

# ELEVISION

## MAGAZINE

MAY, 1957

14th year of publication

*Petry*



Two profiles: Philip Morris' McComas (left) typifies company presidents' role in advertising . . . NBC's Kintner—the network's dynamic new sparkplug



Other highlights: Special Report on Time Buying and Selling . . . Struggle for the Top . . . Building a New Brand Image via TV . . . the Storz Bombshell

## THE CASE OF THE 650 FILE DRAWERS



*(Or HOW Petry's Sales Services Help Spot TV Advertisers)*



As an advertising executive, you know it's the planning behind the buying that pays off in sales. The most successful Spot TV-buying requires extensive research and depth of market information—information Petry salesmen are prepared to give you.

For behind every Petry salesman is the largest TV Promotion staff of any independent representative Library

staff that is constantly replenishing 650 file drawers in the seven states with minute Spot TV facts to help assure sales success for your Spot TV campaign.

Whether you require detailed descriptions on local programs, data sheets, audience-impact facts on special time segments, full information on ID requirements—or a complete station-market presentation for a specific product or problem—let the Petry salesman give you the full story. He's the best informed man in the business.

WSB-TV	Atlanta	WISN-TV	Milwaukee
XERO-TV	Bakersfield	KSTP-TV	Minneapolis-St. Paul
WBAL-TV	Baltimore	WSM-TV	Nashville
WGN-TV	Chicago	WTAR-TV	Norfolk
WFAA-TV	Dallas	KMTV	Omaha
WESH-TV	Daytona Beach	WTVH	Peoria
WTVD	Durham-Raleigh	KCRA-TV	Secramento
WICU	Erie	WOAI-TV	San Antonio
WNEM-TV	Flint-Bay City	KFMB-TV	San Diego
KPRC-TV	Houston	KTBS-TV	Shreveport
WHTN-TV	Huntington	WNDU	South Bend-Elkhart
WJHP-TV	Jacksonville	KREM-TV	Spokane
KARK-TV	Little Rock	KOTV	Tulsa
KCOP	Los Angeles	KARD-TV	Wichita

Television Division

# Edward Petry & Co., Inc.

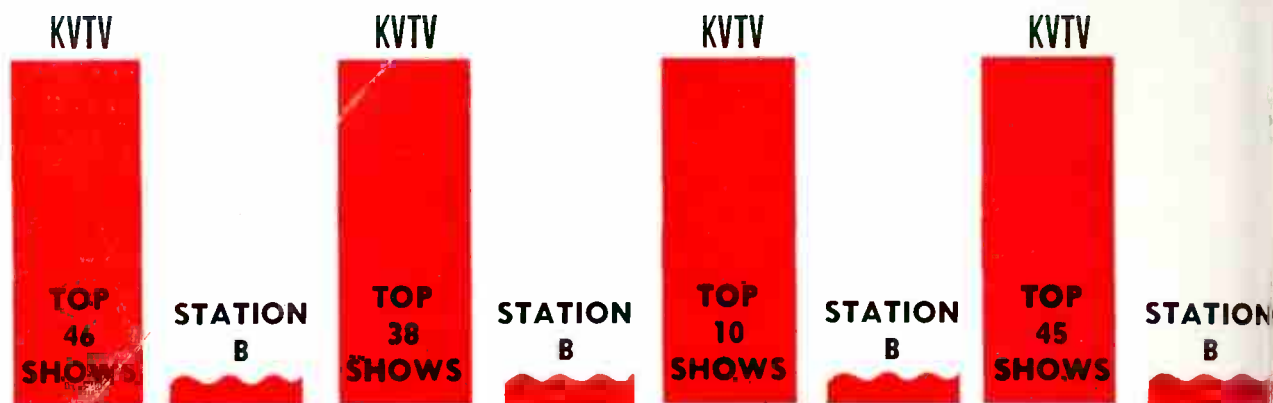
THE ORIGINAL STATION REPRESENTATIVE

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

www.americanradiohistory.com

Sioux City, Iowa Feb. '57 Pulse Proves

# There's No Contest in Sioux City Television



### ALL SHOWS

All of the top 46 programs on KVTV —53 of the top 55

### NETWORK

All of the top 38 Network Programs on KVTV

### SYNDICATED

All of the top 10 Syndicated film programs on KVTV

### LOCAL LIVE

All of the top 45 local live programs on KVTV

**79% More Audience—and look at these quarter-hour wins—**

	KVTV	STATION B
All Time Periods	395	57
6:00 P.M. to Sign-Off	118	0
Sat.—9:00 A.M. to Sign-Off	60	0
Sun.—10:30 A.M. to Sign-Off	52	2

### DOMINANT

#### 7 Days a Week—Day and Night

Consistent ratings like these don't just happen — something makes them happen. It's that indefinable talent that makes a television station stand head-and-shoulders above competition.

Your Katz Man can give you the facts.

**KVTV**  
*Channel 9*

SIoux CITY, IOWA

CBS-ABC—A Cowles station. Under the same management as WNAX-570 Yankton, So. Dakota. Don D. Sullivan, General Manager.



# One Stands Out In Des Moines, Iowa

...and for more reasons than the spectacular  
**LIGHTED TOWER**

**HIGH RATINGS  
AGAIN &  
AGAIN !!**

NEW A. R. B. REPORT SHOWS  
KRNT-TV WITH

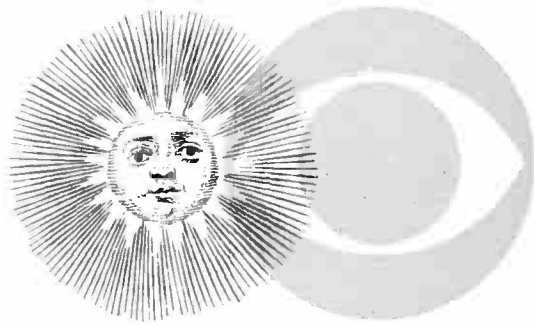
**19** OUT OF TOP **20**

315 FIRSTS OUT OF 474  
QUARTER-HOURS, NEWS  
RATINGS UP TO 46.6

**KRNT  TV**

KATZ HAS THE FACTS ON  
THIS COWLES OPERATION

THE



\* Monday through Friday, 7 am to 6 pm

# NETWORK THAT INVENTED DAYTIME

The trouble with television (back in 1950) was that nobody could get enough of it. The screen lit up at night for an almost insatiable audience but went into virtually total eclipse in the daytime.

Advertisers wanted more time than the night contained, but nobody knew whether the busy American housewife would sit still for daytime television.

We thought she would—if you made it worth her while. We felt that better programming on a major network scale could light up a lot of sets.

We felt that daytime television could enable advertisers to tap the concentrated purchasing power of America's housewives at the moment they were planning the family shopping. And with the number of television homes increasing so rapidly, daytime television could bring new values to the advertiser.

So we started turning day into night.

Since 1950 the number of family hours of daytime viewing has increased six times and the dollar volume of daytime advertising has multiplied 38 times. In the same period, America's housewives have spent nearly twice as many daytime hours,\* and advertisers one-and-a-half times as many daytime dollars with CBS Television, as with our closest competitor.

In 1957 CBS Television continues to deliver a larger average daytime audience, broadcast more of the most popular daytime programs, offer advertisers a lower daytime cost per thousand viewers, and carry a larger number of sponsored daytime hours than any other network with a full daytime schedule.

This continuing expression of confidence in CBS Television is surely a direct result of our unique experience with television in the daytime.

After all, we practically invented it.

## CBS TELEVISION



14th year of publication

# TELEVISION MAGAZINE

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### TV'S NEW

### DIMENSIONS

**SPECIAL NIELSEN REPORT**  
The growth of the television audience, its geographic, social and economic distribution, trends in usage and changes in viewing habits, as measured by Nielsen, will be the subject of a Special Report in TELEVISION MAGAZINE for June. Other highlights: An evaluation of the network programming plans for Fall, pinpointing some of the potentially outstanding shows at the time periods that promise to be most competitive. . . . Why the world's largest manufacturer of men's toiletries finds TV its most efficient means of reaching a specialized audience. . . . A provocative discussion of personality testing for executive personnel, with comment by William H. Whyte, author of "The Organization Man."

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**WE'VE  
GAINED  
STRENGTH  
IN FLINT**



by Henry Ries

# **WJIM-TV**

Michigan's Area Station . . .

Now serves Lansing, FLINT and Jackson  
with a Class A Signal

from our New 1023' tower (36 miles from Flint)  
18 of the top 20 network shows in these major cities  
are seen on WJIM-TV . . . basic NBC . . . CBS-ABC

Represented by Peters, Griffin, Woodward, Inc.



\$24,000,000 in gross billings have rolled into NBC daytime television during the past two months. During a single week—ending April 15—the advertiser swing to NBC daytime hit two million a day. Six new sales, two renewals. Total for the week: ten million!

General Foods, Chesebrough-Pond and S.O.S. joined the rapidly expanding list of national advertisers who are discovering the new values of NBC daytime. P & G and Standard Brands extended their daytime purchases. Miles and Alberto-Culver not



# END IN SIGHT!

MWDEL

only renewed their existing schedules, but made important additional purchases.

What's behind it all? The simple fact that advertisers go where the audience goes. And, as Nielsen, Trendex and ARB all show, millions of daytime viewers have been switching to NBC. In one year NBC daytime audiences have increased 34%\*.

As Variety headlined it, "*There Just Seems No Ending to That NBC-TV Day Push!*"

**NBC Television Network**

\*Nielsen Mar. 11 '56-'57, 11 am-1 pm, 2:30-5:30 pm

\* \* \*

*When a vitamin firm gets our bill  
The president of same gets a thrill.  
Results are so splendid  
For money expended  
He gives up his 4:00 o'clock pill.*

\* \* \*

**T**HE firm is the Vitalife Company and one of the things that tickles them about WMT advertising is its low cost. Vitalife's proxy figures that his advertising cost this year was less than last year; we haven't cut our rates so people must be buying more pills. "We are happy with the results on WMT and expect to stay right with you for many, many years." That's a direct quote.

For further details about vitamins and radio in Eastern Iowa, check with WMT's national representatives, The Katz Agency.

# focus on BUSINESS

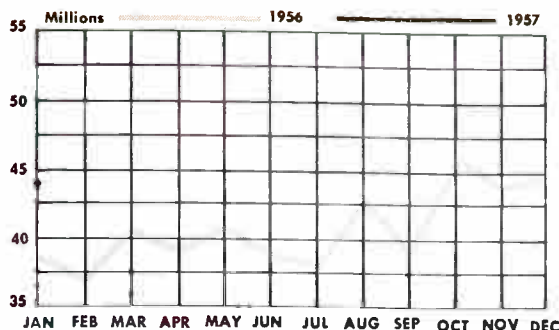
ay, 1957

hough a shade below the \$44,761,71 high scored in December (traditionally broadcasting's most lucrative month), January network billings of \$43,522,551 represent an increase of nearly 12% over the same month in 1956.

A comparison of the ARB set-use percentage tables in the right-hand column with the corresponding figures for 1956 indicates a slight dip overall viewing. Some strong gains, however, have been registered in individual hours and time zones. In the Central zone, for instance, 7 a.m. sets-in-use has jumped from 16.6% to 21.8%, 11 a.m. from 16.3% to 20.8%.

With this issue, TELEVISION MAGAZINE introduces a new feature on this page—a continuing visual index of network cost-per-thousand. Based on a group of changing programs in a constant time period, this graph reflects the general c-p-m per commercial-minute trend and provides a sound yardstick against which to measure an individual show's performance.

## TV NETWORK BILLINGS



	Jan. '57	Jan. '56
ABC	\$ 6,645,581	\$ 6,382,046
CBS	20,231,474	17,820,455
NBC	16,645,496	14,695,116
<b>Total</b>	<b>\$43,522,551</b>	<b>\$38,897,617</b>

Source: PIB

## TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR FEBRUARY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	Total U. S.
7 AM	6.7	6.9	1.4	3.6
8 AM	15.5	14.7	6.3	10.5
9 AM	14.7	15.3	10.7	12.6
10 AM	15.0	21.8	10.0	13.8
11 AM	21.7	20.8	15.1	19.6
NOON	24.5	20.1	20.1	21.1
1 PM	14.3	14.2	18.3	15.5
2 PM	11.8	16.9	11.9	13.0
3 PM	17.6	20.4	11.4	17.6
4 PM	24.7	22.8	15.4	22.3

Source: ARB, February, 1957

## TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR FEBRUARY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	Total U. S.
5 PM	36.8	31.4	31.1	28.6
6 PM	37.5	37.8	41.5	32.0
7 PM	47.2	59.4	58.7	40.0
8 PM	69.7	62.5	66.0	61.2
9 PM	69.7	39.5	61.9	63.8
10 PM	61.4	42.6	49.2	60.6
11 PM	35.1	14.3	22.1	42.0
MIDNIGHT	12.3	4.9	7.7	19.7

Source: ARB, February, 1957

## TV MARKETS

APRIL 1, 1957

1-channel markets	142
2-channel markets	67
3-channel markets	37
4 (or more)-channel markets	16

Total Markets	262
Commercial stations U. S. & possessions	458

Number of U. S. TV homes	39,450,000
% of U. S. homes owning TV sets	81.2%

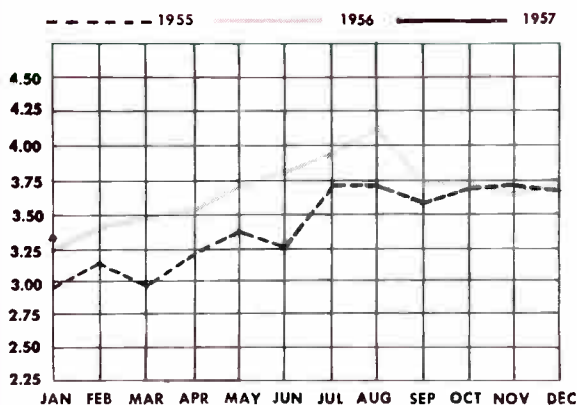
Source: TELEVISION MAGAZINE

## TV RECEIVERS

	Jan. '57	Jan. '56
Production	450,190	588,347
Retail Sales	611,359	614,213

Source: RETMA

## TV NETWORK COST PER THOUSAND



January 1957 index: \$3.33

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. during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total costs of the programs by the total number of homes reached by these shows, then dividing this by the number of commercial minutes.

Sources: ARB, PIB, TELEVISION MAGAZINE

**who turned**



# p the volume?

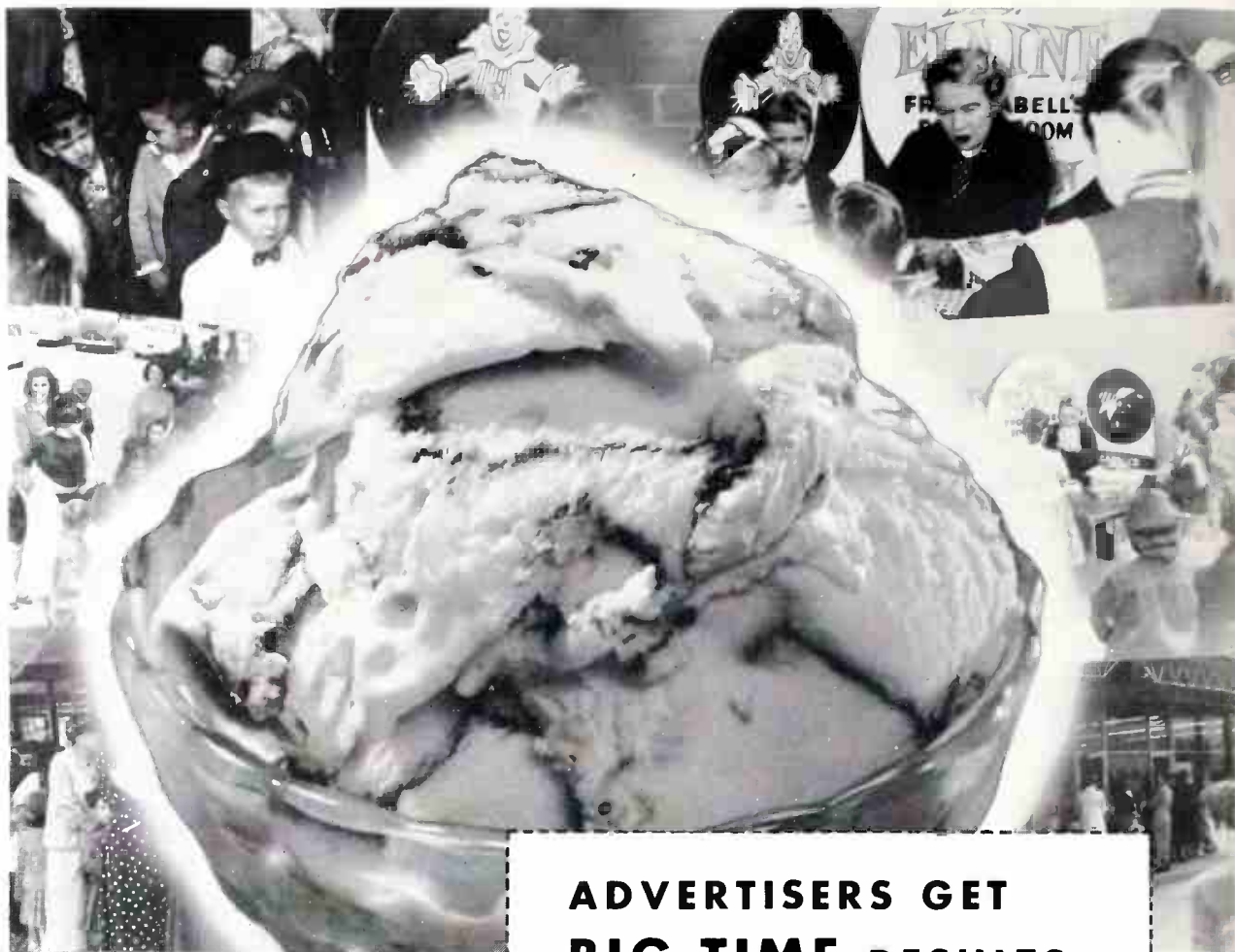
R. J. Reynolds helped. So did Dow Chemical, Norwich Pharmacal and Park and Tilford. Plus the eight other big-time advertisers who helped boost ABC Radio's new business volume to over 5 million dollars – just since January.

But that's not all. ABC Radio renewal business since January adds up to a tidy 3½ million dollars more. Back for second (and third) helpings are General Foods, Sterling Drug, Charles Pfizer and a dozen other blue chips. Total volume, old and new: 8½ million and more to come.

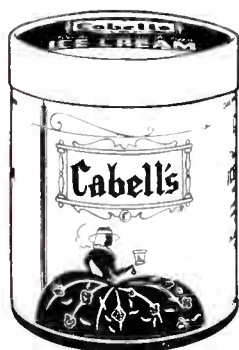
No doubt at all about the reception advertisers are giving this lively medium. ABC Radio is coming in loud and clear!







**ADVERTISERS GET  
BIG-TIME RESULTS  
WITH WFAA-TV!...**



In line for free ice cream?

No. These small-fry by the hundreds are waiting patiently in line to say "Hello" to Miss Elaine, of WFAA-TV's popular "Romper Room". It's the parents who will be buying the ice cream. CABELL'S ice cream . . . " 'cause Miss Elaine says to buy Cabell's." Not only ice cream, but milk and all the other fine Cabell dairy products.

How well do they heed her advice? Enough to prompt this advertiser to extend an already successful schedule to five full 30-minute segments per week! Further proof that advertisers do get "big-time" results with WFAA-TV!

**WFAA-TV**

**CHANNEL 8 - DALLAS**

Blanketing 564,080 North  
Texas television homes

Call Your  
**PETRYMAN**

for complete market data  
and availabilities.

# RADIO WRAP-UP

A monthly review of events in network and national spot radio

## GENERAL STATISTICS

Counting the 91,000,000 home sets in the U.S. and 5,000,000-plus in Canada, there are 130,498,400 radio receivers in use around the world, says the U.S. Information Agency. This represents an increase of about 20% since the Agency's survey of July, 1954. Latin America amounts for 21,478,000 of the sets; the Far East for 18,880,000.

## NETWORK USERS HIT OVER 1,000,000 HOMES

Radio has 1.9 listeners per listening home at the average per-minute, Nielsen estimates. Though listening per home has declined, with the growing number of home sets in operation current total usage is about equal to that of one year ago. About 1.4 billion man-hours per week are spent listening to radio. There are now 87 network advertisers reaching per-broadcast audiences of one million or more.

## GENERAL FOODS SPREADS SCHEDULE

Despite station package plans designed to get advertisers to replace their entire saturation schedules on one station, many top spot users are spreading their business when it is more economical rather than economics takes precedence. Salient example is General Foods' Jell-O Instant Pudding, which inaugurated a seven-week spot drive in February covering 18 markets via 243 stations. In only four cities did the account rely on one station. Bulk of the campaign is in daytime announcements. In most areas, 20-30 are carried each week, although some of the smaller markets get 10 or less. . . . Beech-Nut Gum is following a similar pattern in the campaign it has been running since January. With 239-station lineup, its basic buy is 10 daytime ID's per week per station, but as many as 27 spots are used in some outlets. Nighttime is also used in some areas.

## MUTUAL'S NEWS FORMAT

The first phase of Mutual's programming switch, effective in June, will launch five-minute newscasts every half-hour throughout the day. Under Mutual's barter arrangement, affiliates taking the news on the hour for local sale will be obligated to clear the half-hour newscast for the network. The network will begin its broadcasting day at 6 a.m., with two hours of recorded music. The second

To page 16

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

NIELSEN, JANUARY 1957

Hour*	% Radio Homes Using Radio
6-7 a.m.	5.9
7-8 a.m.	13.8
8-9 a.m.	18.1
9-10 a.m.	17.4
10-11 a.m.	17.3
11-12 noon	15.2
12-1 p.m.	15.6
1-2 p.m.	15.8
2-3 p.m.	12.6
3-4 p.m.	11.6
4-5 p.m.	11.2
5-6 p.m.	11.8
6-7 p.m.	12.2
7-8 p.m.	10.4
8-9 p.m.	8.4
9-10 p.m.	7.6
10-11 p.m.	6.7
11-12 mid.	5.6

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

## TOP TEN DAYTIME WEEKDAY SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, FEBRUARY 1957 (SECOND REPORT)

Program	Homes Reached
1. Ma Perkins—(CBS)—Lipton	1,622,000
2. Young Dr. Malone—(CBS)—Hearst	1,622,000
3. A. Godfrey—(CBS)—Intl. Min. & Chem.—10:15 a.m.	1,574,000
4. Young Dr. Malone—(CBS)—Lever	1,574,000
5. Helen Trent—(CBS)—Scott	1,574,000
6. Ma Perkins—(CBS)—Scott	1,526,000
7. A. Godfrey—(CBS)—Gen. Foods—10:30 a.m.	1,526,000
8. Nora Drake—(CBS)—Hearst	1,526,000
9. 2nd Mrs. Burton—(CBS)—Colgate	1,479,000
10. A. Godfrey—(CBS)—Sherwin-Wms.—11:15 a.m.	1,479,000

## TOP FIVE NIGHTTIME SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, FEBRUARY 1957 (SECOND REPORT)

Program	Homes Reached
1. People Are Funny—(NBC)	1,240,000
2. Biography In Sound—(NBC)	1,193,000
3. Great Gildersleeve—(NBC)	1,097,000
4. Dragnet—(NBC)	1,049,000
5. Monitor—News—(NBC)—Sat., 7 p.m.	1,002,000

## TOP THREE NIGHTTIME MULTI-WEEKLY SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, FEBRUARY 1957 (SECOND REPORT)

Program	Homes Reached
1. Lowell Thomas—(CBS)	1,526,000
2. Amos 'N' Andy Music Hall—(CBS)	1,431,000
3. News of the World—(NBC)	1,383,000

This is for

**REA**

radio station in Minneapolis-St. Paul and  
features 36 local performers on the

provides

**LIVE**

entertainment

service keyed perfectly to the tastes and  
of the vast area they serve. That's why

**PEOPLE**

**WCCO RADIO**

than all other Twin Cities stations

★ NCS #2

★ ★ ★ 51.5% share of audience, Nielsen Station Index, 1956 average,  
total station audience, total day, seven-day week

★ ★ Represented by CBS Radio Spot Sales

...the number one

Northwest counties\*

every week. Each



heads

more

men to

10

combined!\*\*\*



phase of the change-over will be a gradual switch to music shows, mostly d.j. vehicles, as replacements for existing programs. *Bob and Ray*, the 8-9 p.m. mystery block and the Sunday religious stretch will remain intact.

#### WEEKEND EXPOSURE VIA CBS' IMPACT PLAN

First advertisers to sign up for CBS' Impact Plan are Kent (16 segments per week), Simoniz, Campana, Cowles Magazines, Dixie Cup, Vernal Candy.

Plan provides package rates for use of five-minute segments in various weekend-evening programs. With a base rate of \$1,100 for a single segment, advertisers selecting 16 or more segments per week through the year earn a minimum rate of \$800 per segment. (These prices were incorrectly reported in our March issue.) The plan can also be bought on a run-of-schedule basis.

#### TO GET THEM BEFORE THEY SHOP

Twice as many women supermarket shoppers had heard radio in the 30 minutes preceding their marketing than had been exposed to all other media combined, according to new RAB data. . . . Super Valu Stores in Minneapolis has equipped its shopping carts with radios, providing "hit-'em-while-they-shop" possibilities.

#### PROGRAM PROMOTION OUTLAYS GROW

ABC to put out \$1,000 to promote each of its 11 *Sportaculars*. Series of hour-long one-shots, devoted to seasonal sports stories "covered in depth," bears a net time and talent tab per hour of \$11,647. If one sponsor takes the whole series, and if he will put up \$1,000 promotion money per program on his own, ABC will match it with an additional \$1,000. Thus network's out-of-pocket expenses could equal one-fifth of its potential revenue after commissions.

Another weathervane in this direction: International Harvester, with \$40,000 time and talent budgeted for *Golden Anniversary*, its 55-minute one-shot on NBC, is putting \$5,000 into promotion.

#### WELCH'S TOMATO JUICE BECOMES RADIO REGULAR

A six-month, \$80,000 campaign based on participations in local personality programs brought such "spectacular" sales increases for Welch's Tomato Juice in its first spot radio campaign that the account is sticking with one radio program in New York throughout the summer, even though its main seasonal push is over. Welch and its agency, Richard K. Manoff, are planning a major radio drive to start in November.

#### AROUND THE COUNTRY

Nationwide: Radio Week, May 5-11, is accenting the medium's importance as an advertising and communication's force. Under joint sponsorship of NARTB, NARDA, RAB and RETMA, the drive calls for addresses to advertising groups, special sales aids for set dealers, and recorded jingles for stations. . . . Dallas: Lone Star Beer has taken giant 18-hour block of time in this market, a six-a-week sponsorship of the *Perry Andrews Show*, 1:05 p.m. to midnight on KLIF. . . . New York: The actual value of stock Du Mont traded to acquire WNEW

is reportedly closer to \$6,500,000 than the much-quoted \$7,500,000 figure. . . . Minneapolis-St. Paul: Toting up its public service broadcasts for 1956, WCCO estimates that it devoted nearly \$1,000,000 worth of air time; about 80% was in the form of educational and religious broadcast. . . . Washington: The Senate Small Business Committee has set up a Special Daytime Broadcasting Subcommittee with Sen. Wayne Morse (Dem., Ore.) as chairman.

#### NEW BUSINESS ON THE NETWORKS

Not all the oldtime shows are fading away. Bell Telephone System is sticking with its *Telephone Hour* on NBC, in contrast to Firestone's dropping of its veteran music show. . . . New to network ranks: Midas Muffler Co. to co-sponsor (with R. J. Reynolds) *ABC Late News* Mon.-Fri., 6:30 p.m. American Dairy Association, which has not used network radio recently, will be coming in for 26 weeks out of the 52 weeks starting in June. It is buying announcements in the 10 a.m. to 5 p.m. stretch on NBC, using a maximum of 15 minute-spots per week.

Carter Products has launched a 26-week participation campaign on NBC. For Arrid deodorant and Carter's Little Liver Pills, announcements are being carried on *Monitor*, *Bandstand*, *News of the World* and four afternoon dramatic programs. . . . Kiplinger Washington Agency, Inc. is sponsoring three 15-minute broadcasts, *Tips from Changing Times*, each Saturday on NBC. Campaign will go until June.

Recent additions to *Monitor's* roster: P. Lorillard (26 five-minute sportscasts each weekend), Kent, North American Insurance Co., Simoniz (252 participations over a 21-week period), Olin Mathieson, Carter Products, Northwest Airlines, Knapp-Monarch and Evinrude.

Moving into daytime for the first time is Bridgeport Brass, buying five-minute segments on *Don McNeil*, ABC, on Tuesday and Thursday mornings.

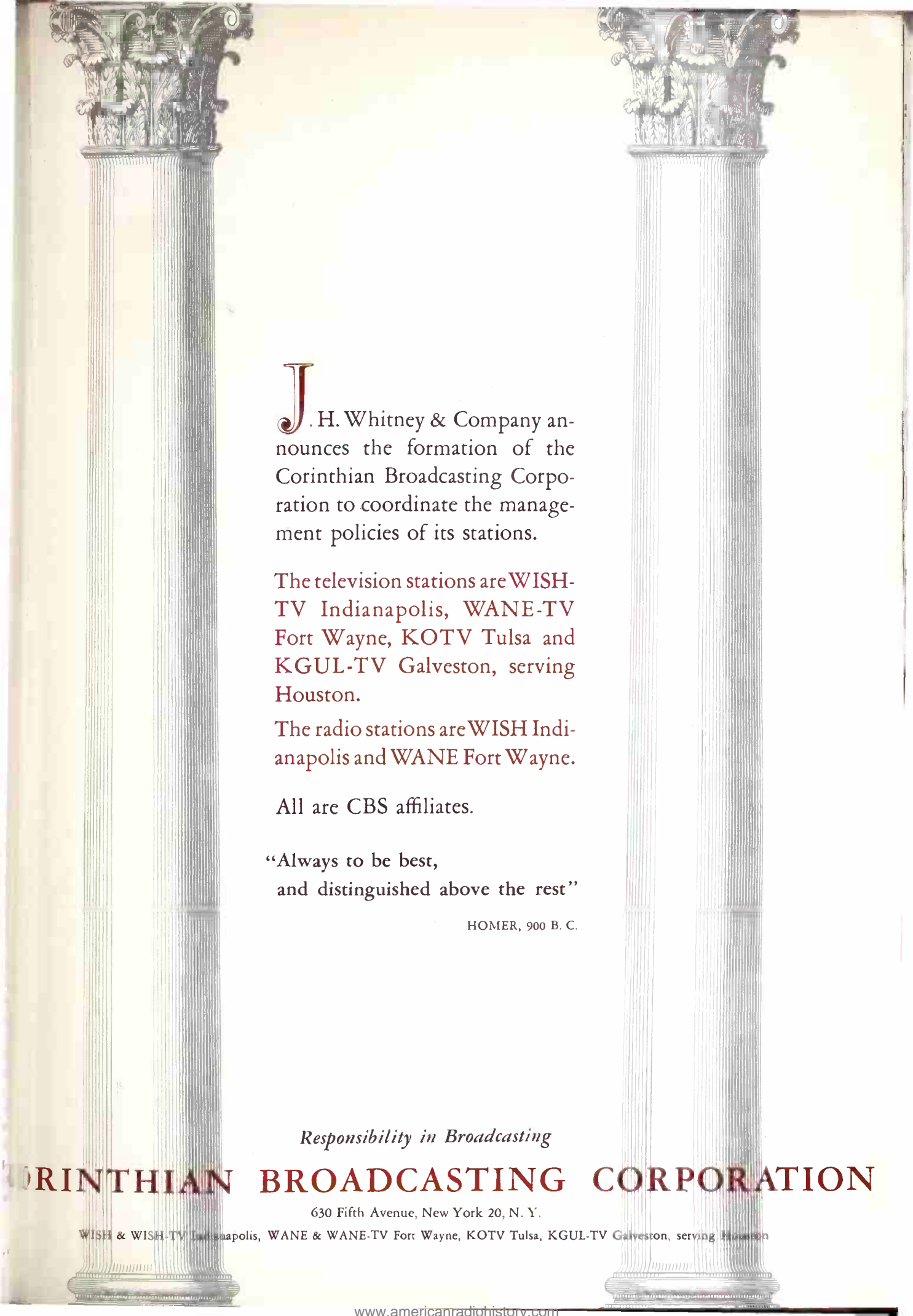
#### NEW NATIONAL SPOT BUSINESS

Nescafe is introducing its Decaf on the Pacific Coast with an announcement schedule varying from 50 to 250 spots a week, to run through 1957 in Coast and Hawaiian markets. . . . Robert Hall, backing up a new TV campaign, is set to use 300 radio stations to help reach goal of saturating 80% of AM-TV homes. Altogether, the company has bought 10,000 announcements per week of radio, 13,000 on TV. Additional schedules will be placed to promote openings of 16 new stores.

Shulton has started 13-week drive in 27 markets at the second half of a campaign which started last fall. The toiletries maker is averaging five announcements per week per market. . . . Lever Bros.' Breeze launched a 20-week campaign May 1, covering its top 50 markets. . . . Greyhound Bus began its main seasonal promotion in April. To run 13 weeks, the 150-market schedule call for 10-15 spots each week. TV will also be used.

Texaco is using early morning and late afternoon minutes as well as 20-second spots in a four-week drive covering 50-75 markets. Part of the schedule started in mid-April, part is set for mid-May launching. In New York, the gasoline company will use 40 spots per week on WOR, in *Flying Studio*, late afternoon newscasts and weekend traffic conditions.





**J**. H. Whitney & Company announces the formation of the Corinthian Broadcasting Corporation to coordinate the management policies of its stations.

The television stations are **WISH-TV** Indianapolis, **WANE-TV** Fort Wayne, **KOTV** Tulsa and **KGUL-TV** Galveston, serving Houston.

The radio stations are **WISH** Indianapolis and **WANE** Fort Wayne.

All are CBS affiliates.

“Always to be best,  
and distinguished above the rest”

HOMER, 900 B. C.

*Responsibility in Broadcasting*

**CORINTHIAN BROADCASTING CORPORATION**


630 Fifth Avenue, New York 20, N. Y.

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



# KOTV

KOTV has more viewers  
in the rich **Tulsa** market  
than all other stations  
combined.\*

 CBS Basic Affiliate  
Represented by Petry

\*TOTAL WEEK (ARB, FEB. '57, AND NCS #2)



# KGUL-TV

KGUL-TV now leads all other stations in the **Houston area ARB\*** and is the only station delivering city-grade signal in both Houston and Galveston.

 CBS Basic Affiliate  
Represented by CBS  
Television Spot Sales

\*TOTAL WEEK (ARB, FEB. '57 AND HOUSTON-GALVESTON TELEPULSE, JAN. '57)


**CORINTHIAN STATIONS** *Responsibility in Broadcasting*

WISN-TV Milwaukee, WISN-TV Madison, WISN-TV Indianapolis, WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston



# WISH-TV

WISH-TV has more viewers in **Indianapolis** than all other stations combined.\*

 CBS Basic Affiliate  
Represented by Bolling

\*TOTAL WEEK (ARB, JAN. '57, NSI AREA, DEC. '56, TELEPULSE, OCT. '56)



# WANE-TV

WANE-TV now leads  
in the billion dollar all-  
UHF Fort Wayne market.\*

 CBS Affiliate

Represented by Petry

\*TOTAL WEEK (15 COUNTY FORT WAYNE AREA  
ARB, FEB. '57)

**PRINTHIAN STATIONS** *Responsibility in Broadcasting*

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





RADIO

WISH

Indianapolis

WANE

Fort Wayne

Serving the radio needs of  
these two major Indiana  
markets.



CBS Radio Affiliates

**CORINTHIAN STATIONS** *Responsibility in Broadcasting*

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

ocus on

# PEOPLE



ANDREW HEISKELL

CRAIG DAVIDSON



ese are some of the people in—and behind—the series in this issue of TELEVISION MAGAZINE:

Andrew Heiskell, publisher of *Life*, has become a major TV client. The growing interest of Time Inc. in the medium is described in this issue. Heiskell attended the Harvard Graduate School of Business and went to work for the N. Y. *Herald Tribune*. He soon left to become *Life's* science editor. Appointed assistant general manager in 1939 and general manager soon afterwards, Heiskell was named publisher in 1946. He is a v.p. of Time Inc.



MARY L. MCKENNA

Craig Davidson, v.p. and marketing director of Prex Corp., whose New Blue Dutch campaign is discussed in the article, "Building a New Brand Image," is the author of several grocery trade books. He was previously an account executive on PG for Compton Advertising and at one time joined Ball & Davidson, an agency specializing in grocery accounts.



HARRY WAYNE MCMAHAN

Director of research and sales development at WNEW, New York, Mary L. McKenna chaired the 1956-57 RTES Seminar (see this month's Special Report). Miss McKenna came to WNEW in 1954 from Benton & Bowles, where she was broadcast media supervisor. Previously, she had worked for Hearst Radio in research and sales promotion.

ROBERT KINTNER



O. PARKER MCCOMAS



Harry Wayne McMahan, author of this month's lead story on "The Television Commercial," has written over 3,000 commercials and supervised production on nearly 10,000. Now TV creative director at the Institute of Motivational Research, McMahan until recently was v.p. in charge of TV-radio commercials at McCann-Erickson. He is author of "The TV Commercial."



ROBERT TODD STORZ

and featured in this issue:

Robert Kintner in "The Kinetic Mr. Kintner"  
O. Parker McComas in "McComas of Philip Morris"  
Robert Todd Storz in "Radio Study"

# T. V. spot editor

A column sponsored by one of the leading film producers in television

## SARRA

NEW YORK: 200 EAST 56th STREET  
CHICAGO: 16 EAST ONTARIO STREET



This series of I.D.'s for King's Men Toiletries proves you don't have to "shout" to get attention— even when you have only 10 seconds. Careful casting and the "common touch" make these spots friendly and effective. Man-in-the-street types give believability to such statements as "I don't want to be a tycoon, I just want to feel like one." The series ties in with the sponsor's magazine advertising and is produced by SARRA for HELENE CURTIS INDUSTRIES, INC. through EDWARD H. WEISS AND COMPANY.

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



In full animation, advertising characters show the futility of labored commercials, when a simple slogan, "Reach for O'Keefe Old Vienna Lager Beer," will do. Fine selling commercials for O'Keefe's and a lesson to all of us in TV advertising, these 60-second and 20-second spots feature O'Keefe's new prize winning label. Produced by SARRA for O'KEEFE'S BREWING COMPANY LIMITED through COMSTOCK & COMPANY.

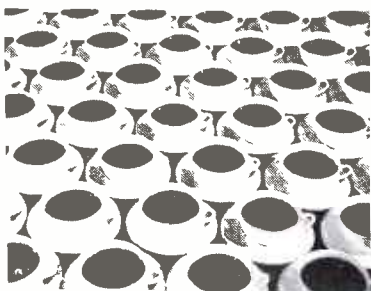
SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

**YONKERS RACEWAY**



This spot explodes the theory that fine animation is too costly for local use. A series of 10- and 20-second spots for Yonkers Raceway proves that fine animation can be limited and still be persuasive. In fact, these spots are refreshing in their very simplicity . . . with a light, modern touch that promises fun at the track. Produced by SARRA for YONKERS RACEWAY, INC. through LESTER HARRISON, INC.

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



A seemingly endless spread of coffee cups gives graphic evidence that you can "Drink coffee the rest of your life without any calories." Building up to this shot in a one-minute Sucary commercial, animation-over-live action shows the product in use without live talent. Appetizing photographs lend conviction to the factual portions of the spot. This is one of a series of 60-, 20- and 10-second commercials produced by SARRA for ABBOTT LABORATORIES through TATHAM-LAIRD, INC.

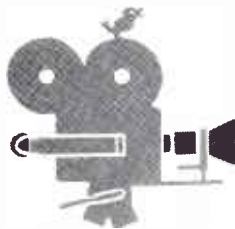
SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

# SARRA

## MEANS BUSINESS

... new business for your clients, that is.  
You can count on Sarra's experts to  
produce television commercials that sparkle  
with imagination and technical skills.

And don't forget that the Sarra people  
are advertising men, first and last.  
That's why, from storyboard to final  
print, they never lose sight of this:  
Be ingenious ... but sell.



# SARRA

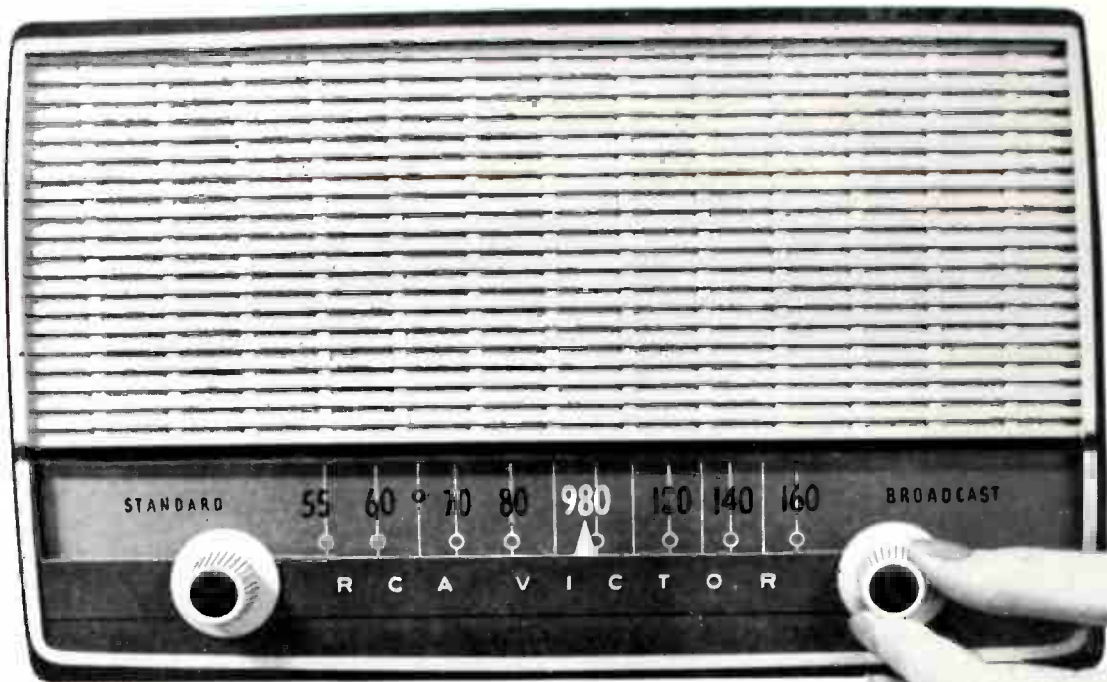
*Specialists in Visual Selling*

NEW YORK: 200 East 56th Street

CHICAGO: 16 East Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS





**T**oday, in the nation's Capital,  
 Nielsen proves most radios  
 are now tuned to WRC!

TIME PERIOD	MONDAY THRU FRIDAY				SUNDAY THRU SATURDAY		TOTAL WEEK
	6-9 am	9-12 noon	12-3 pm	3-6 pm	6-9 pm	9-12 mid.	6 am-12 pm
WRC SHARE OF TOTAL STATION AUDIENCE	40%	26%	20%	33%	48%	33%	33%
WRC RANK	1st	1st	2nd	1st	1st	1st	1st
WRC ADVANTAGE OVER 2ND STATION	+63%	+62%	—	+28%	+88%	+46%	+32%

NSI Report - Washington, D. C., Area - January

In Washington's 17-radio-station-market, such an overwhelming vote of confidence carries over in force to WRC-advertised products. Let WRC Radio speak for you in the nation's booming Capital!

the NEW speaker of the house

**WRC · 980**

SOLD BY  SPOT SALES

WASHINGTON



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

## A NEW JOB FOR SATURATION

If you sell to "the 100% market," it's an ideal long-term tool

The most loosely used word in radio, except possibly "package," is saturation. If I remember correctly, its inception five years ago it referred to a method through which an advertiser could reach most of a station's audience *repeatedly*.

The method usually turned out to be 40, 60, perhaps 80 announcements scattered strategically through the station's weekly schedule. A great deal of mysticism was involved in choosing the number of announcements—40 was the magic one on the station where I labored. What "saturation" means today is enigmatically linked to what the person speaking means. I've heard advertising managers describe a "real saturation campaign—eight announcements a week for 10 weeks."

Someone may be brave enough to essay a definition of saturation. I'm not. I prefer some cowardly undertaking in taking the position that mother love does not exist.

But since the principle of saturation can be—maybe *should be*—the foundation of any advertising campaign for products of wide appeal and low price, perhaps we should spotlight an important side of saturation that seems to lie in the shadow most of the time.

Let's pretend we're developing an advertising marketing plan for a coffee. Or a toilet soap. Or a canned soup. Or an aspirin. To my mildly prejudiced way of thinking, the most important consideration in the marketing plans would be—*nine out of ten families can be sold these products*. In fact, they *are* being sold them with some regularity.

These are "100% market" items. If that phrase is mushy, it means these are products for which the market is potentially 100% of families, as opposed to the market for a Pontiac which is almost wholly concentrated in about 30% of the families.

Some market strategists planning for 100% market products spurn the 100% market to concentrate on the dominance of a responsive segment of the total market. Every man to his own crystal ball!

But, for my nickel, this kind of thinking went out with

*Yes, We Have No Bananas* because it ignores the ceaseless widening of the U.S. market and the changes in media that have made it economically possible to cover the 100% market *intensely* with a budget that would do only the responsive-segment job a decade ago.

So what's this got to do with saturation radio? And especially the "important side of saturation that seems to lie in the shadow?"

These four media facts should make it apparent:

1. In some U.S. cities, less than half of all families are reached by metropolitan daily papers. A very good full-page ad in all papers might wind up making a dent on 15% of all families.

2. About one-third of all Americans don't see magazines—any of the top 40 magazines. A color page running in all of the six largest would have to be a top Starch scorer to reach 15% of the women in any city.

3. Television is creeping up to complete coverage in some markets, but in many others it is below the two-thirds level.

4. A single radio station, often two or three, will actually be tuned to by between 70% and 90% of all the families in an area within a week.

Our canned soup or aspirin or coffee or toilet-soap marketing plan, then, must take note that no combination of newspapers, no combination of magazines, will permit the same access to the "100% market" that radio can provide.

But more than that, it is this tremendous accumulation of a lot of different families in a week's time by a *single station* that is the aspect of saturation that lies in shadow.

The fact that one station can often reach more people in a day than all three newspapers or any of a half-dozen magazines is often lost on the same media evaluators who cherish the idea that two-thirds of all families might read a single dominant newspaper.

And it is much simpler, obviously, to reach a single

To page 30





# IF YOU HAD A MILLION

(THE MILLIONAIRE)

**SOLD** in the past 6 days on **WCBS-TV**, New York  
**SOLD** in the past 6 days to **WGN-TV**, Chicago  
**SOLD** in the past 6 days to **WFAA-TV**, Dallas  
**SOLD** in the past 6 days to **KTLA**, Los Angeles  
**SOLD** in the past 6 days to **CKLW-TV**, Detroit-Windsor  
**SOLD** in the past 6 days to **KHQ-TV**, Spokane  
**SOLD** in the past 6 days to **KLFY-TV**, Lafayette, La.  
**SOLD** in 8 Southern markets  
to **BLUE PLATE FOODS**, New Orleans

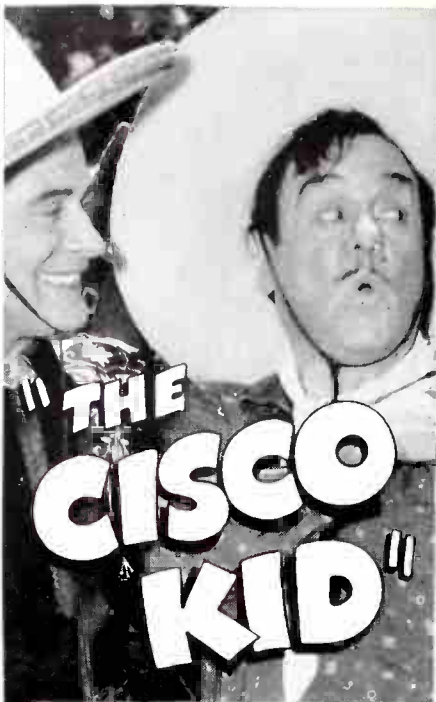
**Flash!**

Million-dollar  
March Nielsen of **38.0** just scored by  
the first runs of **THE MILLIONAIRE**  
... 51.3% share of audience! *2nd highest  
rating of any drama series on television!*

You'll feel like a million when *you* knock  
off the biggest ratings in your market with  
**IF YOU HAD A MILLION** – the “money”  
show of the season. Call your MCA TV  
representative today!



**A DON FEDDERSON PRODUCTION OF 39 HALF-HOUR FILM HITS  
IMMEDIATELY AVAILABLE TO REGIONAL AND LOCAL ADVERTISERS**



## South Carolina Meat Packers Sales Rocket!

KINGAN MEATS, through  
Lindsey and Co., reports:

"The Cisco Kid played a large part in the most successful promotion we have ever run . . . While I will not give you the actual percentage of sales increase, I can tell you that the sales increases were very substantial."

Ask to see more success stories of  
THE WORLD'S GREATEST SALESMAN!  
"THE CISCO KID"

Write,  
Phone  
or  
Wire  
Collect  
Today



New York  
Chicago  
Cincinnati  
Hollywood

**SWEENEY** From page 27

station's changing audience than it is to attempt to reach the readers of a newspaper. For "simpler" read "cheaper."

When this idea that a single radio station can provide saturation is grasped, saturation will move into a new era—with many more advertisers understanding that they can afford it over longer periods of time.

Somehow, the term is regarded wryly by some stations and station representatives in radio because it has been synonymous with short-term, cut-rate selling.

Their resistance to this type of operation is commendable, but their resistance to offering an advertiser access to the 100% market, even if he is interested in it for only one

week, is short-sighted. The saturation technique is our life-line. It is the one certain exclusive advantage radio has in the media world.

Several months ago we published a study of what is achieved through a campaign of 800 announcements spread evenly over three stations during a month. Such a campaign reaches three-quarters of all families 19 times each, exclusive of any out-of-home listening.

Line that 75% figure up alongside the total coverage of any other medium — newspapers, television magazines—and you have the reason saturation will prosper whether or not anyone can define the precise point at which a campaign begins "saturate."

### The Four Basic Functions of Radio Saturation

The following excerpt, taken from TELEVISION MAGAZINE'S December Radio Study on "Saturation," describes the four basic functions of saturation.

1. To create a sudden commercial splash in a market.

Your objective may be to bolster a weak market by a temporary increase in advertising pressure, to announce a new product, offer a premium, introduce a "deal" to clear the shelves, or meet an unexpected increase in the intensity of your competitor's campaign. For many of these temporary purposes the massive attack lasting a few days or weeks is indicated.

Frequent short-term saturation advertisers are Maxwell House, Nestlé, Dial Soap, the car companies, and department stores at annual clearance time.

Pull Mall is a year-round heavy radio advertiser which frequently adds an extra short-term radio saturation campaign in a market that needs bolstering.

2. To maintain a continuing level of advertising intensity.

With rising costs of other media, it has become increasingly difficult to apply the traditional concept of heavy reminder-type advertising for mass-appeal impulse-item products. Radio's economy has turned out to be a boon in this connection, for it enables an advertiser to keep an unremitting barrage going without

let-up at a relatively low expenditure. Such a campaign would not be possible on a continuing basis in TV for any but the largest advertisers.

3. To gain a media advantage over the competition.

Saturation radio makes it possible for an advertiser with limited means to dominate one medium with respect to his competition. This was one of the main reasons behind the Pepsodent splurge in spot radio, for Lever's total budget was less than the TV budgets of either P&G or Colgate.

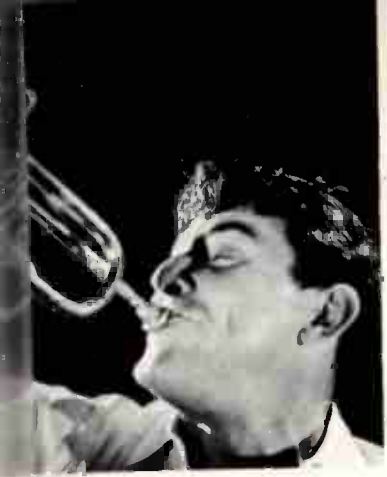
A consequence of a saturation campaign can be the effective blocking out of the competition from the stations used during its run. Even if a station kept to a fifteen-minute separation period for competitive products, it is easy to see how a shrewd advertiser could so purchase program periods or participations as to make it impractical for a competitor to use the same station.

4. To push a seasonal product.

This has long been a popular way to use radio among beverages, ice creams, cold remedies, and the like. Now, because of the economy of saturation schedules, the medium has become even more valuable to the seasonable advertiser.

The kind of schedule you will buy will depend largely on whether you are attempting to reach a mass audience or a portion of it.





P!G

!!@!

!★@



!G!★

@!@

★!G



★!@

@!!★

★@!



They laughed when we sa 



They laughed when we



They laughed





own at th ★◎!



en we sat down at the piano, but ...

. . . beyond the blues horizon waits a wonderful day for WDSU listeners.



Our repertoire takes New Orleanians far beyond the ear-wearying



confines of rock-n-roll monotony into the wide open world of varied



programming . . . varied to match the changing mood of a 24-hour audience





## Color Letter

### AS OF MAY . . .

Network color programming maintains its steady increase, reaching a record high of 94 hours—80½ on NBC, 13½ on CBS. . . . Of the nation's 446 commercial TV stations, it is estimated that 263—or better than half—can transmit network color, 92 have color film equipment, 93 have color slide equipment, and 38 can originate live color programming. . . . Estimates on color receiver circulation continue to cover a wide range, with the majority hovering in the vicinity of 250,000-275,000.

### SHADES OF EARLY BLACK-AND-WHITE SELLING

RCA's recently-completed portable dealer-demonstration room is reminiscent of the sales push of the early black-and-white days. It took a number of years before sales started to move and then only after stepped-up programming and intensive merchandising, including block parties and mobile trucks equipped for demonstration and free trial offers. Merchandisers claim these promotions will have to be duplicated before color moves, regardless of price.

### KID SHOWS GET COLOR BOOST

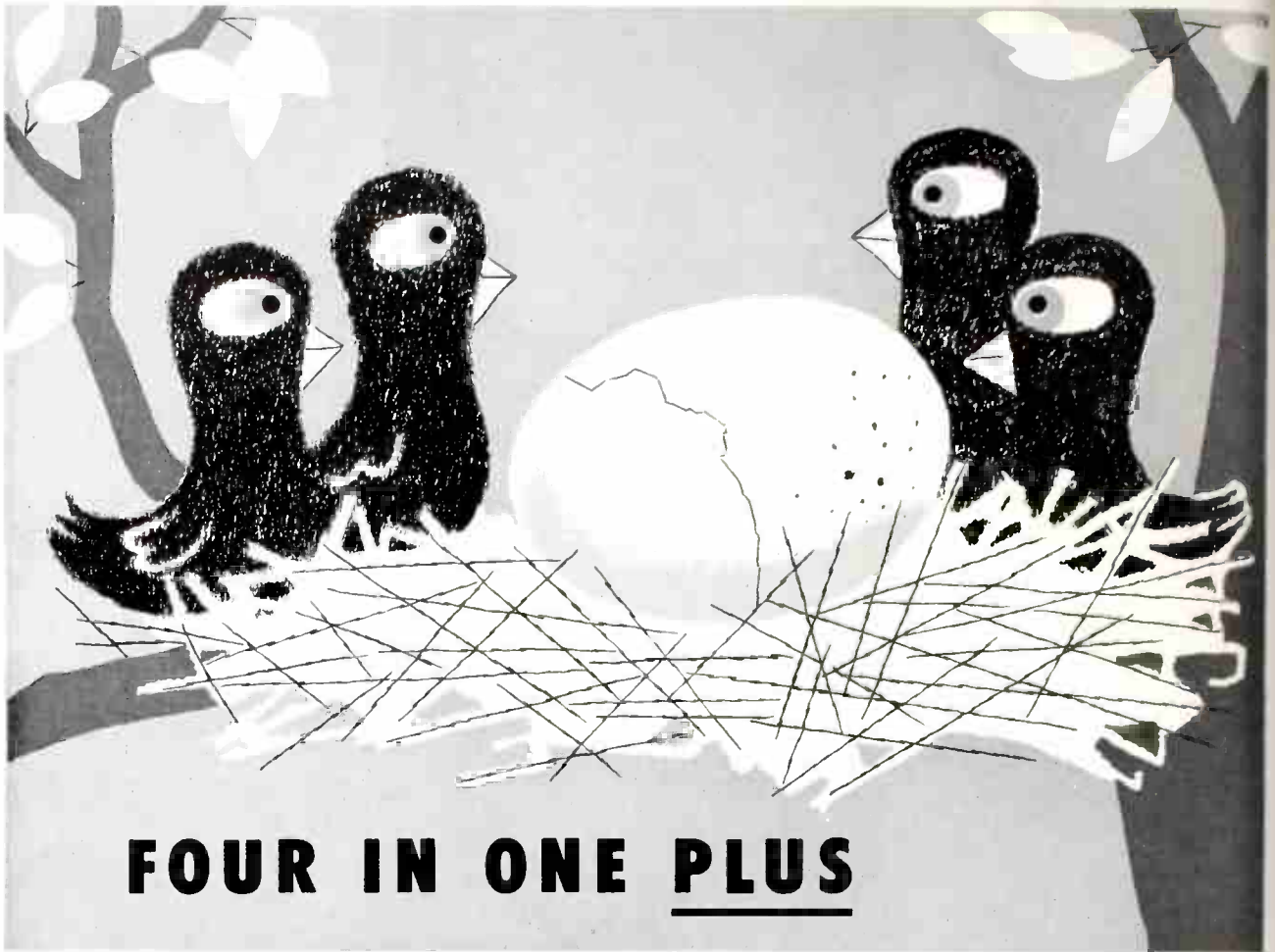
Color should do much to stimulate children's programming. Associated Artists Productions reports seven stations are now colorcasting its Warner Brothers cartoons. They are: WFBC-TV, Altoona; WNBF-TV, Binghamton; WBEN-TV, Buffalo; KTLA, Los Angeles; WNHC-TV, New Haven; WFIL-TV, Philadelphia; WBRE-TV, Wilkes-Barre.

### PEPSI-COLA JOINS COLOR ADVERTISERS

Among the recent major advertisers to use color commercials is Pepsi-Cola, via CBS-TV's *Cinderella*. According to Paul Martin of Kenyon & Eckhardt, who produced the Pepsi-Cola commercials, "Color has made great strides in terms of the tonal range it is able to reproduce on the tube. The Pepsi-Cola commercials were designed with black-and-white as well as color in mind. We felt the important thing was not only the true color rendition, but also its accurate translation into the gray scale. We feel we succeeded on both counts."

### STATION ACTIVITY

Detroit's WJBK-TV is now colorcasting *Ladies' Day*, a six-year-old audience-participation show. 1:00-1:55 p.m., Monday-Friday. . . . Guild Films' *Captain David Grief* series is being programmed in color by Chicago's WNBQ, under the sponsorship of city's RCA-Victor Distributing Company. . . . Rochester outlet WVET-TV has bought *The Jimmy Demaret TV Golf Show* in color and has signed the Williams Oil-O-Matic Company of Rochester as sponsor for the film. . . . WBTV, Charlotte, one of the first stations in the Southeast to originate local live color, estimates local color sets as now over 700.



## FOUR IN ONE PLUS

This one television station  
delivers four standard  
metropolitan area markets plus

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

# WGAL-TV

LANCASTER, PENNA.  
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

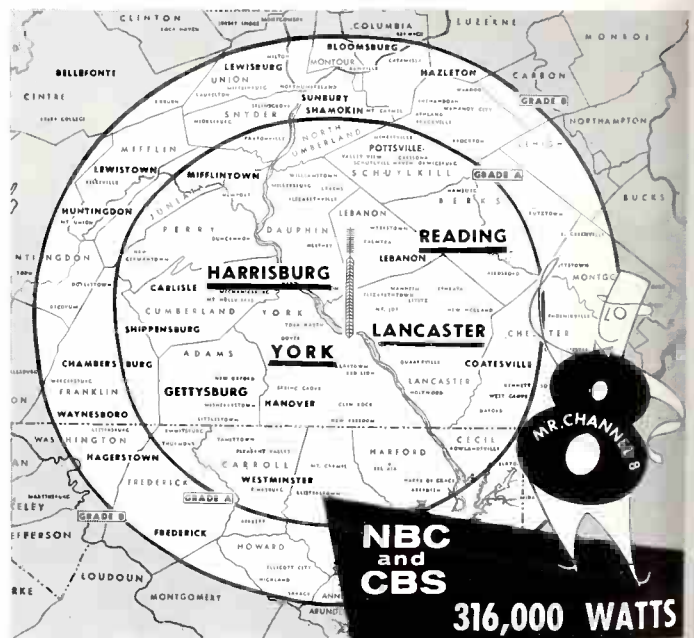
Representative:

**The MEEKER Company, Inc.**

New York  
Los Angeles

Chicago  
San Francisco

### CHANNEL 8 MULTI-CITY MARKET



NBC  
and  
CBS

316,000 WATTS



A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

## A FEW IDOLS ARE SHATTERED

Among them the theory that only print has an impact which "lasts and lasts"

Television, as the youngest of the media, has a delightful opportunity to pipe the tune in certain areas of research. The medium's slide rule maestros, not bound by tradition, can take the youthfully irreverent attitude of "Who says so?", and perhaps shake a few hoary old graybeards of media dogma along the way.

There is a revered old roundelay to the effect that the printed word lasts and lasts and lasts. This mellifluous melody has been playing the media circuit for a long time. Like a stuck record reiterating a single theme, it was just begging for re-orchestration. And that's precisely what it got.

A national study carried out by Pulse, Inc., under the direction of Dr. Leon Arons, recently toppled a whole host of die-hards by documenting the fact that one out of ten references to an individual newspaper issue during a 24-hour period, seven days of the week, are one-time references only. As a result, if a newspaper reader misses an article or advertisement while reading his paper, it is quite unlikely that he'll catch up with it again.

Let's see how this factor of time applies to TV. The "lasts and lasts and lasts" of TV are pretty much confined to the ID, 10-second, 20-second and one-minute "bell." Contrasted to the hanging-around permanence of the printed word, these are almost fleetingly ephemeral. But what a job they do!

A short time ago, the president of Prudential Life Insurance announced that his company had passed its closest rival as the No. 1 seller of life insurance. It is interesting to know that Prudential invests 80% of its advertising budget in TV, while its rival continues to lay the "lasts-and-lasts" symphony of print.

We know of others similarly tuned to the "non-lasting" but highly productive song of TV sell: Procter & Gamble, U. S. Steel, American Tobacco, and a host of others using television through 1956.

There's another old refrain due for its come-uppance

at the irreverent hands of the TV researchers. This has to do with the sacrosanct belief that the higher the education and/or the income level of the viewer, the less he views.

This theory contains the implied snobbery that the high-income, well-educated viewer merely condescends to the medium, and spends a few minutes with it because he doesn't want to be a social leper caught with his tubes down, or because he ran out of Proust and is temporarily bored with nuclear physics. TV's balloon puncturers simply refused to swallow this canard, and set about finding the truth of the matter.

Through the Bureau's national Pulse study, it was found that the average number of minutes per day spent viewing per U. S. household, where the head of the household is a college graduate, is 366. His less educated confrere, with only a grade schooling, spends 301 minutes per day before his TV set.

Equally disturbing to the entrenched theorists, the Bureau found that members of U. S. households with an annual income in the \$10,000 and over bracket spend the same amount of time viewing, per day, as do their counterparts who earn between \$4,000 and \$5,000 a year. Eight out of ten homes are television equipped. TV, the basic medium, reaches and sells people—and more advertisers are recognizing this basic fact.

There are, in the hopper, other TvB studies which—according to the early returns—indicate the same general trend of idol-shattering.

I don't presume to state categorically that we deliberately planned to knock the props out from under treasured shibboleths. After all, there's a lot of pretty sound stuff around that'll withstand the querulous scrutiny of the "I'm-from-Missouri" boys. But it just turns out that way, and there's no harm in asking "Why?".

What I do mean to indicate, however, is that the open, inquiring, take-nothing-for-granted approach to TV research is a healthy one.

The record to date evidences its vitamin content. END





**DOUBLE-CROSS IN AMSTERDAM!**



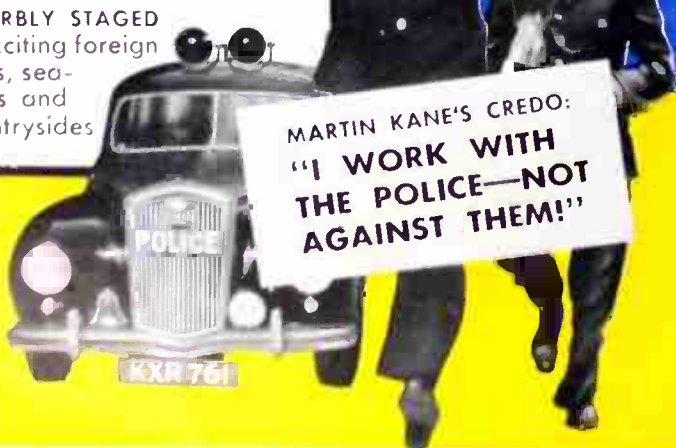
**SUSPENSE IN LONDON!**



**MYSTERY IN PARIS!**



**SUPERBLY STAGED**  
in exciting foreign  
cities, sea-  
ports and  
countrysides



# **HIGH-TENSION**

"The **NEW** Adventures

# **MARTIN KANE**

starring

**WILLIAM GARGAN**

... to the viewing public he IS Martin Kane!

Side by side with Scotland Yard, the French Surete, the police of all the Continent, this resourceful American Private Investigator pursues law-breakers all over the continent.

# **THRILLS**

# IN COLORFUL FOREIGN COUNTRIES!

ZIV'S NEWEST  
AUDIENCE-ATTRACTING  
MYSTERY-ADVENTURE  
TV SERIES!

## **FLASH!**

ALREADY BOUGHT BY

- ANHEUSER-BUSCH in 8 markets
- STROH'S BEER
- DREWRY'S BEER
- PROGRESS BEER
- HUMPTY DUMPTY STORES
- FALSTAFF BEER
- WHITE WAY LAUNDRY
- JIM REED CHEVROLET
- UNITED GAS
- KROGER

and stations:

- KERO-TV in Bakersfield
- WTVY in Dothan
- KTTV in Los Angeles
- KPHO-TV in Phoenix
- KOA-TV in Denver
- WOR-TV in New York
- KTNT-TV in Seattle-Tacoma
- WTVJ in Miami
- WGN-TV in Chicago
- WILK-TV in Wilkes Barre
- KRDO-TV in Colorado Springs
- KOAT-TV in Albuquerque
- KOPO-TV in Tucson
- WNAC-TV in Boston



FOR AN  
**UPSWING  
IN SALES**

get TV'S most firmly established mystery-adventure here in an ALL-NEW series. Write, phone or wire for an early audition.



## Why McCann-Erickson Timebuyer selects Crosley WLW Stations for "Death Valley Days"

"Cooperation - all kinds of it - that's what you get from the WLW Stations. Yes, cooperation all along the line from sales representatives, from talent, from people behind the scenes, from everybody. I can always rely on the Crosley Station people to help eliminate those many complexities associated with today's time-buying. WLW Stations really clean up those stubborn-as-a-mule time-buying problems."

*Charles B. Willard*

Charles B. Willard, McCann-Erickson  
Timebuyer



McCann-Erickson gets cooperation - and so will you and your products on the WLW Radio and TV Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

**WLW**  
Radio

**WLW-T**  
Cincinnati

**WLW-C**  
Columbus

**WLW-D**  
Dayton

**WLW-A**  
Atlanta

**Sales Offices:** New York, Cincinnati, Chicago

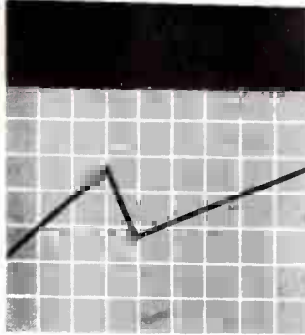
**Sales Representatives:** NBC Spot Sales: Detroit, Los Angeles, San Francisco

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



# report on spot

is month: cold and headache remedies



ated below are cold and head-  
ache remedies advertised on  
TV during the last quarter of  
1956 in 17 major markets, as re-  
ported by Broadcast Advertisers

Reports, Inc. BAR tape-records all  
telecasting in various markets on a  
regular basis for seven-day periods.  
These schedules represent the TV  
activity of the various brands in the

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

## SELTZER

Atlanta	7 spots
Baltimore	5 spots
Boston	12 spots
Chicago	14 spots
Cincinnati	3 spots
Cleveland	12 spots
Columbus	8 spots
Detroit	12 spots
Los Angeles	28 spots
Miami	7 spots
Milwaukee	4 spots
Minneapolis	5 spots
New York	13 spots
Philadelphia	13 spots
Pittsburgh	6 spots
San Francisco	8 spots
Washington	13 spots

## IBANCIN TABLETS

Chicago	1 spot
Cincinnati	1 spot
Detroit	1 spot
San Francisco	2 spots

## BAER ASPIRIN

Atlanta	4 spots
Baltimore	6 spots
Boston	46 spots
Chicago	8 spots
Cincinnati	4 spots
Cleveland	5 spots
Columbus	2 spots
Detroit	13 spots
Los Angeles	9 spots
Miami	2 spots
Milwaukee	4 spots
Minneapolis	3 spots
New York	13 spots
Philadelphia	7 spots
Pittsburgh	4 spots
San Francisco	3 spots
Washington	7 spots

## REMEDY

Atlanta	6 spots
Cincinnati	3 spots
Columbus	2 spots
Los Angeles	4 programs
Miami	2 spots
Philadelphia	2 spots
Pittsburgh	2 spots

## OMO QUININE COLD TABLETS

Atlanta	8 spots
Baltimore	7 spots
Chicago	13 spots
Cincinnati	8 spots
Cleveland	7 spots
Columbus	8 spots
Detroit	9 spots
Los Angeles	14 spots
Miami	8 spots
Milwaukee	7 spots
Minneapolis	10 spots
New York	24 spots

Philadelphia	11 spots
Washington	10 spots

## BROMO SELTZER

Baltimore	1 spot
Boston	1 program
Chicago	1 program
Cleveland	1 spot
Detroit	1 spot
Los Angeles	1 program
New York	1 program
Philadelphia	1 spot
Pittsburgh	1 spot
Washington	1 spot

## BUFFERIN TABLETS

Chicago	2 spots
Los Angeles	1 spot
Pittsburgh	2 spots

## CANDETTES THROAT LOZENGES

Baltimore	15 spots
Chicago	8 spots
New York	1 spot
Philadelphia	29 spots
Washington	52 spots

## CITROID COLD REMEDY

Atlanta	9 spots
Baltimore	6 spots
Boston	10 spots
Chicago	12 spots
Cincinnati	10 spots
Cleveland	11 spots
Columbus	8 spots
Detroit	19 spots
Milwaukee	6 spots
Minneapolis	10 spots
New York	22 spots
Philadelphia	9 spots
Washington	16 spots

## FATHER JOHN'S COUGH MEDICINE

Philadelphia	4 spots
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## FIZRIN INSTANT SELTZER

Boston	15 spots
Cincinnati	10 spots
Columbus	9 spots
Los Angeles	22 spots
San Francisco	9 spots

## 4-WAY COLD TABLETS

Atlanta	2 spots
Baltimore	6 spots
Boston	6 spots
Chicago	8 spots
Cincinnati	10 spots
Cleveland	7 spots
Columbus	3 spots
Detroit	8 spots
Los Angeles	10 spots
Miami	2 spots
Milwaukee	1 spot
Minneapolis	5 spots
New York	10 spots
Philadelphia	7 spots

San Francisco	7 spots
Washington	12 spots

## MERICIN PAIN RELIEVER

New York	1 spot
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## NEO-AQUADRIN LOZENGES

Milwaukee	1 spot
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## REM COUGH REMEDY

New York	14 spots
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## SMITH BROTHERS COUGH DROPS

Baltimore	2 spots
Cleveland	2 spots
Detroit	2 spots
Los Angeles	2 spots
New York	16 spots
Philadelphia	1 spot

## ST. JOSEPH ASPIRIN

Atlanta	6 spots
Boston	13 spots
Chicago	15 spots
Cincinnati	8 spots
Cleveland	3 spots
Detroit	12 spots
Los Angeles	16 spots
Minneapolis	15 spots
New York	1 program
Philadelphia	41 spots
San Francisco	20 spots
Washington	3 spots

## TABCIN COLD REMEDY

Baltimore	8 spots
Philadelphia	13 spots
Washington	10 spots

## SUPER ANAHOST PRODUCTS

Atlanta	21 spots
Baltimore	19 spots
Boston	16 spots
Chicago	29 spots
Cincinnati	13 spots
Cleveland	19 spots
Columbus	13 spots
Detroit	18 spots
Los Angeles	4 programs
Miami	28 spots
Milwaukee	10 spots
Minneapolis	24 spots
New York	22 spots
Philadelphia	36 spots
Pittsburgh	22 spots
San Francisco	3 spots
Washington	28 spots

## TENILHIST COLD REMEDY

Cincinnati	12 spots
Los Angeles	8 spots

## VICK PRODUCTS

Boston	4 spots
Chicago	1 spot
Los Angeles	1 spot
San Francisco	3 spots



# no minor matter

The fact that WCBS-TV pays far more than lip-service to public service was demonstrated clearly when Nielsen was asked recently to measure the impact—in *commercial terms*—of a Police Athletic League drive and two other no-cost community campaigns on Channel 2.

The PAL's 51 announcements achieved 12,533,450 family impressions at a "cost per thousand" of only \$1.70. The other two "sponsors" did even better. One received 46 announcements... drew 12,297,510 family impressions at a \$1.07 "cost per thousand." And the other reached 8 out of every 10 metropolitan New York families, each an average of 4.7 times—18,192,420 family impressions at a remarkable 59¢ "cost per thousand."

These are only 3 of the 159 organizations to which WCBS-TV last year donated 5,600 announcements, with a rate-card value of \$2,250,000—but *without cost of any kind* to the organizations.

## WCBS-TV channel 2, New York, CBS Owned

Represented by CBS Television Spot Sales





**TELEVISION MAGAZINE  
SPECIAL REPORT NO. 9**

**RADIO & TELEVISION  
EXECUTIVES SOCIETY  
TIME BUYING  
AND SELLING  
SEMINAR**

When outstanding leaders in the field of advertising meet to discuss the intricacies of the broadcast media, their comments constitute a stimulating appraisal of the industry's day-to-day problems.

This report presents highlights from the Time Buying & Selling Seminar conducted by RTES in New York. Going far beyond the basics of broadcasting, these talks reflect much that is new and important in media thinking

# BELIEVABILITY

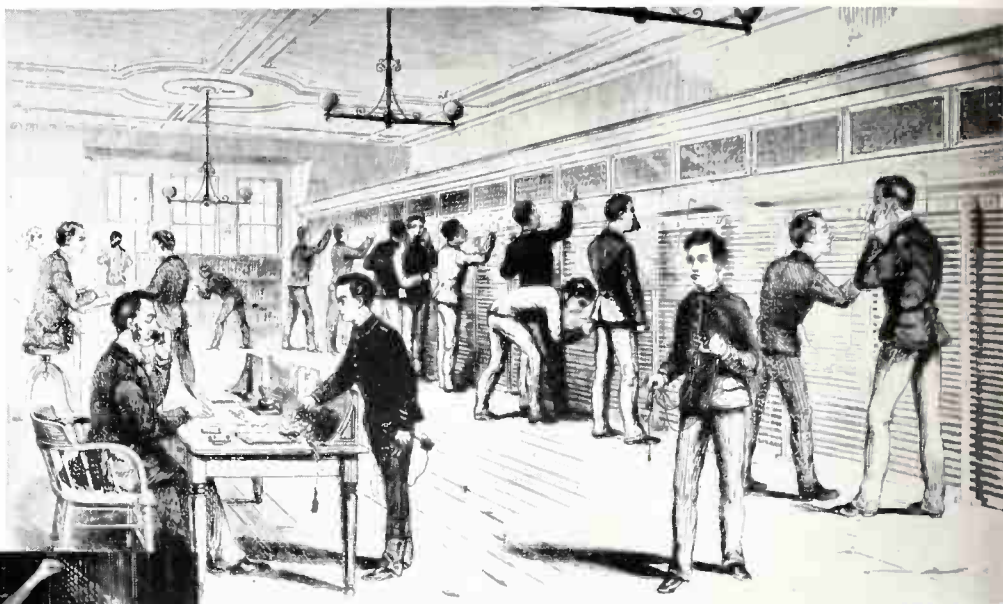
built your

## TELEPHONE SERVICE

... and

## WWJ-TV

80 years ago, the first telephone switchboards were operated by boys.



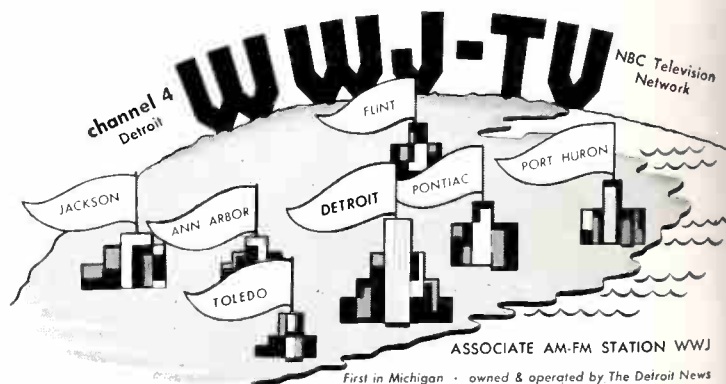
Today, Michigan Bell telephone operators put through Long Distance calls in 80 seconds, on an average. More than half of Michigan Bell's customers can dial some of their own Long Distance calls—to places as far away as Boston and San Francisco—even faster.

BELL TELEPHONE men and women, working together to bring people together, created a faith that produced today's fast, dependable telephone services.

WWJ-TV, with its 10 years of leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 always provides the finest of television.

SEEING IS BELIEVING to the great WWJ-TV audience—a priceless advantage to every advertiser.

Tenth Anniversary Year



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

Highlights from the 1956-57

RTES Seminar in New York.

First of a two-part series

analyzing current trends in

media thinking.

## TIME BUYING AND SELLING

Again this winter, as in the preceding two years, the Radio and Television Executives Society conducted a series of luncheon seminars in New York. Guided by Chairman Mary L. McKenna of WNEW, this unique forum serves as an informal training ground for newcomers to broadcast buying and selling.

Although the twenty speakers covered widely different topics from different points of view, there are several themes that are common to all the speeches: the growing stature of media people in the world of advertising; the increasing necessity for using statistical data as a base, rather than a substitute, for judgment; the new emphasis on consideration of qualitative factors; the broadened scope and intensified complexity of the time-buyer's tasks.

Presented here are highlights from eight of the speeches. The balance will be presented in a supplementary report next month. It should be remembered that most of the participants spoke as individuals rather than as official representatives of their organizations.

### Going Beyond the Slide-Rule to Evaluate Buys



**ARTHUR PARDOLL.**  
Media Group Director,  
Foote, Cone & Belding, Inc.

What should the ideal timebuyer watch for? [Here are] . . . twelve headings our timebuyers generally use. They are not strict rules, but they are useful guideposts for effecting the best buys for clients.

"Faced with a broadcast media selection, we ask ourselves these questions:

"First, what is the climate under which the commercial will be seen or heard? Is the program environment compatible with the message? Is it integrated with the program? . . .

"Second, does the program reach the right people at the right time? One could argue, for example, that a tired homemaker doesn't want to hear a hard-sell laundry product message during the evening hours—late evening particularly—when she is trying to relax. The product might better be sold on a daytime soap opera. Even here, in the soap opera field, there is the danger of being led astray by statistics. A large female audience may include a preponderance of younger or older women, and depending upon the nature of the product, you could be buying a lot of waste circulation.

"Third, does the particular station being considered adhere to its published rates? Is the same rate offered to all advertisers? Is a package rate offered at all?

"We have found many stations today are prone to offer package buys. If these are new, we are quite interested in seeing them on the rate card, offered to all advertisers. Otherwise, we wonder whether others may be buying virtually the same thing at lower rates.

"Fourth, what about the general integrity of the station people involved? What has been our past experience with their fulfillment of commitments? I mention this because, unfortunately, a few stations in the past have made us promises of special promotion, merchandising and other help, then failed to deliver after the business was secured. By and large, however, we have found the broadcasting industry basically honest in this regard.

"Fifth, does the station come up with its own creative ideas about how to use its facilities better? For example, in radio today everyone is interested in the early morning hours, yet there are stations in industrial areas where late afternoon time is just as important audience-wise from the client's point of view. Does the station call this ▶

# ALL HANDS ON DECK!



WTAR-TV's own crew knows the ropes. That's the reason why the Station has earned an enviable reputation for its Local Programming.

Real savvy, top-notch performers, able direction, have earned a fervent "Well Done" from advertisers; local, regional and national. All hands are standing by to hoist "sales" for you!

1. FORENOON WATCH... 8:45 A.M. .... "Bob and Chauncey"
2. AFTERNOON WATCH... 1:10 - 1:30 P.M. .... Andy Roberts Show with Lee Brodie and Orchestra
3. FIRST DOG WATCH... 4:30 - 6:00 P.M. .... "M-G-M Theatre" Jeff Dane, Host
4. SECOND DOG WATCH. 6:30 - 6:35 P.M. .... Laverne Watson "Your Esso Reporter"
5. SECOND DOG WATCH. 6:40 - 6:45 P.M. .... Joe Foulkes, Staff Meteorologist
6. FIRST WATCH..... 11:00-11:10 P.M. .... Joe Perkins "11th Hour News"
7. FIRST WATCH..... 11:15 P.M. .... "The Best of Hollywood" M-G-M Hits

For detailed information and rates on these exceptionally high-rated, low-cost programs write WTAR-TV or your Petry man.

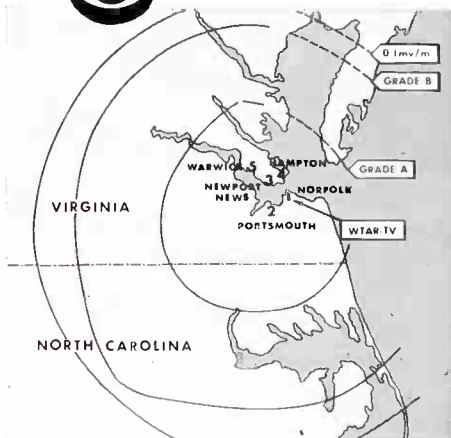
## WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio—720 Boush Street, Norfolk, Va.

Tel.: MADison 5-6711

REPRESENTATIVE: Edward Petry & Company, Inc.



(Based on Measured Contour Map by Jansky & Bailey)

5 of Virginia's Busiest Cities are within WTAR-TV's Grade-A Signal.



our attention and, more important, document its case with facts and figures? By figures, I don't mean statistical analysis, I mean facts about the market, peak traffic hours, work shifts, and so on . . .

Sixth, does the station offer improvements of its own? There are few stations today showing interest in a client's campaign once the business is secured. Some, I admit, improve schedules from time to time on their own, but the usual practice is for the timebuyer to continually negotiate for improvements. That shouldn't be necessary . . .

Seventh, does the station try to understand our problem? The strategy for each of our clients is directed by an overall marketing plan. This determines what we are going to say, how we are going to say it, and to whom it is to be said. Our marketing plan for client X, for example, may indicate the use of early morning radio spots—what marketing plan doesn't these days?—yet after hearing the objectives of the campaign carefully considered, many reps will still try to sell us something undesirable.

Eighth, what about this station's merchandising cooperation? This is not a primary media consideration. In all things being equal, it can be a factor.

Merchandising cooperation doesn't necessarily mean sending postcards, securing displays, or sending letters to the trade. More important, it involves personal contact with key trade people to sell them on the advertising support being given products handled in their stores. When this is done properly, it can result in retailers liquidating their inventories to meet increased demand. It's the kind of merchandising support that builds a reputation for billing.

Ninth, what personality factors are involved in the prospective buy? We are all familiar with radio and television figures whose audiences more than makes up in enthusiasm at the point of sale for what they lack in numbers. . . . Any impetus that can be added to a product's sales effort is helpful and desirable. A popular disk jockey, for instance, can be considered part of the client's sales force, since his endorsement of a product frequently attracts new users and helps to retain old users.

Tenth, does the station abide by its scheduling promises? Is it overly commercial? Does it routinely triple-book? The trend in radio today is toward saturation purchases. Since this involves a tremendous number of commercials, it is important to us that there be adequate preparation. We are always interested in whether a station provides a fifteen minute separation if asked, and whether it is careful to separate competing brands or brands with similar sales appeal . . .

Eleventh, how much public service programming does the station do? This is frequently a measure of its interest in the community and the community's interest in the station. Since spot buying is on a local level, the intimate relationship of a station to its community is vital.

Twelfth, what is the general acceptance of the station within the local business community? Is it used extensively for advertising by local advertisers?

"This is usually a most helpful barometer, and many station reps miss a good bet when they fail to tell the agency about their local successes. Unlike national advertising, where sales are reflected on a regional or national

basis and individual weaknesses can thus be concealed, the local advertiser must find his efforts productive. If the cash register doesn't ring, he quickly becomes an ex-advertiser . . ."

### Look Beyond Statistics In Comparing Media



**SAM FREY,**  
Advertising Media Director,  
Colgate-Palmolive Co.

[Some of the characteristics of newspapers that might have attracted specific advertisers are] . . . "the opportunity to tell their story where it could be noted or rejected as is the case in newspapers, as opposed to the air media where audiences are captive . . .

"There are other characteristics of the daily newspaper where we get away from this sort of thing entirely. One of them is the shopping section, or food pages, as they are more commonly called. Personally, I like to visualize these pages as market centers where there is great activity in which an advertiser can become an integral and important part. . . . They present a busy, alive avenue for putting a right product story before a right audience of alert price-conscious women shoppers . . .

"As far as the Sunday newspapers are concerned, we know that they offer tremendous vertical coverage of urban markets, and a wide spread of circulation into smaller towns and rural areas, that add up to a national coverage pattern. We know also that they provide a variety of opportunity for audience selection through special features sections, and that they can deliver unusually high readership at very attractive costs.

"Even as important, perhaps, are the physical atmosphere and conditions under which they provide sales message registration opportunity to advertisers. They come into the home on a day of relaxation and provide a fare of broad scope for all elements of the family group. There is news of every sort and entertainment of various types . . .

"I look at magazines a little differently than some, and wonder at times whether the basic ingredients of value that magazines offer may not suffer as circulation is heavily promoted and a big share of this promotion cost is passed on to the advertiser.

"Basically, magazines generally—and in certain categories in particular—are selective, and their real values may be in an aspect of this characteristic. In this I refer to the desirability of that segment of each magazine audience that is the core of its readership. These are the people who have a strong belief in and loyalty to it, and would hold on to it in preference to any other reading fare.

"Personally, I would prefer to see this core grow rather than diminish in ratio to total circulation, and this cannot be brought about by forcing circulation. ►



In the sports world, trophies mean you're in the big time.

In radio, a consistent record of successful selling is the only big-time "trophy" that shows. And Radio Spot Sales holds that record. It successfully represents top stations in fourteen major markets. These stations bring their microphones to many important sports events. And with them come dependable and responsive audiences.

But audiences aren't our only fans. Last year over 200 advertisers went to the sports fields with

# THE BIG TIME



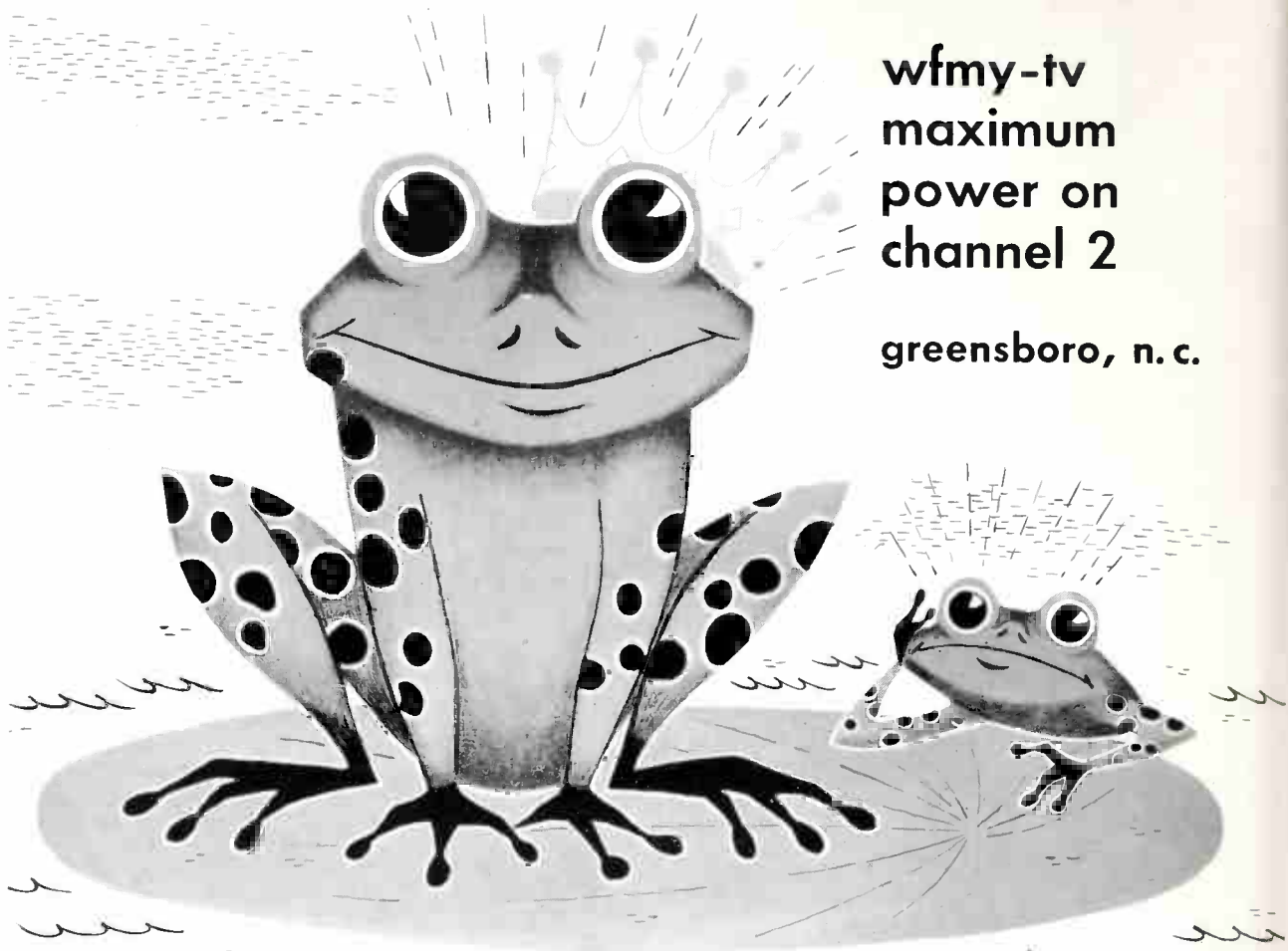
CBS Radio Spot Sales. They advertised everything from cakes and coal to hand lotions, insurance and hardware. Every product received merchandising assistance from the local stations. Every product became a winner.

Put your product up for sale in the big time. If you place your sports orders now for summer, fall or winter you will get all the exploitation extras offered by our stations. For details call CBS Radio Spot Sales.

CBS Radio Spot Sales represents: WCBS, New York · WBBM, Chicago · KNX, Los Angeles · WCAU, Philadelphia · WCCO, Minneapolis-St. Paul · WEEL, Portland · KMOX, St. Louis · KCBS, San Francisco · WBT, Charlotte · WRVA, Richmond · WTOP, Washington · KSL, Salt Lake City · KOIN, Portland Ore. · WMBR, Jacksonville · Columbia Pacific Radio Network · Columbia New England Radio Network.

**CBS RADIO SPOT SALES**





**wfmy-tv  
maximum  
power on  
channel 2**

**greensboro, n. c.**

## **the winnah...**

Here in the Prosperous Piedmont section of North Carolina and Virginia, your sales message gets home "first" with the "most" impact when you buy WFMY-TV. Put your product in the winner's circle — every time — by calling your H-R-P man today for full details of WFMY-TV's great market.

50 Prosperous Counties . 2.1 Million Population  
\$2.7 Billion Market . \$2.1 Billion Retail Sales



Greensboro  
Winston-Salem  
Durham  
High Point  
Salisbury  
Reidsville  
Chapel Hill  
Pinehurst  
Southern Pines  
Fort Bragg  
Sanford  
Martinsville, Va.  
Danville, Va.

WFMY-TV . . . Pied Piper of the Piedmont  
"First with LIVE TV in the Carolinas"

**wfmy-tv**  
*Channel 2*

**GREENSBORO, N. C.**

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



Since 1949



ather, a natural build resulting from editorial excellence is the only sound method I know for achieving its end . . .

"To take radio, I like to think of it as something that is a character that got into unjustified disrepute for while. The character never really changed much, but a lot of people started looking at it the wrong way, and the industry itself was floundering a little in the wake of television, for a period. However, in all the experiences I have had in the time I have been in the media business, I have never seen anything make a nicer recovery than radio has.

"I think the question of understanding a little bit more about some of the intangibles of things is important in radio, too. Recently we came across a problem where the natural inclination was to say 'television' and send people scurrying out to prepare television commercials.

"On reflection, though, when we got down to tearing the thing apart, we found that the video part of the commercial really added very little to the story we had to tell.

"Next, we got to looking at what kind of circulation we could buy and the breadth of coverage we could get on radio. It became very apparent that radio offered an exciting opportunity, and a big proportion of the budget was so committed . . .

"TV, obviously, is the big thing, and a big problem. I think if it is used, here again the creative end is a most important one . . .

"There has been a lot of effort on the part of agencies and advertisers to establish whether daytime television is any good or not. Certainly some comparisons made at date tend to make you wonder. However, if you happen to have been fortunate enough to have been able to achieve success in reaching an audience in daytime television, and have seen it operate from this viewpoint, there can be little doubt that the commercials are viewed. Returns that come in establish that.

"I think we ought to know about the negatives, but don't think we ought to talk about them too much until we have more factual data. Personally, I think there has been some loose talk about how people look at television backwards, or while baking a cake, etc. The fact remains that you can still reach lots of people, and if you use the right techniques, apparently you can move goods. That is what evaluates the medium.

"There is another concept which comes in for considerable discussion, and that is network versus spot on TV.

"Obviously, the cumulative effect that you get with spots scattered around the dial makes them hard to beat statistically when they are compared on an equal dollar commitment basis with network. However, there are certain things, intangibles, of network—the stature and the quality of shows—that must be considered, and they must add something to the stature of the products that they feature.

"This—plus many other things, such as the associations that you get in spot, plus the great diversity of time placement against a sound network period right across the country. This simply points up once again the caution that we have to take against employing a purely statistical approach in any move we make in media. . . ."

## Media Planning Must Carry a New Load



**H. H. DOBBERTEN,**  
Vice President and Director of  
Media,  
Bryan Houston, Inc.

"Let's examine together the various media which we have and then look at the point of view from which they must be approached. Available today to the media buyer for his consideration and selection are outdoor advertising, network radio, magazines, spot radio, trade publications, spot television, direct mail, newspapers, network television in all its many ramifications, farm papers, car cards, minute movies, Sunday supplements, and comic sections.

"Let's suppose you had a million dollars to invest in media. That's a favorite question that you have all faced from time to time. How would you go about selecting one, or a combination of more than one?

"This takes us right back to the product and the campaign and the marketing objectives. Once these have been established, it is a relatively easy matter to make a logical selection of media. Each medium will do a good job, within limits. Each of them will deliver a full dollar's worth for every dollar invested. It is the application of them to specific purposes and campaigns and budgets which must be worked out.

"Every good advertising campaign contains somewhere in it the answers to these five questions: . . . Who are you going to sell? What are you going to say to them? When are you going to say it? Where do they live? How much shall you spend to reach them? I learned this simple point many years ago from Charles G. Mortimer, now president of General Foods . . .

"Notice that four out of five of those basic questions deal with the basic subject of media. This is the reason that media is coming to the forefront of our business, and why it is getting so much more attention today than ever before.

"An intelligent marketing plan cannot be prepared without answering these questions, and since four out of five of them deal directly with media subjects, the media planning function cannot be delegated, as it was sometimes in the past, to rate clerks and duffers and people who are not competent to hold other kinds of jobs in the advertising business.

"This is the main reason why the plans boards have taken over so much of the function of basic media selection. . . .

"The factors which contribute necessarily to media selection are, of course:

- "1. Product characteristics and its uses.
- "2. Market characteristics in terms of people and geography.
- "3. Merchandising factors which affect the product and its retail distribution.

"4. The investment required to do a significant advertising job.

"5. The flexibility required.

"6. Economy, or the cost per contact.

"7. The authority, the prestige, the compatibility.

"8. Year-around effort, or lack of it.

"9. The effective presentation of the product.

"10. Competitive effort.

"These are the bricks, the stones, the building blocks, needed for construction of media plans . . .

"You have all heard about the necessity of adapting the media plan to the copy platform. You have all heard about the necessity of modifying media selection to the message. You have probably encountered this many times in your buying and selling.

"But I wonder if you have heard as much about the new idea of adapting the message to the medium? How many of you have thought about creating a mood which is perfectly compatible and consistent with the medium, or a technique which actually captures the medium and capitalizes on the franchise which the medium owns?

"Yes, it does take imagination! But as we have demonstrated before, not all good ideas are the property of non-members of the media department. This approach can go a step farther and harness the power of a social or economic or educational trend, and it seems to me that these ideas can do more than any other approach, or the negative approach of the past—that you can't do this and mustn't do that . . ."

## A New Approach To Buying Procedures



**WALTER BOWE,**  
Associate Media Director,  
Sullivan, Stauffer, Colwell &  
Bayles, Inc.

"... Upon how imaginative and creative you want to make yourself in the planning stages of the campaign hinges the success of the campaign, and very likely your success . . .

"The buyer who allows a spot plant to be submitted today calling for the use of early morning minutes exclusively is committing a form of suicide. For a majority of clients, this kind of radio representation is ideal, but why promise something that you probably can't deliver—or at least can't deliver 100 per cent? It would seem best to put up alternative times—noon hour, early evening—in the event this early morning time is unavailable . . .

"... If you have the opportunity to be in on the planning stages and permit a risky thing to get through, you could be in for trouble. If there ever was a time when the buyer could be justifiably conservative, it's when a misdirected proposal is in the works. Oppose it, because the only one who has to take the rap for not

producing on it is you. Keep an open mind when planning and don't let the details obscure the opportunities.

"If there's one secret in being an important contributor to a well-thought-out plan, I'd say it's a matter of getting your facts on paper. Memos and recommendations, possibly because of their volume, have a way of being forgotten in short order. This makes it important to time your recommendations and to keep them down to a minimum . . .

"Possibly one of the sorest points with both buyer and seller is the matter of the unconfirmed availability. It's painful because the buyer wants to spend the money and the seller, for understandable reasons, would like to take it. I'm talking about the "red hot" spot that isn't there shortly after the order is placed, or the network property that missed acceptance because somebody else was there 15 minutes earlier . . .

"Premium spots should not be lost, because in the case of premium spots we shouldn't have to adhere to a procedure. Premium spots are fairly easy to recognize. The question, then, is how to minimize the period of time between when spots are submitted and the time when they're acted upon.

"The best system I've encountered is to designate date for delivery of availabilities when the request for availabilities is made. In this way, it's possible to gauge the approximate number of markets you can complete per day, and have offerings for just that number on hand. This system, barring unpredictable delays, can assure fresh availabilities practically on a day-to-day basis. And nothing about this way of buying creates any step or work not in use right now in the standard manner of handling spot availabilities . . .

"Where you may encounter a slight difficulty is in the allotment of time to sales people. Where a group of stations are normally disposed of in a single sitting this method may require several calls . . .

"One of the long-range benefits of this is that you can get the label of a buyer who moves fast. I'm told they are the best kind, and I also suspect, the ones who get the best service . . ."

## Working With Station Reps and Managers



**PETER BARDACH,**  
Broadcast Business Manager,  
Foote, Cone & Belding

"Perhaps the most controversial of all agency timebuyer-ing-station representative items is the matter of calling to the agency and calls to the client, visits to the client and visits to the agency. Insofar as the salesman coming to the agency is concerned, I think most timebuyer try to keep an open-door policy.

"If they are not in a meeting or not in the middle of



the crisis, they will see the salesman. But the salesman make it a lot easier if he will call up in advance and pop in. Let the receptionist know he is here, and be sure that the timebuyer cannot see him. Perhaps that means to indicate that a lot of timebuyers are always in meeting, but I think the timebuyer will regret that at least as much as the salesman. Mistakes happen.

Timebuyers try to be fair and they try to see the salesmen. You can make it easier, especially if you are talking in a station manager who is from out-of-town, you would call up in advance and let the buyer know that you are coming in.

When the question of going directly to the client arises, my feeling—and when I say ‘my’ it is the feeling expressed to me by a number of buyers I surveyed—that it is entirely permissible, it is good, for the salesman to go to the client under certain circumstances.

When a timebuyer or agency becomes upset because the client has received a direct pitch, it is usually for one of two reasons. The reason is that before going to the client, the salesman failed to notify the agency or the timebuyer or the account supervisor of what he was going to do. For obvious reasons, the agency does not like to be kept in the dark. It is the same situation as when the timebuyer calls a station director. If he is going to do it, let him tell the salesman first. No one else is to be left outside.

A salesman will go to a client for one of a number of reasons. In some cases, he may go to the client because he feels that he has not received proper attention from the timebuyer, or he feels that he has been slighted. Before doing that, it is always best to discuss the matter first with the timebuyer or the supervisor, and/or with the media director, or whoever the supervisor is. Sure, you are bound to get mad on occasion, but don't go off in a huff. Check first, because you are not going to do yourself any good, you are only going to create antagonism, if you run off directly to the client . . .”

**Before You Buy—Understand Your Account's Goals**



**GERALD VERNON,**  
Associate Media Director,  
J. Walter Thompson  
[Now Director, Sales  
Service, NBC]

It is important to know who your prospects are, what kind of people they are, and where they live. It's important, too, to know what you are going to tell them and how you are going to tell them. Is it long copy or short copy? Should you use demonstration? Is package identification of overriding importance? . . .

“Knowing your account can help immeasurably in contacts with media representatives, because by acquainting them with the account's objectives and problems, they may be able to come up with excellent suggestions.

Anyone who has been on the other side of the fence, selling, has experienced the frustration of not being able to get enough information on a problem to permit anything more than a submission of availabilities.

“This reflects poorly on the buyer because a salesman will assume that the buyer just doesn't know, or won't tell because he is unsure of himself. So you not only fail to enlist the salesman's help, but put yourself in a bad light to boot . . .

“I'm sure you recognize that there are many other advantages and beneficial by-products of knowing your account. You'll find yourself thinking in much broader terms than you ever did before. You'll be making suggestions which may have never before occurred to you. And if you are a buyer primarily of one medium, you're going to find yourself evaluating other avenues as a means of accomplishing the account's objectives . . .”

**How and Why TWA Uses Saturation Radio**



**JOHN KEAVEY,**  
Director of Domestic  
Advertising,  
Trans-World Airlines

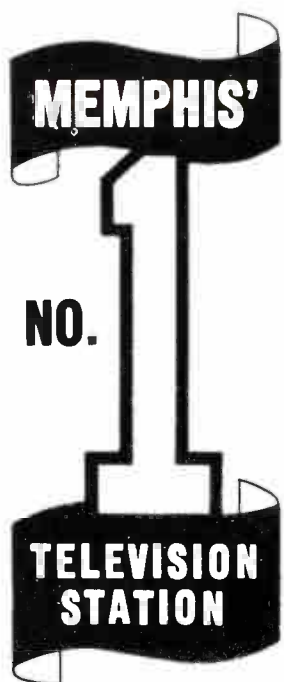
“Unlike a baker who perhaps can say, ‘Here is my loaf of bread; it can be used by every man, woman and child, so I will promote it every day and hope to get a lot of those people every day,’ we know that every man, woman and child can use our service (TWA air travel), but that they can't use it every day. Only a few of them can use it frequently, but we don't know where they are, and that's what makes airline service an expensive one to advertise.

“What is our general answer to that problem? We have to find the greatest number of people at the lowest possible cost. We don't have to reach the greatest number of people every hour of every day, but we do have to reach them every predetermined period. Maybe it is a week, maybe it is ten days, maybe it is two weeks, but somewhere there is a time period during which we want to reach everybody on a turnover basis. We don't want you to make up your mind, ‘I want to go to California,’ and find out that you have walked up to somebody else's ticket counter.

“That is roughly our problem. How does it relate to saturation use of radio? That notion of saturation has confused me for some time now. I am beginning to believe that most of us use it out of habit, that perhaps we don't analyze it very closely. I am beginning to wonder, is there such a thing as saturation in the radio business, or is it an anachronism which was a good term 20 years ago in the heyday of network programs, fifteen-minute, half hour and full hour programming? . . .

“But nowadays—do you saturate a medium which is saturation in itself? How can you do anything else but ▶

# WREC-TV, Channel 3 is Always First in Memphis!



... delivering top coverage with top shows ... full power ... and highest antenna!

*First by A.R.B.!*\*

WREC-TV	STATION "B"	STATION "C"
44.1	32.1	27.4

\*A.R.B. Report, February, 1957, Sign-on to Sign-off, Sun thru Sat.

*First by PULSE!*\*

STATION	LEADS IN QUARTER HOURS	TOTAL RATING POINTS
WREC-TV	297	6,747.3
STATION "B"	107	4,416.6
STATION "C"	51	4,136.2

\*Pulse, February, 1957, Sign-on to Sign-off, Sun thru Sat.

**WREC-TV**  
**CHANNEL 3 MEMPHIS**

*Covering the entire Mid-South!*

**CBS**  
TELEVISION

Represented Nationally by The Katz Agency



urate it if you buy it on a sensible basis? . . . When per cent of the homes have radio, and many homes have two, three or four radios, there is no great trick finding a way to saturate . . .

"I think the present rate setup prevents me from being a partner of yours in developing a healthy and thriving radio medium as an essential part of our advertising structure . . .

"I am not suggesting that stations go to a one-time fee, but that it would be helpful to the industry and advertisers if some kind of format were developed, based possibly on rating points. I don't care whether it's Nielsen, Pulse, you name it, but any individual salesman, it would seem to me, ought to have his equivalent in a magazine man's circulation statement; that is, what I'm getting for what I pay?"

"If you have a 5 rating at eight o'clock in the morning and you charge \$100 for that time, is it logical that you would charge \$100 at three o'clock in the afternoon for the same rating? That is 40 per cent of the audience you had in the morning. To me that does not make good arithmetic, so I am saying that the thing should be open to close examination. There is room for improvement on that."

### Radio Saturation Can Work The Year Round



**HOPE MARTINEZ,**  
Broadcast Buyer  
Batten, Barton, Durstine &  
Osborn

"The saturation technique, in my opinion, fits a variety of different product situations. When a product needs market-by-market flexibility and strong local salesmanship, saturation spot radio is frequently the answer. The saturation technique gives you a combination of the top local radio personalities in every market. You take advantage of their cumulative local influence, endorsement value and persuasive salesmanship, as well as repeated message.

"If you have a broad appeal product and your market is everybody, spot radio saturation should be considered. Radio can virtually reach 100 per cent of all the homes in every market. And saturation guarantees that your sales message will reach a tremendous unduplicated audience every week.

"When you are launching a new product—starting from scratch in brand recognition and awareness—you need repetition, and plenty of it. Spot radio saturation is ideal in this case, because you can afford to tell pros-

pects about your new product several times daily, six or seven days a week. Again and again you hammer home your product's name and advantages with radio saturation.

"In situations where you have to register immediate sales gains and time does not allow you to build your new sales story block by block, spot radio can put across your message with lightning speed. Saturation's penetration and repetition can assure big, immediate impact . . .

"Radio saturation makes good media sense in this variety of products situation because it offers a combination of big media aspects—maximum penetration at low cost, maximum repetition at low cost, immediate impact—with a proven technique.

"Let's analyze these media advantages in turn.

"An advertiser can achieve big radio ratings today not only with adjacencies to better network shows—and these are far fewer than six years ago—but also by participating in shows run by strong local personalities. Local personalities are becoming more important as radio itself becomes more important locally.

"These big ratings, available through radio, can be bought more economically than ever because of a general lowering of spot radio costs, particularly through the sizable savings offered on a bulk-buying basis. The unit cost of an announcement bought in an 18- or 24-a-week package plan costs 20 per cent to 30 per cent less than a 260-time rate in 1950.

"With saturation, you can schedule your announcements on different programs at various times during the day and week, taking advantage of the turnover in radio audience.

"To my mind, 100 rating points is market penetration. Yet this can often be achieved with 18 to 24 spots a week.

"This brings us to saturation's third media advantage, immediate impact. In the space of a few weeks you can get customers talking about your product. Your sales message gets across to a big chunk of the market with enough repetition to build a lasting impression in only the initial weeks of your campaign.

"This is invaluable to a new product. Merchandise moves only when people remember that it is available. And saturation makes sure that almost everyone knows about your new product.

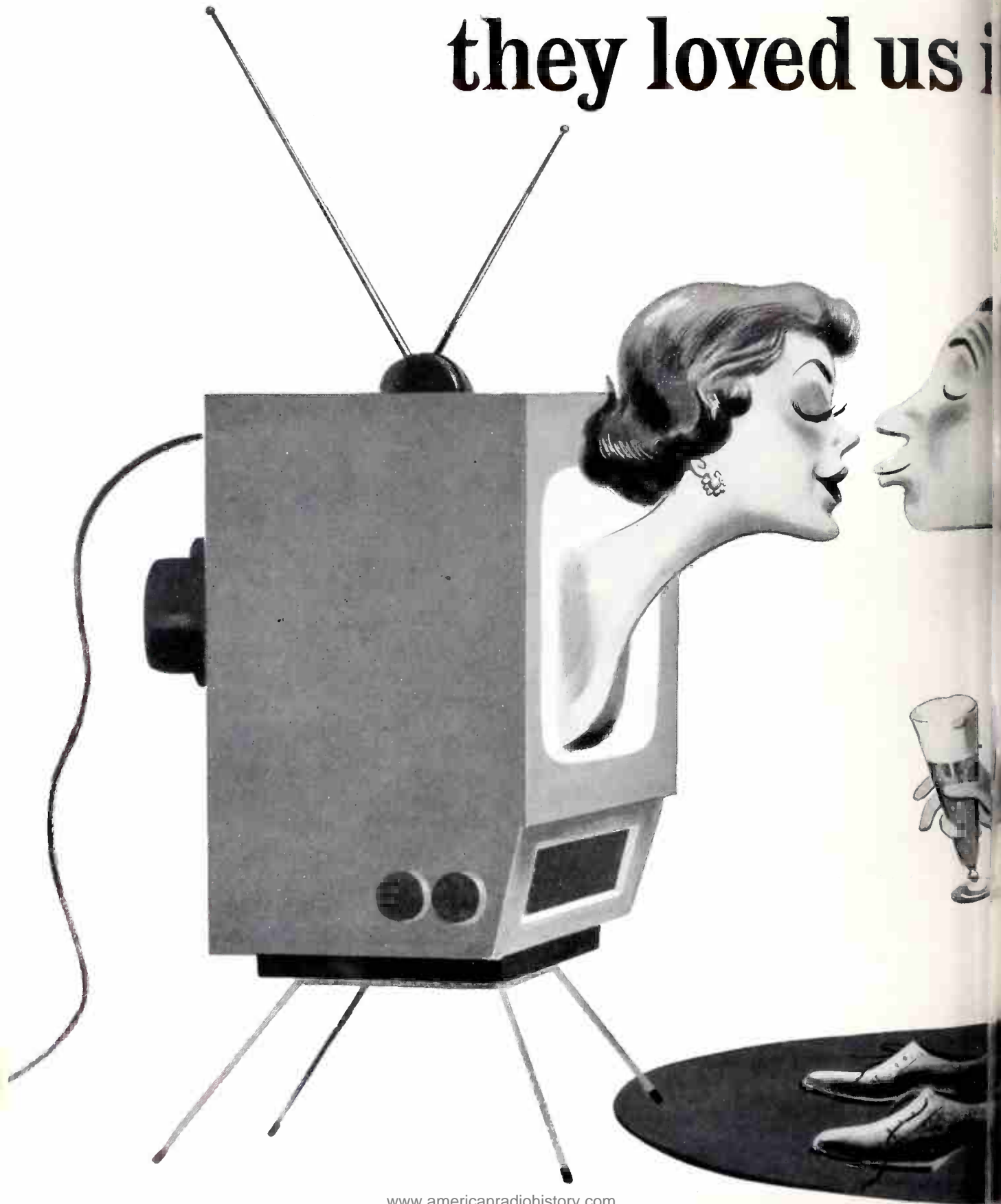
"Recently we at BBDO introduced a new product in what is probably the most highly competitive field by using hundreds of radio announcements weekly in major markets. We had approximately 700 spots in the New York market, something like 300 in Baltimore, and maybe around 200 or 250 in cities like Cincinnati.

"Ninety per cent of all people listen to radio each and every week, so think of the depth of coverage and repetition this saturation blitz achieved in our initial weeks.

"Quick impact is probably more important for a new product than an established brand, but there is little doubt that every product can benefit from impact on a continuing basis, that is, if it can afford it. This is the reason why, in this particular brand situation, we decided to keep spot radio on a sustaining 52-week basis . . ."

Reprints of TELEVISION MAGAZINE Special Report No. 9 are available at 25c each. Bulk rates on request.

they loved us i



We're still blushing. In a recent survey in Milwaukee, the "Schlitz Saturday Night Theatre," showing Warner Bros. pictures distributed by A.A.P., led the competition with an average of a 70% share of the total audience over a three week period.

J. Walter Thompson — agency for Schlitz Beer — conducted the survey to measure the audience appeal of the features of four major film companies, all shown concurrently on Saturday nights on four competing stations. The survey totalled 1200 phone calls on the nights of January 12th, 19th, and February 9th.

With an average of 77.3% sets in use in the hour-and-a-half time period, Warner Bros. features on WTMJ-TV averaged a rating of 54.1 for the three dates, against 11.1, 8.8, and 3.4 for the major film company features shown on the three competing stations.

The good people of Milwaukee are pretty much the same as audiences anywhere. To capture audience and advertiser alike in *your* area, write or phone:

**a.a.p. inc.**

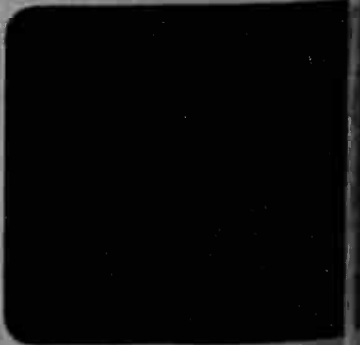
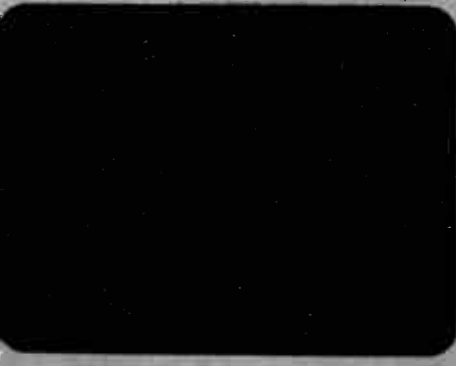
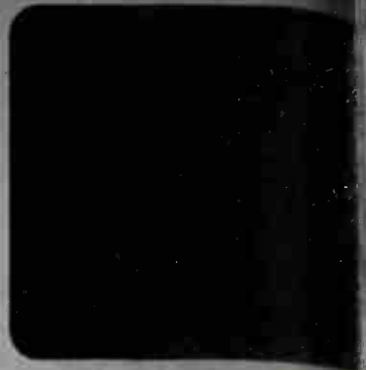
345 Madison Ave. New York City MURRAY HILL 6-2323

CHICAGO: 75 E. Wacker Dr., DEARBORN 2-4040

DALLAS: 1511 Bryan St., RIVERSIDE 7-8553

LOS ANGELES: 9110 Sunset Blvd., CRESTVIEW 6-5886







## THE TELEVISION COMMERCIAL

As it enters its second decade, the author examines significant modern trends, reviews the future, and selects 28 milestones from its hectic adolescence

BY HARRY WAYNE McMAHAN

As television rounded out its first commercial decade, American advertisers were pumping \$3,000,000 a year into the medium, and 100,000,000 viewers were watching an average of 210 commercials a week. The television commercial had come of age.

Procter & Gamble, biggest spender of them all, was buying TV at a rate of more than four-to-one over either magazines or radio. McCann-Erickson cracked the \$100,000,000 mark in annual TV-radio client expenditures. And the first \$43,000 commercial was produced for one-time use.

Looking back, advertising and marketing history will certainly record the years that cluster around the mid-century mark as the most revolutionary of the 20th century. More new products were successfully launched than in all the previous fifty years. Advertising budgets doubled, tripled, quadrupled. Marketing methods changed radically. America's standard of living rose to heights undreamed of, even in Henry Wallace's recent day.

The little television commercial, some say, was a factor in this revolution, because it moved merchandise as no other advertising medium had before.

It was the TV commercial that sparked the overnight successes of Amm-i-dent and Gleem toothpastes, Kent and Winston cigarettes, Charles Antell, Hazel Bishop and Revlon cosmetics, Pillsbury and Betty Crocker cake mixes, and many more.

True, Kent and Amm-i-dent and Hazel Bishop were to fall on troubled days—but much of their troubles actually sprang from the fact that their competition had learned to use the new medium better than they did.

The television commercial performed an amazing job also for some old products that were slipping just a trifle

in the public's mind. There was Chrysler Corporation, for instance, which banked on TV more than on any other medium to promote its "Forward Look" concept. And there was Sheaffer's pen, a loser against Parker "51," putting all its chips on video and dropping all other media for its new "Snorkel." Both proved the point. Television could transform a stuffy, old-fashioned "image" as well as sell the product itself.

A few of TV's advertisers over-spent. Others just weren't cut out for TV. There were spurts and fads.

The pitchman was one of the phenomena of television's adolescence. Here was old-time medicine-show selling brought right into the home. No one exploited it like Charles Antell, which could run a commercial for thirty minutes and never lose audience interest. Using the sheep's own lanolin to shear the flock, the amazing Antell selling job was one of the merchandising marvels of the decade. It proved itself by direct sales in the millions, finally forcing distribution in retail outlets.

Early TV had other pitchmen by the scores. They sold dishes and storm windows and kitchen gadgets and novelties galore. The viewers loved it—at least until they got the merchandise!

But the real dupes were the TV stations, not the public. The pitchmen flourished best in fringe hours when rates were cheap, and no one was supposed to be watching. It took the stations quite a while to become aware of their own gold mine, and then the rates went up. In most cases, the pitchmen had to go—for no more important reason than that the fat profit margins were now too thin.

The true TV salesmen, of course, were something else

*To next page*

Too often garrulous and gaudy, the TV commercial in its first decade rarely failed to move merchandise

again. They ranged from the great Godfrey (who understood, most of all, *people*—and consequently *selling*) to a hundred imitators. A merry scramble it was, for the agencies, in those early days of TV: "We've gotta have a Godfrey," or on the feminine side: "We need a Furness." For the distaff prototype was Betty Furness, who had a way with a vacuum. Commercials were easy in those days: all you needed was a sales personality for your product. Television, somehow, miraculously did the rest.

Yes, the television commercial worked wonders when it was used with even a modicum of wisdom. But sometimes it seemed that wisdom had very little to do with it. Surely that first decade was all too often loud-mouthed, garrulous and gaudy—but it rarely failed to move merchandise.

Sheer economics were to change much of this.

Of course money makes a difference, because money buys, among other things, an education. Trial-and-error in the medium was costly, but increasingly educational.

The early commercials had been reasonable enough in cost, both for actual production and time. But as the number of sets increased from a paltry 10,000 to commercially useable millions, time costs shot up rapidly. Production costs on the commercials themselves suffered at first, but advertisers soon learned, the hard way, that heavier time costs justified heavier production costs.

**\$43,000 commercial amazed the industry**

By 1951, when the first transcontinental network cable was completed to San Francisco, the industry began to hear of \$10,000 being spent on a commercial. Soon afterwards, Pall Mall and Pepsodent were to set new highs with \$25,000 expenditures. Then Ford was to flabbergast the industry by spending \$43,000 for a one-time live television commercial.

Meantime, *Peter Pan* notched the first half-million mark in TV program budgets, and the price of poker became strictly "no limit." Program and commercial budgets both shot upward. The film commercial record, to date, is probably held by RCA. One commercial made for *Producer's Showcase* reputedly cost just under \$100,000. It was on film, in color; and repeated four times on the air, amortized at a fraction under \$25,000 per telecast.

Today, with sponsors spending \$3,000,000 for a 39-week series of half-hour shows, what is a fair commercial budget? To some in the industry 10%—or \$300,000—seems logical, but if the film commercials are designed for repeatability, a figure nearer 4% gets the nod.

No two agencies handle the program/commercial departmental situation in the same way. Some divide the two functions in the operational set-up, others combine them. But generally, the agency business still considers

**Lucky Strike "Marching Cigarettes"** (BBDO-Sarra): The series that opened up the realm of stop motion animation. One of these commercials was to run for six years.



**Bulova Watch Time** (Blow-Sarra): Station break spots that were to vividly carry on the radio campaign and make this product dominant in its field.



**Kraft Foods (JWT-Live):** Masters of "appetite appeal" through the years, with never a need to rely on actors, tricky props or optical effects to achieve simple honesty.



**Muriel Cigars** (BBDO-Shamus Culhane): First cartoon character, with jingle, to achieve wide penetration. Muriel's catch lines were to be repeated by millions of viewers.



**Arthur Godfrey** (Live): The personality who was to sell more products to more people than any salesman in history; often imitated, never equaled. Controversial, but still on top.



**Betty Furness** (McCann-Erickson-Live): The woman personality who was to set the pattern for TV's first decade. Her name became synonymous with "sales gal." Sponsors all looked for a "Furness."



**White Rain Shampoo** (Tatham-Laird-Cascade): First of the cosmetic commercials to use a highly graphic emotional trademark: the "girl in the rain" jingling around the product.





**Sheaffer Pens** (Russel Seeds-Five Star): First impressive use of voice-over and insert technique. A sales success that pulled the sponsor out of all other media to concentrate on TV.



**S.O.S. "Magik Bunny"** (McCann - Erickson - Five Star, Swift-Chaplin): First important combination of a cartoon character with live action demonstration. In two years it was to triple sales of the product.



**Amm-i-dent** (Cecil & Presbrey-Live): First of the graphic TV demonstrations for toothpaste. Notable in its era, but soon to be forgotten in a barrage of other dentifrice claims.



**Gillette** (Mason - Transfilm, Others): The first sponsor to spend a million dollars on the production of TV commercials alone, offering a wide range of testimonial, jingle, demonstration spots.



**Paper Mate "Twins"** (F, C&B-Cascade): Boy-girl live action jingleers who were to launch a new product to phenomenal sales. A theme carried to other media and point of purchase.



**Mazel Bishop Upstick** (Raymond Spector - Live): Most graphic demonstration (the "X" test) of its time. A sensational success, later to be a spectacular failure on "spectaculars."



**Charles Antell** (Joseph Katz Co.-Live): Greatest of the "pitchman" era. A 30-minute "commercial" that sold so well on TV, by direct mail, it forced the retail outlets to stock it.

## 28 "MILESTONE" COMMERCIALS

The 28 commercials cited here provide a graphic summary of the progress the TV commercial has made during its first hectic decade. Each is significant in some way, having made a contribution to the technique or concept of the commercial. The list does not pretend to completeness. Lack of space made it necessary to eliminate a number of important commercials that might easily have otherwise been included. Undoubtedly, the reader will have still other "milestone" favorites of his own.

the whole operation of the creation and production of commercials as secondary to the job of selecting and buying the program vehicle.

After all, to look at history, why shouldn't it? In the early days of television, *any* commercial could do a selling job as long as the program could draw any sort of audience. There was no need to worry about the commercial.

But this is changing. At least seven major account shifts in the last year can be traced to increased dissatisfaction with the commercial effectiveness of the TV advertising—and the brighter video promise of another agency.

One industry spokesman suggests that it is time to examine the egg before the hen—the commercial message before the program vehicle. This, however, is probably somewhat radical now, and more time may have to elapse before the emphasis in agency perspective shifts.

Involved in all this is the rating scramble in programs. One research organization is boldly saying that the c-p-m—cost-per-thousand—yardstick is not the true measure of advertising's effectiveness. It should be c-p-m/r—cost-per-thousand *response*. In other words, in what degree was the audience moved towards *purchase*? Such a measurement might incline a sponsor to a program with a 7,000,000 audience and 80% effective commercials, rather than to a show with a 15,000,000 audience and only 25% effective commercials.

Advertisers will ponder this one, and when they do agencies will be disposed toward giving greater attention to commercials as a solution to the rating-happy rat-race.

There remains, of course, the agency problem of *creative manpower* for commercials. Ten years is still too short a time to have groomed enough craftsmen for a completely new medium. Print has had more than half a century of experience to insure reasonably adequate staffs, but television has not yet winnowed out the wheat from the chaff in this first hectic decade.

Writers, also, are in short supply. In the early days of TV, the better creative brains in agencies snobbishly looked down on the new medium. The jobs went by default to radio writers or unassigned trainees. The men from films who were hired knew little of advertising.

But again the efficacy of television as a selling tool weathered the early storms, and in time many good men developed. The continued expansion of television, however, has kept the agencies cannibalizing each other to get the cream of this manpower. Agency management experts are doubtful that there will be enough qualified

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# THE KINETIC MR. KINTNER

No missionary in TV, ABC's former chief is now the dynamic sparkplug of NBC's new philosophy of money-making, high-rating, "bread and butter" programming.

I'd like to see the guy who can make Bob Kintner report to him. That's what I like about the son of a -----!"

This tribute was overheard at an NBC press party shortly after a somewhat self-conscious Robert E. Kintner, newcomer to the network, had walked out of the crowded, noisy little room. The highball-prognostications so popular at these affairs differed only on one point: the time that would elapse before "Bob takes over."

That he would, hardly anyone doubted. In Kintner, it seemed to many, the Sarnoffs had found the force needed to re-fashion the network into a fast-stepping, efficient, moneymaking organization. No one took seriously Kintner's first appointment as head of color, this being regarded as merely the first step toward integration of man and network.

But Kintner's arrival did not arouse unanimous enthusiasm at NBC. Skeptical voices were heard questioning whether he was indeed "just what the doctor ordered."

Now solidly established in the key role of executive vice-president in charge of programming and sales, Robert Kintner must contend with his own reputation as a one-man network that has followed him intact from ABC. He firmly denies being a "one-man operator," terms it "the Goldenson theory."

The real reason for his leaving ABC, Kintner insists, was not his one-man operation. "After it became clear that ABC was going to be responsible for the biggest part of AB-PT's income, Goldenson decided he wanted to run ABC. Well, you can't have two men running an operation. It's as simple as that."

At NBC, Kintner points out, "Bob Sarnoff runs the network—and I certainly do report to him. CBS is also

run by one man: Frank Stanton. It has to be that way.

"I'm responsible for programming and sales. The other departments are run independently by the executives in charge. I'm basically an administrator." To some this self-appraisal will come as a surprise. Yet there are those who support it.

A colleague says: "Kintner is definitely not a one-man-shop operator. He's a dynamic personality who usually shows sound judgment. As a result, people naturally look to him to make decisions. And he's not afraid to make them. It's ridiculous to think that Kintner ran ABC personally. He would canvass opinion, but make his own decisions, which is what any good executive does. If you take the trouble to look into it, you will realize that every business must be operated by one person."

There is no disagreement, however, that Bob Kintner has a mind of his own. An old personal friend recalls: "Back in college he was editor of the college paper, one of the top student jobs. He's always wanted to be a leader. Other people sometimes find this a problem."

Kintner's potential was apparent early in his career. Shortly after graduation from Swarthmore College, he became a financial writer for the *New York Herald Tribune*, then Washington correspondent. He later teamed up with Joseph Alsop to write a nationally syndicated newspaper column. The two men co-authored the best-sellers, "Men Around the President" and "Washington White Paper."

That he was the leader-type was clear to Ed Noble, who met him in Washington during the second World War when Kintner was serving with the War Department Bureau of Public Relations. Noble had recently

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# THE STRUGGLE

BY ROBERT CUNIFF

Though the schemer and the faker  
may still thrive on Madison Avenue,  
there is general agreement that it  
usually takes real ability to reach  
the executive suite. But to what  
extent must genuine talent play  
an unethical game  
in the struggle to survive?

It is the mischievous notion of many contemporary novels that advertising is a venal institution and Madison Avenue a martini-swigging land of opportunists. Denizens of Madison Avenue naturally demur. "It makes for juicy reading," is a typical rebuttal, "but it is basically inaccurate. Actually, we're pretty much like any other business." Which view is closer to reality?

Some years back, a notoriously unsuccessful copywriter, whom we can call Larry, was separated from his job during one of his agency's periodic house-cleanings. Larry decided to get back to First Things; he bought a farm in New England, and within a short spell had produced an inspirational work on the joys of farming. The book failed dismally, largely through Larry's relentless incompetence as a writer. A few years later, Larry's farm went under, and a return to the ad business was indicated.

Larry was now an expert: his published book constituted an impressive wedge and he was rehired by the agency that had let him go years before. Larry soon discovered that the agency president, an aging gentleman who had delegated authority so well that he had little left to do, had bought a ranch out West. Larry dropped in on the old boy, a copy of his farming book under his arm. The two found a joint passion for the simple life, and Larry was invited out to the ranch to extend some professional advice.

Today, Larry is the agency's senior group supervisor, a man of substance and authority, and a symbol of the rewards of free enterprise. Only the men who work so closely with him recognize that Larry's heavy hand has soiled many a piece of otherwise perfect copy.

Is Larry a typical case? How often does the confidence man rise to eminence on Madison Avenue? How prevalent is the back-stabber, so beloved of authors? Are the top advertising executives there by reason of ability or politicking?

There is surprising agreement among the outstanding administrative and creative men who were asked these questions that in the final analysis the top executive level requires great ability. Part of that ability undoubt-

# FOR THE TOP

ely consists of ruthlessness when fighting business or personal competition, of making decisions that will affect the careers and welfare of others for good or bad.

"But the day of the confidence man is nearing its end in this business," is the opinion heard again and again. "It's become much too complex for anyone to know his way very far. There are too many things you have to know, too many ways you have to be able to deliver."

This viewpoint did not rule out the possibility of attaining stature by less admirable means. "Sure, there are plenty of back-stabbers around. And politicians, too. When you live in a world of ideas, it's often rather difficult to measure abilities. But the phony can only go so far. There are too many boards and committees screening the work these days for any second-rate people to get by. When it comes to these screenings, the bluffer is generally smoked out." While not everyone will subscribe to this view, its wide acceptance is impressive.

The perilous life of the ad man who gets by on guile is usually punctuated by frequent hops from agency to agency, generally at the time just before his devious methods are discovered. The drifter follows the simple rule that it is easier to penetrate into an agency than to advance himself once he gets there.

For the average schemer of this sort, each move is to a smaller agency and a larger responsibility and salary. Interestingly enough, the drifter always manages to land somewhere else, though he may run into long sieges of unemployment. Good references from friends at previous agencies, plus stolen proofs, are his intree.

Thus, though many will deny that the executive-suite schemer ever emerges as a top executive, it is generally conceded that he is frequently successful on the lower rungs. The techniques satirized by Shepherd Meade in his "*How to Succeed in Business Without Really Trying*" are employed today by many a young man of no talent who seeks to achieve at least a small eminence.

Among the techniques used by a creative fraud knifing his way up:

*We've Got to Get a Fresh Approach* gambit: Liberally

criticize what is being done, without ever offering a fresh approach.

*Not Enough Work Hours in the Day* gambit: Report to the office at seven in the morning and leave at ten at night.

*I Can Do It Better* gambit: You may have one creative idea a month, but in conferences shout down all other ideas.

*Travel, or Keeping Abreast of the Client* gambit: It helps if you can casually drop, "I talked to the client in Detroit. Here's what he really wants."

Being seen with the right people, having the right friends, the right church, the right hobbies, the right tastes—all are techniques necessary to the schemer. And, of course, the proper drinking companions are a boon to the untalented.

Even the true talents find themselves occasionally forced into unethical moves, when concessions to the laws of the jungle appear necessary for survival. In general, however, the genuinely creative man is said to be too busy to have time to scheme and play politics. Again, it is believed that the truly excellent talent is bound to be seen and to rise by his merits. That the "virtue is its own reward" thesis should be so vigorously defended in the supposedly cynical advertising business is an unfailing source of surprise to the objective investigator.

However, some excellent creative men have complained that their abilities tend to be overlooked in favor of the usually more glib client representative, causing a certain amount of bad feelings between the two. "Client reps too often are there to appease the client, rather than tell him what he needs. They're not salesmen but experts in client relations. That's when you see good copy ruined just to appease the client."

This age-old battle between the writer and those who would edit him is only a small part of the executive suite struggle. Advertising, all agency men insist, has undergone a revolution: marketing is now the most important phase of the business. Hence the man who runs an agency

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*The nation's No. 1 weekly  
is now one of television's  
major clients. The tempo  
and complexity of its TV  
commercial operation rivals  
that of Life itself.*





# LIFE ON TELEVISION

A powerful new awareness of television as a major communications force pervaded the management ranks of Time Inc., now a five-station owner

In January, 1956, the management of *Life* magazine arrived at a basic advertising decision. On the theory that "You can't nibble at the edges of TV and expect to do a job," *Life* prepared to move into the medium for strength. By fall, it could boast a broad-ranging network schedule which included *Person to Person* on NBC, *Today, Tonight* and a Wednesday night newscast on NBC.

The ironies of the situation have not escaped the battle-hardened media experts of Madison Avenue. The president of a major agency blandly asked a *Life* sales executive recently why his agency should prefer the publication to television when the publication itself was now apparently sold on the electronic medium for its own promotion.

*Life's* high command is, of course, perfectly well aware that its recent TV moves may be interpreted by some as a testimonial by the weekly print champion to the power and stature of a rival medium. The possibility that this might even affect *Life's* own billings—last year they reached a peak of \$137,000,000—was discussed when the TV promotion was being considered. It was discounted, however, as academic.

The significance of *Life's* current advertising policy goes far beyond the narrow confines of the usual media struggle. Within Time Inc. there are reports of a new awareness of television as a powerful communications force, an awareness that starts at the top, with Henry Lee, and pervades management ranks. The effects are being felt in the editorial, operations and promotional areas.

Of late, the editorial pages of both *Life* and *Time* have increased their coverage of television substantially in recognition of the great public interest in the medium.

A similar change is noticeable in the area of Time Inc.'s station operations. For four-and-a-half years it has owned KOB-AM-TV, Albuquerque; KLZ-AM-TV, Denver; KTVT and KDYL radio in Salt Lake City. Recently, it sold KOB, but bought the Bittner station group: WFBM-AM-TV, Indianapolis; WTCN-TV, Minneapolis; and WOOD-TV, Grand Rapids, making it a five-station owner.

More top-management attention to the broadcasting end of Time Inc. seems likely than has been the case in the past. A v.p. in charge of television operations has been appointed, Weston C. Pullen, who will operate from New York.

"Originally," says Pullen, "we bought stations as part of a process of diversification such as is normal to an expanding business. We feel now, however, that we have a big investment in broadcasting. The recent station purchase came to \$15,750,000."

The composition of the board of directors for the five stations is revealing. Chairman is Roy Larsen, president of Time Inc. There are two company executive vice presidents, Howard Black and Charles Stillman; *Life* publisher Andrew Heiskell; *Time* publisher James Linen; Arnold Carlson, former comptroller and now v.p. in charge of long-range planning; Wes Pullen; Jack Harvey, comptroller; and the local station presidents and general managers.

One purpose in involving the top level this way is said to be to expose them to local business problems and increase their appreciation of the entire field of broadcasting.

Actual operation of the stations, however, will remain the responsibility of the local management. Each of the five stations will be an autonomous local enterprise.

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anker for 18 years,

Parker McComas joined

Philip Morris in 1946, became

president in 1949. He

directs the modern corporation

and is personally active in

the company's advertising and

merchandising projects.

# McCOMAS OF PHILIP MORRIS

The public image of the corporation president is still that of a man immersed in the major, overall problems of manufacturing and finance. But as O. Parker McComas, president of Philip Morris Inc., demonstrates, this image is no longer valid, at least in industries largely dependent on advertising and merchandising for success in the marketplace.

Advertising has moved into its seat in the councils of management," says a company spokesman, "and that's the way it is at Philip Morris. Today's self-selection marketing era makes advertising a responsibility of top management. It was McComas who guided the basic changes in the company's products and packaging, and has been the about-face in its advertising plan. As McComas sees that advertising strategy is a prime function of top management."

McComas introduced the brand manager concept to the cigarette field, his company claims. He sought to develop vigorous, imaginative young executives as brand managers, each responsible for all phases of production—through packaging and research to advertising, marketing and sales.

Each brand manager has working with him a brand advertising manager who, in turn, works closely with the agency in strengthening the cigarette's individual personality—the brand image which is the key to successful selling. The brand managers report directly to executive vice president Joseph F. Cullman 3rd.

But the guiding hand at Philip Morris is that of O. Parker McComas. Just as he reviews production and sales schedules, and charts new areas for consumer and product research, so does he review the overall adver-

tising and marketing plans with the brand managers, individually and collectively. And this is where his background in finance makes him the ideal man for the job.

Behind these dramatic changes in product, marketing and advertising is a seasoned executive who comes from one of America's oldest tobacco families, by virtue of an ancestor who grew tobacco in Maryland in 1687.

A graduate of Princeton and a Silver Star veteran of the first World War, McComas moved into Wall Street in 1918 as a foreign exchange trader with Sutro Brothers & Company. Five years later he became a bond trader at the brokerage firm of Cowen and Company. In 1928, he accepted a foreign securities post with the Bankers Trust Company.

His association with Bankers Trust spanned 18 years, during which he was, successively, vice president of the Paris office, vice president of the Foreign Department, and vice president of the Commercial Banking and Foreign Department.

And while he may have had no knowledge of tobacco prior to joining Philip Morris in 1946 as vice president and director, it was during his Bankers Trust days that he gained an invaluable knowledge of tobacco firms through the business loans he helped arrange for them as a banker. In 1947, McComas was elected executive vice president of Philip Morris, and president in 1949.

McComas was doubtless aware that dropping *I Love Lucy* back in the spring of 1955 would shock the television and advertising industries. He could hardly have predicted that the event would launch a myth which is still employed as one of the most effective weapons in

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Before using motivational research, Old Dutch TV commercials used a lab test to show "instant whitening" power. The lack of a significant product innovation, plus the 50-year-old package design, reinforced consumers' feeling that the brand was old-fashioned. To change this image, the cleanser was changed into New Blue Dutch—"a cleanser you can actually see as it cleans." Now TV commercials personalize the label character, use a jingle and sprightly copy to stress modernity, gentleness.

Dutch Cleanser used motivation

## BUILDING

**T**hat the average woman's conflicts about her role as a housewife can affect her acceptance or rejection of a specific advertising message is a relatively new concept. This is one of the areas that are becoming better understood as advertising research continues to explore beyond the quantitative limits of market data.

A classic example of what can be accomplished with these techniques is the transformation of slow-moving Old Dutch into New Blue Dutch, a dynamic contender in the highly competitive cleanser field.

In April, 1955, Dutch Cleanser's share of the market was at an all-time low of 4.8%. By October of 1956 its share had jumped to 14.5%. The gains scored in these 18 months were the result of a two-and-a-half-year program of testing and investigation, during which the brand acquired a new personality and package, and a radically different advertising approach.

In May, 1955, the Purex Corporation purchased Old Dutch from Cudahy Packing Company. The brand was a former sales leader, long dethroned. Neither the product nor its copy platform had changed very much in five decades. The new parent company was an aggressive household-products manufacturer that had started on the West Coast in 1927, and had recently set out to win national distribution for its brands. It added Old Dutch to a string of products that included Purex Liquid Bleach, Beads O'Bleach, Trend dry and liquid detergent. (Purex has since acquired the Manhattan Soap Company.)

Purex's approach to the problem of revitalizing Old Dutch reflects a basic revolution that has occurred in advertising.

Twenty years ago, the company might have asked its agency to find a clever gimmick or a catchy slogan that would magically cure the brand's ills. In today's more sophisticated ad world, Purex and its agency, Edward H. Weiss & Co., began their search for a remedy with an intensive investigation of consumer attitudes. The job



research to find its target, TV to hit it; a losing brand became a winner

## A NEW BRAND IMAGE

remolding these attitudes was given to one medium—television.

The parent company had already chosen TV as its primary medium for winning national acceptance for the brand name. It had bought alternate weeks of *The Big Surprise*. For Dutch Cleanser, says Craig Davidson, Procter & Gamble's vice president in charge of marketing, "We needed to establish an entirely new brand image and do it quickly. TV's sight-plus-sound-plus-motion, its possibilities for demonstration, could get our message across with speed and clarity."

Many of the attitudes that were uncovered about Old Dutch are related to problems that confront all advertisers with products to sell to the housewife.

The fact that the brand was long-established proved to be a basic disadvantage as well as an aid. Housewives described their feelings about the brand in terms like these: "It's always been on my grandmother's sink"; "It seems made of scrubbing and hard work"; "I grew up knowing the familiar 'Dutch Girl'"; "I used Dutch Cleanser for years until the newer foam cleansers came on."

Women regarded the cleanser affectionately, nostalgically, but they considered new products more effective, less gritty and coarse. This nostalgia could be capitalized on if the product could be shown to be effective and modern.

It was apparent, however, that women were not "in-love" with cleansers. As is true about many other products, housewives had no deep feelings about the various brands. They divided them into the "old-fashioned" kind and the "new modern" kind, which claimed bleaching or foaming properties.

During the transitional period while this research was under way, Old Dutch incorporated similar claims into its commercials and label copy, but they did not succeed in breaking the old-fashioned image. The brand was still

regarded as either harsh and gritty or weak and ineffective—or both.

Women tended to associate foaming and bleaching action with the brands that had first introduced them, even though other products had also adopted them. This led the Weiss researchers to the conclusion that Old Dutch's copy platform should be based on a new development.

In line with the recent trend to color in household products, a change in the color of Dutch Cleanser seemed like a good candidate for the planned innovation. Cudahy, the previous owner of the brand, had changed its color from white to yellow. This switch had proven to be a detriment. On taking over, Purex went back to the original white until such time as research could give a definitive answer to the color problem.

Blue, with its connotations of blueing, seemed a logical possibility. At this time, Procter & Gamble was test-marketing a new cleanser, Comet. Its color was green. Because of this and because any P&G brand could be expected to be an aggressive competitor, Comet came in for special attention in the Purex investigations.

It was found that the images of all cleansers tended to be unbalanced either in the direction of strength or safety. Housewives considered both qualities essential, but feared that a too-strong cleanser might hurt hands and porcelain, while a too-gentle product would be inefficient.

Blind tests of Old Dutch in blue form indicated that women considered it safe, but relatively mild.

When, before trying the test product in their homes, women were shown "mock-up" ads for Blue Old Dutch which emphasized its cleaning powers, they formed an image of a gentle cleanser that was highly effective.

Blue could suggest both safety and strength; how much strength it suggested *could be bolstered by the con-*

*To page 125*



# ARRESTING!

From start to finish, **SAN FRANCISCO BEAT** has everything it takes to capture attention. A suspense-laden close-up of the San Francisco Police Department in action, it is filmed on-the-spot against the colorful background of one of the world's most fascinating cities. As **THE LINE-UP** on the CBS Television Network, the series has consistently ranked up in the Top Ten national Trendex listings.

And as CBS Television Film Sales' **SAN FRANCISCO BEAT** it shapes up just as well or better! Sponsored by such big-time advertisers as Piel Brothers, National Biscuit Company, General Electric, Bristol-Myers, and Sealy Mattress Company, it's copping king-size ratings in Lansing (50.3), Columbus (25.8), Indianapolis (28.5), Grand Rapids-Kalamazoo (31.8).

**SAN FRANCISCO BEAT** even outpulls **THE LINE-UP** in such major markets as New Orleans, Omaha and Muncie. Future prospects are great too: 78 half-hours already in the can and two more years of production guaranteed. Authentically produced by expert Desilu, trigger-taut **SAN FRANCISCO BEAT** is a sure-fire show for advertisers who seek bigger and bigger audiences and solid sales returns. Call for a complete investigation of all the evidence—yours for the asking at...

**CBS Television Film Sales, Inc.**

"...THE BEST FILM PROGRAMS FOR ALL STATIONS" 

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

Source: Latest Pulse, ARB



Already a proven medium in such diverse areas as the national sales meeting, law enforcement, politics and education, closed-circuit TV has a potential of almost unlimited scope. By reason of its economy, flexibility and directness, it promises to change the communications structure of American business



At a management meeting of the Ford Motor Co, President Eisenhower speaks over closed-circuit TV

# THE CLOSED-CIRCUIT REVOLUTION

BY ARTON HICKMAN

The men who know and work with closed-circuit television predict that when it nears its full potential in half a dozen years or so, this new medium will change the communications structure of every major American business. A quiet revolution that started nearly a year ago, it is only now beginning to receive general recognition.

Closed-circuit is probably best known, to date, as a means to increase the size and effectiveness of sales meetings and conferences—and for less money. Two promotional campaigns of the Sun Oil Co. gave the medium a good comparative test.

In 1954 the firm made a significant improvement in its Blue Sunoco gasoline. To introduce the new fuel, it was renamed "New Blue Sunoco" and a big promotional campaign was planned. The company launched an intensive sales and educational program for all its dealers and distributors. The program cost \$225,000 and took nearly six weeks.

Little more than 12 months later the company came out with another gasoline which it called "New Advanced Blue Sunoco." This time, the company decided to contact its dealers and distributors via closed-circuit television.

The 60-minute show had an impact and emphasis possible only with the top TV stars who helped present the information and kept the show moving. Top officials of the company spoke directly to every dealer and distributor, explaining the advantages of the new gasoline, how to sell it, and how to use the promotional displays that were being shipped to the dealers.

The telecast was shown in 30 cities. The cost was \$100,000. Compared to the campaign of the previous year, Sun Oil saved \$125,000. Sun Oil's vice president Frank R. Markley enthusiastically declared:

"In the space of one hour we presented a program

that a year ago required more than 40 days to complete."

Closed-circuit TV is already being used for police work, medical lectures, factory applications and fixed installations of many kinds. But these are in other fields. The mobile, flexible uses of closed-circuit as an aid to business communication are attracting the attention of the nation's top executives.

Almost daily, men of imagination are finding new applications for the medium. The result is not only changing the ways of business but will probably also change the American way of life. Consider for example, the owner of a few shares of corporate stock. How does he cast his vote in the operation of the company? By proxy? In a few years he may not have to.

The American Machinery & Foundry Co. this year scheduled its annual stockholders' meeting April 16 in two places at once, Chicago and New York. Stockholders were invited to attend either meeting, with full voting privileges.

The legal meeting site was listed as the grand ballroom of New York's Sheraton-Astor Hotel; the alternative meeting place was the Sheraton-Blackstone Hotel in Chicago.

AMF board chairman Morehead Patterson was the presiding officer at the Chicago meeting while vice chairman Walter Bedell Smith held forth in New York. Closed-circuit television linked both sites with two-way audio and video.

Stockholders at either meeting could question either officer in person or via closed-circuit. Voting was held simultaneously at both meetings. The idea of holding a corporation stockholders' meeting across state lines poses several legal questions, however. A multi-city stockholders' meeting is without precedent in American business.

AMF had its attorneys busily searching the law books

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THE LEO BURNETT COMPANY IS SOLD ON SPOT AS A BASIC ADVERTISING MEDIUM FOR ITS CLIENTS.

An agency whose accounts include names like Campbell Soup, Kellogg, Philip Morris Inc.-Marlboro, Pillsbury and Procter & Gamble, really "knows its apples." And the Leo Burnett Company picks Spot Radio and Television to help its accounts to healthier harvests in sales.

Here's the way Vice President in Charge of Media Len Matthews and Media Manager Tom Wright see it: "The Leo Burnett

Company was founded in 1935, and has been recommending broadcasting as an advertising vehicle to its clients ever since. Twenty-one of the twenty-three advertisers handled by Burnett have used Spot, and used it successfully.

"The most easily traceable successful Spot campaigns are those that we place for new products of our many advertisers. We have plans that call for continued extensive use of Spot broadcasting and we are now evolving some interesting new schedule patterns which will prove exciting in the next few months."



**AN ADVERTISING AGENCY THAT  
BELIEVES "GOOD ADVERTISING  
HAS TO HAVE A BITE IN IT" IS**

**SOLD**



g for a juicier chunk of your markets? Put in

ny to



# SPOT SALES

representing these leadership stations

W BRITAIN—WNBC; NEW YORK—WRCA, WRCA-TV; SCHENECTADY—Y—WRCB; PHILADELPHIA—WRCV, WRCV-TV; WASHINGTON—WRC, AMI—WCKT; BUFFALO—WBUF; CLEVELAND—WHK; LOUISVILLE—TV; CHICAGO—WMAQ, WNBQ; ST. LOUIS—KSD, KSD-TV; DENVER TV; SEATTLE-TACOMA—KOMO, KOMO-TV; LOS ANGELES—KRCA; IRE.—KPTV; SAN FRANCISCO—KNBC; HONOLULU—KCU, KONA-TV.

\* American Mineral Spirits Co., Kendall Co.—Bauer & Black and Blue-Jay Products, Brown Shoe Co. Inc., Campbell Soup Co., Commonwealth Edison Co., Crane Co., East Side Brewing Co., Green Giant, Harris Trust, Hoover, Kellogg Co., Marlboro, Maytag, Motorola, Pabst, Pfizer, Pillsbury Mills, Procter & Gamble, Pure Oil, Santa Fe, Sugar Infor., Tea Council

Left to right: JOHN W. SETEAR, MEDIA GROUP SUPERVISOR, LEO BURNETT, INC.; FRED LYONS, NBC SPOT SALES; RICHARD COONS, MEDIA GROUP SUPERVISOR, LEO BURNETT, INC.; JACK MULHOLLAND, NBC SPOT SALES; LEN MATTHEWS, VICE PRESIDENT IN CHARGE OF MEDIA, LEO BURNETT, INC.; DR. SEYMOUR BANKS, MANAGER MEDIA RESEARCH, LEO BURNETT, INC.; FRANK DE ROSA, NBC SPOT SALES; TOM WRIGHT, MANAGER MEDIA DEPARTMENT, LEO BURNETT, INC.; GUS PFLEGER, MEDIA GROUP SUPERVISOR, LEO BURNETT, INC.; DOUG BURCH, MEDIA GROUP SUPERVISOR, LEO BURNETT, INC.

Photo by Morris H. Jaffe



# NBC SPOT



# 'Spot-TV made Gateway Chevrolet top from San Francisco to Canada,'



ONE OF A FULL-PAGE SERIES appearing regularly during 1956-1957 in Food Field Reporter, Drug Trade News, Automotive News, Advertising Age, and the business press of the television industry.

CARROLL MINCHER, Vice President and General Manager of Gateway Chevrolet, Daly City, California.

For sales building availabilities on these major-market stations... Call

## BLAIR-TV

Television's  
First Exclu  
National  
Representa

WTVR—Richmond WDSU-TV—New Orleans WOW-TV—Omaha	WBNS-TV—Columbus KING-TV—Seattle-Tacoma KTTV—Los Angeles	WBKB—Chicago WXYZ-TV—Detroit KFRE-TV—Fresno	WFIL-TV—Philadelphia KVOO-TV—Tulsa WFLA-TV—Tampa-St. Petersburg	WPRO-TV—Providence WIBC—Pittsburgh WNBX-TV—Binghamton	WEWS—Cleveland WCPO-TV—Cincinnati WMCT—Memphis	KGO-TV—San Francisco KFJZ-TV—Dallas-Ft. Worth	WABC-TV—New York WFBC-TV—Altoona KGW-TV—Portland
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OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS • JACKSONVILLE • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE  
 Templeton 8-5800 Superior 7-5580 Hubbard 2-3163 Woodr'd 1-6030 Chestnut 1-5688 Elynn 6-5570 Riverside 4228 DUNKIRK 1-3811 YUKON 2-7068

says Carroll Mincher, who credits KGO-TV as big factor in bringing his dealership Number One position

*That spells leadership over a large territory, Mr. Mincher. How long did it take to reach top spot?*

Four years from scratch—but we packed our effort into those years—and matched top effort with top-flight advertising.

*Then you started in '52?*

Yes, in September—with 24 employees, 14,000 feet of building space and a modest outside lot. Today we occupy 71,000 square feet of property, including Show Room, Used Car A Service Shops, Body Shops and Storage A. And we employ 110 people.

*Opening a dealership isn't any bed of roses, is it?*  
You're so right. Since Daly City hadn't had a Chevrolet franchise in three years, folks in the area just weren't thinking 'Chevrolet.' After studying the situation very closely, we decided to bet our advertising chips on KGO-TV.

*They were blue chips?*

They certainly were. We bought a five-week strip for a test-period of thirteen weeks—we've been with KGO-TV ever since.

*Within thirteen weeks you could feel the pressure?*  
We felt it almost at once—so we kept right on it. In sales volume we were fourth in the Bay Area by the end of '53. Knowing there was no time to let up, we increased our advertising, added KGO-radio, and stepped up our advertising on KGO-TV. In 1954 we became largest Chevrolet dealership in the Bay Area.

*A spot you've held ever since?*

I'm informed we now have the largest Chevrolet dealership from San Francisco to the Canadian border—thanks to a hard-hitting sales organization, thanks also to a competent shop and thanks above all to the pulling power of KGO-TV.



winner: Silver Cup



Most recalled gasoline: Standard



Top bank: First Federal of Chicago

## DO THEY REMEMBER YOUR COMMERCIALS?

Report on recall and use of banks, gasolines, breads, deodorants in Chicago

Television Magazine's Continuing Brand Study—No. 16

For the latest in its series of studies on the recall of TV advertising and brand use of breads, deodorants, gasolines and banks, TELEVISION MAGAZINE commissioned The Survey Research Center, Inc. to conduct 1,000 personal interviews among viewers in the Chicago area.

The highest scores in commercial recall in each category were made by Silver Cup bread, Arrid deodorant, Standard gasoline and the First Federal Bank of Chicago.

This study was made during February. Results of a parallel study conducted among New York viewers during the same months appeared in the April issue of TELEVISION MAGAZINE.

The banks mentioned were, of course, completely different in the two cities. However, there was a significant difference in the extent to which bank commercials were recalled. The Chicago leader was the First Federal of Chicago, mentioned by 4.5% of those interviewed. The leaders in New York, First National City and Chase-Manhattan, were cited by 45.9% and 39.9% respectively.

In New York, the bread brands associated with the large regional and national baking organizations

ranked high. There were great differences, however, for individual brands.

Silver Cup was the leader in recall in Chicago (in New York it was fifth). Wonder Bread held the number two spot in both markets. In the midwestern city, Butter Nut was third and Staff was fourth.

On use—actual incidence of the brand in the home at interview time—Silver Cup was the Chicago leader, as it had been in New York.

Among the gasolines, where regional brands are important, the Chicago leader in commercial recall was Standard. Almost half of those interviewed remembered seeing it on TV. Next came Oklahoma, recalled by 26.2%, and third was Martins, mentioned by 12.3%.

Texaco, the TV recall leader in New York, ranked seventh in Chicago.

Standard also led in brand use in Chicago, followed by Shell and Sinclair. Esso was the brand most widely used among the New York group.

In the deodorant field, largely dominated by national brands, Carter Products' Arrid ranked first in recall of TV advertising in both markets. Helene Curtis' Stoppette was second in Chicago and Bristol-Myers'

Ban was third. Their order was reversed in New York.

On brand use, Arrid also led the field in both cities. Stoppette ranked second in Chicago and Mum, third. In New York, Mum was second in use and Veto, third.

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

It should be remembered that use figures represent incidence in the home and not sales volume. On many points, however, the data is close to the sales ranking of the brands.

For the three categories dealing with products — bread, deodorants and gasolines — respondents were asked: "What brands have you seen advertised on TV during the last two weeks?" "Which do you use?"

Respondents were also asked to name the banks they had seen advertised on TV during the preceding two weeks and were then asked to name the bank they patronized.

Next month, the results of a parallel survey of these same categories among Los Angeles viewers will appear in TELEVISION MAGAZINE. END

(See tables on page 81.)



*This is Worcester . . .*  
*One of the **Bonus** Cities Served by*  
**WJAR-TV** *Providence*



**WJAR-TV**--*Dominant Station*  
*in the **PROVIDENCE** Market--*  
*offers **32%** more monthly coverage according*  
*to the Nielsen Market Coverage Report\**

\*Check your Nielsen for other bonus areas covered by WJAR-TV

Recall and Use Tables—Deodorants, breads, gasolines, banks in Chicago

**DEODORANTS**

(FEBRUARY, 1957, CHICAGO)

BRANDS RECALLED			BRANDS USED	
RANK	BRAND	%	RANK	%
1.	Arrid	23.9	1	16.8
2.	Stoppette	21.5	2	13.6
3.	Ban	13.6	5	9.1
4.	Mum	9.7	3	10.8
5.	Fresh	5.0	4	9.6
6.	Mennen	4.3	7	5.5
7.	Veto	3.2	8	5.1
8.	Avon	1.2	6	7.4
9.	Revlon	*	—	*
10.	Five Day	*	9	4.5
11.	Old Spice	*	10	2.7

\*Less than 1%.

**BREADS**

(FEBRUARY, 1957, CHICAGO)

BRANDS RECALLED			BRANDS USED	
RANK	BRAND	%	RANK	%
1.	Silver Cup	31.6	1	20.3
2.	Wonder	21.7	3	11.8
3.	Butter Nut	15.1	2	12.0
4.	Staff	9.5	4	6.3
5.	Tip Top	9.0	7	3.3
6.	Holsun	1.9	5	4.2
7.	Pepperidge	1.2	8	2.1
—	Jewel	*	6	3.8

\*Less than 1%.

**GASOLINES**

(FEBRUARY, 1957, CHICAGO)

BRANDS RECALLED			BRANDS USED	
RANK	BRAND	%	RANK	%
1.	Standard	47.8	1	28.7
2.	Oklahoma	26.2	4	10.2
3.	Martin's	12.3	6	4.3
4.	Shell	9.9	2	14.6
5.	Sinclair	5.2	3	11.3
6.	Philips	4.4	7	2.3
7.	Texaco	3.8	5	5.6
8.	Mobil	3.6	8	2.1
9.	Clark	2.6	9	1.9
10.	Cities Service	*	9	1.9

\*Less than 1%.

**BANKS**

(FEBRUARY, 1957, CHICAGO)

BRANDS RECALLED			BRANDS USED	
RANK	BRAND	%	RANK	%
1.	First Federal of Chicago	24.5	4	1.8
2.	Tallaman	8.6	3	4.2
3.	First National	7.2	1	16.0
4.	Bell Savings & Loan	4.1	—	*
5.	Home Savings & Loan	1.5	—	*
6.	Chicago Federal Savings	1.1	—	*
—	City National	*	—	*
—	Citizens National	*	2	4.4

\*Less than 1%.



A Fable



## The Merchant Who Gathered Sticks

Once upon a time there was a Merchant who gathered Sticks for a living. He sold the Sticks to people who rubbed them together to start fires and he had a pretty good deal going for himself until somebody invented Matches. But the Merchant didn't pay any attention to the upstart Match industry and kept right on gathering sticks in spite of his dwindling bank account. He considered Matches a passing fad. But his wife didn't. She repeatedly urged him to go into the Match business. "No, no, no!" he shouted. "Nobody uses Matches! I don't use Matches. *Nobody* uses Matches! I'll stick with Sticks." But one day when he was thus ranting and raving his little boy was playing with Matches and burned the house to the ground and they all perished in the fire.

**Moral:** Don't judge others by yourself. *You* may not listen to Radio but the *People* do—over 17 hours a week! Did you realize that? Want substantiating, elaborating data? Just ask.

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

*Radio Division*


**EDWARD PETRY & CO., INC.**

*The Original Station Representative*

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

TELEVISION MAGAZINE

# RADIO



# STUDY

## THE STORZ BOMBSHELL

Few events of recent years have generated such excitement and discussion in the field of radio as has the sensational rise of the Todd Storz stations. Here is a detailed analysis of the Storz operation. It describes his provocative program "formula", reveals the thinking behind the controversial promotions, and reviews the competitive struggle in the various Storz markets.

**NOW**

**NUMBER**

**1**

**IN**

**OMAHA\***

**All Day—32.5 average  
Dominant**

**\*Morning—34.7**

**Afternoon—30.6**

**Feb.-Mar. 1957  
HOOPER**

**24 HOURS**

**AVERY-KNODEL  
REP.**

**5000 WATTS**

**KOIL**

young Todd Storz, some see merely a reward give-away specialist, others a vital and powerful new force in radio. His influence on the medium, already considerable, continues to grow

## THE STORZ BOMBSHELL

Here are the facts on today's most controversial station operation

By HERMAN LAND, Executive Editor

Violent passions are aroused in otherwise gentlemanly broadcasters when the name "Storz" is mentioned. To many, R. (for Robert) Todd Storz is cynicism incarnate, a cold-blooded exploiter of gullible listeners, a betrayer of the medium. To others, he is a bright, fresh new force on the radio scene who has brought originality, vitality and excitement to a medium that has slumbered too long in defeatist nostalgia.

On one thing both sides agree: this man Storz is a catastrophically successful operator. Beginning with KOWH, Omaha, in 1949, young Storz by last year was a five-station owner, the other stations being WDGY, Minneapolis-St. Paul; WTIK, New Orleans; WHB, Kansas City; and WQAM, Miami. In March, he sold the Omaha station for \$822,000; he had purchased it for \$75,000.

There are, of course, numerous successful group operations in radio. But the Storz venture has more than the usual significance, for it has exerted an extraordinary influence on station operation around the country.

Each of the Storz stations is not only a rating and commercial success, but has achieved its eminence in the market with breath-taking rapidity. Broadcasters have flocked to the Storz markets to listen and discuss. The approach he has developed for independent music-and-news operation has been widely adopted, and the list of imitators continues to grow.

In recent years, advertisers and agencies have been noticing sudden rating changes in market after market were, overnight it seems, the relative standing of the stations is drastically altered, with long-time rating king-pins toppled and relative unknown independents surging to the top. They are sensing a new volatility in

the medium, strikingly different from the pre-TV days, when the rating relationships tended toward stability rather than abrupt and frequent change.

Storz did not invent the music-and-news approach, of course, and stations like WNEW in New York and WIND in Chicago, along with many others, have shown what can be accomplished with that format. But Storz has departed from the standard approach and has attacked his markets so aggressively as to stir up the competition as nobody has in years.

From those ill-disposed toward this young competitor, you hear that he buys the audience with give-aways, uses phony promotions and fraudulent advertising, deviously influences the rating services, even that he is remiss in his obligations to the public.

*Time* magazine last June called him "the fastest-rising figure in U. S. radio . . . whose low estimate of listeners' intelligence is tempered only by his high regard for their cupidity . . . he has found that give-aways work even better for stations than they do for individual programs."

Some say that his real genius consists of an ability to "pick markets with weak competition . . . they were sitting like clay pigeons. He'd get killed in New York."

To all of which, the Storz camp retorts: nonsense. These criticisms are only the outcries of frantic competitors who neither understand what has happened to them nor how to adapt to the new radio era. The charges, they say, are based on plain misrepresentation or distortion of fact.

What has really happened, according to this view, is that a programming service has been developing which



"If the public showed a preference for Chinese music, we'd play it"

is in tune with the times, which is more appealing to the listener than the older content. Promotion merely serves to call attention to it. From this point of view, the numerous cases of swift rises to the top by music-and-news operations are sad commentaries on how badly out of date much American radio is today.

A sharp rejoinder to the critics comes from another young broadcaster who has built a three-station empire in his state through an aggressive operation that resembles that of Storz. Says outspoken Gordon McLendon:

"I'm sick to death of hearing the network stations complain of what is nothing more than their own inefficiency. They do not do a local public interest job, by and large. The people who are complaining the loudest are just plain lazy. Their trouble is that they've been pushing down the network lever so long, they've lost the spirit to do anything!"

McLendon tosses out this challenging statement: "The fact is, there is better radio in the hinterland than in New York, Chicago or Los Angeles."

To those who have been accustomed to looking down on Storz, it is like waking to find the world turned upside down to hear that his programming is among the best that radio has to offer today. His adherents maintain that the Storz "sound" represents an advance over even the great music-and-news model itself, WNEW. New York radio is acidly described as "tired radio," although still ahead of that of most of the country.

A Storz manager and v.p., Steve Labunski of WJGY, Minneapolis, says: "We have been a party to improving the quality of radio operation and increasing its value as an advertising medium."

Can all of these people be talking about the same thing? It would hardly seem so.

#### FUNDAMENTALS OF THE STORZ OPERATION

What really is the Storz "formula"? How much of its success depends on give-aways, high-pitched promotions? Is a Storz station nothing but a juke box, or is the programming the true key to its strength, as Storz claims? And, of particular importance to the advertiser, are the Storz-type rating successes produced primarily by promotions and therefore temporary? Or are they good for the long pull?

An outstanding characteristic of the Storz-type operator is youth (Todd Storz and Gordon McLendon are in their early thirties). He has had little or no TV experience. More important, unlike the veteran he competes with, he has no real roots in radio's past. To him, radio is not an also-ran medium to be sold defensively as a minor adjunct of TV. He tackles it as though it were a new medium, almost as though television did not exist.

A second important characteristic is objectivity. Storz is a foremost proponent of the "give the public what they want" school. He takes the position that his own tastes or those of his managers or talent are immaterial and not even to be considered when it comes to programming.

Management's chief task is to keep abreast of public taste; it must always be in a state of readiness to adapt to the listener's changing desires. The station itself should remain impersonal, detached.

Todd Storz puts it thus: "We follow the trend, we

do not try to lead it. If that is what is meant by 'cold blooded', then I suppose the charge is true. If we tried to educate the public to our taste, we might have no listeners."

This implies that the station must control the programming, and not leave it to the caprice or personal taste of individual programmers or personalities. For this reason, centralized program control is a marked feature of the music-and-news group operations. The degree of control, however, varies with the company.

It is important that whatever is done be done consistently. To Todd Storz, "a more consistent sound" is one of the reasons for his advantage over many other superficially similar stations.

The words that crop up most often when Storz or others attempt to describe that sound are "aliveness," "sharpness," "vitality," "pace," and "flow," and the sense that "something is happening" all the time.

In daily operation, what is involved is painstaking attention to details. Steve Labunski, describing how a Storz manager works, estimates that most of his time is spent on programming, rather than on sales. It is interesting that in the Storz setup the program director, rather than the sales manager, is really the assistant manager.

To those who have not studied the music-and-news approach, it may seem strange that so much effort should be involved, since efficient operation of some turntables and a little sensible choice of records ought to do the trick. Those experienced in the ways of successful music-and-news operation, however, argue that the appearance of ease is deceptive.

Says the program director of a major broadcasting group: "There is a misconception about the music-and-news station. It is not a juke-box. The amateur imitator of WNEW thinks he hears something. The problem is that he doesn't really hear what he thinks he hears. He tries to duplicate it in his own market on a superficial basis, and fails."

Broken down into its component parts, here is the Storz music-and-news formula.

#### MUSIC

The foundation of Storz programming is the simple premise that what the public wants is popular music. The proof is what it has always been: it is the type of music for which people pay out the most money in records, sheet-music, juke boxes.

Todd Storz states: "The programming of music is out of our hands. It is controlled entirely by the choice of the public. If the public suddenly showed a preference for Chinese music, we would play it. We don't, for example, assume that some people like hillbilly music and therefore put on a program of that type."

The allegation that he is guilty of cultural betrayal leaves Storz unmoved. "I do not believe there is anything such as better or inferior music. I do not think that the listener to either classical or to popular music derives greater satisfaction.

"The hit tune is the common meeting ground. Specific types of music, like hillbilly, may be popular with specific audience groups, but they may also be disliked b



**Robert Todd Storz** entered broadcasting at the age of eight, when he built his first crystal set. He got his ham license at sixteen, took over his first commercial station at 25.

Todd went to Omaha public schools, then to Choate School, Wallingford, Conn. He spent a year at the University of Nebraska, and three years in the Army Signal Corps as a cryptographic officer.

After his discharge in 1945, Storz attended a 12-week summer radio institute sponsored by NBC and Northwestern University. His first radio job was with KWBW, Hutchinson, Kansas, where "I did everything—engineering, announcing, selling, typing, copy, sweeping the floor."

In 1947, he moved to Mutual's Omaha outlet, KBON, where for a year he was a disk jockey with the *1490 Swing Club*, which ran from 11:00 p.m.-1:00 a.m. Storz then switched to KFAB, Omaha, for a sales job.

When KOWH went up for sale, Todd and his father, Robert H. Storz, v.p. of the Storz Brewing Co., saw their opportunity to get into broadcasting. Descended from Omaha's pioneer station, WAAW, it had been operated for 10 years by the World Publishing Company, publisher of the *World Herald*.

Asking price was \$75,000, which included an FM affiliate, KOAD.

The senior Storz put up \$30,000. Todd mortgaged a farm he owned in Iowa's Webster County, got \$20,000. A bank lent father and son \$25,000. Todd became v.p. and general manager of the new Mid-Continent Broadcasting Co., his father, president.

By 1950, says Storz, "the general character" of KOWH had been pretty well established. It was the music-and-news formula described elsewhere in this study. At the end of its first year—the station went under Storz ownership in 1949—KOWH showed a profit of \$84. It took two years to achieve rating leadership.

As ratings climbed and finances improved, Todd began to look for other stations. In August, 1953, Mid-Continent bought WTIX, New Orleans, for \$25,000. WHB, Kansas City, was purchased in May of the following year for \$400,000. In January, 1956, Storz bought WDGY, Minneapolis-St. Paul, for \$334,000, and in May of the same year WQAM, Miami, for \$850,000. In March, 1957, he sold KOWH to William Buckley for a reported \$822,000.

First year billings for Mid-Continent were \$125,000; for the fiscal year ending June, 1956, they were about \$3,500,000.

Todd Storz is five-eight, 135 lbs., and has dark brown hair and eyes. He is married and has one child, a daughter.

Even in his spare time, the young broadcaster is never really away from radio. In his Omaha office he keeps a short-wave transmitter-receiver, with which he keeps in touch with fellow hams the world over.

Todd does enjoy one hobby—fishing. He likes the English River system of Ontario for fresh water angling and Florida and Cuban waters for deep-sea fishing. But even in these quiet places, radio is his companion, in the form of a transistor portable.

oters. Just about everyone, however, likes popular music. Another way of putting it—the classical music lover may not be enthusiastic about popular music but he will not usually take violent objection to it."

The basis, therefore, of the Storz program structure is the Top 40 tunes. Some stations go in for Top 50, Top 100, etc.

In addition, hit tunes of the past are played, along with songs which are likely candidates for the hit category. The credo of a Storz disk jockey is: "I won't play anything that isn't a hit, can't be a hit, or wasn't a hit."

To determine popularity, Storz depends on local juke box plays, sheet-music and record sales, and listings in *Variety* and *Billboard*. The trade paper listings provide prospects for "future hits" that may not yet have shown up as such in the market.

Fundamental to Storz's thinking is the concept of repetition. The top songs are played throughout the week. There is a late afternoon Top 40 show, for ex-

ample, which runs three hours and plays the same records, for the most part, at approximately the same time, every day. This is considered heinous in some quarters, which maintain that variety of musical diet is necessary. To Storz, however, daily repetition follows inevitably from the chain of logic he employs.

He insists that the listener *wants* to hear his favorite numbers again and again. "I became convinced that people demand their favorites over and over while in the army during the Second World War," he recalls. "I remember vividly what used to happen in restaurants here in the states. The customers would throw their nickels into the juke box and come up repeatedly with the same tune. Let's say it was 'The Music Goes Round and Round.'

"After they'd all gone, the waitress would put her own tip money into the juke box. After eight hours of listening to the same number, what number would she select? Something she hadn't heard all day? No—invariably



"About the time you can't stand it, mama's beginning to learn the words"

she'd pick 'The Music Goes Round and Round.' Why this should be, I don't know. But I saw waitresses do this time after time."

Some of the older music-and-news practitioners criticize Storz for poor program balance, holding that not enough attention is given to such matters as musical pace within the individual program, sequencing of vocals and instrumentals for maximum effect, and so forth. Storz's answer is that so long as the numbers are what the listener wants to hear, their sequence is immaterial!

"It may be that 'program balance' is a myth," says Storz. "It may be that there is really no such thing. We don't worry at all whether a vocal follows a vocal. Nor do we program to fit the 'mood' of a day part."

It is left to the disk jockey to arrange the sequencing of records. If he wishes to observe principles of "balance," it is fine with Todd Storz, so long as he does not impose his own selections on the audience.

The disk jockey, in Storz's view, is not representative of the public. Because he is usually above the audience mentally and financially, and lives with popular music, his own preferences are a dangerous guide. Bud Armstrong, manager of the Storz Kansas City station, WHB, issues the following warning to his disk jockeys:

"About the time you don't like a record, mama's just beginning to learn to hum it. About the time you can't stand it, mama's beginning to learn the words. About the time you're ready to shoot yourself if you hear it one more time, it's hitting the top ten."

The acceptance of this over-all philosophy by so many broadcasters today, and the apparent success which many are finding it possible to achieve with it, suggests that while there may be regional differences in cultural taste, they are not as important as in the past—although they must, of course, be considered in any local program structure.

For almost two decades, the country has been undergoing dramatic changes. Population shifts have been stimulated by two wars. Moving pictures, network radio and then television have provided the same program content in Salt Lake City as in New York. As a consequence, it is no longer the case—if it ever was—that all sophistication resides in one or two great cities connected by a great untutored hinterland.

Until his experience in New Orleans, the question troubled Storz. "I had grave doubts about New Orleans," he says. "That city is at least 50% Negro, and there are large French and hillbilly populations. Yet the pattern is working there on our WTIK. We are operating successfully in the most diverse markets."

It is the growing universality of musical taste that appears to make possible group application of a single programming standard to many individual markets. Those who take this position argue that the only important differences that do exist are those of time-lags, that it takes longer for a song to reach popularity in one market than in another. Therefore, a major part of the job is to know the individual market thoroughly.

Some critics hold that the Storz Top 40 thinking is in tune primarily with the teenager, an audience minority. Storz argues that for the biggest part of the day the teenager is not available as a listener, that therefore

the music-news formula must meet the needs of the housewife, the most important part of the audience.

#### PERSONALITIES

If the logic of the Storz station is its Top 40 tunes, its heart is the disk jockey, or personality. He provides the station's warmth, its sparkle and much of its basic appeal. Storz looks for the best he can afford, is always listening to tapes of disk jockeys in other areas. It is a company boast that his disk jockeys earn more than the disk men on other stations in the market.

"We occasionally lose men to the bigger markets," says Steve Labunski. Recently, a Storz disk man was hired by a Chicago station; there is one in New York.

Storz on disk jockeys: "We want our men to talk enough to become personalities, to achieve individual identities. Otherwise, the station's sound is apt to become only 'background', and we want the listener to listen actively. We encourage the disk jockey to use his own talent. If he sings, let him sing. He is left completely free to talk as he feels best."

But aimless chatter is discouraged. "If you don't have anything to say, don't say it," is a Storz station rule. Another: "It doesn't hurt just to introduce a record."

Close listening reveals that, for all the air of excitement the air-men seek to create, there really is little talk between records—perhaps a short comment or gag. The focus is on the music. In the early morning period there seems to be a more relaxed manner, and more talk. The disk men will, however, spend considerable time on the station's various promotions and in calling attention to other disk jockey programs to come.

#### COMMERCIALS

The Storz stations are described by *Time* as "well-larded with commercials." Storz maintains that:

1. Strict limits must be observed on the number of commercials aired—eight in any half-hour period, seven in any 25-minute period.
2. No commercial can be over a minute long.
3. The client list is kept clean, the disreputable advertiser is not allowed in.

As a result of carefully observing the rules, say Storz adherents, the listener is never conscious of over-commercialization, as he is on some stations.

The commercial is actually considered a programming item in itself, that people enjoy listening to when well done; in Storz's hands it becomes another means of achieving the brightness and pace he is always after.

#### NEWS

The charge is frequently heard that a Storz newscast consists of little more than excited beep sounds plus a few items of a sex scandal or a Hollywood divorce. "Sensationalism" is the term that is said to best describe the approach.

An examination of the transcripts of five newscasts carried by KOWH, Omaha, the morning of April 11, 1957, shows a uniform emphasis on local and regional events. Here is an enumeration of the items, in the order aired, contained in the 8:55 a.m. broadcast:

Winner of Mrs. Nebraska contest, mid-western fug

COOPER RECORD OF THE STORZ STATIONS

Share of Audience — C. E. Hooper, Inc.

Hooper share-of-audience percentages listed below show how station rankings have been affected wherever a Storz station has been in operation—other rating services may show different percentages or

rankings for the periods indicated. Only the first three stations in the market are listed unless otherwise indicated. The Omaha and Minneapolis battles are described in detail in the accompanying article.

Omaha, Nebraska — KOWH — Purchased in 1949

	Oct. '49-Feb. '50	Oct. '50-Feb. '51	Dec. '51-Jan. '52*	Oct.-Nov. '56*	Feb.-Mar. '57*
7 a.m.-noon	KOIL 37.4 %	KOIL 40.5 %	<b>KOWH 29.8%</b>	<b>KOWH 39.0%</b>	KOIL 34.7 %
Mon.-Fri.	Station B 19.3	Station B 16.9	KOIL 25.7	KOIL 23.1	<b>KOWH 30.9</b>
	<b>KOWH 4.2**</b>	<b>KOWH 7.9**</b>	Station A 15.7	Station B 17.1	Station B 15.0
noon-6 p.m.	Station B 38.4	Station B 37.1	<b>KOWH 45.2</b>	<b>KOWH 39.0</b>	<b>KOWH 34.2</b>
Mon.-Fri.	KOIL 23.2	<b>KOWH 20.8**</b>	Station B 25.7	KOIL 30.2	KOIL 30.6
	<b>KOWH 4.4**</b>	KOIL 19.3	Station A 11.3	Station B 17.2	Station B 18.9

\*Monday through Saturday

\*\*Information on ranking not available

Minneapolis-St. Paul, Minnesota — WDGY — Purchased in January, 1956

	Oct.-Dec. '55	Feb.-May '56	June-Sept. '56	Oct. '56-Jan. '57
7 a.m.-noon	WCCO 42.1 %	WCCO 37.9 %	WCCO 34.8 %	WCCO 29.4 %
Mon.-Fri.	Station A 17.4	<b>WDGY 14.8</b>	<b>WDGY 26.9</b>	<b>WDGY 22.8</b>
	<b>WDGY 4.2</b>	Station B 11.6	Station B 9.4	Station A 12.7
	(sixth place)			
noon-6 p.m.	WCCO 35.7	WCCO 31.5	WCCO 31.1	WCCO 28.2
Mon.-Fri.	Station B 16.7	<b>WDGY 17.3</b>	<b>WDGY 27.8</b>	<b>WDGY 23.2</b>
	<b>WDGY 3.7</b>	Station B 14.3	Station B 9.6	Station B 11.0
	(seventh place)			

Miami, Florida — WQAM — Purchased in May, 1956

	Oct.-Nov. '54	Oct.-Nov. '55	Oct. '56-Jan. '57	Feb.-Mar. '57
7 a.m.-noon	<b>WQAM 28.5%</b>	Station A 31.7 %	<b>WQAM 25.8%</b>	<b>WQAM 30.6%</b>
Mon.-Fri.	Station B 27.5	<b>WQAM 20.5</b>	Station A 19.5	Station A 14.1
	Station A 21.9	Station B 16.9	Station B 18.0	Station B 13.5
noon-6 p.m.	Station B 32.9	Station B 29.9	<b>WQAM 31.0</b>	<b>WQAM 29.1</b>
Mon.-Fri.	Station A 26.4	Station A 28.6	Station B 17.2	Station B 16.0
	<b>WQAM 18.3</b>	<b>WQAM 10.4</b>	Station A 16.0	Station C 12.6
		(fourth place)		

Kansas City, Missouri — WHB — Purchased in May, 1954

	Feb.-Apr. '54	Oct. '54-Jan. '55	Oct. '55-Jan. '56	Oct. '56-Jan. '57
7 a.m.-noon	Station A 28.5 %	<b>WHB 35.2%</b>	<b>WHB 47.0%</b>	<b>WHB 38.8%</b>
Mon.-Fri.	Station B 14.8	Station A 19.7	Station A 15.5	Station A 18.8
	<b>WHB 14.7</b>	Station B 14.7	Station B 12.1	Station B 11.1
noon-6 p.m.	Station A 24.6	<b>WHB 44.0</b>	<b>WHB 47.3</b>	<b>WHB 35.0</b>
Mon.-Fri.	Station C 17.8	Station A 15.7	Station A 15.6	Station A 20.8
	<b>WHB 14.5</b>	Station C 12.1	Station C 11.2	Station D 11.1

New Orleans, Louisiana — WTIK — Purchased in August, 1953

	July-Sept. '53	Oct.-Dec. '53	July-Sept. '54	Oct.-Dec. '54	Oct. '56-Jan. '57
7 a.m.-noon	Station A 20.3 %	Station A 21.6%	<b>WTIX 17.9%</b>	<b>WTIX 18.0%</b>	<b>WTIX 21.4%</b>
Mon.-Fri.	Station B 13.0	Station F 11.0	Station A 16.3	Station A 17.2	Station A 13.7
	<b>WTIX 2.0</b>	<b>WTIX 10.3</b>	Station C 13.3	Station F 13.1	Station C 10.5
	(ninth place)	(fifth place)			
noon-6 p.m.	Station A 18.6	Station B 24.0	Station B 17.2	Station A 20.6	<b>WTIX 21.7</b>
Mon.-Fri.	Station B 18.4	Station A 22.6	Station A 16.8	Station B 17.9	Station A 13.7
	<b>WTIX 1.9</b>	<b>WTIX 7.4</b>	<b>WTIX 16.3</b>	<b>WTIX 14.4</b>	Station E 12.3
	(tenth place)	(sixth place)			



## "The news-tip is probably our most effective gimmick"

tive returned to Tennessee for prison term, reform school escapees held for stealing automobiles, Iowa murder arraignment, Davenport barmaid cleared of jail break connection, Kansas State Prison warden refuses to resign, evacuation of Pennsylvania families in face of spreading chlorine gas fumes, Eisenhower budget director on post office financial crisis, hearing of newsmen's protest of State Department's ban on travel to Red China, Senator Sparkman on foreign aid, Izvestia on U.S.-Israel plan to construct new Mediterranean port, Saudi Arabian warning to Israel on Gulf of Aqaba, Israeli report on Jordan crisis.

Here is how Todd Storz describes his news policy:

"We try to lead off with a local item. Our view is that the average person is more concerned with the auto accident that happens around the corner than with the United Nations. I came to this view from newspaper readership studies which show that interest in local news is higher than in national or international events.

"However, we definitely do cover national and international news, though we usually give it headline rather than detailed treatment.

"We don't emphasize sensation as much as we did at the beginning. But we still go in for what would be more correctly described as human interest, as well as Hollywood material. As with music, our policy is guided by what the audience wants to hear."

A disk jockey recalls that when an irate listener would call in complaining of a sex story that the station had carried, he would reply: "We are the only station in town that does not censor the news."

A highly valued part of the local news operation is the news-tip. The station pays from \$10.00 to \$25.00 to any listener whose news-tip has been used. Every employee whose phone report is used on the air gets an extra ten dollars in his pay envelope.

"The news-tip is probably our most effective gimmick," says Storz. "We began it in 1949. In our smallest market, Omaha, it will produce five to eight stories on a quiet day. It can produce up to fifty and sixty a day."

The news-style is staccato, "telegraphic," with an air of the exciting and up-to-the-minute.

The newscast is introduced—always five minutes before the hour—and signed-off with sound effects, beeps, news machines, typewriters, and so forth, in keeping with the tone of excitement. It is preceded by a musical theme with lyrics calling attention to the news show.

An important trio of news items are time, weather, temperature. These are given seven or eight times an hour, always at station breaks. Accompanying them are frequently brief reports on driving conditions.

### SOUND EFFECTS

"We are not running an austere operation," says Todd Storz. "We try to showcase it, we try to put 'color' in our sound, just as 'color' is being used to showcase television."

Sound effects are used for newscasts, promotions, commercials, and a great deal of time, money and effort go into their preparation. The straight local live commercial is now a rarity; it is more often dramatized, or otherwise dressed up for sound.

To achieve a sense of the ever-new and fresh, Storz reports, "we try to do something new with sound each month. One month we'll start the news with news machines ticking away, the next month we'll go in for gongs or bells. The point is, it will sound different from the week before.

"In the same way, we try to change frequently the sounds we use in our commercials." The musical theme is employed throughout the schedule as a basic aspect of the over-all station sound. Singing station breaks, introductions, and sign-offs are used for each disk jockey and newscast. Long used in radio, the singing introduction is by now almost universal.

### PROMOTION

The most controversial part of the Storz formula, and the one that has received the widest publicity, is the bag of attention-getting tricks he calls "promotions." It is often claimed that the give-away is the true reason for the Storz success—that without it, his station would be nowhere.

Before discussing Storz's own views on the subject let us look at the record. After the Storz station reaches the top or near it, does it stay there or come down when the first great promotion wave is over? Are there any instances of swift success when the major promotion was not used?

An examination of the Hooper rating charts on page 89 will clearly show the following:

1. The Storz stations seem to have staying power. WHB has been the Kansas City leader for over two years; WTIK has led in New Orleans for two years; KOWH has held the top spot in Omaha for over five years, is only now being challenged; WDGY has been a strong second in Minneapolis-St. Paul for a year.

While other rating services may show different audience shares, there can be little question that these stations have made strong impressions in their markets.

2. WQAM, Miami, within 90 days, rose from second place in the morning and fourth place in the afternoon to first place in both periods—despite the fact that no give-aways were used, under the pledge Storz made to the FCC when applying for the Miami license.

Imitators have tried Storz stunts, often with success, but all too frequently these successes have been short lived.

What really aroused broadcasters' ire was the notorious \$105,000 buried treasure hunt that Storz conducted in Omaha and Minneapolis-St. Paul. Clues were given daily on the air, for ten days—in which time the cities went mad.

Such stunts have created traffic tie-ups, sent motoring tearing into staid libraries in feverish search for hidden treasure, and caused other types of mayhem not always foreseen by the perpetrators. Whether this type of promotion is evil, harmless, or helpful, has been subject of heated dispute for years. Here is how Todd Storz looks at it:

"Promotion is a very legitimate advertising method. It is of service and interest to the listener, and has proven successful in television and in building newspaper circulation.

"The promotions are based on the station's own problems. If your station is already well established, naturally you do not need promotion so badly. If you take over a station that is near the bottom, then promotion is terribly important to let people know about you."

In Minneapolis, for example, Storz took over WDGY in January of 1956. In order to sign up fall business in time, it was necessary to show results by spring, when buying is at its height. This called for the spectacular approach.

Not all Storz promotions are spectacular. Most, in fact, are little more than variations of minor give-away contests that have been around for years.

One day's monitoring in Minneapolis turned up the following promotions:

1. *The Auto Cash Contest*: In this the listener writes for a registration card which he sticks on the rear window of his car; a station spotter on the road phones a license number of a car bearing a sticker—the listener then calls the station, he wins the money.

2. *Lucky House*: The station broadcasts a street address; if the occupant calls within a minute he gets the jackpot, which continues to mount at the rate of \$10 a day until won. Copyrighted by Storz, this idea has earned him over \$600 a week from other stations he has licensed to use it.

3. *Dinner with the Disk Jockey*: The listener is asked to write a letter, limited to 25 words, telling what he likes best about the "new WDGY"; four winners get a music album and are invited to have dinner on Saturday with the disk jockey.

4. *Mystery Voice*: A guess-who routine.

5. *The Parakeet Contest*: If the listener can train a parakeet to say "This is WDGY, Minneapolis-St. Paul," he wins cash. On the day monitored, the winner was interviewed and the parakeet was heard giving the call all day. The interview was repeated throughout the day.

6. *A Breakfast Menu Contest*.

There is a continuous parade of such gimmicks on the Storz stations, which are always trying to think up new ones. They are considered an integral part of station operation in today's TV-dominated scene, where radio must fight hard to call attention to itself and to generate excitement.

**Promotion is not the whole answer**

But promotion has its limits, a realization which few credit Storz with. Yet here is what he says on this point:

"Fast results are easy to get. It's easy to get a rating. If the promotion is good enough, people will be willing to try your product. After that, it's up to the product to keep them coming back."

Perhaps the most significant recent development which sheds light on the degree to which the give-away affects a station's position is the rise of the Plough Inc. stations. This concern, which now runs four stations, is proud that it permits no gimmicks. It has patterned itself after Storz, but has developed one facet of his approach to its logical extreme. Although it is still too soon to know with certainty, Plough appears to be making considerable headway in most of its markets.

A Plough station is the nearest thing to a "juke-box operation" in radio today. It revolves around the Top 40,

plus extras. Programming is rigorously controlled. Announcers are required to stick to standard formats, allowed no deviation. The theory is that the audience wants to hear the hit tunes, the weather, time signals and get a fast news wrap-up; it does not want to hear disk jockey "dribble."

The programming is viewed as a service of music and useful information available to the listener at any time of day. Information proceeds at a fixed sequence. The announcer also tells the listener what he is going to hear: "In just sixty seconds you will hear so-and-so sing—" Newscasts are staccato and crowded beyond anything that Storz does. There are the usual musical themes, sound effects intros and sign-offs.

The organization believes its stations have a smooth, pleasant, likable sound. Since it is the music, rather than the personalities, the listener tunes in to hear, the announcer is discouraged from becoming a personality, though the show is called by his name. This allows the station to change disk jockeys at will, without the public's being aware that a change has occurred.

This working out of his own logic causes Storz to shudder. The fact is, however, that the Plough station in Memphis has been first in Hooper ratings since last fall; that its Baltimore station, WCAO, holds the lead in the afternoon; that in Boston, against strong independent competition, its WCOP has moved from sixth to fourth place—and for a period was ahead of the field in the afternoon.

And all this, the company claims, with no gimmicks!

**McLendon on influence of give-aways**

One of the most interesting denials that ratings depend on give-aways comes from Storz's staunch supporter, Gordon McLendon, himself proud of the intensity and originality of his own promotions. Here is what he told an RTES luncheon discussion session recently.

Referring to a \$50,000 give-away contest he conducted in Dallas—and he had actually given the money away to a plasterer who found the buried treasure—he declared:

"I point out to you that in the midst of the biggest single station give-away in the history of radio, our station dropped .8 of one percentage point in the morning. We think we can prove without any question that give-aways no longer have any appreciable short-run effect on local station ratings.

"Let me say that promotions, in our estimation, are not short-run hypos of ratings, but are instead, if anything, long-run jobs. Contests and give-aways are but one part of them.

"Over-all sound programming is the one thing that will hypo a station's audience. We further submit that stations should not be cast into disgrace by anyone in television simply because they are alert and sound producers. To do so would be a reactionary and unfortunate trend of thinking in the radio industry, because promotion is one of the things which has made show business."

McLendon adheres to a Top 40 music philosophy, which he developed quite independently of Storz, as have other stations managements, but has expended most of his efforts on developing an outstanding local news operation. His Dallas station, criticized as has been Storz's, employs eight full-time newsmen and has three mobile units. ▶



## Storz: "The days of 50% to 60% share of audience are limited"

To McLendon, this "newspaper of the air" approach to radio is the greatest of all of his many promotions. "The best promotions are the occasional big local news stories that come our way. We promote 52 weeks of the year, not just during a rating period."

### THE COMPETITION

When a brash young upstart invades an old and fairly quiet domain, the veterans at first tend to refuse to recognize his existence. When it becomes clear that the old order is being destroyed, the veteran may move to defend himself, sometimes too late. This has been happening fairly often during the past few years.

But not in Minneapolis. Knowing that Storz was heading for a twin-city operation, the undisputed leader for many years, WCCO, studied his operations and decided to fight back. Other stations in town joined the fray. WDGY manager Labunski tells what happened.

"In Minneapolis, they were waiting for us. In Kansas City, we had used the \$25 news-tip successfully. WTCN started it just before we came in, so we didn't use it. WCCO began a Saturday Top 40. WLOL went into a Top 40. We went ahead with ours on the grounds that you can't imitate the name of the show—ours features the name of the disk jockey. WLOL also used the Lucky House contest. The first result was an increase in the total amount of popular music being aired.

"In the same 10 days during which our \$105,000 buried treasure contest ran, WCCO ran a \$250,000 secret word contest. We announced we would run the secret word, so that listeners wouldn't have to listen to WCCO. WCCO ran long phrases, like 'WCCO is the best station in Minneapolis.' We carried them. WCCO vaulted us into the big-station category. They invited us into the club."

The gulf that separates the newcomer's thinking from that of the older, solidly established broadcaster is evident from this statement of F. Van Konynenburg, v.p. of WCCO, in connection with the battle between the stations.

"This was one case in which we were familiar with the pattern they were going to establish. We asked ourselves: are we making full use of radio? Have we missed any bets in terms of the audience? We did not make any radical changes in order to compete.

"Is radio really as different today as people say? We studied the independent operations pretty sharply—you always do this when you are top dog. We are necessarily concerned that our approach might be old-fashioned or archaic. The figures show that the fare we offer is not unpalatable.

"The tendency for all the stations was to devote time to contests. We had the Big Bill Cash contest, and we ran our own promotions. But we have a strong sense of responsibility to the community. We have enjoyed acceptance for many years; few can boast our share of audience. We respect our audience, and they respect us in turn. We have always emphasized a really conscientious treatment of news and public affairs. Anything we do has impact, because of the size of the audience. The purpose of our promotion is to keep people aware that we aren't in a rut."

"WCCO," comments Labunski, "has long understood the local approach."

Starting from a base of unusually strong acceptance in its area, and a brace of top-notch personalities like Cedric Adams, WCCO has been able to maintain first place in the Hooper race against a fast-climbing WDGY, now a strong second after having risen from sixth place.

One of the most intriguing of the competitive battles has been waged in Todd Storz's home town of Omaha, the scene of his first radio triumph. After leading the field since the end of 1951, KOWH had just been nosed out of first place in the morning by KOIL and was losing ground to it in the afternoon, according to the latest Hooper report available. Todd Storz claims that other rating services show him still ahead—an ironic turnabout, since competitors have frequently challenged his own Hooper claims in exactly the same manner.

KOIL co-owner Don Burden openly declares: "We fought fire with fire." Not only did KOIL take on the KOWH program pattern—though it uses a somewhat broader base of musical selection—it also jumped headlong into the promotional war.

"Last May we gave away a \$30,000 dream home completely furnished. Storz started the \$105,000 deal in answer. We used the Mystery Santa Claus, with clues given for six weeks before Christmas."

KOIL programs news every half hour, but follows the Storz logic in supplying "what the people want." Burden claims that "between the two stations, we wrap up 70% of the audience. The basic reason is the top personalities."

### Other managers study techniques

As a result of KOIL's successful combat, says Burden, the station is getting two to three personal and telephone calls per week from managers in other markets curious to know what it is doing.

It should be noted that KOIL has a natural advantage in facilities in that it is a full-time station, while KOWH is a daytimer only.

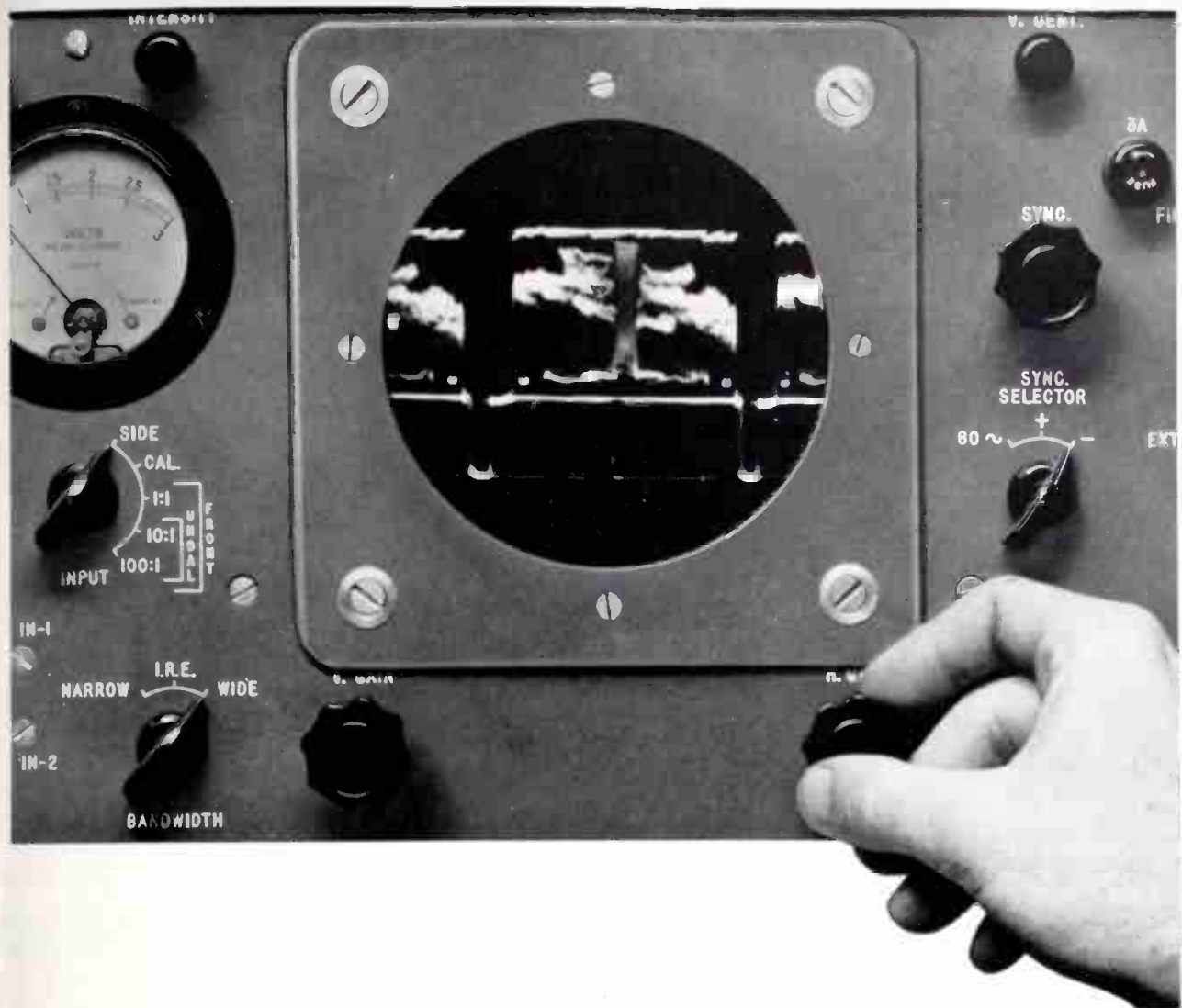
In Milwaukee powerful competition prevented the McLendon station, WRIT, from rising above fourth place, except briefly, in the Hooper listings during the period of his ownership between March, '55 and Dec., '56.

As becomes a realist, Storz recognizes that imitation and aggressive competition were inevitable. "I think it is pretty clear that the days of 50% to 60% share of audience are limited, as stations come to resemble each other in the sound they put on the air. The competition is bound to get keener."

Storz is now looking toward the bigger markets for his future station efforts, and there may soon be an answer to the question of whether he can make the grade in the big city. He is willing to concede that the major markets' polyglot population and different levels of culture and taste may make it theoretically impossible for him to apply his pattern there as he has in the past. But deep within, he refuses to acknowledge the possibility. "After all," he explains, "you must have faith in what you're doing." END

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





## Nowadays, everyone calls this "bleeding whites"

Time was when this phenomenon went by a variety of names—all describing an overloading condition in which white areas appear to flow irregularly into black areas.

Today, everyone in the transmission end of TV calls it "bleeding whites." And the same common language covers the scores of other signal patterns that appear on oscilloscopes.

It's a brand-new language, compiled in a Bell System book called

"Television Signal Analysis." Network technicians and Bell System men teamed up to write it. Their purpose: to give precise definitions to a uniform set of terms. That way, when describing picture quality, they'd all be talking about the same thing.

This co-operative effort pays off dozens of times a day. It gives the TV industry one more assurance that the signals carried over Bell System lines will be of high quality.



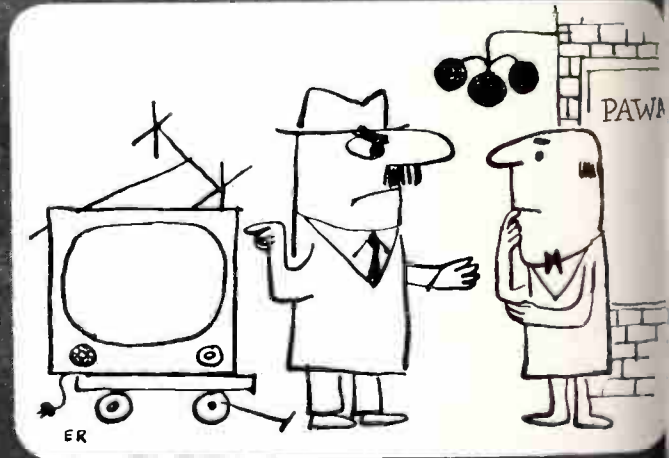
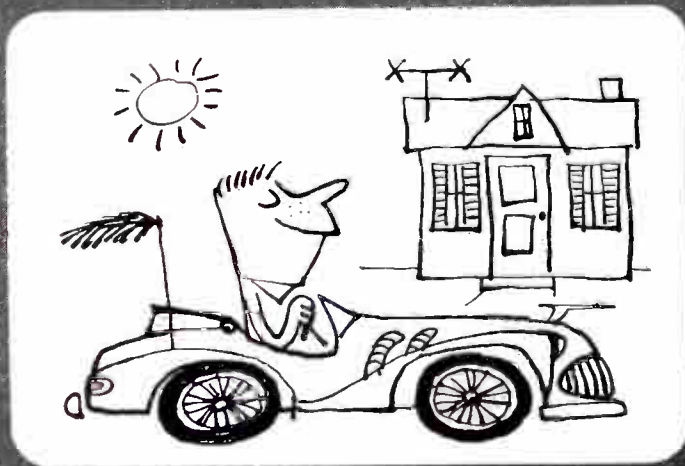
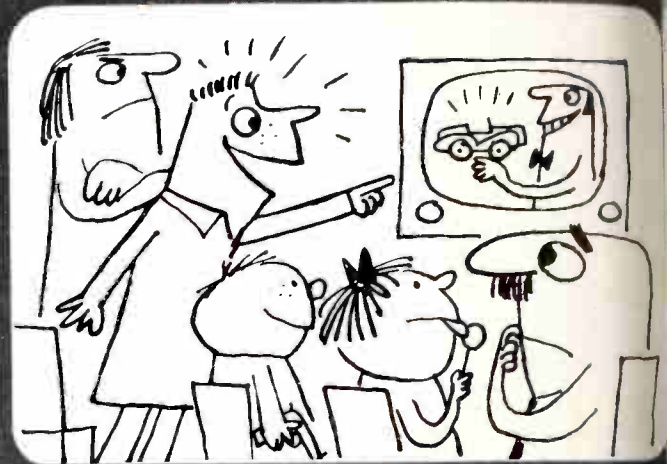
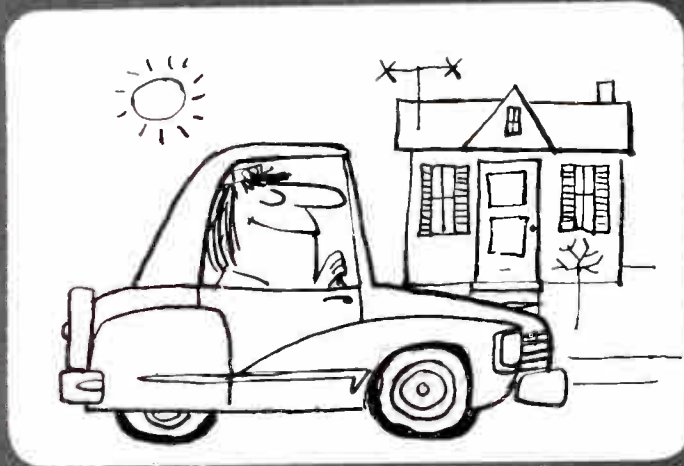
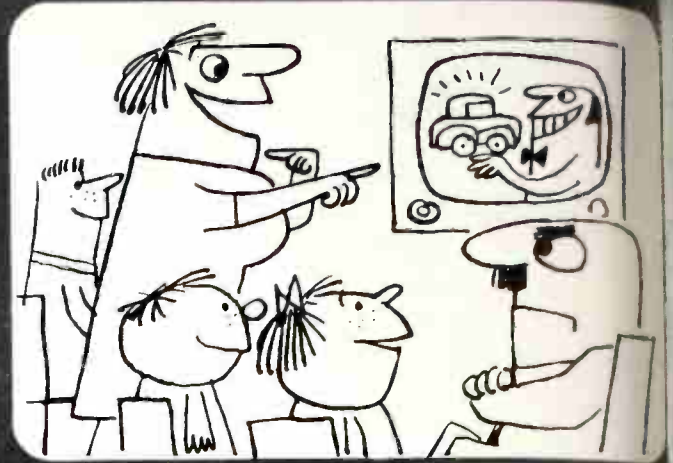
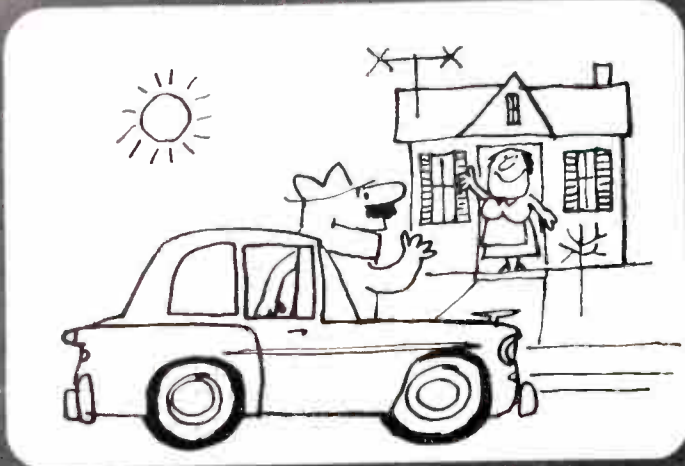
If you'd like a copy of the booklet, please write to: Division Commercial Manager — Program, American Telephone & Telegraph Company, 250 Park Avenue, New York 17, New York.

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

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**CIRCULATION**  
**REPORT FOR MAY**

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

Set count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of the "National Survey of Television Sets in U.S. Households" for June 1955 and March 1956, two reports made by the Bureau of Census for the Advertising Research Foundation. In addition, totals for the four census regions were adjusted by the August 1956 ARF report. TELEVISION MAGAZINE has just completed a re-evaluation of the coverage definition of each television market in the country. The backbone of these coverage estimates is TELEVISION MAGAZINE's interpretation of the Nielsen Average Service No. 2, where it has been made available. TELEVISION MAGAZINE utilizes a flexible cut-off point of 25% based on a weekly viewing factor. (A special report with a full explanation of this plan is available on request.) In most of the UHF markets it has been impossible to correlate the available data. These markets are being studied by TELEVISION MAGAZINE's Research Department and new figures will be reported as soon as a sound estimate can be made. A comparison of the ARF county figures of March 1, 1956, and those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March 1 estimates were based on projections of the previous ARF study of June 1955. This study correlated NBC's and TELEVISION MAGAZINE's estimates with census data to arrive at nationwide county-by-county figures. In order to enable its Research Department to arrive at updated figures for television markets, TELEVISION MAGAZINE will continue to project the ARF figures on a county-by-county basis every month.

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

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

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

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



**CIRCULATION AS OF MAY 1, 1957**  
**TOTAL U.S. HOMES** 39,600,000

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

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>ABILENE, Tex.—57.1</b> KRBC-TV (N)	58,664	<b>BELLINGHAM, Wash.—80.2</b> KVOS-TV (C)	79,000
<b>ADA, Okla.—57.4</b> KTEN (A,C,N)	74,407	<b>BETHLEHEM-ALLENTOWN-EASTON, Pa.—29.5</b> WLEV-TV† (N); WGLV† (A)	•176,982
<b>AGANA, Guam</b> KUAM-TV (C,N)	††	<b>BIG SPRING, Tex.—67.2</b> KEDY-TV (C)	22,700
<b>AKRON, Ohio—42.4</b> WAKR-TV† (A)	•†80,380	<b>BILLINGS, Mont.—44.7</b> KOOK-TV (A,C)	29,807
<b>ALBANY, Ga.—52.8</b> WALB-TV (A,N)	59,030	<b>BINGHAMTON, N.Y.—90.0</b> WNBF-TV (A,C,N)	324,370
<b>ALBANY-SCHENECTADY-TROY, N.Y.—90.7</b> WCDA-TV†*** (C); WTRI† (A); WRGB (N) (WCDA-TV, Albany, N.Y. operates satellite WCDB-TV, Hagaman, N.Y.)	467,371 •†183,044	<b>BIRMINGHAM, Ala.—63.0</b> WABT (A,N); WBRC-TV (C)	394,822
<b>ALBUQUERQUE, N.M.—57.1</b> KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	71,113	<b>BISMARCK, N.D.—54.1</b> KBMB-TV (C); KFYZ-TV (A,N)	44,602
<b>ALEXANDRIA, La.—49.7</b> KALB-TV (A,C,N)	66,760	<b>BLOOMINGTON, Ind.—83.3</b> WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	683,847
<b>ALTOONA, Pa.—87.6</b> WFBC-TV (A,C,N)	•411,433	<b>BLUEFIELD, W.Va.—53.9</b> WHIS-TV (N)	128,244
<b>AMARILLO, Tex.—63.2</b> KFDA-TV (A,C); KGNC-TV (N)	84,676	<b>BOISE, Ida.—60.5</b> KBOI (C); KIDO-TV (A,N)	57,154
<b>AMES, Iowa—79.8</b> WOI-TV (A,C)	307,450	<b>BOSTON, Mass.—92.4</b> WBZ-TV (N); WNAC-TV (A,C)	1,383,650
<b>ANCHORAGE, Alaska—73.1</b> KENI-TV (A,N); KTVA (C)	25,582	<b>BRIDGEPORT, Conn.—15.4</b> WICC-TV† (A)	•†73,147
<b>ANDERSON, S.C.—75.7</b> WAIM-TV† (C)	•†88,870	<b>BRISTOL, Va.-Tenn.—52.9</b> WCYB-TV (A,N)	232,919
<b>ANN ARBOR, Mich.—20.9</b> WPAG-TV†	•†22,470	<b>BUFFALO, N.Y.—92.4</b> WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	555,812 •†189,601
<b>ARDMORE, Okla.—65.1</b> KVSO-TV (N)	76,355		
<b>ASHEVILLE, N.C.—60.6</b> WISE-TV† (C,N); WLOS-TV (A)	313,232 •†41,195		
<b>ATLANTA, Ga.—83.9</b> WAGA-TV (C); WLW-A (A); WSB-TV (N)	569,277		
<b>AUGUSTA, Ga.—61.8</b> WJBF-TV (A,N); WRDW-TV (C)	148,856		
<b>AUSTIN, Minn.—78.8</b> KMMT (A)	126,780		
<b>AUSTIN, Tex.—59.4</b> KTBC-TV (A,C,N)	115,501		
<b>BAKERSFIELD, Cal.—82.6</b> KBAK-TV† (A,C); KERO-TV (N)	155,087 †59,724		
<b>BALTIMORE, Md.—86.9</b> WAAM (A); WBAL-TV (N); WMAR-TV (C)	648,713		
<b>BANGOR, Me.—83.5</b> WABI-TV (A,N); W-TWO (C)	110,321		
<b>BATON ROUGE, La.—58.3</b> WAFB-TV† (C); WBRZ (A,N)	219,971 •†87,314		
<b>BAY CITY-SAGINAW, Mich.—87.7</b> WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	305,736 •†82,371		
<b>BEAUMONT, Tex.—71.7</b> KFDM-TV (A,C)	138,771		

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Market & Stations—% Penetration	TV Homes
<b>ALBANY, N.Y.—81.7</b> WAX-TV (C)	*152,231
<b>ALBUQUERQUE, Mont.—45.7</b> KAFB-TV (A)	25,114
<b>ANN ARBOR, Mich.—81.8</b> WTVR-TV (A,C)	178,979
<b>ANN ARBOR-GIRARDEAU, Mo.—60.9</b> KSTV-TV (C,N)	188,350
<b>ANN ARBOR, Mich.—49.6</b> WTVR-TV	24,860
<b>ANN ARBOR-WATERTOWN, N.Y.—81.2</b> WTVR-TV (A,C)	*78,506
<b>ANN ARBOR, Wyo.—45.6</b> KROO-TV	19,065
<b>ANN ARBOR-RAPIDS-WATERLOO, Iowa—83.4</b> KRG-TV (A); WMT-TV (C); KWVL-TV (N)	326,596
<b>ANN ARBOR-PAIPAIN, Ill.—76.1</b> WTA-TV (C,N)	366,226
<b>ANN ARBOR-LESTON, S.C.—59.8</b> WJIC-TV (A,C); WUSN-TV (N)	173,563
<b>ANN ARBOR-LESTON-HUNTINGTON, W.Va.—68.7</b> WJIS-TV (C); WHTN-TV (A); WSAZ-TV (N)	396,400
<b>ANN ARBOR-LOTTE, N.C.—66.9</b> WTVV-TV (A,C,N)	567,735
<b>ANN ARBOR-ANOOGA, Tenn.—63.3</b> WVCF-TV (A,C); WRGP-TV (N)	129,807
<b>ANN ARBOR-ENNE, Wyo.—51.8</b> WAKC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**55,839
<b>ANN ARBOR-CHICAGO, Ill.—90.7</b> WABM-TV; WBKB (A); WGN-TV; WABQ (N)	2,099,656
<b>ANN ARBOR-INDO, Cal.—59.3</b> WAKL-TV (A,C)	73,989
<b>ANN ARBOR-MNNATI, Ohio—84.3</b> WPO-TV (A); WKRC-TV (C); WLW-TV (N)	589,551
<b>ANN ARBOR-ELAND, Ohio—92.4</b> WWS-TV (A); KYW-TV (N); WJW-TV (C)	1,161,521
<b>ANN ARBOR-OCIS, N.M.—50.5</b> WKA-TV (C)	15,367
<b>ANN ARBOR-DORADO SPRINGS-PUEBLO, Colo.—57.4</b> KTV (A,C); KRDO-TV (N); KJ-TV (N)	63,344
<b>ANN ARBOR-OMBIA-JEFFERSON CITY, Mo.—61.6</b> WMMU-TV (A,N); KRCC-TV (C)	102,134
<b>ANN ARBOR-OMBIA, S.C.—64.3</b> WVS-TV (A,N); WNOK-TV† (C)	179,773 †43,325
<b>ANN ARBOR-OMBUS, Ga.—56.3</b> WDAK† (N); WRBL-TV (A,C)	158,339 *†63,223
<b>ANN ARBOR-OMBUS, Miss.—50.8</b> WBI-TV (C,N)	64,558
<b>ANN ARBOR-OMBUS, Ohio—92.5</b> WVNS-TV (C); WLW-C (N); WTVN (A)	431,142
<b>ANN ARBOR-CPUS CHRISTI, Tex.—67.6</b> WIS-TV (A,N); KSIX-TV (C); WDO-TV† (A)	89,305 †65,809
<b>ANN ARBOR-DALAS-FT. WORTH, Tex.—76.5</b> WRLD-TV (C); WFAA-TV (A,N); WJZ-TV; WBAP-TV (A,N)	572,664
<b>ANN ARBOR-DIVILLE, Ill.—44.7</b> WDAN-TV† (A)	*†74,066
<b>ANN ARBOR-DENPORT, Iowa-ROCK ISLAND, Ill.—86.7</b> WOC-TV (N); WHBF-TV (A,C)	381,205
<b>ANN ARBOR-DYTON, Ohio—91.0</b> WPHO-TV (C); WLW-D (A,N)	436,044
<b>ANN ARBOR-DYTONA BEACH, Fla.—53.2</b> WESH-TV	52,219
<b>ANN ARBOR-FLATUR, Ala.—49.8</b> WMSL-TV† (C,N)	*†30,906
<b>ANN ARBOR-FLATUR, Ill.—73.9</b> WTVPT† (A,N)	*†158,723
<b>ANN ARBOR-INVER, Colo.—77.3</b> KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	289,228

Market & Stations—% Penetration	TV Homes
<b>DES MOINES, Iowa—82.6</b> KRNT-TV (C); WHO-TV (N)	265,020
<b>DETROIT, Mich.-WINDSOR, Can.—91.2</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A,C); CKLW-TV	1,375,678
<b>DICKINSON, N.D.—42.4</b> KDIX-TV (C)	22,016
<b>DOTHAN, Ala.—44.1</b> WTVY (A,C)	55,411
<b>DULUTH, Minn.-SUPERIOR, Wis.—65.9</b> KDAL-TV (A,C); WDMS-TV (N)	137,527
<b>DURHAM-RALEIGH, N.C.—65.4</b> WTVB (A); WNAO-TV† (A,C); WRAL-TV (N)	313,005 *†113,122
<b>EASTON-BETHLEHEM-ALLENTOWN, Pa.—29.5</b> WGLV† (A); WLEV-TV† (N)	*†76,962
<b>EAU CLAIRE, Wis.—69.7</b> WEAU-TV (A,N)	76,253
<b>EL DORADO, Ark.—49.7</b> KRBB (N)	31,407
<b>ELKHART, Ind.—(See South Bend, Ind.)</b>	
<b>EL PASO, Tex.—JUAREZ, Mex.—79.4</b> KILT-TV; KRDD-TV (A,C); KTSM-TV (N); XEJ-TV	80,046
<b>ENID, Okla.—80.7</b> KGEQ-TV (A)	253,833
<b>ERIE, Pa.—91.1</b> WICU (A,N); WSEE-TV† (A,C)	*86,482 *†69,707
<b>EUGENE, Ore.—64.7</b> KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**92,599
<b>EUREKA, Cal.—61.6</b> KIEM-TV (A,C,N)	35,761
<b>EVANSVILLE, Ind.-HENDERSON, Ky.—63.4</b> WFIE-TV† (N); WTVW (A); WEHT† (C)	183,954 *†106,339
<b>FAIRBANKS, Alaska</b> KFAR-TV (A,N); KTVF (C)	††
<b>FARGO, N.D.—65.2</b> WDAY-TV (A,N) (See also Valley City, N.D.)	130,613
<b>FAYETTEVILLE, N.C.—31.2</b> WFLB-TV† (A,C,N)	*†21,830
<b>FLORENCE, S.C.—53.1</b> WBTW (A,C,N)	153,261
<b>FT. DODGE, Iowa—44.1</b> KQTV† (N)	†20,176
<b>FT. LAUDERDALE, Fla.—(See Miami, Fla.)</b>	
<b>FT. MYERS, Fla.—58.5</b> WINK-TV (A,C)	16,110
<b>FT. SMITH, Ark.—50.1</b> KFSA-TV† (A,N); KNAC-TV (C)	52,005 *†34,201
<b>FT. WAYNE, Ind.—77.2</b> WANE-TV (A,C); WKJG-TV† (N)	†179,917
<b>FT. WORTH-DALLAS, Tex.—76.5</b> KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	572,664
<b>FRESNO-TULARE, Cal.—83.5</b> KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVG†	212,751 †172,520
<b>GALVESTON-HOUSTON, Tex.—81.1</b> KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRK, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	533,528
<b>GRAND FORKS, N.D.—63.5</b> KNOX-TV (N)	29,215
<b>GRAND JUNCTION, Colo.—41.2</b> KREX-TV (A,C,N)	13,961
<b>GRAND RAPIDS, Mich.—89.2</b> WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo.)	448,158
<b>GREAT BEND, Kan.—63.6</b> KCKT-TV (N)	100,430
<b>GREAT FALLS, Mont.—42.9</b> KFBB-TV (A,C,N)	28,683

Market & Stations—% Penetration	TV Homes
<b>GREEN BAY, Wis.—77.4</b> WBAY-TV (C); WFRV-TV (A,C)	360,805
<b>GREENSBORO, N.C.—72.9</b> WFMY-TV (A,C)	402,261
<b>GREENVILLE-WASHINGTON, N.C.—57.6</b> WNCT-TV (A,C); WITN (N)	198,393
<b>GREENVILLE-SPARTANBURG, S.C.—61.6</b> WFBC-TV (N); WSPA-TV (C)	284,466
<b>HANNIBAL, Mo.—QUINCY, Ill.—75.2</b> KHQA-TV (C); WGEM-TV (A,N)	157,523
<b>HARLINGEN-WESLACO, Tex.—50.7</b> KGBT-TV (A,C); KRGV-TV (N)	65,364
<b>HARRISBURG, Ill.—37.0</b> WSIL-TV† (A,N)	†34,741
<b>HARRISBURG, Pa.—77.8</b> WCMB-TV†; WHP-TV† (C); WTPA† (A)	*†198,282
<b>HARRISONBURG, Va.—66.5</b> WSVA-TV (A,C,N)	±102,518
<b>HARTFORD-NEW BRITAIN, Conn.—70.4</b> WHCT† (C); WNBC† (N)	†289,922
<b>HASTINGS, Neb.—63.5</b> KHAS-TV (N)	103,632
<b>HATTIESBURG, Miss.—55.5</b> WDAM-TV (A,N)	78,730
<b>HENDERSON, Ky.-EVANSVILLE, Ind.—63.4</b> WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	183,954 *†106,399
<b>HENDERSON-LAS VEGAS, Nev.—72.9</b> KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	22,098
<b>HONOLULU, T.H.—76.0</b> KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, and KMAU, Wailuku, KONA-TV operates satellite KMVI-TV, Wailuku)	**103,403
<b>HOUSTON-GALVESTON, Tex.—81.1</b> KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRK, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	533,528

**KTBC-TV**  
is growing older...  
taller... stronger...  
**NOW!**  
a **TALLER tower**  
(1280' above average terrain)  
**MORE coverage**  
(1137' above ground)  
and right in the  
**HEART of TEXAS**

**KTBC**  
CHANNEL 7  
CBS • NBC • ABC  
316 kw

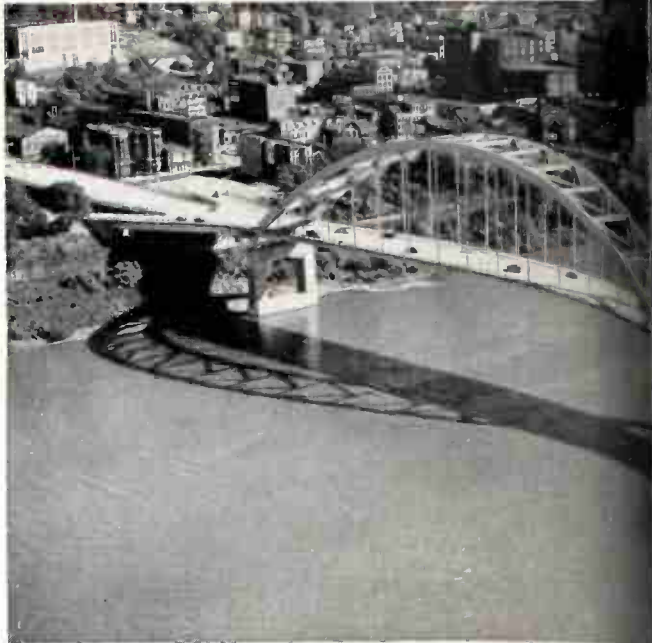
590 kw RADIO  
CBS  
5,000 watts (LSI)

**AUSTIN, TEXAS**

Represented Nationally by  
**Paul H. Raymer Co., Inc.**



Chemical plants on the Ohio River banks draw pure, high quality rock salt from deep beneath the surface. The salt is ideal for the manufacture of chlorine and caustic soda, important ingredients in a wide variety of chemical products. Columbia Southern, Allied Chemical, National Aniline and Molay Chemical are among the major chemical companies now operating in the Ohio Valley. In the past three years, chemical-plant construction in the WWVA area has passed the \$100-million mark.



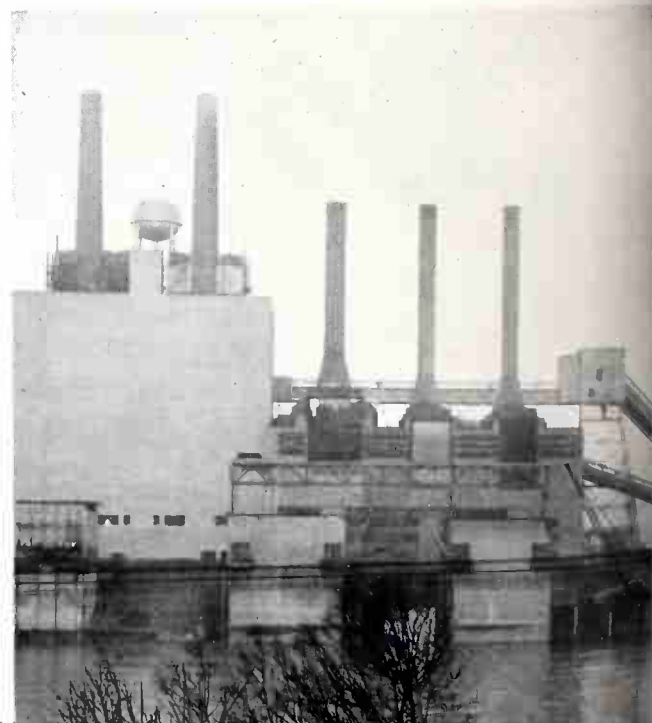
Wheeling, the gateway to the midwest, is the focal point for retail sales, wholesale distribution and manufacturing in the area. Located on the banks of the beautiful Ohio river and on National Route 1, it is a city of opportunity.



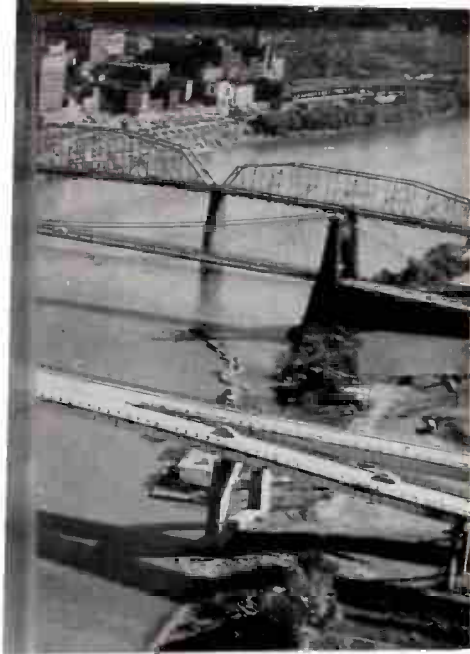
In the Wheeling area lies the nation's only natural supply of coal sufficient for power production necessary for aluminum plants in the eastern United States. Here is the world's largest stripping shovel operated by the Hanna Coal Co. New coal processes now make Ohio Valley power available at prices competitive with Hydraulic power. Projected underground mines fan out for 30 miles from the Wheeling area.

Generating facilities in and near Wheeling were increased by 1,100,000 KW during 1953-54, the greatest power-increase in the nation. Still more is needed every year. By 1958, power-generating facilities in the WWVA area will be increased by another 1,000,000 KW.

# THE BOOMING OHIO VALLEY AND WWVA







40. Wheeling is the natural hub of a prosperous market. In the foreground is Wheeling's new multi-lane Fort Henry Bridge.

Steel flows into ingot molds every day in the big steel mills in the Wheeling district. In 1955, the two major Ohio Valley steel industries paid out more than 160 million dollars in wages, an increase of more than 15% over 1954 and expansion is continuing. By National Steel, of which Weirton Steel is a major division, more than 200 million dollars will be spent in expansion by 1958. Wheeling Steel's current program calls for 65 million in expansion.

From the hills, salt from the earth and water from the Ohio River make the Wheeling-WWVA area the nation's fastest growing industrial region. Here more than One Billion Dollars has been spent in the past five years for expansion and new construction. **AND A BILLION MORE IS PLANNED FOR THE IMMEDIATE FUTURE!**

For more than 30 years WWVA, the Friendly Voice, has been the area's leading radio station, the ONE dominating medium dominating a 2.2 billion-dollar market.

Surveys prove this dominant leadership again and again. In the most recent AREA PULSE, 43 counties surrounding Wheeling were measured. In every instance WWVA was the favorite station by a wide margin. WWVA ranked first in every quarter-hour surveyed from 6:00 am to 12 midnight, seven days a week. Every hour, every day, WWVA topped them all.

**THE WHEELING AREA ... a BOOMING STORER MARKET ... best served, and best SOLD, by WWVA.**



**STORER  
BROADCASTING  
COMPANY**

<b>WSPD</b> Toledo, Ohio	<b>WJW</b> Cleveland, Ohio	<b>WJBK</b> Detroit, Michigan	<b>WAGA</b> Atlanta, Georgia	<b>WBRC</b> Birmingham, Alabama	<b>WWVA</b> Wheeling, W. Virginia	<b>WGBS</b> Miami, Florida
<b>WSPD-TV</b> Toledo, Ohio	<b>WJW-TV</b> Cleveland, Ohio	<b>WJBK-TV</b> Detroit, Mich.	<b>WAGA-TV</b> Atlanta, Ga.	<b>WBRC-TV</b> Birmingham, Ala.	<b>KPTV</b> Portland, Ore.	<b>WGBS-TV</b> Miami, Fla.

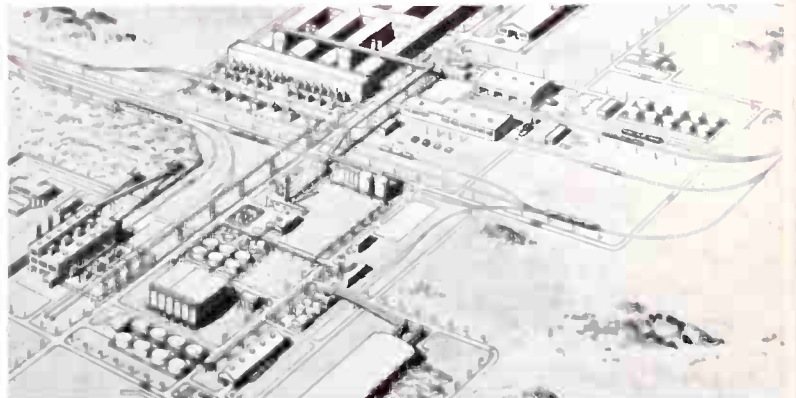
**NEW YORK—625 Madison Avenue, New York 22**

**SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498**

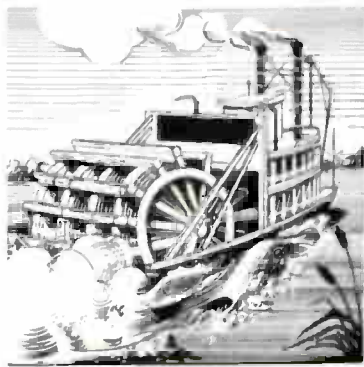
**SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689**



The Ohio River provides Wheeling industry with low cost transportation for the nation's population. Annual Ohio River shipping is now up to 85 million tons. Railroads plan \$20,000,000 for improvement to meet the WWVA-area's booming industry.



Recent influx of primary aluminum manufacturing means hundreds of new plants to process and fabricate the product. ORMET's (formerly Olin-Revere) new 250-million-dollar plant is the world's first fully-integrated aluminum plant—so huge that new coal fields and power plants are being constructed to serve it. Result: Thousands of new jobs and new families for the WWVA Market.



# UPSTREAM POWER!

Selling products is an upstream battle in today's competitive market. It takes *power* to make headway . . . to channel advertising skillfully over shoals and into homes of receptive prospects.

WSAZ-TV can do this for you in the rich Ohio River market. Blanketing 69 important counties with half a million TV homes, its power is measurable *both* in ERP and in viewer acceptance, persuasive selling.

No other medium approaches WSAZ-TV's broad popularity. Nielsen shows (for example) a nighttime, weekday superiority of 100,580 homes for WSAZ-TV over the next-best station.

This kind of penetration and preference gets advertising results . . . and can propel you to new sales levels in America's industrial heart. Any Katz office can help you harness WSAZ-TV to get you upstream faster.

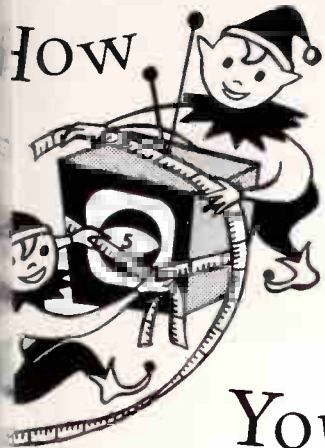
**WSAZ-TV**  
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.  
**N.B.C. NETWORK**

Affiliated with Radio Stations  
WSAZ, Huntington & WKAZ, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
HUNTINGTON-CHARLESTON, W. Va.—68.7	396,400	LOUISVILLE, Ky.—73.4	440,000
WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)		WAVE-TV (A,N); WMAS-TV (C)	
HUTCHINSON-WICHITA, Kan.—73.8	248,960	LURBOCK, Tex.—64.5	178,000
KTVM (C); KAKE-TV (A); KARD-TV (N)		KCBD-TV (A,N); KDUB-TV (C)	
IDAHO FALLS, Ida.—59.0	41,308	LUFKIN, Tex.—45.6	42,000
KID-TV (A,C,N)		KTRE-TV (N)	
INDIANAPOLIS, Ind.—84.2	711,701	(Optional satellite of KPBC-TV, Houston)	
WFBS-TV (A,N); WISH-TV (C)		LYNCHBURG, Va.—62.6	168,000
(See also Bloomington, Ind.)		WLVA-TV (A,C)	
For ranking purposes, consider this market		MACON, Ga.—81.7	68,000
Indianapolis-Bloomington.		WMAZ-TV (A,C)	
JACKSON, Miss.—56.8	183,739	MADISON, Wis.—82.5	228,000
WJTV (A,C); WLBT (N)		WISC-TV (C); WKOW-TV† (A); WMTV† (N)	
JACKSON, Tenn.—49.9	68,921	MANCHESTER, N.H.—92.2	98,000
WDXI-TV (C)		WMUR-TV (A)	
JACKSONVILLE, Fla.—56.8	224,742	MARINETTE, Wis.—79.8	146,000
WJHP-TV† (A,N); WMBR-TV (A,C)	172,142	WMBV-TV (A,N)	
JEFFERSON CITY-COLUMBIA, Mo.—61.6	102,134	MARQUETTE, Mich.—81.0	41,000
KRCG-TV (C); KOMU-TV (A,N)		WDMJ-TV (C)	
JOHNSON CITY, Tenn.—47.9	102,664	MASON CITY, Iowa—77.2	176,000
WJHL-TV (A,C,N)		KGLO-TV (C)	
JOHNSTOWN, Pa.—91.2	1,072,726	MAYAGUEZ, P.R.	
WARD-TV† (A,C); WJAC-TV (A,C,N)	††	WORA-TV (C)	
(Circulation shown includes Pittsburgh, Pa.)		MEDFORD, Ore.—48.9	27,000
JOPLIN, Mo.-PITTSBURG, Kan.—62.0	134,009	KBES-TV (A,C,N)	
KODE (A,C); KOAM-TV (A,N)		MEMPHIS, Tenn.—52.9	390,000
JUNEAU, Alaska	††	WHBQ-TV (A); WMCT (N); WREC-TV (C)	
KINY-TV (C)		MERIDIAN, Miss.—56.8	98,000
KALAMAZOO, Mich.—89.3	638,444	WTOK-TV (A,C,N)	
WKZO-TV (A,C)		MIAMI-FT. LAUDERDALE, Fla.—88.7	341,000
(For ranking purposes, consider this market		WCKT (N); WGBS-TV†; WITV† (A); WTVJ (C)	1108,000
Kalamazoo-Grand Rapids.)		MIDLAND-ODESSA, Tex.—63.5	63,000
KANSAS CITY, Mo.—82.5	546,151	KMID-TV (A,N); KOSA-TV (C)	
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)		MILWAUKEE, Wis.—88.9	701,000
KEARNEY, Neb.—60.6	**105,886	WISN-TV (A); WITI-TV; WTMJ-TV (N); WTIX† (C)	254,000
KHOL-TV (A,C,N)		MINNEAPOLIS-ST. PAUL, Minn.—81.9	693,000
(Operates satellite KHPL-TV, Hayes Center, Neb.)		KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
KLAMATH FALLS, Ore.—49.9	45,774	MINOT, N.D.—52.2	25,000
KOTI (A,C,N)		KCBJ-TV (A,C,N)	
KNOXVILLE, Tenn.—58.2	217,443	MISSOULA, Mont.—49.2	37,000
WATE-TV (N); WBIR-TV (C); WTVK-TV (A,C)	176,736	KGVO-TV (A,C)	
LA CROSSE, Wis.—59.9	106,304	MOBILE, Ala.—59.6	191,000
WKBT (A,C,N)		WALA-TV (A,C,N); WKRQ-TV (C)	
LAFAYETTE, Ind.—76.8	*†56,771	MONROE, La.—53.9	131,000
WFAM-TV† (C)		KNOE-TV (A,C,N)	
LAFAYETTE, La.—51.4	91,671	MONTGOMERY, Ala.—56.0	130,200
KLFY-TV (C)		WCOV-TV† (C); WSFA-TV (N)	176,000
LAKE CHARLES, La.—68.3	128,574	MUNCIE, Ind.—75.7	*102,000
KPLC-TV (A,N); KTAG-TV† (C)	*†52,234	WLBC-TV† (A,C,N)	
LANCASTER, Pa.—88.2	546,875	MUSKOGEE, Okla.—77.8	227,000
WGAL-TV (C,N)		KTUX (A)	
LANSING, Mich.—89.1	417,995	(Includes Tulsa, Okla.)	
WJIM-TV (A,C,N)		NASHVILLE, Tenn.—54.9	332,000
(Includes Flint)		WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	
LAREDO, Tex.—47.9	*6,739	NEW BRITAIN-HARTFORD, Conn.—70.4	†289,000
KHAD-TV (A,C,N)		WNBC† (N); WHCT† (C)	
LAS VEGAS-HENDERSON, Nev.—72.9	22,093	NEW HAVEN, Conn.—92.5	861,000
KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)		WNHC-TV (A,C,N)	
LAWTON, Okla.—71.3	59,885	NEW ORLEANS, La.—77.9	427,000
KSOW-TV (A)		WDSU-TV (A,C,N); WJMR-TV† (A,C)	*†133,000
LEXINGTON, Ky.—31.0	*†38,856	NEW YORK, N.Y.—91.8	4,705,000
WLEX-TV† (A,N)		WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
LIMA, Ohio—73.5	*†68,692	NORFOLK, Va.—79.5	307,000
WIMA-TV† (A,C,N)		WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	*†163,000
LINCOLN, Neb.—74.4	178,081		
KOLN-TV (A,C)			
LITTLE ROCK-PINE BLUFF, Ark.—59.5	241,771		
KARK-TV (N); KTHV (C); KATV (A,C)			
LOS ANGELES, Calif.—90.3	2,351,758		
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV			

No Matter  
How



You  
Measure It  
**WKRГ-TV**  
is out in front in  
**MOBILE**

**PULSE** Telepulse (Sept. '56) shows WKRГ-TV leading in 275 quarter hours to 171 for Station "X". The night time lead is most one-sided, 117 to 48.

**NIELSEN** The 1956 Nielsen Coverage Service shows WKRГ-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.

**A.R.B.** A. R. B. (Nov. '56) shows Channel 5 pulling even further ahead, leading in morning, afternoon and night . . . and with 10 of top 15 shows in Mobile.



**WKRГ-TV**

Reps:  
**Avery-Knodel**

Market & Stations—% Penetration	TV Homes
<b>OAK HILL, W. Va.—53.4</b> WOAY-TV (A)	87,562
<b>ODESSA-MIDLAND, Tex.—63.5</b> KOSA-TV (C); KMID-TV (A,N)	63,090
<b>OKLAHOMA CITY, Okla.—74.9</b> KWTV (A,C); WKY-TV (A,N)	359,943
<b>OMAHA, Neb.—83.6</b> KMTV (A,N); WOW-TV (C)	370,640
<b>ORLANDO, Fla.—63.1</b> WDBO-TV (A,C,N)	152,395
<b>OTTUMWA, Iowa—69.6</b> KTVO (C,N)	144,644
<b>PANAMA CITY, Fla.—43.3</b> WJDM-TV (A,C,N)	17,742
<b>PARKERSBURG, W. Va.—41.9</b> WTAP-TV† (A,C,N)	•†37,582
<b>PENSACOLA, Fla.—56.9</b> WEAR-TV (A,C)	159,888
<b>PEORIA, Ill.—83.8</b> WEEK-TV† (N); WTVH-TV† (A,C)	•†185,390
<b>PETERSBURG, Va.—74.8</b> WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond.)	252,691
<b>PHILADELPHIA, Pa.—92.5</b> WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) (For ranking purposes, consider this market Philadelphia-Wilmington.)	1,782,750
<b>PHOENIX-MESA, Ariz.—77.6</b> KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	162,346
<b>PINE BLUFF-LITTLE ROCK, Ark.—59.5</b> KATV (A); KARK-TV (N); KTHV (C)	241,570
<b>PITTSBURG, Kan.—JOPLIN, Mo.—62.0</b> KOAM-TV (A,N); KODE-TV (A,C)	133,987
<b>PITTSBURGH, Pa.—90.6</b> KDKA-TV (A,C); WENS† (A,C,N)	1,227,638 •†334,322
<b>PLATTSBURG, N.Y.—81.5</b> WPTZ (A,N)	†107,557
<b>POLAND SPRING, Me.—86.8</b> WMTW (A,C); (Mt. Washington, N.H.)	*312,560
<b>PORTLAND, Me.—87.0</b> WCSH-TV (N); WGAN-TV (C)	210,528
<b>PORTLAND, Ore.—73.2</b> KGW-TV (A); KLRN-TV; KOIN-TV (C); KPTV† (N)	393,145 †243,317
<b>PRESQUE ISLE, Me.—76.1</b> WAGM-TV (C)	30,367
<b>PROVIDENCE, R.I.—92.5</b> WJAR-TV (A,N); WPRO-TV (C)	754,985
<b>PUEBLO-COLORADO SPRINGS, Colo.—57.4</b> KCSJ-TV (N); KKTV (A,C); KRDO TV (N)	63,344
<b>QUINCY, Ill.—HANNIBAL, Mo.—75.2</b> WGEM-TV (A,N); KHQA-TV (C)	157,611
<b>RALEIGH-DURHAM, N.C.—65.3</b> WNAO-TV† (A,C); WRAL-TV (N); WTVD (A)	312,916 •†113,122
<b>RAPID CITY, S.D.—50.7</b> KOTA-TV (A,C,N)	21,158
<b>REDDING, Cal.—42.3</b> KVIP (N)	19,914
<b>RENO, Nev.—58.3</b> KOLO-TV (A,C,N)	41,268
<b>RICHMOND, Va.—74.8</b> WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	252,691
<b>ROANOKE, Va.—68.8</b> WDBJ-TV (C); WSLV-TV (A,N)	301,441

Among Us Towers



**5** out of the **TOP 10**\*  
**3** out of the **TOP 5**\*

**NIGHT TIME PROGRAMS  
FEBRUARY 1957 ARB-WICHITA**

\*"Still the Number 1 Station in Wichita!"

The odds are with you,  
when you're on KTVH—exclusive CBS-TV  
in the Central Kansas area . . .

REACHING WICHITA AND 14 OTHER

MAJOR BUYING AREAS IN KANSAS!

To sell in Kansas . . . buy KTVH.



**CBS BASIC • CHANNEL 12**

HOWARD O. PETERSON,  
General Manager

Represented Nationally by  
H-R TELEVISION, INC.



# BASIC



in

## SHREVEPORT LOUISIANA

- FULL 316,000 WATTS POWER
- TOWER 1,210 FEET Above Average Terrain
- AUDIENCE LEADERSHIP In Survey After Survey

## KSLA-TV channel 12

SHREVEPORT, LA.  
PAUL H. RAYMER CO., INC.  
National Representative



Holly Shively, Head Time Buyer  
Ruthrauff & Ryan, Chicago, Ill.

"This is a big help to us... saves us time and steps. Just yesterday I used a state map to plot coverage areas of several TV stations throughout the state. After that, I just turned the page to find the population of cities in each coverage area and then turned a few more pages and there was all the regular SRDS information on rates, etc. This is a wonderful idea."

\*Market maps and data every month in *Standard Rate's Newspaper, Spot Radio and Spot TV Books.*

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
ROCHESTER, Minn.—77.0 KROX-TV (A,N)	96,403	SOUTH BEND-ELKHART, Ind.—66.9 WNDU-TV† (N); WBSB-TV† (C) WSJV-TV† (A)	•†178,977
ROCHESTER, N.Y.—92.1 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	*300,077	SPARTANBURG-GREENVILLE, S.C.—61.6 WSPA-TV (C); WFBC-TV (N)	284,478
ROCKFORD, Ill.—86.2 WREX-TV (A,C); WTVO† (N)	198,189 •†142,096	SPOKANE, Wash.—69.6 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	212,464
ROCK ISLAND, Ill.-DAVENPORT, Iowa—86.7 WHBF-TV (A,C); WOC-TV (N)	381,205	SPRINGFIELD, Ill.—72.1 WICS† (A,N)	•†107,400
ROME, Ga.—67.2 WROM-TV	107,935	SPRINGFIELD-HOLYOKE, Mass.—90.0 WHYN-TV† (C); WWLP† (A,N)	•†197,800
ROSWELL, N.M.—52.4 KSWB-TV (A,C,N)	40,614	SPRINGFIELD, Mo.—67.0 KTTS-TV (C); KYTV (A,N)	89,111
SACRAMENTO, Cal.—80.4 KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	322,083 •†153,890	STEBENVILLE, Ohio—90.2 WSTV-TV (A,C) (Circulation shown includes Pittsburgh, Pa.)	1,013,900
SAGINAW-BAY CITY, Mich.—87.7 WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	305,736 •†82,371	STOCKTON, Cal.—81.6 KQVR (A)	545,400
ST. JOSEPH, Mo.—78.0 KFEQ-TV (C)	189,716	SUPERIOR, Wisc.—DULUTH, Minn.—65.9 WDMS-TV (C,N); KDAL-TV (A,C)	137,500
ST. LOUIS, Mo.—84.3 KSD-TV (N); KTVI† (A,C); KWK-TV (C)	738,396 •†324,058	SWEETWATER, Tex.—63.4 KPAR-TV (C)	44,900
ST. PETERSBURG-TAMPA, Fla.—78.2 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	283,864 †170,318	SYRACUSE, N.Y.—91.1 WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, N.Y.)	439,600
SALINAS-MONTEREY, Cal.—81.2 KSBW-TV (A,C,N)	100,328	TACOMA-SEATTLE, Wash.—77.5 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	435,200
SALISBURY, Md.—85.6 WBOC-TV† (A,C)	•†57,603	TALLAHASSEE, Fla.—(See Thomasville, Ga.)	
SALT LAKE CITY, Utah—82.2 KSL-TV (C); KTVI (N); KUTV (A)	198,892	TAMPA-ST. PETERSBURG, Fla.—78.2 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	283,800 †170,300
SAN ANGELO, Tex.—53.2 KTXL-TV (A,C,N)	20,476	TEMPLE-WACO, Tex.—64.9 KCEN-TV (N); KWTX-TV (A)	131,700
SAN ANTONIO, Tex.—63.7 KCOR-TV†; KENS-TV (C); KONO-TV (A); WOAI-TV (N)	229,013 ††	TERRE HAUTE, Ind.—75.6 WTHI-TV (A,C)	211,000
SAN DIEGO, Cal.-TIJUANA, Mex.—91.7 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	266,152	TEXARKANA, Tex.—56.1 KCMC-TV (A,C)	87,000
SAN FRANCISCO, Cal.—84.8 KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV†;	1,171,416 •†218,235	THOMASVILLE, Ga.-TALLAHASSEE, Fla.—54.3 WCTV (A,C,N)	99,700
SAN JOSE, Cal.—89.5 KNTV	193,477	TOLEDO, Ohio—90.1 WSPD-TV (A,C,N)	360,300
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††	TOPEKA, Kan.—75.3 WIBW-TV (A,C)	171,700
SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	††	TRAVERSE CITY, Mich.—68.4 WPBN-TV (N)	46,100
SANTA BARBARA, Cal.—81.6 KEY-TV (A,C,N) (Includes 33,046 TV homes in western portion of Los Angeles County.)	#119,469	TUCSON, Ariz.—82.2 KGUN-TV (A); KOPO-TV (C); KVOA-TV (A,N)	76,100
SAVANNAH, Ga.—58.6 WSAV-TV (N); WTOG-TV (A,C)	82,380	TULARE-FRESNO, Cal.—83.5 KVVG†; KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	212,100 †172,400
SCHENECTADY-ALBANY-TROY, N.Y.—90.7 WRGB (N); WCDA-TV† (C); WTRI† (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N.Y.)	467,371 •†183,044	TULSA, Okla.—74.4 KOTV (C); KVOO-TV (N); KTVX (A) (Muskogee, Okla.)	308,100
SCRANTON-WILKES-BARRE, Pa.—74.8 WARM-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A)	†226,404	TUPELO, Miss.—43.2 WTWV (N)	29,000
SEATTLE-TACOMA, Wash.—77.5 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	435,207	TWIN FALLS, Idaho—58.0 KLIX-TV (A,C)	25,000
SEDALIA, Mo.—74.2 KDRO-TV	27,755	TYLER, Tex.—53.0 KLTV (A,C,N)	85,000
SHREVEPORT, La.—62.7 KSLA (A,C); KTBS-TV (A,N)	202,064	UTICA-ROME, N.Y.—92.5 WKTU (A,C,N)	133,000
SIoux CITY, Iowa—77.6 KTIV (A,N); KTVI (A,C)	233,847	VALLEY CITY, N.D.—63.8 KXJB-TV (C) (See also Fargo, N.D.)	144,000
SIoux FALLS, S.D.—66.0 KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S.D.)	179,555	WACO-TEMPLE, Tex.—64.9 KWTX-TV (A); KCEN-TV (N)	131,000
		WASHINGTON, D.C.—84.4 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	730,000

Market & Stations—% Penetration	TV Homes
INGTON-GREENVILLE, N.C.—57.7 N (N); WNCT (A,C)	198,393
BURY, Conn.—80.6 R-TV† (A)	145,897
LOO-CEDAR RAPIDS, Iowa—83.4 VL-TV (N); KCRG-TV (A); WMT-TV (C)	326,774
AU, Wis.—66.2 U-TV (A,C,N)	81,648
CO-HARLINGEN, Tex.—50.7 TV-TV (N); KGVT-TV (A, C)	65,364
PALM BEACH, Fla.—79.8 T-TV (A); WPTV (C,N)	89,570
ING, W.Va.—84.2 F-TV (A,N)	426,439
HA-HUTCHINSON, Kan.—73.8 AE-TV (A); KARD-TV (N); I (C)	248,960
MA FALLS, Tex.—61.6 FL-TV (A,N); KSYD-TV (C)	119,978
BURG-BARRE-SCRANTON, Pa.—74.9 VE-TV† (N); WILK-TV† (A); AM-TV† (A); WDAU† (C)	†226,509
WILMINGTON, Del.—91.9 VPI (N)	1,337,256
* Circulation shown includes Philadelphia, Pa.) † For ranking purposes, consider this market ‡ Wilmington-Philadelphia.)	
WILMINGTON, N.D.—48.2 WAD-TV (A,N)	119,458
WILSON-SALEM, N.C.—83.1 WS-TV (N); WTOB-TV† (A)	312,935 •†85,894
WYOMING, Wash.—57.0 KIA-TV† (A,C,N)	***†89,815
* Operates satellites KLEW-TV, Lewiston, Ida., KKB-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	

Market & Stations—% Penetration	TV Homes
YORK, Pa.—81.2 WNOW-TV†; WSBA-TV† (A)	•†102,842
YOUNGSTOWN, Ohio—69.4 WFMJ-TV† (N); WKBN-TV† (A,C)	•†190,761
YUMA, Ariz.—57.1 KIVA-TV (A,C,N)	17,314
ZANESVILLE, Ohio—66.3 WHIZ-TV† (A,C,N)	•†51,682
• Due to conflicting research data, this market has not been reevaluated pending further study. ‡ This market has not been reevaluated pending further study. † U.H.F. ‡‡ Incomplete data. * U.S. coverage only. ** Includes circulation of satellite. *** Does not include circulation of satellite.	

OPENED IN APRIL: 1		
Market	Station	Channel
Charlotte, N.C.	WSOC-TV	(9)
OFF THE AIR IN APRIL: 2		
Market	Station	Channel
Miami, Fla.	WGBS-TV	(23)
Harrisburg, Pa.	WCMB-TV	(27)
DUE TO OPEN IN MAY: 2		
Market	Station	Channel
Bloomington, Ill.	WBLN-TV	(15)
Paducah, Ky.	WPSD	(6)

**CORRECTIONS FOR TELEVISION MAGAZINE'S 1957 DATA BOOK**  
Clip and Paste in Your Data Book

**Television Markets: County Adjustments**

Page	Market	Counties added
159	Savannah, Ga.	Georgia: Ben Hill, Brantley, Jeff Davis, Pierce, Telfair, Wheeler
170	Sioux Falls, S.D.	Minn.: Cottonwood, Watonwan Nebr.: Boyd, Brown (25%), Holt, Keya Paha (25%), Rock (25%)
187	Palm Beach, Fla.	Fla.: Brevard, Okeechobee, Osceola

**Television Markets: Corrected Statistics**

Page	Market	Population	Families	Effective Buying Income
120	Cincinnati, O.	2,327,000	—	—
161	Roanoke, Va.	1,767,100	438,100	\$1,992,393,000
169	Savannah, Ga.	538,800	140,600	\$ 532,953,000
170	Sioux Falls, S.D.	938,600	272,300	\$1,248,021,000
187	West Palm Beach, Fla.	367,900	112,200	\$ 600,719,000

**Television Markets vs. Standard Markets**

Page	Market	Television Market Figures		
		Population	Families	Effective Buying Income
123	Cincinnati, O.	2,327,000	—	—
236	Savannah, Ga.	538,800	140,600	\$ 532,953,000
138	Sioux Falls, S.D.	938,600	272,300	\$1,248,021,000
240	West Palm Beach, Fla.	367,900	112,200	\$ 600,719,000

On page 122 the following data was omitted from the WRBL-TV, Columbus, Georgia, advertisement:  
TV Homes: 155,280  
Pop.: 1,140,800  
Families: 281,100  
E.B.I. \$1,164,802,000

(The data are 1956 final figures. They reflect the totals for the coverage area as defined by TELEVISION MAGAZINE.)

On page 199, station KONO-TV (A), which went on the air January 21, 1957, was omitted from the San Antonio listing.

**883,700**  
Prospective Customers Are  
Slipping Through  
Your Fingers



**If You're MISSING THE BIG ST. JOSEPH MARKET**

Just being on Kansas City or Omaha stations won't deliver the coverage you need in the big St. Joseph market. It takes KFEQ-TV to keep nearly a million prospective customers from slipping through your fingers.

**NOW ON THE AIR WITH FULL POWER 100,000 Watts**

OMAHA • IOWA  
NEBRASKA  
KANSAS  
MISSOURI  
ST. JOSEPH  
KANSAS CITY

CHANNEL 2  
CBS • ABC • NTA  
**KFEQ-TV 2**  
ST. JOSEPH, MISSOURI  
A KENTON BROWN STATION

Blair Television Associates, Rep.

has to be a great deal more than an expert copywriter. He must be acquainted, in depth, with all phases of the business.

"To run a modern ad agency," said an executive who is still on his way up, "you've got to be a helluva guy all the way around." Basic requirements for any advertising man aspiring to an agency presidency include such homely old virtues as tenacity of convictions, strong personality, and a willingness to play on the "team." More particular to advertising are qualities of persuasiveness, diplomacy and articulateness. Charm and good looks help too.

Above all, there must be drive and a total dedication to the job. For the man at the top, no personal considerations can stand in the way of his duties as an agency head.

Other agency executives, observing this strenuous regimen, often decide to stay where they are and not aim for any higher positions.

For the modern agency president, marketing is an essential skill. Advertising has indeed drifted in the direction of less glamorous businesses.

"Look at the agency presidents. You'll find as many from media and research departments as you will from copywriting now. The day of the great sloganeer is long gone. People have become more sophisticated, and advertising has had to learn more sophisticated ways of reaching them. Where you find a great slogan man of the past, you'll find that he's learned to grow."

#### Co-operation or compromise?

Much of the criticism of the advertising business has to do with the compromises, though in the "game" it is denied that compromise need be so degrading; one man's compromise is another man's teamwork.

A trend towards the organization? Not at all, say the ad men. It's only the bull-headed and the immature who fail to realize that you must learn to mesh your ideas with those of others. But some claim that the toll of too many compromises is so demeaning that demoralization is inevitable. These viewpoints are not those of agency presidents.

From the standpoint of a management consulting firm, outside advertising looking in, teamwork is at the heart of an agency's problems. Without it, the agency will falter. But by the same token, any executive who doesn't fight for his convictions is false to himself and his job.

Thus, it behooves the man who

wants to succeed to speak out in an endeavor to arrive at sound conclusions. "How many people in a network or in advertising do that?" asked one network man. "One in ten?"

Agency men were less cynical about this problem. "You've got to be forthright these days or you'll lose out. Some other agency will steal your business. Any strong agency has to tell a client what he should do. And any good executive in an agency has to tell the truth. Too much money is involved for anyone to bring on some disastrous results with a cheap compromise."

The problem of staying on top once you get there was explored by another member of the management consulting firm. "Most executives in ad agencies are inefficient because they are afraid of the consequences of their decisions. I'd say nine out of ten felt that way.

"And they're afraid to trust their subordinates, either because they might be too good at the job, or because they just don't think they're competent enough. Then they run into trouble.

#### Capable employees reflect on you

"It's a wise executive who hires top men to work under him. If he has executives who can handle their jobs well, he doesn't have to work down on their level. Consequently, he can stay ahead of the game, by being the only one working on his level. In a business where you can be a hero one day and a bum the next, it's a smart idea to hire the best possible. They make you look good."

An agency vice president sums up the growing conviction that the fictional picture of the advertising world is far from true:

"It's a frantic, big money business where there is no room for mistakes. Under the tension, naturally you have some hard feelings. But for the top guy, the rewards are worth it. He's in an exciting business dealing with millions of people's lives, and helping to shape the future of the country. Fortunately, the business has become so complicated that only the most brilliant men can run it. Sure, they have to be a bit ruthless at times. But they have to be honest too. You might say we could contradict Leo Durocher when he said that there are plenty of nice guys in the world and they're all standing in breadlines. A lot of nice guys are running agencies too." END

# Neve



Be sure to shoot  
IN COLOR...  
You'll be glad you d



**ust your**  
**at Abby... too far!**



...ions are interesting—of course.  
...s sure to let you know—par-  
...when they concern television.  
...ther she nor all your other rela-  
...should have too great a voice in  
...ng a show. That's a job for  
...ing with impartial audiences.

How?—By having the show on film. Then you can test all you want—from here to Timbuktu—economically, efficiently.

And on film, when you want to make changes—you just splice 'em in! That's why a good show is a better show on EASTMAN FILM.

For complete information write to: Motion Picture Film Department  
**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

East Division  
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.

**V. J. GERMAN, Inc.**, Agents for the sale and distribution of Eastman Professional  
Motion Picture Film, Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

The production problem is licked, but writers are still in short supply

writers on commercials to go around for at least another five years.

The art director for the commercial arrived too late. Print art directors simply were loathe to leave a cinch for a hunch, and TV had to develop slowly its own peculiar crew of advertising-oriented art men. Results have been satisfactory (sometimes outstanding!), but the commercial art director's position is still "low man on the totem pole."

A belated solution to this problem seems to be in the making at one agency—Compton—where the post of art director is combined with production. Men with dual experience are in charge. So here a new breed of the two-hatted director may have the last word, after all.

Production itself, from the agency standpoint, is fairly well licked. There is a sufficiency of manpower for both live and film TV commercials, and the cooperation of good production suppliers continues to build this pool far in advance of the writing and art-direction branches of the business.

Some agencies welcome outside ideas

A few agencies are willing to bargain with outside suppliers for commercial creative ideas. This has been especially true of jingles, with at least six top suppliers now doing a land-office business; and of animation, where creative ideas are often expected as part of a production order.

All this is in sharp contrast to the early days of television, when major New York agencies felt that all creative work had to be done inside the shop—as it was for print. Chicago and midwestern agencies were not so hasty in making this rule mandatory, and various outside suppliers operated almost as a part of the agencies' creative departments.

During the last two years, New York agencies have relaxed their former policy, and are now more inclined to welcome the outside man with an idea.

Although creative producers like UPA have made significant contributions, perhaps outstanding as a creative production supplier has been John Hubley of Storyboards, Inc. Hubley is credited with the brilliant ideas—as well as the design—of the Ford "Diagnosis" spot (the only American commercial to win an international award), others in the Ford series, the Bank of America series, the Heinz "Worcestershire Sauce" spot, and other work which set a new trend.

Oddly enough, all these spots originated in agencies outside New York, and undoubtedly did much to open the doors of New York agencies to Hubley and other creative producers. Of the 200-odd production suppliers, at least 20 have top-flight creative facilities. It seems likely that more and more outside ideas will be used in the future, as every available manpower source is

To page 111

Philip Morris "Nose Test" (Biow-Allen Funt): First significant use of "candid camera" technique. An instant success, but more notable because of subsequent failure and the clamping down on such claims for cigarette advertising.



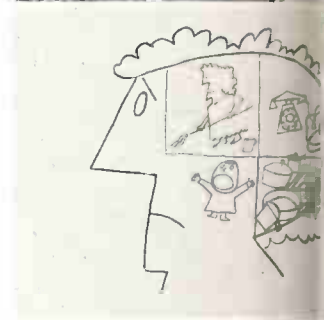
Speedy "Alka Seltzer" (Wade-Five Star - Swift - Chaplin): First great stop-motion puppet that was to go on to a brilliant success story. One of the top trademarks in America today.



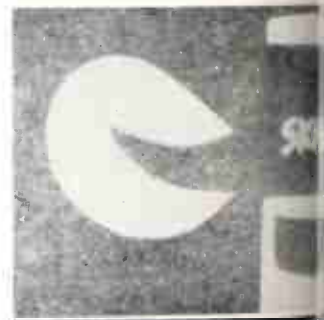
Hamm's Beer Series (Campbell Mithun - Swift - Chaplin): Undoubtedly the most effective use of TV by any beer sponsor in TV's first decade. A happy combination of jingle, cartoon and "beer-drinking mood."



Jell-O "Busy Day" Series (Y&R-UPA): Brilliantly conceived cartoons of Steinberg that probably started the trends to new design in animation for the industry.



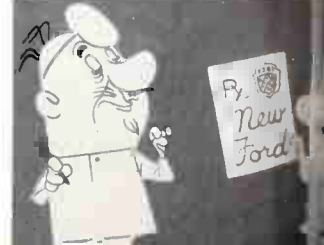
Skippy Peanut Butter (Guild, Bascom & Bonfigli-TV Spots Inc.): The "U" commercial that was the first major experimentation with paper cut-outs. One of many fine "low pressure" commercials for this client.



Prudential "Our Town" Series (Calkins & Holden-Lux-Brill): Most stimulating use of stylized settings with story-telling technique of many recent commercials in this experimental area.



Ford "Storyboard" Cartoons (JWT - Storyboard): Another John Hubley series that signaled the new era in cartoon concept. Made originally for regional dealers, soon nationwide in use.



Batten, Barton, Durstine  
 & Osborne, Inc.  
 Benton & Bowles, Inc.  
 Boeing Airplane Co.  
 Bozell & Jacobs, Inc.  
 Campbell-Mithun, Incorporated  
 Carnation Co.  
 Cunningham & Walsh, Inc.  
 Dancer-Fitzgerald-Sample, Inc.  
 D'Arcy Advertising Company  
 Douglas Aircraft Company, Inc.  
 Doyle Dane Bernbach, Inc.  
 Fitzgerald Advertising Agency  
 Foote, Cone & Belding  
 Clinton E. Frank, Inc.  
 Gardner Advertising Co.  
 Grey Advertising Agency, Inc.  
 Honig-Cooper Company  
 Knox Reeves Advertising, Inc.  
 Lennen & Newell, Inc.  
 Earle Ludgin & Company  
 Maxon, Inc.  
 McCann-Erickson, Inc.  
 Miller, MacKay, Hoeck  
 & Hartung  
 National Theaters, Inc.  
 North Advertising  
 North American Aviation, Inc.  
 Rheem Manufacturing  
 Company  
 Sullivan, Stauffer, Colwell  
 & Bayles, Inc.  
 Superdisplay, Inc.  
 Tatham-Laird, Inc.  
 J. Walter Thompson Company  
 United Theater Supply  
 Company  
 Wherry, Baker & Tilden, Inc.

10

THANKS TO THE  
 CONTINUING CONFIDENCE  
 OF OUR CLIENTS

THIS IS OUR

*10th year*

OF HIGHEST QUALITY  
 FILM PRODUCTION  
 FOR TELEVISION AND  
 INDUSTRY

*For your convenience at Cascade:*

*Three Sound Stages, Experienced Personnel,  
 Complete Animation, Production, Editorial  
 and Optical Facilities*

**cpc**

**CASCADE PICTURES OF CALIFORNIA, INC.**

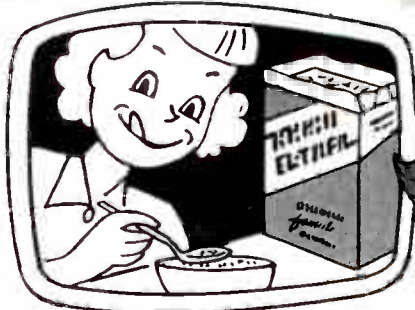
1027 NORTH SEWARD STREET  
 HOLLYWOOD 38, CALIFORNIA

For The United States  
 Government:

Department of the Air Force  
 Armed Forces Special Weapons  
 Project  
 Department of the Navy  
 The Signal Corps  
 The Department of State

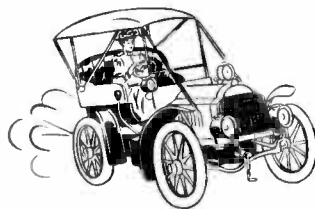
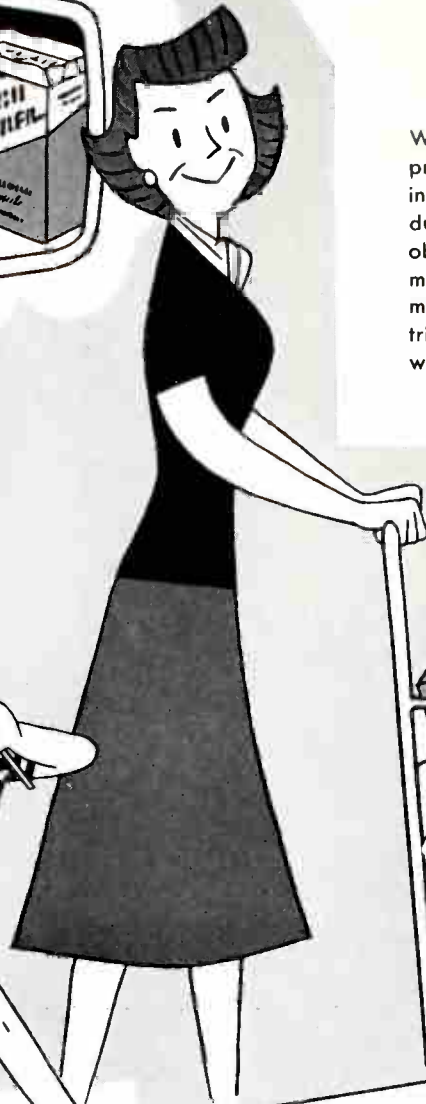


GETTING THE MOST FR



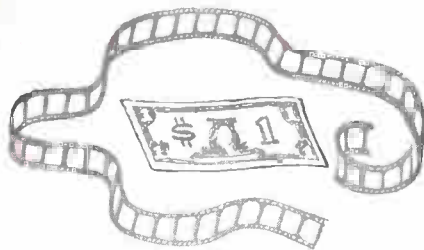
## More SELL In Commercial

Will that clever use of trade product-in-use surely fix the bug in the viewer's mind? Not if the dull, indistinct and poorly reproduced obsolete film equipment. The first more "sell" in film commercials must start with station facilities tricked out to impart "snap" and with modern RCA film room eq



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

PER FILM DOLLAR...



## Save Picture Quality that Advertisers want...

### And Keep Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

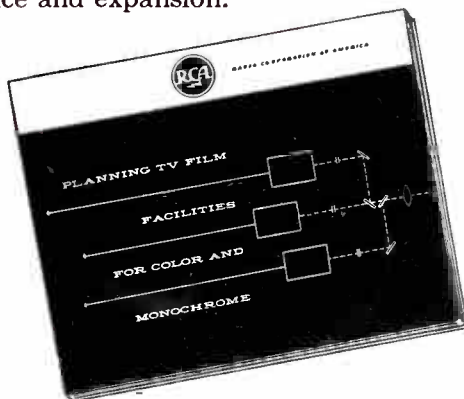
RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

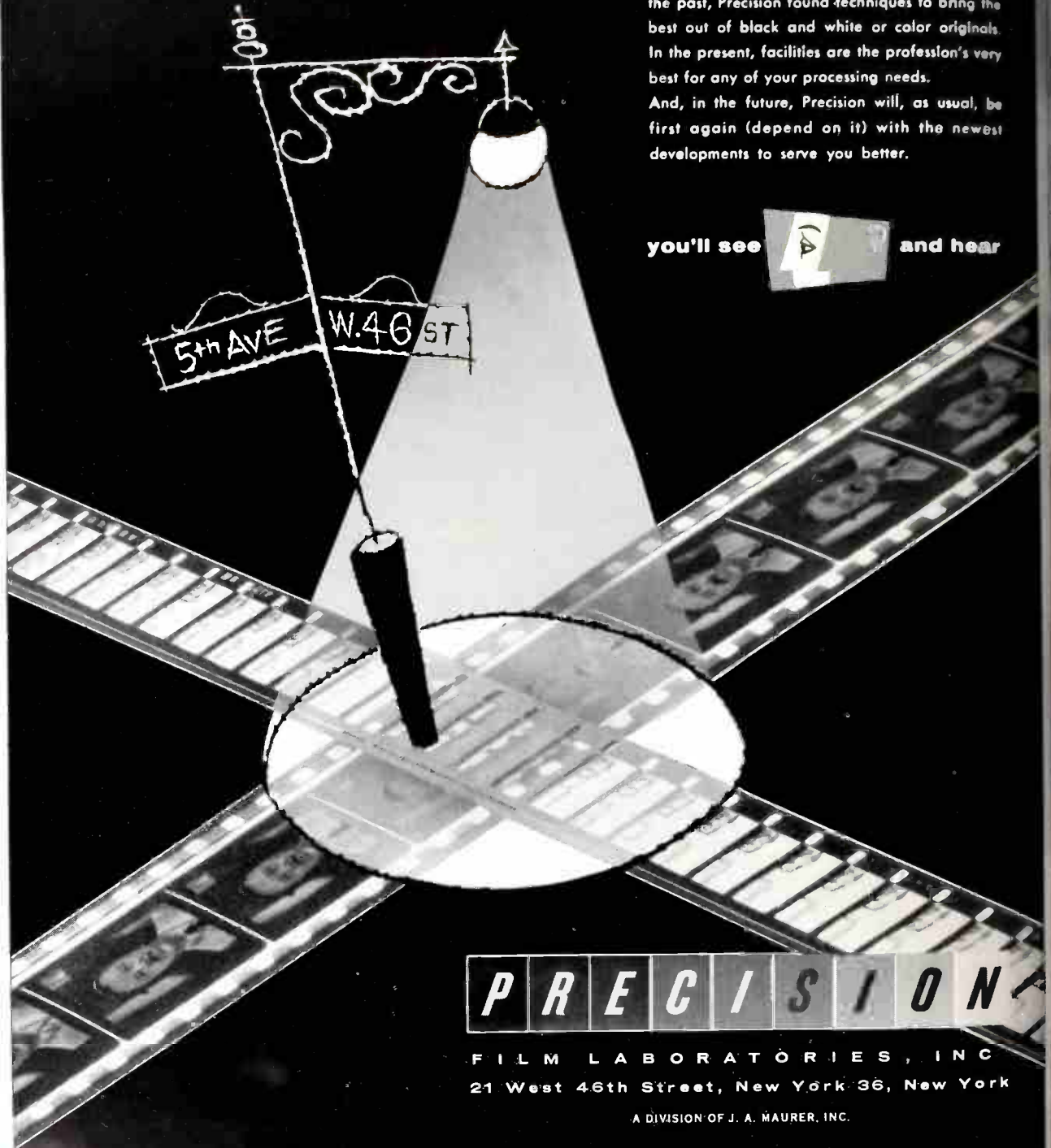
# BRILLIANT PERFORMANCE

That happy glow (limelight?) In Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. Wotta performer.

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

you'll see  and hear



# P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C  
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

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





**Piel's "Bert & Harry"** (Y&R-UPA): Most stimulating series of the decade in the use of voice-and-cartoon characters. The one most talked about in the trade.



**NBC "Monitor"** (TV Spots Inc.): Significant because it marked radio's use of the upstart medium. A classic abstract cartoon with rich and vivid sound effects. A brilliant concept.



**Nabisco Series** (McCann-Erickson-Bill Sturm, Others): Perhaps the finest all-round use of cartoon, jingle and experimental techniques for a "family" of products. Over 20 fine examples.



**Pet Milk "Dream Come True"** (Gardner-Sarra): Probably the greatest human interest story of the decade; a simple, fetching story of a mother and her baby.



**Revlon** (BBDO; N, C&K-Live): The excellent cosmetic commercials paired so successfully with the "dream" setting of "\$64,000 Question." Proved equally successful in Britain's commercial TV.



**Bank of America** (Charles Stuart - Storyboard): The "M-O-N-E-Y" cartoon which revolutionized bank advertising on TV. Followed by many other fine examples of 30 spot use.



**A.T.&T. "Dream Telephones"** (Ayer-Peter Elgar): Best "emotional" selling job and possibly the best musical scoring of any single commercial of the decade. Brilliantly conceived.

## THE TELEVISION COMMERCIAL *From page 106*

Production costs have risen almost 65% since 1950; no end is in sight

tapped in the constant quest for better TV commercials.

Is the television commercial an art form?

The question has been asked many times during these ten years, and there are certainly many milestones to prove that it is—as surely as the feature motion picture is. But both are subject to a highly complex team operation that makes it difficult for the distinctive genius of an individual to shine through.

Hollywood, after fifty years, still makes it just short of impossible for writer, artist, cameraman, director and actor to collaborate as one. Television, after ten years, has similarly discovered that the distinctive entertainment value in a program comes most frequently from the domination of one strong individual. Creativity by committee is rare, and the complexities of the commercial increase these hazards.

Too, as Hollywood has learned, the box-office is the final taskmaster. And so the TV commercial has the added necessity of remembering to think in terms of sales results. Nevertheless, the development of the commercial as an art form has made substantial progress in ten years. The future looks even more promising.

Meantime, production costs have been steadily rising. In the last two years costs have jumped another 20%, a total of almost 65% since 1950. Continuing increases seem certain, since specialized manpower is so essential to the job. As many as 100 talented and skilled people frequently work on a television commercial. There is simply no mechanical substitute to promise lower costs.

Since 1953, the Screen Actors' Guild agreement has increased total costs by requiring repeat payments for performing talent on re-use of film commercials. No accurate estimates exist, but it is known that for many clients these talent re-use payments have more than doubled commercial costs.

Color, of course, is due to run expenditures still higher, although probably not so much as has been predicted. On normal color film commercials, live action can be produced at about 20%-30% more than similar material in black-and-white. Cartoon need not increase costs more than 5%-10%.

### Videotape in color will save time and money

Videotape, the new electronic method of recording picture as well as sound, is beginning to revolutionize the TV program business. Color may be the most promising angle for its use in the commercial field. It has no application in the cartoon field at the present time, since cartoons must be shot frame-by-frame with stop motion cameras, and few savings could be effected in normal black-and-white.

But videotape, in color, could be a real time- and money-saver. Commercials could be made with all the expensive (and time-consuming) opticals right in the

*To next page*



## BEEN TOO BUSY TO BLOW OUR HORN

CROWN GAS — SYLVAN SEAL — ARMSTRONG TILE — NABISCO SUGAR WAFERS — RHEINGOLD BEER — HUDSON PAPER NAPKINS — GILLETTE BLADES — CARE — NABISCO MILLBROOK BREAD — USN BRYLCREEM — BARBASOL — MGM TV TRAILERS — SUNSHINE HI-HO CRACKERS AND HYDROX COOKIES — SUNSHINE KRISPY CRACKERS — GENERAL ELECTRIC — TENDERLEAF TEA — RCA TUBE AND BATTERY — NABISCO CRACKERS, SWEETGOODS AND CEREALS — COCA-COLA — EYE-GENE — RCA SERVICE — KEEBLER BISCUITS, SWEETGOODS AND CRACKERS — SALADA TEA — LES PAUL, MARY FORD OPENINGS — PROGRAMS IN PRODUCTION: "RSVP" FEATURING RENZO CESANA — TWELVE THEATRICAL SHORTS IN COLOR CINEMASCOPE — AND AT OUR NEW DIVISION KINEO-GRAPHICS (FEATURING ANIKINS' THREE DIMENSIONAL FIGURES — STOP MOTION — SPECIAL EFFECTS) — BOSCO CLICQUOT CLUB SODAS — NABISCO RYE THINS — NABISCO OREO — A CHILDREN'S SERIES IN COLOR FOR TV RELEASE — A SCIENCE SERIES FOR THEATER, SCHOOL AND TV RELEASE

**BILL STURM STUDIOS INCORPORATED**  
723 7th AVE., N.Y. N.Y. JUDSON 6-6150

**KINEO-GRAPHICS INCORPORATED**  
8 EAST 12th ST., N.Y.C. JUDSON 6-1650  
A DIVISION OF BILL STURM STUDIOS, INC.

LIVE ACTION — ANIMATION — STOP MOTION  
ANIKINS — ROTOSCOPE — SPECIAL EFFECTS

### THE TV COMMERCIAL *Continued*

original "negative," and videotape immediate playback could have it the air the same day.

Next to videotape, the most promising technical advance in store for commercials appears to be the electronic editing equipment now in final testing stages at a major Hollywood studio. This permits the transfer of the day's film rushes to electronic tape; then follows the speed editing of alternate scenes and tracks simply by pushing buttons. Opticals can be likewise "punched" so that the completely edited "answer print" can be ready in an hour. If the client doesn't like his scenes can be shown him minutes later!

Surely other technical advances will come as well, for television will have grown tremendously by 1965. One trade source predicts that advertisers will be spending a rate three-and-a-half times present figure: \$3,500,000,000 a year in TV.

Should commercial production expenditures keep pace, this would mean a figure close to \$100,000,000 spent on film commercials. This assumes the present annual figure of about \$28,000,000 (although one industry report now projects the volume at \$35,000,000), with multiplication by three-and-a-half to 1965's total.

No reliable figures exist, but it is probable that about 46,000 TV commercials were produced last year, including local live commercials and local sponsors. More than 30,000 these were live one-time telecasts against some 14,000 film commercials—which of course had extensive competition. Videotape could change the ratio by taking over virtually all and some of the film commercials.

Two other inventions designed to affect the destiny of the TV commercial are Pay-TV, the non-advertising coin-in-a-slot method of viewing, "Blab-Off," the device that cuts the commercial on any present

### TV viewers want to see commercials

Oddly enough, they can be tied together, as both disregard a fundamental idea pointed out by psychologists: *American viewers do not want to see television commercials*, though the viewer appears to do this by his attitude in kidding commercials, television advertising assumed a vital role in American culture.

"Blab-Off" has had its time at hand and Pay-TV undoubtedly will take its inning, but the champ is still

As long as commercials carry information and other relevant information, there seems to be little reason for concern for, consciously and subconsciously, the viewer has found television's graphic advertising satisfying.

In the early days of TV, misguided research jumped at a number of conclusions that it has taken a decade to disprove. Sure, on "like-dislike" invariably the cartoon, jingle and personality commercials in the "like" column, and it took time and much analysis to prove the greater advertising strengths inherent in these forms of live action.

Television TV sales craftsmen now know that "liking" a commercial, in itself, is no key to sales effectiveness. The highly popular "Bert and Ernie" commercials didn't sell any more Piel's Beer in 1956 than the commercials sold in 1955.

**Advertiser on camera not necessary**

Early research yardstick showed that an announcer on camera was better than one in a voice-over only (they reached this premature conclusion without realizing they were testing expensive films against very cheap voice-overs). It took the continued success of Kraft Macaroni, Sheaffer Pen and other highly successful voice-over commercials to disprove this false yardstick.

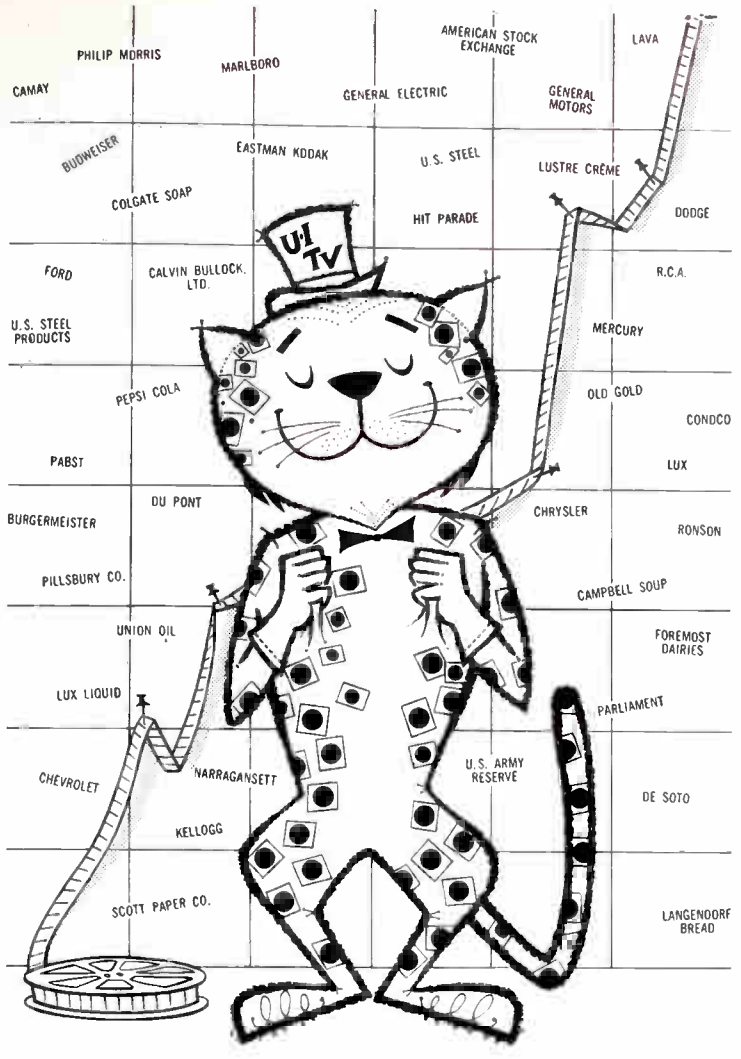
"Generating interest is not needed," said another researcher, who tested commercials before a captive theater audience. Yet smart advertising men, a few years had known the value of the right headline in a print ad, but were misguided for far too long a time by this statement.

Today voices counseled: "Don't make too many claims—stick to one point." But time is proving again that this shallow analysis is wrong. Now it is known that five claims can be made in a commercial—if they interweave into one cumulative effect. At the same time, two can cancel each other out if they clash against believability or fail to arouse the viewer's interest.

Production values, once judged by the attractiveness of setting and the technical of camera gymnastics, now point toward more sensible goals: let the technique of what is shown done get in the way of the idea; proper timing and fluidity in editing are more to be blessed than fancy opticals; unobvious simplicity carry a more penetrating message than self-conscious grandeur.

the entire ten-year battle of car-

To next page



## Our record is spotty... and we're proud of it!

Sure we're proud! For over 10 years, clients have been telling us we make the best TV commercials in the whole wide world... *they say there's no substitute for experience!*

We take our pride in stride. After all, we do have the facilities of an entire movie-making city behind us—plus a complete staff that's skilled in the *very special* requirements of television.

For high professional quality, for technical excellence and the most on the screen for your dollar, check with Universal-International.

### UNIVERSAL PICTURES TELEVISION DEPARTMENT

New York Office—445 Park Avenue  
Telephone: PLaza 9-8000

Hollywood Office—Universal Studio, Universal City  
George Bole in Charge of Production  
Telephone: STAnley 7-1211

Write for free illustrated brochure.





Outrates all  
syndicated  
shows!



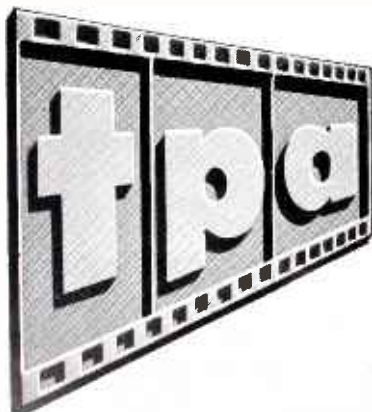
STAGE

7

**SAN FRANCISCO** — highest rated syndicated program (22.7, Pulse, 2/57) outrating George Gobel, Gunsmoke, Zane Grey Theatre, Jackie Gleason, Lux Video Theatre, etc.

**TWIN CITIES**—highest rated syndicated program in Minneapolis-St. Paul (16.0, Pulse, 11/56) outrating Warner Brothers, Father Knows Best, West Point, etc. Outrates all competition in Atlanta, Indianapolis, Portland, Oregon, etc.

Stage 7's a dramatic anthology which can do a fine-rating, fine-selling job in your market, as it is already doing in more than a hundred others. Better check Stage 7 for your market today. Write, wire or phone collect for availabilities.



Television Programs of America, Inc.  
488 Madison Ave., N. Y. 22 • PLaza 5-2100

**THE TV COMMERCIAL** *Continued*

toon vs. live action, it was not until the tenth year that wiser research concluded "all the fun, entertainment and laughter that a cartoon gives are neither more nor less valuable than the information and instruction which may come from live photography."

Now, at the decade's end, research still clings to its yardsticks of *Recognition* and *Recall*—the name and the claim—but the probing is finally going deeper toward the third "R"—*Response*, the patterns of emotional reaction that more surely motivate change in purchase behavior. This, now, is getting closer to measuring *sales effectiveness*, the commercial's truer yardstick.

**350 commercials per home—per week**

Actually, the average viewer now tunes in to some 21 hours of television per week. The whole family keeps the set on for a total of some 35 hours, thereby exposing about 350 TV advertising messages per week per home. (Don't go by the NARTB code—count them yourself!)

The interesting thing to note is that the viewer is becoming a great deal smarter because of all these commercials — smarter about the world around him and smarter about *commercials*.

Herein lies the problems and the promise of the future. In the last fifty years, the spread of general knowledge to our mass population has accelerated through better newspapers, magazines, the movies and radio, in turn. Television throws all this into high gear.

**TV creates complex responses**

Television, being more graphic and more personal, creates a new relationship between advertising and the viewer. But, for these very reasons and because it is inter-mixed with entertainment, it can become involved in a very complex pattern of emotional responses—for the advertising, from the viewer.

It becomes obvious that television underlines the real problem of advertising's cruder attacks. It exaggerates the exaggerated claim as no other medium. To survive successfully, television must begin to treat this more sophisticated viewer it has created with a higher degree of understanding and respect than ever before.

So television has automatically set its own goal: to know its viewer better and to improve its advertising messages on the viewer's own terms.

END

up to 46% more  
viewers per \$  
in KCRA-TV  
late movie



a few  
participations  
available in  
**THREE STAR THEATRE**

KCRA-TV



more viewers  
at a  
lower cost  
per 1,000  
than the second  
competing  
late movie

- avg. arb 13.2\*
- avg. arb share 59.4%
- first run movies from 20th century-fox, warner bros., columbia

\*ARB, Sacramento, February 1957

Ask Petry about the Highest Rated NBC Station in the West.

**KCRA-TV** CLEAR  
SACRAMENTO, CALIFORNIA  
Serving 28 Northern California and Nevada Counties  
**3**  
CHANNEL

sky-writing were the big medium, Life would be in the middle of that"

y suggestion of a possible con-  
on between the new business  
ities and the greater interest  
n editorially by *Life* and *Time*  
/ is sure to bring the angry re-  
hat Time Inc.'s journalists are  
ly devoted to the ideal of edi-  
integrity, and that the edi-  
pages cannot be influenced by  
ess considerations.

he editorial and the business  
st in television have developed  
ndently of each other," says  
ecutive. "It just happened that

as Life promotion director  
re Wever: "If sky-writing  
the big medium, we'd no doubt  
the middle of it. We're a pro-  
ia-minded organization, and we  
l media we think can be of  
ie to us."

#### Heiskell supervises content

s not surprising to find that  
he publisher and general man-  
of *Life* are personally very  
hinvolved in the TV commer-  
roadcast on their network  
ograms. They approve subject  
ate and general slant. Occasion-  
ublisher Heiskell may reject  
mmercial as being completely off.  
nini opinion, or decide that the  
ven story had been chosen for  
hlighting and insist on another.  
ording to general promotion  
ner Richard Coffey, the tele-  
oncommercials are aimed at four  
audiences: the subscriber, the pass-  
able reader, the newsstand buyer,  
and advertising people.

W definitely do try to reach the  
advertiser and the agency man,"  
Coffey, "but not with statistics  
pitch on how great an adver-  
medium we are.

W assume that an advertising  
also a human being with gen-  
er interests. As such, his respect  
or editorial product may be  
hened as a result of exposure  
to commercials—at least we  
more so. This, we think, makes him  
a better prospect in the long run."  
The main effort of *Life's* commer-  
cials directed toward stimulating  
interest of the viewer in the edi-  
torial contents of the latest issue.

one respect we are unique  
among TV advertisers," Coffey  
says. "We're lucky in that we have  
a different product to sell  
each week. With the average prod-  
uct you have to find new ways to sell  
the same thing. We have the advan-

tage of being able to show a new  
"package" each time. As a result,  
we don't have to worry about trick  
gimmicks simply to brighten up an  
old message."

It is thus not surprising to find  
little consideration given to the fet-  
ish of cost-per-thousand, though  
management naturally prefers a  
show that is efficient. *Life* is not  
averse to picking up what it regards  
as an attractive buy, which appears  
to be the case with *Today* and *To-  
night* and its news show.

Because the commercials are de-  
voted to the latest issue they are  
usually live—film inserts are some-  
times used when footage on a high-  
lighted story is available.

Unlike many others which take  
long weeks to conceive and execute,  
*Life* commercials are prepared at  
high speed, although they are often  
complex and elaborate, quite in keep-  
ing with *Life's* own publishing  
tempo.

The big jobs are the 90-second and  
two 30-second commercials done on  
alternate Friday nights on *Person to  
Person*. Work on these begins Mon-  
day morning at a meeting in *Life's*  
office attended by *Life's* director  
of promotion George Wever, Rich-  
ard Coffey, and for Young and Rubi-  
cam, account supervisor Henry Car-  
penter, account executive Layng  
Martine, copy supervisor Sandy  
Maxwell, and producer Herb Horton.

The upcoming issue is examined,  
the stories to be pushed selected,  
and the slant agreed on.

The following morning the agency  
script is gone over by the same group  
and by that afternoon a final is  
brought in. The group in the mean-  
time has been examining kines of  
former commercials.

Publisher Heiskell and general  
manager Arthur Murphy now enter  
the scene, examine the final script.  
If it wins their approval, production  
starts the next day, Wednesday. By  
Friday, the set must be complete.  
Rehearsals take place Friday after-  
noon.

Even more speed is required for  
the minute commercial appearing on  
the NBC newscast at 7:45 p.m. Wed-  
nesday, since only one day has  
elapsed between script approval and  
telecast.

Like those of many another client,  
however, *Life's* promotion men be-  
lieve that the man who makes the  
pitch should know the product di-  
rectly. They therefore insist that he

read every story he talks about, on  
the grounds that this will lend his  
words an underlying conviction.

The 90-second commercial usually  
develops one subject at length—the  
one which involves the big sets and  
the dramatizations.

A simpler technique is applied to  
the minute commercial. Several sub-  
jects may be dealt with, as the cam-  
era focuses on various photographs  
being carried in the issue. (The pho-  
tographs have to be "color-corrected"  
to reproduce properly on the home  
screen.)

Guiding the choice of commercial  
subject matter is a simple premise:  
if the material is good enough for  
treatment in *Life* it is good enough  
to be telecast, since it must be inter-  
esting *per se*. Presumably, the viewer  
will be affected by the presentation  
much as he is by a friend's recom-  
mendation that he read a particular  
issue.

Do the commercials really stimu-  
late newsstand sales and subscrip-  
tions? At *Life* they claim they sim-  
ply do not know.

#### 8,371,000 homes see "Person to Person"

"About the only things we can be  
sure of," comments Coffey, "is that  
with *Person to Person* we reach a  
very large audience." The program  
was seen in a total of 8,371,000  
homes, according to Nielsen's second  
January report.

There is one form of promotion  
which has definitely been able to  
prove itself through concrete results.  
Once a year, *Life* conducts a thor-  
ough subscription drive in every  
major city.

A subscription letter is sent to all  
non-subscribers in the good residen-  
tial neighborhoods. The card is  
timed for reception on Wednesday.  
On Monday and Tuesday, a satura-  
tion spot campaign breaks on TV,  
radio and newspapers, calling atten-  
tion to the upcoming letter. A prior  
announcement has been made on the  
Murrow show.

Results: the increase in subscrip-  
tions over those obtained through  
the letter alone more than makes  
up for the extra cost of the satura-  
tion campaign.

All signs point to a strengthening  
of the bond between Time Inc. and  
television. Memories of the once-  
popular *March of Time* are still  
fresh, and the company would dearly  
love to hook on to another promo-  
tion-rich property. END



# unequaled EXCLUSIVE COVERAGE!



Effective Buying Income:  
\$981,563,000

Retail Sales:  
\$657,655,000

Food Sales:  
\$140,609,000



Drug Sales:  
\$22,603,000

Population:  
563,875



Families:  
172,250

Rich, prosperous and  
still growing!



The nation's newest  
major market offers  
the best TV buy in  
the West.

One of the  
**TOP 75**  
Markets



**CASCADE**  
BROADCASTING COMPANY



NBC CBS ABC

NATIONAL REPRESENTATIVE:  
WEED TELEVISION  
SEATTLE AND PORTLAND; MOORE AND ASSOCIATES

## THE CLOSED-CIRCUIT REVOLUTION From page 75

to see if the plan violated any statutes. In the event of a last-minute legal obstacle, AMF had ready an alternative plan involving auxiliary telephones in Chicago and proxy tellers in New York.

But for direct application in the field of advertising communications, here is the comment of Alexander E. Cantwell, head of radio and television at BBDO:

"We think closed-circuit television is definitely something our clients should consider now. We are planning the preparation of a general presentation about closed-circuit.

"How much money do companies spend each year just to reach their own people? It must be billions of dollars. That's the potential of closed-circuit. It is no longer in the pioneer stage. Its flexibility is becoming generally known.

"Closed-circuit television will become as much a part of the client's business operation as the brochures and other information he now sends out to his dealers and distributors.

### System precludes convention excitement

"Of course, there are some things closed-circuit can't do. For example, there's the guy who loves to come to New York for more reasons than just his company's convention. They haven't got Broadway out in Keokuck. I'm not joking. This is one of closed-circuit's drawbacks and it can't be ignored.

"But closed-circuit does 90 per cent of the sales meeting job, and in many ways it does the job a lot better. It can reach many more people than the company can bring to New York. And closed-circuit has the tremendous advantage of presentation by a star personality.

"Closed-circuit television easily can—and probably will—take the place of most companies' traveling exhibits, sales clinics and so forth."

Cantwell's enthusiasm for closed circuit—or his company's enthusiasm for it, anyway—goes back to January, 1956. BBDO was the agency that handled the "Live Better Electrically" show, a closed-circuit production sponsored by the nation's major electric utility companies, appliance manufacturers and equipment makers.

It was an hour-long, \$100,000 spectacular shown in 79 market areas. The audience was comprised of building contractors, appliance dealers, and every kind of merchant who could benefit by increased consumer use of electricity. They were shown dozens of ways to promote the sale

of electric installations of every size. In setting up plans for the show with the Tele-Sessions division of Theater Network Television—one of the two companies actively engaged in closed-circuit production today—BBDO evidently sold its own closed-circuit television at the same time.

In February, 1956, just a month after the "Live Better Electrically" show, when the agency held its own national convention, the event was carried over closed-circuit TV for the benefit of stay-at-home BBDO staffers across the nation.

Closed-circuit gave BBDO executives a chance for instantaneous simultaneous contact with virtually every member of the agency's national organization. This February BBDO used the medium again at its 1957 convention. "It's probably a permanent fixture with us now," Cantwell said.

But closed-circuit offers more than just speed and convenience in business communication. It can also produce direct sales results. The Necchi Sewing Machine Sales Co. has used closed-circuit twice to give its sales meetings added emphasis. After such a meeting, Necchi president Le Jolson reported:

"Closed-circuit pays off! They were writing orders on the spot. It's a wonderful method of getting the sales message across very fast, especially when you're selling nationally. You can immediately start doing business."

Another milestone for closed-circuit this year was "Tele-Sell," a half-million-dollar spectacular sales seminar. Nearly 42,000 salesmen in virtually every field of merchandising paid \$10 apiece to attend the closed-circuit sessions held in 15 cities. The first of the series, February 26, was based on the theme "How to Handle the Customer." The second show, March 5, discussed "How to Handle Yourself." It was the first time the medium was used for an audience-paid educational function.

The seminar was sponsored by local Sales Executive Clubs throughout the nation. It was produced by Arthur H. Motley, president of Trade Publications; Jamison H. Hargrave, creator of many training, selling and promotional programs; and Walter Wanger, past president of the Academy of Motion Picture Arts and Sciences and then president of Sheraton Hotels closed-circuit television network. The network's successor, TelePrompter Inc., carried the show.



# MGM-TV PRESENTS THE CASE OF KNICKERBOCKER BEER



WARWICK & LEGLER, INC.  
ADVERTISING  
NEW YORK · LOS ANGELES  
230 PARK AVENUE NEW YORK 17

March 19th, 1957



Mr. Virgil E. Ellsworth  
Director of Commercial and  
Industrial TV Film Division  
MGM - TV  
Culver City, California

Dear Buzz:

A word of appreciation is in order for the outstanding job delivered by MGM in producing the Knickerbocker Beer 1957 television commercial series.

We were particularly impressed with the enthusiasm and ability displayed by all your people who worked on our project and, of course, with the vast MGM facilities at our disposal.

The MGM touch has helped to provide what we believe to be one of the finest series of television commercials we have ever conceived and produced.

Thanks again and congratulations on a superb job.

Regards,

WARWICK & LEGLER, INC.

*William P. Warwick*

William P. Warwick,  
Director of Television & Radio

WPW/gk



*"Thanks, Bill,  
we couldn't have  
written a better ad  
ourselves!" Leo*

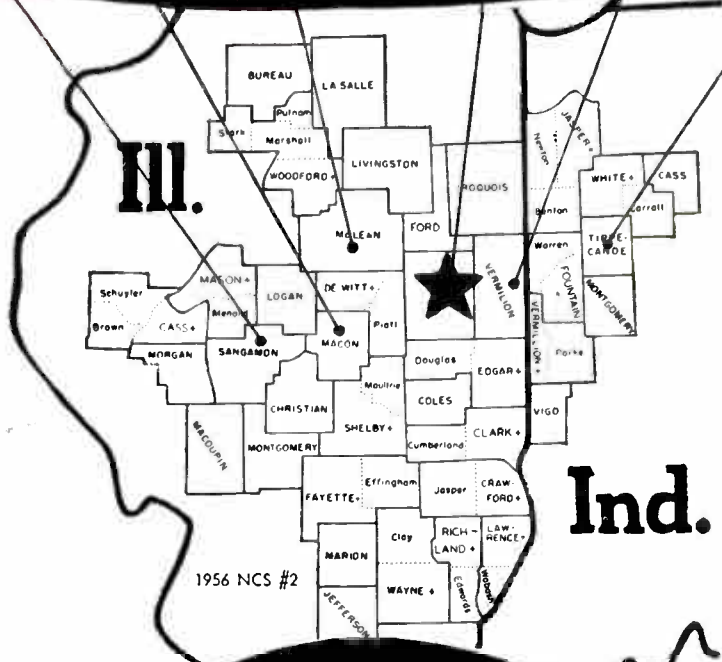
## MGM-TV

A Service of  
Loew's Incorporated  
VIRGIL "BUZZ" ELLSWORTH  
Director of the Commercial and  
Industrial Dept.

MGM Studios, Culver City, Calif. Texas 0-3311  
RICHARD A. HARPER, General Sales Manager  
701 Seventh Avenue, New York 36, N. Y. JUdson 2-2000

SPRINGFIELD, ILL.    DECATUR, ILL.    BLOOMINGTON, ILL.    CHAMPAIGN-URBANA, ILL.    DANVILLE, ILL.    LAFAYETTE, IND.

*Markets*  
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Covering These 6 Standard Metropolitan Markets\* (Between Chicago - Indianapolis - St. Louis) plus 52 Surrounding Counties

*Channel 3 Covers*

45th U.S. Television Market\*  
 2nd Largest Illinois TV Market  
 Area between Chicago, Indianapolis and St. Louis

Official  
  
 Outlet for  
 Champaign-Urbana  
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Total Population	1,912,320	Effective Buying	
Total Families	598,000	Income	\$3,202,074,000***
Total TV Homes (NCS #2)	403,370**	Retail Sales	\$2,201,011,000***

Leader also in News, Religion, Education, and Information programs. 100,000 Watts    1,000-ft. Tower

Call George P. Hollingbery, Representative

**WCIA Channel 3 Champaign, Illinois**

\*Television Magazine / \*\*More homes than are reached by stations in Miami, Denver, Omaha, San Antonio, Tulsa or Peoria / \*\*\*Consumer Markets Dec. '56

**CLOSED-CIRCUIT REVOLUTION** From page 116

speakers were Judson Sayre, president of Borg-Warner's Norge Division; John Fox, president of Mite Maid; Robert S. Wilson, vice president of the Goodyear & Rubber Co.; Bruce Palmer, president of the Mutual Benefit Life Insurance Co.; and John M. Wilson, vice president of National Cash Register.

Another company used closed-circuit with particular effectiveness several months ago. For some reason, the accident rate in many of the plant's plants throughout the nation failed to rise steadily, despite a rigorous safety program. The company scheduled a closed-circuit telecast to all its plant executives to emphasize the need for more safety precautions.

At the time of the telecast, the company was also engaged in a particularly difficult series of labor negotiations. During the telecast, the head of the corporation signaled for an immediate change in the program and stepped before the cameras.

For five minutes he held a private, closed-circuit discussion face-to-face with every executive of his company, bringing them an up-to-the-minute report on the labor negotiations and explaining them how he thought the problem could best be solved.

Significantly, the labor problem was resolved a short while after. The accident rate went down, too.

But the truest measure of closed-circuit's effectiveness is undoubtedly the number of repeat users. General Electric, for example has put on nine

closed-circuit shows. GE sees a big advantage in closed-circuit in the fact that "everyone gets the same story from the proper people."

Other repeat users of the medium include the Upjohn Co., which has sponsored five shows; Smith, Kline & French Laboratories with four; General Motors with three; and many two-time users.

**TNT oldest of three in the field**

There are three firms in the closed-circuit business today, although about 16 others have since come and gone. The three are Theater Network Television, or TNT, founded in 1949 and the first and oldest in the business; GCI, the Group Communications division of TelePromp-ter, Inc., which took over operation of the Sheraton Hotels closed-circuit network last December; and Closed-circuit Telecasting System Inc., a new firm which specializes in color but has not yet produced any shows.

How much does closed-circuit cost? Nathan Halpern, TNT president and the dean of the closed-circuit industry, offered the following example as an illustration:

"X" Company, maker of a small consumer durable, wanted a straight, shirtsleeve business meeting with its salesmen and distributors, a one-hour show covering 16 cities, coast-to-coast. It wanted to introduce the company's new models, plus the promotion and back-up. Total cost: approximately \$35,000.

William Rosensohn, head of Tele-

To next page

**Only Channel 20**

covers the \$991 million Illinois Capital market . . .

Blankets this "Land of Lincoln" with 107,429 UHF sets.

Channel 20 dominates morning, afternoon and night viewing. (December '56 Pulse) . . .

WICS Channel 20 has 10 of the top 15 once-a-week shows; six of the top multi-weekly shows.

	Top 15 once-a-week shows	Top 10 multi-weekly shows
Channel 20	10	6
Station B	5	3
Station C	0	1



**SPRINGFIELD, ILLINOIS**

Represented by Young Television Corp.

**CLIENT LIST OF THEATER NETWORK TELEVISION, INC.**

Showing Number of Closed-Circuit Telecasts Produced for Each Client

General Electric Company	9	Democrats for Eisenhower	1
Admiral's for Eisenhower	5	English Speaking Union	1
John Company	5	Esso Standard Oil Co. of N. J.	1
Smith, Kline & French Laboratories	4	Frankfort Distillers Corp.	1
American Telephone & Telegraph Co.	3	Frank H. Lee Company	1
General Motors Corporation	3	International Boxing Club	1
Goodyear Motor Company	2	International Business Machines	1
Metropolitan Opera Assn.	2	James Lees & Sons Company	1
National Broadcasting Company	2	Kleinert Rubber Company	1
Pish Sewing Machine Sales Corp.	2	National Assn. of Manufacturers	1
Republican National Committee	2	National Dairy Products Corp.	1
United States Air Force Assn.	2	New York Board of Education	1
United Jewish Appeal	2	New York Dress Institute	1
Japanese Corporation of America	1	New York Hotel Association	1
Walsler Corporation	1	Republican Committee of Ohio	1
Wells Service Company	1	Sloan-Kettering Institute	1
Columbia Broadcasting System	1	Studebaker-Packard Corporation	1
Columbia University	1	Sun Oil Company	1
Democratic National Committee	1	United States Civil Defense Administration	1
		United States Strategic Air Command	1



William Barker, Assistant Media Director Needham, Louis and Brorby, Inc., Chicago, Ill. "In my opinion, the combination of rates with market information will greatly simplify the media-buying function."

"I also wish to express my pleasure with the inclusion of a map of each state, which is a great help in giving a clear concept of the relative geographical location of markets and population centers."

\*Market maps and data every month in Standard Rate's Newspaper, Spot Radio and Spot TV Books.



Prompter's closed-circuit unit, GCI, gave the following cost-breakdown as a price guide. These figures are for an hour-long show, the most popular length for most closed-circuit telecasts because AT&T's charges for the use of its lines are figured on an hourly basis.

**Production.** This includes creative costs for which the sky is the limit. Some creative work is vital, however, for without pace and programming the result will be a dull show, no matter how good the technical

quality. The other production item is origination expense. This will run from \$1,500 to \$20,000, depending on the technical equipment needed, labor costs, and the size and number of studios to be rented. (None of the closed-circuit companies has its own studios.)

**Transmission.** This includes long lines and the local channels. AT&T's charge for long lines is \$1 per mile, per hour, for video; 15 cents per mile, per hour, for audio; plus 8% federal tax.

AT&T can provide service 291 markets. Special construction link other market areas will obviously cost more. Local channels, loops, cost about \$600 each, installed. The installation is good for 30 days, however, so subsequent shows within the 30-day period will not entail this expense.

**Reception.** This expense involves only two items: the rent on the projector and the cost of hiring a helper. The projector rental runs between \$350 and \$750. As a rule, most hotels make no extra charge for a telecast other than the usual rental for a meeting room. Theater and auditorium rentals run from \$250 to \$2,000. Theater rentals are considerably cheaper in the morning than in the evenings, for obvious reasons.

Big-screen, closed-circuit TV has come a long way since the Lou Walcott fight in 1949, the medium's first inter-city show. Today it costs \$10,000,000-a-year industry; and the average viewer, seeing one of the telecasts for the first time, looks the same as any movie.



VENARD, RINTOUL & McCONNELL, INC.

OFFERS

*The Lamp Of* EXPERIENCE\*

	OUR EXPERIENCE	COLOR YOUR NEEDS
15+ yrs. Sales Experience (total)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15+ yrs. Sales Experience (national)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15+ yrs. Technical Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15+ yrs. Sales Management Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15+ yrs. Program Management Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15+ yrs. Research Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15+ yrs. Finance Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15+ yrs. Promotion Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Representation Management Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Representation Sales Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Representation Research Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
National Advertising Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Merchandise Sales Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Technical Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>

*\*I have but one thing to guide my feet and that is the lamp of experience.* Patricia Robinson

*Dated and Reported*

**VENARD, RINTOUL & McCONNELL, INC.**

*TV & Radio Station Representatives*

NEW YORK

CHICAGO

LOS ANGELES

SAN FRANCISCO

Picture on par with 16 mm movies.

The experts of the trade, however, are more critical. They say the picture quality is usually on a par with 16mm movies. Spokesmen for principal closed-circuit companies say a major factor in the medium's effectiveness is picture-altogether with the fact that you're dining with a captive audience.

The factor of size, GCI's Rosen explains, involves a psychological matter called Visual Amplification. Closed-circuit would lose much of its impact if you just equip a hotel dining room with standard 21" TV sets on every table. But you can't very well doodle on the tablecloth when President Eisenhower looms up at the end of the table, 20 feet tall.

CTS, the third company in the closed-circuit field, is basing its pitch on color. This is the issue which is currently a major dispute within the industry. At present, color can't be projected much larger than 4 1/2 x 6 feet (CTS says it can project a picture up to 6 x 8 feet). So TNT and TelePrompter-GCI, which emphasize the importance of size, they say, color, show only black-and-white. They usually project a picture 9 x 12 or larger.

A closed-circuit telecast is expensive. No one is a bulldozer. But if you can use one, it's the cheapest and best way known to date to get the job done.



ntner: "In prime time our job is to present family-type entertainment"

urchased the new Blue Network, which was to be renamed ABC. In 1944, after his discharge, Kintner joined ABC as vice president supervising programming, public service, public relations and advertising. He was named executive vice president in 1946, and on December 30, 1949, became president at the age of 40. "I don't think he will ultimately assume the same mantle at NBC is the exaltation at the network itself, and the industry generally. No one would be surprised to hear the announcement that Robert Sarnoff has stepped up to NBC chairman or over RCA, and that Kintner has been elected president in his place.

Such gossip is a source of embarrassment to Kintner. As a former newspaperman, however, he is sure that it is inevitable, and that he and his staff must live with it. "Actually," he argues, "I was reluctant at first to take on full responsibility, although I'll admit that I'm having a fine time. As former president of a broadcasting company, I've been through that, at least. I'm quite happy in my present job."

"I had seven job offers after I left CBS. I accepted the NBC offer for three reasons: One—I have a great deal in common with Bob Sarnoff. Two—I have a finity with and an affection for Manny Sacks. Three—I thought I'd be able to contribute something to the company."

#### Responsibilities tailored to NBC's needs

One thing is clear, in any event. Robert Kintner, the Sarnoffs have had a temperament, ability, and attitude toward television that are suited perfectly to what they regard as NBC's most pressing needs during its post-Weaver period.

Since Weaver's departure, NBC has set itself the goal of becoming a top-rated, billings-rich network. Kintner is convinced that only by instituting a "meat-and-potatoes" programming diet, in the words of Robert Sarnoff, can it hope to catch up with CBS. (See "Behind The New Look at NBC," TELEVISION MAGAZINE, Dec. 1956).

But Kintner this approach makes no sense, since it is precisely the one he had adopted at ABC—though he prefers the term "bread-and-butter."

Robert Kintner freely admits that, as far as television is concerned, "I have no mission. I say that this is

basically a mass medium, that in prime time our job is to present family-type entertainment with mass appeal, leaving minority-slanted programming to the fringe hours.

"The main task of TV programming in the immediate future is to keep up with public taste, to develop more programs with mass appeal."

Kintner expresses a belief in the need for experimentation as well, though he feels that the word "innovation" would be a more accurate description of his approach.

He cites the Fisher-Gobel combination of singer and comic, already scheduled for next season, as a case in point. He recognizes the value and need for programs like *Project 20*, and under his regime cultural and social-content shows will continue.

But Kintner's main emphasis will be on the increasing "block programming from 7:30 to late evening, and in shooting for the top ratings." The early evening period will be given over to programming designed to appeal to both youngster and adult.

Recent NBC announcements clearly indicate the character of the "bread-and-butter" programming awaiting network viewers next season. Among the shows announced are *Wells Fargo*, *Wagon Train*, the mystery hour of Alfred Hitchcock, the Fisher-Gobel show, and the new musical-variety program to be built around Gisele MacKenzie.

Voices have been heard warning that the rich diet of westerns and adventure shows which all the networks will be featuring next season may have a surfeiting effect, but Kintner does not appear impressed. He feels, apparently, that he can duplicate his ABC successes with *Wyatt Earp*, *Cheyenne* and *Jim Bowie*.

NBC will also carry 28 to 35 "special" shows, one-shots irregularly scheduled.

Kintner intends to be guided by research. Specifically, he refers to studies of audience composition being made by NBC's researchers. It makes sense, he believes, to shape a program structure so as to take best advantage of existing audience "feed-ins."

Like the rest of NBC's management team, Kintner takes the position that the facts of audience preferences, as they are revealed by research, should guide program planning—rather than emotion or preconceived views.

Backing up Kintner, who heads the program department, are vice presidents Manny Sacks, Robert F. Lewine, in charge of nighttime programming, and Mort Werner, head of daytime programming.

Final decisions on programs are made by the program board, says Kintner. On it, in addition to himself, are Robert Sarnoff, Thomas McAvity, Manny Sacks, Kenneth Bilby (head of public relations), and Hugh Beville.

#### "They know whom to talk to now!"

It is in the sales operation that the Kintner impact has been felt most keenly. Apprised that agencies and clients have complained that at NBC "you never know whom to talk to," Kintner snapped: "They sure know whom to talk to now!"

He describes the new sales setup this way: "We have re-aligned the department. It's headed by Billy Goodheart. Walter Scott is the administrator. Charles Abry is the Eastern sales manager. Now *everyone* is within the sales department. We have specialists, such as those on *Today*, *Home, Tonight*, but within the department. Don Durgin heads up sales planning."

There have been some personnel cuts, 12 at the time of writing.

Kintner takes pains to point out that, for all the talk of his group of "ABC men," there are really very few around. There are only Don Durgin, who until recently headed ABC radio, Robert F. Lewine, Charles Abry and Jim Stabile.

The sales department's chief asset is unquestionably Bob Kintner himself, regarded by many in the industry as a "super salesman." Always a busy man, Kintner has been continually on the go during his first few months with NBC.

Almost immediately, the ABC top echelon was uncomfortably aware that their recent colleague was busy shooting for some of their major clients. This was inevitable, in view of Kintner's wide acquaintance with buyers, many of whom he brought to ABC personally.

In his active personal sales efforts lies one of the reasons for the repeated assertion that Kintner always does things by himself.

But Kintner has an answer: "Do I sell? The answer is yes. Today, the television budget is so high for any advertiser that top management

To page 123

# include WJAC-TV



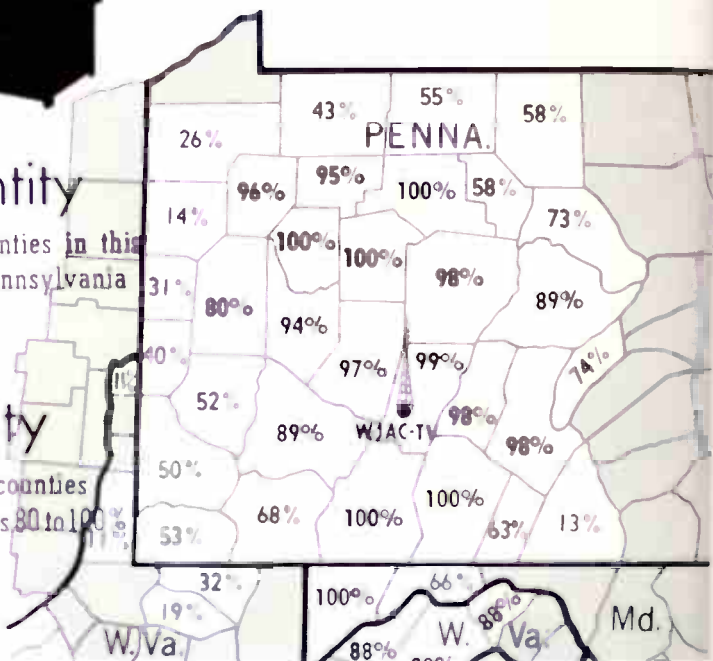
if you want a schedule  
with a top **“Hi-Q”**

## Hi-Quantity

with 41 key counties in this  
Southwestern Pennsylvania  
Marketing Area

## Hi-Quality

in 20 of these 41 counties  
WJAC-TV reaches 80 to 100%  
of TV homes



## The one key to Pennsylvania's 3rd TV Market

OVER A MILLION TV HOMES and WJAC-TV is the one station that can deliver maximum coverage of this vital marketing area. WJAC-TV reaches into 83% of these TV homes and holds viewer preference with outstanding programming. Latest ARB study in the Johnstown-Allentown area shows WJAC-TV with 34 out of the 35 top nighttime shows. If you have something to sell in Southwestern Pennsylvania, advertise it on WJAC-TV - the station with that remarkable Hi-Q.

call your KATZ man for full information about





it must take a major interest in it is spent. It wants to see top man at the network.

Remember that how this four-million dollar network executive is put to use can vitally affect a company's competitive standing. This is how crucial TV advertising has become.

There is rarely a major network today without the presence of top management of the client, agency and the network. For me, I just returned from the Coast meeting on the final settlement for the Gisele MacKenzie.

Present were top management from the Scott Paper Company, Walter Thompson, and NBC.

In certain Merle Jones does the thing at CBS—Van Volkenburg did. Ollie Treys is doing precisely the same at ABC.

All who deal with Bob Kintner know his share of enemies, some of them quite bitter about what they regard as his ruthlessness in pursuit of his goals. Others are sometimes taken aback by a habit of plain speaking. The gruff quality is enhanced by a rasp and cough usually heard in men who have been heavy workers for a long time.

However, along with enemies, Kintner has made strong friends. He appears able to inspire rather than erode loyalties. When Kintner moved into NBC, the guessing game was on who at ABC would follow. One of those who joined him at NBC: "They told me that the man was saying I was a Kintner man. Should I have been a Sarnoff man while at ABC? If you can't be loyal to the people you work for, what does loyalty mean? You can't be loyal to the walls or the floor."

Partly, Kintner's seeming ability to cause either strong hostility or admiration among his co-workers stems from the tremendous intensity of his own performance. "He lives his work," is the most common description.

A firebrand is always impatient with those of lesser energy; similarly those of more conventional temperament are disturbed when a high-voltage personality goes into a room.

At NBC, together with the growing grudging respect Kintner has been winning, can be found the fear that arises when an executive moves in. "Even the people are nervous!" says one New York man who has been around him.

Reports of personnel cut-backs were frequent during March and April. Affecting areas as far apart as network programming and publicity for the owned-and-operated stations, they suggest an over-all effort at streamlining the vast NBC organization. Rightly or wrongly, many of the personnel changes have been connected with Kintner's presence.

It is obvious from Kintner's description of the characteristics he values in others that in his lieutenants he is really seeking individuals who possess his own strength. He regards manpower as one of the most serious problems facing television in the years ahead—a situation arising from the too-rapid growth of the medium. The requirements of good manpower, as Kintner sees them, are:

"One—energy. Two—ability. Three—the ability to make decisions. Four—good business judgment.

"In my opinion there are very few hucksters in the industry today. The few that there are have been used to give the industry a bad name. I don't think there are many in the agencies, either."

So frequent are the comments on the remarkable amount of time and energy Kintner puts into the job, as to raise the question: why is he so intense about it all?

"It's not the money, it's satisfaction"

Kintner on the same subject: "What satisfaction do I get from working so hard? It's not the money, I can assure you. It's the same satisfaction that a writer gets from completing an article and seeing it published."

It would be a mistake, however, to assume that the business of television has completely absorbed the Kintner personality. Although of late he has been finding it difficult to make time for them, Kintner's main interest in life remains his wife and three children. A large portrait of the children hangs on the wall facing his desk.

He tries hard to keep up his friendships, finding in his small circle of old friends temporary refuge from the frenzied world of TV. "They are not 'in the business,'" he says, and with them he does not talk shop.

Kintner has practically no hobbies, although he enjoys playing a "very bad golf." Last time out, he recalls, he shot a miserable 115. "My wife is very good, though. She beats me consistently."

He reads, when there is time, with

a taste for books of a political nature. But Kintner insists he is no longer interested in politics, since the experiences of his newspaper days in Washington. He is known for his ability at "page reading," which allows him to read a page almost at a glance, where the average reader must plow through sentences and paragraphs.

"There's nothing mysterious about it," he explains. "It just happened that my high school teacher believed that page-reading represented some sort of progressive education and taught it to us." Nevertheless, to the uninitiated, it is startling to see a man turning type-filled pages as though he were barely glancing at them and then announce: "This was a good book."

Somehow, Kintner also manages to take in a lot of television. He makes it a point to see every show on every network at least once.

What programs are his personal favorites as a TV viewer? "Well, I enjoy *I've Got a Secret* on CBS. I don't know why, but I like it. And *Wyatt Earp* on ABC. As for my favorite show on NBC, I'd rather not say." END

# BMI

## Service in TV

BMI offers its facilities not only to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music • Aid in music clearance • Help protect music ownership rights • Extend indefinitely to TV stations that perform our music on film
- Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music in TV.

Let BMI give you the TV Music Story today

Call or write  
BMI TV FILM LICENSING  
DEPARTMENT

### BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

The modern age of self-selection marketing has destroyed brand loyalty

the anti-TV arsenal. The argument is simply that a popular show is no guarantee of sales, for wasn't *Lucy* the rating leader? "*Lucy* didn't sell," is the way it is put.

That Philip Morris had lost confidence in TV is, of course, refuted by its subsequent heavy plunge into spot TV, in which medium it became one of the major spenders practically overnight, and by its re-emergence in 1956 as an important network client. In view of the fact that emotion and wishful thinking have obscured what should have been obvious all along, it may be helpful to review the *Lucy* case and see what was really involved.

McComas explains it this way: "Solid business reasons dictated our temporary retirement from network television and the dropping of the country's top-rated television program after four years of sponsorship.

"We were planning a region-by-region introduction of our new cigarette products. To advertise them on network television would have meant public confusion. It also would have meant embarrassment—not only to Philip Morris, but to our tobacco wholesalers and retailers.

"Since network television crosses all state and regional boundaries, our products would have been advertised in many areas before they were available.

**Flexibility required spot TV**

"We had no quarrel with network television as an advertising medium then, and we have none now, as our present activity clearly shows. We wanted flexibility on television. We moved out of network TV into spot TV so that we could match the range of our advertising to our regional introduction of the several brands.

"During this same introductory period for our new brands we used no other national medium either. There was no national magazine advertising or national newspaper copy. All advertising placed by Philip Morris was local until each brand reached national distribution under its own time table.

"We haven't abandoned network TV—not by a longshot! This season Philip Morris is presenting the *Baseball Game of the Week* and Mike Wallace on ABC. We have been advertising Marlboro on CBS' *Playhouse 90*.

"Each of our new products in its own right has shown a measure of success, and we now feel we can go back into network programming. We now sponsor network television programs of diverse appeal—drama and sports.

"We feel there is a way in which a personality such as Mike Wallace can fit nicely into our overall advertising plan."

The *Lucy* cancellation came at a critical time in the tobacco industry. National cigarette preferences were shifting toward the king-size and filter tip; sales of regular-size cigarettes generally were falling; and the tobacco industry was still not sure how serious might be the effects of the recent medical studies showing a relationship between cigarette smoking and cancer.

The Philip Morris high command had come to the conclusion that it was necessary to re-design its entire line and make a multi-brand attack on the market.

Marlboro was to spearhead the campaign. A filter tip, and sporting the smartest new package in years, it met the company's requirements for a product and package design geared to contemporary tastes and the era of self-selection marketing.

Concurrent with the age of self-selection marketing, brand loyalty became a thing of the past—dead.

Brand loyalty had been a comfortable and successful thing for the cigarette industry—until five years ago. Five major brands, all regular-sized cigarettes, accounted for 90% of the industry's volume.

The introduction and rapid popularity achieved by the filter-tip and the king-sized cigarette changed that.

This meant that Philip Morris itself would be temporarily off the market, for all practical purposes, while the Marlboro campaign built up.

If McComas and his brand managers needed more evidence than their own intensive research indicated—that in Marlboro they had a product with strong appeal—they received it in the ironic form of *I Love Lucy* itself.

For a short period the program was sponsored by both Philip Morris and Marlboro, even though the latter's distribution was just beginning. At the same time that sales of Philip Morris were dropping, the company was receiving dealer calls

for Marlboro from the very markets!

In other words, *Lucy* may have been "selling" the old-fashioned Philip Morris, but it was clearly "selling" the up-to-the-minute Marlboro.

For Philip Morris Inc. to continue with a network while its major brand was withdrawn, and before its brands had achieved significant contribution, would have been pointless. The cancellation of *Lucy* was a repudiation of a specific network program, but a shift from network to spot TV.

**Filter, king-size share 54% of market**

That Philip Morris Inc. had wisely is clear from the fact regular-sized cigarettes no longer dominate the cigarette market. Share has fallen to 46%.

Filter-tips and king size (with health appeal similar to that of filter) are considerably ahead. Filter-tips now hold 30% of the market, king-size 24%.

First introduced in 1955, Marlboro closed 1956 with a sales gain of 120%. The calculated business volume of \$225,000,000 involved in closing the entire packaging and production line paid off in company sales of \$326,814,554 for 1956, a 15% increase over 1955. Net income for the year was \$4.06 a share, a 10% increase over the comparable 1955 figure.

The year 1956 saw the campaign for the other brands get underway for the re-designed Philip Morris, Parliament, Spud, and Benson & Hedges, all, except for the latter, variations of the flip-top box design had paid off so handsomely for Marlboro.

It is probably without precedent for a tobacco company to introduce, distribute and market five new cigarette brands within a 12-month period.

In his annual report last February, McComas looked ahead to 1957. "Along with other costs in the general economy, advertising costs during 1956. Paralleling these costs, however, there has also been a significant increase in the company's total impact upon the market."

"As we support five brands instead of the one brand we supported a few years ago, we are embarking on the strongest advertising program in our company's history."

## ...DING A NEW BRAND IMAGE From page 71

of the advertising. Thus, blue was selected as the basis of the ad's new personality.

Now that Old Dutch was slated to become New Blue Dutch, what was the most effective way of building proper brand image? This is where the researchers ran into a real problem—the average woman's doubts and frustrations about not doing her housekeeping as well as she is expected to do.

After seeing an ad in which a young housewife was pictured cleaning her home, "free for fun" because Blue Dutch has helped her clean her house efficiently, an interviewee said: "She has a better looking home than mine because she's methodical about these things. She probably spends most of her time cleaning. I won't let her children get near the rooms because they have to stay clean."

Another respondent described the woman in the ad as "Somebody who's interested in getting her kitchen a lot cleaner than usual. I might like it. I don't know. I have nothing against people who want to get their kitchens cleaner . . ."

### ...ort raises these questions

The agency's interpretative report raised these questions: "Should these feelings, assuming they are an important factor, be exploited in advertising? Does the cleanser an average housewife would choose seem more or less desirable to the 'real housewife?' What is the attitude toward a producer (or his product) who reminds the housewife of her 'cooler' role?"

In creating the commercials for New Blue Dutch, all references to urgency were eliminated. Instead, the smiling housewife is shown busily washing pots. Speed and ease of use are mentioned, but there is no promise of extra leisure time.

The researchers next tried out several ideas in the form of test commercials presented to audience groups. One of the decisions emerging from this was to use animation. The theory behind the decision: commercials are believable only if the presenters are seen as sincere and human. The risk of insincerity is lessened if there is no human factor involved. Cartoons can be more believable since humor and fantasy are not expected to be literally "true."

Old Dutch's famous trademark character—a sturdy Dutch woman, her face hidden by her white cap, scrubbing dirt with a big stick—was redesigned. She became a slim Dutch

girl, with a smiling face turned to the public, waving a magical wand.

The words "New Blue" were added to the name panel. The word "Old" became all but invisible. The yellow, white, red and blue color scheme remained, but the hues were sharpened and the lettering made more clear.

New package sizes were introduced, in line with Purex's general policy of establishing a price advantage for each of its brands.

In July, 1956, via TV, New Blue Dutch was unveiled.

Typical of the new commercials is the one pictured elsewhere in this article. It begins with the Dutch girl leaping from the cleanser can to sing: "It's new . . . It's blue . . . It's New Blue Dutch . . . The cleanser with the magic touch . . . Makes cleaning sinks and pans and such . . . So easy now."

The spoken copy that follows, accompanying pictures of a young housewife at work in her kitchen, emphasizes that "this is the cleanser you can actually see as it cleans" because it "turns sparkling blue the instant it touches water. When the blue rinses away, so do grease and grime!" The closing words: "And it bleaches, too!"

After Purex's initial success in tripling Dutch Cleanser's share of the market, the brand was faced with increased competition and sales slipped back somewhat.

Next year, Dutch Cleanser's advertising schedule will be heavier than in past seasons. With a larger ad budget for 1957-58, Purex will be using at least two network vehicles, yet to be chosen.

At presstime, the company planned to be in daytime, as well as night hours. Spot TV will also be used. The summer schedule calls for alternate week exposure on at least two network vehicles. (Purex has usually stepped up its TV use in summertime.)

Before this year, says Weiss, v.p. and account supervisor Robert Harris, there wasn't enough money to provide for heavy TV and use of other media as well.

For the next season, Dutch Cleanser will continue to spend in excess of \$1,000,000 for TV, but will appropriate additional money for use in women's service magazines where color ads will be used to emphasize the Blue Magic theme.

Meanwhile, back at the Weiss research department, the investigations that led to the development of the new brand image are continuing on an even larger scale. END

**KLIF** Dallas

**KTSA** San Antonio

**1<sup>st</sup>**  
**IN RATINGS**

**HOOPER**  
**TRENDEX**

No wonder they're the  
choice of National Spot  
Buyers--EVERYWHERE!



and coming up . . .

**KLBS** Houston

. . . watch it!

*National Representatives*

**John Blair & Company**



## NEEDED: PROGRAM RESEARCH

**H**ad lunch the other day with one of the country's outstanding scientists, a man who has played a major part in the history of electronics. I looked forward to the meeting, because I wanted to get some bearing on technological advances that might affect the broadcast industry. But my friend just wouldn't talk about technical matters.

He was interested in one thing only—programming. As he sees it, the future of broadcasting will be rather bleak unless programming catches up with engineering developments.

"I don't understand," he said, "how the industry can expect to make progress without first making concrete plans for program experimentation. I can't think of any business which became successful in today's marketplace which did not invest large sums in the laboratory."

I must say I agree wholeheartedly. Product research is fundamental in any industry. By now it should be clear that the same planning and investment in product, i.e., program, research is essential to a healthy broadcast industry.

There are indications that broadcast management is beginning to move in the direction of long-term planning, and this is encouraging. This was one of the reasons for the success of *Playhouse 90*. For almost a full year prior to its debut, work had been well under way on scripts, casting and over-all policy. CBS is treating its *Lively Arts* series, which is to start this fall, in the same way.

But this is only part of the job. Along with planned must come research. It wasn't too many years ago that summer was the proving ground of programming; but now, with 52-week contracts, complicated re-run patterns for film shows, and the understandable reluctance of advertisers to gamble, this valuable experimental period has all but disappeared.

Somewhere along the line, a formula must be worked out to provide the industry with opportunities to develop new programs. I'm certain that the networks at one time or another have considered ideas like taking over a theatre for tryout purposes, the use of experimental kines for closed-circuit testing, or out-of-town runs at local stations. The fact remains, though, that at present there is still no active program research.

The networks, of course, do invest millions of dollars in building new programs, but this is not the same "product" research. American business generally invests between one and five percent of gross sales in such efforts.

Could not the networks set aside a modest portion of their billings for program research? An appropriation of a few million dollars for such a purpose would certainly not be out of line.

For years there have been many glib explanations for the frenetic state of this industry. The establishment of program research laboratories might well lead to the achievement of some stability.

## AN ANNIVERSARY

**W**ith this issue, TELEVISION MAGAZINE starts its 14th year of publication. We are happy to report that we have just closed our current fiscal year with billings at an all-time high. More important to our readers, though, is the expansion of our editorial coverage and our plans for the future. Because TELEVISION MAGAZINE is the only monthly covering the broadcast advertising field, its role is clearly defined.

There are several excellent news publications. What's particularly needed in a communications medium as fast-moving as broadcasting is a publication that can not only put things in perspective, but by reporting in depth reflect the true importance of this industry. A good example of our coverage in depth is the two eight-page Special Reports which appear in every issue, one on radio and one on television.

And the TV set count estimates, which are compiled

by our own Research Department, have gained even greater acceptance with the interpretation of the No. 2 Study. Equally important as the facts and figures, though, is one of our principal editorial objectives—present informed thinking by industry leaders.

In the past few months, this policy has brought to our readers forthright articles by such men as William Levins, president of Kenyon & Eckhardt, and Marion Harper, president of McCann-Erickson; as well as the views of Norman Strouse, president of J. Walter Thompson, and William Kearns, president of Ted Bates, among many others. And this is just the beginning. . . .

A specific step in this direction, as part of our editorial expansion, is the recent inauguration of monthly columns by the president of Television Bureau of Advertising, Pete Cash, and Kevin Sweeney, president of Radio Advertising Bureau.

*Fred Rogers*