why more and more advertisers select WROC-TV for successful selling campaigns and new-product tests.

In this rich, up-state New York area, with its heavy concentration of highly-skilled industrial and specialized agricultural workers, more than a million people spend over \$2 billion annually for products and services.

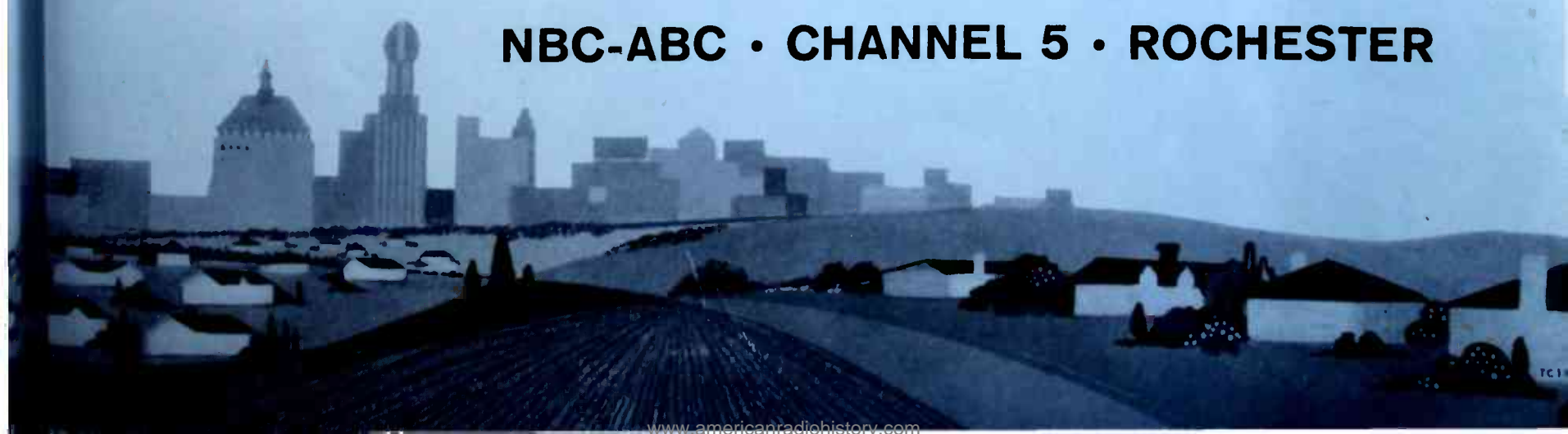
Nielsen (NCS #3, Spring 1958) shows WROC-TV continues to provide advertisers with considerably greater coverage of this two-channel market than its competitor...

WROC-TV Coverage Advantage

Total Homes Reached Monthly	+ 26.5%	Daytime—Viewer Homes Daily	+ 38.8%
Total Homes Reached Once-a-week	+ 20.8%	Nighttime—Viewer Homes Daily	+ 28.8%

For further information about availabilities on WROC-TV, Rochester's first and most powerful station, call Peters, Griffin, Woodward.

NBC-ABC • CHANNEL 5 • ROCHESTER





The face that launched a

million sales!

In millions of homes, this smiling face means business—big business. for OLYMPIA BEER in 47 west coast markets. It's a million dollar smile for sales-minded advertisers everywhere—advertisers such as BLUE PLATE FOODS, HOLSUM BAKERIES and FISHER FOODS SUPERMARKETS. It's Thomas Mitchell, Academy Award winner, "Tony" Award winner, "Emmy" Award winner, Thomas Mitchell as

GLENCANNON

Now he brings all his winning ways into full play for you as he turns his brilliant talents towards high comedy on the high seas in an hilarious half-hour series. Author-critic Barnaby Conrad described GLENCANNON as one of the most widely known and beloved rogues in fiction. Almost a billion reader impressions via 67 GLENCANNON stories in the Saturday Evening Post describe this great character as beloved, indeed—more important, pre-accepted. It adds up to an ideal selling climate for you—a selling climate unique to situation comedy, according to the recent Schwerin report in Television Magazine. And what's more, Thomas Mitchell is on deck to sell for you personally. Just say the word—GLENCANNON!

For details, phone, wire or write

NTA Program Sales

A Division of National Telefilm Associates, Inc.,
Coliseum Tower, 10 Columbus Circle, N.Y. 19, JUdson 2-7300

You can use Pulse's totally new dimensions for profitable buying!
CUSTOMER-SLANTED facts for comparing the 201 TV network shows

Typical example: **FAMILY-APPEAL SITUATION COMEDY, FILMED.** Co-sponsored by "small" agency of \$7 million billing in all media and by top agency whose TV billing alone is over \$100 million.

U. S. PULSE TV	AUG	SEPT	OCT	NOV	DEC	JAN	FEB
FEB. RATINGS, 22 MAJOR MARKETS	77%	209	VOLUME CONSUMPTION	SPENDERS!	ACTIVE!	HEALTH & BEAUTY CONSCIOUS	YOUNG! HOUSEWIFE VIEWERS
ATLANTA 24.0	smoke	VIEWERS per	82%	FOOD	USING AUTO		
BALTIMORE 26.3	cigarettes:	100 homes	have	GROCERIES	DAILY	49%	26%
BIRMINGHAM 25.0	higher than	75 men	teenagers	40%	68%	above	18-34
BOSTON 18.5	average	88 women	children	above		average for	
BUFFALO 22.5	for all	19 teens		average		drugs	34%
CHICAGO 16.7	programs	27 children				toiletries	
CINCINNATI 30.2						cosmetics	34-49
CLEVELAND 26.5							
COLUMBUS 24.9						18.8	18.9
DAYTON 32.3							
DETROIT 20.2							
LOS ANGELES 17.2							
MILWAUKEE 21.5							
MINNEAPOLIS-ST. PAUL 20.2							
NEW ORLEANS 11.9							
NEW YORK 12.7							
PHILADELPHIA 26.2							
PROVIDENCE 26.0							
ST. LOUIS 22.9							
SAN FRANCISCO 20.2							
SEATTLE 28.9							
WASHINGTON 17.9							
	16.4	14.3	15.6	16.9	17.5		
	The network rating alone is no measure of the tremendous total value!						
	IT IS NOT NECESSARY TO HAVE A BIG RATING FOR BIG SUCCESS!						

Pulse **QUALITATIVE NETWORK** facts for **SALES** results! Plainly illustrating that not HOW BIG but HOW SMART makes for profitable buying! Pulse qualitative data like these for ALL network programs. Subscribers also receive FILMS standings in the 22 top markets — 126 quarter hour, half hour, and hour SPOT FILM PROGRAMS reported for February, 1959!

100,000 DIFFERENT FAMILIES

ARE INTERVIEWED MONTHLY THROUGHOUT THE U.S.

minimum samples:

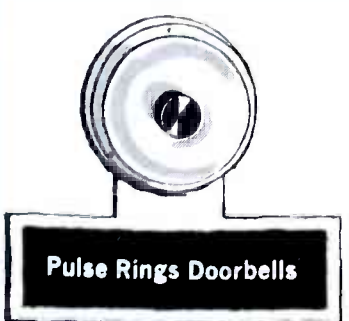
20,000 different families
per daytime TV strip

5,000 different families
once-a-week TV program


Charted above is a single, highly successful show. Not an impressive network rating, true, but a block-buster for selling help, market by market. Pulse subscribers get this vital information monthly, for all programs. Every important category of products being covered, with adequate repeats to measure progress. Brand tabs are available on order!

Effective with April reports for all markets and network, Pulse interviewing will be conducted daily all month — 365 days a year of interviewing in America's key markets! This is the qualitative assistance leading advertisers want. You can put it to work, not just for time and program buys, but for advertising, selling, promotion, basic marketing.

Complete details on request. Please write or phone JUDSON 6-3316.

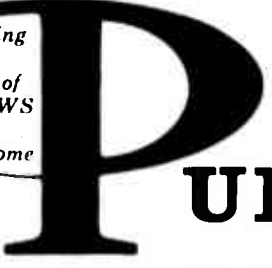


Pulse Rings Doorbells



... interviews families
in their homes

Nothing takes the place of
INTERVIEWS in the home



PULSE, Inc.

730 FIFTH AVENUE
NEW YORK 19, N. Y.

LOS ANGELES • CHICAGO • LONDON

LARGEST SCIENTIFIC SAMPLING — "ONLY U. S. CENSUS TALKS WITH MORE FAMILIES" • MORE THAN 220 MARKETS 1958 — STILL MORE FOR '59

RADIO WRAP-UP

A MONTHLY REVIEW OF MAJOR NEWS EVENTS

STATUS OF BUSINESS

At the close of the first quarter of 1959, radio spot is reported lagging 10-15% behind billing this time last year. One station representative, Adam Young Inc., estimates that 1959 spot volume will be \$12,000,000 less than last year, basing its estimates on spot activity during the last quarter of 1958 plus that of January-February this year.

The Young estimates, drawn upon reports from 134 multi-station markets, approximate the 1958 figures announced last month by Station Representatives Association. SRA described 1958 spot activity thus: the year began with a 1.6% gain, ended up with an 8% drop in the last quarter. SRA-estimated year-end billing was \$166,367,000, a drop of \$3,144,000 from 1957. The Young representative firm offered more concrete billing figures for the year past. With the top 50 markets accounting for 71.5% of all radio spot volume, New York led with 13%, or \$21,130,000. Runners-up were Chicago (\$10,775,000), Los Angeles (\$6,700,000), Detroit (\$5,750,000), Philadelphia (4,900,000), Boston (\$4,295,000) and San Francisco (\$1,120,000).

Last to feel recession

The fact that the biggest loss occurred during the last quarter merely points up that radio was the last to feel the effects of last year's recession, thus is expected to catch up with the national economic recovery before the end of summer.

Network business is apparently healthier. Agencies are expressing renewed confidence in radio's cost and coverage advantages, also are cashing in on spirited discounting. The agency that coined the slogan, "they said it couldn't be done..." did it. Announced last month: that Dancer-Fitzgerald-Sample on behalf of L&M brand cigarettes, had signed a potential \$2,100,000 52-week contract with NBC Radio. Effective May 18, L&M kicks off the first 13-week cycle (estimated cost: \$525,000) on *Stardust*, the new NBC concept that is hoped to en-

courage greater affiliate cooperation. Having promised D-F-S 59,988,000 listener commercial impressions at a c-p-m of 35 cents, NBC Radio banks on extension of the contract beyond August 16.

THE FEELING IS MUTUAL

Radio, to which news is so vital, continues to make news itself. Mutual will probably continue to hold the spotlight for the next month or two, now that its new management of Malcolm E. Smith, Jr. and Associates is firmly in the driver's seat. After walking the tightrope for several weeks, beset at one end by the Securities & Exchange Commission looking into the sundry activities of past-owner Alexander L. Guterman, at the other end by AT&T, disenchanted affiliates and irate creditors, Mutual may at last have found its man. Entrepreneur Smith, 42, emphasized shortly after taking over that "we are advertising men... and heavy users of radio for more than 20 years." The "we" includes a number of record company executives, agency man Cecil Hoge and broadcaster Theodore Granik. Wasting no time after paying off the outstanding AT&T bills, Smith & Co. has already patched up the hole created by the mass-defection to ABC Radio of the Intermountain Network, seems likely to continue attracting such bluechip advertisers as Pepsi-Cola, Colgate-Palmolive, General Foods, Carter Products, Quaker State Oil Refining—all of whom have just signed sizable MBS orders.

In a tit-for-tat move, MBS picked up ABC affiliate KLUZ to replace KALL, both in Salt Lake City, effected a new affiliate contract that calls for 40 Intermountain stations (other than KALL and KIMN, Denver) to act as MBS supplementary affiliates, continuing to carry-upon specific advertiser request—Mutual programming.

Mr. Smith's isn't the only new face on the management scene this spring. Storer moved into the "local scene" of Los Angeles with a \$900,000 purchase (sub-

To page 25



My Mommy Listens to KFWB

Glamorous, amorous, working gal or lady-of-leisure... most mommies in the great Southern California area listen to KFWB.

And don't forget... for every **mommy** there's a **daddy**, and they listen to KFWB, too! Time after time, Pulse and Hooper both confirm that KFWB is the daddy of all radio stations in the L. A. area.

... So buy KFWB. **First in Los Angeles.** It's the thing to do!



6419 Hollywood Blvd., Hollywood 28 / HO 3-5151
ROBERT M. PURCELL, President and Gen. Manager
MILTON H. KLEIN, Sales Manager
Represented nationally by JOHN BLAIR & CO.



TERRYTOONS

TOP DRAWER

Commercial television or television commercials, TERRYTOONS does both equally well.

On the CBS Television Network, TERRYTOONS-created "Mighty Mouse Playhouse" and "Heckle and Jeckle" consistently rank among the top-rated week-end daytime programs. And "Tom Terrific," created by TERRYTOONS especially for television, has an audience of more than 3.5 million viewers daily, as a regular feature of the "Captain Kangaroo" show. (Nielsen)

This same ability to captivate millions can perform for you. For TERRYTOONS' full-time staff of nearly 100 artists, musicians, writers and technicians is at your service to create commercials combining entertainment savvy with creative, hard-hitting selling. Name your format: lowbrow or sophisticated; full animation, semi-animation, or animation mixed with live action. TERRYTOONS does the job for you...any or all of it!

Dozens of major agencies and advertisers have turned to top drawer TERRYTOONS for best-selling commercials. Why don't you?

A Division of CBS FILMS INC.  **TERRYTOONS**



It's this easy
to get programs and sponsors together, anytime

When television programs and commercials are Videotape* recorded, they can be scheduled to run in almost any combination and at any time. Stations can dovetail schedules for local, network and special events quickly and easily. "Live" spots can be run at any availability. And both can be timed to reach pre-selected audiences.

And with Videotape recording, stations can plan more "local live" programs... increase the number of "local live" commercials... build up station income.

But this is just part of the story. Let us tell you how completely the Ampex VR-1000 Videotape Recorder is changing the face of television. Write today.

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

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



©1964 AMPEX CORP.

RADIO WRAP-UP from page 21

ject to FCC approval) of KROP, and should be out of the Atlanta market this month following disposal of WAGA. And crooner Pat Boone, no doubt following the footsteps of Bing Crosby, has purchased his first broadcast properties. Together with the Townsend Investment Co., which he serves as "youth adviser," Boone and associates have bought KNOK, Fort Worth and WKDA, Nashville, both also subject to FCC approval. Price-tag for the two John W. Kluge properties: \$1,000,000.

The man to watch

But the man to watch continues to be John Hay (Jock) Whitney, currently U.S. Ambassador to the Court of St. James. Though it's uncertain as to when Whitney plans to return home, his Plymouth Rock Publishing Co. (*New York Herald-Tribune*) is wasting no time. VIP Radio Inc. (owned jointly by the Whitney interests and TV-radio program packager Martin Stone) has set up a "Herald-Tribune Radio Network," a grouping of suburban stations which might well be the fore-runner to similar newspaper-affiliated radio networks in other major markets (see Focus on Business, page 29). Present links in the *Trib* network are WYIP, Mount Kisco, WVOX, New Rochelle, WSKN, Saugerties and on file at FCC is the application for WKIT, Mineola.

THE NOT-SO-SECRET INGREDIENT

While subliminal advertising on TV seems to have been doomed from the start, it appears to be very much alive on some eastern U.S. radio stations. Only it's called "The Hypnotic Sell."

Ask any grocer what he needs *less of* and he's liable to say "another brand of coffee." But New York's Chock Full O' Nuts Coffee Corp., whose premium-priced brand claims its "secret ingredient" to be the kind of money it takes to buy the best Venezuelan beans, refuses to accept a closed shell policy. As it seeks new markets in the East, it must not only win consumer acceptance but must wrest away the top shelf-spaces allocated to the giants, e.g., Maxwell House, Chase & Sanborn. To get the consumer to clamor for Chock Full, its agency, Grey Advertising, has been blitzing a number of markets with the staggering number of 2,300 announcements *per week*, using only one station to carry them!

The technique—which reportedly costs Chock Full an average of \$50,000 a year per station, after frequency discount,—has aroused the ire of competing brands who are, by necessity, "locked out" of these stations. While most Chock Full stations don't seem to care, those who do have been instructed by Grey to

grant 15-minute "buffers" between blitz schedules. Others, such as WIBC, Philadelphia, insist that Chock Full take only alternate half-hour blocks.

Essentially, the commercials are nothing but time breaks following each record played. On the list are such music-and-news stations as WLOB, Portland, WKBO, Harrisburg, WSBA, York, WABY, Albany and WNDR, Syracuse—the first "test" station. The entire message is simply, "Chock Full 'O Nuts Coffee Time . . . 10:20." These "quickies" are backstopped by one-minute announcements in the stations' personality shows—which average five a day or thirty-five a week beyond and above the flight of 1,200-3,200, depending on the market. What Chock Full hopes to accomplish is to impress its name—nothing more—so that when the consumer enters a supermarket, she will inevitably reach for the blue and yellow can without possibly knowing why. Before moving into the market, Chock Full will inevitably have first preconditioned the audience via TV spot and newspaper ads. Interestingly, save in Philadelphia, these blitz campaigns are executed only in fringe markets. In such major cities as New York, Boston, Washington and Baltimore, a Chock Full O'Nuts executive says, "we have a different situation."

Station soul-searching

No further explanation is offered, but presumably what is meant is that major market stations won't all go along lest they offend too many regular clients. Case-in-point: Chock Full initially approached Philadelphia's WFIL but was rejected after what is described as "considerable soul-searching" by the Philadelphia station.

Success to date has been described by the agency as "greater than first expected." So gratifying has been the response in some markets, to wit, Syracuse and Philadelphia, that the blitz strategy comprises the only Chock Full advertising in those markets.

Chock Full's new media strategy is being carefully watched by a number of large agencies handling tea and coffee accounts. P.S.—Outspoken Chock Full O'Nuts president William Black has told the Federal Trade Commission that his firm regards the current multi-million dollar TV spot campaign of the Tea Council of The U.S.A. as "false . . . misleading and derogatory to the coffee industry." In a protest filed March 17 with FTC, Black describes the adverse reaction to the human body of tannic acid, tea's basic property, and says that when the Tea Council ads claim coffee to lead to loss of sleep and other irritations, it is a "case where the teakettle is calling the coffee pot black . . ." END

We taped Ramblers



Doug Elleson, Program Manager
KRON-TV, San Francisco

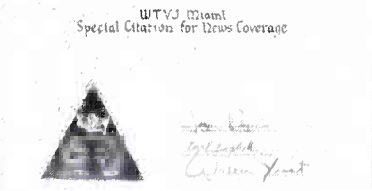
"We taped a whole series of Rambler spots at one time for local Nash dealers. Accurately timed, error-free, easily scheduled commercials, with a 'live' look at less than live cost, impressed both client and agency."

AMPEX
CORPORATION

934 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional
products division

as
 the second decade
 of WTVJ
 service begins
**3 MORE
 HONORS...**



- 1.** *Freedoms Foundation George Washington Honor Medal—Public Service Programming.*
- 2.** *Radio & TV News Directors Association—Continuous Daily Editorial.*
- 3.** *Encyclopedia Britannica-University of Missouri—Best News Film.*

See your PGW colonel

AS WE BEGIN OUR SECOND DECADE of operation, we are particularly proud of the recognition which we have received from our efforts to be of service to the South Florida community. 1,296 citations have been awarded WTVJ for civic service during 10 short years.

BY EVERY MEASURE, WTVJ IS FLORIDA'S LEADING STATION!

- Largest total coverage and the *only* unduplicated network coverage!
- Consistently #1 in *every* rating survey taken in the fabulous South Florida market by ARB and Nielsen.

WTVJ

SOUTH FLORIDA

CHANNEL 4



*Represented Nationally by:
 Peters, Griffin, Woodward, Inc.*

PROGRAMS WORTH VIEWING

MON., APRIL 13

Patrice Munsel and John Raitt star in a half-hour version of Rudolf Friml's "Naughty Marietta" on *Voice of Firestone* (ABC-TV, 9-9:30* p.m.)

WED., APRIL 15

Jack Benny, Ginger Rogers and Jerry Colonna play "straight men" for Bob Hope in another *Buick Special* (NBC-TV, 9-10 p.m.)

True-to-life documentary on U.S. Customs Service vs. an intrepid gang of smugglers on "Trial of Diamonds," *Armstrong Circle Theatre* (CBS-TV, 10-11 p.m.)

THURS., APRIL 16

Claude Rains and Maximilian Schell star in Abby Mann's dramatization of the 1946 War Crimes Trial titled "Judgment at Nuremberg" on *Playhouse 90* (CBS-TV, 9:30-11 p.m.)

SUN., APRIL 19

Demonstration on why plastic surgery is called "The Reconstructive Art" on *Johns Hopkins File 7* (ABC-TV, 12:30-1 p.m.)

A Zen Buddhist who doesn't belong to "The Beat Generation," philosopher Daisetz Teitaro Suzuki, on *Wisdom* (NBC-TV, 1-1:30 p.m.)

Special Passover drama by oft-cited TV playwright Reginald Rose, "The Final Ingredient" (ABC-TV, 3-3:30 p.m.)

Impact on aviation by aero-space developments seen in a special General Motors public service report on "The Congress of Flight" (NBC-TV, 5-6 p.m.)

Stalingrad—the battle that marked the beginning of the end for Hitler's Third Reich on *The Twentieth Century* (CBS-TV, 6:30-7 p.m.)

MON., APRIL 20

At home with the Cugats—Xavier and wife Abbe Lane—on *Voice of Firestone* (ABC-TV, 9-9:30 p.m.)

Harry S. Truman and Sen. Estes Kefauver (D-Tenn.) take outspoken positions on the current McClellan crime hearings in the special report, *The Investigator and The Law* (ABC-TV, 9:30-10:30 p.m.)

Another crime, another era, as Al Capone is revived in the first of a two-part Paul Monash script, "The Untouchables," starring Robert Stack and Keenan Wynn, on *Desilu Playhouse* (CBS-TV, 10-11 p.m.)

THURS., APRIL 23

Sir John Gielgud and Margaret Leighton, two of England's best export items, star in Terrence Rattigan's "The Browning Version" on *DuPont Show of the Month* (CBS-TV, 8-9:30 p.m.)

FRI., APRIL 24

First and second generation Hollywood meet as Gene Kelly dances with Liza Minnelli, daughter of former partner Judy Garland; Carl Sandburg makes one of

his rare TV appearances on *Pontiac Star Parade* (CBS-TV, 9:30-10:30 p.m.)

SUN., APRIL 26

A lawyer's credo is expressed by barrister Grenville Clark on *Wisdom* (NBC-TV, 1-1:30 p.m.)

Supersonic death as man heads "Toward The Unexplored: The Flight of the X-2," repeat on *The Twentieth Century* (CBS-TV, 6:30-7 p.m.)

The nation's top golfers vie in "The Tournament of Champions," remote from Las Vegas (NBC-TV, 6-7 p.m.)

All-star, two-hour musical extravaganza with Jane Powell, Tab Hunter, Jeanne Crain, Walter Pidgeon, Myrna Loy, Ed Wynn, others in "Meet Me In St. Louis" (CBS-TV, 9-11 p.m.)

TUES., APRIL 28

Eugene O'Neill's "Ah, Wilderness," with Helen Hayes, Burgess Meredith, Lloyd Nolan, Betty Field, on *Hallmark Hall of Fame* (NBC-TV, 9:30-11 p.m.)

WED., APRIL 29

A TV dramatization of a news event while it's hot: "The Sound of Violence," a documentary on corruption in the juke box industry, on *Armstrong Circle Theatre* (CBS-TV, 10-11 p.m.)

SUN., MAY 3

The Christiani Bros. aerial circus at work in "Roll Out the Sky" on *Kaleidoscope* (NBC-TV, 5-6 p.m.)

The words, wit and wisdom of Winston S. Churchill in a repeat two-part telecast of "Man of the Century," on *The Twentieth Century* (CBS-TV, 6:30-7 p.m.)

Satire spells C-a-e-s-a-r as Sid and friends (Audrey Meadows, Art Carney, Cliff Norton, et. al.) spend some time "At The Movies" on the *Sid Caesar Special* (NBC-TV, 10-11 p.m.)

MON., MAY 4

From "Oklahoma!" to "Flower Drum Song" in "An Evening with Richard Rodgers" on *Voice of Firestone* (ABC-TV, 9-9:30 p.m.)

More Chicago fireworks and FBI gang-busting on part two of "The Untouchables" on *Desilu Playhouse* (CBS-TV, 10-11 p.m.)

WED., MAY 6

Thomas Hardy's "The Wayward Widow." Betsy Palmer and Richard Greene star in this Michael Dyne adaptation on *U.S. Steel Hour* (CBS-TV, 10-11 p.m.)

THURS., MAY 7

Canadian dramatist Arthur Hailey, author of last year's outstanding two-part *Studio One* drama, "No Deadly Medicine," returns to the hospital scene with "Diary of A Nurse" on *Playhouse 90* (CBS-TV, 9:30-11 p.m.)

FRI., MAY 8

As Nikita Khrushchev's ultimatum draws near, another special, on-the-scene report from Berlin (NBC-TV, 8-9 p.m.)

* all times EST

SELECTIVE PROGRAM LOG

In the weeks ahead, the discriminating viewer will find the networks scheduling no less than 36 programs of promise, or an average of one a day. They range from such regular series as Camera Three and Omnibus to such all-star musicals as "Meet Me In St. Louis" on April 26, Sir John Gielgud and Margaret Leighton in Terrence Rattigan's "The Browning Version" on April 23, searching reports into the McClellan crime hearings with Harry S. Truman and into the jukebox racket; the wisdom of Zen Buddhist Daisetz Teitaro Suzuki; the defeat at Stalingrad in 1943—and countless other programs that again lend concrete proof that television—viewed in perspective—is a medium that can be well done.

Sell the Southwest's
4-STATE CORNER

TEXAS • ARKANSAS • OKLAHOMA • LOUISIANA

from

KCMC-TV TEXARKANA
 TEXAS • ARKANSAS

29 COUNTY MARKET

(NCS NO. 3, Spring, 1958)

WEEKLY COVERAGE

Total homes reached

DAY or NIGHT: 64,110

County figures indicate percent of television homes which view KCMC once or more WEEKLY.

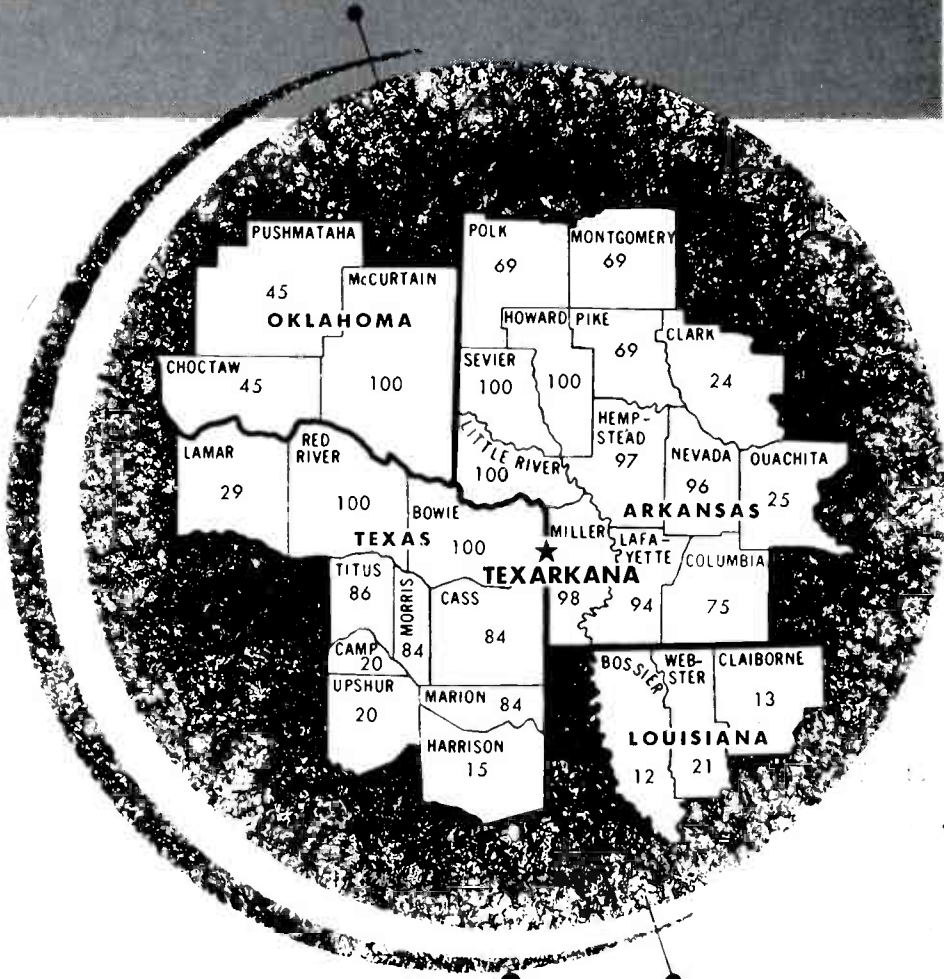
MARKET DATA

Population (SRDS)	606,500
Retail Sales (SRDS)	\$481,071,000
Total Homes (NCS NO. 3)	173,000
Television Homes (NCS NO. 3)	110,000

SHARE OF AUDIENCE

64.8% in Metro Texarkana

(ARB, November, 1958)



FLASH!

MGM Movie Package
 started March 1

A few choice
availabilities
still remain!

buy

KCMC-TV

TEXARKANA, Texas-Arkansas

The 4-State POWERHOUSE of the Great Southwest

Maximum power Channel 6 • Represented by Venard, Rintoul & McConnell, Inc.

SPOT-NETWORK TV BILLINGS UP 11.9%

VITAL STATISTICS

Television advertising has officially joined the billion dollar industries, now that the estimates of last year's network and spot billing have been collated. Making remarkable strides despite the 1958 recession, the year-end total was \$1,078,213,401—representing a combined spot-network growth of 11.9%. Television seems destined to expand along with the Gross National Product.

Especially encouraging to observers is the stepped-up activity in Detroit (see Pontiac, page 52.) Auto production is up 23% this first quarter. As against the March 1958 average of 86,000 cars, last month saw auto production touching 133,000. Personal income in February came to \$361,500,000,000 a gain of \$17,000,000,000 over the figure reported for February 1958. Weekly earnings on the average are \$6.52 higher than last year; steel production in March hit a new high of 2,610,000 tons (as against the 1,412,000 tons reported in March 1958); private residential expenditures rose from \$17,300,000,000 in February 1958 to \$21,800,000,000 this February, and department store sales are 5% higher this quarter than last year at this time.

Despite the optimistic economic outlook, caution continues to be the key word among national TV advertisers. Networks seem certain to continue their policies of granting some sponsors shorter-term programming leases to increase the flexibility of network television. There also seems to be a desire among some multi-product advertisers to return to yesteryear's single sponsorship of the "big show." What shapes up as a possible trend is the thinking of Colgate-Palmolive Co. to promote its diversified household products line under a corporate TV umbrella.

MOUTHFUL OF SPOT

What's behind the impressive 93 percent increase in TV spot advertising of

toothpastes and mouthwash preparations reported by Television Bureau of Advertising? Cold statistics speak of increased spending in this product category—from \$7,416,000 to \$14,386,000—but the explanation is made up of many variables. Among them: radio spot cancellations such as Lever's transfer of Pepsodent from radio to TV spot (\$3,140,810 worth); new packaging techniques in toothpastes that have obsoleted the familiar wrinkled old tube; improved products such as Gleem, on which Procter & Gamble spent \$1,115,510 in TV spot; and, of course, introduction of new products such as Lever's Stripe, which bowed last year with \$2,049,840 in TV spot. Pacemaker among the mouthwash spenders was Warner-Lambert's Listerine, which spent \$1,261,020 in TV spot.

Intensive campaign for zest

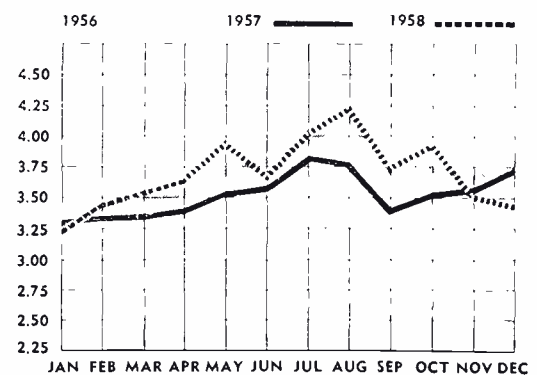
These expenditures and others—notably for personal deodorants, hair dressings, headache, and cold remedies—do much to explain why toiletries ranked number two among both network and spot TV spenders. Cases in point: top spot spender P&G, which allocated \$1,489,920 to its new Zest Beauty Bar; Lever's \$1,697,570 in spot for Dove; the \$4,716,340 Warner-Lambert spent on its Anahist products line, the \$1,736,600 assigned to its Bromo-Seltzer—hardly a match in spending with Miles Laboratories' Alka-Seltzer, which accounted for \$5,268,130. The newest cold preparation, American Home Products' Dristan, premiered with a \$1,839,860 allocation in spot, though many other advertisers preferred to introduce their products in network TV after national distribution had been effected. Among these: Bristol-Myers and Revlon Inc.

BATTLE OF THE DETERGENTS

One of the more interesting competitive situations is seen in the battle of the household all-purpose detergents.

While Holyoke's Adell Chemical Co. in 1958 kept pushing Lestoil onward and upward—increasing TV spot allocations 200 percent from \$4,109,800 to \$12,324,900—to where it ended the year as the third top spot advertiser, it was just a matter of time until Adell's success prompted competition by the three soap-making giants. Playing a part in Lever's 117% spot TV increase (from 7th place in 1957 with \$7,642,980 to 2d place in 1958 with \$16,578,860) was its market-by-market test introduction of Handy Andy which accounted for \$740,730 until it took over "sponsorship" of CBS-TV's *Gale Storm Show*; P&G's 31% increase in spot billing was principally due to Zest, Ivory Liquid (\$3,399,940), Jif Peanut Butter (\$3,666,000), Clorox (\$2,696,020) and Duncan Hines Mixes (\$2,539,600). *To page 101*

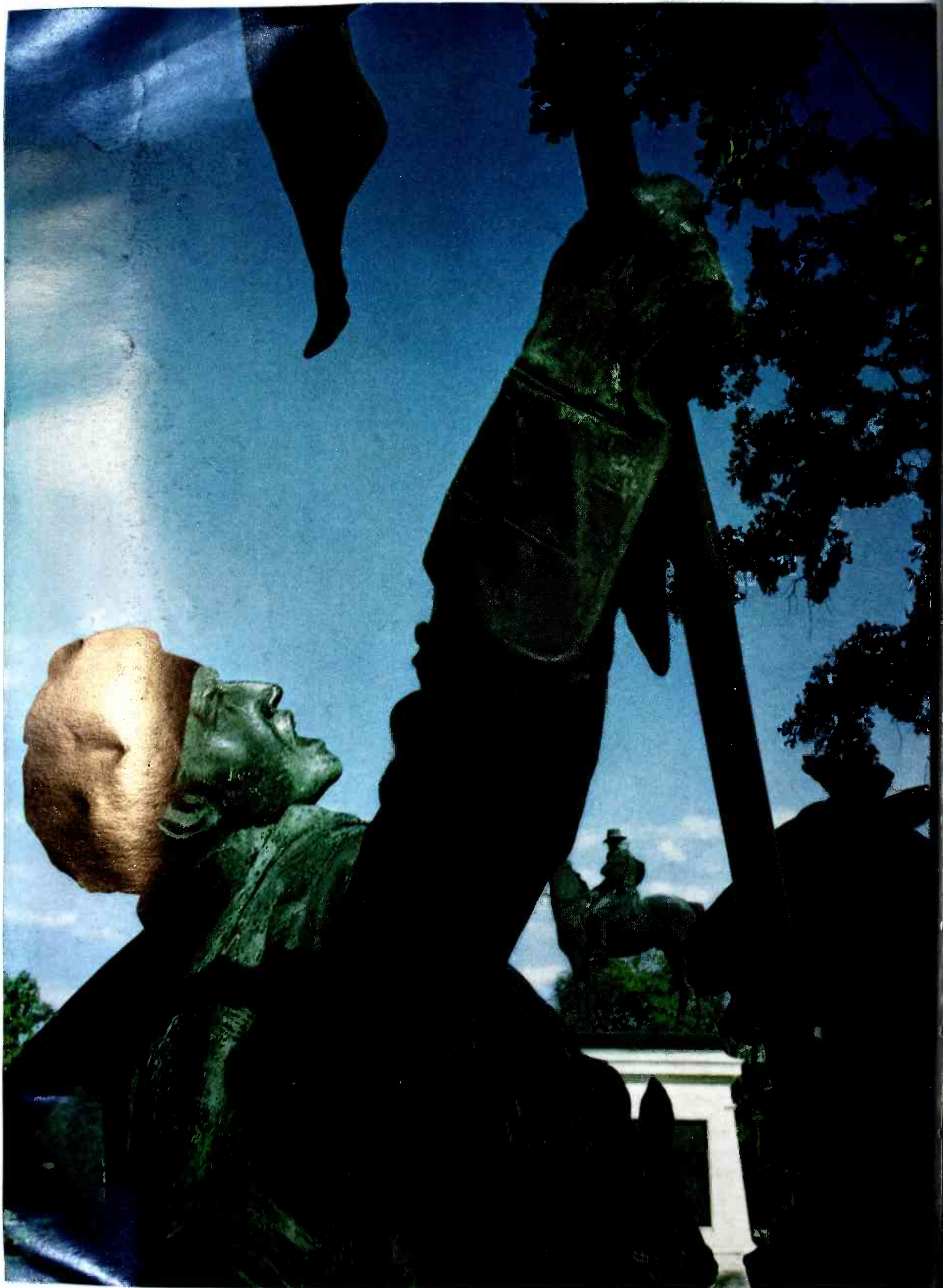
TV NETWORK COST-PER-THOUSAND



December 1958 index: \$3.44

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, LNA-BAR
TELEVISION MAGAZINE



MINE EYES HAVE SEEN THE GLORY...

This dynamic statue of a Civil War cavalryman stands before the solitary mounted figure of General Ulysses S. Grant. Within the shadow of the Capitol Building, it helps commemorate the mighty war between the states...

Another in the continuing series of photo traps by Fred Maroon... commissioned by WTOP-TV

WTOP-TV 
WASHINGTON, D. C.

AN AFFILIATE OF THE CBS TELEVISION NETWORK
REPRESENTED BY CBS TELEVISION SPOT SALES

OPERATED BY THE WASHINGTON POST
BROADCAST DIVISION

WTOP-TV, Channel 9, Washington, D.C.
WJXT, Channel 4, Jacksonville, Florida
WTOP Radio Washington, D.C.

"Me an' J.K."

is just like this!" WJAR-TV not only has a corner on quality feature films in the Providence market, but also exposes them with rare showmanship. Morning and afternoon films, for example, are emceed daily by personable Jay Kroll who asks viewers to write and tell him what they would like to see, then waits for the mailman to clue him on local tastes. Between "acts", Jay interviews visiting celebrities, and leaders of local and national civic groups. "The Jay Kroll Show" — another good reason why WJAR-TV has won the TV heart of the PROVIDENCE MARKET.

10th Anniversary of CHANNEL 10



WJAR-TV

Cock-of-the-walk in the PROVIDENCE MARKET

NBC · ABC · Represented by Edward Petry & Co., Inc.



PROMOTION

By Chuck Wilson, President, BPA



MERCHANDISING OR MOOCHANDISING?

Requests for merchandising assistance are often unfair to stations, and misleading to local retailers.

Run for the hills, boys, the dam has broken! Undoubtedly this is the reaction of most promotion managers around the nation if the last couple of months are any indication, because the flood gates have opened on the requests for merchandising support. In fact, it has become unbelievable.

Form letter after form letter is being received by the manager, sales manager, publicity manager, program manager—and sometimes even the promotion or merchandising manager.

The paper manufacturers are reaping the harvest, because all the letters received by the promotion man, directly or indirectly, would undoubtedly add up to a whole forest of pulp wood.

In the case of the station which has a merchandising director, such as Bob Hanson of WCCO-TV, Bob is probably the last to receive the correspondence. He undoubtedly feels like the lost soul who has been included in every chain letter and is now the number one man at the top of the letter. Unless you sit on his side of the desk, you'll never realize how close to the truth this is.

Merchandising not primarily a station's business

Most of the letters (form, that is) follow a set routine pattern of requests for mailings to "Oh God, anybody," billboards, car cards, studio windows, lobby displays, sky-writing, signs on moon rockets, etc. The trouble is that 99% of these requests are from a guy doing what follows a set formula, and they don't take into consideration the fact that a station first of all, and always, is in the business of selling time and program availabilities—and not merchandising.

You buy the best availabilities that are open—you buy audience. If you don't, you're doing your company—agency or advertiser—a disservice. Because, let's face it, merchandising is not a basic function of any broadcasting station—merchandising responsibility belongs to the agency or

the advertiser, because they are the only ones who know the particular product's marketing eccentricities.

The most successful merchandising operations are those which have personnel working with all media in person. They work with the distributors and salesmen, buyer groups and retailers. They coordinate so that the whole merchandising effort makes sense and results in a more effective overall advertising program which leads to increased sales.

The lines of communication are often poor

Speaking of coordination, there seems to be a lack of it in a majority of cases. For instance, the agency merchandising man says to the timebuyer, "Give me a list of stations you're buying for Crumbles—I've got to send out a letter of merchandising."

So, he gets the list and sends out a form letter which says something along the lines of—"Your station has been selected for a saturation plan of advertising which will blanket your market. To make our client happy, and to insure your station retaining the schedule, following is the list of help we expect from you . . . etc."

Here is where the lack of communication between the timebuyer and merchandising man shows up. If a station does honor merchandising requests, and many don't, the promotion and/or merchandising manager checks to see what kind of a "saturation" schedule this product is using. Time and again, he'll find that the saturation schedule consists of one, perhaps two, announcements for two, three or four weeks.

Possibly, this is saturation by omission, but it certainly isn't going to sound very helpful to the local retailer who depends on the advertiser to help him move goods. As explained, in many cases, a station will receive such a letter and discover not only a small spot campaign but that some clients have placed no business at all.

Recently, and this has happened before, a case came to

To page 109

To
The **PSW** Colonel
of 1959

Among all the **PSW** Colonels, you have made the year's
most notable growth—not only in your
contribution to our company, but to the stations,
agencies and advertisers we serve.



We hereby acknowledge our pride in your outstanding
sales accomplishments, in your important
and effective teamwork, and in your efforts to create
new business for the stations we represent.

We salute you
The **PSW** Colonel of 1959


Arthur P. [unclear]
Clayton [unclear]
Russell [unclear]

THE PGW COLONEL SAYS:

*“Good selling
is a fine art
with us.”*

Some people believe salesmen are born. We know differently. It takes hard work, selfless interest and real devotion to turn out a pro.

The “Colonel of the Year” is our most coveted award at **PGW** because we believe that the salesman who contributes the most to the growth and development of himself, his company and the stations we represent should be recognized and rewarded handsomely. Don't you?

PETERS,
GRIFFIN, 
WOODWARD, INC.

Pioneer Station Representatives Since 1932

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

76.2% of Des Moines Listened to Radio



Iowa's blizzard of March 5 and 6, worst in the past decade, left 20,000 cars stranded in Iowa's largest city. Preference of radio service can best be measured when the demand for information is unusually high. More Des Moines people chosen at random in an impartial survey of 500 telephone calls made March 6 said they listened for the greatest part of the storm to KRNT TOTAL RADIO for information than all other stations combined!

and more Listened to KRNT Radio than all other stations combined!

During and following a traffic-crippling snowstorm in Iowa last month (March 5th), public demand for information about impassable roads . . . concern for whereabouts and welfare of relatives was critical!

Fortunately, most people in this area have learned from past experience that KRNT always provides service to fill these personal needs. They knew that KRNT would help, and a thousand business executives, school principals and individuals used KRNT'S aired-telephone interview service with the familiarity of daily routine.

The fact that KRNT is the preferred source of help and information in times of emergency stands as proof of KRNT's image of dependability in the minds of people in Central Iowa. Obviously, KRNT has earned this recognition with long-standing excellence in public service . . . reliability that is vital in all selling! KRNT advertisers know this. They used twice as much KRNT Radio in February of 1959 as in the same period a year ago. It's no wonder that most people listen to, believe in, and depend upon the COMPLETE radio station in Des Moines, KRNT TOTAL RADIO!

KRNT TOTAL RADIO in Des Moines

Represented Nationally by **THE KATZ AGENCY**

According to another recent survey (when there was no emergency) . . . a depth study by Central Surveys, Inc.,

KRNT RATED AS THE TOP DES MOINES STATION:

- MOST PEOPLE LISTEN TO MOST
 - MOST RELIABLE NEWS
 - MOST BELIEVABLE PERSONALITIES
-

ON RADIO

By Kevin B. Sweeney, President, RAB



THE LAST WORD FROM CAR RADIO

Car radio offers approximately twice the "before purchase" coverage of television plus magazines.

The automobile radio can be as important for an advertiser trying to motivate men as all newspapers combined.

That's independent research, not opinion, I am happy to say. Well, maybe a dab of opinion.

That fact is such an important by-product of RAB's recently released "gasoline last word" study that it unfortunately minimizes the other findings.

RAB set out in this study to explore another facet of how to get the "last word" with a customer before he or she makes a brand decision.

If you came in late, RAB has financed a series of such studies in grocery and drug retail outlets that have developed a surprising pattern of media exposure of people in the hours immediately before they buy something.

This most recent study moved into a different field: Where better than three-quarters of the customers wore skirts in the 32,000 grocery and drug interviews, the same ratio was *male* in the gasoline marketing survey.

Over 6500 males in Dallas, Baltimore, San Francisco, and Detroit, who were unwary enough to buy something in a gasoline station, were interviewed, (as were about 2500 female gasoline station customers).

Convincing evidence of car radio's standing

What emerged is the most convincing documentation of the automobile radio's new standing as a full-fledged medium and the role it plays, particularly among males, in the nearly 7 out of 10 families with an automobile radio.

For instance, around 44% of gasoline station customers, on the average, had seen any newspaper before they entered the station to make their purchase. The percentage was only slightly higher after the full impact of evening newspapers had been felt than it was among the morning purchasers. A sliver less than 40% of the gasoline customers had listened to the automobile radio.

Some quick long division and . . .

All newspapers combined had a "reach" only 10% larger

than that of the automobile radio—and considerably below the combined reach of automobile, home, and other out-of-home radio.

Television, it will grieve many of you to learn, plus magazines had a "before purchase" coverage of approximately half the total of the automobile radio.

In metropolitan areas, at least, the automobile radio clearly should spearhead media buys where the male makes the brand decision.

Male coverage comparatively easy

Even in multi-station areas, the problem of massing advertising impressions on males is relatively simple with automobile radios compared to a similar process in newspapers.

Gasoline, automobile, tire, seat cover advertisers don't need a second look to see how important this ceaselessly expanding medium is to them. The male is their only important target.

But major appliances, convenience-foods, proprietaries—where male influence is large and growing with "togetherness"—had better watch this medium, too.

Can I cite the reasons—other than those above?

The radio-equipped automobile total now stands at 38,000,000. In units, about twice as many as all morning daily newspapers and larger than the largest six magazines combined, not far away from TV's total home potential.

The automobile radio is getting nearly an hour of daily attention from drivers. More minutes than newspapers get.

The automobile radio takes up the slack in cities interlaced with limited-access turnpikes, freeways or whatever you call 'em. Outdoor is losing out in these markets. If you want to reach people in motion toward the marketplace, it's the automobile radio now.

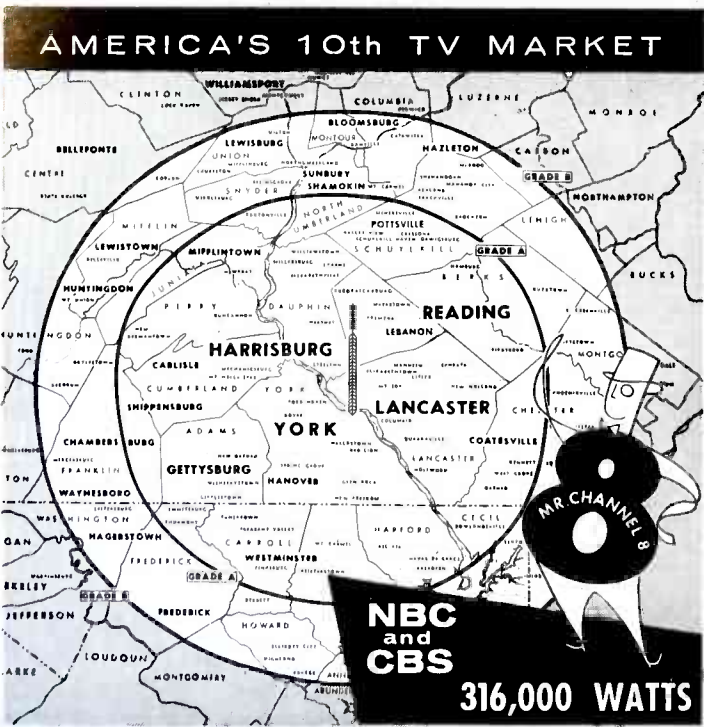
Isn't it about time that ad agencies created a new assignment in their media departments to ride herd on this important segment of radio—a segment that for influencing the male is rapidly sliding past all its competitors?

END

Lancaster
 Harrisburg York
 is ONE TV market when you use
WGAL-TV



WGAL-TV



CHANNEL 8
LANCASTER, PA.
NBC and CBS

In addition to being the first choice of viewers in these three important markets, WGAL-TV is the television station for Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities.

STEINMAN STATION • Clair McCollough, Pres.

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

THE TV SCENE

By George G. Huntington, v.p. and general manager, TvB



ON CORPORATE RESPONSIBILITIES

Business giants can improve their positions through direct advertising contact with the public

Television is doomed," says a friend of mine, "because it's running out of prospects." Back in 1957 (we won't know total 1958 advertising expenditures until mid-spring when the newspapers have counted their losses,) all of the top 100 advertisers except the three liquor companies used television. TV was 47% of their total advertising budget but 81% of P & G's, 86% of Brown & Williamson's, 89% of Miles, 99% of Hazel Bishop's, 99% of Chicle's etc. etc.

"So where's the new money coming from?" my friend asks.

Among the leading advertisers, television is the major medium (except for the automobile industry and they have problems of their own which may be more than mere coincidence.) But I predict TV's future will be greatly affected by companies most people consider nonadvertisers.

Someone once said that we all exist by selling something. It may be a product, service or idea but it's something we wish others to buy and if they don't or if they stop, we won't exist long.

An obligation to their publics

To replace last year's phrase, "corporate image," in 1959 I'd like to nominate the phrase "corporate obligation." When a company's sales reach the billion-dollar level it seems to me they have an obligation to their publics in addition to their making a fine product at a good price. Corporations with billion-dollar-sales automatically have a great stake in millions of people, in the economic, educational, cultural progress of the entire country. Whether it's the need for more scientists, greater respect for learning, the teaching of rules for good health, problems of the older worker, the silliness of superstition, benefits of automation, the needs of children, growth of foreign competition, the art of driving, need for a longer work week—whatever the nation doesn't know or doesn't understand needs to be told and made clear. If it isn't, it may well affect the future

of these companies. They can affect this future by living up to their "corporate obligation."

I can predict the growth in television of companies with sales in the over-billion-dollar-level as they recognize their corporate obligation. Among them I'd put General Dynamics, International Harvester, J. C. Penny, North American Aviation, Continental Can, I.B.M., Kroger, Boeing Airplane, A&P, United Aircraft, Sears Roebuck and both Republic and Bethlehem Steel.

Company contact with public limited

Although these companies may well be improving our lives through both their research and their products, most of their public contact has been limited to small segments of the public.

The aluminum companies have been alert to their obligations to their customers' customers. Through television, they have created the public's desire for products made by *their* customers. U.S. Steel has done the same thing.

But aren't Republic Steel and Bethlehem Steel obligated to do something for the automobile industry?

Aren't Smith, Kline and French and Merck obligated to druggists and to the doctors who prescribe their products?

Aren't Continental Can and American Can obligated to the food, oil and drug manufactureres which use their cans?

Doesn't any company which has so great a stake in the American economy owe something to all this economy? And wouldn't it make good business sense and good neighborly sense for more of these major companies to fulfill their corporate obligation direct to the people?

Television's problem is not to find new television prospects but to find new *advertising* prospects. I'm confident that once advertising is accepted, so too will be television: the two are becoming one. And more companies are recognizing the responsibility of their leadership by meeting their "corporate obligation."

END



Go
right
to the
TOP
...go
ABC-TV

Go right up the list of nighttime half-hours, as reported in the latest Nielsen 24-Market TV Report. Compare them – half-hour for half-hour, network for network. Here's what you'll discover:

Of the 42 evening half-hours (Sunday through Saturday, 7:30-10:30 PM), ABC-TV is No. 1 in 18! Each of the other two networks is first in only 12.

Every day, in every way, ABC-TV[®] increasingly measures up. And up. And up.

ABC TELEVISION

Source: Nielsen 24-Market TV Report, week ending March 14, 1959.

THE TV COMMERCIAL
By Harry Wayne McMahan

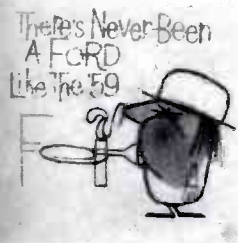
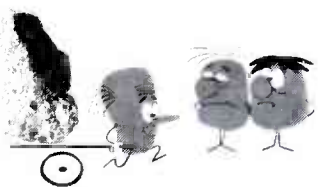


THE GOOD EARTH AND OTHER SPRINGTIME TOPICS

The hard sell is still with us but a few bright spots on the landscape make it all worth while



Above and right are two of three commercials for Massey-Ferguson tractors out of Needham, Louis and Brorby. Producer: Thomas D. Thomas; art director: George Lundy.



Two fresh touches pop up in the new Ford commercial series. Designed by Abe Liss at Elektra.



Maybe the balmy breeze off of Lake Michigan is affecting me (any day now!) or maybe it's the rustling restlessness of Spring, but I find it harder and harder to sit through some of the television commercials we're getting these nights.

Edsel's spots on *Playhouse 90* leave me cold. Trite. Uninspired. Every cliché of the car business.

Rexall's spectacular unsuccess, too. I've never heard such a clutter of generalities from a major sponsor in all my life!

And as for Viceroy's "Thinking Man's Filter," this is the end. We think the old hard sell master, Bates, is going to meet himself coming back on that one.

Just for fun, play a game with me: There are three cigarettes—L & M, Marlboro, Viceroy—all grouped together in share of market as of the start of 1959. All three have different approaches to TV and all are heavy in the medium—as TV goes, so goes their sales. Let's see where they stand in the Wooten figures come January 1960 . . . we'd tab Marlboro's "image" to come out on top, L & M holding its own barely, and Viceroy to slip to a declining third.

And this little game may point to a significant milestone in TV advertising: our maturing viewers are responding with increasing skepticism to the hard sell school of commercials.

A Flair With Tractors

Tractors sound like a no-fun job for a TV commercial assignment. But Ken Snyder and his boys at NLB have given it a lot of Springtime flair. They've hit three approaches, all of them good, to sell Massey-Ferguson.

One is a "good earth" job, extolling the farmer in a rich, unsaccharine way. Fine writing, thoughtful direction.

Two is a cartoon history of man tilling the soil. Potato-

To page 109



THE CURRENT SEASON: PROPHECY AND PERFORMANCE

In our October issue, James Cornell of N. W. Ayer forecast the share of audience for every nighttime network half-hour. How close did he come? Here are the results, together with a comparison of this season and last.

BY HERMAN LAND

LAST October, the program analyst of one of the country's leading agencies went way out on a limb with a daring forecast in TELEVISION MAGAZINE of the share of audience that would be achieved by every nighttime half-hour on the networks during the 1958-59 season. The analyst was James H. Cornell, the agency, N. W. Ayer. (In the following issue, Cornell explained the analytical method he employed in arriving at the predictions.)

How did Cornell's predictions turn out? The results are now in, based on averaging November-December share of audience figures in the competitive markets, and omitting nights on which special shows occurred. Not only do they point to the overall soundness of Cornell's approach—though he was off in a number of individual instances—they also pretty much tell the story of what happened this season in regular programming. To the advertiser, such predictions are important, says Cornell, because they can help lower his risk if they are accurate.

"If you, as an advertiser, felt reasonably sure that your show would wind up with 25 share points or less, would you invest your \$2.5 million? Would you gamble, if you saw that the odds on hitting a 25 or lower share were 3 to 1? If you can be sure of a top-third position, or at least of not being in the bottom third, the chances are good that the program has staying power. The big fear is that it will wind

up in the bottom third. Thus, if you can be accurate on a broad base, then you have something which is of real, practical use."

The charts on pages 14 and 106 tell the complete story. Here are highlights.

Cornell was uncannily accurate in his night-by-night network averages.

	ABC		CBS		NBC	
	Predicted	Actual	Predicted	Actual	Predicted	Actual
Monday	14	15	41	42	33	31
Tuesday	30	34	31	31	30	25
Wednesday	23	24	27	25	40	41
Thursday	25	27	31	32	30	29
Friday	26	29	35	33	27	27
Saturday	21	23	34	40	35	29
Sunday	27	29	34	35	31	30

Cornell predicted 50 out of the 100 shows involved within an accuracy range of three share points, and over two-thirds within a five-point range. Keeping in mind the fact that statistically, a one-or-two-point range of error is meaningless, this adds up to an impressive record indeed.

Despite changes, Cornell picked 37 period winners

Although there were program changes in 12 out of the 49 time periods analyzed, Cornell picked the time period winner in 37 periods, the loser in 36. Six misses on winners occurred by one point each.

Among the shows he called with on-the-nose accuracy:

To next page

The highest share of audience of all nighttime network programs for Nov.-Dec., 1958 was earned by the Desilu Playhouse (top r.), number one with 55% during its second half-hour; Gunsmoke (top l.), was number two with 53%; Wagon Train (bottom l.), placed third, earning a 50% share of audience in its second half-hour segment; the "sleeper" of the year, and one of the season's top ten hits was Rifleman (bottom r.).

Cornell's Predictions Versus Actual Shares Of Audience,

November-December 1958

	ABC	Predicted	Actual	CBS	Predicted	Actual	NBC	Predicted	Actual
MONDAY	7:30-8:00 p.m.	Jubilee/Polka*	14%	22%	Name That Tune	34%	38%	Tic Tac Dough	36%
	8:00-8:30	Jubilee/Polka*	13	17	Texas	32	36	Restless Gun	43
	8:30-9:00	Bold Journey	10	15	Father Knows Best	38	41	Wells Fargo	40
	9:00-9:30	Firestone	12	14	Danny Thomas	48	44	Peter Gunn	30
	9:30-10:00	Anybody Can Play	18	12	Ann Sothorn	40	41	Alcoa/Goodyear	33
	10:00-10:30	Local/Misc.*	15	12	Desilu	43	41	Arthur Murray	30
	10:30-11:00	Local	17	11	Desilu	53	55	Local	16
	Average	14	15	Average	41	42	Average	33	
TUESDAY	7:30-8:00 p.m.	Sugarfoot/Cheyenne	35	38	Local	20	21	Dragnet	31
	8:00-8:30	Sugarfoot/Cheyenne	39	43	Keep Talking/Invisible Man*	21	21	Fisher/Gobel	32
	8:30-9:00	Wyatt Earp	40	42	To Tell the Truth	25	25	Fisher/Gobel	29
	9:00-9:30	Rifleman	35	45	Godfrey	28	25	George Burns	30
	9:30-10:00	Naked City	23	30	Red Skelton	37	40	Bob Cummings	30
	10:00-10:30	Local/Confession*	20	23	Garry Moore	38	40	Californians	31
	10:30-11:00	Local	19	15	Garry Moore	45	42	Local	24
	Average	30	34	Average	31	31	Average	30	
WEDNESDAY	7:30-8:00 p.m.	Welk	26	24	Local	16	16	Wagon Train	50
	8:00-8:30	Welk	24	28	Pursuit	22	13	Wagon Train	48
	8:30-9:00	Ozzie & Harriet	29	32	Pursuit	20	17	Price Is Right	43
	9:00-9:30	Donna Reed	25	24	Millionaire	30	32	Milton Berle	36
	9:30-10:00	Patti Page/Page & Misc.*	21	14	I've Got a Secret	40	41	Bat Masterson	27
	10:00-10:30	Wed. Night Fights	19	22	Armstrong/U.S. Steel	25	25	This is Your Life	45
	10:30-11:00	Wed. Night Fights	20	23	Armstrong/U.S. Steel	35	30	Local	31
	Average	23	24	Average	27	25	Average	40	
THURSDAY	7:30-8:00 p.m.	Leave it to Beaver	29	27	I Love Lucy	33	34	Jefferson Drum	20
	8:00-8:30	Zorro	37	39	December Bride	30	32	Ed Wynn	26
	8:30-9:00	Real McCoys	35	43	Yancy Derringer	24	24	Twenty-One/Misc.*	34
	9:00-9:30	Pat Boone	25	30	Zane Grey	30	37	Behind Closed Doors	32
	9:30-10:00	Rough Riders	20	23	Playhouse 90	32	30	Tenn. Ernie	30
	10:00-10:30	Jazz/Misc.*	12	15	Playhouse 90	32	31	Groucho Marx	36
	10:30-11:00	Local	14	14	Playhouse 90	34	35	Masquerade Party	33
	Average	25	27	Average	31	32	Average	30	
FRIDAY	7:30-8:00 p.m.	Rin Tin Tin	30	27	Hit Parade	26	29	Buckskin	28
	8:00-8:30	Walt Disney Presents	32	38	Trackdown	28	30	Ellery Queen	27
	8:30-9:00	Walt Disney Presents	30	38	Jackie Gleason	32	31	Ellery Queen	25
	9:00-9:30	Man With a Camera	20	21	Phil Silvers	36	36	M-Squad	34
	9:30-10:00	77 Sunset Strip	22	30	Schlitz Playhouse	35	30	Thin Man	33
	10:00-10:30	77 Sunset Strip	24	31	Lineup	42	35	Gillette Boxing	22
	10:30-11:00	Local	22	20	Person to Person	44	39	Gillette Boxing	18
	Average	26	29	Average	35	33	Average	27	
SATURDAY	7:30-8:00 p.m.	Dick Clark	26	24	Perry Mason	34	36	People Are Funny	34
	8:00-8:30	Graham/Jubilee*	10	15	Perry Mason	37	39	Perry Como	44
	8:30-9:00	Graham/Jubilee*	10	15	Dead or Alive	26	31	Perry Como	53
	9:00-9:30	Welk	30	36	Gale Storm	28	31	Steve Canyon	32
	9:30-10:00	Welk	28	35	Have Gun	36	42	Cimarron City	28
	10:00-10:30	Sammy Kaye	22	18	Gunsmoke	44	53	Cimarron City	26
	10:30-11:00	Local	18	18	Local	33	48	Brains vs. Brawn	31
	Average	21	23	Average	34	40	Average	35	
SUNDAY	7:30-8:00 p.m.	Maverick	39	45	Jack Benny/Bachelor Father	31	36	N.W. Passage	23
	8:00-8:30	Maverick	38	45	Ed Sullivan	25	30	Steve Allen	30
	8:30-9:00	Lawman	30	33	Ed Sullivan	28	35	Steve Allen	35
	9:00-9:30	Colt .45	25	31	G. E. Theatre	35	32	Dinah Shore	31
	9:30-10:00	Encounter/Stars of Jazz*	21	18	Alfred Hitchcock	37	37	Dinah Shore	34
	10:00-10:30	Encounter/Misc.*	19	17	\$64,000 Question/Keep Talking*	32	25	Loretta Young	40
	10:30-11:00	Local	15	13	What's My Line	52	49	Local	24
	Average	27	29	Average	34	35	Average	31	

*Replaced program to left before or during rating period involved

Of 23 new shows, two-thirds had below-average shares; odds for success: one out of three.

To Tell the Truth, the alternating Armstrong Cork and U. S. Steel dramas, Yancy Derringer, Phil Silvers, the first half of Dinah Shore, Alfred Hitchcock.

Within one point: Dinah Shore, Ann Sothorn, I've Got A Secret, Donna Reed, 2nd and 3rd half hours of Playhouse 90 (he was within two points on the first half-hour), Jackie Gleason, Buckskin.

Some of the shows he called within a two-point range: Desilu Playhouse, Wyatt Earp, Garry Moore (first half), Wagon Train, Milton Berle, Millionaire, Zorro, December Bride, Trackdown, Perry Mason.

Cornell's misses included Rifleman, Tic Tac Dough, Pursuit, Patti Page, Bat Masterson, Behind Closed Doors, Jefferson Drum, 77 Sunset Strip, Northwest Passage, George Burns, Cimmaron City.

Some forecasts suffered from lack of acquaintance

The forecast, incidentally, was completed by Labor Day, that is, before the season actually got under way. In a number of instances, Cornell had little more than second-hand knowledge of a program, including its description and information on cast and producers. Thus, some of the forecasts suffered from lack of personal acquaintance with a program.

When the forecast was completed, Cornell arranged the 100 predictions in rank order, and grouped them in quartiles, that is in groups of 25. He then averaged out the shares for each quartile. Here is how the actual shares for the same shows averaged out in performance when regrouped in his original ranking:

	Predicted Average Share	Actual Average Share
Top 25	42	42
2nd 25	34	34
3rd 25	29	29
4th 25	22	23

How did his predictions work out in terms of ranking? Of the programs he predicted would be in the top 25, 21 turned out to be in the top 25 in performance. Thus, Cornell figures the odds on your top-25 prediction as four-to-one in your favor, giving you an 80% edge. Most important, you can be reasonably sure that your program will not wind up in the bottom half—or below average—of the ranking.

Of the programs Cornell predicted would be in the bottom 25, 17 came in as expected. The other eight were above the bottom group, but still in the lower half. All, in short, were below average. Moral, according to Cornell: Any

show which your forecast puts in the bottom quarter should not be bought. This assumes, naturally, that the usual factors of reach and cost-per-thousand apply. A below average share may not be significant to an advertiser who is willing to settle for a limited-audience vehicle designed to accomplish an institutional or specialized selling job.

Cornell's score on the second 25

Of those programs Cornell predicted would fall in the second 25, three fell in the bottom quarter, five in the 3rd quarter. There were seventeen remaining in the above-average group. The odds: 2-to-1 that the program you estimate will be in the 2nd quarter will wind up in the above-average group.

The share of audience figures on page 106 tells this season's story in graphic form. The comparison with the past season allows us to see what effect the various schedule changes made by networks and clients actually had. Here are the broad results.

Of the 100 programs estimated, 51 were holdovers from the preceding season and stayed in the same time period; 23 were new programs; 26 had been on before and were either switched in time period or were revivals.

The 51 holdovers from the previous season averaged a 34 share, as against a 36 share last season. To Cornell this indicates that the share trend for the group is down somewhat and that the strength of their competition is up.

Average share of the 23 new shows was: 28. The same time slots last year average 26, indicating an overall rise in strength.

Of these 23 new shows: a) Eight were above average, b) Fifteen were below average—or two-thirds.

Odds for success: one out of three.

Highest share for any program went to the second half of Desilu Playhouse—55. Second was Gunsmoke—53; third, the second half of Wagon Train—50.

The network story briefly is this: CBS led in Nov.-Dec. five nights, ABC one, NBC one. Seven-night averages: ABC, 26; CBS, 34; NBC, 30. By and large, the competition was closer than in past years. In only two nights did CBS lead by a very large percentage: Monday, 42; Saturday, 40. NBC's best night was Wednesday, with 41. ABC's strongest night was Tuesday—34. (It should be noted that the entire nighttime schedule is being reported: from 7:30 to 11:00 pm. ABC does not consider the 10:30 period as part of its sponsored schedule, and usually reports on the basis of competitive sponsored hours. In February it was claiming rating leadership on this basis. CBS, on the other hand, has eliminated 7:30 from option time requirements, substituting

To page 107



THE 4A'S, ADVERTISING'S SILENT SPOKESMEN

AN association," Alexis de Tocqueville wrote in 1835, "unites into one channel the efforts of divergent minds and urges them vigorously toward the one end which it clearly points out."

This quote appears in a number of publications bearing the imprimatur of the American Association of Advertising Agencies, a non-profit "trade union" representing some 336 U. S. advertising agencies.

There is absolutely no doubt that the AAAA would like to think of itself in just those terms, but there appears to be some question as to just how "vigorously" it may "urge" the "divergent minds" that represent today's agencies.

For example, most of the five thousand-odd U.S. agencies today are becoming increasingly more sensitive to the public image of advertising, which depicts the agencyman as the huckster playboy of the Western world. No doubt, the image has been sharpened by the public's ever-growing exposure to television commercials, the bulk of which emanate from the very agencies that boast of AAAA membership. Whatever its problems with its own members, there is little question that the AAAA does wield considerable influence on the TV industry; if not through direct action, certainly through the efforts of the leading agency men who man its numerous committees and who are active on rates, union negotiations and media relations, which covers such matters as triple spotting.

If a public relations problem exists, AAAA seems to minimize it. It will casually show the visitor to its New

Advertising Agencies can be seen the paradoxical nature of the agency business as a whole



York headquarters a copy of a Gallup & Robinson study that asks, "Are The People Mad At 'The Hidden Persuaders'?" and that answers with a resounding negative. And while it has set up a Special Board Committee on Public Relations comprised of such agency "influentials" as McCann-Erickson's Frank K. White, Benton & Bowles' Bob Lusk and MacManus, John & Adams' Ernest Jones (see story, page 52, the problem of public relations will not be a major matter on the agenda this month during its annual convention at The Greenbrier. However, it will be taken up during the first day's closed session, much to the chagrin of trade press reporters who appear to be most anxious to find out what AAAA plans to do about this "problem."

Gives responsibility to other bodies

Its official position is that it will take no position. Not that it is oblivious to the concerns of its members, but AAAA sincerely feels that this is a problem that affects not only agencies, but advertisers and media as well. As such, the job of re-engineering the public consent, says AAAA, should be that of the Advertising Federation of America and the Advertising Association of the West, which claim to speak for all three. And while it is deeply concerned over the prevailing Congressional sentiment that perhaps advertising ought to be legislatively restricted—a topic that will get a full airing at The Greenbrier—it takes a dim view of reconstituting the AAAA into an organized pressure group. (What it does not say, but which would seem ob-

Seated, left to right: R. F. Sullivan, pres., SSC&B; J. D. Webb, chair., C. J. LaRoche; L. Wherry, pres., Wherry, Baker & Tilden; F. K. White, sen. v.p., McCann-Erickson; F. R. Gamble, pres., A.A.A.A.; J. Davis Danforth, exec. v.p., BBDO; G. C. Reeves, v.p., J. Walter Thompson; R. E. Anderson, v.p., BBDO; J. G. Cominos, v.p., NL&B; E. S. Cox, chair., K&E; E. A. Jones, pres., McJ&A; Bryan Houston, chair., Bryan Houston; Standing, left to right: L. A. Layman, pres., Henry A. Loudon; L. R. Nelson, sen. v.p., Campbell-Ewald; R. C. Lowe, Jr., partner, Lowe & Stevens; R. E. Lusk, pres., B&B; J. H. Epstein, exec. v.p., Fitzgerald.

vious, is that were it to act as a lobby, its members could no longer list their AAAA dues as tax-deductible; were this to come about, the AAAA would possibly be forced to suspend operations, since its entire source of revenue is made up of member dues.)

It is convinced that it can best alter the public image of advertising, which it claims is exaggerated to begin with by the people within its ranks, by upgrading advertising as a craft. Again, the degree of success it hopes to attain rests firmly with these "divergent minds" that make up its rolls, and here, to all intent and purposes, lies the paradox not only of AAAA but of the agency business as a whole.

During the past forty-two years of the AAAA's existence, advertising as a marketing technique has won the undying respect of thousands of clients and has matured in the business and organizational sense. Yet, throughout this time, the agencyman himself has progressed very little in reputation. Clients still regard him with a jaundiced eye, and the public—conditioned by a steady outpour of novels, films and magazine articles on subliminal perception—still hotly debates his very existence in the society of man.

To page 92

Charles E. Claggett, president of the Gardner agency in St. Louis, maintains, "To expect an endless supply of good material from TV is ridiculous. There's not enough talent to accomplish it."

CLAGGETT OF GARDNER, THE VIEW FROM THE MID-WEST

One man who refuses to take very seriously this season's critical attack on television is 51-year-old Charles E. Claggett, president of the Gardner Advertising Company. Perhaps because of his background as a writer, his attitude toward the medium and its creative problems is sympathetic. He deems unreasonable the demand that the medium deliver "great" programming in an unending stream. There's not enough talent to accomplish it. Look at the theatre or contemporary literature. What have they produced in the last five years?

Claggett's relatively calm view of the state of TV appears quite in keeping with the "grass roots" outlook on the world one might expect to find in a deep midwestern community like St. Louis. The visitor is struck immediately by the contrast with the charged, tension-ridden agency environment of New York. To Claggett, this is the "distinctive difference" between the advertising approaches of the two cities.

Grass roots reflected in practical, down-to-earth approach

He says: "This grass roots approach is most obvious in the kind of people we are. We work a little harder here, but we are essentially a simple group who take great pride in community activities and the other small satisfactions of life. Our values are reflected in our work, which seeks out the practical, the down-to-earth solutions to problems.

"Most of our executives are home-grown. They are from St. Louis or nearby. This is the only agency they've worked at. Evidently they have the ability to adjust. We also have a few of the other type. Those who grew tired of Madison Avenue and its frantic pace.

"But because we grow our own, we must also train our own. Personnel can be a problem here. You can't raid. You must rise to the challenge and the excitement of training

people. At one time, we literally had to train men to letter in our art department. We have to train writers. But the result is a group indoctrinated with our concept of advertising. Our people are not continually being tempted by higher salaries or by artistic ambitions which clash with the world of business."

To many New Yorkers en route to the West Coast, St. Louis is just a 20-minute stopover. It is a sprawling, slow-moving city—they think—on the banks of the Mississippi, which may really exist, but only on the rim of the advertising universe.

St. Louis has more than won its advertising spurs

Yet, for many years it has been evident that this is far from a realistic view, for as an advertising center in its own right, it has more than won its spurs. The Gardner Advertising Company, for example, bills \$25,000,000. Last December it bought the Paris & Peart agency, adding \$10,000,000 to its billings. Only twenty-six other agencies do more business. In total, St. Louis is responsible for about \$91,000,000 in billings.

Among Gardner's clients are Ralston-Purina, Procter & Gamble, Anheuser-Busch, Pet Milk, Monsanto Chemical, and Eli Lilly and Company. It has inherited the Great Atlantic & Pacific Tea Co. from Paris & Peart.

Charlie Claggett has spent his life in St. Louis advertising. Born in Jefferson City, Missouri, he went East to Princeton to school. He was hired by the late Mr. E. S. Gardner almost as he was receiving his sheepskin, and has lived happily ever after at the agency. Charlie Claggett is a gentle, kind-faced man. He is quiet and not given to making claims. As a personality, he is even-tempered. As a human being, apparently well adjusted.

To page 99

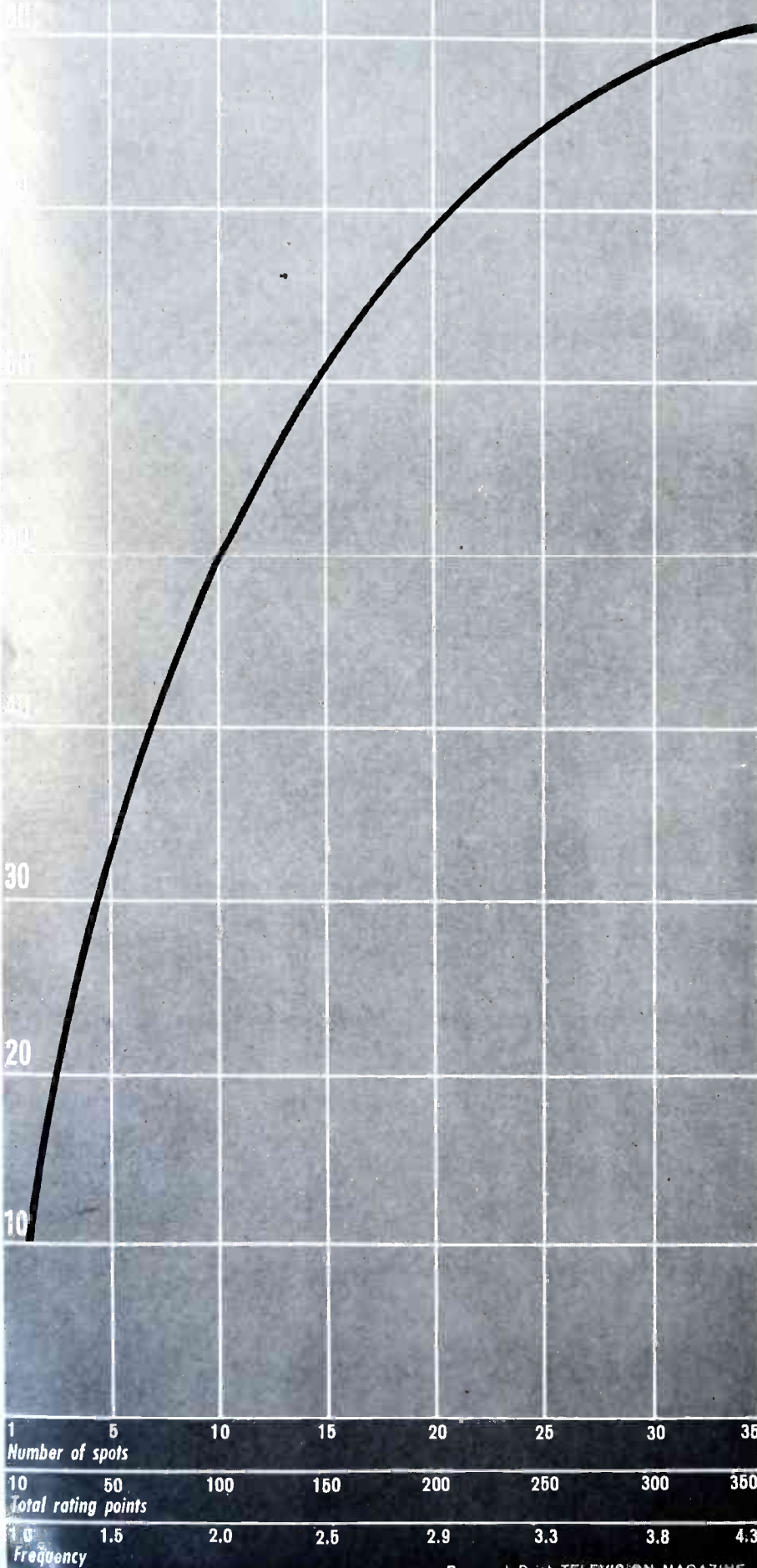


THE HARD CORE OF THE SPOT MEDIUM

Formula for reach and frequency used by a leading agency. Chart pertains to one station in a major market.

Unduplicated rating (coverage)

50%



THE SPOT

The smaller national advertiser outflank him, by making

Here is how a leading agency figures coverage and frequency for a spot campaign in a single station in New York, utilizing this chart.

Example:

10 spots will reach 50% of all TV homes in N.Y. twice

It also illustrates what any number of from one to 35 announcements in non-prime time will deliver in the way of unduplicated coverage, total rating points and frequency of home impression.

There are many obvious advantages to the spot medium, such as its flexibility in terms of sales needs and the high frequency of impression. But perhaps the real key to its strength is this unparalleled cost efficiency. Under today's competitive conditions, where products differ little one from the other, this becomes of strategic importance, since sales superiority will go to the most efficient advertiser who is able to get the maximum number of commercial impressions per media dollar spent.

The spot medium's greatest advantage is its unequalled ability to deliver fast coverage of high efficiency. The great coverage and frequency shown left is achieved not on a leading network affiliate, but on one of the 7-channel market's independents.

From an efficiency standpoint, spot is exceptionally attractive in non-prime time. For example:

Class B Spots (12 plan)	
Average rating	9.0
Home impressions	162,000
CPM	\$.56
Class C Spots (12 plan)	
Average rating	6.5
Home impressions	117,000
CPM	\$.38

MEDIUM — Primer For Management

Advertiser can compete effectively with his multi-million dollar network competitor, and often knowledgeable use of the spot medium's unequalled efficiency, its reach and flexibility

WITH more than a half billion dollars invested by advertisers last year in national non-network television, it is apparent that spot has become a major medium in the total marketing strategy for many of the country's leading brands. Yet, because many advertisers still adhere to a conception of television which equates it with network, they fail to get maximum value from their media dollar. In planning advertising, some managements are not aware of spot television's distinct and basic advantages, particularly at a time when advertising dollars must be made to work most efficiently because of competitive pressures.

The very large advertisers are well aware of spot and are the heaviest spenders in the medium. However, the real opportunity is for the advertiser whose national distribution is thin or whose budget is considerably limited compared to the giants in his field. He can often compete quite vigorously through judicious use of the spot medium. Through application of the cumulative concept, he can outflank his network competition in many cases by achieving an equivalent frequency and reach and probably at a higher efficiency.

Spot is a separate, unique medium

There is need for advertiser re-orientation, starting with the premise that spot is a separate medium with its own unique characteristics and advantages. It is, for example, the medium which can be most closely aligned with sales engineering, because its market-by-market character allows for exact matching of campaigns with actual sales situations in individual markets.

Actually the great spot success stories have been lived by those companies which have seen in it a medium which is primary rather than peripheral. Through this medium many small companies have grown to national stature swiftly and excitingly from modest beginnings.

The historic example is that of the Adell Chemical Company for Lestoil. Concentrating on a market-by-market television saturation campaign, Lestoil sales have risen from 150,000 bottles a year in 1953 to approximately 100 million bottles annually today. In 1954 its total advertising budget was \$60,000. In 1958, Lestoil was spending over \$12 million in the spot medium.

Giants like Procter & Gamble, General Foods and Lever Brothers also rely heavily on spot to build brands to national distribution; among their brands which have mushroomed this way are P & G's Gleem and Zest, Lever Brother's Stripe and Dove. It may be a significant portent of the future that spot expenditures of major package goods manufacturers have risen sharply this year. In P & G's case, the increase has amounted to 50 per cent over the past year.

That concepts of media should lag behind practice is not surprising, in view of the swift growth of TV and the many changes it has undergone. Moreover, in its first decade, much of the glamor and excitement that surrounded the medium originated on the network level. This was natural and inevitable. But during that same growth period, a number of important developments were taking place which altered the medium's character and eliminated much of the difference between its network and spot aspects. In effect, they have led to an upgrading of spot, to the point where many in advertising as well as in broadcasting, now place it on a par with network in many instances and believe it superior in others.

Changes have blurred qualitative distinctions

The changes have added up to a blurring of qualitative distinctions on both the program and commercial levels. The major developments along these lines have been:

- 1) The heavy use of film programming on the networks; this led many in the industry to question whether there is any real difference as to how a film is shown to the audience, since the film remains the same when distributed over a network line or through syndication.
- 2) Improvement in syndicated programming; over the years, quality, in content and production, has gone up steadily; network re-runs have become commonplace; today, film programs are conceived for both network and subsequent syndicated run, and many that are not purchased by network advertisers see syndication use only.
- 3) The appearance of the major feature film libraries as TV fare meant that suddenly an important source of fine quality programming had become available for local use.
- 4) The art of the film commercial has gone steadily forward, thus assuring the spot advertiser of quality equal to that of the network client; today, from the standpoint of the viewer, there is no difference at all between the film commercial that appears on a network program and the one that appears in a locally aired feature film or syndicated program.
- 5) The advent of tape has meant the opening of a new program and commercial frontier for the local station and the emergence of a new form of syndication which has great potential promise.

It is already possible, and has been proven by strong regional advertisers like Falstaff and Rheingold, to conduct important spot TV campaigns based on filmed dramatic shows with the same excitement and impact that was once only experienced on the network level.

This does not mean that network has suddenly become old-fashioned. Far from it. To a large extent, it still gives

To page 104



PONTIAC, A TV COMMERCIAL

BY FRANK P. MODEL

IN Detroit, superlatives have become as outmoded as last year's cars; having experienced an industry-wide sales decline of \$1.5 billion, the denizens of the auto capital have little cause to regard any news as momentous. Yet, several weeks ago all eyes focused on General Motors Corporation, whose share in last year's disaster came to a sales drop of \$209,964,359. The reason: for the first time in twenty-two years, its Pontiac Motor Division zipped by fifth-place Buick and at present rate of acceleration, bids fair to give fourth-place Oldsmobile a run for its money. At last count early this month, Pontiac had clocked the impressive October-March total of 155,000 units sold.

While there seems to exist some doubt in automotive circles of just how important a role advertising has played in this apparent triumph of Pontiac to date, two facts stand out. The first, of course, is that Pontiac sales show no sign of slowing up; the second is that Pontiac is utilizing the most original, "off-beat" advertising techniques yet devised for any product bearing as high a price tag (\$2,335-\$3,225).

Public must know about new design

At the same time, most observers will agree that something basic has taken place in the product. This year's Pontiac appears to have been vastly improved, especially in terms of design. There are many who would insist that where such a high-ticketed item is concerned, this is enough to explain Pontiac's current "success story." To which the advertising enthusiast will answer with the traditional counter-argument that it is not enough just to build a better mousetrap, you must let people know about it.

The question, therefore, of just how much of a role is being placed in this marketing effort by Pontiac's \$3.6 million television expenditure (twenty-six percent of an estimated \$14.5 million 1959 model budget) takes on a crucial importance.

Essentially, the issue is this: is Pontiac's unorthodox TV tack the correct one and are its rivals—to quote one executive of MacManus, John & Adams Inc.—"merely reciting poetry in a closet?" Or might Pontiac be driving up a dead-end street of its own making, as some detractors would have it?

What makes Pontiac's story intriguing is the dichotomous nature of its advertising. Its newspaper and magazine advertisements adhere strictly to the standard formulae of the automotive field—hyperbolic claims, hints of romance and snob appeal lushly illustrated to the very last strip of chrome. Yet, its use of television runs diametrically counter to these precepts. Its copy approach is almost (but not quite) irreverent in spoofing the seriousness most other TV auto advertisers attach to their product, and worse yet (from the purist's point of view), the agency seems to have no neurotic compulsion to show the moving car in all of its tinsel splendor.

When comedian Victor Borge unveiled "his" new Pontiac on television last year, he pulled a large blank card from an easel onstage, revealing an automobile buried under snow so deep the audience couldn't tell whether it was a Pontiac or a Rolls-Royce. And when Phil Silvers discovered his "brother-in-law" had painted the showroom banner P-O-T-N-I-A-C, he thought someone had goofed until he

For the first time in 22 years, Pontiac eclipses fifth-place Buick to emerge as GM's hottest car of the year in terms of sales acceleration. What has caused this impressive turn of events?

Pontiac's satirical, soft-soap sell is amply illustrated by four typical commercials. On far left, that "perspicacious Pontiac owner," Emmett Kelly, gets a few sales pointers from Sir Cedric Hardwicke as both play up the innate silliness of the typical "snob appeal" car pitch. Next, a take-off on the TV sponsor who demands that his name be plastered all over the stage—Phil Silvers in mufti, notices a horrendous mistake's been made. Then, a swipe at the very dramatic commercial as Elaine May and Mike Nichols star in "Turnpike of Life"—a soap opera in which driving instructor Midge Pasteur finds love with her star pupil, Arthur Fantod. Last, but not least, Victor Borge pokes fun at the traditional concept that the star of the show must use the sponsor's product.

Highly amused by this antic advertising is 43-year old Ernest A. Jones, head of MacManus, John & Adams Inc., the agency responsible for these parodies ▶

PACEMAKER?

looked at the lettering on the car itself; no, there it was again, P-O-T-N-I-A-C.

Such commercials may bring down the house, but do they sell Pontiacs? Nobody knows for certain. But one thing the agency does know is that people are commenting about them, are writing fan-letters ("Blessings on thee, thy piano, thy Ma and Pa, thy Rock Cornish hens, thy family and thy sponsor, Pontiac!") and it presumes they are laughing their way into the 3,600 Pontiac dealer showrooms all over America.

Pontiac commercial recall—92%

Do they know why they are there? Have the commercials driven home the basic sales points? It would seem they have. A Trendex study made following the most recent *Phil Silvers Show* on January 23, reported that of 453 viewers sampled—319 men and 134 women, all over eighteen years of age—92 percent recalled seeing at least one of the commercials, 71 percent saw both, 93 percent correctly identified Pontiac as the sponsor and well over half could play back specific sales points such as gas economy, luggage space, and that distinct Detroit term, "roadability."

"Television, properly handled," now declares forty-three year old Ernest Albin Jones of MJ&A, "has no peer in its ability to change the public personality of a product and the entire aura surrounding the product and the mental niche it occupies."

This statement, ironically, issues from the very same man who, three years earlier had stirred up a storm by allegedly describing TV as "a failure" when it came to selling cars.

To next page



“Advertising is a time shortener that makes you do things today you might otherwise

Whether he actually said it as reported then is a moot point today. For president Jones, a five-foot-seven, self-charging battery of cheer, ebullience and articulation, is totally convinced of the medium's power to move people. And people, he says, buy cars.

Looking back on the three years, Jones adds, “Even today, strangers, or people I wish were strangers, inquire if I've ‘changed my mind about television.’ I have not. I said then—as I'll say now—that television is not the *fundamental* medium for selling automobiles. I did not say that newspapers were the basic medium. Nor did I say that magazines were the basic medium. There is no basic medium. Neither television nor newspapers nor magazines *alone* will ever sell automobiles. Only the dealer and the car itself can do that. Advertising merely creates the impulse to buy. Advertising is a time shortener that makes you do things today you might have put off doing until next year.”

Cadillac and Pontiac with MJ&A 25 years.

Few of GM's 750,000-odd shareholders have ever heard of Jones, but in Detroit, where more and more automakers are tending to equate sales with advertising, his credentials are found to be in excellent order. His agency, which next month celebrates its twenty-fifth anniversary, has retained both Cadillac and Pontiac since its founding. Pontiac, and such other blue-chip accounts as Dow Chemical, Minnesota Mining & Manufacturing, Bendix Aviation, are serviced out of MJ&A's modernistic headquarters in Bloomfield Hills, a Michigan crossroads village given almost entirely to fox hunting, country-clubbing and automotive shoptalk. Its proximity to GM headquarters in downtown Detroit is described as “twenty-two miles, as the client flies.”

Jones' frequent speaking engagements and plane hops (“Why phone when you can fly?”) have earned him the intramural sobriquet of “the peripatetic philosopher.” He

has issued so many provocative pronouncements in the past on what ails advertising that one of his fellow admen, admittedly no friend, asks, “Who the hell does he think he is, Cassandra?” A sampling of recent speeches and press interviews finds Jones outspoken on a variety of matters.

On TV criticism: “It is a common conversational gambit to ask: ‘What do you think of television?’ That question is stupidly unfair to television. Nobody asks, what do you think of magazines or what do you think of newspapers? Look at the average magazine stand. Its wares run the gamut from the *Atlantic Monthly* to pieces of printed filth. Yet, no one condemns magazines *en masse*. Newspapers range from *The New York Times* to the alley-press scandal sheet. Yet each is judged by itself and not by its genre. The only thing common to all television is the frame. Television alone is found guilty by association. And on that basis, you could convict the Twelve Apostles. After all, one of them betrayed Christ.”

On TV programming: “Too much of it seems to be based on the assumption that an adult is nothing more than a slightly obsolete child. A *Ding Dong School* with day and night shifts . . .”

On ratings: “One of the deepest pitfalls in advertising—in fact in all communication—is the lack of precise definition. We have a tendency to navigate blindly in a semantic fog. For example, take audience measurement. It can be *reliable* without being *valid*. Suppose you came home on Monday and asked your small son how much two and two is and he said five. On Tuesday he still said five and on Wednesday as well. He is giving you a perfectly *reliable* answer. But it sure as hell isn't a *valid* answer. In my opinion, many a hard-working program has gone off the air because all of us mistook a reliable rating for a valid one.”

On network presentations: “There's altogether too much back-scratching research that's prettied up in six colors and



“TV appears to have the same effect on cars that candy has on a woman: it shortens the wheelbase and broadens the chassis . . . the auto advertisers who use the long-running shots, the up-hill, down-hill cockamaymie would be better off in Las Vegas . . . neither television nor newspapers nor magazines *alone* will ever sell automobiles; only the dealer and the car itself can.”

have put off doing until next year."

ound in the hide of unborn Llama. Usually it tells you network A is better than network B. Says who? Then there's the 'definitive study' that 'proves' only television can do the job. Is there a need to be so defensive? The magazines are going to be around for a long time, as are newspapers and television. I would suggest that they give us the facts about their own business—not about their competitors—instead of expending so much time and money on the frills. We're businessmen. We don't have to flip through picture books. Let them spend their money on more intelligent research because in the long run, it's bound to result in better programming. Somebody is paying for all this fancy artwork . . . and it isn't the network."

On why some TV auto advertising fails: "The television camera appears to have the same effect on cars that candy has on a woman. It shortens the wheelbase and broadens the chassis. Why use a twenty-one inch screen to show a car measuring fifteen feet across? The advertisers who use the man-at-the-blackboard routine, or the long running shots—they all run, I believe—the up-hill, down-hill cockamymie, the fond close-up of the engine . . . hell, these guys would be better off in Las Vegas. The odds on getting their money back are considerably better."

Competition for the status-symbol

He deems it paradoxical that in the auto industry, which prides itself on being so far ahead of the times with styling, you will find a lag when it comes to translating market research into commercial know-how. "Today's automobile," he contends, "is no longer without competition as a status symbol. Many people—and research bears me out—are tending to hold on to the car they now have in order to buy a second car. Or they might take the money and go to Europe or spend it on installing that hi-fi like the neighbors did last week."

To page 86



"Too much TV programming seems to be based on the assumption that an adult is nothing more than a slightly obsolete child . . . a Ding Dong School with day-and-night shifts . . ."

PONTIAC'S SOFT SELL

VIDEO

FADE IN DOCTOR'S OFFICE WITH DESK, CHAIRS. THE DOCTOR IS NOT IN UNIFORM AND THE WOMAN TALKING TO HIM IS VERY DISTRAUGHT. THERE IS A WINDOW UPSTAGE AND A DOOR.

CUT TO: VIEW FROM WINDOW. HUSBAND IS STANDING BETWEEN TWO PONTIACS. HE IS IMPATIENTLY LOOKING UP.

WIPE TO: DOCTOR AND WIFE APPROACHING HUSBAND. HE IS STILL "BLOWING HIS HORN."

CUT TO: BONNEVILLE PARKED IN FRONT OF HUSBAND.

CUT TO: REVERSE ANGLE SO WE SEE CAR AND DOCTOR, WIFE AND HUSBAND.

CUT TO: VERY DISTRAUGHT WIFE BITING HER LIP.

XD TO: HUSBAND GETTING INTO PONTIAC PARKED IN FRONT OF DEALERSHIP.

WIPE TO: HUSBAND DRIVING OFF.

CUT TO: CORNERING SHOT.
CUT TO: CAR ACCELERATING.

XD TO: DOCTOR TALKING TO HUSBAND WHOSE FACE IS NOW PERSPIRING.

CUT TO: ECU OF HUSBAND.

CUT TO: DOCTOR INDICATING PARKED CAR BEHIND HIM.

AUDIO

Wife: You don't know what it's like being married to a man who thinks he's . . . he's a Pontiac!

Dr.: Pontiac? The automobile?

Wife: Yes. (bursting into tears) A four door sedan . . .

Dr.: Mrs. Benton, where is your husband now?

Wife: He's parked outside. You can see him from this window. (both look out)

Husband: Beep, beep.

Wife: He's blowing his horn. Have you ever known anything like this?

Dr.: This is the fifteenth case this week.

Wife: What? You're joking.

Dr.: All thinking they're Pontiacs. We'll go out, but humor him. Pretend I'm a friend.

Wife: Anything you say . . .

Dr.: Fine looking Pontiac you got here, Mr. Benton. What model are you?

Husband: I'm just like the Bonneville Vista there—only I'm green.

Dr.: That's my Pontiac. You think you look like that Pontiac?

Husband: I got the Pontiac grille, the clean lines . . . but no white-walls.

Dr.: How long have you been a Pontiac?

Husband: (a little confused) Always.

Dr.: No, Mr. Benton. You're like all the rest. You went down to a Pontiac Dealer about two weeks ago and you test drove a beautiful new Pontiac because you liked its looks and you'd heard Pontiac was the only car with Wide Track Wheels. You know what I mean. The wheels are set five inches farther apart. And when you drove that Pontiac you fell in love with that Wide Track stability, the way it cornered on curves, didn't lean, didn't sway. Pontiac's performance gave you a kick you hadn't known was possible, a sense of power and being in the driver's seat, freedom, elegance, control, exhilaration . . .

But when the salesman asked you if you wanted to buy that Pontiac, you said you'd think it over.

Husband: That's not true.

Dr.: And something within you kept you from deciding and you took this childish way out, you'd imagine you're a Pontiac yourself, your identification with it was so complete.

continued on page 87

Television: New Road

To

The World of Books

The TV screen has become an important ne

Who is King?

That was the headline question asked in a Simon & Schuster full-page advertisement in the March 15 book section of the Sunday *New York Times*. The ad told the breathless tale of how a reformed drug addict and verbose gadfly named Alexander King came to the den of the publisher, who in turn became enamored of the tireless talker and of how his autobiography, "Mine Enemy Grows Older," then came to be published. It relates how the book appeared Nov. 13 with a run of 7,500 copies, to be hit by a newspaper strike. And then . . .

"Enter Mr. Paar. On the evening of Jan. 2, Alexander King appeared on television with Jack Paar. He talked freely. America met (its) most tonic and uproarious conversationalist. Result: explosion. Next morning, 'Mine Enemy Grows Older' was sold out. In the weeks that have followed, the publishers have been permanently attached to the phone—to two phones—accepting orders from book-sellers on one receiver and ordering new printings through the other. The 'tornado book' has taken off."

King greatest in sales acceleration

After the sixth printing (it now is close to 100,000 copies) S&S sales manager Mac Albert in a "Rush Memo" reported he'd been struck "almost speechless" and that neither he, nor his colleagues, could recall or name "another book in our history to compare with King in terms of sales acceleration."

King has since been signed by National Telefilm Associates to star on his own, WNTA-TV New York, weekly talkathon, aptly titled, *Alex in Wonderland* also being syndicated on videotape.

This is only one of a number of such TV events which have demonstrated the medium's impressive power to stimu-

late interest in books. To be sure, publishers as a whole still tend to view the world of television with considerable dismay; almost from the beginning, TV has been feared as a monster which would destroy America's ability to read. Now, however, educators and intellectuals at large are coming to realize that their fears have been based on superficial evaluations of television and its influence. In the words of a librarian writing in *The Library Journal*: "In the cold war between the advocates of the printed word and the enthusiasts of television, a thaw seems to have set in."

Despite TV's unparalleled ability to consume the consumer's time—an average of six hours daily, according to Nielsen—"most of us have managed to sandwich our allegedly ravenous consumption of adult Westerns and little spectaculars into our crowded days and nights without abandoning books," says Simon and Schuster vice president and editor Richard L. Grossman. "The television set—glimmering from glamor to gore—has at last stirred the interests of the viewer in the world around him, and this is a world he can explore in depth only through books. These two factors alone could justify the proposition that the two media are not compatible, but are strangely close to being mutual.

"Ah, but the children, you say. We can't forget the children. They've been electronically kidnaped, coarsely abducted and rendered numb by the dialed monster. Nonsense. The kids are reading more books than they ever did—twenty-five percent more than last year—and are driving the television networks batty with their soaring standards and pitiless editing of what they like and do not like and will and won't watch."

Random House's president Bennett Cerf, himself a TV personality (*What's My Line?*), told TV inquisitor Mike

Pssst! Want something hot?



stimulus to national interest in the printed page.

Wallace that "you have to differentiate. There are one hundred and seventy million Americans. I think the ones that want to learn, the people who want to read good books, are reading them today. I think the people who want to study—and there are more of them every year—are studying. But there is a mass of people—we might as well admit—who if they weren't watching television would be doing absolutely nothing."

TV upped book circulation by 40%

Mr. Cerf's company launched the Landmark Books series that gave youngsters the "material in depth" they sought after watching historical plays and documentaries on TV. In Louisville, the municipal library as far back as 1951 installed TV sets in its branches, found that those who at the time came to watch "Uncle Miltie" left with copies of Plato's "Dialogues," upped circulation by 40 percent. And in Queens County, N.Y., two years ago, a study revealed that though the population of 52,000 was exposed to seven TV channels, the number of book borrowers jumped sharply, "possibly" as a result of TV. *The New York Times* was moved to comment recently that "parents who blame television for undermining their youngsters' good reading habits are barking up the wrong antennae."

Two recent events dramatically illustrate the medium's positive potential for stimulating serious reading. The first was the startling effect of the New York University—WCBS-TV *Sunrise Semester* educational series. When it began in the autumn of 1957, the Comparative Literature course led to a city-wide depletion of classics, notably Stendhal's "The Red and the Black."

This year, Dell Publishing Co. has issued "The Sunrise Semester Library" of seven paperbacks, boxed as an official tie-in with the series. What is more, the problem of where

Proof positive of TV's impact on book sales was offered in the Fall of 1957 when the hardest book in town to buy turned out to be a classic—Stendahl's "The Red and the Black." Shortly after the premiere of *Sunrise Semester*, WCBS-TV, New York took to trade magazine ads to dramatically illustrate a flourishing black market.

to get the books no longer is unique to the New York market, WCBS-TV having entered *Sunrise Semester* into syndication.

The other major event was the launching, last fall, of NBC-TV's *Continental Classroom*, now estimated to be reaching 300,000 early birds. Rinehart & Co.'s college department has issued a \$2 paperback, "Atomic Age Physics," as a tie-in with the program. Between Feb. 5, when the first copies were shipped to bookstores, and Feb. 16, 7,500 copies were sold. Every mail continues to bring a flood of orders, Rinehart reports. To keep the flood going as strong as possible, the company is buying up adjacent spot announcements.

But the greatest stimulus to reading still comes from the commercial, rather than the educational shows. TV's effectiveness in this regard is especially striking where children's shows and specials are concerned. Between Oct. 6 and Christmas, Random House's "Shirley Temple's Fairyland" and "Shirley Temple Stories That Never Grow Old" sold 100,000 each. And during the star's personal appearance at San Francisco's Emporium bookstore recently, a near-riot ensued in the course of selling 1,300 volumes in one afternoon. And all this because of Miss Shirley Temple's ABC-TV re-runs!

NBC's Oct. 12 production of *The Swiss Family Robinson* prompted a rush of new editions from Doubleday, E. P. Dutton, MacMillan and World. A similar rash of new versions broke out with the CBS Oct. 16 musical version of Louisa May Alcott's *Little Women*. One publisher, Grosset

To page 101

HALO LEADS FIELD IN RECALL OF SHAMPOOS

Breck takes top spot in use. Bufferin, Tip Top and Piels continue first in their categories in recall.

Halo moved up from third to capture the lead in recall of shampoos in the latest survey in New York. Former leader White Rain took second place and Prell, second in December, 1957, moved down to third. In use, Breck shampoo jumped to first from second spot, exchanging places with Halo.

Among beers, Piels continued first in recall as it had in two previous New York surveys. In second place was Rheingold, formerly fourth. Ballantine dropped from second to third, and Schaefer from third to fourth. Rheingold was again first in use, with Schaefer second and Piels not far behind. Ballantine dropped to fourth from second.

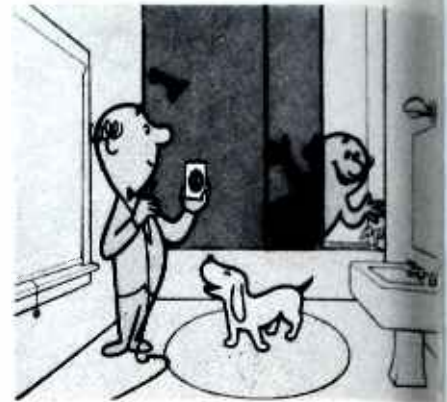
In the bread category, Tip Top maintained its top-ranking position of an earlier survey and Wonder continued second. Profile was down from third to fifth. In use, Silvercup again captured first place. Taystee was second, Wonder, third.

Headache remedies remained substantially the same as in the August, 1957 survey. Bufferin led in recall with Anacin and Alka Seltzer second and third. Bayer Aspirin, Bufferin and Anacin continued first, second and third in use.

How this study was made

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

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



Piels



Tip Top



Bufferin



Halo

TV COMMERCIAL RECALL AND USE—NEW YORK

BEERS—RECALLED

	October, 1958 Rank %	May, 1957 Rank %	July, 1956 Rank %
Piels	1 . . . 63.6	1 . . . 46.1	1 . . . 56.7
Rheingold	2 . . . 27.7	4 . . . 15.7	4 . . . 21.5
Ballantine	3 . . . 26.5	2 . . . 32.2	2 . . . 36.1
Schaefer	4 . . . 25.0	3 . . . 24.2	3 . . . 28.4
Knickerbocker	5 . . . 15.6	6 . . . 7.4	6 . . . 16.8
Schlitz	6 . . . 14.4	5 . . . 14.6	5 . . . 17.7
Pabst	7 . . . 3.9	7 . . . 6.4	7 . . . 10.8
Budweiser	8 . . . 2.0	9 . . . 1.3	8 . . . 6.6
Krueger	— . . . —	8 . . . 1.5	9 . . . 3.5
Miller High Life	— . . . —	10 . . . 1.0	10 . . . 2.7

BEERS—USED

	October, 1958 Rank %	May, 1957 Rank %	July, 1956 Rank %
Rheingold	1 . . . 14.9	1 . . . 13.9	1 . . . 17.2
Schaefer	2 . . . 14.0	3 . . . 12.8	3 . . . 14.8
Piels	3 . . . 13.7	4 . . . 8.9	4 . . . 9.9
Ballantine	4 . . . 12.3	2 . . . 13.8	2 . . . 15.4
Knickerbocker	5 . . . 4.4	6 . . . 3.4	7 . . . 5.5
Schlitz	6 . . . 3.3	5 . . . 4.6	5 . . . 6.0
Budweiser	7 . . . 2.7	9 . . . 2.3	9 . . . 3.9
Pabst	8 . . . 1.9	7 . . . 2.7	6 . . . 5.6
Miller High Life	— . . . —	8 . . . 2.6	7 . . . 5.5
Krueger	— . . . —	10 . . . 1.5	10 . . . 1.0

BREADS—RECALLED

	October, 1958 Rank %	December, 1957 Rank %	February, 1957 Rank %
Tip Top	1 . . . 43.6	1 . . . 26.7	4 . . . 10.6
Wonder	2 . . . 19.5	2 . . . 18.4	2 . . . 14.7
Taystee	3 . . . 14.1	4 . . . 13.5	1 . . . 19.8
Bond	4 . . . 7.1	5 . . . 6.9	6 . . . 6.9
Profile	5 . . . 4.4	3 . . . 16.7	3 . . . 13.0
Silvercup	6 . . . 3.6	6 . . . 6.2	5 . . . 8.3
Lite-Diet	7 . . . 2.9	— . . . —	— . . . —
Arnold	— . . . —	7 . . . 1.6	9 . . . 2.9
Grossinger	— . . . —	7 . . . 1.6	7 . . . 3.7
Levy	— . . . —	9 . . . 1.4	11 . . . 1.3
Pepperidge Farm	— . . . —	10 . . . 1.1	8 . . . 3.3
Thomas	— . . . —	11 . . . 1.0	10 . . . 2.2

BREADS—USED

	October, 1958 Rank %	December, 1957 Rank %	February, 1957 Rank %
Silvercup	1 . . . 13.1	1 . . . 14.6	1 . . . 17.0
Taystee	2 . . . 12.9	3 . . . 10.8	2 . . . 13.3
Wonder	3 . . . 11.0	2 . . . 11.7	4 . . . 8.8
Bond	4 . . . 10.8	4 . . . 10.7	3 . . . 10.6
Tip Top	5 . . . 10.2	5 . . . 7.1	5 . . . 6.5
Profile	6 . . . 1.7	8 . . . 4.5	8 . . . 3.9
Arnold	— . . . —	6 . . . 5.7	6 . . . 6.1
Pepperidge Farm	— . . . —	7 . . . 4.9	7 . . . 4.7
Thomas	— . . . —	9 . . . 1.4	9 . . . 2.2
Grossinger	— . . . —	10 . . . 1.3	10 . . . 1.7
Levy	— . . . —	11 . . . 1.0	11 . . . 1.4
N.B.C.	— . . . —	11 . . . 1.0	12 . . . 1.0

HEADACHE REMEDIES—RECALLED

	October, 1958 Rank %	August, 1957 Rank %	November, 1955 Rank %
Bufferin	1 . . . 58.3	1 . . . 52.5	1 . . . 36.6
Anacin	2 . . . 38.2	2 . . . 19.9	4 . . . 15.2
Alka Seltzer	3 . . . 18.2	3 . . . 15.8	2 . . . 24.9
Bayer Aspirin	4 . . . 13.7	4 . . . 11.0	3 . . . 17.6
Bromo Seltzer	5 . . . 5.1	6 . . . 3.1	6 . . . 5.5
B.C.	6 . . . 2.7	5 . . . 3.5	5 . . . 6.4
St. Joseph Aspirin	— . . . *	7 . . . 1.2	7 . . . 1.6

HEADACHE REMEDIES—USED

	October, 1958 Rank %	August, 1957 Rank %	November, 1955 Rank %
Bayer Aspirin	1 . . . 44.2	1 . . . 49.4	1 . . . 53.3
Bufferin	2 . . . 29.0	2 . . . 24.2	4 . . . 14.7
Anacin	3 . . . 24.5	3 . . . 20.2	2 . . . 20.7
Alka Seltzer	4 . . . 15.6	4 . . . 14.4	3 . . . 16.3
St. Joseph Aspirin	5 . . . 3.2	7 . . . 2.3	8 . . . 3.2
Bromo Seltzer	6 . . . 3.1	5 . . . 3.0	6 . . . 5.2
B.C.	7 . . . 2.3	6 . . . 2.9	7 . . . 4.5
Squibb Aspirin	— . . . —	— . . . —	5 . . . 6.1

SHAMPOOS—RECALLED

	October, 1958 Rank %	December, 1957 Rank %
Halo	1 . . . 20.7	3 . . . 15.6
White Rain	2 . . . 17.1	1 . . . 23.3
Prell	3 . . . 13.2	2 . . . 17.8
Lustre Creme	4 . . . 10.4	6 . . . 4.3
Breck	5 . . . 4.1	— . . . *
Formula 9	6 . . . 3.9	— . . . —
Drene	7 . . . 3.1	4 . . . 4.4
Pamper	8 . . . 2.4	8 . . . 3.5
Woodbury	9 . . . 2.2	— . . . —
Enden	— . . . —	4 . . . 4.4
Charles Antell	— . . . —	7 . . . 4.1
Conti	— . . . —	9 . . . 2.7
Toni	— . . . —	10 . . . 2.5
Helene Curtis	— . . . —	11 . . . 1.4
Wildroot	— . . . —	12 . . . 1.3

*Less than 1%

SHAMPOOS—USED

	October, 1958 Rank %	December, 1957 Rank %
Breck	1 . . . 15.3	2 . . . 12.1
Halo	2 . . . 12.7	1 . . . 12.7
Prell	3 . . . 7.3	3 . . . 7.3
Lustre Creme	4 . . . 6.8	4 . . . 5.3
Woodbury	5 . . . 3.7	— . . . —
White Rain	6 . . . 3.4	7 . . . 3.2
Drene	7 . . . 2.5	9 . . . 2.6
Formula 9	7 . . . 2.5	— . . . —
Pamper	9 . . . 1.5	11 . . . 1.0
Conti	— . . . —	5 . . . 4.9
Enden	— . . . —	6 . . . 3.7
Charles Antell	— . . . —	8 . . . 2.9
Shasta	— . . . —	10 . . . 1.3
Richard Hudnut	— . . . —	11 . . . 1.0



Television Magazine

RADIO
STUDY
no. 25

Results of research on a Procter & Gamble detergent show radio can be used effectively to pre-test a TV campaign.

RADIO TO PRE-TEST TV?

BY MACK HANAN

A QUESTION frequently raised by advertisers is: Can radio be used as a relatively inexpensive yet predictive impact test for a word-for-word "television" of the same commercial? In what ways are results likely to be the same—in what ways different? And in whose favor do the critical differences lie: radio or television?

The following is a report of a test in which a television and a radio version of the same commercial for a P&G detergent were directly compared. It was undertaken to determine the relative degrees of impact under given, specific media conditions. Although not designed to explore the question of the use of radio to pre-test TV commercials, the results are extremely revealing, and suggest that there may be considerable validity to the pre-test idea. The interpretations and suggestions presented here should be understood as an effort to stimulate thinking in this promising area, rather than as an attempt to establish a definitive position.

The findings lead to four major conclusions of interest to the advertiser.

(1) Except for products whose primary appeals or benefits are essentially visual, radio can be used as a predictive test medium for television on the basis of the following two formulas:

Television recall and preference — Radio recall
and preference

Television belief and inference — Radio belief
and inference PLUS

(2) A combination of dramatically descriptive copy and suggestive nonverbal sensory impressions can increase radio's persuasive efficiency as an advertising medium in an abso-

lute sense. A technically single-sense medium can become a connotatively multiple stimulator.

(3) By paralleling television's copy development of its brand's sales points, radio can act as a reinforcement medium for television and thereby increase its own persuasive efficiency in a cooperative sense. Through reinforcing each other's messages in parallel form and content, media coordination's advantages of repetition of a single brand image are more easily obtainable.

(4) Reinforcement radio can then be more highly useful in rounding out commercial frequency against the same audience. This may require less television frequency or revised program patterns of commercial distribution. Either way, overall costs may be reduced, similar amounts and phasing of pressure applied, and yet greater flexibility and impact gained in a brand's "total advertising."

RESULTS OF THE TEST

Recall: Of the seven copy points carried by the commercial, approximately the same number of mean categories was recalled from both the radio and television versions: a combined average of 3.6 for the immediate and delayed interviews. The degree of recall per individual copy claim proved remarkably consistent, regardless of medium. Claims which earned high memorability on radio were also well remembered on television, see opposite page. The only copy claim whose recall was elevated by television was the testimonial. Apparently, showing the testimonial authority in person made the supporting reference more effective than merely hearing the disembodied voice.

Figures shown in white indicate delayed recall

RECALL VALUE:

Memory of both radio and television versions was approximately the same: the same elements tended to be remembered with the same degree of accuracy over the same length of time.

BELIEF VALUE:

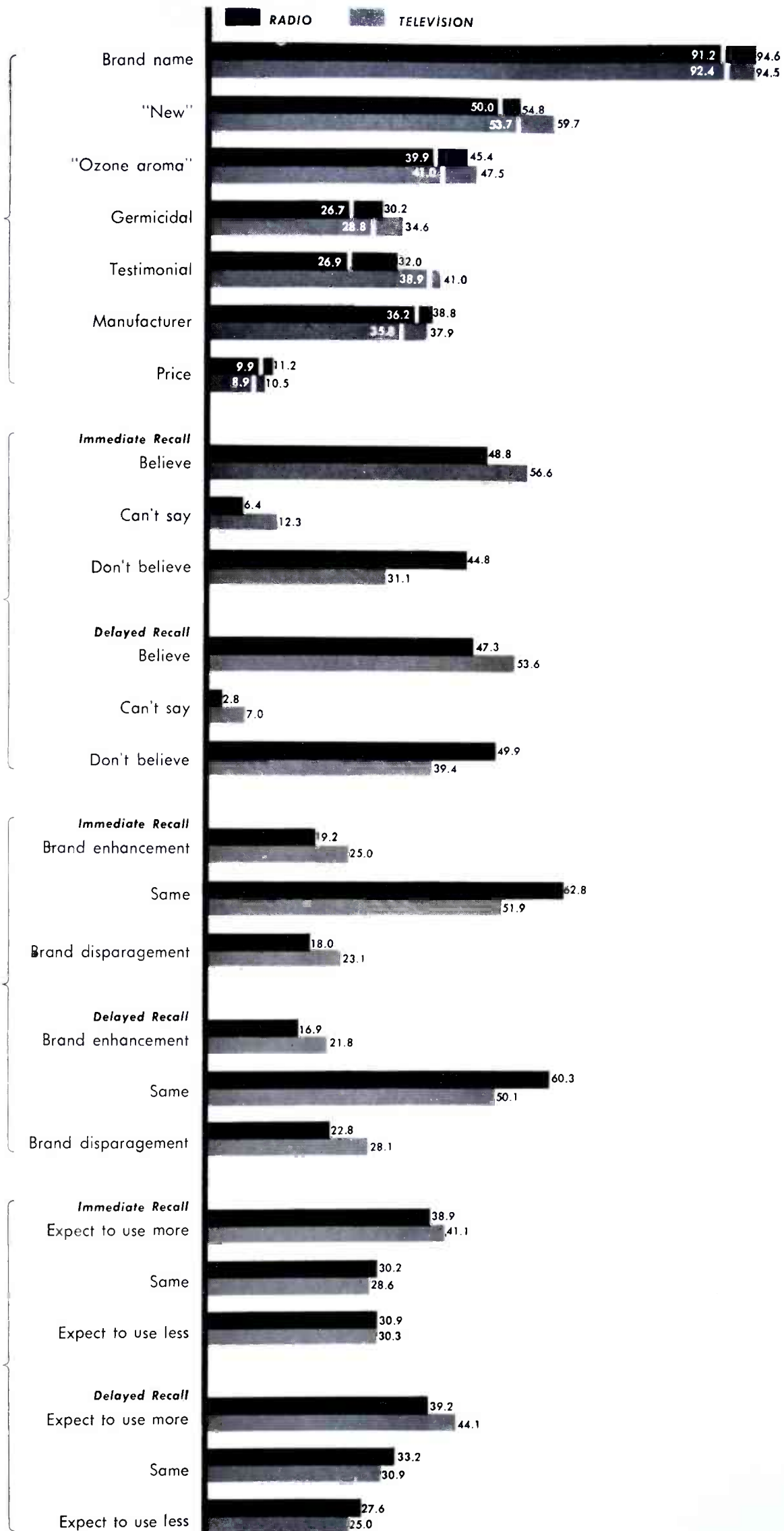
TV added a "Bonus of Belief" to radio. General belief of the commercial as a whole was elevated by TV, along with the specific acceptance of individual sales points dependent on visualization.

INFERENCE VALUE:

TV's "Halo Effect" made it the more suggestive of the two media. More product information was read into the commercial "between the lines" than over radio. TV was looked up to as well as looked at.

PREFERENCE VALUE:

It was primarily the message and only secondarily the medium which determined the product's relative preference value. What was said proved to be more important than where it was said.



U

CBS Radio Network audiences up 29% since PCP.* Share of audience up 26%. Just as predicted: good programs plus strong sequencing plus high station clearance (already averaging 97%) get results. And demonstrate the leadership you will continue to profit by with the Program Consolidation Plan on the CBS RADIO NETWORK.

SINCE PCP!

<small>*This is what happens when full network programs on CBS Radio under PCP (January 11-February 7, 1959) are compared with the same programs pre-PCP (September 21-December 20, 1958) in NRI reports. All averages weighted by full program duration and frequency.</small>	Average Audience
Personalities (Mon.-Fri.)	UP 26%
Daytime Serials (Mon.-Fri.)	UP 36%
Nighttime (Mon.-Fri.)	UP 25%
Sunday	UP 8%

The commercial's primary claim of new aroma gained no significant recall on television. This may be a tribute to the audio's descriptive copy language and suggestive "ozone" sound effects. It may also be a commentary on the inability of this sensory appeal to be "demonstrated" by television or even to add to its impact by black-and-white visualization. Aroma may presumably be "heard" in the auditory imagination alone just as well as it can be heard and "seen" in the auditory and visual imaginations together.

Belief: Apparently "Seeing is Believing." The television version of the commercial won significantly greater general believability in both the immediate and delayed interviewing. Charts 2A and 2B show television's plus-factor of added realism for the commercial which could not have been predictable on the basis of the radio broadcast alone.

The chief spurs to television's added "bonus of belief" were the three specific categories of newness, visually vitalized by presentation of an obviously modern package design which itself communicated the concept "new"; the "real woman" in the testimonial; and the category of germicidal action which was dramatized by a more rugged-than-average model. In all three cases, the telecast was able to furnish additional information over the radio version of the commercial by means of visualization.

For both media audiences, distance lent *disenchantment*. Increasing remoteness in time from commercial exposure was accompanied by an erosion of initial overall belief. Frequency of commercial impression may therefore be regarded as a persuader of belief as well as a reminder of recall. There may even be a reciprocal relationship between the two: we may remember best what we are most convinced of . . . and we may be most convinced of what we remember best.

Inference: Television was the more suggestive of the two media: radio the more literal. Although no specific information was given by the commercial regarding brand distribution, economy, acceptability, packaging, or after effects of use. Charts 3A and 3B show how women in the Television Group consistently ranked the tested brand as better than competition on all five inferred qualities with significantly greater frequency than women in the Radio Group.

Television creates brand enhancement

The brand enhancement that television creates may result from a number of visual and psychological cues. Seeing the brand may make it easier to imagine having seen it before or being able to see it "everywhere." If it is widely acceptable, it may also—by further inference—be economical and pleasing under a variety of serving conditions to meet diverse popular tastes. Seeing an unusual container may similarly make it easier to imagine that it too possesses many of its own unusual performance characteristics.

The subjective projections of positive qualities are literally "read into" the copy message by its audience. They are "between the lines," not on them. Thus, the television commercial was able to communicate even more product information than was actually "bought and paid for" in commercial time.

Along with recall and believability, brand enhancement declined with time in about the same degree for both radio and television. As the product becomes less real, it may become less unreal too: fewer halo qualities are imagined for

it. The "first impression" over-reaction may be compensated for in an opposite direction. Repeated exposure to the commercial, however, would not necessarily be a guarantee of reversing this trend. Other research on inference has indicated that high commercial frequency takes much of the "romance" out of the product image. It becomes instead like a friend we see every day. We may not know everything about him but our sense of familiarity "leaves very little to the imagination."

Preference: Both radio and television commercial exposure increased their audiences' original preference for the brand by almost one-third. Radio thereby proved an accurate forecaster of the commercial's relative sales conviction on television. In so doing, it would seem to verify the old adage that it is primarily the message and only secondarily the medium which determines a brand's preference value.

Preference rating increased with time

Unlike the other categories of recall, belief, and inference, Charts 4A and 4B show that expectation to use more of the product actually increased over time. The product enjoyed a higher preference rating at the end of seven days than immediately after first exposure. Time had apparently soothed the "shock of newness." The product had lost some of its strangeness and novelty. It may have been easier to identify with, to imagine using at all, and therefore to imagine using in greater quantities more often. This is simply to say that brand familiarity, a major purpose of all advertising, was successfully achieved.

METHOD

1. The Sample: Two matched samples of women homemakers between the ages of 20 and 60 were chosen on the basis of strict probability selection from the Metropolitan New York area. The two samples were as closely matched as possible in the classifications of age, education, socioeconomic status, employment, radio and television ownership, marital status, number of children, and occupation of head of household.

One matched sample was called the "Radio Group." The other sample was called the "Television Group." After preliminary screening, a total of 250 women was assigned to each group for a grand total of 500 women to be tested.

2. The Procedure: The "Radio Group" was exposed only to the radio version of the commercial. The "Television Group" was exposed only to the television version. Each group of 250 was tested in groups of 25 at a time. Two individual test rooms kept the subgroups physically and psychologically separated from each other. In Room T, the television commercial was presented in complete audio and video from five regular receivers. In Room R, the audio part of the television commercial was simultaneously presented from five radio sets.

3. The Commercial: At the time of the test, the product's brand name had not yet been introduced in the Metropolitan New York market. The manufacturer's name, however, is almost universally familiar. For the purposes of the test, no previous brand advertising exposure existed. To minimize even further the possibility of confusion or competitive conditioning, the commercial copy theme represented a deliberate creative departure from typical previous promotion in the brand's product category. Special care in copy building and sensory conveyance was taken to enable the

audio message to be self-sustaining while nonetheless fully integrated with the television video. Commercial running time was one minute.

4. The Program: In order to disguise the objective of the test sessions as much as possible, all the women in both samples were informed that the purpose of the experiment was to learn their attitudes and opinions about a proposed new radio or television program.

Three 60-second commercials were spliced into the program. One was the test commercial. The other two commercials were for noncompetitive and noncontroversial household products: paper towels and a sandwich spread. One commercial each was placed at the beginning of the program, at the midway point, and at the end. To avoid position bias, the test commercial was rotated through each of the opening, middle, and closing positions for approximately every one-third of its total exposures.

5. The Interviews: Every woman was interviewed twice.

(A) *Unaided Immediate Recall* was elicited immediately after initial exposure by means of a printed questionnaire. A check list of reactions to the program preceded questions on the commercial. The questionnaire itself was entitled "Program Review Form." It was completed in the test room during the quarter-hour following exposure.

(B) *Aided Delayed Recall* was elicited exactly seven days after initial exposure by means of personal home interviews. In these follow-up interviews, the same questionnaire was used. However, it was employed as the opening theme of a focused depth interview. On completion of the questionnaire, responses were probed according to a semi-structured protocol. All interviews were tape recorded to insure accurate transcription and to prevent both delay and inhibition.

In order to minimize expectant "set" to retain memory of the commercial over the time interval between the two interviews, women were told only that they would be called on by appointment to discuss further aspects of daytime radio or television programming.

6. The Questionnaire: Interviewing was designed to measure four dimensions of impact:

Recall in both unaided, immediate recovery and aided, delayed remembrance-over-time was sought for seven categories: brand name, brand newness, primary brand claim about "ozone aroma," secondary brand claim about germicidal action, brand testimonial "proof," brand manufacture, and brand price.

Belief of both the total commercial as a whole and belief of individual claims were sought by means of a three-point scale ranging from "I Believe It" through "Can't Say-No Way of Knowing" to "I Don't Believe It." During the personal depth interviews, these three categories were expanded into a more closely discriminating five-step scale ranging from "I'd Say It's All True" through "I'd Say It's Mostly True" through "Can't Say-No Way of Knowing" through "I'd Say It's Mostly Untrue" to "I'd Say It's All Untrue." This five-step protocol was an attempt to discover the degree to which the women were convinced of their specific beliefs rather than their general acceptance of the commercial-as-a-whole.

Inference about brand qualities not actually mentioned

in the commercial was sought by means of multiple-choice questions which forced comparison of the brand against competition in the five categories of economy, universal availability, universal acceptability, non-spill container, and after-use aroma retention. No information was given in the commercial concerning any of these specific points. Attitudes and opinions were therefore entirely subjective: they represented what was *thought* to be true rather than what was *said* to be true.

Preference for or against the brand was sought by means of comparative evaluation of use-expectancy before and after commercial exposure. Before hearing or viewing the commercial, every woman was asked to complete a "Shopping List." Twenty household products, some common, some exotic, and including the test product along with its two other adjacent products were arranged on the List. While always separated from each other by at least five other product categories, the three exposed products appeared in the same sequential arrangement on the Shopping List forms as they were telecast or broadcast to each individual subgroup.

Asked to complete shopping list 3 times

After exposure to the commercial, every woman was again asked to indicate her preferences for every one of the twenty products on a second copy of the Shopping List. The three classifications of preference were: "Expect to Use More of It," "Expect to Use Less of It," and "Don't Expect Any Change."

Women were again asked to complete a third and final copy of the same Shopping List immediately before their follow-up interviews one week after exposure.

By comparing stated intentions to use more or less of the brand on a before-and-after-exposure basis, a ratio of increased, decreased, or unchanged Comparative Brand Preference for the product could be attributed to the commercial.

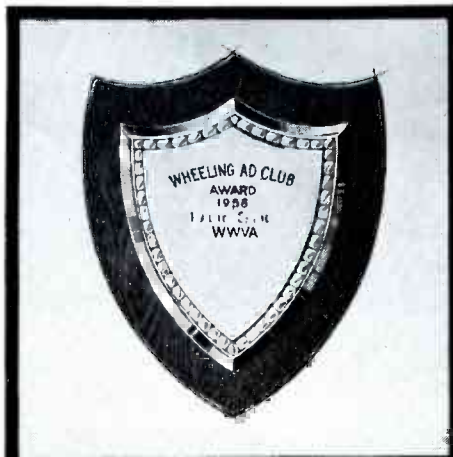
LIMITATIONS

All research which is not replicated risks criticism based on the "Fallacy of the Single Instance:" generalizing from the particular. This research has not been replicated. Secondly, an actual simulcast would have been admittedly far more desirable than the artificial test situation as a commercial vehicle. However, none was available. Thirdly, the group session of the initial commercial exposure departed from the normal manner of commercial presentation in its specificity of time and place and collectivity of audience. This may have over directed attention to the commercial and consequently overstimulated some or all audience reactions to it. In the same manner, the initial questionnaire may also have stimulated "learning" of the commercial information just as the stimulation of the follow-up questionnaire and interview may have compensated for normal memory attrition between initial exposure and delayed recall.

Finally, "Preference" measures only stated intentions. It does not assess actual behavior. What people *do* is generally a more reliable index of persuasive impact than whatever people *say* they expect to do. "Actions speak louder than words."

END

Reprints of Television Magazine's Radio Studies are available. Rates on request



"Best Media Promotion"

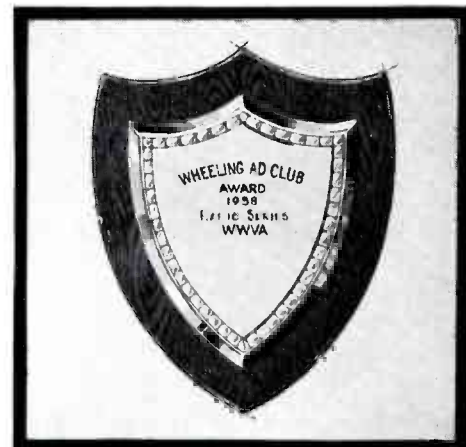


"Best Program Series"



"Best Transportation Advertising"

Speaking of



"Best Single Program"



"Best Live Local Program"

"Best Spot Announcement Series"



"Best Direct Mail"



PAUL MILLER
Managing Director

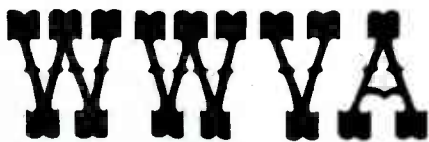


wards...

When the Wheeling Advertising Club recently presented WWVA Radio with *seven awards* for outstanding programming, advertising, and promotion (a record number) . . . we were frankly pretty proud.

Because this cherished honor reflects tremendous recognition in the community, it indicates one reason why WWVA is first in every time period from 6 A.M. to midnight, 7 days a week, in 46 surrounding counties, and dominates the vital half of the \$6,000,000,000 Pittsburgh Tri-State Market that other media don't effectively cover. It shows, too, that Storer stations consider it important to be *local stations*, as well as being known throughout the nation.

"Famous on the local scene"



Only fulltime CBS Network Station in
PITTSBURGH - WHEELING AREA



Storer Radio

WWVA Wheeling	WJW Cleveland	WJBK Detroit	WIBG Philadelphia	WSPD Toledo	WGSS Miami
-------------------------	-------------------------	------------------------	-----------------------------	-----------------------	----------------------

Presented by
Jan Blair



Members of the Media Strategy Committee. For identification, see p. 5

With this issue TELEVISION MAGAZINE begins one of the most important series of its fifteen-year existence.

As the size of the advertising budget has grown, the role of advertising in the marketing complex has become critical. The top-level media decision of today often touches upon the very economic life of the corporation enterprise. An understanding of the principles and methods of Media Planning has therefore become of greater importance than ever before. This is true not only for the media buyer, but for advertising management as well.

It is the aim of this series to show Media Planning in action in the creative marketing process and to show how the best minds in the industry deal with it. Cooperating and participating in the series will be the country's leading media experts, who have formed TELEVISION MAGAZINE'S Media Strategy Committee for the purpose.

Each article will be prepared by one of the agencies represented on the committee. It will consist of a case history illustrating how the agency decides the all-important question of media strategy.

So that the series may be of maximum value to agencies and advertisers, the articles will involve thorough-going presentations rather than brief summaries. They will show how the modern agency brings research, analysis and creativeness to the solutions of major marketing problems.

The media plan presented here was created exclusively for this publication by the media department of the country's largest agency, J. Walter Thompson, which is the first agency to pass the \$500 million mark in billings.

The editors wish to thank the members of the Thompson media department and media research department who devoted their time and effort to preparation of this article.

TELEVISION MAGAZINE'S MEDIA STRATEGY COMMITTEE

ROBERT BOULWARE, v.p. & media dir.,
Bryan Houston, New York

LAWRENCE DECKINGER, v.p. & media dir.,
Grey Advertising, New York

WILLIAM C. DEKKER, v.p., media,
McCann-Erickson, New York

LESTER A. DELANO, v.p., marketing services,
North Advertising, Chicago

HARRY M. JOHNSON, media dir.,
Campbell-Mithun, Minneapolis

JAMES McCAFFREY, senior v.p.,
Ogilvy, Benson & Mather, New York

ROD MacDONALD, v.p. & media dir.,
Guild, Bascom & Bonfigli, San Francisco

NEWMAN F. McEVOY, senior v.p.,
Cunningham & Walsh, New York

LEONARD MATTHEWS, v.p., media,
Lea Burnett, Chicago

WILLIAM MATTHEWS, v.p. & dir. media relations and planning,
Young & Rubicam, New York

ARTHUR A. PORTER, v.p., media,
J. Walter Thompson, New York

LEE RICH, v.p. & media dir.,
Benton & Bowles, New York

R. R. RIEMENSCHNEIDER, media dir.,
Gardner Advertising, St. Louis

MAXWELL ULE, senior v.p.,
Kenyon & Eckhardt, New York

B. BLAIR VEDDAR, v.p. & dir. of media,
Needham, Louis & Brarby, Chicago

A major new series begins with a media conducts media planning within the frame-

A Marketing —

THE product that will be discussed in this media plan is not, so far as we know, in distribution. It is entirely imaginary (although products having some similar characteristics have been marketed) but as is the case with most successful new products today it has been developed because it is felt that it will make a definite contribution to the American way of life.

We have selected a hypothetical product rather than an actual case history as the basis of our media plan because we feel that in this way it is possible to put together in a simplified form all of the diverse elements which go into the construction of such a plan. In reporting an actual case history one is faced with the need to explain the many deviations from basic strategy which are caused by changes in distribution plans, competitive activity, budget levels, etc., and this tends to cloud and confuse some of the more important principles involved. By eliminating all these variables one is in a better position to define clearly the marketing problems which, together with the copy platform, give us the basis for our media strategy.

Two basic premises are established at the start:

1. The product is new and will be marketed under its own brand name by a major food company.
2. The product has been test marketed in various sections of the country and indications are that it has definite consumer appeal and ready trade acceptance.

The two phases of marketing to be considered here therefore, are nation-wide introduction followed by a campaign to cover the first twelve months after national distribution.

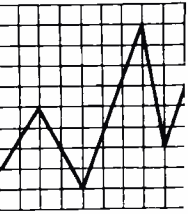
Before however, setting out to develop his media strategy, it is essential that the media planner be thoroughly familiar with—

The Product

The Copy Platform

The Market and Marketing Objectives

The Advertising and Promotion Budget



plan by the country's largest agency. It illustrates how Thompson work of an overall marketing and copy strategy

Media Plan by J. W. Thompson

For the sake of brevity we will not go as deeply into these aspects of the problem here as would be required in actual practice. A concise rundown however, on each aspect is given to provide orientation for the reader, who has not, like the Media Director, been involved in the months of planning which would precede the final stage in the launching of the product.

THE PRODUCT

It is a small capsule which when dropped into a glass or container of milk dissolves almost instantaneously and in so doing accomplishes four things:

1. It adds flavor (six different flavors will be available)
2. It adds color appropriate to the flavor (red for strawberry, brown for chocolate, etc.)
3. It contains a special medically approved compound of proteins and vitamins which will provide the consumer with a definite mental and physical pick-up lasting for two or three hours.
4. It distributes these three ingredients throughout the glass or bottle through a foaming action—eliminating the need for stirring or shaking—which gives the beverage a pleasant appearance.

As the result of consumer research the name "Fizz-O's" has been selected.

The product will be marketed in small flat packages containing twenty capsules each (all six flavors will be represented but with a preponderance of chocolate). The package will be in four colors and will contain an illustration with special appeal to children.

COPY PLATFORM

Two separate copy approaches will be employed, one aimed at children and the other at the adult market. The principal points in these copy platforms will be:

For adults

- (a) It has a delicious flavor.
- (b) It will give you a pick-up when you feel tired or depressed.
- (c) It's an easy and healthy way to keep the children happy between meals and at lunch.
- (d) It's a colorful beverage that will add a note of gaiety to a party or luncheon.
- (e) A capsule or two included in the lunch box will provide a refreshing drink for the child or the man of the house which eliminates the need to buy carbonated beverages at lunch time.

For children

- (a) It makes milk taste better—and is healthful too.
- (b) It's fun to drink—looks and tastes like a drugstore soda—it fizzes, too.
- (c) Can be taken to school and dropped in a milk container for a fresh flavorful drink at recess.

The creative strategy points to the obvious advantage of using media which can provide color, the opportunity for demonstration and, in the introductory phase at least, ample time or space to spell out the rather extensive advantages of the product.

THE MARKET AND MARKETING OBJECTIVES

The potential market for a product which combines fun and flavor with a physical pick-up would seem to be almost limitless. Test city surveys however have indicated that the greatest initial sales potential for the product lies in large families with young children and those in the middle and upper income groups. Very low income families and those consisting entirely of elderly people should be eliminated as prospects for extensive limited use of the product. Sales volume should follow population with a slight preference for large markets where tests have indicated a greater sales

To next page

Hoped a rate of 176 million packages a year can be maintained after introductory year.

opportunity. During the early stages of development, distribution will be secured in the larger markets.

The parent company will utilize the channels of distributors established for its other products and it can be expected that complete national distribution will be established promptly. At the outset a trade incentive plan is proposed to help insure quick distribution.

Food stores will provide the primary outlets for the product but major drug chains should also provide a substantial distribution channel.

It is anticipated that consumers will respond readily to such sampling devices as premiums and coupons and these will be used during the introduction and the development period.

ADVERTISING AND PROMOTION BUDGET

Since families with children represent the greatest opportunity for the product, one can assume that the greatest sales volume will come from the 27,620,000 families in the second and third life cycles (families with children under 19).*

Some additional sales can be expected from families in the first life cycle (the 3,710,000 households with no children and head under forty) but this will not provide a very substantial volume.

Test market experience indicates that the great bulk of sales will come from these 31 million families. Slight additional sales will come from the balance of families—20 million—in the form of initial samplers and occasional triers.

Estimate 20 million families to sample in first year

By projecting the promising test market sales ratios, it is anticipated that 20.5 million families will sample the product during the Introductory Year. During succeeding years it is anticipated that some 12 million families (24% of all families) will continue to use the product—this reduction will occur in the light user categories as a result of decreased sampling.

Research conducted for the American Dairy Association in 1957 appears to support the projections because of the fact that flavored milk drinks—without the added nutriment and fun values of this product—have substantial consumer acceptance and usage. According to this national survey, 34% of all persons over 20 years, and 77-66% of children 2-19 years, consumed flavored milk at home.

It has been estimated therefore, that the market during the Introductory Year will be divided between heavy, medium and light users as follows:

Heavy (4 or more boxes per month)	1,200,000 families
Medium (1-3 boxes per month)	3,200,000 families
Light (under 1 box per month)	16,100,000 families

If the test pattern proves out nationally, an Introductory Year total sale of about 193 million packages is indicated. With a reduction in the number of light users (due to decreased sampling) hopefully a rate of 176 million packages per year can be maintained after the introduction is completed.

The suggested retail price of the product is 49¢ for a

* IFF's Study of Consumer Expenditures

package of twenty capsules. It is estimated that after all product development, manufacturing and marketing costs are deducted, and a profit of approximately 9% of total sales volume is returned to the manufacturer, a ratio of advertising to sales of 8% can be maintained. During the Introductory Year, it is anticipated that the brand will be able to pay its share of overhead and the corporation will return profit to the advertising and promotion budget of the brand.

Therefore, during this year, approximately 17% of every dollar of sales volume will be available for advertising and promotion.

Based on these figures the advertising and promotion budget for the Introductory Year will be \$12,288,000 and during the succeeding years, if volume can be maintained at the expected level, \$5,174,000.

MEDIA OBJECTIVES

Based on this marketing strategy and the copy platform, the following set of media objectives have been agreed upon:

1. To introduce and sustain the new product in media which will insure national coverage and a distribution of advertising impressions roughly paralleling the distribution of population as a whole, except for extra effort in the major marketing areas where tests indicated the greatest sales opportunity.
2. To reach the maximum number of homes but with above average weight against the high potential groups:
 - a) Young housewives aged 25 to 45
 - b) Families with children, and particularly large families
 - c) Families with medium and upper incomes
3. To supply advertising continuity throughout the year, with provision for substantial extra weight during the three-month introductory phase and during the planned Fall promotion.
4. To provide a basic combination of media which offers the space required for demonstration, color and an authoritative environment for the message in order to provide conviction for the "energy" story.
5. To provide media which will advantageously display the product package in order to establish clearly its image in the minds of the best potential customers.
6. To deliver advertising impressions with the greatest frequency and efficiency that can be achieved after due consideration is given to the requirements outlined above. Frequency is very important because of the two jobs required of the advertising; i.e., remind the housewife to purchase the product and once purchased, remind the entire family to use it often.

MEDIA STRATEGY

It is apparent with even a quick glance at these objectives that each of the major media forms enjoys unique characteristics which could be applied advantageously to the sale of this product. As is almost always the case, however, the total amount of money available for advertising places limitations on the number of media that can be used with adequate weight and consistency to do an effective job.

Therefore, our first job is to isolate those particular media which most clearly satisfy the objectives. These media

must then be combined into a balanced mix so that the special characteristics of each will be used to maximum advantage and will also, as far as possible, complement and even reinforce the others.

Most importantly, it is necessary that the media selected be capable of providing a proper balance of reach, frequency and continuity.

With these considerations in mind, a media strategy has been devised utilizing television as a base, with national magazines in a strong supporting role and Sunday comics and radio as important supplementary media. The reasons for selecting these media are as follows:

Television

This medium has the unique advantage of being able to reach and influence all members of the family.

It delivers messages efficiently into all areas of the country with sufficient flexibility to peak efforts where unusual opportunities for sales exist.

As a result of its efficiency and audience profile, a higher proportion of calls can be made among the younger, larger families who are expected to have the highest rate of purchase.

Proper scheduling of programs and announcements can accumulate a large number of different homes each month—with emphasis on housewives with children.

The availability of children's programs provides a unique and proven avenue to register the fun and excitement of this product with children who can be an important influence on the mothers' buying habits.

The copy strategy can be effectively interpreted through TV by its ability to combine sight, sound and demonstration.

Magazines

National magazines have three special characteristics which qualify them as an effective medium for Fizz-O's:

1. Their excellent color reproduction, which will enhance the "taste appeal" theme and help to establish package identification during the introductory phase.

2. A powerful editorial quality which in a sense pre-conditions the audience for the advertising message. For example, the general magazines with their emphasis on topical articles and dramatic news features provide an environment that can help position the introduction of the new product as a newsworthy event; while the valuable and authoritative service material in the women's service magazines insures appropriate audience receptivity to an advertising message promising greater health and enjoyment for the family.

3. The audience selectivity which makes it possible for the advertiser to tailor his copy appeals to the specific group of prospects who will be reached by each type of publication, particularly income and educational wise.

In addition to these special characteristics, the magazines selected provide coverage of all sections of the country and have, in general, a higher ratio of circulation to families in cities than in rural area; they tend to have higher readership in the middle to upper income families.

The long life of magazines in the home provides the advertiser with the opportunity to give a complete sales story which the interested reader can absorb at his own pace.

Finally, magazine circulation and readership remain fairly constant throughout the year so that the medium can

be used effectively during the summer when television audiences diminish.

Retail trade books are also included on a continuing basis to sustain trade enthusiasm for the product.

Sunday Comics

Sunday comics provide an environment of informality and friendliness which is uniquely appropriate for the "healthy fun for the whole family" plank in Fizz-O's copy platform. In addition they provide several other advantages for this product:

- (a) their ability to deliver almost complete coverage of families in all important markets.
- (b) editorial appeal to all members of the family, with special appeal for the younger members.
- (c) full color reproduction which will help both in establishing package familiarity and presenting the variety of flavors available.
- (d) very high readership and at a relatively low cost per thousand.

Radio

Radio can add significant coverage among housewives and school children—both in and out of homes—by the selection of announcements during periods which are programmed to their special interests. Its low unit cost provides an economical method of reaching large numbers with a modest investment. Its flexibility permits a peaking of weight in markets of particular interest to the product.

MEDIA PLAN

An important and somewhat unusual aspect of this campaign will be its dual requirement. It must attract the interest and approval of adults, who will be the principal purchasers, as well as substantial users, of the product, but it must also engender enthusiastic response on the part of children, who will be a major buying influence and perhaps the most frequent users of the product.

An arbitrary percentage of the budget has been allocated therefore, for advertising directed primarily at the adult and child audiences. The division of advertising media into these two groups has been determined basically on the ability of the medium to convey the message to the proper audience in the most effective manner. It is hoped, of course, that parents will be reached "over the shoulders" of their children in the advertising oriented specifically to the younger audience.

During the Introductory Year the consumer media budget has been established at \$8,898,000 (exclusive of trade magazine advertising, \$70,000; promotion and production costs).

The summary table shown on next page shows the division of consumer media schedules and dollars by audience appeal:

In scheduling these media, consideration has been given to the fact that the launching of almost any consumer product must be divided into two phases during the Introductory Year. These vary in length depending upon the product, the competition and the marketing strategy employed, but in the case of Fizz-O's the timing will be as follows:

Introductory Year

Introductory Phase—February-April
Development Phase—May-January

**SUMMARY OF CONSUMER MEDIA EXPENDITURES BY COPY APPEAL
INTRODUCTORY YEAR (000's)**

(I) Adult Appeal	\$6687	75%
<i>Network Television</i>		
Evening — 52 minutes	\$1768	
Day — 208 minutes	1040	
<i>Spot Television (approx.)</i>		
Evening Announcements—20"	\$1264	
Day and Late Eve. Announcements—60"/20"	528	
<i>Magazines</i>		
Entire Schedule	\$2037	
<i>Radio</i>		
Half Schedule	\$ 50	
(II) Child Appeal	\$2211	25%
<i>Network Television</i>		
Early Evening 5-6:30p.m. (approx.) 156 mins.	\$ 858	
Morning 8-9a.m. (approx.)	437	
<i>Spot Television</i>		
Day Announcements (60"/20" adjacent to children's programs) ..	\$ 300	
<i>Sunday Comics</i>		
Entire Schedule	\$ 566	
<i>Radio</i>		
Half Schedule	\$ 50	
Total Consumer Media	\$8898	100%

Notes: The network rates assume maximum corporate discounts and contiguity rates. Spot TV rates based on station "incentive" plan allowing discounts up to 45%.

Introductory Phase

It is essential that the broadest possible coverage of homes be achieved during the Introductory Phase in order to create maximum consumer interest in the product, and create enthusiasm on the part of the retail trade. It is also essential to develop sufficient impact through the size and frequency of advertising to induce the prospect to try a new product. (Sampling devices such as premiums and coupons will be employed during this period.)

Development Phase

The weight of advertising will be reduced during the second or Development Phase, but will be *continuous* to maintain awareness and interest and to instill *the habit of usage* required if repurchase is to be maintained at a sufficiently high level of frequency. It will be desirable to schedule a major consumer promotion during this period, also to sample those people who were missed during the introduction and to maintain trade enthusiasm.

How the advertising for Fizz-O's has been scheduled during these first two periods and the percentage of the total advertising budget allotted to each is shown graphically on page 75. It can be seen that 33% of the total dollars will be devoted to the Introduction, an average monthly rate of expenditure that is 19% higher than during the remainder of the year.

TELEVISION STRATEGY

Adult network television, both daytime and evening, is Fizz-O's primary medium because of its ability to accumulate efficiently a large unduplicated audience of housewives with children—and, properly scheduled, a well-balanced distribution of frequency. Daytime is primarily used for housewives with children, while evening provides an all-family audience.

Child-oriented network television offers a highly efficient and effective means of presenting and registering the fun and excitement of Fizz-O's to children in a very favorable environment.

Spot television is utilized as an integral part of this campaign. It is designed to provide additional advertising weight in major metropolitan areas on a 52-week sustaining basis, and like network, is principally scheduled to reach the maximum number of housewives with children. Heavier spot schedules are used during the introduction and promotion periods.

Below is the television schedule. The network commercials, except for those in the children's programs, will be carried in existing corporate properties, all of which earn maximum discounts and daytime contiguity rates.

REASONS FOR TELEVISION STRATEGY

Network

The pattern of 4 daytime minutes weekly is scheduled in three different corporate properties. These participations occur at different times of day on four different ways to maximize reach. The product will have one of the major television personalities available for live personal "sell" and endorsement for two participations each week.

Evening exposure—one minute weekly in a corporate property—occurs during the prime hours and provides a substantial unduplicated addition to the daytime audiences. Evening not only provides additional housewife audiences, but also delivers large numbers of men, who, the market tests showed, are potential consumers and who are known to represent a fairly substantial portion of grocery store purchases. In addition, evening exposure also adds additional frequency against many of the housewives reached by the daytime schedules. Evening also has important corollary benefits to the sales force, because of its merchandising value to the trade and its ability to transmit an aura of importance and prestige to the product.

Similarly, the commercials within the children's programs are scheduled to provide maximum unduplicated coverage. The early morning programs represent important coverage among pre-school children, while early evening will reach

NETWORK TELEVISION SCHEDULE

- a) **Adult**
Evening — 1 commercial minute weekly
Daytime — 4 commercial minutes weekly
- b) **Child**
Early Evening — 3 commercial minutes weekly
Morning — 3 commercial minutes weekly

SPOT TELEVISION SCHEDULE

Spot costs are estimated on the basis of station "incentive" plans which allow discounts from 20-45%.

a) Introductory Phase—8 weeks

Market Rank	U.S. TV Homes	Number and Length of Announcements—Weekly	
		Eve	Day and Late Eve
Markets 1-15	50%	3-20"	12-60"/20"
Markets 16-40	25%	2-20"	6-60"/20"
Markets 41-90	20%	2-20"	—
Total	90%		

b) Development Phase—44 weeks

Market Rank	U.S. TV Homes	Number and Length of Announcements—Weekly	
		Eve	Day and Late Eve
Markets 1-15	50%	2-20"	6-60"/20"

older children, and both will be logical carriers of premium offers. These participations are scheduled Monday through Friday.

Since all of the network commercials are full minutes, we are assured of the opportunity to register all important copy points against a substantial base of national coverage.

Spot

Spot television is utilized as an integral part of this campaign. Basically, the schedules recommended are in the major metropolitan markets and are designed to serve these functions:

1. To provide additional advertising weight in the major markets where network TV ratings are historically lower-than-average.
2. To add additional unduplicated homes to the network schedule.
3. To provide additional frequency to the network schedule designed to both remind the housewife to buy and the family to use the product.

The spot campaign will include daytime (60" and 20" announcements); evening (20" in prime time) and late evening (60" and 20" announcements).

Approximately two-thirds of the daytime announcements will be during periods of adult programming—one-third in and surrounding children's programs. Evening and late evening announcements are adult oriented.

MAGAZINE SCHEDULE			
		Introductory Phase (3 Months)	Development Phase (9 Months)
General Magazines	A	1 4/c spread and 2 4/c pgs.	9 4/c pgs.
	B	1 4/c spread and 2 4/c pgs.	6 4/c pgs.
	C	1 4/c spread and 2 4/c pgs.	6 4/c pgs.
Women's Service	A	1 4/c spread and 2 4/c pgs.	5 4/c pgs.
	B	1 4/c spread and 2 4/c pgs.	6 4/c pgs.
	C	1 4/c spread and 2 4/c pgs.	7 4/c pgs.
Romance	A	3 4/c pgs.	5 4/c pgs.
	B	3 4/c pgs.	5 4/c pgs.

proven editorial integrity will create greater acceptance of the copy theme.

Three general, three women's service and two romance magazines have been chosen for this campaign. During the Introductory Phase all magazines will carry a four-color spread for the kick-off advertisement to insure maximum attention and to position the product as a major innovation with sufficient space for a complete and dramatic presentation of the principal copy points. This will be followed by two more four-color "introductory" pages in all magazines.

During the Development Phase a less intense, though heavy, schedule of four-color pages will be maintained on a continuity basis.

It is estimated that the total audience of the eight magazines on the Introductory list combined will provide a total of 94.4 million female (10 years and older) reader impressions with one issue and an unduplicated coverage of 68% of all households in the United States.

The reduced list during the Development Phase—averaging 5-6 magazine insertions per month—will maintain an unduplicated coverage level of approximately 64% of all households during a typical four-week period.

This combination of general and women's magazines has been selected to provide a basic dual audience, but with greatest emphasis against women, who are expected to be the product's major purchasing agent. It is felt that the many housewives who read both the service books and the general magazines will not only be the best prospects for the new product (because of their greater interest in new ideas and higher income levels) but will be more thoroughly sold by being exposed to two somewhat different copy approaches.

The romance magazines will reach an audience largely unduplicated by the other publications—women who are the major buying force in young "lunch-box" families. The creative approach will be altered accordingly.

An analysis of the combined audiences of this combination of magazines shows that while all demographic groups will be exposed, the greatest weight of impressions will be delivered against families with better than average incomes

SUMMARY OF TELEVISION MEDIA COVERAGE

4 Week Unduplicated Homes Reached
(% All TV Homes)

I. Network Television	No. of Part Wkly	%	Homes Reached		Avg. Freq.	
			000's			
a) Adult Evening	1	40	17,800		2.0	
Daytime	4	35	15,600		3.4	
Combined	5	58	25,500		3.4	
bi Child Early Evening and Morning	6	37	16,300		4.5	
Combined Net TV	11	70	31,200		5.2	
II. Spot Television			Introductory Phase Homes Reached	Development Phase Homes Reached		
			%	000's	Freq.	%
Evening	2-3		70	31,000	5.3	36
Day and Late Eve	6-12					15,800
						4.5
III. Combined—All Network & Spot			86	38,100	8.5	77
						34,200
						6.8

Note: Estimates based on Annual Average Audience Ratings

Evening network added to day network will help to broaden the audience base and maintain the desired balance between reach and frequency.

Careful slotting of the spot announcements, in combination with network, will minimize any excessive weighting of commercial impressions in the heavier viewing quintiles.

MAGAZINE STRATEGY

National magazines will be used in a major way during the Introductory Phase in order a) to show the end result of the product (the glass of milk shake) in an appetizing manner and b) to spell out its energizing properties in detail. This latter point—a very important one in the copy platform—will be stressed more heavily in magazines than elsewhere, because it is felt that the authority of the printed word will lend greater conviction to the story and that exposure to the message in an atmosphere of importance and

MAGAZINE COVERAGE—AVERAGE MONTH

	Total U.S.	Introductory Phase	Development Phase
Households (000's)	51,500	35,000	32,800
%	100%	68%	64%
Women (10 & over) Impressions Per Household Per Month		2.70	2.04
Total Women Impressions (000's)		94,400	67,100

SUMMARY OF ADVERTISING SCHEDULE
Introductory Year

		Annual Cost	
		(000's)	
I. NETWORK TELEVISION			
a) Adult	Evening—1 minute weekly 180 stations	\$1768	
	Daytime—4 minutes weekly 170 stations	1040	
b) Child	Early Evening—3 minutes weekly 110 stations	858	
	Morning —3 minutes weekly 80 stations	437	
	Total Network	\$4103	45.8%
II. SPOT TELEVISION			
a) Introductory—8 weeks			
	90 markets—95% coverage of U.S. TV homes	684	
	day, evening and late evening		
b) Development—44 weeks			
	15 markets—50% coverage of U.S. TV homes	1408	
	day, evening and late evening		
	Total Spot (approximately 20% child appeal)	\$2092	23.3%
	Total Television	\$6195	69.1%
III. MAGAZINES			
	3 general magazines 1 spread and 9 pages, 4-color		
	3 women's service 1 spread and 8 pages, 4-color		
	2 romance magazines 8 pages, 4-color		
	Total Magazines	\$2037	22.7%
IV. SUNDAY COMICS			
	Group A 2 pages and 3½-pages, 4-color		
	Group B 2 pages and 3½-pages, 4-color		
	Independents 2 pages and 3½-pages, 4-color		
	Total Sunday Comics	\$ 566	6.3%
V. RADIO			
Network and Spot—2 weeks			
	200 markets		
	50-175 announcements weekly	\$ 100	1.1%
VI. TRADE BOOKS			
	5 grocery 2 spreads and 6 pages B&W		
	3 drug 2 spreads and 6 pages B&W		
	Total Trade Books	\$ 70	.8%
	TOTAL MEDIA COST (excluding production costs)	\$8968	100%

SUMMARY OF MEDIA WEIGHT
MONTHLY IMPRESSIONS PER 100 HOMES
Introductory Year

	Introductory Phase		Development Phase	
	(1st Month Only)		(Average Month)	
	Total Imp.	100 Homes Per Month	Total Imp.	100 Homes Per Month
A. CONTINUING MEDIA				
I. Network Television				
Adult—Evening, Day	87,379	171	87,379	171
Child—Early Eve, Morning	73,526	144	73,526	144
II. Spot Television (adult and child)				
	163,392	320	71,040	139
Combined Network & Spot	324,297	635	231,945	454
III. Magazines				
	84,130	165	59,080	116
Combined Television and Magazines	408,427	800	291,025	570
B. SUPPLEMENTARY MEDIA				
IV. Sunday Comics				
	67,798	132	33,899	66
V. Radio				
	—	—	118,400	232
Combined All Media	476,225	932	443,324	868

Notes: Impressions projected to 51,100,000 U.S. homes.
Magazines—total gross household impressions including pass-along.
Sunday Comics—based on two insertions in first month and one in Fall.
Radio—2 weeks in Fall.

who live in urban areas and who have one or more children. These, of course, are the families that have the greatest potential as consumers of Fizz-O's.

SUNDAY COMICS

This medium will be used only during the Introductory Phase and for a Fall Promotion. During these periods comics will be expected to help position the product as a delicious family beverage that is fun to drink. Copy will be aimed primarily at the younger members of the household, although the adult nutrition story will be included for older readers.

Two full pages four-color will be used; one each for the kickoff of the Introductory Phase and of the Fall Promotion. In addition three half-pages four-color, will be used during the Introductory Phase. This unit will provide the product with exclusivity and dominance with adequate space to do a complete selling job. Four advertisements will be scheduled (one every other week) during the first two months and an attractive child's premium will be offered in the second ad with the return of two box tops to stimulate sampling. A similar premium is planned for the Fall insertion.

Two major comic groups and thirty-three independent papers will be scheduled, providing a minimum of 57% family coverage and approximately 95 markets for each insertion. Total circulation will come to 36 million copies.

With approximately 75% average readership of the comic sections of these Sunday papers (ranging from 70% for adults to 95% for children 10-17 years) this medium can be depended upon to present the Fizz-O's story to a major part of the young population in an appealing manner during the Introductory and Promotional periods.

RADIO

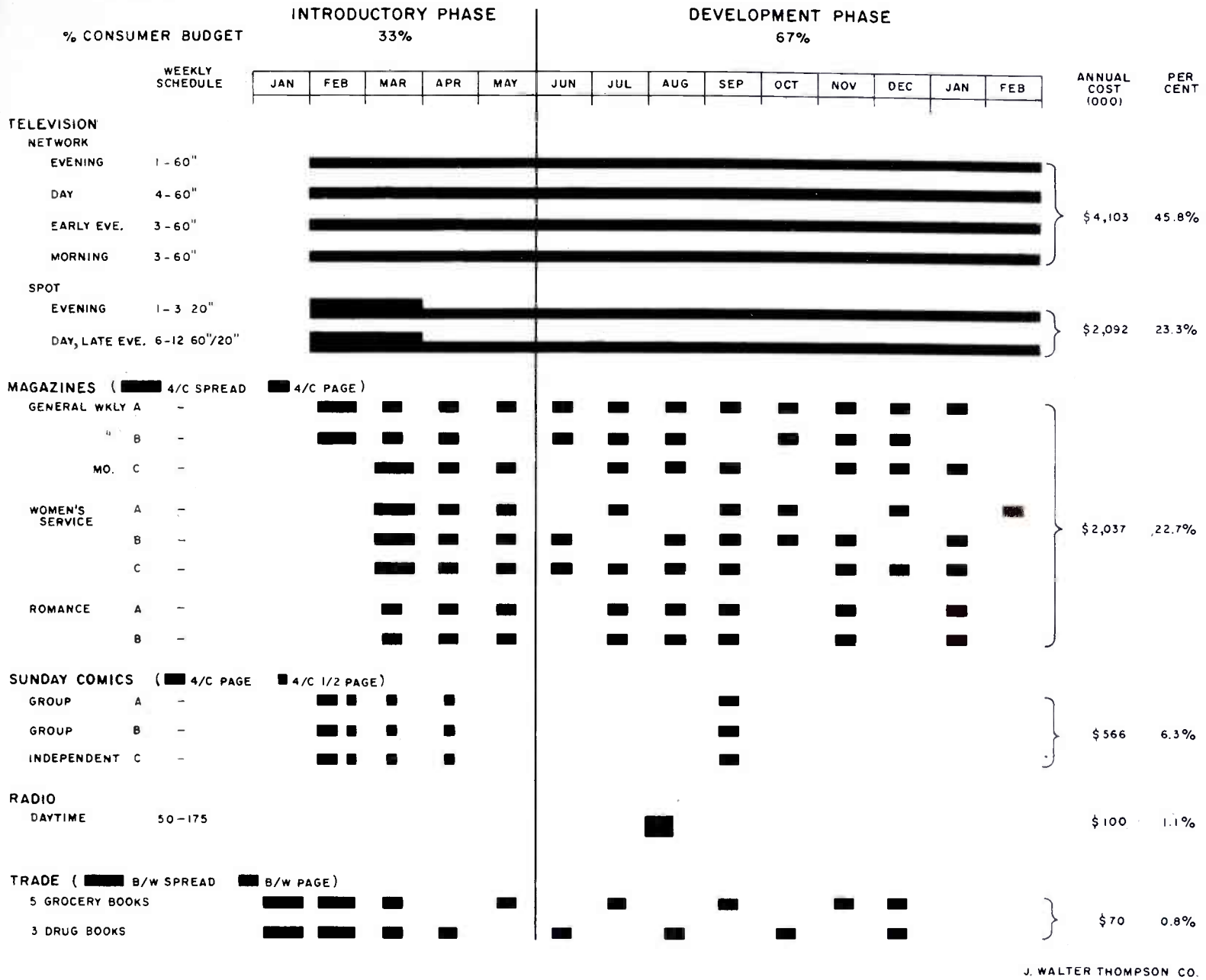
This medium will be used for two weeks to support the Fall Promotion. Exposure on two networks and a list of 35 top markets with weekly frequencies ranging from 50-175 announcements accumulate approximately 33% of all homes each week, with an average frequency of 3.8 times each. The commercials will be 30 seconds or less and are designed as a quick reminder campaign. This advertising will reach the housewife and the school-age child both in and out of home and will provide a substantial amount of additional advertising weight and will serve as a short economical "push" to rekindle consumer awareness and interest.

RETAIL TRADE MEDIA

Since this new product will be distributed primarily through retail food and drug outlets, we recommend an intensified campaign in a sufficient number of national trade media to impress an audience that has been exposed to the introduction of many new or improved food products.

Trade promotion should immediately precede the 13 weeks consumer introductory campaign and continue with once a month frequency for the duration of the campaign. The trade campaign could then follow through for the balance of the year on an every-other-month basis in support of the consumer campaign. Such a schedule would cost \$70,000 in five grocery trade magazines and three drug trade magazines. This combination of publications would embrace all types of retail outlets—corporate chains, voluntary and cooperative groups, supermarkets and independents.

CHART A
MEDIA CALENDAR
 INTRODUCTORY YEAR



J. WALTER THOMPSON CO.

A spread in January has been provided as a pre-consumer announcement to the trade to be followed in February by a second spread incorporating an incentive plan for the dealer. The first single page will also be used to tell the dealer of the consumer premium campaign for children.

The tables at left summarize the product's advertising schedule during the Introductory Year, as well as the advertising weight during the Introductory and Development Phases—expressed as the number of impressions per 100 homes. END

Reprints of Television Magazine's Media Strategy Series are available. Rates on request.

**THEY
WENT
THAT-A-WAY**



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

The best action-packed "Western" of all is not fiction. It's the good solid fact that in America's new boomtown, San Diego, some of the fastest action is being created through KFMB-TV, the outfit that has rounded up 29 of the top 30 television shows.

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

APRIL

TELEVISION HOMES

Exclusive estimates computed by Television Magazine's Research Department for all markets updated each month from projections for each U.S. county

TV homes in each market are based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for March 1956 and March 1958, the two county-by-county estimates prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a rather lower plateau. Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau even though the television penetration level is below the 95% ceiling established by TELEVISION MAGAZINE. These markets will be held for an indefinite period.

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

A 95% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., over 97% in Cleveland and Milwaukee), but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be 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.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Viewer studies are used when current—engineering contours, only where research data is made obsolete by station facility or market changes.

Antenna height, power and terrain determine the physi-

The TV Homes credited to each market are those covered by the station with maximum coverage in that market. Figures for other stations in the market may vary according to programming, channel, power, tower height, etc.

cal contour of a station's coverage and the probable quality of reception. Other factors, however, may well rule out any incidence of viewing despite the quality of the signal.

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

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cutoff point of 25%. Normally, a county will be credited to a market if one-quarter of the TV homes in that county view that market's dominant station at least one night a week.

In some markets it has been impossible to evaluate the available and sometimes contradictory data. These areas are being restudied by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions, 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 TV homes. The decision to combine markets is based on advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV Homes figures accordingly.

LOOK! WLOS-TV IS CHANGING THE RATING PICTURE IN THE CAROLINA TRIAD!

Asheville, N.C.



Spartanburg, S.C.

Greenville, S.C.

**WLOS-TV...
SELLING
NEW RATING
FORCE!**

ARB—NOVEMBER—1958

Asheville • Greenville • Spartanburg

SHARE OF AUDIENCE

SUNDAY through SATURDAY
6:00 P.M. to 10:00 P.M.

WLOS-TV.....30.5%
Station "b".....38.4%
Station "c".....23.2%

MONDAY through FRIDAY
3:00 P.M. to 6:00 P.M.

WLOS-TV.....35.2%
Station "b".....30.5%
Station "c".....22.5%

Watch for further impressive gains by

WLOS-TV

Unduplicated ABC in
Asheville • Greenville • Spartanburg

WLOS AM-FM

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

APRIL, 1959

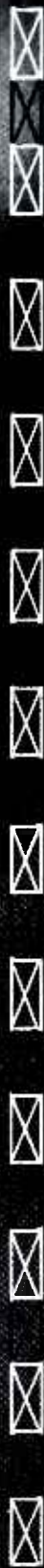
TOTAL U. S. TV HOUSEHOLDS.....44,400,000
TOTAL U. S. HOUSEHOLDS.....51,300,000
U. S. TV PENETRATION.....86.6%

Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.— KXAB-TV (N, C, A)	†††
ABILENE, Tex.—74.2 KRBC-TV (N)	75,800
ADA, Okla.—75.3 KTEN (A, C, N)	79,300
AGANA, Guam— KUAM-TV (C, N)	††
AKRON, Ohio—45.9 WAKR-TV† (A)	†68,400
ALBANY, Ga.—62.2 WALB-TV (A, N)	79,400
ALBANY-SCHENECTADY-TROY, N.Y.—91.1 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**449,400
ALBUQUERQUE, N.M.—74.4 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	119,600
ALEXANDRIA, La.—67.1 KALB-TV (A, C, N)	88,900
ALEXANDRIA, Minn.—76.6 KCMT (N, A)	51,000
ALTOONA, Pa.—87.5 WFBG-TV (A, C, N)	290,300
AMARILLO, Tex.—75.5 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	106,200
AMES, Iowa—90.4 WOI-TV (A)	313,800
ANCHORAGE, Alaska— KENI-TV (A, N); KTVK (C)	*31,000
ANDERSON, S.C.—15.3 WAIM-TV† (A, C)	†3,700
ARDMORE, Okla.—76.2 KXII (N)	30,400
ASHEVILLE, N.C., GREENVILLE- SPARTANBURG, S.C.—77.5 WISE-TV† (C, N); WLOS-TV (A) WFBC-TV (N); WSPA-TV (C)	387,400 ††
ATLANTA, Ga.—81.6 WAGA-TV (C); WLW-A (A); WSB-TV (N)	555,300
AUGUSTA, Ga.—71.5 WJBF-TV (A, N); WRDQ-TV (C)	186,300
AUSTIN, Minn.—88.8 KMMT (A)	119,900
AUSTIN, Tex.—76.6 KTBC-TV (A, C, N)	145,300
BAKERSFIELD, Cal.— KBAK-TV† (A, C); KERO-TV (N)	*167,600 †57,200
BALTIMORE, Md.—93.4 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	651,300
BANGOR, Me.—87.4 WABI-TV (A, C); WLBZ-TV (N)	116,900
BATON ROUGE, La.—71.8 WAFB-TV† (C); WBRZ (A, N)	255,600 †59,800
BAY CITY-SAGINAW, Mich.—92.8 WNEM-TV (A, N); WKNX-TV† (A, C)	298,900 †65,800
BEAUMONT-PORT ARTHUR, Tex.—78.2 KFDM-TV (C, A); KPAC-TV (N, A)	148,100
BELLINGHAM, Wash.—83.8 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*51,800
BIG SPRING, Tex.—75.0 KEDY-TV (C)	23,700
BILLINGS, Mont.—61.5 KOOK-TV (A, C); KGHL-TV (N)	46,300
BINGHAMTON, N.Y.—88.4 WNBF-TV (C, N); WINR-TV† (A, N)	323,200 †41,100
BIRMINGHAM, Ala.—76.0 WAPI-TV (A, N); WBRC-TV (C)	418,500

the towering pride of south carolina

EASTERN
AMERICA'S
TALLEST
TV TOWER
1526'



With a new 1526' TOWER,
went into service in January,
covers MORE of the South
markets BY FAR, than
any television station
coverage in adjoining states.

10

Market & Stations—% Penetration	TV Homes
BISMARCK, N.D.—68.5 KBMB-TV (C); KFYZ-TV (A,N) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**50,400
BLOOMINGTON, Ind.—93.6 WTTV (N) (See also Indianapolis, Ind.)	626,400
BLUEFIELD, W. Va.—70.7 WHIS-TV (N)	122,300
BOISE, Ida.—77.7 KBOL-TV (C); KTVB (A,N); KCIX-TV (Nampa)	67,500
BOSTON, Mass.—92.0 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,418,100
BRIDGEPORT, Conn.— WICC-TV† (A)	††
BRISTOL, Va.—Tenn.—66.0 WCYB-TV (A,N)	148,800
BRYAN, Tex.—69.8 KBTX-TV (A,C)	39,800
BUFFALO, N.Y.—91.6 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	633,700
BURLINGTON, Vt.—88.2 WCAX-TV (C)	*164,400
BUTTE, Mont.—64.6 KXLF-TV (A,C,N)	38,100
CADILLAC, Mich.—86.6 WWTV (A,C)	128,700
CAPE GIRARDEAU, Mo.—77.8 KFVS-TV (C)	221,300
CARLSBAD, N.M.—77.0 KAVE-TV (A,C)	10,700
CARTHAGE-WATERTOWN, N.Y.—84.6 WCNY-TV (A,C)	*76,900
CASPER, Wyo.—56.3 KTWO-TV (A,N); KSPR-TV (C)	23,300
CEDAR RAPIDS-WATERLOO, Iowa—90.4 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	320,200
CHAMPAIGN, Ill.—89.6 WCIA (C,N)	370,100
CHARLESTON, S.C.—74.9 WCSC-TV (C); WUSN-TV (A,N)	147,400
CHARLESTON-HUNTINGTON, W. Va.—79.1 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	436,500
CHARLOTTE, N.C.—84.5 WBTV (C); WSOX-TV (A,N)	585,800
CHATTANOOGA, Tenn.—75.0 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	196,800
CHEYENNE, Wyo.—77.2 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	*85,400
CHICAGO, Ill.—93.9 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,120,400
CHICO, Cal.—77.2 KHSL-TV (A,C)	92,900
CINCINNATI, Ohio—90.6 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	636,500
CLARKSBURG, W. Va.—68.5 WBOY-TV (A,C,N)	75,400
CLEVELAND, Ohio—95.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,277,000
CLOVIS, N.M.—63.3 KICA-TV (C)	††
COLORADO SPRINGS-PUEBLO, Colo.—76.2 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	90,400
COLUMBIA-JEFFERSON CITY, Mo.—80.0 KOMU-TV (A,N); KRCG-TV (A,C)	124,900
COLUMBIA, S.C.— WIS-TV (A,N); WNOK-TV† (C)	*207,300 †35,100
COLUMBUS, Ga.—73.1 WTVM† (A,N); WRBL-TV (A,C)	138,500 †52,400
COLUMBUS, Miss.—56.3 WCBI-TV (C,N)	53,500
COLUMBUS, Ohio—95.0 WBNS-TV (C); WLW-TV (N); WTVN-TV (A)	478,600
CORPUS CHRISTI, Tex.—74.3 KRIS-TV (A,N); KZTV (C)	107,000
DALLAS-FT. WORTH, Tex.—83.2 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	656,600

CHATTANOOGA

Industrial Center of the South



The Chattanooga Medicine Co., whose Organic Research Laboratory is pictured, is the second oldest manufacturer in Chattanooga. Established in 1879, it is constantly expanding its nationally distributed line.

A DIVERSIFIED TELEVISION MARKET READY TO BUY YOUR PRODUCT

Over 1500 different types of products are manufactured in Chattanooga . . . with more than 500 manufacturers furnishing a growing year-round payroll. In this Industrial Center of the South there are well over 200,000 television homes with a population of over a million potential buyers of your product. If you are looking for sales . . . then don't overlook CHATTANOOGA . . . nor the media that can SELL for YOU!

Test Market of The South

WDEF-TV CHANNEL 12 **WTVC** CHANNEL 9 **WRGP-TV** CHANNEL 3
CHATTANOOGA • TENNESSEE

These top agencies rely on
TELEVISION MAGAZINE's
 Receiver Circulation Report:

McCANN-ERICKSON

"We find TELEVISION MAGAZINE's circulation data extremely useful . . . it's essential information."

FOOTE, CONE & BELDING

"We use TELEVISION MAGAZINE's circulation figures and TV market data extensively."

LEO BURNETT

"TELEVISION MAGAZINE's TV set ownership estimates have become one of our tools."

KENYON & ECKHARDT

"Your circulation fills a real need for unbiased data. Thanks for helping us furnish our buyers with the facts they need."

LENNEN & NEWELL

"Everyone connected with buying looks at your estimates. Aside from our own research your data is our basic guide."

N. W. AYER

"Your method of computing circulation should produce the soundest available figures; we've decided to adopt them as a standard for now."

ESTY

"Your circulation report comes closer to what we need than anything else that is generally available. We really do make use of it."

MAXON

"We find your set count essential. We've put your data to use in many projects."

EARLE LUDGIN

"Your receiver figures are a basic working tool; we refer to them constantly."

For stations, the importance of these agencies' acceptance of TELEVISION MAGAZINE as the standard source for vital TV data cannot be overestimated. This acceptance insures readership throughout the month.

TELEVISION MAGAZINE is the publication that advertising men MUST read when they're making market decisions and buying TV time and programs.

Our Circulation Report is one of several exclusive features that guarantee readership of the magazine—and of your advertising—among the people you want most to reach.

Put TELEVISION MAGAZINE to work for you. It gets your sales message to your prime prospects at the very time that they are seeking TV information.

Market & Stations—% Penetration	TV Home
DANVILLE, Ill.—50.8 WDAN-TV† (A)	†36,200
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92.5 WOC-TV (NI); WHBF-TV (A,C)	341,700
DAYTON, Ohio—95.0 WHIO-TV (C); WLW-D (A,N)	474,900
DAYTONA BEACH-ORLANDO, Fla.—76.6 WESH-TV (NI); WDBO-TV (C); WLOF (A)	196,200
DECATUR, Ala.—48.5 WMSL-TV† (C,N)	†21,900
DECATUR, Ill.—82.2 WTVF† (A)	†121,400
DENVER, Colo.—87.2 KBTV (A); KLZ-TV (C); KOA-TV (NI); KTVR	351,000
DES MOINES, Iowa—91.1 KRNT-TV (C); WHO-TV (NI)	275,100
DETROIT, Mich.-WINDSOR, Can.—95.0 WJBK-TV (C); WWJ-TV (NI); WXYZ (A); CKLW-TV	1,552,700
DICKINSON, N.D.—52.1 KDIX-TV (C)	22,100
DOTHAN, Ala.—58.6 WTVY (A,C)	71,900
DULUTH, Minn.-SUPERIOR, Wis.—81.3 KDAL-TV (A,C); WDSM-TV (A,N)	169,900
DURHAM-RALEIGH, N.C.—75.4 WTVD (A,C); WRAL-TV (NI)	269,100
EAU CLAIRE, Wis.—87.4 WEAU-TV (A,N)	118,000
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.-JUAREZ, Mex.—81.0 KELP-TV (A); KROD-TV (C); KTSM-TV (NI); XEJ-TV	88,300
ENID, Okla. (See Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—61.6 KTVC (A); KGLD-TV (NI)	39,900
ERIE, Pa.—92.2 WICU-TV (A,N); WSEE-TV† (A,C)	166,400 †55,900
EUGENE, Ore.—77.5 KVAL-TV (NI) (Operates satellite KPIC-TV, Roseburg, Ore.)	**107,600
EUREKA, Cal.—76.9 KIEM-TV (A,C,N); KVIQ-TV (A,N)	46,300
EVANSVILLE, Ind.-HENDERSON, Ky.—82.0 WFIE-TV† (NI); WTVW (A); WEHT-TV† (C)	246,700 †120,600
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—73.9 WDAY-TV (A,N) (See also Valley City, N.D.)	133,500
FLINT, Mich.—94.2 WJRT (A)	380,000
FLORENCE, Ala.—30.9 WOWL-TV† (C,N)	†8,500
FLORENCE, S.C.—71.1 WBTW (A,C,N)	173,100
FT. DODGE, Iowa—54.7 KQTV† (NI)	†25,700
FT. MYERS, Fla.—71.0 WINK-TV (A,C)	16,400
FT. SMITH, Ark.—70.7 KNAC-TV (C,N,A)	53,000
FT. WAYNE, Ind.—87.0 WANE-TV† (C); WKJG-TV† (NI); WPTA-TV† (A)	†203,300
FT. WORTH-DALLAS, Tex.—83.2 KPJZ-TV; WBAP-TV (NI); KRLD-TV (C); WFAA-TV (A)	656,600
FRESNO, Cal.—87.2 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (NI)	215,600 †161,200
GLENDIVE, Mont.—49.1 KXGN-TV (C)	2,600
GRAND FORKS, N.D.—71.1 KNOX-TV (NI)	38,700
GRAND JUNCTION, Colo.—66.2 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	*24,300
GRAND RAPIDS, Mich.—94.4 WOOD-TV (A,N) (See also Kalamazoo)	479,500
GREAT BEND-HAYS, Kan.—73.8 KCKT-TV (NI); KAYS-TV (A) (KCKT-TV operates satellite KGLD, Garden City, Kan.)	***8?,100



Fishing McKenzie River in Oregon

Nearly
1/4 of Oregon's
buying families
watch

KVAL-TV
KPIC-TV

The only clear picture
in the Eugene-Spring-
field-Roseburg market
is on KVAL-KPIC. One
order to your Holling-
bery man or Art Moore
and Associates (Port-
land-Seattle) covers
both stations.

KVAL-TV Eugene
NBC Affiliate Channel **13**
KPIC-TV Roseburg • Channel 4
Satellite

Market & Stations—% Penetration	TV Homes
GREAT FALLS, Mont.—61.3 KFBB-TV (A,C,N); KRTV	41,200
GREEN BAY, Wis.—89.9 WBAY-TV (C); WFRV (N) (See also Marinette)	318,200
GREENSBORO, N.C.—82.6 WFMY-TV (A,C)	410,600
GREENVILLE-SPARTANBURG, S.C.— ASHEVILLE, N.C.—77.5 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	387,400 ††
GREENVILLE-WASHINGTON, N.C.—74.6 WNCT (A,C); WITN (N)	189,600
HANNIBAL, Mo.-QUINCY, Ill.—88.8 KHQA-TV (C); WGEM-TV (A,N)	189,800
HARLINGEN-WESLACO, Tex.—67.4 KGBT-TV (A,C); WRGV-TV (A,N)	*69,800
HARRISBURG, Ill.—78.2 WSIL-TV (A)	170,900
HARRISBURG, Pa.—71.2 WHP-TV† (C); WTPA† (A)	†113,000
HARRISONBURG, Va.—84.4 WSVA-TV (A,C,N) (Includes community antennas in counties not credited)	73,400
HARTFORD-NEW BRITAIN, Conn.—93.2 WTIC-TV (C); WNBC† (N); WHCT†	626,600 †289,300
HASTINGS, Neb.—75.6 KHAS-TV (N)	114,400
HATTIESBURG, Miss.—60.4 WDAM-TV (A,N)	48,900
HENDERSON, Ky.-EVANSVILLE, Ind.—82.0 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	246,700 †120,600
HENDERSON-LAS VEGAS, Nev.—95.0 KIRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	34,700
HONOLULU, T.H. KGMB-TV (C); KONA-TV (N); KH-H-TV (A) (Satellites: KHBC-TV, Hilo, and KMAU-TV, Wailuku to KGMB-TV; KMVI-TV, Wailuku, to KHVK-TV; KALA, Wailuku to KONA-TV)	**115,300
HOUSTON, Tex.—85.4 KPRC-TV (N); KTRK-TV (A); KGUL-TV (C) (KTRK-TV operates satellite KTES-TV†, Nacogdoches, Tex.)	472,000
HUNTINGTON-CHARLESTON, W. VA.—79.1 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	436,500
HUTCHINSON-WICHITA, Kan.—84.9 KTVH (C); KAKE-TV (A); KARD-TV (N) KTVC, Ensign, Kan., satellite of KAKE-TV)	**252,900
IDAHO FALLS, Ida.—70.9 KID-TV (A,C,N)	58,600
INDIANAPOLIS, Ind.—93.3 WFBI-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	703,800
JACKSON, Miss.—63.5 WJTV (C); WLBT (A,N)	229,900
JACKSON, Tenn.—64.8 WDXL-TV (A,C)	87,400
JACKSONVILLE, Fla.—73.4 WJXT (A,C); WFGA-TV (N)	286,600
JEFFERSON CITY-COLUMBIA, Mo.—80.0 KPCG-TV (A,C); KOMU-TV (A,N)	124,900
JOHNSON CITY, Tenn.—67.0 WJHL-TV (A,C)	*121,200
JOHNSTOWN, Pa.—90.0 WARD-TV† (A,C); WJAC-TV (N)	565,800 †10,700
JOPLIN, Mo.-PITTSBURG, Kan.—79.0 KODE-TV (A,C); KOAM-TV (A,N)	151,000
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—94.3 WKZO-TV (A,C) (See also Grand Rapids)	593,200
KALISPELL, Mont.—63.3 KULR (C,N)	11,200
KANSAS CITY, Mo.—89.6 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	600,900
KEARNEY, Neb.—72.3 KHOL-TV (A,C) (Operates satellite KHPI-TV, Hayes Center, Neb.)	**101,900

FANTASTIC



says Mal Kasanoff, Promotion Director

KGBT-TV

HARLINGEN, TEXAS

"The way sponsors flocked to our Popeye Theatre was absolutely fantastic," says KGBT-TV's Promotion Director. He writes:

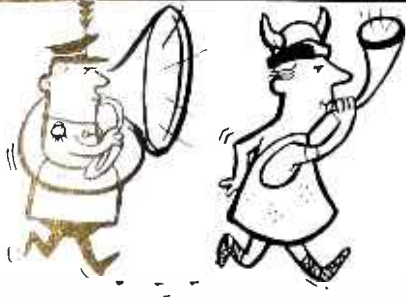
"We started out with just one sponsor. To sell him on the value of the program we suggested a contest requiring the audience to send in labels. Result: we received over 2 million labels, and the sponsor's sales went up 10%! At the end of 2 weeks five more sponsors jumped on the Popeye bandwagon."

And that's not all! KGBT-TV rolled up daily ratings of 22 to 25 against competition's 4's and 5's. Popeye's cumulative ARB rating hit 40.2—the highest of any show in the market! Now, KGBT-TV is adding the Warner Bros. cartoons to keep audience interest at its height. KGBT-TV is the latest in a long line of stations to cash in on U.A.A.'s two great cartoon packages. Make your station next!

u.a.a.
UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

Don't Be
Out-of-Data
 about the
RALEIGH-DURHAM
 Market!



Chances are you may be using out-of-date data about the Raleigh-Durham market.

Why? Because now WTVD, channel 11, is transmitting from its new 1500-foot tower, the tallest man-made structure in North Carolina. WTVD's new tower, soaring over 325 feet above its nearby competitor, now delivers the DOMINANT signal in the market.

This signal not only DOMINATES the old Raleigh-Durham market, but provides as a BONUS, city-grade service in the rich tobacco cities of Eastern North Carolina.

Combine this dominant signal with dominant programming—and see why you can't afford to be out-of-date on the Raleigh-Durham market.

Get up-to-date data now. Call your PETRY man.

WTVD
CBS-TV 11
 RALEIGH · DURHAM

Call Edward PETRY & Co.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
KLAMATH FALLS, Ore.—65.8 KOTI (A,C,N)	20,000	MONAHANS, Tex.— KVKM-TV (A)	†††
KNOXVILLE, Tenn.—68.8 WATE-TV (N); WBIR-TV (C); WTVK† (A)	225,500 †58,000	MONROE, La.—EL DORADO, Ark.—70.3 KNOE-TV (A,C,N)	135,400
LA CROSSE, Wis.—83.5 WKBT (A,C,N)	115,500	MONTGOMERY, Ala.—67.0 WCOV-TV† (C); WSFA-TV (N)	150,100 †54,500
LAFAYETTE, Ind.—40.1 WFAM-TV† (C)	†10,700	MUNCIE, Ind.—67.9 WBBC-TV† (A,C,N)	†30,900
LAFAYETTE, La.—67.7 KLFY-TV (C)	92,900	NASHVILLE, Tenn.—70.6 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	342,000
LAKE CHARLES, La.—72.5 KPLC-TV (A,N); KTAG-TV† (C)	84,200 †16,400	NEW BRITAIN-HARTFORD, Conn.—93.2 WTIC-TV (C); WNBC† (N); WHCT†	626,600 †289,300
LANCASTER, Pa.—89.2 WGAL-TV (C,N)	511,600	NEW HAVEN, Conn.—93.2 WNHC-TV (A)	834,900
LANSING, Mich.—94.0 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	441,900	NEW ORLEANS, La.—81.3 WDSU-TV (A,N); WVUE (A); WWL-TV (C)	370,500
LAREDO, Tex.—64.5 KGNS-TV (A,C,N)	9,800	NEW YORK, N.Y.—93.3 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,846,300
LA SALLE, Ill.—32.7 WEEQ-TV† (N)	†10,600	NORFOLK, Va.—86.0 WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)	327,400 †101,800
LAS VEGAS-HENDERSON, Nev.—95.0 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	34,700	NORTH PLATTE, Neb.—69.3 KNOP-TV (N)	20,500
LAWTON, Okla.—80.2 KSWO-TV (A)	48,900	OAK HILL, W. Va.—69.7 WOAY-TV (A,C)	127,500
LEBANON, Pa.—78.9 WLYH-TV† (A)	†58,300	ODESSA-MIDLAND, Tex.—73.3 KOSA-TV (C); KMID-TV (A,N)	82,300
LEXINGTON, Ky.—42.9 WLIX-TV† (A,C,N); WKYT-TV†	†42,700	OKLAHOMA CITY, Okla.—83.0 KWTW (C); WKY-TV (N); KOCO-TV (Enid) (A)	329,700
LIMA, Ohio—79.9 WIMA-TV† (A,C,N)	†46,900	OMAHA, Neb.—91.6 KMTV (N); WOW-TV (C); KETV (A)	332,000
LINCOLN, Neb.—83.5 KOLN-TV (A,C)	186,100	ORLANDO-DAYTONA, Fla.—76.6 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	196,200
LITTLE ROCK-PINE BLUFF, Ark.—71.5 KARK-TV (N); KTHV (C); KATV (A)	231,500	OTTUMWA, Iowa.—83.1 KTVO (C,N)	135,400
LOCK HAVEN, Pa.—65.0 WPBZ-TV† (A)	†22,700	PADUCAH, Ky.—73.2 WPSD-TV (N)	186,600
LOS ANGELES, Cal.—93.6 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,569,900	PANAMA CITY, Fla.—69.5 WJDM-TV (A,C,N)	20,700
LOUISVILLE, Ky.—81.8 WAVE-TV (A,N); WHAS-TV (C)	452,400	PARKERSBURG, W. Va.—58.4 WTAP† (A,C,N)	†24,100
LUBBOCK, Tex.—77.8 KCBD-TV (A,N); KDUB-TV (C)	101,800	PENSACOLA, Fla.—77.2 WEAR-TV (A,C)	187,800
LUFKIN, Tex.—67.7 KTRE-TV (N)	50,600	PEORIA, Ill.—82.5 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	***†148,100
LYNCHBURG, Va.—79.5 WLVA-TV (A)	147,200	PHILADELPHIA, Pa.—93.1 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,879,300
MACON, Ga.—69.0 WMAZ-TV (A,C)	105,900	PHOENIX-MESA, Ariz.—86.2 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	194,300
MADISON, Wis.—89.6 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	223,600 †101,800	PINE BLUFF-LITTLE ROCK, Ark.—71.5 KATV (A); KARK-TV (N); KTHV (C)	231,500
MANCHESTER, N.H.—92.0 WMUR-TV (A)	563,100	PITTSBURG, Kan.—JOPLIN, Mo.—79.0 KOAM-TV (A,N); KODE-TV (A,C)	151,000
MARINETTE, Wis.—90.8 WMBV-TV (A) (See also Green Bay)	161,700	PITTSBURGH, Pa.—91.9 KDKA-TV (C); WIIC (N); WTAE (A)	1,261,100
MARQUETTE, Mich.—79.3 WDMJ-TV (C)	62,700	PLATTSBURG, N.Y.—85.5 WPTZ (A,N)	119,900
MASON CITY, Iowa.—87.7 KGLO-TV (C)	170,900	POLAND SPRINGS, Me.—90.0 WMTW-TV (A,C) (Mt. Washington, N.H.)	310,500
MAYAGUEZ, P.R. WORA-TV (C)	††	PORTLAND, Me.—90.4 WCSH-TV (N); WGAN-TV (C)	210,300
MEDFORD, Ore.—75.2 KBES-TV (A,C,N)	43,900	PORTLAND, Ore.—84.2 KGW-TV (A); KOIN-TV (C); KPTV (N,A)	455,200
MEMPHIS, Tenn.—71.8 WHBQ-TV (A); WMCT (N); WREC-TV (C)	473,600	PRESQUE ISLE, Me.—81.0 WAGM-TV (A,C)	19,600
MERIDIAN, Miss.—60.2 WTOX-TV (A,C,N)	100,100	PROVIDENCE, R.I.—92.3 WJAR-TV (A,N); WPRO-TV (C)	778,500
MIAMI, Fla.—90.7 WCKT (N); WPST-TV (A); WTVJ (C)	391,100	PUEBLO-COLORADO SPRINGS, Colo.—76.2 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	90,400
MIDLAND-ODESSA, Tex.—73.3 KMID-TV (A,N); KOSA-TV (C)	82,300	QUINCY, Ill.—HANNIBAL, Mo.—88.8 WGEM-TV (A,N); KHQA-TV (C) †	189,800
MILWAUKEE, Wis.—94.9 WISN-TV (A); WITI-TV (C); WTMJ-TV (N)	615,000	RALEIGH-DURHAM, N.C.—75.4 WRAL-TV (N); WTVD (A,C)	269,100
MINNEAPOLIS-ST. PAUL, Minn.—90.9 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	738,200	RAPID CITY, S.D.—56.5 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	**34,200
MINOT, N.D.—65.8 KXMC-TV (A,C); KMOT (A,N)	42,200	REDDING, Cal.—74.5 KVIP-TV (A,N)	57,400
MISSOULA, Mont.—68.8 KMSO-TV (A,C)	47,000		
MOBILE, Ala.—76.4 WAIA-TV (A,N); WKRG-TV (C)	216,200		

HAVE RATINGS WON'T BUDGE



"When a man's business card reads 'HAVE GUN—WILL TRAVEL' he must always stay one jump ahead of the competition." Again KSLA-TV has "notched-up" EIGHT of the TOP TEN shows. . . . 20 of the TOP 25 with a weekly audience of 51.1% mornings, 61.2% afternoons and 57.5% nighttime.*

You just can't quarrel with a station that promotes consistently . . . programs imaginatively . . . delivers a clean, clear picture . . . is backed up with BASIC CBS programming . . . and comes out ON TOP in every TV audience survey, time after time.

You can hire a TOP GUN to work for you in Shreveport by contacting Messrs. Harrington, Righter and Parsons for the complete KSLA-TV story.

* November, 1958 ARB

KSLA
channel
12 shreveport, la.

Represented nationally by:
Harrington, Righter and Parsons, Inc.

Market & Stations—% Penetration	TV Homes
RENO, Nev.—85.1 KOLO-TV (A,C,N)	38,300
RICHMOND, Va.—82.5 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.)	259,500
RIVERTON, Wyo.—52.6 KWRB-TV (C,N,A)	8,000
ROANOKE, Va.—78.7 WDBJ-TV (C); WSLI-TV (A,N)	285,200
ROCHESTER, Minn.—88.6 KROC-TV (N)	91,200
ROCHESTER, N.Y.—91.1 WROC-TV (A,N); WHEC-TV (A,C) WVET-TV (A,C)	310,800
ROCKFORD, Ill. WREX-TV (A,C); WTVO† (N)	*221,400 †96,500
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92.5 WHBF-TV (A,C); WOC-TV (N)	341,700
ROSWELL, N.M.—71.8 KSWI-TV (A,C,N)	52,800
SACRAMENTO-STOCKTON, Cal.—86.2 KBET-TV (C); KCRA-TV (N); KOVR (A); KCCC-TV†	371,600 ††
SAGINAW-BAY CITY, Mich.—92.8 WKNX-TV† (A,C); WNEM-TV (A,N)	298,900 †65,800
ST. JOSEPH, Mo.—87.2 KFEQ-TV (C)	201,100
ST. LOUIS, Mo.—92.1 KSD-TV (N); KTVI (A); KMOX-TV (C)	845,500
ST. PETERSBURG-TAMPA, Fla.—82.6 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	294,200 †175,900
SALINAS-MONTEREY, Cal.—85.8 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	184,900
SALISBURY, Md.—53.6 WBOC-TV† (A,C)	†32,700
SALT LAKE CITY, Utah—88.4 KSL-TV (C); KTVT (N); KUTV (A); KIOR-TV (Provo, Utah)	244,400
SAN ANGELO, Tex.—74.1 KCTV (A,C,N)	27,800
SAN ANTONIO, Tex. KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	*276,300 ††
SAN DIEGO, Cal.—TIJUANA, Mex.—92.2 KFMB-TV (C); KFSD-TV (N); XETV (A)	292,400
SAN FRANCISCO-OAKLAND, Cal.—90.1 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,268,600
SAN JOSE, Cal.—90.5 KNTV (A,C,N)	225,500
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—84.5 KEY-TV (A,C,N)	49,000
SAVANNAH, Ga.—71.3 WSAV-TV (N); WTOG-TV (A,C)	104,300
SCHENECTADY-ALBANY-TROY, N.Y.—91.1 WRGB (N); WTEM (C); WAST (A)	**449,400
SCRANTON-WILKES-BARRE, Pa.—79.8 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes community antennas in counties not credited)	†242,700
SEATTLE-TACOMA, Wash.—89.2 KING-TV (A); KOMO-TV (A,N); KTNT-TV; KTVW; KIRO-TV (C)	537,700
SEDALIA, Mo.—84.5 KMOS-TV (A)	26,100
SHREVEPORT, La.—75.5 KSLA (A,C); KTBS-TV (A,N)	247,200
SIoux CITY, Iowa—87.4 KTIV (A,N); KVTV (A,C)	201,900
SIoux FALLS, S.D.—74.1 KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**219,600
SOUTH BEND-ELKHART, Ind.—68.8 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†141,000

KNOCKOUT



says Jim Allen, Sales Manager

WBZ-TV

BOSTON

The POPEYE tidal wave has hit Boston and swamped the competition. "POPEYE'S an absolute knockout," writes WBZ-TV Sales Manager, Jim Allen.

"Wherever we place him, POPEYE carries off top rating honors and builds strong audience following. We run POPEYE daily at 5 P.M., Sunday evening at 6 P.M., and six days per week on our Big Brother show. His ratings are more than 50% higher than even such network standouts as American Bandstand."

WBZ-TV proves there's no such thing as "over-exposure" for POPEYE. Many stations have been running him for years with complete sponsor sell-outs.

Why not cut your station a big slice of top-ratings and sponsor backing with reliable, irresistible POPEYE?

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.
NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., Rlverside 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

daddy's home!

After the hard work, the petty irritations, this is the moment that gives the day its meaning. This is the distillation of all that you are striving to preserve.

But in the routine of making a home and earning a living, there's one essential that it's too easy to overlook: your health...the health of your family.

Have you done all you can to protect yourself against cancer? *A health checkup every year is "living insurance."*

Have you done your share to protect your children? *Today's research will mean better methods of treatment, possibly prevention, tomorrow.*

Let the glow of your next homecoming be your reminder: *Guard Your Family—Fight Cancer with a Checkup and a Check.*



Send your check to "Cancer,"
c/o your local post office.



American Cancer Society

Market & Stations—% Penetration	TV Homes
SPOKANE, Wash.—78.6 KHQ-TV (NI); KREM-TV (AT); KXLY-TV (C)	231,600
SPRINGFIELD, Ill.—72.4 WICS-TV (A,NI)	†117,500
SPRINGFIELD-HOLYOKE, Mass.—84.6 WHYN-TV (C); WWLP-TV (A,NI) (WWLP operates satellite WRLP-TV, Greenfield, Mass.)	**†168,100
SPRINGFIELD, Mo.—77.4 KTTS-TV (C); KYTV (A,NI)	177,000
STEBENVILLE, Ohio—89.5 WSTV-TV (A,C)	482,300
SUPERIOR, Wis.-Duluth, Minn.—81.3 WDSM-TV (A,NI); KDAL-TV (A,C)	169,900
SWEET WATER, Tex.—76.0 KPAR-TV (C)	63,400
SYRACUSE, N.Y.—90.8 WHEN-TV (A,C); WSYR-TV (NI) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**455,500
TACOMA-SEATTLE, Wash.—89.2 KTNT-TV; KTVW; KING-TV (A); KOMO-TV (A,NI); KIRO-TV (C)	537,700
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—60.4 WCTV (A,C,NI)	111,200
TAMPA-ST. PETERSBURG, Fla.—82.6 WFLA-TV (NI); WTVT (C); WSUN-TV (A)	294,200 †175,900
TEMPLE-WACO, Tex.—77.7 KCEN-TV (NI); KWTX-TV (A,C)	121,600
TERRE HAUTE, Ind.—90.1 WTHI-TV (A,C)	214,700
TEXARKANA, Tex.—69.9 KCMC-TV (A,C)	81,900
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—95.0 WSPD-TV (A,NI); WTOL-TV (C,NI)	352,200
TOPEKA, Kan.—79.8 WIBW-TV (A,C)	113,800
TRAVERSE CITY, Mich.—81.0 WPBN-TV (NI)	52,300
TUCSON, Ariz.—85.0 KGUN-TV (A); KOLD-TV (C); KVOA-TV (NI)	97,800

Market & Stations—% Penetration	TV Homes
TULSA, Okla.—82.8 KOTV (C); KVOO-TV (NI); KTUL-TV (A)	303,400
TUPELO, Miss.—56.8 WTWV (NI)	55,100
TWIN FALLS, Ida.—71.2 KLIX-TV (A,C,NI)	26,400
TYLER, Tex.—70.1 KLTV (A,C,NI)	110,400
UTICA-ROME, N.Y.—92.2 WKTV (A,C,NI)	135,700
VALLEY CITY, N.D.—73.6 KXJB-TV (C) (See also Fargo, N.D.)	166,600
WACO-TEMPLE, Tex.—77.7 KWTX-TV (A,C); KCEN-TV (NI)	121,600
WASHINGTON, D.C.—92.0 WMAL-TV (A); WRC-TV (NI); WTOP-TV (C); WTTG	809,900
WASHINGTON-GREENVILLE, N.C.—74.6 WITN (NI); WNCT (A,C)	189,600
WATERBURY, Conn. WATR-TV (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90.4 KWVL-TV (NI); KCRG-TV (A); WMT-TV (C)	320,200
WAUSAU, Wis.—86.3 WSAU-TV (A,C,NI)	96,600
WESLACO-HARLINGEN, Tex.—67.4 KRGV-TV (A,NI); KGBT-TV (A,C)	*69,800
WEST PALM BEACH, Fla.—81.5 WEAT-TV (A); WPTV (C,NI)	66,600
WHEELING, W. Va.—86.6 WTRF-TV (A,NI)	347,100
WICHITA-HUTCHINSON, Kan.—84.9 KAKE-TV (A); KARD-TV (NI); KTVH (C) (KTVH, Ensign, Kan., satellite of KAKE-TV)	**252,900
WICHITA FALLS, Tex.—77.7 KFDX-TV (A,NI); KSYD-TV (C)	125,800
WILKES-BARRE-SCRANTON, Pa.—79.8 WBRE-TV (NI); WNEP-TV (A); WDAU-TV (C) (Includes community antennas in counties not credited)	†242,700
WILLISTON, N.D.—51.2 KUMV-TV (A,NI)	19,100
WILMINGTON, N.C.—67.4 WECT (A,NI)	119,100
WINSTON-SALEM, N.C.—86.1 WSJS-TV (NI)	332,300
WORCESTER, Mass. WWOR-TV (NI)	†††
YAKIMA, Wash.—67.9 KIMA-TV (A,C,NI) (Operates satellites KLEW-TV, Lewiston, Ida.; KBAS-TV, Ephrata, Wash.; KEPR-TV, Pasco, Wash.)	**†103,800
YORK, Pa.—50.2 WSBA-TV (A)	†33,100
YOUNGSTOWN, Ohio—70.2††† WFMJ-TV; WKBN-TV (C); WKST-TV (A) (Includes community antennas in counties not credited)	†140,900
YUMA, Ariz.—76.7 KIVA (C,NI,A)	*24,700
ZANESVILLE, Ohio—58.8 WHIZ-TV (A,C,NI)	†16,400

* Due to conflicting research data, this market has not been re-evaluated pending further study.

† U.H.F.

†† Incomplete data.

††† New station - coverage study not completed.


* U.S. coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

TV MARKETS	MARCH, 1959
1-channel markets.....	134
2-channel markets.....	62
3-channel markets.....	47
4- (or more)- channel markets.....	18
Total U. S. Markets.....	261
Commercial stations U. S. & Possessions.....	513

FABULOUS



US

says Tom Garten, Sales Vice Pres.

WSAZ-TV

HUNTINGTON, W. VA.

How do you program a show to be best in its time slot? WSAZ-TV answers that with the Spinach Playhouse. The results they get with POPEYE and WARNER BROS. Cartoons are "fabulous", according to Sales V.P. Tom Garten.

"Our Spinach Playhouse out-pulls both competitors in two time slots. We get ARB ratings like 29.7 vs. 15.0 and 8.0. Only recently our M.C. offered club cards and pulled 7,000 requests in just over 2 weeks."

And WSAZ-TV finds that as high as 38% of the Spinach Playhouse audience are adults! No wonder all types of sponsors are enthusiastic about POPEYE and WARNER BROS. Cartoons. They build and hold program loyalty that quickly becomes product loyalty.

Give your station a best-in-its-slot program with POPEYE and WARNER BROS. Cartoons. It's a sure-fire way to snag sponsors and keep them.

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553
LOS ANGELES, 9110 Sunset Blvd., CREstview 6-5886

One hundred
eleven*
national
and
regional
spot
advertisers
know
Terre Haute
is not covered
effectively
by outside
TV

* Basis: 1958

WTHI-TV CHANNEL 10 CBS
ABC

TERRE HAUTE, INDIANA
Represented Nationally by Bolling Co.,

Los Angeles - San Francisco - Boston - New York - Chicago - Dallas

What has happened, explains Jones, is that today's auto is fast becoming an impulse item, except one does not walk into the showroom and say, "I'll take one of those." Instead, he dickers for the best deal, he negotiates style, he trades in an older model. To get him as far as this is where advertising comes in. "Only in today's advertising you've got to find that difference and harp on it," in that the crux of today's battle for auto supremacy is not a battle of cars of different styles and performances but a battle of brand names. Happily for the 1959 Pontiac, there *was* a difference.

Early in 1958, a team of MJ&A executives visited the Pontiac factory to study the 1959 prototype. They were told that the car's wheels were five inches farther apart, resulting in the widening of stance but not of the car itself and that the lowering of the center of gravity promised greater road stability. The problem: how to convey this to the public in 60 seconds of airtime. Weeks later, an MJ&A copywriter fashioned the term "Wide Track Wheels"—"purely an advertising idea to dramatize an important new feature," Jones admits, but one that

apparently captured the public's imagination. Proof positive was offered when the term was used in a \$100,000, four-day spot campaign last fall on 154 stations in 59 major markets. The full Pontiac line wasn't introduced until October 14 on the Ginger Rogers special on CBS TV. Trendex found in two of the cities—Houston and Philadelphia—37 percent of the sample correctly identified "WTW" as an exclusive Pontiac feature, and, asked how they learned of it, 62.6 percent replied television. (Only 33.8 percent replied newspapers and 12.6 percent magazines).

General manager's wife impressed

More significant, in a way, was the reaction at home base. Pontiac general manager Semon E. Knudsen's wife, like so many other GM wives, had been normally unimpressed (or concerned, for that matter) by TV advertising. Shortly after the initial "WTW" campaign, Florence Ann Knudsen changed her mind; she reportedly told Jones she now was "totally convinced" that there was something to this TV business, after all. Less convinced were MJ&A's researchers,

one of whom points out: "People watch so much television that they may subconsciously recall having seen something on TV that they may very well have read about. But it's impressive, nonetheless." From a cost point of view, the impact of this introductory spot campaign was more than impressive. According to the Television Bureau of Advertising, which had voiced the opinion back in April 1956 that the agency was "unqualified to judge the effectiveness of television," Nielsen had found the "WTW" message to have reached 92 percent of all New York TV homes an average of three times. And for \$11,577.50 MJ&A placed on one station alone, it got 12,321,500 family impressions, 29,571,600 viewer impressions, bringing family cost-per-thousand to \$2.65 and viewer cost-per-thousand to 39 cents.

If this is the case, why doesn't Pontiac use more spot announcements? Jones says he "would hate to find our car jammed in between a beer spot and a deodorant commercial."

The car's physical dimensions may be roughly proportionate to Chevrolet, but Pontiac's total television budget repre-

WNEP-TV

Selling the Scranton-Wilkes-Barre market

SYMBOL OF SERVICE

WNEP-TV

A TRANSCONTINENT STATION

ents less than half of what Chevy spends on Dinah Shore during her season-long stand on NBC. Its problem, then, is to "look big" without being big. What makes the problem more serious is that Pontiac's dealers—like those of the other GM divisions cut off from factory co-operations—demand the same kind of glitter that the other GM divisions are giving their dealers. Chevy had Shore, Olds had Bing, Buick had Hope—what could Pontiac give them?

To stand out in the crowd, Pontiac decided to capitalize on its 1958 model programming; instead of sponsoring an occasional special as it had done with the one-shot *Annie Get Your Gun*, *Borge*, *Silvers*, pro-football and "Emmy" shows, it now would present a "special" once a month. But with spot curtailed to last but four days, it had to breach the four-week intervals with commercials that, according to an MJ&A inter-office memorandum, "would not only compete for the public's attention as must all commercials, but should also stand out against the brilliance of the show itself." Moreover, "they must achieve a memorability . . . to score on their first and only showing, for they cannot substitute repetition for brilliance."

The seriousness with which the agency

Pontiac's soft sell from page 55

CUT TO: HUSBAND SHAKING HIS HEAD.

Husband: You're crazy, mad . . .

Dr.: No, Mr. Benton. I'm not crazy but you are about a new Pontiac. And if you'll go to a Pontiac Dealer and make that decision, sign that paper . . .

Husband: You're wrong . . . no, no . . .

Dr.: Buy that Pontiac you want so badly you can taste it . . .

Husband: I am a Pontiac . . .

CUT TO: WIFE COLLAPSING AGAIN.

Dr.: Resolve that conflict and be happy with your new Pontiac.

Husband: No. I am a Pontiac!

Dr.: All right, you win. You're a Pontiac. (to wife) I can't help him, I'm sorry. (THE DOCTOR STARTS TO WALK AWAY)

CUT TO: DOCTOR TURNING. WE SEE HUSBAND IN THE BACKGROUND.

Husband: Wait! Take me to your dealer!

this season tackled the assignment is reflected in its cost-breakdown per show. With seven 60-minute presentations on the board, it is estimated that each program averages out to about \$435,000—leaving about \$155,000 for contingencies, should one show cost more than another. Out of this \$435,000, talent and production may take \$250,000; time, \$120,000, promotion, \$15,000 and—most important—commercial production, \$50,000.

This high price for salesmanship is accountable to film costs plus talent. Because its spectaculars employ top names, its commercials—in order to be integrated, "mood-wise"—must likewise use

well-known talent. Indeed, so "integrated" are these spots that the viewer is not told of the names of the people who pitch Pontiac at them.

On past shows—this season and last—MJ&A has called upon Bob Elliott and Ray Goulding, Eddie Bracken, Steve Allen's "Men On The Street" (Tom Poston, Louis Nye, Don Knotts), Elaine May and Mike Nichols, Alice Pearce, Edward Andrews, Ronnie Graham, Edward Everett Horton, et. al.

Presumably, the agency seeks to attract the largest possible audiences for these shows, yet Mr. Jones often has cautioned his own program people against "buying

To page 89

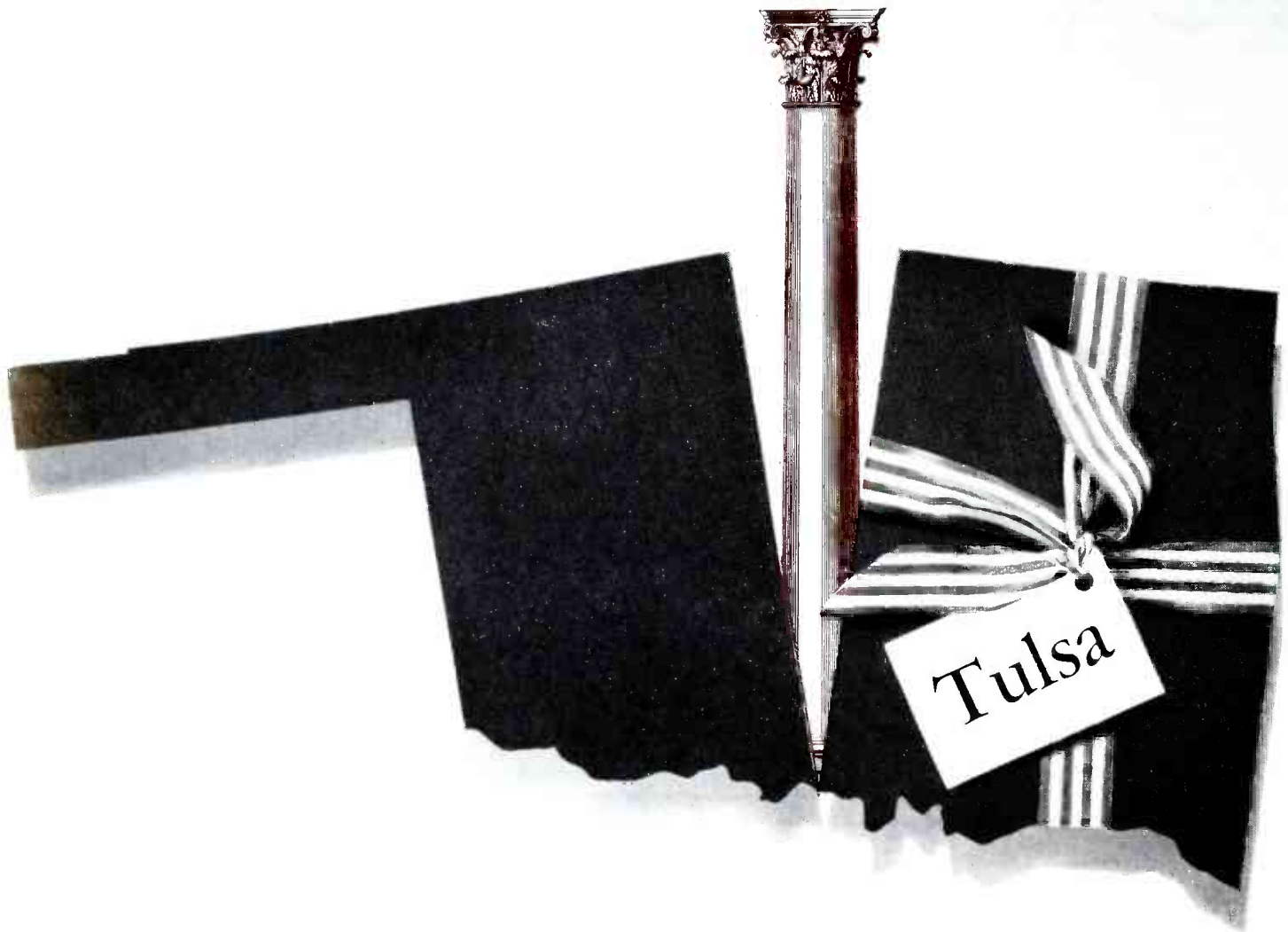
PRIME SALES TARGETS are formed by people with dollars to spend. Covering 16 counties in Northeastern Pennsylvania, WNEP-TV blankets an area populated by 1.4 million people who control \$2.1 billion of effective buying income . . . spend \$1.3 billion in retail sales.

Further, the combined metropolitan market of Scranton and Wilkes-Barre ranks as the third most important metro area in Pennsylvania. It's third in population. Third in effective buying income. Third in retail sales. And the combined Scranton-Wilkes-Barre market has a higher effective buying income *per household* than many other U. S. metropolitan areas of comparable or larger size.

Transmitting at 1 million watts . . . from the tallest tower . . . on the lowest channel . . . WNEP-TV now provides better service to its viewers than any other station in the market. With a 70% power boost scheduled for Spring of 1959 and new studios in the Fall, WNEP-TV becomes the most powerful station with the most modern facilities in Northeastern Pennsylvania.

For details on the best TV availabilities in this prime all-UHF market, call Avery-Knodel.

ABC • CHANNEL 16 • SCRANTON-WILKES-BARRE



How to buy half a state...and more

In Oklahoma it's a cinch! Virtually half of the state is the Tulsa television market. It includes: 47% of the population; 45% of the retail sales; 45% of the food sales; 44% of the drug sales; 46% of the effective buying income . . . of the entire state of Oklahoma. In addition, the Tulsa television market also includes 13 counties in Arkansas, Kansas and Missouri . . . a whopping 330,780 television homes!

The only way to reach the rich, dynamic eastern half of Oklahoma (and more) is via Tulsa television. In Tulsa, KOTV has been the *first* station in *every* rating report for the past 10 years. Represented by Petry.

SOURCES: NCS #3, ARB, NIELSEN, SALES MANAGEMENT

© **KOTV** TULSA

A CORINTHIAN STATION *Responsibility in Broadcasting*
 KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

Cautions Jones: "Humor can be a very delicate thing. Do not make a comic prop out of the product!"

only circulation." His argument seems to be that in sponsoring talent such as Borge, Mary Martin, Gene Kelly and Ginger Rogers—ironically, it lost out on Fred Astaire which Chrysler quickly snapped up—Pontiac is not appealing to mass viewership. "Why," he asks, "should an automobile sponsor a rip-snortin' western just to add an extra five million viewing homes? We're happy with fifteen million. At least we know who's out here!"

How do they know? They claim letters sell, letters that "have nothing to do with the commercials, although invariably, they'll compliment us on them." Certainly, these letters do not consummate sales, but they seem to bear out Jones' contention that "television money is well-spent when it leaves the audience kindly disposed toward the car and its maker." Victor Borge, whom Pontiac tied to an exclusive \$675,000, three-year contract in 1958, tells of a letter that aided, in part, "your sponsor needs his head examined if he doesn't have you on regularly."

Called network attitudes arrogant

To be sure, such a letter would not have been written three years ago. To begin with, Jones and his chief program negotiator, New York vice president-general manager Henry Gaither Fownes, 38, were engaged in an internecine struggle with NBC following denial of a request that the network reshuffle two shows that were having their rating troubles. In the ensuing heat of battle, Jones addressed the Pittsburgh Council of the Association of American Advertising Agencies on March 29, 1956, and lashed out at "network programming attitudes that have never been more arrogant with less justification."

He no longer feels this way today, the networks having undergone, in his opinion, "tremendous changes" both in programming, sales and management outlook, and Jones himself admitting to a new and refreshed point of view toward network TV.

More important to the car's sales position at that time, in some eyes, was the product itself, which apparently lacked public appeal. After a ripe year of selling 530,007 models—ironically, sponsoring only a one-shot sports program that entire season—Pontiac the following year sold only 358,668 units. The problem was not unique to Pontiac. During the same period, the agency notes, all car sales were down. Feeling about the Pontiac's styling ran quite high among some dealers. One remembers the car as

"a dog," albeit a dog that was "dependable, trustworthy and, no doubt, a good investment if you went in for that kind of breed." Again, the view appears that what really gives strength to Pontiac's advertising today is a vastly-improved product from the standpoint of "mass appeal."

Late in June that year, former president Harlow Curtice promoted Pontiac general manager Robert Critchfield to the GM tech center as director of advanced engineering, and replaced him with young Knudsen, son of former (1933-42) GM boss Lt. Gen. William S. Knudsen, described by some as a contender for the GM throne in 1967. "Bunky" Knudsen happened not only to be a contemporary of Jones in age, but a social friend as well. "They are tuned to the same frequency," an associate of Jones' says. "Both are aggressive, outspoken, and unimpressed with the 'in' and 'out' box business."

No sooner had Knudsen installed himself in the Administration Building in Pontiac than he pressed for radical changes. Pontiac was in trouble. Off came the famous "silver streaks," long a Pontiac trademark—but at a time when the 1957 model was already rolling off the assembly line. A GM official recalls, with something approaching horror, that this move held up introduction by "at least two weeks." Down went the advertising budget from \$11,129,340 to \$10,361,734, and so, unhappily, went sales (to 319,719). At least Pontiac could commiserate with other auto makers: where the per-unit advertising cost of the 1957 model came to \$32.41, Ford's M-E-L Division moved only 26,681 Edsels and, according to *Advertising Age*, ran up a per-unit advertising expenditure of \$271.54.

While Knudsen streamlined the 1957 model, Jones ruefully remembers the public as still having "a blue-serge mental reflex" about Pontiac. "It gave us irrefutable evidence," he contends, "that it isn't only *what* you're selling but what the public *thinks* you're selling that counts. We honestly thought we had a gay car, a fun car, a lively looker . . . a car with poise, pace and performance. But the public continued to equate it with Aunt Polly from Horner's Corner. The image was square and we had to knock the corners off, fast!"

The agency decided to try a new approach. It would not merely do to re-enter network television after a year's hiatus on the old basis. Obviously, if the 1958 car no longer was a status symbol—and MJ&A researchers found greater

consumer demand for economy rather than "feel"—it would be foolish to emphasize glamour.

To sell Knudsen on going along with the unorthodox commercial proposition, the agency first sized up its market potential. It took Knudsen—a Dartmouth alumnus—no time at all to agree to the agency contention that you did not appeal to 25 million college graduates by addressing them in elementary, or sub-intellectual terms. Since all cars ran, what would most impress the viewer about an automobile's image? The answer: sophistication. Thus, MJ&A adapted to Pontiac's needs a variation of Cadillac's old concept of *The Penalty of Leadership*. In Bloomfield Hills, this is known as "The Theory of Bland Assumption."

Explains Jones: "When you have what you consider a superior product, you blandly assume it and pray the customer does too. In short, you don't tell him *everything* and that which you *do* tell him you don't ram down his throat." In Cadillac's ads, the element is poshness and staid dignity; in Pontiac's it would be sophisticated humor, deftly applied. "But humor," Jones cautions, "can be a very delicate thing. Do not make a comic prop out of the product!"

In order not to do so, "you've got to have a complete understanding between the star of the show, the agency and the client. Is he inclined to chance it with very blue chips? Does he have a venturesome confidence in the agency? And, does the agency have the courage of its convictions, and the talent to carry them out?"

Willing to gamble on 'offbeat'

In Detroit, it is said that Knudsen, on top of inheriting a hallowed name, has "some of the old man's gambling instincts." He recently advised MJ&A radio-TV vice president Mark Lawrence: "I'd rather have you guys do five offbeat commercials and maybe blow one, than do five 'safe' announcements."

Lawrence, a corpulent thirty-eight year old former "society saloon piano player" was discovered by Fownes six years ago at New York's Blue Angel, and possibly explains the truism that you can't sound offbeat unless you *are* offbeat to begin with. He typifies the creative team responsible for the Pontiac commercials. Ted Allegretti, TV account executive, rose not out of media but off the studio floor at NBC; copywriter Dick Maury came to MJ&A from the off-Broadway "Little Revue." All three detest grey flannel. They can "get away with it," it

To next page

Pontiac's management rarely sees finished commercials until they appear on television.

is said, because Jones is the kind of executive who cannot be bothered by Standard Operating Procedure, who won't abide formality. In effect, he has handed his people a *carte blanche* to pitch their ideas directly at Knudsen or general sales manager Frank Bridge.

MJ&A account supervisor Jim Graham, usually present when the boys fly in, likens one of these impromptu conferences to an audition before two stone-faced theatrical angels. "There never seems to be a working script," he finds, "just foolscap with cryptic notations."

What is rare, indeed, is that Knudsen and his associates rarely see the finished commercials until they go on the air—an established fact that is greeted with undisguised shock and disbelief in other Detroit-bound agencies. To be sure, it's a risky proposition, what with \$350,000 tied up in commercials alone. But apparently, the try-outs tell the story well enough.

Only one out of 15 rejected

Out of fifteen sketches submitted, over the past two seasons, once one was rejected. That one was a skit that could possibly have stirred up a hornet's nest within the GM family. In it, Borge was to tell the audience that he narrowly missed making the show because of an incident on the Connecticut Thruway. But thanks to his trusty new Tempest 395 engine, the Pontiac outsped the trooper though not before the latter got in a few shots. Despite the bullet holes ("it lowers the trade-in value," Borge was to have said) he and his chauffeur, Joe Fisher, had made it in time. Then, as Borge opened the door, Joe was to tumble out—obviously shot dead—and Borge would shrug, "Oh well. *two* bodies by Fisher."

Yet, it has struck some observers of these commercials that while there is a great deal to what Jones has to say about TV making cars "look like little fat ladies in sack dresses," he also is being somewhat contradictory when he deplores the "up-hill, down-hill cockamamie," for at least two of the three commercials the night of the February 28 "Accent on Love" program showed the 1959 Bonneville Pontiac in just that light. "Yes," admits Lawrence, "but consider the copy. It's distinctly soft-sell and quite unlike the usual bombastic 'God-we're-wonderful-because-we're-expensive type of writing.'"

Jones, for one, is supremely confident that this is the only way to both disarm the viewer long enough "to tug at his cuff in order to draw his attention to just a few little specifics. Let the sales-

PONTIAC ON TELEVISION			
12/30/51 Only	NBC-TV	2/17/58 only	CBS-TV
<i>Kukla, Fran and Ollie</i>		<i>Victor Borge Comedy in Music I</i>	
9/20-11/29/52	NBC-TV	3/20/58 only	CBS-TV
<i>Today's Football</i>		<i>Phil Silvers on Broadway</i>	
9/19-12/5/53	NBC-TV	4/15/58 only	NBC-TV
<i>Your Pontiac Scoreboard</i>		ATAS "Emmy" Awards (co-sponsorship)	
10/2/53-6/25/54	NBC-TV	10/9/58 only	CBS-TV
<i>Dave Garroway Show</i>		<i>Ginger Rogers Show</i>	
10/1/54-9/23/55	NBC-TV	11/29/58 only	CBS-TV
<i>Red Buttons Show/Jack Carson Show</i>		<i>Victor Borge Comedy in Music II</i>	
10/4/55-6/19/56	NBC-TV	12/14/58 only	NBC-TV
<i>Playwrights '56</i>		"Amahl and the Night Visitors"	
11/27/55-6/3/56	NBC-TV	1/23/59 only	CBS-TV
participation in <i>Wide Wide World</i>		<i>Phil Silvers Revue</i>	
12/30/56 only	NBC-TV	2/28/59 only	NBC-TV
<i>Pro Football Championship</i>		<i>Accent on Love</i>	
11/27/57 only	NBC-TV	3/24/59 only	NBC-TV
"Annie Get Your Gun" (co-sponsorship)		Perry Como special	
12/29/57 only	NBC-TV	4/18/59 only	CBS-TV
<i>Pro Football Championship</i>		Gene Kelly special	

man down at the showroom fill him in on the details. After all, we're in their *livingrooms*. . . ."

A number of auto makers, he maintains, handle their commercials as if they were dictated by their dealers. And when these fail to woo the customers, "they'll blame television. When a hammer fails at a job intended for another tool, do we blame the hammer or the person who selected it for that particular job?"

Personalities not allowed to dominate car

Jones also does not understand why the auto advertisers are still employing the traditional, "and now, a word from our sponsor," when this has become "a signal for the viewer to leave the room." It is no accident, he notes, that MJ&A fails to identify the people who act out the TV commercials. "For some reason beyond my comprehension, these advertisers insist on allowing a personality to dominate the car. Don't they ask, 'what if some people don't like my 'spokesman'?"

Says one envious acquaintance of Jones who, by chance, happens to be working in another GM agency: "It's all well and good for Ernie to talk the way he does now, but he ought not to forget that MacManus is goddamn lucky in having such a working arrangement with Knudsen. I daresay they couldn't have pulled it off under Critchfield." On that, no MJ&A executive will comment.

Clearly, there is a moral in Pontiac's story—although the moral may be some-

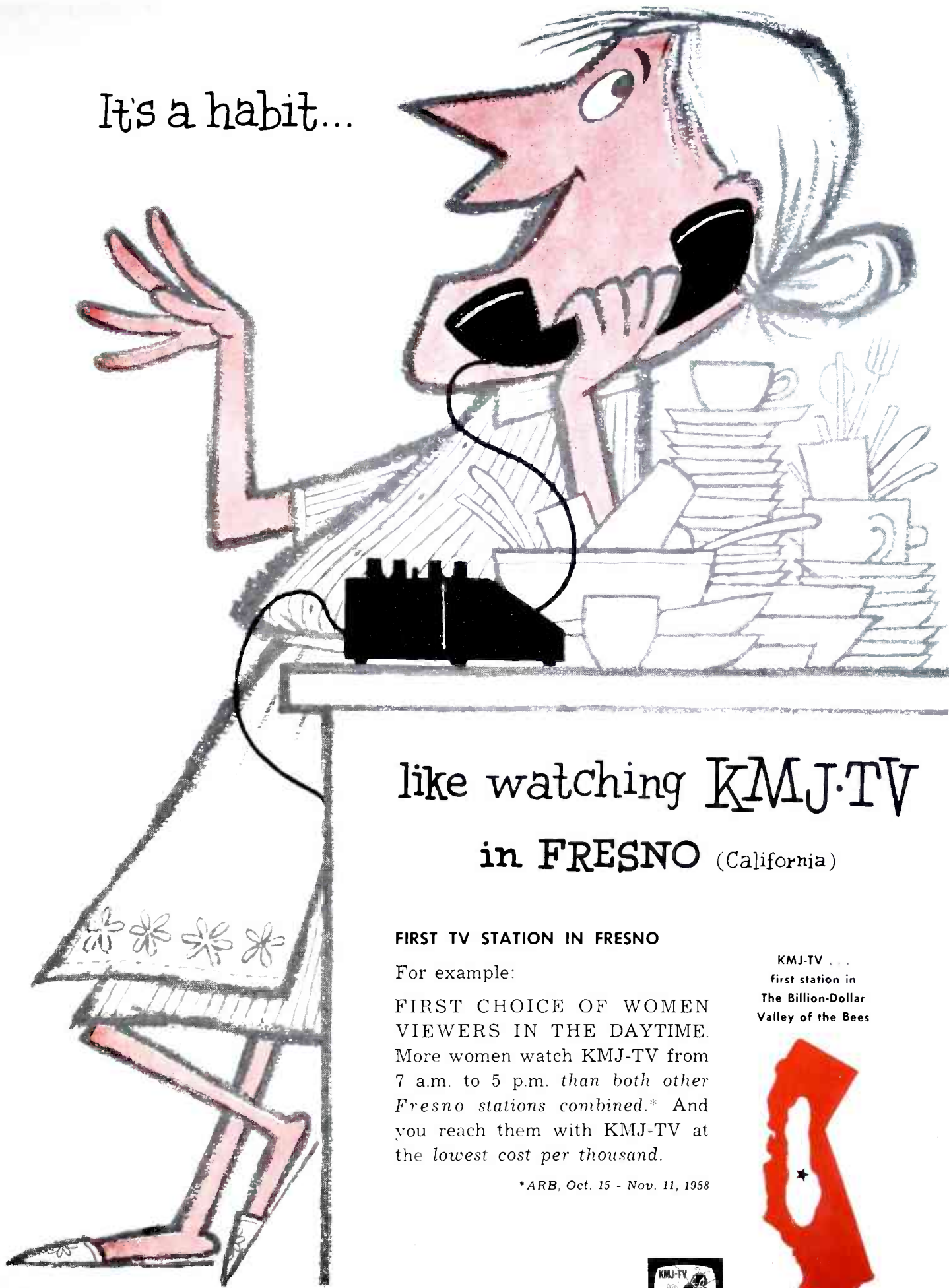
what obscured by the fact that there exists no positive way to prove Jones is right and the others are wrong. Until the day a means is discovered whereby automobile advertisers are told by their dealers that X number of sales were transacted because of a television expenditure of Y, the question will have to stand unanswered.

NBC Research, which claims to have spent \$255,000 in its continuing TV auto studies ("Television's Forty Three Million Showrooms") that it says were designed "to prove Jones was wrong in Pittsburgh," may well claim the dealers are wild for TV. But to what extent, can probably only be proven by suddenly withdrawing print media support, which no car company is willing to do.

But the agency has proven that television has the greatest potential for creating the kind of warmth in the public's mind that Detroit desperately seeks, and that as advertising costs spiral upwards (the Pontiac that cost approximately \$25.00 to advertise in 1950 today calls for an estimated unit expenditure of \$37.33, of which \$9.71 represents TV outlay) it can still stir considerable talk despite not being on the air regularly.

To others, less convinced of advertising's importance in this industry, the health of the auto business will continue to rest largely on the product, its performance, styling and price. On one thing both will probably agree: given meaningful product appeal, an imaginative TV campaign can produce most impressive results. END

It's a habit...



like watching **KMJ-TV**
in **FRESNO** (California)

FIRST TV STATION IN FRESNO

For example:

FIRST CHOICE OF WOMEN VIEWERS IN THE DAYTIME. More women watch KMJ-TV from 7 a.m. to 5 p.m. than both other Fresno stations combined.* And you reach them with KMJ-TV at the lowest cost per thousand.

*ARB, Oct. 15 - Nov. 11, 1958

KMJ-TV . . .
first station in
The Billion-Dollar
Valley of the Bees



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

The AAAA keeps a wary eye out for the trustbusters since the Justice Dept.'s complaint of 1955

This would explain why AAAA is so concerned over ethics. Yet, it can only be concerned, no more, no less. It is not chartered to act as the cop on the beat, the AAAA points out, which would seem to limit its role to that of umpire without portfolio.

Comments sixty-two year old Fred-eric R. Gamble, a soft-spoken, mild-mannered Rhodes Scholar who left Curtis Publishing Co. thirty years ago because AAAA seemed to him an ideal place to exercise diplomacy, "We cannot prevent people from being what they are. It is not our job to remake them, but to do whatever we can to reshape their thinking toward producing better and more effective copy."

While Gamble speaks on behalf of his staff associates, individual AAAA executives speak only for themselves. Their position is expressed by one vice president as "our job is to stay in the background." There appears to be more to this than mere self-effacement; AAAA, as a service organization for service organizations, reflects traditional reluctance by agencies to speak "officially."

"Agencies should compete on merit . . ."

As de Tocqueville and Gamble both point out, the strength of an association lies with the individual behavior of the members, some of whom might not be willing to go along. While most of AAAA's key adherents will heartily endorse its work and applaud its aims, a few agency executives feel that the association is fighting a losing battle as the competitiveness for the advertising dollar becomes more keen. Says one of them: "Look at Section Four of the Standards of Practice. It says: 'The agency should compete on merit and not by depreciating a competitor or his work directly or inferentially, or by circulating harmful rumors about him, or by seeking to obtain an account by hiring a key employe away from the agency.' Who are they kidding?"

Who, indeed? Author Martin Mayer, an outsider, observes in his "Madison Avenue U.S.A." that "in no other trade do practitioners cry to the world their low opinion of their colleagues," and he cites an agency house ad showing empty chairs parked before the TV set, implying "that other agencies turn out TV commercials which drive the customer out of the room."

In such situations, the AAAA finds itself literally frustrated, although it's not likely to admit so. The Standards of Practice are "voluntary . . . they are intended to serve as a guide to the kind

of agency conduct which experience has shown to be wise, foresighted and constructive." But while it cannot tell its members directly that it finds some of their commercials objectionable, other members can. Herein lies the strength of the AAAA "Interchange of Opinion," a principle of bringing the flock together to exchange information, experience, and in the case of the sixteen-man committee on Improvement of Advertising Content, "words to the wise."

The Committee carries considerable weight for two basic reasons. One, it serves as a tribunal of peers, judging the work of others not from a creative point of view but with the attitude, "what hurts us hurts all." Two, the committee membership is highly respected in the industry, numbering among it such figures as Kenyon & Eckhardt's board chairman, Edwin Cox, Fuller & Smith & Ross' president, Robert E. Allen, Leo Burnett's creative plans head, DeWitt O'Kieffe, Benton & Bowles' vice chairman, Henry O. Pattison, Jr., and Gardner's TV creative v.p., Bea Adams.

Should any agency—AAAA or not—be particularly offended by a commercial or print ad, it sends a copy to the AAAA which in turn forwards copies to all sixteen members of the committee eliciting their comments and their votes. In turn, this information is sent back to the originating agency, which then is free to act upon it.

To date, the committee has processed more than two thousand such advertisements, and AAAA says the number of actions taken is "astonishing."

Another reason for the committee's success is the AAAA tenet that it can best serve its member agencies by dealing with them only. "We wouldn't think of approaching a client directly," says an AAAA official. "We have long had a policy of talking to the client only through his agency." The policy seems to be a wise one; both advertiser and agency would possibly resent "interference" from a third party. For example: Not long ago, a local AAAA council sought to promote agency standing by sending mailers to influential advertisers detailing the service they could expect from their agencies. One sponsor shot back, "What are you people trying to do? Get us to change our present agency?" The project was dropped.

Fred Gamble observes that "it's too easy to confuse power with effectiveness." It would be a mistake to infer from this that AAAA has no power. It does, and its name is influence. It isn't easy to assess this power, or influence,

without first understanding the AAAA's position. "Its position," one wag says, "is midway between Pennsylvania and Madison Avenues." There is considerable truth in this jest, for AAAA must keep one wary eye out for the trustbusters of the Justice Department while the other eye casts an apprehensive glance up the velvet alley that provides its income and support.

On May 12, 1955, the Justice Department took out a complaint charging that AAAA and five print media organizations including ANPA had—"retroactively," Gamble asserts—violated the 1890 Sherman Anti-Trust Act. The consent decree of February 1, 1956, clearly defined the areas in which AAAA could and could not operate.

Although one member executive may say that "this isn't the same organization it once was," AAAA feels it is. But is it? Two weeks after signing the decree, the AAAA Board of Directors passed a number of resolutions, one of which clearly stated that in the future AAAA would set no policies or procedures without first checking with counsel. (Counsel happens to be Donovan, Leisure, Newton and Irvine, the Wall Street firm of the late "Wild Bill" Donovan which specializes in anti-trust matters.) While it seems true that AAAA underwent little organizational change as a result of the Anti-Trust matter, its positions have been altered to some degree. For example, it no longer talks about the *fifteen percent* commissions, just about *the* commission; nor does it speak of the *two percent* cash discount, just of cash discounts. And because the Justice Department leans strongly toward semantics, AAAA voluntarily dropped one of its Standards of Practice, which advised members not to indulge in "speculative presentation," possibly because Justice might tend to interpret this bit of advice as interfering with a client's right to shop for his agencies.

AAAA could not be forced

And before its activities came under scrutiny by the Justice Department, AAAA considered it "desirable" that qualified members be "recognized" by at least two media associations. It no longer does, nor can it. One thing Justice could not do is to tell the AAAA to take in every U.S. agency. Not that it wouldn't want to. It does. But it won't "elect" a new member until that agency has passed a number of membership qualifications. Among them: a prospective member must be solvent and independently owned by men who are active in

s operation and management; it must maintain an adequate staff; its credit must be good, etc. But unlike any other club," AAAA seems to go to great lengths to steer an unqualified applicant to the point where it can pass with flying colors; it makes available to these "depending" agencies all sorts of advice, material and printed matter that will allow them to "develop."

Thus, while it may not indulge in "direct influence," AAAA has to find its strength in the indirect, or soft-sell, approach. No better example exists than its role—or rather, the role of its members—in this season's network-union videotape negotiations (TELEVISION MAGAZINE, February 1959). Its presence at the bargaining table has been described by numerous network officials such as CBS-TV's Hubbell Robinson and NBC-TV's Robert F. Lewine as "immeasurably helpful . . . gratifying." What is surprising is the sentiment of the American Federation of Television and Radio Artists. One would suppose the unions would not care to have an agency "observer" buzzing into the ear of a network negotiator, but AFTRA's chief complaint is not that. It is "that these guys maintain the fiction that they're not really there. Hell, two-thirds of the tape code provisions came out of the agencies. It's struck us that the networks are simply fronting for the agencies which, after all, are the employers of talent. The agencies are kidding themselves when they insist they may only suggest." It's ridiculous that these self-respecting and highly-paid executives should degrade themselves to becoming errand boys."

Asking beats consulting

Interesting support for this view comes from one network negotiator who feels that the indirect approach often delays settlement. "Sometimes," he said, "you find that in having to 'consult' rather than 'ask' you are contending with a wide spectrum of divergent views. By the time you've signed for the network, you realize that you've bargained not just with labor but with agency management as well!"

In the makeup and activities of the Television and Radio Administration Committee—which recruits the union observers—one sees the industry in microcosm. Compton's Lewis H. Titterton finds that eighty percent of his group's time is spent on the labor question. Rodney Erickson, formerly of Y & R and now a vice president at Warner Brothers, recalls that during the first part of his eight-year tenure on the committee, most of the talk concerned creative programming and other "uncomplicat-

To page 95

UP

... go ratings wherever M-G-M's laff-happy **OUR GANG** comedies are programmed. In Dayton they top all competing shows with a big **17.9** rating...it's the same story in Spokane, where the "**GANGS**" get a whopping **15.4** ... Ft. Worth reports a **12.8** rating ... Memphis **17.3** ... and Nashville **17.4**. The **OUR GANG** comedies make good programming \$\$\$ and sense for your station, too. Get the full story now! Wire or phone

MGM-TV

1540 Broadway N. Y. 36, N. Y.
JUdson 2-2000

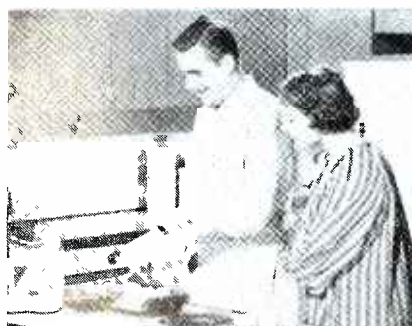
NOTE: all ratings taken from recent A. R. B. individual city reports.

T.V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



The kind of a fine young couple you'd like for your next door neighbors, demonstrate the many uses of Aunt Jemima Pancake Flour in a continuing series of spots called "Aunt Jemima presents Chuck and Peggy." These young people entertain their friends for midnight snacks, or have breakfast in their own kitchen. As the series continues, an approaching blessed event is visually observed, but without comment. A real couple, with real friends, sell Aunt Jemima products in a most natural way. Produced by SARRA for THE QUAKER OATS COMPANY, through J. WALTER THOMPSON COMPANY.

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



In the opening of a series of new Calgon spots, a lively animated character illustrates the good advice of the jingle "put Calgon in the water . . . no matter what you wash . . ." Actual live action demonstration sequences prove that when Calgon is added, clothes become whiter, softer and fluffier and that all scum, bathtub ring or washing film is eliminated. Produced by SARRA for CALGON COMPANY through KETCHUM, MacLEOD & GROVE, INC.

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



OIL'S FIRST CENTURY

General Mark Clark, Donald Douglas, Harvey Firestone, General Alfred M. Gruenther, Eric Johnston, Frank Pace, General David Sarnoff, appear in a series of public service television commercials celebrating the one hundredth birthday of the oil industry. These leaders of the American scene call visual attention to oil's contribution to the progress of the world. Norman Rockwell, who also appears in the series, painted the poster that closes each film. Produced by SARRA for AMERICAN PETROLEUM INSTITUTE, through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

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



More color extensions for every home is the theme of a new series of film commercials for The Ohio Bell Telephone Company. A live introduction prefaces animated sequences stressing the step saving, security and privacy advantages of extra color telephone extensions. Created and produced by SARRA for THE OHIO BELL TELEPHONE COMPANY, through McCANN-ERICKSON, INCORPORATED.

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

ed things." But then, as programming began to take a back seat in meetings to such matters as below-the-line costs, network preemptions, participating sponsorship and so on, the idea men found themselves with less and less to say and consequently, lost interest. Titterton puts it this way: "The creative geniuses got in the way of the legal beagles."

A quick glance at the committee's roster will show some of these "beagles"—Y & R's general counsel David Miller, Bates' radio-TV business manager Harry Baz, BBDO's talent contract specialist Ed Marshall.

Another indicator of the medium's growth in business complexity is the list of publications put out under the committee's signature; these are checklists or "Points For Consideration" that follow in the AAAA tradition of merely raising questions rather than openly suggesting positions to take. These confidential reports, available to all member agencies, cover contracting for TV film production, negotiating TV packages and syndicated films, as well as the perennial talent contracts. Additionally, the committee's recommendations and suggestions are digested in occasional restricted reports. Typical of these was bulletin 2422-A (12/9/57) which urged all AAAA member agencies to "ask networks rather than union representatives for advice in applying the labor codes."

Seeks greater co-operation

Individual feelings on the matter notwithstanding, the committees on the whole do accomplish some constructive things. For example, the approach of talking a matter out has helped the Broadcast Media Committee, under chairman Leonard Matthews of Leo Burnett, arrive at some unanimity in regard to major TV-radio problems. Its basic aim (as is that of the Board Committee on Media Relations) is to seek greater cooperation between agencies and media. It, too, has published its share of checklists and guides whose content was arrived at after long and careful interchange of opinion.

On the touchy issue of TV barter, the committee raised sufficient "Points for Consideration" such as pre-emptibility and suitability of adjacencies to make the entire barter idea sound fairly unwholesome. It also clarified the helter-skelter confusion arising out of interpreting all three networks' facilities contracts in a thirty-four page "Red Book" by simply rearranging and comparing all the corresponding clauses. The book makes no suggestions, nor does it presume to actually interpret contracts.

Last year, one media buyer on the

committee told his associates of a station operator who habitually clipped sixty-second radio spots to forty in order to accommodate another advertiser's twenty-second spot. While his agency was satisfied to settle for a rebate rather than the proffered "make good," he mentioned it to the group-at-large as a matter of interest only. He never suggested group action (nor could he, lest such action be viewed in Washington as "restraint of trade" or "price fixing,") but on their own, a number of Broadcast Media Committee people began checking up on this station's performance.

Now the station clearly knows that AAAA is not without its share of influence.

Such cases are most rare, however, in that the committee is more often concerned with problems to which there are no easy solutions. Even if there were, the committee could do little to implement them. William E. Matthews, Y & R's new media relations head, says "We can only diagnose the illness and perhaps suggest a cure; we cannot press the cure upon those who need it, nor may we promise 'guaranteed results.'"

To next page

AAAA COMMITTEES

AAAA's effectiveness rests, to a great extent, with the zeal and calibre of the men and women who fill its numerous committees. There are fifteen all told. Six committees of the board set policy which in turn is executed by nine standing committees. Of the six board committees, those whose area of concern covers the broadcast field—directly or indirectly—bear the names, Advertiser Relations, Improvement of Advertising Content and Media Relations. Of the nine standing committees, three likewise are involved in matters pertaining to radio-TV: Broadcast Media, Research and TV-Radio Administration.

Herewith, a roll call of these six important groups whose deliberations and interchanges of opinions may have a profound effect on radio-TV today.

MEDIA RELATIONS

Chairman: Robert E. Lusk, *Benton & Bowles Inc., New York*
Vice-chairman: J. Kenneth Laird Jr., *Tatham-Laird Inc., Chicago*
Members-at-large: Thomas B. Adams, *Campbell-Ewald Co., Detroit*; William E. Berchtold, *McCann-Erickson Inc., New York*; David M. Botsford Jr., *Botsford, Constantine & Gardner, San Francisco*; Charles E. Claggett, *Gardner Advertising Co., St. Louis*; Barton A. Cummings, *Compton Advertising Inc., New York*; Sherwood W. Dodge, *Warwick & Legler Inc., New York*; Anderson F. Hewitt, *Kenyon & Eckhardt Inc., New York*; George Ketchum, *Ketchum, MacLeod & Grove Inc., Pittsburgh*; Leonard Matthews, *Leo Burnett Co., Chicago*; James J. McCaffrey, *Ogilvy, Benson & Mather Inc., New York*; Newman F. McEvoy, *Cunningham & Walsh Inc., New York*; Carroll H. Rickard, *Noyes & Co., Providence*; Lowe Runkle, *Lowe Runkle Co., Oklahoma City*; Henry L. Sparks, *Young & Rubicam Inc., New York*; Robert W. Stafford, *Knox Reeves Advertising Inc., Minneapolis*; William E. Steers, *Doherty, Clifford, Steers & Shenfield Inc., New York*; Sidney Matthew Weiss, *Mogul, Lewin Williams & Saylor Inc., New York*; Fred Wittner, *Fred Wittner Advertising, New York*

BROADCAST MEDIA

Chairman: Leonard Matthews, *Leo Burnett Co., Chicago*
Vice-chairman: Ruth Jones, *J. Walter Thompson Co., New York*
Members-at-large: George A. Bolas, *Tatham-Laird Inc., Chicago*; Robert H. Crooker Jr., *Campbell-Ewald Co., Detroit*; Ruth Gaeta, *James Thomas Chiring Co., Boston*; Arnold Johnson, *Needham, Louis & Brorby Inc., Chicago*; Thaddeus S. Kelly, *McCann-Erickson Inc., New York*; Arthur H. Lund, *Campbell-Mithun Inc., Minneapolis*; William E. Matthews, *Young & Rubicam Inc., New York*; Richard McKeever, *Batten, Barton, Durstine & Osborn Inc., New York*; Bert Mulligan, *Compton Advertising Inc., New York*; Gertrude B. Murphy, *Long Advertising Inc., San Jose*; Frank S. Ott, *D'Arcy Advertising Co., New York*; Arthur S. Pardoll, *Foote, Cone & Belding, New York*; Lee M. Rich, *Benton & Bowles Inc., New York*; Ann Smith, *The Ralph H. Jones Co., Cincinnati*

List of committees continued on page 98

Another executive views this committee—and others within the AAAA framework—as being handicapped by a democratic philosophy that strikes him as “rather impractical and unrealistic.” A third feels that the members tend to bring to these meetings their own problems and those of their agencies, and therefore, “we fail to take the broad view.”

This might account for the fact that often, the AAAA membership seems to be—as one member put it—“struck deaf, blind and dumb simultaneously” when matters of major importance arise.

Took no stand on commission question

For example, the AAAA took no stand whatsoever on the controversial ANA-sanctioned “Frey Report” two years ago that threatened to place in jeopardy the agency compensation method. One rather forceful and outspoken agency head is furious to this day. He says, “We are told time and time again that the AAAA is for the commission system. But when it was challenged and our livelihood hung in the balance, all it did was to get on all fours, bury its head and pray for it all to blow over. The fact that it did blow over is, I believe, no defense.” He may have been overstating the case. While the AAAA maintained discreet silence—in that it did not wish to fan the flames of the controversy that so clearly seemed to be spreading far afield—some of its individual members who were qualified research people were understood to be looking into Prof. Frey’s research methods. What they found nobody will say, but presumably their findings made their way back to AAAA headquarters, to what use, again, no one will say. But it has struck some observers that there was more than coincidence to the fact that AAAA declined to issue a rebuttal and the fact that not much more is heard of the report itself. (It is interesting to note here that the AAAA staff no longer speaks of a commission “system,” but of a “principle.”)

On some matters all minds come together. But to what good, is not clear. Y&R’s “Pete” Matthews puts it succinctly. “Our conclusion on triple-spotting is that we’re unilaterally against sin.” He is speaking for himself only, because the committee can take no stand as a group, although presumably his views are representative of the whole. (Y&R last month got tough with erring stations, announced that it would null and void all station contracts “in the event any triple-spotting is utilized adjacent to the spot position ordered.” It had found—through Broadcast Advertisers Reports Inc.—that 22 percent of its

commercial placements had been violated “in one way or another,” but that its “get-tough” policy had made it necessary to cancel only 1% of its spot contracts this season. Though BAR services 35 other agencies, its findings can only be utilized by individual agencies, cannot be used by the committee as a whole.)

Actually, it goes deeper than that. One faction of media men would like AAAA to set up a monitoring system that would spotlight the culprits, a project that would run into enormous problems, not all of them being financial. Another has accepted triple-spotting as the lesser of three evils. Its spokesmen would put the blame not on the stations but on the National Association of Broadcasters which, they say, condones triple-spotting in that its Code terms unacceptable “more than two back-to-back announcements plus the conventional ID.”

One committee member says, “We as individuals, not as agencies, have three alternatives: (1) keep triple-spotting as is, (2) increase commercial frequency at the expense of the viewer’s patience, (3) raise commercial rates.”

On the other hand, the AAAA has won the admiration of its membership for its efficiency and internal discipline. Fred Gamble, president since 1941, may be a father confessor to a community of reputed free-spenders, but he himself sets the example of economy and order in operation.

Notes K & E’s retired Thomas D’Arcy Brophy: “Fred is advertising’s only true ‘Organization Man’.” Because the AAAA’s only income is from member dues (ranging anywhere from \$112.50 for those with gross billing not exceeding \$100,000 to \$13,100 to those billing over \$60 million), he and his fifty-eight man staff of associates must hew closely to an annual budget said to be less than \$1 million.

Smooth, efficient operation

AAAA also maintains an extensive library, up-to-date cross-indexed files on 1,500 subjects ranging from stock distribution to agency mergers, biographical data on 25,000 ad executives in 3,000 world-wide agencies and, most important, an information service that one awed member describes as “just about perfect.” Internally, AAAA operates in the manner of all headquarters. Internal AAAA operations bear a striking similarity to the Army’s “G-System,” only there seems to be less confusion and duplication within the ranks. Under staff commandant Gamble there are five “sections” or areas of operation, four of which are headed by AAAA vice presidents. Senior vice president Richard L. Scheidker heads up ethics, regional and council activities and new membership;

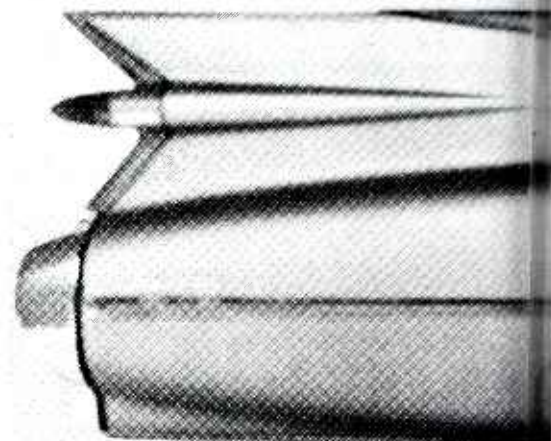
To page 98

What if you're out to reach the cotton pickin' set?

Is your market regional? Coverage is easier when your show is on film. Every station in the land is equipped to handle it . . . and you know your message comes through the way you want it to!

Actually, film does three things for you . . . 3 big important things:

1. Gives you the high-polish commercials you've come to expect . . . fluff-free . . . sure
2. Gives you coverage with full pre-test opportunities
3. Retains residual values



For more information write:

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

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

Midwest Division
130 East Randolph Drive
Chicago, Ill.

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

or

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



Always shoot it on EASTMAN FILM . . . You'll be glad you did!

ADVERTISER RELATIONS

Chairman: Ernest A. Jones, *MacManus, John & Adams Inc., Bloomfield Hills, Mich.*

Vice-chairman: Edward A. Cashin, *Batten, Barton, Durstine & Osborne Inc., New York*

Members-at-large: Brown Bolte, *Sullivan, Stauffer, Colwell & Bayles Inc., New York*; Bruce B. Brewer, *Bruce B. Brewer & Co., Kansas City*; Howard C. Caldwell, *Caldwell, Larkin & Sidener-Van Riper Inc., Indianapolis*; Henry C. Flower Jr., *J. Walter Thompson Co., New York*; Richard N. Heath, *Leo Burnett Co., Chicago*; William R. Hillenbrand, *Bryan Houston Inc., New York*; Wilson H. Kierstead, *Young & Rubicam Inc., New York*; William B. Lewis, *Kenyon & Eckhardt Inc., New York*; William A. Marsteller, *Marsteller, Rickard, Gebhardt & Reed Inc., Chicago*; John M. McDonald, *The Buchen Co., Chicago*; D. Robert Parman, *Ted Bates & Co., New York*; Edmund R. Strauchen, *Strauchen & McKim Advertising, Cincinnati*; T. L. Stromberger, *Stromberger, LaVene, McKenzie Inc., Los Angeles*; Kenneth R. Sutherland, *Sutherland-Abbott, Boston.*

IMPROVEMENT OF ADVERTISING CONTENT

Chairman: Edwin Cox, *Kenyon & Eckhardt Inc., New York*

Vice-chairman: Robert E. Allen, *Fuller & Smith & Ross Inc., New York*

Members-at-large: Beatrice Adams, *Gardner Advertising Co., St. Louis*; Samuel Dalsimer, *Grey Advertising Agency, New York*; Robert L. Foreman, *Batten, Barton, Durstine & Osborn Inc., New York*; Jerome B. Gray, *Gray & Rogers, Philadelphia*; Earl Hodgson, *Aubrey, Finlay, Marley & Hodgson, Chicago*; Louis Honig, *Honig-Cooper, Harrington & Miner, San Francisco*; Arno H. Johnson, *J. Walter Thompson Co., New York*; DeWitt O'Kieffe, *Leo Burnett Co., Chicago*; Mary O'Meara, *Young & Rubicam Inc., New York*; Henry O. Pattison Jr., *Benton & Bowles Inc., New York*; H. J. Rowe, *Ambro Advertising Agency, Cedar Rapids*; E. A. Schirmer, *Campbell-Ewald Co., Detroit*; Carl B. Schoonmaker, *Staae & Schoonmaker Co., Kalamazoo*; John H. Tinker Jr., *McCann-Erickson Inc., New York.*

RESEARCH

Chairman: Edward Battey, *Compton Advertising Inc., New York*

Vice-chairman: Peter Langhoff, *Young & Rubicam Inc., New York*

Members-at-large: Robert P. Ames, *W. D. Lyon Co., Cedar Rapids*; Robert E. Britton, *MacManus, John & Adams, Bloomfield Hills, Mich.*; Ben Gedalecia, *Batten, Barton, Durstine & Osborn Inc., New York*; Paul E. J. Gerhold, *Foote, Cone & Belding, New York*; Stephen H. Hartshorn, *Geyer, Morey, Madden & Ballard Inc., New York*; Herta Herzog, *McCann-Erickson Inc., New York*; Donald L. Kanter, *Tatham-Laird Inc., Chicago*; Richard Lessler, *Grey Advertising Agency Inc., New York*; John C. Maddox, *Fuller & Smith & Ross Inc., New York*; H. E. McDonald, *Fitzgerald Advertising Agency, New Orleans*; Jack Roberts, *Carson/Roberts Inc., Los Angeles*; William S. Robinson, *Earle Ludgin & Co., Chicago*; G. Maxwell Ule, *Kenyon & Eckhardt Inc., New York*; Henry O. Whiteside, *J. Walter Thompson Co., Chicago*

TELEVISION AND RADIO ADMINISTRATION

Chairman: John F. Devine, *J. Walter Thompson Co., New York*

Vice-chairman: Hildred Sanders, *Honig-Cooper, Harrington & Miner, Los Angeles*

Members-at-large: David W. Dole, *Leo Burnett Co., Chicago*; David Miller, *Young & Rubicam Inc., New York*; J. Frank Gilday, *McCann-Erickson Inc., New York*; Alfred L. Hollender, *Grey Advertising Agency, New York*; Rollo W. Hunter, *Erwin Wasey, Ruthrauff & Ryan Inc., New York*; Mitchell Johnson, *William Esty Co., New York*; J. Scott Keck, *Needham, Louis & Bryorby Inc., Chicago*; Edwin M. Marshall, *Batten, Barton, Durstine & Osborn Inc., New York*; Thomas J. McDermott, *Benton & Bowles Inc., New York*; Edward F. Moore, *Cunningham & Walsh Inc., New York*; Harold J. Saz, *Ted Bates & Co., New York*; Bruce F. Stauderman, *Meldrum & Fewsmith Inc., Cleveland*; Lewis H. Titterton, *Compton Advertising Inc., New York*

v.p. August A. Nelson supervises television and radio administration and that nebulous area of "relations"; v.p. Richard Turnbull concerns himself with personnel, agency administration and mechanical production (publications), and v.p. Kenneth Godfrey has charge of research, media operations and international affiliates. The fifth, or executive section under AAAA executive secretary Walter Haase encompasses all miscellaneous housekeeping duties.

Whether the AAAA's influence goes much beyond such matters of agency concern in the coming years will depend largely on the ability of the member companies to act on industry questions with greater unity of interest than competitive factors have allowed thus far. What can be accomplished was dramatically illustrated in 1954 when New York City threatened to slap a tax on services, which included agencies. The AAAA New York Council marched down to the city's Board of Estimate and, recalls a reporter, "gave such a splendid account" of itself and the agency business that the stunned city fathers beat a hasty retreat lest all of Madison Avenue move across the river to Jersey City.

Work on Ad Council prime importance

The AAAA attempted to extend its activities by representation in various allied business groups. Gamble is himself an AAAA representative on the Traffic Audit Bureau, Advertising Federation of America, Brand Names Foundation and others. The organization's work on the Advertising Council is of primary importance.

Its efforts on the growing problem of agency personnel recruitment are well known. It is a problem that continues to plague an industry still trying to grow with a booming economy. Here again, the public relations question takes on importance. Comments incumbent AAAA Board Chairman J. Davis Danforth of BBDO, "The turmoil of agency turnover really has to be laid on our own doormat. All of this job changing reported so fully by the columnists . . . no wonder many clients think we overpay, have no stability, and that perhaps every young man on Madison Avenue is open to a higher bidder."

Thus, as some of its members are convinced, the AAAA will have no choice in the years immediately ahead but to combat a public image which could keep promising talent from entering the field. It must seek to make believable and convincing the statement in its booklet, "The Advertising Business and Its Career Opportunities," that advertising promises the young person "a gratifying life's work."

END

What does he see as the contribution of St. Louis to advertising? He suggests, as have many others before him, that it might be a "grass roots approach to advertising" which differs from New York's preoccupation with a more sophisticated, more brittle sell.

He first joined the agency as a writer. Later he became head of its radio department, which he also organized along with Roland (Chic) Martini. Claggett created the very successful *Tom Mix Show* for Ralston; children of St. Louis told him and a co-worker that Tom Mix was their idol.

The agency is today very heavy in TV, which now accounts for 50.3 per cent of its billings. The percentage keeps growing year after year. Its network shows are *Rifleman* and *Leave it to Beaver* for Ralston; *Red Skelton* for Pet Milk and *Conquest* for Monsanto.

Believes networks should pioneer

Claggett believes that the responsibility to pioneer and experiment with programming belongs to the networks. "Sponsors can't experiment. The costs are too high. They couldn't even if they wanted to. They must consider their stockholders. If TV is losing any of its wallop, and I doubt it, the American Association of Advertising Agencies and the Association of National Advertisers should jointly work on the problem."

Actually, however, Charlie Claggett is a TV fan. The number of TV sets in his home indicates a high family viewing interest. The Claggett family includes his wife Blanche and his three boys. At his home in Clayton, Missouri, he has one for everyone in the family, and a spare for guests.

Nevertheless, he has several small criticisms of TV. "You meet the most horrible people in TV drama," he complains. "I just can't believe there are so many terrible people." He has also grown alarmed over the large number of imitations on TV, but he is honest enough to add, "I don't know how you get away from them. When I was producing radio, I hired proven actors only." He reports that his clients are as interested as ever in TV. "They do not bother us, however, the way they did in radio. In radio, every client wanted to become a producer and get into your act. TV is much further removed from them. There is practically no client participation at all on that level."

Much of Charlie Claggett's interest in TV is in commercials, for which he reserves many of his strongest opinions. As to his own agency's approach: "We

try for commercials in which the message comes through 'loud and clear'. We're not interested in tricks or opticals. We're after a solid selling job, but we do not favor the hard-sell commercial, the TV equivalent of the high pressure salesman. People resent high pressure selling. We put the message there but we want the viewer to make the connection between the product and his needs. When the customer sells himself, it's a superior sale."

The location of the agency in St. Louis, where there are few commercial production facilities, might be consid-

ered a problem. Actually, the agency has turned it into a strength, since its mid-country position gives it an orientation about production that has no geographical bias. It takes from three major production centers—New York, Chicago, Hollywood—about equally.

After years of difficulty in adjusting to television's requirements, the commercial department has been completely integrated and now functions cohesively. There is no pulling by art one way and copy another. A year ago, the agency's top art director was named visual art di-

To next page

Just to prove Cadillac's Importance —

**WWTV REACHES
MORE TV HOMES
THAN THERE
ARE IN
WYOMING!**



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

WWTV (Cadillac and Northern Lower Michigan) delivers to you more actual viewers than the entire TV-home-count in Wyoming!*

And to prove that the vast Cadillac market really belongs to

WWTV, Pulse rates the WWTV audience an astounding 14% greater than that of the next two stations combined (Mon.-Fri., 12 noon-12 midnight)!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. If you want it all, give us a call!

*There are 54,400 television homes in Wyoming. WWTV's NCS No. 3 nighttime daily circulation is 72,870.

The Feltzer Stations

- WKZO-TV — GRAND RAPIDS-KALAMAZOO
 - WKZO RADIO — KALAMAZOO-BATTLE CREEK
 - WJEF-FM — GRAND RAPIDS
 - WJEF-FM — GRAND RAPIDS-KALAMAZOO
 - WWTV — CADILLAC, MICHIGAN
 - KOLN-TV — LINCOLN, NEBRASKA
- Associated with
 WMBD RADIO — PEORIA, ILLINOIS
 WMBD-TV — PEORIA, ILLINOIS



WWTV

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

Claggett's concept of "the distinctive difference" is readily apparent in Gardner's advertising.

rector; its copy chief was named TV creative director. These two in collaboration with a department head whose background is primarily production, though he can and does write copy, steer and guide the department. Everyone participates in ideas and art. Actual production, though, may be handled by a writer or an artist. Claggett's thinking is that, "If a man's smart enough to create ideas, he's smart enough to execute them." The writer of the Busch Bavarian commercials, for example, was responsible for the music.

Gardner and Charlie Claggett hope to develop the integration theme even further, particularly when it comes to the question of integrating commercials within the body of a program. It is a dream not only of Claggett, but also of Roland (Chic) Martini, head of its TV department and headquartered in New York, and Dean Pennington, head of the commercial department.

Commercials part of warp and woof

The integration of commercials in programming is a further refinement of the subtle sell. It is not new, of course; it was standard on radio. In TV its use has been severely limited because of many operational difficulties. Ideally, as the Gardner agency sees it, the integrated commercial should be made part of the warp and woof of the program whose characters would then be using products as part of their normal daily living patterns. These products could be standing on the kitchen shelf, or put away in the closet. Naturally only certain programs—modern day situation comedies, for example—would lend themselves to such commercials. Moreover, they would have to be created especially for one-time showing, and alternative film would have to be shot for reinsertion in the program, if it is to go into syndication. But the idea is only in its developmental stage.

The St. Louis advertising executive belongs to the emotion school of advertising, maintaining that most people buy emotionally but don't admit it. In most of the Gardner commercials there is an attempt to: 1) establish an emotional association; 2) make a claim and link it to something emotional or; 3) give a strong demonstrable reason to buy a product, a claim that can be backed up by a convincing demonstration. Gardner's commercials for Pet-Ritz pies, for instance, with their showing of idyllic country scenes, generate strong yearnings for the country and all it symbolizes—the simple life.

Claggett is unhappy about certain

commercials in "bad taste" that he resents along with many critics of the medium. He alludes to several for nasal sprays and those which show "areas of the body." "These commercials seem to come in bunches," he says. "I believe that it is the stations which have the responsibility here. They must maintain censorship of these commercials which are actually downgrading the medium."

Claggett has assigned Beatrice Adams, vice president and TV creative director to the job of finding out more about how to create and use commercials. She is looking for new ideas and techniques that will help communicate. In the works now is the setting up of a commercial experimental operation under Bea Adams.

He also wonders whether there is really such an animal as the "average consumer," and suspects that there isn't. Claggett posits the problem: Is only one set of commercials directed at the mass of buyers enough to sell the market? Are we not missing a bet when we do not create for specific groups of buyers—perhaps on a regional, perhaps on a cultural level?

The advertising concept on which Claggett has staked his agency's future is that of the "distinctive difference." This concept may seem old hat to many, only a further refinement of the "brand image." But he maintains that "the brand image is dead" for products which aim at the mass market. His point is that competition demands a much stronger advertising position for a product than ever before.

Claggett's contribution and that of his creative director William Spencer, is to sharpen, to re-define the old image if it exists or to create a new and sharper one if it is necessary. They seek to confront the public with a distinctive difference which should be extremely persuasive.

Products show excellent results

Claggett's claim is that the concept has produced phenomenal results, and mainly with new products. In eighteen months, he says, Gardner has made Purina dog chow the number one product in its highly competitive field. Its Busch Bavarian beer now is among the leaders in popular-priced beers. Jack Daniels, the bourbon, is now on allocation. It has created an entirely new category of whiskey, the "charcoal mellowed," say the Gardner executives.

What are the distinctive differences in Gardner's accounts? How were they reached? Pre-product introduction proved that Purina dog chow was very

much liked by dogs. A palatability theme, built around the catchy phrase "eager eaters," was developed, which was completely different from those of the competitors, who were all selling nutrition. Busch Bavarian beer is a title sold by the Gardner agency to Gussie Busch, kingpin of the Anheuser-Busch dynasty. The word Bavarian was the key here. It enabled the product to link itself with Bavaria, the center of the beer industry. Lakes and mountain scenes were shown in commercials which traded upon outdoor appeal. Forty percent of the beer now bought in Florida is Busch Bavarian.

Beer full of blah

In presentations, Claggett is fond of pointing out the number of imitations in advertising. He refers to much of the beer advertising which he says is full of "blah, blah" copy, phrases which say almost nothing. Beer art work can be placed in two classes: the 'big bottle and the big glass' and 'happy, happy people, holding up glasses of beer.' "Change the bottle," he declares, "and no one will know the difference." He states there are three categories of liquor advertising stereotypes: the elegant settings, the screwy settings, as for example, bottle and glass on sundial, and the trademark school (parrots, crows, Scotsmen, yachts, bellboys).

It was on TV that Gardner found a program that could lend a distinctive difference to corporate advertising—*Conquest*. This has enabled Monsanto Chemical to create an image of the company which it had never had previously. The *Conquest* theme was linked to all Monsanto advertising: "conquest" in research, in packaging, in safety. A telephone study was later made in Louisville which gave evidence that the company had grown in public stature as progressive.

Though Charlie Claggett has been extremely active in the creative side of Gardner, his influence has been as great in other areas. After eight years as head of the radio department, he says he resigned. "I felt that the real opportunities were in client work." In 1954, he became general manager of the agency and in 1955 the president, when he took over for Elmer Marshutz. Gardner then still conceived of itself as a regional agency. It was striving to gear itself to the national status it actually enjoyed in practice. Claggett installed a salary committee and a plans board which would function and meet regularly. He also reconstructed media and research and made them report to marketing.

To next page

But playing an important role, nonetheless, was P&G's answer to Lestoil, Mr. Clean, which spent \$421,300. Even a smaller amount was spent by Colgate on its detergent, Genie (\$319,840), with C-P's second-most important spot-advertised product, next to Colgate dental cream, being Fab (\$1,792,440). Still, historians may take note that most of this hurried TV spot competition among household detergents and cleansers occurred during the spring-summer months of 1958. TvB estimates show a household products spot gain of 303% in the third quarter.

RECESSIONAL REVERSES

TV spot budgets unhappily also felt the recession pinch. All-told, there was a decline of \$11,412,000 in certain "critical" categories, among them, the automotive field, down 24% from \$9,745,000 to \$7,378,000; household appliances, down 18% from \$5,610,000 to \$4,606,000. But not all curtailed spot budgets could be pinned directly to the recession. For example, TV spending among jewelry and watch manufacturers

was off 30%—from \$6,334,000 to \$4,457,000. And the tobacco industry's spot activity dipped 7%—from \$33,387,000 to \$31,120,000.

Bulova tore up spot schedule

Among the reasons: Bulova Watch literally tore up its spot schedules painstakingly-built in mid-1958, consequently dropped from 17th to 48th place with a 54% cutback—from \$4,050,400 to \$1,846,600. Its troubles went beyond lagging retail sales. Not only had it made several misjudged TV network purchases (Jackie Gleason, Frank Sinatra) but having almost single-handedly pushed through the 1955 Tariff revision that opened the floodgates to domestic, non-jeweled watches, Bulova now found itself competing more fiercely than ever with Timex, whose economy-tagged watches could truly afford the luxury of stepped-up TV advertising. Bulova's dilemma was summed up recently by a watch industry official: "They won the battle . . . but lost the war."

The U.S. cigarette industry, sharing the greatest market ever, seemed to turn

to network TV with a vengeance. Even the traditional spot-using firm of Brown & Williamson went into network, dropping out of number two spot in 1957 with a 27% cutback to sixth place, spending \$9,413,530, most of it on its Viceroy brand (\$4,198,030) and Kool (\$2,915,250).

Lorillard advanced to 11th in spot

On the other hand, P. Lorillard increased TV spot 116%, shot up from 25th to 11th position with a \$6,722,400 TV spot expenditure, mostly for Kent and Newport brands. Still, it didn't offset the cigarette spot decline. Network expenditures in tobacco rose to \$62,092,000. Other media switchers from spot to network: Liggett & Myers, 1957's 18th top spot spender, off 61% to 55th place with \$1,576,800; American Tobacco, down 4% (attributed to Hit Parade's sponsorship of network TV, offset by increased spot spending for the new Dual-Filter Tareyton); Philip Morris Co., 18% down (due to cancellation of Spud schedules, greater network participation—national and regional—by Parliament). END

CLAGGETT continued

Claggett sees \$50,000,000 as kind of a magic figure for agencies which must supply a full roster of services to their clients. "The agency of the future will either be very large or very small. There will no longer be room for the in-between agency," he maintains. "And clients, because of competition, now require such services. We have a marketing department. We even design packages for our clients because we believe packages to be an essential part of ad-

vertising. The agencies of the future will however, have to do more, much more.

"They will be forced to prove the effectiveness and the impact of their advertising," he declares. "They will have to test and research copy to a greater extent. Clients will no longer be satisfied with verbal assurances. And as scientific methods become further refined, creative work will have to measure up."

Claggett also predicts that there will be more and more product conflicts in

the future at agencies. "The smaller number of agencies and the trend toward bigness in corporations will be responsible for it. He expects a heavy emphasis on advertising tailored to regions—Southwest, Pacific Coast, etc. Agencies will need more and better staffed offices, he suggests.

It is an essentially optimistic view, which if it proves correct, will see advertising playing a more vital role in industry than ever before. END

THE WORLD OF BOOKS from page 57

& Dunlap, has on its spring list a host of titles directly inspired by juvenile programs, among them: *Lassie*, *Romper Room*, *Captain Kangaroo*, *Wild Bill Hickock*, *Mighty Mouse Playhouse*, *Range Rider*, *Robin Hood*, *Sergeant Preston of the Yukon*, *Heckle & Jeckle*, *Popeye*, *Terrytoon Circus*, *Flash Gordon*.

There seems to be a growing TV interest in using current bookfare for more serious program treatment than has been afforded by the not-so-casual "gratis plug." The interest is dramatically illustrated by NBC-TV's *Today* series, which daily tries to utilize a current book in one form or another. Often, what starts out as a brief discussion between host Dave Garroway and the author leads to far more ambitious projects such as documentaries. Last month, it produced a documentary study of New York's Puerto Rican Problem basing its entire ap-

proach on the just-published book by Dan Wakefield, "An Island In the City." It did the same on the Korean P.O.W. story. Notes associate producer Eugene Jones: "I'm a book nut."

Stations scheduling book programs

On their own, more and more stations are picking up their cues, are scheduling book programs, either on a public service basis, or on a semi-commercial level, with publishers whose books are discussed paying "subscribing rates," token fees. But book programs as a whole are still far from common; only a handful of commercial stations are scheduling them, including KNXT Los Angeles, WGN-TV Chicago, WBKB-TV Chicago, KRCA-TV Sacramento, WHAS-TV Louisville, KYW-TV Cleveland.

At this stage of TV's development, the medium's long-range influence on Amer-

ican society is still a subject of considerable debate, but it is clear that intellectuals are beginning to see in television less a terrifying enemy of the mind than a valuable and cultural stimulant—if properly employed as such.

The TV industry's awareness of its role as a cultural force has led to greater network and station participation in the annual National Library Week campaign. For the current promotion, April 12-18, TV is expected to contribute—through the Advertising Council—some \$1 million of free air time.

The irony of this TV-book relationship is that it should work so well at a time when television has been facing its most savage attacks since the medium began. For while it has been castigated for providing quantities of "pap," TV has been having a significant influence on the reading patterns of America. END



farm and city incomes

HIGHEST

in the land of the **BIG CHEESE**

WEAU-TV, Eau Claire, sells to the richest farm counties in the Midwest. . . . the area also having the highest industrial wage in the State of Wisconsin.

Reach the market that's ready, willing (and able) to buy with WEAU-TV. . . . covering the giant land of $\frac{3}{4}$ million people.

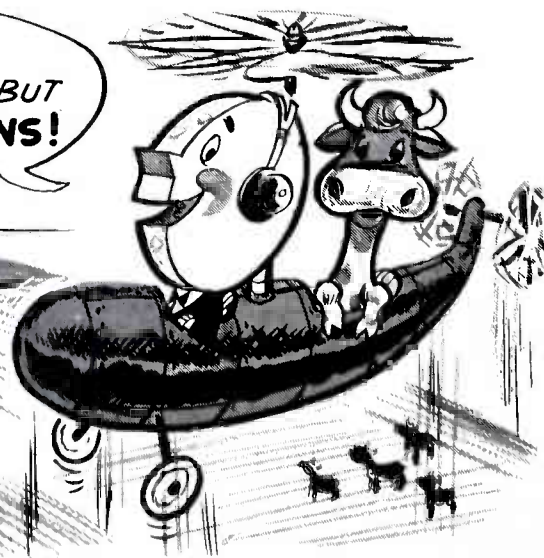
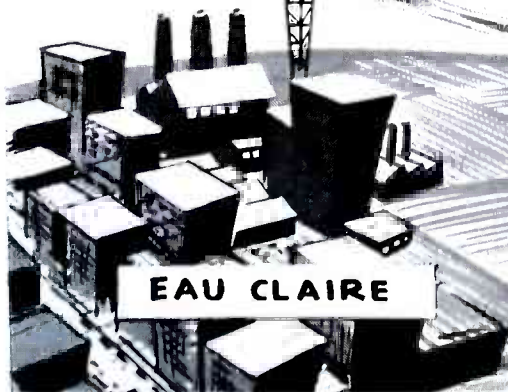
WEAU-TV. . . . a single station market. . . . programming the best of all three networks, CBS, NBC and ABC.

WEAU-TV

EAU CLAIRE, WISCONSIN

See your Hollingbery man.
In Minneapolis, see Bill Hurley.

NOT ONLY $\frac{3}{4}$
MILLION PEOPLE... BUT
2 MILLION COWS!



A number of people have seen me reading it on the train and have stopped to inquire about it. Without exception they agreed that it is a most impressive business publication and you will be pleased to know also that the word *Fortune* creeps into the conversation quite frequently. ■

HEBERT B. CAHAN,
WBZ-TV, Boston

I hasten to compliment you on your new format. It is elegant! A worthy mirror of the industry you so ably represent. ■

DONALD H. MCGANNON,
Westinghouse Broadcasting Co.

... It is certainly most attractive and you are to be commended. . . . ■

G. BENNETT LARSON,
KTVI, Salt Lake City

And proud you should be of the "new look" of TELEVISION MAGAZINE! May you continue to get bigger and better. ■

JOHN P. BLAIR,
Blair-TV

It looks great—the TV industry should be proud to have such a fine publication.

BERNIE BARTH,
WNDU-TV, South Bend, Ind.

... It, for the first time, brings a trade journal of our industry into an area where it rightfully belongs. ■

EDWARD CODEL,
The Katz Agency, New York

The "new" TELEVISION does indeed speak for itself! The industry should be thankful to you and proud to have a publication so beautifully conceived and wonderfully executed to represent it.

Editorially, I find it loaded with material I want. You may be sure it will be digested from cover to cover.

Every possible success to you and yours, and may *Fortune Magazine* look to its laurels. ■

EDWARD P. SHURICK,
Blair-TV, New York

... I am afraid that even the far-thinking individuals in our medium do not fully appreciate the importance of television and what it means to the American public. A magazine as impressive as the new TELEVISION in terms of

its appearance cannot help but increase the stature of the medium. ■

NORMAN E. CASH,
Television Bureau of Advertising

We've been watching the evolution of TELEVISION MAGAZINE and we'd like to compliment you and your staff on its new, handsome excellence.

There are most certainly important areas in advertising that require coverage in depth . . . coverage that is worth more time to accomplish and is worth more time in our reading. Congratulations to TELEVISION MAGAZINE for tackling these vital areas. ■

J. E. O'NEILL,
O'Neill Broadcasting Company,
Fresno

... The television industry has indeed needed a publication that would tell a powerful story for us to the advertising management and Washington. ■

DON PAUL NATHANSON,
North Advertising Inc., Chicago

My congratulations on your *great* new magazine. What *Fortune* is to the business world—so will be TELEVISION MAGAZINE to the world of sight and sound. . . . ■

JOE C. DRILLING,
O'Neill Broadcasting Company,
Fresno

... I am sure this new move is an advancement for the industry, and will certainly add much in putting over our story and will aid in crushing the vicious attacks we have all been subjected to in the past. ■

DONALD C. PORTEOUS,
Gardner Advertising

Just a note to compliment you on your new format for the February issue of TELEVISION. I was very highly impressed with it and wish you continued success. . . . ■

RICHARD O. DUNNING,
KHQ-TV, Spokane

You have every right to be proud of your new TELEVISION MAGAZINE. It represents a pride for the industry. We were indeed keenly impressed with its interest and quality. Congratulations! ■

TERRENCE O'FLAHERTY,
San Francisco Chronicle

Congratulations on the new format. It is a beautiful magazine. ■

St. Louis 22 spots
Washington 14 spots

TINT-N-SET HAIR SPRAY & RINSE
Los Angeles 1 spot
Milwaukee 1 spot

VALCREAM HAIR DRESSING
Atlanta 2 spots
Baltimore 2 spots
Boston 3 spots
Cleveland 2 spots
Dallas-Ft. Worth 2 spots
Detroit 2 spots
Hartford 2 spots
Houston 2 spots
Los Angeles 7 spots
Milwaukee 2 spots
Minneapolis 2 spots
New York 2 spots
Portland 4 spots
San Francisco 4 spots
Seattle 6 spots
St. Louis 2 spots
Washington 2 spots

VASELINE PRODUCTS
New York 2 spots

HOME PERMANENTS
BOBBI HOME PERMANENT
Atlanta 1 spot
Baltimore 4 spots
Boston 5 spots
Chicago 7 spots
Cincinnati 2 spots
Cleveland 2 spots
Columbus 9 spots
Dallas-Ft. Worth 8 spots
Detroit 11 spots
Hartford 2 spots
Houston 1 spot
Los Angeles 2 spots
Milwaukee 20 spots
New York 12 spots
Philadelphia 6 spots
Portland 9 spots
San Francisco 11 spots
Seattle 1 spot
St. Louis 9 spots
Washington 2 spots

LILT HOME PERMANENT
Los Angeles 7 spots
Philadelphia 3 spots
Portland 2 spots

NUTRI-TONIC PRODUCTS
Cincinnati 3 spots
Columbus 2 spots
Houston 5 spots
Los Angeles 1 spot
Milwaukee 6 spots
Minneapolis 2 spots
Seattle 6 spots

PACE HOME PERMANENT
Baltimore 4 spots
Boston 3 spots
Chicago 5 spots
Detroit 1 spot
Hartford 3 spots
Los Angeles 6 spots
Milwaukee 1 spot
Philadelphia 4 spots
Portland 3 spots
San Francisco 6 spots
Washington 7 spots

RICHARD HUDNUT PRODUCTS
Detroit 1 spot

END

**SEARS,
ROEBUCK & CO.
Picks
JACKSONVILLE**



Sears, Roebuck and Co. has picked Jacksonville for its huge new multi-million dollar store—its largest retail store in the South. Sears' new store is a welcome addition to the rapidly expanding North Florida economy and it is evidence of Sears' faith in the State of Florida's Gateway City.

**AND
JACKSONVILLE
PICKS
WFGA-TV**

In Jacksonville, Jaxons have picked WFGA-TV, Channel 12 as the best family station in the huge \$1½ billion North Florida-South Georgia market.

**NBC and ABC
Programming**

*Represented nationally
by Peters, Griffin,
Woodward, Inc.*

(Third Of A Series)

**WFGA — TV
Channel 12
Jacksonville, Florida**



**FLORIDA'S
COLORFUL
STATION**

THE SPOT MEDIUM *from page 51*

the medium its primary national character. Moreover, from a pure marketing point of view, it serves basic needs in a way that would be difficult to match. Not only does it offer the important advantages of the great *live* program with stature, plus its promotional values, but it also has great efficiency for many, particularly the multi-brand companies with full national distribution. Such companies can split the cost of programming among a variety of brands, thus spreading the risk. They can also assure their brands access to prime time nationally, as well as the availability of minute or minute-and-a-half commercial periods where deemed necessary.

For the single brand, the company with limited funds, or large companies with unusual distribution, the network ride is usually only possible on the basis of alternate sponsorship or participation. There are of course cases of major single show sponsorships, as with the auto companies. The important thing to note is this: except for a few cases, most current usage of network foregoes the advantages of sponsor identification and program-commercial integration in favor of efficiency and straight commercial impact.

With the blurring of the qualitative distinctions between network and spot, the latter has been able to grow to full-fledged media status. Today its outstanding characteristic as a medium—flexibility—takes on new meaning for advertisers. Those well experienced in the ways of the spot medium are fully acquainted with its many advantages. For them what follows may serve in the nature of a review of fundamentals. For others, it may serve as an introduction to the basics.

**CHARACTERISTICS OF THE
SPOT MEDIUM**

1. The market-by-market approach permits pin-point accuracy in matching media dollars with distribution patterns. You do not have to buy stations where you do not have distribution (this problem is being lessened by elimination of network must-buy practices, though not entirely, since minimum volume requirements still obtain). In addition, you can vary the weight of the campaign according to specific market needs. Thus spot TV becomes the medium which is most directly related to sales.
2. *The spot medium offers flexibility in time.* Spot contracts still tend to vary more widely than network contracts when it comes to length of campaign. Although there is a natural preference by the medium for the long-term contract, the practical realities of today's buyer's market virtually assure the advertiser of being able to purchase the schedule

length he desires. This is of vital importance, since it enables the advertisers to engage in short-term thrusts where competitive situations demand, while he can continue an uninterrupted basic campaign. It also allows him to take full advantage of any seasonal possibilities that are encountered in his field. Because he can combine program and announcement schedules, he can achieve any frequency of impact he feels desirable. Even for the very large network advertisers this is one of the important reasons why they also tend to be among the biggest spot spenders. Changes in network contract lengths this past year have added significantly to network flexibility. But it is still rarely possible to achieve the same combinations of high frequency and flexibility that the spot medium affords.

3. *The spot medium provides maximum choice of stations.* When an advertiser buys network, he buys its affiliates, although they may not be the strongest stations in some markets. The spot approach permits a choice of any station in a market, regardless of which network is involved. In some cases, the advertiser may find it to his interest to select the non-affiliated station.

A variety of campaign types

4. *The spot medium offers great variety in type of campaign.*

a. **Announcements:** You may rely on twenty-second announcements in prime time adjacencies; 10 second ID's at station breaks, particularly for reminder copy; one minute commercials in feature films, dramatic film shows, local live programming, non-prime time adjacencies. From the efficiency standpoint, the advantage is obvious, since the announcement advertiser does not have to pay program costs as does the network advertiser.

b. **Programs:** Good quality syndicated programs with proven rating records are available for sole or alternate sponsorship. These allow for minute commercials, and make possible integrated campaigns in a locality or region similar to that which a national client might do with network vehicles. Local news and other live efforts are often effective vehicles. And recently, tape syndicated programs have begun to make their impression.

c. **Time periods:** Despite network domination of prime time, the spot advertiser can often find a good program half-hour in the best evening hours. In the early and later evening segments, of course, there is little problem, and rates are more attractive than they are in prime time.

Announcement advertisers obviously have the widest opportunities in all time segments.

During the heyday of the seller's market, when prime time adjacencies were hard to come by, astute advertisers learned to compensate for low rated periods by cumulative coverage. Rather than try to hit the largest audience with a single announcement, they sought to reach the same size audience through a series of announcements providing enough unduplicated coverage to add up to most of the homes in the area. Such schedules tended to fall in the late hours, and were—and are—characteristic of the feature film. Today, cumulative audience buying through non-prime time schedules is commonplace. Spot's great cumulative reach possibilities are possibly the medium's greatest strength, since they offer the advertiser both the opportunity to reach a maximum audience and a cost-of-impression efficiency that is unobtainable in any other medium.

6. *The spot medium can be employed for a variety of marketing purposes.*

a. To test advertising campaigns: Whether you are planning a network or large-scale spot attack, it obviously makes sense to test your advertising as inexpensively and inconspicuously as possible. Testing on a network level would be prohibitive. By selecting test markets to conform with distribution realities, you can fashion a test campaign

which will accurately foreshadow the results of the larger effort.

b. To bolster a network campaign: Taste is a spot affair. The program popular in the metropolitan center is not necessarily well liked in the small counties. This is often obscured by the national rating, which expresses the *average* liking of the country. But a program with a rating of 30, may rate 40 in Chicago and only 15 in Dallas. Under such conditions, spot can be used to compensate, in terms of pressure, for the "holes" or weak spots in the coverage of the network medium. Practically all of the major consumer package goods advertisers employ the spot medium in this fashion.

Ease of handling network business

Regardless of the spot medium's advantages for the client, many agencies still prefer network because it is simpler to make one network purchase than to buy schedules on 100 stations.

However, over the last few years, some of the largest agencies, fully aware of the power of spot, have geared their operations accordingly and this disadvantage is no longer a factor. Some of the most imaginative media plans of recent years have usually been concerned with the spot medium. Coupled with this is the fact that the television stations are also becoming more knowledgeable, more creative in their own thinking on how

Estimated expenditures of top 25 national and regional spot television advertisers—by rank for 1958

1. Procter & Gamble	\$33,833,060
2. Lever Brothers	16,578,860
3. Adell Chemical	12,339,090
4. General Foods	11,020,780
5. Colgate-Palmolive	10,998,490
6. Brown & Williamson	9,413,530
7. Continental Baking	9,223,910
8. Warner-Lambert Pharma.	8,832,990
9. Miles Laboratories	7,895,950
10. American Home Prods.	7,275,680
11. P. Lorillard	6,717,450
12. International Latex	5,678,510
13. Carter Products	5,202,300
14. Texize Chemical	4,704,170
15. Standard Brands	4,368,290
16. Philip Morris	4,066,710
17. National Biscuit	4,022,960
18. Robert Hall	3,993,850
19. Coca-Cola Bottlers	3,699,270
20. Sterling Drug	3,645,220
21. Shell Oil	3,272,410
22. Food Mfrs.	3,259,850
23. Corn Products Refining	3,191,790
24. Pepsi-Cola Bottlers	3,163,040
25. Andrew Jergens Co.	3,153,280

Source: TvB—Rorabaugh

to make spot work most effectively for the advertiser.

As advertisers and agencies come face to face with more complex marketing problems the use of the spot medium as an integral part of sales strategy will come into its own. END

The Radio and Television Executives Society cordially invites you to a special benefit performance of the sure-fire hit musical

"DESTROY RIDES AGAIN"

starring Andy Griffith and Dolores Gray

on Thursday evening, April 30th. Proceeds go to support the many educational and service activities of the R.T.E.S.

For your reservations, write: R.T.E.S., Biltmore Hotel, New York 17, N. Y.

PROGRAM LOGS prove the *Community Acceptance of*

KWTV OKLAHOMA CITY

Within the KWTV Community, more than 60 newspapers in more than 50 towns carry the program logs of KWTV... proof of KWTV's *community coverage!*

OKLAHOMA CITY

BUY the TOWER with SALESpower in Oklahoma!



See your *PETRYman*

Effects Of Network Program Changes On Share Of Audience—

Spring-Fall, 1958

ABC

CBS

March-April 1958

November-December 1958

March-April 1958

November-December 1958

Day	Time	ABC (March-April 1958)	ABC (November-December 1958)	CBS (March-April 1958)	CBS (November-December 1958)
MONDAY	7:30-8:00 p.m.	O.S.S. 8%	Polka 22%	Robin Hood 24%	Name That Tune 38%
	8:00-8:30	Jill 9	Polka 17	Burns & Allen 28	Texas 5
	8:30-9:00	Bold Journey 11	Bold Journey 15	Godfrey 32	Father Knows Best 1
	9:00-9:30	Firestone 11	Firestone 14	Danny Thomas 45	Danny Thomas 1
	9:30-10:00	Welk 26	Anybody Can Play 12	December Bride 35	Ann Sothern 1
	10:00-10:30	Welk 33	Misc. 12	Studio One 23	Desilu 1
10:30-11:00	Local 22	Local 11	Studio One 28	Desilu 5	
		Average 17	Average 15	Average 31	Average 2
TUESDAY	7:30-8:00 p.m.	Sugarfoot/Cheyenne 38	Sugarfoot/Cheyenne 38	Name That Tune 24	Local 1
	8:00-8:30	Sugarfoot/Cheyenne 43	Sugarfoot/Cheyenne 43	Mr. Adam & Eve 18	Invisible Man 1
	8:30-9:00	Wyatt Earp 43	Wyatt Earp 42	Eve Arden 18	To Tell the Truth 5
	9:00-9:30	Broken Arrow 32	Rifleman 45	To Tell the Truth 33	Godfrey 5
	9:30-10:00	Telephone Time 22	Naked City 30	Red Skelton 39	Red Skelton 0
	10:00-10:30	West Point 16	Confession 23	\$64,000 Question 34	Garry Moore 0
10:30-11:00	Local 19	Local 15	Local 38	Garry Moore 2	
		Average 29	Average 34	Average 29	Average 1
WEDNESDAY	7:30-8:00 p.m.	Disney 25	Welk 24	Lucy 30	Local 6
	8:00-8:30	Disney 25	Welk 28	Big Record 27	Pursuit 3
	8:30-9:00	Tombstone Terr. 25	Ozzie & Harriet 32	Big Record 23	Pursuit 7
	9:00-9:30	Ozzie & Harriet 33	Donna Reed 24	Millionaire 32	Millionaire 2
	9:30-10:00	Betty White 15	Patti Page 14	I've Got a Secret 43	I've Got a Secret 1
	10:00-10:30	Wed. Night Fights 17	Wed. Night Fights 22	Armstrong/U.S. Steel 25	Armstrong/U.S. Steel 5
10:30-11:00	Wed. Night Fights 19	Wed. Night Fights 23	Armstrong/U.S. Steel 33	Armstrong/U.S. Steel 0	
		Average 23	Average 24	Average 30	Average 5
THURSDAY	7:30-8:00 p.m.	Circus Boy 22	Leave It To Beaver 27	Sgt. Preston 19	I Love Lucy 4
	8:00-8:30	Zorro 35	Zorro 39	Richard Diamond 16	December Bride 2
	8:30-9:00	Real McCoys 37	Real McCoys 43	Climax 26	Yancy Derringer 4
	9:00-9:30	Pat Boone 27	Pat Boone 30	Climax 28	Zane Grey 7
	9:30-10:00	Navy Log 20	Rough Riders 23	Playhouse 90 34	Playhouse 90 0
	10:00-10:30	Make Me Laugh 21	Misc. 15	Playhouse 90 37	Playhouse 90 1
10:30-11:00	Local 16	Local 14	Playhouse 90 40	Playhouse 90 5	
		Average 25	Average 27	Average 29	Average 2
FRIDAY	7:30-8:00 p.m.	Rin Tin Tin 27	Rin Tin Tin 27	Beaver 28	Hit Parade 9
	8:00-8:30	Jim Bowie 26	Walt Disney Presents 38	Trackdown 31	Trackdown 0
	8:30-9:00	Colt .45 29	Walt Disney Presents 38	Zane Grey 28	Jackie Gleason 1
	9:00-9:30	Frank Sinatra 19	Man With A Camera 21	Phil Silvers 34	Phil Silvers 6
	9:30-10:00	Patrice Munsel 14	77 Sunset Strip 30	Schlitz Playhouse 37	Schlitz Playhouse 0
	10:00-10:30	Walter Winchell 20	77 Sunset Strip 31	Lineup 45	Lineup 5
10:30-11:00	Local 21	Local 20	Person To Person 45	Person To Person 9	
		Average 22	Average 29	Average 35	Average 3
SATURDAY	7:30-8:00 p.m.	Dick Clark 25	Dick Clark 24	Perry Mason 32	Perry Mason 6
	8:00-8:30	Jubilee 10	Jubilee 15	Perry Mason 36	Perry Mason 9
	8:30-9:00	Jubilee 13	Jubilee 15	Top Dollar 19	Dead or Alive 1
	9:00-9:30	Welk 31	Welk 36	Gale Storm 29	Gale Storm 1
	9:30-10:00	Welk 32	Welk 35	Have Gun 43	Have Gun 2
	10:00-10:30	Mike Wallace 15	Sammy Kaye 18	Gunsmoke 59	Gunsmoke 3
10:30-11:00	Local 15	Local 18	Local 48	Local 8	
		Average 20	Average 23	Average 38	Average 0
SUNDAY	7:30-8:00 p.m.	Maverick 44	Maverick 45	Jack Benny/Bach. Father 31	Jack Benny/Bach. Father 10
	8:00-8:30	Maverick 42	Maverick 45	Ed Sullivan 25	Ed Sullivan 10
	8:30-9:00	Scott Island 21	Lawman 33	Ed Sullivan 32	Ed Sullivan 5
	9:00-9:30	Sid Caesar 17	Colt .45 31	G. E. Theatre 40	G. E. Theatre 12
	9:30-10:00	You Asked For It 12	Stars of Jazz 18	Alfred Hitchcock 43	Alfred Hitchcock 13
	10:00-10:30	Scotland Yard 9	Misc. 17	\$64,000 Challenge 35	Keep Talking 15
10:30-11:00	Local 8	Local 13	What's My Line 54	What's My Line 19	
		Average 22	Average 29	Average 37	Average 35

NBC

March-April 1958

November-December 1958

Price Is Right **53%**
 Restless Gun **50**
 Wells Fargo **46**
 Twenty-One **33**
 Alcoa/Goodyear **29**
 Suspicion **32**
 Suspicion **37**
Average 40

Tic Tac Dough **23%**
 Restless Gun **35**
 Wells Fargo **35**
 Peter Gunn **34**
 Alcoa/Goodyear **36**
 Arthur Murray **30**
 Local **23**
Average 31

Treasure Hunt **25**
 Fisher/Gobel **30**
 Fisher/Gobel **30**
 Meet McGraw **27**
 Bob Cummings **25**
 Californians **38**
 Local **32**
Average 30

Dragnet **27**
 Fisher/Gobel **25**
 Fisher/Gobel **23**
 George Burns **20**
 Bob Cummings **23**
 Californians **27**
 Local **32**
Average 25

Wagon Train **36**
 Wagon Train **40**
 Father Knows Best **43**
 Kraft Theatre **26**
 Kraft Theatre **28**
 This is Your Life **46**
 Local **34**
Average 36

Wagon Train **48**
 Wagon Train **50**
 Price Is Right **40**
 Milton Berle **34**
 Bat Masterson **35**
 This is Your Life **42**
 Local **31**
Average 41

Tic Tac Dough **39**
 Groucho Marx **42**
 Dragnet **30**
 People's Choice **32**
 Tenn. Ernie **32**
 Clooney **22**
 Jane Wyman **25**
Average 32

Jefferson Drum **28**
 Ed Wynn **21**
 Misc. **22**
 Behind Closed Doors **21**
 Tenn. Ernie **35**
 Groucho Marx **39**
 Masquerade Party **36**
Average 29

Truth Or Consequences **28**
 Court Of Last Resort **30**
 Life of Riley **29**
 M-Squad **37**
 Thin Man **37**
 Gillette Boxing **23**
 Gillette Boxing **18**
Average 29

Buckskin **29**
 Ellery Queen **21**
 Ellery Queen **23**
 M-Squad **35**
 Thin Man **30**
 Gillette Boxing **24**
 Gillette Boxing **25**
Average 27

People Are Funny **35**
 Perry Como **45**
 Perry Como **57**
 Bergen/Oasis **29**
 Turning Point **17**
 Ted Mack **17**
 Hit Parade **27**
Average 33

People Are Funny **32**
 Perry Como **39**
 Perry Como **47**
 Steve Canyon **26**
 Cimarron City **17**
 Cimarron City **21**
 Brains vs. Brawn **21**
Average 29

Sally **17**
 Steve Allen **26**
 Steve Allen **39**
 Dinah Shore **32**
 Dinah Shore **37**
 Loretta Young **47**
 Local **28**
Average 32

N.W. Passage **10**
 Steve Allen **19**
 Steve Allen **27**
 Dinah Shore **32**
 Dinah Shore **35**
 Loretta Young **48**
 Local **31**
Average 29

THE CURRENT SEASON from p. 45

10:30 instead; it has no programming at 7:30 on Tuesday and Wednesday).

The biggest network audience shift over the last season occurred on Monday night. Says Cornell: "Last year NBC made the biggest swing in TV history, from 30 to 40 share of audience, on Monday night, which reversed the 40-30 standing that CBS had enjoyed. This season, CBS took it right back with new programming to 40-30 for itself, 30-40 for NBC."

The largest overall network increase was enjoyed by ABC, up to 26 share points from 23. NBC was down 3 points, from 33 to 30. CBS was up one point, from 33 to 34.

Two-thirds of all the predictions came within five share points of actual performance. This means that the odds favoring your forecast's falling within the five-point range are: 2 to 1. It is "even money," according to Cornell's findings, that they will fall between three share points.

The significance of five points

Why five share points as the significant figure? Cornell's explanation: "The range of program behavior turns out to be from 10 to 55 share points. Therefore, it is meaningless to be right within 20 to 25 share points. You need a practical range. Examination of the total results in connection with a look at the history of cancelled shows, indicates that the five-point range of accuracy is a practical base. The main value in this type of forecasting lies in your being able to pinpoint the position of your program, within five share points, in the top or bottom third.

"On a cost-per-thousand basis, you will note that the *average share* program tends to be the dividing line on cancellation under average conditions. Programs that are dropped are usually those in the bottom share group, for obvious reasons—they are the clear failures, while others just below the average may be dropped because they simply turn out to be too expensive for the amount of audience being delivered.

"I have no use for the prediction trick as such. Obviously, it makes no sense to try to call the shots with mathematical precision in a business where there is so much uncertainty, so many intangibles—like personal judgment on show appeal—and statistical and research pitfalls and vagaries. But it is possible to call the shots closely enough to be of major use to one who has to invest large amounts of money in network programming, particularly in a specific situation where one can take the trouble of learning the content of all surrounding programs. Such detailed examination is.

To next page

50% of all Cornell's predictions came within three points and over two-thirds, within five points.

hardly practical when predicting the entire schedule.

It is important to note one outstanding limitation to this type of analysis. It does not take specials, or one-shots into account. In the past two years it has become evident that this type of programming can no longer be considered the unusual or odd event in a season. It has taken its place as a vital, regular part of the total broadcast schedule. Indeed, it may be strongly argued that this season in particular the special has become so important and so strong a feature of television, that to eliminate it from a description of a season's programming is to render that description sadly wanting in a major way.

NOTE: Predictions on five specials this season were made by Cornell before the shows went on. Results:

	Predicted	Actual
1.	40-42%	41%
2.	25-28%	25%
3.	30%	28%
4.	30-35%	31%
5.	35%	35%

Such predictions are more and more difficult because fewer facts are available but the results indicate that it can be done.

Night by night highlights

Here are the highlights of performance and prediction night by night.

Monday: The biggest single factor, according to Cornell, was the NBC loss of 7:30, as *Price Is Right* was replaced with *Tic Tac Dough*. *Desilu Playhouse* on CBS performed much more strongly than had *Studio One* the year before. On NBC there was no programming during the second half of the *Desilu* hour. Cornell's estimate was too high on *Tic Tac Dough*. Its weak showing meant a poor lead-in to *Restless Gun* and *Wells Fargo*, and is reflected, he believes, in their share drops from the previous season. "There is a great merit," he maintains, "in getting started on the schedule with a strong show."

Despite the one serious miss, Cornell's overall record for the night is impressive. He called *Arthur Murray* on the nose and many shows within one, two or three points. On the network averages, he was only a point off for each network.

Tuesday: This night saw the biggest hit of the year among the new shows, ABC's *Rifleman*. Although Cornell predicted it would be the winner—without having seen a pilot—the program did 10 share

points better than expected. This illustrates the difficulty, says Cornell, of predicting degree of success without sufficient first-hand knowledge. *Fisher* fell down badly, probably as a result of the unpleasant publicity he has received. *Burns* disappointed critic and public alike, and came in below expectations. The *Fisher* decline meant a weak lead-in to *George Burns*, adding to the latter's rating difficulties. *Rifleman* was stronger than expected of the competition. This meant a better-than-anticipated lead-in to *Naked City*, which benefited as a result. *Garry Moore*, incidentally, appeared to be able to "bite strongly" into the *Californians*, which was down to 27 from last season's 38.

The competitive factor vital

Wednesday: The outstanding performance of *Wagon Train* is noteworthy. Not only does it indicate a continuing high level of content and production, but, according to Cornell, it also illustrates the vital role of the competitive factor in any programming situation. Last season, the *Wagon Train* half-hour competing with *Lucy* had a 36 share. This season, with no CBS competition, and with ABC replacing *Disney* with *Welk*, it enjoys a 48. For similar reasons, the share of the second half has gone up from 40 to 50. Cornell missed on *Pursuit*, a program he had not seen (it has been cancelled).

Patti Page did worse than anticipated. *Boxing*, it might be noted, did significantly better than last season, as did the *Berle-Masterson* replacement of the Kraft one-hour dramatic show, which Cornell predicted. Berle's showing, however, is apparently not strong enough to pan out on a cost-per-thousand basis. This indicates the severity of the cost-rating squeeze in the era of three-network competition. Note that Berle had almost exactly one-third of the viewing audience in his time period.

Thursday: On this night occurs what Cornell considers his biggest miss: *Behind Closed Doors*. Nor did *Jefferson Drum* do as well as anticipated. Note how much stronger, incidentally *Lucy* turned out to be than *Sergeant Preston*, which it replaced. *Ed Wynn* was also lower than expected. Cornell believes a basic scheduling mistake was made in this case. *Ed Wynn* appeals to older women, he maintains. It gets the wrong lead-in from the western-action *Jefferson Drum*. The scandal that hit *Twenty-One* helped wash it out for good, of course. This, plus the bad showing for *Behind*

Closed Doors helped build shares for *Zane Grey* on CBS and *Pat Boone* on ABC.

Note that despite the misses, Cornell made some of his best scores on this night, on *Playhouse 90*, *December Bride*, *I Love Lucy*, *Yancy Derringer*. He was accurate within one point on the CBS and NBC averages for the night and within two points for ABC.

Friday: *Disney* did better than expected with a revitalized show in a different competitive spot; he also had a good lead-in from *Rin Tin Tin*. *77 Sunset Strip* turned out to be a powerful replacement for *Patrice Munsel*, exceeding expectations. *Boxing* too did better than last year. On the whole, Cornell's record for this night shows a close correlation between prediction and performance, with a proportionately large number of shows coming within the 0, 1, 2, or 3-point range.

Saturday: *Como* is still "way up there," but a lowered degree of leadership may indicate a weakening appeal. *Cimmaron City* and *Brains and Brawn* were the poorest performers among the night's new shows. *Steve Canyon*, too, did poorly. Cornell's network averages were least accurate on this night.

Slaughter by Benny and Father

Sunday: The lowest ranking of all nighttime network shows from a share standpoint appeared on this evening: *Northwest Passage*. It was slaughtered by the combination of the alternating *Jack Benny* and *Bachelor Father*. Its share was 10. This hurt NBC badly, and is seen in the weak share of *Steve Allen's* first half-hour. The ABC slotting of the strong *Lawman* in the second half-hour helps keep the *Allen* share down. Once again, Cornell insists, the importance of the lead-in shows to evaluation of a time period is demonstrated.

Although the misses naturally stand out in any report, it should be remembered that 50% of all the show predictions came within three points and over two-thirds within five. This testifies to a remarkable overall accuracy on Cornell's part in which the misses appear as isolated instances.

To Cornell, the moral of the experience is that "when an individual estimate of a time period is to be made, complete familiarity with all surrounding programs is a must, and if this is acquired, excellent prediction results can be had. When one is buying a specific show, this should be done, although a mass job such as an entire schedule poses

problems in trying to see every new show in advance. Misses on new and unknown programs do not mean that sound estimates cannot be made if programs are seen."

Nevertheless, James Cornell's forecasts have been vindicated by the record as useful tools with which the advertiser can help himself to a decision on program selection that minimizes the risks. They demonstrate that within limits, it is possible to chart the broad features of audience behaviour as it responds to varying program appeals under competitive conditions. They demonstrate, too, that such forecasting is not now, and probably never will be a science, but that it is yet possible for personal judgment and the techniques of research to be combined into a buyer's art of program selection that can narrow the odds in one's favor. This is no small accomplishment. END

WILSON from page 33

our attention whereby an agency merchandising man wrote to stations requesting cooperation (a CON-test was also involved) and enumerated about four pages of suggested merchandising aids. This was based also, on a long term schedule of announcements. Shortly after the start of the schedule—and after many stations offered cooperation within reason—in came a contract cancellation.

Promoting lack of cooperation

Now, this is first of all not being fair to the stations—but, secondly, it is certainly misleading to the retailers in the area. It is also the best method we know of promoting lack of cooperation from stations.

Another merchandising gimmick which has popped up recently is the mailing of slides featuring a company character or logo. This is suggested as a great way of merchandising the commercial announcement which the advertiser is running. Naturally, the product is featured prominently on the slide. So, if stations run such slides, they are just throwing another commercial into the advertiser's schedule.

This may be merchandising, to some people, but it is certainly a country mile away from the normal definition. Scheduling this type of announcement on the air isn't promoting a product to the retailer at point of sale—it's the scheduling of free commercial time.

The three examples above are just a few of the methods which are being used or have been used by those requesting merchandising assistance. It's no wonder that even a cooperative station looks with a jaundiced eye at the multitudinous requests for merchandising... or as Max Buck of WRCA-TV once called it, *merchandising*. END

McMAHAN from page 41

faceted characters (styled by Playhouse) brightly pace the story right into Massey-Ferguson's advantages.

Three is a rousing march with about fifty Massey-Ferguson implements on parade.

It's a shrewd over-all package for the M-F farm program in the Midwest, and one of the best 1-2-3 uses of the medium I've ever seen.

But then, maybe farmers are smarter than city folks that smoke "thinking man" cigarettes.

Manilla Takes Us Away

A few bright Springtime spots make it all worth while, though. We like the production imagination in the Oasis cigarette spots. Oasis has a tough job cracking its menthol market and, once upon a time, I was outspokenly unhappy in this column about its "Club Oasis" commercials. Now I think its going somewhere.

At least Jim Manilla, McCann's producer of the series, is. The diverting theme is "Oasis . . . takes you away . . . from the every day. . . ." (Not bad for a change-of-pace cigarette!) After a weak start in Cypress Gardens, where even a zoomar lens couldn't get it unbackneyed, they've lengthened the production lines to Acapulco, Waikiki Beach, the Mediterranean Coast of France, the Isle of Capri.

We look for Jim aboard the first space ship.

Videotape Has a Problem

We hope all the mad rush into Videotape doesn't sour too many of the inept users. There's a lot of mediocrity in the field just now and we very much fear that a few advertisers and agencies might taboo the technique just because of one bad experience.

There's a whole lot of fumbling going on. Technicians are inexperienced, some of the cameras are inferior, most of the writing is sad. Too many look on Videotape simply as a substitute for live TV, not for its great potential as a new method combining the best points of film and live.

Let's just hope the problem of inexperience can be quickly outgrown. Take a look at those Hudnut commercials and see how Videotape captures hair shots! Could you do that on film?

Cannes Festival Dates

Just a reminder: The International Festival of Advertising Films is in Cannes again this year. Dates: June 8-13. END



The Case of the Brand New Half-Billion Dollars!

When WSM-TV started telecasting from the Central South's Tallest Tower (1408 feet above average terrain), over \$1/2 Billion in Effective Buying Income, and better than 1/2 million people, were automatically added to the Nashville Television Market.

HERE ARE THE FACTS AND FIGURES:

The New Nashville Market POPULATION
Total (New Tower) **1,728,800**
Gain (New Tower) **546,700**

EFFECTIVE BUYING INCOME
Total (New Tower) **\$2,074,487,000.00**
Gain (New Tower) **\$568,875,000.00**

RETAIL SALES
Total (New Tower) **\$1,519,052,000.00**
Gain (New Tower) **\$413,981,000.00**

(Market Data - Sales Management)

ALL THIS AND A 40.5 SHARE TOO (FEB. '59 ARB)

If you want to garner your share of that \$1/2 Billion, use WSM-TV, the station that has expanded the Nashville Market by better than one-fourth.

WSM-TV

Nashville, Tennessee

Represented by Petry

ABOUT DOUBLE STANDARDS

For some time now, we've been pretty much going along editorially with the agencies and advertisers who have been protesting the practice of triple-spotting. I must say after looking at this area a bit more deeply, that we've been wrong. There's nothing wrong with triple-spotting as long as it does not violate network contracts.

As a matter of fact, I'm a bit confused over why the industry sits back . . . runs for cover . . . becomes defensive and apologizes for a practice which is prevalent in all other media.

Why on earth should advertisers and agencies apply one set of standards for television and a completely different set for print media?

Certainly a commercial should be more effective if it stands alone and isn't preceded and followed by other commercials. And just as certainly, print ads should be more effective when they are not competing with a number of other ads on the same page or in multiple succession.

But why single out television for practices that have been accepted in other media for many years? If the advertiser wants the very definite advantages of the single spot, he obviously should have to pay for it. Triple-spotting largely arises out of the medium's business needs . . . and what's wrong with running a profitable business? It should be made clear that if the advertiser is opposed to triple-spotting, he must be willing to grant the medium some way to compensate for lost revenue. And actually this would be no hardship. Television, by far, with the exception of radio, is the most efficient means to reach the consumer . . . far superior to all other media. Look at any agency's client presentation that deals with comparative media costs and this becomes obvious.

This editorial might well be summed up, to paraphrase Dale Carnegie, as: "How to Lose Agency Friends And Influence Among Advertising People."

It's just not possible to get the all-powerful combination of sight, sound and action in any other medium that television provides. In spite of this the broadcasters behave a good deal of the time, as though they possessed a marginal medium.

I'm not sure what's responsible for this lack of leadership. Perhaps it's because the industry has moved so fast in so few years that seller-buyer conflicts haven't been resolved; or because most of broadcast management simply does not have a solid enough background in advertising to stand up to the advertiser who is pressing his advantages to the hilt.

A perfect example of this occurred during the economic dip of 1958 when billings were a bit soft. Most broadcasters out-did themselves by coming up with "new package rates" which enabled advertisers to buy the medium at substantial discounts. And this in spite of the fact that television is by far a more efficient buy than any other mass medium.

Did print do this? Hell, no! For the most part, it maintained its rate structure and in the face of much more severe cut-backs than broadcasting encountered.

It's been evident of late that the broadcasters have reached a definite maturity in fulfilling their responsibilities as a communications force in the public service area. It is just as evident, though, that they have not reached the same maturity in their responsibilities as custodians of this prime marketing medium. In the long run, neither the advertiser nor agency is best served when a medium which is so powerful succumbs to the pressures of the buyer without due regard for the basic strength of the medium! (the trumpets sound at this point).

The fact is—television is underpriced. The fact is—television is the most effective mass communications media ever made available for corporate objectives. It's time for broadcasting leadership to wake up to these facts and act accordingly.

Fred Regal