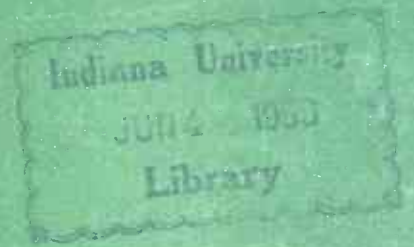


Bus

MAY 1959 VOL. XVI NO. 5

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING



This issue: A profile of Texaco's Donald Stewart



Cunningham & Walsh's media plan for increasing share of market economically



the TV film

struggle means to advertisers . . . The problems and progress of

Steel's PR Strategy . . . The TV Academy's dilemma



On February 8, WNBQ presented a special preview, in color, of the Art Institute of Chicago's historic Paul Gauguin exhibition. Because of its unusual interest the program was colorcast on the NBC Television Network. Critical response was warm and wide-spread. The Chicago Sun Times called it an "artistic coup." The Chicago Tribune said it was "superb." And from the nation's Capital: "a work of art

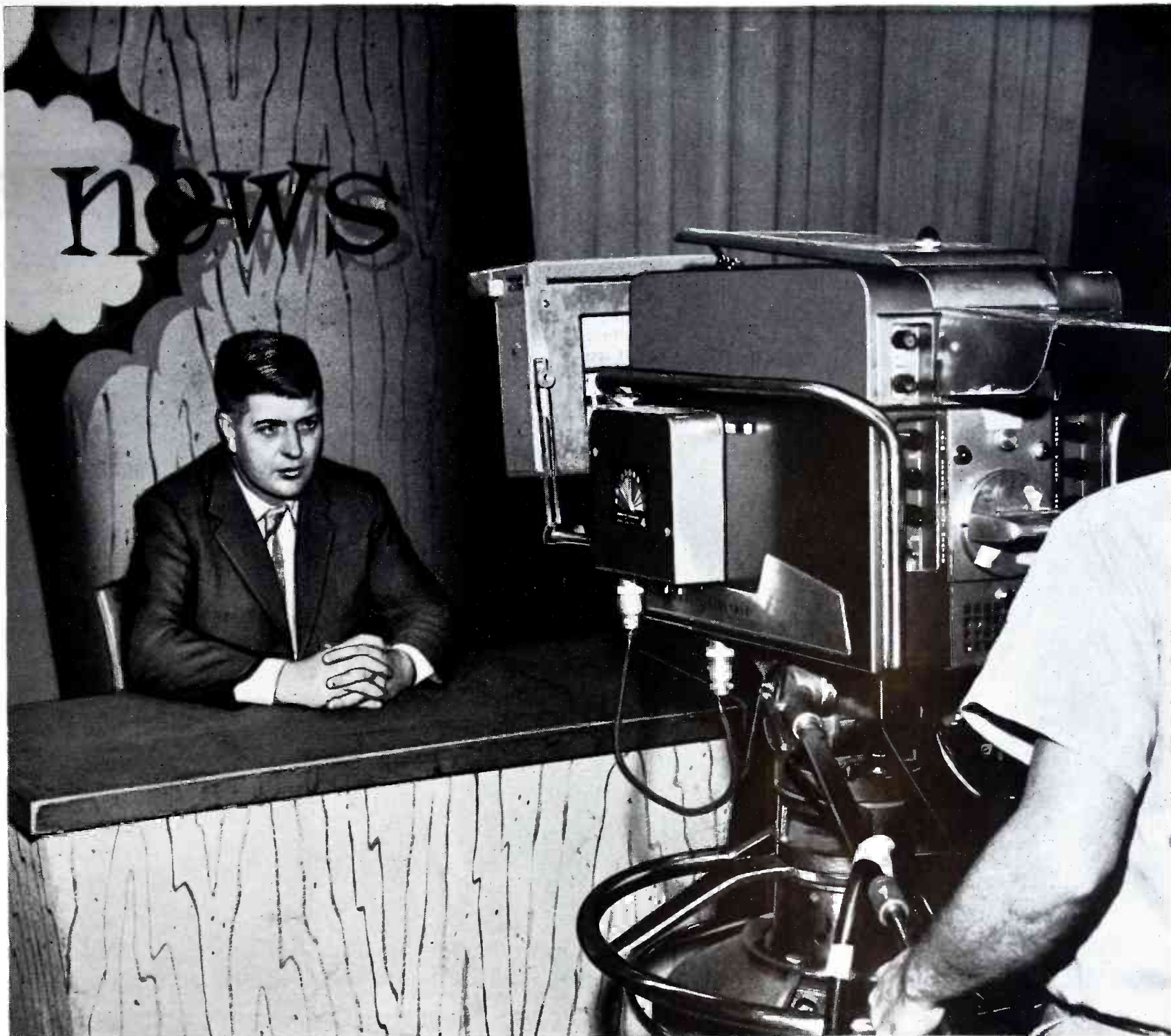
as a TV show." From New York: "a masterly achievement." "So Much Light, So Much Color" was one in WNBQ's monthly series, "Chicago Showcase," exploring the cultural range for Chicago viewers. It is an important phase of the balanced schedule which provides rewarding television for every taste . . . and which marks WNBQ as the quality television station in Chicago.

WNBQ

NBC TELEVISION IN CHICAGO



Gauguin
... SO MUCH LIGHT, ... SO MUCH COLOR"



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

Only the hometown newscaster can give taxes and tornadoes a *local* twist. That's why *his* audience is important news to national advertisers. Between the headlines, he sells everything from tires to

tomato soup. Bulletin to sales-minded executives: he's a powerful reason to join the host of national advertisers who have made SPOT-TV their *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

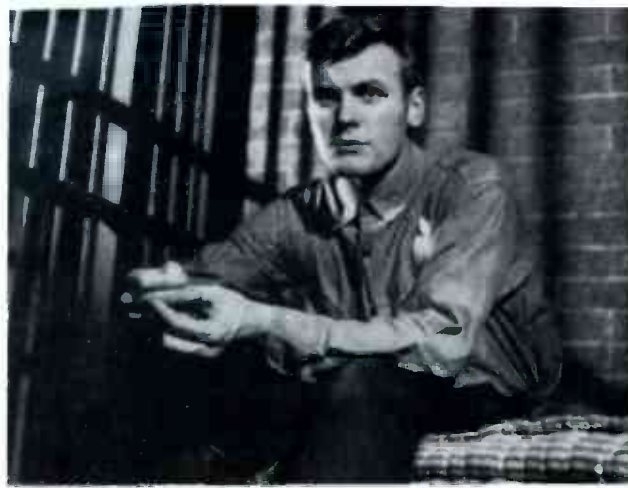
Edward Petry & Co., Inc.

The Original Station Representative

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



Here We Stand



Portrait of a Murderer



Interview with Nasser



Town Has Turned to Dust



Cuba in Arms



The Days of Wine and Roses



The Ruble War



The Time of Your Life



Prologue to the Summit: The Arab Tide



Shadows Tremble



Kuwait: Middle East Oil Prize



Word From a Sealed-off Box



The Great Challenge



The Addicted



Seven Against the Wall



of '58



The Last Clear Chance



ice at the Brink



Lincoln Presents Leonard Bernstein and the New York Philharmonic



Old Man



The Coronation of Pope John XXIII



Magary: *Return of the Terror*



The Nutcracker



The Face of Red China

How television serves its public

IF YOU'RE STILL AMAZED by the American people's insatiable appetite for television, you might find the answer in the record of how it serves most of its public most of the time.

The 19,000 broadcasts presented by the television networks in a single year are 19,000 responses to the demands and needs of television's many different "publics."

ONE MEASURE of how well television serves their needs is supplied by the audience itself. Every night, for example, during the average minute, 61 million people are watching their television screens, and this number grows larger every year. Week after week they transform television into the nation's biggest theatre, concert hall, lecture platform, house of worship and source of news.

Another index of its performance can be found in the annual George Foster Peabody Awards—"the Pulitzer prizes of broadcasting." Recently all of the networks were honored for their contributions to the medium in this gratifying competition in which the public reaps the richest rewards.

FOR THE THIRD CONSECUTIVE YEAR, the Peabody Committee presented what it termed its "most important" award—the one for "Public Service"—to the CBS Television Network. The award was made for a series of special CBS News programs, most of which were scheduled at night to reach the largest possible audiences.

The citation said in part: "Several of these comprehensive reports treating the news in depth were issued when the news was still white-hot and were significant contributions to public understanding of very important issues."

The committee also honored the Network for Television Musical Entertainment (*Lincoln Presents Leonard Bernstein and the New York Philharmonic* . . . "has inspired a resurgence of interest in symphonic music . . .") and for Television Dramatic Entertainment (*Playhouse 90* . . . "stands alone among dramatic programs in television in aiming at the best . . .")

IT WOULD SEEM ONLY TOO CLEAR that the American people give more of their attention to television than to any other medium of communication because television gives them so much more of what they want. And because they find so much, in such even balance, at a single point on the dial, they turn their attention most often to . . .

THE CBS TELEVISION NETWORK 

“Ten years

of hard labor!” Hard labor to corner the top studios’ best feature films. Hard labor to create provocative, headline-making local programming. Hard labor to present more news more dynamically. Yes, ten years of hard labor have made WJAR-TV far-and-away the number one station in the PROVIDENCE MARKET. Now, on its tenth anniversary, WJAR-TV looks forward happily to serving another sentence. Cock-of-the-walk in the PROVIDENCE MARKET

10th Anniversary of CHANNEL 10



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



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TV FILM: THE BATTLE FOR POWER *Advertisers, agencies and the viewing public are bound to benefit as the TV film business turns into a struggle among a few giants. The primary reason: increasing competitive pressure should weed out the second-rate and improve program quality* **46**

U.S. STEEL'S SEARCH FOR AN IMAGE *Presenting a corporate image on television has its pitfalls. Here's an inside report on the problems and progress of the United States Steel Hour and why Steel's PR commercials have been changed* **50**

THE TV ACADEMY, AN ORGANIZATION AT THE CROSSROADS *That perennial whipping boy, The National Academy of Television Arts and Sciences, still can make an important contribution to TV's image* **54**

HOW LONG SHOULD A COMMERCIAL BE? *A report on the relative effectiveness of 10, 20 and 60-second commercials, based on a continuing six-year study of the life cycle of cigarettes* **56**

STEWART OF TEXACO, THE CRISIS OF CONTINUITY *About to renew its role as a major network TV sponsor, one of the nation's largest oil companies may have the answer to an important problem: maintaining continuous single sponsorship when the economic structure of the medium favors the opposite* **58**

CONTINUING BRAND STUDY *Tip Top is the bread Chicagoans recalled most seeing on TV, according to the latest Pulse survey. It jumped from fifth to the lead. Report also includes recall and use of beers, headache remedies and shampoos* **60**

RADIO STUDY—PRIMER ON COVERAGE *A non-technical analysis of radio fundamentals and how they affect buying decisions* **63**

MEDIA STRATEGY SERIES: HOW TO INCREASE YOUR SHARE OF MARKET ECONOMICALLY *This month Cunningham & Walsh presents a media plan designed to complement national advertising locally while controlling the advertising/sales ratio* **70**

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This month's cover:—Top: Donald Stewart, advertising manager of Texaco, Inc.; right: Newman McEvoy, senior v.p. of Cunningham & Walsh and members of his media department; bottom right: the TV Academy's Emmy Award.

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 Kenneth Schwartz, Executive Editor
 Leon Morse, Senior Editor
 Nial Quinlan, Managing Editor
 Frank P. Model, Associate Editor
 Barbara Landsberg, Departments Editor

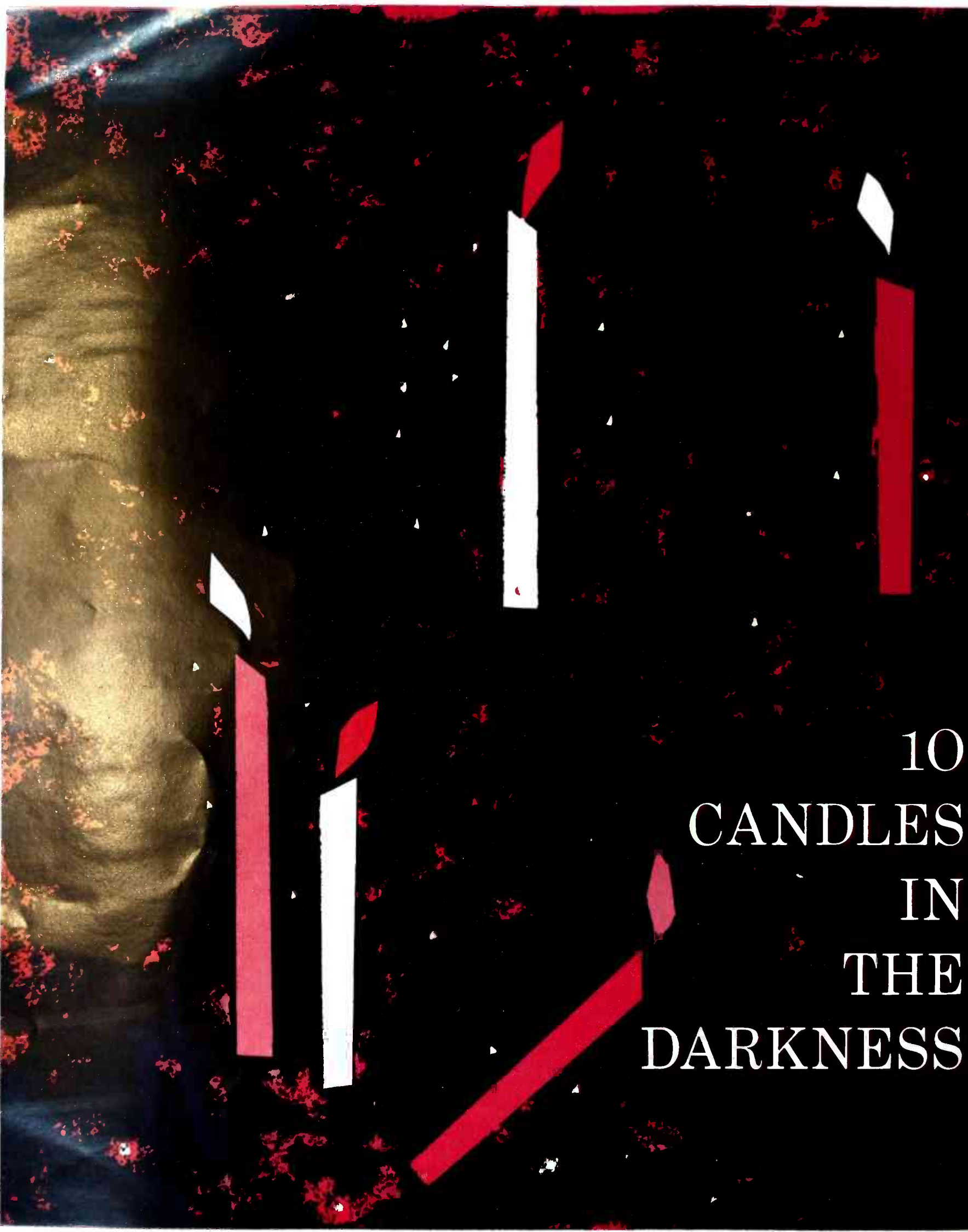
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TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING



10
CANDLES
IN
THE
DARKNESS

Crosley Broadcasting Corporation.



You won't find our ten birthday candles on a cake. Instead, you'll find them scattered out there in the darkness—wherever they are needed to make some lives a little brighter.

Because our ten birthday candles represent not only our ten years in television—but more important, our ten years of public service in television.

For it has long been the principle of the Crosley Broadcasting Corporation that a Television Station or a Radio Station must be truly a good neighbor in its community—by putting public service above all other considerations.

So on our tenth birthday at WLW-C Columbus and WLW-D Dayton, we don't look back, but forward to the many ways in which we can continue to fulfill this public service responsibility in keeping with the tradition of the WLW Stations.

WLW-C
Television
Columbus

WLW-D
Television
Dayton

*2 of the 6 dynamic
wlv stations*

39%

MORE TV HOMES AT LESS COST IN AMERICA'S 28TH TV MARKET

Only Channel 9 dominates the Upper Ohio Valley

WSTV-TV Steubenville-Wheeling:

more
than

482,300

TV HOMES*

Nearest Competitor:

347,100 TV HOMES

WSTV-TV LEADS BY 135,200 TV HOMES

Only WSTV-TV, Steubenville-Wheeling, guarantees more homes, greater coverage in America's rich Steel and Coal Center. (Excluding Pittsburgh)

Lowest cost-per-thousand guarantees better return for every invested dollar. Only WSTV-TV offers famous "Shopper-Topper" Merchandising Service to any 13-week advertiser. Avery-Knodel or your nearest Friendly Group Office has all facts.

WSTV-TV

CHANNEL 9 CBS-ABC
Steubenville-Wheeling

A Member of the Friendly Group

60 East 42nd St., N. Y. • 211 Smithfield St., Pittsburgh • Exchange Realty Bldg., Steubenville, Ohio
WSTV-TV, WSTV, Steubenville • WPIT, Pittsburgh • KMLB, Monroe, La. • KODE-TV, KODE,
Joplin, Mo. • WBOY-TV, WBOY, Clarksburg, W. Va. • WPAR, Parkersburg, W. Va.

*Television Magazine

TV NETWORK BILLINGS SHOULD RISE OVER 10% IN 1959

VITAL STATISTICS

Preliminary estimates show that national advertisers are spending more money in TV this year than last. The advertiser trek to TV ties in with the upward trend of the economy. The Gross National Product, for example, is heading toward a year-end total of \$465,000,000,000, a projected increase of 6% over 1958.

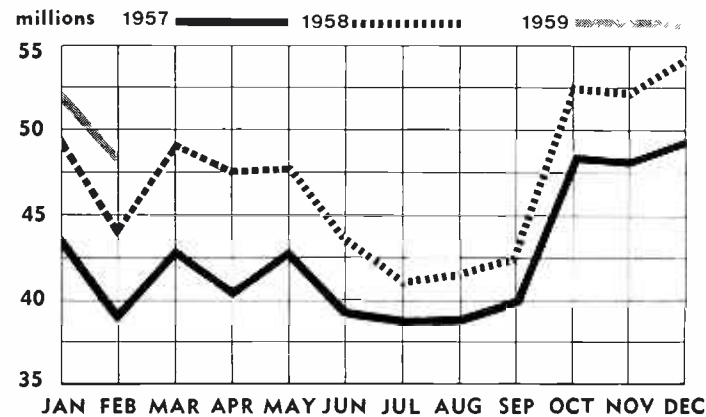
As advertisers flock in, network gross time billings, at the present rate of growth, should gain well over 10% this year over 1958. Spot TV—perhaps a better barometer of the healthy business climate—may rise as much as 15%. The only word of caution is that a possible steel strike in the third quarter might affect the rest of the economy and year-end TV billings as well.

Advertisers put most money in TV

On the other hand, there is absolutely no question that TV now is the one medium where the nation's advertisers put most of their money. The \$1,360,000,000 spent in 1958 in TV represents a 7% gain over the previous years. Of this \$1,360,000,000, about 81% came from national advertisers. This amount—\$1,100,000,000—represents an 8% increase over the \$1,016,900,000 spent nationally in 1957 TV.

Conversely, other media lost in billing. Newspaper expenditures came to \$745,000,000—a drop of 8% from the \$809,700,000 spent in newspapers in 1957. Magazine billings dropped also: from \$814,300,000 (1957) to \$770,000,000—down 6%. Radio also lost, but not necessarily to the benefit of TV; here, the fact was that it fell victim to the recession, dropping 2% in billing—from \$251,800,000 (1958) to \$246,000,000. Also showing up a loser: outdoor media, off 2%—from \$139,100,000 to \$134,400,000.

TV NETWORK BILLINGS



	February '59	February '58
ABC	\$10,024,460	\$8,441,988
CBS	20,806,220	19,410,741
NBC	18,036,964	16,785,315
Total	\$48,867,644	\$44,638,044

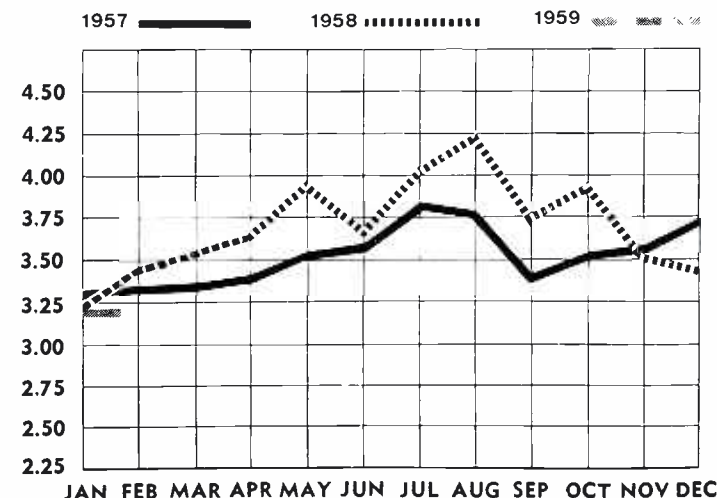
Source: LNA-BAR
As released by TvB

TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR MARCH

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-use by EST Total U. S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	35.4	30.8	16.3	31.5
6 PM	40.9	47.8	42.4	43.4
7 PM	50.1	63.7	55.3	55.3
8 PM	65.5	67.8	64.0	66.0
9 PM	67.9	62.8	62.7	65.2
10 PM	59.3	46.4	46.0	53.3
11 PM	35.7	20.0	17.5	27.7
MIDNIGHT	16.5	5.8	7.8	11.5

Source: ARB, March, 1959

TV NETWORK COST PER THOUSAND



January 1959 index: \$3.23
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

Now! *TRUE STORIES* of...

The ACCUSED!

The CONVICTED!

The CONDEMNED!

"The state employs
thousands of people
to put you in jail
if you do wrong.
There is not one
to help you if you
have been unjustly
convicted. That's
where I come in"
... says

HERBERT L. MARIS

ZIV's
Powerful New TV Series

"LOCK UP"

Stories of people unjustly accused . . .
and the one man who brings them their
ONLY CHANCE OF HOPE!

The DRAMA of people in
trouble with the Law ...
of the innocent who cry
**"I DIDN'T
DO IT!"**

MACDONALD CAREY

stars as HERBERT L. MARIS
successful corporation lawyer
who risks his reputation and life
to see that JUSTICE IS DONE!



FOCUS ON PEOPLE

To the dream merchant, no better example exists of television's enormous impact on Sunset and Vine than the way Señor Desiderio Alberto Arnaz y de Acha III showed his affection to wifely partner Lucille Ball Arnaz. To celebrate their 16th anniversary, he calmly picked up the 14-acre RKO Studio lot where, in 1940, they met one another, racked up the now-famous Desilu nameplate. The realist, on the other hand, will cite **Ralph M. Cohn**, since March 1958 president of **Screen Gems Inc.** and vice president of parent **Columbia Pictures Corp.** Though not lacking a super-charged publicity apparatus, Cohn, a visionary, less volatile fellow, spent the last decade quietly parlaying an initial \$200,000 by Columbia into one of the most carefully planned, most widely-diversified TV film operations today. This year, on its 10th anniversary, SG expects a 1958 gross income of \$35,000,000. Both gentlemen "star" in the story on page 47.

The three men studying the "profile chart" of their TV activities represent the nation's largest steel producer. Guiding U. S. Steel's quest for a corporate image (page 50) are TV staff director **Charles M. Underhill**, p. r. vice president and assistant to the board chairman **Phelps H. Adams** and public relations administrator **Charles W. Huse**. Underhill was CBS-TV's first program director (1948-51), then programming vice president at ABC-TV (1951-54). Both Huse and Adams are old newspaper hands, Huse working his way into U. S. Steel via the *San Francisco Chronicle* and *Examiner*, Adams by way of the now-defunct *New York Sun*.

No less concerned with the TV image is former Young & Rubicam (1936-48), CBS-TV (1948-58) executive **Harry Ackerman**, now production vice president at Screen Gems. As president of the **National Academy of TV Arts & Sciences** (page 54), Ackerman acts as Emmy's guardian, no mean task. Unlike 31-year old "Cousin Oscar," Emmy is young and does not owe her name to the fact that she looks like someone's uncle.

No name at all exists for the packaged goodies used by "the men from **Cunningham & Walsh**" in this month's Media Strategy series (page 70). C&W's senior vice president and media director **Newman F. McEvoy**, with the agency since 1928, says "the flavor speaks louder than any words." Mac's skill in plotting radio-TV campaigns is attested to by **Texaco's Don Stewart**, an important C&W client (page 58). Himself an ex-agencyman (BBDO, 1928-33, J. Walter Thompson, 1934-36), Stewart used to shoot 75 in golf, of late has begun to face facts and has taken up photography "where nobody reminds you of your shooting score."

Scoring pretty well in TV spot recall is **Ward Baking Co.'s** animated spokeswoman, Miss Emily Tipp (page 60). One who understandably couldn't be more pleased with the fact that Tip Top Bread quadrupled its recall value in slightly more than a year is Ward advertising vice president **A. F. (Gus) Guckenberger**, who writes, that "We watch these studies very carefully . . . actually, they do substantiate most of our findings."



RALPH M. COHN



C. M. Underhill, P. H. Adams, C. W. Huse



HARRY ACKERMAN



Newman F. McEvoy with members of media department



A. F. GUCKENBERGER



DONALD STEWART



"No matter
how you
splice it..."

"IT'S A
GREAT
LIFE"

Run it once-a-week or stripped across the board . . . in any size market—small, medium or large . . . daytime, early evening or nighttime . . . IT'S A GREAT LIFE delivers the big audience every time!

Here's a series that's topping its own outstanding network record with an even more successful syndicated run. Look at these ARB scores:

DAYTIME STRIP—Knoxville, Tenn. (Mon.-Fri., 1:00 p.m.) Leading its time period with a four-week 60% share and a 9.2 rating, IT'S A GREAT LIFE is among the highest-ranking daytime strips in the market.

EARLY EVENING—Cleveland, Ohio (Saturdays, 7:00 p.m.)—IT'S A GREAT LIFE tops SEA HUNT to lead in its

time period with a 23.9 rating, 49% share-of-audience.

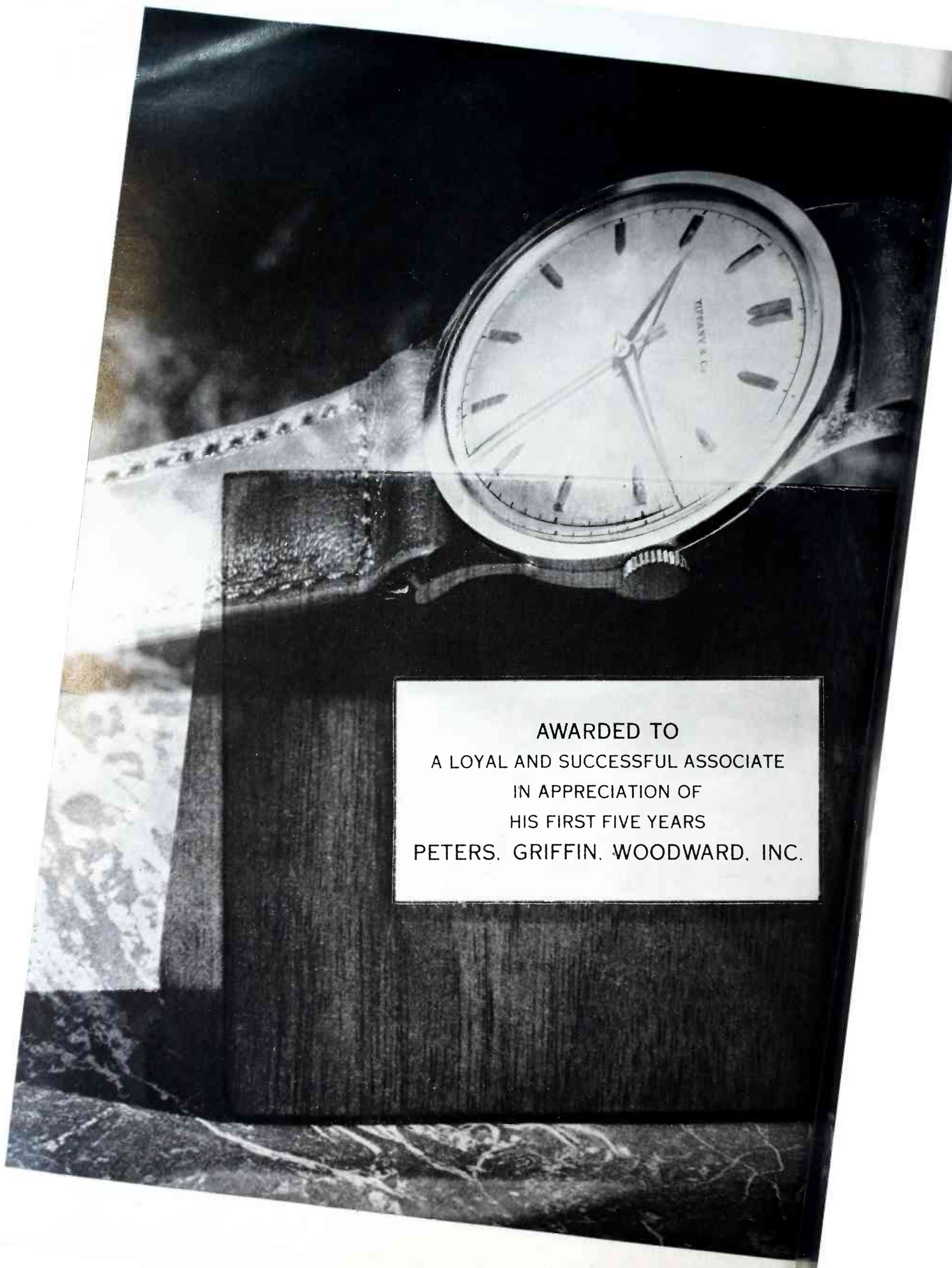
NIGHTTIME—Huntington, W. Va. (Sundays, 10:30 p.m.)—IT'S A GREAT LIFE, with a 15.5 rating, 36% share, leads in its time period, the first program ever to beat WHAT'S MY LINE in this market.

No wonder IT'S A GREAT LIFE has already been renewed for a third consecutive cycle in Seattle and Detroit! No wonder it's just been bought in Los Angeles for a full three cycles *in advance!*

Whoever you are, wherever you are, whatever your programming problem, a moment's calm reflection will reveal the sensible solution—IT'S A GREAT LIFE!

VICTORY PROGRAM SALES

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



AWARDED TO
A LOYAL AND SUCCESSFUL ASSOCIATE
IN APPRECIATION OF
HIS FIRST FIVE YEARS
PETERS, GRIFFIN, WOODWARD, INC.

THE PGW COLONEL SAYS:

*“Here at PGW we
operate on the theory
that our Colonels work
about five times as hard
as the next fellow ”*

That's why we award a gold watch to *every* **PGW** employee after five years with us, instead of waiting for the customary 25 years of service.

We are happy to say that 59 Colonels and Colonel-ettes at **PGW** have already been presented with their five-year watch . . . we're happy because we like people who like hard work. Don't you?

PETERS,

GRIFFIN,



WOODWARD, INC.

Pioneer Station Representatives Since 1932

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

LETTERS

TERRY H. LEE
Managing Director
WITI-TV, Milwaukee

Sir:

I was very interested in your editorial in the April book regarding premium rates for accounts that ask for specialized and premium treatment.

It has long been a philosophy of mine and our current rate card which was issued February 27 contains the following paragraph:

"Advertiser may request that any or all of his announcements be scheduled with a maximum of only one other announcement either on breaks between programs or in participating programs. In this case, advertiser has the option of (1) having his announcement preemptible by announcements on which another buyer will waive this stipulation, or of (2) paying preferred position premium of 25% of the applicable rate for each announcement so ordered. This charge is commissionable."

Needless to say, this stipulation in

our rate card is not meeting with any enthusiasm from agencies. As a matter of fact, some of them are up in arms about it. However, I feel it's time somebody took a stand in this matter and the provision is in our card not to allow us to "triple spot" but to give us protection against some of the interpretations of "triple spotting" that are being applied to common practices in television today. ■

GILBERT SELDES

[Mr. Seldes, critic of the popular arts, has been named the first director of the Annenberg School of Communications at the University of Pennsylvania.]

Sir:

I have for a long time felt that magazines in the United States are too important to be left entirely without criticism. In your January issue you attempted, in some measure, to assess the magazines and their role in the mass media. You subjected them to the same sort of scru-

tiny that they have given and are giving television. Here is the way I would assess a mass circulation magazine.

Life recently reviewed the whole field of American entertainment and came up with the judgment that in every division, except one, both the public and the creative artist were being well served. The exception was the same as the one which brother *Fortune* had recently titled "The Light that Failed" while a low sustained murmur of "we want pay TV" was making itself more strongly heard. Time, Inc., incidentally, owns a scattering of TV stations here and there.

However, *Life* generally doesn't follow the *Time-Fortune* party line. Give or take a million, *Life's* circulation is in the *TV Guide* range. The controlling powers seem to believe that to keep the figure up there they have to attract the same five or six million individuals. It seems to be the only explanation for the way *Life* fawns on popular movies and on highly publicized TV shows, the merit of which occasionally turns out nil.

TRANSCONTINENT

Servicing and Selling the Markets of America



CTC

TRANSCONTINENT TELEVISION CORPORATION

Offices: 70 Niagara Street, Buffalo, MOhawk 2600 • 15 East 47th Street, New York City, PLaza 1-3030



"No matter
how you
splice it..."

"IT'S A
GREAT
LIFE"

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tiny that they have given and are giving television. Here is the way I would assess a mass circulation magazine.

Life recently reviewed the whole field of American entertainment and came up with the judgment that in every division, except one, both the public and the creative artist were being well served. The exception was the same as the one which brother *Fortune* had recently titled "The Light that Failed" while a low sustained murmur of "we want pay TV" was making itself more strongly heard. Time, Inc., incidentally, owns a scattering of TV stations here and there.

However, *Life* generally doesn't follow the *Time-Fortune* party line. Give or or take a million, *Life's* circulation is in the *TV Guide* range. The controlling powers seem to believe that to keep the figure up there they have to attract the same five or six million individuals. It seems to be the only explanation for the way *Life* fawns on popular movies and on highly publicized TV shows, the merit of which occasionally turns out nil.

TRANSCONTINENT

Servicing and Selling the Markets of America

T
C
T

TRANSCONTINENT TELEVISION CORPORATION

Offices: 70 Niagara Street, Buffalo, MOhawk 2600 • 15 East 47th Street, New York City, PLaza 1-3030

This isn't a matter of judgment, it is purely practical. You have committed yourself to a cover and a half a dozen color plates inside—as you might for the Ten Commandments. You can't limit yourself to statistics in the text. You've got to say something. Even the illiterates who read *Life* will ask themselves why all this acclaim if, at the end, you say the picture stinks? So you call it a masterpiece while brother *Time* calls it a masterpiece only of vulgarity. You can't, as a matter of simple common sense, snoot the taste of your public in those areas where that taste is actively engaged—as it is with movies and TV.

What you can do—and what *Life* has again and again done with exceptional intelligence and competence—is to bypass the question of your public's tastes and interests by assuming that virtually everything can be made interesting to a sufficiently large number of people. Especially in the sciences, *Life* has steadily pursued a course of illumination and in the arts a parallel course of excitation. In the latter it has gone even further—it has made modern art familiar, and although the furious letters from people whose nephew (aged 6) can paint as well as Picasso keep coming in—the editors know that this doesn't represent

anything like mass-hostility. In its series on great religions and in publishing autobiographies of elder statesmen, the magazine has been on safe ground. When it added its own flash to Churchill's history of the English-speaking peoples, it served to show up the text. The series current at the moment of writing is (in the language of TV) a Western—and the odd thing about it is that it's not very interesting.

Anyone familiar with the usual reviews of television programs will see that I have been discussing *Life's* "intellectual ghetto," the Sunday afternoon *Siberia* to which highbrow programs are exiled. The situation is, to be sure, not the same. In a way *Life* and *Look* and *The Saturday Evening Post* have been doing what many critics have asked TV to do—a magazine dovetails its various kinds of material so that the enthusiast for medieval art is exposed to jazz and vice versa. But the popular magazine has been to a high degree overtaken and rendered almost superfluous by other media—the daily press and television especially—so that only its special features justify its existence.

Take the table of contents of the issue which presented the first in the series on the winning of the West. The week's

events had all been covered in the newspapers, except for a drowning on the Charles River. The coverage of an approach to curing cancer by using electricity was better than any I had seen. Then a story on Millie Perkins, the star of "The Diary of Anne Frank," another on the four most popular women novelists of our time, one on Bob Hope's "Alias Jesse James" and one on Dr. Seuss, identified as nationally famous since 1927 ("Quick, Henry, the Flit!"). There were half a dozen others, all soundly done, all helping to enlarge the circumference of interest, none of exceptional attraction. Two weeks later (cover subject: Marilyn Monroe) a shocking and brilliant photographic essay on a convict's life (as photographed by a convict) and an amusing defense of herself by Maria Callas which necessarily had to have some familiar notions—the rest either adequately covered in the dailies and *Time* and *Newsweek*, or not notably interesting.

The original prospectus of *Life* (before it had a name) stated its purpose:

"To see life; to see the world; to witness great events; to watch the faces of the poor and the gestures of the proud; to see strange things—machines, armies, multitudes, shadows in the jungle and

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SERVICING AND SELLING are two key words that dominate the objectives of Transcontinent stations. Whether it's...

- **WGR-TV and WGR Radio, Buffalo**, blanketing the mighty and prosperous market of Western New York known as the Niagara Frontier, or ... **WROC-TV, Rochester**, with its 26.5% coverage advantage in the thriving 13-county industrial and agricultural area in up-state New York, or ... **WNEP-TV, Scranton-Wilkes-Barre**, with the most powerful transmitter serving Northeastern Pennsylvania, the state's third largest market, or ... **WSVA-TV and WSVA Radio, Harrisonburg**, covering the rich and diversified Shenandoah Valley area in Virginia ...

... you'll find the Transcontinent station is well-known as a symbol of service to audiences and a symbol of sales to advertisers. Experienced management, intelligent program balance, strong merchandising and promotion plans, and a genuine feeling of community responsibility are basic characteristics that advertisers profit by when they select ...


A TRANSCONTINENT STATION



WGR-TV, WGR, Buffalo, N.Y. • WROC-TV, Rochester, N.Y. • WSVA-TV, WSVA, Harrisonburg, Va. • represented by Peters, Griffin, Woodward
WNEP-TV, Scranton-Wilkes-Barre, Pa., represented by Avery-Knodel

**THE
PACKAGE
THAT NEVER
STOPS
SELLING**





THE ADVENTURES OF WILLIAM TELL

That's right! WILLIAM TELL never stops selling for you! That's how NTA built it. That's how Tropicana bought it. And here's how WILLIAM TELL does it. It starts on-the-air where WILLIAM TELL action-packed, costume drama adventure and all-family appeal powers the big audience pull. But you haven't seen anything until NTA Merchandising gets into the act...gets selling in windows, in stores, up and down your chain of distribution. That's how WILLIAM TELL does it for Tropicana and can do it for you, too—with a full package of NTA prepared premiums and big prize contests that tie into your on-the-air "sell" and convert audience into customers for you at the point of sale, all free. It's all free—WILLIAM TELL streamers, counter cards, posters. And NTA gives you the manpower to make it happen. It's the package that never stops selling on the air, off the air, everywhere. It's all part of the buy...when the buy is NTA's WILLIAM TELL. Contact:

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

NTA PROGRAM SALES

PROGRAMS WORTH VIEWING

MAY 19

Television's first daytime spectacular: *Woman*, hosted by Claudette Colbert, explores teenage marriages on the premiere program (CBS-TV, 3-4 p.m.* sustaining).

MAY 20

With Milton Berle "retired," British comedian Dave King warms up the *Kraft Music Hall* for Mr. Como, who takes over this fall (NBC-TV, 9-9:30 p.m., National Dairy Products Corp., J. Walter Thompson Co.)

The Theatre Guild whips up a frothy spring night's entertainment as *U.S. Steel Hour* features Faye Emerson and Elaine Stritch in "Call It A Day" (CBS-TV, 10-11 p.m., U.S. Steel Corp., BBDO)

MAY 21

Fraternal jealousy on the Lone Prairie as *Playhouse 90* airs a Western: "Out of Dust" by Lynn Riggs (CBS-TV, 9:30-11 p.m., participating sponsors)

MAY 22

The unpredictable, highly irascible **Ernie Kovacs** returns to TV after self-imposed exile in Hollywood in an hour-long special which the sponsor says is "indescribable" (NBC-TV, 8-9 p.m., Renault Inc., Needham, Louis & Brorby.)

MAY 23

My Fair Lady and Sgt. Bilko meet the Milwaukee Paganini; "The Jack Benny Hour" plays host to **Julie Andrews** and **Phil Silvers** (CBS-TV, 8:30-9:30 p.m., Greyhound Bus and Benrus Watch Co., Grey Adv.)

MAY 24

Camera Three, award-winning experimental TV series, salutes Britain's **E. M. Forster** on his 80th birthday with "The Longest Journey" (CBS-TV, 11:30-12 noon, sustaining)

Death of an agnostic is depicted in "The Death of Dolcedo," an original music drama by Rev. Dominic Bower and composer Emerson Meyers on *The Catholic Hour* (NBC-TV, 1:30-2 p.m., sustaining).

With *Omnibus* and Leonard Bernstein off for the season, Robert Saudek and Associates document the strides in missile technology: "Space-Man's Last Frontier" (NBC-TV, 5-6 p.m., Avco Mfg. Co., Benton & Bowles)

The June 17, 1953, anti-Communist uprising in East Berlin is retold in a repeat telecast on *The Twentieth Century* (CBS-TV, 6:30-7 p.m., Prudential Insurance Co. of America, Reach, McClinton & Pershall Inc.)

MAY 25

Rise Stevens, Jerome Hines, Brian Sullivan, Heidi Krall and the Akron Symphony under Willfred Pelletier on one of the last *Voice of Firestone* programs (ABC-TV, 9-9:30 p.m., Firestone Tire & Rubber Co., Sweeney & James Inc.) **Herman Melville's** classic, "Billy Budd" gets the full treatment on the *DuPont*

Show of the Month (Cast TBA). (CBS-TV, 9:30-11 p.m., E. I. DuPont de Nemours, BBDO)

MAY 28

Rod Serling, *enfant terrible* of the "problem play" set, connects with the headlines in a drama about labor unions. *Playhouse 90* presents "Rank and File" (CBS-TV, 9:30-11 p.m., participating sponsors).

MAY 31

In the age of the jet, are the skies big enough? The problem and word of a possible solution in a repeat showing of "The Crowded Air" on *The Twentieth Century* (CBS-TV, 6:30-7 p.m., Prudential, RMCC&P.)

Chet Huntley Reporting . . . from London and famous **Big Ben** for the story behind the peals heard 'round the world (NBC-TV 6:30-7 p.m., sustaining).

JUNE 3

Troubadear Burl Ives takes 11-year old "Music Man" star Eddie Hodges on a tour of America: hour-long musical extravaganza, "Holiday U.S.A." (CBS-TV, 9-10 p.m., Texaco Inc., Cunningham & Walsh).

Morton ("The Rope Dancers"), Wishegrad explores a national problem on *U.S. Steel Hour's* "Scandal at Rudford High" (CBS-TV, 10-11 p.m., U.S. Steel, BBDO)

JUNE 7

Fifteenth anniversary of D-Day in Normandy is observed in repeat of "D-Day: The Build-Up" on *The Twentieth Century* (CBS-TV, 6:30-7 p.m., Prudential, RMCC&P).

Man vs. wilde beeste as *Chet Huntley* reports on a new **Southern Rhodesia** dam that will flood out big game reserves (NBC-TV, 6:30-7 p.m., sustaining)

JUNE 13

Gillette's *Cavalcade of Sports* covers the **Belmont Stakes** direct from trackside for the horsy set (CBS-TV, 4:30-5 p.m., Gillette Safety Razor Co., Maxon Inc.) At the same time, NBC-TV covers the "Open Golf Tournament" from Mamaroneck's Winged Foot Golf Club (NBC-TV, 4:30-6 p.m., Eastman Chemical Products, Doherty, Clifford, Steers & Shenfield).

As Perry nibbles Kraft cheese at his vacation retreat, two veteran troupers, Teresa Brewer and Tony Bennett take over Der Meister's slot (NBC-TV, 8-9 p.m., participating sponsors).

JUNE 14

A beachhead is established in part two of the repeat D-Day telecast: "D-Day: Attack" on *The Twentieth Century* (CBS-TV, 6:30-7 p.m., Prudential, RMCC&P)

JUNE 17

Maurice Evans stars in Bob Van Scoyk's "No Leave for the Captain" on *U.S. Steel Hour* (CBS-TV, 10-11 p.m., U.S. Steel, BBDO)

*All times EDT

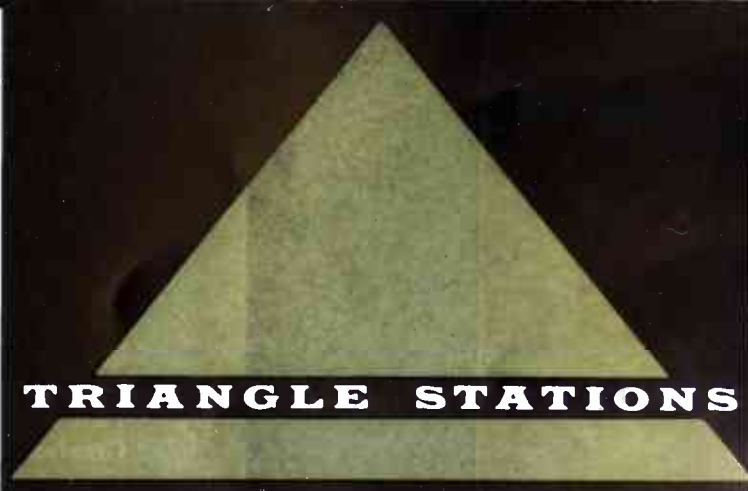
The summer doldrums have not quite descended upon the viewer in search of good TV programming fare. In the weeks to come, he will find the zany **Ernie Kovacs** back in style, a controversial **Rod Serling** drama on labor unions, gripping films of the D-Day build-up and attack fifteen years ago. The month ahead will see the debut of the medium's first daytime spectacular geared to housewives, an adaptation of Melville's "Billy Budd," a salute to 80-year old British author **E. M. Forster**, not to mention numerous exciting sports and public affairs events such as the open golf tournament and the special on "Space-Man's Last Frontier."

FIRST TIME IN SLOAN AWARD HISTORY

The Triangle Stations' "Hitch Horse Sense to Horsepower" traffic safety campaign has just been honored with two Sloan Awards in one year—the first time that any broadcaster has been so honored.

Added to previous Awards in 1949 and 1957, Triangle has won more Sloan Awards than any other broadcaster in America.

We are grateful for this recognition of our stations' continuing efforts to be good citizens in the communities we call home.



IN MARKET

AFTER MARKET

AFTER MARKET



AFTER MARKET



JEFF'S COLLIE

© Lassie Programs, Inc. 1959

the sponsor's best friend

LASSIE

is still
outstripping all competition
in its sixth
record-breaking year
on the network.

As **JEFF'S COLLIE**, it is
the best friend too
of the local sponsor.

Now the **SECOND YEAR**
of **JEFF'S COLLIE**
is available locally.

*For your market,
wire or phone collect today.*

I **INDEPENDENT**
T **TELEVISION**
C **CORPORATION**

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



Frank L. Magee, president of Aluminum Company of America and Pittsburgh's Man of the Year. His company helps create a wonderful world of tomorrow through imaginative uses of aluminum.

This is Pittsburgh



Carl Ide, outstanding KDKA-TV personality watched by 696,000 people every evening at dinner time.



Richard Hartman, one of the 4.5 million people reached by KDKA-TV, easily Pittsburgh's first station.

Home of the Alcoa building, landmark of a new architecture . . . and the home of KDKA-TV, the most-watched station in the entire Pittsburgh area. Let KDKA-TV show you what real sell can do for your product.

KDKA-TV Pittsburgh
Represented by PGW
W B C Westinghouse Broadcasting Company, Inc.



SPOT SCHEDULES FOR GASOLINE, MOTOR OIL AND ADDITIVE ADVERTISERS

Listed below are gasoline, motor oil and additive advertisers who used spot TV during a representative week in the fourth quarter of 1958 in 23 major markets, as reported by Broadcast Advertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules represent the TV activity of the brands in these markets during the recording week. They are taken from BAR's spot index. Please note that the recording week for each market differs.

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.

GASOLINE & MOTOR OILS

AMERICAN PETROFINA PETROLEUM PRODUCTS

Dallas-Ft. Worth 1 program

AMOCO PETROLEUM PRODUCTS

Atlanta 1 program
Baltimore 1 program
Boston 1 program
Cleveland 1 program
Hartford 1 program
Houston 3 programs
New York 1 program
Philadelphia 1 program
Pittsburgh 1 program

ATLANTIC PETROLEUM PRODUCTS

Baltimore 5 programs
Boston 5 programs
Cleveland 5 programs
Hartford 5 programs
Philadelphia 7 spots
Pittsburgh 5 programs

BEAVER PETROLEUM PRODUCTS

Detroit 1 program

CARTER PETROLEUM PRODUCTS

Portland 5 programs
Seattle 3 programs

CITIES SERVICE PETROLEUM PRODUCTS

Baltimore 3 programs
Boston 2 programs
Pittsburgh 3 programs
Washington 5 programs

CONOCO PETROLEUM PRODUCTS

Chicago 1 spot
Dallas-Ft. Worth 1 program
Houston 1 spot
Milwaukee 1 spot
Minneapolis 1 program
St. Louis 1 spot

CROWN PETROLEUM PRODUCTS

Baltimore 4 programs
Houston 2 spots

Houston 6 spots

DEEP ROCK PETROLEUM PRODUCTS

Milwaukee 4 spots
Minneapolis 5 spots

DERBY PETROLEUM PRODUCTS

St. Louis 2 spots

D-X SUNRAY PETROLEUM PRODUCTS

Indianapolis 1 spot
Milwaukee 1 program

FLEET PETROLEUM PRODUCTS

St. Louis 1 program

FLEET-WING PETROLEUM PRODUCTS

Cleveland 3 spots

FOLEY-NEWSOM PETROLEUM PRODUCTS

Houston 1 spot

GENERAL PETROLEUM PRODUCTS

Portland 2 programs
Total 30 spots

GULF PETROLEUM PRODUCTS

Atlanta 7 spots
Baltimore 8 spots
Boston 7 spots
Chicago 7 spots
Cincinnati 7 spots
Cleveland 9 spots
Columbus 5 spots
Dallas-Ft. Worth 6 spots
Detroit 7 spots
Hartford 1 program

Houston 6 spots
Indianapolis 8 spots
New York 9 spots
Philadelphia 24 spots
Pittsburgh 7 spots
Pittsburgh 10 spots
Washington 17 spots

HUMBLE PETROLEUM PRODUCTS

Dallas-Ft. Worth 1 program
Houston 1 program

IMPERIAL OIL PETROLEUM PRODUCTS

Detroit 1 program

JENNEY PETROLEUM PRODUCTS

Boston 16 spots

LEONARD PETROLEUM PRODUCTS

Detroit 1 program

OKLAHOMA PETROLEUM PRODUCTS

Chicago 2 programs
Indianapolis 1 spot
Indianapolis 5 programs

PATE PETROLEUM PRODUCTS

Milwaukee 1 program

PETRO PETROLEUM PRODUCTS

Chicago 13 spots

PHILLIPS 66 PETROLEUM PRODUCTS

Atlanta 3 programs
Chicago 5 programs
Dallas-Ft. Worth 3 programs
Houston 3 programs
Indianapolis 5 programs
Milwaukee 3 programs
Minneapolis 3 spots
St. Louis 5 programs

PREMIER PETROLEUM PRODUCTS

Dallas-Ft. Worth 1 program

PURE OIL PETROLEUM PRODUCTS

Atlanta 1 spot
Indianapolis 1 program
Minneapolis 1 program

REGAL PETROLEUM PRODUCTS

San Francisco 1 spot

RICHFIELD PETROLEUM PRODUCTS

Los Angeles 9 spots
Portland 11 spots
San Francisco 4 spots
Seattle 1 program
Seattle 4 spots

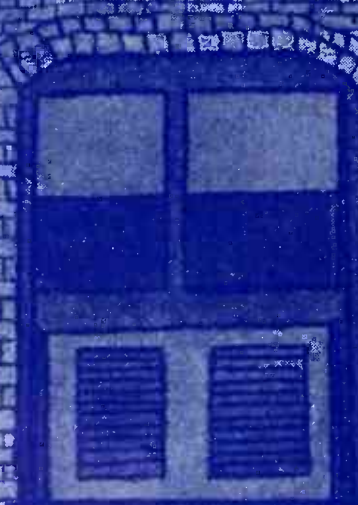
SCHROEDER OIL COMPANY

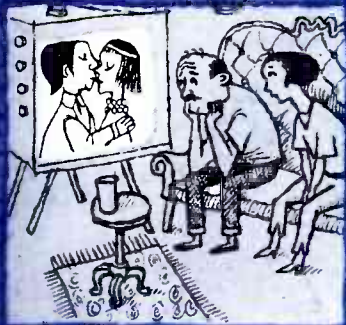
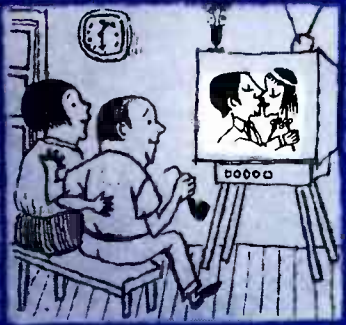
Milwaukee 15 spots

SHELL PETROLEUM PRODUCTS

Atlanta 6 programs
Baltimore 5 programs
Boston 4 programs
Chicago 5 programs

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LATER THAN YOU THINK

... and greater than you think, too! On Chicago's WBBM-TV, prime time is practically an all-night affair... particularly in the summertime when late-hour viewing zooms with the mercury.

Last summer, Chicago's post-midnight audiences were 16% greater than during the winter months. An impressive increase... especially for WBBM-TV which currently attracts two-thirds of all Chicago's post-midnight television viewing.

Clearly, wide-awake programming is the answer. WBBM-TV brings Chicago viewers the very finest features from such studios as M-G-M, Paramount, Columbia, Warner Brothers and 20th Century-Fox. Don't you be caught napping this summer. Those so-called wee small hours mean large audiences on Chicago's top station...

WBBM-TV Channel 2, Chicago

CBS Owned • Represented by CBS Television Spot Sales



**WSB-TV viewers
watch as
a deaf child
learns to speak**

"The one hope of every parent of a deaf child is for the public to know and understand their handicap. WSB-TV gave us an answer to that hope Sunday." So wrote the mother of a little student at Atlanta's Junior League School for Speech Correction after seeing WSB-TV's presentation of "A Sound Life" In an entertaining way this dramatic documentary showed how deaf children are being taught that they have voices—and how to use them. The film was written and produced by the WSB-TV staff, and shot at the school. Responsible, imaginative programming in the public interest has earned heart-warming rewards for WSB-TV And for this station's advertisers also.

Atlanta's WSB/TV

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.

RADIO WRAP-UP

A MONTHLY REVIEW OF THE RADIO INDUSTRY

RADIO'S PROBLEMS

May is National Radio Month as proclaimed by the National Association of Broadcasters, and while NAB's estimate of 1958 billings is "a new, all-time record" of \$641,000,000—an increase of 3% over 1957—the medium is not without its problems. For one, a growing number of sources are beginning to criticize prevailing rating and audience measurement techniques; for another, there are signs that radio spot billing in the remaining three quarters will be down some 10%, and last—but not least—is the concern over FM: the audience is growing, but advertising revenues are failing to keep pace.

AUTO RADIOS ON RISE

One of the healthiest signs in radio over the past decade of TV growth is the burgeoning car audience. Radio Advertising Bureau reports that more than

3,650,000 new automobiles complete with radios took to the road last year—NAB adding the postscript that 3,715,000 car radios had been manufactured in 1958—increasing the current automobile "audience" to more than 38,000,000 cars. This, adds RAB, brings the car-radio "home" within 14% of the nation's TV homes, within 11% of the magazine homes, within 3% of the newspaper homes. With Detroit rapidly pulling out of its slump—current car production is almost double that of this time a year ago—this audience will continue to grow.

Quite aware of this are the nation's oil companies, especially those firms engaged in regional marketing. RAB recently cited numerous "radio success stories" written by such firms as Martin Oil (five midwest states) which spends 60% of its total advertising in radio, concentrating its spot barrage during peak traffic hours; Martin now claims the

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My Mommy Listens to KFWB

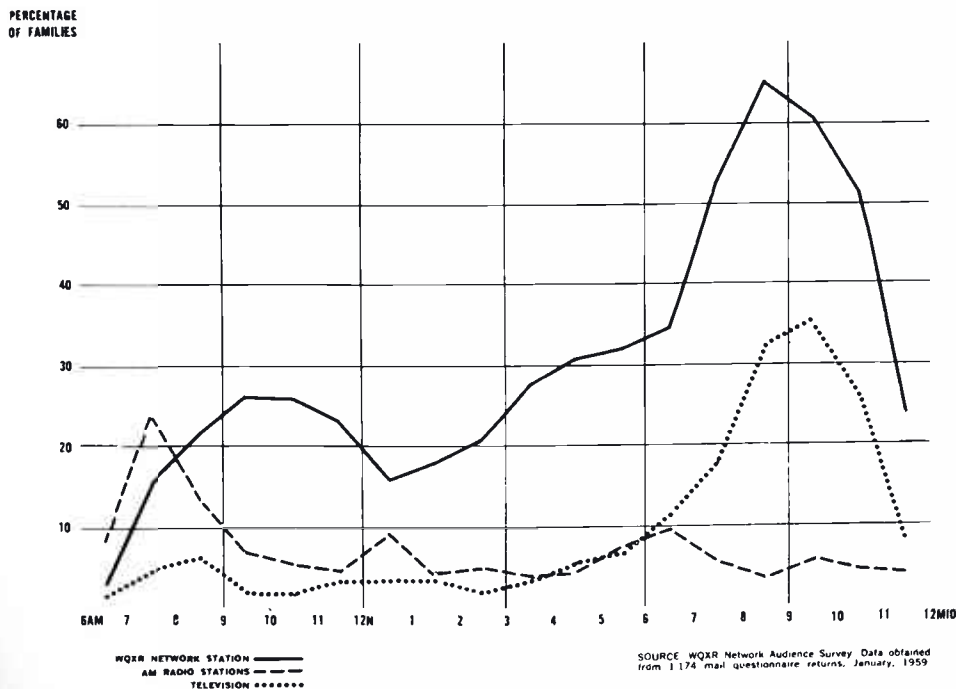
Working mommies or home-type mommies... they all look to KFWB as the daddy of all radio stations in the Los Angeles area.

Once again Pulse reports KFWB first among all Los Angeles stations... night-time and day-time. Hooper says it this way: KFWB has more audience than all four networks combined! 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.

ADULT LISTENING AND VIEWING PATTERNS—MONDAY THROUGH FRIDAY







NO
END
IN
SIGHT
FOR "MY LITTLE
MARGIE" ...
NOW IN ITS
6TH
RUN

When you're ahead, you keep playing the same winner. Over 190 stations have had tremendous success with strip-programming. Fourth, fifth and sixth run, "MARGIE" has beaten leading network, syndicated and local shows. **When you can't beat a top show... buy it.**
126 programs available.

NO. 1 RATING ... AND THERE'S NO END IN SIGHT.

NEW ORLEANS ... 4:30 P.M. ... **22.1** ... 3rd Run against American Bandstand, 12.4; Four Most Features, 8.1.

HOUSTON-GALVESTON ... 6:00 P.M. ... **26.6** ... 3rd Run against World At Large/Newsreel, 8.5, Local News/ABC News, 5.0.

NASHVILLE ... 1:00 P.M. ... **15.7** ... 6th Run against Home Folks Playhouse, 5.6, Beat the Clock, 5.5.

A ROLAND REED PRODUCTION



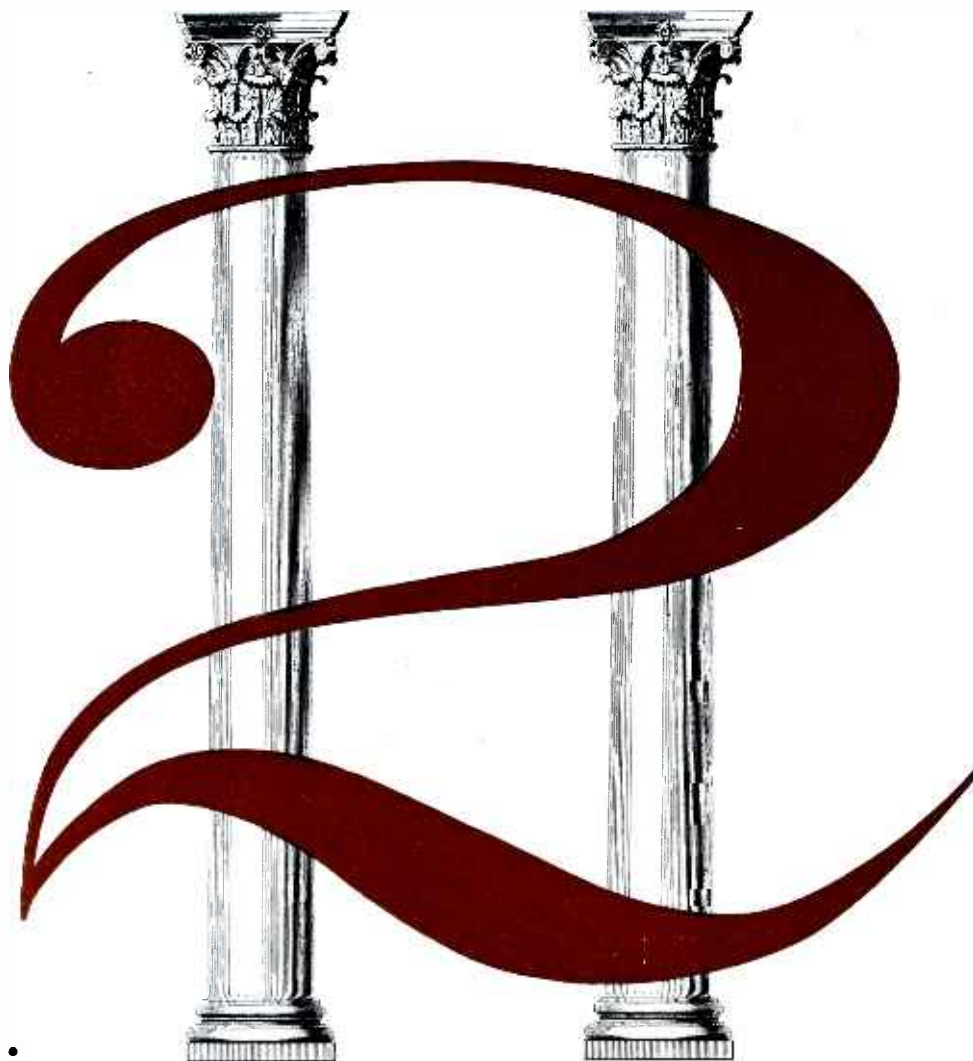
F

OFFICIAL FILMS, INC.

25 WEST 45TH STREET • NEW YORK 36, N. Y. • PLAZA 7-0100

Indiana's
second
richest
television
market...

Fort Wayne



Fort Wayne has *more retail sales, more food sales, more drug sales and more effective buying income* than any other Indiana television market except Indianapolis. **And Wane-TV is first in Fort Wayne**, center of this vast and growing market. Represented by Petry.

SOURCE: SALES MANAGEMENT, NIELSEN METROPOLITAN REPORT FEB. '59

© **WANE-TV** FORT WAYNE

A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Houston • KXTV Sacramento • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

PROMOTION

By Chuck Wilson, President, BPA



BACK TO SCHOOL FOR PROMOTION REPORTS

Making life harder for broadcasting promotion managers, is an ill-conceived new "grading system"

Since the first of the year, we have had an opportunity to point up, in this column, some of the "goings-on" in the broadcasting promotion field relating to such activities as contests and the tremendous increase in requests for merchandising support by agencies and advertisers. Just recently, another problem has been created for the broadcasting promotion manager by certain buyers of air advertising. It is the problem of the "rating of station audience promotion reports."

Some agencies and advertisers are taking the stations' promotion reports and are "rating" them—or possibly, the term should be "grading." "Grading" in this system may run from Excellent to Poor, E to F, or Norm, Above Norm, and Below Norm. Just what "norm" is, is the big question mark.

The inadequacy and unfairness involved in this rating system differ very little from that involved in the judging of promotional material submitted to contests. Actually, theoretically there is little difference between contests and the "grading" business. One looks for preferential treatment in exchange for a chance to win a prize; the other uses the threat or implied intimidation of a report card.

What is the basis for grades?

More important, it seems that seldom, if ever, is the audience being delivered by the station taken into account. The whole weight of the grading seems to be based on the volume of promotion delivered. In addition, it also seems that few stations which have an "excellent" rating ever hear about it. Those stations in the so-called "fair" or "poor" or "below norm" categories are the ones which are contacted—and informed of their promotional deficiencies through the dubious and questionable use of a form letter. But, here again, it is next to impossible to fairly grade any promotional report, to pit station against station. How is the "norm" established? Is it in the number of promotional announcements or num-

ber of lines of consumer advertising? Let us say that it is based on the number of announcements. Is the audience to said announcements or the cost of these announcements taken into consideration? Are they compared on the same basis with all other reports submitted? Is the size of the market taken into consideration? *Again, is any consideration given to the size of the audience of the program?*

If volume of newspaper advertising is the rule-of-thumb measurement, is the newspapers' circulation, position of ads, size of ads, etc. taken into consideration? There is serious doubt as to whether any company which rates promotion reports has the time or personnel to equitably compare them.

Are print media required to take air spots?

Along these same lines, when talking about the newspaper, there is a big question as to how many of these same people who are "grading" station promotion, also require the printed media to submit reports on how many radio or TV announcements were used to promote the ads which the agency ran. Are the printed media required to report on the additional number of ads or promotional stories which were run to build readership to the ads? Are they being graded on the number of radio and TV announcements, stories and additional ads being run? Everyone reading this article knows that no such requirement as an audience promotion report is expected from printed media. Print media doesn't have to report readership. Yet, the station, on the other hand, is not only expected to report audience figures in specific percentages, but is now also being graded on what it does to promote the program. The odd fact in this is that the audience figures and sales figures are not taken into consideration. Let's face it, a station's basic product is audiences. If the station isn't delivering the audiences, it is the first to know and will certainly do everything possible to correct the deficiency. If the station delivers the audience, your commercials should de-

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RESCUE 8



JIM DAVIS as Wes Cameron and **LANG JEFFRIE** as Skip Johnson star in "Rescue 8"... the dramatic ... action-packed ... human-interest series.

MEANS ^{RATING} ACTION!

Source: A.R.B. December 1958 — March 1959

3-Station MIAMI WTVJ 34.4 RATING Audience Share 71.2%	3-Station PHILADELPHIA WRCV 22.6 RATING Audience Share 49.7%	7-Station LOS ANGELES KRCA 20.7 RATING Audience Share 39.4%	2-Station CHARLOTTE WBTW 30.6 RATING Audience Share 61.0%	3-Station ALBANY-SCHEN-ECTADY-TROY WRGB 26.2 RATING Audience Share 60.1%	2-Station AUSTIN-ROCHESTER KROC 43.8 RATING Audience Share 76.7%	2-Station ABILENE-SWEETWATER KRBC 32.5 RATING Audience Share 66.5%
2-Station BAKERSFIELD KERO 41.2 RATING Audience Share 64.4%	2-Station BEAUMONT-PORT ARTHUR KFDM 43.5 RATING Audience Share 72.6%	5-Station SEATTLE-TACOMA KING 22.0 RATING Audience Share 33.5%	3-Station BOISE KTVB 34.2 RATING Audience Share 54.5%	2-Station SHREVEPORT KSLA 41.5 RATING Audience Share 71.6%	4-Station DALLAS-FT. WORTH WFAA 20.0 RATING Audience Share 32.6%	3-Station NEW ORLEANS WWL 21.7 RATING Audience Share 42.1%
3-Station CINCINNATI WLWT 20.6 RATING Audience Share 45.2%	4-Station DENVER KLZ 23.0 RATING Audience Share 51.3%	3-Station EVANSVILLE WTVW 33.1 RATING Audience Share 52.9%	3-Station TAMPA-ST. PETERSBURG WTVT 30.8 RATING Audience Share 62.7%	2-Station LOUISVILLE WAVE 31.2 RATING Audience Share 50.2%	3-Station ORLANDO-DAYTONA BEACH WDBO 29.5 RATING Audience Share 48.9%	2-Station MOBILE WALA 32.0 RATING Audience Share 52.5%
2-Station CORPUS CHRISTI KZTV 33.7 RATING Audience Share 53.5%	3-Station PORTLAND, ORE. KGW 23.3 RATING Audience Share 36.5%	4-Station MILWAUKEE WTMJ 25.6 RATING Audience Share 36.5%	2-Station ROCHESTER, N.Y. WROC 24.2 RATING Audience Share 64.9%	3-Station SACRAMENTO-STOCKTON KBET 23.0 RATING Audience Share 52.6%	3-Station EL PASO KTSM 25.5 RATING Audience Share 46.6%	3-Station SPOKANE KHQ 21.9 RATING Audience Share 39.9%

39 ACTION-PACKED, RATING-RAISING HALF HOURS which Variety describes as a series "loaded with excitement and thrills-a-plenty." You'll call it your best investment for audience pulling-power and advertising results!

WRITE, WIRE OR PHONE:

SCREEN  GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
NEW YORK · DETROIT · CHICAGO · HOUSTON · HOLLYWOOD · ATLANTA · TORONTO

Capital Cities Television Corp.

announces
the opening
of

NEW YORK HEADQUARTERS
65 EAST 55TH
PLAZA 2-1750

including television stations:

W-TEN CHANNEL 10
Albany — Troy — Schenectady

WTVD CHANNEL 11
Raleigh — Durham

WPRO-TV CHANNEL 12
Providence

and radio stations:

WROW 590 Kc.
Albany — Troy — Schenectady

WPRO 620 Kc.
Providence

Frank D. Smith
PRESIDENT

THE TV COMMERCIAL

By Harry Wayne McMahan



HUMOR PUTS MONEY IN THE BANK OF AMERICA

Bank's humorous TV spots bury traditional image of stuffy banker and break the ice for borrowers

If there's any one thing that has changed the sour-pussed face of bank advertising in this country, it's that "M-O-N-E-Y" TV cartoon series of the Bank of America, out in California.

It happened just about five years ago—on October 11, 1954, to be exact—and the influence is still being felt. Chase Manhattan in New York went to a lighter touch on TV, and dozens of other banks across the country have taken the starch out of their stuffed shirts.

Bank of America proved it pays off at the wicket.

Campaign put V in sagging chart

"Just look at the chart," says Charles Stuart, the Bank of America advertising director, as he points to how that October day sent a jagged, drooping chart line up again.

Maybe you remember it: One of the 20s had the little fat guy bound with a big strap. "Are you strapped for Money?—Then go to your nearest Bank of America branch and ask for it by name: Money, M-O-N-E-Y, in the form of a Timeplan personal loan. It's easy to get a Timeplan personal loan at Bank of America."

People did. "M-O-N-E-Y" was exactly what they asked for and they did it with a laugh. The banker was no longer the stuffy, austere character of tradition.

Another of the half-dozen 20s had a man asking for "Instant Money." (One bandit actually took them up on that—but didn't get away with it!) The Bank of America TV spots were the talk of California and bankers across the country took notes. Timeplan loans went up to an all-time high. In six months, the campaign was pulled off the air—the bank had all the small loans it could handle.

Now Stuart—with his agency, Johnson & Lewis, is launching a new series, done in ID length: "Are you a little short? Get a Timeplan loan . . . at Bank of America."

They know what TV will do for them this time. But it took a lot of courage back in 1954. It was only because the

small loan department was withering on the vine and the chart line looked like a ski-slope that they got that first chance. Frankly, people preferred to go to a loan shark up the street or to other lending agencies—even at higher interest rates—rather than face the traditional austere banker. They were afraid—until television gave them the "ice-breaker."

Today, there's a new ice-breaker for the customers. "Hey, I'm a little short—how about some of that M-O-N-E-Y?"

It's a good lesson in how to change your image with the public. And it's a good lesson on how to use TV.

Because, you know, TV did the job almost single-handed. This time, Stuart is experimenting with tie-in posters. This should be good—posters and ID's might just be the perfect combination for a lot of TV accounts!

A television tonic

Stephan's Hair Tonic, in case you didn't know, has always been sold strictly in barber shops. I like the way they've made their entry into TV with an Eddie Lawrence sound track that never fails to perk up the viewers. Cunningham & Walsh executed it; Vern Steffen, art director; Lowell Cohn, writer and Sandy Levy, agency producer. Arco produced in New York.

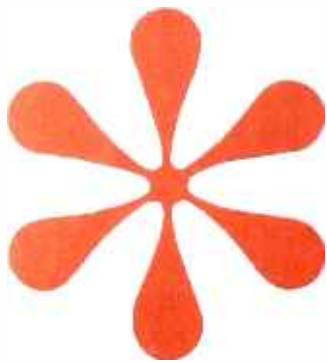
Noted from abroad

Schlitz and Carling's are two American beers that are going abroad for production. Carling's is trying Italian animation while Schlitz has Paris production on the way. Mein Gott, ver iss Germany for der beer?—I'll try to get some dope on these for next month.

And don't forget, the International Film Festival for commercials is in Cannes June 8-13. This year there will be five categories for TV—including a separate Grand Prix. It now looks like America will have the most entries this year in the history of the six festivals.

END

We like the...



KPLR-TV Designed, equipped, staffed and programmed with the catalyst of exciting television—Imagination!

VIDEO CITY STUDIOS: The main stage is augmented by 16 new concept studios . . . ice rink . . . swimming pool . . . hydraulic stage . . . both mobile and studio video tape.

Dedicated to serving the agency and advertiser in the entertainment center of the Mid-west.

CHANNEL

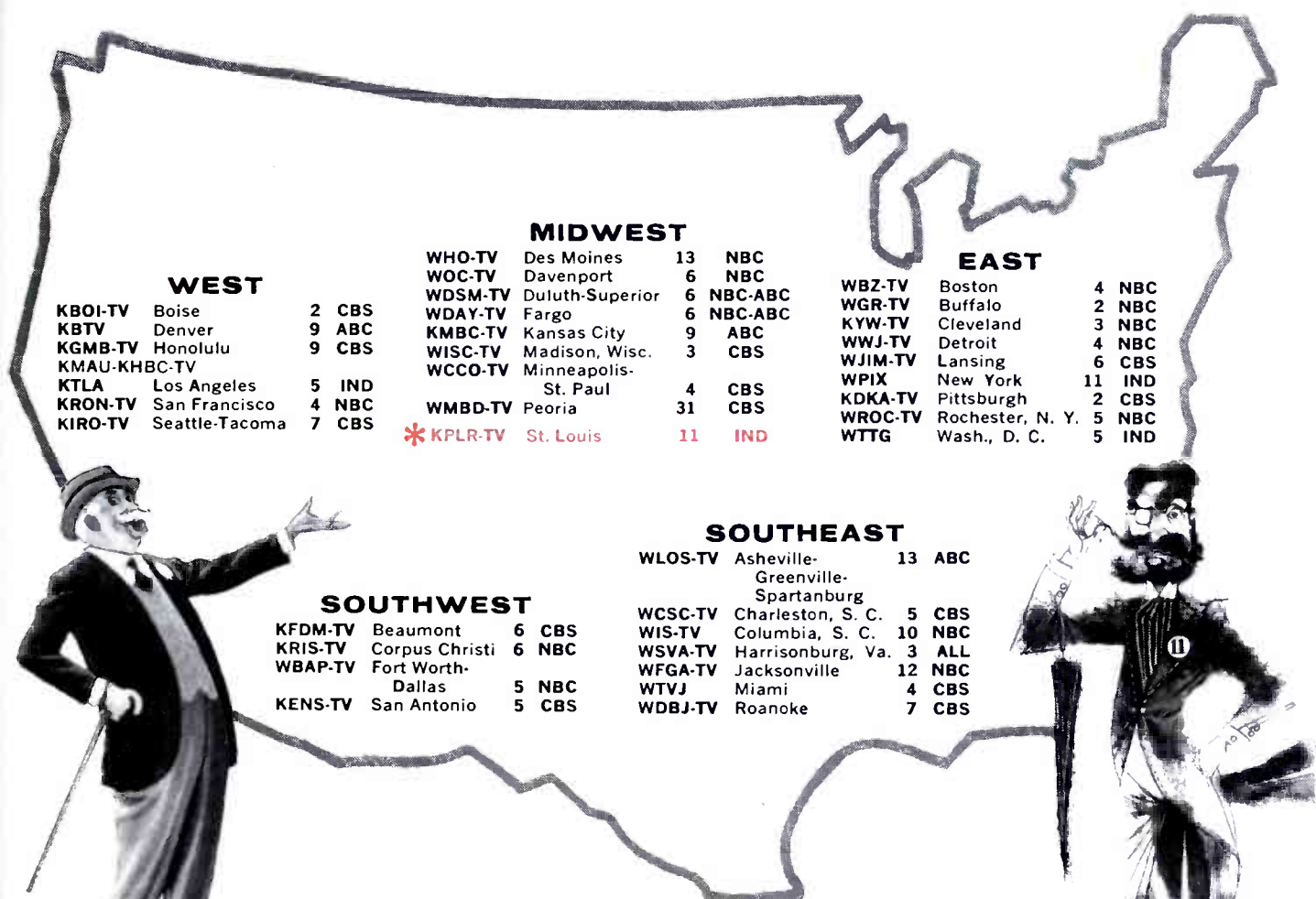
11

KPLR • TV VIDEO CITY

THE CHASE • PARK PLAZA HOTELS • ST. LOUIS 8, MISSOURI

HAROLD KOPLAR • PRESIDENT
JAMES L. CADDIGAN • VICE PRESIDENT
JAMES GOLDSMITH • SALES MANAGER

..BEST



WEST

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

MIDWEST

WHO-TV Des Moines 13 NBC
 WOC-TV Davenport 6 NBC
 WDSM-TV Duluth-Superior 6 NBC-ABC
 WDAY-TV Fargo 6 NBC-ABC
 KMBC-TV Kansas City 9 ABC
 WISC-TV Madison, Wisc. 3 CBS
 WCCO-TV Minneapolis-St. Paul 4 CBS
 WMBD-TV Peoria 31 CBS
 *KPLR-TV St. Louis 11 IND

EAST

WBZ-TV Boston 4 NBC
 WGR-TV Buffalo 2 NBC
 KYW-TV Cleveland 3 NBC
 WWJ-TV Detroit 4 NBC
 WJIM-TV Lansing 6 CBS
 WPIX New York 11 IND
 KDKA-TV Pittsburgh 2 CBS
 WROC-TV Rochester, N. Y. 5 NBC
 WTTG Wash., D. C. 5 IND

SOUTHWEST

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

SOUTHEAST

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

The Colonel greets Mr. Indy

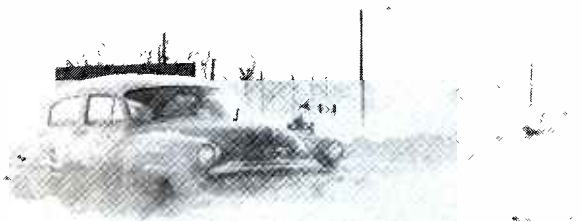
* KPLR-TV HAS JOINED THESE FINE STATIONS
 REPRESENTED BY...

PETERS, GRIFFIN, WOODWARD, INC.

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

The Ones That SERVE Are The Ones That SELL

In DES MOINES... **KRNT**
RADIO and TV



In this area, most people have learned through years of experience that KRNT and KRNT-TV stand above all others in service to the public, day in and day out. Most people turn to these stations for help and information. During Iowa's blizzard of March 5 and 6, worst in the past decade, 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 time to KRNT TOTAL RADIO for storm news and information than all other stations combined!

Another outstanding example of public service occurred when KRNT-TV, in cooperation with the local Medical Society, planned and televised coverage of a "miracle" heart operation. Television made it possible for all Central Iowa doctors to benefit from viewing a new "mechanical heart" in actual operation.

Still another public service "tie-in" was with Goodwill Industries of Des Moines. A completely isolated appeal for neckties for re-sale by Goodwill Industries resulted in a landslide of ties to KRNT-TV's dominant emcee personality.

No wonder most people listen to, believe in and depend upon KRNT and KRNT-TV . . . selling Iowa because they're serving Iowa. In 1958, KRNT-TV presented 5,620 public service announcements; KRNT RADIO presented 5,628.

Serves **BEST**... *Sells* **BEST**
In DES MOINES....

KRNT
RADIO and TV
Represented by The KATZ AGENCY

ON RADIO

By Kevin B. Sweeney, President, RAB



NO WASTE WITH TAILOR-MADE BUYS

Using identical schedules for selective media purchases is like buying a lantern for a lampbase

Folks have been known to buy suitcases for kennels and teapots for spittoons. But most folks buy functionally—they buy the product for its intended use. Except sometimes in advertising.

One apparent exception to this rule is the appreciable gross of advertisers who buy selective media—spot radio, spot television, newspapers. Committed at least in theory to the substantial advantages that selectiveness provides, of being able to take a market or leave it alone, they then proceed to buy substantially identical schedules in the same media in all markets.

If you read media records by accounts, it sounds like a litany: Albany—1420 lines, Birmingham—1418 lines, Detroit—1436 lines, etc. If it weren't for the different mat shrinkages, it probably would have been 1440 lines in every newspaper.

The infinitely greater variety of TV and radio *units* makes a more apparent than real lack of uniformity. But, as station representatives know, the agency is usually looking for "three nighttime chainbreaks a week" or "10 traffic-time minutes a week" in all markets.

Cost of administering market-by-market schedule

At the heart of this seeming effort to negate the advantages that selective media offer—enabling the advertiser to tailor his advertising to each market—is the cost of producing and administering separate advertising schedules on a market-by-market basis.

Re-sizing print advertising is a budgetary nightmare but even "re-sizing" a jingle can be costly if shorter or longer units have not been anticipated in the original production.

Probably nothing much will ever be done about tailoring the schedule market-by-market in individual media.

But something should be done by sales managers and

marketing directors about the proposals to use the *same media in all markets* when the company policy is to buy selectively. That's where real waste occurs. And they are the only guys who can do it because too many advertising managers and agencies are reluctant to initiate true selectivity even though media and market statistics scream for it.

A truly selective campaign in 60 markets might use three media.

Two low-coverage newspaper areas

If the principal criterion is high penetration of the market, e.g. for a widely-used grocery product, two markets that never should be on a newspaper schedule are the second and sixth grocery markets in the U.S.—Los Angeles and San Francisco-Oakland.

These two areas have the lowest coverage by their combined metropolitan daily newspapers of any of the top 50 markets. There are some cities where a single newspaper does a better job of covering its total market than the combination of four Los Angeles dailies.

Markets where the retail trading zone is more populous than the central city—Philadelphia, Dallas, San Francisco, as some examples—are poor newspaper markets. Other media are indicated then.

I don't want to wear out my welcome in this magazine but what's true of newspapers is to a lesser degree, true of TV: there are markets where the number of TV stations substantially reduces the effectiveness of a schedule vis a vis other media.

Maximum effectiveness can be squeezed from selective media by considering the media for each market separately. That's a sophisticated selectiveness that will remove the puzzlement of advertisers who now find great variations by markets in the results of selectively-planned campaigns. END

a g-r-r-r-rand fact — **WGAL-TV** is first choice of viewers in Lancaster, Harrisburg, York and in many other markets



AMERICA'S 10th TV MARKET



WGAL-TV

**CHANNEL 8
LANCASTER, PA.
NBC and CBS**

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



A TESTIMONIAL FROM THE BUYERS

What some leading advertisers and agencies have to say about television's sales effectiveness

When someone in the business of selling a medium says something about that medium, he's usually suspect. So, for a change, here's what some of television's buyers say about us. I think that as you read these quotes, you'll agree that all this silly sniping at television must sound strange to these people who know television best.

"More than half of our appropriations continue to be in television because of the sales impact and demonstration ability of the medium."—Howard M. Parker, pres., S. C. Johnson Co.

"Certainly a real share of the progress we have made has come through TV."—E. C. Quinn, v.p., Chrysler Corp.

"Broadcasting is the most dynamic of all means of communication . . . force that penetrates deeper than the greatest of our efforts on the printed page."—William B. Lewis, pres., Kenyon & Eckhardt

"There is no question of TV's impact. It is one of the chief reasons why TV continues to be the key to Nabisco's advertising."—Harry F. Schroeter, adv. dir., National Biscuit Co.

"So far as how we at Dodge feel about the effectiveness of television as an advertising medium, I would say simply this: Our dealers tell us it sells cars."—Arnold Thomson, adv. mgr., Dodge

A favorable curve in terms of c-p-m

"Our accounts are more active in both network and spot than they were last year . . . TV has had a favorable curve in terms of cost-per-thousand so that circulation has steadily increased since 1950 more than any other medium, compensating for rate increases."—Arthur Porter, v.p. in charge of media, J. Walter Thompson

"We are particularly aware of TV's responsibilities, since almost half of our clients' total domestic investment is in

television—largest volume of any agency."—Marian Harper Jr., pres., McCann-Erickson

"Without a question, Dinah Shore is our number one salesman."—William G. Power, adv. mgr., Chevrolet

"The television advertising experience is a total experience, whereas advertising in newspapers and magazines usually occupies only a portion of the opened pages, and outdoor advertising is only a part of the scene."—Fairfax M. Cone, chairman of the board, Foote, Cone & Belding

TV invaluable for demonstration of product

"TV is an invaluable medium in introducing new products . . . and particularly products with demonstration features."—Edmund F. Buryan, v.p. in charge of marketing, W. A. Sheaffer Pen Co.

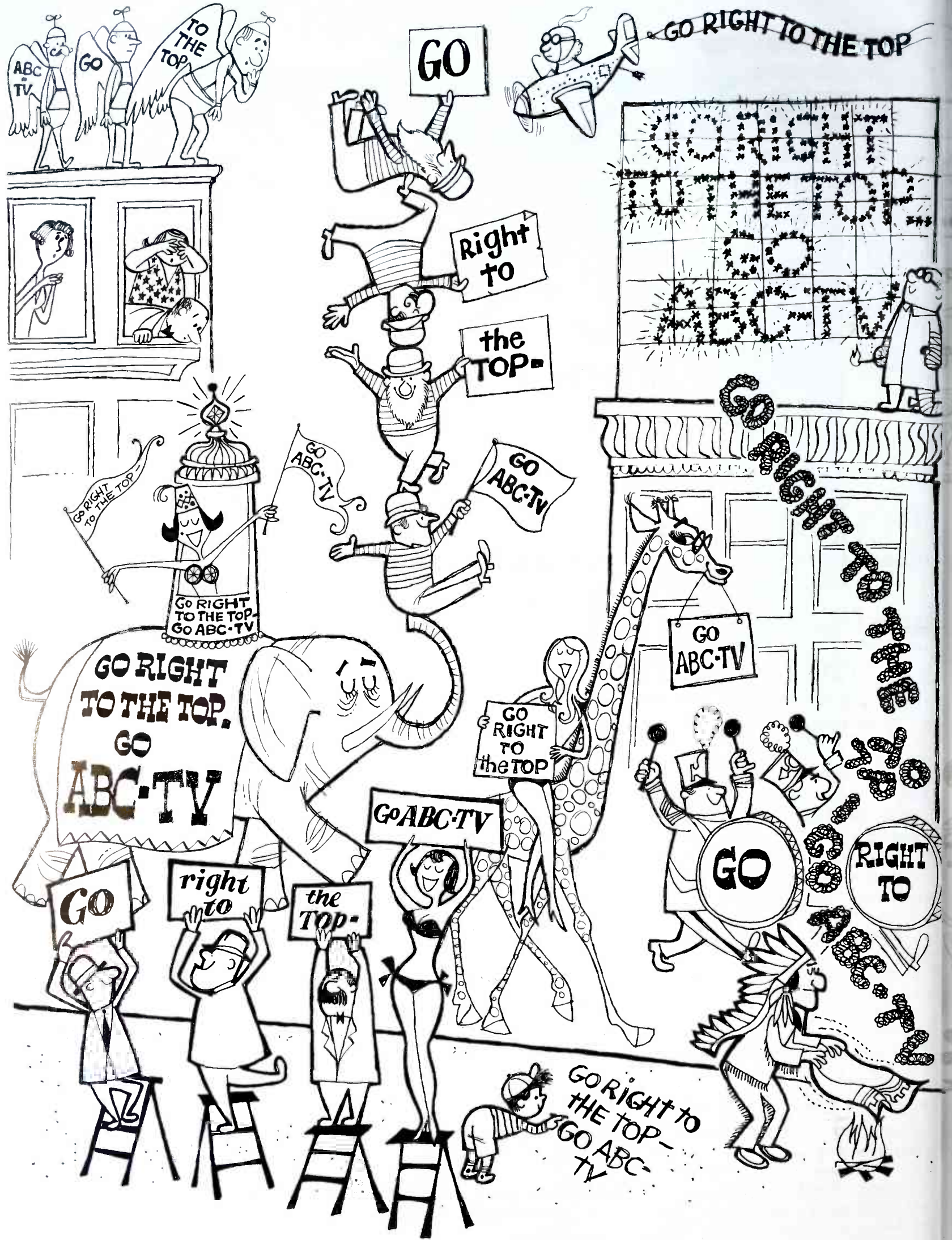
"There is no doubt in my mind that television does help stimulate showroom traffic. This year, television will rank high as an advertising medium for Buick."—Edward T. Ragsdale, gen. mgr., Buick

"Via our continued sponsorship of a high-quality program like *Omnibus*, we believe that good progress has been made in achieving the kind of corporate recognition that we seek."—Nathaniel V. Davis, pres., Aluminium, Ltd.

"Television, with its impact through sight, sound and intimate relationship with the family living room pattern, is an increasingly important tool of marketing management. Its penetration into practically every segment of the total market gives a unique advantage to the advertiser who sells the general public."—James Cook, v.p. in charge of merchandising, American Telephone & Telegraph Co.

"We've found TV very effective. We're getting into it more heavily all the time."—Lee Mack Marshall, adv. mgr., Continental Baking Co.

"Television is perfect for us. We can reach the family
To page 111



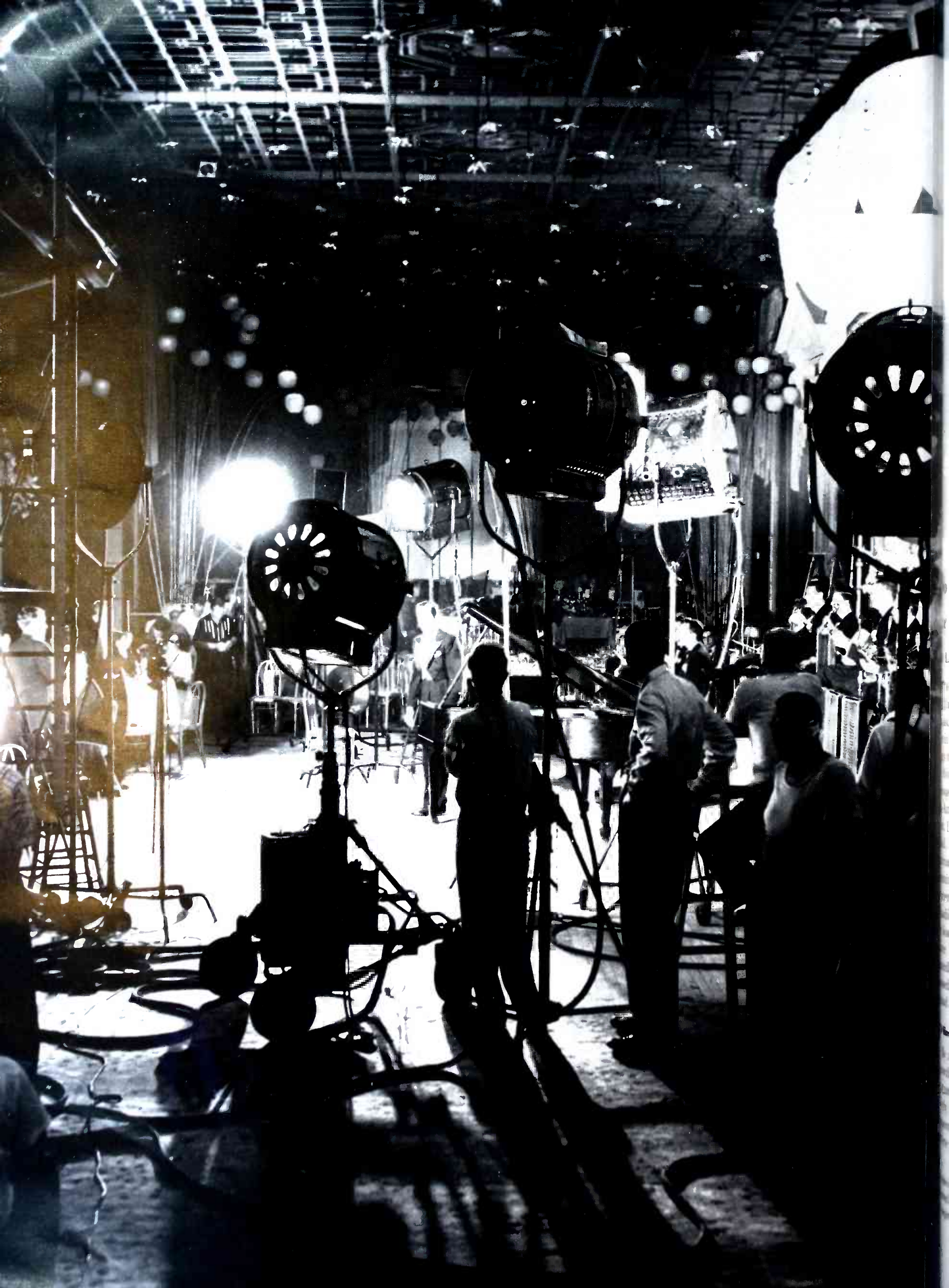
It's this. Measured in terms of ratings, efficiency, programming, audience composition



*"I think they're trying
to tell us something."*

ABC TELEVISION

r sales successes, the top network buy is now



TV FILM: THE BATTLE FOR POWER

No matter who wins, advertisers, agencies, stations and the public stand to benefit from the current struggle being waged between the leading producers of TV film programs.

BY LEON MORSE

THE TV film industry is the foundation on which the life of Hollywood rests. Take it away and you create disaster: shops closing, studios being liquidated, families fleeing, the Chamber of Commerce calling a series of meetings to deal with the ensuing unemployment.

Hollywood can look forward to a future of unparalleled prosperity. In the past decade, fifty per cent of the audiences in America for motion pictures in theaters have been wiped out. During that time, TV audiences have multiplied tenfold. Hollywood's TV film fills more than 50 per cent of the prime time hours on network television. Its TV film is beginning to engulf the world, and is now visible on the screens of five continents. TV films are seen by Arabs in Saudi Arabia, by Indians in South America, by primitives in South Africa. In many countries, American TV programs have been almost too successful; foreign actors have protested; editorials have been written; legislative bodies passed laws—quotas have been put into effect. Still the demand for Hollywood entertainment continues.

TV film's potential is enormous

By any standard, the production and sale of TV film is a growth industry. In gross receipts (commercials included), it is nearing the quarter billion mark. Its profits are conservatively estimated at \$25,000,000. Through capital gains, the opportunities for real wealth are much better than in fields where profits are twice as high. Its potential is enormous.

A television film set in Hollywood, the laboratory in which its product is created. The West Coast is building a world empire in television which is beginning to dwarf the wildest dreams of its founders.

As bees cluster around honey, so businessmen cluster around profits. And the greater the potential for profit, the greater the incentive for competition. TV film, of course, has always been a competitive business. These struggles between rivals in the past however, may be viewed as contests between ants. In the coming battles, the contestants will be giants.

The companies to watch: MCA-Revue, Screen Gems, Desilu, Warner Brothers, Ziv, Four Star Productions, TCF-Productions (20th-Century-Fox), MGM-TV, National Telefilm Associates, Independent Television Corporation, Paramount, and United Artists Television. Playing important roles too will be the network film operations.

Contestants too powerful for short fight

This battle will not be settled in a year or two. The stakes are too great, the resources of the contestants too considerable. Before the decision is rendered, it will be four or five years.

What will happen to TV film programming during those years? What is the outlook for advertisers and their agencies? What can stations expect? Many believe that in the struggle between these colossi, TV will be the loser. Others, equally well informed, disagree completely. But there are certain signs and portents which furnish some clues as to the shape of things to come.

One) The quality of programs should improve as competitive pressure weeds out the second-rate and allows less margin for error. It will however, be product created along traditional Hollywood lines; that is, escapist entertainment. The need for greater efficiency and greater professionalism,

To next page

In the battle of the TV film giants, disaster lies in wait for both the inexperienced and

should sharply upgrade the quality of pilots too. This process is already under way. At least 15 pilots had already been purchased by early spring of this year, an indication, according to some, of superior product reaching the market (see list on page 96).

Two) Conditions will force more complete sampling procedures. In other words, advertisers will be shown more than a single pilot; usually they will see two or three. Networks are already ordering several half-hours in the same series. Now producers are just beginning to follow suit, especially those producers who are equipped to go into syndication. Should their programs fail to find network interest, they can resort to the station market. Among the programs being produced in this manner are *Third Man*, *Four Just Men*, *The Veil*, and *Sword and the Arrow*. The first two are being filmed in England, the last two were filmed in Hollywood.

Three) More value will be built into network programs. Budgets will increase to enable producers to find that elusive needle in the haystack—the hit. Some of this will be risk capital, but much of it will be the result of co-production deals which allow for foreign production. The increasing income from world markets will enable producers to lift the ceiling on production budgets. It has already been increased on two shows being filmed in Britain, *Four Just Men* and *Third Man*. Both claim budgets of \$50,000 per half-hour, 25 per cent more than usual. Because these series qualify for the English quota, they are certain to return the additional \$10,000 spent for their production.

International activity increasing

Many more such series will be produced abroad, particularly in Commonwealth countries (England, Canada and Australia). These countries, specifically England, are throwing off immense profits. They have enormous sums available for production ventures which can multiply their capital and earn dollars in lieu of feeding the tax collector. Ties between American and British production companies are close and becoming closer. Many American film companies own interests in British studios. Warner Brothers, for example, owns 37½ per cent of Associated British Pictures Corporation; MGM owns the Elstree Studios; J. Arthur Rank and JTC are already engaged in joint production on two continents—England and Australia.

Consequently, the quality of British TV film made for American viewing should also become better. Important creative talents in England are turning their attention to the medium, repeating a process that has already taken place here. They will naturally emphasize suspense, spy and ad-



the undercapitalized



venture, their most popular motion picture types here. Bigger British acting names are becoming available to TV. To illustrate, Jack Hawkins, a featured player in "Bridge On The River Kwai," is one of the stars of *Four Just Men*.

Four) Advertisers are moving into a period of programming plenty. To sell, one must first produce. And more programs will be produced in future years. For example, Screen Gems has almost doubled its production in the last year and TCF Productions has tripled its production volume. Stations and local advertisers will also derive many benefits from the superabundance of product expected because many of the shows which do not find a place on the networks will go into regional and local sale.

Five) The trend toward "bigness," already well under way in film companies, will continue to accelerate. For advertisers, "bigness" will have these consequences: advertisers will buy from fewer firms but these companies will offer a greater variety of product. "Bigness" should also mean closer working relationships and all they entail with these film operations. There are some who feel that this development may mean the loss of individuality in program production—that is, the end of the custom-made quality given many programs by independent producers.

Better product expected from bigger companies

But "bigness" will bring many benefits. Most of these firms are more efficient, and more of that efficiency may be reflected in the product on the screen. A continuing supply of programs will be guaranteed. These companies need product for their salesmen, and projects to keep their production executives happy and studios busy. Advertisers will be dealing with substantial operations; the exotic experiences of the past with producer-promoters will go into history. These solidly-financed companies may be better able to experiment with programming because they can sustain losses which could wipe out independent producers under current conditions.

The advent of such film operations does not mean that an agency's creativeness must be limited to buying film in a can. Clever agencies can take advantage of the many-sided nature of these companies. For example, they can suggest ideas which might be based on theatrical films which these firms are placing in production. Backgrounds for such a series could be made while the theatrical film is being shot, thus resulting in large economies in cost.

At one time, the needs of a film producer were simple; four walls, a few cameras and an interesting idea. That day is long gone.

On opposite page, in a happy mood, are TV's reigning queen, Lucille Ball, with her consort, Desi Arnaz. They are also co-founders of the Desilu Studios. Above are three of the leading lights in the television film producing business. Reading from left to right, are William Orr, the TV topper at Warner Brothers, urbane Dick Powell, pilot of Four Star Productions and John Sinn, the dynamic head of Ziv TV.

The demands of TV film production and distribution are complex, and growing ever more so. Assuming that a program can be sold, the producer must be able to finance the first six half-hours before he can receive his first check from the sponsor. His facilities must give him room to exercise his program concept. Those facilities are now at a premium—and so are producers with \$200,000 in cash, the approximate sum needed to finance the first half-dozen programs. Banks want and receive gilt-edged security. Payrolls are heavy; Ziv carries several thousand people in New York, Cincinnati and Hollywood. Physical plants can be as large as small cities.

Many hazards for poorly-financed companies

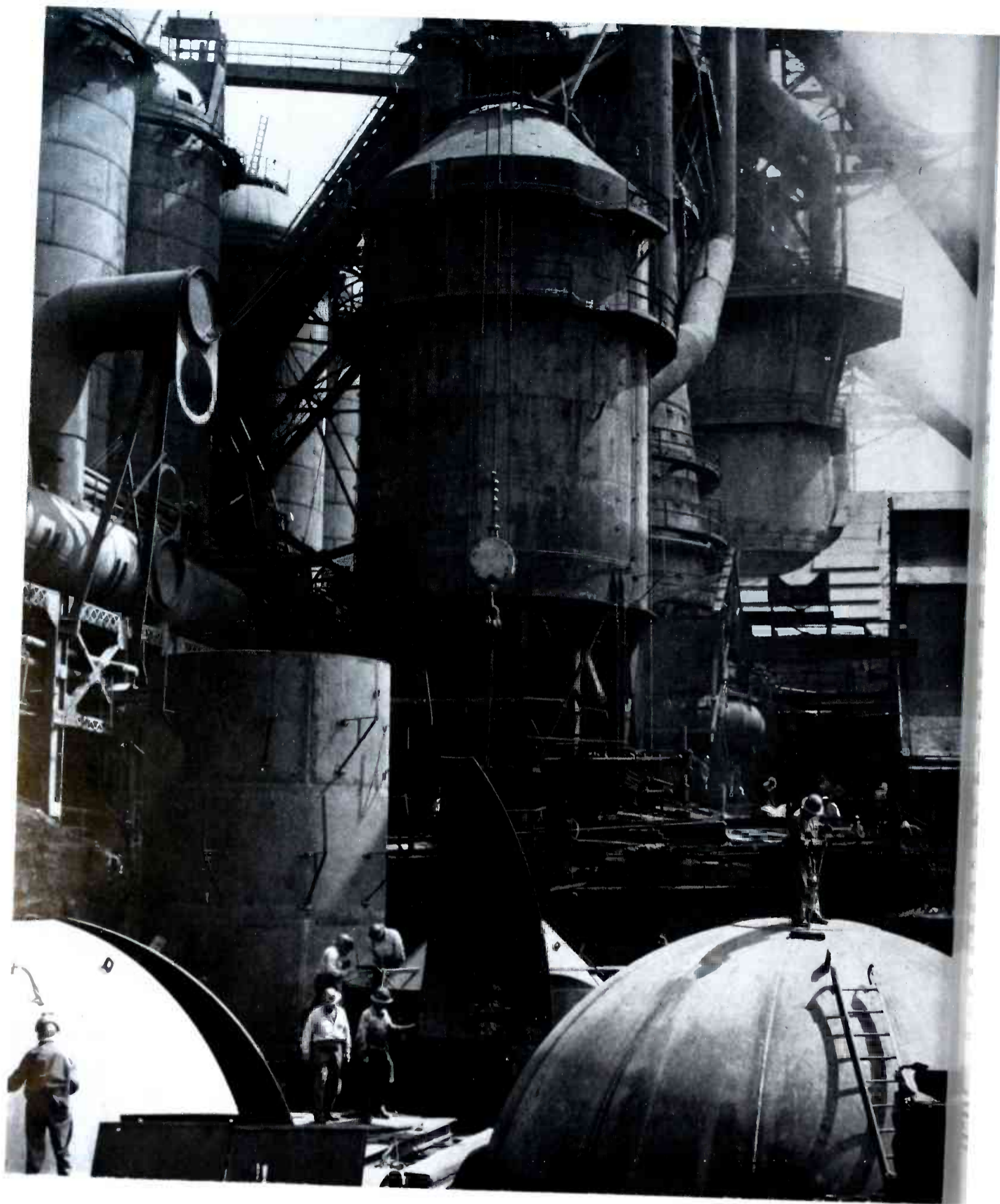
Along with profit potential go tremendous hazards. A half-million dollars can be wasted in pilot production. A bad series produced for syndication can lose even more. The public's entertainment tastes are fickle, its need for constant novelty insatiable. Disasters lie in wait for the inexperienced, the undercapitalized, the semi-professional. One must be able to withstand the ravages of failure, rather than the embraces of success.

"Bigness" puts some solid earth under these treacherous sands. Adequate financing offers stability, the ability to make mistakes and makes it possible to last long enough to learn from them. A large and talented executive staff combines experience, intelligence and several points of view. And the more pilots a film company produces, the better are its chances of success.

But there are various forms of "bigness." There is vertical "bigness" as illustrated by Screen Gems which operates on several levels, and horizontal "bigness" as illustrated by Four Star Productions.

The trend is all toward the vertically integrated film organization. A vertically integrated TV film operation is one which functions on all production and sales levels. It is a one-stop film shopping center. It produces programs ranging from 30 minutes to an hour and a half, from cartoons to public service. It produces commercials, both animated and stop-motion. It produces for the national and the local market. It sells all these film forms plus features. It rents its facilities when they are not in use. Syndication, of course,

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U. S. STEEL: THE SEARCH

U.S. Steel recently discovered some important cracks in its public relations armor. What Steel learned and what it did about it is of value to all those using TV to put over a corporate profile.

By FRANK P. MODEL

I REALLY don't feel sorry for the United States Steel Corporation." . . . "It irritates me when a man whose appearance . . . is respectable comes on and talks a little bit down to me and tries to tell me something that's utterly ridiculous—that this is really some sort of benevolent organization working for the people."

The sarcasm from the playback of the tape recorder lay heavy upon the room. The handful of listeners wore increasingly haggard looks as the voice—and the tape recorder—droned on in U. S. Steel's offices at 71 Broadway in downtown Manhattan.

The voice didn't belong to an agitator for the United Steelworkers.* It was that of a "typical" viewer of *The United States Steel Hour*, one of some 150 interviewed over the past 15 months by Steel's agency, Batten, Barton, Durstine & Osborn.

Was the message getting across?

For over 15 months Steel's Public Relations department, which runs the six-year old network TV show and reports directly to Steel's board chairman, has had BBDO conduct a series of depth interviews to find out if the corporation is getting its institutional messages across to the public via TV.

What Steel learned through these candid interviews may hold vast implications for other major corporations who are, or are thinking of, using television as a PR pipe line to the public. For one thing, it's quite clear from the latest series of BBDO interviews that while Steel may have been quite successful in putting across its over-all PR objectives and corporate image, it has not, until recently, been altogether successful in selling specifics, e.g., its profits vs. steel prices story. Equally important is the way Steel's experience underscores the need for qualitative research, such as the "focus group interviewing" technique employed by BBDO, to check on PR success.

For just when BBDO was recording critical comment on Steel's profit PR commercials in 1958, quantitative research

indicated that more people thought more highly of the corporation at that precise moment than at any other time in Steel's history.

The proof of Steel's over-all PR success comes from the Psychological Corporation, whose continuing Link Audits measure trends in the public's basic attitudes toward seven American corporations. Besides U. S. Steel, the subscribers include General Motors Corp., E. I. DuPont de Nemours, General Electric Co., Union Carbide, Ford Motor Co. and Westinghouse Electric Corporation.

Since 1937, the Link Audits show, U.S. Steel's "favorable" image has been consistently on the rise—from 46% to 81.5%—dipping only in times of labor unrest and economic setbacks. The most recent Link report (May 2-17, 1958) showed that those who held "no opinion" of U. S. Steel were down to 27% of the population (as against 45% when Link set out in 1937), and that over a 22-year period, the small (8%) segment of the population critical of Steel has been cut in half.

Most liked the *Steel Hour* in interviews

More interesting, yet, is what Link tells about U. S. Steel's television activities since launching the *Steel Hour* in the autumn of 1953. During the first season on ABC-TV, its "favorable" image rose at double the rate of its fellow subscribers: U. S. Steel was up 6.2% as Westinghouse (then sponsoring *Cavalcade of America*) was up 3.0%. Furthermore, since going on TV, U.S. Steel's share of "unfavorable" has been consistently below the seven-company average, and when asked—specifically—what they most liked about U.S. Steel's advertising, a preponderant majority singled out the *United States Steel Hour*.

Another source, the American Iron & Steel Institute has found that 70% of the public gets its impression of steel through television (as against 56% through newspaper articles, 16% through newspaper advertising). Another, Princeton's Opinion Research Inc., early last year asked U. S. Steel employees in three plant cities—Gary, Youngstown, South Chicago—where they got their impression of Steel, that is, outside of actual work. Over 50% said TV.

While all this conclusive research is fine and good, can

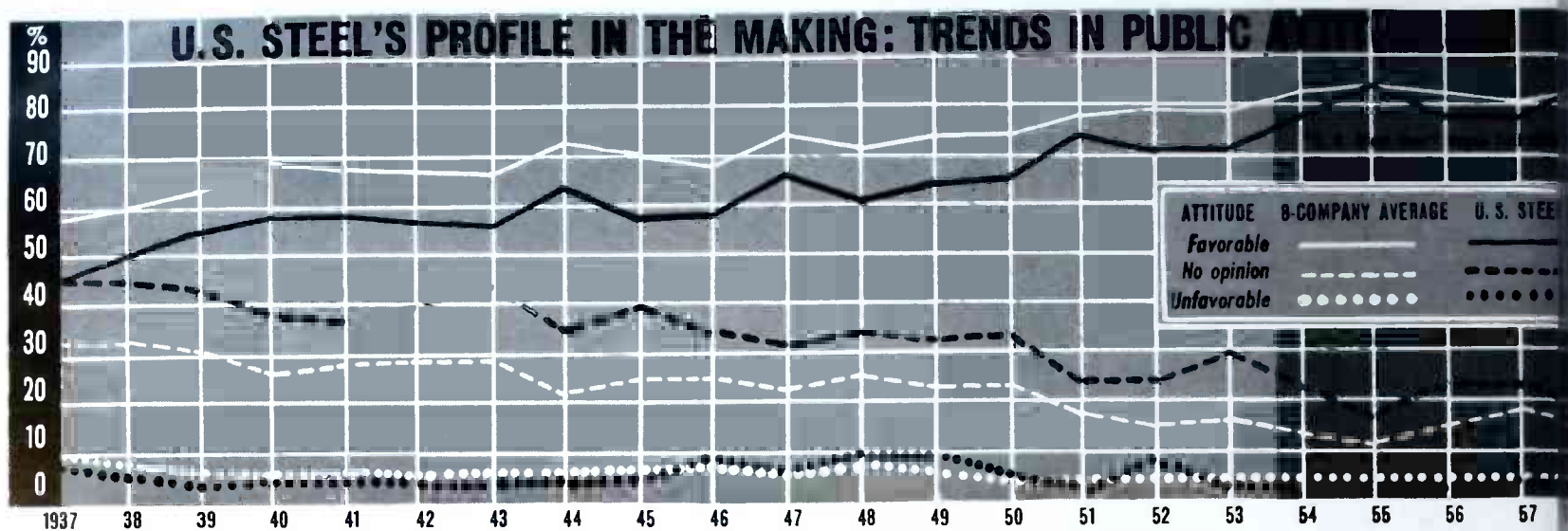
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*Despite its mammoth size, U. S. Steel last year ranked only 423d among the nation's top 500 industrials. Though 1959 first quarter earnings (\$106,585,303 on gross sales of \$1,077,588,292) represented a 70% increase over 1958's first quarter net (\$62,426,679 on gross sales of \$800,074,074), its apologetic approach on TV appeared during a bad year. In 1958, income from its fourteen divisions and eleven principal subsidiaries came to only 8.7% of \$3,477,000,000 sales. At current level of sales, 1959 income should surpass 10% of sales.

A typical U.S. Steel Hour commercial



FOR AN IMAGE



THE SEARCH FOR AN IMAGE *continued*

"Getting statistical samples is one thing, but having your nose rubbed in what people

television actually *alter* preconceived notions of U. S. Steel in particular as well as in general. Obviously, it had struck some U. S. Steel executives that it would not do simply to come out looking good in what one terms "popularity contests." Insofar as its TV program was concerned, the corporation did, indeed, "look good." It had a high (71.3%) Trendex sponsor identification; its Nielsen averaged 21.8% and share of audience hovered at 31.9%.

"Focus group interviewing" for Steel

At the agency, a BBDO psychological research group headed by a scholarly, wiry former university psychologist named Dr. Bayard Badenhause, had for several years conducted just the kind of sophisticated research U. S. Steel was looking for. Ignoring statistics, for one, Badenhause's researchers were conducting what in M. R. vernacular is described as "focus group interviewing"—getting people to verbalize the images, thoughts and feelings that edged into consciousness by foregoing direct questioning and concentrating instead on making the sample probe their innermost thoughts for what they honestly felt.

What they learned was graphically illustrated several years ago by a pilot study conducted for The First National City Bank of New York, a BBDO client. A general discussion on banking told Badenhause what he had suspected all along: that the average man or woman felt intimidated by the imposing marbled facade of banks and took out his or her feeling by complaining about long lines and slow service.

BBDO researchers found that the felony was compounded by the client's TV commercial on the *11 O'Clock News* with John K. M. McCaffrey (WRCA-TV, New York). This commercial boasted that "More People Bank At First National City Than At Any Other Bank in New York." BBDO's copywriters played back the tape, reworked the slogan to read, "You Come First at First National City . . ."

Sufficiently impressed, U. S. Steel asked Badenhause to screen one of its hour-long Theatre Guild presentations along with the commercials therein before a panel of some

ten people. Those interviewed were picked at random by the "people finders" at Bennett-Chakin, an agency specializing in locating research samples. They were paid \$5 for the trouble of spending a few hours locked in a screening room and allowing their subconscious to be explored.

At the outset, Badenhause encountered what he now describes as "an aura of paranoia." The sample "was actually hostile and antagonistic toward what it regarded to be a deliberate effort by 'Big Business' to pull the wool over its eyes."

Individuals dismissed as "phony" . . . "spurious logic" the client's contention that steel was innocent of having stimulated inflationary prices; suspected U. S. Steel of possessing some sort of "ulterior motives" in playing down its veritable size; and in general, were highly skeptical "because it (U. S. Steel) is being so defensive . . ."

Shown a commercial that explained why U. S. Steel's profits were so low, one of the respondents said that announcer George Hicks "skims over the money that went to the stockholders as if it were some sort of donation to the poor."

Another charged that "this is a constant kind of deception that corporations try to practice upon people . . . he seems to be implying that U. S. Steel is not what it undoubtedly is: a company with the intention of making lots of money."

To Charles M. Underhill, a former ABC and CBS executive, now U. S. Steel's staff director of television, hearing this resentment come crashing through the tape was "a most humbling experience." Understandably so. Badenhause explains: "Getting statistical samples is one thing, but having your nose rubbed in what people *actually* think of you is another thing altogether."

Did this mean that after years on the air, U. S. Steel might have been barking up the wrong antenna?

Certainly not. To begin with, from a purely statistical point of view, these comments were absolutely meaningless. BBDO account executive Ira L. Avery declares that "just because nine out of ten people [interviewed] can't understand you doesn't necessarily mean that nobody understand-



actually think of you is another thing altogether."

you or that 90% of the country doesn't understand what you're talking about."

An oft-expressed criticism of this technique, on the other hand, is just as meaningless as the comments themselves. This critique holds that these "focus group sessions" have been conducted in only two cities, both of them in New York state, and that furthermore, the sample could hardly be regarded as "representative" in that most were white collar workers of above-average incomes who just happened to be articulate people.

"Nonsense!" snorts Badenhausen. "What could be more of an average viewer in U. S. Steel's eyes than the steel-worker whose current average salary comes to \$6,244.40—which just happens to be the mean salary of our respondents." And, he explains, "while regional differences will certainly affect brand purchasing habits—something in which we're the least interested—locales have little or no bearing on language comprehension and emotional reactions. This is all we want to know: do they clearly understand the language, the logic and the objective of the commercial? Do they believe what they see and hear and what are their emotional reactions to both the show and the commercials?"

Interviews lead to copy changes

Thus, over the past year, as U. S. Steel listened to these emotional reactions little by little, it was able to detect what did and did not sit well with its public. It learned, for example, that the perfectly acceptable term of "productivity" was interpreted by many to imply "exploitation of the worker." The word was changed to "rate of production."

In the same way, Steel ceased talking about "our" profits, placing the emphasis on what these profits meant to "you," the viewer. Steel also learned that some viewers considered the use of puppets "in poor taste." Said one respondent: "I think it's disparaging to the intelligence of people." Other techniques were substituted.

And so, by the time the most recent interview was held in March of this year, U. S. Steel could detect little of the

Steel's over-all public relations success, especially since the Steel Hour began, is indicated in the chart at left. It is based on data gathered by the Psychological Corporation in its Link Audits. Looking over the results, left to right above, are Charles M. Underhill, Steel's staff director of TV, Phelps Adams, v.p. of public relations and assistant to Steel's board chairman, and Charles W. Huse, Steel's p.r. administrator.

virulent criticism that came from different quarters and settled on its TV department like a thick blanket of gloom.

Badenhausen sums up progress this way: "At one time, they felt they were being lied to knowing as they did that big companies make big profits. They originally felt they were being condescended to, that this huge company was attempting to patronize them. Recently, we found a greater feeling of identification with U. S. Steel . . . they felt that at last they were being treated as equals."

This is not to say all is sweetness and light. Only a few weeks ago, Scripps-Howard's radio-TV critic Harriet Van Home described one recent commercial as "a quiet, intermission chat about ingots and I-bars that have a poignancy and a poetry that goes straight to the heart—provided that you're the kind of homemaker who thriftily bought several hundred shares of U. S. Steel back in 1934."

She suggested that before attempting to tell any more about profits, the corporation ought first to define an ingot. Suffice to say, even her suggestions will be used in altering the commercial approach. But it is obvious that U. S. Steel still has to convince a number of die-hards, among them, the viewer who wrote, "You must think the public is utterly stupid. There's no disgrace in profit in our country. Why distort it?" Or take the one who threatened to boycott U. S. Steel because he resented "being a member of a captive audience for a 19th Century course in economics . . . your threadbare propaganda was passé in 1927 . . . your splendid pitchman may be Mr. Hicks, but it does not necessarily follow that your audience are also Hicks" (sic).

Letters such as these notwithstanding, the greatest testimonial to U. S. Steel's success in re-designing its PR commercial approach came in the form of a letter addressed to public relations vice president Phelps Adams. The author was the president of a large advertising agency specializing

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TV Academy— an organization at the crossroads?

*In its present state
it can help or
hinder TV's image*



ONE night each year, television has a unique opportunity to sell itself to the American public: that occasion is the annual presentation of the Emmy Awards by the National Academy of Arts and Sciences. This year the presentation was made May 6, well after this story was written. Yet it was already apparent that the Emmy Awards this year would not change the pattern of the past—the Awards would become a great source of controversy; its critics inside the industry would air their dirty linen in public; its critics outside the industry, mainly the TV columnists and editors, would cite the Emmy Awards as a bill of particulars to indict television.

There is a supreme irony about the Emmy Awards. They were designed, in part, by the Academy, to help improve the image of the medium. Instead they seem to be doing the opposite. If critical reception to the Emmys plays any part in shaping its image—and it must have some effect—television is surely the loser.

This is the year that TV, formerly the prodigal son, has become the prodigal patsy. It is under severe attack from every quarter.

Objective evaluation needed

Behind the Emmys, of course, stands the National Academy of Television Arts and Sciences, its architect. Perhaps an analysis of the Academy is in order? Such an examination would take us behind the scenes to turn the spotlight on the Emmys and to root out the source of its troubles. Perhaps the industry is too close to the organization? Has it taken a good hard look at the Academy recently? Is it objective in its evaluation of the Academy's achievements, failures, and problems?

The key to understanding the Academy is its credo "to advance the Arts and Sciences of television" which is set forth in its constitution. This statement is, of course, extremely praiseworthy; not so commendable, however, is the different interpreta-

tions given the phrase. What constitutes such an advance? The answers almost outnumber the membership.

Related to lack of agreement on aims is the problem of serving an incredible diversity of people. The Academy, which has 4,000 members, is all-encompassing. It turns away no one, even those who do not work in the business can become associate members. In its ranks are network executives, producers, packagers, actors, writers, directors, scenic and costume designers, newsmen, announcers, personalities, performers, technicians, engineers, talent agents, advertising agency account executives, etc. Hollywood is a film chapter; New York a live one; Washington a news chapter; Baltimore a local chapter. Chicago has relatively a large number of admen, New York, relatively few.

Members speak in divers tongues

At first, the Academy actually was supposed to be a crucible where all segments of the trade were to meet, learn and thrash out their problems. Actually it is more like a tower of Babel where members speak in different tongues depending on their needs. Some want to socialize; others to join workshops; a few to meet influential members.

The National Academy is young, much younger than people suppose. Its youth demands that one be patient. But it is also a jerry-built organization of parts grafted one upon the other without any functional cohesiveness. It was formed in 1946 in Hollywood. It retained its provincial character until the New York chapter was begun in 1954. A year and a half of negotiations were necessary before the National chapter was organized in June, 1957. Ed Sullivan played the role of the Great Compromiser and

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Meeting of Board of Trustees of The Academy in September 1958 in Hollywood. At head of table is Harry S. Ackerman, Academy president. Seated at his left are: Henry S. White, W. Fenton Coe, Pat McDermott, Robert F. Lewine, Lou Edelman, Hubbell Robinson, Jr., and Paul Weston.



How Long Should a Commercial Be?

*Results of a continuing six-year study
of Winston commercials
suggests the relative effectiveness of
10, 20 and 60-second spots
during the product's life cycle.*

BY MACK HANAN

THERE are many answers to this complex problem. Practically speaking, the problem of prime-time availability determines one answer. Economically, there is always the problem of budget. Other considerations include the type and mood of the product, the commercial time of day or night, and the type and role of supplementary media, if any. In this pilot research study, recall and response to commercial lengths of 10, 20, and 60 seconds were correlated with still another determining factor: the Product Life Cycle. (For methodology, see page 97.)

In terms of this study, the product life will consist of the following marketing stages: 1. PREGNANCY—predistribution (in recent years there are a number of striking examples of heavy advertising before any real distribution has been achieved). 2. BIRTH—the introductory stage. 3. ADOLESCENCE. 4. MATURITY—when the product reaches its share of market goal. Based on this six-year study on Winston Cigarettes for another cigarette maker, are suggestions on how the Life Cycle index can be applied to specific product problems as a means of helping advertisers use the TV medium in a more economical and efficient way. While specifically concerned with men smokers' reactions to cigarette commercials, the implications of this study can be applied to all packaged goods and to many other kinds of products as well. Here are the main findings:

The 10-Second Commercial earned the highest recall of brand name when the product was both new and after it had become established. The 10-second spot also stimulated the highest degree of teaser interest in the product before its introduction. Here is the percent of recall in our study for the 10:

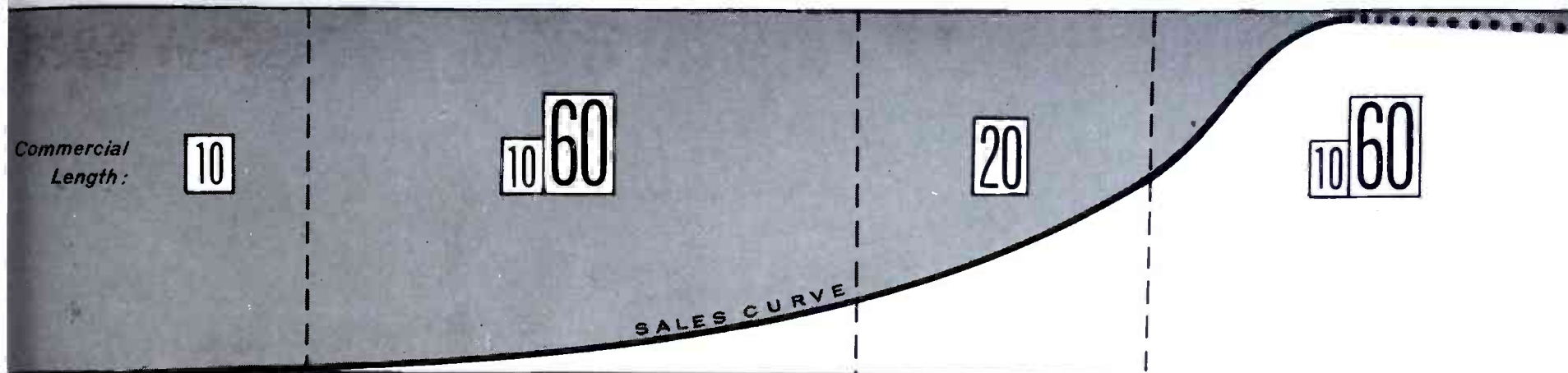
Recall	As A New Product	As An Established Product
% Audience Recalling Brand Name	96	98
% Audience Recalling Brand Name plus Major Sales Point	70	75
% Total Sales Points Recalled (out of 3)	100	100

Therefore, the 10-second commercial would appear to be most effective in the role of *teaser* before a product is on the market; in the role of *repeater* while the product is gaining a market toehold; and in the role of a *reminder* once the product has become established.

The 20-Second Commercial, the key prime-time announcement length, would appear to be most effective as a *ripening* in the transitional stages between a product's initial novelty and its general establishment in the market. However, this research study suggests that the economics of the 20-second commercial in comparison to the 10-second length should be examined critically by any advertiser using both or forced to decide between a major investment in one or the other.

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WHAT SPOTS TO USE DURING A PRODUCT'S LIFE CYCLE



PREGNANCY

In the pre-distribution phase of the launching of a new product, the 10-second spot, in terms of highest recall and teaser interest, would seem to be most effective, as compared to spot announcements of greater lengths. The 10-second commercial is deservedly referred to as the "ID." In the Winston study it did, indeed, identify the cigarette by name far more memorably than commercials of either 20 or 60-second length. Furthermore, the 10-second length also stimulated the greatest audience interest in learning more about Winston.

It may well be a truism that the lengthier the commercial for an unborn product, the more—not less—confusing it can actually prove to be if the product's sales points cannot be quickly and meaningfully related to a known brand name and function. The 10-second length may therefore be able to offer the higher consistent level of recall of brand name along with increased economy in production and timebuying at the opening stage of the product life cycle.

Our study showed, in short, that the 10-second length did the best job of building a brand name, pre-selling the product well before it was in complete distribution. The ID set up the maximum of temptation to want the product. Or, to say it another way, the ID, according to our study, instilled a sense of watchful waiting just prior to the next important stage of the product's life cycle.

BIRTH

Once the product is actually introduced for mass sale, more than just a teasing interest is required from the market; more than just brand name recall is required by the advertiser. This is the time to begin to build a solid platform of product fact and product personality. If the 10-second commercial can be regarded as a left-job which keeps the market unbalanced in the direction of the product, then the 60-second commercial is the haymaker. It offered by far the highest percentage of total audience recall of the Winston brand name-plus-the brand's major sales point. It also offered the greatest relative opportunity to interweave supplementary sales points around the major theme—or variations on the same theme—as well as the greatest proportional recall of the panorama of sales points. Because the birth of a product is its most vulnerable moment, a one-two punch of 60-second and 10-second commercials suggests itself as the most effective means of keeping the greatest amount of constant pressure on the market by using the 60's as stabilizers and the 10's as repeaters. In this role, the 10-second spots do more than merely repeat the brand name and major sales point. Through association, they can call forth the more fully developed sales argument carried by the 60-second length commercials. Thus, they can imply as well as repeat.

In the specific case of the Winston cigarette commercials, the 10-second length was able to put the brand name across better than the 20-second commercials and also achieve an almost equal recall on brand name-plus-major sales point.

This finding is reinforced by the results of an entirely separate but related research study on the commercial recall of men cigarette smokers to the sales messages of the ten top cigarette brands. Using recall from the 60-second length of these commercials as the base, we found that once again the 10-second length sacrificed very little to the 20 in its overall ability to transmit brand name and brand name-plus-major sales point. This close relationship between the effectiveness of the 10's and 20's suggests obvious applications. For the same dollar budget, more 10's can be levied against the market than 20's, yielding greater frequency and continuity with no loss of impact. Or some of the money saved can pay for additional 60-second commercials as well. This problem of dollars saved is a major consideration in any new-product introduction. By the time the stage of adolescence occurs in the product's life cycle, the introductory budget is usually just about depleted. Nor has the product typically yet begun to return a profitable pay-in to reimburse its pay-out. In going for broke, as it must in its introductory period. Any new product must avoid the central problem of going broke itself.

ADOLESCENCE

Following a successful introduction, the chief marketing problem of a product's adolescence requires it to maintain a steadily mounting brand pressure. For this purpose, the 20-second length seemed to be the best ripener of the initial introductory foothold for Winston. When the cigarette was new, the 20-second commercial earned a slightly greater recall of brand name than the 60. And as Winston moved toward becoming more and more established, the 20 earned almost the same amount of recall of brand name-plus-major sales point, at the same time closely approaching the 60 in its percentage of total sales points recalled.

It is worth noting that the advantage offered by the 20-second over the 10-second length in enhancing recall of brand name-plus-major sales point can become significant to a product which is in the throes of trying to establish itself after introduction. At this marketing stage of the life cycle, it is usually imperative to cement the association between product name and claim so that a reciprocal relationship can be created whereby the name alone bespeaks the claim and the claim alone suggests the name. This is the bed-rock basis of what is called the product personality, or "image," through which the product comes to stand for something. And that "something" can only be its major claim.

MATURITY

As the product comes into its fullest share of market, if it is not the brand leader it is nevertheless one of the leaders. In either event, its sales position then becomes increasingly nipped at by its competitors.

To maintain its position, or at least restrain the downward pitch of the sales plateau (as projected in the chart above), the mature product needs a new push at this time. Here again the 60-second length is recommended. For the minute spot best documented the story of newness in Winston. The study shows the 60 offered the creative room to spell out the significance of a new ingredient, a new manufacturing process, a new price or package or promotional theme. The 60 earned the highest percentage of recall for a new or renovated major sales claim. This finding is the determining factor in suggesting the 60-second length as being singularly useful at the maturity of the life cycle, differentiating it most importantly from the 10's and 20's.

And, finally, the added effectiveness of the 60-second length in conveying a sense of believability and actuality for the renewed claim should not be overlooked. The findings again show that the addition of IDs to the backbone of a 60-second campaign can take advantage of the retention of the full story of the minute spot and at the same time can mean increased efficiency.

Texaco's \$8,000,000 question: can it retain sponsor identification in the era of alternating and participating sponsorships? Texaco's advertising manager, Donald W. Stewart, thinks he has the answer . . .

STEWART OF TEXACO: THE CRISIS OF CONTINUITY

In a medium that can create more "problems" than there are solutions, the greatest dilemma confronting today's network advertiser apparently is how to maintain single program and sponsor identification plus week-in, week-out continuity in face of rising costs. How can you achieve this when the economic structure of television favors just the opposite and the trend is to alternating, participating and co-sponsorships?

Certainly, no one is more aware of and has done more about this difficult problem than 52-year old Donald Warren Stewart, the taciturn, deliberate advertising manager of Texaco, Inc., as The Texas Company is now known.

Texaco spent \$5 million in spot radio and TV

From television's first days, Texaco, under Stewart, has gone through a full cycle of sponsorship patterns aimed at ending this dilemma. Beginning with the weekly *Texaco Star Theatre* starring Milton Berle, Texaco turned in 1954 to the first alternate-week program series (Jimmy Durante and Donald O'Connor), thence to a handful of specials to the point where last year, its total network TV budget came to approximately \$440,000 (while placing some \$5,000,000 in radio-TV spot).

Now, Stewart & Co. are about to make another dramatic move—one that they hope will help to solve the corporation's needs as well as restore Texaco to the ranks of the TV network heavyweights.

After reportedly mulling over the prospect of sponsoring eight CBS TV specials produced by The Friar's Club next season (a purchase that would have come to \$200,000 a show, exclusive of network time), Texaco—according to reliable trade reports—is on the verge of signing a card-rated package of \$8,000,000 gross: 52-week sponsorship of *NBC*

News with Chet Huntley and Dave Brinkley, five nights a week. Actual cost to Texaco would be considerably less after cash and frequency discounts.

Although the purchase is one Stewart himself won't elaborate upon ("We never talk about a deal until we've actually signed it into being"), it portends a new advertising approach for Texaco. For Texaco's advertising strategy is in transition—not simply in programming, but in media and copy, as well. The changes may not necessarily be revolutionary, but they have profound implications for most TV advertisers in general, the oil industry in particular.*

Texaco's new media approach undoubtedly is the most significant change. Assuming that Texaco gets full station lineup (minimum requirement: 130 NBC affiliates) and the sponsorship begins as reported on June 29, the pattern is clear.

Specials sustain "blockbuster" technique

Its specials—the January 1 Cotton Bowl game, the April 10 *Swing into Spring* with Benny Goodman, the June 3 Burl Ives special on CBS and one, tentative autumn spectacular, possibly on NBC—sustain the "blockbuster" technique reminiscent of Texaco's salad days with Milton Berle.

For as Stewart says: "Our philosophy with these specials is that they are geared to specific merchandising campaigns . . . they are not indiscriminately spotted so that we can say 'we're in television.'" And while spot may make an attempt at filling the breach between these specials, only the type of sponsorship afforded by the proposed Huntley-

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*Texaco is the fourth largest oil complex in terms of assets (\$3,111,526,969), second biggest in terms of net profits (\$310,167,805) on a 1958 gross income of \$2,475,629,730. It reported record earnings for the first quarter of 1959: net income of \$91,220,181—a gain of nearly 30% over 1958 first quarter net income of \$70,003,000.



TIP TOP BREAD LEAPS FROM FIFTH TO LEAD

Tip Top, Holsum show phenomenal recall rise in Chicago. Bufferin, Hamm's, Halo lead their fields.

Tip Top, climbing rapidly and substantially, led the bread field in recall in the latest survey conducted in Chicago. Moving up from fifth place in a February, 1957 survey, Tip Top more than quadrupled its scoring in the 1958 study, showing the same trend it had in the New York survey (published in April, 1959). On the whole, the bread field reflected dynamic movement. Holsum, second, rose phenomenally over 1957, climbing from 1.9% to 28.8% in recall. In use, leader Wonder displaced Silvercup, which tied Holsum for second.

Halo, the new leader in the shampoo category, showed a concomitant rise in recall and use. Moving up from fourth in 1957 to first, Halo more than tripled the percentage of recall for its commercials. Previous leader Prell was down to fourth place. Reflecting the change in recall, Halo also led the field in use, rising from its former third-ranking position. And Prell, previously first in use, again exchanged places with Halo to take third place.

Among beers, Hamm's, whose commercials are consistently among the best on TV, remained the leader in recall and use and continued to show a rise in percentage for both. Schlitz again trailed in second place. Pabst was third in recall; Budweiser, third in use.

In the headache remedy category, Bufferin continued its lead in commercial recall. Anacin was second, picking up over 18 percentage points since a previous survey, and Alka Seltzer was third. Bayer aspirin took first place in use, Bufferin and Anacin, second and third respectively.

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 Chicago 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.



Hamm's



Tip Top



Bufferin



Halo

TV COMMERCIAL RECALL AND USE—CHICAGO

BEERS—RECALLED

	October, 1958 Rank	%	June, 1957 Rank	%	June, 1956 Rank	%
Hamm's	1	61.4	1	55.1	1	47.3
Schlitz	2	33.0	2	36.9	3	22.0
Pabst	3	25.2	3	21.5	2	23.1
Budweiser	4	18.5	5	8.1	5	9.8
Meister Brau	5	6.9	4	10.4	4	14.7
Blatz	6	6.2	9	2.2	9	2.9
Drewry's	7	5.9	8	3.3	7	6.8
Miller High Life	8	3.4	10	1.6	—	—
Heileman's	—	—	6	7.5	8	6.5
Old Style Lager	—	—	7	5.0	6	6.9
Edelweis	—	—	—	—	10	2.5

BEERS—USED

	October, 1958 Rank	%	June, 1957 Rank	%	June, 1956 Rank	%
Hamm's	1	19.8	1	17.3	1	14.9
Schlitz	2	15.1	2	13.1	2	9.2
Budweiser	3	10.5	5	5.2	6	5.4
Pabst	4	8.7	3	11.3	3	8.9
Miller High Life	5	7.4	5	5.2	5	5.6
Meister Brau	6	5.3	4	6.6	4	5.9
Drewry's	7	4.1	8	2.6	7	3.8
Blatz	8	2.8	9	2.2	9	2.6
Old Style Lager	—	—	7	3.0	8	3.5
Heileman's	—	—	10	1.0	10	1.5

BREADS—RECALLED

	October, 1958 Rank	%	December, 1957 Rank	%	February, 1957 Rank	%
Tip Top	1	42.8	2	22.8	5	9.0
Holsum	2	28.8	7	5.2	6	1.9
Wonder	3	23.7	4	15.9	2	21.7
Silvercup	4	21.8	3	21.5	1	31.6
Butternut	5	13.4	1	22.9	3	15.1
Staff	6	10.0	5	9.3	4	9.5
Upside Down	7	6.4	—	—	—	—
Profile	8	2.9	6	8.4	—	—
Pepperidge	—	—	*	—	7	1.2

BREADS—USED

	October, 1958 Rank	%	December, 1957 Rank	%	February, 1957 Rank	%
Wonder	1	13.1	3	12.0	3	11.8
Holsum	2	12.3	6	4.5	5	4.2
Silvercup	2	12.3	1	16.6	1	20.3
Butternut	4	11.5	2	12.8	2	12.0
Tip Top	5	10.5	4	6.0	7	3.3
Staff	6	5.3	5	5.7	4	6.3
Profile	7	1.7	8	2.9	—	—
Upside Down	8	1.3	—	—	—	—
Jewel	—	—	6	4.5	6	3.8
Pepperidge	—	—	9	1.2	8	2.1

HEADACHE REMEDIES—RECALLED

	October, 1958 Rank	%	September, 1957 Rank	%	December, 1955 Rank	%
Bufferin	1	54.5	1	47.4	1	41.2
Anacin	2	40.7	2	22.4	2	21.2
Alka Seltzer	3	22.1	3	15.4	3	20.2
Bayer Aspirin	4	9.5	4	10.9	5	7.7
Bromo Seltzer	5	4.8	6	3.0	4	10.4
St. Joseph's Aspirin	6	1.5	5	3.1	6	1.5

HEADACHE REMEDIES—USED

	October, 1958 Rank	%	September, 1957 Rank	%	December, 1955 Rank	%
Bayer Aspirin	1	34.5	1	37.4	1	45.6
Bufferin	2	30.8	2	27.8	2	19.1
Anacin	3	25.3	3	21.6	3	15.7
Alka Seltzer	4	8.9	4	6.1	4	6.4
St. Joseph's Aspirin	5	2.5	5	3.0	6	2.7
Bromo Seltzer	6	2.3	6	1.9	5	3.2
B.C.	—	—	—	—	7	1.4

SHAMPOOS—RECALLED

	October, 1958 Rank	%	December, 1957 Rank	%
Halo	1	27.6	4	8.6
Drene	2	21.0	3	9.7
White Rain	3	20.8	2	14.0
Prell	4	11.5	1	23.7
Lustre Creme	5	9.5	9	2.7
Dial	6	4.4	—	—
Enden	7	4.3	6	3.1
Pamper	8	3.9	5	5.0
Shasta	9	2.8	—	—
Breck	10	2.3	—	—
Helene Curtis	—	—	7	2.9
Prom	—	—	7	2.9
Toni	—	—	9	2.7
Johnson's Baby	—	—	9	2.7
Charles Antell	—	—	12	2.5

SHAMPOOS—USED

	October, 1958 Rank	%	December, 1957 Rank	%
Halo	1	11.9	3	7.3
Lustre Creme	2	11.1	2	10.3
Prell	3	10.3	1	13.2
Drene	4	8.2	4	6.9
Breck	5	7.4	—	—
White Rain	6	5.9	5	5.7
Dial	7	4.6	—	—
Enden	8	3.8	6	5.2
Pamper	9	1.1	10	1.3
Helene Curtis	—	—	7	4.4
Johnson's Baby	—	—	8	2.3
Toni	—	—	9	1.5

*Less than 1%.



**Michigan Week
May 17-23**

We're proud of Michigan . . .

Going great guns! That's Michigan whose industrial expansion was fourth highest in the nation in 1958. In Detroit, home of the WWJ stations, automobile production is way up. So are factory and non-factory employment, residential building, department store sales and other barometers of a healthy economy.

For sales results you can sing about, buy Michigan—Detroit—the WWJ stations, basic media in this big-earning, big-spending market.

WWJ AM and FM
RADIO

The World's First Radio Station



WWJ-TV

Michigan's First Television Station

Owned and operated by **The Detroit News**

National Representatives: Peters, Griffin, Woodward, Inc.



Television Magazine

RADIO STUDY no. 26

Here is a non-technical explanation of the fundamentals of radio coverage that might affect your buying decisions.

PRIMER ON COVERAGE

BY HERMAN LAND

A RADIO market rating report may be misleading as often as it is helpful, for it obscures fundamental differences between stations while purporting to compare them. These differences arise out of the great variations in station coverage and assigned service functions and are not revealed by rating or share of audience comparisons.

Sound buying decisions therefore must be based on much more than the superficial numbers report in a rating book, although obviously they have real value when their limitations are kept in mind. The buyer should have at least a nodding acquaintance with the fundamentals of radio coverage.

Designed for advertiser or agency man buying radio

Fortunately, it is not necessary to have an engineering background or to be a mathematician in order to grasp the most significant ideas involved in radio transmission. What follows is a non-technical explanation of some of these ideas, designed for the advertiser and agency man who buys radio or who contemplates launching radio campaigns. Obviously, from the engineer's standpoint, it is over-simplified. Nevertheless, it will enable those who take the time to absorb its content to base their buying decisions on something more solid than ratings, more soundly than those who use intuition or a ouija board.

POSITION ON THE DIAL

The starting point is the dial on your AM radio (it is AM we shall be discussing throughout; FM is another matter

entirely). You have undoubtedly noted that the numbers on the dial range from 550 at the left to 1,600 at the right, and that these numbers refer to "kilocycles." A station's position in the spectrum is the number of kilocycles as noted on your dial.

The prefix "kilo" is a term taken from the metric system of measurement meaning "thousand." A kilocycle is equal to a thousand cycles. Thus, 550 kc—which is the abbreviation for kilocycles—means 550,000 cycles, and 1,600 kc means 1,600,000 cycles. Similarly, the prefix "meg" means "million." An FM station on the dial at 101.1 is at a frequency of 101,400,000 cycles.

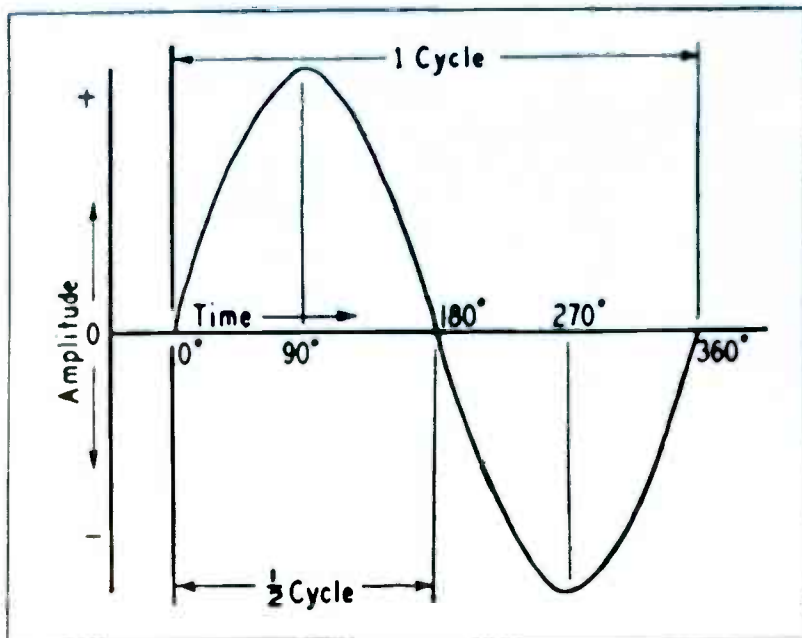
A cycle is simply one complete alternation of current. For example, the current in your home is a standard 60-cycle current, which means it is "alternating" at the rate of 60 times per second. The station signal that is on a frequency of 550 kc is alternating at the rate of 550,000 cycles per second.

The speed of the signal

Now it doesn't matter what the frequency is, that is whether the signal is alternating 60 or a million times a second, the signal travels at the same speed. This is the speed of light, approximately 186,000 miles a second. Let us imagine an electromagnetic wave—which is what the radio signal is—that has a frequency of 186 kc, or 186,000 cycles. This is precisely the same as the speed of light. Therefore the signal is alternating 186,000 times during the time—one second—it takes for it to travel a distance of 186,000 miles.

The inverse relationship of frequency to wavelength: As frequency increases, wavelength decreases

There is thus one complete alternation of signal for every mile it travels. If you were to draw this alternation on a graph, it would look like this:



This is called a "sine wave" by mathematicians. It simply represents the current rising from zero to maximum, down to zero again, then rising to maximum in the opposite direction—or "negatively"—and back to zero for the completion of its cycle. The distance it has traveled during this cycle is exactly one mile. This distance is known as the "wavelength" of our signal. In this instance, then, the wavelength is one mile.

Obviously, the more times a current alternates during the second it travels its 186,000 miles, the shorter distance is going to be covered by each cycle. For example, if the frequency is twice that of 186 kc, it will be 372 kc or 372,000 cycles per second. This means that each cycle will cover *half* the distance, or only half a mile. The wavelength of this signal, then, is half a mile.

Note that as the frequency increased from 186 to 372 kc, the wavelength *decreased* from one mile to a half mile. This is the famous "inverse" relationship between frequency and wavelength. As the frequency increases, the wavelength goes down, and vice versa.

Long, medium, short and ultra short waves

Now, what does all this have to do with radio coverage? Plenty—for the wavelength is a primary factor in the way the signal behaves. It makes a lot of difference whether you are dealing with *long* waves, *medium* waves such as used in standard broadcasting, *short* waves, which are used for international communication, or the *ultra short* waves which are used in FM and television.

Unfortunately, there has not been consistency in discussion over the years, and sometimes people talk in terms of wavelength, sometimes in terms of frequency. Recently though, the tendency has been to deal with frequencies more and more, even among shortwave enthusiasts. For this reason, the rest of our discussion will be in terms of frequency rather than wavelength.

The lower the frequency, the greater the primary coverage. This is the fundamental factor. Given the same power, a signal transmitted at a low frequency will travel farther than the signal at a high frequency. In other words, the low frequencies are more efficient than the high frequencies.

You have probably noticed in your own listening experience that you may be able to hear a 5,000 watt station at the lower end of the dial come in as strongly, if not more strongly, than a 50,000 watt station at the upper end of the dial. Thus, all other factors being equal—and they seldom are—the low frequency signal has a natural advantage over the high frequency signal.

This is why you need to increase the power of your station's signal as you increase your position on the dial in order to cover the same distance.

Why there are more stations in higher frequencies

Now you can see why there are so many more stations with frequencies above 1,000 kc than below. The spectrum can accommodate many more stations in the higher frequencies around the country, since they have more limited coverage and are less likely to interfere with one another than stations on lower frequencies. It is why the FCC can crowd so many small-powered stations around the 1400 kc mark.

Oddly enough, you cannot compensate for loss of coverage as you go up the frequency scale by merely increasing your power output proportionately. It takes a *lot* of increase in power to effect an appreciable increase in *delivered* signal strength. Mathematicians call this relationship *logarithmic*. In radio, the term "decibel" or db is often used as a unit of measurement in this connection. Hi-fi enthusiasts have adopted it as an indispensable part of their jargon. In a practical sense, it means simply the least amount of *change* in volume of sound that the human ear can distinguish. Here are some of the most significant relationships between power and frequency expressed in terms of decibels, as explained by Davidson Vorhees, Chief of Technical Operations, CBS Radio.

"A 50,000 watt signal does not have as much of an advantage over a 1,000 watt signal as one might think from appearances. The reason is that the change in decibels *does not parallel* the wattage increase. In other words—not 50 to one. The increase from 50 watts to 100 watts, for example, isn't worth a nickel, so far as any appreciable increase in delivered signal strength is concerned. The jump from 250 watts to 1,000 watts means about a 6 db increase—this is a nice increase in loudness. From 1,000 watts to 5,000 watts, the increase is little more than 6 db, but to the ear no major change is noticeable. The decibel change is piddling when you go from 5,000 to 10,000 watts. The jump from 5,000 to 50,000 watts, though, is significant, about a 10 db change."

Even the tuning condenser in your radio set seems prejudiced in favor of the lower frequencies. You may notice that at the lower end of the dial, tuning is less *critical* than at the high end. First, as mentioned earlier, there is the matter of more stations allocated in the higher frequencies. Second, is the tuning characteristic of your radio. The higher you go in frequency, the less turning of the knob you must do in order to tune in the signal exactly. Moreover, the

amount of space on the dial itself appears to be less for the higher frequency range than the lower. This is why there are nights when it appears that you can bring in one station after another with only minute changes in dial positions when you are dialing above 1,000 kc. By contrast, tuning is easier, and you seem to have much more leeway in turning the dial knob when you are dealing with the lower frequencies.

Each station has specific service

If all this seems to stack the deck in favor of the lower frequencies, there isn't much anyone can do about it, since such are the facts of signal life. However, the situation isn't as bad as all that for the higher frequencies, since often the differences are more theoretical than real owing to many other factors. In addition, every station is assigned by the FCC to serve in a specific way and is accordingly designated as falling into one of four legal classifications. To evaluate a station properly, it is necessary to know its classification and just what area it is designed to serve, as determined by the FCC. When this is done, the position on the dial may not have the vital bearing that it might appear to have on the surface. However, before going into the discussion of how stations are classified, it is necessary to take up a number of other important factors that bear on signal behavior.

GROUND WAVE AND SKYWAVE

When we talk about a station's "primary" coverage, we are talking mostly about a certain kind of signal coming from its antenna as measured by the engineers of the FCC. This is the part of the signal known as the Ground Wave.

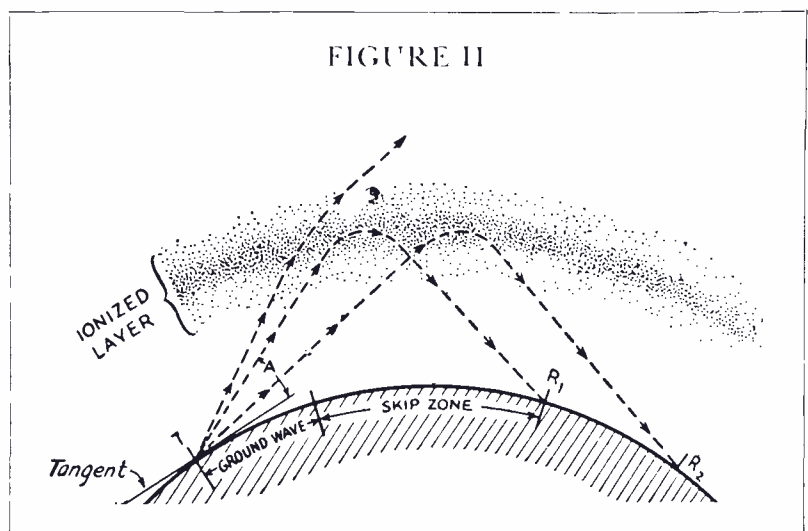
Think for a moment of a station antenna reaching toward the sky. Imagine you can see electromagnetic waves emanating from the antenna—they are moving outward in all directions, like ripples in a pool of water when a stone is dropped in the pool. Some of this energy leaves the antenna at an angle above the earth, some is going horizontally along the surface of the earth.

For our purposes, it is enough to think of this electromagnetic wave as consisting of two parts a Ground Wave and a Skywave. It is the component called the Ground Wave which gives us our primary radio coverage. This is the most stable, consistent, reliable coverage, and is mostly what we hear in the daytime on the standard broadcast band.

It is the component known as the Skywave which gives us shortwave performance. If you have listened to shortwave, you know that the shortwave signal is marred by noise and distortion and that it is subject to fading. It seems to be severely affected by sunspots and electrical storms. Moreover, it appears to be more effective at night. Why consider it here? Because it is operative on the broadcast band as well, and it may constitute a good part of what a station claims to be its secondary coverage. In buying a station it is important to distinguish between the area covered by its primary, or Ground Wave, and the area delivered by its Skywave. Some Skywave performance is impressive, but if you keep in mind the nature of shortwave broadcasting which is identical in its characteristics, you can readily see that Skywave coverage is not dependable, and that it would be a mistake to base a campaign on a station's supposed ability to deliver such coverage on a consistent basis.

Here is what happens to the Skywave. It travels from the

transmitter upward until it hits a layer of ionized atmosphere that envelops the earth from about 70 to 250 miles above the earth's surface. (An ion is an electrically charged atom formed by the loss or gain of one or more electrons). This ionized band, known as the Ionosphere, or the Kennelly-Heaviside Layer, acts like a mirror to the Skywave. The Skywave hits it and bounces back toward the surface of the earth. For each frequency there is a different angle and height at which it can strike its layer and bounce back. If you look at Figure II, you will see there is an area between the transmitter and the point at which the Skywave returns to earth where it cannot be heard. This is known as the "skip zone." This accounts for what seems like the mystifying ability of your radio set to pull in a station from another part of the country while a few hundred miles away from that station, no one can hear it.



This layer of ionized air has the unfortunate habit of changing its height all the time. Now it rises, now it falls. The result of this inconstancy of position is an inconstant radio signal. For example, if this layer rises, then the Skywave will have to travel a greater distance in order to reach it. When it bounces back it will start in a new position vis-a-vis the earth's surface, and will therefore return to the earth at a different place than it did say, the night before. If the layer falls a bit, the Skywave will reach it sooner than it did the night before. But once again, its position relative to the earth's surface will have changed and it will once again be heard at a different point on the earth, but this time closer to the transmitter.

"Out of phase" Skywave causes fading

As though this weren't enough, the Skywave can cause trouble if it comes back to earth "out of phase" with the Ground Wave. In this case it will cause fading, perhaps disappearance of the signal altogether—it can also strengthen the signal if it is "in phase" with the Ground Wave, but this is hardly dependable, since the Ionosphere keeps shifting its position over the earth pretty frequently.

It is because of this Skywave activity, that the FCC has designated so many stations as daytimers only. Were all the present daytime operations to be allowed to go nighttime as well, the air would be full of "hash" owing to a multitude of Skywaves hopping indiscriminately all over the country and getting in each other's way.

If radio in reality behaved as the theories say it should, it

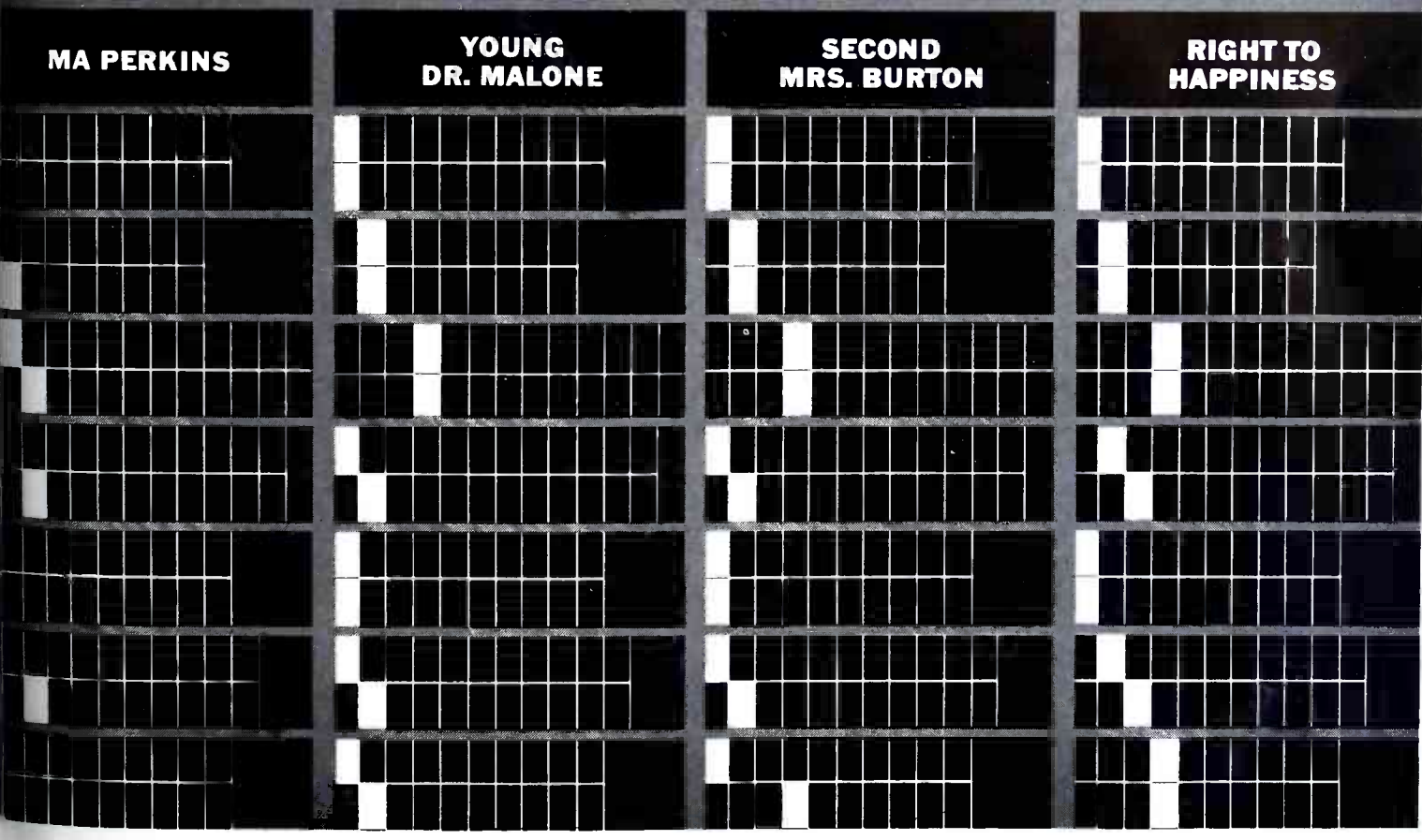
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This chart is ***THE MOST*** telling demonstration we have found of the audience sweep of CBS Radio Network daytime drama. The significance is very clear when programs score so high—in 7 of the toughest (and most sophisticated) markets in the U.S. And it goes on year in and year out. It must be that housewives really want these programs. These are the facts.

STATIONS		HELEN TRENT	COUPLE NEXT DOOR	WHISPERING STREETS
BOSTON 10 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
CHICAGO 9 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
LOS ANGELES 13 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
NEW YORK 12 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
PHILADELPHIA 10 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
ST. LOUIS 11 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
SAN FRANCISCO 10 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1

Rank of daytime serial program in time period

IN MAJOR MARKETS Source: Latest PULSE city reports (Jan.-Feb. or March 1959)



THE CBS RADIO NETWORK



Grey, Advertising's media executives at a new-client meeting. Helen Milour, Media Group Supervisor; Aileen Barry, Chief Print Buyer; Ken Kearns, Chief Time Buyer; Gene Accas, Associate Director of Media; Juan Stark, Media Group Supervisor; Phil Branch, Media Group Supervisor; Dr. E. L. Deckinger, Vice President and Director of Media.

NEW ACCOUNTS...NEW SCHEDULES

A typical time of media decision, caught by candid camera at an actual new-account meeting of Grey's Media Board of Strategy. This goes on somewhere every day, in agencies all over the land. 1958 saw 978 agency account shifts. Every one meant a new schedule. 176 major moves alone totaled more than \$200,000,000 worth of advertising contracts!

Get on a new list at the start, and you are well on the way to a contract. Miss out then, and you have a long, hard selling job ahead.

Take another look at the people in that *Grey* media meeting. Some of them may remember the impressions your representatives or general promotion have made in the past — **but who is selling them now?**

*With a properly planned,
strategically positioned
Service-Ad in SRDS*

YOU ARE THERE

selling by helping people buy

SRDS 

Standard Rate & Data Service, Inc.

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

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



Conductivity of soil, topography factors, weather conditions and sunspots all affect coverage

would be relatively easy to draw up precise tables for coverage based on known factors of frequency and power. Unfortunately, reality introduces mysterious factors of topography and conductivity of soil, weather conditions, altitude, geographical location, sunspots and diathermy machines.

Here are some of the basic factors involving topography and conductivity. Salt water is the best conductor for the radio signal. This is why a seacoast location is a favored one, why many eastern stations built their transmitters grounded in salt water itself. The plains of the midwest favor the radio signal, but other areas containing metallic ores may offer higher conductivity. Some soils are good conductors without anyone's knowing why.

Mountains are natural barriers to radio signals. This is why radio transmission is so often unsatisfactory in a mountain situation. A Skywave, however, can of course, overcome a mountain barrier. Obviously, this can be a serious problem in the broadcast band.

Stations can have holes in metropolitan areas

Metropolitan areas tend to be serious problems in many instances, since their profusion of buildings act to absorb electrical energy. Huge quantities of steel in building structures and great electrical activity of other kinds cause interfering noises. It is naive to assume that the entire metropolitan area is automatically within the station's primary area, even if the measurements indicate that it is and even if it is close to the transmitter. Frequently, even the strongest and most efficient station in a city will have "holes" in its metropolitan coverage pattern.

It should be remembered the coverage pattern may be different for a given station depending on whether it is broadcasting during the day or night. In some instances FCC requirements are that a station *alter* its directional strength at night so as to avoid interference with other stations on the same frequency.

HOW THE FCC CLASSIFIES STATIONS

Stations are licensed to serve given geographical areas which may vary in size from a village to a five-state region. They may be designed to serve the needs of a metropolitan population only, a farm population primarily, or a combination of the two. Too often, meaningless comparisons are drawn between stations designed to serve different needs and uses.

There are four classes of stations as defined by the FCC. To evaluate a station properly, it is necessary to know in what classification it falls. This tells you what kind of service it was licensed for to begin with and gives you a starting point for evaluation.

Class I—This means "Clear Channel." A clear channel station is one that enjoys a unique position. There is no possibility of interference in its primary coverage area from

any other station operating on the same frequency. It is obviously designed to serve a large area, and may operate at 10,000, 25,000 or 50,000 watts.

The FCC definition: "A 'Class I station' is a dominant station operating on a clear channel and designed to render primary and secondary service over an extended area at relatively long distances."

Class II—Defined by the FCC as follows: "A 'class II station' is a secondary station which operates on a clear channel and is designed to render service over a primary service area which is limited by and subject to such interference as may be received from class I stations. A station of this class shall operate with power not less than 0.25 kilowatt (250 watts) nor with more than 50 kilowatts. Whenever necessary, a class II station shall use a directional antenna or other means to avoid interferences with class I stations and with other class II stations."

Class III—Defined by the FCC as follows: "A 'class III station' is a station which operates on a regional channel and is designed to render service primarily to a metropolitan district and the rural area contiguous thereto." Class III power varies from 500 watts to 5,000 watts.

Class IV—Defined by the FCC as follows: "A 'class IV station' is a station operating on a local channel and designed to render service primarily to a city or town and the suburban and rural areas contiguous thereto." Power: . . . "not less than 0.1 kilowatt (500 watts) and not more than 0.25 kilowatts (250 watts) nighttime and 1 kilowatt daytime."

HOW FREQUENCIES ARE ALLOCATED BY THE FCC*Channels: Class I and II Stations*

"a) To each of the channels below there will be assigned one class I station and there may be assigned one or more class II stations operating limited time or daytime only: 640, 650, 660, 670, 700, 720, 750, 760, 770, 780, 820, 830, 840, 870, 880, 890, 1020, 1040, 1100, 1120, 1160, 1180, 1200 and 1210 kilocycles . . . The power of the class I station on these channels shall not be less than 50 kilowatts."

"b) To each of the channels below there may be assigned class I and class II stations: 680, 710, 810, 850, 940, 1,000, 1,030, 1,060, 1,070, 1,080, 1,090, 1,110, 1,130, 1,140, 1,170, 1,190, 1,500, 1,510, 1,520, 1,530, 1,540, 1,550 and 1,560 kilocycles."

Regional channels: Class III stations

"The following frequencies are designated as regional channels and are assigned for use by class III-A and class III-B stations: 550, 560, 570, 580, 590, 600, 610, 620, 630, 790, 910, 920, 930, 950, 960, 970, 980, 1,150, 1,250, 1,260, 1,270, 1,280, 1,290, 1,300, 1,310, 1,320, 1,330, 1,350, 1,360, 1,370, 1,380, 1,390, 1,410, 1,420, 1,430, 1,440, 1,460, 1,470, 1,480, 1,590, and 1,600 kilocycles."

Local channels: Class IV Stations

"The following frequencies are designated as local channels and are assigned for use by class IV stations: 1,230, 1,240, 1,400, 1,450, and 1,490 kilocycles." END

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

MEDIA STRATEGY

This is the second in the series of special case histories specifically prepared by one of the country's leading media experts, who have formed TELEVISION MAGAZINE's Media Strategy Committee.

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.

The media plan presented in this issue tackles one of the toughest problems facing advertising management today: effectively matching advertising dollars and sales potentials despite the differences in individual market conditions.

It was created exclusively for this publication by Cunningham & Walsh. The editors wish to thank Newman F. McEvoy, C&W senior v.p. and media director, and his associates for their time and effort in the preparation of this article.

Next month, TELEVISION MAGAZINE will present, as part of this series, a case history from one of the top agencies in the nation dealing with the development of media plans for test markets. Each and every month TELEVISION MAGAZINE's Media Strategy Series will feature a different agency's approach to a different marketing-media problem.

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Cunningham & Walsh, in this second part
complementing national advertising locally

How To Increase

HERE is a typical marketing problem of today and a suggested solution which evolves from application of up-to-the-minute 1959 techniques. Although the problem is essentially media, the solution represents the integrated thinking of marketing and merchandising and media specialists.

The presentation will show:

1. Opportunity to complement national advertising locally;
2. A pattern for increasing market shares economically;
3. A realistic approach to controlling the advertising/sales ratio.

The starting point is the concept of *dynamic geography*. Long established concepts of market areas are being exploded. "Localness" is quickly dissipated when a super highway is completed, or when a television or radio station 30 or 40 miles away exerts its influence.

Individual markets differ radically and media impact varies widely from one market to another. The very turbulence of our *local* markets is forcing changes in advertising and marketing patterns.

THE PROBLEM

A manufacturer with national distribution has a thoroughly market-tested product—Packaged Goodies. Obviously, this is an imaginary name and an imaginary product. However, the problems which are outlined are real.

The marketing problem is typical for most progressive national advertisers operating in highly competitive fields: Having established a share-of-market at a profit throughout the country, the next objective is to enlarge the profit, presumably by enlarging the share-of-market. In the complex of marketing considerations, management agreement has been reached to start with expansion of market shares in selected areas, and then to improve upon the gains thus made in other areas.

Discussing study at C&W
are Ed Baczewski,
associate media dir.;
Dr. Dick Baxter, dir.
of research; Newman
McEvoy; Jim Ducey, media
supervisor; John Childs,
marketing services and Bill
White, media supervisor.



Television Magazine
MEDIA STRATEGY
SERIES no. 2

*of a new series, presents a media plan for
while effectively controlling the advertising/sales ratio*

Your Share-of-Market Economically

This succession of local moves from one contiguous area to another is the ultimate in marketing simplicity. It contains the ambitions of the sales force in realistic management confines. It expands market shares by area at an affordable rate. It builds upon established patterns of continuity advertising.

In this frame of reference, media strategy is a continuing development. It is implemented according to plan. The experience in each market area is used in the next area of attack.

Two areas subjected to priming treatment

Packaged Goodies should benefit from the lessons learned from a successful national advertising experience, as well as from its experience in two areas already subjected to the priming treatment with local media. Marketing judgments dictate the choice of two contiguous areas which have responded to the heavy pressure of local advertising-promotion; their choice was based, to a considerable extent, on their dynamic growth which has occurred in recent years—growth which might well have confronted the “founding fathers” in their original concept of the corporate city limits. We shall designate the areas as Area #1 and Area #2. Their growth and development have been marked by a dramatic series of media moves:

- Certain local media have failed completely to keep pace with the new market profile;
- On the other hand, media which have been selected for the promotion of Packaged Goodies locally have expanded coverage and at the same time have kept advertising rates “in line”;
- These markets are ideal from the standpoint of concentrating advertising/sales dollars efficiently.

The fact that these two contiguous territories have been successfully promoted suggests the choice of a *third area*

which immediately abuts the other two; this selected area—Bigtown—provides media characteristics roughly equivalent to those of Area #1 and Area #2.

Before launching the Bigtown campaign, it is necessary to review the essentials of the national campaign which has preceded it.

The advertising agency has assigned a task force with specialists each working on one or another phase of the specific assignment:

Within one year, attain a 25% increase in market share in the Metropolitan Market Area of Bigtown. For the purpose, establish budget for media and promotions and prepare schedules in Bigtown with contingent proposals for those contiguous areas which should next be attacked.

BACKGROUND

What are Packaged Goodies?

They are a popular packaged food in the dessert category. They are in the thick of the race for the housewife's dollar; not only are they competing directly with three other strong brands of goodies, they must contend also against all the pantry standbys.

Packaged Goodies appeal to all the family . . . the larger the family, the better the sale. Young families with children are our primary prospects.

There is one package size and, generally speaking, one price; Packaged Goodies are to be found on the supermarket shelf at about 35¢ (28¢ manufacturer's price).

What is the national advertising pattern?

Packaged Goodies have achieved a 20% share of the national market with a combination of network television programs and magazine advertising:

NETWORK TELEVISION				
Cosponsorship of Program A	Weekly Commercial Time	Evening Audience Rating	4-Week Reach	4-Week Frequency
Evening half-hour once weekly.....1½ minutes.....	26.8.....	46.4%.....	3.2	
Cosponsorship of Program B				
Evening half-hour once weekly.....1½ minutes.....	29.2.....	52.3%.....	3.8	
Total network TV annual expenditure		\$ 5,500,000		
MASS CIRCULATION MAGAZINES				
Four-Color Pages—10 times				
Circulation (each insertion)—in excess of 20,000,000				
Total magazine annual expenditure		\$ 1,100,000		
TRADE PUBLICATIONS and PRODUCTION				
Total expenditure		\$ 200,000		
National Advertising Total Media Cost		\$ 6,800,000		

Why this combination of national media?

All of the standard criteria for media evaluation have been used in arriving at the selection of television and magazines. A primary consideration, apart from academic comparisons among the various media approaches, has been the need for highly personalized and visual selling; the attributes of television and magazines in this particular frame of reference were regarded as outstanding. And, in local applications of media, it has been found that the network TV and national magazine messages translate with great facility into spot TV, outdoor and newspapers. The alternatives of concentrating in fewer media or ex-

panding into more were discarded, the first choice imposing too narrow a channel for the required presentation and the second involving risk of diluted impact in the basic media.

The audience characteristics of the programs selected and the magazine audience characteristics correlate nicely with the market profile. Many trade sources have been combed for information to determine characteristics of users. Data is categorized in the accompanying tables by age, occupation, economic and educational levels, city size, sex and color. When attempts were made to reach groups where Packaged Goodies have above-average acceptance, advertising costs tended to rise disproportionately—so the decision has been made to use the relatively low-cost mass media. (See tables below)

COPY PLATFORM

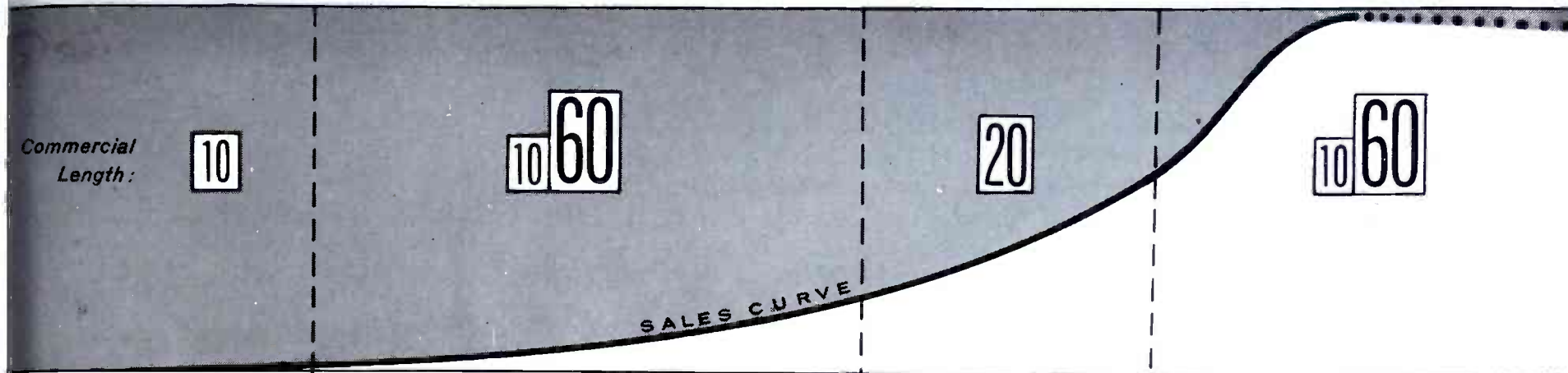
Research and careful analysis of all available data have established the following factors of claims and goals, which should be considered in the preparation of the selling message:

- a. Color wherever possible.
- b. Appetite appeal. Tastes good; looks good.
- c. Nutritional value. (Supported by dietetic research.)
- d. Labor saving. Don't have to cook dessert. Use one of the many recipes using Goodies—made up in a jiffy.
- e. Snacks, school lunches, parties, picnics, etc.
- f. Economical.
- g. Demonstrations (on TV). Show pretty servings; making recipes; kids eating at school, between meals, etc.
- h. Substitute for heavier, fattening, indigestible desserts.
- i. Child Appeal—special copy for the children where applicable.
- j. Explore tie-in possibilities with other prominent food advertisers.
- k. Promotions and deals to be developed at the local level *but* without deteriorating "quality image."

SOCIO-ECONOMIC CHARACTERISTICS OF USERS

Age Groups	1958	Occupation	1958	Educational Levels	1958
Under 5	4.2%	Employed	44.1%	Completed 13 years or more	18.9%
5-17	34.6	White Collar	(14.8)	—12 years	28.3
18-34	26.8	Blue Collar	(29.3)	—9-11 years	19.3
35-64	31.8	Unemployed-Retired	6.9	—8 years	16.6
over 65	2.6	Housewives Not Working	13.4	—7 years or less	16.9
Total	100.0%	Children Under 14	35.6	Total	100.0%
		Total	100.0%		
Sex	1958	Family Income	1958	City Size	1958
Men	44.2%	\$5,000 and over	24.1%	Within Metropolitan areas	
Women	55.8	\$3,000-4,999	37.9	Cities over 500,000	20.1%
Total	100.0%	\$2,000-2,999	19.8	—50,000 to 500,000	17.0
		Under \$2,000	18.2	—Under 50,000	17.7
		Total	100.0%	Outside Metropolitan areas	
Economic Level	1958	Color	1958	Cities under 50,000	14.4%
Upper, upper middle	12.9%	White	89.3%	Rural non-farm	12.3
Middle	49.4	Non-White	10.7	Rural farm	18.5
Lower middle	27.2	Total	100.0%	Total	100.0%
Lower	10.5				
Total	100.0%				

WHAT SPOTS TO USE DURING A PRODUCT'S LIFE CYCLE



PREGNANCY

In the pre-distribution phase of the launching of a new product, the 10-second spot, in terms of highest recall and teaser interest, would seem to be most effective, as compared to spot announcements of greater lengths. The 10-second commercial is deservedly referred to as the "ID." In the Winston study it did, indeed, identify the cigarette by name far more memorably than commercials of either 20 or 60-second length. Furthermore, the 10-second length also stimulated the greatest audience interest in learning more about Winston.

It may well be a truism that the lengthier the commercial for an unborn product, the more—not less—confusing it can actually prove to be if the product's sales points cannot be quickly and meaningfully related to a known brand name and function. The 10-second length may therefore be able to offer the higher consistent level of recall of brand name along with increased economy in production and timebuying at the opening stage of the product life cycle.

Our study showed, in short, that the 10-second length did the best job of building a brand name, pre-selling the product well before it was in complete distribution. The ID set up the maximum of temptation to want the product. Or, to say it another way, the ID, according to our study, instilled a sense of watchful waiting just prior to the next important stage of the product's life cycle.

BIRTH

Once the product is actually introduced for mass sale, more than just a teasing interest is required from the market; more than just brand name recall is required by the advertiser. This is the time to begin to build a solid platform of product fact and product personality. If the 10-second commercial can be regarded as a left-jab which keeps the market unbalanced in the direction of the product, then the 60-second commercial is the haymaker. It offered by far the highest percentage of total audience recall of the Winston brand name-plus-the brand's major sales point. It also offered the greatest relative opportunity to interweave supplementary sales points around the major theme—or variations on the same theme—as well as the greatest proportional recall of the panorama of sales points. Because the birth of a product is its most vulnerable moment, a one-two punch of 60-second and 10-second commercials suggests itself as the most effective means of keeping the greatest amount of constant pressure on the market by using the 60's as stabilizers and the 10's as repeaters. In this role, the 10-second spots do more than merely repeat the brand name and major sales point. Through association, they can call forth the more fully developed sales argument carried by the 60-second length commercials. Thus, they can imply as well as repeat.

In the specific case of the Winston cigarette commercials, the 10-second length was able to put the brand name across better than the 20-second commercials and also achieve an almost equal recall on brand name-plus-major sales point.

This finding is reinforced by the results of an entirely separate but related research study on the commercial recall of men cigarette smokers to the sales messages of the ten top cigarette brands. Using recall from the 60-second length of these commercials as the base, we found that once again the 10-second length sacrificed very little to the 20 in its overall ability to transmit brand name and brand name-plus-major sales point. This close relationship between the effectiveness of the 10's and 20's suggests obvious applications. For the same dollar budget, more 10's can be levied against the market than 20's, yielding greater frequency and continuity with no loss of impact. Or some of the money saved can pay for additional 60-second commercials as well. This problem of dollars saved is a major consideration in any new-product introduction. By the time the stage of adolescence occurs in the product's life cycle, the introductory budget is usually just about depleted. Nor has the product typically yet begun to return a profitable pay-in to reimburse its pay-out. In going for broke, as it must in its introductory period, any new product must avoid the central problem of going broke itself.

ADOLESCENCE

Following a successful introduction, the chief marketing problem of a product's adolescence requires it to maintain a steadily mounting brand pressure. For this purpose, the 20-second length seemed to be the best ripener of the initial introductory foothold for Winston. When the cigarette was new, the 20-second commercial earned a slightly greater recall of brand name than the 60. And as Winston moved toward becoming more and more established, the 20 earned almost the same amount of recall of brand name-plus-major sales point, at the same time closely approaching the 60 in its percentage of total sales points recalled.

It is worth noting that the advantage offered by the 20-second over the 10-second length in enhancing recall of brand name-plus-major sales point can become significant to a product which is in the throes of trying to establish itself after introduction. At this marketing stage of the life cycle, it is usually imperative to cement the association between product name and claim so that a reciprocal relationship can be created whereby the name alone bespeaks the claim and the claim alone suggests the name. This is the bed-rock basis of what is called the product personality, or "image," through which the product comes to stand for something. And that "something" can only be its major claim.

MATURITY

As the product comes into its fullest share of market, if it is not the brand leader it is nevertheless one of the leaders. In either event, its sales position then becomes increasingly nipped at by its competitors.

To maintain its position, or at least restrain the downward pitch of the sales plateau (as projected in the chart above), the mature product needs a new push at this time. Here again the 60-second length is recommended. For the minute spot best documented the story of newness in Winston. The study shows the 60 offered the creative room to spell out the significance of a new ingredient, a new manufacturing process, a new price or package or promotional theme. The 60 earned the highest percentage of recall for a new or renovated major sales claim. This finding is the determining factor in suggesting the 60-second length as being singularly useful at the maturity of the life cycle, differentiating it most importantly from the 10's and 20's.

And, finally, the added effectiveness of the 60-second length in conveying a sense of believability and actuality for the renewed claim should not be overlooked. The findings again show that the addition of IDs to the backbone of a 60-second campaign can take advantage of the retention of the full story of the minute spot and at the same time can mean increased efficiency.

Texaco's \$8,000,000 question: can it retain sponsor identification in the era of alternating and participating sponsorships? Texaco's advertising manager, Donald W. Stewart, thinks he has the answer . . .

STEWART OF TEXACO: THE CRISIS OF CONTINUITY

In a medium that can create more "problems" than there are solutions, the greatest dilemma confronting today's network advertiser apparently is how to maintain single program and sponsor identification plus week-in, week-out continuity in face of rising costs. How can you achieve this when the economic structure of television favors just the opposite and the trend is to alternating, participating and co-sponsorships?

Certainly, no one is more aware of and has done more about this difficult problem than 52-year old Donald Warren Stewart, the taciturn, deliberate advertising manager of Texaco, Inc., as The Texas Company is now known.

Texaco spent \$5 million in spot radio and TV

From television's first days, Texaco, under Stewart, has gone through a full cycle of sponsorship patterns aimed at ending this dilemma. Beginning with the weekly *Texaco Star Theatre* starring Milton Berle, Texaco turned in 1954 to the first alternate-week program series (Jimmy Durante and Donald O'Connor), thence to a handful of specials to the point where last year, its total network TV budget came to approximately \$440,000 (while placing some \$5,000,000 in radio TV spot).

Now, Stewart & Co. are about to make another dramatic move—one that they hope will help to solve the corporation's needs as well as restore Texaco to the ranks of the TV network heavyweights.

After reportedly mulling over the prospect of sponsoring eight CBS TV specials produced by The Friar's Club next season (a purchase that would have come to \$200,000 a show, exclusive of network time), Texaco—according to reliable trade reports—is on the verge of signing a card-rated package of \$8,000,000 gross: 52 week sponsorship of *NBC*

News with Chet Huntley and Dave Brinkley, five nights a week. Actual cost to Texaco would be considerably less after cash and frequency discounts.

Although the purchase is one Stewart himself won't elaborate upon ("We never talk about a deal until we've actually signed it into being"), it portends a new advertising approach for Texaco. For Texaco's advertising strategy is in transition—not simply in programming, but in media and copy, as well. The changes may not necessarily be revolutionary, but they have profound implications for most TV advertisers in general, the oil industry in particular.*

Texaco's new media approach undoubtedly is the most significant change. Assuming that Texaco gets full station lineup (minimum requirement: 130 NBC affiliates) and the sponsorship begins as reported on June 29, the pattern is clear.

Specials sustain "blockbuster" technique

Its specials—the January 1 Cotton Bowl game, the April 10 *Swing into Spring* with Benny Goodman, the June 3 Burl Ives special on CBS and one, tentative autumn spectacular, possibly on NBC—sustain the "blockbuster" technique reminiscent of Texaco's salad days with Milton Berle.

For as Stewart says: "Our philosophy with these specials is that they are geared to specific merchandising campaigns . . . they are not indiscriminately spotted so that we can say 'we're in television.'" And while spot may make an attempt at filling the breach between these specials, only the type of sponsorship afforded by the proposed Huntley-

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*Texaco is the fourth largest oil complex in terms of assets (\$3,111,526,969), second biggest in terms of net profits (\$310,167,805) on a 1958 gross income of \$2,475,629,730. It reported record earnings for the first quarter of 1959: net income of \$91,220,181—a gain of nearly 30% over 1958 first quarter net income of \$70,003,000.



TIP TOP BREAD LEAPS FROM FIFTH TO LEAD

Tip Top, Holsum show phenomenal recall rise in Chicago. Bufferin, Hamm's, Halo lead their fields.

Tip Top, climbing rapidly and substantially, led the bread field in recall in the latest survey conducted in Chicago. Moving up from fifth place in a February, 1957 survey, Tip Top more than quadrupled its scoring in the 1958 study, showing the same trend it had in the New York survey (published in April, 1959). On the whole, the bread field reflected dynamic movement. Holsum, second, rose phenomenally over 1957, climbing from 1.9% to 28.8% in recall. In use, leader Wonder displaced Silvercup, which tied Holsum for second.

Halo, the new leader in the shampoo category, showed a concomitant rise in recall and use. Moving up from fourth in 1957 to first, Halo more than tripled the percentage of recall for its commercials. Previous leader Prell was down to fourth place. Reflecting the change in recall, Halo also led the field in use, rising from its former third-ranking position. And Prell, previously first in use, again exchanged places with Halo to take third place.

Among beers, Hamm's, whose commercials are consistently among the best on TV, remained the leader in recall and use and continued to show a rise in percentage for both. Schlitz again trailed in second place. Pabst was third in recall; Budweiser, third in use.

In the headache remedy category, Bufferin continued its lead in commercial recall. Anacin was second, picking up over 18 percentage points since a previous survey, and Alka Seltzer was third. Bayer aspirin took first place in use, Bufferin and Anacin, second and third respectively.

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 Chicago 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.



Hamm's



Tip Top



Bufferin



Halo

TV COMMERCIAL RECALL AND USE—CHICAGO

BEERS—RECALLED

	October, 1958 Rank %	June, 1957 Rank %	June, 1956 Rank %
Hamm's	1...61.4	1...55.1	1...47.3
Schlitz	2...33.0	2...36.9	3...22.0
Pabst	3...25.2	3...21.5	2...23.1
Budweiser	4...18.5	5...8.1	5...9.8
Meister Brau	5...6.9	4...10.4	4...14.7
Blatz	6...6.2	9...2.2	9...2.9
Drewry's	7...5.9	8...3.3	7...6.8
Miller High Life	8...3.4	10...1.6	—
Heileman's	—	6...7.5	8...6.5
Old Style Lager	—	7...5.0	6...6.9
Edelweis	—	—	10...2.5

BEERS—USED

	October, 1958 Rank %	June, 1957 Rank %	June, 1956 Rank %
Hamm's	1...19.8	1...17.3	1...14.9
Schlitz	2...15.1	2...13.1	2...9.2
Budweiser	3...10.5	5...5.2	6...5.4
Pabst	4...8.7	3...11.3	3...8.9
Miller High Life	5...7.4	5...5.2	5...5.6
Meister Brau	6...5.3	4...6.6	4...5.9
Drewry's	7...4.1	8...2.6	7...3.8
Blatz	8...2.8	9...2.2	9...2.6
Old Style Lager	—	7...3.0	8...3.5
Heileman's	—	10...1.0	10...1.5

BREADS—RECALLED

	October, 1958 Rank %	December, 1957 Rank %	February, 1957 Rank %
Tip Top	1...42.8	2...22.8	5...9.0
Holsum	2...28.8	7...5.2	6...1.9
Wonder	3...23.7	4...15.9	2...21.7
Silvercup	4...21.8	3...21.5	1...31.6
Butternut	5...13.4	1...22.9	3...15.1
Staff	6...10.0	5...9.3	4...9.5
Upside Down	7...6.4	—	—
Profile	8...2.9	6...8.4	—
Pepperidge	—	*	7...1.2

BREADS—USED

	October, 1958 Rank %	December, 1957 Rank %	February, 1957 Rank %
Wonder	1...13.1	3...12.0	3...11.8
Holsum	2...12.3	6...4.5	5...4.2
Silvercup	2...12.3	1...16.6	1...20.3
Butternut	4...11.5	2...12.8	2...12.0
Tip Top	5...10.5	4...6.0	7...3.3
Staff	6...5.3	5...5.7	4...6.3
Profile	7...1.7	8...2.9	—
Upside Down	8...1.3	—	—
Jewel	—	6...4.5	6...3.8
Pepperidge	—	9...1.2	8...2.1

HEADACHE REMEDIES—RECALLED

	October, 1958 Rank %	September, 1957 Rank %	December, 1955 Rank %
Bufferin	1...54.5	1...47.4	1...41.2
Anacin	2...40.7	2...22.4	2...21.2
Alka Seltzer	3...22.1	3...15.4	3...20.2
Bayer Aspirin	4...9.5	4...10.9	5...7.7
Bromo Seltzer	5...4.8	6...3.0	4...10.4
St. Joseph's Aspirin	6...1.5	5...3.1	6...1.5

HEADACHE REMEDIES—USED

	October, 1958 Rank %	September, 1957 Rank %	December, 1955 Rank %
Bayer Aspirin	1...34.5	1...37.4	1...45.6
Bufferin	2...30.8	2...27.8	2...19.1
Anacin	3...25.3	3...21.6	3...15.7
Alka Seltzer	4...8.9	4...6.1	4...6.4
St. Joseph's Aspirin	5...2.5	5...3.0	6...2.7
Bromo Seltzer	6...2.3	6...1.9	5...3.2
B.C.	—	—	7...1.4

SHAMPOOS—RECALLED

	October, 1958 Rank %	December, 1957 Rank %
Halo	1...27.6	4...8.6
Drene	2...21.0	3...9.7
White Rain	3...20.8	2...14.0
Prell	4...11.5	1...23.7
Lustre Creme	5...9.5	9...2.7
Dial	6...4.4	—
Enden	7...4.3	6...3.1
Pamper	8...3.9	5...5.0
Shasta	9...2.8	—
Breck	10...2.3	—
Helene Curtis	—	7...2.9
Prom	—	7...2.9
Toni	—	9...2.7
Johnson's Baby	—	9...2.7
Charles Antell	—	12...2.5

SHAMPOOS—USED

	October, 1958 Rank %	December, 1957 Rank %
Halo	1...11.9	3...7.3
Lustre Creme	2...11.1	2...10.3
Prell	3...10.3	1...13.2
Drene	4...8.2	4...6.9
Breck	5...7.4	—
White Rain	6...5.9	5...5.7
Dial	7...4.6	—
Enden	8...3.8	6...5.2
Pamper	9...1.1	10...1.3
Helene Curtis	—	7...4.4
Johnson's Baby	—	8...2.3
Toni	—	9...1.5

*Less than 1%.



**Michigan Week
May 17-23**

We're proud of Michigan . . .

Going great guns! That's Michigan whose industrial expansion was fourth highest in the nation in 1958. In Detroit, home of the WWJ stations, automobile production is way up. So are factory and non-factory employment, residential building, department store sales and other barometers of a healthy economy.

For sales results you can sing about, buy Michigan—Detroit—the WWJ stations, basic media in this big-earning, big-spending market.

WWJ AM and FM
RADIO
The World's First Radio Station

original
NBC
affiliates

WWJ-TV
Michigan's First Television Station

Owned and operated by **The Detroit News**

National Representatives: *Peters, Griffin, Woodward, Inc.*



Television Magazine

RADIO STUDY no. 26

Here is a non-technical explanation of the fundamentals of radio coverage that might affect your buying decisions.

PRIMER ON COVERAGE

BY HERMAN LAND

A RADIO market rating report may be misleading as often as it is helpful, for it obscures fundamental differences between stations while purporting to compare them. These differences arise out of the great variations in station coverage and assigned service functions and are not revealed by rating or share of audience comparisons.

Sound buying decisions therefore must be based on much more than the superficial numbers report in a rating book, although obviously they have real value when their limitations are kept in mind. The buyer should have at least a nodding acquaintance with the fundamentals of radio coverage.

Designed for advertiser or agency man buying radio

Fortunately, it is not necessary to have an engineering background or to be a mathematician in order to grasp the most significant ideas involved in radio transmission. What follows is a non-technical explanation of some of these ideas, designed for the advertiser and agency man who buys radio or who contemplates launching radio campaigns. Obviously, from the engineer's standpoint, it is over-simplified. Nevertheless, it will enable those who take the time to absorb its content to base their buying decisions on something more solid than ratings, more soundly than those who use intuition or a ouija board.

POSITION ON THE DIAL

The starting point is the dial on your AM radio (it is AM we shall be discussing throughout; FM is another matter

entirely). You have undoubtedly noted that the numbers on the dial range from 550 at the left to 1,600 at the right, and that these numbers refer to "kilocycles." A station's position in the spectrum is the number of kilocycles as noted on your dial.

The prefix "kilo" is a term taken from the metric system of measurement meaning "thousand." A kilocycle is equal to a thousand cycles. Thus, 550 kc—which is the abbreviation for kilocycles—means 550,000 cycles, and 1,600 kc means 1,600,000 cycles. Similarly, the prefix "meg" means "million." An FM station on the dial at 101.4 is at a frequency of 101,400,000 cycles.

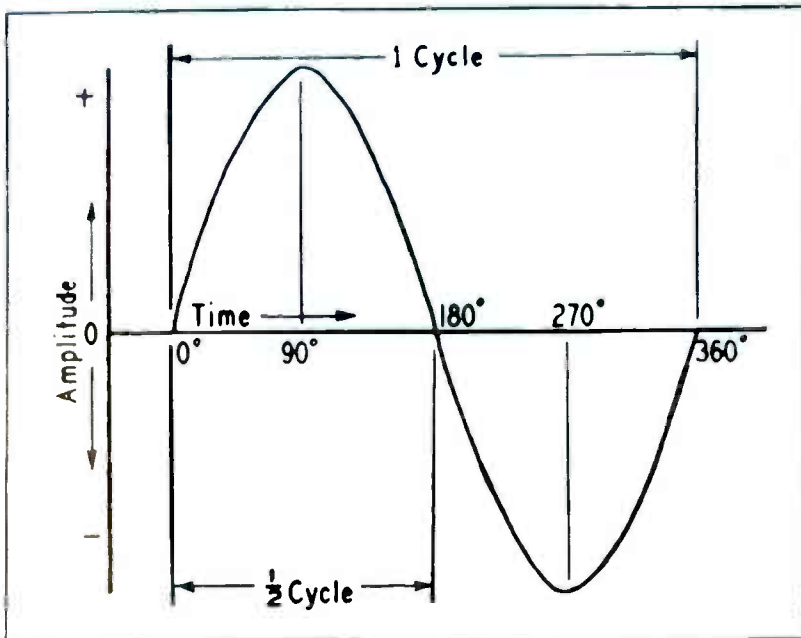
A cycle is simply one complete alternation of current. For example, the current in your home is a standard 60-cycle current, which means it is "alternating" at the rate of 60 times per second. The station signal that is on a frequency of 550 kc is alternating at the rate of 550,000 cycles per second.

The speed of the signal

Now it doesn't matter what the frequency is, that is whether the signal is alternating 60 or a million times a second, the signal travels at the same speed. This is the speed of light, approximately 186,000 miles a second. Let us imagine an electromagnetic wave—which is what the radio signal is—that has a frequency of 186 kc, or 186,000 cycles. This is precisely the same as the speed of light. Therefore the signal is alternating 186,000 times during the time—one second—it takes for it to travel a distance of 186,000 miles.

The inverse relationship of frequency to wavelength: As frequency increases, wavelength decreases

There is thus one complete alternation of signal for every mile it travels. If you were to draw this alternation on a graph, it would look like this:



This is called a "sine wave" by mathematicians. It simply represents the current rising from zero to maximum, down to zero again, then rising to maximum in the opposite direction—or "negatively"—and back to zero for the completion of its cycle. The distance it has traveled during this cycle is exactly one mile. This distance is known as the "wavelength" of our signal. In this instance, then, the wavelength is one mile.

Obviously, the more times a current alternates during the second it travels its 186,000 miles, the shorter distance is going to be covered by each cycle. For example, if the frequency is twice that of 186 kc, it will be 372 kc or 372,000 cycles per second. This means that each cycle will cover *half* the distance, or only half a mile. The wavelength of this signal, then, is half a mile.

Note that as the frequency increased from 186 to 372 kc, the wavelength *decreased* from one mile to a half mile. This is the famous "inverse" relationship between frequency and wavelength. As the frequency increases, the wavelength goes down, and vice versa.

Long, medium, short and ultra short waves

Now, what does all this have to do with radio coverage? Plenty—for the wavelength is a primary factor in the way the signal behaves. It makes a lot of difference whether you are dealing with *long* waves, *medium* waves such as used in standard broadcasting, *short* waves, which are used for international communication, or the *ultra short* waves which are used in FM and television.

Unfortunately, there has not been consistency in discussion over the years, and sometimes people talk in terms of wavelength, sometimes in terms of frequency. Recently though, the tendency has been to deal with frequencies more and more, even among shortwave enthusiasts. For this reason, the rest of our discussion will be in terms of frequency rather than wavelength.

The lower the frequency, the greater the primary coverage. This is the fundamental factor. Given the same power, a signal transmitted at a low frequency will travel farther than the signal at a high frequency. In other words, the low frequencies are more *efficient* than the high frequencies.

You have probably noticed in your own listening experience that you may be able to hear a 5,000 watt station at the lower end of the dial come in as strongly, if not more strongly, than a 50,000 watt station at the upper end of the dial. Thus, all other factors being equal—and they seldom are—the low frequency signal has a natural advantage over the high frequency signal.

This is why you need to increase the power of your station's signal as you increase your position on the dial in order to cover the same distance.

Why there are more stations in higher frequencies

Now you can see why there are so many more stations with frequencies above 1,000 kc than below. The spectrum can accommodate many more stations in the higher frequencies around the country, since they have more limited coverage and are less likely to interfere with one another than stations on lower frequencies. It is why the FCC can crowd so many small-powered stations around the 1400 kc mark.

Oddly enough, you cannot compensate for loss of coverage as you go up the frequency scale by merely increasing your power output proportionately. It takes a *lot* of increase in power to effect an appreciable increase in *delivered* signal strength. Mathematicians call this relationship *logarithmic*. In radio, the term "decibel" or db is often used as a unit of measurement in this connection. Hi-fi enthusiasts have adopted it as an indispensable part of their jargon. In a practical sense, it means simply the least amount of *change* in volume of sound that the human ear can distinguish. Here are some of the most significant relationships between power and frequency expressed in terms of decibels, as explained by Davidson Vorhees, Chief of Technical Operations, CBS Radio.

"A 50,000 watt signal does not have as much of an advantage over a 1,000 watt signal as one might think from appearances. The reason is that the change in decibels *does not parallel* the wattage increase. In other words—not 50 to one. The increase from 50 watts to 100 watts, for example, isn't worth a nickel, so far as any appreciable increase in delivered signal strength is concerned. The jump from 250 watts to 1,000 watts means about a 6 db increase—this is a nice increase in loudness. From 1,000 watts to 5,000 watts, the increase is little more than 6 dbs, but to the ear no major change is noticeable. The decibel change is piddling when you go from 5,000 to 10,000 watts. The jump from 5,000 to 50,000 watts, though, is significant, about a 10 db change."

Even the tuning condenser in your radio set seems prejudiced in favor of the lower frequencies. You may notice that at the lower end of the dial, tuning is less *critical* than at the high end. First, as mentioned earlier, there is the matter of more stations allocated in the higher frequencies. Second, is the tuning characteristic of your radio. The higher you go in frequency, the less turning of the knob you must do in order to tune in the signal exactly. Moreover, the

amount of space on the dial itself appears to be less for the higher frequency range than the lower. This is why there are nights when it appears that you can bring in one station after another with only minute changes in dial positions when you are dialing above 1,000 kc. By contrast, tuning is easier, and you seem to have much more leeway in turning the dial knob when you are dealing with the lower frequencies.

Each station has specific service

If all this seems to stack the deck in favor of the lower frequencies, there isn't much anyone can do about it, since such are the facts of signal life. However, the situation isn't as bad as all that for the higher frequencies, since often the differences are more theoretical than real owing to many other factors. In addition, every station is assigned by the FCC to serve in a specific way and is accordingly designated as falling into one of four legal classifications. To evaluate a station properly, it is necessary to know its classification and just what area it is designed to serve, as determined by the FCC. When this is done, the position on the dial may not have the vital bearing that it might appear to have on the surface. However, before going into the discussion of how stations are classified, it is necessary to take up a number of other important factors that bear on signal behavior.

GROUND WAVE AND SKYWAVE

When we talk about a station's "primary" coverage, we are talking mostly about a certain kind of signal coming from its antenna as measured by the engineers of the FCC. This is the part of the signal known as the Ground Wave.

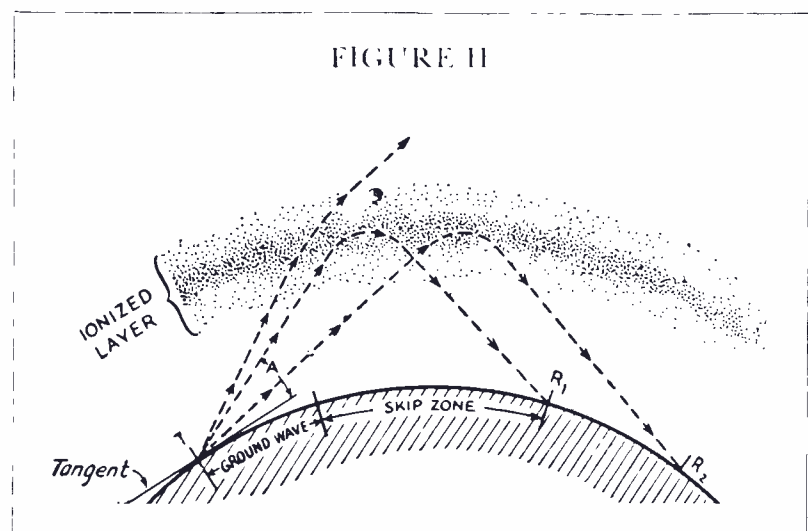
Think for a moment of a station antenna reaching toward the sky. Imagine you can see electromagnetic waves emanating from the antenna—they are moving outward in all directions, like ripples in a pool of water when a stone is dropped in the pool. Some of this energy leaves the antenna at an angle above the earth, some is going horizontally along the surface of the earth.

For our purposes, it is enough to think of this electromagnetic wave as consisting of two parts a Ground Wave and a Skywave. It is the component called the Ground Wave which gives us our primary radio coverage. This is the most stable, consistent, reliable coverage, and is mostly what we hear in the daytime on the standard broadcast band.

It is the component known as the Skywave which gives us shortwave performance. If you have listened to shortwave, you know that the shortwave signal is marred by noise and distortion and that it is subject to fading. It seems to be severely affected by sunspots and electrical storms. Moreover, it appears to be more effective at night. Why consider it here? Because it is operative on the broadcast band as well, and it may constitute a good part of what a station claims to be its secondary coverage. In buying a station it is important to distinguish between the area covered by its primary, or Ground Wave, and the area delivered by its Skywave. Some Skywave performance is impressive, but if you keep in mind the nature of shortwave broadcasting which is identical in its characteristics, you can readily see that Skywave coverage is not dependable, and that it would be a mistake to base a campaign on a station's supposed ability to deliver such coverage on a consistent basis.

Here is what happens to the Skywave. It travels from the

transmitter upward until it hits a layer of ionized atmosphere that envelops the earth from about 70 to 250 miles above the earth's surface. (An ion is an electrically charged atom formed by the loss or gain of one or more electrons). This ionized band, known as the Ionosphere, or the Kennelly-Heaviside Layer, acts like a mirror to the Skywave. The Skywave hits it and bounces back toward the surface of the earth. For each frequency there is a different angle and height at which it can strike its layer and bounce back. If you look at Figure II, you will see there is an area between the transmitter and the point at which the Skywave returns to earth where it cannot be heard. This is known as the "skip zone." This accounts for what seems like the mystifying ability of your radio set to pull in a station from another part of the country while a few hundred miles away from that station, no one can hear it.



This layer of ionized air has the unfortunate habit of changing its height all the time. Now it rises, now it falls. The result of this inconstancy of position is an inconstant radio signal. For example, if this layer rises, then the Skywave will have to travel a greater distance in order to reach it. When it bounces back it will start in a new position vis-a-vis the earth's surface, and will therefore return to the earth at a different place than it did say, the night before. If the layer falls a bit, the Skywave will reach it sooner than it did the night before. But once again, its position relative to the earth's surface will have changed and it will once again be heard at a different point on the earth, but this time closer to the transmitter.

"Out of phase" Skywave causes fading

As though this weren't enough, the Skywave can cause trouble if it comes back to earth "out of phase" with the Ground Wave. In this case it will cause fading, perhaps disappearance of the signal altogether—it can also strengthen the signal if it is "in phase" with the Ground Wave, but this is hardly dependable, since the Ionosphere keeps shifting its position over the earth pretty frequently.

It is because of this Skywave activity, that the FCC has designated so many stations as daytimers only. Were all the present daytime operations to be allowed to go nighttime as well, the air would be full of "hash" owing to a multitude of Skywaves hopping indiscriminately all over the country and getting in each other's way.

If radio in reality behaved as the theories say it should, it

To page 69

This chart is **THE MOST** telling demonstration we have found of the audience sweep of CBS Radio Network daytime drama. The significance is very clear when programs score so high—in 7 of the toughest (and most sophisticated) markets in the U.S. And it goes on year in and year out. It must be that housewives really want these programs. These are the facts.

STATIONS		HELEN TRENT	COUPLE NEXT DOOR	WHISPERING STREETS
BOSTON 10 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
CHICAGO 9 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
LOS ANGELES 13 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
NEW YORK 12 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
PHILADELPHIA 10 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
ST. LOUIS 11 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1
SAN FRANCISCO 10 STATIONS REPORTED	IN HOME	1	1	1
	TOTAL	1	1	1

Rank of daytime serial program in time period



Grey Advertising's media executives at a new-client meeting. Helen Wilbur, Media Group Supervisor; Aileen Barry, Chief Print Buyer; Ken Kearns, Chief Time Buyer; Gene Accas, Associate Director of Media; Joan Stark, Media Group Supervisor; Phil Branch, Media Group Supervisor; Dr. E. L. Deckinger, Vice President and Director of Media.

NEW ACCOUNTS...NEW SCHEDULES

A typical time of media decision, caught by candid camera at an actual new-account meeting of Grey's Media Board of Strategy. This goes on somewhere every day, in agencies all over the land. 1958 saw 978 agency account shifts. Every one meant a new schedule. 176 major moves alone totaled more than \$200,000,000 worth of advertising contracts!

Get on a new list at the start, and you are well on the way to a contract. Miss out then, and you have a long, hard selling job ahead.

Take another look at the people in that *Grey* media meeting. Some of them may remember the impressions your representatives or general promotion have made in the past — **but who is selling them now?**

*With a properly planned,
strategically positioned
Service-Ad in SRDS*

YOU ARE THERE

selling by helping people buy

SRDS 

Standard Rate & Data Service, Inc.

*the national authority
serving the media-buying function*

Walter E. Botthof, *Publisher*

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



Conductivity of soil, topography factors, weather conditions and sunspots all affect coverage

would be relatively easy to draw up precise tables for coverage based on known factors of frequency and power. Unfortunately, reality introduces mysterious factors of topography and conductivity of soil, weather conditions, altitude, geographical location, sunspots and diathermy machines.

Here are some of the basic factors involving topography and conductivity. Salt water is the best conductor for the radio signal. This is why a seacoast location is a favored one, why many eastern stations built their transmitters grounded *in salt water* itself. The plains of the midwest favor the radio signal, but other areas containing metallic ores may offer higher conductivity. Some soils are good conductors without anyone's knowing why.

Mountains are natural barriers to radio signals. This is why radio transmission is so often unsatisfactory in a mountain situation. A Skywave, however, can of course, overcome a mountain barrier. Obviously, this can be a serious problem in the broadcast band.

Stations can have holes in metropolitan areas

Metropolitan areas tend to be serious problems in many instances, since their profusion of buildings act to absorb electrical energy. Huge quantities of steel in building structures and great electrical activity of other kinds cause interfering noises. It is naive to assume that the entire metropolitan area is automatically within the station's primary area, even if the measurements indicate that it is and even if it is close to the transmitter. Frequently, even the strongest and most efficient station in a city will have "holes" in its metropolitan coverage pattern.

It should be remembered the coverage pattern may be different for a given station depending on whether it is broadcasting during the day or night. In some instances FCC requirements are that a station *alter* its directional strength at night so as to avoid interference with other stations on the same frequency.

HOW THE FCC CLASSIFIES STATIONS

Stations are licensed to serve given geographical areas which may vary in size from a village to a five-state region. They may be designed to serve the needs of a metropolitan population only, a farm population primarily, or a combination of the two. Too often, meaningless comparisons are drawn between stations designed to serve different needs and uses.

There are four classes of stations as defined by the FCC. To evaluate a station properly, it is necessary to know in what classification it falls. This tells you what kind of service it was licensed for to begin with and gives you a starting point for evaluation.

Class I—This means "Clear Channel." A clear channel station is one that enjoys a unique position. There is no possibility of interference in its primary coverage area from

any other station operating on the same frequency. It is obviously designed to serve a large area, and may operate at 10,000, 25,000 or 50,000 watts.

The FCC definition: "A 'Class I station' is a dominant station operating on a clear channel and designed to render primary and secondary service over an extended area at relatively long distances."

Class II—Defined by the FCC as follows: "A 'class II station' is a secondary station which operates on a clear channel and is designed to render service over a primary service area which is limited by and subject to such interference as may be received from class I stations. A station of this class shall operate with power not less than 0.25 kilowatt (250 watts) nor with more than 50 kilowatts. Whenever necessary, a class II station shall use a directional antenna or other means to avoid interferences with class I stations and with other class II stations."

Class III—Defined by the FCC as follows: "A 'class III station' is a station which operates on a regional channel and is designed to render service primarily to a metropolitan district and the rural area contiguous thereto." Class III power varies from 500 watts to 5,000 watts.

Class IV—Defined by the FCC as follows: "A 'class IV station' is a station operating on a local channel and designed to render service primarily to a city or town and the suburban and rural areas contiguous thereto." Power: . . . "not less than 0.1 kilowatt (500 watts) and not more than 0.25 kilowatts (250 watts) nighttime and 1 kilowatt daytime."

HOW FREQUENCIES ARE ALLOCATED BY THE FCC*Channels: Class I and II Stations*

"a) To each of the channels below there will be assigned one class I station and there may be assigned one or more class II stations operating limited time or daytime only: 640, 650, 660, 670, 700, 720, 750, 760, 770, 780, 820, 830, 840, 870, 880, 890, 1020, 1040, 1100, 1120, 1160, 1180, 1200 and 1210 kilocycles . . . The power of the class I station on these channels shall not be less than 50 kilowatts."

"b) To each of the channels below there may be assigned class I and class II stations: 680, 710, 810, 850, 940, 1,000, 1,030, 1,060, 1,070, 1,080, 1,090, 1,110, 1,130, 1,140, 1,170, 1,190, 1,500, 1,510, 1,520, 1,530, 1,540, 1,550 and 1,560 kilocycles."

Regional channels: Class III stations

"The following frequencies are designated as regional channels and are assigned for use by class III-A and class III-B stations: 550, 560, 570, 580, 590, 600, 610, 620, 630, 790, 910, 920, 930, 950, 960, 970, 980, 1,150, 1,250, 1,260, 1,270, 1,280, 1,290, 1,300, 1,310, 1,320, 1,330, 1,350, 1,360, 1,370, 1,380, 1,390, 1,410, 1,420, 1,430, 1,440, 1,460, 1,470, 1,480, 1,590, and 1,600 kilocycles."

Local channels: Class IV Stations

"The following frequencies are designated as local channels and are assigned for use by class IV stations: 1,230, 1,240, 1,400, 1,450, and 1,490 kilocycles." END

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

MEDIA STRATEGY

This is the second in the series of special case histories specifically prepared by one of the country's leading media experts, who have formed TELEVISION MAGAZINE'S Media Strategy Committee.

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.

The media plan presented in this issue tackles one of the toughest problems facing advertising management today: effectively matching advertising dollars and sales potentials despite the differences in individual market conditions.

It was created exclusively for this publication by Cunningham & Walsh. The editors wish to thank Newman F. McEvoy, C&W senior v.p. and media director, and his associates for their time and effort in the preparation of this article.

Next month, TELEVISION MAGAZINE will present, as part of this series, a case history from one of the top agencies in the nation dealing with the development of media plans for test markets. Each and every month TELEVISION MAGAZINE'S Media Strategy Series will feature a different agency's approach to a different marketing-media problem.

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*Cunningham & Walsh, in this second part
complementing national advertising locally*

How To Increase

HERE is a typical marketing problem of today and a suggested solution which evolves from application of up-to-the-minute 1959 techniques. Although the problem is essentially media, the solution represents the integrated thinking of marketing and merchandising and media specialists.

The presentation will show:

1. Opportunity to complement national advertising locally;
2. A pattern for increasing market shares economically;
3. A realistic approach to controlling the advertising/sales ratio.

The starting point is the concept of *dynamic geography*. Long established concepts of market areas are being exploded. "Localness" is quickly dissipated when a super highway is completed, or when a television or radio station 30 or 40 miles away exerts its influence.

Individual markets differ radically and media impact varies widely from one market to another. The very turbulence of our *local* markets is forcing changes in advertising and marketing patterns.

THE PROBLEM

A manufacturer with national distribution has a thoroughly market-tested product—Packaged Goodies. Obviously, this is an imaginary name and an imaginary product. However, the problems which are outlined are real.

The marketing problem is typical for most progressive national advertisers operating in highly competitive fields: Having established a share-of-market at a profit throughout the country, the next objective is to enlarge the profit, presumably by enlarging the share-of-market. In the complex of marketing considerations, management agreement has been reached to start with expansion of market shares in selected areas, and then to improve upon the gains thus made in other areas.

Discussing study at C&W are Ed Baczewski, associate media dir.; Dr. Dick Baxter, dir. of research; Newman McEvoy; Jim Ducey, media supervisor; John Childs, marketing services and Bill White, media supervisor.



Television Magazine
**MEDIA STRATEGY
SERIES** no. 2

of a new series, presents a media plan for while effectively controlling the advertising/sales ratio

Your Share-of-Market Economically

This succession of local moves from one contiguous area to another is the ultimate in marketing simplicity. It contains the ambitions of the sales force in realistic management confines. It expands market shares by area at an affordable rate. It builds upon established patterns of continuity advertising.

In this frame of reference, media strategy is a continuing development. It is implemented according to plan. The experience in each market area is used in the next area of attack.

Two areas subjected to priming treatment

Packaged Goodies should benefit from the lessons learned from a successful national advertising experience, as well as from its experience in two areas already subjected to the priming treatment with local media. Marketing judgments dictate the choice of two contiguous areas which have responded to the heavy pressure of local advertising-promotion; their choice was based, to a considerable extent, on their dynamic growth which has occurred in recent years—growth which might well have confronted the “founding fathers” in their original concept of the corporate city limits. We shall designate the areas as Area #1 and Area #2. Their growth and development have been marked by a dramatic series of media moves:

- Certain local media have failed completely to keep pace with the new market profile;
- On the other hand, media which have been selected for the promotion of Packaged Goodies locally have expanded coverage and at the same time have kept advertising rates “in line”;
- These markets are ideal from the standpoint of concentrating advertising/sales dollars efficiently.

The fact that these two contiguous territories have been successfully promoted suggests the choice of a *third area*

which immediately abuts the other two; this selected area—Bigtown—provides media characteristics roughly equivalent to those of Area #1 and Area #2.

Before launching the Bigtown campaign, it is necessary to review the essentials of the national campaign which has preceded it.

The advertising agency has assigned a task force with specialists each working on one or another phase of the specific assignment:

Within one year, attain a 25% increase in market share in the Metropolitan Market Area of Bigtown. For the purpose, establish budget for media and promotions and prepare schedules in Bigtown with contingent proposals for those contiguous areas which should next be attacked.

BACKGROUND

What are Packaged Goodies?

They are a popular packaged food in the dessert category. They are in the thick of the race for the housewife's dollar; not only are they competing directly with three other strong brands of goodies, they must contend also against all the pantry standbys.

Packaged Goodies appeal to all the family . . . the larger the family, the better the sale. Young families with children are our primary prospects.

There is one package size and, generally speaking, one price; Packaged Goodies are to be found on the supermarket shelf at about 35¢ (28¢ manufacturer's price).

What is the national advertising pattern?

Packaged Goodies have achieved a 20% share of the national market with a combination of network television programs and magazine advertising:

NETWORK TELEVISION

Cosponsorship of Program A	Weekly Commercial Time	Evening Audience Rating	4-Week Reach	4-Week Frequency
Evening half-hour once weekly.....1½ minutes.....		26.8.....	46.4%.....	3.2
<i>Cosponsorship of Program B</i>				
Evening half-hour once weekly.....1½ minutes.....		29.2.....	52.3%.....	3.8
Total network TV annual expenditure		\$ 5,500,000		

MASS CIRCULATION MAGAZINES

Four-Color Pages—10 times	
Circulation (each insertion)—in excess of 20,000,000	
Total magazine annual expenditure	\$ 1,100,000

TRADE PUBLICATIONS and PRODUCTION

Total expenditure	\$ 200,000
National Advertising Total Media Cost	\$6,800,000

Why this combination of national media?

All of the standard criteria for media evaluation have been used in arriving at the selection of television and magazines. A primary consideration, apart from academic comparisons among the various media approaches, has been the need for highly personalized and visual selling; the attributes of television and magazines in this particular frame of reference were regarded as outstanding. And, in local applications of media, it has been found that the network TV and national magazine messages translate with great facility into spot TV, outdoor and newspapers.

The alternatives of concentrating in fewer media or ex-

panding into more were discarded, the first choice imposing too narrow a channel for the required presentation and the second involving risk of diluted impact in the basic media.

The audience characteristics of the programs selected and the magazine audience characteristics correlate nicely with the market profile. Many trade sources have been combed for information to determine characteristics of users. Data is categorized in the accompanying tables by age, occupation, economic and educational levels, city size, sex and color. When attempts were made to reach groups where Packaged Goodies have above-average acceptance, advertising costs tended to rise disproportionately—so the decision has been made to use the relatively low-cost mass media. (See tables below)

COPY PLATFORM

Research and careful analysis of all available data have established the following factors of claims and goals, which should be considered in the preparation of the selling message:

- a. Color wherever possible.
- b. Appetite appeal. Tastes good; looks good.
- c. Nutritional value. (Supported by dietetic research.)
- d. Labor saving. Don't have to cook dessert. Use one of the many recipes using Goodies—made up in a jiffy.
- e. Snacks; school lunches, parties, picnics, etc.
- f. Economical.
- g. Demonstrations (on TV). Show pretty servings; making recipes; kids eating at school, between meals, etc.
- h. Substitute for heavier, fattening, indigestible desserts.
- i. Child Appeal—special copy for the children where applicable.
- j. Explore tie-in possibilities with other prominent food advertisers.
- k. Promotions and deals to be developed at the local level *but* without deteriorating "quality image."

SOCIO-ECONOMIC CHARACTERISTICS OF USERS

Age Groups	1958
Under 5	4.2%
5-17	34.6
18-34	26.8
35-64	31.8
over 65	2.6
Total	100.0%

Sex	1958
Men	44.2%
Women	55.8
Total	100.0%

Economic Level	1958
Upper, upper middle	12.9%
Middle	49.4
Lower middle	27.2
Lower	10.5
Total	100.0%

Occupation	1958
Employed	44.1 %
White Collar	(14.8)
Blue Collar	(29.3)
Unemployed-Retired	6.9
Housewives Not Working	13.4
Children Under 14	35.6
Total	100.0%

Family Income	1958
\$5,000 and over	24.1%
\$3,000-4,999	37.9
\$2,000-2,999	19.8
Under \$2,000	18.2
Total	100.0%

Color	1958
White	89.3%
Non-White	10.7
Total	100.0%

Educational Levels	1958
Completed 13 years or more	18.9%
—12 years	28.3
—9-11 years	19.3
—8 years	16.6
—7 years or less	16.9
Total	100.0%

City Size	1958
<i>Within Metropolitan areas</i>	
Cities over 500,000	20.1%
—50,000 to 500,000	17.0
—Under 50,000	17.7

<i>Outside Metropolitan areas</i>	
Cities under 50,000	14.4%
Rural non-farm	12.3
Rural farm	18.5
Total	100.0%

1. In Gloria Goody we have a "natural"; she is already well established nationally. She is the picture of the youthful American housewife and mother—attractive figure, well groomed, personable, believable—not preachy.

THE MARKET PLACE

We will assume, for purpose of easy computation, a total production of all items in this classification of one billion packages.

Sales generally follow population distribution. The product category is only ten years old so that there is no long-established brand leader; the market is rather evenly fractionated to date. There is no conspicuous deviation from average-consumption-per-capita patterns among special interest groups or among high socio-economic groups.

What is the status of the competitive race among brands A, B, C, and Packaged Goodies?

Brand	Share of Market
A	22.5%
B	21.3
C	17.1
Packaged Goodies	20
All Others	19.1

What is the trade advertising pattern?

Budget Distribution by %	
Network TV	44.6
Spot TV	42.9
Radio	4.0
Magazines	3.1
Sunday Supplements	2.4
Newspaper	1.8
Outdoor	1.2

Where are goodies sold?

Food and drug stores do 87% of the total goodie volume. Food stores particularly do an important share for each of the leading brands. It is estimated that:

Brand A	does 78%	of its volume	in food outlets
Brand B	" 74%	" " " " " "	" " " "
Brand C	" 81%	" " " " " "	" " " "
Goodies	" 85%	" " " " " "	" " " "

MARKETING STRATEGY

Packaged Goodies has established a significant market share and at a comfortable A/S ratio. With an annual sale of 200,000,000 packages and an advertising expenditure of \$6,800,000—Packaged Goodies has a "spending" ratio of approximately 12% which compares favorably with competitors.

Packaged Goodies can be sold at a media expenditure of approximately 4¢ per capita. The marketing strategy which suggests a concentrated drive in Bigtown results from careful probing:

- What is a realistic share increase?
- In what market size can management subscribe to increased promotion expenditures?
- What competitive weaknesses can be exploited?
- What is an affordable spending rate?
- Is it better to up the national rate of spending in an effort to increase the overall market share—or is it better to concentrate?

A careful analysis of advertising and sales experience indicates that a 20% increase of market share may be expected following the experience of Packaged Goodies under intensive promotion in Areas #1 and #2. Management may safely be counseled to do "investment spending" by upping media expenditures from approximately 4¢ per capita per annum to 8¢ per capita per annum in selected areas.

The key question in the above series is the last: Is it better to up the national rate of spending in an effort to increase the overall market share—or is it better to concentrate? For the foreseeable future, it is recommended that Packaged Goodies' market strategy be based upon:

- Continuation of the successful national advertising;
- Expansion of market share by carefully controlled promotions in selected areas.

This philosophy of combining *national-local* advertising relates to the dynamic geography which makes certain areas prime expansion markets:

- More and more sophisticated packaged goods advertisers are varying their advertising weights (Packaged Goodies has previously fortified its national advertising in selected Areas #1 and #2 with equivalent weight in local media and has experienced a rewarding share increase of 25% and 30% respectively);
- A marketing "pincer movement" is affordable on a pay-as-you-go basis not contemplated in orthodox approaches to the "what should we spend for advertising?" question;
- The interurbia concept nicely correlates with the coverage potential of broadcast media.

As a result of these basic marketing considerations an area has been selected for special cultivation for one year, the area we call Bigtown.

Goal in Bigtown is 5% increase in share

The goal for Bigtown is a 25% market share; this increase of 5 share points is to be accomplished by extension of the thoroughly tested national campaign on an intensive basis for one year—a longer range objective is, after three years, a 30% share.

For the year, the comfortable A/S ratio of 12% which has been the country-wide pattern will be abandoned. Based on experience in two other markets, it is believed that the objective can be met with a robust 20% Bigtown A/S ratio for this drive year. Although this could not be underwritten on a national basis, the agency-advertiser experience suggests that the Bigtown rewards will make this "investment spending" worth while. The market characteristics suggest that *if the advertising develops the triers, the product will keep them as buyers* in sufficient quantity to justify continued promotion but at a reduced A/S ratio after the drive year.

What is the Bigtown market?

Bigtown is one of the twenty Metropolitan market areas which account for approximately 40% of total U.S. sales of food products. It is one of the areas earmarked for concentrated promotions of Packaged Goodies which have already been completed in Area #1 and Area #2. Bigtown offers opportunity for the marketing doctor to prescribe massive selling doses at economical rates. The selection of Bigtown is made easy by the availability of effective low-cost media; the broadcast media particularly may be counted for important coverage over contiguous areas which have already been subject to concentrated promotions. The map (below) shows that advertising emanating from Bigtown nicely complements previous local effort in adjoining territories.

The area has a population of two million. It is divided 62%—city, 38%—suburban. Manufacture of metal products is the principal industry; it accounts for the presence of much unskilled labor in the area. Foreign language groups are an important factor.

Significant population characteristics are:

Polish	52,000	Swedish	14,000
German	41,000	Lithuanian	22,000
Italian	35,000	Jewish	55,000
Russian	21,000	Others	15,000

Buying income is higher than the average for the other Metropolitan areas being considered for this "massive attack":—\$7,212 as compared with \$6,600.

For the guidance of the sales force, Bigtown may be divided into sixteen sales districts within the City and ten outside. The chain store sales are increasing in Bigtown at a rate higher than the national average.

Analysis of sales month by month over a period of years indicates that the market potential does not vary significantly; however, sales data indicate a higher incidence of usage of goodies during the summer months. Based upon experience in Areas #1 and #2, it is safe to assume that product usage will support a program of local advertising throughout the year.

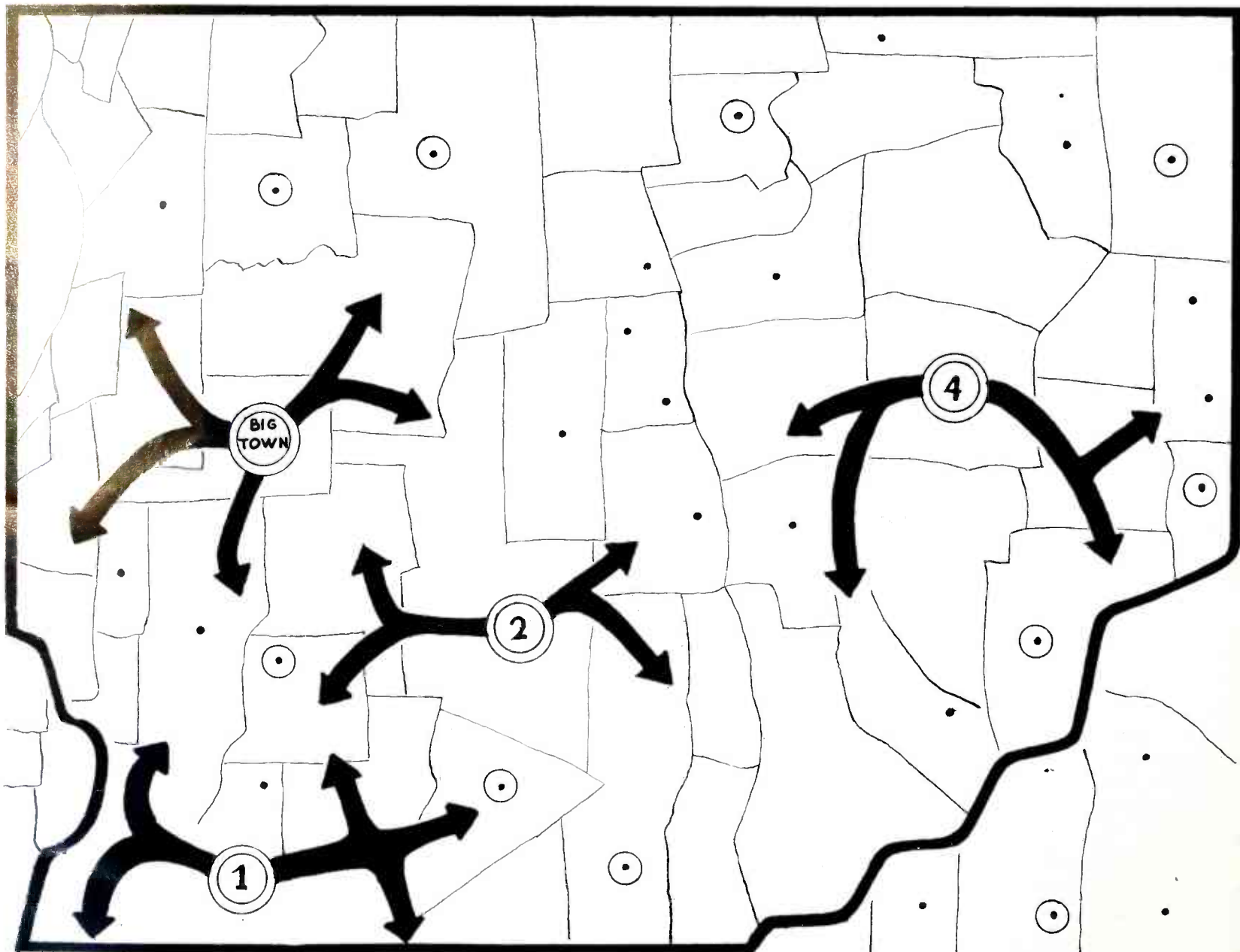
Bigtown media characteristics

The agency and client marketing experts agree on the choice of Bigtown from the standpoint of market potential; however that leaves unanswered the question of media. Does Bigtown afford opportunity for economical media buying?

There follows a brief analysis of available media:

TELEVISION

Each network has an affiliate serving this market's over 750,000 TV homes. Evening audiences in the prime hours



follow the national trend; however, one station does show evidence of weakness in the afternoon hours. This same station is extremely strong in the late evening hours as a result of some excellent feature films.

NEWSPAPER

A morning and evening daily newspaper are available to advertisers. Each has a circulation in excess of 250,000 copies. One is favored by the majority of local retailers; many large-budgeted national accounts schedule advertising in both. Each paper publishes a Sunday edition.

RADIO

Over one dozen AM outlets are available for listening. Network affiliates are quite predominant. Two Negro stations also may be considered successful, both from an audience and advertising point-of-view. One other station devotes most of its hours to foreign language programming.

OUTDOOR

Plant operators provide superior, well cared for showings, both illuminated and non-illuminated. There are also a number of painted bulletins and neon spectaculars in evidence. The functional highway system provides many excellent opportunities for dramatic advertising display.

Bigtown media strategy

The essentials of the media strategy recommendations are:

1. Select the media which will best complement the national advertising and most effectively project the copy theme.
2. Time the advertising to secure the optimum combination of calendar coverage and impact.
3. Budget the expenditure in a realistic manner so as to maintain an affordable A/S ratio.

The media selected are:

Spot TV; 24-Sheet Posting; Newspapers

Why do we select this combination of local media among the several available to us?

One of the key considerations in our selection of Bigtown is a weakness in the media pattern of each of the leading competitors in this market area. Each one uses network television programs with ratings in Bigtown which are under average; no one has seen fit to remedy this weakness. The Packaged Goodies announcements lend themselves ideally to spot use as a complement to network television.

One of the reasons for the choice of Bigtown is the mobility of its population. The use of outdoor advertising during the summer period when product usage out-of-doors increases is suggested. The highly visual "Gloria Goody" character and copy is readily translated into outdoor.

Again, seeking weaknesses in the competitive media strategy, we find that none of the competitors is using the ROP newspaper approach. The carefully timed use of newspapers can augment the power of the several promotions which are planned.

What represents the best timing of advertising?

The schedule is visualized in the chart on page 77. Advertising is peaked to support five separate promotions. What is sacrificed in continuity is less important (particularly in

the light of the continuing national campaign) than the opportunity for revitalizing the sales staff with sharply defined promotions.

On what basis should advertising funds be budgeted?

On so ambitious a program for expanding in contiguous market areas, it is necessary to keep expenditures well within bounds.

It is recognized that seemingly predictable market targets sometimes are not attained. Perhaps, despite our thorough market analysis and despite the success of previous drives in Areas #1 and #2, we may have failed in our approach to Bigtown. Accordingly, a conservative approach to the problem suggests careful review of several orthodox methods of ad budget determination:

- a. A percentage of previous and projected sales;
- b. Spending to match (or to improve upon) competitors' activities
- c. Allowing x dollars per retail outlet;
- d. Estimating on the basis of x cents per capita;

or

- e. Reviewing previous experience to determine what investment spending is necessary to achieve the market objective.

In the case of Bigtown, a combination of (d) and (e) is recommended. The actual amount on the basis of our value judgment of the requirement is \$160,000. In terms of per capita spending, this amounts to eight cents (pro-rating national advertising at four cents per capita; adding an estimated four cents per capita for local media). In terms of A/S ratio this means 20%. All of these indices correlate closely with established experience in the other promotion markets.

Now how best to provide corrective measures in case the media strategy calculations misfire?

We must anticipate possible deterioration in our marketing plan as a result of many chance factors.

- a. A counter attack on part of competitors A, B or C with stepped-up advertising and promotion to match that of Packaged Goodies;
- b. A retaliatory "deal" in the form of price reduction, two-for-one offer, coupon or other promotion which might temporarily stultify the market competitively, etc., etc.
- c. New taste factors, changes in economic factors in Bigtown, etc.

A two-fold safety measure is devised as part of our media strategy:

1. Regular checks at the consumer and dealer level to reflect the local activity in Packaged Goodies.
2. Comparisons with progress made in Areas #1 and #2 during their previous promotions.

Furthermore, concentration in local media which are essentially flexible in terms of contract commitments permits an "escape hatch" in the event of unforeseeable marketing difficulties.

BIGTOWN MEDIA PLAN

Against the comfortable backdrop of national advertising, assuring Packaged Goodies of year round continuity, decisions can be made on the never-settled problem of optimum reach/frequency for Bigtown. The first decision is on the dimension of affordable continuity; and it is arrived at out

of the continuing weekly rating point pressures applied in Bigtown by network TV. Since Packaged Goodies are assured a significant level of national advertising, we may take liberties with established continuity concepts. *But* to what extent? Should we peak our advertising in waves of 4 weeks, 5, or 6?

Television

One tangible is the reach/frequency pattern in typical spot TV schedules in periods of 4, 5, 6, 7, 8 weeks. We use this approach to make judgments on affordable waves:

First—The choice of six weeks as the period for each TV spot flight was arrived at after study of numerous spot schedules which achieved maximum reach in approximately four weeks but which, nevertheless, provided insufficient opportunity to exploit fully the promotion possibilities. Furthermore, the additional frequency achieved over the extra two-week span apparently reinforces the advertising impression strongly; studies of recall of commercials are important in this connection.

Second—Our objective is a reach of 90% with a frequency of 20 in a 4-week period. Experience shows us that an aggregate of 300 spot rating points weekly will approximate this in combination with network.

- =1. Quotient desired for Bigtown, 90/20, 4-week reach/frequency
- =2. Bigtown support thru Program A, 45.6/3.1, 4-week reach/frequency
- = Bigtown support thru Program B, 51.8/3.6, 4-week reach/frequency
- = Network combination, 67.1/4.6, 4-week reach/frequency
- = Bonus Network Average = Spot target for Bigtown
- = Approximately 300* rating points weekly which will increase reach to maximum and will provide 11.8* additional frequency.
- NOTE: 11.8 commercials weekly on each show

* based on tabulations of selected schedules

The formula for the guidance of the timebuyers was arrived at by relating three elements: (a) 300 rating point target, (b) media allowance per capita, (c) rates for 60's and 60 IDs.

The actual buying turned up the following schedule:

Eight	Nighttime	Spots—'AAA'—ID's,	200	Points
		Weekly Gross		
Fifteen	Daytime	Spots 'C'—Minutes,	135	Points
		Weekly Gross		
		i.e., 23 Spots, 335 Points Weekly Gross		
%	Net is to Gross	.....	28.9%	
	Reach (Maximum)	.....	90.0%	
	Estimated Weekly Frequency	.....	3.7 Times	
	Four Week "Cumulative" (Maximum)	.....	90.0%	
	Four Week Frequency	.....	11.8 Times	

Agency studies indicate that this schedule will provide maximum reach in a single week with frequency of 3.7 times in one week, 11.8 times in four. The combined network effort will add 67.1 reach and 4.6 frequency in each 4 week period to achieve our objective.

Outdoor

Why outdoor?

- a. Local situation (highways, dependence of smaller neighboring towns on Bigtown)
- b. Used in summer only,
 - Good weather
 - Good #100 showings available
 - Summer copy will play up picnics and beach parties
- c. Economy,
- d. Everyone in family has opportunity to see message often in 2-month period.

Desirable continuity is affordable in the outdoor medium using the significant weight of #100 showings. In contrast to spot TV—where, in effect, we concentrate 24 weeks of advertising in a period of 44 weeks (excluding the summer months when we deliberately abandon the medium), we use outdoor for a full 60-day period when out-of-doors activity peaks.

Newspapers

Why newspapers?

- a. Thorough coverage of market,
- b. Dealers' "own medium",
- c. Cost-per-thousand of a thousand line ad under \$3.00.

Why 1750 line ads?

- a. We "own" the page without paying the full page rate.
- b. Our copy requirement on promotional ads necessitates big, dramatic space units.
- c. The unit 7 columns (over 8) and almost 18 inches deep can be framed by "trade copy" in fliers for merchandising purposes.

Why small space ads in one issue?

- a. Many sophisticated advertisers have recently brought to the newspaper medium an adaptation of hi-frequency spot techniques.
- b. Provides opportunity to cover many special interests (sports page, main news page, women's page, comic page, obit page) thereby providing broader "reach."
- c. Salesmen have something different and dramatic to tell the trade.
- d. Make us look "busier" than our competitors.
- e. An exciting change of pace which generates "word-of-mouth."

LOCAL AND NATIONAL % IN BIGTOWN (\$160,000)

Television	
Network	40%
Spot	35%
Magazine	8%
Outdoor	6%
Newsprint	10%
(Trade & Production)	1%
Total	100%

PACKAGED GOODIES BIGTOWN MEDIA SCHEDULE

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
SPOT TV Four 6-week flights												
Prime Time 10-second ID's 8 per week		X X X X X X		X X X X X X					X X X X X X		X X X X X X	
Day-Night Minutes 15 per week		X X X X X X		X X X X X X					X X X X X X		X X X X X X	
OUTDOOR #100 Showing							X X X X X X X X					
DAILY NEWSPAPER 1750 Line Insertions (Promotion ads) Multiple small space Insertions 100 line ads; 10 per issue, 8 times	X			X			X	X	X		X	
		X X		X X					X X		X X	

Scheduling

The Bigtown schedule must provide certain basics in addition to the visual approach so important to our creative story: flexibility of scheduling; impact on consumer and trade; impressions at an economical rate.

Each of the three "visual" media available to us satisfy these conditions. Our scheduling philosophy provides that we use only two of the three local media at any one time. This recommendation takes into account the seasonal strengths and weaknesses of each medium in relation to our need for promotion support throughout the year.

Recommends over 66% of money for TV

The sight, sound and animation provided by TV can be coupled with the ability of this medium to reach into almost every type of home (over 90% of the homes in Bigtown have TV sets) and to reach viewers of all ages and occupations. TV therefore is recommended for two-thirds of the local media dollars.

We are confident of the selling power of our Gloria Goody commercials in any company. However, our timebuyers must be careful in scheduling of announcements on those stations which might be violators of the NAB Code as it pertains to "multiple spotting"; we are quite certain from the reports of our other buyers that none of the outlets in Bigtown are offenders.

An average c-p-m of approximately \$1.30 expected

Our Cunningham & Walsh spot buying experience indicates our combination of 10-and 60-second announcements will average, over a period of months, in the range of \$1.10 to \$1.50 per thousand TV homes. The balance between ID's for reiteration and 60's for detailed selling (in combination with the network commercials) is based on value judgments arrived at in placing many robust spot campaigns; the timebuyers are guided not only by formulae for cost control but also by judgment developed from experience and from a thorough knowledge of Packaged Goodies' objectives.

LOCAL PLAN

	6—Four Week Flights	Media Costs
Spot Television	Class "AA"—10 Second ID's (8 Per Week)	\$23,900
	Day/Night Minutes (15 Per Week)	32,140 (67%)
Outdoor	Two Months #100 Showing	9,220 (11%)
Daily Newspaper	One Evening Newspaper (18,500 lines)	17,643 (22%)
		<u>\$82,903 (100%)</u>

The estimates of space and times costs, the schedules, the percentage division of media dollars reflect the mechanics of this PACKAGED GOODIES plan. The real "pay out" is the realistic 25% increase in market share which is the objective.

ADVERTISING FACT SHEET—THE MARKET FOR GOODIES

National	
Annual industry sales	1 billion packages
Packaged goodies annual sales	200,000,000 (i.e. 20% share)
Packaged goodies annual volume in terms of manufacturer's cost	\$56,000,000 (@ 28¢ per package)
Packaged goodies annual advertising expenditure	\$6,800,000
Packaged goodies annual advertising expenditure	4¢ (per capita)
Packaged goodies annual advertising-sales ratio	12%
Bigtown	
Metropolitan area population	2,000,000 (1.18% of U.S. total)
Normal rate of sale	2,360,000 packages
Sales objective	2,950,000 packages
Pro rated share of national advertising expenditure	\$80,240
Proposed advertising expenditure for promotion year	\$80,240
	i.e. \$160,480
Proposed A/S ratio during drive year	19.4%
Proposed advertising-sales expenditure per capita	8¢

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



IT
ADDS
UP
TO A BAKERS (FIELD)
DOZEN
!

Just because the mailing address happens to be Bakersfield, don't let that limit your thinking market-wise. KERO-TV is the only single advertising medium that reaches California's Southern San Joaquin Valley, peopled by over a million free-spenders. It's one of the most fertile spots in all America to plant a good product and watch it grow. And, every dollar you invest in KERO-TV time brings you a bonus of big-time facilities and an alert, professional staff to make every cent work overtime for agency and client. Plus, a marketing and merchandising program that forms a bridge between TV screen and customer sales. **That's a baker's dozen in any field!** Good thing to bear in mind when the Petry man calls. Better still — why not call him?

KERO-TV CALIFORNIA'S SUPER-market
BAKERSFIELD CHANNEL 10 NBC

REPRESENTED BY EDWARD PETRY & CO., INC.

MAY

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. ▶

IT'S JUST



WJAC-TV

is way out front

in the Johnstown-Altoona area!

Go by limousine, not by flivver! With WJAC-TV you travel "first class" with 71.9 station share of audience, sign-on to sign-off, all week long, as compared to only 28.1 for WFBG-TV.

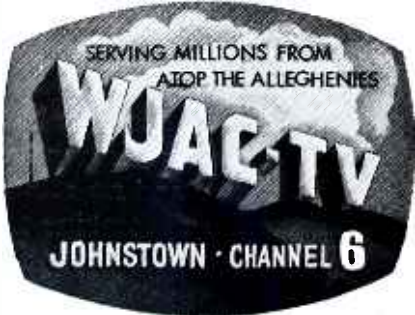
Figures from ARB, November, 1958

TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959



Buy the station that delivers the viewers--nearly three times as many viewers for WJAC-TV as for the nearest competitor. You get a guaranteed audience when you buy WJAC-TV!



Get all the facts from HARRINGTON, RIGHTER & PARSONS, INC.

MAY, 1959	
TOTAL U. S. TV HOUSEHOLDS	44,494,000
TOTAL U. S. HOUSEHOLDS	51,350,000
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—46.1 WAKR-TV† (A)	†68,600
ALBANY, Ga.—62.4 WALB-TV (A,N)	79,700
ALBANY-SCHENECTADY-TROY, N.Y.—91.1 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**449,700
ALBUQUERQUE, N.M.—74.6 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	119,900
ALEXANDRIA, La.—67.5 KALB-TV (A,C,N)	89,400
ALEXANDRIA, Minn.—76.7 KCMT (N,A)	51,100
ALTOONA, Pa.—87.6 WFBG-TV (A,C,N)	290,600
AMARILLO, Tex.—75.5 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	106,200
AMES, Iowa—90.5 WOI-TV (A)	314,200
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	*31,000
ANDERSON, S.C.—15.3 WAIM-TV† (A,C)	†3,800
ARDMORE, Okla.—76.2 KXII (N)	30,400
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—77.8 WISE-TV† (C,N); WLOS-TV (A) WFBC-TV (N); WSPA-TV (C)	388,700 ††
ATLANTA, Ga.—81.9 WAGA-TV (C); WLW-A (A); WSB-TV (N)	556,700
AUGUSTA, Ga.—71.7 WJBF-TV (A,N); WRDW-TV (C)	187,000
AUSTIN, Minn.—89.0 KMMT (A)	120,100
AUSTIN, Tex.—76.6 KTBC-TV (A,C,N)	145,300
BAKERSFIELD, Cal.—89.4 KBAK-TV† (A,C); KERO-TV (N)	170,800 †63,400
BALTIMORE, Md.—93.8 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	653,600
BANGOR, Me.—87.4 WABI-TV (A,C); WLBZ-TV (N)	116,900
BATON ROUGE, La.—72.1 WAFB-TV† (C); WBRZ (A,N)	256,800 †60,100
BAY CITY-SAGINAW, Mich.—93.0 WNEM-TV (A,N); WKNX-TV† (A,C)	299,600 †65,900
BEAUMONT-PORT ARTHUR, Tex.—78.3 KFDM-TV (C,A); KPAC-TV (N,A)	148,400
BELLINGHAM, WASH.—84.1 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia.)	*52,000
BIG SPRING, Tex.—75.0 KEDY-TV (C)	23,700
BILLINGS, Mont.—61.6 KOOK-TV (A,C); KGHL-TV (N)	46,400
BINGHAMTON, N.Y.—88.5 WNBF-TV (C,N); WINR-TV† (A,N)	323,500 †41,100

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

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.

BIRMINGHAM, Ala.—76.0 WAPI-TV (A,N); WBRC-TV (C)	418,500
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.—93.9 WTTV (N) (See also Indianapolis, Ind.)	628,000
BLUEFIELD, W. Va.—70.9 WHIS-TV (N)	122,700
BOISE, Ida.—77.9 KBOI-TV (C); KTVB (A,N); KCIX-TV (Nomp)	67,700
BOSTON, Mass.—92.0 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,418,400
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.-Tenn.—66.2 WCYB-TV (A,N)	149,200
BRYAN, Tex.—69.8 KBTX-TV (A,C)	39,800
BUFFALO, N.Y.—91.7 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	634,300
BURLINGTON, Vt.—88.2 WCAX-TV (C)	*164,500
BUTTE, Mont.—64.7 KXLF-TV (A,C,N)	38,200
CADILLAC, Mich.—86.8 WWTW (A,C)	129,000
CAPE GIRARDEAU, Mo.—78.0 KFVS-TV (C)	221,900
CARLSBAD, N.M.—77.7 KAVE-TV (A,C)	10,800
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—90.5 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	320,700
CHAMPAIGN, Ill.—89.9 WCIA (C,N)	371,100
CHARLESTON, S.C.—75.2 WCSC-TV (C); WUSN-TV (A,N)	147,900
CHARLESTON-HUNTINGTON, W. Va.—79.2 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	437,200
CHARLOTTE, N.C.—81.0 WBTV (C); WSOC-TV (A,N)	587,700
CHATTANOOGA, Tenn.—75.0 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	197,000
CHEYENNE, Wyo.—77.4 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**85,600
CHICAGO, Ill.—94.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,123,400
CHICO, Cal.—77.5 KHSL-TV (A,C)	93,200
CINCINNATI, Ohio—90.8 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	637,800
CLARKSBURG, W. Va.—68.6 WBOY-TV (A,C,N)	75,500
CLEVELAND, Ohio—95.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,277,000
CLOVIS, N.M.—63.3 KICA-TV (C)	11,400
COLORADO SPRINGS-PUEBLO, Colo.—76.4 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	90,700
COLUMBIA-JEFFERSON CITY, Mo.—79.9 KOMU-TV (A,N); KRCG-TV (A,C)	125,400

CHATTANOOGA

Industrial Center of the South



An aerial view of the Chattanooga Division of Combustion Engineering Inc., a world wide designer and manufacturer of steam generating equipment, nuclear power reactors including allied equipment and cast iron pipe and fittings.

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

Yours to
command...
the entire
**GOLDEN
OHIO
VALLEY**
over



a full-powered
station that
covers

- 5 prime cities
- 89 counties in 4 states
- 2,957,100 people
- 591,020 TV homes
- nearly \$4,000,000,000 in buy power

at the lowest cost per thousand rate available anywhere. For the BETTER SELLING that comes from BETTER VIEWING, BETTER PROGRAMMING, get the dollars and cents story from Petry RIGHT NOW.

WHTN-TV

Huntington-Charleston, W. Va.

A Cowles Operation
CBS Basic

Nationally represented by
Edward Petry & Co., Inc.

Market & Stations—% Penetration	TV Homes
COLUMBIA, S.C.—	207,300
WIS-TV (A,N); WNOK-TV† (C)	135,200
COLUMBUS, Ga.—73.2	138,700
WTVM† (A,N); WRBL-TV (A,C)	132,500
COLUMBUS, Miss.—56.3	53,500
WCBI-TV (C,N)	
COLUMBUS, Ohio—95.0	478,600
WBNS-TV (C); WLW-C (N); WTVN-TV (A)	
CORPUS CHRISTI, Tex.—74.3	107,000
KRIS-TV (A,N); KZTV (C)	
DALLAS-FT. WORTH, Tex.—83.2	656,600
KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV† (N)	
DANVILLE, Ill.—51.2	136,500
WDAN-TV† (A)	
DAVENPORT, Iowa—ROCK ISLAND, Ill.—92.3	342,200
WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—95.0	474,900
WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH-ORLANDO, Fla.—77.0	197,100
WESH-TV (N); WDBO-TV (C); WTOF (A)	
DECATUR, Ala.—48.5	121,900
WMSL-TV† (C,N)	
DECATUR, Ill.—82.5	121,700
WTVF† (A)	
DENVER, Colo.—87.5	351,900
KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	
DES MOINES, Iowa—91.3	275,600
KRNT-TV (C); WHO-TV (N)	
DETROIT, Mich.—WINDSOR, Can.—95.0	1,552,700
WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	
DICKINSON, N.D.—52.4	22,200
KDIX-TV (C)	
DOTHAN, Ala.—58.8	72,100
WTVY (A,C)	
DULUTH, Minn.—SUPERIOR, Wis.—81.4	170,300
KDAL-TV (A,C); WDSM-TV (A,N)	
DURHAM-RALEIGH, N.C.—75.7	270,400
WTVD (A,C); WRAL-TV (N)	
EAU CLAIRE, Wis.—87.6	118,300
WEAU-TV (A,N)	
ELKHART, Ind. (see South Bend)	
EL PASO, Tex.—JUAREZ, Mex.—82.1	88,400
KELP-TV (A); KRDD-TV (C); KTSM-TV (N) XEJ-TV	
ENID, Okla. (see Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—61.8	39,000
KTVC (A); KGLD-TV (N)	
ERIE, Pa.—92.4	166,700
WICU-TV (A,N); WSEE-TV† (A,C)	155,900
EUGENE, Ore.—78.0	**108,200
KVAL-TV (N)	
(Operates satellite KPIC-TV, Roseburg, Ore.)	
EUREKA, Cal.—77.1	46,100
KIEM-TV (A,C,N); KVIQ-TV (A,N)	
EVANSVILLE, Ind.—HENDERSON, Ky.—82.2	247,300
WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	122,900
FAIRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
FARGO, N.D.—74.0	133,700
WDAY-TV (A,N)	
(See also Valley City, N.D.)	
FLINT, Mich.—94.4	380,800
WJRT (A)	
FLORENCE, Ala.—30.9	18,500
WOWL-TV† (C,N)	
FLORENCE, S.C.—71.3	173,800
WBTW (A,C,N)	
FT. DODGE, Iowa—54.9	126,800
KQTV† (N)	
FT. MYERS, Fla.—71.4	16,500
WINK-TV (A,C)	
FT. SMITH, Ark.—70.7	53,000
KNAC-TV (C,N,A)	
FT. WAYNE, Ind.—87.3	1203,900
WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	
FT. WORTH-DALLAS, Tex.—83.2	656,600
KPJZ-TV; WBAP-TV (N); KRID-TV (C); WFAA-TV (A)	

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pride
of
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carolina

EASTERN
AMERICA'S
TALLEST
TV TOWER
1526'

WHTN-TV with a new 1526' TOWER,
which went into service in January,
1959, covers MORE of the South
Carolina markets, BY FAR, than
any other television station
plus coverage in adjoining states.

THE
Major Selling Force
IN SOUTH CAROLINA

channel
10

WIS-TV
COLUMBIA, S.C.

Presented primarily by
Petry, Smith, Woodward, Inc.

Market & Stations—% Penetration	TV Homes
FRESNO, Cal.—87.4 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	216,700 †161,600
GLENDIVE, Mont.—49.1 KXGN-TV (C)	2,600
GRAND FORKS, N.D.—74.1 KNOX-TV (N)	38,700
GRAND JUNCTION, Colo.—66.5 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**24,400
GRAND RAPIDS, Mich.—95.0 WOOD-TV (A,N) (See also Kalamazoo)	482,300
GREAT BEND-HAYS, Kan.—73.8 KCKT-TV (N); KAYS-TV (A) (KCKT-TV operates satellite KGLD, Garden City, Kan.)	**89,100
GREAT FALLS, Mont.—61.6 KFBB-TV (A,C,N) KRTV	41,400
GREEN BAY, Wis.—90.1 WBAY-TV (C); WFRV (N) (See also Marinette)	319,000
GREENSBORO, N.C.—83.0 WFMY-TV (A,C)	412,200
GREENVILLE-SPARTANBURG, S.C.- ASHEVILLE, N.C.—77.8 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	388,700 ††
GREENVILLE-WASHINGTON, N.C.—75.0 WNCT (A,C); WITN (N)	190,500
HANNIBAL, Mo.-QUINCY, Ill.—89.0 KHQA-TV (C); WGEM-TV (A,N)	190,200
HARLINGEN-WESLACO, Tex.—67.4 KGBT-TV (A,C); KRGV-TV (A,N)	*69,800
HARRISBURG, Ill.—78.4 WSIL-TV (A)	171,400
HARRISBURG, Pa.—71.3 WHP-TV† (C); WTPA† (A)	†113,100
HARRISONBURG, Va.—84.8 WSVA-TV (A,C,N) (Includes community antennas in counties not credited.)	73,700
HARTFORD-NEW BRITAIN, Conn.—93.3 WTIC-TV (C); WNBC† (N); WHCT†	627,400 †289,600

Market & Stations—% Penetration	TV Homes
HASTINGS, Neb.—75.7 KHAS-TV (N)	114,500
HATTIESBURG, Miss.—60.4 WDAM-TV (A,N)	48,900
HENDERSON, Ky.-EVANSVILLE, Ind.—82.2 WEHT-TV† (C); WHE-TV† (N); WTVW (A)	247,300 †122,900
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); KHVH-TV (A) (Satellites: KHBC-TV, Hilo, and KMAU-TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku, to KHVH-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.—79.2 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	437,200
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.—71.0 KID-TV (A,C,N)	58,700
INDIANAPOLIS, Ind.—93.6 WFBM-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	705,600
JACKSON, Miss.—63.5 WJTV (C); WLBT (A,N)	230,000
JACKSON, Tenn.—64.8 WDXI-TV (A,C)	87,400
JACKSONVILLE, Fla.—73.7 WJXT (A,C); WFGA-TV (N)	287,900
JEFFERSON CITY-COLUMBIA, Mo.—79.9 KRCG-TV (A,C); KOMU-TV (A,N)	125,400
JOHNSON CITY, Tenn.—67.2 WJHL-TV (A,C)	121,500
JOHNSTOWN, Pa.—90.1 WARD-TV† (A,C); WJAC-TV (N)	566,500 †10,700
JOPLIN, Mo.-PITTSBURG, Kan.—79.1 KODE-TV (A,C); KOAM-TV (A,N)	151,200
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—95.0 WKZO-TV (A,C) (See also Grand Rapids)	597,400
KALISPELL, Mont.—63.8 KULR (C,N)	11,300
KANSAS CITY, Mo.—89.7 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	601,500
KEARNEY, Neb.—72.4 KHOL-TV (A,C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**102,000
KLAMATH FALLS, Ore.—66.1 KOTI (A,C,N)	20,100
KNOXVILLE, Tenn.—68.9 WATE-TV (N); WBIR-TV (C); WTVK† (A)	225,600 †58,000
LA CROSSE, Wis.—83.7 WKBT (A,C,N)	115,800
LAFAYETTE, Ind.—40.4 WFAM-TV† (C)	†10,800
LAFAYETTE, La.—68.1 KLFY-TV (C)	93,400
LAKE CHARLES, La.—72.9 KPLC-TV (A,N); KTAG-TV† (C)	84,600 †16,500
LANCASTER, Pa.—89.4 WGAL-TV (C,N)	512,400
LANSING, Mich.—94.3 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	443,000
LAREDO, Tex.—64.5 KGNS-TV (A,C,N)	9,800
LA SALLE, Ill.—32.7 WEEQ-TV† (N)	†10,600
LAS VEGAS-HENDERSON, Nev.—95.0 KLAS-TV (C); KSHO-TV (A); KIRJ-TV (A,N)	34,700
LAWTON, Okla.—80.2 KSWO-TV (A)	48,900
LEBANON, Pa.—78.9 WLYH-TV† (A)	†58,300

PROFITABLE LEADER



says Martin Umansky, General Manager

KAKE-TV

WICHITA, KANSAS

Every single feature in the Warner Bros. library is profitable, according to KAKE-TV's General Manager, Martin Umansky.

"The value of any library depends not on the top features alone, but on the entire list. Out of the Warner Bros. library, we've created a special afternoon theatre showing only the so-called 'lesser' features. This program alone has practically paid for the entire library of 750 features."

The Warner Bros. library has made outstanding profits for stations, large and small, in every part of the country. Join the profit parade. Get in touch with us today.

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

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CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886



Nearly 1/4 of Oregon's buying families watch

KVAL-TV KPIC-TV

The only clear picture in the Eugene-Springfield-Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

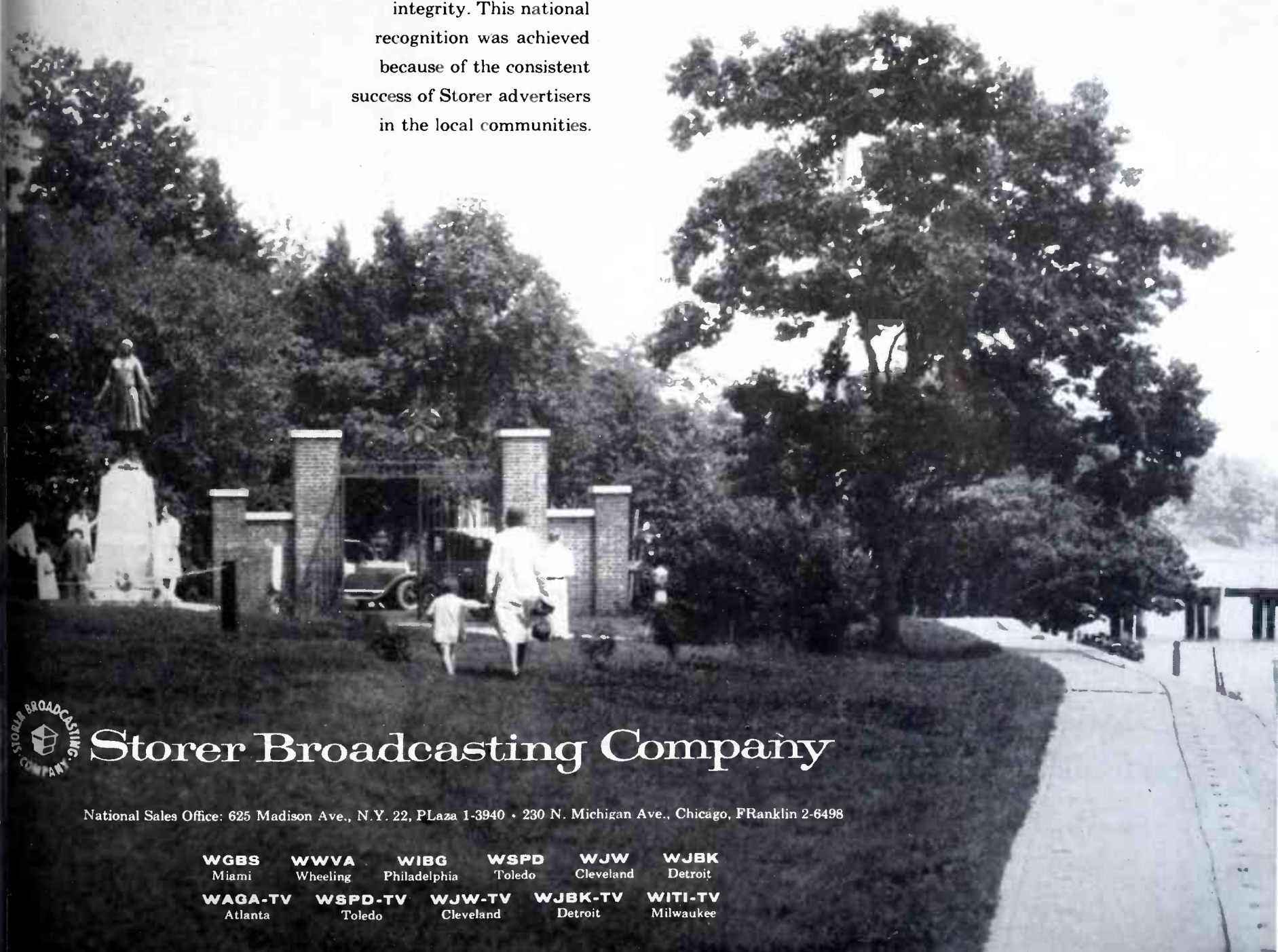
KVAL-TV Eugene
NBC Affiliate Channel **13**
KPIC-TV Roseburg • Channel **4**
Satellite

**famous on
the local scene**



...yet known throughout the nation

Jamestown, Virginia, founded in May, 1607, under the leadership of Captain John Smith, is recognized as the birthplace of America and stands as a symbol of the courage and integrity of its settlers . . . Similarly, Storer has become nationally recognized through vigilance in broadcasting integrity. This national recognition was achieved because of the consistent success of Storer advertisers in the local communities.



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WGBS Miami	WWVA Wheeling	WIBG Philadelphia	WSPD Toledo	WJW Cleveland	WJBK Detroit
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NCS #3 SHOWS: WTVJ IS FLORIDA'S #1 STATION!



WTVJ's Total* Coverage Proved Again!

Startling results of NCS #3:

Among all Florida TV
Stations WTVJ is

- first in monthly coverage
- first in weekly coverage
- first in daytime circulation, weekly
- first in daytime circulation, daily
- first in nighttime circulation, weekly
- first in nighttime circulation, daily

See your PGW colonel for all the facts
that prove Total* Coverage makes
WTVJ your first Florida TV buy!

*Dictionary defines TOTAL as
"whole, amount, complete, entire."

WTVJ • MIAMI

CHANNEL 4

Represented by Peters, Griffin, Woodward

Market & Stations	% Penetration	TV Homes
LEXINGTON, Ky.—42.9		†42,700
WLEX-TV† (A,C,N), WKYT-TV†		
LIMA, Ohio—80.1		†47,000
WIMA-TV† (A,C,N)		
LINCOLN, Neb.—83.6		186,300
KOLN-TV (A,C)		
LITTLE ROCK-PINE BLUFF, Ark.—71.5		231,500
KARK-TV (N); KTHV (C); KATV (A)		
LOCK HAVEN, Pa.—65.0		†22,700
WBZ-TV† (A)		
LOS ANGELES, Cal.—93.8		2,575,200
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KFCM (N); KTIA; KTTV		
LOUISVILLE, Ky.—81.8		452,800
WAVE-TV (A,N); WHAS-TV (C)		
LUBBOCK, Tex.—77.8		101,900
KCBD-TV (A,N); KDUB-TV (C)		
LUFKIN, Tex.—67.7		50,600
KTRE-TV (N)		
LYNCHBURG, Va.—79.9		147,900
WIVA-TV (A)		
MACON, Ga.—69.3		106,300
WMAZ-TV (A,C)		
MADISON, Wis.—89.9		224,200
WISC-TV (C); WKOW-TV† (A); WMTV† (N)		†102,100
MANCHESTER, N.H.—92.1		563,400
WMUR-TV (A)		0
MARINETTE, Wis.—91.1		162,10
WMBV-TV (A)		
(See also Green Bay)		
MARQUETTE, Mich.—79.4		62,800
WDMJ-TV (C)		
MASON CITY, Iowa—87.9		171,200
KGLO-TV (C)		
MAYAGUEZ, P.R.		††
WORA-TV (C)		
MEDFORD, Ore.—75.7		44,200
KBES-TV (A,C,N)		
MEMPHIS, Tenn.—71.8		473,800
WHBQ-TV (A); WMCT (N); WREC-TV (C)		
MERIDIAN, Miss.—60.2		100,100
WTOK-TV (A,C,N)		
MIAMI, Fla.—91.1		392,700
WCKT (N); WPST-TV (A); WTVJ (C)		
MIDLAND-ODESSA, Tex.—73.4		82,400
KMID-TV (A,N); KOSA-TV (C)		
MILWAUKEE, Wis.—95.0		615,700
WISN-TV (A); WITI-TV (C); WTMJ-TV (N)		
MINNEAPOLIS-ST. PAUL, Minn.—91.1		739,800
KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)		
MINOT, N.D.—65.8		42,200
KXMC-TV (A,C); KMOT (A,N)		
MISSOULA, Mont.—69.0		47,100
KMSO-TV (A,C)		
MOBILE, Ala.—76.5		216,500
WALA-TV (A,N); WKRQ-TV (C)		
MONAHANS, Tex.		†††
KVKM-TV (A)		
MONROE, La.—EL DORADO, Ark.—70.5		136,000
KNOE-TV (A,C,N); KRBB (A,N)		
MONTGOMERY, Ala.—67.0		150,100
WCOV-TV† (C); WSFA-TV (N)		†54,500
MUNCIE, Ind.—68.1		31,000
WLBC-TV† (A,C,N)		
NASHVILLE, Tenn.—70.6		342,000
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)		
NEW BRITAIN-HARTFORD, Conn.—93.3		627,400
WTIC-TV (C); WNBC† (N); WHCT†		†289,600
NEW HAVEN, Conn.—93.3		835,900
WNHC-TV (A)		
NEW ORLEANS, La.—81.6		371,600
WDSU-TV (A,N); WVUE (A); WWL-TV (C)		
NEW YORK, N.Y.—93.4		4,851,900
WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)		
NORFOLK, Va.—86.4		328,800
WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)		†102,100

HOW TO SELL

1/2 MILLION

NEW PEOPLE IN THE NASHVILLE MARKET

It's Simple! Just use WSM-TV, now telecasting
from the Central South's tallest tower (1408 feet
above average terrain). That way you automatic-
ally add

546,700

new people

\$568,875,000

in new effective Buying Income

\$413,981,000

in new Retail Sales

And you will be using the station that has a 40.5
share of the TV Audience, too (Feb. '59 ARB). In
the light of all this, isn't it time to re-evaluate your
market strategy in the Central South?



NASHVILLE, TENNESSEE • REPRESENTED BY PETRY

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 near-by 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
NORTH PLATTE, Neb.—69.3 KNOP-TV (N)	20,500
OAK HILL, W. Va.—69.9 WOAY-TV (A,C)	127,800
ODESSA-MIDLAND, Tex.—73.4 KOSA-TV (C); KMID-TV (A,N)	82,400
OKLAHOMA CITY, OKLA.—83.0 KWTU (C); WKY-TV (N); KOCO-TV (Enid) (A)	329,700
OMAHA, Neb.—91.6 KMTV (N); WOW-TV (C); KETV (A)	332,300
ORLANDO-DAYTONA, Fla.—77.0 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	197,100
OTTUMWA, Iowa—83.3 KTVO (C,N)	135,800
PADUCAH, Ky.—73.4 WPSD-TV (N)	187,100
PANAMA CITY, Fla.—69.8 WJDM-TV (A,C,N)	20,800
PARKERSBURG, W. Va.—58.4 WTAP (A,C,N)	124,100
PENSACOLA, Fla.—77.4 WEAR-TV (A,C)	188,200
PEORIA, Ill.—82.6 WEEK-TV (N); WMBD-TV (C); WTVH (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	***148,300
PHILADELPHIA, Pa.—93.2 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,882,000
PHOENIX-MESA, Ariz.—86.5 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	195,000
PINE BLUFF-LITTLE ROCK, Ark.—71.5 KATV (A); KARK-TV (N); KTHV (C)	231,500
PITTSBURG, Kan.—JOPLIN, Mo.—79.1 KOAM-TV (A,N); KODE-TV (A,C)	151,200
PITTSBURGH, Pa.—92.0 KDKA-TV (C); WIIC (N); WTAE (A)	1,262,900
PLATTSBURG, N.Y.—85.6 WPTZ (A,N)	120,000
POLAND SPRING, Me.—90.0 WMTW-TV (A,C) (Mt. Washington, N.H.)	310,600
PORTLAND, Me.—90.4 WCSH-TV (N); WGAN-TV (C)	210,400
PORTLAND, Ore.—84.5 KGW-TV (A); KOIN-TV (C); KPTV (N,A)	456,900
PRESQUE ISLE, Me.—81.0 WAGM-TV (A,C)	19,600
PROVIDENCE, R.I.—92.4 WJAR-TV (A,N); WPRO-TV (C)	778,700
PUEBLO-COLORADO SPRINGS, Colo.—76.4 KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	90,700
QUINCY, Ill.—MANNIBAL, Mo.—89.0 WGEM-TV (A,N); KHQA-TV (C)	190,200
RALEIGH-DURHAM, N.C.—75.7 WRAL-TV (N); WTVD (A,C)	270,400
RAPID CITY, S.D.—56.5 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	**34,200
REDDING, Cal.—74.8 KVIP-TV (A,N)	57,600
RENO, Nev.—85.3 KOLO-TV (A,C,N)	38,400
RICHMOND, Va.—82.7 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.)	260,700
RIVERTON, Wyo.—52.6 KWRB-TV (C,N,A)	8,000
ROANOKE, Va.—79.1 WDBJ-TV (C); WSLS-TV (A,N)	286,500
ROCHESTER, Minn.—88.8 KROC-TV (N)	91,400
ROCHESTER, N.Y.—91.2 WROC-TV (A,N); WHCC-TV (A,C); WVET-TV (A,C)	311,100

REORDERED



says Gunnar O. Wiig, Station Manager

WROC-TV

ROCHESTER, N. Y.

Warner Bros. features really rack up the ratings in any time slot, day or night. According to Mr. Wiig of WROC-TV they're ordered and reordered by stations... and by sponsors.

"We first bought one group of 58 Warner Bros. features last October. The reaction, both by audiences and by sponsors, was so good that we have now bought the entire remaining portion of the Warner Bros. library—over 600 films. They're great!"

Warner Bros. features have what it takes to make a station manager happy—big Hollywood stars—great track records—real sponsor appeal.

Fatten up those lean periods in your programming with profitable Warner Bros. features.

U.A.C.I.

UNITED ARTISTS ASSOCIATED, INC.
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CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553
LOS ANGELES, 9110 Sunset Blvd., CREstview 6-5886

TOP MAN

on the Totem Pole



23
OF TOP
25
SHOWS
All On
WREX-TV

Rank	Program	Rating	Station
1.	I've Got a Secret	53.6	WREX-TV
2.	The Millionaire	53.1	WREX-TV
3.	Program X	52.2	Sta. B
4.	Jack Benny	50.2	WREX-TV
5.	G. E. Theater	49.8	WREX-TV
6.	Father Knows Best	49.4	WREX-TV
7.	Gunsmoke	48.8	WREX-TV
8.	Lawrence Welk	46.9	WREX-TV
9.	Danny Thomas	46.5	WREX-TV
10.	Person to Person	46.3	WREX-TV
11.	State Trooper	45.2	WREX-TV
12.	The Lineup	45.2	WREX-TV
13.	Lassie	44.8	WREX-TV
14.	Playhouse 90	44.5	WREX-TV
15.	Red Skelton	44.4	WREX-TV
16.	Program X	44.4	Sta. B
17.	Have Gun, Will Travel	43.5	WREX-TV
18.	Bing Crosby	43.2	WREX-TV
19.	December Bride	42.7	WREX-TV
20.	What's My Line	41.2	WREX-TV
21.	Name That Tune	41.2	WREX-TV
22.	Disney Presents	40.2	WREX-TV
23.	Ed Sullivan	40.2	WREX-TV
24.	U. S. Marshal	39.9	WREX-TV
25.	Pat Boone	39.5	WREX-TV

METROPOLITAN ROCKFORD ARB—
FEB. 9—MAR. 8, 1959
Demonstrating AGAIN WREX-TV's Audience Leadership



ROCKFORD, Ill.	221,400
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92.3	242,200
ROSWELL, N.M.—72.0	82,900
SACRAMENTO-STOCKTON, Cal.—86.6	372,600
SAGINAW BAY CITY, Mich.—93.0	299,600
ST. JOSEPH, Mo.—87.4	201,400
ST. LOUIS, Mo.—92.2	846,700
ST. PETERSBURG-TAMPA, Fla.—83.0	293,500
SALINAS-MONTEREY, Cal.—86.1	183,400
SALISBURY, Md.—53.8	132,800
SALT LAKE CITY, Utah—88.7	243,300
SAN ANGELO, Tex.—74.1	27,800
SAN ANTONIO, Tex.	276,300
SAN DIEGO, Cal.—TIJUANA, Mex.—92.4	293,100
SAN FRANCISCO-OAKLAND, Cal.—90.3	1,271,700
SAN JOSE, Cal.—90.7	226,000
SAN JUAN, P.R.	††
SAN LUIS OBISPO, Cal. (See Salinas M. Ar.)	49,200
SANTA BARBARA, Cal.—84.8	49,200
SAVANNAH, Ga.—71.6	104,700
SCHENECTADY-ALBANY-TROY, N.Y.—91.1	**449,700
SCRANTON-WILKES-BARRE, Pa.—79.9	1243,000
SEATTLE-TACOMA, Wash.—89.4	539,500
SEDALIA, Mo.—84.8	26,200
SHREVEPORT, La.—75.6	247,700
SIoux CITY, Iowa—87.5	202,100
SIoux FALLS, S.D.—74.1	**219,800
SOUTH BEND-ELKHART, Ind.—69.0	141,300
SPARTANBURG, S.C. (See Asheville, N.C., Greenville—)	
SPOKANE, Wash.—78.9	232,500
SPRINGFIELD, Ill.—72.9	†118,300
SPRINGFIELD-HOLYOKE, Mass.—84.6	**†168,100
SPRINGFIELD, Mo.—77.6	177,500
STEBENVILLE, Ohio—89.7	483,100
SUPERIOR, Wis.—Duluth, Minn.—81.4	170,300
SWEETWATER, Tex.—76.0	63,400
SYRACUSE, N.Y.—90.9	**455,800
TACOMA-SEATTLE, Wash.—89.4	539,500
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—60.8	111,800
TAMPA-ST. PETERSBURG, Fla.—83.0	293,500
TEMPLE-WACO, Tex.—77.7	121,600
TERRE HAUTE, Ind.—90.3	215,300

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



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

TV MARKETS BY COUNTIES

TV VS. STANDARD METROPOLITAN MARKETS

NETWORK ADVERTISER EXPENDITURES— PROGRAM AND TIME COSTS

PRODUCTION ESTIMATES

These are only a few of the exclusive features offered by TELEVISION MAGAZINE in the March 1959 Data Book. Also included are: Spot Advertiser Expenditures, The Rating Services and a special Directory section.

As a bonus with a year's subscription to TELEVISION MAGAZINE, you can get a free introductory copy of the 1959 Data Book—usually \$2.50.

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Name

Company

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Market & Stations—% Penetration

TV Homes

TEXARKANA, Tex.—69.9 KCMC-TV (A,C)	81,900
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—95.0 WSPD-TV (A,N); WTOL-TV (C,N)	352,500
TOPEKA, Kan.—79.8 WIBW-TV (A,C)	113,800
TRAVERSE CITY, Mich.—81.4 WPBN-TV (N)	52,600
TUCSON, Ariz.—85.2 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	98,100
TULSA, Okla.—82.8 KOTV (C); KVOO-TV (N); KTUL-TV (A)	303,500
TUPELO, Miss.—56.8 WTWV (N)	55,100
TWIN FALLS, Ida.—71.4 KUX-TV (A,C,N)	26,500
TYLER, Tex.—70.1 KLTV (A,C,N)	110,400
UTICA-ROME, N.Y.—92.3 WKTV (A,C,N)	135,800
VALLEY CITY, N.D.—73.7 KXJB-TV (C) (See also Fargo, N.D.)	166,800
WACO-TEMPLE, Tex.—77.7 KWTX-TV (A,C); KCEN-TV (N)	121,600
WASHINGTON, D.C.—92.3 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	812,000
WASHINGTON-GREENVILLE, N.C.—75.0 WITN (N); WNCT (A,C)	190,500
WATERBURY, Conn.	††
WATERLOO-CEDAR RAPIDS, Iowa—90.5 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	320,700
WAUSAU, Wis.—86.6 WSAU-TV (A,C,N)	96,900
WESLACO-HARLINGEN, Tex.—67.4 KRGV-TV (N,A); KGBT-TV (A,C)	69,800
WEST PALM BEACH, Fla.—81.9 WEAT-TV (A); WPTV (C,N)	66,900
WHEELING, W. Va.—86.8 WTRF-TV (A,N)	347,800
WICHITA-HUTCHINSON, Kan.—84.9 KAKE-TV (A); KARD-TV (N); KTWH (C) (KTV, Ensign, Kan., satellite of KAKE-TV)	**252,900
WICHITA FALLS, Tex.—77.7 KFDX-TV (A,N); KSYD-TV (C)	125,800
WILKES-BARRE-SCRANTON Pa.—79.9 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited.)	†243,000
WILLISTON N.D.—51.5 KUMV-TV (N,A)	19,200
WILMINGTON, N.C.—67.7 WECT (A,N)	119,700
WINSTON-SALEM, N.C.—86.4 WSJS-TV (N)	333,400
WORCESTER, Mass. WWOR† (N)	†††
YAKIMA, Wash.—68.3 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	†104,300
YORK, Pa.—50.2 WSBA-TV† (A)	†33,100
YOUNGSTOWN, Ohio—70.4 WFMY-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in counties not credited.)	†141,200
YUMA, Ariz.—77.0 KIVA (C,N,A)	24,800
ZANESVILLE, Ohio—58.8 WHIZ-TV† (A,C,N)	16,400

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

† U.H.F.

†† Incomplete data.

††† New station-coverage study not completed.

* U.S. coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

TV MARKETS

APRIL, 1959

1-channel markets	133
2-channel markets	63
3-channel markets	47
4- (or more)-channel markets	18
Total U. S. Markets	261
Commercial stations U. S. & possessions	510

HIGHEST RATINGS

says Cecil Trigg, Pres. & Gen. Mgr.

KOSA-TV

ODESSA, TEXAS

For heavy artillery against competition, station managers swear by Warner Bros. features for the highest ratings. As Cecil Trigg puts it:

"Warner Bros. features play a major part in giving us a sweep of afternoon ratings. Our 'Command Matinee' featuring Warner Bros. films has the highest cumulative daytime rating in the market . . . a whopping 26.3 ARB in November!"

KOSA-TV's enthusiasm for Warner Bros. features is echoed by stations everywhere. Hardboiled sponsors sign up again and again for these top rating films. Cut yourself a juicy slice of these profits. Call us today.

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

WILX-TV's B signal area, which includes Michigan's **GOLDEN TRIANGLE** of Jackson, Lansing and Battle Creek, ranks as the

11th LARGEST POPULATION MARKET IN THE NATION*

*(Based on SRDS Consumer Market Data)

- | | | | |
|---|--------------|----|-----------------------|
| 1 | New York | 6 | San Francisco-Oakland |
| 2 | Chicago | 7 | Boston |
| 3 | Los Angeles | 8 | Pittsburgh |
| 4 | Philadelphia | 9 | Washington D.C. |
| 5 | Detroit | 10 | St. Louis |

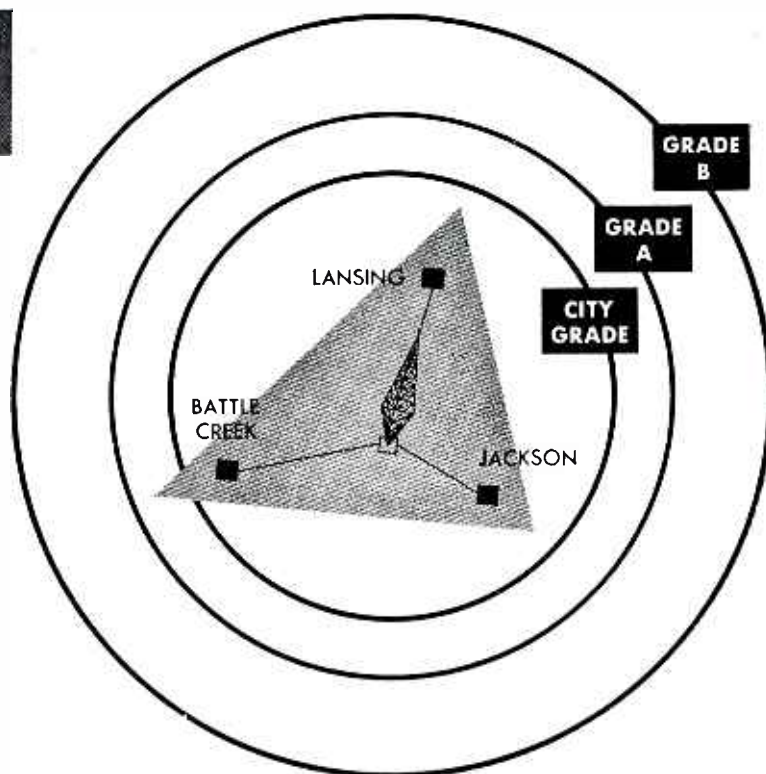


and...

the bulk of this buying population (Jackson, Lansing and Battle Creek —the Golden Triangle) receives a

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WILX-TV

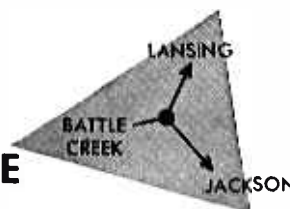


Only WILX-TV can offer such powerful coverage in this rich, heavily populated market!

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WILX-TV
CHANNEL **10** SERVING MICHIGAN'S
GOLDEN TRIANGLE



places a net underneath the risky program production business. Feature film offers another substantial source of revenue.

Screen Gems, the Columbia Pictures subsidiary which is now ten years old, was the first of the vertically integrated companies. Its head, Ralph Cohn remarks, "If you wish to survive you must have not one root, but many roots in the TV soil. And the broader you sink your roots, the better equipped you are to survive." This is not, of course, to maintain that only the big companies will survive in TV. It is to maintain that their greater resources give them a greater chance of survival, a point proven again and again by American industry.

Screen Gems made strong recovery

The case in point is this very Screen Gems. During the season of 1957-58, after several years of prosperity, it struck a dry period; not one of its more than ten pilots were sold, though several of its programs were still on the networks. But the next year—this past season—it made a strong recovery and sold five.

Screen Gems is Ralph Cohn. The son of the founders of Columbia Pictures, this small man with the heavy moustache is solidly rooted in TV. His company was capitalized at \$250,000, of which only \$30,000 was needed. In 1958 it grossed \$35,000,000. Founded in 1949, the firm went into network production and sales almost immediately, and one year later into syndicated sales and production. It began with the Columbia catalogue of features, but in 1956 acquired 1,000 old features along with top executive talent which was used to expand its syndication operation. In 1957, the company made its most important acquisition, the Universal Pictures Library, for \$20,000,000. This year it moved into tape when it purchased Elliot, Unger & Elliot. But Screen Gems will need all its strength because:

Six) A major shakeout will eventually take place. The survivors naturally will be those companies with substance, management and ideas. The others will most likely be absorbed, merged or recombined into new enterprises. Combines may yet be created which will dwarf some of the giants of the present. Eventually TV will provide most of the revenue for those among these companies which still produce motion pictures for theatrical consumption. Many of the producers of commercials on the East Coast will affiliate with strong Western companies. The recent Warner Brothers-Filmways pool of resources, facilities and sales knowledge (though there is no financial tie), is an example.

To next page

A PARTIAL LIST OF PILOTS PRODUCED FOR COMING SEASON

Program	Producer
<i>Affairs of Peter Chambers</i>	Louis Kellman
<i>Aloha From Hawaii</i>	Don Fedderson
<i>Appointment With Fear</i> (English)	Sheldon Reynolds
<i>Barbary Coast</i>	Goodson-Todman
<i>Barbary Coast</i>	CBS-William Self
<i>Barbara Stanwyck Theater</i>	NBC-Louis Edelman
<i>Black Cat</i>	Jack Webb
<i>Boomerang</i> (Australian)	Ted Post
<i>Boy Pioneer</i>	Bernard Schubert-Chester Erskine
<i>Box 13</i>	Jaguar Productions
<i>Caesar Smith</i> (English)	Danziger Bros.
<i>Claudia</i>	Mc Cadden
<i>Detective At Large</i>	Goodson-Todman
<i>Everglades</i>	CBS-Budd Schulberg
<i>Heave Ho Harrigan</i>	Goodson-Todman
<i>History English Speaking Peoples</i> (Eng.)	Harry Alan Tower
<i>Hotel De Paree</i>	CBS-Julian Claman
<i>I Love A Mystery</i>	Earl Ebi
<i>Immigration Service</i>	Jack Chertok
<i>Interpol Agent</i> (English)	Danziger Brothers
<i>Iron Horsemen</i>	Mirsch Brothers
<i>Ivy League</i>	Alan Ladd-Bill Bendix
<i>Jacksons</i>	NBC-Jess Oppenheimer
<i>Jade O' Hara</i>	Goodson-Todman (Pepsi Cola)
<i>Joan Crawford Theater</i>	Goodson-Todman
<i>Joe Domino</i>	Al Simon
<i>June</i>	NBC-Jess Oppenheimer
<i>Lariat Kid</i>	Fryman Productions
<i>Lawbreakers</i>	CBS-John Hausman
<i>Lincoln Jones</i>	ABC-Bing Crosby
<i>Love and Marriage</i>	NBC-Lou Edelman
<i>Malalo</i>	ABC-Jon Hall
<i>Man On The Beach</i>	Al Scalpone
<i>Man From Outer Space</i>	Arwin
<i>Miss Bishop</i>	Sam Marx
<i>Moon Probe</i>	CBS
<i>Mister Ed.</i>	Mc Cadden
<i>My Sister Eileen</i>	CBS
<i>Nero Wolfe</i>	CBS
<i>Pancho Villa</i>	Irwin Levin
<i>Our Town</i>	Sy Weintraub
<i>Rebel</i>	Goodson-Todman
<i>Royal Canadian Mounted Police</i> (Can.)	Budge Crawley
<i>Sanders of the River</i> (Australian)	J. Arthur Rank
<i>Shark Street</i>	Filmmasters
<i>Skinny and Me</i>	Galaxy Attractions
<i>Stand By</i>	Marlin Productions
<i>Tales From Dickens</i> (English)	Harry Alan Tower
<i>Terror House</i>	American International
<i>The Brain</i>	Arwin
<i>The Good Earthwork</i>	Rack-Finke
<i>The Great Dane</i>	Alex Gottlieb
<i>The Magnificent Orlando</i>	Benagoss
<i>The Man From Laredo</i>	Alex Gottlieb
<i>The Rebel</i>	Goodson-Todman
<i>The Sword and the Arrow</i>	Helen Ainsworth
<i>The Veil</i>	Hal Roach-Ben Fox
<i>Third Platoon</i>	Jaguar
<i>Trace Hunt</i>	Jack Chertok
<i>Trail Blazers</i>	Stuart Reynolds
<i>Willie</i>	ABC-Mills-Park-Milford
<i>Wichita Town</i>	Mirsch Bros.
<i>Wonderful World of Little Julius</i>	CBS-Nat Hiken
<i>Virginia City</i>	Nasser Bros.
<i>Zza Zza In Paris</i>	Alex Gottlieb

THE BATTLE FOR POWER *continued*

Naturally, no one knows who will emerge from this shakeout. Trade opinion is that four to six major companies will be left. They will function on all levels and control more of the business.

The dynamics of television are also at work on the international level. TV has cut the domestic theatrical film industry down to size, but theatrical films have moved abroad for profit. But TV has moved abroad too. And there can be little doubt of the ultimate outcome.

English profits are high

American commercial success has been duplicated in England. Astounding profits have been earned there. Associated TeleVision is now making \$11,000,000 per year; Associated Rediffusion about \$14,000,000 and British ABC-TV, telecasting only twice weekly, \$5,000,000. Ownership of a commercial license is said to be tantamount to a license to print money.

Film allows participation in the profits of that printing press. Thirty minutes of first class film entertainment brings \$15,000 from foreign sources. Soon the figure will rise to \$20,000. So im-

portant is foreign revenue that one major syndicator reports 25 per cent of his 1958 profits were derived from sales abroad.

Hollywood has long had a talent for figures, both kinds. It has taken the cinemoguls a long time but they have finally gotten the message delivered by Warner Brothers, Walt Disney and Screen Gems. Warner Brothers, for example, is expected to gross \$20,000,000 from TV alone in 1959. In 1958, its entire gross receipts were \$70,000,000.

TV film now supports its aging father, the theatrical motion picture, by sustaining the Hollywood facilities of the major motion picture companies. Meanwhile, the old man goes for broke on motion picture projects that occasionally turn into mother lodes, but more often fail to earn their cost. The feature picture business has become one big crapshoot; television "minimizes that crapshoot."

Hollywood's musclebound mentality in regard to TV is one of the classic blunders of American business life. It refused to participate in what has become a better-than billion dollar industry.

Not only were stations eventually worth millions surrendered, but it gave away the family jewels. These jewels were not robbed.

Warner Brothers sold its pre-'48 feature film library to Associated Artists Productions for \$20,000,000. Two years later a minimum of \$30,000,000 had been collected by AAP. It then had to fight off buyers, but finally sold the library to United Artists for an additional \$35,000,000. Happily for the stockholders, this kind of myopia is over. TV was a penny-ante business to the motion picture tycoons. They were big money men, accustomed to making millions. They did not wish to go into the short subjects business. They did not understand how to produce for the advertiser. They had been producing directly for the public. But most of these men are gone.

\$50,000,000 in TV film residuals

Reality has intruded itself upon the others. Profits of half-hour network hits can run as high as \$1,500,000 for each year's production; as high as \$2,500,000 for an hour show. Hits can be rerun on the networks both nighttime and day-

WGR-TV

Selling the Buffalo-Niagara Falls market

SYMBOL OF SERVICE



A TRANSCONTINENT STATION

time before going into syndication and being sold abroad. MCA-Revue is said to have \$50,000,000 in TV film residuals in its vaults.

The major motion picture companies have been raiding TV for their executive and production staffs. The sole exception commands attention. He is William Orr, the head of Warner Brothers TV interests. Orr is a maverick, a man without impressive TV background or an important movie reputation. He is an actor turned casting agent turned TV producer, a man who escaped being a "jolly juvenile" of the Hollywood lots by marrying a stepdaughter of Jack Warner. The darkly handsome Orr is the current "ball of fire" of the TV film world.

The TV talent now in film

Most of the others are from TV. TCF-Productions has hired Martin Manulis, Paramount Pictures James Schulke, MGM George Shupert, who will handle sales while Sol Seigel, a motion picture producer, handles TV production. Manulis has had a spectacularly successful producing career at CBS, first with *Climax*, and later with *Playhouse 90*. Schulke, formerly a talent agent with James Saphier, is much more of an unknown quantity in this high-stepping

UNPURCHASED NETWORK-SCHEDULED PROGRAMS		
<i>Adventures in</i>		
<i>The South Pacific</i>	20th Century Fox ...	ABC
<i>Alaskans</i>	Warner Brothers ...	ABC
<i>Bonanza</i>	MCA-Revue	NBC
<i>Bourbon Street</i>	Warner Brothers ...	ABC
<i>Destination Space</i>	Paramount	CBS
<i>Jeopardy</i>	MGM	NBC
<i>Laramie</i>	MCA-Revue	NBC
<i>Last Frontier</i>	20th Century Fox ...	CBS
<i>Riverboat</i>	MCA-Revue	NBC
<i>The Many Loves of</i>		
<i>Dobie Gillis</i>	20th Century Fox ...	CBS

company, but has started off very well. Seigel's record as a motion picture producer was very good, but TV is a different field. Also to be considered are the UA-TV team of Herb Golden and Bruce Eels. Golden is, of all things, a former banker who came by it through the trade paper route; Eels is a polished dark-haired gentleman who is very much at home in the caverns of Madison Avenue, where he specializes in sales.

UA is, as everyone should know, one of the most vital forces in the theatrical film business. It should be interesting to see how vital it can become in

TV film. As mentioned, it has acquired the Warner Brothers library, and more recently the RKO library. Its motion picture concept is to finance independent producers, the "send money we'll send film" concept. In TV however, most companies finance independent producers, as do the networks. UA may have to develop a few new wrinkles. One may be an hour anthology program which utilizes the services of fifteen to twenty independent producers, each contributing one or two shows.

What type of TV film entertainment
To next page

REPEAT ORDERS in the nation's 14th market, as anywhere else, are the best evidence of television's selling ability. WGR-TV, NBC in Buffalo, is proud that 25 national and 21 local advertisers, who have used the station continuously since it started in 1954, have renewed for 52 weeks of 1959.

These, and newer advertisers, will get even better sales results in 1959, as WGR-TV continues to provide better service for more viewers in the mighty and prosperous market known as the Niagara Frontier.

Two recent developments that emphasize WGR-TV's continuing leadership in Buffalo are the installation of the first videotape equipment in the area and the purchase of a new tower—300 feet taller—to further extend its coverage in Western New York.

For best results from America's most powerful selling medium, be sure to call Peters, Griffin, Woodward about availabilities in Buffalo.

NBC • CHANNEL 2 • BUFFALO



are these men producing for this fall? What will they do in the future? Only fools or geniuses quarrel with success. Warner Brothers has an outstanding record with Westerns. This season it is broadening that format to include adventure whether it be in Alaska, the tropics, Hawaii or the Caribbean. And other companies will follow suit. Warner's success with *77 Sunset Strip* will mean more melodrama too in the future. MGM-TV likes situation-comedy, but is moving into Westerns and suspense. TCF-Productions is well-represented in several areas—adventure, suspense, personalities (Peggy Lee), Westerns and a situation-comedy. Paramount is soaring into space with *Countdown*, and *Destination Space*. And UA-TV is pushing adventure.

These companies are also on the move in sales. Most have sold a minimum of one property to a network. Most are only a year away from syndication. UA-TV, and MGM-TV will very likely be in it by fall. Paramount too will go into syndication, but it is also producing for other distributors of syndicated programs. Warners is one year away, as is, in all likelihood, 20th-Century-Fox. The Warner Brothers agreement with ABC-TV does not allow it to produce for any outside source.

The TV film pacemakers are well aware of both the challenge and the opportunity. MCA purchased the largest lot in Hollywood, the Universal Studios at a cost of \$11,250,000 for its Revue subsidiary. Revue, incidentally, grossed about \$50,000,000 in 1958 from all its film operations. Desilu, another kingpin, bought the RKO lot for \$6,150,000 and floated a stock issue which has since doubled in price.

Among the others, Four Star Productions is making passes at going into syndication, and Ziv, topdog among syndicators, as well as a major producer of network product, is gearing up for its biggest year ever.

Revue combined stars and Westerns

Including Screen Gems, these companies at recent count had 35 film programs before the public in the evening hours. Revue specializes in anthologies which utilize its talent roster. It has recently combined the Western format with its catalogue of stars. Next season it will continue to push Westerns, but its strength will probably continue to be the stars it represents. Heading up its TV film push is Lew Wasserman, still in his forties. MCA's subsidiary for syndication is MCA Ltd.

Dick Powell, the head of Four Star,

is an actor who turned businessman and succeeded. Pessimists to the contrary, Four Star is at the pinnacle of its success. It should start next season with at least eight shows on the networks. The firm, which consists of Powell, Charles Boyer, and David Niven is known in the trade for its "class production." It is expected to broaden its Western base to adventure and to continue to attract top stars. Four Star's pilot testing technique on its anthology shows has paid dividends. Four of its Westerns were spawned on *Zane Grey Theater*.

Desilu owns an interest in nine programs on the networks and in syndication. Its strength is situation-comedy though it produces other forms. With its huge new investments in studio facilities, Desilu must move ahead more quickly on the production and sales front to keep pace with the bankers.

Organized in Cincinnati, and developed originally in the radio transcription business, Ziv in TV is a triumph of the hard hitting adventure series. Four of its properties are on the networks, four in syndication and one in production. In addition, it has great resources in the residuals of its various properties. Its specialty will probably continue to be the action adventure series with which it has been so successful.

The reorganization of ITC and NTA

Two old forces have reorganized into new and stronger power groupings. They are the Independent Television Corporation and National Telefilm Associates. The first is a truly giant concentration of new capital, building on the foundation that was Television Programs of America. Its American capital and assets were provided by Jack Wrather, and Carl M. Loeb, Rhoades & Company; its English financing by Associated Television Limited and Incorporated Television Programme Company Ltd. Wrather himself contributed a minimum of \$10,000,000 in established programs to the organization, which then purchased 18 more film shows for \$12,000,000. Four of its properties are on network TV. ITC represents the first major attempt by Wall Street to move into the TV production and distribution business. It bears watching.

NTA, though scarcely as well capitalized as major motion picture corporations, has strong assets. It is now owned by National Theaters, which has large holdings in motion picture theaters. Together the combine will own three TV stations. Recently added to NTA is the Gross-Krasne-Sillerman syndication operation, which brought along with it sev-

News Stringers for KWTW OKLAHOMA CITY cover the KWTW Community

BUY the TOWER with SALESpower in Oklahoma!





News from every Oklahoma town and hamlet funnels into KWTW through a network of KWTV's own news stringers, plus the facilities of KWTV's own news staff and UPI. It's *Community Coverage NEWS* that makes KWTW Oklahoma's No. 1 television station!

See your PETRYman

eral old TV film series, a few new ones, a production team and a small but well-knit sales staff. NTA also owns tape facilities. NTA, headed by bespectacled and owl-like Ely Landau, has come a long way.

The Buckeye Corporation, a Middle Western holding company, is another be-

liever in the theory of "bigness". It has combined Flamingo Telefilms, a syndicated distribution organization, Pyramid Productions, a TV film producer, and Transfilm, a commercial producer, into one operation. Buckeye tried to get control of Official Films but failed. Official Films remains the sole major contradic-

tion to the "bigness" theory; it is an independent film operation which, under the direction of Hal Hackett, has operated chiefly as a distribution organization for independent producers.

Reaching out for a bigger piece of the pie are the TV film companies

To next page

PILOTS AND FILM PROJECTS OF THE MAJOR PRODUCTION COMPANIES

SCREEN GEMS

Astronaut (ABC)
Cissie (ABC)
Crime Club (British)
Cry Fraud (ABC)
David Harum (Chill Wills)
Dear Mom, Dear Dad
Dennis, the Menace (CBS-Kellogg)
Fat Man (ABC)
Gangster Squad
It's A Living (Sid Caesar)
Jungle Book (British)
Long Green (ABC)
Mr. Blandings
Nightstick (ABC)
Peacemaker
Private Eye, Pacific (ABC)
Prowl Car
Secret Life of James Thurber
The Newton Man
Underworld

WARNER BROTHERS

Bourbon Street Beat (ABC)
Caribbean (ABC)
Cartoon Series (ABC)
Diamond Head
Doc Holliday (ABC)
Public Enemy (ABC)
Room For One More (ABC)

MGM

Amigo
Father of the Bride (Gen. Foods)
Jeopardy (NBC)
Johnny Eager
Maisie
Penelope
Peter Fifth
The Mc Gonigle
The Wranglers
You're Only Young Once

NATIONAL TELEFILM

Cobb & Company (Australian)
Fate
Flying Doctor (Australian)
Grand Jury
High Noon
Rogue For Hire
Third Man (British)
Sea Hawk

DESILU

Caballero
Chick Bowdrie
Ernestine
Guestward Ho (CBS)
Man Without A Name (NTA)
Jean La Fitte
The Thirty Third
Where There's Smoky (ABC)
You're Only Young Twice (NTA)

ZIV

Bravo
Challenge
Lock-up
Klondike Fever
Space (American Tobacco)

CBS FILM SALES

Attorney
Bellevue
Diplomat
House on K Street
Silent Saber
The Man From Antibe

UNITED ARTISTS

Dennis O'Keefe Show
Hudson's Bay
Troubleshooters (Marlboro)
Vikings

TCF (20th-Century-Fox) Productions

Adventures In Paradise (ABC)
Arsenal Stone
Dobie Gillis (CBS)
Danger Is My Business
Esther Williams Show
Festival
Five Fingers (NBC)
Gunfighter
Helimariners
Mark Sutherland
Mr. Belvedere
Nanette Fabray Show
Peggy Lee Show
Profile
The Last Frontier (CBS)

FOUR STAR

Captain of Detectives
Judy Canova
Julie London Show
June Allyson Theater
Reach for the Gold Ring

ITC (International Television Corporation)

Adventures of Tom Swift
Command
Enforcers
Four Just Men (British)
Go West Young Man
Guns West
Interpol Calling (British)
ITC Anthology Theater
Treasury Agent
Trumpet Man
Whiplash (Australian)

REVUE-MCA

Bonanza (NBC)
Bringing up Katy
Coronada Nine
Johnny Midnight
Laramie (NBC)
Riverboat (NBC)
Roadblock
Shotgun Slade (R. J. Reynolds)
The Deputy
Whispering Smith

OFFICIAL FILMS

Anchorage
Criminal At Large
Criminal Attorney
International Detective (British)
Mustang
What Are The Odds

PARAMOUNT

Destination Space (CBS)
Countdown

ABC FILM SYNDICATION

El Coyote
Half Hour To Kill
Nightwatch
The Green Peacock
The Racers
Simon Lash

CALIFORNIA NATIONAL PRODUCTIONS

Pony Express
Provost Marshal
Warbirds

BATTLE FOR POWER *continued*

owned by the networks—CBS Film Sales, California National Productions and ABC Film Syndication.

The product forthcoming from the networks has been scant but they are moving more into production. Their problem is not simple. They must eventually produce programs in large numbers which network sponsors will buy. The network sale is the key here. It makes possible exceedingly large profits and returns almost all of the original investment. Syndication and foreign sale then become gravy.

Eventually, of course, many of the firms now producing solely for network sale will go into syndication. The network-owned TV film firms must compete by reaching up to embrace areas which their competitors now regard as secure. This they are beginning to do; California National Productions has two shows on the networks and ABC Film Syndication one.

CBS Film formula is adventure

CBS Films Inc. is the most active in production as well as the most successful. Last year, its gross was estimated at \$15,000,000; NBC's-CNP's total income was \$9,000,000 and ABC Film's \$5,000,000. CBS Films Inc. is producing *Diplomat*, a series about the State Department and *Attorney*, which has the benediction of the American Bar Association. Otherwise, its formula generally is adventure. CBS Film Sales is now part of a new division of CBS Inc., headed by Merle Jones. Its new vice president and chief executive is Sam Cook Digges. ABC Film's new president is Henry Plitt, the replacement for George Shupert.

The networks are in a middle position. They produce for themselves, and, at the same time, employ the services of outside production organizations. ABC leans heavily on Warner Brothers and this year has tied itself closely to Screen Gems also. NBC and Revue have been going steady, though MGM and TCF are also included in this family portrait. CBS culls from all sources, inspires ideas and subcontracts them out. It is a packager more than a producer.

But tape is expected to project the networks into an expansion of production. Their experience is in producing in the live manner. The TV film companies are generally unfamiliar with tape, but they have been moving quickly to bolster this area of production.

In any event, tape or film, "bigness" or smallness, vertical or horizontal integration, program quality and program quality alone counts. And those companies which can most often provide that quality will reap the rewards. **END**

TV FILM PROGRAMS OWNED BY MAJORS ON NETWORKS

FOUR STAR

- Black Saddle (NBC)*
- David Niven Anthology (ABC)*
- Richard Diamond*
- Rifleman (ABC)*
- Trackdown (CBS)**
- Wanted-Dead or Alive*
- Zane Grey Theater*

ITC

- Lassie (CBS)*
- Lone Ranger (ABC)*
- Oh Susannah (ABC)*
- Sgt. Preston**

REVUE-MCA

- Bachelor Father (CBS)*
- Cimarron City (NBC)**
- GE Theater (CBS)*
- Hitchcock Presents (CBS)*
- Lux Theater (CBS)**
- M Squad (NBC)*
- Markham (CBS)*
- Restless Gun (NBC)**
- Wagon Train (NBC)*
- Wells Fargo (NBC)*

SCREEN GEMS

- Alcoa-Goodyear (NBC)*
- Behind Closed Doors (NBC)**
- Circus Boy (ABC)*
- Donna Reed Show (ABC)*
- Ed Wynn Show (NBC)**
- Father Knows Best (CBS)*
- Jefferson Drum*
- Naked City*
- Rin Tin Tin*
- Ruff and Reddy (NBC)*
- Shirley Temple Storybook*
- Tales of Texas Rangers*

WARNER BROTHERS

- Cheyenne (ABC)*
- Colt 45 (ABC)*
- Lawman (ABC)*
- Maverick (ABC)*
- 77 Sunset Strip (ABC)*
- Sugarfoot (ABC)*

ZIV

- Bat Masterson (NBC)*
- Rough Riders (ABC)**
- Tombstone Territory (ABC)*

*Cancelled

PROGRAMS BOUGHT FOR 1959-60 SEASON

Program	Producer	Sponsor
<i>Adventures In Paradise</i>	TCF	1/2 Liggett & Myers
<i>Alaskans</i>	Warner Bros.	1/2 Liggett & Myers
<i>Blue Men</i>	CBS	Lever Brothers
<i>Bourbon Street Beat</i>	Warner Bros.	1/3 Lorillard
<i>Captain of Detectives</i>	Four Star	Procter & Gamble
<i>Challenge</i>	Ziv	R. J. Reynolds, Chemstrand
<i>Cheyenne</i>	Warner Bros.	Ralston, P. & G., Johnson & Johnson R. J. Reynolds
<i>Dennis, The Menace</i>	Screen Gems	Kellogg
<i>Diamond Head</i>	Warner Bros.	American Chicle, Whitehall, Carter
<i>Fabulous 39</i>	MCA	Ford
<i>Hennessey</i>	Jackie Cooper	General Foods— Lorillard
<i>High Road with</i>		
<i>John Gunther</i>	Jerry Stagg	Ralston
<i>June Allyson Theater</i>	Four Star	DuPont
<i>Lawless Years</i>	California National Productions Jack Chertok	
<i>Love and Marriage</i>	Lou Edelman	Oldsmobile-Noxzema
<i>Peck's Bad Girl</i>	CBS	Ralston-Kimberly Clark
<i>Pete Kelly's Blues</i>	Mark Seventh	Liggett & Myers
<i>Philip Marlowe</i>	Goodson-Todman California National	Philip Morris
<i>Shotgun Slade</i>	MCA-Nat Holt	R. J. Reynolds
<i>Space</i>	Ziv	American Tobacco
<i>The Man From Black Hawk</i>	Screen Gems—Miles	R. J. Reynolds
<i>The Rebel</i>	Goodson-Todman	P. & G., L&M
<i>Troubleshooters</i>	United Artists	Marlboro
<i>Twilight Zone</i>	CBS	Prudential-General Foods
<i>Undercover Man</i>	Screen Gems	Pharmaceuticals
<i>Wichita Town</i>	Mirsch-Edelman	Procter & Gamble

HOW LONG A COMMERCIAL from page 57

Here is the percent of recall for the 20 in our study:

Recall	When New	When Established
% Audience Recalling Brand Name	92	95
% Audience Recalling Brand Name plus Major Sales Point	72	81
% Total Sales Points Recalled (out of 5)	60	80

The 60-second Commercial earned the highest combined recall of brand name-plus-major sales point when the product was both new and after it had become established. Our study shows this pattern of recall for the 60-second commercial:

Recall	When New	When Established
% Audience Recalling Brand Name	90	92
% Audience Recalling Brand Name plus Major Sales Point	83	86
% Total Sales Points Recalled (out of 6)	83	83

The 60-second commercial would appear to be most effective as a *stabilizer* in helping a newly-launched product quickly achieve an even keel, and as a *rejuvenator* situation where an established product seeks to revitalize itself by the addition of a new ingredient, a new manufacturing process, a new price, a new package, or a new promotional theme.

METHODOLOGY

Sample: At each of four stages of the product life of Winston cigarettes, a total panel of 900 men cigarette smokers between the ages of 17 and 57 was systematically exposed to Winston commercials of 10, 20, and 60-second lengths. All members of this total sample audience were drawn from the metropolitan New York City area, excluding Manhattan.

Procedure: Commercials were exposed in the context of a test 30-minute pilot film of Western drama. A simulated "club atmosphere" was effected for the viewers. Only small groups of men, from five to nine in number, were tested at any one time in a desire to parallel actual viewing conditions while visiting a friend's home, in a man's club, restaurant, or bar.

Each panel was used only once to limit as much as possible any "learning effects" that might accumulate from repeated test exposure. All interviews were conducted immediately after the showing of the pilot film. The particular Winston commercial being tested was always shown together with four other commercials of varying lengths. These four commercials advertised a toothpaste, a beer, an underarm deodorant, and a shave cream. The underarm deodorant commercials had been tested often enough in the past so that their results had become fairly predictable under the experimental conditions. They were used as an unofficial control against which to validate findings for Winston and the other three commercials.

The immediately preceding and immediately following adjacencies to the Winston commercial were rotated through a planned order to avoid halo or contamination effects, as was the position of the Winston commercial within the body of the program itself. In an effort to preclude possibilities of undue influence from primacy or recency, in no case was the Winston commercial shown either first or last in any test panel program.

Recall: The criterion of commercial effectiveness employed was the standard index of unaided recall. Brand Name, Major Sales Point, and Total Percentage of Sales Points accurately recalled were elicited from every panel member interviewed. END

Coming next month . . .

In June consultant Hanan will examine what the results of a study on a new General Mills cake mix reveals about these questions: how much of the total product experience should the commercial try to convey? Should the commercial take the audience through the total emotional exercise of buying and using the product? Or should the commercial leave the cycle incomplete, showing just enough to make the audience "hungry" so that its members will complete the buying action themselves? Answers are based on research involving four versions of the same 30-second commercial.

WHEELING 37TH TV MARKET

*Television Magazine 8/1/58

One Station Sells Big Booming Ohio Valley

**NO. 9 IN A SERIES:
TITANIUM**



Pacemaker of progress is the Titanium Metals Corporation of America. Its Toronto, Ohio, plant—in the WTRF-TV area—is the world's first plant designed and instrumented specifically for rolling and forging Titanium mill shapes such as alloy sheets, plates and billets. The hundreds of highly skilled employees of TMCA at Toronto are more reasons why the WTRF-TV market is a *super* market for alert advertisers . . . a market of 425,196 TV homes, where 2 million people have a spendable income of \$2½ billion annually.

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

National Rep., George P. Hollingbery Company



in industrial accounts. Purpose of the letter: to ask for the use of the "profit commercials" so that one of his account groups could see how U.S. Steel attacks the problem of explaining its earnings to the public.

Steel's continuing desire to improve its PR strategy on television also led it down another important research path last spring—a third piece of research conducted independently of BBDO's motivation interviews and the continuing study by the Psychological Corp.

It began a year ago this month when a memo from CBS-TV station relations to BBDO stated that KELO-TV Sioux Falls, S.D. had agreed to carry both the *United States Steel Hour* and its alternating-week partner, the *Armstrong Circle Theatre*. Here was a guinea pig market that appealed to both advertisers and their joint agency. KELO-TV covered 96 counties and 220,000 TV homes whose annual retail potential came to about \$1,150,000,000.

BBDO retained Alfred Politz Research Inc., which had at other times been used to gauge U.S. Steel's position in various other markets. Politz decided to work in three distinct shifts: Phase I (May 15-29) sampled the public's attitude towards the two advertisers before the series got under way in June; Phase II (June 18-

Dec. 3) gave Sioux Falls a chance to see 13 shows of each sponsor; Phase III (Dec. 4-15) found Politz researchers re-checking their original sample.

Inasmuch as the full report runs beyond 100 pages, it will do here simply to highlight its most impressive findings. Among them:

Before the *Steel Hour* went on the air, only 46% could correctly identify the USS trademark; after it had been on for a spell, the figure nearly doubled to 87.8%. At the same time, Politz asked these same respondents to identify the trademarks of General Electric, Aluminum Company of America and United States Rubber Co., whose logo bore a confusing similarity to that of U.S. Steel. Before U.S. Steel came on last summer, 16% misidentified U.S. Rubber's symbol, confusing it with the Steel logo; in Phase III, less than 6% scored wrong. More significant yet: before Armstrong, Steel's alternate-week partner in the market, launched its show, 86.4% correctly identified the Circle A; months later, its recognition gain was only 2.2%—to 88.6%.

Gain in "as good" sentiment

What did they think of U.S. Steel as against other large corporations? Before, 59% said it was "as good as others;" 28% didn't know and 1% felt it wasn't as good as others. Months later, there was a 10% gain in the "as good as" sentiment, conversely, a 10% drop in the "don't knows" and the 1% "not as good as" disappeared entirely.

What did they think of U.S. Steel's profits? "Too high" said 23% before the shows began, and months later, the figure had dropped to 15%. Those who thought profits to be "about right" rose from 42 to 54% and the "don't knows" dropped from 34 to 30%.

Before U.S. Steel came to Sioux Falls, 79.6% regarded the corporation as "progressive;" not long afterwards, 89.3% thought so. "Did U.S. Steel try to keep prices low?" "Before," only 31.4% thought so. "After," 46% were sure it did. Was it concerned with the welfare of the common man? "Before," 43.3% thought so; "After," 55% said it was. Before seeing the improved "profit commercials," 13% felt the corporation deliberately inflated prices; afterwards, only 9.3% felt this way.

The report also shows that through its sales commercials—which take up 60% of the "commercial time" allotted U.S. Steel—the corporation won new converts to the use of steel, in numerous instances, at the expense of the aluminum industry. Also significant—and attesting to the success of U.S. Steel's recent Steelmark campaign, the object of which is to promote

To page 100

TV Market *

* TV Mag.



Official CBS Outlet for

CHAMPAIGN-URBANA BLOOMINGTON
SPRINGFIELD DANVILLE DECATUR

WCIA Channel 3

CHAMPAIGN, ILLINOIS

George P. Hollingbery * Representative

Coverage doesn't come this way yet!

Just ask your time-buyer! He'll tell you coverage isn't just had for the asking. But—with your 30-minute show or 30-second station break on film—getting the coverage you want and need is not only possible but economical and practical.

Goes without saying that film also gives you control of your message.

In fact, 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 1, Ill.

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

or

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

Always shoot it on
EASTMAN FILM . . .
You'll be glad you did!



WHY THE "U.S. STEEL HOUR?"



When the question of renewing the *United States Steel Hour* (CBS-TV, alt. Wednesdays, 10-11 p.m. DST) comes around each year, there always seems to be some disagreement within "the industrial family that serves the nation," as U.S. Steel calls itself. On the executive level, a number of the 25,000 plant managers, district supervisors and home office officials are disturbed over the pannings given the program over the past two years by TV columnists. Ironically, at the same time many of the 224,000 employees, whose tastes seem less demanding in television fare, complain that the level of sophistication generated by The Theatre Guild is above their heads. They ask why U.S. Steel doesn't sponsor something like wrestling matches. Aware of both critiques, Steel realizes that although improved production such as the use of VTR may better the product, it still won't answer that inevitable question: why the *Steel Hour*?

Two months ago, the corporation's television department took the unprecedented step of producing for some \$12,000 an

eight-and-a-half minute animated color film (John Sutherland Productions and MCA Ltd.) to explain the corporate need for a continuing series of hour-long dramas.

Titled "A Look At TV," the film patiently and amusingly sets forth the corporate premise: that U.S. Steel's widely diversified operations must come to the attention of the greatest number of people, that therefore it needs wide audience appeal, strong sponsor identification, a proper "editorial" or show climate, and above all, flexibility in programming.

The case for sponsor identification and the use of the title—the *United States Steel Hour*—is based on statistics showing that only 34% of *Dragnet's* audience could identify the sponsor and that only 31 out of 100 *Gunsmoke* fans could name one of the two program sponsors.

The film explains the use of drama to those who'd prefer Gorgeous George to George Bernard Shaw by pointing out that many of their once-favorite shows have fallen victim to time, and that only by adhering to the

flexible format of live drama can U.S. Steel keep up with fluctuating program tastes. What is more, the film goes on to say, the concept of three-act drama allows the sponsor to insert its sales and public relations messages neatly between each act, and that prestige programming is the proper setting—or frame—for these non-hard sell commercials.

Incidentally, although the film touches upon the current fad for Westerns, the word at U.S. Steel is that henceforth, Westerns are out. Apparently, the TV department has taken to heart the comments of John Crosby following a *Steel Hour* Western last summer: "When the Theatre Guild starts dishing out Westerns, too," Crosby wrote, "the dam has indeed broken and we had all better take to our heels."

The cartoon also touches upon such matters as the "boredom factor," admits that while U.S. Steel's show won't appeal to all at the same time, there's "something for everybody" over the long haul. From a cost point of view, also, *Steel Hour* is good, the film asserts. Its cost-per-thousand is lower than most shows.

steel as the metal that "lightens your work, brightens your leisure, widens your world"—is that there was a gain of 54% in those who said that steel "looked modern," that there was a 41% increase among those who found it "attractive," and there was a 100% gain among respondents who said that it had "nice colors."

However concerned U.S. Steel may be over its public face, the fact remains that it cannot apologize for its profit picture before it has the heavy sales volume that creates profits. Back at the turn of the century, when J. P. Morgan and Judge Elbert H. Gary founded the giant combine, U.S. Steel controlled two-thirds of the nation's steel output, and with cor-

porate income taxes and employe benefits a thing in the distant future, its income in 1902 was 21.3% on sales of \$423,000,000.

Today, its competitors outproduce U.S. Steel two-to-one, its share of industry capacity has shrunk to 28.4% and as of the last annual report (1958) its output was down to 16,992,305 net tons of 41,916,000 net ton potential. Add to these woes the onslaught of a fast-rising aluminum industry, whose five top spokesmen, Alcoa, Reynolds, Kaiser, Olin-Mathieson and Aluminium Ltd. literally "out-talk" steel four-to-one in terms of commercial minutes on the air. One result: in recent months U.S. Steel's sales commercials have become considerably more aggres-

sive. So, for that matter, has its merchandising program that backs each and every commercial.

No longer content to rest with the slogan, "Only steel can do so many jobs so well," the corporation of late has hammered home the theme that it is in business to produce "the best possible steel at the lowest possible price." It has supplemented the *Steel Hour* with additional time purchases—both on network TV and radio.

Last summer, for example, it signed for \$283,735 worth of discounted time on CBS-TV, using the Richard C. Hottelet newscasts and participations in Arthur Godfrey's weekday show to promote the use of steel cans in soft drinks; each year

since 1954 it has used radio to promote its "Operation Snowflake"—a specific merchandising campaign designed to offset the seasonal Yuletide slump in the sale of major appliances.

What seems to trouble U.S. Steel as much as its fight for sales is that it is carrying the television load for the entire steel industry. For years now, the television networks have tried to get other steel companies to follow U.S. Steel's lead. So has the Television Bureau of Advertising. The most recent network effort—by NBC-TV—to convince third-place Republic Steel Corp. (1958 sales: \$910,000,000) fell on the unsympathetic ears of former board chairman Tom M. Girdler, whose iron hand had effectively squashed those voices within his own hierarchy who wanted to try out a TV network. At the time, Republic's argument was that it wasn't selling to consumers. Yet, in a recent magazine advertisement, Republic said it "makes many products which are sold directly to the public."

No support from the Institute

Support from the one quarter that would be ideally suited to do some missionary work won't be forthcoming: the position of the American Iron & Steel Institute is that since U.S. Steel is its biggest member, it should not put TV competition in its path. Privately, some USS executives dismiss this logic as "patently ridiculous."

The position of the other steel companies such as second-place Bethlehem is that it cannot "afford" television. Muses a U.S. Steel executive: "Perhaps they can . . . of course it's quite possible that they haven't been approached the right way."

The TvB position that large industries have a corporate "obligation" to tell their stories to the public may have merit, say some steel executives, but TvB doesn't take into account the fact that with limited advertising budgets, they must first promote themselves to fabricators in other media.

Other industrialists aren't quite convinced that U.S. Steel is selling more raw steel on account of its TV program, although they agree that in times of a strike threat, the *Steel Hour* may pay dividends.

For instance, the United Steelworkers of America has purchased time on both radio and TV stations around the country—an estimated 1,000 outlets at this writing—to counter the industry's claims that "productivity" hasn't kept up with steel wages.

Just as Steel has been busy solving problems with its TV commercials, it also has had a few programming problems. A number of TV critics claim that much of the *Steel Hour's* original "prestige factor" has been diminished over the

past three seasons by a dearth of solid programming material. What has struck a number of them is that what was once a series of hard-hitting, thought-provoking dramas has, of late, withdrawn into the relative safety of saccharine entertainment.

U.S. Steel, ever-conscious of maintaining good stockholder relations, takes the position that it cannot afford "controversy." Even if it could afford it in spirit, the fact is that its average script payment of \$3,000 does not encourage those writers who find it easier and far more lucrative to grind out 20-cycle half-hour film scripts for the Hollywood canning factories. Those who once were U.S. Steel's mainstays—Rod Serling and friends—now are happily toiling for *Playhouse 90*, which pays handsome rates for live drama.

But The Theatre Guild—retained for a fee said to be considerably smaller than that U.S. Steel would have to pay a production staff of its own creation—stoutly avers that its product is "as good as ever . . . if not better," and insinuates that those who would question its TV activities simply are unqualified to judge fine drama.

Obviously, the Guild wasn't phased by one remark garnered by BBDO's researchers during the M.R. studies that people expected a good show because U.S. Steel had the money to spend. "It's a big company," one woman noted. "I don't see why they would be satisfied with less than the best."

Quit "closet drama" with tape

The truth of the matter is that U.S. Steel isn't satisfied. Under the aegis of George Kondoll, a former BBDO executive who now is executive producer of the series on the Guild's payroll, the *Steel Hour* has quit the narrow confines of "closet drama" by using videotape and thus will be in the position of being able to tackle more ambitious productions.

Criticism aside, what really justifies the show's continuation other than the corporation's need for a "climate" (see box, page 100) is its attractive cost. The \$5,250,000 budgeted for this past season includes \$1,500,000 for production and more than \$2,500,000 for time. In terms of production, each program averages out to \$60,000—a better buy than if U.S. Steel were to sponsor the whole of *Perry Mason* (\$81,000), *Ed Sullivan* (\$98,000) or *Wagon Train* (\$100,000).

To U.S. Steel, tax advantages aside, the money is well-spent. For as BBDO's Bruce Barton once said during another time of steel management-labor unrest, "You are being advertised whether you like it or not, because people talk about you. The only channel to the public which you can control is the one you pay for . . ." **END**

TO WHIP UP A SALES STORM IN THE UPPER MIDWEST BUY JOE FLOYD'S

KELO-LAND TV
Sioux Falls and boosters HOOKUP

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Represented nationally by H-R

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And you get important exclusive research in such basic areas as brand recall and use covering all major product categories—beer, coffee, detergents, breads, headache remedies, etc.—and TV coverage data for all markets compiled by our own research department.

In this fast-moving business, the daily headlines are like pieces of a huge jigsaw puzzle. TELEVISION MAGAZINE puts these pieces together for you, giving you the complete picture.

Get your own copy sent to your home or office. Just send your name, address and check for \$5.00 to TELEVISION MAGAZINE, 422 Madison Avenue, New York 17.

REPORT ON SPOT from page 25

Cincinnati	3 programs	Pittsburgh	5 spots
Cleveland	3 programs	Washington	6 spots
	2 spots	SUPERTEST PETROLEUM PRODUCTS	
Columbus	3 programs	Detroit	2 spots
Detroit	6 programs	TEXACO PETROLEUM PRODUCTS	
Hartford	3 programs	Atlanta	9 spots
	7 spots	Chicago	6 spots
Houston	5 programs	Cleveland	17 spots
	5 spots	Dallas-Ft. Worth	1 spot
Indianapolis	5 programs	Detroit	9 spots
Los Angeles	5 programs	Hartford	17 spots
Milwaukee	7 spots	Houston	10 spots
Minneapolis	5 programs	Indianapolis	11 spots
New York	8 programs	Los Angeles	18 spots
Portland	5 programs	New York	10 spots
	1 spot	Philadelphia	6 spots
San Francisco	5 programs	Pittsburgh	8 spots
Seattle	5 programs	Portland	10 spots
	11 spots	San Francisco	2 spots
St. Louis	8 programs	Washington	53 spots
Washington	5 programs	UNION OIL PETROLEUM PRODUCTS	
SIGNAL PETROLEUM PRODUCTS		Los Angeles	2 program
Los Angeles	1 program		11 spots
SINCLAIR PETROLEUM PRODUCTS		Portland	1 program
Chicago	1 spot	San Francisco	1 program
SITE PETROLEUM PRODUCTS			14 spots
St. Louis	1 program	Seattle	2 spots
	38 spots		
SPEEDWAY 79 PETROLEUM PRODUCTS		ADDITIVES & COMPOUNDS	
Detroit	32 spots	ALEMITE PRODUCTS	
STANDARD OIL PETROLEUM PRODUCTS		San Francisco	1 program
Baltimore	5 programs		5 spots
	10 spots	BARDAHL PRODUCTS	
Boston	5 programs	Atlanta	1 spot
	4 spots	Boston	10 spots
Chicago	8 programs	Cleveland	5 spots
Cincinnati	39 spots	Dallas-Ft. Worth	5 spots
Cleveland	5 programs	Hartford	10 spots
	41 spots	Houston	5 spots
Columbus	56 spots	Los Angeles	1 program
Detroit	6 programs	Minneapolis	3 spots
	1 spot	New York	15 spots
Hartford	5 programs	Portland	2 spots
	7 spots	Seattle	1 spot
Indianapolis	6 programs	St. Louis	1 program
	11 spots		1 spot
Los Angeles	1 program	Washington	5 spots
Milwaukee	5 programs	CROMWELL ENGINE ADDITIVE	
Minneapolis	5 programs	Los Angeles	9 spots
New York	3 programs	San Francisco	1 spot
	7 spots	JET POWER PRODUCTS	
Philadelphia	4 programs	Houston	2 spots
	4 spots	MARTIN PETROLEUM PRODUCTS	
Pittsburgh	5 programs	Chicago	3 program
Portland	1 program	MARVEL ANTI-FREEZE	
	2 spots	Cleveland	1 spot
San Francisco	1 program	MICROLUBE OIL ADDITIVE	
Seattle	1 program	Indianapolis	1 spot
St. Louis	7 programs	MINUTE MAN ANTI-FREEZE	
Washington	6 programs	Pittsburgh	1 spot
	2 spots	PRESTONE ANTI-FREEZE	
SUN OIL PETROLEUM PRODUCTS		Minneapolis	1 program
Baltimore	5 spots		10 spots
Boston	1 program	RISLONE OIL ADDITIVE	
	4 spots	Cincinnati	2 spots
Cincinnati	1 program	WYNN OIL PRODUCTS	
	4 spots	Houston	5 spots
Cleveland	6 spots	Indianapolis	1 program
Columbus	4 spots	Los Angeles	3 spots
Detroit	1 program	ZEREX & ZERONE ANTI-FREEZE	
	7 spots	Chicago	1 program
Hartford	1 program	Detroit	1 program
	5 spots	Hartford	1 program
Indianapolis	3 spots	Milwaukee	1 spot
New York	11 spots	New York	2 program
Philadelphia	1 program		2 spots
	6 spots	Philadelphia	1 program

Brinkley newscasts will truly fulfill the corporation's need for year-long continuous single sponsor identification.

Texaco's use these past few years of concentrated TV spot has essentially been a partial solution of the continuity problem. The four-week flights of saturation radio-TV spot that have followed the spectaculars were—and still are—designed to reach those who may have missed the programs or who may have forgotten special offers. These "forcing devices" include, for example, offering motorists a \$3.98 Columbia "LP" of choice vintage Goodman for \$1.00 plus a coupon that can only be gotten at a Texaco service station.

Successful as these "forcing devices" are as sales boosters, there still is a time lag between the end of the spot run and the next special which accounts for the technique's inherent weakness. Says Stewart: "The spot arrests what normally would have been a more serious dip in sales . . . at best, it's a holding section."

The reasoning behind and the significance of this new sponsorship is quite clear when one considers two separate, but interrelated factors: (1) Texaco's competitive position in the current gas and oil market, (2) Stewart's personal view of the changing patterns in TV programming.

With NBC Texaco can battle competitors

First, the NBC spread would give Texaco the market penetration it needs as the only true, national chain of service stations (42,000 in the U. S. and Canada). Now Texaco can, on a national scale, combat what other gasoline marketers currently are doing in way of local and regional news and sports sponsorship. The end result is that Texaco has a strong advertising weapon to battle such regional distributors as Standard Oil (New Jersey) and Standard Oil (California) who are using their affiliates to forge a national network of service outlets.

Of the \$26,538,400 spent in TV last year by the nation's oil and gasoline marketers, \$23,406,000 went into spot-announcements, newscasts and syndicated film programming. Among the top TV spot advertisers is:

Standard Oil (California), which increased TV spot expenditures by 112%, spending \$1,004,100 on both coasts. In the East, it invaded 13 states with \$800,000 worth of spot for its new Chevron brand; in the West, it sponsors *Sea Hawk* in 25 markets.

Other spot spenders: Atlantic Oil & Refining, up 141% to \$1,144,300; Phillips Petroleum, up 158% to \$1,595,100;

Sun Oil (Sunoco Five-Way Pump) up 3027% to \$1,970,200. Standard Oil (New Jersey) had a small (7%) gain, spent \$2,338,900 on its famous *Esso Reporter* newscasts.

Possibly borrowing a leaf from Texaco's technique of having made the most of sheer entertainment, more of its rivals are going in for syndicated film properties. Continental Oil (Conoco) a "pioneer" with CBS Films' *Whirlybirds* (\$700,000) recently renewed for the third consecutive year; Humble Oil & Refining, which competes in Texaco's home state, picked up CBS Films' *Rendezvous* series in 21 markets for an estimated \$151,730.

Network TV obviously is a superior advertising pipeline to the public for Texaco. But it does not explain why suddenly it is switching to news. There must be more to it than mere need for sponsor identification and continuity to have Stewart say, "So far, this season, I have seen some sixty to seventy pilot films, and I would not lend our name to any of them."

This critical attitude might explain—in part—why it now has turned to the one program format that does not require the same kind of "creativity" as, say, a Goodman special. It can also be noted that news, especially local news,

To next page

YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!

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

NO OMAHA STATION COVERS LINCOLN!

The Feltzer Stations
 WKZO-TV — GRAND RAPIDS, KALAMAZOO
 WZOZ-RADIO — KALAMAZOO, BATTLE CREEK
 WJEF-RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS, KALAMAZOO
 WWTV — CADILLAC, MICHIGAN
 KOLN-TV — LINCOLN, NEBRASKA
 ASSOCIATED WITH
 WMBD-RADIO — PEORIA, ILLINOIS
 WMBD-TV — PEORIA, ILLINOIS

One big market in Nebraska is in the extreme East. The other is Lincoln-Land — 66 counties big, and well-heeled (containing more than HALF the buying power of the state!)

Viewers in the extreme Eastern market spend a lot of time switching from one to another of the three TV stations they have available. In Lincoln-Land, the story is *all KOLN-TV*. It's the *only* station that covers the area.

Ask Avery-Knodel for all the facts on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

KOLN-TV

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

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

Stewart agrees that "at no other time has the mass mind been so completely humor-washed."

has from the days of radio been a traditional programming purchase by gasoline marketers.

Nevertheless, at first hearing, Texaco's projected plan to use network newscasts may seem startling for a company, whose connection with comedy programming goes as far back as 1932; the first comedy series to play before a live studio audience was *Texaco Star Theatre* with Ed Wynn and the late Graham MacNamee. Yet, considering television comedy today, Stewart says quite simply, "I must agree with Steve Allen." Allen, self-styled Boswell of the funny men, not long ago stated that "the world has known no other time when the mass mind was so completely humor-washed."

Blames lack of good material

Though now appearing to have come full circle in terms of sponsorship—from weekly programming to special programming to spot daily programming—the pendulum in Stewart's eyes has swung to the point where lack of script material has killed off the stand-up, prat-fall comics of the Berle school. "Of course," he qualifies, "there are exceptions. Jack Benny is one who, by using film or videotape, can carefully shoot and reshoot his program so as to have the most devastating effect without resorting to the laughtracks."

Even the predicted replacement for the comedians, situation comedy, "has," in Stewart's view, "sunk to a state of apathy." Here again, there are exceptions. Stewart passionately admires the writing that goes into Screen Gems' *Father Knows Best*. He cannot say the same for other shows of this type that expound the "togetherness" theme.

Dim as he paints the picture, there is "some hope." While the networks, he feels, are doing precious little to build a stable of promising comedians as they did in radio's prime, "some performers," he says, pointing to Ed Sullivan and Steve Allen, "are concerned enough to personally give exposure to tomorrow's comedy talent."

Would, on some future day, Texaco sponsor any of the new comedians now being spawned by the medium itself, e.g., Wayne & Shuster, Jonathan Winters, et. al? Stewart, does not commit himself easily. "Yes, we might very well do so . . . one day . . . but not before the networks have shown sufficient faith in their talent to expose it at cost to themselves.

"The thirty-nine week contract does not exactly lend itself to man's gam-

bling instincts. If, after sustaining a new comic, it is found he's a hit, believe me, the networks will have to struggle to keep us out." Despite such optimism, however, Stewart presently seems resigned to the status quo.

One reason, of course, is what he feels is the high cost of proven talent. He recalls that during Berle's first season, a famous Broadway musical star performed for \$750; she came back the following season, asked for—and got \$3,500.

Stewart, on the other hand, isn't necessarily opposed to the long-term talent contracts that from time to time make the nation's headlines.

"Why, in big business, a similar protective device is used to attract, and hold, key executives. Only there they call it the stock option plan with incentives, or some such.

"And another thing, all this talk about 'somebody' other than the current sponsor having to foot the bill for talent he doesn't own is just so much nonsense. When you get right down to it, you'll find that these costs are amortized over a long period of time and affect only the networks' operational budgets."

He knows whereof he speaks. Interestingly, when CBS, during Berle's second year on the air, approached Stewart with the proposition of having Berle switch networks, NBC quickly foiled its attempts by signing Berle to a 30-year contract that at the time was said to pay him \$1,320,000 for the first 20 years, \$550,000 thereafter.

For Stewart, whose intimacy with the great names of show business is such that he is a golfing partner of such glittering niblick manipulators as Bob Hope and Ed Sullivan, it could not have been too pleasant a realization to find that his business pals had priced themselves beyond his commercial reach.

If Texaco's media strategy is undergoing reappraisal and change, so is the corporation's copy approach. Only the change is far subtler to detect.

What has struck a number of observers in recent months is that while the corporation is developing new additives and petrochemical compounds designed to meet Detroit's rising engine standards and specifications, Texaco's advertising has seemingly been effecting a gradual withdrawal from the "octane race." Pressed for an explanation, Stewart begs to be excused from commenting in any way on what he recently described as "the vague, general dullness of gasoline advertising."

But he will agree privately with the

conclusions of motivational researcher Pierre Martineau, research director of *The Chicago Tribune*, that most claims of octane and additive supremacy pass right by the consumer and that appeals to stimulate brand loyalty are harder to effect as brands outshout one another for attention.

"The only thing a motorist sees when he purchases gasoline—a product he neither sees, smells nor feels—is the last ten-foot section of the hose and the whirling disc in the pump itself. The American motorist is terribly uninformed about automobile combustion and, furthermore, doesn't care to know what makes it tick," Stewart asserts.

If Texaco hasn't exactly jumped into the octane race, it hasn't exactly kept out of it, either. Nor can its attitude towards the contest be wholly attributed to Stewart's personal disdain for misleading and hyperbolic clichés. Not so very long ago, Texaco called its pumps "towers of power." But if it now concentrates on promulgating courteous attendant service, it also does so out of belief too, that many of these octane-happy claims of its regional and/or its local rivals cancel themselves out.

To his associates at Texaco and the men from Cunningham & Walsh, Stewart is a pragmatic realist. Be it Marfak Havoline, Sky Chief or just plain Texaco service, he is well aware that the product must be sold—and sold hard. In conversation, quite a different character emerges—one who is so steeped in show business that he is absolutely convinced that the most effective sell is the "relaxed sell." A run-down of his favorite TV commercials would show those that have capitalized on the entertainment factor.

Stewart admires Pontiac's approach

For instance, of all TV commercials now on the air, Stewart likes the off-beat, the humorous Pontiac touch (*TELEVISION MAGAZINE*, April 1959). "They're as good as the shows themselves," he will say. "I wouldn't miss them for anything." His reaction is just what the automaker hopes it to be.

In suburban Ardsley-on-Hudson where he resides with his wife, the former Marian Whipp, Stewart uses the family Buick. "But," he adds, "the next car might easily be a Pontiac."

And while he chainsmokes Winston ("the copy may be somewhat ungrammatical, but who can forget it?") he prefers the integrated Lucky Strike commercials of the *Jack Benny Program*. But it should be noted that both commercial

programs mince few words about the sponsor: *Pontiac Star Parade*, and *The Jack Benny Program* presented by Lucky Strike.

It would seem from the above that the views of Stewart the TV fan and Stewart the advertising man are essentially incompatible. But he himself does not think so, for as an individual engaged in the business of selling, Stewart is convinced, as is researcher Pierre Martineau, that "the motorist is really selecting a company rather than a gasoline." Thus, he maintains, it may be well that some of Texaco's competitors are presently enamored of the "Bert-and-Harry Piel" sell, but, he wonders, for how long? The fact remains that oil companies are generally thought of as major pillars of strength—an image not helped along by resorting to humor.

To Stewart, no greater proof exists of this fact than the 10,000-odd letters that come pouring into Texaco headquarters at New York's Chrysler Building each fall and winter during the course of the Saturday afternoon broadcasts from the Metropolitan Opera House. Each year, there will be that inevitable letter that commences, "My Dear Texas Company . . ."

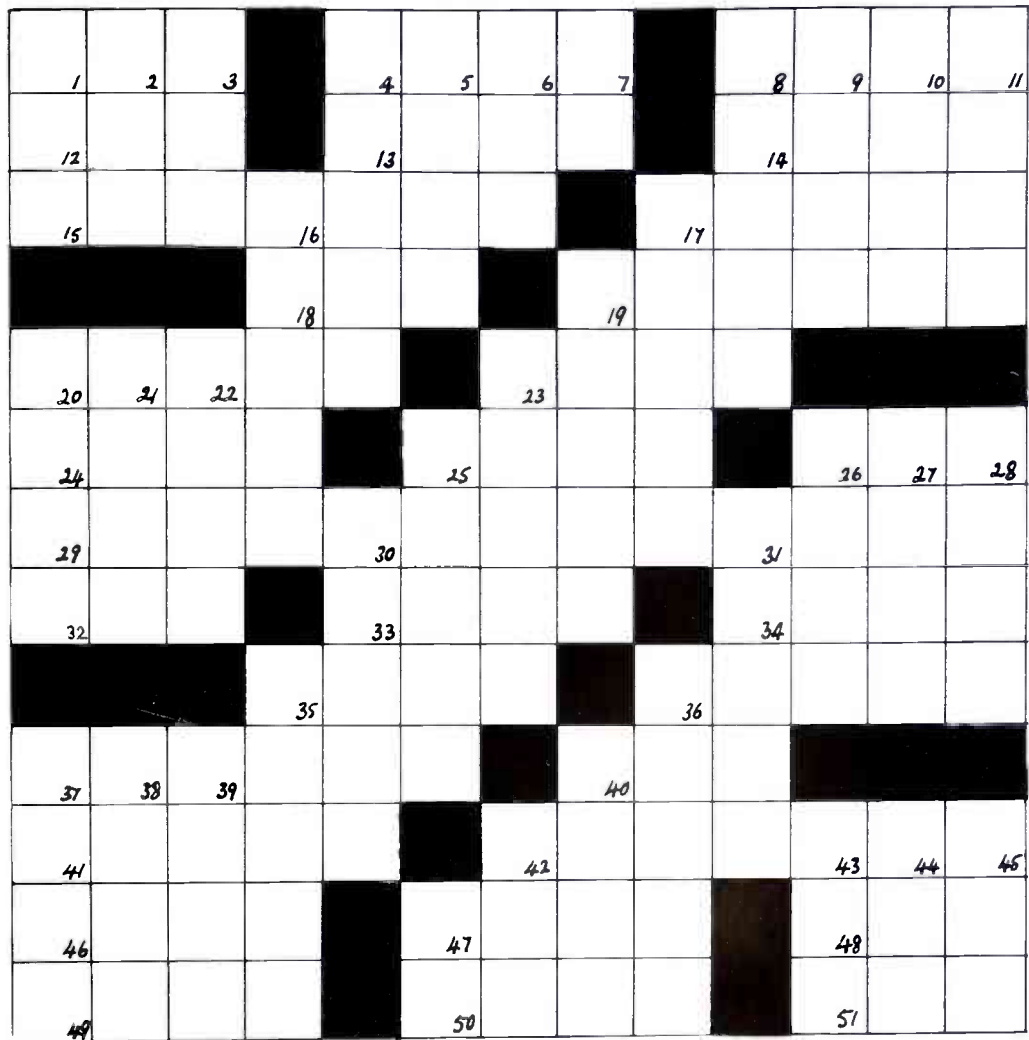
Opera contract puts culture in commerce

This fall, for the twentieth consecutive year, millions of opera buffs will once again hearken to the mellifluous salutation of M. C. Milton Cross, "Good afternoon, opera lovers from coast to coast . . ." It may well be said that Texaco built a national appreciation for opera. Nineteen years and some \$10,000,000 after he and the late Edward Johnson of the Met signed the historic contract binding culture and commerce, Stewart speaks of the "blocks" of tickets the Met used to send to his office before airtime. Now, even Texaco executives must, like everyone else, wait in line at the Broadway box office.

In addition to serving the public interest, convenience and necessity, the Metcasts have also served the private interests of Texaco. The corporation's officials are amazed but no less gratified that the 90 seconds of polite sponsor identification (the sum of its commercial time for four hours of air time) have done so much to boost actual sales.

From time to time, back in the clubhouse at Scarborough's Sleepy Hollow, Stewart will be asked why Texaco doesn't televise the Met. The truth is that Texaco did do just that at one time, covering the opening nights of the 1947-49 seasons. But the few set owners who then tuned to networks consisting of no more than seven or eight stations apparently were more fascinated with the tinsel than the tonsil: their loyalty during pre-overture proceedings was beyond

To next page



Dr. Norman Young, whose letter appears on page 108, prepared this crossword puzzle.

ACROSS

1. A nose counter
4. An ad mogul
8. Footway
12. Crustacean babes
13. Web-y fabric
14. Chemical compound
15. Bridge gambit
17. Satellite of Uranus
18. Roman God
19. Block to Revlon to Hudnut
20. Sid's Service
23. Flower (L.)
24. WICU and WSEE
25. Where Yul was crowned
26. Take — and say
29. Bane of unpopular shows
32. Somber
33. Young station rep
34. Of Norway
35. —tine (product)
36. Hamlet & Bernbach's buddy
37. WPIX or KPLK
40. Cost — thousand

41. What a rating can do
42. Educational TV
46. At any time
47. Strive for
48. Admen get home at these hours
49. Ouzel's pad
50. Howdy Doody's aficionados
51. A profit

DOWN

1. Research organization or bark
2. Louis was one
3. Duffy and Gedalacia
4. Borden's bovine
5. TV's appeal
6. Scotch's pal
7. French article
8. Melliloquent meows
9. Un bel di
10. Abound
11. Roach Jr. & Sr.
16. One of Ford family
17. Ringed boa
19. Tocsin
20. Superior to scimitars
21. Italian name
22. German ballad
23. Client's comment
25. 16 can be one
26. Suffix
27. One for the Seesaw
28. Alexander King walks on them
30. Rescues
31. Old Russian board chairmen
35. Manifest
36. Executive foot- rests
37. East of James Dean
38. Look up and —
39. All about — (Pl.)
40. Colgate-Palmolive lost it
42. Bogart or Burnett
43. Possess
44. Born
45. TV measurement unit
47. — Swithin

The answers appear on page 111.

question. Ratings hovered in the 40's as the cameras trained on the first nighters, resplendent in mink and diamonds, filed into the ornate house. Within minutes after the houselights dimmed and the curtain rose, the "fans" deserted the set with the result that ratings fell to 22.

And the other question, asked just as often, is how Stewart can square his own passion for serious music—a feeling reflected by the numerous operatic mementoes hung on his office walls—with the short-hair sound of Benny Goodman and friends. He smiles: "My feelings are those of the networks . . . I can't afford to allow my personal likes to get in the way of what I think the public wants."

Irritated by attacks on TV

And, he adds, if the public wants to watch television rather than read magazines, then it is "downright irritating and offensive" to see the printed media waging the kind of anti-TV campaign which appeals to man's guilt complex. Says he of the "doing vs. viewing" advertisements now running in such mass publications as the *Saturday Evening Post*: "Sure, by all means, get people to read . . . but not through such fallacious reasoning. It smacks not only of patronage, but of stupidity, as well."

Nearly ten years ago, on October 4,

1949, speaking to a regional meeting of the American Association of Advertising Agencies at Manhattan's Roosevelt Hotel, Don Stewart—then, as now, a man who in the most realistic of terms had "put his money where his mouth was"—had this to say about the fledging medium:

"Television is very much like sex. When it's good, it's terrific. When it's bad, it's still pretty good."

Today, Donald Warren Stewart may be somewhat frustrated to find that his beloved show business has become Big Business. He still thinks television is "pretty good." The only trouble with television, as he sees it is that it can easily be "terrific." END

TEXACO AROUND THE WORLD

There's more than a copywriter's rhyming skill to the famous old slogan, "Wherever you go . . . there's Texaco."

In some areas of the world and on the seven seas plied by the company's fleet of some seventy-odd tankers, more people are acquainted with the famous red star and green T than the hammer and sickle of yet another famous red star. This is an apt comparison in light of Texaco's delicate position in the Middle East tinder box. There, it has 30% ownership of the Arabian American Oil Co. (Aramco), 50% ownership of the Bahrain (Persian Gulf) Petroleum Co. Ltd. and 30% ownership of the Trans-Arabian Pipeline Co.

While its annual report lists only fifteen principal subsidiaries and nineteen affiliates, Texaco actually has over ninety subsidiary and affiliated companies, most important of which is Caltex, jointly owned by Standard Oil Co. (California). Caltex's marketing area sweeps across most of the Eastern hemisphere (excluding the U. S. S. R. and satellites) and its flag—a variation of the Texaco symbol—flies at refineries and service stations in over 100 foreign countries.

Texaco's fantastic growth can be seen over the past fifty-seven years by comparing assets then (\$50,000) with those to-day (\$3,111,526,969). From a marketing point of view, most impressive is the fact that since 1910, when it first advertised with an annual budget of \$16,222, advertising expenditures have grown 1,000 times.

highest per gas station average in Greater Chicago stems directly from its radio activity. So does St. Louis' Mars Oil (100% in radio) and Clark Oil & Refining (90-95% in radio). On a national scale, it is apparent that despite ambitious TV plans (see page 58), Texaco Inc. will not curtail its radio spot which last year came to about \$2,600,000.

BUT WHO DO YOU REACH?

The question remains, though, with all this saturation buying, which rating service do you believe? And what do they all mean? To one station representative, New York's Adam Young Inc., these are questions that can only be answered by arriving at an industry-wide system of gauging radio station popularity.

What Young has proposed—in a mailing to some 1,500 advertisers and agencies—is a "new and more useful advertiser-oriented radio research tool." In effect, it would propose to do away with mere nose counting, instead use "a more reasonable basis for the quantitative evaluation of radio listening methods." Aware of the surging car audience as well as the growth in portable set sales (which will continue to figure strongly in the total 1959 set manufacturing prediction of 13,500,000), Young says: (1) any measurement of popularity must consider in-home *plus* out-of-home listening which "must be measured by the station since in-home and out-of-home appeal of stations varies with programming;" (2) ratings and/or homes "delivered" should extend beyond just the station's full signal area to embody census-defined metro county area as well as the area defined by agency and advertiser "as being an area of maximum interest to the 'average' national advertiser;" (3) ratings must be made continuously so as to better evaluate actual trends.

Services don't fill advertiser needs

Neither Pulse, Nielsen or Hooper, contends Young, provides *all* these considerations, thus, to better "stimulate the intelligent use of spot radio, audience measurements must be attuned to the advertiser's needs."

To convince the advertisers and their agencies of its proposal's feasibility, the Young reps have singled out two "test markets"—greater Pittsburgh and greater Tulsa—and have asked the list of 1,500 to designate what they would consider to be the "advertiser area" they feel they would expect to cover, were they to use stations in those two hypothetical cities. Thus doing, Young hopes shortly to work out some kind of compromise area for each market roughly comparable to these two.

TV Market *
* TV Mag.

CHICAGO
CHAMPAIGN
INDIANAPOLIS
ST. LOUIS

Official Outlet for

CHAMPAIGN-URBANA BLOOMINGTON
SPRINGFIELD DANVILLE DECATUR

WCIA Channel 3
CHAMPAIGN, ILLINOIS
George P. Hollingbery * Representative

What the Young station representatives are not saying, but what might seem more than coincidental is that radio spot will be facing some stiffer sales resistance in the next three quarters—possibly as a result of last year's recession, whose effects radio was last to feel, or also possibly because the networks are pricing their services more economically. Thus it begins to appear that unless radio can do a better job of selling its worth to advertisers confused by conflicting claims of rival media, it will face more than just a 10% decline in spot billing in the months to come.

The 10% figure, by the way, is Young's estimate, but should not be misconstrued as a "prediction," Young adds. Its estimate for 1959 is \$143,000,000—10% less than 1958's radio spot billing of \$166,367,000 based on the reports of Station Representatives Association. Young's "estimate" is predicated on the assumption that the first quarter pretty much foresees the spot cycle for the remainder of the year. As such, it might be interesting to compare Young's 1958 spot figures for some of the leading markets with what the firm says will be 1959's billings.

Declining digits

New York City led Young's 1958 list with \$21,430,000; this year, notes the rep, it will account for \$18,590,000—a drop of \$2,840,000 or 13.2%. Runner-up Chicago, with \$10,775,000 in 1958, will drop \$1,435,000 or 13.3% to account for 1959 billings of \$9,340,000. Third-place Los Angeles, which racked up 1958 billings of \$6,700,000, will drop \$870,000 or 13% to \$5,830,000. Other top markets: Philadelphia, from \$4,900,000 to \$3,990,000—a drop of \$910,000 or 18.6%; Boston, from \$4,295,000 to \$3,930,000—a drop of \$365,000 or 8.5%, and San Francisco, from \$4,120,000 to \$3,645,000—a drop of \$475,000 or 11.5%.

Your loss, our gain

With Mutual back in business under the regime of Malcolm E. Smith Jr. and friends, and NBC continuing to rack up new business as ABC rapidly enlarges its affiliate family (see below), it would appear that some of this spot revenue may be reassigned to the networks. This, at least, is indicated by such impressive network orders as that of Liggett & Myers and Procter & Gamble who might well be impressed with the new economics of networking. Not only do the networks now offer massive national coverage at brisk discount pricing, but network programming has essentially taken on the coloration of a spot operation.

While CBS seems to be holding its own in the post-PCP period of consolidation—Arthur Hull Hayes speaks of audience growth, greater share of radio homes but makes no mention of new

revenues—both NBC and ABC are claiming sizable revenue gains. NBC says it currently is some 18.5% ahead of 1958 billing at this time, hopes to increase the gain to 20% or \$20,000,000 billing by the end of the year; ABC sources intimate that the second quarter will be 17% higher than that of last year, do not "predict" 1959 billing. The list of blue-chip advertisers returning to MBS presage volume business in 1959 after several depressing years.

HOW HI THE FI?

One medium that speaks of larger audiences but remains strangely quiet about matching revenues is FM—the medium in paradox. With hi-fi sales booming, FM has experienced tremendous set sale increases, yet billings are sadly trailing. Audience analysis and other studies to the contrary notwithstanding, the blunt truth as viewed from Madison Avenue is that FM has so far failed to sell itself in the vernacular of the trade.

Latest to capitalize on the vogue of defining audience composition without bothering to qualify size of this audience is New York's WQXR's report on the QXR Network. The network, essentially a satellite operation feeding WQXR's programming to some 13 upstate New York FM affiliates whose signal penetrates such major markets as Schenectady, Syracuse, Rochester and Buffalo, went into operation last summer, is the only large-scale operation of its kind in the country.

This report, compiled by The Pulse Inc. and the research department of *The New York Times*, owner-operator of WQXR, initially sought about 1,683 subscribers to the monthly WQXR program

guide, got replies from 1,174 or 70%. This is what was learned:

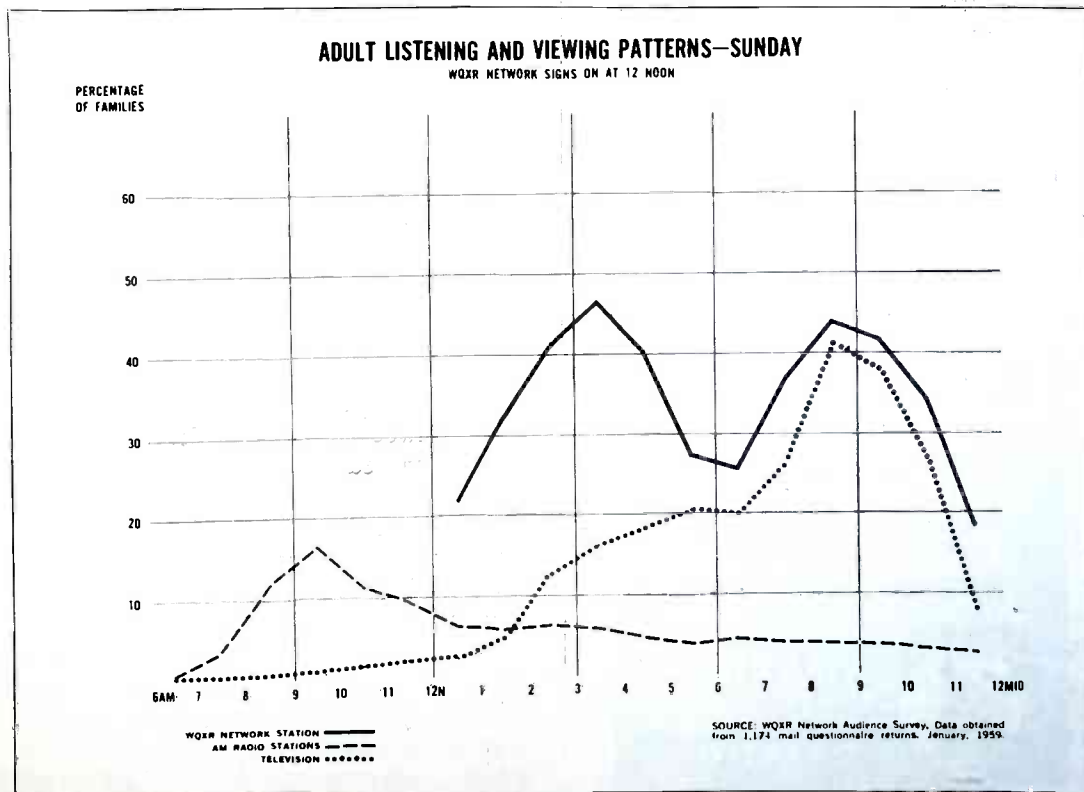
Average income of the household head: \$8,998 or nearly twice the U.S. average of \$4,800. Average age: 42.7 years. The majority (25.9%) were in the \$5-7,500 income bracket, runners-up (22.1%) in the \$10-15,000 bracket. Most (69.5%) were employed as professionals or in the managerial or technical ranks.

They listen most heavily in the post 6 p.m. hours week-nights (see charts below and on page 29) more consistently during weekend leisure hours. They prefer "block listening," rather than dial skipping after one or two hours. They do little AM listening, less TV viewing. When they do listen to AM, it is for short periods of time only, and one explanation as to why TV gets short shrift is in the finding that in 75.6% of the respondent homes, the FM set shared the livingroom with TV.

NEWS IN BRIEF

ABC Radio continues to expand . . . now is up to 346 affiliates following signing late last month of the Arizona Network (KTUC Tucson, KSUN Bisbee, KNOR Prescott, KAAA Kingman, KGLU Safford, KVOY Yuma, KVNA Flagstaff, KVNC Winslow, KNOG Nogales, KWJB Globe, KHFH Sierra Vista). Earlier it had affiliates with the Don Lee and Intermountain networks . . . fate of Storer's WAGA Atlanta was settled last month when the Plough group agreed to take over for an undisclosed price the property Storer had to spin off to keep within its maximum. Two months ago, Storer moved into KCOP, Los Angeles . . . Another radio move linked with the law was CBS's return to Broadcast Music Inc. of 7,017 BMI shares at the original price of \$5.

END



**MAY
COMPANY
PICKS
JACKSONVILLE**



MORTON D. MAY
President

May Department Stores Company
The May Department Stores Company has picked Jacksonville for its first store in the Southeastern United States. The May Company's new store shows their faith in the State of Florida's Gateway City and Jacksonville enthusiastically welcomes this new addition to the rapidly expanding North Florida economy.

**AND JACKSONVILLE
PICKS WFGA-TV**

In Jacksonville, Jaxons have picked WFGA-TV, Channel 12 as the best family station in the huge \$1 1/2 billion North Florida-South Georgia market.

**NBC and ABC
Programming**

Represented nationally
by Peters, Griffin,
Woodward, Inc.

(Fourth of a Series)

WFGA-TV
Channel 12
Jacksonville, Florida



FLORIDA'S
**COLORFUL
STATION**

LETTERS *from page 17*

on the moon; to see man's work—his paintings, towers and discoveries; to see thousands of miles away, things hidden behind walls and within rooms, things dangerous to come to; the women that men love and many children; to see and take pleasure in seeing, to see and be instructed . . ."

I would say that this is still the intent of *Life* and that the still has not grown less exciting since 1936. But we have become jaded with pictures—we who see them all the time. I suppose that many readers of *Life* outside the big cities have not seen as many pictures in print and have not even read about some of the subjects treated in the text. But can you count on that?

The photograph knocked out realistic portrait and landscape painting. The photograph also killed off the pen-and-ink illustrations of *Leslie's* and *Harper's Weekly* and all the other journals that tried to do in their time what *Life* has been doing. The massive use of pictures in the press and in television (which has knocked out the newsreel in the movies) may make the purely news value of our weeklies too trifling. If I were a constructive critic, I'd tell the editors of *Life* what to do about this. If I knew. I don't know. I don't believe that printing the magazine in six colors will help much.

My guess would be that *Life* will have to *invent* much more and *record* much less. But I follow the Cromwellian precept and bethink myself that I may be wrong. After all, I once predicted that the XVIIIth amendment would be nullified, but never repealed. ■

DR. NORMAN YOUNG
Research Director,
Mogul, Lewin, Williams
& Saylor, Inc.

Sir:

Because I am a "thinking man" and therefore like to do crossword puzzles besides being an advertising practitioner, I have long been disappointed that one of my favorite business publications, TELEVISION MAGAZINE, has not included a crossword puzzle as a sort of intermission between the unremitting, though rewarding, editorial matter.

For this reason, I decided to take the initiative in alleviating this by taking a few minutes to write my own crossword puzzle which I am now submitting for your use . . . and for solution by those inveterate puzzleniks, the advertising folk.

We are grateful to Dr. Young for his suggestion and for his crossword puzzle which is reproduced on page 105. ED

MONROE P. MENDELSON
Director of Promotion, MGM-TV

Sir:

Aside from the congratulations that you merit for coming up with the most handsomely readable format in the entire field of business publications, you deserve a second round of applause for your announcement that you will no longer accept advertising inserts printed on heavy cover stock.

The over-use of these inserts has been an abuse that cried for a remedy, and I certainly hope that your pioneering stand in this matter will soon be adopted by other publications.

You've always had a great publication that has filled an important role not duplicated by any other magazine in the television field. Now, it's better than ever. Keep up the good work. ■

AARON SUSSMAN
President,
Sussman & Sugar, Inc.

Sir:

Your April piece on "Television and the World of Books" made very good sense. What it proves is that this broad, new communications low-brow which stutters its way through a maze of interrupting (and often interrupted) commercials can still be one of the most potent forces for good available to us in the world of books.

But beyond that simple proposition is the nervous fact that there is magic in TV—and, like all manifestations of the occult, we don't know how to use it or control it—and are, in fact, afraid of it.

It is my hunch, having watched a lot of TV and enjoyed much of it, that we are at last approaching the end of the "new-toy" era of television and are starting that difficult phase of it which is akin to the jump, in photography, from the sheer wonder of getting a picture at all to the more sophisticated joy of getting the precise picture we have in our mind's eye.

We will have grown up in TV when we learn how to make one short commercial get into the mind and stay there, to do better work than a dozen fumbling and bad-mannered interruptions. I foresee the day when commercials will be so skillfully done that they will blend subtly into the rest of the play, without a jarring and wrenching stop. It can be done. And even an elementary knowledge of psychology indicates that this soft appeal may sell more than the sledge-hammer rat-tat-tat of the present system.

Anyway, we know that TV is not an enemy of the book. It may well become its staunchest defender and most skillful salesman. ■

"Holding up the progress of the Academy is its consuming dedication to the Emmy Awards."

became its first National President. Chicago and Baltimore entered in the middle of 1958, and Washington, D. C. in February, 1959.

The Television Academy must be viewed in the familiar framework of the Motion Picture Academy. Its original purpose was the same—to promote TV through the Emmys. To large numbers of its members in Hollywood, and some in New York, there is little need for the Television Academy to do more than repeat the gaudy success of its predecessor. They forget that television is a different business and has different requirements. They forget that the Oscars are a pure promotional tool designed to sell tickets to motion pictures (The Best Motion Picture Award is said to mean \$500,000 in reissue money). But the Emmys can never have this value. To agencies and clients they mean virtually nothing, according to Rod Erickson, vice president in charge of sales for Warner Brothers, and former vice president at Young & Rubicam.

There is no question of the potential value of the Academy. An academy is a school, a place where learning is fostered. This the Academy does, but only in limited measure as we will see. There are those who see its role as a much more active one, which would make major contributions to programming and programming concepts. They point out that the brunt of the criticisms have been directed against TV's product—its programs. The Academy, they maintain, is one of the few organizations which might be in a position to improve that product.

Awkward to compete with members

But to many members and officials this is a visionary view of the organization's role in the medium. They point out that conditions militate against the Academy involving itself in programming because it would be awkward to compete with many of its members. Hubbell Robinson, for example, CBS-TV executive vice president in charge of the New York chapter, is strongly opposed to any direct participation in the creation of TV entertainment.

Regardless, most of the executives are far from satisfied with the progress the Academy has been making. They agree that it has been making "progress," but do not feel that its "progress" is entirely "satisfactory."

This progress consists of various projects. The National Academy will soon set up a library of films, kinescopes and tapes—a TV archive. The New York

chapter is organizing a public information service in connection with universities and colleges that would provide them with lecturers, and also assist in the development of TV courses. A scholarship is to be created this fall by the New York chapter, and Hollywood will follow suit shortly thereafter.

Workshop projects are beginning to have meaning. Under the direction of William Kozlenko, the Hollywood Workshop, which was created for writers, directors and actors, has already found a number of scripts which are said to have merit. New York had a workshop for writers outside of TV to help make the transition to writing for the small screen. It has plans for other workshops but they have been curtailed by the shortage of funds.

Virtually all the Academy officials would like to see the quality of this internal education sharply uplifted. They believe that improved education—perhaps more thoroughly planned—could also result in the elevation of programming. And the improvement of programming can be of importance to the entire industry whether it be a major advertiser, station program director or member of the Federal Communications Commission.

One possibility is that the Academy tie in with university drama departments and extension courses. Several universities across the nation already have a number of experimental theater projects. And the Academy, without great expense and undue strain on the time and talent of television professionals, might very well sponsor television workshops at these schools. The hoped-for result: television in the long run might benefit from the cross-pollination of ideas from the variety of theatrical forms to be found at different universities.

At the heart of the controversy over the future role of the Academy are the Emmys, of course, for they are still its chief occupation, almost its chief reason for being. But tied to this problem is that of leadership and also intimately interwoven in the Emmy fabric is the financial question. Make no mistake, it is the Emmy Awards that supports the Academy. Without its funds, this organization would be severely damaged.

Perhaps the most grievous charge levied against the Emmy Awards is that instead of acting to unify the membership, its influence has been to disintegrate them—to split them asunder along the lines of self-interest. Walter Cronkite, the CBS commentator and one of the New York Board of Governors, main-

tains that "the thing that's holding up the progress of the Academy is its consuming dedication to the Emmy Awards. The Emmy Awards should stem from the work of the Academy not be the end-all of its existence."

Categories are bone of contention

The self-serving qualities of the membership manifest themselves in the brawling and squawling over categories—the pulling and pushing that sees them eliminated one year and added the next. There were forty categories in 1956, twenty-eight in 1957 and forty-two this past year. Cronkite reports, "We have been told that the Hollywood unions and guilds claim they will pull out of the Academy unless they receive at least three awards each." He adds, "That is the situation as represented to us." As a result, Eastern chapters learn from their elders; before Washington affiliated last year, it asked for twelve categories and settled for five. Agencies pressure their executives to join the Academy merely to get their shows on the ballot.

As in motion pictures many members vote the Emmys according to their self-interest. The result is seemingly not conducive to growth, to the merging of one's temporary needs for the long-term good—the welfare of the Academy. Factionalism takes over; members vote in blocs according to network tie, production connection, geographical alignment. "Silent electioneering" goes on continually.

In defense of the Emmy Awards, it can be said that it is a solidly-established part of the TV stage of today. Each year it improves its ratings, though it still lags well behind the presentation of the Academy of Motion Picture Arts and Sciences. In 1958, for example, the Emmys scored an average Nielsen rating of 34.2 and reached 14,174,000 homes. The Oscars received a 46.3 and reached 19,210,000 homes.

The Emmy Awards has various meanings to its recipients. Talent and TV craftsmen greet it as a sign of recognition which they hope can be turned into money. Networks and packagers use it for publicity and promotion. Its chief value may well be belatedly to recognize artists and workers who labor in some of the more specialized areas of the TV industry.

This year's revisions in categories were designed to "make certain that apples and oranges were not mixed as they were last year," according to Robert Lewine, president of the New York chapter, and NBC vice president in charge of pro-

To next page

gramming. This solution evidently solved nothing. Howls of anguish are still being heard from members who claim it took them three hours to fill out their ballots. But stilled are the voices of other complaining members; "If we cut down the number of awards we would incur the dissatisfaction of the large bulk of the membership who believe they are just as entitled to awards as the others," said Hubbell Robinson.

Respected executives head Academy

Leading such a conglomeration of interests makes for problems. But handling these problems are some of the most respected executives in the industry. The national president and head of the Hollywood chapter is quiet, balding Harry Ackerman. Now chief production executive of Screen Gems, Ackerman was for many years head of programming on the West Coast for CBS-TV. As stated, Lewine heads the New York chapter, assisted by Robinson. Fred De Cordova is first vice-president, Hollywood. Other "doers" are Henry White of Screen Gems, four terms on the New York Board, Tex McCrary, and Bill Dozier, Hollywood.

It is these men who have the power, who set the policy. Various committees report on various subjects to the Boards of Governors; where national matters are

concerned, to a Board of Trustees which consists of officials from the various chapters. The vote of these leaders is decisive.

The Academy has three paid executives. They are Kenneth Leedom, executive director and Peter Cott, press and public relations, New York; and Thomas Freebairn Smith, executive director, Hollywood. These men supervise the day-to-day activities of the Academy.

There is no question as to the sincerity, honesty, or dedication of the Academy leadership. The real question is how much leadership is it really providing? Opponents of its policies wonder whether its continual tendency to compromise does not hamstring its advancement.

But its motives are not suspect, only its values. And these are scrutinized only because of differences over the Emmys and the goals of the Academy. An important part of the membership believes that its leadership is too much network and producer-oriented, that it is not sufficiently responsive to the needs of its membership.

Claim producers have more influence

The networks and producers have the same number of representatives on the various Boards of Governors as do other groups, for example, actors. The constitution provides for proportional representation. But it is claimed that producers exercise an influence out of proportion to their number. And what is this influence? The argument is that it is an influence for the *status quo* and against radical changes—in other words that the Emmys remain more or less as they are—and that the Academy confine itself to modest goals. There are forces within the Academy who feel that it is too satisfied with things as they are, who believe that the Academy's role must be to become more constructively critical of the medium and its programs, if it is ever to have any meaning in the industry. They do not see it as a promotion organization for TV.

This group sees the production and network executives as administrators, not creators—administrators who are responsible for much of the current programming. They would have them surrender their power to other elements who would be freer to raise their voices for different concepts.

Robert Lewine resents the charge that the networks dominate. He points out that the Academy has gone to inordinate lengths to clear its skirts of the charge the networks hold sway. "We have refused offers of money from them," he declares.

The question of money is a critical one. As stated before, the Emmy pro-

gram is the foundation of the Academy's financial structure. It brings the organization about \$70,000 each year. After costs are deducted, New York and Hollywood receive about \$15,000 each from the Awards, and the National Academy a smaller sum. Dues furnish relatively small support. In Hollywood, entrance fees are \$5 and yearly fees \$12; in New York the entrance fee is the same but the annual fee is \$8. Traveling expenses for meetings between officials are a large drain, another reason why network executives and producers play such an important part. They often conduct Academy business while traveling between Coasts on company business.

Emmys do not solve finances

The Academy seems to be going around in a circle. It presents the Emmys in order to be able to make enough money to be able to present the Emmys next year. The small surplus is used for its few activities, salaries and other incidental expenses. But it is not resolving its financial problems; a special fundraising drive will be held to pay for its TV archive.

The scarcity of funds is naturally the roadblock to a fuller life for the Academy. It has been proposed to the money-hungry Academy that it become a program packager to solve its financial woes. Oldsmobile has desired to sponsor the Best of the Emmy winners in a summer program. The majority of Academy officials are however, solidly ranged against this idea. They insist the Academy be above actual program production.

Some think that for a new kind of Academy, there must be a new approach to finances. The Academy has many plans for new projects; these include an International TV Festival which would bring the best of foreign TV art and artists to this country, a monthly or quarterly TV magazine which would be for the serious student of the medium, and a primer of TV which could be used for educational purposes.

Many of these projects will come to nothing unless the Academy secures funds. These could come from foundations, from increased dues or from companies within the industry. The networks, for example, might well reconsider whether their sponsorship of the Academy might not be put forth in more tangible form, but without any strings.

Officials and members of the Academy might well reconsider their attitude toward network sponsorship. They could also ponder the wisdom of trying to please everyone—which has not had that result. Linked to this cogitation would be the suggestion, voiced by some, that membership be limited instead of all-

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

inclusive, to those who, in some way, have earned their right to belong to such an organization.

The Academy will soon face a crucial decision as to the direction of the Emmy Awards. A proposal for radically different Emmy Awards was presented to the New York Board of Governors late last year by Evelyn Burkey, and David Susskind, the Awards Committee. (Miss Burkey is a member of the Board of Governors, and head of the Writers Guild, East). The proposal was tabled by the Board of Trustees.

It suggested that a "small number of truly outstanding achievements (suggested number: maximum ten) without categorization be given awards." They could be to anyone for anything—engineers, performers, programs, technicians, etc.

This proposal will come up for reconsideration once again this year. It is certain to be the center of a major struggle between factions within the Academy. The attitude of Hollywood toward such a proposal could well be decisive. New York will, very likely, line up strongly for it. Local Academy chapters will probably support its position. (Baltimore has

no local Emmy Awards. Its president, Arnold Wilkes of WBAL-TV, terms the Emmys "farical.") But Thomas Freebairn Smith of Hollywood believes that the West Coast will accept a radical revision in the Emmy Awards.

It has been proposed that the Academy hire a national director, and give him power. Not only would such a man face formidable opposition, but no funds are presently available for his salary. Power would not be easily surrendered. And could an outsider reconcile differences which important executives within the industry have found difficult to settle?

In the near future however, there will be a growth of local chapters. In the East, talks have been held with Boston and Philadelphia; in the West, San Francisco is about to rejoin, and Yuma, Phoenix and Tucson may form one Arizona chapter.

The Academy is certain to undergo many changes. As an institution it unquestionably has great value. But many within TV believe that, by far, the greatest part of its potential is yet to be developed. The needs of the medium and of those who work in it should help bring that potential to fruition. END

ANSWERS TO CROSSWORD PUZZLE

(page 105)

Across	2. ROI
1. ARB	3. BEN
4. EMIL	4. ELSIE
8. PATH	5. MASS
12. ROE	6. ICE
13. LACE	7. LE
14. UREA	8. PURRS
15. FINESSE	9. ARIA
17. ARIEL	10. TEEM
18. DIS	11. HALS
19. ABRAMS	16. EDSEL
20. PULSE	17. ABOMA
23. FLOS	19. ALARM
24. ERIE	20. PENS
25. SIAM	21. URIA
26. TAE	22. LIED
29. NIELSEN RATING	23. FINAL
32. SAD	25. SEDAN
33. ADAM	26. TION
34. SONG	27. ANNE
35. OVAL	28. EGGS
36. DANES	30. SAVES
37. ELEVEN	31. TSARS
40. PER	35. OVERT
41. DIVES	36. DESKS
42. LESSONS	37. EDEN
46. EVER	38. LIVE
47. SEEK	39. EVES
48. WEE	40. PEET
49. NEST	42. LEO
50. TOTS	43. OWN
51. NET	44. NEE
Down	45. SET
1. ARF	47. ST

WILSON from page 33

velop sales. And, the sales report card is the one that should really count.

Most people in the advertising business know that the greatest percentage of radio and TV stations do carry on a sustained program of promotion for the shows they broadcast, whether they be on the networks or purchased on a local spot basis. This promotion may include on-the-air announcements, publicity, exploitation, newspaper, billboard or car card advertising, marquees, studio windows, mailings, table tents, shirt boards, movie heralds, signs, banners, etc. How much of this promotion is done, in what areas, and the proportion allocated to

individual programs, differs with each individual broadcasting entity.

As mentioned in the column on contests, such things as trade deals for advertising space are available in some markets, but not in others. The commercial success of a station in a market may preclude the use of a great number of program promotional announcements for each individual program carried. The station has to be selective in its promotion—and it also must, as a part of its duty to serve the community, schedule a continuous and comprehensive program of public service announcements.

No recipient of a station's promotion

report should overlook the power of the promotional announcement. This device, first and always, is the strongest tool any station has to offer to promote audiences to the programs which it carries. Time and again, you will see lists of promotion devices which are going to be used to build audiences for programming, and too often, on-the-air announcements fall down the line in the lists. A station which does this is belittling the greatest promotional arm at its command. This is not a statement based on theory, because there are case histories which prove the success and results attained by the intelligent use of a station's own facilities. END

HUNTINGTON from page 43

together and demonstrate the ease of operation of our cameras." —James E. McGhee, sales & adv. v.p., Eastman Kodak Co.

"I distinguish between dynamic and static media. A dynamic medium is one in which the recipient has to make an effort to escape exposure to the commercial message. A static medium is one in which he has to make an effort to obtain exposure to the message. TV and radio, of course, are dynamic media. The newspaper is a static medium . . . TV buying involves more risks, but, used to full capacity, offers greater rewards than any other advertising medium." —G. Maxwell

Ule, senior v.p. in charge of marketing services, Kenyon & Eckhardt

"Our television program currently accounts for the largest share of what we are spending annually on corporate advertising. A series of special psychological studies by Dr. John Dollard of Yale University have shown that the program itself has won friends for DuPont, just as the commercials have. Letters, comments and trade reports have furnished additional evidence." —Robb M. DeGraft, mgr., general company advertising, E. I. DuPont DeNemours

"We must ask several things of our advertising. One is broad coverage, geo-

graphically Another is a family audience And, because the Prudential Agency renders a vital service to the public, we want our advertising to render a service. We have been able to accomplish these things, through the use of television." —Frederick H. Groel, v.p. & secretary, Prudential Insurance

"I don't look at TV the way a media man does, in terms of cost-per-thousand. What I'm interested in is cost-per-sales. That's why we think so much of TV. It's better for us than any other medium in terms of cost-per-sales." —Leonard V. Colson, advertising director, Mennen Co.

END

L'AFFAIRE FIRESTONE

The controversy over the *Voice of Firestone* program between ABC and Firestone has put into sharp focus an extremely serious problem that faces the industry. Obviously, there is no ready answer or easy solution. In these days, when television's image is so important whether it be among the public, Washington, the critics, or any of the influence groups, the dropping of the program can be a serious set-back.

There must be some way out of this dilemma. The networks want programs like *Firestone*, they want sponsors like Firestone, and above all, they want to encourage advertisers who are willing to buy television on a qualitative basis and willing to underwrite low-rated programs. But, the three networks face a situation that does not allow any of them to give an edge to their competitors; every single program can affect the all-important share of audience during an evening. Other sponsors are involved. The situation has wide ramifications.

While *Voice of Firestone* made definite progress the past season, the program simply did not measure up to nighttime rating standards. Ratings did increase from 9.5 in March 1958 to 13.6 in the same month of '59. However, the competitors *Danny Thomas* received a 37.3 on CBS and *Peter Gunn* a 29.4 on NBC during the same month. Most pertinent is the fact that the show loses audience from the program positioned before it; the following program is naturally at a decided disadvantage. Its inheritance is minimal.

Now, the *Voice of Firestone* is not a great show. Realistically, the company would probably do much better in the 6:30 Sunday time slot offered to them by NBC. But this is still not the way out, because there will be other quality programs particularly in the information area which will be coming along and they too, will be unable to find a prime nighttime position, except on rare occasions. No, this whole matter simply cannot be dismissed as the problems and limitations of mass media.

Some really radical approach to this entire area is needed. When the buying season is over, network management undoubtedly will give this major problem considered

thought. Perhaps the networks should program only public service shows in the 7:30-8 p.m. strip. Such a solution would make for honest-to-goodness competition among the networks in a critical program area which, of late, has become increasingly difficult to sell.

Perhaps advertisers would realize the advantage of this time period under different programming conditions. They would not need to worry about high-powered Westerns grabbing the available audience. Some arrangement which would make special rates available, would obviously enhance such a concept.

As impractical as such an idea might sound now, there are straws in the wind which indicate that some day important changes will be made in network programming to achieve better balance. For example, John Cunningham's recent statement that some type of rotation for the advertiser's message should be explored; otherwise, he points out, conditions tend to favor the big money boys who are able to monopolize the big shows in prime time periods. The pertinent factor in this contention is that with the exception of a few advertisers, these are the sponsors who are buying television strictly on an efficiency "tonnage" basis. The stakes are too high. There's no chance for low-rated "quality" programs here.

And another straw in the wind is the talk at some agencies that rates should be based on delivered audience and rating points. While this talk centers on costs, it will affect programming as well.

It will take bold thinking and a bold plan of action. Television needs programming balance at the time when most people are watching if it is to sustain its vitality. As unrealistic as it may seem today, some solution must be developed, for without this vitality television will become purely an entertainment medium to 99% of its audience.

And, this it cannot do. It will not be good business and it will certainly not be fulfilling its basic responsibility. Otherwise, one way or another, the structure of network programming, the way it is offered to advertisers and the program balance will change almost beyond recognition.

Fred Rogel