FEBRUARY 1959 VOL. XVI NO. 2

TELEVISION

THE MAGAZINE OF BROADCAST ADVERTISING

THE ASSOCIATION OF NATIONAL ADVERTISERS
. . . the men behind it and their aims

TV's Union Crisis

Bryan Houston, Cultural Democrat

TV as a Communications Force

Survey: Purchases Attributed to TV

. . . with top CBS-ABC-NTA network shows *now* in America's *28th* TV market*

CBS

Gunsmoke
Have Gun Will Travel
Playhouse 90
Jack Benny
Ed Sullivan
Alfred Hitchcock
G.E. Theatre
Phil Silvers
Person to Person
Perry Mason
Richard Diamond
Oh Susanna
Rawhide
Name that Tune
December Bride
The Millionaire
I've Got A Secret
Danny Thomas
Red Skelton
To Tell the Truth
Douglas Edwards
What's My Line
Keep Talking
Lassie
Bachelor Father
20th Century
Hit Parade
Trackdown
Zane Grey
Lux Playhouse
Wanted Dead or Alive
Robin Hood
Mighty Mouse
Garry Moore
Captain Kangaroo
Morning Playhouse
Arthur Godfrey
Top Dollar
Love of Life
World Turns
Jimmy Dean
House Party
Big Payoff
Verdict is Yours
Edge of Night
Secret Storm
CBS Hockey
Pursuit

ABC

Cheyenne
Sugarfoot
Zorro
Walt Disney
Lawrence Welk
Rin Tin Tin
American Bandstand
Mickey Mouse Club
Wed. Night Fights
Voice of Firestone
Pat Boone
The Lawman
Patti Page
All-Star Golf

NTA

This Is Alice
Man Without a Gun
How to Marry A Millionaire

as for coverage, NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley.

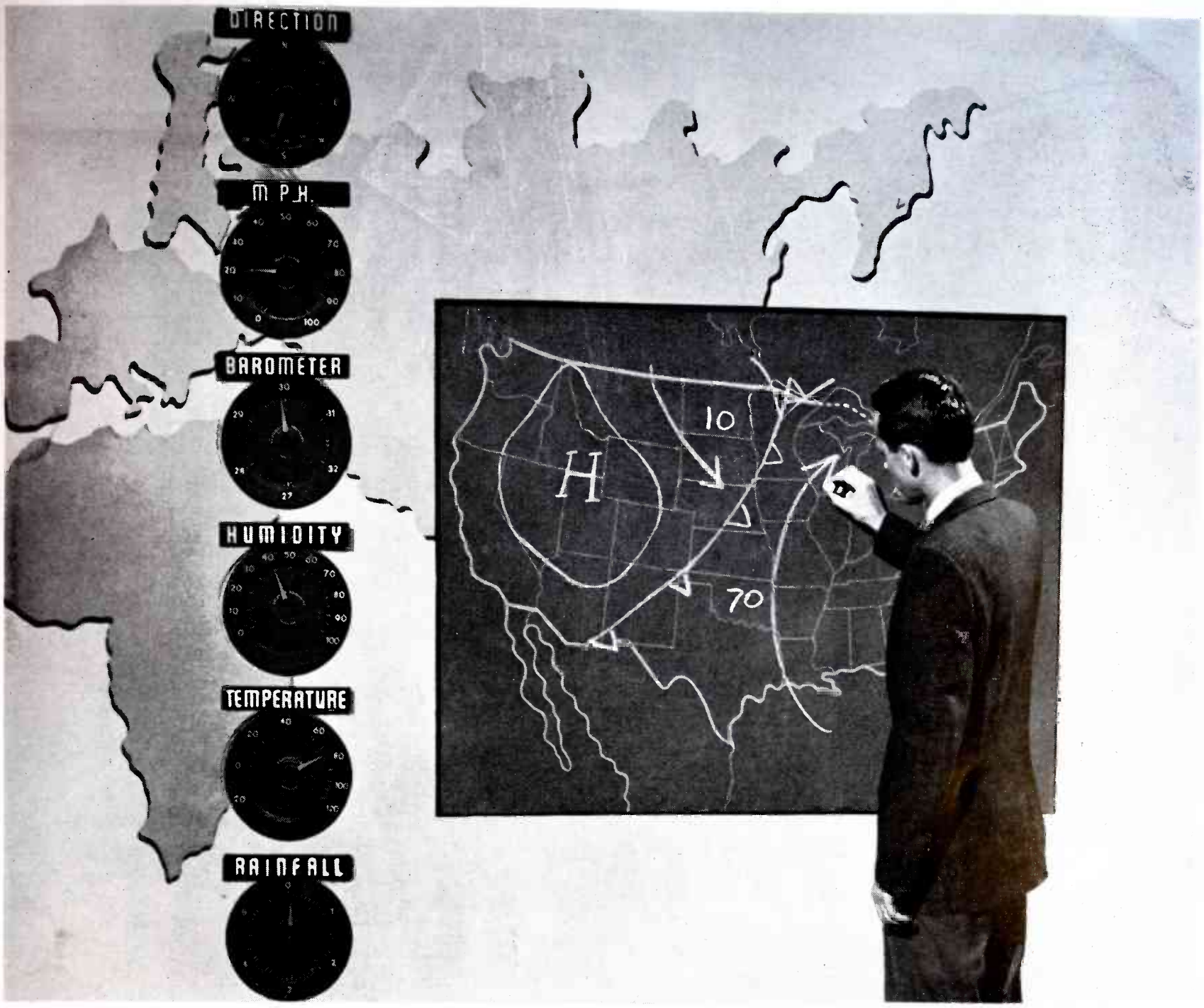
** Based on 477,600 TV homes. Television Magazine, Dec. 1958*

A Member of the Friendly Group Stations:
KODE-TV, WBOY-TV, WSTV-TV
52 Vanderbilt Ave., N.Y. • 211 Smithfield St., Pittsburgh
Represented by Avery-Knodel, inc.

WSTV-TV

CHANNEL 9 • STEUBENVILLE-WHEELING

"Best Buy by Any Known Source"



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

More and more national advertisers are capitalizing on the fact that all weather is *local*. The weathercaster on a local station is the only man with weather information of immediate interest to local viewers. No wonder he's such a successful salesman for everything from soup to swimming pools . . . and no wonder so many important national advertisers have made Spot TV their BASIC advertising medium.

KOB-TV	Albuquerque
WSB-TV	Atlanta
KERO-TV	Bakersfield
WBAL-TV	Baltimore
WGN-TV	Chicago
WFAA-TV	Dallas
WNEM-TV	Flint—Bay City
WANE-TV	Fort Wayne
KPRC-TV	Houston
WHTN-TV	Huntington-Charleston
KARK-TV	Little Rock
KCOP	Los Angeles
WPST-TV	Miami
WISN-TV	Milwaukee
KSTP-TV	Minneapolis-St. Paul
WSM-TV	Nashville
WTAR-TV	Norfolk
KWTV	Oklahoma City
KMTV	Omaha
WTVH	Peoria
WJAR-TV	Providence
WTVD	Raleigh-Durham
KCRA-TV	Sacramento
WOAI-TV	San Antonio
KFMB-TV	San Diego
KTBS-TV	Shreveport
WNDU-TV	South Bend-Elkhart
KREM-TV	Spokane
KOTV	Tulsa
KARD-TV	Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

THE SYLVANIA AWARDS: A TREASURE TROVE OF TOTALITY IN THE DRAMATIC SERIAL

BEST PUBLIC SERVICE SERIES
"CONTINENTAL CLASSROOM"

BEST NEWS AND SPECIAL EVENTS PROGRAM
COVERAGE OF THE
LAUNCHING OF "EXPLORER"

BEST LIGHT MUSICAL PROGRAM
"AN EVENING WITH FRED ASTAIRE"

OUTSTANDING VARIETY SHOW
"HOPE GOES TO MOSCOW"

OUTSTANDING COMEDY SHOW
"SID CAESAR CHEVY SHOW"

BEST RELIGIOUS SERIES
"FRONTIERS OF FAITH"

OUTSTANDING SINGLE DRAMATIC PROGRAM
"LITTLE MOON OF ALBAN"

OUTSTANDING TELECAST OF THE YEAR
"LITTLE MOON OF ALBAN"

OUTSTANDING ACTOR IN A STARRING ROLE
NEVILLE BRAND,
"ALL THE KING'S MEN"

OUTSTANDING ORIGINAL TELEPLAY
JAMES COSTIGAN'S
"LITTLE MOON OF ALBAN"

OUTSTANDING ACTRESS IN A STARRING ROLE
JULIE HARRIS,
"LITTLE MOON OF ALBAN"

OUTSTANDING SUPPORTING ACTRESS
MAUREEN STAPLETON,
"ALL THE KING'S MEN"

EXCEPTIONAL MERIT CITATION
"ROME ETERNAL"

THE SYLVANIA AWARDS: A MEASURE OF NBC'S TOTALITY OF PROGRAM SERVICE !

There are many ways to judge the performance of a television network. But perhaps the most significant of all is the breadth and diversity of its offerings. When 13 out of 20 Sylvania network awards go to NBC, they indicate something more than a preponderance of excellence. They indicate a range of programming that blankets virtually every category of television — drama, news, comedy, public service, music, variety, religion. They lend fresh emphasis to NBC's belief in a broad and balanced schedule that offers rewarding television for every program taste. The true measure of a network's greatness is the totality of its program service.

NBC TELEVISION NETWORK

IN THIS ISSUE

Established 1944 • Volume XVI • Number 2 • February 1959

DEPARTMENTS

This month's cover—(from l. to r.) Gilbert H. Weil, gen. counsel, ANA; Ray Weber, adv. mgr., Swift & Co.; John Veckly, dir. adv., U.S. Steel; Ralston H. Coffin, v.p. adv. & sales prom., RCA; Bertram V. Jones, adv. mgr., Link-Belt Co.; Ralph Winslow, v.p., asst. to pres., Koppers Co.; Henry Schachte, exec. v.p., Lever Bros.; Paul B. West, pres., ANA; George J. Abrams, v.p. adv., Revlon; George A. Frost, v.p., adv. mgr., Cannon Mills; John T. Morris, v.p., dir. mktg., F&M Schaefer Brewing; Stanley W. Koenig, dir. adv., Olin Mathieson; Max Banzhaf, dir. adv., Armstrong Cork.

Next month: Television Magazine's Annual Data Book. Exclusive features include, TV Markets, Advertiser Expenditures

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TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

AH! SWEET MYSTERIES!

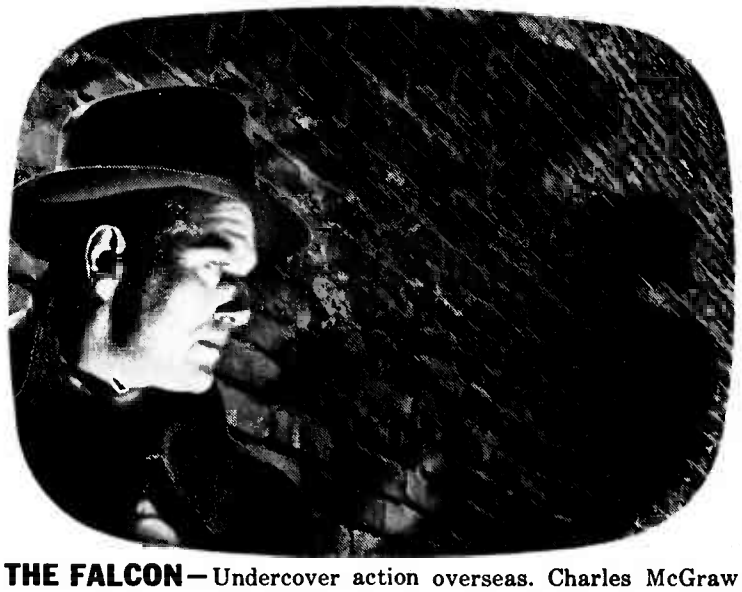
Americans dearly love a mystery—*any* kind of mystery. Witness the hordes of hard and soft-cover books, pulp magazines and slick periodicals that thrive on the endless demand. *Moral for telecasters: Take the guesswork out of your programming—put the mystery in. The VPS mystery, of course!*

PANIC—Ordinary people suddenly flung into situations of extraordinary suspense. First-run-off-the-network, with an outstanding ARB record. Stars include Everett Sloane, Mercedes McCambridge, Ann Rutherford, James Mason.

DANGEROUS ASSIGNMENT—Espionage on an international scale, starring Hollywood's Brian Donlevy. As government agent Steve Mitchell, he covers the earth like a coat of well-known paint. Lots of latitude for free-swinging adventure.

CAPTURED—The original "Gangbusters" of radio-TV fame, with Chester Morris as host. Dramatized recaps of headline police cases like those of Willie Sutton, Tony the Stinger, Little Duke Likini. Arrestingly authentic.

INNER SANCTUM—Just beyond the renowned creaking door lie gripping tales of the eerie and unusual. Mood pieces with off-the-beaten-track themes, featuring leading performers of Hollywood and Broadway.



THE FALCON—Undercover action overseas. Charles McGraw stars as U. S. secret "op" Mike Waring, otherwise known as "The Falcon." Plots and counter-plots on both sides of the Iron Curtain make for intriguing drama.

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS • 663 FIFTH AVENUE, NEW YORK 22, N. Y. • CIRCLE 7-8300

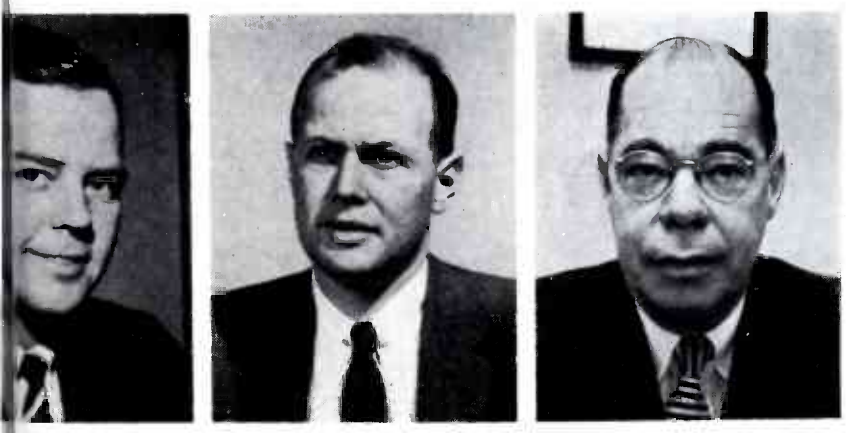
CANADIAN REPRESENTATIVE: FREMANTLE OF CANADA, LTD.

FOCUS ON PEOPLE

This month, TELEVISION MAGAZINE announces an important new editorial feature on **Media Strategy** in cooperation with a committee composed of the country's leading media experts. Some of its members are Arthur Porter (shown right), J. Walter Thompson; William Matthews, Young & Rubicam; William Dekker, McCann-Erickson; Newman McEvoy, Cunningham & Walsh; James McCaffrey, Ogilvy, Benson & Mather; Lawrence Deckinger, Grey; Robert Boulware, Bryan Houston; Max Ule, Kenyon & Eckhardt. The series will consist of *actual* marketing case histories drawn from the files of the participating agencies.

More than a few congressional TV investigators may find the comments of agency head **Bryan Houston** a little disconcerting. He believes that "the people of America have as much right to choose their entertainment as they have to choose their elected representatives." To advertising, Houston brings an unusual combination of governmental and business experience. His Washington adventures go back to the days of NRA and include service with the OPA, The Economic Cooperation Administration, the Army and the Navy. He has held important posts in Young & Rubicam, Lennen & Newell, Standard Oil and Tide Water Oil; for two years he was executive v.p. of Pepsi-Cola.

A major aim of the **Association of National Advertisers** is to see that corporate management is better informed about the business role of advertising. Henry Schachte, Lever Bros. executive v.p. and newly-elected chairman of ANA, notes that corporate executives are now vitally interested "in the question of how advertising should be positioned in the corporate structure." Among ANA's membership of over 600 companies, are 92 of the top 100 in advertising expenditures. ANA aims and operations are described in our lead story.



The one word that seems to sum up the immediate future so far as TV's labor relations are concerned is "trouble," according to the report of senior editor Leon Morse in **TV's Union Crisis.** Management's representatives most directly on the firing line are the three network negotiations: (left to right) George Fuchs of NBC, Richard Freund of ABC and the "dean" of the trio, William C. Fitts, Jr., CBS v.p. and director of labor relations.

A case of whiskey goes to Herb Gruber, associate media director of Parkson Advertising. Gruber is winner of TELEVISION MAGAZINE's **Top 10 Rating Contest** announced last October. Contest winners and honorable mentions are listed on page 41. Gruber, who called nine out of the Trendex Top 10 with impressive accuracy, has been with Parkson since 1954; before that he was chief timebuyer for Cecil & Presbrey. Present accounts for which he makes media recommendations include Pharmaceuticals, Inc. and the J. B. Williams Co.

REPORT ON SPOT

HOW FROZEN FOOD, SUGAR AND SEASONING ADVERTISERS USE SPOT TV

Listed below are frozen food, sugar and seasoning advertisers who used spot TV during a representative week in the third quarter of 1958 in 22 major markets, as reported by Broadcast Advertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules which are shown below represent the television activity of the brands in the various markets during the recording week. They are taken from the recently published BAR spot index, "A National Guide to Non-Network Television Advertisers by Product Categories."

FROZEN FOODS

BELLA FROZEN FOODS
Boston ..... 1 spot

BIRDS EYE FROZEN FOODS
Boston ..... 15 spots
Cleveland ..... 1 spot
Dallas-Ft. Worth ..... 1 spot

CAKE BOX FROZEN CAKES
Los Angeles ..... 2 spots

DARLINGS FROZEN FOODS
Boston ..... 1 program

DORANN FARMS FROZEN FOODS
Boston ..... 7 spots

DOWNYFLAKE FROZEN FOODS
Philadelphia ..... 21 spots

ELINOR'S FROZEN FOODS
Dallas-Ft. Worth ..... 2 spots

EVERFRESH FROZEN FOODS
Seattle ..... 2 spots

FLORIDA FROZEN ORANGE STICK
Los Angeles ..... 4 spots

FREEZWAY WHOLESALE FROZEN FOODS
Detroit ..... 1 spot

GARLAND FROZEN FOODS
Los Angeles ..... 1 spot

JEAN'S FROZEN FOODS
Los Angeles ..... 1 spot

JIFFY FROZEN STEAKS
Cincinnati ..... 1 spot

MINUTE MAID FROZEN FRUIT JUICES
Seattle ..... 16 spots

MORTON FROZEN FOODS
Cincinnati ..... 22 spots
Columbus ..... 16 spots
Dallas-Ft. Worth ..... 1 spot
Detroit ..... 1 spot
New York ..... 6 spots

MRS. PAUL'S FROZEN FOODS
New York ..... 8 spots
Philadelphia ..... 3 spots
Pittsburgh ..... 8 spots

O'BOY FROZEN PIZZA
Los Angeles ..... 1 spot

PAN O'GOLD FROZEN CHICKEN
Philadelphia ..... 18 spots

POLAR FROZEN FOODS
Dallas-Ft. Worth ..... 1 spot

PRIME FROZ-N BRAND FROZEN FOODS
Los Angeles ..... 2 spots

ROSELLA FROZEN FOODS
Los Angeles ..... 2 spots

SEABROOK FARMS FROZEN FOODS
New York ..... 2 spots

SEAFARE QUEEN FROZEN FOODS
Detroit ..... 1 spot

SNOW CROP FROZEN FOODS
New York ..... 1 spot

TASTY FROZEN FOODS
Detroit ..... 1 spot

WILLISTON FROZEN FOODS
Portland ..... 1 spot

SUGAR AND SEASONINGS

ARM & HAMMER PRODUCTS
Cincinnati ..... 10 spots
Seattle ..... 11 spots

C & H SUGAR
San Francisco ..... 3 spots
Seattle ..... 8 spots
St. Louis ..... 1 spot

COLONIAL SUGAR
St. Louis ..... 5 spots

CRYSTAL DOMINO SUGAR
Minneapolis ..... 18 spots

DIXIE CRYSTALS SUGAR
Atlanta ..... 1 program

DOMINO SUGAR
Boston ..... 1 spot
Columbus ..... 10 spots
Dallas-Ft. Worth ..... 10 spots

DURKEE FOOD PRODUCTS
Columbus ..... 1 spot
Dallas-Ft. Worth ..... 1 spot
Detroit ..... 1 spot

GORDY'S SALT
Houston ..... 3 spots

IMPERIAL SUGAR
Dallas-Ft. Worth ..... 5 spots

LESLIE SALT
San Francisco ..... 3 spots

McCORMICK FOOD PRODUCTS
Atlanta ..... 1 spot
Baltimore ..... 1 spot

OLD BAY SEASONINGS
Baltimore ..... 2 spots

SWEET 10 SUGAR SUBSTITUTE
Cincinnati ..... 1 spot
Columbus ..... 2 spots
St. Louis ..... 2 spots

END

Unlike anything you've seen before!

LARAINE DAY, GARY MERRILL,
PAT HINGLE,  **CLIFF**
KEENAN WYNN, DAVID WAYNE,
 **BERT LAHR, JAMES**
MARGARET HAMILTON, GENE
WILLIAM PRINCE, 
EDWARD ANDREWS, LOU NOVA,
 **PATRICIA SMITH,**
BIFF McGUIRE, BOB PASTENE,
& OTHERS  **MEET**

DARRYL HICKMAN,
OBERTSON, NANCY COLEMAN,
RTHUR KENNEDY,

ITCHELL, JOSEPH WISEMAN,
YONS,

GENE SAKS,
IM HUNTER, MONA FREEMAN,
IMMY EVERETT,

IKE KELLIN, ISOBEL ELSOM,

CHARLES DRAKE
N CBS FILMS' "RENDEZVOUS"

FOCUS ON BUSINESS

TOTAL TV REVENUE $1,394,000,000

FEBRUARY, 1959

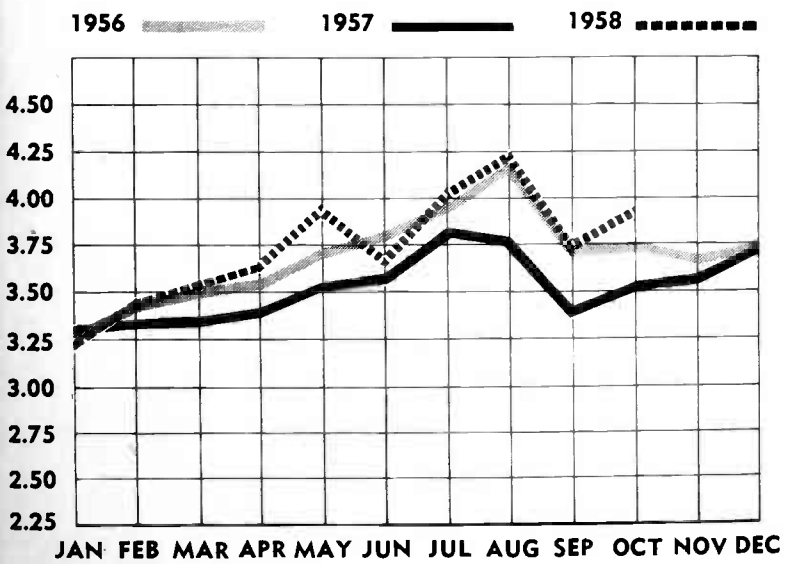
Television's share of the advertising dollar hit 13.7% in 1958, according to TvB. Total TV revenue for time, talent and production reached $1,394,000,000, 8% higher than 1957. Of this, networks tallied $720 million; national spot, $398 million; and local TV, $276 million.

As the 1958 season drew to a close, 69 or 54% of nighttime TV network shows reached over 10 million TV homes. Only two programs reached under three million.

Network c-p-m, a series of valleys and peaks in 1958, took another upward turn in October, rising from $3.70 in September to $3.90. In October, 1957, it was $3.60.

Since the first of the year, network billings increased $46.2 million or 9.8% over the corresponding period of last year.

TV NETWORK COST-PER-THOUSAND



October 1958 index: $3.90

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

Sources: ARB, LNA-BAR
TELEVISION MAGAZINE

VIEWING WEEKDAY-DAYTIME SETS-IN-USE—NOVEMBER

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time — Eastern Time Zone	Central Time Zone	Pacific Time Zone	FOR NETWORK BUYERS: % Sets-in-use by EST — Total U.S.
7 AM	7.8	7.4	4.4	6.9
8 AM	14.4	15.4	9.6	13.6
9 AM	11.9	15.0	11.0	12.4
10 AM	13.0	19.6	16.2	15.0
11 AM	17.6	17.6	15.1	16.7
12 NOON	19.6	21.1	14.6	19.0
1 PM	14.5	15.4	15.1	14.6
2 PM	11.6	12.8	18.4	12.7
3 PM	9.6	17.6	14.1	12.7
4 PM	19.6	21.5	21.8	20.3

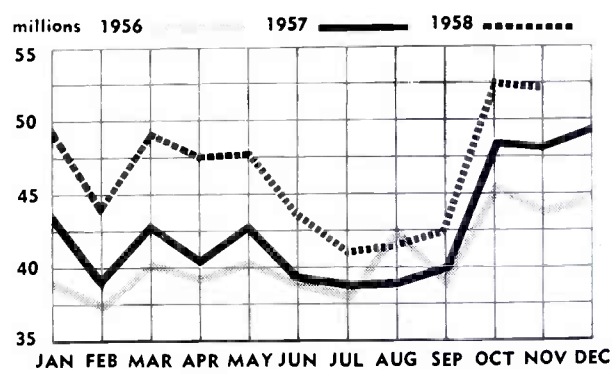
Source: ARB, November, 1958

VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE—NOVEMBER

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time — Eastern Time Zone	Central Time Zone	Pacific Time Zone	FOR NETWORK BUYERS: % Sets-in-use by EST — Total U.S.
5 PM	26.1	29.5	28.1	27.3
6 PM	34.4	45.1	50.4	39.5
7 PM	46.9	62.8	67.3	53.8
8 PM	61.8	65.6	77.0	63.9
9 PM	64.5	62.0	71.8	63.0
10 PM	55.1	40.6	54.9	48.8
11 PM	29.9	19.4	22.1	24.9
MIDNIGHT	12.9	6.4	11.9	10.4

Source: ARB, November, 1958

TV NETWORK BILLINGS



	November '58	November '57
ABC	$10,338,126	$ 8,079,932
CBS	21,853,592	21,407,125
NBC	19,817,075	18,511,686
Total	$52,008,793	$47,998,743

Source: LNA-BAR
As released by TvB

LETTERS

EMIL MOGUL, *president*
Mogul, Lewin, Williams,
& Saylor Inc.
New York

Sir:

Congratulations are in order for your excellent January issue. I believe that your publication performs a valuable role in the industry with consistently provocative and thoughtful studies on various aspects of television.

. . . Bart Cummings' fine article (An Appeal to the Conscience of Advertising") not only is thought-provoking, it flings a challenging gauntlet at advertising—a challenge that cannot be ignored or treated lightly. Basically, of course, I support wholeheartedly his contention that advertisers must face their responsibilities by backing public service programming. But I can't help thinking that this view is only one side of the picture tube; the other side would show convincingly that the challenge is, at least in part, misdirected.

The fundamental responsibility of providing the public with a *steady* diet of high-level programs in the prime hours should be laid at the doorstep of the networks. Sure, the advertiser (and the agency) must share a healthy portion of the blame for network television's pervasive mediocrity in recent years. But I suggest that a basic law of economics is involved here, and the networks alone are in the position of enforcing it. The law: when the value of a commodity is reduced, the seller is obligated to reduce its price to the potential buyer.

In other words, the conflict between the advertiser's good will and "the marketing needs his television campaign must serve" *can* be resolved if the networks would but enforce the law by adjusting their rate cards on a planned, coordinated basis to accommodate (and encourage) a continuous flow of high-level programs in prime time. With several notable exceptions, every experiment to air an important cultural or informational program in these hours has met with public apathy—primarily, I believe, because stimulating TV fare is an acquired taste. And you just don't acquire taste without working at it. . . . even the leading advertisers have discovered that to dabble in cultural programs in the evening hours is too costly in terms of their marketing needs, or the number of genuine sales prospects to justify the huge expenditure.

Since past experience has demonstrated that the sales value (never mind the ratings) of these programs may be questionable, why should an advertiser be expected to pay the freight at the same rate as another advertiser who joins the wagon-train of tried and trite program buys?

And speaking of ratings, I cannot accept Mr. Cummings' thesis that "advertising can only support the program that can gather a large audience." I strongly believe that high-quality programs can and should be supported by advertising provided the price is in accord with the number of prospects reached—not rating figures but prospects! If an advertiser

pays $100,000 for an hour-long variety show with a 30 rating, the values would remain constant if he could buy the same hour for a cultural program with a 15 rating—for $50,000! Of course, this presupposes that the ratings represent a reasonably accurate yardstick for the number of "live" prospects exposed to the advertiser's message.

This is one reason why I would go one step further than Mr. Cummings' astute secondary proposal that the networks' "cost . . . be incorporated in their overall operating budgets and rate cards revised accordingly" in support of a sustained public service programming diet. With time costs having skyrocketed to better than $100,000 per prime hour, the networks must accept their responsibility by cutting the program costs and the rate card *in half* to attract the more venturesome advertiser. Let the networks set aside so many prime half-hours each week—on a staggered and equitable basis—at one-half the going rate for the time period . . . only then, will we see advertisers embrace cultural programming with anything resembling consistency and frequency.

It's no secret that the cost of network television has increased in proportion to its decline in quality. Unless the trend is reversed, and unless the public is exposed to balanced fare with some degree of regularity, we should be prepared to accept the gloomy prediction that our high-level programs are doomed to remain Sunday refugees in the egghead ghetto.

If the public is to be given a fair chance to select what it wants, it's up to the networks to take the initiative. The advertisers and the agencies will not be far behind. ■

TED BERGMANN, *president*
Parkson Advertising Agency
New York

Sir:

Your lead article, "Television 1959", in the January issue is an excellent dissertation on the logic which motivates the composition of mass media; but I for one am beginning to become annoyed at the necessity for television to defend itself continually against attack from other media.

The records which television has amassed over the past decade as an advertising, public service and entertainment medium are such that it need not ever find itself in a defensive position. In the history of communications, these records are unequaled.

The critics and attackers can be discounted by a mere recitation of the records and, as a result thereof, they will be easily proven to be self-serving or ignorant and often both. In defending, we give additional dissemination to the statements of the detractors; in proclaiming superiority, we strengthen convictions and dispel doubt.

TELEVISION MAGAZINE has always been an outstanding champion of the visual medium and I hope this article does not indicate a weakening position. ■

ARTHUR E. DURAM,
senior vice president
Fuller & Smith & Ross Inc.
New York

Sir:

The professional realists in television programming are increasingly upbraided by non-industry theorists for failure to "program in the public interest."

. . . Here is the complete first step in a *total* experiment which will prove the hecklers right or wrong for all time.

The basic argument?—Over-simplified, it goes like this. The low satisfaction level of *mass* TV audiences encourages commonplace programming which deprives *large segments* of the audience of

To next page

the high-class type programming they really yearn for. . . .

The solution?—The "PANTI" Plan.

A. Every TV industry organization combines to carry out a *one-year experiment*. Producers, advertisers, networks, packagers, agencies, talent, unions, TvB, TV Academy, etc.—no exceptions.

B. *One-hour* each month for ten consecutive months is set aside in *prime evening time* simultaneously by all three networks for presentation by pool feed of the finest TV programs the industry can prepare.

C. The monthly hour to be rotated from 7:30-10:30 p.m. . . .

D. The ten hour programs to cover the ten most important subjects in the public interest. Example: Music, Classics, Dance, Science, Government, America, Marriage, Laughter—who knows. In fact, let the critics of TV choose the content.

E. Entire experiment to be governed by industry board appointed by and controlled by the National Academy of TV Arts & Sciences.

F. Executive producer and his administrative staff selected on paid salary basis to control all ten programs. Each individual hour program to be entirely produced by a single network—on a rotating basis.

G. The hour presentations to be non-sponsored. For this one year, time costs paid by all network advertisers to be based on inclusion of the sustaining hours. Example: half-hour alternate week sponsor presents 25 programs instead of 26, but time costs of 26th week are spread evenly over other 25 weeks. From these collected time costs, networks pay stations normal share and balance (66%) turned over to Academy for production of programs.

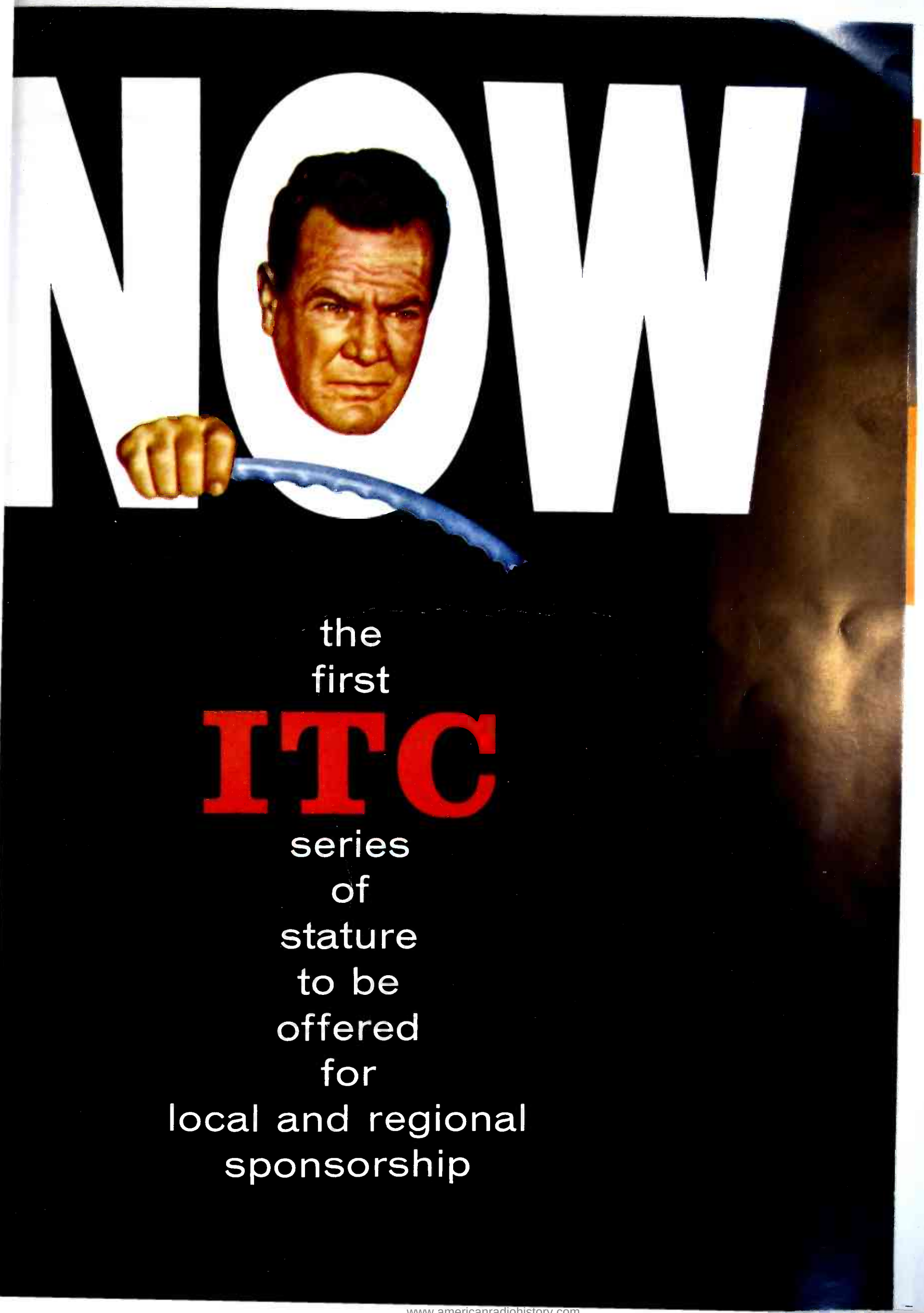
H. No middle program station break commercials allowed. Station identification is allowed. . . .

I. All networks and TV editors to plug the programs with saturation promotion for two days prior to air date.

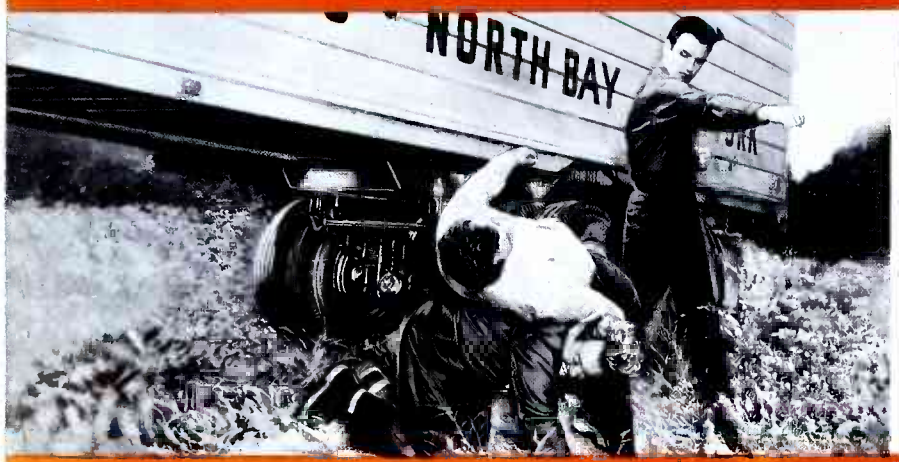
J. Audience measurement research organizations to refrain from publishing individual networks' share of audience. A. C. Nielsen to be asked to contribute sets-in-use and total 3-network audience measurement only.

. . . Results: At year's end, there's little question as to value of programming "in the public interest" or little question left as to the industry's ability to produce superior programs when the realistic commercial influence is removed.

Dear editor, don't forget TELEVISION MAGAZINE would have to be part of the "PANTI" plan, too. Oh yes, PANTI simply means: Producers, Advertisers, Networks, and Television Industry ■

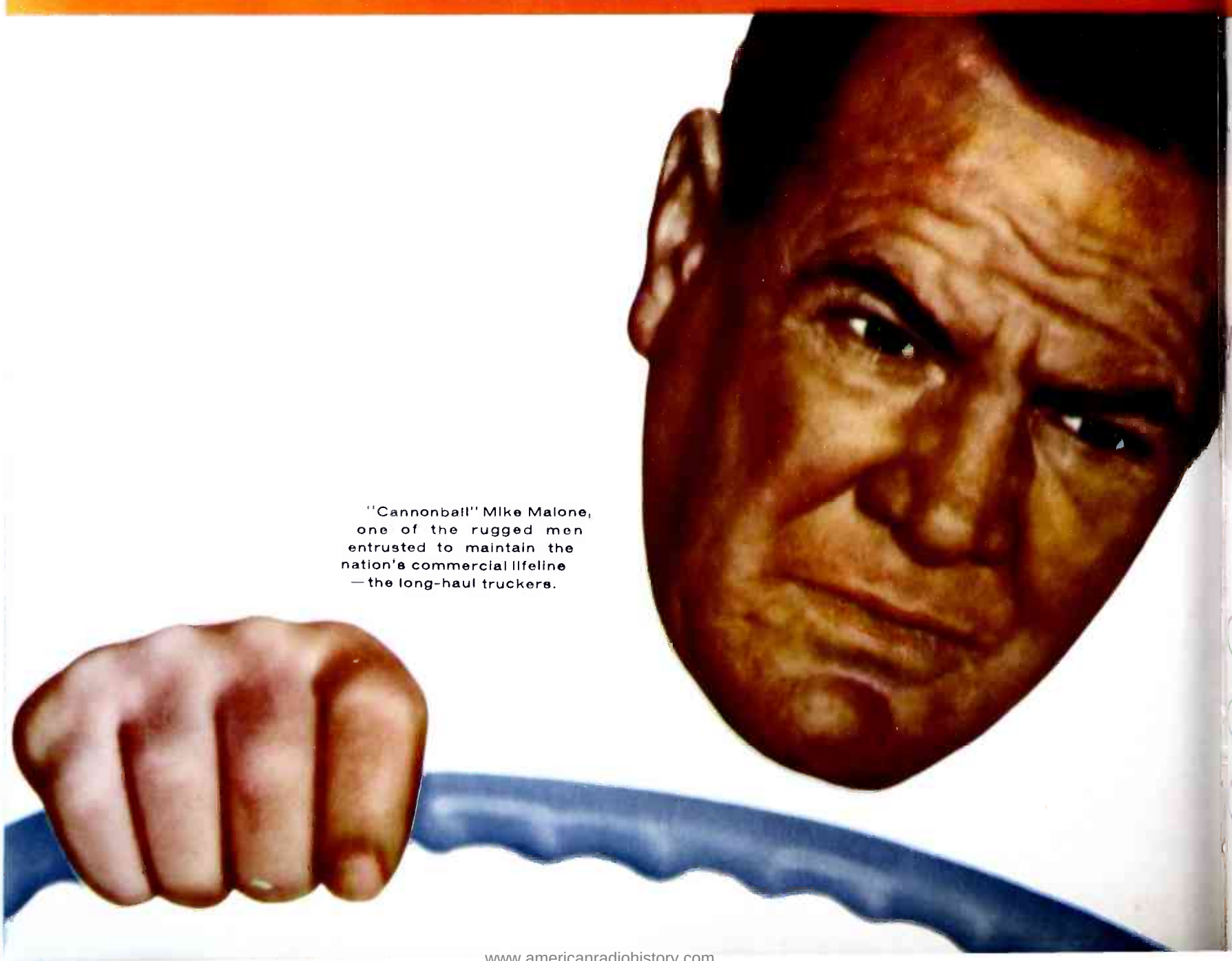


ACTION!
Two-fisted drama with a one-two punch!



ADVENTURE!
Danger can lurk at every turn of the road!

CANNO



"Cannonball" Mike Malone, one of the rugged men entrusted to maintain the nation's commercial lifeline — the long-haul truckers.

MOTION!
nsé moments and warm human interest!

IDENTIFICATION!
The empathy of real-life people!

NBALL

Created and produced by Robert Maxwell,
famed creator of *Lassie,*
and combining for the first time
ynamic action adventure and intense human interest
in a brand-new series.

INDEPENDENT
TELEVISION
CORPORATION

488 Madison Avenue · New York 22 · PLaza 5-2100

"We are immensely happy with our sponsorship on

CANNONBALL

particularly the high percentage of women viewers which is a big plus factor for us."

Roger Neron, *Advertising Manager*
Robin Hood Flour Mills, Ltd.

and from Johnson's Wax

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

(57)

NA258 31 2 EXTRA= CNT BRANTFORD ONT 22 237PME=
INDEPENDENT TELEVISION CORPN=
(DELIVER 488 MADISON AVE= 1959 JAN 22 PM 5 57

CANNONBALL DELIVERING TOP AUDIENCE THROUGHOUT CANADA.
WE ARE ESPECIALLY PLEASED WITH SPONSOR
IDENTIFICATION AND EXCELLENT AUDIENCE COMPOSITION FOR
RELATIVELY SHORT TIME ON TV. BELIEVE YOU HAVE A
REAL WINNER=
F F WILEY ADVERTISING MANAGER S C JOHNSON
AND SON LTD=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

I T C
INDEPENDENT
TELEVISION
CORPORATION

488 Madison Ave. • N. Y. 22 • PLaza 5-2100

SELECTIVE PROGRAM LOG

PROGRAMS WORTH VIEWING DURING THE COMING MONTH

WITH 928 hours to fill with programming every 30 days, the networks obviously must carry a large amount of work-horse fare. Consequently, critical opinion tends to regard television as little more than one vast, arid wasteland trampled by saddle-sore cowhands, behind whom come the troops, that army of glib-talking quiz-masters and fast-fisted crime fighters.

To help the advertising executive place the medium in perspective, the editors of TELEVISION MAGAZINE present below a selective list of programs scheduled by the networks for the coming month. These are programs which we think may be worth your attention—as a *viewer* rather than as one with a professional interest in TV.

Admittedly, this is an arbitrary selection, since it is based on the evaluations of a few individuals. Very possibly we have omitted some programs which you yourself might consider outstanding.

In any event, the listing makes it pretty evident that there is much in TV to interest the discriminating minority as well as the mass audience.

Regularly Scheduled Programs

SUNDAY:

10-10:30 a.m.—CBS-TV: *Lamp Unto My Feet*, religious drama

10:30-11 a.m.—CBS-TV: *Look Up And Live*, discussion series

11:30-12 noon—CBS-TV: *Camera Three* —ABC-TV: *Johns Hopkins File 7*, science series

12 noon-12:30 p.m.—ABC-TV: Bishop James A. Pike, discussions

1-1:30 p.m.—ABC-TV: *College News Conference*, panel interview

1:30-2 p.m.—NBC-TV: *Frontiers of Faith*, religious series

2-2:30 p.m.—NBC-TV: *Wisdom* (Van Wyck Brooks, 2/15; Dr. Margaret Mead, 2/22; Dr. James Bryan Conant, 3/1; Mrs. Eleanor Roosevelt, 3/8; Dr. Karl Menninger, 3/22)

2:30-3:30—CBS-TV: *The Great Challenge*, five special debates on Feb. 22, March 1, 22, 29, April 5

3-3:30 p.m.—CBS-TV: *The Last Word* w/Bergen Evans and panel guests (pre-empted 2/22, 3/1-22-29)—ABC-TV: *Second Hearing* w/John Secondari, news programs

3:30-4 p.m.—CBS-TV: *The World of Ideas* w/Dr. Charles Frankel

4-4:30 p.m.—CBS-TV: *Face The Nation*

4:30-5 p.m.—NBC-TV: *Ask Washington* with Bryson Rash, interviews—CBS-TV: *Behind The News With Howard K. Smith* (pre-empted Feb. 22, March 22 by N.Y. Philharmonic telecasts)

5-6 p.m.—NBC-TV: *Kaleidoscope* with Charles Van Doren, alternating with *Omnibus* (see below).*

6-6:30 p.m.—CBS-TV: *Small World*, international discussions with Edward R. Murrow—NBC-TV: *Meet The Press*, interviews, pre-empted March 8 by *NBC Opera*

6:30-7 p.m.—NBC-TV: *Chet Huntley Reporting*, preempted March 8 by NBC Opera—CBS-TV: *The Twentieth Century* ("Kemal Ataturk: The Incredible Turk" 2/15; "Freedom for the Philippines," 2/22; "Generation Without A Cause," 3/1 and 3/8; "The Burma Road," 3/15; "Radar: The Silent Sentinel," 3/22)

**Omnibus*, 2/15: Menotti's "The Medium"; *Kaleidoscope*, 2/22, preempted by "MD International," 3/8, preempted by *NBC Opera Co.*

MONDAY-FRIDAY:

6:30-7 a.m. — NBC-TV: *Continental Classroom*, ETV series.

7-9 a.m.—*Today* with Dave Garroway

MONDAY:

9-9:30 p.m.—ABC-TV: *Voice of Firestone* (Chicago Symphony, Rise Stevens, 2/16; Broadway Showtunes with Patrice Munsel, Alfred Drake, 2/23; Salute to Jerome Kern with Robert Merrill, Patricia Morrison, 3/2; Americana with Jo Stafford, Jimmie Rodgers, 3/9; Philadelphia Orch., Eleanor Steber, 3/16). Special Easter Show with Fred Waring and the Pennsylvanians, 3/23

WEDNESDAY:

10-11 p.m.—CBS-TV: *U.S. Steel Hour*, 60-minute drama, alternating with semi-documentary *Armstrong Circle Theatre*.

THURSDAY:

9:30-11 p.m.—CBS-TV: *Playhouse 90* ("The Raider," story of corporation proxy battle, by Loring Mandel, 2/19; "The Ding-A-Ling Girl," story of a Hollywood actress, by J. P. Miller, 2/26; "Diary of a Nurse" by Arthur Hailey, 3/5; "For Whom The Bell Tolls," 3/12 & 19).

To page 28

THE TV COMMERCIAL

By Harry Wayne McMahan

THE IDEA AND THE GAL ARE BOTH PREGNANT

A "daring" idea intelligently handled—Aunt Jemima Pancake commercial series emerges as a classic

Aunt Jemima Pancake Mix commercial. Producer: Sarra. Agency: J. Walter Thompson.

(L.) Instant Butter-Nut's "Crystal" commercial. (Below l.) "Subliminal," both by Stan Freberg. Fine Arts for Buchanan-Thomas.

Busch Bavarian Beer spot filmed in Bavaria. Agency: Gardner.

Someone's finally found the nerve to show a pregnant gal in a TV commercial . . .

And, while it may never make as happy a noise as *I Love Lucy's* accouchement, it's bound to steam up some sly word-of-mouth among the viewers. Good!

Aunt Jemima Pancake Mix is the sponsor, and this series of commercials appears to be part of a shrewd long-range image-building job among the young marrieds. The first two commercials are quite casual, with light, married-type dialogue between this young couple.

Then, suddenly, in the third film in the series, it begins to look like the gal is about five months along. No mention is made of it. It's just there—and it wasn't before. The women will surely spot it. The men, maybe.

Announcer picks up sell for a smooth finish

"Peggy and Chuck" are the names for the couple (Sue Oakland Cott and John Stratton—picked from a 200-actor screening). They are mighty free and easy as they play around with Aunt Jemima service suggestions. They experiment with banana pancakes or apple-ring pancakes or argue about entering the Aunt Jemima contest. But never do the little vignettes get heavy-handed. At the proper point, the voice-over announcer picks up and carries through to the finish. All very smooth—actually leaves you wanting more.

This commercial series certainly goes into my book of the "100 Best" here and now. It is charmingly superb from every standpoint—one the whole business can take to its heart and be proud of.

Wonderfully natural writing by Rudy Perz and warm, thoughtful direction by Hooper White. Sarra, Inc., produced for J. Walter Thompson. Congratulations all 'round.

Stan Freberg is at it again. This mad scientist of humor has concocted another weird and woolly set of TV commer-

To page 28

8 out of 11 firsts

for CBS Radio Network shows in the 11 program categories voted on by 465 *critics and editors* in the Radio-Television Daily annual poll. And they named so many other CBS Radio programs as runners-up that the total number of honors for this network in these categories surpassed that of the three other networks *combined.* (What's more, CBS Radio personalities comprised *four of the five* choices for "Radio Man of the Year": Edward R. Murrow, Arthur Godfrey, Art Linkletter, Mitch Miller.)

CBS Radio Network programs honored in 11 categories:

DRAMATIC SHOW OF THE YEAR
(three out of five)
GUNSMOKE*
SUSPENSE
JOHNNY DOLLAR

COMEDY SHOW OF THE YEAR
(three out of five)
AMOS 'N' ANDY*
THE COUPLE NEXT DOOR
HOUSE PARTY

MUSICAL SHOW OF THE YEAR
(three out of five)
NEW YORK PHILHARMONIC*
METROPOLITAN OPERA
CHRISTMAS SING WITH BING

COMMENTATOR OF THE YEAR
(three out of five)
EDWARD R. MURROW*
ERIC SEVAREID
LOWELL THOMAS

DOCUMENTARY OF THE YEAR
(four out of five)
WHO KILLED MICHAEL FARMER?*
THE HIDDEN REVOLUTION
P.O.W.—A STUDY IN SURVIVAL
RADIO BEAT

QUIZ SHOW OF THE YEAR
(one out of two)
SEZ WHO!

BEST NEW PROGRAM IDEA
(two out of four)
HAVE GUN, WILL TRAVEL
MASLAND RADIO COLOR ROUNDUP

SPORTSCASTER OF THE YEAR
(two out of five)
PHIL RIZZUTO
FRANK GIFFORD

BEST TRANSCRIBED SERIES
(one out of four)
AMOS 'N' ANDY*

BEST PUBLIC SERVICE PROGRAMMING
(four out of five)
FACE THE NATION*
P.O.W.—A STUDY IN SURVIVAL
WHO KILLED MICHAEL FARMER?
THE HIDDEN REVOLUTION

VARIETY SHOW OF THE YEAR
(three out of five)
MITCH MILLER SHOW*
ROBERT Q. LEWIS SHOW
ARTHUR GODFREY TIME

**Winner in category*

42 per cent more

audience per commercial minute than any other network. That's how the CBS Radio Network rates when Nielsen Radio Index "polls" the *nationwide* radio audience (averaging over 16 straight months).

226 out of 237

quarter-hour wins for CBS Radio programs. That's what happens when The Pulse reports on the *big city* audience (1958 average: all quarter-hours in which programs of CBS Radio and those of at least one other network competed in 10 or more of the 26 top markets).

Polls Apart

...YET THEY ALL COME OUT THE SAME

No matter which sample you use—nationwide audiences, big city listeners, critics—the answer comes out the same. CBS Radio Network programming and personalities win all the polls, hands down—year after year.

And the new Program Consolidation Plan, with virtually all the above favorites and many more, means even stronger audience leadership through: improved mood sequencing; CBS News every hour on the hour; uniform broadcast times; increased station clearances for advertisers.

The listeners, of course, are your customers. It's worth being where there are so many *more* of them. And where they like what they hear so much.

The CBS Radio Network

TROPIC ISLES

CALYPSO

FURIOUS FISTS

BOLD

BONGO DRUMS

MOONLIGHT,

RECKLESS

ADVENTURE!

. . . . . AND IN CALYPSO-LINGO, THIS ALL MEANS

*Cucky!**

*CARIBBEAN DEFINITION: "DEVIL-MAY-CARE"!

Sassy as a calypso ballad! Romantic as a moonlit beach! A potent blend of suspense, mystery and international intrigue amid the feverish atmosphere of torrid Trinidad!

ZIV'S NEW *"Devil-May-Care"* SERIES

VENTURE

Explosive Action in the Colorful Caribbean!

starring

DANE CLARK

and introducing

JOAN MARSHALL

From the Florida Keys to Trinidad . . . . they find *ADVENTURE* in every port of call!

Every week a sparkling half hour! For details on how **you** can profit from using this great selling force, see your Ziv Man.

ZIV *Television*

PROGRAM LOG *from page 21*

FRIDAY:

10:30-11 p.m.—CBS-TV: *Person To Person*, celebrity interviews by Edward R. Murrow.

Special Programs

Sun., Feb. 15—NBC-TV: Gian Carlo Menotti's "The Medium" (*Omnibus*, 5-6 p.m.)

Sun., Feb. 22—CBS-TV: N.Y. Philharmonic, Leonard Bernstein (4:30-5:30 p.m.)

Sun., Feb. 22—NBC-TV: repeat of Smith, Kline & French's "MD International" (5-6 p.m.)

Tues., Feb. 24—CBS-TV: Old Vic Presentation of "Hamlet" (*DuPont Show of the Month*, 9:30-11 p.m.)

Sat., Feb. 28—CBS-TV: N.Y. Philharmonic Young People's Concerts (12 noon-1 p.m.)

Sat., Feb. 28—NBC-TV: "A New Look At Love," spectacular with Elaine May, Mike Nichols, Marge & Gower Champion, et. al. (9-10 p.m.)

Mon., March 2—ABC-TV: Bing Crosby Special (9:30-10:30 p.m.)

Tues., March 3—NBC-TV: "Some of Manie's Friends," all-star memorial tribute to late Manie Sacks (7:30-8:30 p.m.)

Wed., March 4—NBC-TV: *Bell Telephone Hour* with Eileen Farrell, Isaac Stern, Ballet Espanol Ximinez-Varga, others (9-10 p.m.)

Sun., March 8—NBC-TV: Gian Carlo Menotti's "Maria Golovin" (*NBC Opera*, 5-7 p.m.)

Mon., March 9—ABC-TV: special Ringling Bros., Barnum & Bailey Circus show (7:30-8:30 p.m.)

Fri., March 13—NBC-TV: Bob Hope Special (8-9 p.m.)

Sun., March 15—NBC-TV: Frances Langford special with Bob Hope, Julie London, et. al. (10-11 p.m.)

Wed., March 18—CBS-TV: Jack Benny Special (10-11 p.m.)

Thurs, March 19—NBC-TV: Dean Martin Special (8-9 p.m.)

Sun., March 22—CBS-TV: N.Y. Philharmonic, Leonard Bernstein (4:30-5:30 p.m.)

Sun., March 22—NBC-TV: documentary on wire-tapping, "The Big Ear" (*Kaleidoscope*, 5-6 p.m.)

Sun., March 22—NBC-TV: repeat, "The Unchained Goddess" (*Bell Science*, 6-7 p.m.) END

McMAHAN *from page 24*

cials. Just possibly, they might be good advertising, too—something this lad often senses instinctively . . .

Instant Butter-Nut Coffee is the product, and Buchanan-Thomas Advertising apparently gave free rein to Freberg. The results are apt to get the customers talking, as well as the trade. The first film is an uproarious sketch on "Subliminal Advertising." The other two films concern the problems of the little coffee "crystal" character who simply wants to dissolve.

Both campaigns are side-splittingly memorable. We only hope they decide on one or the other so as not to split their air-time efforts. Stan and staff created all three, with Stan's voice being joined by Shep Mencken. Dean Spille designed. Production was carried out by Fine Arts Productions, Hollywood.

Two to Watch

Bulova and Elgin are taking two vastly different approaches to watch advertising on TV. Yet both are good.

Bulova, after years of schlock hard-pressure station-breaking, is now adding a quality touch to its commercials. Here is smart, modern TV art direction and the same fine "image" work that is upgrading Bulova in the magazines. (Incidentally, Bulova was out of magazines for years. The new teaming of magazine and TV should be good.)

Elgin, on the other hand, is going homespun with one of their new spots. A crawling-age baby proceeds to drop daddy's watch, then douse it in the doggy's water bowl. This proves the watch is both shockproof and waterproof —and also proves again it's hard to miss with babies. Cute film.

But our vote goes to Bulova for a shrewder advertising job.

Beer and Skittles

There may be snow on the ground in most of the U.S.A. this month, but we still like those Busch Bavarian Beer snow-filled spots on TV. Backgrounds were actually shot in Bavaria, then processed over here. Gardner in St. Louis is the agency on this new beer—Budweiser's little brother—and we think it might go somewhere with this kind of TV advertising. Good symbolism.

Love those Sealy Mattress ID spots where the sheep start talking . . . and go to sleep themselves as the :07 is rounding out. Very clever!

Among "name" commercials we've liked lately: Cliff Arquette for Carling's Beer on "Wonderful Town," Victor Borge for Pontiac (and that Bob & Ray one, too!) and Buster Keaton for Northwest Orient Airlines.

Valentines, all! END

ONE SWEET YEAR DESERVES ANOTHER!

WRCA-TV made the most of every quarter during 1958. The fourth quarter... like the first three... shattered all records. Share of audience increased 7% over the previous year. Sales increased 26%. For the entire year, WRCA-TV's share of audience was up 9%, sales up 17%. Easily, the best year in WRCA-TV history! Now, it's time to join us for your best year. Don't wait for Spring, plant now!

NBC IN NEW YORK · SOLD BY NBC SPOT SALES **WRCA-TV · 4**

THE TV SCENE

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

SALES THAT PUT YOU OUT OF BUSINESS

Retailers can make a profit without cutting prices by using television advertising and an agency

If you cut the price low enough, you can sell almost anything, but your sales may put you right out of business. This is part of what we told retailers in our "Plus Over Normal" film. (If you don't know what "plus over normal" is, you'll have trouble selling anything to the retailers.)

800 retailers and agency people saw film

We premiered our film before some 800 retailers and agency people in the Waldorf-Astoria last November. Copies of the film are now being used by TvB members. It's a 45-minute, three-part film showing why retailers need TV, how other retailers already use it, and some of the things a TV camera can do for them.

We were delighted in November to see so many retailers take time out in the middle of the Christmas planning rush to learn about television and so many agency people interested in learning about retailers.

We told retailers to try to sell their items and themselves instead of just selling price cuts, and we suggested two related ways to do this. First, we asked them to use television and, second, to help them in this, we suggested they hire an advertising agency to handle their television purchases.

Retailers don't spend much time selling things; they're more interested in getting customers away from competing stores by cutting prices. Then their competitor cuts his prices and back the customers go. This is the history of retail selling: price cuts to increase store traffic to make a profit on the *non-advertised* items, to get customers from competitors that have not yet cut their prices on the same items.

The retailer is the expert in the use of newspapers for this type of selling, and newspapers have done a good job for him. But today profits are low. So we suggested the retailer keep on with his "drastic sale . . . below cost" newspaper campaign if he wanted, but that he add store-sell and item-sell through television and an agency to help him with his campaign.

Agencies are in the business of creating the desire to buy. A silo at half price isn't of much interest unless you already have the desire for a silo. Agencies also sell products at list price by showing you your need for the product. And most agency-advertised products show a greater profit rise than do most retailers selling the same products.

While the retailer may know newspapers, the agency knows television. Our job is to show retailers their need, and agencies their opportunities, and we have been most happy with the results so far.

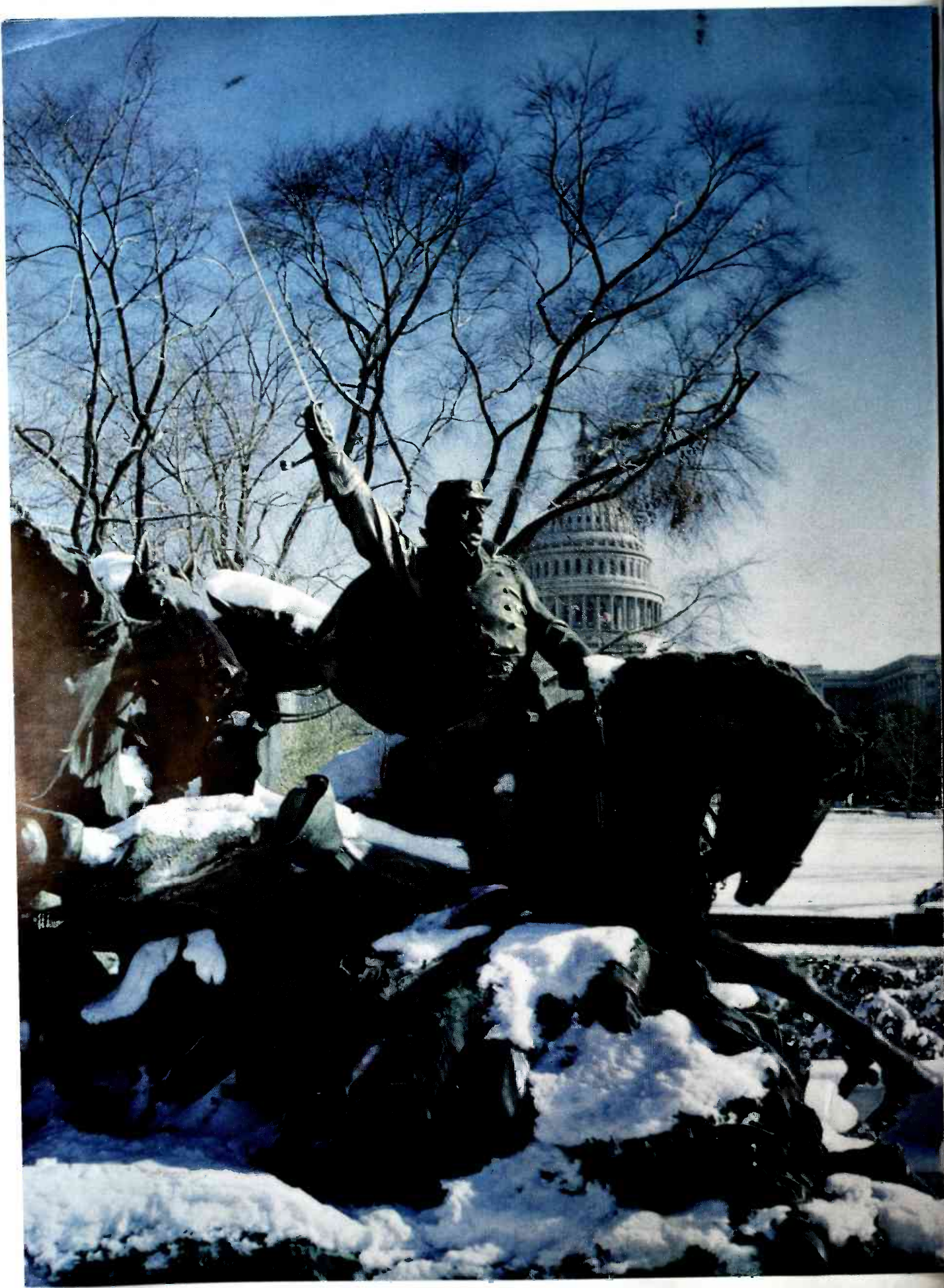
We told retailers that there is need for them to create the desire to buy the items they offer. This calls for the creative use of *intrusive* advertising. If you ask people whether they want something, most will usually say no. But if you can first show people their need for that something, far more will now say yes, if you have been effective in showing that need. The problem is to catch the uninterested so you may convert them.

More could be interested in product through TV

Most print ads don't even try. They seem to say "*If* you are planning to buy a wiget, we've got a good one." They probably feel that most of the people seeing the print ad already have some interest in a wiget (or was it in the pretty girl used to attract your attention?). Perhaps, but the number of people interested in a wiget is smaller than the number that could be interested, if you could reach them with your story. And here, to no one's surprise, is where television comes in.

Men, how many girdle ads have you read lately? But how many girdle TV commercials have you seen? Women, when was the last time you read a cigar ad or saw a cigar commercial? Men, if your wife seemed a little out of shape (and you're brave enough) wouldn't you at least know a trade name? Women, wasn't it easier Christmas shopping

To page 36



...ONE NATION INDIVISIBLE

Framed against the Capitol Dome, this dramatic figure of a soldier symbolizes our Nation's struggle for survival in the great war between the States. Another in the continuing WTOP-TV series of Washington landmarks photographed by Fred Maroon.

WTOP-TV 9
WASHINGTON, D. C.

AN AFFILIATE OF THE CBS TELEVISION NETWORK

REPRESENTED BY CBS TELEVISION SPOT SALES

OPERATED BY THE WASHINGTON POST
BROADCAST DIVISION

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

HUNTINGTON *from page 33*

for your husband and brother this year?

The intrusiveness of television has led all of us to see commercials for things we were not in the market for, not in the market *unless* the advertiser, once he had our attention, knew how to show us the way his product fits our existing needs—which is the art of advertising. I've been sold a power lawnmower, aluminum boat, toothpaste, English cider, a whole raft of things by TV commercials for products I'm sure I passed in print ad form without seeing. It's this intrusiveness of television that enables agencies to increase the market and the demand by showing new uses for products and new needs to be met.

Two to be rotated?

Take your rugs. Look at them. When was the last time any retailer tried to get you dissatisfied with their shabbiness and showed you the dollar savings in buying two to be rotated, vs. one only after the other wears out? Has anyone convinced you the well-dressed man required ten pair of shoes? Has anyone even tried? How about a retail package of lighting equipment for your entire house, sold as a unit with monthly payments and installation as part of the total?

Has any retailer even suggested four sets of slipcovers to fit the four seasons? How about a wine cellar sold in small modular units to be purchased one at a time as your budget allows? How about an extra towel rack in every bathroom? Have you a rug in your kitchen?

A first aid kit family-tailored

How about a complete first aid kit tailored to the size and ages of your family? Ever asked to buy different colored sheets for the summer vs. winter? Want a free inventory of your wardrobe? An emergency repair kit for your particular make of car? Two of this and five of that?

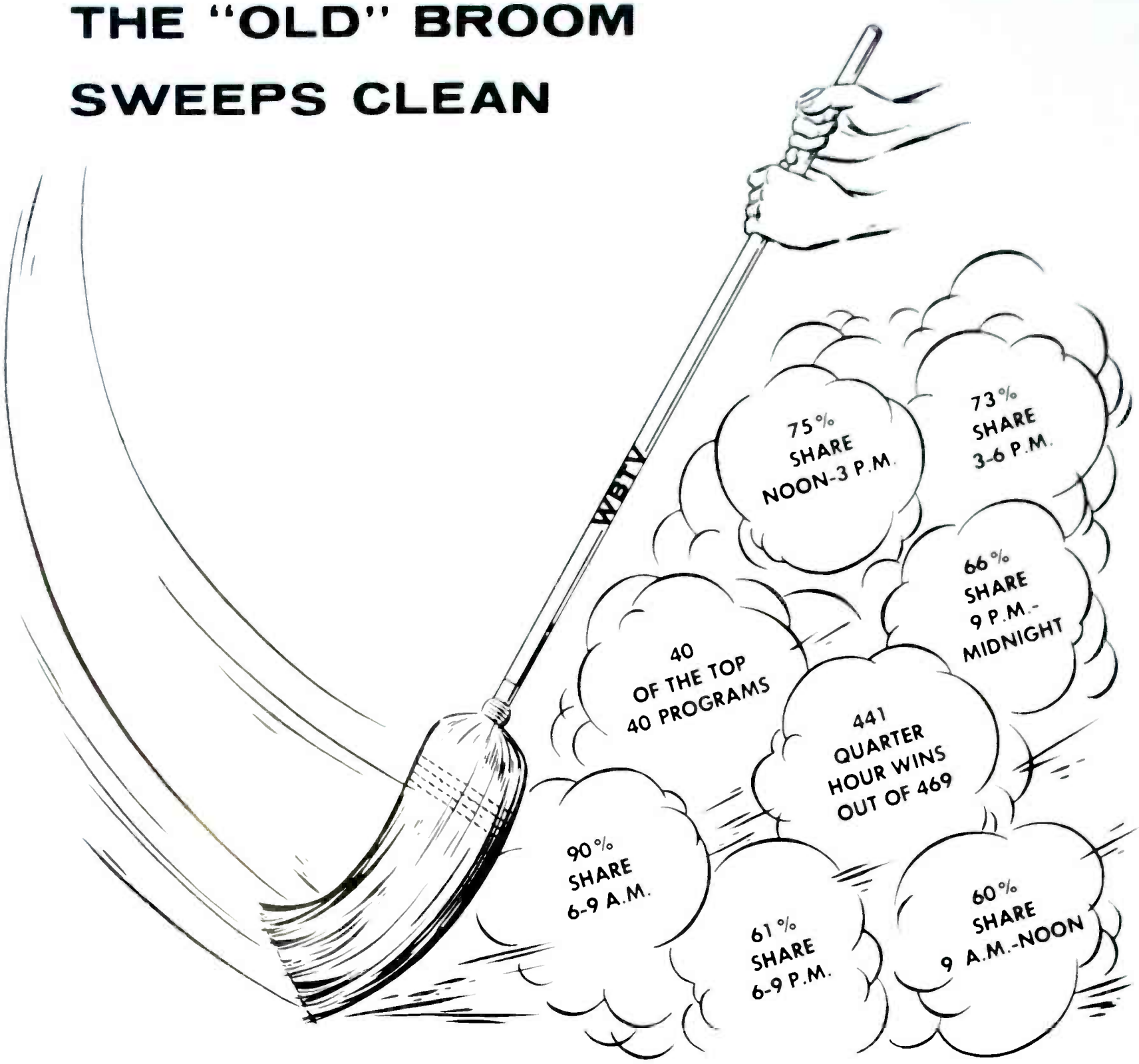
Has any retailer tried to sell you *more* of something, or has he simply said, "The price of wigets is low now, you'd better stock up," assuming you know *why* you should stock up?

This increase-the-demand through intrusive, creative television advertising is the role advertising agencies can play in the retail world. We are bringing retailer and agency together with most promising results.

Incidentally, many of the selling-by-price-cuts-alone philosophies of the retailer are found in media selling as well. How many of your media sales stories go beyond just reporting low cost-per-thousands? Perhaps you should be an agency too. END

IN CHARLOTTE (top TV market of the Southeast)*

THE "OLD" BROOM SWEEPS CLEAN



NSI

Nielsen credits 10 year "old" WBTV with a clean sweep of Charlotte, the Southeast's largest TV market!* WBTV wins 40 out of the top 40 programs, 441 out of 469 quarter-hour wins and an overwhelming share of audience sign-on to sign-off . . . all in the metro report. The total area figures are even more decisive in *the clean sweep!*

The Charlotte-WBTV market is the Southeast's largest with 632,070 homes compared to second-place Atlanta's 579,090.*

Decidedly, your first big step in Southeastern television market selection is WBTV-Charlotte. Contact CBS Television Spot Sales for the full "clean sweep" story.

P.S. We "suspect" a comparison of other rating services will confirm Nielsen!

*—NCS #3 Total TV Homes

CHANNEL 3
WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Winners of The Television Magazine Rating Contest

In our October issue, readers were challenged to match wits with James H. Cornell of N. W. Ayer & Son and predict their own Top 10 shows for November-December. Mr. Cornell, in that issue, presented a list of thirteen programs among which he expected the Top 10 to be found. He also presented a forecast of share of audience for every nighttime network half-hour. Listed below are the winners and runners-up. They were determined by TELEVISION MAGAZINE's research department on the basis of averaging the November and December Trendex reports.

Winner
HERBERT GRUBER,
(shown at left)
Associate Media Director, Parkson Advertising, New York

2nd place
ROBERT M. GREBE,
Trade News Editor, American Broadcasting Co., New York

3rd place
ROBERT BAYLEY,
Promotion, NBC Television Network, New York

4th place
RUTH B. BAYER,
Timebuyer, Parkson Advertising, New York

Mr. Gruber's winning forecast		*Trendex's Top 10, November-December 1958*		*Cornell predicted the Top 10 would be found among these shows:*
Danny Thomas	29.1	1. Gunsmoke	31.6	Danny Thomas
Wagon Train	28.8	2. Perry Como	30.2	Wagon Train
Gunsmoke	28.6	3. Wagon Train	29.2	Perry Como
Wyatt Earp	27.8	4. Danny Thomas	28.9	Desilu Playhouse
Perry Como	27.7	5. Riflemen	28.7	Gunsmoke
Desi-Lucy	26.0	6. Loretta Young	28.5	Garry Moore
Have Gun—Will Travel	25.1	7. Maverick	26.7	Price is Right
What's My Line	25.0	8. Wyatt Earp	26.5	This is Your Life
Maverick	24.8	9. Lucy-Desi	26.3	Ann Southern
Riflemen	24.4	10. Have Gun—Will Travel	26.2	Wyatt Earp
				Restless Gun
				Mark of Zorro
				Phil Silvers

Honorable Mention. The following contestants predicted correctly at least seven of the Top 10:

JAMES BROOM
Lockheed Aircraft Corp., Marietta, Ga.

R. L. CONDIT
Associate Manager—Media
Procter & Gamble, Cincinnati

LES DUNIER
v.p. charge of radio-tv
Emil Mogul, New York

LEE EMMERICH
Radio-TV Production Manager
Geyer Advertising, New York

ROBERT JORNAYVAZ JR.
Advertising Manager
M. K. Goetz Brewing Co., St. Joseph, Mo.

EDWARD LANGAN
Account Executive
Gardner Advertising
St. Louis

BERNICE LEVITAS
Timebuyer
Foote, Cone & Belding, Los Angeles

JAMES L. SAPHIER
President
James L. Saphier Agency, Beverly Hills, Cal.

M. J. SHALLENBERGER
Ass't Supervisor Advertising Services
Standard Oil Co., Chicago

IDA VENDETTI
Secretary to media director
Parkson Advertising, New York

At January meeting of ANA board of directors, from left: Paul West, president; Henry Schachte, board chairman; George Abrams, chairman, radio-TV committee; Joseph Allen, ANA v.p. and staff member on radio-TV committee.

ANA: VOICE OF AMERICAN ADVERTISING

With 92 of the top 100 advertising spenders in its ranks, the Association of National Advertisers is one of the country's most influential business organizations. What are its aims, and how does it go about achieving them?

By Herman Land

One of the most startling developments of the past half decade has been the rise of the advertising budget to the point where it now often ranks as number one, two or three item in the yearly corporation expenditure. This has placed a new importance on advertising in the corporate structure, has riveted top management's attention on it as never before and has put advertising itself under new pressures to justify itself through productive performance.

How conscious America's advertising managers are of the challenges they face, is clearly evident in the program of the Association of National Advertisers. The ANA is a professional association of over 600 companies, including all but eight of the top one hundred advertisers. As its board chairman, Henry Schachte, puts it, "the ANA has long antennae," —it is close to the needs, problems and hopes of its membership. For this reason, the organization's efforts and projects at any given moment tend to describe the temper of American advertising at the time.

Advertising's position in the corporate structure

Schachte—"Hank" to his colleagues—is executive vice president of Lever Bros. He states the ANA main target of the immediate future: Because "advertising is getting to be a more important expenditure in many corporations, there are more corporate officers who have to get interested in it. They don't know much about it. Advertising people must learn to talk about over-all corporate problems, and corporate executives must learn to talk about advertising. They are not interested in layout, but in the long-range effect of the advertising investment. They are interested in the question of how advertising should be positioned in the corporate structure."

This is directly related, of course, to the steady intensification of competition in industry after industry, the often cited squeeze on profits as costs of production and marketing rise.

What if the TV dollar worked twice as well?

All of which tends to focus on the advertising dollar and the question of whether it can be made more productive. It is the real reason why the last November annual meeting of the ANA at Hot Springs, Virginia was devoted to the theme of Creativity; why Henry Schachte says, "I hope I can stimulate an interest in creativity. What if the television dollar could move twice as many goods as it does now? What a terrific thing that would be for the economy."

A major, perhaps the most important single part of ANA's mission is, in the words of its president, Paul West: "To show management the economic contribution of advertising to business. With this clearly understood, management will then treat advertising as an integrated part of its business, not something outside."

Toward this end, the ANA undertook what it considered the most important project in its history, a vast study of advertising management that has been issued in seven volumes. It is called the Advertising Management Guidebook Series, and is available to agencies as well as advertisers. The hope is, West explains, that "in time, the management study should have a marked effect on thinking about advertising, especially as it gets into the schools."

To next page

COMING . . .

AN IMPORTANT NEW SERIES ON

"MEDIA STRATEGY"

In April, TELEVISION MAGAZINE begins a vital new feature devoted to Media Planning. Through revealing case histories, distinguished media experts in America's leading advertising agencies will show modern creative marketing at work.

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

It is the aim of this series to show Media Planning in action in the creative marketing process and to show how the best minds in the industry deal with it. Cooperating and participating in the series will be the country's leading media experts, who have formed TELEVISION MAGAZINE'S *Media Strategy Committee* for the purpose. A number of committee members are shown at left, in the office of Arthur A. Porter at J. Walter Thompson. A complete committee list will be published in April.

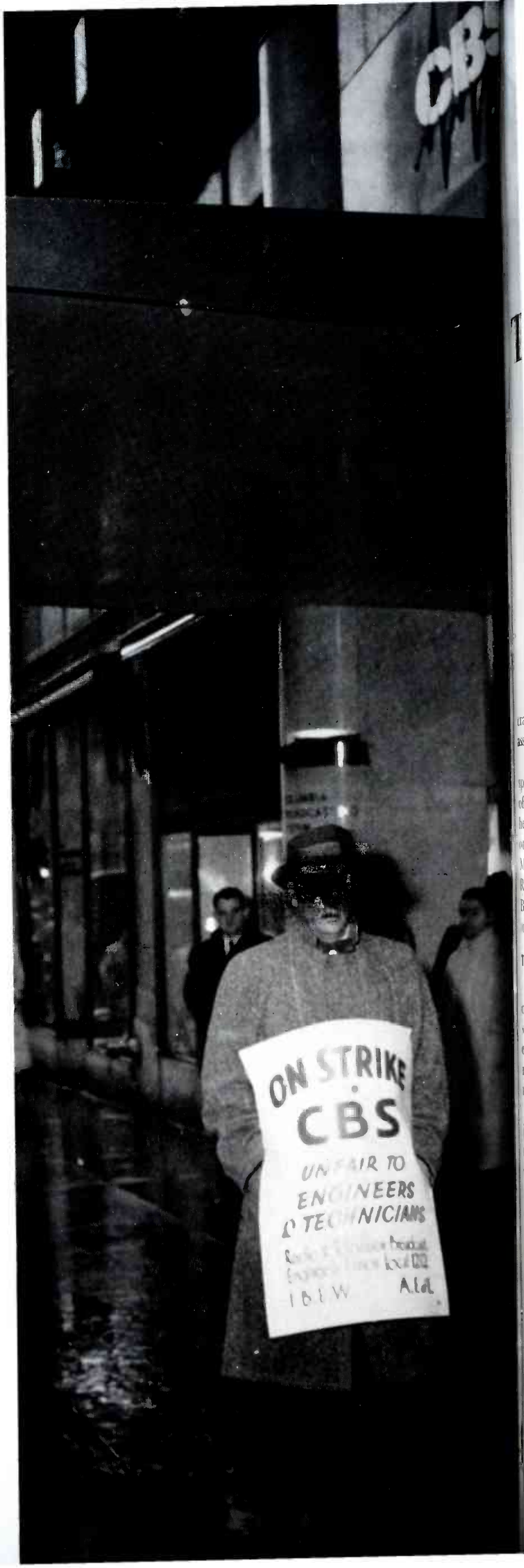
Each article will be prepared by one of the agencies represented on the committee. It will consist of a case history which will illustrate how the agency approaches the all-important question of deciding media strategy.

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

A meeting of TELEVISION MAGAZINE'S Media Strategy Committee members in the office of Arthur A. Porter (standing) v.p. in charge of media, J. Walter Thompson. Seated, left to right: Maxwell Ule, senior v.p., Kenyon & Eckhardt; William C. Dekker, v.p. in charge of media, McCann-Erickson; Robert Boulware, v.p. & media director, Bryan Houston; Newman F. McEvoy, senior v.p., Cunningham & Walsh; James McCaffrey, senior v.p., Ogilvy, Benson & Mather; Lawrence Deckinger, v.p. & media director, Grey Advertising.

By Leon Morse

Videotape has created serious labor unrest. For management, it means trouble, trouble, trouble.



TROUBLE, trouble, trouble. That is the TV labor prognosis for the coming year. All signs point to a steady worsening of relationships between management and labor as pressures grow greater. Advertisers, networks and stations will feel the continuing strain of jurisdictional warfare. They will fight desperately to keep costs from rising—and will probably fail.

Labor in TV has become emotional, anxious and, in some cases, almost hysterical. At this point labor sees itself as having reached a crossroads. One sign seems to point to a road that is going nowhere. The other sign, on which is printed "Electronic Tape," may lead to the super highway of the future. All the TV unions are trying to crowd down the second road. They believe their very existence to be at stake.

Advertisers whose destinies are linked to the medium are well aware of the present climate of danger in labor relationships. This is, of course, not only true of major advertisers whose budgets run into the millions. It is as true of the small spot buyer whose budget may be minute in comparison. His resources being much smaller, he may be even more significantly affected.

Top executives on labor relations subcommittee

The seriousness with which both advertiser and agency view the situation is manifest in the number and caliber of top executives assigned to it. The subcommittee on labor relations within the TV-radio committee of the Association of National Advertisers is headed by Howard Eaton of Lever Brothers. Among its other members are Albert Halverstadt of Procter & Gamble, George T. Laboda of the Colgate-Palmolive Company, H. Allan Dingwall of General Foods, and George J. Abrams of Revlon. Recently hired as ANA labor consultant is a firm of Washington attorneys, Steptoe and Johnston who have given two of its

TELEVISION'S UNION CRISIS

crack counselors, Guy Farmer and William Devaney, the assignment.

In manpower, the agency effort is even greater. It is spearheaded by the 15-man TV administration committee of the American Association of Advertising Agencies. It is headed by Jack Devine of J. Walter Thompson. Among its other members are Lewis Titterton of Compton, Tom McDermott of Benton & Bowles, David Miller of Young & Rubicam, Harry Saz of Ted Bates and Edward Marshall of Batten, Barton, Durstine & Osborne. These men are alert to the temper of labor and its present volatility.

Tape—blessing to management, insecurity for labor

The catalytic agent in this complex situation is, of course, tape. Advertisers, networks and agencies naturally view tape as a long-awaited blessing. They have been eagerly anticipating the tape era because of expected cost reductions, and because of the greater control of production and time it has promised.

On the other hand, labor is inevitably concerned with jobs and salaries, and labor will struggle fiercely, as it has in the past, to protect its gains, even against technological advances. And the more revolutionary the advance, generally the greater the struggle by the union to contain it, because of its potential impact on employment.

"We are afraid of the unknown, of what tape can do to us." This statement by Charles Calame, business manager of Local 1212 of the International Brotherhood of Electrical Workers, cogently voices labor's present insecurity. Tape has loosened animosities long held in check, stirred flames previously damped, and fanned deep-seated fears. Tape is certain to cause vast changes, especially in production methods.

Advertisers and TV management therefore find themselves struggling with unions over such issues as:

Technological displacement. In the present TV scene, this means replacement of film techniques by the methods of live TV, the substitution of electronic recording for motion picture photography. Involved are basic changes in kinds of skills required, which drastically affect employment and labor income.

Job security. This is a demand for a yearly contract in contrast to the usual daily or weekly work. It has already been an issue in two contract negotiations, one with the American Federation of Television and Radio Artists and the other with the Radio and Television Directors Guild.

The "speedup." The fear here is that an accelerated work load will result in less employment for the labor unit. It has also caused those unions whose members work on a daily or weekly rate to demand a piecework rate, that is per program or per commercial.

Stockpiling. Labor sees the stockpiling of taped programs as nullifying its most powerful weapon, the strike.

Industrial production replaces craft production

It is film which faces the sharpest challenge from tape, particularly where commercials are concerned. Tape substitutes the industrial production unit of live TV for the craft production unit of film, and the consequences are major. Industrial labor, of course, works more cheaply than craft labor. A film cameraman gets a minimum of $450 weekly. In a tape crew his function becomes a different one—lighting director. He receives $160. The assistant cameramen on the film crew become cameramen on the tape crew. Their salaries are about $40 less per week. Soundmen or "mixers" in a motion picture studio receive about $300 per week. On the tape crew, they become audiomen and earn $185.50.

Tape has also opened anew the question of film residuals. In future years, residual payments are expected to increase

To next page

r pickets CBS during the labor dispute in May, 1958.

Here are some of the leading union and network figures in the perennial dramas which take place regularly at the bargaining table. From left to right, D. Conoway, exec. sec.,

At the bargaining tables of complex labor negotiations, advertisers and agencies play an

substantially. These are fees which talent receives when programs or commercials are replayed.

Performers are particularly emotional about "wild spots." These are spots which are repeated any number of times within a 13-week period. They are inserted into spot carriers or station breaks. The Screen Actors Guild (SAG) has a record of one spot which was played 13,000 times in a 13-week period. Estimates are that an on-camera performer in this spot would receive .010 cents per performance, and an off-camera performer .005 cents per performance. Advertisers have however, paid announcers as much as $21,000 for a series of six spots. More usual are spots for which advertisers pay principals $8,000 to $10,000.

The Commercial Code signed by SAG in May increased rates about 30 per cent. Another 17 per cent increase was added recently for commercials on tape in the AFTRA agreement with the networks. Under the new AFTRA tape scale, an on-camera performer receives $93 minimum for first use, $983 if used 26 times, and an additional $818 for each 13-week cycle thereafter.

Residual payments have been increased

A significant breakthrough, from talent's point of view, has been scored in program residuals, though they are a much less important source of revenue for talent than commercials. In addition to payment for the first five reruns, AFTRA performers on tape programs will now be paid for sixth, seventh and eighth replays (75%, 75%, 50%, 50%, 50%, 10%, 5%, 5%). The total is 320% of their original fee. On TV film the SAG formula is observed: five replays (35%, 30%, 25%, 25%, 25%). The total is 140% of the original fee. In the 12-month period which ended October 31, 1958, residuals earned SAG members $2,711,-134. In total, SAG has collected $7,501,752 in residual fees since the principle was accepted by the industry. But residual payments to scale actors are not large. The three-day actor's fee is $175 which should cover a single program. Five more replays bring $245.

Writers and directors also collect residuals, but according to the SAG formula only. A minimum writer's fee for story and teleplay is $1,100. With complete residuals, he would earn another $1,540. Residuals for directors are comparable, though lower. Musicians do not ride the same gravy train. Film theory so far is: "An Actor creates. A musician reproduces."

Sponsors may be asked to pay more

Though program residuals have affected advertisers only indirectly up to now, in the future they may become more burdensome. Initial sale of a TV film series is frequently below cost, in the expectation that network telecasting will bring large profits in secondary release. But between $5,000 and $7,000 must now be set aside for residuals. When added to sales expenses, these fees increase the risks in secondary run considerably. Sponsors may therefore be asked to pay more on the first go-round. Such new contingencies are behind the growing involvement of advertisers in TV labor matters, although they do not negotiate directly.

Who exactly is TV management when it comes to labor negotiations? The networks deal directly with the talent unions (AFTRA, SAG, the Writers Guild, RTDG) and the production unions. CBS' William Fitts is the dean of the network negotiation trio. The bald middle-aged Southern lawer who retains a trace of his accent and much magnolia-laden charm, is considered a shrewd and capable bargainer by labor. His sidekicks are NBC's George Fuchs and ABC's Richard Freund. The networks also have three vice presidential level executives back-stopping the front-line negotiators. They are Lawrence Lowman for CBS, J. M. Clifford for NBC and Mort Weinbock for ABC.

In TV film program contractual matters, the alliance of TV Film Producers, and the major motion picture studios

AFTRA; R. Walsh, pres., International Alliance of Theatrical Stage Employees; W. Fitts, v.p., labor relations for CBS; and J. Dales, exec. sec., Screen Actors Guild.

important but unofficial role as observers.

deal with SAG. In negotiations for commercial rates, the Film Producers Association in the East plays management's cards.

The position of the agencies and of the advertisers during the dickering can best be described as mercurial. Now you see them. Now you don't. Some members of the TV administration committee of the AAAA and of the subcommittee on labor matters of the ANA sit in as observers. Others sit on different floors where they function as strategists, but always as individuals, representing their individual company or agency. The ANA's Washington labor relations law firm translates many of the more involved union offers.

Agencies, representing their clients, sign letters of adherence to all talent contracts "in behalf of harmonious relations." Many of the talent unions have been beefing for years about this alleged "shadow procedure." "Agencies would be smarter if they sat in and called the shots," according to Newman H. Burnett, executive secretary of the RTDG. He maintains that in the present arrangement, advertisers "always get it in the neck" because they do not plead their case directly. George Gould, head of Telestudios, calls this agency and advertiser attitude "so unreasonable as to be unbelievable." He points out that though he is not a direct employer of commercial talent, he is forced to negotiate with labor.

The agency and advertiser's position

The advertisers and agencies however, find current negotiation practices extremely satisfactory. The agency's position in regard to employment is an "extremely complicated one." When it buys space or time, it is an independent contractor. When it engages a performer on behalf of its client, the agency becomes an agent. But the advertiser's use of a medium may be purely transitory. For that reason and for many others, advertisers do not wish to be committed to

To page 89

Commercials: Tape Vs. Film

Here are costs, for labor as well as facilities, for comparable commercials, one on tape, the other on film. These charges do not include talent or producer's profits, both of which can vary greatly. Tape costs too are still in a constant state of flux and have not yet reached any great degree of stability. But tape does provide an even cheaper method of recording commercials when they are made in groups so that if one were to compare costs of ten comparable commercials, the margin of savings for tape would be considerably higher than it is for one comparable commercial.

Labor Production Costs

Film Commercial		*Tape Commercial*	
Cameraman	$130 plus pension fund.	Three cameramen, Two boom operators, Two videomen, Associate director: *This crew may be bought as a package at $750.*	
Ass't. cameraman	$50		
Stage crew (four men)	$200 ($40 each)		
Electricians (two)	$80 ($40 each)	Director	$100
Prop man	$40	Lighting director	$28 ($7 an hour)
Grip (stagehand)	$40	Videotape machine operators (Two)	$100
Soundmixer	$50	Playback	$50
Recordist	$40	Make-up man	$12 ($6 an hour)
Boom Man	$40	Wardrobe	$12 ($6 an hour)
Make-up man	$45	Stagehands (five)	$90 ($6 an hour)
Director	$150	Editing fees	$30 ($15 per splice)
Ass't. Director	$45		$1,172
Script girl	$40		
Set-up stage crew	$120 (Three men)		
Opticals	$500		
Editing	$400		
Stage cost	$200		
Dolly and track	$135		
Film and lab charges (Shooting and retakes)	$700		
Sound recording and mixing	$300		
	$3305		

Technological Job Changes

Also illustrated below is the manner in which some of the key members of the film crew assume different functions in a tape crew. The list of these changes in functions is understandably short because many more remain to be clarified. The changes take place primarily among those members of the unit who work machines. They do not concern labor such as stagehands who are needed in the tape unit as well as the film unit. It should also be noted that tape does not have to be edited. Consequently, there is no provision for the payment of labor for editing.

Film		Tape
Cameraman	:	*Lighting director*
Assistant cameraman	:	*Cameraman*
Sound mixer	:	*Audioman*
Recordist	:	*Boom Man*

"I think the people of America have as much right to choose their entertainment as they have to choose their elected representatives," says the Bryan Houston agency's board chairman.

BRYAN HOUSTON, CULTURAL DEMOCRAT

I DON'T think I've seen any complaints about the choices of the people in the last election from the Democrats or from Nelson Rockefeller," observes Bryan Houston, board chairman of the advertising agency which bears his name. "True, I have seen some complaints from President Eisenhower, but they have been more in sadness than in anger. And I haven't seen any criticism of ratings from James Arness, star of *Gunsmoke*.

"I think the people of America have as much right to choose their entertainment as they have to choose their elected representatives. I believe—and not as a matter of negligence, greed or line of least resistance—that you have the right to choose what you like from among the things available."

Clearly, Bryan Houston is in agreement with most agencymen who have been answering the questionnaire on ratings circulated by Senator Magnuson's Committee on Foreign and Interstate Commerce. He argues: "I think that if you resent the findings of the rating services, you have really one of two basic quarrels. One, your quarrel is really with what the people are selecting, as reflected in the rating services. Or two, with the rating services themselves."

Rating services are useful when coupled with checking

Like other advertising men with heavy TV experience, he takes the position that the rating services perform a helpful but not absolute function, that their findings are more indicative than definitive. "I would say that the rating services represent the current optimum between divergent possibilities and cost. It would be asinine to say that all the rating services are right, particularly when they disagree, just as it would be asinine to say that there has never been a stuffed ballot box or rigged election. But the rating services are improving. They are so much better than anything we have ever had before. If you use them, and do your own checking as well, it would be idiotic to say they have no value."

At the same time, he agrees with those agencymen who have charged that the questionnaire on ratings is "loaded" —"far more loaded," he maintains, than the shows it refers to in connection with "rating week."

Every investigation needs a villain

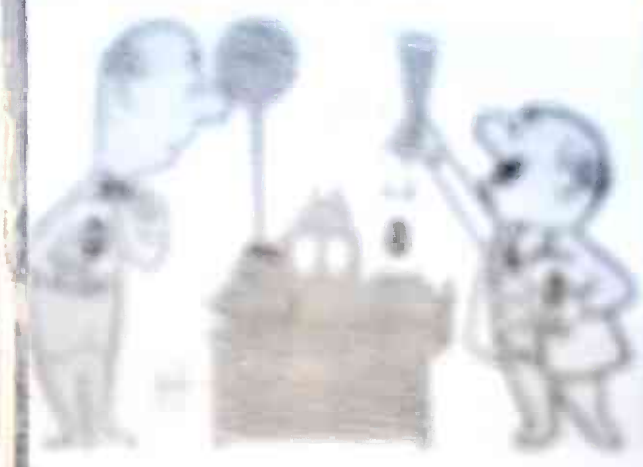
Nevertheless, Bryan Houston accepts the social utility of the Washington investigations, while agreeing with many others that publicity is often one motivation. "They are valid investigations by people who can't be completely aware of everything. And just as in a story, or an article, there has to be a villain to make it interesting, so an investigation needs a villain. In this case, it is the rating service. Still, I think these things are all to the good, though they make for expense and hullabaloo."

Since the rating record suggests that America's favorite TV programming at this time is the "adulterated western," as he calls it, Bryan Houston is prepared to say: So be it: the people have cast their ballot. He believes however: "It is inevitable, it is in the nature of the problem, that people will get tired of westerns.

"This nation has less roots than many others. We are getting some enjoyment in looking backward in an easy way at a 'romanceable' short period of our history. A couple of years ago, the various networks were in here with programs that dealt with other historical periods. I guess you could describe them as Americana. But somehow they didn't take, there was no response. Perhaps the timing was wrong."

But he does not recommend westerns to his clients. "I don't like westerns, because they are out of tune with the

To page 93



I BOUGHT IT BECAUSE OF TELEVISION

Chock Full O' Nuts


Maypo

WHAT viewers say about their preferences in commercials and about TV's influence on buying habits doesn't tell the full story of what makes effective TV, but it does reveal a great deal.

Their reports enable you also to check your professional evaluation of the sales effectiveness of recent commercials to see how they stack up against the consumer's. The chances are that you and the public are not very far apart. This is indicated by a recent pulse survey for TELEVISION MAGAZINE's continuing Brand Studies.

Pulse surveyors asked 817 New Yorkers, 405 men and 412 women, the following questions:

"Can you name any products you've bought because of television?"

"Can you name any television commercials you liked or found particularly outstanding?"

"Can you name any commercials you didn't like?"

Zest and Piels receive outstanding mention

Zest, followed closely by Lestoil, was the runaway winner in products bought because of television. Piels was by far the most liked commercial; L&M had the distinction of being the most disliked.

In a similar survey conducted November, 1956, Kellogg's cereals and Gleem toothpaste led the pack in sales and in the same year, Piels rang the bell as being best liked and disliked.

While no claim is made that the results of such a survey can be anything more than indicative, it is interesting to note that they correspond in large measure with what most advertising men would expect. Commercials like those of Zest, Lestoil, Maypo, Maxwell House, Gleem, Colgate and Piels are Madison Avenue favorites. They also appear high in respondent reports of products purchased because of TV—score high in "like" scores, and with few exceptions, low in "dislike" scores.

That viewers don't object to commercials per se is indicated by the fact that 83% of the responses singled out at least one commercial as outstanding and only 41% singled out sales messages disliked. More important, 69% of responses cited at least one purchase attributed to TV. *To page 87*

COMMERCIALS LIKED—OCT., '58

Can you name any commercials you liked or found particularly outstanding?

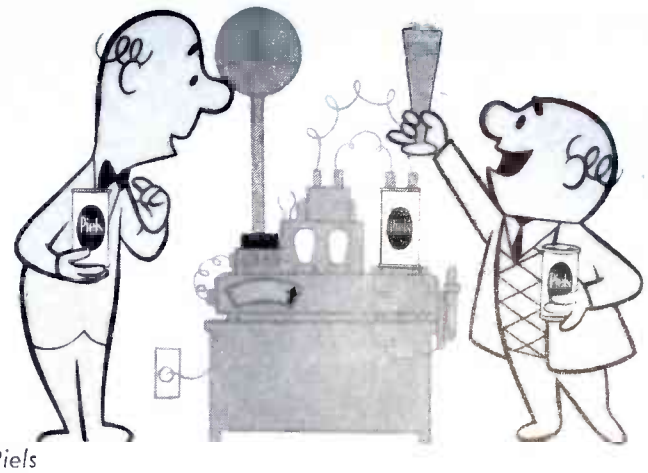
	Responses No. of	Responses % of
Piels beer	391	31.8
Maypo	70	5.7
Tip Top	66	5.4
Ballantine	32	2.6
Newport	32	2.6
Gillette	28	2.3
Alka-Seltzer	23	1.9
Chevrolet	16	1.3
Zest	16	1.3
Lestoil	15	1.2
Maltex	13	1.0
Post Toasties	12	1.0
Chesterfield	10	.8
7-Up	10	.8
Winston	10	.8
Manufacturer's Trust	9	.7
Rheingold	9	.7
Ivory	8	.7
Salem	8	.7
Knickerbocker	8	.7
Spearmint	8	.7
Schaefer	8	.7
Pepsi-Cola	7	.6
Calso	6	.5
Dodge	6	.5
Lucky Strike	6	.5
Misc.	197	16.0
None	203	16.5
Total Responses	1227	
Total Respondents	817	

Bosco


Kent


Zest

Six products respondents purchased because of TV


Piels

DISLIKED—OCTOBER, 1958

Can you name any commercials you didn't like?

	Responses No. of	% of
L & M	28	3.1
Piels	25	2.8
Viceroy	19	2.1
Bufferin	18	2.0
Anacin	15	1.7
Chock Full O' Nuts Coffee	14	1.5
Regimen Tablets	12	1.3
Playtex	11	1.2
Newport	11	1.2
Zest	11	1.2
Knickerbocker	10	1.1
Winston	9	1.0
Tip Top	8	.9
Lestoil	6	.7
Alka-Seltzer	6	.7
Arrid	5	.5
Kent	5	.5
Gimbels	5	.5
Marlboro	5	.5
Dash	5	.5
Continental floorwax	5	.5
Misc.	139	15.2
None	542	59.3
Total Responses	914	
Total Respondents	817	

SALES ATTRIBUTED TO TELEVISION COMMERCIALS BY PRODUCT CATEGORIES—OCTOBER, 1958

Can you name any products you've bought because of television?

	Responses No. of	% of
Soap and cleansers (461 responses)		
Zest	68	14.8
Lestoil	62	13.4
Comet	37	8.0
Tide	25	5.4
Dial	24	5.2
Dove	23	5.0
Wisk	23	5.0
Ivory soaps	19	4.1
Continental wax	18	3.9
Fab	17	3.7
Johnson products	16	3.5
Cheer	14	3.0
Camay	12	2.6
Dash	11	2.4
Joy	10	2.2
Misc.	82	17.8
Coffee and tea (74 responses)		
Chock Full O' Nuts	22	29.7
Maxwell House	11	14.9
Savarin	11	14.9
Nescafe	8	10.8
Lipton's tea	7	9.4
Misc.	15	20.3
Beer (55 responses)		
Piels	27	49.1
Ballantine	11	20.0
Schaefer	9	16.4
Misc.	8	14.5

	Responses No. of	% of
Cereals (84 responses)		
Maypo	22	26.2
Alpha-Bits	18	21.4
Cheerios	10	11.9
Kellogg's	9	10.7
Sugar Jets	6	7.2
Misc.	19	22.6
Cigarettes (31 responses)		
Kent	5	16.1
Salem	4	12.9
L & M	4	12.9
Winston	3	9.7
Newport	3	9.7
Marlboro	3	9.7
Misc.	9	29.0
Food and food products (174 responses)		
Bosco	24	13.8
Kraft products	17	9.8
Tang	15	8.6
Cocoa Marsh	15	8.6
Pillsbury Cake Mix	6	3.4
Tip Top	5	2.9
Peter Pan	4	2.3
Profile	4	2.3
Coco-Puffs	4	2.3
Misc.	80	46.0
Cosmetics and toiletries (209 responses)		
Stripe toothpaste	30	14.3

	Responses No. of	% of
Gleem toothpaste	24	11.5
Colgate toothpaste	20	9.5
Pepsodent	10	4.8
Revlon products	9	4.3
Ipana toothpaste	6	2.9
Adorn hair spray	6	2.9
Gillette blades	6	2.9
Prell shampoo	6	2.9
Razors	6	2.9
Crest toothpaste	5	2.4
Lustre Creme	5	2.4
Misc.	76	36.3
Drugs (28 responses)		
Vita-Yums	6	21.4
Alka-Seltzer	5	17.9
Dristan	5	17.9
Misc.	12	42.8
Misc. (59 responses)		
Household appliances	13	22.0
Automobiles	9	15.2
Toys	5	8.5
Television sets	4	6.8
Misc.	28	47.5
None	255	31.2*
Total Responses	1430	
Total Respondents	817	

* % of total respondents who did not answer.

TELEVISION AS A COMMUNICATIONS FORCE

Public Service takes on special meaning on the local scene . . .

A network is only the sum of its parts—stations. While the role of networks as carriers of public enlightenment is well known, much that is done on the local scene in the way of information and education is too often obscured by the glamour generated by network prestige productions. The sampling represented in this four-page portfolio is admittedly small, considering that here are represented only 26 out of some 500-odd TV stations serving a public of 150 million. But this handful of stations can—and indeed, does—speak for all.

Their activities, then, do well to answer the oft-asked question: How vital a medium of communication is television?

Its range of public service is impressive: from programming language courses to science seminars . . . political debates to news-in-depth. There also is another world of public service beyond the programming sphere: that of actively participating in community affairs . . .

It might be well worth asking why these stations do what they do, often at great expense to themselves in terms of time costs and man hours.

They do this not out of sheer obedience to the Federal Communications Act ("Public interest, convenience and necessity"), but because they are aware of their own power—to move people through the impact of sight and sound and the community responsibilities such power entails.

▲ *This desolate picture represented life on the Standing Rock tribal reservation of N. Dakota's Sioux last Thanksgiving. With sub-zero temperatures and blizzards aggravating the already-marginal living conditions, KSTP-TV Minneapolis-St. Paul set itself up as a clearing house for projected U.S. Air Force emergency food drop, marshaled public opinion about plight of the Sioux that inevitably led to payment of $2 million owed to Sioux by U.S. Dept. of Interior for having taken 55,000 acres for new Oahe Dam site.*

Not everybody can lay claim to owning a master, so KRCA (TV) Los Angeles uses the vibrant medium of television to bring the arts into thousands of Southern California living rooms. Lorser Feitelson, native-born artist and critic, appears on alternate Sundays at 4:30 p.m. and for 30 minutes conducts an Art Appreciation course that outdraws such competing fare as auto racing and bowling on rival stations. The series premiered October 6, 1956, and is one of five major KRCA public affairs programs currently seen weekends on a regular year-round basis. ►

◀ *Thoroughness of station election coverage is seen at Broadcast House, Washington D.C., Nov. 4 last year as WTOP-TV cuts into CBS-TV network and reports on local races. Here, Roger Mudd fills in the spots that had to be left unfilled by CBS in N.Y.*

WKRG-TV Mobile transports a complete operating room staff from Mobile's County Hospital to its studios in order to demonstrate all steps, techniques, of typical surgery on station's Academy of Science series. WKRG-TV feels TV helps tear down barriers of public ignorance about science.

◀ *Behind-the-scenes in St. Louis with KMOX-TV. The station each week moves its remote equipment to interesting, important spots in metropolitan area. Here, On Location takes the viewer into the police crime lab, reports on latest narcotics control facilities. Shown above (l to r): William Secunda, the crime lab chief chemist; Lt. Det. Frank Ruff, head of the crime lab, and m.c. Jim Dutson. On other occasions, the Saturday, 10:30-11 a.m. remote series has visited the municipal art museums, the stock yards. On Location also covered intricate heart surgery demonstration of a new heart-lung machine.*

Sputnik-conscious Chicago seeks more information on science. WBKB (TV) and U. of Chi. come through with 13-week Science '58 class dealing, in part, with nuclear reaction.

Little-heralded activities of the Detroit Metropolitan Police Dept.'s Women Division are dramatized weekly on WWJ-TV.

KGUL-TV Houston's news staff cuts a wide swath. Reporter Larry Rasco goes to Washington to interview Texas' Sam Rayburn.

◀ *Example of how local TV serves the voter: WCBS-TV New York arranged to stage first public discussion of major issues in 1958 New York gubernatorial campaign on TV by inviting the 4 candidates on Right Now! Instead of being broadcast Saturday afternoon, show, expanded, was aired that night. L. to R: Gov.-elect Nelson Rockefeller, Indep. Socialist candidate John McManus, m.c. Ron Cochran, Socialist Labor candidate Eric Haas, incumbent Gov. Harriman.*

Never too late to learn: KFMB-TV and San Diego City Schools offer accredited high school courses for adults Saturdays at 9. Hour-long telecourse now offers Russian, also covers sciences and humanities. ▼

Not far from Basin Street, where the blues were born, WDSU-TV trains its cameras on South Mississippi Youth Symphony. To encourage the community's teenagers, the station turns over time to youth groups. Following Ch. appearance recently, the aggregation pictured above received offers to perform at European youth congress with all expenses paid for.

To next page

348,000 viewers weekly see Triangle's University of the Air, Series, originating live at WFIL-TV Philadelphia, is also shown by the other Triangle stations. Above: student optometrist examines patient as expert narrates.

Astronomy to Zen Buddhism—WNBQ (TV) Chicago's Live & Learn ETV series, now in its 6th year, reproduces college classrooms, features well-known professors such as atomic physicist Dr. Harold Urey (above). Colorcast Sun., 9:30-10 a.m., series offers college credits.

Over 50 public-service conscious U.S. TV stations now carry Date-Line: UN, series of 26 quarter-hour film reports on various United Nations functions, activities. Underwriting project to use TV so as to give Americans "an understanding in depth" of UN's importance is U.S. Broadcasters Committee for the United Nations (see TELEVISION Oct. 1958). Here, UNICEF anti-malaria team in W. Africa.

Last August, WRCA-TV New York started Aqui se Habla Ingles (English Spoken Here). This family and thousands of others among N.Y.'s Spanish-speaking community of 900,000, have slowly been assimilating through TV. Series is backed by Puerto Rican Dept. of Labor.

Mark Twain, Alexander Hamilton, Horace Greeley, Daniel Webster and—above—Ben Franklin, are some famous early Americans who have appeared before WCAU-TV Philadelphia's cameras. Using Mike Wallace type of format, Return, historical interview show, produced in affiliation with Free Library of Philadelphia, U. of Pa., reaches Sunday morning audiences in WCAU-TV's four-state coverage area.

WRCV-TV Philadelphia turns a color camera on a Bible class, Come Little Children, believed to be first series of its kind featuring a Nun as storyteller. Here, Mother Mary Urban of Order of Sisters of the Holy Child, reads from Gospel Picture Book. Series began in May, 1957.

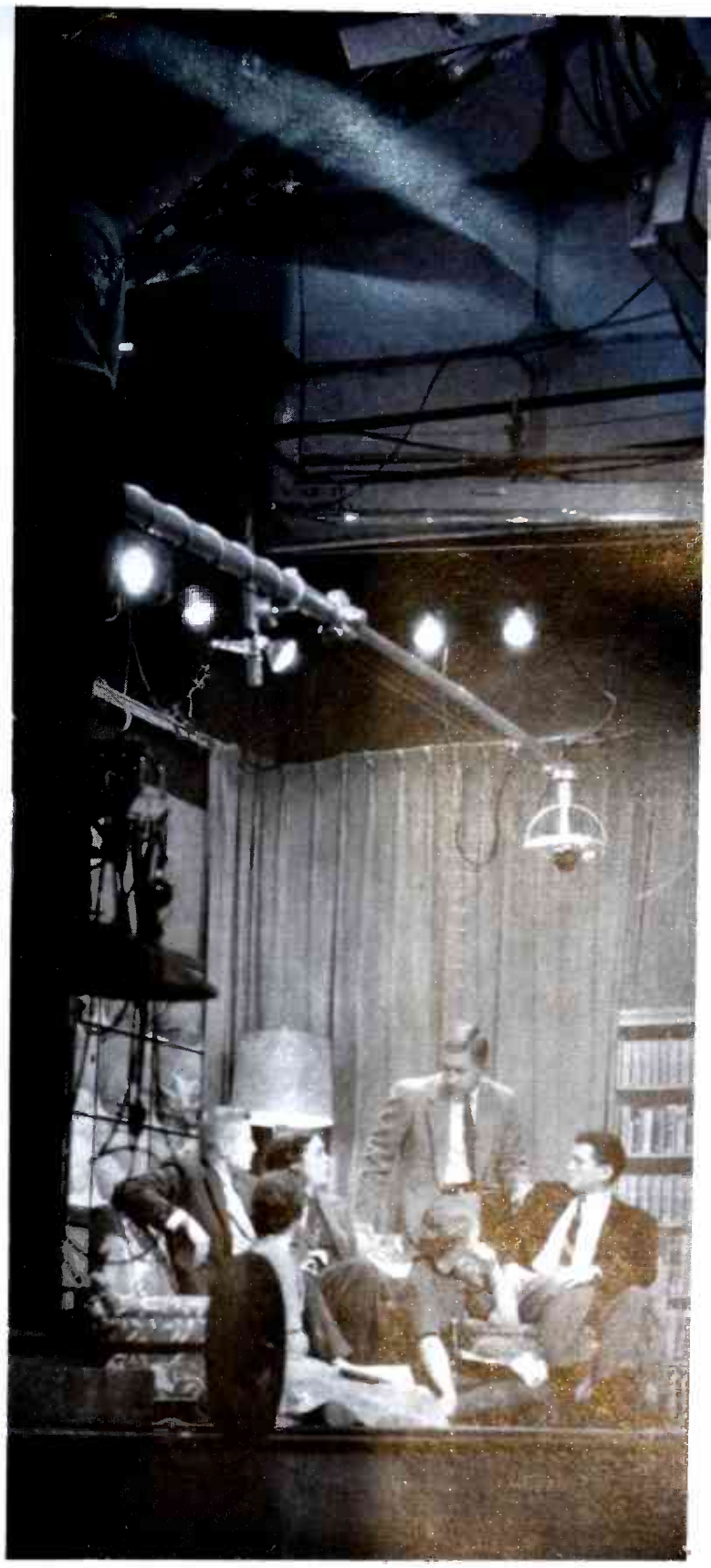
▲ *Beamed to fifth and sixth graders by WGAL-TV Lancaster, Johnny Ed Science Series, on Monday, 9:45 a.m., is required part of elementary science curriculum in many Pa. schools.*

Aside from giving away jackpot prizes such as kids' bikes, ► *WLW-T Cincinnati's Signal Three "audience participation" teenage series helps keep city's traffic accidents to minimum. Here, Lt. A. H. Mehring, traffic officer, explains right-of-way.*

◄ *WJAR-TV and School of Adult Education, Providence College, cooperate in airing "The Philosophy of Communism," part of WJAR-TV's controversial* The World Around Us. *M.c. Betty Adams discusses foreign policy with Alger Hiss, David Warren.*

Teen-agers' problems get a full hearing before live cameras of WJBK-TV Detroit as station, in cooperation with Detroit Police Dept.'s Youth Bureau, sponsors open forum in which parents on studio floor pose questions to panel of experts. On stage, Detroit Speaks panel comprised of police officials, educators, take up one side of problem. Other side was offered later when WJBK offered "equal time" to the teenagers.

WBZ-TV Boston records history-in-the-making as U.S.S. Skate, second atomic sub to pass under North Pole pulls into Boston harbor on her way back to Groton base. Three separate WBZ-TV camera crews covered her every move as she slid into the harbor. Station fed live telecast to WWLP (TV) Springfield, also featured videotaped portions on newscasts throughout day and following week's Sunday news wrapup. In attendance at the broadcast were such dignitaries as Rear Adm. Hyman G. Rickover, Sens. Kennedy and Saltonstall.

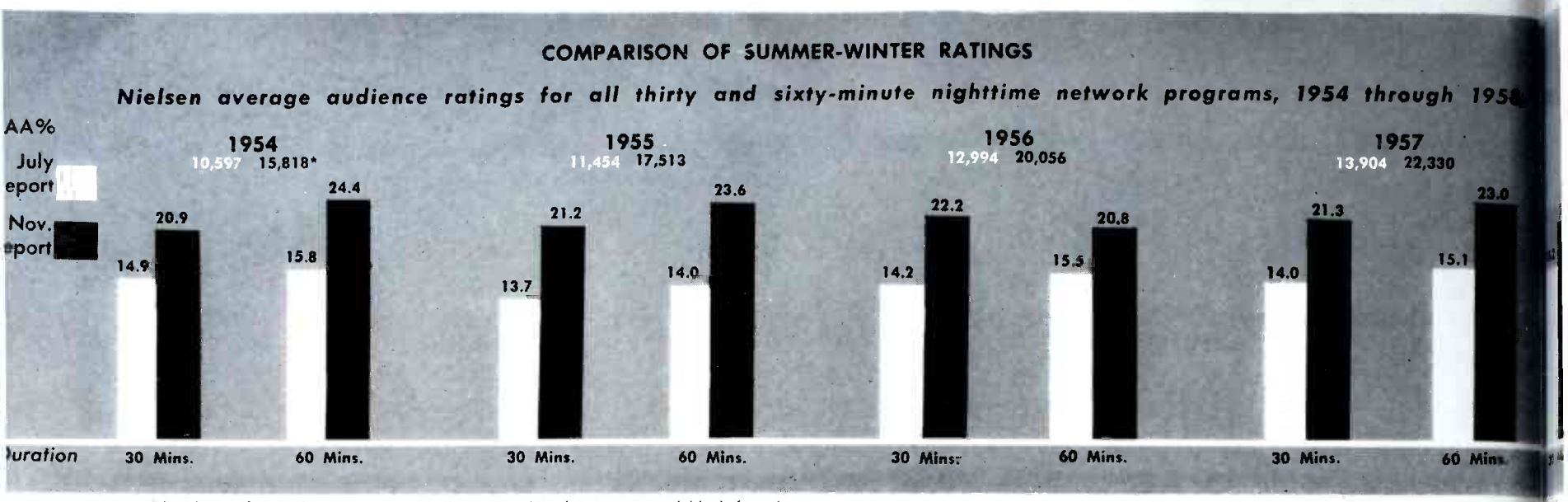


Longest continuously commercial ETV series in U.S. is WROC-TV Rochester's University Open House, sponsored for six years by Lincoln-Rochester Trust Co. Produced by radio-TV center of U. of Rochester, program's rotation of discussion topics insures sponsor-wise audience turnover. Breakdown remains constant (43% male, 42% female, 15% youth).

▲ Des Moines parents recently got a unique opportunity to observe kids in school as KRNT-TV researched classroom design, set up live coverage of a kindergarten without kids' awareness.

KMTV (TV) Omaha helps keep kids off street by televising city-sponsored Playground Champs tourney. Summerlong program helped cut down juvenile crimes.

◀ Part of year-round public service effort—probes, editorials, remotes—WSAZ-TV Huntington covers W. Va. legislature in session, feeds telecasts to other stations in area. Community-conscious WSAZ-TV serves 110,900 families, 110 counties, 3 states.



* Sets-in-use figures for each year are shown in white for summer and black for winter.

THE TELEVISION OUTLOOK FOR

Despite the rating dip, summer will see 45,100,000 sets, new discounts and

That ratings and sets-in-use fall sharply when the warm weather arrives is hardly news, and there is little reason to expect that the coming summer will be different from former summers in this respect. However, a number of important changes have taken place in the medium which mean new opportunities for the spot and network advertiser.

To begin with, the fact that summertime rating levels appear to remain substantially the same from year to year has tended to obscure a highly significant rise in over-all TV circulation. According to a projection made by Television Magazine's research department, there will be approximately 45,046,000 sets in the United States by July. This represents an increase of almost 2,000,000 over 1958.

Rating figures take on new meanings

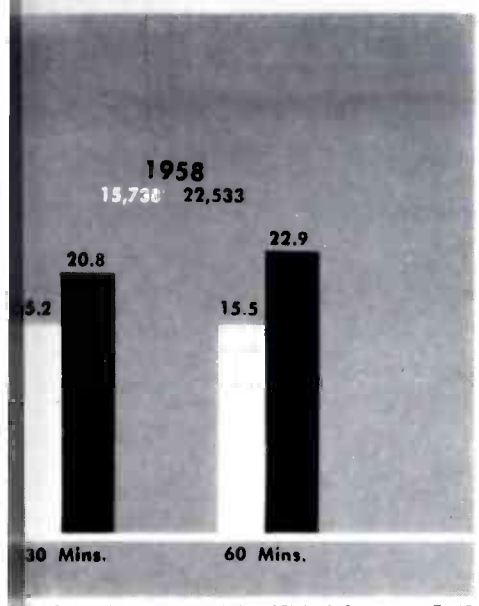
The circulation rise surrounds the rating figures with entirely new meanings for buyers of the medium. For example, summertime (night) sets-in-use has risen over 50% since 1954, from 10,500,000 to 15,700,000. The medium will be delivering about 20% more homes next July than it did in November of 1954.

This means a startling increase in delivered audience. By July, the average thirty-minute program should reach an average of 6,817,000 homes, on the basis of 1958 rating levels. This represents a delivered circulation greater than the total circulation of any weekly magazine.

An important feature of the summer schedule will be an increase in the number of first-run shows, arising from winter and spring program switches made possible by the many existing 26-week contracts. On the networks, for example, Liggett & Myers put *Black Saddle* and *D.A.'s Man* into Friday at 8 p.m. and *Richard Diamond* in the Sunday 10 p.m. slot. Singer is replacing *The Californians* with a David Niven anthology series Tuesday at 10, Oldsmobile has dropped Patti Page on ABC for a new musical series on NBC. ABC is replacing *Man With A Camera* this spring with *Tombstone Territory*.

Because they are starting in winter and spring, most of these programs will have few repeats during the warm weather. Thus this summer should see more *new* products telecast than has been the case in recent years. The competitive consequence may be significant. New relationships will be created between programs which will mean fresh opportunities for spot and network advertiser alike. The buyer may find mediocre or weak spot positions reinforced by infusions of new and more attractive shows, while formerly strong positions are subjected to stiffer competition. More than one sponsor riding a second or third-rated show in the winter may suddenly find himself number one in his time period.

The *Robert Cummings Show* illustrates what can happen. It places behind Red Skelton in the winter. During the summer of 1958, Skelton took a hiatus to be replaced



A. C. Nielsen. Prepared by TELEVISION MAGAZINE

SUMMER

creased media flexibility.

by *Spotlight Playhouse,* a film anthology series, and the Cumming's program moved into first rating position.

Another practice that may take on greater importance than in the past is that of running film shows in summer that have not done well in the winter season. The attraction is price. A number of sponsors have already begun hopping the Hollywood marts for such possibilities. Even in winter, repeats can sometimes do better than first-run given a new time period, as for example, ABC's *Colt* 45, now being re-run on a new Sunday night period.

Inducements offered to summer advertisers

An important attraction to the buyer, of course, is the discount. For long-term advertisers, there is the normal 52-week discount to consider, but in addition, the networks and stations last year were offering new warm weather inducements and may be expected to do the same in 1959. For example, NBC last year offered a 25 per cent discount in certain specified situations. Trade expectations are that this will be repeated in 1959. CBS is talking about a Program Incentive Plan which would involve a network "contribution" toward several programs, among them the Doug Edwards news strip. ABC had not yet spelled out its summer discount policy by presstime.

The most heavily discounted period nationally this summer may be the 7:30 p.m. strip, when the most precipitous drop occurs in sets-in-use. Some advertisers maintain that a new summer Class B rate should be created for this period. It is still an open question at the networks, however, whether it is possible to increase viewership in this strip substantially through stronger programming. This spring, CBS will move *Rawhide* into the 7:30 slot on Friday; in late 1958, NBC put *Buckskin* into the slot Monday.

The changing discount picture is, of course, a reflection of the transition from the seller's to the buyer's market in TV. A major result of this transition has been a sharp increase in degree of media flexibility. Today, the short term contract, both on spot and network levels, is commonplace, and the advertiser can come in with "flight" schedules or seasonal campaigns pretty well tailored to his actual marketing needs. The flexibility is even greater during the summer, since many advertisers still tend to take a hiatus, this allowing others to move into better spot adjacencies and programs.

For the small budgeted advertiser, these opportunities can be particularly welcome.

Playing a serious summer role nationally will be videotape, particularly in terms of its effect on local schedules. Tape is making it possible for individual stations to program more ambitiously than has been feasible in the past. Many stations are working on summer program ideas which will see the light of day via tape. Tape has, of course, also virtually eliminated the old daylight savings time problem in most of the country. Today, clock-hour programming regardless of time zone is the rule. *To page 97*

WINTER VS. SUMMER (TV) VIEWING BY TIME OF DAY

Average Sets in Use (% U.S. TV Homes)

	Jan.-Feb.	July-August	% Change
7-8 a.m.	2.9	1.8	—38%
8-9 a.m.	8.7	5.2	—40%
9-10 a.m.	12.8	9.0	—30%
10-11 a.m.	17.5	11.8	—33%
11-12 noon	22.5	14.6	—35%
noon-1 p.m.	24.9	17.5	—30%
1-2 p.m.	24.8	18.4	—26%
2-3 p.m.	23.7	17.8	—25%
3-4 p.m.	26.6	18.3	—31%
4-5 p.m.	31.5	20.7	—34%
5-6 p.m.	37.2	21.9	—41%
6-7 p.m.	45.4	24.8	—47%
7-8 p.m.	58.2	29.9	—49%
8-9 p.m.	67.2	38.5	—43%
9-10 p.m.	68.8	46.8	—32%
10-11 p.m.	59.8	46.0	—23%
11-Midnight	37.6	31.1	—17%

Source: Nielsen

HOMES USING TELEVISION BY TIME ZONE*

Average Audience—All Evenings

	July-August 1958			November 1958		
NYT	East	Central	Pacific*	East	Central	Pacific*
6-7 p.m.	23.7	27.9	29.8	46.1	40.3	51.9
7-8 p.m.	29.8	35.6	37.9	59.2	61.7	63.6
8-9 p.m.	40.2	43.9	49.7	64.4	67.5	68.6
9-10 p.m.	48.2	51.6	52.4	63.4	65.0	62.4
10-11 p.m.	43.9	51.9	42.2	50.9	54.5	43.0
11-12 Midnight	25.1	32.0	24.7	26.8	37.5	22.4

*Local time used for Pacific zone.

Source: Nielsen Television Index

where makes the difference

When a lion roars in the jungle, everyone trembles. But when he roars in a zoo, even the children laugh. There's a lesson here . . . and not only for lions. Very often, *where* you say something counts as much as *what* you say or *who* you are.

In advertising, this phenomenon is known as medi climate. And nowhere is its effect more pronounce than in the pages of TELEVISION MAGAZINE. Here i a climate of authority, of prestige, that assures max imum impact for your sales message. For the peopl you sell to have come to regard TELEVISION MAGAZIN as spokesman for the broadcast industry—as inter

preter of broadcasting's vital role, not only in the American economy, but in our social and cultural development as well.

It is this emphasis on the big picture . . . the broad concept . . . that has won for TELEVISION MAGAZINE the confidence, the respect, the month-after-month readership of so many of the industry's top executives—the decision-makers who mean business for you. When your advertising message roars out in TELEVISION MAGAZINE, it roars loudest—and on the management level.

TELEVISION THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

Television Magazine

RADIO STUDY no. 24

Twenty-four representative commercials from RAB's library illustrating radio's vitality.

RADIO COMMERCIALS, 1958

HERE are twenty-four representative radio commercials selected from the vast library of over 3,500 assembled by the Radio Advertising Bureau. Included are nine that won RAB awards. They illustrate the wide variety of current commercial treatment and show the many ways in which copy is effectively employed to sell goods through the medium of sound. All were produced in 1958.

Classifications of commercials

The commercials break down into several broad classifications. By now, of course, the jingle has become a radio staple and is widely employed. Also coming into vogue is the use of *sound itself* as a commercial tool. Both the traditional hard-sell and the soft-sell, now in greater use, are represented. Another perennial type shown is the personality-sell, which has proven effective for both well-established and new products. The humorous commercial, which has always had a place in radio, made giant strides in 1958. Several commercials in this grouping are outstanding examples of the "painless sell."

Though classification may be of value in analyzing commercials, it should be noted that many are really combinations of different forms. Note, too, that in some cases more than one commercial of a campaign appears, in order to illustrate how the same idea may be varied in treatment.

Several regional commercials are shown, too. It is interesting to note that regional commercials are today often of very high quality. In addition, some of them take particular advantage of regional attitudes and customs, something the commercial designed for countrywide use cannot do.

Talent, music require hearing

Obviously, to get the full impact of a commercial, it is necessary to listen to it, since so much of its effectiveness may depend on the talent employed and the excellence of the execution. This is especially true, of course, of those in which music is featured. For example, the musical treatment of the Esso commercial for its new Formula Esso Extra is a delight to the ear because of the lushness of its sound as well as its clever utilization of musical ideas. Advertisers and agency men who would like to hear these and other commercials in the RAB library may do so by contacting the Bureau.

DODGE GRANT AGENCY (1958 RAB Award Winner)

"Get All The Car You're Paying For"
("Country Club" cut . . . take-off on Clark Gable . . . as Rhett Butler . . . and Scarlett O'Hara . . . latter is man's voice . . . trying to sound like a woman . . . but it is obvious it's a masculine voice.)
Sound: car driving—then stop
Scarlett: What are you stopping here for, Clark, the country club is still a half mile away . . .
Clark: I know, Scarlett . . . but I don't want to drive up to the club in this low-priced car.
Scarlett: But the snow is six inches deep and I'm wearing my ballerina slippers!
Clark: Well, you'll just have to (car door opens and closes) hoof it, baby . . . I'm not driving any further. You're much too big for a piggy-back!
Sound: walking on crunching snow
Scarlett: (crying) Oh . . . Oh . . . This snow is cold!
Clark: Take bigger steps!
Scarlett: Oh, that won't help. Why don't you get a big car like a Swept-Wing Dodge?
Clark: A Dodge? I can't afford a big car like that!

Scarlett: Oh yes you can. Even tho' Dodge is a big car, it's priced below 59 different models of the low-priced field.
Clark: What . . . you mean I can own a big, Swept-Wing Dodge for less than I paid for my car?
Scarlett: That's right . . . and you get all that big car roominess and big car luxury. With a Dodge, you get all the car you're paying for.
Clark: O.K., Scarlett . . . let's forget the dance, dear, and go see our Dodge dealer.
Scarlett: Oh . . . wonderful, darling . . . on these cold feet, who could dance anyway?

INSTANT BUTTER-NUT COFFEE #1
D'ARCY-TATHAM-LAIRD* (1958 RAB Regional Award)

Announcer: 1954 . . .
Man: Well, Farmeroy . . . you got that instant coffee invented, yet?
Freberg: Not yet, Mr. Butter-Nut!
Announcer: 1955 . . .
Man: Say, Farmeroy . . .
Announcer: 1956 . . .
Man: Forgive me for asking, but . . .
Announcer: 1957 . . .
Freberg: Listen . . . I didn't invent the instant coffee yet . . . but I tell you what I did invent . . . an instant pig iron . . .
Man: Hmmm-mmmm
Announcer: 1958 . . .
Man: Well, I don't suppose there's any point in asking *this* year . . .
Freberg: Try me!
Man: You mean . . .
Freberg: Surprise, Mr. Butter-Nut! It took five . . . count 'em . . . 5 years.
Man: You're telling me? How's it taste?
Freberg: Here . . .
Sound: clinking of glasses
Man: Ah . . . Oh . . . Delicious . . .
Freberg: Certainly . . . and Butter-Nut is the first, real instant coffee—because the magic crystals dissolve in one second.
Man: Hurry . . . sing Farmeroy!
Jingle: sung by Freberg:
5 years isn't exactly instant,
But that's how long it took . . .
To make Instant Butter-Nut Coffee
The first real instant coffee . . .
That tastes like coffee oughta taste,
That's what . . . Butter-Nut/Instant Butter-Nut
Freberg: I have a nice voice.

* Buchanan-Thomas, Omaha (old agency)

CONTINENTAL AIRLINES J. WALTER THOMPSON, Chicago

Clarence: Hey, Sam, what flies, whistles, and has 26 big oval picture windows?
Sam: Beats me, Clarence . . . a 26 window, flying whistle?
Clarence: No, Sam . . . a Viscount Mark 2!
Sam: Oh . . . that new jet power job, huh?
Clarence: Right . . . the one Continental Airlines flies.
Sam: Fastest airliner in America, huh?
Clarence: Should be . . . jet power and all. Ever notice how those Rolls Royce engines whistle?
Sound: Clarence makes like a jet engine whistle
Sam: You're a little flat, Clarence. It's more like this . . .
Sound: Sam makes like a jet engine whistle
Clarence: Say . . . pretty good imitate . . .
Sound: whistle takes off . . . just like jet . . .
Clarence: Sam . . . Sam . . . come down . . .
Sound: jet is off and gone to outer space
Announcer: Only Continental flies the jet power Viscount Mark 2 . . . now in daily service between Denver, Los Angeles, Kansas City and Chicago. For reservations, call your travel agency or Continental Airlines, DExter 3-1561. D-C 7 B Club Coach service also available.
Sound: jet soaring
Announcer: Continental . . . first in the West with jet power flights!

FIRST PENNSYLVANIA BANKING AND TRUST COMPANY N. W. AYER

Take-off on Marlboro Cigarette ads . . . big, brawny, man, etc. . . .
Man: (Real "He-man" type voice) *Man* . . . am *I a man!* Tattoo on my hand . . . patch on my eye . . . sunburn . . . rope-burn! *Man,* am *I rugged!* That's why I go for the manlier money that you can borrow from First Pennsylvania . . . so useful for lighting pipes . . . cleaning shot-guns . . . all those *real manly things!* If you want a *man's money,* get a loan from First Pennsylvania. How about that, Jack Whittaker?
Jack: Well, the fact is, that men and women, too, enjoy quick service and low bank rates at First Pennsylvania. Perhaps, at this time of the year, you're thinking of fixing up your house. Your contractor will be glad to arrange a "Home Improvement Loan" at First Pennsylvania . . . or go to any of their 32 convenient offices.
Jingle: group singers:
It's better to borrow from a bank . . .
And the rates are lower, too . . .
When you want money quick . . .
Think of us . . .
The First Pennsylvania Banking and Trust!
Man: Member of Federal Deposit Insurance Corporation . . . a *man's* corporation!

PACIFIC GUANO GARFIELD ADVERTISING, San Francisco

Sound: sea gulls . . . up and out
Announcer: Well, there they go . . . fifty thousand unemployed sea gulls . . . and it's probably our fault! You see, when Gaviota Fertilizer first started out back in 1869, our entire production staff was made up of sea gulls! Very few companies can make that statement! But since that time, we've learned a lot. We make Gaviota Fertilizer in the laboratory now. It's more efficient and we can make a lot of improvements that would never occur to a sea gull. But if you know of anyone who wants fifty thousand sea gulls . . .
Sound: Sea gulls . . . up and out
Announcer: Look out, Charlie . . . here they come again!

CONTADINA CUNNINGHAM & WALSH (1958 RAB Award Winner)

Music: Why put eight great tomatoes in that itty bitty can? You know why, you know why, you know why.
Man: Sure I know why and I resent it.
Announcer: You do?
Man: I hate to be condescended to.
Announcer: Well we didn't think . . .
Man: Of course you didn't think. You people never think, never imagine you can offend anyone.
Announcer: Listen, you're sure you know why we put eight great tomatoes in that little bitty can?
Man: I know why and I know who too. It's the Contadina people. They want to help me become a better Chinese cook. I'm already a preeeety good Chinese cook.
Announcer: Chinese cook? Listen, Contadina puts eight great tomatoes in that little bitty can to help you become a better Italian cook.
Man: Oh, oh listen, I'm terribly sorry.
Announcer: That's okay.
Man: I mean that's an awful mistake for me to make.
Announcer: Don't think of it.
Man: I mean I should have figured just add your own seasoning tricks to Contadina Tomato Paste and you can have wonderful Italian sauces and things. Gee, how dopey can you be?
Announcer: There's no harm done.
Man: Contadina won't stop making their

tomato paste 'cause of me, will they?
Announcer: Don't worry 'bout it.
Man: You're not sore.
Announcer: No.
Man: You're not mad . . . (voices taper)
Announcer: No.
Man: Well, I'm terribly sorry.
Announcer: Well, don't worry about . . .

NEWPORT FILTER CIGARETTES LENNEN & NEWELL (1958 RAB Award Winner)

Jingle: group:
Newport—Newport—Newport Filter cigarettes . . .
A hint of mint makes the difference;
So fresh that you'll know the difference . . .
They're soft-smoking . . . They're fresh-tasting.
So keep your pleasure fresh . . . keep smoking . . .
Newport Filter Cigarettes.
Male: talk to jingle beat:
Here's the story 'bout a cigarette that's sure to please . . .
Keeps your smoking fresh and friendly as a Southern breeze.
The hint of mint in Newport refreshes while you smoke,
Refreshes . . . refreshes . . . refreshes while you smoke.
Are there any questions, man?
Jingle: group:
So, keep your pleasure fresh,
Keep smoking
Newport Filter Cigarettes . . .
Newport Filter Cigarettes . . .
Newport Filter Cigarettes (fade) . . .
Newport Filter Cigarettes.

NORTHWEST ORIENT AIRLINES CAMPBELL-MITHUN, Minneapolis (1958 RAB Award Winner)

Jingle: group singers :
Give wings to your heart
Your spirits soar,
With Northwest airmanship
You fly as you've never flown before.
Fly the best when you fly Northwest,
Northwest Orient (cymbal) Airlines!
Announcer: Give wings to your heart . . . fly Northwest's new, luxury Imperial Service . . . non-stop to Washington. You're served complimentary champagne . . . feasted with Imperial menus . . . Radar smooths the way while you sit back and relax. Time flies so pleasantly on Imperial service and it costs no more than regular First Class. Fly Northwest Imperial Service . . . East to Washington . . . West to Milwaukee, Minnesota, St. Paul and Seattle.
Group Singers: Northwest Orient (cymbal) Airlines!

PEPSI-COLA KENYON & ECKHARDT (1958 RAB Award Winner)

Jingle: sung by woman:
Be sociable . . . look smart . . .
Keep up-to-date with Pepsi
Drink light, refreshing Pepsi . . .
Stay young and fair and debonair
Be sociable . . . have a Pepsi!
Announcer: (over music) When friends drop in . . . let your hospitality show you're sociable in the modern manner. Pepsi, you know, is the favorite of the smart and young-at-heart!
Jingle: sung by woman (as above)
(Music out)
Announcer: Have you tried a Pepsi lately?

WINSTON CIGARETTES WILLIAM ESTY (1958 RAB Award Winner)

Jingle: group singers:
Don't ever forget,
Don't ever forget,
In the modern filter cigarette,
It's what's up front that counts . . .
It's what's up front that counts . . .
If it hasn't got it there . . .
If it hasn't got it there . . .
If it hasn't got it there,
It hasn't got it!
Announcer: Winston's got it . . . up front . . . up ahead of Winston's pure white, modern filter, is Winston's filter blend . . . bright, clear, tobacco . . . specially processed for filter smoking. Filter blend, up front, is the secret of Winston flavor. Remember . . .
(Music: in) . . .
Announcer: (over music) It's what's up front that counts!
Jingle: group singers:
Yes, Winston's got it there . . . up front . . .
Yes, Winston's got it there . . . up front . . .
Filter blend puts it there . . . puts it there . . . so
Winston tastes good like a cigarette should . . .
Winston tastes good like a (pause, pause) *cigarette should!*

M - E - L DIVISION (MERCURY) KENYON & ECKHARDT

Sullivan: Hi . . . This is Ed Sullivan . . . and here are the Chordettes!
Chordettes (singing):
Mercury shows you what "new" really means . . .
Mercury shows you what "new" really means . . .
See Mercury and then you'll see what "new" (pause) *really means!*
Chordettes (talking to music beat):
It's easy to buy a new Mercury,
'Cause they're built for budgets of 2 out of 3.
New standard of quality unsurpassed. . .
It's built to lead . . . built to last.
Gets every last mile from a drop of gas . . .
The best performer in every class.
More room . . . more comfort . . . more space by far . . .
It's America's liveliest luxury car!
Chordettes (singing):
Mercury shows you what "new" really means . . .
Mercury shows you what "new" really means . . .
See Mercury and then you'll see what "new" (pause) *really means!*
Sullivan: Take it from Sullivan . . . see the all new '59 Mercury at your Mercury dealer . . . now!

BUDWEISER #1 D'ARCY (1958 RAB Award Winner)

"Bud with a Beat"—Glenn Miller treatment
Sound: music—Orchestra plays like "Moonlight Serenade"
Announcer: (over music) A Budweiser serenade . . .
(Music—up—"Where there's life" jingle —slow . . .)
Announcer: (over music) The most inviting glasses of beer in the world, are the ones with Budweiser in them. Treat yourself to its matchless taste . . . to that Budweiser taste . . . that invites you to live life every golden minute of it. Enjoy Budweiser . . . every golden drop of it!
Woman: (sexy) Sure . . .
(music out)
Announcer: Like we say . . .
(music arpeggio)
Announcer: Where there's life . . .
(music arpeggio)
Announcer: There's Bud.
(music out)
Announcer: The King of Beers!
Woman (sexy): Sure . . .

BUDWEISER #2

Country and Western version of "Where There's Life There's Bud."
Jingle: group:
Where there's life there's Bud . . .
On the great white ways or valley low . . .
In the summer sun or the winter's snow . . .
Budweiser Beer is for folks who know. . .

Where there's life there's Bud.
Announcer (over music): You know, there's a lot of livin' in life and the nice part of that livin' is refreshing Budweiser. Friendly folks everywhere are enjoying that pleasant refreshment they find only in cold, golden Budweiser. So will you.
Jingle: group:
Where there's life there's Bud . . .
At the country fair or the rodeo . . .
Where the bright sun shines or candles glow . . .
Budweiser Beer is for folks who know . . .
Where there's life there's Bud.
Announcer: The King of Beers . . . Budweiser!

BLITZ BEER WEINER-GOSSAGE

Jingle: woman's voice:
Cascade refreshment is anytime
You pour a Blitz . . .
Anytime a Blitz refreshes you . . .
Anytime the beer of the bright cascades.
Announcer: Yes, you'll enjoy the cascades in each bottle of Blitz. Blitz-Weinhardt Company . . .
Man (interrupts): Uh . . . how do they do it?
Announcer: What?
Man: How does Blitz get the cascades in the bottle?
Announcer: Oh . . . what I meant to say was . . .
Man: I see it on the billboards . . .
Announcer: Cascade refreshment . . .
Man: And on TV . . . they get big cascade mountains in the Blitz bottle!
Announcer: Look . . . they aren't *really* in the bottle . . . it means the cool, clear *refreshment* of the cascades are in every bottle of Blitz.
Man: Yeah, but even the *smaller* mountains are pretty big. How do they do it?
Announcer: (flustered) Ah . . . you'll have to excuse me now, sir!
Announcer (clearing throat, and with typical announcer voice): Blitz-Weinhardt Company, Portland, Oregon.
Man: Yeah . . . but . . .

KAISER FOIL CHRISTMAS SPOT YOUNG & RUBICAM

Sound: street noises—"Deck the Halls" played on chimes
(Sound: store noise—chimes—up and background for woman and announcer)
Woman: Not through yet . . . gift wrapping to get . . . ornaments, too . . . oh . . . what'll I do?
Announcer: Get a box of aluminum foil . . . the quilted kind . . . that's extra wide. It's called "Kaiser Broiling Foil" . . . as ideal for gifts and decorations, as it is for cooking. Kaiser Broiling Foil is extra strong and extra beautiful, because it's quilted with a raised diamond pattern and it's 14 inches wide. Use Kaiser Broiling Foil for wrapping large and odd-shaped presents. It resists tearing . . . seals tighter . . . and that diamond pattern shimmers! Make wreaths of the Kaiser Broiling Foil . . . cover the front door with it . . . twist it into tinsel . . . form it into icicles . . . or crush it into bright Christmas balls. For glamour and glitter all over your home, get the red box with the quilted pattern . . . get Kaiser Broiling Foil . . . it's quilted—yet it costs no more!

MEDIGUM DOHERTY, CLIFFORD, STEERS & SHENFIELD

Woman: coughs
Announcer: Madam . . .
Woman: coughs (sound of tinkling . . . like a bottle of pills)
Announcer: Why dose your stomach for a cough in your throat?
Woman: I beg your pardon . . .
Announcer: That cough syrup you're taking goes straight to your stomach. Why not chew Medigum and keep soothing medicine in your throat?
Woman: Medigum?
Announcer: Here!
Woman: Oh . . . ridiculous . . . this is chewing gum!
Announcer: Yes . . . with real cough medicine in it!
Woman: Good medicine—like in the syrup?
Announcer: Yes . . . only more! More medicine than a whole teaspoon of syrup. Try it!
Woman: Mmmm . . . Mmmm . . .
Announcer: Tastes good, doesn't it?
Woman: Yes . . . and it *does* keep on soothing my throat!
Announcer: That's because you don't swallow Medigum down . . . you chew it. It medicates your throat with every chew!
Woman: Extraordinary! What's that name again?
Announcer: Medigum. The next time you're coughing from a cold, get relief where you need it. Chew Medigum and keep soothing cough medicine in your throat! Medigum!

WHITE OWL CIGARS YOUNG & RUBICAM

Small boy: Daddy . . . you're a bad man—a rustler—and I'm the sheriff . . . and I'm going to take you to jail!
Father: Well, now, you'll not take me alive, sheriff, reach!
Boy: Bang—bang—bang—bang—
Father (groaning): Oh . . . ya got me, sheriff . . . I'm 'a goin' fast!
Announcer (laughing): Being a father means many things . . . like dying horribly hundreds of times at the hands of small-time sheriffs. Of course, good daddies always lose . . . but even so . . . there are certain privileges connected with the job. One of the most enjoyable of these is smoking a White Owl with H-T-L . . . Homogenized Tobacco Leaf. The new White Owl Binder, unlike many old-fashioned binders, which have veins and coarse spots, White Owl new H-T-L Binder is smooth and veinless. That's why only White Owl gives you a new kind of mildness . . . a more pleasing taste. White Owl . . . that *wonderful* 10 cent cigar!
Boy: That's the cigar that daddy smokes!

RHEINGOLD FOOTE, CONE & BELDING

Nat King Cole: Hi . . . this is Nat King Cole!
(Singing "Honeysuckle Rose")
Say there, won't you try . . .
Rheingold Extra Dry . . .
It's the beer that millions buy . . .
It's perfection, goodness knows . . .
That's why Rheingold grows, grows, & grows & grows.
Rheingold Extra Dry . . .
Is the beer I buy . . .
'Cause I found the reason why . . .
Millions cheer our Rheingold Beer . . .
Millions more each year.
It's not bitter & Rheingold is never sweet . . .
Try a bit, sir or ma'am & you'll get a real beer treat.
So, now then when you try . . .
Rheingold Extra Dry . . .
Join the millions who say: "My beer is Rheingold Extra Dry . . . Rheingold Extra Dry"

SOUTHERN BAKERIES BURKE, DOWLING ADAMS

Sound: minstrels singing end of "Swanee River"
(Music out . . . then bell rings—Sound of bell B.G. for Colonel)
Colonel: That plantation bell has been here since 1854, announcing such important events as births, deaths, weddings, fires, hunt balls, and—of course—breakfast, dinner, supper. And when that bell rings for those three, this old Colonel is the firstest with the mostest at the table . . . 'specially when they pass the bread

. . . the Southern Bread, of course . . .
Sound: bell out
Colonel: A proud bread . . . the one with so much Southern goodness . . . baked-in! Mmmmmm . . . each slice is "morning glory" fresh and white as King Cotton! Oh . . . that Southern goodness! Dixie folks have loved it for more than 30 years . . . so, tomorrow . . . at your grocers, reach for the loaf with the Colonel on the label. Yes, me . . . the Southern Colonel . . . who says . . .
(Voice up) "I'd even go North for Southern Bread!"

TETLEY TEA OGILVY, BENSON & MATHER
(1958 RAB Award Winner)

Jingle:
I like those tiny little tea leaves in Tetley . . .
Tiny little tea leaves in Tetley Tea . . .
'Specially made for tea bags . . .
When I want flavor in a tea cup . . .
It's Tetley . . .
Flavor in a tea cup . . .
Please get me Tetley . . .
It's my cup of tea!
Mr. Dimes (With broad British accent): Hmmmm-mmmmm, Edwards . . . excellent job you did . . . getting those tiny tea leaves for Tetley Tea bags. But what's this ridiculous item on your expense account . . . "Lotus Blossoms for Miss Zeta Donabella . . . three rupees"? We don't send you out there for fun, you know!
Edwards: But, Mr. Dimes . . . as a Tetley Tea taster, you do insist on only the tiniest tea leaves.
Mr. Dimes: Right, Edwards . . . because tiny tea leaves give Tetley Tea a richer, heartier flavor. I know they are hard to find—but that's no excuse to be fast and loose with the firm's money!
Edwards: But, Mr. Dimes!
Mr. Dimes: No excuses, Edwards!
Edwards: Mr. Dimes . . . Zeta did talk her father into selling us 50 chests of tiny tea leaves.
Mr. Dimes: She did!
Edwards: Yes.
Mr. Dimes: Wonderful girl, Zeta!
Jingle:
I like those tiny little tea leaves in Tetley Tea.

NEW FORMULA ESSO EXTRA MC-CANN-ERICKSON

(Music . . . up to crescendo)
Announcer (Over music): Esso research works wonders with oil and now Esso research brings you a new premium gasoline.
(Music . . . stab)
Announcer: New!
(Music . . . stab)
Announcer: Formula!
(Music . . . stab)
Announcer: Esso!
(Music . . . stab)
Announcer: Extra!
(Music . . . stab)
(Music . . . with Near Eastern touch . . .)
Announcer (Over music): New Formula Esso Extra . . . so far advanced . . . it outperforms gasolines costing one—even two cents more per gallon . . . New Formula Esso Extra will change your ideas about premium gasoline performance and the price you need pay for it.
(Music: up)
Announcer: On the whole, wide range of gasoline values . . . including mileage per dollar . . . New Formula Esso Extra outperforms other premiums (music builds) costing one—even two cents more (music —up to crescendo) per gallon.
Announcer: Change—today! (Music: up)
Announcer: And keep the change!

MOXIE INGALLS-MINITER-HAUGHEY, Boston

Sound: crack of baseball bat hitting ball and crowd noise
Announcer: Moxie presents . . . "Moments to Remember"
. . . starring Ted Williams!
Egan: Come in swingin', Ted!
Williams: Thanks, Leo. One moment I'll always remember was the final day of the 1939 season. We were at Yankee Stadium (fade) . . .
Sound: crowd noise . . . up and under for announcer
Announcer: It's the last day of Ted Williams' first year in the majors. The "Boston Bomber's" hit a home-run in every ball park in the American League except here at Yankee Stadium. The count is one and one. Here's the pitch . . .
Sound: crack of baseball bat hitting ball —then crowd noise
Announcer: (much excited) And there it goes . . . it's gone . . . it's a *home-run!* Ted has just made baseball history for a first-year-man . . . that was his 31st round-tripper. What a ball player! (Fade)
Egan: Ted, that certainly was a terrific beginning to an amazing baseball career. Do you attribute it all to Moxie?
Williams: Well, I'll say this . . . Moxie sure makes getting thirsty a pleasure . . . it's my favorite drink! Moxie really quenches thirst. It's never sticky-sweet!
Egan: Take it from Ted Williams . . .
(Echo chamber . . . with drum)
Moxie . . . Only *Moxie* . . . is never sticky-sweet.
(Music: up and out)

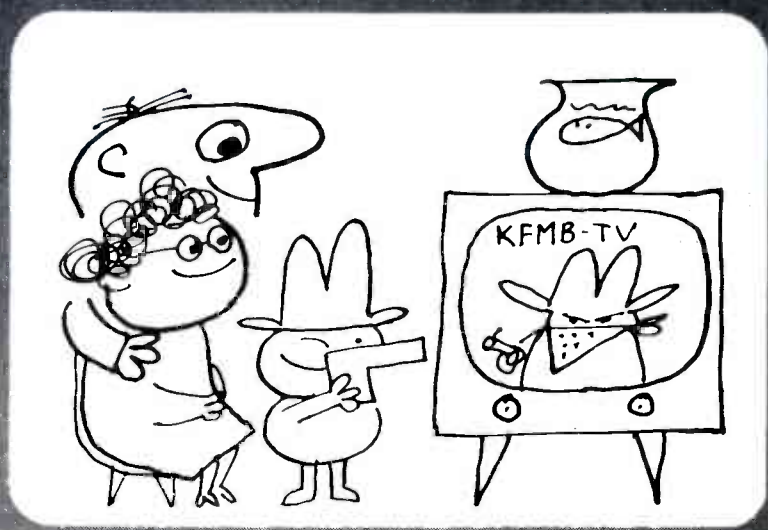
LA ROSA HICKS & GREIST

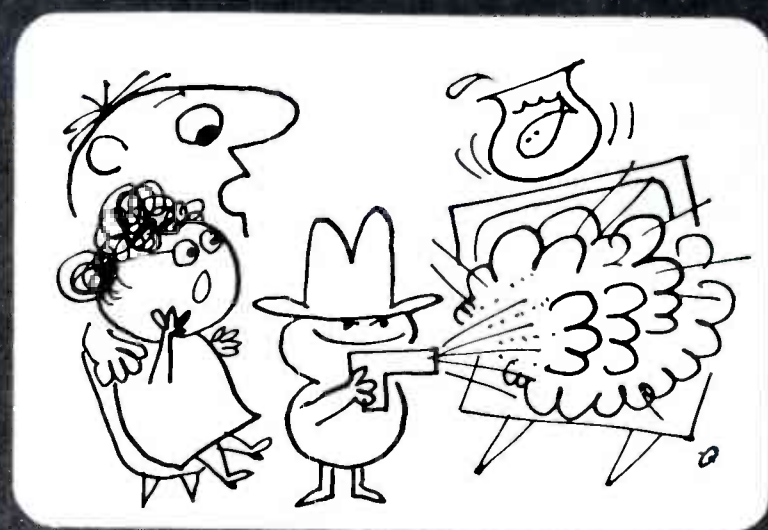
Sound: telephone buzzer—switchboard
Operator: Information!
LaRosa: Good evening, would you please give me the telephone number . . .
Operator: Mister, ain't you the LaRosa food man?
LaRosa: Yes!
Operator: Well, I already got your number! I tried serving LaRosa Italian Foods to my husband this morning.
Larosa: When?
Operator: Six o'clock this morning.
LaRosa: Six o'clock this morning!
Operator: Well, you see, I'm on the board all night. I come home—my husband, Gregory, is just waking up. We're both starved. I figure, now is the time for LaRosa Spaghetti and Meat Sauce. But, instead of a kiss in the kitchen . . . all I get is a dirty look in the dinette!
LaRosa: Even LaRosa does not recommend spaghetti for breakfast. Why not wait for your day off . . . then celebrate with superb LaRosa Thin Spaghetti, covered with delicious LaRosa Meat Sauce . . . and sprinkled with LaRosa Grated Cheese!
Operator: Gee . . . does that sound good!
LaRosa: Now, operator, how about my number?
Operator: Oh . . . I'm sorry, sir . . . here comes my supervisor. Thank you for the information!

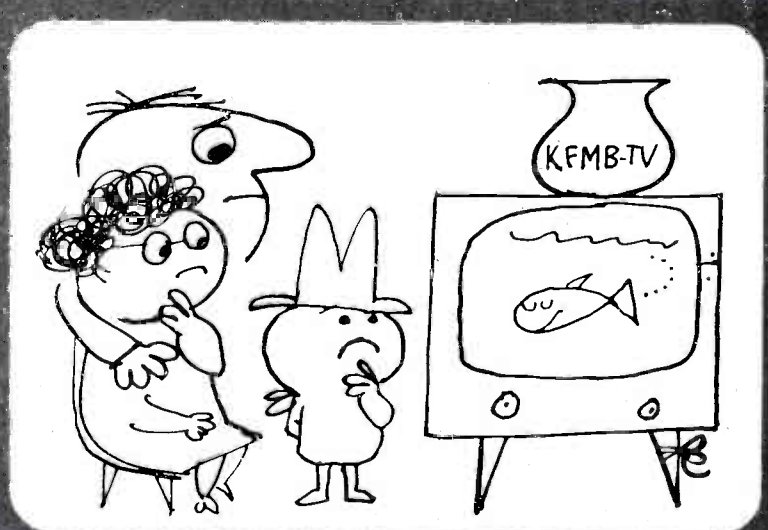
STERLING FULLER & SMITH & ROSS

Opening jingle:
Now that your heart's been set a-whirling . . .
Think of silver . . . think of Sterling . . .
Add that Sterling silver touch . . .
For that guy you love so much . . .
Now is the time to start getting . . .
Sterling silver piece by piece.
Father: Good grief, Joanie!
Joanie: Hi, dad!
Father: Don't tell me you're counting up those Sterling place settings again?
Joanie: No . . . I'm just seeing what our table will look like when David and I get married.
Father: Oh, I see . . . banquets with Sterling Silver!
Joanie: Banquets—nothing! Dave and I are going to use Sterling for every meal!
Father: Every meal?
Joanie: Sure . . . that's how you're supposed to use solid silver. The more you use Sterling, the prettier it gets . . . and Dave and I are going to have beautiful things right from the beginning!
Father: How does a big lug like that ever get a girl like you?
Joanie: Hah . . . just lucky, I guess!
Announcer: Sterling is for now . . . and for you! END

We're selling more sets in booming San Diego







KFMB 8 TV
REPRESENTED BY
Edward Petry & Co., Inc.
SAN DIEGO

In San Diego County alone, there are 293,280 TV Households.*
In Channel 8's COVERAGE area, there are 538,866 TV Households.*
MORE people are watching Channel 8 on MORE sets than EVER BEFORE!

*Joe Coffin and Associates, Los Angeles

FEBRUARY TELEVISION HOMES

Television Magazine Exclusive: Independent estimates of TV coverage for all markets adjusted by our research department's projections for each U.S. county

The TV home figures listed in this section are based on the coverage area of a television market as determined by TELEVISION MAGAZINE's research department. Viewer studies are used when current—engineering contours, only where research data is made obsolete by station facility or market changes.

Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception. Other factors, however, may well rule out any incidence of viewing despite the quality of the signal.

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

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

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

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

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

> The TV homes credited to each market are those covered by the station with 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 programming, channel, power, tower height, etc.

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

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

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

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

Famous on the local scene...

yet known throughout the nation

Washington at Valley Forge; an heroic monument to a great leader with the courage to remain true to his trust.

So with the Storer stations...leaders in their communities, steadfast enough to continue to broadcast in the finest traditions of the industry, and strong enough to motivate their audiences towards the sales rooms of their advertisers.

Storer Broadcasting Company

WGBS	WAGA	WWVA	WIBG	WSPD	WJW	WJBK	WAGA-TV	WSPD-TV	WJW-TV	WJBK-TV	WITI-TV
Miami	Atlanta	Wheeling	Philadelphia	Toledo	Cleveland	Detroit	Atlanta	Toledo	Cleveland	Detroit	Milwaukee

National Sales Offices: 625 Madison Ave., New York 22 • 230 N. Michigan Ave., Chicago 1, Ill.

"WASHINGTON AT VALLEY FORGE" COURTESY OF
OSBORNE, KEMPER, THOMAS, INC., CINCINNATI 12, OHIO

FEBRUARY, 1959

TOTAL U. S. TV HOUSEHOLDS **44,250,000**
TOTAL U. S. HOUSEHOLDS **51,180,000**
U. S. TV PENETRATION . . . . . **86.5 %**

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.	†††
KXAB-TV (N,C,A)	
ABILENE, Tex.—74.2	75,800
KRBC-TV (N)	
ADA, Okla.—75.3	79,300
KTEN (A,C,N)	
AGANA, Guam	††
KUAM-TV (C,N)	
AKRON, Ohio—45.6	†67,900
WAKR-TV† (A)	
ALBANY, Ga.—61.7	78,700
WALB-TV (A,N)	
ALBANY-SCHENECTADY-TROY, N.Y.—91.0	**448,900
W-TEN (C); WAST (A); WRGB (N)	
(W-TEN operates satellite WCDC, Adams, Mass.)	
ALBUQUERQUE, N.M.—73.9	118,900
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	
ALEXANDRIA, La.—65.1	86,200
KALB-TV (A,C,N)	
ALEXANDRIA, Minn.—78.7	58,300
KCMT (N,A)	
ALTOONA, Pa.—87.3	289,500
WFBG-TV (A,C,N)	
AMARILLO, Tex.—75.5	106,100
KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	
AMES, Iowa—90.1	312,900
WOI-TV (A)	
ANCHORAGE, Alaska	•31,000
KENI-TV (A,N); KTVA (C)	
ANDERSON, S.C.	††
WAIM-TV† (A,C)	
ARDMORE, Okla.	††
KXII (N)	
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—77.0	384,800
WISE-TV† (C,N); WLOS-TV (A)	††
WFBC-TV (N); WSPA-TV (C)	
ATLANTA, Ga.—81.2	552,400
WAGA-TV (C); WLW-A (A); WSB-TV (N)	
AUGUSTA, Ga.—71.0	185,000
WJBF-TV (A,N); WRDW-TV (C)	
AUSTIN, Minn.—88.5	119,500
KMMT (A)	
AUSTIN, Tex.—76.6	145,300
KTBC-TV (A,C,N)	
BAKERSFIELD, Cal.	•167,600
KBAK-TV† (A,C); KERO-TV (N)	†57,200
BALTIMORE, Md.—92.8	646,800
WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	
BANGOR, Me.—87.4	116,900
WABI-TV (A,C); WLBZ-TV (N)	
BATON ROUGE, La.—71.8	255,600
WAFB-TV† (C); WBRZ (A,N)	†59,800
BAY CITY-SAGINAW, Mich.—92.4	297,500
WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	†77,900
BEAUMONT-PORT ARTHUR, Tex.—78.2	148,100
KFDM-TV (C,A); KPAC-TV (A,N)	
BELLINGHAM, Wash.—83.2	*51,400
KVOS-TV (C)	
(This does not include "A" contour in Vancouver & Victoria, British Columbia)	
BIG SPRING, TEX.—75.0	23,700
KEDY-TV (C)	
BILLINGS, Mont.—61.4	46,200
KOOK-TV (A,C); KGHL-TV (N)	
BINGHAMTON, N.Y.—88.3	322,600
WNBF-TV (C,N); WINR-TV† (A,N)	†41,000

Next Month:

MARCH DATA BOOK

The March issue is the annual Data Book containing industry data compiled by TELEVISION MAGAZINE's research department. Following are some of the exclusive features which will appear next month.

The Television Markets

Television Markets vs. Standard Markets

Network Advertiser Expenditures

Spot Advertiser Expenditures

Network Production Costs

NOTE: MECHANICAL REQUIREMENTS

Plate sizes
Full page 7 x 10
2/3 page 4 5/8 x 10
1/2 page island 4 5/8 x 7 1/2
1/2 page horizontal 7 x 5
1/3 page 2 1/4 x 10
1/3 page island 4 5/8 x 5
1/6 page 2 1/4 x 5

Furnished inserts:
2 page—8 1/2 x 11 7/8
4 page—17 x 11 7/8

Market & Stations—% Penetration	TV Homes
BIRMINGHAM, Ala.—76.0 WAPI-TV (A,N); WBRC-TV (C)	418,500
BISMARCK, N.D.—68.5 KBMB-TV (C); KFYR-TV (A,N) KFYR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT-TV, Minot, N.D.)	***50,400
BLOOMINGTON, Ind.—93.1 WTTV (N) (See also Indianapolis, Ind.)	623,200
BLUEFIELD, W. Va.—70.2 WHIS-TV (N)	121,500
BOISE, Ida.—77.2 KBOI-TV (C); KTVB (A,N); KCIX-TV (Nampa)	67,100
BOSTON, Mass.—91.9 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,417,500
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.-Tenn.—65.7 WCYB-TV (A,N)	148,200
BRYAN, Tex.—69.8 KBTX-TV (A,C)	39,800
BUFFALO, N.Y.—91.5 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	632,700
BURLINGTON, Vt.—88.0 WCAX-TV (C)	*164,100
BUTTE, Mont.—64.6 KXLF-TV (A,C,N) (Operates satellite KXLJ-TV, Helena, Mont.)	**38,100
CADILLAC, Mich.—86.3 WWTV (A,C)	128,300
CAPE GIRARDEAU, Mo.—77.4 KFVS-TV (C)	220,100
CARLSBAD, N.M. KAVE-TV (A,C)	††
CARTHAGE-WATERTOWN, N.Y.—84.5 WCNY-TV (A,C)	*76,800
CASPER, Wyo.—55.8 KTWO-TV (A,N); KSPR-TV (C)	23,100
CEDAR RAPIDS-WATERLOO, Iowa—90.1 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	319,200
CHAMPAIGN, Ill.—89.2 WCIA (C,N)	368,200
CHARLESTON, S.C.—74.4 WCSC-TV (C); WUSN-TV (A,N)	146,500
CHARLESTON-HUNTINGTON, W. Va.—78.8 WCHS-TV (A); WHTN-TV (A,C); WSAZ-TV (N)	435,100
CHARLOTTE, N.C.—84.0 WBTV (C); WSOC-TV (A,N)	581,900
CHATTANOOGA, Tenn.—74.8 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	196,400
CHEYENNE, Wyo.—76.9 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**85,000
CHICAGO, Ill.—93.6 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,114,400
CHICO, Cal.—76.7 KHSL-TV (A,C)	92,300
CINCINNATI, Ohio—90.2 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	633,900
CLARKSBURG, W. Va.—68.1 WBOY-TV (A,C,N)	75,000
CLEVELAND, Ohio—95.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,277,000
CLOVIS, N.M. KICA-TV (C)	††
COLORADO SPRINGS-PUEBLO, Colo.—75.7 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	89,800
COLUMBIA-JEFFERSON CITY, Mo.—79.0 KOMU-TV (A,N); KRCG-TV (A,C)	124,000
COLUMBIA, S.C. WIS-TV (A,N); WNOK-TV† (C)	•207,300 †34,900

Market & Stations—% Penetration	TV Homes
COLUMBUS, Ga.—72.9	138,100
WTVM† (A,N); WRBL-TV (A,C)	†52,200
COLUMBUS, Miss.—56.3	53,500
WCBI-TV (C,N)	
COLUMBUS, Ohio—95.0	478,600
WBNS-TV (C); WLW-C (N); WTVN-TV (A)	
CORPUS CHRISTI, Tex.—74.3	107,000
KRIS-TV (A,N); KZTV (C)	
DALLAS-FT. WORTH, Tex.—83.2	656,600
KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	
DANVILLE, ILL—50.5	†36,000
WDAN-TV† (A)	
DAVENPORT, Iowa-ROCK ISLAND, Ill.—91.9	340,700
WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—95.0	474,900
WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH-ORLANDO, Fla.—75.9	194,200
WESH-TV (N); WDBO-TV (C); WLOF (A)	
DECATUR, Ala.—48.5	†21,900
WMSL-TV† (C,N)	
DECATUR, Ill.—81.8	†120,800
WTVP† (A)	
DENVER, Colo.—86.8	349,200
KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	
DES MOINES, Iowa—90.8	274,300
KRNT-TV (C); WHO-TV (N)	
DETROIT, Mich.-WINDSOR, Can.—95.0	1,552,700
WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	
DICKINSON, N.D.—52.1	22,100
KDIX-TV (C)	
DOTHAN, Ala.—58.3	71,500
WTVY (A,C)	
DULUTH, Minn.-SUPERIOR, Wis.—80.9	169,100
KDAL-TV (A,C); WDSM-TV (A,N)	
DURHAM-RALEIGH, N.C.—74.7	266,600
WTVD (A,C); WRAL-TV (N)	
EAU-CLAIRE, Wis.—86.9	117,300
WEAU-TV (A,N)	
EL DORADO, Ark.—69.3	42,900
KTVE (A,N)	
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.-JUAREZ, Mex.—81.9	88,200
KELP-TV (A); KROD-TV (C); KTSM-TV (N); XEJ-TV	
ENID, Okla. (See Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—61.6	38,900
KTVC (A); KGLD-TV (N)	
ERIE, Pa.—92.0	166,000
WICU-TV (A,N); WSEE-TV† (A,C)	†55,700
EUGENE, Ore.—76.7	**106,500
KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	
EUREKA, Cal.—76.3	45,600
KIEM-TV (A,C,N); KVIQ-TV (A,N)	
EVANSVILLE, Ind.—HENDERSON, Ky.—81.6	245,400
WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	†120,600
FAIRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
FARGO, N.D.—73.7	133,200
WDAY-TV (A,N) (See also Valley City, N.D.)	
FLINT, Mich.—93.7	378,100
WJRT (A)	
FLORENCE, Ala.—30.9	†8,500
WOWL-TV† (C,N)	
FLORENCE, S.C.—70.4	171,500
WBTW (A,C,N)	
FT. DODGE, Iowa—54.7	†26,700
KQTV† (N)	
FT. MYERS, Fla.—70.1	16,200
WINK-TV (A,C)	
FT. SMITH, Ark.—70.7	53,000
KNAC-TV (C,N,A)	
FT. WAYNE, Ind.—86.6	†202,200
WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	
FT. WORTH-DALLAS, Tex.—83.2	656,600
KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	

Market & Stations—% Penetration	TV Homes
FRESNO, Cal.—86.7	214,500
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	†160,400
GLENDIVE, Mont.—49.1	2,600
KXGN-TV (C)	
GRAND FORKS, N.D.—73.9	38,600
KNOX-TV (N)	
GRAND JUNCTION, Colo.—65.4	**24,000
KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	
GRAND RAPIDS, Mich.—94.0	477,200
WOOD-TV (A,N) (See also Kalamazoo)	
GREAT BEND-HAYS, Kan.—73.8	***89,100
KCKT-TV (N); KAYS-TV (A) KCKT-TV operates satellite KGLD, Garden City, Kan.)	
GREAT FALLS, Mont.—61.3	41,200
KFBB-TV (A,C,N)	
GREEN BAY, Wis.—89.5	316,600
WBAY-TV (C); WFRV-TV (A,C,N) (See also Marinette)	
GREENSBORO, N.C.—82.0	407,500
WFMY-TV (A,C)	
GREENVILLE-SPARTANBURG, S.C.,-ASHEVILLE, N.C.—77.0	384,800
WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	††
GREENVILLE-WASHINGTON, N.C.—73.9	187,800
WNCT (A,C); WITN (N)	
HANNIBAL, Mo.—QUINCY, Ill.—88.4	188,900
KHQA-TV (C); WGEM-TV (A,N)	
HARLINGEN-WESLACO, Tex.—67.4	*69,800
KGBT-TV (A,C); KRGV-TV (A,N)	
HARRISBURG, Ill.—77.8	170,000
WSIL-TV (A,N)	
HARRISBURG, Pa.—71.0	†112,700
WHP-TV† (C); WTPA† (A)	
HARRISONBURG, Va.—71.6	72,700
WSVA-TV (A,C,N) (Includes community antennas in counties not credited)	
HARTFORD-NEW BRITAIN, Conn.—93.0	625,100
WNBC† (N); WTIC-TV (C); WHCT†	†288,700
HASTINGS, Neb.—75.5	114,300
KHAS-TV (N)	
HATTIESBURG, Miss.	††
WDAM-TV (A,N)	
HENDERSON, Ky.-EVANSVILLE, Ind.—81.6	245,400
WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	†120,600
HENDERSON,-LAS VEGAS, Nev.—94.2	34,400
KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	
HONOLULU, T.H.	**•115,300
KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Satellites: KHBC-TV, Hilo, and KMAU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku, to KHVH-TV; KALA, Wailuku to KONA-TV)	
HOUSTON, Tex.—85.4	472,000
KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)	
HUNTINGTON-CHARLESTON, W.Va.—78.8	435,100
WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	
HUTCHINSON-WICHITA, Kan.—84.9	***252,900
KTVH (C); KAKE-TV (A); KARD-TV (N) (KTVC, Ensign, Kan., satellite of KAKE-TV)	
IDAHO FALLS, Ida.—70.5	58,300
KID-TV (A,C,N)	
INDIANAPOLIS, Ind.—92.8	700,200
WFBM-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	
JACKSON, Miss.—63.5	229,900
WJTV (C); WLBT (A,N)	
JACKSON, Tenn.—64.8	87,400
WDXI-TV (A,C)	
JACKSONVILLE, Fla.—72.7	284,000
WJXT (A,C); WFGA-TV (N)	
JEFFERSON CITY-COLUMBIA, Mo.—79.0	124,000
KRCG-TV (A,C); KOMU-TV (A,N)	
JOHNSON CITY, Tenn.—66.7	120,700
WJHL-TV (A,C)	

Market & Stations—% Penetration	TV Homes
JOHNSTOWN, Pa.—89.7	564,200
WARD-TV† (A,C); WJAC-TV (N)	†10,600
JOPLIN, Mo.-PITTSBURG, Kan.—78.8	150,600
KODE-TV (A,C); KOAM-TV (A,N)	
JUNEAU, Alaska	††
KINY-TV (C)	
KALAMAZOO, Mich.—94.1	590,200
WKZO-TV (A,C)	
(See also Grand Rapids)	
KALISPELL Mont.—63.5	11,200
KULR (C,N)	
KANSAS CITY, Mo.—89.5	599,700
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
KEARNEY, Neb.—72.2	**101,800
KHOL-TV (A,C)	
(Operates satellite KHPL-TV, Hayes Center, Neb.)	
KLAMATH FALLS, Ore.—65.1	19,800
KOTI (A,C,N)	
KNOXVILLE, Tenn.—68.8	225,300
WATE-TV (N); WBIR-TV (C); WTVK† (A)	†58,000

Market & Stations—% Penetration	TV Homes
LA CROSSE, Wis.—82.9	114,800
WKBT (A,C,N)	
LAFAYETTE, Ind.—40.1	†10,700
WFAM-TV† (C)	
LAFAYETTE, La.—67.7	92,900
KLFY-TV (C)	
LAKE CHARLES, La.—72.5	84,200
KPLC-TV (A,N); KTAG-TV† (C)	†16,400
LANCASTER, Pa.—89.0	510,200
WGAL-TV (C,N)	
LANSING, Mich.—93.6	439,800
WJIM-TV (C,A); WILX-TV (N) (Onondaga)	
LAREDO, Tex.—64.5	9,800
KGNS-TV (A,C,N)	
LA SALLE, Ill.—32.4	†10,500
WEEQ-TV† (N)	
LAS VEGAS-HENDERSON, Nev.—94.2	34,400
KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	

Market & Stations—% Penetration	TV Homes
LAWTON, Okla.—80.2	48,900
KSWO-TV (A)	
LEBANON, Pa.—78.6	†58,100
WLYH-TV† (A)	
LEXINGTON, Ky.—42.9	†42,700
WLEX-TV† (A,C,N); WKYT-TV†	
LIMA, Ohio—79.6	†46,700
WIMA-TV† (A,C,N)	
LINCOLN, Neb.—83.4	185,900
KOLN-TV (A,C)	
LITTLE ROCK-PINE BLUFF, Ark.—71.5	231,400
KARK-TV (N); KTHV (C); KATV (A)	
LOCK HAVEN, Pa.—65.0	†22,700
WBPZ-TV† (A)	
LOS ANGELES, Cal.—93.2	2,559,200
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	
LOUISVILLE, Ky.—81.6	451,700
WAVE-TV (A,N); WHAS-TV (C)	
LUBBOCK, Tex.—76.9	107,400
KCBD-TV (A,N); KDUB-TV (C)	
LUFKIN, Tex.—67.7	50,600
KTRE-TV (N)	
LYNCHBURG, Va.—78.7	145,800
WLVA-TV (A)	
MACON, Ga.—68.6	105,200
WMAZ-TV (A,C)	
MADISON, Wis.—89.1	222,300
WISC-TV (C); WKOW-TV† (A); WMTV† (N)	†101,200
MANCHESTER, N.H.—91.9	562,500
WMUR-TV (A)	
MARINETTE, Wis.—90.4	160,900
WMBV-TV (A)	
(See also Green Bay)	
MARQUETTE, Mich—79.0	62,500
WDMJ-TV (C)	
MASON CITY, Iowa—87.4	170,300
KGLO-TV (C)	
MAYAGUEZ, P.R.	††
WORA-TV (C)	
MEDFORD, Ore.—74.5	43,500
KBES-TV (A,C,N)	
MEMPHIS, Tenn.—71.7	473,200
WHBQ-TV (A); WMCT (N); WREC-TV (C)	
MERIDIAN, Miss.—60.2	100,100
WTOK-TV (A,C,N)	
MIAMI, Fla.—90.9	388,000
WCKT (N); WPST-TV (A); WTVJ (C)	
MIDLAND-ODESSA, Tex.—73.2	82,200
KMID-TV (A,N); KOSA-TV (C)	
MILWAUKEE, Wis.—94.4	611,800
WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	†258,100
MINNEAPOLIS-ST. PAUL, Minn.—90.4	734,800
KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
MINOT, N.D.—65.8	42,200
KXMC-TV (A,C); KMCT-TV (A,N)	
MISSOULA, Mont.—68.8	47,000
KMSO-TV (A,C)	
MOBILE, Ala.—76.2	215,600
WALA-TV (A,N); WRKG-TV (C)	
MONAHANS, Tex.	†††
KVKM-TV (A)	
MONROE, La.—70.3	135,600
KNOE-TV (A,C,N)	
MONTGOMERY, Ala.—67.0	150,100
WCOV-TV† (C); WSFA-TV (N)	†54,500
MUNCIE, Ind.	††
WLLBC-TV† (A,C,N,)	
NASHVILLE, Tenn.—70.6	342,000
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	
NEW BRITAIN-HARTFORD Conn.—93.0	625,100
WNBC† (N); WTIC-TV (C); WHCT†	†288,700

Market & Stations—% Penetration	TV Homes
NEW HAVEN, Conn.—93.0 WNHC-TV (A)	832,900
NEW ORLEANS, La.—81.3 WDSU-TV (A,N); WJMR-TV (A); WWL-TV (C)	370,500
NEW YORK, N.Y.—93.1 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,835,200
NORFOLK, Va.—85.3 WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)	324,800 †101,100
NORTH PLATTE, Neb.—69.3 KNOP-TV (N)	20,500
OAK HILL, W.Va—69.3 WOAY-TV (A)	126,800
ODESSA-MIDLAND, Tex.—73.2 KOSA-TV (C); KMID-TV (A,N)	82,200
OKLAHOMA CITY, Okla.—83.0 KWTV (C); WKY-TV (N); KOCO-TV (Enid) (A)	329,700
OMAHA, Neb.—91.4 KMTV (N); WOW-TV (C); KETV (A)	331,400
ORLANDO-DAYTONA, Fla.—75.9 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	194,200
OTTUMWA, Iowa—82.6 KTVO (C,N)	134,700
PADUCAH, Ky.—72.9 WPSD-TV (N)	185,800
PANAMA CITY, Fla.—68.8 WJDM-TV (A,C,N)	20,500
PARKERSBURG, W.Va.—58.1 WTAP† (A,C,N)	†24,000
PENSACOLA, Fla.—76.9 WEAR-TV (A,C)	187,100
PEORIA, Ill—82.2 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	***†147,500
PHILADELPHIA, Pa.—92.8 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,873,900
PHOENIX-MESA, Ariz.—85.6 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	193,000
PINE BLUFF-LITTLE ROCK, Ark.—71.5 KATV (A); KARK-TV (N); KTHV (C)	231,400
PITTSBURG, Kan.-JOPLIN, Mo.—78.8 KOAM-TV (A,N); KODE-TV (A,C)	150,600
PITTSBURGH, Pa.—91.6 KDKA-TV (C); WIIC (N); WTAE (A)	1,257,500
PLATTSBURG, N.Y.—85.4 WPTZ (A,N)	119,800
POLAND SPRING, Me.—89.9 WMTW-TV (A,C) (Mt. Washington, N.H.)	310,100
PORTLAND, Me.—90.2 WCSH-TV (N); WGAN-TV (C)	210,000
PORTLAND, Ore.—83.5 KGW-TV (A); KOIN-TV (C); KPTV (N,A)	451,600
PRESQUE ISLE, Me.—81.0 WAGM-TV (A,C)	19,600
PROVIDENCE, R.I.—92.3 WJAR-TV (A,N); WPRO-TV (C)	778,300
PUEBLO-COLORADO SPRINGS, Colo.—75.7 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	89,800
QUINCY, Ill.-HANNIBAL, Mo.—88.4 WGEM-TV (A,N); KHQA-TV (C)	188,900
RALEIGH-DURHAM, N.C.—74.7 WRAL-TV (N); WTVD (A,C)	266,600

Market & Stations—% Penetration	TV Homes
RAPID CITY S.D.—56.4	**34,100
KOTA-TV (A,C); KRSD-TV (N)	
(KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	
REDDING, Cal.—74.0	57,000
KVIP-TV (A,N)	
RENO, Nev.—83.1	37,400
KOLO-TV (A,C,N)	
RICHMOND, Va.—81.7	257,100
WRVA-TV (C); WTVR (A); WXEX-TV (N); (Peterburg, Va.)	
RIVERTON, Wyo.—51.9	7,900
KWRB-TV (C,N,A)	
ROANOKE, Va.—78.1	282,700
WDBJ-TV (C); WSLS-TV (A,N)	
ROCHESTER, Minn.—88.5	87,800
KROC-TV (N)	
ROCHESTER, N.Y.—91.0	310,300
WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, Ill.	•221,400
WREX-TV (A,C); WTVO† (N)	†96,100
ROCK ISLAND, Ill.-DAVENPORT, Iowa—91.9	340,700
WHBF-TV (A,C); WOC-TV (N)	
ROSWELL, N.M.—71.4	52,500
KSWS-TV (A,C,N)	
SACRAMENTO-STOCKTON, Cal.—85.8	369,600
KBET-TV (C); KCRA-TV (N); KOVR (A)	
SAGINAW-BAY CITY, Mich.—92.4	297,500
WKNX-TV† (A,C); WNEM-TV (A,N)	†77,900
ST. JOSEPH, Mo.—87.0	200,500
KFEQ-TV (C)	
ST. LOUIS, Mo.—91.8	843,100
KSD-TV (N); KTVI (A); KMOX-TV (C)	
ST. PETERSBURG-TAMPA, Fla.—81.9	291,500
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†177,400
SALINAS-MONTEREY, Cal.—85.4	183,900
KSBW-TV (A,C,N)	
(Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	
SALISBURY, Md.—53.1	†32,400
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—87.7	242,500
KSL-TV (C); KTVT (N); KUTV (A); KLOR-TV (Provo, Utah)	
SAN ANGELO, Tex.—74.1	27,800
KCTV (A,C,N)	
SAN ANTONIO, Tex.	•276,300
KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	††
SAN DIEGO, Cal.-TIJUANA, Mex,—91.8	291,100
KFMB-TV (C); KFSD-TV (N); XETV (A)	
SAN FRANCISCO-OAKLAND, Cal—89.6	1,262,600
KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	
SAN JOSE, Cal.—90.0	224,400
KNTV (A,C,N)	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal. (See Salinas- Monterey)	
SANTA BARBARA, Cal.—84.1	48,800
KEY-TV (A,C,N)	
SAVANNAH, Ga.—70.9	103,600
WSAV-TV (N); WTOC-TV (A,C)	
SCHENECTADY-ALBANY-TROY, N.Y.—91.0	**448,900
WRGB (N); WTEN (C); WAST (A)	
SCRANTON-WILKES-BARRE, Pa.—79.7	†242,000
WDAU† (C); WBRE-TV† (N); WNEP-TV†	
(Includes community antennas in counties not credited)	

Market & Stations—% Penetration	TV Homes
SEATTLE-TACOMA, Wash.—88.6	534,200
KING-TV (A); KOMO-TV (N,A); KTNT-TV; KTVW; KIRO-TV (C)	
SEDALIA, Mo.—84.1	26,000
KDRO-TV (A)	
SHREVEPORT, La.—75.5	247,200
KSLA-TV (A,C); KTBS-TV (A,N)	
SIOUX CITY, Iowa—87.2	201,600
KTIV (A,N); KVTV (C)	
SIOUX FALLS, S.D.—73.9	**219,200
KELO-TV C,N,A, (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.—68.5	†140,200
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	
SPOKANE, Wash.—78.1	230,000
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.—72.1	†117,000
WICS† (A,N)	
SPRINGFIELD-HOLYOKE, Mass.—72.6	**†169,000
WHYN-TV† (C); WWLP† (A,N)	
(WWLP operates satellites WWOR-TV†, Worcester, Mass. and WRLP†, Greenfield, Mass.)	
SPRINGFIELD Mo.—77.0	176,000
KTTS-TV (C); KYTV (A,N)	
STEUBENVILLE, Ohio—89.2	480,700
WSTV-TV (A,C)	
SUPERIOR, Wis.-DULUTH, Minn.—80.9	169,100
WDSM-TV (N,A); KDAL-TV (A,C)	
SWEETWATER, Tex.—76.0	63,400
KPAR-TV (C)	
SYRACUSE, N.Y.—90.7	**454,800
WHEN-TV (A,C); WSYR-TV (N)	
(WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
TACOMA-SEATTLE, Wash.—88.6	534,200
KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N,A); KIRO-TV (C)	
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—60.4	111,200
WCTV (A,C,N)	
TAMPA-ST. PETERSBURG, Fla.—81.9	291,500
WFLA-TV (N); WTVT (C) WSUN-TV† (A)	†177,400
TEMPLE-WACO, Tex.—77.7	121,600
KCEN-TV (N); KWTX-TV (A,C)	
TERRE HAUTE, Ind.—89.5	213,400
WTHI-TV (A,C)	
TEXARKANA, Tex.—69.9	81,900
KCMC-TV (A,C)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla.	
(See Tallahassee)	
TOLEDO, Ohio—94.9	351,800
WSPD-TV (A,N); WTOL-TV (C,N)	
TOPEKA, Kan.—79.8	113,800
WIBW-TV (A,C)	
TRAVERSE CITY, Mich.—80.5	52,200
WPBN-TV (N)	
TUCSON, Ariz.—84.4	97,100
KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	
TULSA, Okla.—82.8	303,400
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
TUPELO, Miss.—56.8	55,100
WTWV (N)	
TWIN FALLS, Ida.—70.9	26,300
KLIX-TV (A,C,N)	
TYLER, Tex.—70.1	110,400
KLTV (A,C,N)	
UTICA-ROME, N.Y.—92.1	135,500
WKTV (A,C,N)	

Market & Stations—% Penetration	TV Homes
VALLEY CITY, N.D.—73.4	166,200
KXJB-TV (C)	
(See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—77.7	121,600
KWTX-TV (A,C); KCEN-TV (N)	
WASHINGTON, D.C.—91.4	804,100
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—73.9	187,800
WITN (N); WNCT (A,C)	
WATERBURY, Conn.	††
WATR-TV† (A)	
WATERLOO-CEDAR RAPIDS, Iowa—90.1	319,200
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
WAUSAU, Wis.	•102,000
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Tex.—67.4	*69,800
KRGV-TV (N,A); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.—80.8	66,000
WEAT-TV; WPTV (C,N)	
WHEELING, W.Va.—86.3	345,800
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—84.9	***252,900
KAKE-TV (A); KARD-TV (N); KTVH (C)	
(KTVC, Ensign, Kan., satellite of KAKE-TV)	
WICHITA FALLS, Tex.—77.7	125,800
KFDX-TV (A,N); KSYD-TV (C)	
WILKES-BARRE-SCRANTON, Pa.—79.7	†242,000
WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C)	
(Includes community antennas in countries not credited.)	
WILLISTON, N.D.—51.2	19,100
KUMV-TV N,A)	
WILMINGTON, N.C.—66.6	117,800
WECT (A,N)	
WINSTON-SALEM, N.C.—85.5	330,000
WSJS-TV (N)	
YAKIMA, Wash.—67.4	**†103,000
KIMA-TV† (A,C,N)	
(Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	
YORK, Pa.—50.1	†33,000
WSBA-TV† (A)	
YOUNGSTOWN, Ohio—70.0	†140,200
WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A)	
(Includes community antennas in countries not credited)	
YUMA, Ariz.—76.1	*24,500
KIVA (C,N,A,)	
ZANESVILLE, Ohio	††
WHIZ-TV† (A,C,N)	

• Due to conflicting research data this market has not been reevaluated pending further study

† U.H.F.

†† Incomplete data

††† New station-coverage study not completed.

* U.S. coverage only.

** Includes circulotion of satellite (or booster)

*** Does not include circulation of satellite.

TV MARKETS

JANUARY, 1959

1-channel markets	**134**
2-channel markets	**62**
3-channel markets	**47**
4- (or more)- channel markets	**18**
Total U. S. Markets	**261**
Commercial stations U. S. & possessions	**512**

full power!
top programming!
complete coverage!
and now...

award winning audience promotion...

TWX NBC NEW YORK

W R ROBERSON JR.
PRESIDENT & GENERAL MANAGER,
WITN,
WASHINGTON NORTH CAROLINA.

CONGRATULATIONS, JUDGES OF THE NBC DAYTIME AUDIENCE PROMOTION CONTEST HAVE AWARDED FIRST PRIZE AMONG OPTIONAL AFFILIATES TO WITN.

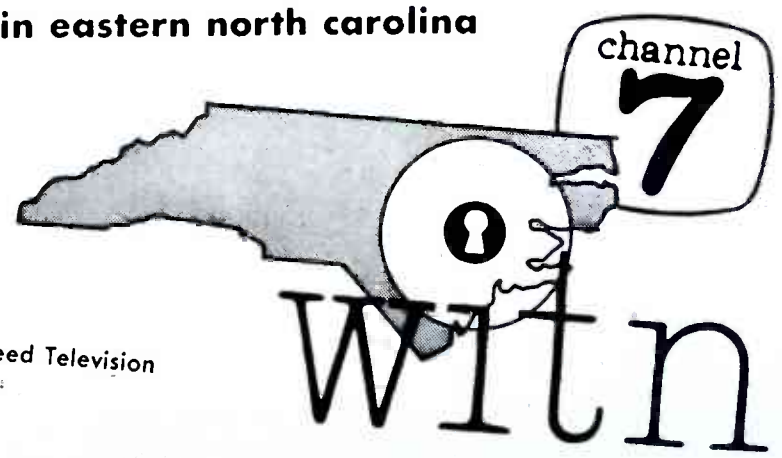
EIGHTY NBC-TV AFFILIATES ENTERED THE CONTEST, MORE THAN 30,000 ON-THE-AIR PROMOTION SPOTS FOR THE NEWORK'S DAYTIME PROGRAMS WERE BROADCAST DURING THE CONTEST AND STATIONS PLACED MORE THAN 100,000 LINES OF LOCAL NEWSPAPER ADVERTISING, THE COMBINED VALUE AMOUNTED TO MORE THAN $1,000,000, BEST WISHES=

KENNETH W BILBY,
EXECUTIVE VICE PRESIDENT FOR PUBLIC RELATIONS=

there's nothing finer in eastern north carolina

NBC television for eastern north carolina

Reps.: Headley-Reed Television
James S. Ayers Co.



National Telefilm Associates, Inc. and the British Broadcasting Corp.
are proud to announce

MICHAEL RENNIE as "THE THIRD MAN"

The most important television dramatic series of 1959
U. S. production at Twentieth Century-Fox Studios – Felix Jackson, producer
British production at British Lion Studios

Even the most close-mouthed member companies will at times reveal their own experiences.

purchase will have to be developed. Numbers are not enough.

"Study of the rating systems in a new light. Not only size, but whether you are reaching the audience that is buying the product.

"I think, too, that Pat Weaver's old magazine concept is bearing fruit, as rising costs lead to more insertion-type advertising, particularly among the smaller advertisers.

"I think there will be some shortening of network lineups now that there is no must-buy."

The agenda for the February meeting of the committee, reports Abrams, will consist of:

"A re-examination of product protection policies." This refers to the problems of networks and stations in keeping competitive products and companies out of "back-to-back" positions on the schedule. "They probably have to be loosened, I'm afraid. Companies like this one keep adding products to the line. Sooner or later, something's got to give.

"A report on the settlement of the AFTRA strike. We feel it's a good contract from the advertiser standpoint . . . We can live with it.

"A discussion of the SAG-AFTRA merger report. We won't take a stand on it, of course, though there is a problem of one union dominating talent.

"Triple spotting. This has been largely solved, I think. It is not as important as last year.

"A report on a proposed TV audit bureau concerned with audience measurement.

"I think all of us are concerned with the fact that the westerns are dominating programming. It's not so much the fact that they are westerns, but that they tend to conform to stereotype, until you can't tell one from the other. The trouble is, they occupy so much time, they act to shut off other program types. It's too easy to slot a western.

"Another question frequently discussed is the specials, whether they are worthwhile. Most of the men on the committee feel that they are, for certain things, like special events, pre-Christmas and seasonal promotions.

"And then there is the question of sponsor identification in westerns and quiz shows."

There would seem to be little question that the subjects mentioned by Abrams will form the main content of the serious discussion of TV by advertisers during the coming year, since he is here reporting not just what he himself is concerned with, but what he and his colleagues in the ANA share as common TV interests.

This raises an intriguing question: How can so many companies who are normally engaged in the fiercest kind of competition in the marketplace find within the ANA any means of sharing information about each other at all? It is a basic function of the Association to act as a meeting ground of advertisers, who can exchange ideas, report on their experiences, provide detailed case histories and sometimes even advise each other. The premise is that mutual exchange will lead to improved functioning of the advertising fraternity in American industry. Yet, in several fields, particularly in consumer package goods which are very heavy on TV like soaps, cigarettes, food, drugs, secrecy about advertising organization and method has become a fetish, as any trade journalist who has done battle with these companies can testify. What then can these advertising managers find in common?

Henry Schachte, ANA chairman, represents one of the most secretive of the companies, yet he is one of ANA's most active, enthusiastic and fiercely loyal members. He says: "None of us participate in ANA to learn about our competitors. I think we can sum it up this way. We have a lot of problems that are not competitive problems. They can probably best be described in terms of *how* you go about doing things, rather than *what* you do. For example, if you knew we were going to start a special campaign say, in Milwaukee, on the 23rd, you could start your own at the same time or just before and spoil ours. Also, how we organize to buy TV is confidential. If one company buys more intelligently, it has a competitive advantage."

Nevertheless, the fact seems to be that even the most close-mouthed of the member companies will at times cooperate in revealing their own experiences, ANA spokesmen insist. And, indeed, the records of the conventions and workshops do list the P&G's, the Lever's and others with a tradition of secrecy, as contributors.

A myth of secrecy

George Abrams, representing a company in one of the most harshly competitive of industries, declares: "I think there's a myth of secrecy. We all have a pretty good idea of our competitors' plans and ideas, so the companies do cooperate. And it's not so, that the big companies don't contribute case histories. I remember a very detailed case history on General Foods' Minute Rice." General Foods, of course, is one of the most close-mouthed companies in the United States when it comes to its own advertising and marketing operations.

"I remember sitting around the table in a research session," Abrams continues, "with the executives from Toni and Lever Brothers. And we talked freely about developing effective commercials.

"If you believe in the exchange of ideas, you ultimately feel you have to give too."

A normal desire for companionship

That such all-too-human factors as the desire to reciprocate, or the feeling that one has an obligation to other enterprises even in a limited way, can influence ANA activities, may come as a surprise to those who view the business struggle as solely a matter of logic and cold-blooded competition. The fact is that advertising managers have, like so many other human beings, a normal desire for companionship among their own kind. They appear to feel a need for professional association with other advertising men, regardless of the diversity of business fields that may be involved. Such association tends in time to override, to a degree at least, the natural barriers created by competitive struggle.

The ANA has had since 1906 to build a tradition of association and to demonstrate that businessmen can cooperate to the mutual satisfaction and benefit of both company and individual. Over the years it has enjoyed a healthy continuity of staff, which has been headed by president Paul West since 1936. West is a lean, careful man, who, as the repository of many confidences, moves with the assurance of a skilled diplomat. A Paul West press conference is a fascinating, impressive and somewhat mystifying experience, which leaves one feeling that he has received important information, but that he is not quite sure what it is.

The ANA staff seems to enjoy an unusually close relationship with the membership. One reason is doubtless the fact that, unlike some other associations, it does not generally seek to win publicity for itself. Instead it concentrates on the job of providing services to members and acting as a source of information about advertising for interested organizations, government or private.

The staff's impressions of what members get out of association with their professional peers are corroborated by advertising executives who are active in the organization. As Donald Frost puts it: "The most important thing about ANA membership is the stimulation you get along the different lines of thinking

To page 87

tip-off:

to timebuyers! In Nebraska IT TAKES JUST ONE! KMTV, and ONLY KMTV, scores in both Omaha and Lincoln — Nebraska's ONE big market! A new referee (the Lincoln ARB) proves Channel 3 is Lincoln's most popular station too! Specifically, KMTV leads in more quarter hours than the Lincoln station and in more quarter hours than the other Omaha stations combined! KMTV also outpoints all competition 7 to 3 for Lincoln's 10 most popular shows! As outlined in NCS #3.

REACH MAKES THE DIFFERENCE!

kmtv[3] OMAHA

P.S. WE ARE WINNERS IN OMAHA, TOO.

COACH PETRY AND HIS PROFESSIONALS HAVE THE KMTV STORY.

VOICE OF ADVERTISING *from page 85*

of other advertisers. I don't mean that you do exactly what they've done, but listening to talk about their problems stimulates thinking about your own."

"The big thing," adds Henry Schachte, "is that when we go to a meeting we're re-charging our batteries."

The importance of personal relationships built through these meetings would be difficult to overestimate. "You get to know on a first-name basis the advertising heads of major corporations," says George Abrams. "This is a great help. I can call up a man if I have a problem, because I've met him at our annual meeting. Maybe just to ask his opinion on something. Maybe I want to sell off half of a show."

All this is evident at the annual fall meeting held in Hot Springs, Virginia, when the advertising leaders of the nation gather for a three-day workfest at the rambling massive structure known as the Homestead. Here, isolated from the noises and pressures of the cities, America's advertising managers go to school again, spending busy mornings, afternoons and evenings in workshop sessions, seminars, major meetings. Only occasionally do the members leave the huge building to golf or roam the extensive grounds.

This does not mean that it is all work. In the evening, after a session at which say, there will be a showing of business films, you can find members relaxing in one of the several large supper club rooms, listening or dancing to a band, or gathering in various cocktail sessions sponsored by companies or ANA groups.

It is interesting and a bit awe-inspiring, to see how so many of these advertising men will then arise the next day early, if not bright, to take part in work sessions that begin at 8:30 a.m.

ANA primarily serves the company

At the same time, ANA is organized to serve companies rather than individuals, and its charter and by-laws are conceived with that in mind. For its dues, which will vary from $325 to $3,150 annually, depending on size of advertising expenditure, a member company may choose any of its executives or employees to represent it, and any company individual may benefit from its services.

But to get maximum value from ANA, say its staff, members should be active through participation in ANA national meetings and workshop, and by following the work of the twelve service committees which conduct the actual productive activities of the association. These committees average about 16 members each, though some go as high as 25.

There are committees for each of the following: Advertising Management, Sales Promotion, Public & Government Relations, Advertising Research, Magazine Advertising, Advertising Budget Control, Cooperative Advertising, Audio-Visual (Business films), Business Paper Advertising, Outdoor Advertising.

The functions of these "project committees" are described by Lowell McElroy, vice president in charge of committee operations:

"Providing members with information and research reports to aid them in doing a more effective advertising job; working to improve media practices; helping members achieve substantial savings in advertising costs."

Subjects of confidential reports

The recent confidential reports issued to members by the radio-TV committee illustrate the type and scope of ANA activities in connection with media. Among the subjects covered were: methods of agency compensation on multiple agency shows; members' practices in paying agency commission on production handled by production company or networks; members' opinions on "must-buy" and option time recommendations in the Senate Network Report; members' experience in negotiating TV network facilities contracts of less than a firm 52 weeks commitment; research organizations used by ANA members for pre-testing and post-testing TV commercials; members' experience with triple-spotting and specific measures to combat it. In addition, the various union codes, talent agreements and the like, are made available.

No one who has watched the ANA membership at work can fail to be impressed with the fact that the advertising heads of America's leading corporations are far more serious in their approach to their vocations than they have been given credit for by the public at large. Indeed, there are many among them who derive from advertising a professional satisfaction that a few decades ago would have been difficult to imagine. Donald Frost calls his ANA work his chief extra-curricular activity, pointing out in addition that Bristol-Myers as a company takes the position that it should support actively the organization that supports advertising, which plays so important a role in its economic life.

Henry Schachte voices the feelings of many an advertising man of today and undoubtedly of more to come in the years ahead, when he says: "The people who are the most active in ANA really like advertising. I get as much fun out of reading a good marketing plan as a good novel. Advertising is a completely absorbing business." END

I BOUGHT IT *from page 57*

Although researchers, by and large, do not believe there is a basic correlation of the like and dislike factor of a commercial and its effectiveness, the preference factor can be extremely important in many areas; for example, it does provide a measure of how long a commercial may be effectively repeated and also some measurement of emotional involvement.

It is interesting to note that Piels was first in commercials liked and second in commercials disliked. The dislike score suggests that any commercial so strong in its positive appeal will inevitably produce negative reactions as well.

Although there has been much trade comment about the popularity of the Piels commercials, the question asked most is whether it has affected their sales. Based on TELEVISION MAGAZINE Brand Studies of beer brands in households, here's how Piels made out (1,000 respondents):

	% of Recall	% of Use
Piels	63.6	13.7
Rheingold	27.7	14.9
Ballantine	26.5	12.3
Schaefer	25.0	14.0
Knickerbocker	15.6	4.4
Schlitz	14.4	3.3
Pabst	3.9	1.9
Budweiser	2.0	2.7

When past reports are studied along with the most recent findings, the following points appear worthy of note:

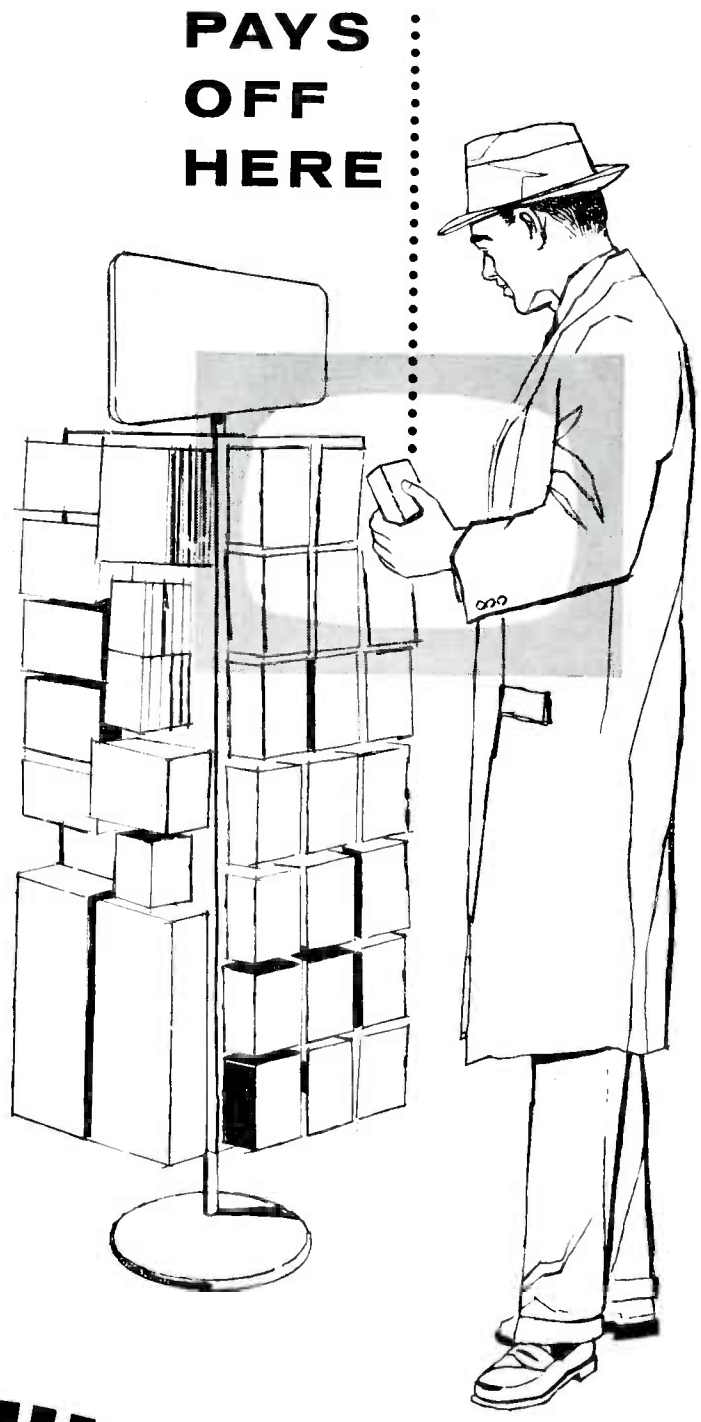
Three important points

1. The TV medium seems to be particularly effective for new products. Most of the leaders in the category of those purchased because of TV were given their national introduction largely through the medium. Zest, Maypo, Stripe, Gleem, Lestoil, Comet are outstanding examples. Usually the rise of the product to a high-scoring position is swift if the campaign is strong.

2. It seems to be immaterial whether the campaign be network, spot or combination. Indeed, some of the most successful have been spot campaigns solely. Examples are Lestoil and Maypo. Chock Full O' Nuts, leader in its category, uses spot announcements while Savarin, number three, sponsors a local newscast. Second place Maxwell House is, of course, a power-house spender combining network programming and spot announcements.

3. Commercials that do not show up significantly or at all in this type of survey are *not necessarily ineffective.* This is particularly true in the case of old established products and where brand image or mood treatment prevails. END

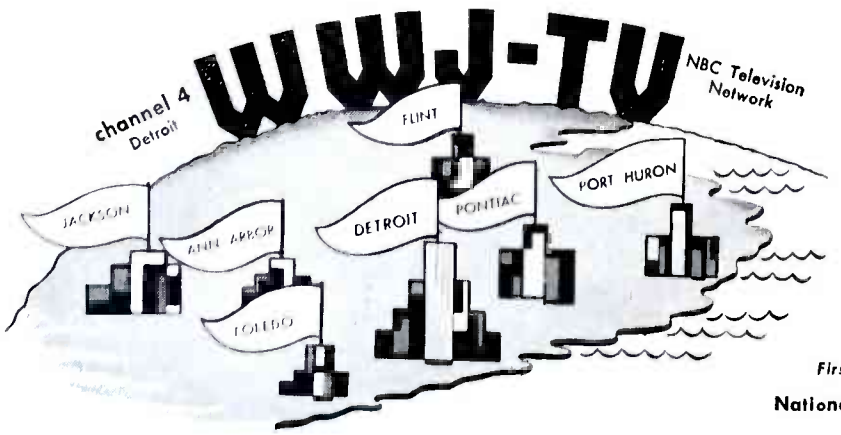
BELIEVABILITY



In the drug store, products advertised on WWJ-TV are more apt to get attention, more likely to be purchased.

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

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



ASSOCIATE AM-FM STATION WWJ

First in Michigan • Owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

Opposing labor's big fist is management's jaw, a symbol of its ability to absorb the hard knocks.

any far-reaching labor responsibilities.

However, the RTDG has won a concession from advertisers in its recently-concluded negotiations that could conceivably involve them more directly with labor. Spots made on tape at network premises will be directed only by its union members. If the agencies wish to use network tape facilities, they must make their directors join the unions. Otherwise, they must produce these spots elsewhere. This demand almost resulted in a strike. It was a "life or death" issue to the union.

But such proposals have created a united front on the part of management. To labor's big fist is opposed management's jaw, a symbol of its lack of fear as well as its ability to absorb the hard knocks. This occurred during the recent IBEW strike against CBS in May, which lasted two weeks. One of the major issues was the IBEW power play for greater control of production labor. It asked that only taped programs produced by its members be telecast over the network. This would have meant that CBS advertisers could only have bought programs produced by IBEW labor. It would have been a mortal blow to other production unions. CBS broke the IBEW strike. The demand was never granted.

The CBS victory is also credited with facilitating faster settlement of the recent AFTRA negotiations. These negotiations were at a critical stage three times. The networks stood firm, but they were strongly backed by the advertisers, who had given individual assurances of support. Pledges were given to continue sponsorship even in the event of a strike. The networks are naturally extremely vulnerable to strikes. They have only their time to sell and time that is lost can never be resold.

Setting patterns for the future

The networks are quite cognizant of the enormity of the stakes in the life or death game they are playing with labor. They are well aware that they are setting patterns and procedures for the future. Firmness has been their basic strategy, an unwillingness to compromise on fundamental issues. They refuse to allow featherbedding or to grant job security to announcers.

But while showing the big stick, they have also used sugar. CBS has given concrete evidence that tape can create more work. It has hired 40 IBEW members to service its tape machines in "vidicon valley." The networks have given constant assurances that tape will not cause any job displacements. They have promised that tape will not cause any "speed-ups," though they have let labor know that some overtime may soon be eliminated. Furthermore, there is a clause in the new AFTRA tape contract which forbids the stockpiling of tape for 45 days before new contract negotiations begin. "It was a silly fear," said one network labor relations executive. "We can't stockpile 16 hours of daily programming." But many of these fears still remain. They will not lend themselves to reassurance because somebody *must* lose in the scramble for jobs.

The central issue in that scramble is jurisdiction. The problem calls for the wisdom of a Solomon. It involves both live and film TV. Unions in each of these areas of production believe they are entitled to jurisdiction over tape.

Jurisdiction affects networks, advertisers and agencies vitally. For one thing, when shooting wars begin, management finds itself more often than not a victim rather than an onlooker. For another, different unions pay different rates. And while management may be able to benefit in some situations from favorable rates, jurisdictional disputes occasionally create pressures for increases.

Each labor body realizes the necessity not only to prove itself to its own members but also to attract members from other unions.

For example, WOR-TV, New York, is now the province of Local 794 of the International Alliance of Theatrical Stage Employees (IATSE). This station has been with the IATSE for about four years, but previously had been associated with three other unions within a four-year span. Jurisdictional strife can result in management being whipsawed between two competing unions.

AFTRA, interestingly enough, charges that advertisers and agencies have been "whipsawing" the actor and the announcer between live and film rates. AFTRA however, levies no similar charge against the networks. The Eastern unions (AFTRA, IBEW, NABET) generally are partial to the networks, while the Western unions (SAG, IATSE) are partial to motion picture interests.

The substance of the AFTRA complaint is that the employers, in collusion with SAG, have purposely kept film rates low in comparison with rates for live TV. Actors, of course, belong to both unions, as well as to Actors' Equity. They work in film, TV and in the theater. AFTRA believes in *one* rate for actors who are working in TV, regardless of whether it be live or film work. It has repeatedly pushed for a single rate. At present, it is engaged in a jurisdictional dispute with SAG before the National Labor Relations Board.

What seems to be involved are two concepts of unionism. One, the AFTRA position, is to get the highest rates possible. The other, the SAG position, is to concentrate on keeping its members at work, though rates per job may not be as high (except for stars).

SAG approach similar to guilds

SAG is an old-line motion picture union, whose approach is much like that of a guild. It has had to contend with an industry in which work is on a per-picture basis, though there are still term contracts. AFTRA, the stronghold of the announcers, has profited from a practice in which jobs last a minimum of 13 weeks and sometimes go on for years.

Representing the big motion picture star is usually the SAG president, this year Howard Keel. In past years, presidents were Walter Pidgeon and Ronald Reagan. John Dales, the executive secretary of SAG, is a veteran labor leader who has been called the "ablest man in the business" by management representatives. Dales, they maintain, is quick to realize the problems of business.

AFTRA is a much more militant, vociferous union. Its executive secretary, Donald Conoway, is new and relatively inexperienced. He must impress a membership which has not forgotten the late George Heller, a former actor and executive secretary. But he has the assistance of Mortimer Becker, the union's knowledgeable counsel. Clayton Collyer is the president of AFTRA. The recent AFTRA negotiations for tape were interesting for their display of fireworks. Masses of membership attended many of these sessions. Table-thumping by AFTRA negotiators became a regular procedure.

Both AFTRA and SAG lay claim to tape. AFTRA maintains that everything electronically recorded, that is not produced exclusively by the motion picture camera, is under its authority. SAG declares tape is only another method of recording motion pictures.

Merger between these unions would, of course, be the answer. It has been under discussion since 1938 but only recently has progress been made. The New York Branch of SAG has already voted for merger. Hollywood SAG has voted to study merger between all performer unions.

Merger is inevitable, according to industry figures. They believe that never

To next page

The fight for job control in New York's few film studios that have tape is explosive in the extreme.

again will separate negotiations be held with each union. In the event merger doesn't occur, they predict a working arrangement between these unions which will give each a sphere of influence—SAG controlling Hollywood, and AFTRA, New York. One rate for actors would be accomplished in any event.

Advertisers and agencies are aware that the different rates have created enormous ill-will. Perhaps the problem was that the first Commercial Code with SAG was only hammered out in 1953. It established the principle of residuals for TV film and a basic set of fees. This two-year contract was extended for three more years in 1955, with virtually no changes. However, in 1954 AFTRA won a pension and welfare fund which SAG has yet to establish. These five years were years of TV's greatest growth; stations jumped from 109 to 475, set circulation doubled. In 1957, objections to the SAG Commercial Code crystallized. It was termed a "sell out" by many New York members of SAG. Many, prominent in AFTRA, felt the rates victimized them when they performed in film commercials.

They resolved to get a sharply improved contract. Their first step was to set up a caucus group of actors and announcers. This group included such announcers as Jay Jackson and Del Sharbutt. Their aggressiveness helped attain a much improved agreement. And AFTRA also achieved its goal in its recent tape contract, which bettered the SAG deal. The agencies now are pinched. They must not only match the new AFTRA rates for SAG, but must also provide for a pension and welfare fund.

Talent costs still about 10%

But advertisers and agencies are reasonably content with their new Commercial Codes. Talent costs still run about one tenth of the budget for a commercial. Besides, the great financial bog in commercials has been production rather than talent costs. They have risen 400 per cent—including costs of materials—since 1953, according to a study made by a top agency.

The situation between the IBEW, IATSE and the National Association of Broadcast Employees is even more complex than that between talent unions. It is a conflict between industrial and craft unionism with a few wrinkles added. These unions have clearly marked out jurisdictional boundaries, except for IATSE, which is a union of autonomous locals. IBEW members of Local 1212 work at CBS, its owned and operated stations, as well as 400 others in radio and TV. The IBEW is still primarily an electrical union within the building industry. NABET members (Local 11) work at NBC, ABC and a large number of radio and TV stations. NABET is a broadcast union.

Who belongs to IATSE?

In contrast to these two organizations, IATSE is a catchall entertainment body of about 6,000 members. Its numerical strength is in Hollywood where its locals control production in the motion picture studios. In New York City, its membership is in the independent film studios. But it has about 500 members in several locals who work at the networks where they function as stagehands, wardrobe and make-up artists. And it has a local of broadcast technicians installed at several New York stations as well as those owned by the Westinghouse and Metropolitan Broadcasting groups. Consequently, it competes on several levels.

Ostensibly the situation between the IATSE, IBEW and NABET is peaceable. All are members of the AFL-CIO, of which Richard Walsh, head of the IATSE, is a high official. The AFL-CIO has made its unions observe a "no-raiding" pact in the interests of unity.

There is however, a "grey area" in tape where competition continues despite the pact. It is in the new tape studios, Videotape and Telestudios—the latter has now become converted to tape. These are independent studios in the manner of film studios. Both have selected the IBEW as their production union, marking its first move into a field previously controlled by the IATSE. Charles Calame of Local 1212, the broadcast local of IBEW, more or less runs his own shop. He is a sharp-eyed middle-aged, ex-CBS radio broadcast technician, who has piloted his union through troublesome times. Tyler Byrne, his opposite number in NABET's Local 11 is a younger man, who believes that production unions should remain within their present preserves.

The IATSE situation at the networks will remain status quo, according to insiders. IATSE has too many other problems in tape. To move into the networks, it would have to "raid" the entire broadcast union unit, engineering as well as production, and this is highly unlikely, unless conditions create new and heavier pressures. Engineers and technicians in the top classification at the networks receive about $185.50 as noted previously. Since 1950, these workers have been raised about 36 per cent while cost-of-living has increased nearly 25 per cent.

Nevertheless, of the three unions IATSE is the strongest. The origins of this theatrical union go back deep into labor history, back to the Knights of Labor. It flourished along with motion pictures but became infested with labor racketeers when George Browne and Willie Bioff took control. Its current president, Richard Walsh, portly and now in his sixties, was their successor, and kept it free of any similar taint. Walsh is highly regarded by the motion picture industry as well as his men.

But IATSE seems to be facing the gravest threat of its career. Tape is most likely to affect its members among all who work in TV. They—the editors, the projectionists, the laboratory workers—are most likely to be the victims of technological displacement.

Others—cameramen, soundmen—must be willing to make difficult, if not, in some cases, impossible adjustments. They need to be retrained. They must learn how to operate different machines. They must develop different skills. And they must be willing to accept pay scales which are considerably lower than those they are presently receiving. Some of this retraining is presently said to be going on at the RCA Institute.

IATSE must provide the type of leadership which will aid its locals to cope with these taxing new demands. Since vital interests are affected, many of these locals may not sit still for adjustments which cut salaries sharply or which result in less work. The temptation to break away from the International will be strong. Already there is talk of backstage wrangling in IATSE locals which represent cameramen, projectionists, stagehands, and editors. The fight has been over who is to control certain jobs in the few film studios in New York with tape.

The situation is explosive to the extreme. It is laden with dynamite for the Hollywood motion picture studios as well as those in New York City which intend to move into tape.

There are programs now on TV, situation-comedies and family dramas, which could as easily be produced on tape and for much less. IATSE must enable its employers to be able to offer tape's advantages to those advertisers who want them. Unless it does, production will flow away from Hollywood and back to New York where there are independent tape studios and where networks too can offer facilities.

IATSE, incidentally, has no arbitration or grievance procedure. A veteran labor attorney, critical of IATSE leadership, contending that "some unions build graves for their employers," says that IATSE must do more to deal with its problems.

The tape age finds still another union, the American Federation of Musicians resolving to embark on a new philosophy—work not welfare. This union of 262,000 members, of whom at most 60,000 work steadily, illustrates the fact that technological change cannot be fought, that it must be accepted and adapted to. The AFM has been split by an internal revolt led by Cecil Read, who heads the Musicians Guild of America. The MGA has taken over jurisdiction of the major Hollywood motion picture lots.

Read calls James Petrillo's brand of unionism "a dole." Petrillo believes that profits made on recording on film or wax, should be funneled back to musicians. He created a Trust Fund which charges a TV series using music five per cent of its gross sales. This money is then distributed to musicians in return for their services at free concerts. The Fund expended $900,000 in 1950. In the year ending June 1959, it will spend $6,250,000.

Fund defeats working musician

But the Fund does not create work for the working musician. It does the opposite. TV film producers use canned music tapes instead of live music, whose cost they find too high. In 1957, for example, the Fund's TV income was $1,105,000—about $200,000 less than the previous year. Petrillo built up the Fund at the expense of the working musician. His five-year pact with the networks passed 20% in raises on to the Fund, whose chief beneficiaries are doctors, lawyers, carpenters and barbers, the occasional musician and chief supporters of Petrillo. But Petrillo is no longer head of the AFM.

Herman Kenin, a Seattle attorney and a Petrillo designate with a mind of his own, is the new chief executive. He has plainly stated that he wishes to trade much of the Fund income for work. The statement has already been acted on in two revolutionary agreements, one with Desilu and the other with Revue productions. Both sharply reduce Fund contributions and substitute employment, a total of $2,000,000 over five years.

A new AFM formula for playing live music on TV films has been created. At Desilu, one half-hour in three must use live music. The MGA formula on the other hand, provides for a total of nine hours in 39 films, a much lower figure. Hollywood TV film producers, looking for cheap music, may therefore prefer to patronize the MGA bargain counters.

Work rather than welfare is the substance of the new three-year contract signed by the AFM with the networks. For the first time a residual formula for tape has been established (75%, 75%, 50%, 50%, 50%, 10%), plus a pension fund. Traded were staff jobs and trust fund payments.

What of the future? Will networks, advertisers and agencies grant wage increases at the same rate? Is a ceiling being reached? The answer is yes. Labor will probably have to become "reasonable." Advertisers declare that the greatest growth of TV has already been accomplished. Wage increases at the rate of recent years cannot be justified without pricing the medium out of the market. Labor will have to be content with cost-of-living increases, they say. These increases should run about 20 per cent within the next five years.

Residuals, however, will remain an important source of revenue to talent. The production unions, including IATSE are not interested in residuals now, or in the near future.

AFTRA will demand an improved residual formula in its next Commercial Code. It has paid $15,000 for a complex play-for-pay study which suggests that talent be paid fees according to the size of the market in which the spot is played. Advertisers have rejected this demand in an unqualified manner. It may be expected to become a sore spot at the next negotiations in 1960. SAG in its future tape contract will certainly consider repeating the AFTRA pay patterns—work per program rather than per day or week. But labor, especially talent, is pretty well aware of the realities of the 1959 broadcasting world. AFTRA kept the radio rate demands to a minimum in its recent contract because it understands present conditions in the medium.

The consequences of increases

It is, of course, difficult for labor to know precisely when its demands will harm an industry. Only much later are the consequences of negotiations revealed. The musicians are said to have hurt themselves in this manner, as did AFTRA when it won increases for its chorus singers only to find that employment had been reduced as a result.

Perhaps if management did a better job of communicating directly to labor, such demands would not be made, according to some in the trade. Some of the best informed observers of the TV labor scene insist that it is particularly important to communicate to production labor, who are usually given no sense of their importance; most of the attention goes to talent. More must be done in day-to-day relationships with them, they maintain. Grievances must be satisfied more rapidly. The *men* must be reassured, not only their leaders, for *they* are responsible for the pressure at the bottom of the boiler.

On the talent level, labor is different. More and more, an élite group of professionals is being created. These people are not labor in the usual sense of the term. They bring to their work individuality and great creative power which cannot be duplicated. Their rewards are, in so many cases, higher than those of their employers. Staff announcers make $25,000 and upwards; successful free lance announcers $100,000 and double that sum; writers, directors and actors $25,000 and upwards. Transition actors $25,000 and upwards.

Transition must be made

Despite the strains and stresses, management and labor must live together in this age of tape. It will take wisdom, restraint and good will to be able to deal with the innumerable problems that will face the industry on the labor front. But the transition must be made as painless as possible. Labor cannot halt the tide of progress. Management can smooth the way for itself as well as for those whose jobs are at stake by a greater awareness of the forces at work.

There is also a very great likelihood that tape's technological displacements may only be temporary and that the future will bring increased employment through greater usage. Maturity alone will provide a bridge to that future. END

The new look in Michigan coverage . . .

BY

WILX-TV

CHANNEL 10

FULL POWER:
Video—316,000 watts
Audio—158,000 watts
Antenna height—1008′

WILX-TV is the *only single station* that will completely cover Michigan's Golden Triangle—Jackson, Lansing and Battle Creek—with a *City Grade* signal!

WILX-TV has the Right coverage in the Right spot

TOTAL STATE EXCLUDING METROPOLITAN DETROIT		B SIGNAL AREA	
Population	43.4%	Retail Food Sales	47.3%
Households	44.7%	Retail Drug Sales	48.6%
TV Households	44.0%	Retail Automotive Sales	50.3%
Farm Population	34.1%	Retail Filling Stations	46.3%
Retail Sales	47.3%	Gross Farm Income	39.9%

Only WILX-TV, an NBC affiliate, can so thoroughly cover and deliver this rich out-state market! Just check those figures again!

Michigan's Golden Triangle is a *major* market. In total population it ranks just below the 10th largest metropolitan area* and in TV homes, ranks just below the 27th market area** in the nation.

*BASED ON SRDS CONSUMER MARKET DATA
**BASED ON TELEVISION AGE 100 TOP MARKETS

prime time now available!

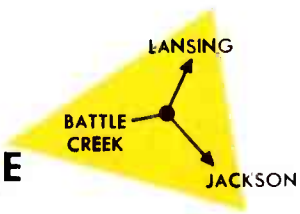
RIGHT NOW. . . is the time to contact

VENARD, RINTOUL & McCONNELL, INC.
for complete market information

NBC

WILX-TV

CHANNEL 10 SERVING MICHIGAN'S **GOLDEN TRIANGLE**



Try to protect the public from everything and you will raise a mass of incompetent protoplasm."

lling message. However, I'll admit that a western gives you 100% more audi-ce than something else, it certainly akes good sense. It is difficult to find a od argument against the highest-rated ow."

Houston is not much impressed with e critical outcry that has greeted tele-sion programming this season. Not be-use he necessarily disagrees with some the specific value judgments of the itics, but because he rejects what he nsiders the underlying assumption that is proper to impose the standards of the itics on the public.

lects imperfect democracy

Having lived through the tumultuous ecades of depression, war and the emer-nce of the Nazi and Communist tyran-ies, Houston elects to stumble forward ith imperfect democratic procedures ther than invite the risks he feels are nplicit in political or cultural paternal-m.

"I certainly could take the position," e says, "that I should guide this young an here, who, let us say, elected me to fice, expose him to the better things in fe, choose what he reads and sees, in-ead of leaving him to his own low ani-al instincts. But I've seen the idea tried my lifetime in Germany, Russia and ther countries, and I come back reluc-ntly to the conclusion that if you have e right to choose your elected represen-tive, you should also have the right to hoose your entertainment.

"Furthermore, you can't protect me om everything. Otherwise you will raise ust a mass of incompetent protoplasm.

"My views stem from a complete faith hat democratic capitalism has produced he greatest happiness the world has ever een."

The keen political awareness that is xpressed in these words is the product f a lifetime combining rich business and overnmental experience. Houston has een associated with a number of im-ortant federal agencies, beginning with he ill-fated N.R.A. in the thirties, the Navy, OPA, the Army and the Economic Cooperation Administration. He balances his with heavy background in sales and dvertising, beginning with Standard Oil f Ohio and later Tide Water Associated Oil Company. Before joining the Sher-nan & Marquette agency in 1950—it was enamed in 1954—he served with Young Rubicam as vice president and account upervisor and as executive vice president f Lennen & Newell. For two years, he vas executive v.p. of Pepsi-Cola.

Today he is wary of those who promise Utopias swiftly achieved. But he remains optimistic, believing that social evolution is on the side of progress and that this includes TV.

He says: "Last year, more people bought more books, more records, at-tended more concerts than ever before in history. And if you want to take Shake-speare as your standard of culture, more Americans saw Skakespearean perform-ances than did people during his entire lifetime.

"The people are not always right. But you are looking at the broader swing. It implies a belief that you've got to look at a long rather than a short term.

"It is all evolving. Why get too impa-tient? We are making great national ad-vances. And TV is part of that advance."

He is impressed with the progress edu-cational TV has made. Who could have guessed ten years ago, he asks, that com-mercial stations and networks would in-troduce formal university courses on the air and that these would be enthusias-tically received? Yet various stations are doing just this, and NBC's *Continental Classroom* is taking the nation to school early in the morning. Houston himself is enrolled in the NBC program. He is a TV student of Professor Cooley's course in principles of higher mathematics on *Continental Classroom*. Nor does it bother him that the course is given so early in the morning. His point is that the instruction is there *if you want it*.

An advertising man of the world

As should already be evident, Houston is an advertising man who lives very much in the world, who sees no dichot-omy separating business existence from political, social and scientific events. It would be difficult, indeed, to find an agency man in whom political and social views are so interwoven with thinking about advertising and television.

Thus, he accepts the fact that his position as one of many decision-makers who directly affect what the public sees on its TV screens confers upon him a serious social responsibility, unlike many others who find refuge from conscience in the idea that since it is the medium which is licensed by the government, it is the medium which alone carries responsi-bility.

"I believe that responsibility holds for any advertiser or agency man," he holds. "But I see it in limited ways. I take a dim view of those who want to force culture down people's throats. Still, I have a responsibility to the people to promote service, happiness and prosper-ity."

Negatively, this means keeping off the screen material you are convinced is harmful. For example, "I have no right to send into my living room the type of program that talent seems quite willing to put on in Las Vegas. There are a lot of things that I may want to pay to go see if I wish. The very intensity of the medium and the involuntary nature of the audience rule them out in TV."

Positively it means: "I do have the ob-ligation to put on what I really believe is best. But I am not spending just my own money to ride a hobby horse. And I cannot fulfil that responsibility unless I keep my choices within the range of what people want to see. I must move within the mores of the people. I am not under obligation to put on a discussion of Ein-stein's theory of relativity at 8 p.m."

A limit on client and agency

Houston, in short, is quite willing to place a limit on the right of client or agency to do whatever he thinks may help him sell goods on the air. He resists fiercely, for example, the audience parti-cipation show that is based on the ex-ploitation of human misery, on the grounds that such a program degrades the viewer and the medium. It is also bad commercially, he believes.

The social obligation that Houston is quite ready to put before the needs of marketing is perhaps best illustrated by his comment on the function of TV among the aged.

"Among the very old, television has moved into an extraordinary void. I don't believe it is possible for you and me to capture the bleakness of the life of an old person who is alone and de-pendent on children or on charity. For them TV has moved in to fill one of the most poignant voids in the history of human existence. The wrestling matches they watch you may consider dreadful, but they represent a lot more than what was available to them before. To these people, selectivity comes later."

Bryan Houston's tendency to connect advertising with larger human concerns is doubtless one of the reasons he is a favorite speaker at AAAA conventions and regional meetings. Another is a style of speaking that is at once literate yet simple. His speeches are nearly always keyed to the future, suggesting exciting new horizons for the advertising practi-tioner.

Many of the lecture platform phrases come through in his conversation. The result is a low-key casual conversation that retains the ring of the public ad-dress, occasionally mixed with the re-

To page 95

"Imagin'

me goin' ta collidge!" WJAR-TV made nationwide headlines recently when it initiated a live TV course on the history and philosophy of communism. Full academic credit was given by Providence College and enthusiastic letters poured in. Daring, imaginative, unorthodox local programming like this is the biggest single reason why WJAR-TV consistently walks off with the lion's share of the audience in the PROVIDENCE MARKET.

WJAR-TV CHANNEL 10

Cock-of-the-walk in the PROVIDENCE MARKET

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

It is in pure research that the greatest promise for advertising lies, professes Bryan Houston.

nembered slang of his early Texas years.

A number of basic themes run through he speeches, among them an emphasis on the importance of pure research to the dvertising business. Houston is convinced that an agency should "devote part of its money, time and talent to basic research," not tied to the needs of a specific client. In fact, he insists that "in doing this research it is important that there be no client participation."

He regards it as unfortunate that few companies "are willing to put out for pure research, where your principal product is bound to be failure." In pure research, you can never know when you will come up with findings that can be immediately applied.

For it is in pure research, he believes, that the greatest promise for advertising lies, particularly in view of the development of the giant computer machines. These, he holds, can now be assigned to complex marketing problems which formerly were too demanding of time and money to solve through normal clerical methods. He sees the digital computer going to work to answer basic media questions, such as: How shall I allocate my budget? Which medium actually triggered the purchase? It is only a matter of asking the right questions and punching in the relevant marketing and media data.

Areas of agency research

The Houston agency has been putting into practice the preachments of its chief executive. Among the basic areas of research in which it has been, and is now, active: *Pricing*—What are price limits? Product groups are studied and the interplay of the numerous marketing factors involved examined. *Print*—What are the limits of current research techniques? How do you make a Starch report applicable to a specific problem, instead of using it merely to corroborate your own judgment or contest someone else's? *TV*—Commercial impact. What are the elements that go into an effective commercial? How do you trace sales effectiveness back to your TV advertising?

Houston's early experience with TV research has convinced him that it repays amply in hard practical knowledge that can prevent serious and costly errors. For example, a Gallup & Robinson check on cigarette and soap commercials produced for Houston a number of significant basic findings, such as the relation of unbelievability to degree of impact.

"You have to see the full effect of unbelievability," he maintains. "If, for example, you make an unbelievable statement in any serious way, you cut down memorability of sales points 25%. It was a hard, hard lesson to learn—especially since I should have known it anyway, without research!"

Other "obvious" findings—"You can browse in a print ad, not in a TV ad. That puts a definite limit to the number of subjects your commercial can deal with. You can bore hell out of people. And demonstration produces a noticeably significant increase in over-all remembrance of sales points."

Houston appears troubled by the trend to participation advertising in the face of consistent findings supporting the theory of program sponsorship and commercial integration. He recalls a Red Skelton show sponsored by P&G several years ago. "The first commercial was a straightforward, hardworking commercial on Tide. Ten minutes later, Skelton used a gag mentioning the product. The Gallup & Robinson playback showed that the consumer attributed the sales points she remembered to the Red Skelton commercial. Actually, he had only provided a gag, the sales points having been made in the opening commericals. But Skelton supplied the umbilical cord between the TV show and the sell."

How closely related, incidentally, is recall of sales points to commercial effectiveness? This is still a much-discussed question in advertising. Houston's position is that, "You've got to take a reasonable view of it. That is, if 75% of your audience remembers your commercial, you are going to sell, there's no question of it. But if only 5% or 10% remember it, brother, you're going broke. Now, suppose you have a daytime show with a 10 rating. Look at the difference a recall percentage can make."

Houston is particularly strong in his insistence on the power of the sales personality in TV or radio. He cites a remarkable case in point where a radio station had more than half the morning audience. One Thursday he noticed that the local newspaper had only one supermarket ad. This seemed to him incredible, since in many other cities this type of advertising was a newspaper mainstay, making the paper a valued shopping guide for the consumer. "But in this market, women had apparently learned that the two radio personalities who were primarily responsible for the huge morning leadership of the station were giving them important service. So they were doing their grocery shopping by radio.

"The personality remains a source of great strength. I know that the cost situation has stimulated participation advertising. Nevertheless, where available, personality selling cannot be overvalued."

Here we come close to the heart of Houston's evaluation of the role of advertising. His is essentially the view of the classical economist, who looks upon capitalism as a self-corrective system based on meeting consumer needs through the product or service that performs satisfactorily or vanishes in the face of superior competition. Advertising in such a system finds its limits and its possibilities in the *quality* of the product for which it is the national sales voice.

Advertising has promoted honesty

This is why Houston is fond of telling listeners that, "Advertising has done more for honesty in business than all the laws and reformers put together. All Neanderthal concepts of sale are based on barter, the essence of which is that somebody gets the best of the deal. But every sale of a package product in this country is little more than a self-liquidating sample. Remember, you are sitting here in New York, selling in a Seattle retail store you have never seen, to an unknown customer. Such a system of distribution can only persist if there is continuing trust."

The idea of selling the remote consumer has touched Houston's fancy. It appears to him mysterious, romantic, a tremendous challenge; to the point, indeed, where he has said publicly that, "Compared with this bit of material thaumaturgy, space travel is a rather routine engineering problem."

Since product quality is the essence of advertising success, it follows, from Houston's point of view, that "If you put on the market an improved product, and if the advertising share put against it is higher than the competition's and your price is competitive, you will be number one every time. I think there is no exception to this rule. Obviously the advertising has to be effective."

This argument rests on the assumption that product differences are meaningful. Houston does not go along with the popular view that in many mass-produced items such as soaps, cigarettes and beers, there are no discernible differences. "You *can* tell the difference between cigarettes, gasoline and so on. The point is that even if this difference is a minor one, it can still kill you. Say that only 4% of women report that they can tell the difference between the contents of two sample packages. Over a period of years, that difference will mount up, and the results will show. If the percentage is large, the

To page 97

VIDEOTAPE™*

DYNAMIC NEW DIMENSION IN TV ADVERTISING

However you measure it — quality, convenience or economy — tape adds new dimensions to television advertising, and for at least 9 good reasons:

TAPE OFFERS THE ADVANTAGES OF LIVE TV

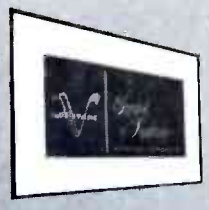
- Use of popular local personalities
- Conveys a sense of immediacy
- Permits last minute copy changes

PLUS THE ADVANTAGES OF FILM

- Perfect performance every time
- Accuracy of the sponsor's message
- Identical commercials in all markets

AND THE ADVANTAGES ONLY TAPE CAN OFFER

- Immediate viewing of the recording
- Erasability and re-usability
- Change audio without affecting video



Proudly displayed by progressive stations in major markets everywhere

REDWOOD CITY, CALIFORNIA
Offices and representatives in principal cities throughout the world

VIDEOTAPE™ AMPEX CORPORATION *professional products division*

*TM AMPEX CORP.

BRYAN HOUSTON *from page 95*

effects will be felt speedily. If women can tell the difference in favor of your product, then it is pretty difficult to spend too much. I would sum it up this way: If you can find a difference in the product which is a reasonable difference to most people, then you are all right."

Only one supremely confident of the importance of the field in which he labors can speak so strongly of its limitations. He frequently berates advertising men who are afraid to call a client to task because the product falls short in the one aspect that is really vital—its quality.

Adventure in advertising

In advertising, Houston finds the adventure and romance traditionally ascribed to other human activities. He earnestly believes that it offers young men rewards that would be difficult to duplicate elsewhere. In his own written statement to fledgling company employees, this faith is summed up vividly.

"It is plain that, for those whose only goal is security, the advertising agency is not the best of all possible worlds. But some of us like to live a little dangerously. And for such people, I think there are rewards . . . opportunities and satisfactions . . . which are not generally duplicated in manufacturing organizations. Here are a few of them.

"An agency grows just as fast as its people can help it to grow. And you yourself can grow even faster. For, all Madison Avenue novelists to the contrary, the agency business is one of the few in which you do not have to wait for somebody ahead of you to die before you can advance. There is, therefore, less need for voodoo pinsticking than in corporations where perhaps twenty people must pass through one single job to get to v.p.

"There is greater intellectual freedom in the agency than there is in most business organizations. To be sure, the client always has the final say. And quite often he is not only arbitrary, but right, also. However, if you have truly grown up, you will not be inclined to envy arbitrary authority. And you can mark it down, too, that the intelligent client, in turn, harbors his own suspicion of agency people who constantly play back the client's own ideas and opinions.

"Almost by definition, large corporation management, to be successful, should be a very cohesive group dedicated to clearly understood managerial concepts and goals . . . Agencies, by contrast, should run with as little organization as possible. There must be some organization or the agency, too, will fly apart, but the primary work of agencies is the work of individual minds, each making an intense personal effort to understand and to solve marketing problems." END

SUMMER OUTLOOK *from page 63*

Even before the newer discounts and tape appeared to increase summer's attractiveness, the advertising leaders had been making heavy use of summer TV. Among them: Procter & Gamble, Colgate, Revlon, Shell Oil Company, Carter Products, General Foods, and Lever Brothers.

Advertisers even out c-p-m

Common practice among clients like P&G and Revlon is to compensate for rating dips with lower-cost program replacements to even out cost-per-thousand. They also regard summer as an opportunity to try new shows with minimum investments. P&G launched *Meet McGraw* in June, 1957; it turned out to be about a year ahead of the current mystery trend. Revlon, on the other hand, rocketed to rating and commercial success during the summer. *The $64,000 Question* began its career in June of 1955.

Many advertisers and agency men would like to see more experimentation take place in the warm weather period. "Perhaps we can do for summer what we have done for daytime—increase its attractiveness for audiences," says Peter Levathes, vice president and new head of the TV-radio department at Young & Rubicam.

Others are of the opinion that summer television can be of particular interest to spot advertisers who want to test campaigns, because of more favorable media costs.

Spot advertisers in particular should keep in mind that set usage varies significantly by time zone during July and August. In the Central zone, for example, sets-in-use was 51.8 last summer between 9-11 p.m. This is not very far below winter levels. Highest use between 7-10 p.m. occurred on the West Coast, 46.3, compared with 31.9 for the East Coast.

The psychological factor

That the lull in summer advertising stems partly from psychological factors, has long been known, particularly in view of the repeated reports showing levels of consumer sales that are little different from the levels of other parts of the year. Advertiser attitudes appear to be undergoing a change, however, doubtless stimulated to a considerable degree by the new flexibility of the medium, as well as by the growing body of experience built by successful users of summer-time TV. In the coming years, the prospect would seem to favor stepped-up warm weather activity, as advertisers learn how to use summer's television opportunities to their maximum advantage. END

RADIO WRAP-UP *from page 23*

again urged other stations to do the same. Meanwhile KICD Spencer, Iowa, told its agency late January that it would go to the local rate and that it would no longer pay agencies 15% commission, forcing agencies to bill their clients direct.

The question of whether liquor should be advertised on the air answered itself when the vociferous, albeit brief, controversy evaporated into a cloud of industry indifference. Following the charge last fall by NAB president Harold E. Fellows that WOMT Manitowoc had sold "its birthright for a $20 bill," that station changed its mind, decided after all not to take liquor copy. Last month, the lone hold-out, WCRB Boston, held out no more. It cancelled the contract of Federal Liquors Ltd. (Nuyens Vodka).

Trends in group realignment

There was another trend to independent radio on the West Coast as Don Lee Broadcasting System president Willet H. Brown resigned to "continue in association with" Don Lee owner Thomas F. O'Neil (RKO Teleradio Pictures Inc. chairman-president) and announced that henceforth KHJ-AM-TV Los Angeles and KFRC San Francisco would be operated as "three individual entities rather than as a single unit."

Another chain due for a new look: Metropolitan Broadcasting Co. (WNEW-AM-TV New York, WHK Cleveland, WTTG (TV) Washington). Paramount Pictures finally sold its 21.75% interest in the former DuMont stations to Washington food broker John W. Kluge (WNOK Fort Worth, WEEP Pittsburgh, WKDA Nashville, WINE Buffalo) and associates. Subsequent development: resignation of incumbent Metro president Bernard Goodwin, succession by WNEW head Richard D. Buckley.

Union negotiations

While network and station representatives joined the All-Industry Radio Music License Committee that would seek court action to force ASCAP to effect "reasonable rates," the four networks and their o&o stations signed for a one-year extension of their ASCAP contracts that expired December 31, 1958. Networks and American Federation of Musicians signed a new five-year pact effective March 1 providing for wage increases and a pension plan.

Taxes returned to stations

Appearing to settle the question of municipal advertising taxation once and for all, Baltimore's city council refunded city's broadcasting outlets a total of $69,415 collected during the town's late and unlamented ad tax dispute. END

Editorial

TARGET: TO REFLECT THE IMPORTANCE OF THE INDUSTRY

Back in 1944 when the first issue of TELEVISION MAGAZINE was published, TELEVISION MAGAZINE was pocket size. I thought I had some pretty good ideas then, one being that our readers were a rather sophisticated group and that therefore there wasn't any real need to come up with beautiful covers and fancy layouts . . . just give them the facts. The cover contained the contents page, pretty much the same as the *Reader's Digest*.

We sure were wrong! It took us all of one issue to brighten up our book. And we have been trying to make it brighter ever since. But there is something even more important than brightness, and it is the principal reasoning behind our new format, which we have started with this issue. That is to reflect the full importance of broadcasting as a major communications force, to interpret the dynamic medium of television to advertising management.

That's why I was so pleased to read in our lead story on the ANA the following statement by Henry Schachte, Chairman of the Board of the ANA, concerning its target for the immediate future, "Because advertising is getting to be a more important expenditure in many corporations, there are more corporate officers who have to get interested in it. They don't know much about it. Advertising people must learn to talk about over-all corporate problems, and corporate executives must learn to talk about advertising. They are not interested in layout, but in the long-range effect of the advertising investment. They are interested in the question of how advertising should be positioned in the corporate structure."

In line with this ANA objective, and considering the fact that for most of the country's major advertisers television is the prime marketing medium, we at TELEVISION MAGAZINE have set for ourselves a very similar goal. This, of course, may sound presumptuous, but the need is there, and the unique responsibility of acting as a vital communications medium with these objectives falls just about exclusively to TELEVISION MAGAZINE. Being a monthly, actually only TELEVISION MAGAZINE has the time, the space and the thinking to carry out this important editorial task.

A case in point is what we consider an extremely important upcoming feature announced in this issue called "Media Strategy" (see page 48). There management will have the opportunity to study first hand the important creative contribution and role of media in the total marketing picture. The editorial goal of this new feature goes considerably beyond its value to media buyers. Its basic aim is to show the thinking behind media strategy . . . to convey the full import of this area to advertising management.

Furthermore, considering the tremendous stake that advertiser and broadcaster alike have in this most powerful of all communications media, considering the tremendous impact television must have on the public, we have got quite a job ahead to present this fantastic medium in clear perspective.

Our target is clear. We would be the first to admit that we have a long way to go before we reach our goal. We do hope though that we will play some small part and be of some aid to all of advertising as it attempts, in the words of ANA's President, Paul West, "To show management the economic contribution of advertising to business. With this clearly understood, management will then treat advertising as an integrated part of its business, not something outside."

Fred Kogel