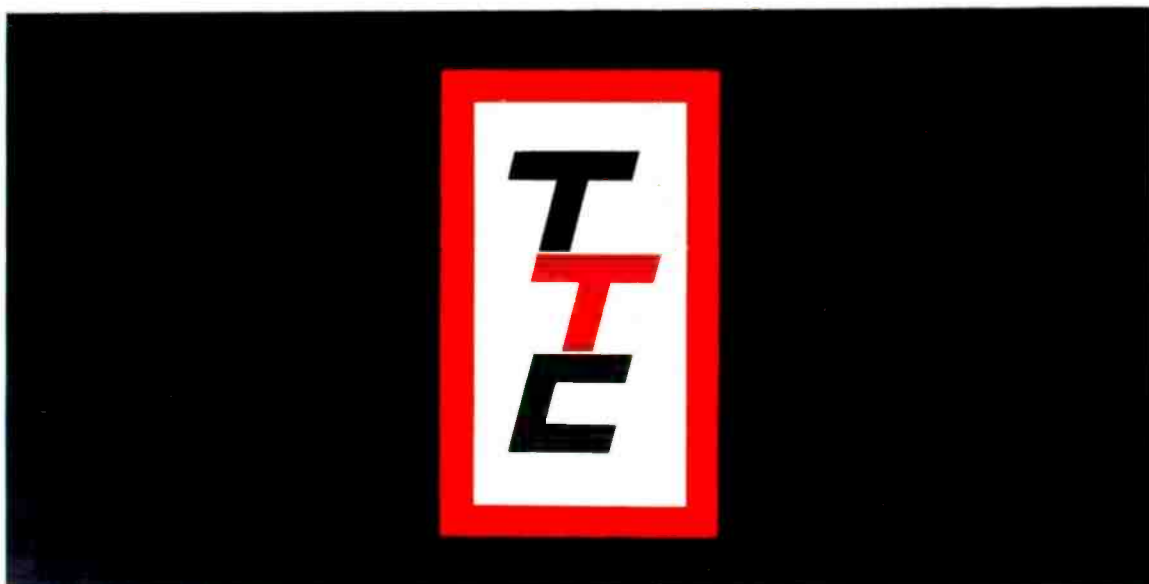


TELEVISION

PEACE ON EARTH



In program planning, in daily operation and in creative public service, the high standards of Transcontinent Stations are earning an ever increasing loyalty and acceptance from their audiences. This service, integrity and cooperation makes a lasting contribution to the constantly growing number of Transcontinent Stations' advertisers and their products.



WROC-TV, WROC-FM, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.	Represented by  The Original Station Representative
WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM,	
KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.	
WDAF-TV, WDAF-AM, Kansas City, Mo.	
TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17	

Award-winning TV series now available!

26 hour-long programs

"Great Music from Chicago"

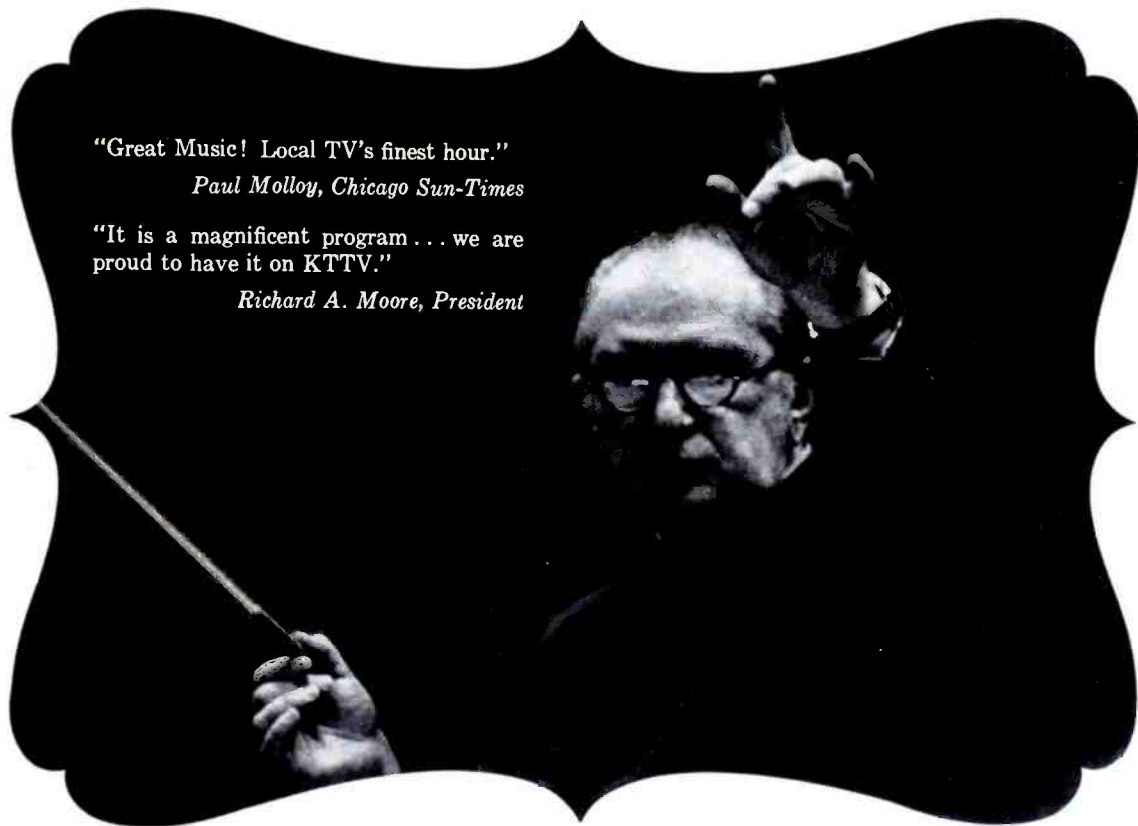
The television series that won the Peabody Award for musical entertainment in 1959.

"Great Music! Local TV's finest hour."

Paul Molloy, Chicago Sun-Times

"It is a magnificent program . . . we are proud to have it on KTTV."

Richard A. Moore, President



Great Music from Chicago brings your market a great variety of music. Symphonies, Pop Concerts, Broadway Show Tunes, Opera and Jazz. Week after week Great Music presents the finest names in music . . . Fritz Reiner, Andre Kostelanetz, Sir Thomas Beecham, Howard Barlow, Arthur Fiedler; the renowned Chicago Symphony Orchestra; guest soloists: Dorothy Kirsten, Byron Janis, Sarah Vaughan and

many others. Critics and Audiences agree GREAT MUSIC FROM CHICAGO is "Television's Finest Hour".

Sold exclusively by

WGN

SYNDICATION SALES

435 N. Michigan Avenue
Chicago 11, Illinois

This prestige series is featured on fifteen of America's most distinguished stations:

KPRC-TV	Houston
WFAA-TV	Dallas
KING-TV	Seattle
WSM-TV	Nashville
KGW-TV	Portland
WISH-TV	Indianapolis
KTTV	Los Angeles
WNTA-TV	New York
KTVU	San Francisco
KTVK	Phoenix
WAVY-TV	Norfolk
KPLR-TV	St. Louis
WFMY	Greensboro
WHCT-TV	Hartford
WBRZ	Baton Rouge

This QUALITY programming is available to you now: please call Brad Eidmann, MICHIGAN 2-7600, Chicago, ILL.

1975-76

A matter of principle

In 1960 the five CBS Owned television stations devoted nearly 14 million dollars worth of station time and facilities to non-network public affairs programs and announcements. The amount in itself is not of primary importance. But the principle behind it is. For

the sum (an all-time high!) is a measure of the emphasis the five CBS Owned stations place on community service programming patterned to the highest production standards. The result is a wide variety of exceptional programs which won better than 40 awards

41 AM 72 CT

and citations during the year. Information programs ranging from hour-long documentary "specials" broadcast during prime-time evening hours, to station editorials, to on-the-spot reports from the Congo and from many other top-interest locations around the world.

In a real sense, the stations' commercial success makes possible this wealth of public affairs programming. And thus guarantees the program balance which has always been a guiding principle of...

CBS TELEVISION STATIONS

*A Division of Columbia Broadcast
Operating WCBS-TV New York, KNXT Los Ang
WCAU-TV Philadelphia and KMOX E*

10,757,2

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41 AM 72 CT

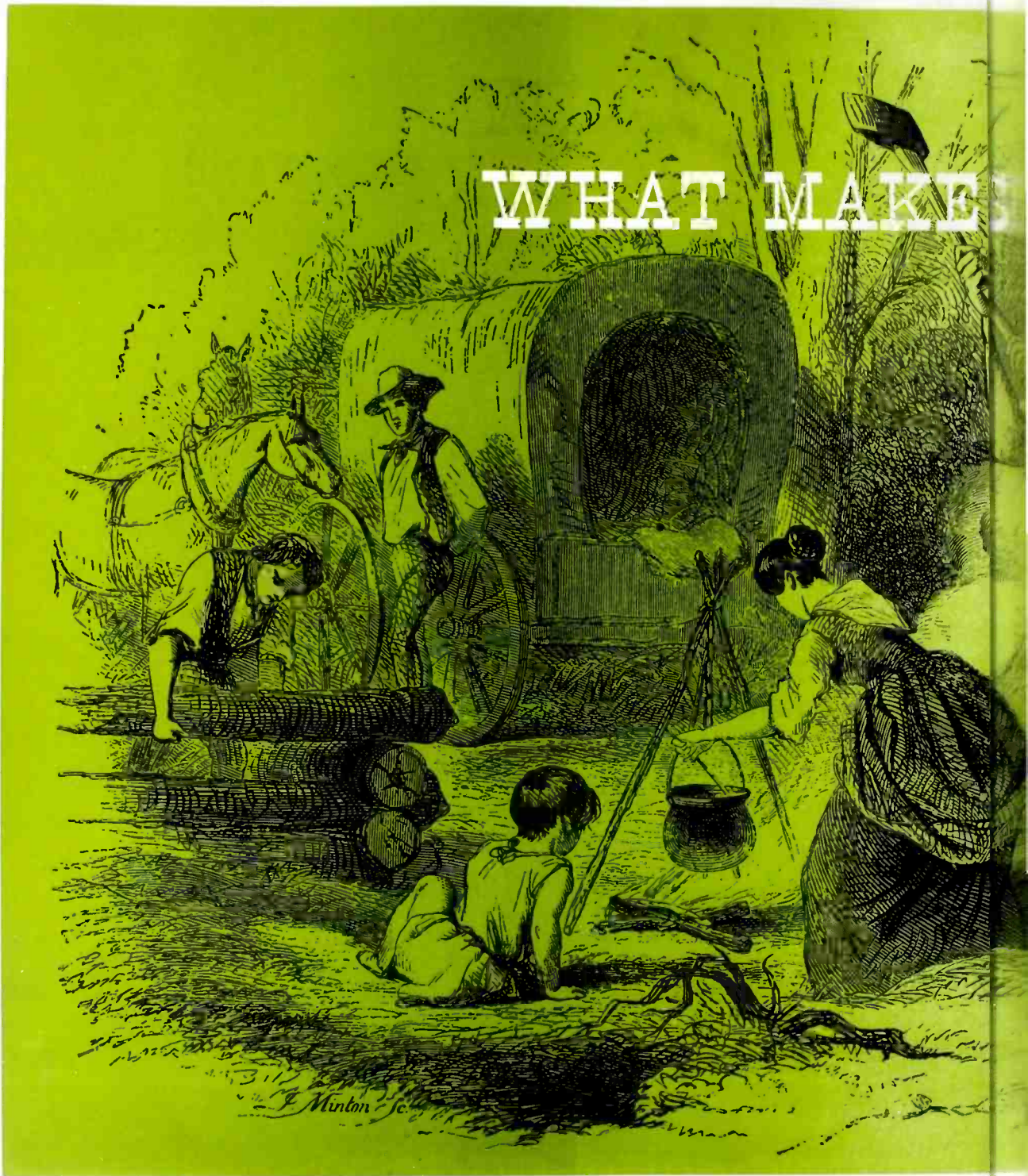
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CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System
Operating WCBS-TV New York, KNXT Los Angeles
WCAU-TV Philadelphia and KMOX-TV St. Louis

WHAT MAKE



STORER BROADCASTING

33 years of community service

A PIONEER

PIONEER?

A pioneer pioneers to get out of a rut. To explore. To open frontiers. To bring about new concepts. It's not the easiest calling. Everything must be learned the hard way. The risks are large and incessant.

There were few broadcasting guideposts when Storer started out 33 years ago. What have we learned from it all? THIS:

You first must make yourself a responsible citizen and a good neighbor to the community as a whole.

Only in this way can you build large, loyal audiences who will respond to your sales messages.

In short, operating in the public interest is good for our business and for yours.

Radio

PHILADELPHIA—WIBG
LOS ANGELES—KGBS
DETROIT—WJBK
TOLEDO—WSPD
CLEVELAND—WJW
MIAMI—WGBS
WHEELING—WWVA

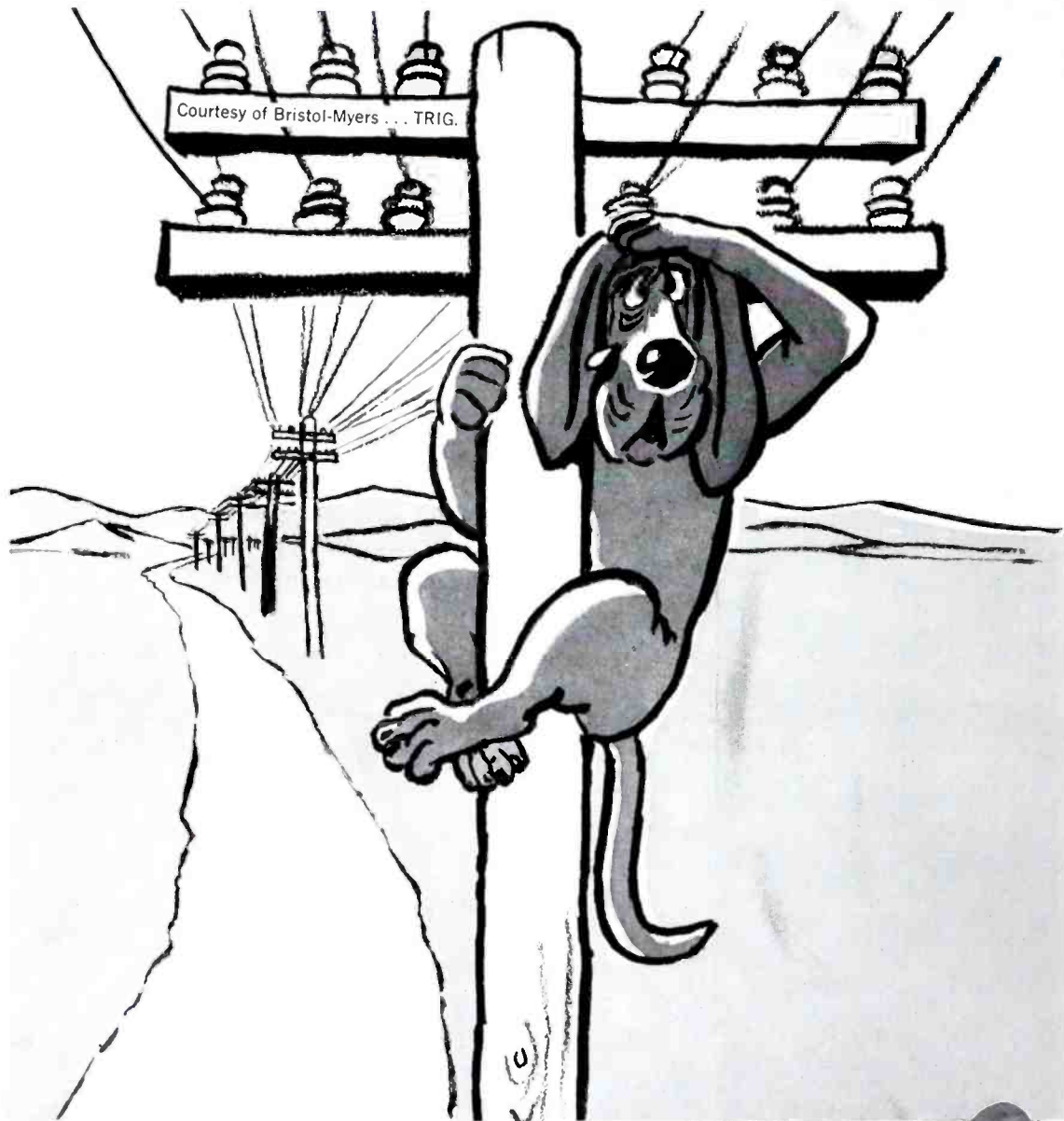
Television

DETROIT—WJBK-TV
CLEVELAND—WJW-TV
MILWAUKEE—WITI-TV
ATLANTA—WAGA-TV
TOLEDO—WSPD-TV

COMPANY

NATIONAL SALES OFFICES:

625 Madison Ave., N.Y. 22 • PLaza 1-3940
230 N. Michigan Ave., Chicago 1 • FRanklin 2-6498



KPRC-TV SELLS SO MANY HOUSTONIANS, A BLOODHOUND COULDN'T FIND THE ONES IT DOESN'T!

No "ifs" about KPRC-TV. KPRC-TV keeps Houstonians tuned to Channel 2 up to 27 hours a day! And not just by tricking them with hoopla and gimmicks. KPRC-TV helps persuade all Houston—all day and night. That's selling power! KPRC-TV is the neatest, fastest, easiest-to-use salesman you ever laid hands on. Try great new KPRC-TV selling!

Represented nationally by EDWARD PETRY and COMPANY



CAN ADVERTISING HELP AVERT A BUSINESS SLUMP?

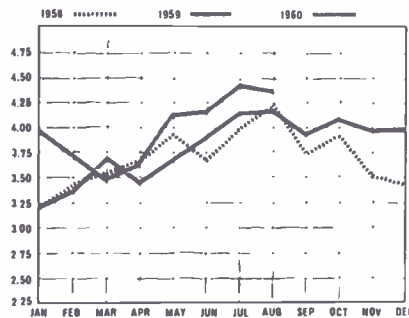
Marketing faces a real challenge in the months ahead. While other economic indicators show at least a slight decline, personal income has continued to rise and purchasing power is still fairly strong. Dr. Raymond J. Saulnier, President Eisenhower's chief economic adviser, has been quoted as saying that the decline in business is not great enough to be called a recession, but that the nation might be talked into one. To the extent that he is right, it will be up to aggressive marketing men to help encourage the nation to exercise its purchasing power in order to avoid such a recession.

Many economists, however, fear that the present downward trend in business activity will continue well into 1961. F. W. Dodge Corporation (publishers of business magazines and books) summed up a survey of 327 economists as follows: "... while the consensus definitely points to some degree of recession in the year ahead, most of those who feel a downturn will occur are just as confident that the dip will be relatively mild and of fairly brief duration, with recovery setting in during the latter half of 1961."

Despite this year's slump, ad spending is still going up. Industry sources estimate that 1960 will show a seven per cent increase over 1959 spending in broadcast and print media. And next year's billings are expected to equal or even exceed this year's, although many companies will probably cut down on institutional advertising.

A sharp drop in TV set sales has produced substantial cutbacks in production. Motorola furloughed 500 employees and Zenith, RCA and Travler also reported production running below last year's rate. In this area, TV has felt the economic pinch.

TV NETWORK COST PER THOUSAND



AUGUST 1960: \$4.36

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.

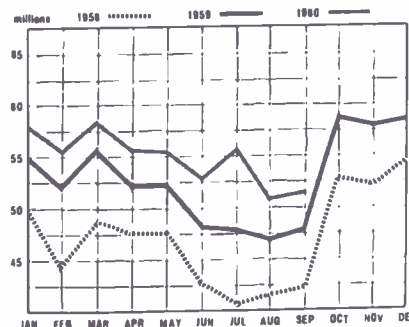
Sources: ARB, LNA BAR TELEVISION MAGAZINE

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

Hour	FOR SPOT BUYERS: / Sets-in-use by Local Time			FOR NETWORK BUYERS: / Sets in use Total U.S.*
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	18.4	18.9	17.3	18.6
6 PM	24.6	36.1	33.3	29.7
7 PM	40.0	46.7	45.1	43.0
8 PM	51.4	53.9	54.1	52.5
9 PM	56.7	47.5	52.3	52.6
10 PM	45.3	28.7	32.5	37.5
11 PM	21.5	13.8	11.1	17.1
MIDNIGHT	11.0	3.4	4.3	7.2

* Local time weighted average

Source: ARB September 1960



TV NETWORK BILLINGS

	September, 1960	September, 1959
ABC	\$11,875,080	\$8,724,918
CBS	21,114,008	21,196,220
NBC	18,468,276	18,525,695
Total	\$51,457,364	

FOCUS ON PEOPLE



C. TERENCE CLYNE



ROY EATON

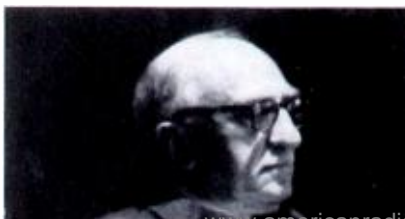


PAUL E. J. GERHOLD



ROGER GREENE

JOHN ORR YOUNG



The big, complicated world of television is composed of many things. But essentially it is people and their ideas. Represented in this issue are some of the people and some of the ideas powering the medium into an eventful second decade.

With critics shooting the season's TV shows to pieces, the problem of network programming is as troubled as ever. Agencies want more of a hand in guiding and protecting their client network investments. Strong in the fight is McCann-Erickson Television at McCann is the specialty of M-E Productions and its chairman and general manager, C. Terence Clyne, impresario of \$105 million in electronic billings for such blue-chip sponsors as Westinghouse and Liggett & Myers. In his seven years with McCann, Clyne has been associated with some of TV's biggest programming successes. He is one of the industry's top spokesmen and critics. How he is building his TV programming unit, one of the most complex (and talent-laden) in operation today, is studied in the lead story on page 34.

One of the things critics are not objecting to is a new surge of creativity in TV commercials. During an evening's TV viewing the American family may hear music ranging from classical to folk, flamenco to calypso, popular to rock and roll. And it's increasingly a part of the commercial minute. Music, in tune with growing advertiser sophistication, is being used to involve an audience emotionally with a sales message. The field of millisecond melody is taken up on page 40 with a look at what Benton & Bowles and its music director, Roy Eaton, are composing for such top commercial users as Procter & Gamble and General Foods. Eaton, a new breed of agency man, comes trained for his job with a string of music degrees and concert appearances. Before working for B&B, he was commercial copy writer in charge of radio-TV music for Young & Rubicam.

While recognizing audience measurement as an indispensable part of media equipment, Paul E. J. Gerhold, vice president and national director of media and research for Foote, Cone & Belding, has no illusions on the subject, calls for recognition of audience measurements as "yardsticks in a business that desperately needs scales, micrometers and reaction meters." In the sixteenth article of TELEVISION MAGAZINE's exclusive Media Strategy Series on page 48, Gerhold, with FC&B since 1952, ties into seven "assumptions" in audience measurement.

If much of audience measurement is a smoke screen, a man who deals in the real thing—from cigarettes—is Roger Greene, vice president of advertising for Philip Morris. Green, who started with PM as an office boy in 1936, and has moved up through the tobacco company's advertising department to the top job, holds the reins on better than \$20 million in media spending, roughly half of it in network TV. How Philip Morris spends its TV money in a spread of shows from *Dobie Gillis* to *CBS Reports* is examined on page 47.

Talent and money are the ingredients dealt with at the Executive Selection Division of John Orr Young Associates (page 42), a thriving "search" organization in the fields of marketing and advertising, evolved out of managements' difficulty in finding top-quality executive manpower. Founder (in self-defense) and chairman of the division is 75-year-old John Orr Young, co-founder of Young & Rubicam and for the past several years an advertising consultant.





1,403,873
people visited
the National
Automobile
Show . . .

and
WWJ
was there,
too

Staged in Detroit's mammoth new Cobo Hall, the 43rd National Automobile Show shattered every attendance record in the book.

Naturally, WWJ was there from start to finish with an impressive broadcast center in the heart of one of the heaviest traffic areas. WWJ entertainment personalities and newsmen were high points of interest for literally countless visitors. WWJ microphones made the Show come alive for legions of listeners throughout Detroit and southeastern Michigan.

Another timely example of Total Radio—of service in the people's interest—at WWJ in Detroit.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
OWNED AND OPERATED BY THE DETROIT NEWS

A Monthly Review of the Radio Industry

FROM early indications, radio will come out of 1960 with advertising income up considerably from 1959.

A brightened revenue picture is seen in the billings of the nation's 50 leading broadcast agencies. As a group, their total radio investment is up \$11,000,000 over 1959, from \$211,000,000 to \$222,000,000.

The top 50 put roughly \$48,000,000 in network radio this year, \$167,000,000 in spot, both categories up about \$2,000,000 over 1959.

As reported in *Broadcasting's* 1960 survey of leading broadcast agencies, the top agency in radio billings this year is N. W. Ayer with \$17,000,000. Ayer takes the lead away from McCann-Erickson, who was top agency last year with billings of \$18,000,000.

Behind Ayer in 1960 rank BBDO (\$16,500,000), McCann (\$16,000,000), J. Walter Thompson (\$13,000,000) and William Esty (\$11,250,000). Their total radio investment: \$58,750,000. (Last year's top five invested \$76,500,000, an indication of radio spending moving down to increases on the part of some of the smaller agencies.)

The top spot radio spender in 1960 is BBDO with \$15,000,000. (McCann was tops in 1959 with \$16,000,000.) Behind BBDO this year is N. W. Ayer & Son, who spent \$14,000,000.

The top network spenders in 1960 are McCann, Thompson and Young & Rubicam in a three-way tie with \$4,000,000 each. (Thompson was tops in 1959 with \$4,500,000.)

Network accents financial gains

NBC Radio took the network spotlight last month with its annual affiliates' meeting in New York. The accent was on a rosy financial picture, new programming ideas and a new look at audience.

In the area of finance, NBC announced even before its meeting that the network

will be in the black for the first quarter of 1961 on the basis of sales made this fall. During the meeting, it was stressed that almost half of all the commercial time booked on network radio and "well over half" of its advertising dollars are on NBC.

NBC, which unlike its competitors still compensates its affiliated stations for carrying network programs, also made the point that it has been able to raise its rates and "will continue to improve its rate structure."

In programming, NBC Radio revealed that it is studying the possible expansion of its present 18-hour broadcast day into around-the-clock service. The additional programming would probably consist of more "News on the Hour" and "Emphasis" material.

In explaining this, NBC board chairman Robert W. Sarnoff made two points: one, that night workers and early risers constitute one market not now reached by network radio; and the other that the coast-to-coast time differential "shortens the night" so that "a network news broadcast for those who stay up late at night in Los Angeles can also serve the pre-dawn risers in New York."

NBC has also been taking a closer look at its audience, finds that its programming reaches a heavy concentration of housewives in the "better off-better buying" 35-49 age group. (The younger 16-34 age group is generally considered radio's prime audience.)

The network has started to hammer this point home to advertisers with presentations and research material on the "adult" NBC audience. It will probably be some time, however, before agencies' preference for the younger-housewife family is appreciably modified.

A new study of spot radio penetration by Peters, Griffin, Woodward, compiled from data supplied by A. C. Nielsen, points to savings and audience reach in weekend radio.

The new data, classified by daypart, makes comparisons of reach and frequency between weekday "traffic times" and weekend radio. Strong demand for traffic times has produced premium rates, and there may eventually be premium rates for Thursday and Friday (see Kevin Sweeney's column, "Time for a New Prime Time," *TELEVISION MAGAZINE*, August, 1960).

In one PGW comparison, based on the top five NSI markets, the weekend schedule reached almost as many listeners as the weekday traffic time schedule while producing greater frequency. And the weekend schedule was substantially cheaper.

Metro area often unrealistic

A research project that may provoke heated argument among radio broadcasters and media men has been announced by Adam Young, Inc., station representatives. The growth of suburbs, shopping centers and easy commuting, of course, has made the metro area an unrealistic marketing measurement for many advertisers. But because the metro area is standardized and because telephone calls within it are cheap, most available radio research data refer to the metro area.

To find out what areas advertisers really want to know about, Adam Young has polled 300 agency offices and expects to bring out its findings in *Spot Radio '61*, which will include the 100 top "Advertiser Areas." Metro area data will also be given, to allow comparisons with other surveys. Seven Advertiser Areas have been specified already and the present questionnaire asks about 93 more, bringing the total up to 100 Advertiser Areas.

Since the Advertiser Area does not reflect any station's actual coverage, and stations may balk at paying higher survey costs without necessarily reaching more homes.

SELECTIVE PROGRAM LOG

DECEMBER 18

West Berlin's unique predicament—it is surrounded by enemy territory—has produced a remarkable example of collective courage. *Twentieth Century* looks at "The Berliners: Life in a Gilded Cage" (CBS-TV, 6:30-7 p.m.)

A musical special, titled "Music for a Winter Night: The Sounds of Christmas," stars Florence Henderson and Stephen Douglass, with special guest star Mindy Carson. Produced by Frederick Heider and directed by Jack Sameth, this is the first of three ABC holiday-season specials (ABC-TV, 10:30-11 p.m.)

DECEMBER 21

Still pictures in motion will depict "The Coming of Christ" on *Project 20*. The program will draw upon some of the world's greatest religious art (NBC-TV, 8:30-9 p.m.)

DECEMBER 23

An hour of music and dance, titled "'Twas the Night Before Christmas." Singers Risë Stevens and John Raitt and the American Ballet Theatre appear with hostess Maureen O'Hara on *The Bell Telephone Hour* (NBC-TV, 9-10 p.m.)

DECEMBER 24

Thousands of New Yorkers look forward to *Midnight Mass* at St. Patrick's Cathedral, with its annual message from Francis Cardinal Spellman. Now this Christmas Mass appears on network television (NBC-TV, beginning at 12 midnight)

DECEMBER 25

"A Festival of Seven Lessons and Carols" comes from Washington Cathedral, Washington, D. C. Featuring a program of carols sung by the Cathedral's Men and Boys Choir (NBC-TV, 3-4 p.m.)

The tenth annual presentation of Gian-Carlo Menotti's opera "Amahl and the Night Visitors" stars Rosemary Kuhlmann, Andrew McKinley, David Aiken, Kirk Jordan, Leon Lischner and Francis Monachino (NBC-TV, 4-5 p.m.)

"Christmas Startime," with Marian Anderson, Leonard Bernstein and the New York Philharmonic. Also appearing will be the St. Paul's Cathedral Boys' Choir of London, and the Schola Cantorum of New York, conducted by Hugh Ross. The program, which won an Emmy as last season's best program devoted to serious music, is being rebroadcast by popular demand (CBS-TV, 5-6 p.m.)

Second of three musical specials for the holidays. "Music for a Christmas Night: The Gift of Song" stars Bill Hayes, Lois Hunt, Susan Reed and special guest star June Valli (ABC-TV, 10:30-11 p.m.)

DECEMBER 29

American prisoners of war in Korea underwent an experience unique in our history. Some of them yielded to Communist brainwashing. *Twentieth Cen-*

tury presents "P.O.W.: Part I—Korea" (CBS-TV, 6:30-7 p.m.)

An hour and a half of highlights from the award-winning "Victory at Sea" series, on *Project 20*. Robert Russell Bennett has arranged and conducted the score, based on the original Richard Rodgers music. Alexander Scourby narrates (NBC-TV, 9:30-11 p.m.)

Just before a long, celebration-filled weekend, *CBS Reports* on the aftermath of another peak driving period. "The Great Holiday Massacre" is based on film footage shot over Labor Day weekend (CBS-TV, 10-11 p.m.)

DECEMBER 30

A year-end roundup of 1960's top news, titled "Project 61," with Huntley and Brinkley (NBC-TV, 9-10 p.m.)

JANUARY 1

The life of Mormon leader Brigham Young is dramatized in Leonard Kastle's opera "Deseret." This world premiere performance, by the NBC Opera Company, stars Kenneth Smith, Judith Raskin, John Alexander and Rosemary Kuhlmann (NBC-TV, 3-5 p.m.)

In a departure from the star-studded special format, ABC presents "Music for New Year's Night: Class of '61," a revue featuring performers who have not previously appeared on television (ABC-TV, 10:30-11 p.m.)

JANUARY 8

Leonard Bernstein conducts the New York Philharmonic in a "Young People's Concert" from Carnegie Hall. In addition to conducting, Bernstein will contribute his own highly popular and illuminating program notes (CBS-TV, 4-5 p.m.)

Twentieth Century concludes its study of our prisoners of war in Korea with "P.O.W.: Part II—The Road to Resistance" (CBS-TV, 6:30-7 p.m.)

France falls to the Germans in "The French Agony." Lord Ismay, Churchill's chief of staff, appears in sequences filmed especially for *Winston Churchill: The Valiant Years* (ABC-TV, 10:30-11 p.m.)

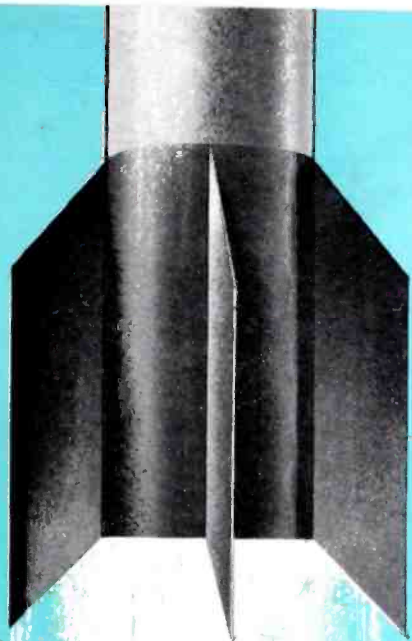
JANUARY 13

One of our most colorful politicians comes alive in "The Invincible Teddy," which tells how Theodore Roosevelt entered public life. Starring George Peppard, Glenda Farrell and Ina Balin, with special guest Thomas Mitchell. On *Our American Heritage* (NBC-TV, 9-10 p.m.)

JANUARY 15

A 90-minute special on life in the twenties and thirties, played against a background of George Gershwin's music. "The Gershwin Years," based on the book by that title, will be produced by Leland Hayward and directed by Moss Hart, who will also act as host (CBS-TV, 8-9:30 p.m.)

At this holiday season, Christmas naturally dominates TV's special programming. The day itself begins on television with Midnight Mass at St. Patrick's and includes carols from Washington Cathedral, the opera "Amahl and the Night Visitors," and a rebroadcast of last year's award-winning "Christmas Startime." A new opera, "Deseret," offers less-familiar serious music. In a lighter style, George Gershwin's songs provide the background for a 90-minute special called "The Gershwin Years." One of television's most effective popularizers, Leonard Bernstein, conducts the New York Philharmonic in a "Young People's Concert." And in the interest of safety on the road, 'CBS Reports' on another long weekend in "The Great Holiday Massacre."



market on the move
TAMPA-ST. PETERSBURG
is really moving up!

A WHOPPING 86%

...that's the population increase (1950-1960 census)* of the Tampa Bay area, comprising Hillsborough and Pinellas Counties, Florida, now 28th in the nation in total retail sales.

To reach this zooming, booming area—as well as nineteen additional surrounding counties with a total population of 1,439,165—you need only WTVT, the dominant and progressive “station on the move”!

**Preliminary census figures*

SHARE OF AUDIENCE

44.3% . . . Latest ARB 9:00 AM - Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	34	WTVT	34
Station B	16	Station B	16
Station C	0	Station C	0

station on the move

WTVT



CHANNEL 13

TAMPA - ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. • WKY-TV/WKY-RADIO • Oklahoma City • Represented by the Katz Agency



THE SWITCH IS TO WNBC-TV

**DONT
WALK**

**NO TRUCKS
OVER 33 FEET**
8 AM - 10 AM
12 NOON - 6 PM
MONDAY THRU FRIDAY
EXCEPT TO OFF STREET DELIVERIES

AVAMONIC
UP TO
W. 4 S

POLICE



The signs are unmistakable. The crowds are turning to WNBC-TV! Take news for example. The "11th Hour News," Monday thru Friday. It has a larger nightly audience than any other single-station news show in the nation!* With news on five New York channels to choose from at 11 o'clock, the figures show that thousands switch over to Channel 4 for responsible, comprehensive coverage.

From "The Dave Garroway Today Show" in the morning, to Ray Scherer and Leon Pearson in the afternoon, to award-winning Gabe Pressman and "The Texaco Huntley-Brinkley Report" in the evening, on to John McCaffery at night, New York viewers are switching to WNBC-TV in increasing numbers for clearer, more complete news reporting. This is why more people watched the political conventions and election night coverage on Channel 4 than on any other station in town!**

Join the switch to the station where news comes first!

WNBC-TV CHANNEL 4 NEW YORK
NBC Owned and Operated
Represented by [illegible]

* Source: Nielsen
(and true in a
throughout the U.S.)
** Source: Nielsen Instra
July and November, 1964



THE PIED PIPER WAS A PIKER!

He entranced only the youngsters of Hamelin. KMTV intrigues, attracts and sells to children in 60 counties in five states.

For most of the youngsters in this area, "World's Greatest Cartoons" and "Popeye Playhouse" are as much a part of their daily activities as school and peanut butter sandwiches. All recent Omaha surveys say these potent spot carriers dominate all competing programs on all other Omaha and Lincoln stations.

You, too, can be a Pied Piper in the Omaha market. Parents in tow, our young viewers will be led to your product. Petry will sell you one of our flutes.

KMTV 3 OMAHA-LINCOLN

©June '60 ARB, June '60 Nielsen, Feb. '60 Nielsen, Jan '60 ARB

BRISTOL-MYERS' SPOT TV STRATEGY IN 24 TOP MARKETS FOR BAN, BUFFERIN, IPANA, SAL HEPATICA, TRIG DEODORANT AND VITALIS

THIS month, TELEVISION MAGAZINE, in cooperation with Broadcast Advertisers Reports, inaugurates a new series of reports on spot. Each report will indicate the spot television buying patterns of a single major advertiser in a major product category. This new series will not only reflect the spot TV strategy for each of these pace-setting advertisers, but may provide an excellent indication of the weight and extent of spot activity for each product category in the markets covered. Studies are based on BAR's Bardex Regional Reports. Among the categories to be covered: automotive, confections and soft drinks, cosmetics and toiletries, drug products, food and grocery products, household cleaners, household laundry products, headache remedies, cigarettes and deodorants.

Schedules for six Bristol-Myers products

This month's advertiser is Bristol-Myers, which ranked eleventh in total spot expenditures (\$7,741,650) in 1959, according to TvB's Fourth Annual Spot TV Advertiser Expenditures Report. The schedules for the six Bristol-Myers products reported below represent the total recorded spot activity during the second quarter of 1960 in 24 cities monitored by BAR. Twenty of these 24 cities were among the top 25 in TELEVISION MAGAZINE'S December 1958 listing of "The Top 100 TV Markets."

The following is a listing of the six products, their second-quarter spot TV expenditures as reported by TvB-Rorabaugh and the advertising agency for each of these B-M products. The expenditures listed are total expenditures for each product, and are not to be construed as the amount spent in the markets covered by this report. They are given to provide an indication of the overall weight behind each product. The six products are:

Ban: \$286,000 (Ogilvy, Benson & Mather)
Bufferin: \$721,000 (Young & Rubicam)
Ipana: \$275,000 (Doherty, Clifford, Steers & Shenfield)
Sal Hepatica: \$198,000 (Young & Rubicam)
Trig: \$13,000 (Batten, Barton, Durstine & Osborn)
Vitalis: \$399,000 (Doherty, Clifford, Steers & Shenfield;
Young & Rubicam)

During the second quarter of 1960, Bristol-Myers racked up a total of 520 recorded spot announcements for the six listed products. Scheduled during prime time (6 p.m.—11 p.m.) were 228 spots (44%); 183 spots (35%) were aired from 11 p.m.—sign-off; the remaining 109 spots (21%) fell in the sign-on—6 p.m. period. Participating announcements of 53 seconds or more were the most widely used—397, or 76% of the total. Breaks of 53 seconds or more received the next most frequent usage (101, or 20%).

Highest spot activity was recorded for Bufferin, followed by Ipana, Vitalis, Ban, Sal Hepatica and Trig, in that order.

Here is a review of each of the six brands with an analysis of its standing in its product category based on reports in TELEVISION MAGAZINE'S Continuing Brand Study and findings in the Consolidated Consumer Analysis. The Consolidated Consumer Analysis is compiled from the individual Consumer Analysis reports issued by 21 newspapers in 21 different markets and covers a total of five million families. Comparisons here include only those markets in Consolidated Consumer Analysis which coincide with the markets monitored by Broadcast Advertisers Reports.

A review by brands

The heaviest spot activity by Bristol Myers was in behalf of Bufferin—over 35% (193) of B-M's total number of spots in the 24 monitored markets.

13% of Bufferin's spot activity involved prime time, in line with the trend evidenced by all B-M brands. The other 57% (110 spots) were split equally between sign-on—6 p.m. and 11 p.m.—sign-off. 162 spots (84% of total) were participating announcements of 53 seconds or more. The other 31 spots were breaks of 53 seconds or more. Better than 60% of all breaks (of 53 seconds or more) and 64 out of Bufferin's 162 participating announcements (of 53 seconds or more) were in prime time.

According to the 1959 Consolidated Consumer Analysis (C.C.A.), which covered nine of BAR's 24 monitored markets, Bufferin ranked not lower than third in eight of one of the nine matching markets. It ranked

second in five and third in three markets. An average of all nine markets reported by the C.C.A. indicated that the level of usage of headache remedies was about 91%. Bufferin's share of this business was approximately 21%.

TELEVISION MAGAZINE, in its last two brand studies on headache remedies (December 1959 and June 1960), reported Bufferin in the lead in recall and third or better in use in New York, Chicago and Los Angeles.

Ipana received 101, or 19% of the total number of spots placed in these 24 markets by Bristol-Myers. 44 of these appeared in prime time and 41 during the 11 p.m.—sign-off period and 16 spots were scheduled for the sign-on—6 p.m. period.

Approximately 82% of all Ipana's spots were participating announcements of 53 seconds or more, most appearing in the late night time slot.

In the eight 1960 C.C.A. duplicated markets, Ipana's share of the toothpaste market was almost 9%.

TELEVISION MAGAZINE's August 1960 Brand Study, reporting a survey conducted in June 1960, showed the following rankings for Ipana in commercial recall—New York: fourth; Chicago: sixth; Los Angeles: sixth. In use, Ipana was third in New York, sixth in Chicago and fifth in Los Angeles. In percentage of those users who switched to the brand in the previous six months, Ipana placed third in the three markets.

Vitalis received approximately 17% of all B-M spot activity. Again participating announcements of 53 seconds or more were used most often: 54 times. 49 of these were split between prime time and late night. Breaks of 53 seconds or more comprised 29% of Vitalis' spots.

In seven of the eight markets recorded by both Bardex and the 1960 C.C.A. (in the eighth market, hair preparations were not reported) the average level of usage for hair tonics was 64%. Vitalis received almost 12% share of this hair tonic usage. According to the C.C.A., Vitalis usage ranked in fourth place or better in all seven markets.

Ban's share of deodorant market

Of B-M's 520 spots, 82 were for Ban. Almost half of Ban's spots appeared in prime time, 65% of the deodorant's spot activity was in the form of participating announcements of 53 seconds or more. C.C.A. reports 91% of women and 67% of men use a deodorant in the eight markets covered. Ban's share: 11% of the women; 9% of the men. Among women, Ban ranked second in seven markets and first in one.

In the August 1960 survey on deodorants, reported in TELEVISION MAGAZINE's Brand Study, October 1960 issue, Ban took lead honors in commercial recall in New York, Chicago and Los Angeles, averaging a 25% score in those markets. In use, Ban averaged 12%, ranked second in the three cities.

Of Sal Hepatica's 51 spots, 38 were equally divided between prime time and late night with the bulk in participating announcements of 53 seconds or more.

In the markets listed, Trig had only four spots, all in New York.

The following abbreviations have been made in the adjacent listings:

- P10—a participating announcement of 4-15 seconds
- P60—a participating announcement of 53 seconds or more
- B20—a break of 16-24 seconds
- B60—a break of 53 seconds or more

	Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.
BAN DEODORANT			
Atlanta	1:860		2:860
Baltimore	1:860		2:860
Boston	1:860		1:860
Buffalo	1:860		1:860; 1:860
Chicago	2:860		2:860
Cincinnati	1:860		2:860
Cleveland	1:860		2:860
Columbus	1:860		1:860
Dallas—Ft. Worth	1:860; 2:860		
Detroit	1:860		2:860
Houston	1:860	2:860	
Indianapolis	1:860		2:860
Kansas City	2:860	1:860	
Los Angeles	3:860; 1:860		2:860
Milwaukee	2:860; 1:860		
Minneapolis—St. Paul	2:860		1:860
New York	4:860; 1:860		1:860
Philadelphia	2:860	1:860	1:860
Pittsburgh	1:860		2:860
Portland			1:860; 2:860
St. Louis		3:860	
San Francisco		3:860	
Seattle—Tacoma		5:860	1:860
Washington			4:860
BUFFERIN			
Atlanta	1:860		7:860
Baltimore		3:860	1:860
Boston	2:860	4:860	1:860
Buffalo	1:860	1:860; 1:860	1:860
Chicago	1:860	4:860	3:860
Cincinnati		3:860	4:860
Cleveland	2:860	2:860; 1:860	
Columbus	1:860	3:860; 2:860	1:860
Dallas—Ft. Worth	1:860; 1:860	2:860; 2:860	3:860
Detroit		2:860	1:860
Houston	3:860	3:860	
Indianapolis	3:860	1:860	3:860
Kansas City	5:860; 1:860	2:860	1:860
Los Angeles	2:860	8:860	
Milwaukee	2:860	2:860; 1:860	2:860
Minneapolis—St. Paul	2:860	1:860	3:860
New York	4:860	5:860; 2:860	2:860; 2:860
Philadelphia	3:860	1:860	3:860
Pittsburgh	4:860		1:860
Portland	1:860; 1:860	3:860	
St. Louis	3:860		4:860; 3:860
San Francisco	2:860	6:860; 1:860	2:860
Seattle—Tacoma	8:860	7:860; 1:860	3:860
Washington	1:860	6:860; 2:860	4:860
IPANA			
Baltimore		2:860; 2:860; 1:860	3:860
Buffalo		1:860; 1:860	2:860; 1:860
Cincinnati	1:860	1:860	3:860
Cleveland		1:860	4:860
Dallas—Ft. Worth	1:860	4:860; 3:860	
Detroit	3:860	1:860	3:860; 1:860
Kansas City	1:860; 1:860	1:860; 1:860	4:860
Los Angeles		1:860	
Minneapolis—St. Paul	4:860	1:860	2:860
New York	4:860	8:860	5:860
Pittsburgh		3:860; 1:860	2:860
Portland		1:860	4:860
St. Louis		6:860	3:860
Washington		3:860; 1:860	4:860
SAL HEPATICA			
Atlanta	1:860		2:860
Baltimore	2:860		1:860
Chicago	1:860	1:860	1:860
Cincinnati			3:860
Cleveland			1:860

To page 23

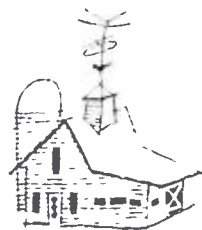
well,
for land's
sake!



Believing that spot television can sell about anything, one of our HR&P salesmen made a pitch to the manufacturer of a commercial fertilizer used only by farmers and big truck gardeners.

Its agency was dubious. "Only a small part of the TV audience could possibly be interested," said the a.e. "We'd have to sell an awful lot of product to them if we wanted the investment to pay off."

Our man allowed as how this was right, but he still thought spot TV could do it. What's more, he had an early evening news strip available that would be just the thing for a test. He backed up his recommendation with some cogent facts about rural electrification, TV set ownership and viewing habits among farm families. The short of it was that the client switched some money from another medium and put it into a spot TV test.



But the long of it was that the following year this account expanded to an impressive list of markets. The year after that, its principal competitor also jumped into television – and on an even bigger scale. We are happy to report that the HR&P man who started the whole idea was successful in getting the business for his stations.

Bill Snyder
New York office



WE ADMIT things like this don't happen every day, but neither are they unusual in our shop. That's one reason why we put such a premium on creative flair and resourcefulness in selecting and developing our sales staff. Another is because – representing *one* medium only – we need put no artificial limitations on the creation of new business for spot TV. We can, uniquely, afford to be creative *BOTH* ways.

HARRINGTON, RICHTER & PARSONS, INC.
NEW YORK • CHICAGO • DETROIT • ATLANTA • BOSTON • SAN FRANCISCO • LOS AN

Delinquents Are Chicken, Texas Is Broke, and Other Trauma

Before you cancel all your Texas time we hasten to add that the headline refers to the state of state finances, as seen by the searching eye of a KHOU-TV camera. Chicken-hearted juvenile delinquents are microscoped by KOTV. Some other trauma: WISH-TV takes a hard look at local school problems, WANE-TV examines woman's place in the local economy, and KXTV x-rays Sacramento's new gold rush.

This collective community commentary is a sampling of work in progress on the local Corinthian television front, a variety of riches folks don't have to get up at five in the morning to see. The programs are set for evening viewing in time made available every third week by enlightened *Face the Nation* scheduling on the part of CBS.

Each Corinthian station is mining this prime-time nugget in its own way. Local staffs, confronted with the stimulus of a programming opportunity in evening time surrounded by network competition, are responding creatively. Instead of a canned package designed largely to keep one half-hour from rubbing against another, we have exciting explorations of community life, well-budgeted, lovingly planned, carefully produced, and interesting to area audiences.

They may even be interesting to advertisers—but, sponsored or not, they'll be presented with pride and confidence as local productions mirroring local conditions, in keeping with the Corinthian group's emphasis on individual programming.



Responsibility in Broadcasting

THE CORINTHIAN

REPORT ON SPOT from page 20

Sign-on 6 p.m. 6:11 p.m. After 11 p.m.

SAL HEPATICA continued

Columbus	1 P60	1 P60	1 P60
Dallas Ft. Worth	1 B60	1 P60	1 P60
Detroit	1 P60		1 P60
Houston	1 B20	2 P60	1 P60
Indianapolis	1 B60		1 P60
Kansas City	2 P60		1 P60
Los Angeles	1 B60	2 P60	
Minneapolis St Paul	2 P60	1 P60, 1 B60	
Philadelphia	1 P60		2 P60
Pittsburgh	1 P60	1 P60	1 P60
St. Louis		1 B60	2 P60
San Francisco	1 B60	1 B60	1 P60
Washington		4 P60	

TRIG DEODORANT

New York	2 B60	2 P60
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VITALIS

Atlanta	1 B60	3 B60	1 B60
Baltimore			2 P60, 1 B60
Boston			1 P60, 1 B20
Buffalo	1 B60		2 P60
Chicago		6 P60	2 P60
Cincinnati		1 B20	2 P60
Cleveland	1 B60	1 B20	
Columbus	1 B60		3 P60
Dallas Ft. Worth	1 B20	1 P60	2 P60
Detroit	1 P60	1 B60	1 B60
Houston	1 B60	2 P60, 1 B60	
Indianapolis	1 P60		2 P60
Kansas City	1 B60	1 P60	
Los Angeles	2 B60	3 P60	1 P60
Milwaukee	1 P60	2 B60	2 P60
Minneapolis St Paul	1 B60	2 P60	1 P60
New York		4 P60, 1 B60	
Philadelphia	1 P60		2 P60, 1 B60
Pittsburgh	1 B20		1 P60
Portland	1 B20		1 P60, 1 B20
St. Louis	1 P60	1 P60, 1 B60	1 B60
San Francisco	1 B60	1 P60, 1 B20	1 P60
Seattle Tacoma	1 B60	2 P60	1 P60
Washington		1 P60, 1 B20	1 B60

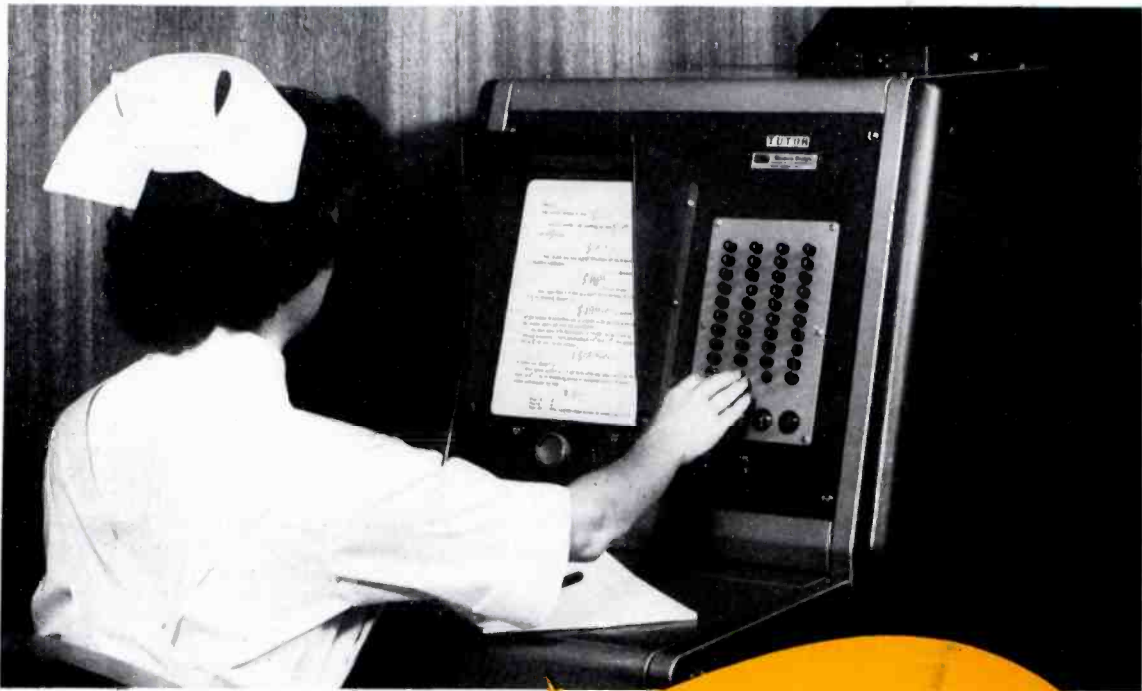
SUMMARY OF SPOT ACTIVITY FOR ALL SIX BRANDS

Atlanta	1 B60	1 P60, 5 B60	9 P60, 3 B60
Baltimore		2 P10, 5 P60, 4 B60	7 P60, 3 B60
Boston	2 P60	4 P60, 1 B60	3 P60, 1 B20
Buffalo	1 P60, 1 B60	3 P60, 1 B20, 1 B60	6 P60, 2 B60
Chicago	2 P60	13 P60	8 P60
Cincinnati	1 P60	3 P60, 2 B20, 1 B60	14 P60
Cleveland	3 P60, 1 B60	2 P60, 2 B20, 2 B60	5 P60, 2 B60
Columbus	1 P60, 1 B60	5 P60, 2 B60	6 P60
Dallas Ft. Worth	2 P60, 1 B20	9 P60, 7 B60	6 P60
Detroit	6 P60, 1 B60	2 P60, 2 B60	7 P60, 2 B60
Houston	3 P60, 1 B20	7 P60, 3 B60	
Indianapolis	4 P60, 1 B60	2 B60	5 P60, 3 B60
Kansas City	10 P60, 3 B60	5 P60, 1 B60	6 P60
Los Angeles	2 P60, 3 B60	17 P60, 1 B60	3 P60
Milwaukee	3 P60	4 P60, 4 B60	4 P60
Minneapolis St. Paul	8 P60, 1 B60	3 P60, 1 B20, 4 B60	7 P60
New York	8 P60	21 P60, 6 B60	10 P60, 2 B60
Philadelphia	7 P60	2 P60	8 P60, 1 B60
Pittsburgh	5 P60, 1 B20	5 P60, 1 B20	5 P60, 2 B60
Portland	1 P60, 1 B20	3 P60, 1 B20	6 P60, 1 B20
St. Louis	4 P60	7 P60, 5 B60	9 P60, 4 B60
San Francisco	2 P60, 2 B60	10 P60, 1 B20, 2 B60	4 P60
Seattle Tacoma	8 P60, 1 B60	14 P60, 1 B60	4 P60
Washington	1 P60	14 P60, 2 B20, 2 B60	1 P60



- KOTV
TULSA
- KHOU-TV
HOUSTON
- KXTV
SACRAMENTO
- WANE-TV
FORT WAYNE
- WISH-TV
INDIANAPOLIS
- WANE-AM
FORT WAYNE
- WISH-AM
INDIANAPOLIS

Represented by H-R
STATIONS



UNITED PRESS INTERNATIONAL PHOTO

*tomorrow's selling
is here today*

TEACHER OF THE FUTURE

Electro-mechanical tutor tests student nurse, offers congratulations for right answer, gives information to correct wrong answer, makes lesson assignments, explains errors.

*in the LANCASTER /
HARRISBURG / YORK market*

WGAL-TV

This station with its multi-city coverage looks to the future. It's your profit buy for today and tomorrow, because it is the outstanding favorite in these three metropolitan areas, plus many other communities.

MULTI-CITY TV MARKET

NBC and CBS

316,000 WATTS

WGAL-TV

Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

THE TV SCENE

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



THE INTEREST IN BANK ADVERTISING

What are bankers, generally regarded as shrewd businessmen, doing in their TV advertising?

BANKERS are generally considered to be a rather conservative, shrewd group. They prefer facts to personal opinion. They know the value of each dollar and no one considers them wild spenders, speculators or lunch-players. Because this group is considered so highly, I believe the advertising practices of the banking profession might contribute to the thinking of other advertisers.

In the first quarter of this year, there was an average of seven financial institutions using television in each of the 52 BAR markets. In these markets, bankers used all forms of TV, selecting each to suit their own requirements: 57% used only spots, 29% used only programs, 14% used both spots and programs. Moral: there is more than one form of television.

Bankers, who talk about money, are doing something on TV that I believe too few other advertisers who are interested in this same money are doing. Of the announcements bankers used, 29% were scheduled during the daytime hours. Now these are not food or cosmetic advertisers. They are bankers . . . and they are using *daytime* TV. They know that women have 65% of all savings accounts, 65% of the nation's private wealth. Moral: shouldn't more advertisers whose products are just as serious as the banker's money also consider daytime TV?

Sales message must cover variety of services

The average financial institution has a fairly complicated message to tell. There is a wide variety of bank services to cover, the problem of identification of the bank itself, the desire to create a humanizing impression of the bank. In spite of all these requirements, 63% of all the bankers' announcements were IDs. Moral: what makes you think *you* need longer commercials?

In November, we had the pleasure of appearing before some 1400 bankers at the Financial Public Relations Asso-

ciation's convention in Boston. Our wide-screen presentation highlighted these facts about bankers and we attempted to explain why they have been doing what they do. First, there's the eternal problem of banks, that even though they talk about money, most people find banking news not very exciting. The test we did with Benton & Bowles and the New York Savings Bank Association showed this. It also showed that the low public interest level means print ads can't attract many serious readers . . . but the intrusive nature of TV can and does. The best way to tell people about something they should know but won't bother to find out, is to go to them through the intrusive medium of television. Moral: if you're more interested in your product than the public is, shouldn't this intrusiveness work for you too?

Coverage of the suburbs

Second, we showed bankers the growth of the suburbs . . . which they already appreciated with their branch bank openings. Then we added newspaper and television coverage of these suburbs. Moral: you already know how they compare in these vital areas . . . and so do banks.

Third, we used a wide range of bank commercials to show the variety of approaches being used. There is obviously no one way, there are many ways and the bankers are exploring them all.

Bankers watch and appreciate dollars. The fact that they are turning to television, using IDs, daytime, all forms of TV with a wide range of techniques should give thought to the rest of us. Incidentally, next time your company goes to a bank for a loan to cover new product or new stock, don't be surprised if the bank asks you about your advertising plans to move the product. We suggested that they apply their own knowledge of advertising to help their clients find a way to become better clients . . . which, of course, means television.



ON RADIO

By Kevin B. Sweeney, President, RAB

HOW MUCH IN SALES DOES THE AD DOLLAR PRODUCE?

A department store study measures the effect of advertising in two media on the movement of goods.

It is certainly the pinnacle of immodesty to make this claim, but . . .

The recently issued study of the day-to-day results from a year's radio and newspaper advertising at the Higbee Company in Cleveland could be a turning point in media-sponsored research.

It is immodest because RAB thought up the idea of this "Department Store Challenge," interested the department store industry, planned the research aspects and executed the radio advertising plan in consultation with the Higbee Company executives and those of Wyse Advertising, Cleveland.

The dearly-beloved object of advertising

It could be a turning point in media research because the report on this project talks not about circulation quantitatively or about qualitative measurements of circulating or about "readiness to buy" or about awareness. It talks only about the hoped-for, sought-after, dearly-beloved object of advertising—the movement of goods.

It says clearly for all to see what the results in six-day sales (units moved and dollars resulting) were when this aggressive \$50 million Cleveland department store ran a half-page ad or a quarter-page or grouped a dozen items in a full page. It says clearly what happened when hundreds of radio announcements were run over a period of a year—how many units were sold and what the advertising cost as a percentage of sales was on each occasion.

As a result of RAB's tossing the gauntlet down to the department store industry two and one-half years ago, we found out something that we wouldn't have believed.

No major store in America and no chain in the department store field had conducted recent measurements (even for its own amazement) of the actual sales results from their daily advertising. There was no figure that anyone gave us

that "our advertising dollar produces x dollars of sales in a three-day (or six-day) period."

We have found the same lack of facts everywhere. It is more understandable in the packaged-goods field where complexities of measurement are infinitely greater and control of the product's environment, which can affect sale materially, is difficult. But in the retail field it almost defies comprehension. Retailers spend 2-5% of their gross sales in advertising. In many fields this is a larger percentage than their net profit is of gross sales. It is a measurable cost and yet it is scarcely ever calipered though accurate measurement is reasonably simple.

Does this study have any significance for those of you who make your living buying and selling television advertising? Emphatically, yes. On an indisputable basis, it shows what newspaper advertising—even when bought favorably by a hep, skillful store—can do and can't do. No such published data has been available on such a huge base (more than 3,000 advertisements) in the history of advertising.

Radio can deliver for tested items

Radio acquitted itself well, proving, as RAB has long contended, that there were many products that radio could deliver for, if prejudices and unsupported personal opinions were set aside and the item was tested.

There is in the Higbee study a chronicle of success and failure of both media that sellers of clothing, hard goods and a variety of department store goods should examine.

Also there is much to learn, which is the reason that we are still working with the Higbee Company in the department store field. We are hopeful that we will soon have similar data on the whole area of grocery products—hard sales-result data that should be and must be published by advertisers and media alike if the \$11 billion in advertising are going to be more productive for all of us. ENE

DIP into NTA's newest and most exciting adventure series... about a father & daughter team, swimming in troubled waters!

NTA's ASSIGNMENT:

UNDERWATER

39 Half-Hours completed! Sold in 57 Markets!



FEATURING SWIMMING CHAMPION Bill Williams and appealing 8-year-old Diane Mountford as his daughter.

YOU'RE SURE to emerge with big audiences and big sales...with NTA's exciting adventure series, ASSIGNMENT UNDERWATER. For example:

IN NEW YORK, with an 11.2 rating and 19.8% share of audience, it out-performed AQUANAUTS (with a 7.6 and 13.4% share)—Arbitron, 10/30—11/5, 1960. What's more, it's scoring the highest Monday-to-Friday rating of the week in the same period (7-7:30 PM) for its independent station, lifting the outlet from an average sixth position to photo-finish leadership in the time strip.

IN DETROIT, the series is NUMBER ONE in its time period, according to the latest four-week rating report (October), with a 16.0 rating and a 32.5% share of audience.

RIGHT NOW, 39 pulse-tingling half-hours have been completed. And there's a built-in audience of 8,000,000 underwater enthusiasts waiting to spear profits for you...the minute they surface with their snorkels. That they blow...so what are YOU waiting for?

A PARTIAL LIST OF SPONSORS & STATIONS:

R. J. Reynolds Tobacco Co., Kroger Food Stores, Coca-Cola Bottling (Louisville), Fiat Motors, Pilsener (P.O.C.) Beer, Armstrong Tires and... KNXT, Los Angeles, WGN, Chicago, WNEW, New York, WTTG, Washington, D.C., WJBK, Detroit, WLW-C, Columbus, WISN, Milwaukee and 50 other leading markets. For availabilities, phone, call or write:

NTA

NEW YORK:
10 Columbus Circle
LOS ANGELES:
85 S. Broadway
CHICAGO:
57 S. Dearborn



PROMOTION

By Gene Godt, President, BPA

THE STEPCHILD OF PROMOTION

Those ineptly used on-air promotion spots could be broadcast promotion's most effective tool

In many respects, the best service a radio or television station can perform for its advertisers is to get more people to see or hear their commercial announcements. Those commercials are carefully designed to produce buying action. If more people are exposed to them, more buying action results. Everybody's happy.

One major tool the broadcasting station has available to build that audience is the on-air promotion spot. Sure, there have to be other tools in the kit, because it's necessary to reach those few people who miss the on-air spots, and to build the sets-in-use figure. So on-air promotion isn't all. But I'm convinced it is probably the most effective single tool broadcast promotion people have—and probably the most under-appreciated.

This lack of appreciation is completely illogical. Our stations offer for sale spot availabilities, completely honest in the conviction that professionally conceived sales messages produced within these time limits can more than justify the price asked. We can and do cite instance after instance where good campaigns using spot announcements have increased sales, improved distribution, created public acceptance, and, in short, paid off for the advertiser.

Salesmen as indifferent as advertisers

But when we start a list of promotional support for a sponsor with the phrase "on-air promotion spots," our own salesmen as well as the advertisers say, in effect, "That's normal. What else?" Well, it's time we paid more attention to the value and importance of on-air promotional spots. Because if our promo spots are disregarded by the advertiser as "normal" and if our own people regard promo spots as somewhat of a nuisance on the schedule, and if these spots are created by a bored clerk and voiced by an announcer whose unconcern echoes in his voice, why then we're tearing down our influence instead of demonstrating its great vitality.

And alas, the on-air spot is promotion's stepchild in far too many radio and television stations.

They're trite. They're dull. They're dishonest. They don't make a point clearly and unmistakably. They're not good broadcasting, nor good advertising.

The show business more people prefer

I think we forget too easily that we're in the show business more people prefer, and so we cut the excitement and the showmanship right out of our promo spots. Every show we talk about is smothered in adjectives. We hide behind a budget, and say "To do it any better would cost too much, and besides, there are so many of them to do." We turn it into a routine, a dull monotonous chore which comes out dull and routine in the eyes and/or ears of the customer. There are people out there, friends, people who have volunteered to give us their attention—if we'll do something worth attention.

What's wrong with the light touch in on-air promotion? Must we be ponderous and dull and drab in the way we use our medium to talk about ourselves? What sort of "image" do our promotion spots project?

What's wrong with the "people to people" approach in on-the-air promotion? Our personalities work hard to be friendly individuals; why not use this friendly individual in his own style to say why the viewer will enjoy certain programs?

If you were paying for the on-air time you're given to sell your product, I think you'd probably fire everyone concerned. You use it that ineptly. It isn't easy. Nothing worth while is. You have to inspire your entire station on the importance of promotion, you have to upgrade the dignity of on-air promotion not only with the advertiser but with your own salesmen. And the best way, it seems to me, is to bust loose and try some new directions in on-air promotion.

Believe me, it's about time.

END



STATISTICS

don't buy jewelry ...

PEOPLE DO!

If you're impressed by facts and figures, we can show you plenty--ARB and Nielsen both put WJAC-TV in the Number 1 position in the Johnstown-Altoona market.

But there's more to our story than mere statistics! Sales results--that's where WJAC-TV really shines. Mr. Leonard Fischler, Manager of DeRoy's Jewelry Store in Johnstown, puts it this way:

"We're interested in people . . . people who will buy our merchandise. WJAC-TV draws people into our store like a magnet, and turns them into customers!"

Looking for customers? In the Johnstown-Altoona market you'll get them by advertising on WJAC-TV!

for full details, get in touch with
**HARRINGTON, RIGHTER
AND PARSONS, INC.**



THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising

BENEFITS FORGOT

Commercial writers should listen for the fetching phrase that can fidget the viewer's memory

THIS seems as bonny a way as any to wind up this restless year of 1960. With a title borrowed from G. B. Stern, who borrowed it from William Shakespeare, who, for all I know, borrowed it from Aesop. Benefits forgot.

Speaking of the freezing winter sky Shakespeare wrote: "Thou dost not bite so nigh, as benefits forgot." According to my friend G. B. Stern (she does not know she is my friend, but she is, for she has supplied me with many a tranquil bedtime snack from her books), unthankfulness was bothering Mr. Shakespeare not a little when he wrote the words quoted up yonder. And then, about gratitude she wrote, "It once had a finer and more unyielding quality before it was assailed by the fundamental instinct in human beings, which is to dislike having to be grateful because it fidgets their vanity."

It fidgets their vanity. How do you like that? Nice, isn't it?

Phrases to make the Big Idea beguiling

How often does the TV commercial writer free himself of copy lingo long enough to slip into the audio a phrase as fetching as that one? Not often enough. I know we must begin and build around the Big Idea. But wouldn't the big idea be a bit more beguiling if one of the selling phrases had an impish kind of appeal that might keep fidgeting the memory of the viewer? I offer you this as a thought to file under "Benefits Forgot."

I could be more generous than that, I guess. I guess I will.

A few more for your "Benefits Forgot" file. This one came from an ample woman who lives down the road from my sister's farm in Colorado. She was talking about some friends of hers and in describing the father-son relationship she said, "It would tender anyone's heart." It tendered mine. Yours?

There are examples all about. Why not start collecting them? Even if you never use them in a TV commercial, just having the collection will make you richer.

Imagine, for instance, a coat with a "triumphant scarlet lining!" Listen for a second to the water as it "chuckles over its gravel bed." And consider, if you will, being in a place "so still you can almost hear the sigh of all the sleepers in the world." Well, maybe that one is just a mite too precious.

The bread "baked while you sleep"

But not so oddly, it reminded me of the bread that is "baked while you sleep." You see? Benefits forgot.

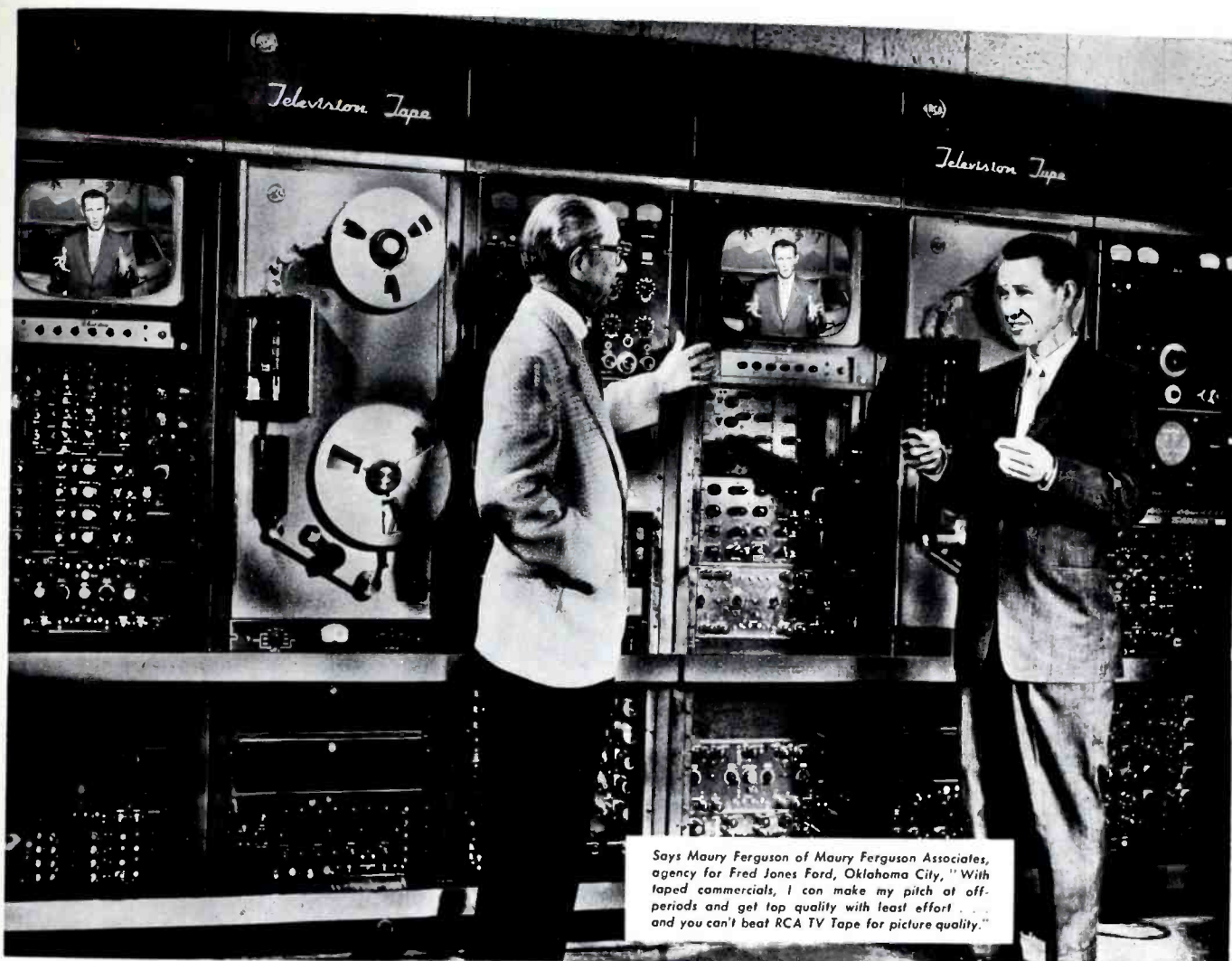
Words. There's a whole wide wonderful world of words. And always new compelling ways to string the words together.

There are words that say something just by their shape and sound. Words that can be bent to sound like music. Words with hard edges. Words with soft rounded corners. Words that nudge the memory. Words that make you proud. Words that make you hungry.

Next time you write a commercial in which words are important, write what needs saying. Then go back and see how you can happy it up by replacing words, by new marriages of words. Okay? You like well enough to file under "Benefits Forgot"?

I have a friend (I think she's my friend) who claims that she listens to TV but does not watch it. She insists that she can "make up" better pictures than are on the screen. But this I've noticed. When a few seconds tip-toe by without one bit of sound, she cranes her neck to find out what's happening. A little silence now and then is relished by the best of men. And women. But not unless they know what's going on during the silence. So how about a little white

To page 75



Says Maury Ferguson of Maury Ferguson Associates, agency for Fred Jones Ford, Oklahoma City, "With taped commercials, I can make my pitch at off-periods and get top quality with least effort . . . and you can't beat RCA TV Tape for picture quality."

SALES ARE UP AT KWTV...

since they installed RCA TV Tape Equipment

"We're glad we waited for RCA," says Edgar T. Bell, General Manager of KWTV, and well-known pioneer in the Broadcast Industry. "The use of RCA TV Tape has up-graded our station's entire production because it affords the best opportunity for talent and crew to view their work critically and to improve it. Sales are up . . . the equipment is booked solid . . . and advertisers are pleased with the superb quality they are getting in their Tape commercials."

Says Mr. Bell: "In tape recording, the quality of the picture is all important . . . and we wanted to make sure that KWTV taping facilities provided all the clarity, sharpness and realism of 'live' production. Being fully RCA-equipped, we felt confident that

RCA would offer superior features in its machine . . . and we weren't disappointed. In fact, our first RCA Recorder proved so popular with advertisers that we have had to install a second."

This is the kind of acclaim RCA TV Tape has been getting in the ever-growing number of stations where it has been installed. Station managers find that once advertisers have seen results, they become enthusiastic Tape users. They find a convenience in operation that is unparalleled, and service after the sale of a kind that only RCA with its broad background in television can perform.

RCA Broadcast and Television Equipment • Camden, N. J.

Get the facts on TV Tape! Check with Edgar Bell and other proud new owners . . . see your RCA representative. He can show you how to profit most with this advanced new equipment.



The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

the prestige magazine of

THE PROBLEMS OF MATURITY

The television industry is now facing a new problem. It is no longer a young, enthusiastic, and growing industry. It is now a mature industry, and it must face the problems of maturity. This is a new and different kind of problem, and it is one that the industry must face if it is to continue to grow and prosper.



"It would be unrealistic to assume that television, like other media, will not begin to show an increase in cost-per-thousand."

Clifford S. Samuelson, General Mills

SHANKS OF PRUDENTIAL

A television program is a very important part of a company's advertising program. It is a medium that reaches a large audience and can be very effective in building a company's reputation and sales.



"Not only is television making . . . our company known, but it is making . . . our agents known. And . . . it is stimulating greater sales achievements."

Carroll M. Shanks, Prudential Insurance Co.

BACKSTRAND OF ARMSTRONG CORK

One of the most important factors in the success of a television program is the quality of the programming. It must be interesting, informative, and entertaining to the audience.



"Television is the best medium we've found to give the public a concept of what Armstrong stands for."

C. J. Backstrand, Armstrong Cork Co.

OGILVY, HARD-BOILED SCOT

During the past few years, the television industry has experienced a rapid growth in advertising. This growth has been due to the increasing number of television sets in homes and the increasing amount of time spent watching television.



"It is easier to double the selling power of a commercial than to double the audience of a program. I believe that television is the most potent advertising medium ever devised."

David Ogilvy, Ogilvy, Benson & Mather

"I propose . . . a formal project directed toward finding a way to strengthen programming and the commercial use of the (television) medium. I cannot help feeling that . . . the sales power of television will yet be further enhanced."

Bart Cummings, Compton Advertising

"There should be representation of the client point of view all the way through scripts, characters, stars."

Atherton W. Hobler, Benton & Bowles

A prediction from Samuelson of General Mills. A proposal from Cummings of Compton. A precept from Ogilvy of Ogilvy, Benson & Mather. A pat on the back for television from Backstrand of Armstrong Cork. All of these statements reveal the advertising philosophy of top-echelon executives. All are from articles in recent issues of TELEVISION MAGAZINE.

Each month, TELEVISION MAGAZINE brings its readers

electronic communications

An Appeal to the Conscience of Advertising

If you are an advertiser, you know that your advertising program is a very important part of your business. It is a medium that reaches a large audience and can be very effective in building your business.



the considered thinking of advertising leaders—men whose opinions are sought after and respected. Because the stakes in television are high and the pay-off, even higher, top executives need more than spot news. They depend on the perspective, the information-in-depth found only in TELEVISION MAGAZINE.

This editorial policy not only attracts management people to TELEVISION MAGAZINE, but provides a unique climate of authority and prestige for advertisers who want to reach management. These are cogent reasons why TELEVISION MAGAZINE has become the management magazine of broadcast advertising.

HOBLER OF BENTON AND BOWLES

Hobler of Benton and Bowles is a leading authority on advertising. He has written many articles on the subject and has been a speaker at many advertising conferences.



television
mag



The management quartet of M-E Productions (l. to r.) Terry Clyne, Jack Van Volkenburg (sitting), Tom Losee and Hal Graham confer on a show script in Clyne's office.

December/1960

TELEVISION
THE MANAGEMENT MAGAZINE
OF BROADCAST ADVERTISING

McCANN- ERICKSON'S NEW TV OPERATION

*The organization and goals of
M-E Productions
reflect the evolution
of agencies' TV
functions in the Sixties*

LAST January, when McCann-Erickson reorganized its TV/radio department into a separate division, M-E Productions, some industry cynics scoffed that this was just "another piece of corporate window dressing" by division-conscious McCann.

At first glance, the change seemed somewhat less than revolutionary, particularly in view of the way McCann has spawned separate affiliates in the past five years (see "The Art of Management at McCann-Erickson," TELEVISION MAGAZINE, December, 1957). Close examination in recent months reveals, however, that the birth of M-E Productions has a much deeper significance.

A potential answer to a major riddle

For the new division, with its intricate organization chart and new top brass hired in the past year, represents one potentially influential answer to a major riddle facing modern advertising management: what shape and direction will the TV/radio operation take in the agency of the Sixties?

As one of the Big Four broadcast agencies (with Ted Bates and after J. Walter Thompson and Young & Rubicam), McCann obviously is in a unique position to set and reflect industry trends related to the rising cost of television, the shift of program production to Hollywood and program control to the networks, and the fractionalization of network program buying practices.

Not that McCann has a special monopoly on answers related to these questions: few agencies do not claim their *modus operandi* is the best. But the significance of the transformation of its TV/radio operation can be measured by McCann's stake in network television and the broad range of buying patterns of its clients.

Of the \$105 million it will bill in broadcasting this year (18% of McCann's total domestic billing), some \$68 million is in network TV (despite cutbacks in 1960 by Westinghouse Electric and Bulova Watch Company). Of this, nighttime network TV gets some \$60 million, including \$10 million for specials, and daytime network gets the remainder. Moreover, its network buys this year range far and wide (see chart on page 64): for Nabisco, participations in eight shows from *Wagon Train* to *Rawhide*; the *Bob Hope Buick Specials*; Colgate-Palmolive's alternate weeks on *Caught in the Act*; Coca-Cola's alternate weeks on ABC-TV's *Adventures of the Nelsons*; Liggett & Myers (Chesterfield and Duke) on *The Untouchables*, *Adventures in Paradise* and *The Islanders*; and Bell & Howell's *Close-Up!* series.

M-E Productions is a separate-staff service which McCann-Erickson, Incorporated offers its line company, McCann-Erickson Advertising (U.S.A.), McCann-McCann Company, McCann-Erickson Corporation.

Communications Affiliates, McCann's affiliated services in sales promotion, market research and public relations. Aside from its primary responsibility for talent negotiation and network program recommendations and selection, M-E is available to any other McCann company or office for counseling, whether on local or national spot buys (such as syndicated shows), or for counseling any client with an interest in broadcasting. While not directly involved in the \$21 million worth of spot TV McCann will place this year, M-E Productions counsels the product groups that are concerned. M-E is not involved in the production of TV commercials.

"It is our idea to contribute ideas"

What is most striking about McCann's complex new TV unit is its operating philosophy and goal of playing a bigger hand in program production, even though direct control has shifted to the suppliers and networks. As C. Terence Clyne, M-E's board chairman and general manager, puts it: "We think that in the industry itself, there has been too much of a trend to the advertising agency giving up too much responsibility. It is our idea to contribute ideas."

The trend, of course, has been greater fragmentation of creative responsibility in recent years. The shifting requirements of both advertiser and agency have changed the creative function of the agency TV executive and put more responsibility on him as a businessman (see "The TV VP—An Agency Man in Evolution," TELEVISION MAGAZINE, June, 1959.)

As Clyne sees it, television has reached such a state of imitative programming that it is imperative for agencies to contribute more than they do now. Although there are exceptions, Clyne finds that in their three-way competition, the networks have abdicated programming initiative to the talent agencies. He also scores Hollywood for not always using the best production brains available to the film industry, even though TV is becoming its major source of revenue.

"Too many people worry about the pilot. The important thing is whether it is a good idea, and do the people react favorably to the star? Most pilots are better than the rest of the shows. Some of our best shows have been bought without a pilot, and some of the poorer ones had outstanding pilots."

What Clyne envisions for M-E Productions is an operation much in the manner United Artists had perfected in financing and nursing along motion picture properties without actually being the producer of record.

"The objective of our set-up is not to go into a production company in the future, but to service our clients. We want to help creatively on programs, not only in supervising them, but in a more direct way."

This objective has some obvious implications. Agency participation in programming, of course, is related to the 15% commission system. The fact that most of today's program production takes place outside the agency proper does not make the agency's position with the clients any more secure. The more involved an agency can get in the creation of properties, the greater can be its contribution to a client and to the agency's status with him.

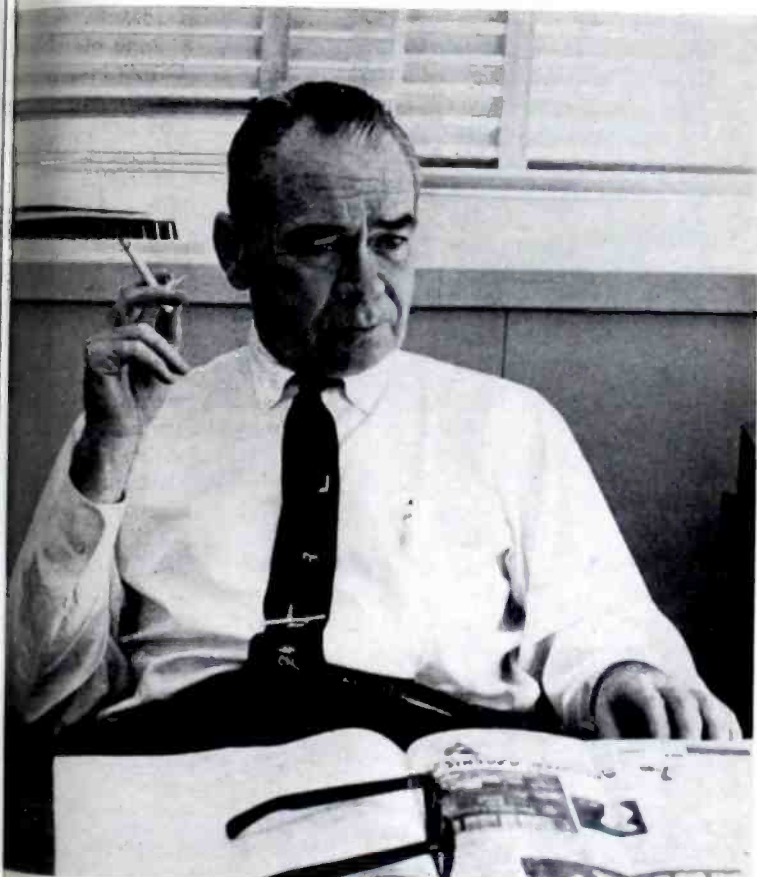
"When we are satisfied with a show idea enough to take a chance on producing it, we will try to sell it to one of our clients. There are a few clients who want proprietorship of a show. Colgate is one, and maybe four of our other clients would participate if the idea was right for them.

"Basically, if we have the star, idea and writing, we will go to the client and tell him we are going to produce it and

To page 38



C. Terence Clyne is the power behind M-E Productions. In addition to his title of chairman and general manager of the McCann TV and radio affiliate, he is a vice chairman of McCann (U.S.A.), has a voice in the inner council of the agency, reports directly to president Marion Harper, and directs the fortunes of the Liggett & Myers account. With McCann since 1954, and for nine years prior to that a senior vice president with The Biow Company heading up broadcasting, Clyne has been associated with some of TV's top successes, I Love Lucy, Wagon Train and The Untouchables. In building his complex programming unit, staffing it with experienced professionals, he aims at giving clients more successes.



Jack L. Van Volkenburg, president of M-E Productions, is responsible for his unit's day-to-day operation. A former director and president of CBS-TV (1951-1956), he knows programming and, importantly, network administrations and the complexities of their operation—a valuable asset in the program and time negotiations he tackles along with Terry Clyne. Van Volkenburg came out of retirement last June to take his M-E post. In addition to network dealings, he has his own TV accounts, supervises all M-E account work. He began his career with the Chicago office of BBDO, entered the CBS organization in 1932, held various station posts and worked up through sales into the CBS high command.



Thomas P. Losee, M-E Productions' executive vice president and a vice president and director of McCann-Erickson, Inc., is the administrative specialist on the M-E management team. A McCann veteran (since 1936), Losee has supervised and directed the operations on many of the agency's accounts, was instrumental in bringing the entire Westinghouse consumer account to McCann. Prior to M-E, he was responsible for the operations of McCann's five affiliated companies. Losee is the "balance" on the M-E team, matching account handling knowledge with the broadcasting orientation of co-executives. He reports to Jack Van Volkenburg, has his own TV accounts



Harold J. Graham, Jr. is senior vice president and manager of client planning (New York and Western U.S.) at M-E Productions, and a key link between the TV unit and account activity within McCann (U.S.A.). He attends client planning meetings at the agency when TV is under consideration, advises on the medium, drafts a TV plan and follows it through M-E refinement to client presentation. Graham reports to Van Valkenburg, has under him a new program planning director and a client services supervisor. Joining McCann in 1946 as a radio producer and director, Graham left in 1957 to become CBS-TV Hollywood's number two man in programming. He returned to McCann a year ago.

find out if he would want to come along. If not, we will go ahead anyhow. In four out of five cases, the client will probably participate. Even if the idea is risky, we owe it to our clients to try.

"We are now exploring all ideas for what we think might be a good series. If we make the investment and the show does not live up to client expectations or objectives, we will sell it outside the agency, wherever there is interest."

The road to the "UA concept" for M-E Productions, says Clyne, is paved with many precedents in all three areas of production—direct (where the agency acts as the producer); participation of an agency with an outside producer in a series; participation with a network.

"We have been in the role of a producer in live TV to the extent of about 18 to 20 special shows. The last one was *Coke Time* in June. Although the credit was to Pat Boone, M-E did the casting, and signed the producer, director, etc. In the past we've produced other shows such as 'Some of Manie's Friends,' *America Pauses*, the 'Standard Oil Anniversary Show' and others." This season's *Bob Hope Buick* shows for example, come out of M-E with Hope producing.

"Over the years at McCann-Erickson, we have produced *Death Valley Days*. We have since sold the lot and studio where we produced the films because we didn't want to be burdened with that operation. Now we produce the show at another studio."

In participation of the agency with an outside producer, Clyne cites McCann's work "with Desi Arnaz in the production of *Desilu Playhouse*. The concept of the show was ours—three weeks of drama, and on the fourth week a Lucy-Desi special. Desi bought the idea, which we had previously mapped out for him, and then Westinghouse sponsored it.

"In participation with a network, we worked with ABC to put *Untouchables* on the air (bear in mind that networks do not produce shows but buy them or assign someone to produce a series). . . . We originally worked with Desilu on *Untouchables* as a *Desilu Playhouse* two-part show. When the show was such a success, we then worked with ABC to have it made into a series. . . . On the screen, however, it just says Desilu Production presented by ABC. . . .

"On *Adventures in Paradise*, when the idea was presented to us by 20th Century-Fox through ABC, we liked the idea and backed the show. The show got in trouble and we were in deep to resolve these problems. Our headaches were just as severe as though we had produced it ourselves."

Development of the Nanette Fabray show

Certainly the most recent example of program midwifery practiced by M-E is the development of the Nanette Fabray show (*Westinghouse Playhouse*), a new weekly half-hour situation comedy that goes on NBC-TV (8:30-9 p.m., EST) January 6. Last year, McCann received a list of criteria from Westinghouse for a half-hour series it wished to sponsor in the season ahead (among the criteria: a show with strong appeal in cities, merchandising possibilities at all trade levels).

M-E screened or read scripts for some 250 potential shows, but didn't find what it considered the right idea. M-E then went to Larry Berns, a producer for CBS-Hollywood for 18 years and creator and producer of *Our Miss Brooks*. Together, M-E and Berns worked on a first story outline of an idea the latter had been developing. Two days after the initial work, M-E saw the first script, had enough confidence in the idea and talent to take an option on the pilot, eventually purchasing the show.

As Clyne sees it, selection of the right show for the client depends upon the "editorial smell" of agency TV programming people. He will admit, of course, that not all of McCann's program purchases have been winners in the past. But, he argues, "my basic disagreement with the networks is that there are just as good editors in the agencies as there are in the networks. The head of a network gets opinions from his staff but makes the decision, whereas in the agency there are more people to make this judgment and there is no reason why an agency should bow to the decision of the network."

The executive brains at M-E Productions

Certainly one of the major aspects of the establishment of M-E Productions is the high-powered set of executive brains McCann has hired and shifted around in the past year to insure editorial status. Prior to the reorganization last January, Clyne was senior vice president of TV and radio with two managers under him, one each in New York and Hollywood.

Today Clyne is board chairman and general manager of M-E Productions, and reports directly to McCann-Erickson president Marion Harper. He devotes roughly half his time to M-E, the rest to his post as vice-chairman of the board of McCann-Erickson (U.S.A.), overseeing such accounts as Liggett & Myers, and to the activities of McCann-Erickson International.

Reporting to Clyne is Jack L. Van Volkenburg, who is president of M-E Productions and manages the day-to-day operation. Former president of the CBS Television Network, he joined M-E this past June. Under Van Volkenburg is an executive vice president, Thomas P. Losee, who moved over to M-E after being responsible for the operations of five McCann-Erickson affiliates that specialize in marketing services.

Hal Graham, formerly a general program executive with CBS-TV in Hollywood, rejoined McCann-Erickson last year as manager of client planning in the old TV/radio department, was recently appointed a senior vice president of M-E Productions. Broadcast veteran Thomas P. McAvity, formerly senior vice president of M-E Productions and previously manager of the old TV/radio department's New York office, has since left (to go to J. Walter Thompson under vice president Dan Seymour).

There are those industry observers, of course, who enjoy gibing at the multiplicity of vice presidents and presidents at McCann and its separate division, M-E Productions. But to Clyne, "The staff here is the strongest ever known in the agency field. This has been called by the chairmen of two networks as strong a staff as any network has."

Where the new M-E top brass represents more than just a glittering array of titles is in the premium now put by advertisers on agencies' TV executives who not only know the intricacies of their trade, but are steeped in marketing, as well. Moreover, M-E's impressive executive lineup under Clyne also underscores another important trend in TV advertising: with competition for sales becoming keener all the time, and more emphasis put on the network show as a selling vehicle, the judgment of TV agency executives is becoming more expensive. M-E Productions, according to Clyne, has operating costs of \$1,200,000 a year. Of this, up to 75% goes directly to salaries of the 67 people involved in M-E Productions' operation in New York. Chicago, 20; Hollywood (J. Walter Thompson has 150); Los Angeles, 10; Benton & Bowles, 90; BBDO, about 30.



Sid Caesar's old sidekick, Nanette Fabray, takes on a new TV role next month in the Westinghouse Playhouse, her own weekly half-hour situation comedy on NBC-TV, one of but a handful of shows brought to the networks by an agency this season. M-E Productions, working with specific Westinghouse show criteria, screened or read script on about 250 shows—without finding the right idea. Taking script on about 250 shows—without finding the right idea. Taking its own initiative, it went to an outside producer, worked on an idea with him. M-E saw a first script, had enough confidence in the idea and talent to take an option on the pilot. It eventually purchased the show for client Westinghouse, negotiated for its broadcast time.



With Yuban, Prell, Post Cereals and Zest as his examples, Benton & Bowles' music director Roy Eaton analyzes the "third column" in the TV commercial

BY ALBERT R. KROEGER

MUSIC ONCE used to "decorate" television commercials in a take-it-or-leave-it manner. Or it attempted to hammer listeners into submission in the form of a clanging jingle. But as advertising sophistication has advanced, so too has sponsor sophistication, and music, its commercial effectiveness measured only by an elusive thing called "feeling," is taking a place alongside the oral and visual performance as a vital third element in product sell.

As more and more advertisers and agencies come to realize that music, properly arranged and performed, can be the difference between a successful commercial and an also-ran, that it can involve the viewer emotionally and set a desired mood, the form of TV commercial music is changing.

During an evening's TV viewing, the American family may hear music ranging from classical to folk, flamenco to calypso, popular to rock and roll. There may be treatments of Ravel, Grieg and Prokofiev; arrangements by such moderns as Eddie Sauter, Sy Schaffer and Frank De Vol.

Often it all goes unrecognized or seemingly unheard—fleeting seconds in a commercial minute. But original music for a commercial can cost advertisers upwards of \$3,000, an expensive indication of importance—and the blue-chip sponsors are willing to pay.

Top talent turning to commercial music

In the music industry itself, where a recording date often means a session on the track of a TV commercial, new importance is being given to the field of millisecond melody. Vocal groups are doing their best for jingles. Calypso singers are in demand. Several of the biggest names in popular and classical music are turning their hands to commercial arrangements. And many music instructors find that some of their top students are primarily interested in writing commercial music.

The value of music, of course, has not escaped TV pro-

gramming men. Background music has been playing an important part in programs for a long time, particularly in heightening the mood of "tense" shows like *Peter Gunn*, reoccurring as dramatic theme in *Dragnet* and now in *77 Sunset Strip*. And it has even come forward as part of plot in *Pete Kelly's Blues* and currently in *The Roaring Twenties*. To an extent, it has been overdone after the translation of much of this TV music to successful record albums.

Although some jingles and themes are remembered for years, commercial music can make no broad claim to fame. But in 1960 it does appear to be moving into a more creative framework. The overall quality of jingles has noticeably improved; familiar, catchy melodies have been adapted to product lyrics. Even popular Bert and Harry Piel have been nudged off the screen by a robust jingle. Agencies are obviously giving more attention to music in commercials.

One of them is Benton & Bowles, where a 30-year-old former concert pianist turned agency man named Roy Eaton holds the musical reins on the commercial segment of broadcast billings totaling \$70 million. Products such as Post Cereals, Prell Shampoo, Zest Beauty Bar and Yuban Coffee have been getting steady musical selling help.

As B&B music director (a title rare in the agency field and a job specialty at only three or four of the biggest agencies),

MUSIC FOR THE "GOLDEN MINUTE"

Eaton is responsible for providing music for B&B TV and radio commercials; supervising the selection of musicians, arrangers and singers; and guiding recording production. He is a member of Musicians Union Local 802, and as such can himself write, arrange and conduct.

Eaton has had about five years in the TV-radio commercial music field, initially with Young & Rubicam as commercial copy writer in charge of radio-TV music, with B&B as music director for about a year. Over this period he has noticed what might be termed a musical turning point on the part of clients.

A new do-something-original atmosphere

"Limitations that clients once placed on their commercial music—including its exclusion—because they didn't know how it would play (in its various forms) on audience sensitivities, are breaking down," according to Eaton. He sees such things as the widespread use of abstract art and design in print ads, creative copy and photography, as creating a modern, do-something-original atmosphere in which more and more advertisers are willing to see the value of many elements, including music.

Eaton is more versed in advertising than to think that music is the primary factor in all commercials. He says that in the commercial music field, "a musician must first understand what is happening in other agency departments on a commercial, be familiar with a product and its selling points," before he can translate musically what is best for the product and the commercial. But when the music is good, he adds, "the commercial can perform better."

Music, of course, does not fit all commercials. In the case of B&B client Procter & Gamble, the selling story for Crest

toothpaste is factual narration and demonstration. There is no need for emotional attachment via music, the case in almost all demonstration-type commercials.

With General Foods' Yuban Coffee, on the other hand, where the selling story is quality resulting from the blending process (aged coffee beans), an emotional build-up is called for—and accomplished with orchestration and vocal theme ("*deep, dark, delicious Yuban*"). Eaton feels strongly that commercial music played an important part in creating a dramatic mood of grandeur and product excellence.

"When music is 'right' for product message and image," says Eaton, "and with over four centuries of music to draw on, it is to the client's benefit to adapt its use—because it is effective and because it will work."

From a research standpoint, it is a difficult, almost impossible job to judge the effectiveness of music in a commercial. One may have a personal reaction of like or dislike, or no reaction at all. But B&B's own studies on interest and recall in the area of commercial music would tend to indicate that in specific cases of similar commercials, there is heightened interest and emotional appeal attached to a commercial with music vs. one with little or no music.

Music is found by B&B to be highly important in commercials where its need is indicated (by copy, photographic action and product). Seen in this is the value of a dramatic musical opening, and body music linked simply to the central selling idea as reinforcement of the product message.

To Eaton, music is a "third column" in a commercial, taking equal importance with the "columns" of words and pictures, each complementing the other. There is "danger" in music if it "gets in the way of the other elements" or if it is used poorly, as would be the case with any musical style used inappropriately in the context of the product or selling message.

Basically, Eaton sees his work as a form of communication. "Just as words are a way for one to communicate," he says, "music has a grammar all its own through which ideas can be communicated. It is this power that we are trying to take advantage of and apply."

Eaton, whose musical knowledge ranges over almost all musical periods and styles, sees no one "best" treatment, no formula approach. There is danger, he says, in rock and roll, owing to its wide dislike among adults, but it has its place. General Foods' Post Cereals has used it in some of its popular commercials with chimpanzees.



How to get a

\$50,

BY JUDITH B. DOLGINS

THE theme song around here," said an agency vice president recently, "is, 'How're You Gonna Keep 'em Down on the Farm After They've Seen 33?' The '33' stands for \$33,000, which is approximately what several of us at the agency are making now.

"Our big dilemma is, where do we go from here? My appetite is whetted and I'd like to make \$50,000 someday in the reasonably near future. But how many jobs pay that much? Where are they? My boss is only three years older than I, good for at least ten more, so I figure I'll have to switch agencies. But I don't want to bite the hand that's feeding me until I get my own finger in another pie. It's a problem, this executive ambition of ours."

Executives seeking jobs in the upper salary reaches may take comfort in the knowledge that companies and agencies have their own problems: finding men eager to move right in is no trick, but finding those who are really qualified for top echelon spots can be a backbreaking chore frequently taking many months, even a year or so. Thus, more and more firms are turning to the relatively new and prospering breed of organizations that specialize in wooing top executives into greener pastures.

Avoid "raiding" by using search outfits

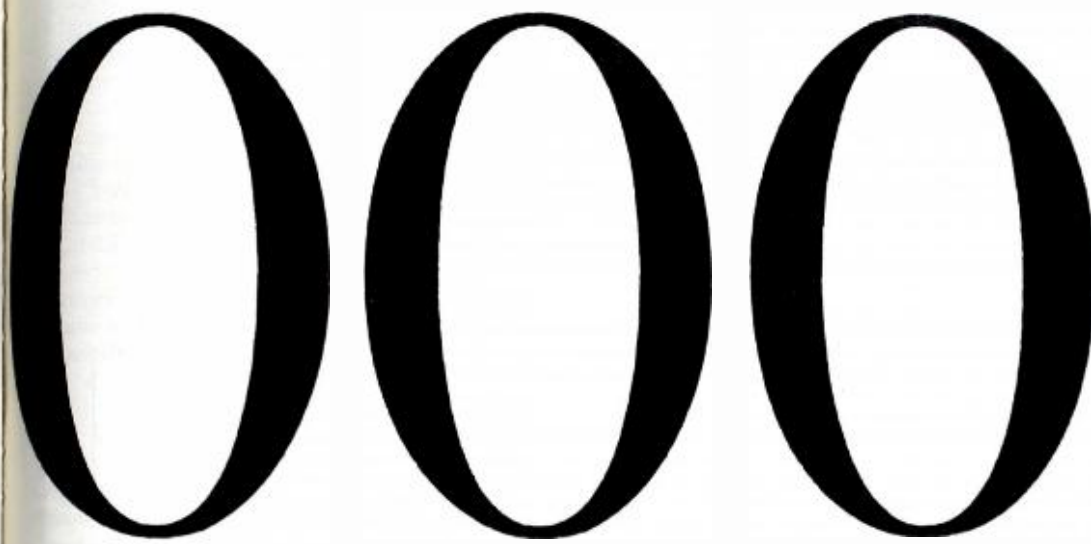
Naturally, the most personally satisfying way of changing jobs is to be sought after by a principal of a company or agency, but the delicate and sometimes sticky nature of this direct approach, vulgarly called raiding, leads most employers to leave well enough alone. Being wooed by a professional search outfit isn't a bad substitute at all. The executive who's approached can still bask in the glory of being considered a hot prospect. And an employer can

always say to a disgruntled competitor, "I just told the search group to get me a good man. It's not my fault that they found someone who was unhappy at your place."

The Executive Selection Division of John Orr Young Associates, one of the more active search organizations in the fields of marketing and advertising, evolved directly out of managements' hard times in fingering top-quality executive manpower. Says Young, co-founder of Young & Rubicam and for the past several years an advertising consultant, "I formed the Division in self-defense; so many of my clients in the consulting business were asking me to do them a favor and help them find qualified people." Happily for him, Young's defense mechanism has developed into a thriving business that in two years has handled over \$3,000,000 worth of client assignments.

Unlike employment agencies, which seek jobs for individuals, the Young organization finds individuals for jobs, and counts among its clients many of the nation's leading companies and ad agencies. As a general rule, a job must pay a minimum of \$20,000 for the Executive Selection Division to take it on, though occasional lower-salaried positions are filled as an "accommodation" to clients. Not at all rare are orders for \$40,000- and \$50,000-a-year men. One recent assignment called for a company president worthy of \$125,000 a year.

Most executive search experts agree that it generally takes a 15 to 20 per cent salary increase to convince a man to switch jobs. And certain backgrounds are at a premium. In its work for advertising agencies, the Executive Selection Division finds a serious shortage of really talented creative men and radio-TV programming experts. John Adams, president of the Division, points also to a scarcity of "top-



a year job

quality media directors, as distinguished from media supervisors. These days," he elaborates, "media directors are called upon to be articulate, creative and imaginative. They need marketing, research and sales skills. Most of them have technical ability; they can work with numbers, but too few have these other qualities."

Increase in demand for marketing background

Finding the right men for advertisers can be equally difficult. The Young organization interviewed 75 prospects before locating a proper vice president in charge of advertising for one client. Part of the problem on the company side is attributable to the shift from a production-oriented economy to one that emphasizes marketing, says Eldridge Peterson, a vice president of the Division. "An increasing number of companies want presidents with a marketing background, but most of today's executives got in their groundwork when production was king."

When Young's Executive Selection Division fills a job, it is always the company or agency, not the individual hired, who pays the fee. This is \$25 an hour for the time devoted exclusively to carrying out an assignment. When a recommended candidate is hired, the Young organization gets 15 per cent of his first year's salary, less the amount already received under the hourly arrangement. While this may cost the employer a hefty sum, it's obviously a pretty good deal for the man who lands the job. However, getting a lead to one isn't exactly a snap.

Only occasionally does the Executive Selection Division run "help wanted" ads. Executives looking for a change are encouraged to write; the letters are filed and referred to first when a job order comes in from a client. But since

the object "is not to find a qualified man but the *best* qualified man," says president John Adams, the search generally proceeds far beyond the file cabinet.

Most of the high-priced spots are filled through personal contact initiated by the Executive Selection Division's own executives, all of whom joined Young equipped with many years' worth of experience and highly-placed acquaintances in advertising, publishing and industry.

Word-of-mouth is also important. The Young executives "keep their fingers on the pulse," ever on the lookout for news of top men amenable to talking change because of such dissatisfactions as dead ends and difficult political situations in their present jobs.

So for the executive on the search, one obvious move is to build the type of reputation that attracts members of the Young group. Spreading the word of one's present job dissatisfaction runs the risk of reaching the ears of one's present employer, but then advertising tends to be a risky business. At best, executive employment hunting is a complex chore. Eldridge Peterson offers these suggestions:

"Try to hold onto your present job while you're looking, no matter how torturous. The potential employer feels he is luring you, and you are in a better bargaining position.

"Accept the fact that no matter how high up on the executive ladder you are, you'll need a resume. It is merely the buckshot approach that has to be followed by the rifle shot approach of a personal interview or a tailor-made letter. The resume may only establish your title, but it is required.

"Don't think you can go from a \$25,000 job to \$50,000 in one jump. On the other hand, don't underprice yourself; it makes prospective employers suspicious of your self-confidence.

"Be prepared to patiently wait it out while the company or agency makes its decision. Jobs in the \$50,000 and up class aren't filled quickly.

"Realize that you most likely must be passed on by a number of individuals in the hiring company—just one of whom might have a fixation or prejudice."

Peterson maintains that job satisfaction—a desire for greater professional progress—is the primary reason why most advertising and marketing executives change jobs. Money runs second. Most companies and agencies are willing to provide plenty of both, but they set some pretty stiff standards.

Position description of a v.p. and creative director

Typical is the Executive Selection Division's Position Description No. 590: vice president & creative director "to head the creative department of one of the ten largest and most reputable agencies in the country." The financial enticements are good: base salary negotiable up to \$70,000, option to buy stock under liberal financing terms, profit-sharing, and other assorted fringe benefits.

Job satisfaction is similarly promising: "This is an unusual situation in that the position responsibilities and compensation will be tailored to fit the capabilities of the man hired rather than the man having to fit a preconceived set of requirements. He will be granted full responsibility and authority in organizing and carrying out the responsibilities of his department."

Just what kind of man qualifies for this executive nirvana? "He must be an outstanding creative thinker and doer with mature creative judgment, able to lead and inspire those under him and maintain the confidence of those to whom he reports.

"He is a vitally active man, personable and articulate, with the capacity to carry a demanding work load. He may currently be the creative director or the group creative director of an agency whose creative output is outstanding. He will not be inhibited by a single style or approach to the solution of a creative problem nor will he be an imitator of others' creative efforts.

"The man we want is probably in the age bracket of 35 to 50. He has an outstanding record of accomplishment and can stand the most rigid investigation of the quality of his work and his business and personal life. His ability to be assimilated into a position of top management and ownership in the agency will be another important factor in our choice. This position should be his final and lasting association in advertising."

No less demanding is Position Description No. 530: vice president & account supervisor—drugs and toiletries. Financial lure here: salary negotiable \$30,000 to \$50,000, profit-sharing, stock ownership, bonus "when earned," fringe benefits.

Job satisfaction: chance to be "the number one man to assume immediate responsibility for group operation and client services on multi-million-dollar billings in the drug, toiletries and related items fields" for "one of the 25 largest agencies in the United States."

"This executive? "The man (age preferably 32 to 45) we want has an outstanding record of accomplishment in drugs and toiletries, either under an advertising agency, with an advertiser, or ideally may have a combination of experience

with both. He should be particularly oriented toward the proprietary drug field.

"He knows advertising and that advertising is the life blood of the drug and toilet goods industries, especially proprietaries. He knows marketing and merchandising and the relative importance of windows, counters, clerk support and advertising, and how to coordinate them. He has a creative approach to advertising and to product improvements and the broadening of product lines. He is incessantly looking for ways to make dollars work harder.

"He is thoroughly familiar with all channels of drug and toiletries distribution. If, in addition, he is well acquainted with top executives in wholesale, retail, chain drug and food outlets and maintains contacts with principal manufacturers in the drug and toilet goods industries, it will be a decided plus.

"His reputation, ability and solid background of experience will be a major factor in securing additional business in these lines—but he will not be responsible for soliciting new business."

For executives with their financial sights set high, John Orr Young encouragingly reports that "advertising and marketing salaries have kept pace with the economy and have gone up tremendously in the last ten years. Companies especially have upgraded their salaries." A look at some of the positions assigned to the Executive Selection Division (see box opposite) clearly confirms that top-quality executives can do well in the money department, to say the least. But, as might be expected, there are some rather dramatic differences in what various companies and agencies are willing to pay for similar jobs.

Young finds decreasing insistence on youth

"The age factor," Young continues, "is not quite as acute as it was a few years ago; there's not as much insistence on youth. More companies are beginning to think like one of my clients, who pointed out, 'You might find a young man of 50 and an old man of 40.' But the average company," Young adds, "is still scared to death of a man over 50—even though the older executive may have wide experience."

While salaries rise and age barriers break down somewhat, on goes the eternal search for the right job at a salary that will see both parties through a reasonable period of togetherness. Here's how Young's Executive Selection Division goes about it:

The Young executives first thoroughly study the client's organization, problems and needs. This involves talking to members of top management, supervisory personnel and in some cases rank-and-file employees. Job requirements are determined and personality characteristics appraised, with the objective of arriving at an intelligent concept of the position to be filled and the type of man needed. If the opening results from retirement, Young executives try to spend some time with the outgoing individual, getting a first-hand report on what duties are involved, what qualities the job demands, and what the pressures are.

In establishing the search base, "the widest possible group of potential candidates is developed. This includes known qualified persons, names suggested by leading authorities, suggestions from institutes of technology, colleges and universities, surveys of industries employing similar talent, and personal contact."

To page 70

WHO MAKES WHAT, WHERE

Hear of any good jobs lately? Below is a selected sample of prize plums assigned to John Orr Young Associates' Executive Selection Division in the past two years.

The company president's job at \$125,000 a year admittedly is a relatively rare phenomenon. The \$50,000 agency vice president and account supervisor is not; the Young organization has been called upon to find several such men, as it has for many of the jobs listed below. And of course there are other search outfits handling similar assignments.

Significantly, though not surprisingly, there are some intriguing variances in what different companies and agencies are paying for similar jobs. Why, for instance, should a vice president and copy chief be worth \$70,000 at one agency and \$25,000 at another? Why, too, is an account executive paid \$40,000, while at another shop the media director draws only \$18,000? Size seems an obvious answer, but it's not necessarily so; while larger organizations can afford to be generous, smaller ones may pay through the nose for the luxury of having a handful of top-flight men.

What of the future? Experts agree that advertising and marketing salaries will keep climbing. John Orr Young reports that companies have made great strides in upgrading their salaries. But a look at his own assignments indicates that it's still at the agencies that the most lucrative rainbows end.

ADVERTISING AGENCIES

Top Management

President	\$40,000
Executive vice president & general manager	\$40,000

Creative

Vice president & creative director	\$70,000
Vice president & creative director	\$50,000
Vice president & associate creative director	\$60,000
Vice president & art director	\$35,000
Vice president & group copy supervisor	\$40,000
Vice president & copy chief	\$70,000
Vice president & copy chief	\$25,000
Creative director	\$40,000
Creative director	\$30,000
Assistant creative director	\$30,000
Assistant creative director	\$22,500
Associate copy director	\$40,000
Senior copy supervisor	\$35,000
Group copy director	\$19,000
Television art director	\$21,000
Television copy director	\$18,000
Copy writer	\$25,000
Copy writer	\$20,000

Account

Vice president & account supervisor	\$50,000
Vice president & account supervisor	\$45,000
Vice president & account supervisor	\$35,000
Account supervisor	\$25,000
Account executive	\$40,000
Account executive	\$20,000

Marketing & Media

Vice president of marketing & media	\$25,000
Vice president & media manager	\$25,000
Media director	\$25,000
Media director	\$18,000

Broadcasting

Television director	\$40,000
Radio & TV director	\$24,000
TV & radio program director	\$20,000

Research

Manager of market & media research	\$30,000
Research director	\$20,000
Associate research director	\$20,000

ADVERTISERS

Top Management

President, consumer products	\$125,000
President, consumer products	\$50,000
President, trade association	\$50,000
General manager, electronics	\$60,000
Director & consultant, beauty products	\$40,000

Marketing

Executive vice president for marketing, consumer products	\$80,000
Marketing director, plastics	\$35,000
Marketing manager, publisher	\$15,000

Research

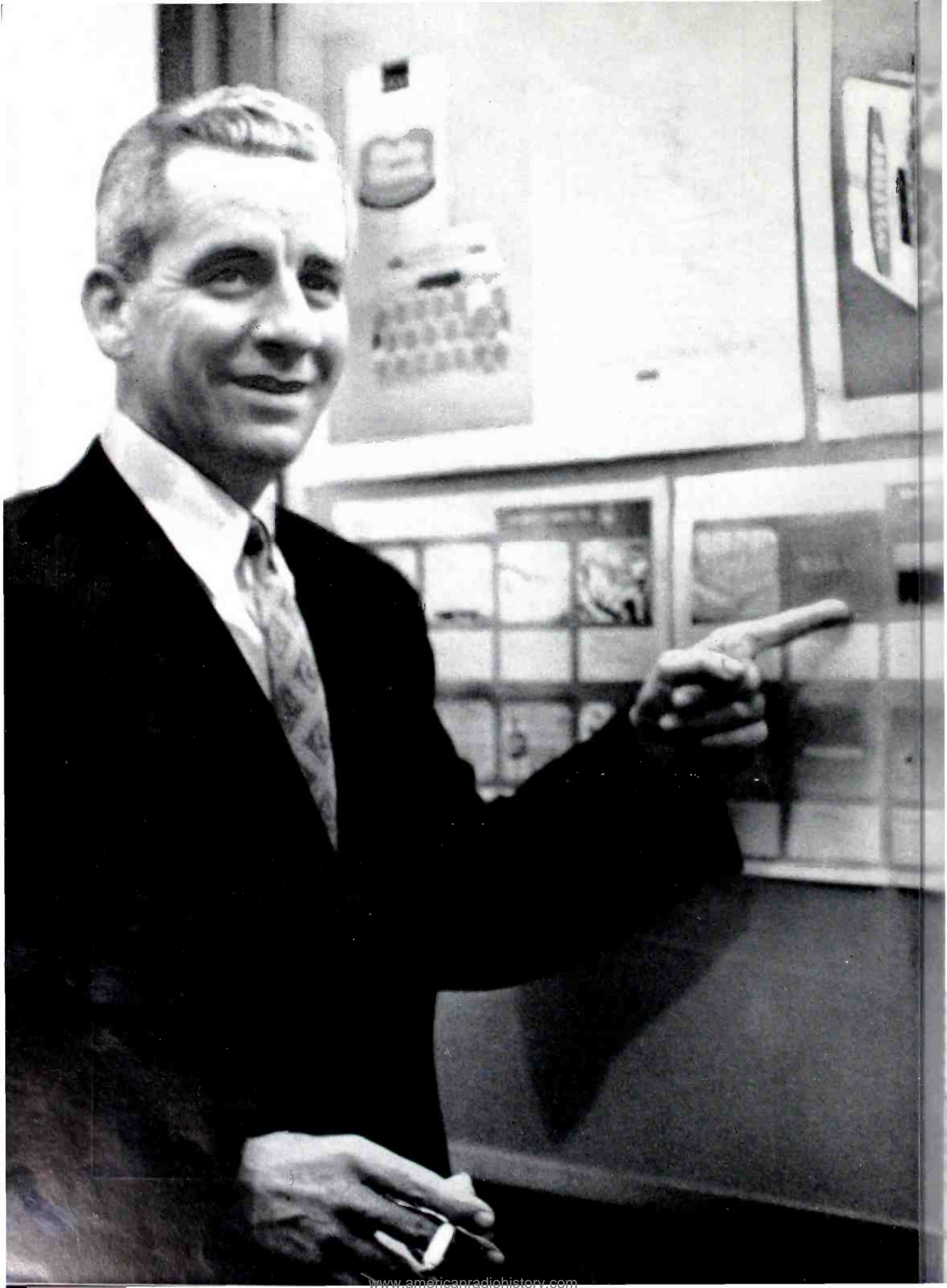
Market research, food	\$18,000
Manager, market & product research, housewares	\$16,500
Manager, market & product research, housewares	\$15,000

Advertising

Vice president in charge of advertising, cosmetics	\$75,000
Advertising & publicity director, chemicals	\$17,000
Advertising manager, consumer products	\$25,000
Advertising manager, food	\$22,000
Advertising manager, publisher	\$22,000
Advertising manager, publisher	\$15,000
Advertising coordinator, textiles	\$12,000

Sales

Sales director, trade association	\$27,000
Sales manager, lithographer	\$25,000
Sales manager, men's apparel	\$18,000
Sales manager, filing supplies	\$16,000
Sales supervisor, construction equipment	\$13,000
Assistant sales manager, holloware	\$12,000



Philip Morris' sponsorship of CBS Reports not only adds "a new dimension" to the company's variety of programming, says advertising vice president Roger Greene, but also fits into the basic TV strategy for selling cigarettes today.

PHILIP MORRIS' ROGER GREENE: SOMETHING FOR EVERYONE

IN late October, the day after *CBS Reports'* "Money and the Next President" probed such problems as inflation and the soundness of the American dollar overseas, Roger Greene, vice president of advertising for the program's sponsor, Philip Morris, was having coffee in a diner in his home town of Westport, Connecticut.

The owner of the diner, who knew only vaguely that Greene held some sort of job at Philip Morris, said to him, "That show really hooked me." Meantime, fan mail was coming into the offices of Philip Morris and CBS. "I am very grateful," wrote one viewer, "that I now know what gross national product means."

Signed for additional three in series

Philip Morris had already sponsored an earlier *CBS Reports* program, the highly acclaimed "The Year of the Polaris." After "Money and the Next President," it signed up for three more in the series.

When the deal was closed, the company announced, "Philip Morris is happy to continue its pioneering as the only national manufacturer of mass-produced, low unit cost products sponsoring such public service shows on television." While this statement has struck some as smacking slightly of chauvinism, it is actually less a self-serving pat on the back for public do-goodism than it is an expression of confidence that information shows such as *CBS Reports* can effectively sell all manner of products.

To be sure, reactions like those of the diner owner and letter writer would warm the heart of any advertiser, and Philip Morris is no exception. On the other hand, PM makes no bones about the fact that *CBS Reports* was an economical buy that happened to dovetail nicely with its overall adver-

tising strategy, particularly the introductory push for the new Commander King-sized cigarette.

Like that of other cigarette companies, Philip Morris' TV buying reflects the Something-For-Everyone school of thought. This season it has participating sponsorship of *Perry Mason*, *Dobie Gillis*, *Route 66*, *Rawhide*, *Douglas Edwards News*, and the professional football telecasts. Obviously, *CBS Reports* provides something for still another type of viewer.

It's no secret that CBS offered PM the three additional *Reports* programs at a very attractive discount, which trade sources estimate is not much less than the 60 per cent break accorded Bell & Howell for the same series last year (see "Percy of Bell & Howell, Public Service for Profit," *TELEVISION MAGAZINE*, December, 1959).

"These shows approach sound economic buying on TV"

Greene does not deny that the reasonable price tag was a big factor in the buy. "These shows at least approach sound economic buying on TV—they are not just something we feel we should buy but really can't afford." Significantly, too, the availability of a show like *CBS Reports* at a good price has enabled Philip Morris to add "a new dimension" to its programming which it otherwise might not be able to achieve.

"To the best of my knowledge," Greene explains, "there has never been a cigarette 'special,' and I would never be inclined to buy one. 'Specials' are very expensive, and they usually get the same ratings as the programs they preempt. But an information show like *CBS Reports* is a good substitute. In the same sense as a 'special,' it is a clear way to tray the brands in a fresh climate."

ROBERT H. BOULWARE
v.p. & associate media director, Fletcher Richards, Calkins & Holden,
New York

ROBERT E. BRITTON
v.p., marketing-media-research, MacMonus, John & Adams, Michigan

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

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

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

PAUL E. J. GERHOLD
v.p., media & research, Foote, Cone & Belding, New York

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

RICHARD P. JONES
v.p. & media director, J. Walter Thompson, New York

FRANK B. KEMP
v.p., media, Compton Advertising, New York

ROD MacDONALD
v.p. & media director, Guild, Boscom & Bonfigli, San Francisco

HERBERT MANELOVEG
v.p. & media director, BBDO, New York

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

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

LEONARD MATTHEWS
v.p., marketing services, Leo Burnett, Chicago

WILLIAM E. MATTHEWS
v.p. & director of media relations and planning, Young & Rubicam,
New York

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

R. R. RIEMENSCHNEIDER
v.p. & media director, Gardner Advertising, St. Louis

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

BLAIR VEDDER, JR.
v.p. & media director, Needham, Louis & Brorby, Chicago

HERBERT ZELTNER
v.p. & media director, Lennen & Newell, Inc., New York

SEVEN FALLACIES

By PAUL E. J. GERHOLD

The following is a talk delivered by Mr. Gerhold at the 1960 Eastern Annual Conference of the American Association of Advertising Agencies in New York last month. The point of view expressed by Mr. Gerhold has drawn widespread comment and discussion in agency and media circles.

WHAT I have to say would, I suspect, sound much more palatable if I had only been bright enough to use the title "Seven Assumptions in Audience Measurement" instead of "Seven Fallacies in Audience Measurement." Fallacies are so hostile, and assumptions are so warm and friendly.

Interestingly enough, no major reprocessing is required to make an assumption out of a fallacy. It is as easy as a Moslem divorce. You only look the fallacy straight in the eye, and say boldly, "You are an assumption" and by golly, it is one. And then somehow it doesn't matter so much any more that it is a fallacy too. Labeling it an assumption gives it a reasonableness, and a useful dignity.

There is, as a matter of fact, a whole school of thinking on business morality that defines analytical obligations largely in terms of stated assumptions. This lets us do almost anything we want, provided only that we state our assumptions clearly beforehand.

But in our use of audience measurements for media analysis and planning, we do not, I think, usually comply with even this relaxing requirement. This, I must say, is not only unfashionable. It is also wrong. We are so busy using audience figures that we don't bother very much with stating what they are, and are not, even to ourselves.

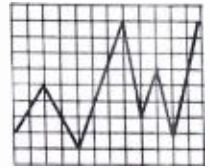
Audience measurements are profoundly important in any media activity. If all audience measurements were eradicated, all of our abilities would be lessened, and most of us would suffer acute withdrawal symptoms. When data become as pervasive and as important as this, all of us who do media planning, all of us who use the data, need an exceptional understanding of what we are doing and what we are doing with.

The basic underlying assumptions

But strangely little progress has been made toward the development of a body of assumptions as an underlay for media audience measurement. This is a curious omission to which I will try to address myself directly. From some years of discussion and argument, I have tried to distill the basic assumptions that, it seems to me, underlie the use of these figures. In one big, non-stop ramble, these are the assumptions as I see them:

1. The function of media is to get advertising exposed to people. Getting people to notice the advertising after exposure, and getting them to respond to it, is the job of the creative people in the agency. Since the responsibility of media is to provide exposure of the advertising, audience counts reflect realistic measurements of the specific job that media are supposed to do.

2. In our present economy, every household, or nearly every household, is in either the market or the potential market for most major product groups. Because this is true for most advertised products the best media plan is the one that gives the advertising the widest possible chance of ex-



Paul E. J. Gerhold, vice president, media and research at Foote, Cone & Belding, examines and explodes generally accepted assumptions about audience measurement, explaining why strict adherence to them diminishes the media man's role

IN AUDIENCE MEASUREMENT

posure, and audience measurements are our best guide to which media will be most effective.

3. It is obvious that, as the audience of a medium increases, more people will be exposed to and more people will be affected by the advertising. Even if we reject audience figures as absolute measurements, they are clearly useful as relative indicators of media value.

4. In most audience measurements, it is desirable to use minimal qualifications of exposure, and produce maximum audience counts, even if this results in an overstatement of values in some instances. It is important to know what the full potential of each medium can be, and it is easier to reduce the figures in the process of analysis than it is to add to them.

5. The only really serious problems with audience data are the lack of comparable measurements for certain important publications, and the absence of net unduplicated audience figures for print and broadcast media. When we've solved these problems, we'll have a uniform, authoritative base for media planning.

6. Whatever the limitations of media audience data, they are developed by honest, skilled, established research organizations, and reviewed by competent and independent research authorities. They use techniques that have stood the test of time and repetition. This is a sound standard of evaluation; when we leave it, we start judging media on personal guesswork, unproved assumptions, or at best flimsy research evidence.

7. Audience data may not represent the ultimate criterion of media quality, but considering the present state

of research techniques, and the cost problem, the chances of developing fair and workable measurements beyond the level of audience is very small. Any future measures at the level of perception, or communication, or response, will reflect so much product and creative influence that they won't be media measures at all. Audience measurements are what we're going to have as our basic data for a long, long time, and the real challenge is to learn to use them better.

There is obviously a great deal to be said for these assumptions, and wise people in our business have vigorously advanced each one of them. Now that I have said them, I'm surprised at how plausible they all sound. Each of these statements, as you have probably suspected, is simply a sympathetic, persuasive rephrasing of a fundamental error. Each is built on a basic fallacy.

A kindly rephrasing of bad thinking

This is the thinking that permits us, with something like clear consciences, to go on using the data we have to use in the way we normally use it. It is a permissive exercise, a rationalization, a kindly rephrasing of some pretty bad thinking.

These are the working fallacies of media operations. If we strip off the embroidery, if we get down to what the assumptions really mean, it would sound as brutal, as undefensible, as fallacious as this:

1. Media only expose advertising, they don't communicate it. People's perception of advertising, and their reaction to it, have nothing to do with whether

NEW YORK



CHICAGO



LOS ANGELES



I BOUGHT IT BECAUSE OF TELEVISION

*Continuing Brand Study No. 51:
Purchases viewers say were TV-inspired*

IF viewers in the top three markets are any guide, beer commercials are the most beloved on TV, drug commercials are the most disliked and those for soaps and cleansers rack up the most actual sales.

These are among the key findings in TELEVISION MAGAZINE's latest survey of viewer attitudes toward commercials in New York, Chicago and Los Angeles. Those interviewed by Pulse for this magazine were asked which commercials they liked and disliked most and which purchases they attributed to television.

Results of the survey cover seven product categories: soaps and cleansers, food products, cosmetics and toiletries, cereals, drugs, beers and cigarettes; 1,500 people were interviewed in the three markets: 500 in New York, 500 in Chicago and 500 in Los Angeles. Previous reports of a similar nature covered New York only.

In the first two weeks of October, 1960, respondents were asked the following questions: "Can you name any products you have purchased because of television advertising?" "Can you name any television commercials you liked or found particularly outstanding?" "Can you name any commercials you did not like?"

Highlights by product categories

Although such results can only be indicative, here are the highlights by product category in each of the three markets surveyed:

Among the seven major advertising categories in which most of the named products fall, soaps and cleansers dominated TV-inspired purchases with the most responses. In New York, almost 56% of such purchases fell into this product classification. In Chicago, there were 202 and in Los Angeles, 124 responses for this category.

Mr. Clean topped all other products, not only in the soap and cleanser category but in all product classifications, with 106 mentions for TV-inspired purchases in the three markets.

In New York, where the previous survey in April 1960 found Lestoil leading Mr. Clean 24.7% vs. 13.9% respec-

tively in TV-inspired sales ("I Bought It Because of Television," TELEVISION MAGAZINE, June 1960), the tables were now turned. Mr. Clean captured top purchase honors; Lestoil trailed in second place with one-third as many purchases. In Chicago, first-place Mr. Clean was followed, at a distance, by Tide and Cheer for sales attributed to TV. Only in Los Angeles, where Johnson's Pledge received the most mention, was Mr. Clean a low-scorer among respondents for TV-influenced sales.

On the like and dislike lists, New York gave Mr. Clean 41 liked responses, making it second among the city's liked commercials; in Chicago, eight liked Mr. Clean commercials. Dash and Cheer received the most dislike mentions in all three markets for soaps and cleansers.

Bosco received aid from TV

It is interesting to note that three of the four food brands listed among TV-inspired purchases are products appealing to children. The influence of television was most apparent in its aid to Bosco, a milk flavoring. Bosco and Twinkies, a packaged cake, got the most mention for food products bought because of TV. No breakdown is made in Chicago for this category because no one brand received 1% or higher mention. (Throughout this study, only brands with 1% or higher response are listed.)

Among cosmetics and toiletries advertisers, no one brand stands out among TV-inspired purchase mentions although dentifrices accumulated the most mentions among the three markets. Gillette razor blades, first among television-inspired purchases in Los Angeles, was also one of the few toiletries products mentioned for liked commercials. On the other hand, Ban deodorant commercials, which got no mention among purchases attributed to television, were disliked by 15 in Los Angeles, 11 in Chicago and 11 in New York.

In the cereal category, Kellogg was first in the three cities in TV-inspired purchases. Maypo was second in New York and Los Angeles and third in Chicago. Post was second in Chicago purchases. The Kellogg and Post mentions were not specified by single products, e.g. Rice Krispies or Alpha Bits. Maypo was the cereal commercial most liked (36 in the three cities); Kellogg was second most liked.

The most significant finding about drug purchases was the antipathy many viewers showed toward d...

Shown at left are the brands that led their product category for purchases attributed to TV in each of the markets surveyed. In New York, Mr. Clean was first among soaps and cleansers, Bosco headed food products, Command led cosmetics and toiletries, Kellogg was the cereal leader, Drisan headed drugs and Piel's was tops among beers. Chicago leaders were Mr. Clean, Gleem, Kellogg, Drisan and Hamm's. In Los Angeles, it was Johnson's Pledge, Twinkies, Gillette Razor Blades, Kellogg and Burgermeister.

LOS ANGELES

Products Purchased Due to Television Advertising— 500 Respondents

SOAPS & CLEANSERS	Responses	
	No.	Per cent
Johnson's Pledge	11	2.2
Camet	9	1.8
Lestore	9	1.8
Johnson's Klear Wax	7	1.4
Jay	6	1.2
Dash	6	1.2
Lux Liquid	5	1.0
Mr. Clean	5	1.0
Miscellaneous	66	13.2
Total responses	124	24.8

CEREALS	Responses	
	No.	Per cent
Kellogg's Cereals (unspecified)	8	1.6
Maypo	6	1.2
Miscellaneous	20	4.0
Total responses	34	6.8

COSMETICS & TOILETRIES	Responses	
	No.	Per cent
Gillette Razor Blades	9	1.8
Crest	8	1.6
Colgate Toothpaste	6	1.2
Stripe	5	1.0
Miscellaneous	31	6.2
Total responses	59	11.8

FOOD PRODUCTS	Responses	
	No.	Per cent
Twinkies	7	1.4
Miscellaneous	44	8.8
Total responses	51	10.2

BEERS	Responses	
	No.	Per cent
Burgermeister	8	1.6
Hamm's	5	1.0
Miscellaneous	4	.8
Total responses	17	3.4

SUMMARY—LOS ANGELES

	No.	Per cent
Beers	17	3.4
Cereals	34	6.8
Cigarettes	6	1.2
Cosmetics & Toiletries	59	11.8
Drugs	9	1.8
Food Products	51	10.2
Soaps & Cleansers	124	24.8
Miscellaneous product categories	36	7.2
Total purchases due to TV advertising	336	67.2
Did not purchase due to TV advertising	290	58.0

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

	Responses	
	No.	Per cent
Burgermeister	165	33.0
Hamm's	98	19.6
Ford	65	13.0
General Electric Products (unspecified)	33	6.6
Falstaff	24	4.8
Wrigley's Gum	16	3.2
Johnson's Products (unspecified)	14	2.8
Salem	14	2.8
Folger's Coffee	13	2.6
Kaiser Film	10	2.0
Western Airlines	10	2.0
Gillette Razor Blades	9	1.8
Zest	9	1.8
Kellogg's Cereals (unspecified)	8	1.6
Maypo	8	1.6
Newport	8	1.6
Alka-Seltzer	7	1.4
L&M	7	1.4
Past Cereals (unspecified)	5	1.0
Miscellaneous*	175	35.0

Can you name any commercials you didn't like?

	Responses	
	No.	Per cent
Anacin	57	11.4
Bufferin	49	9.8
Dristan	28	5.6
Viceroy	16	3.2
Ban	15	3.0
Preparation "H"	10	2.0
L&M	10	2.0
Crest	9	1.8
Gleem	9	1.8
Salem	9	1.8
Newport	8	1.6
Pell	8	1.6
Carter Pills	7	1.4
Dash	7	1.4
Moriboro	6	1.2
Bayer Aspirin	5	1.0
Cheer	5	1.0
Miscellaneous*	192	38.4

*Brands mentioned by fewer than five respondents or less than 1.0% of all respondents in Los Angeles

I BOUGHT IT BECAUSE OF TV continued

cial. Anacin's were the most disliked commercials in Chicago and Los Angeles and placed third for that distinction in New York. Bufferin ranked second on New York's and Los Angeles' dislike lists and Dristan placed third in Los Angeles. Other drug products awarded dislike honors: Preparation "H", Carter Pills and Bayer Aspirin.

Although Alka-Seltzer received some unfavorable response in New York, it was the only drug product which appeared among liked commercials as well. Respondents in all three cities named Alka-Seltzer among the liked or particularly outstanding. Dristan was the only drug product receiving enough purchase mentions to be listed for this classification.

Burgermeister, Hamm's and Piel's are market leaders

Beer products racked up the most listed mentions for liked commercials—610. A number of other beer mentions, which fell under miscellaneous (below 1%), are unlisted. Three beers, Piel's, Hamm's and Burgermeister led the liked commercials list in the three markets. In Los Angeles, Burgermeister and Hamm's were first and second respectively in liked commercials; they maintained this same order for beers bought because of TV. Hamm's in Chicago topped the liked list and the TV-inspired purchases as well. And in New York, Piel's, heading both the liked (179 mentions) and disliked (24 mentions) lists, led beers purchased because of TV.

In the latest Brand Study on beers (TELEVISION MAGAZINE, November 1960), Piel's ranked first in recall (51% of 500 respondents) in New York during the September 1960 survey period and fourth in usage (8%).

Although there were about 30 mentions for cigarettes purchased because of TV, no specific cigarette brand recorded 1% or more TV-inspired purchases. Cigarette commercials registered as many liked as disliked responses. L&M and Newport were the most liked cigarette commercials; Viceroy was the most disliked, L&M the second most disliked. In Los Angeles, Viceroy was fourth among all commercials disliked.

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. Note, for instance, the strength of like and dislike for Piel's commercials in New York, suggesting that any commercial so strong in its positive appeal will inevitably produce negative reactions as well.

There are instances in this study where multiple responses have caused the total number of responses in a market to exceed 500. In New York, for example, 576 purchases can be directly traced to the influence of television advertising. Yet almost half (212) of the New Yorkers interviewed did not attribute any product purchases to TV. In Chicago, although 126 sales were TV-inspired, 222 respondents did not make a single purchase because of TV. Los Angeles had the lowest number of television-inspired purchases (336) with 290 respondents replying in the negative. Nevertheless, that market recorded the highest number of commercials liked responses (698); it also recorded the most commercials disliked responses (450).

THE DIMENSIONS OF RADIO: 1960

Trends in advertising usage and listening habits, based on data from A. C. Nielsen

EXPLORING the dimensions of radio in 1960 is a little like going into a cave, striking a match, and finding a fully furnished living room: You expect little but find a lot.

Radio's 1960 "furniture" is indeed impressive: 3,500 stations in operation (vs. only 1,900 ten years ago), 700 more abuilding or applied for. There are over 156,000,000 sets in use covering 96.3 per cent of all U.S. homes. There are 40,000,000 car radios, upwards of 8,000,000 portables and a deluge of transistors (4,000,000 sold last year). FM radio is on a growth spiral, numbers 750 stations this year, will advance to more than 800 in 1961.

The picture, of course, is not all brightness. Radio is overshadowed by other, more "dramatic" media. It is emotionally compared with its sister electronic medium, television, and in this respect it can rarely come out on top.

During an average broadcast week, TV will reach perhaps 43,000,000 homes with a cumulative viewing time of nearly 45 hours. In the same week, radio will reach perhaps 40,500,000 homes with cumulative listening time of nearly 17 hours.

The strengths and some of the weaknesses in radio today in the areas of network advertising and total in-home radio usage—a general probe of the medium's physical reach—can be found in the following report, based on materials from the Broadcast Division of the A. C. Nielsen Company.

It has been said that network radio advertisers are of an in-and-out quality, strong in the number of their broadcasts one month, weak the next. They may be absent from radio in the winter but top users in the spring. Season, of course, is a big factor.

An examination of the monthly National Nielsen (NRI) report on network radio's 20 leading advertisers over a year's time (September, 1959 through August, 1960) tends to point up the wavering of the medium's users.

In a comparison of the Nielsen listing of August, 1959 with that of August, 1960, only two of 1959's top five network users remained in 1960's top five. And of the top 20 in August, 1959, 12 were among the top 20 last August. (The 1959 Index was based on four weeks ending September 6. The 1960 Index was based on four weeks ending September 4. For purposes of simplification, the month of fullest report is used here.)

Ranked number one in August, 1959 with 358 broadcasts, R. J. Reynolds Tobacco Company dropped to fifth place last August with 269 broadcasts. Time, Inc., second in 1959 with 214 broadcasts, slipped to twelfth place with 81 broadcasts. General Foods, third in 1959 with 157 broadcasts, ranked tenth in 1960 with 84 broadcasts. Lewis Howe Company, fourth in 1959 with 145 broadcasts, did not make the August 1960 top 20. Mitas, Inc., fifth in August, 1959 with 131 broadcasts, rose to third place with 170 broadcasts.

It is clear in this comparison that little advertiser "stabilization" exists in network radio on a year apart basis. Too many factors for change exist over this long a period from budget to media strategy, but it is also clear that there are year-in and year-out network users whose broadcast emphasis varies.

On a month-to-month basis, however, a more logical movement can be seen in the Nielsen top 20. And there is usually one advertiser who completely dominates the field in broadcast weight, not always a month at a time, but over a spread of perhaps six months. Examples of this in the last year are R. J. Reynolds and Pepsi-Cola.

Reynolds, top network advertiser in September, 1959 (332 broadcasts), stayed in first place with a slowly declining number of broadcasts until February, 1960, when it was bumped into second spot by Pepsi-Cola, 382 broadcasts to 300 for the tobacco company. Pepsi had been ranked eighth in January with 181 broadcasts, had not previously even been included in the top 20.

Pepsi advertises heavily in warm months

Pepsi was out of the lead in March (taking second place behind a 478-broadcast spurt by Frito Company) but bounced back in during April, and stayed there through August. Over this period, Pepsi put on overpowering broadcast weight, sometimes double or triple the number of the second-ranked advertiser's broadcasts.

In its spring-summer radio push, Pepsi had 544 broadcasts in May (vs. 168 for the runner-up), 716 in June (vs. 306 for the runner-up), 753 in July (vs. 216 for the runner-up) and 588 in August (vs. 218 for the runner-up). The soft drink company recently changed advertising agen-



Television Magazine

RADIO STUDY

SERIES
39

cies and its 1961 media strategy may swerve from the strong network radio course followed in 1960, but in its recent eight months ending in August measured by Nielsen, Pepsi was consistently the medium's most heavy advertiser.

Time, Inc., number two network advertiser in August, 1959 (214 broadcasts), could be classed as consistent in its use of network radio, but with weight as suits its promotional needs. In a year's time, Time ranged from as few as 81 broadcasts and twelfth place last August, to as many as 224 broadcasts and third place last March. Generally, it was found in the top ten.

General Foods, third-ranked network advertiser in August, 1959 (157 broadcasts), is an example over the past year of an in-and-out network user. In September, 1959 it had fallen to tenth place. In October it was in sixteenth place and it disappeared from the top 20 until July, 1960, returning in tenth place.

Lewis Howe Company (proprietary drugs), fourth-place holder in August, 1959 (145 broadcasts), has not appeared in this Nielsen release for a year.

Midas, Inc., fifth-ranked in August, 1959 (126 broadcasts), is another example of the in-and-out network user who bounces back into the medium with force. Midas was absent from the top 20 for 11 months. It came back last July with 161 broadcasts, good for fourth rank, moved up to third rank in August with 170 broadcasts.

While the Nielsen Radio Index points up the in-and-out and up-and-down quality of today's network radio advertiser, it also shows the dominance that can be achieved by an advertiser over his competition.

Pepsi-Cola, for example, while dominating all advertisers in network radio this year, completely ran over the Seven-Up Company (sixteenth place in July, fourteenth place in August), its only soft drink competitor represented in the medium.

A tighter competitive situation existed between network radio's two top automotive advertisers over the last year—Chevrolet Division of General Motors and American Motors. From September, 1959 to August, 1960, Chevrolet's averaged rank was tenth, American's twelfth.

Both companies have been consistent advertisers during

this period (11 out of 12 months), but with Chevrolet showing more position movement—it was in second position twice and in twentieth position twice. American on the other hand ranged from sixth place to eighteenth place, held onto the fourteenth spot five times.

Chevrolet and American, however, met stiff competition from Renault, Inc. from October, 1959 through June, 1960. The French import during this period ranged from second place to seventh place and stayed above both domestic autos in broadcasts delivered. The only other auto represented was Ford, which made the list only for September, 1959 in thirteenth position.

L&M offers Reynolds stiff competition

For sheer staying power on a twelve month basis, R. J. Reynolds would appear to have the most even broadcast record. It ranked first in home broadcasts for the last half of 1959, trailed down to fifth position by August, 1960. Its only cigarette competition was from Liggett & Myers. This started last April with L&M in nineteenth position, working up to eighth position in June and third position in July to move past Reynolds by 66 broadcasts.

Maintaining fairly regular, although not heavy schedules over this Nielsen report year were such companies as Ex-Lax, Bristol-Myers and its Grove division, Campbell Soup, Kellogg, Hudson Vitamin Products, and Electric Auto-Lite. Among short-term, low-volume advertisers were Mennen, S. C. Johnson, Nylonet Corporation, Sinclair Refining, Lever Brothers and R. T. French.

If conclusions can be drawn from examination of a year's top 20 advertisers as reported by the National Nielsen Radio Index, they are these: Advertiser rank by weight of broadcasts delivered is a constantly changing thing, although the top advertiser is usually in first place for an extended period of time—network radio being an important part of his media strategy.

And while an advertiser's number of broadcasts may vary from month to month or season to season, the top advertisers are using the medium on a continuing rather than one- or two-shot basis.

For the most part, there are few direct competi-

the medium on a steady basis. Industry dominance is possible, although in the automotive, tobacco and drug fields over the past year, rival advertisers have been finding see-saw competition.

How are these advertisers being received in the U.S. radio home? For the most part (on a total radio basis, network and local), they are reaching fewer listeners than they did five or even three years ago. They are reaching some cities and some territories better than others, and they are doing better in some months than in others.

Television, of course, has put a severe crimp in home radio listening. People are spending more time with TV than with radio. And even in radio-only homes, listening has been declining. The picture is clear in the chart below.

Chart I

AVERAGE HOURS RADIO USAGE PER HOME PER DAY March-April (Hours:minutes)

Year	Television Homes	Radio-Only Homes	Total Radio Homes
1960	1:51	2:43	1:55
1957	1:52	3:17	2:07
1955	1:55	3:43	2:27

Source: A. C. Nielsen

Using Nielsen average hours of radio usage per home per day figures for March-April, 1955, 1957 and 1960, it is seen that listening in total U.S. radio homes has fallen from two hours 27 minutes in 1955 to two hours seven minutes in 1957, one hour 55 minutes this year.

In television homes, radio listening is less but has stayed almost constant over the last five years: one hour 55 minutes in 1955, one hour 51 minutes this year.

As could be expected, listening in radio-only homes is higher than in the other groupings, but it too is declining: from three hours 43 minutes in 1955 to two hours 43 minutes in 1960.

The decreased listening in radio-only homes, more marked than in total radio homes and television homes, could be explained by the fact that radio ownership is at the saturation point (96.3 per cent of all U.S. homes vs. TV's 87 per cent). Fall-off can also be attributed to the availability of more leisure time, with population ranging out into more activities which conflict with radio listening.

Hope new programming concepts revive listening

This leisure time conflict, of course, adversely affects most media. For radio, especially on the network level, the emergence of more new programming concepts this year is a hoped-for means of creating excitement, reviving sagging listening.

On a narrower front, an analysis of Nielsen-calculated average hours of radio usage per home per day for March-April, 1955, 1957 and 1960 (Chart II) shows a degree of listening fall-off by county size and by territory, although a number of population concentrations and geographic sectors fared better than the total U.S.

In 1960, for instance, radio usage in A and D counties (largest and smallest in population) was above the national average, while B and C counties were below, but not to a great degree. In 1957, only A counties were above the total U.S. in radio usage, while in 1955, C and D counties were above.

By territory in 1960, radio usage in East Central, West Central and Pacific regions was above that for the total U.S. In 1957 and in 1955, West Central, South and Pacific regions were ahead of the total U.S. Overall, the West Central and Pacific territories have remained above the total U.S. over the periods measured. The North East has remained below perhaps owing to the strength of TV in this area.

Chart II

AVERAGE HOURS RADIO USAGE PER HOME PER DAY March-April (Hours:minutes)

	Total	County Size				Territory				
	U.S.	A	B	C	D	NE	EC	WC	S	P
1960	1:55	2:02	1:52	1:41	2:01	1:39	2:04	2:16	1:45	2:02
1957	2:07	2:16	1:57	2:03	2:06	1:49	1:44	2:34	2:10	2:24
1955	2:27	2:21	2:17	2:38*	2:38*	1:57	2:23	2:38	2:41	2:48

County Key

- A. 500,000 or more
- B. 100,000 or more
- C. 30,000 or more
- D. Less than 30,000
- * C & D counties

Source: A. C. Nielsen

(In rough comparison with March-April 1960 radio usage by county size and territory, the greater time spent with TV is seen in the Nielsen average hours of TV viewing per home per day when examined by the same classification. TV viewing runs close to six hours a day on the national average vs. radio's nearly two hours.)

Little variation in course of year

If there are wide variations in radio usage over the course of a year, they are not apparent in Nielsen's National Radio Audience Trends analysis measuring average hours of radio usage per home per day, September, 1959 through August 1960.

Chart III

NATIONAL RADIO AUDIENCE TRENDS AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hrs.:Mins.	Month	Hrs.:Mins.
September, 1959	1:52	March, 1960	1:59
October	1:53	April	1:52
November	1:56	May	1:55
December	1:50	June	1:50
January, 1960	1:52	July	1:41
February	1:49	August	1:35

Source: A. C. Nielsen

This analysis shows fairly level in-home radio usage. There is a high point (one hour 59 minutes in March) and a low point (one hour 35 minutes in August), a general summer fall-off, although this may be deceiving owing to the increase in out-of-home usage during warm weather, a factor not reported here.

The high points that exist in the usage level occur in November, March and May. The low points are in July and August. In a rough approximation of seasons, spring (March-May) and fall (September-November) tie as top radio usage periods: spring—one hour 55 minutes; fall—one hour 5 minutes. Summer (June-August) hits the usage low with one hour 42 minutes. Winter (December-February) comes in at one hour 50 minutes.

Contrasting individual months this year, one in a generally high usage period (January) and the other in a low usage period (August), there is seen a similar pattern of radio usage by time of day (Chart IV).

Chart IV

**TOTAL U. S. RADIO HOMES USING RADIO (000)
AVERAGE PER MINUTE BY HOURS OF DAY
January, 1960 vs. August, 1960**

Hour	January (000)	August (000)
Morning (Monday through Friday)		
6 a.m.—7 a.m.	2,270	1,929
7 a.m.—8 a.m.	6,725	3,803
8 a.m.—9 a.m.	8,253	5,192
9 a.m.—10 a.m.	7,220	5,487
10 a.m.—11 a.m.	7,022	5,588
11 a.m.—12 noon	6,330	5,242
Afternoon (Monday through Friday)		
12 noon—1 p.m.	6,429	5,143
1 p.m.—2 p.m.	6,082	5,242
2 p.m.—3 p.m.	4,896	4,896
3 p.m.—4 p.m.	4,500	4,352
4 p.m.—5 p.m.	4,253	3,907
5 p.m.—6 p.m.	4,693	3,057
Evening (Monday through Sunday)		
6 p.m.—7 p.m.	4,643	3,907
7 p.m.—8 p.m.	3,560	3,511
8 p.m.—9 p.m.	3,016	3,016
9 p.m.—10 p.m.	2,621	2,868
10 p.m.—11 p.m.	2,374	2,868
11 p.m.—12 midnight	2,176	2,720

Source: A. C. Nielsen

percent of weekly radio usage. Saturday afternoon gets five per cent and Sunday morning and Sunday afternoon tie with four per cent.

Chart V

**THE WEEKLY IN-HOME RADIO AUDIENCE
February 29-March 6, 1960**

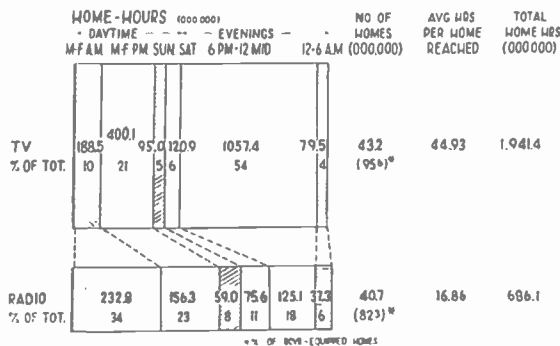
	AVERAGE MINUTE			WEEKLY CUMULATIVE TOTAL		
	% of Weekly Radio Usage	U.S. Radio Homes	No. Homes (000)	% U.S. Radio Homes	No. Homes (000)	Average Hours per Home Reached
By Dayparts*						
Monday-Friday morning	34	15.7	7,764	71.0	35,110	6.38
Monday-Friday afternoon	23	10.6	5,242	57.9	28,632	5.28
Sunday morning	4	9.8	4,846	35.9	17,753	1.38
Sunday afternoon	4	10.2	5,044	31.1	15,379	1.58
Saturday morning	6	13.4	6,626	46.1	22,796	1.44
Saturday afternoon	5	12.1	5,983	33.9	16,764	2.09
All evenings	18	6.0	2,967	53.5	26,456	4.44
12 midnight—6 a.m.	6	1.8	890	16.4	8,110	4.37
24 hour 7 day Total	100	8.3	4,104	82.3	40,697	16.52

* East & Central Time Zones. N.Y. Time. Pacific Time Zone. Local Time. Source: A. C. Nielsen

In Chart VI, the above weekly in-home radio audience breakdown is compared with the television audience (weekly cumulative in-home broadcast audience), again measuring the same week. Listening and viewing differences are huge in some periods, smaller in others.

Chart VI

**THE WEEKLY CUMULATIVE IN-HOME BROADCAST AUDIENCE
FEB 29-MAR 6, 1960**



Source: A. C. Nielsen

Where radio received its best usage, Monday through Friday mornings, TV received its third best audience (10 per cent vs. radio's 34 per cent).

TV's top share of audience, 54 per cent (vs. radio's 18 per cent), came Monday through Friday afternoons. Its second best audience, 21 per cent (vs. radio's 23 per cent), came Monday through Friday mornings. TV's fourth best audience, on Saturday, came to six per cent vs. radio's 11 per cent.

TV's Sunday audience, fifth best, came to five per cent vs. radio's eight per cent. In last place for TV was the midnight to six a.m. period with four per cent of total weekly audience. Radio received six per cent of its weekly usage here.

Overall during this week, TV reached 95.6 per cent of TV homes (13,200,000) with 44 hours 55 minutes of viewing per home. Radio during the same period reached 82.3 per cent of radio homes (10,697,000) with a total of 16.86 hours 52 minutes of listening per home.

In both months, peak radio usage came in the morning, tapered off in the afternoon, picked up slightly in the late afternoon-early evening period, and lowered into the night. With more radios in use during January, the drops and rises in usage are more defined for this month.

January's radio usage high point came between 8 and 9 a.m. August's high point came between 10 and 11 a.m. January's low point came between 11 and 12 midnight. August's low point came between 6 and 7 a.m.

Usage highest from 8 a.m. to 2 p.m.

Both months started their mornings very low, shot to respectable levels between 7 and 8 a.m. January's best sustained level of radio usage came between 7 a.m. and 2 p.m.; August's between 8 a.m. and 2 p.m. A two-hour bank of generally high usage built up for January in the 5-7 p.m. period. Usage in August remained almost constant from 4 p.m. to 7 p.m.

Measured in another way by Nielsen (Chart V), the weekly in-home radio audience, February 29 through March 6, 1960, is weighted 34 per cent to mornings Monday through Friday. This figure accounts for 71 per cent of U.S. radio homes (35,110,000) with each home reached an average of six hours 38 minutes.

Monday through Friday afternoons during this period came in for 23 per cent of the weekly radio usage, 57.9 per cent of U.S. radio homes (28,632,000), five hours 27 minutes of usage.

The third highest period of radio usage, all evenings, came in for 18 per cent of the weekly listening; 53.5 per cent of U.S. radio homes (26,456,000) and an average of four hours 44 minutes of usage per home.

Saturday mornings and midnight to 6 a.m. tie with six

DECEMBER

TELEVISION HOMES

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

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

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

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

The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

A 95% ceiling on TV penetration has been established for all markets. Many rating services show lighter penetration in metropolitan areas, but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be the most logical theoretical ceiling for the television 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 facilities refer to VHF only.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. 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, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and, in some cases, the regular reports of the various rating services. The ARB data in particular has become TELEVISION MAGAZINE's guide for estimating coverage and re-evaluating markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore, based upon this definition, TELEVISION MAGAZINE reports maximum coverage for each television market, based upon a 25% weekly nighttime cut-off.

In some markets, it has been impossible to evaluate the available and sometimes contradictory data. These areas are being re-studied 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 whenever there is almost complete duplication of the television coverage area and no real substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV Homes figures accordingly. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the end of this report.



The
"Doug Bug"
 will bite you
 if you don't
 watch out!

They really dig "Doug" in Huntington-Charleston! He's the comical little character who keeps 'em laughing between takes, on "The Three Stooges" . . . weekdays from 5:00-6:00 P.M. on WHTN-TV.

"Doug Bug"—mischievous puppet friend of host Bev Barton—is responsible for the greatest mail pull in the program's history.

Like to see what "Doug" can do for you? Call your Blair man. He'll tell you all about the 435,700 TV homes in Huntington-Charleston and the station that looks better all the time!



WHTN - TV

A COWLES OPERATION—CBS BASIC

HUNTINGTON-CHARLESTON!



BLAIR TELEVISION ASSOCIATES
 National Representatives

Market & Stations—% Penetration

Market & Stations—% Penetration	TV Homes
DENVER, Colo.—85.0 KBTU (A); KIZ-TV (C); KOA-TV (N); KTVR	361,500
DES MOINES, Iowa—89.0 KRNT-TV (C); WHO-TV (N)	274,100
DETROIT, Mich.—92.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,593,800
DICKINSON, N.D.—61.0 KDX-TV (C)	15,200
DOTMAN, Ala.—61.0 WTVY (A,C)	73,600
DULUTH, Minn.—SUPERIOR, Wis.—85.0 KDAL-TV (C); WDSM-TV (A,N)	148,900
DURHAM-RALEIGH, N.C.—76.0 WTVB (A,C); WRAL-TV (N)	295,600
EAU CLAIRE, Wis.—92.0 WEAU-TV (A,C,N)	108,800
EL DORADO, Ark.—MONROE, La.—74.0 KTVL (A,N); KNOE-TV (A,C)	160,500
ELKHART-SOUTH BEND, Ind.—69.0 WSJV-TV (A); WSBT-TV (C); WNDU-TV (N)	†148,200
EL PASO, Tex.—80.0 KELP-TV (A); KRDD-TV (C); KTSM-TV (N) Includes 4,700 television homes on military bases	*103,700
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—95.0 WICU-TV (A,N); WSEE-TV (A,C) Includes CATV Homes	*†171,000 †57,200
EUGENE, Ore.—85.0 KVAL-TV (N); KEZI-TV (A) IKVAL operates satellite KPIC-TV, Roseburg, Ore.	**99,700
EUREKA, Cal.—80.0 KTEM-TV (A,C); KVIQ-TV (A,N)	57,800
EVANSVILLE, Ind.—HENDERSON, Ky.—84.0 WFIE-TV (N); WTVW (A); WEHT-TV (C)	220,700 †124,400
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FAIRMONT, W.Va. WJPB-TV (A,C)	†††
FARGO, N.D.—77.0 WDAY-TV (N); XGGO-TV (A) (See also Valley City, N.D.)	139,700
FLINT-BAY CITY-SAGINAW, Mich.—90.0 WJRT (A); WNEM (A,N); WKNK-TV (A,C)	406,500 †62,000
FLORENCE, Ala.—51.0 WOWL-TV (C,N,A)	†14,700
FLORENCE, S.C.—75.0 WBTW (A,C,N)	161,600
FT. DODGE, Iowa—60.0 KQTV (N)	†27,300
FT. MYERS, Fla.—65.0 WINK-TV (A,C)	12,600
FT. SMITH, Ark.—71.0 KFSA-TV (C,N,A)	51,900
FT. WAYNE, Ind.—81.0 WANE-TV (C); WKJG-TV (N); WPTA-TV (A)	†180,400
FT. WORTH-DALLAS, Tex.—85.0 KFJZ-TV; WBAP-TV (N); KRID-TV (C); WFAA-TV (A)	729,900
FRESNO, Cal.—90.0 KFRE-TV (C); KJEO-TV (A); KMI-TV (N)	227,800 †184,500
GLENVIEW, Mont.—59.0 KXGN-TV (C,A)	2,000
GOODLAND, Kan.—60.0 KBIR-TV (C)	10,500
GRAND FORKS, N.D.—75.0 KNOX-TV (N)	32,500
GRAND JUNCTION, Colo.—65.0 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**26,200
GRAND RAPIDS, Mich.—93.0 WOOD-TV (A,N) (See also Kalamazoo)	469,200
GREAT BEND, Kan.—74.0 KCKT-TV (N) IKCKT-TV operates satellite KGID, Garden City, Kan. and KOMC-TV, McCook, Neb.	**100,800
GREAT FALLS, Mont.—80.0 KFBB-TV (A,C,N); KFTV Includes CATV Homes	50,500
GREEN BAY, Wis.—90.0 WBAY-TV (C); WFRV (N); WLUK-TV (A)	316,100
GREENSBORO-WINSTON-SALEM, N.C.—85.0 WFMY-TV (A,C); WFSJ-TV (N)	392,200



"Who's on First?"

55%

**NOW! WFGA-TV FIRST
 IN JACKSONVILLE**

**WFGA-TV now dominates the
 Jacksonville Market with 55%
 share of the audience**

Latest ARB (August) shows WFGA-TV first, with 55% metro share-of-audience 9 A.M. to midnight, seven days a week! WFGA-TV proudly joins its sister stations, WTVJ, Miami and WLOS-TV in the Carolina Triad, as the number one station in its respective market.

For highest results in your advertising, choose the highest-rated station in the Jacksonville area, WFGA-TV!

For the first Jacksonville Starch Survey for over a decade... Contact your PGW Colonel.

WFGA-TV



A Wometco Affiliate





**A TELEVISION
ADVERTISING
DOLLAR WELL SPENT**

**Sell YOUR Client's
PRODUCT AT LESS THAN**

\$1 per 1,000 TV HOMES

KMSO-TV NOW SERVES

60,300 TV HOMES

CBS • NBC • ABC



**NATIONAL REPRESENTATIVES
FOR JOE-TV, Inc.**

Market & Stations—% Penetration	TV Homes
MISSOULA, Mont.—72.0 KMSO-TV (A,C)	56,000
MOBILE, Ala.—78.0 WALA-TV (A); WKRG-TV (C); WEAR-TV (A) (Pensacola)	235,200
MONAHAN, Tex.—70.0 KYKM-TV (A)	25,300
MONROE, La.-EL DORADO, Ark.—74.0 KNOE-TV (A,C); KIVE (A,N)	160,500
MONTEREY-SALINAS, Cal. (See Salinas)	
MONTGOMERY, Ala.—71.0 WCOF-TV (C); WSFA-TV (A)	150,100 149,600

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
MUNCIE, Ind.—59.0 WIBC-TV (A,C,N)	120,600	POCATELLO-IDAHO FALLS, Ida.—73.0 KTLN-TV (A,C); KID-TV (A,C,N)	61,700
NASHVILLE, Tenn.—70.0 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	372,000	POLAND SPRING, Me.—91.0 WMTW-TV (A,C) (Mt. Washington, N.H.)	318,600
NEW BRITAIN-HARTFORD, Conn.—94.0 WTIC-TV (C); WNBC-TV (N); WHCT-TV	641,200 1287,700	PONCE, P.R. WSUR-TV; WRK-TV (C,A)	
NEW HAVEN, Conn.—92.0 WNHC-TV (A)	949,600	PORT ARTHUR-BEAUMONT, Tex.—77.0 KPAC-TV (A); KFDM-TV (C,A)	145,400
NEW ORLEANS, La.—83.0 WDSU-TV (A,N); WVUE (A); WWL-TV (C)	366,400	PORTLAND, Me.—92.0 WCSH-TV (N); WGAN-TV (C)	224,400
NEW YORK, N.Y.—92.0 WABC-TV (A); WNBC-TV (N); WNTA-TV; WCBS-TV (C) WOR-TV; WPIX; WNBC-TV (N)	5,019,500	PORTLAND, Ore.—86.0 KGW-TV (N); KOIN-TV (C); KPTV (A); KHTV-TV	466,900
NORFOLK, Va.—85.0 WAVY-TV (N); WTAR-TV (C); WVUE-TV (A)	299,200	PRESQUE ISLE, Me.—84.0 WAGM-TV (A,C,N)	19,900
NORTH PLATTE, Neb.—69.0 KNOP-TV (N)	20,200	PROVIDENCE, R.I. WJAR-TV (A,N); WPRO-TV (C)	796,900
OAK HILL, W.Va.—78.0 WOAY-TV (A,C)	83,600	PUEBLO-COLORADO SPRINGS, Colo.—83.0 KCSJ-TV (N); KKTV (C); KRDO-TV (A)	94,700
OAKLAND-SAN FRANCISCO, Cal.—90.0 KTVU; KRON-TV (N); KPXI (C); KGO-TV (A)	1,313,700	QUINCY, Ill.-HANNIBAL, Mo.—89.0 WGMN-TV (A,N); KHQA-TV (A)	170,900
ODESSA-MIDLAND, Tex.—69.0 KOSA-TV (C); KMID-TV (A,N)	81,300	RALEIGH-DURHAM, N.C.—76.0 WRAL-TV (N); WTVD-TV (A,C)	295,600
OKLAHOMA CITY, Okla.—84.0 KWTV (C); WKY-TV (N); KOOC-TV (A) (Enid)	313,100	RAPID CITY, S.D.—58.0 KOTA-TV (A,C); KRSD-TV (N) KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb. KRSD-TV operates satellite KDSJ-TV, Lead, S.D.	333,500
OMAHA, Neb.—91.0 KMTV-TV (N); WOW-TV (C); KETV (A)	318,400	REDDING, Cal.—79.0 KVIP-TV (A,N)	70,800
ORLANDO-DAYTONA, Fla.—74.0 WDOE-TV (C); WLOP-TV (A); WESH-TV (N)	253,600	RENO, Nev.—84.0 KOLO-TV (A,C,N)	41,200
OTTUMWA, Iowa—83.0 KTVO-TV (A)	85,800	RICHMOND, Va.—82.0 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	266,900
PADUCAH, Ky.—79.0 WPSD-TV (N)	177,100	RIVERTON, Wyo.—53.0 KWVB-TV (C,N,A)	6,800
PANAMA CITY, Fla.—71.0 WJHG-TV (A,C,N)	25,200	ROANOKE, Va.—81.0 WDBJ-TV (C); WSLS-TV (A,N)	249,800
PARKERSBURG, W.Va.—44.0 WTAP-TV (A,C,N)	119,000	ROCHESTER, Minn.—86.0 KROC-TV (N)	76,100
PEORIA, Ill.—78.0 WEEK-TV (N); WMBD-TV (C); WTVE-TV (A) WEEK-TV operates WEEQ-TV, Ia Salto, Ill.)	117,800	ROCHESTER, N.Y.—92.0 WROC-TV (A,N); WMEC-TV (A,C); WVET-TV (A,C)	329,400
PHILADELPHIA, Pa.—91.0 WCAU-TV (C); WIII-TV (A); WRCV-TV (N)	1,942,800	ROCKFORD, Ill.—91.0 WREX-TV (A,C); WTVQ-TV (N)	199,800 105,800
PHOENIX-MESA, Ariz.—83.0 KOOI-TV (C); KPHO-TV (A); KVAR (N)	226,900	ROCK ISLAND, Ill.-DAVENPORT, Iowa—92.0 WHBF-TV (A,C); WOC-TV (N)	323,500
PINE BLUFF-LITTLE ROCK, Ark.—72.0 KATV (A); KARK-TV (N); KTHV (C)	252,700	ROME-UTICA, N.Y. (See Utica)	
PITTSBURG, Kan.-JOPLIN, Mo.—83.0 KOAM-TV (A,N); KODE-TV (A,C)	133,100	ROSWELL, N.M.—79.0 KSWB-TV (A,C,N)	49,000
PITTSBURGH, Pa.—93.0 KDKA-TV (C); WIIC-TV (N); WTAE (A)	1,163,800	SACRAMENTO-STOCKTON, Cal.—88.0 KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV	433,900
PLATTSBURG, N.Y.—84.0 WPIZ-TV (A,N)	104,100		

4 Kings Pay Court to King 4!



The Nashville Television audience is currently in a state of happy confusion. Their favorite station, WSM-TV, not only adopted the theme, King 4, for its fall program promotion, it also imported 4 Kings, the lovely King Sisters, to lend a hand. And now 5 Kings, four of which are also Queens of the music world, are busily spreading the good word about the finest program line up in Nashville Television history—

What has this to do with you? Just this! The station which can put this much showmanship in its own promotion is the station best equipped to put your product across in the highly important Nashville Market. For documentation, ask Hi Bramham or any Petry man.

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

WSM-TV
NASHVILLE, TENN.

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

The expensive M-E executive hierarchy and change in the structure of the old TV/radio department into a separate division has had a twofold effect. For one thing, the number and experience at the top echelon obviously permit M-E executives to spread themselves around more in client and network negotiations. For another, it helps centralize control of network buys for all offices of McCann-Erickson, and permits offers of auxiliary counsel to clients who may require TV information, but are not regular users of the medium.

"In the organization of M-E," says Clyde, "it is the responsibility of Hal Graham, in charge of client planning, to participate in group meetings of the agency which are planning any advertising activity for an account, and in developing advertising for a particular account. [Under Graham are four TV

account executives, representing up to six accounts each, who are constantly in touch with product groups.]

Graham starts TV work

"If TV is to have a role in this advertising, Graham begins to work with the group account executive assigned to the product to develop a TV plan. When that plan is refined, it is then presented, let us say, to the executive vice president of M-E, Tom Losee.

"At about this time, Graham and Losee will acquaint Van Volkenburg with the dollars allowed, the production needs, and what they are doing to develop a TV or radio plan.

"From that point on, Graham and Losee work with Jack Van for the eventual client presentation.

"Somewhere along this long and winding road of development, Jack has con-

ferred with me. The client presentation is normally handled by Jack or by myself with Graham and Losee. Once we have the approval of the client, negotiations with the network, supplier, and talent are handled again by Jack with all the help I can give."

M-E has three offices, the central headquarters in New York attached to the home office of McCann-Erickson (U.S.A.), the others in Los Angeles and Chicago. New York, in addition to being headquarters for M-E's top brass, houses the M-E program services section (responsible for supervision and direction of programs to which M-E is committed), a client planning section (responsible for client activity in the New York and Western region); and a section responsible for contract and legal work.

M-E's large Los Angeles offices have operations and program services section

M-E PRODUCTIONS' TELEVISION

Client and Programs	Network	Time	Program Type	Buy
Bell & Howell				
Winston Churchill: The Valiant Years (1960 only)	ABC	nighttime	documentary	half-hour
Bell & Howell Close-Up! (1960-61)	ABC	nighttime	public affairs	one hour
Brunswick				
Jackpot Bowling	NBC	nighttime	sports	alternate quarter-hours
Coca-Cola				
Adventures of Ozzie and Harriet	ABC	nighttime	situation comedy	alternate half-hours
Colgate-Palmolive				
Twilight Zone	CBS	nighttime	adventure	alternate half-hours
Derby Foods				
Walt Disney Presents	ABC	nighttime	adventure	minute participations
Maverick	ABC	nighttime	western	minute participations
Hong Kong	ABC	nighttime	adventure	minute participations
Naked City	ABC	nighttime	mystery	minute participations
The Roaring Twenties	ABC	nighttime	mystery	minute participations
Helene Curtis				
To Tell The Truth	CBS	nighttime	situation comedy	alternate half-hours
Liggett & Myers				
The Untouchables	ABC	nighttime	mystery	alternate hours
Adventures In Paradise	ABC	nighttime	adventure	alternate half-hours
The Islanders	ABC	nighttime	adventure	alternate half-hours
Nabisco				
Wagon Train	NBC	nighttime	western	alternate half-hours
Rawhide	CBS	nighttime	western	alternate half-hours
Dough Re Mi	NBC	daytime	audience participation	alternate quarter-hours
Concentration	NBC	daytime	audience participation	alternate quarter-hours
It Could Be You	NBC	daytime	audience participation	alternate quarter-hours
Jan Murray Show	NBC	daytime	audience participation	alternate quarter-hours
As The World Turns	CBS	daytime	serial	alternate quarter-hours
The Millionaire	CBS	daytime	anthology	alternate quarter-hours
Sky King	CBS	Saturday (daytime)	adventure	alternate half-hours

which are counterparts of those in New York. Its size (12 people) is commensurate with the fact that almost all M-E programs are produced in Hollywood. Los Angeles program services manager Tom Greenhow and his staff coordinate and supervise all M-E client shows in production, read all scripts, work on integrating commercials and finding new talent and program ideas. Greenhow, formerly director of West Coast talent operations for NBC and previously a production executive with Ziv and Famous Artists, was appointed to his present job last January as part of M-E's move to beef up its West Coast staff.

The change in the Chicago office also reflects the establishment of M-E Productions as a separate division serving all offices and divisions of the corporation in negotiations with the networks and large suppliers.

"When we were just the TV department of the New York office," says Clyne, "there was sensitivity in Chicago and other out-of-town offices. Before M-E, for example, McCann's Chicago office had no department as such. It was responsible to New York for what it did in TV. Most agencies have a TV department in the home office and a separate TV department in each of their out-of-town offices—the head of TV in Chicago, for example, is not responsible to the head of TV in New York.

Middle ground of organization

"Now, McCann has established a middle ground between these extremes of organization—no responsibility or complete TV autonomy on the part of a separate office. Under M-E, the TV client services man in Chicago, John Allen, is a member of M-E Productions

in New York, who operates in Chicago and is paid for by that office. The services of M-E are paid for by each office that uses them. And each unit has as much interest in our unit as does the New York office of McCann-Erickson because each participates in this division's overhead and he has the benefit of more experienced recommendations.

"Before this network season, for example, Allen did the TV planning for Bell & Howell, Brunswick, Swift and Helene Curtis. He sat with these product groups in Chicago, while keeping touch with Van Volkenburg in New York.

"Our new structure also makes things more flexible for playing a bigger part in production (approaching the UA concept). Again, when this happens, the opportunities and the chance for investment will open up for all of the offices, not just New York." END

PURCHASES THIS SEASON

Client and Programs	Network	Time	Program Type	Buy
Westinghouse				
Nanette Fabroy Show	NBC	nighttime	situation comedy	weekly half-hour
Nominating Conventions	CBS	day & night	public affairs	full
Election Returns	CBS	day & night	public affairs	full
Esso				
Esso Reporter	spot	nighttime	news	three weekly quarter-hours
Corn Products				
I Love Lucy	CBS	daytime	situation comedy	alternate quarter-hours
As The World Turns	CBS	daytime	serial	alternate quarter-hours
Brighter Day	CBS	daytime	serial	alternate quarter-hours
Love Of Life	CBS	daytime	serial	alternate quarter-hours
Borax				
Death Valley Days	spot	nighttime	western	weekly half-hour
Brighter Day	CBS	daytime	serial	alternate quarter-hours
Love Of Life	CBS	daytime	serial	alternate quarter-hours
Video Village	CBS	daytime	audience participation	alternate quarter-hours
Clear Horizon	CBS	daytime	serial	alternate quarter-hours
December Bride	CBS	daytime	situation comedy	alternate quarter-hours
Nestlé				
Roy Rogers	CBS	Saturday (daytime)	western	alternate half-hours
Buick				
Bob Hope specials	NBC	nighttime	variety	eight one-hour shows
General Motors				
The World Series	NBC	daytime	sports	half with Gillette
Rose Bowl Game	NBC	daytime	sports	half with Gillette
Blue-Gray Game	NBC	daytime	sports	half with Gillette
Savings and Loan Foundation				
East-West Game	NBC	daytime	sports	half

The use of popular songs for their high recognition value (a technique currently favored by several major beer advertisers) is no guarantee of success, according to Eaton, but pop songs can, he says, be an advantage "if their message can be 'comfortably' adapted to an advertiser's own message."

Some of B&B's recent television commercials for General Foods and Procter & Gamble are individual examples of pointed musical application. Eaton must

approach each commercial from a problem-solving point of view. Almost always there is an emotion to be captured by the music—pleasure, sensuousness, energy, nostalgia, richness, comedy—and Eaton has to match this to copy and photography.

A new one-minute spot for Prell Concentrate shampoo presented Eaton with the problem of evoking sensuous satisfaction.

Close-up slow motion photography

shows Prell being squeezed into a palm and worked into a lather, hair being combed, shaken and spilled around against strong backlighting by a sexy-looking model. Copy is limited to only 44 words (vs. a usual 130 words in the average one-minute commercial) and keyed to the phrase "softness you can feel."

In matching music to this setting, Eaton went to a musical style similar to Ravel for two arrangements; one made use of two flamenco guitars, the other used ten instruments, including French horns, trumpet, violin, harp, flute and drums. Human voices were also used in the latter arrangement for some of the copy phrasing. The overall effect is as sweepingly sensuous and pleasurable as the core of the Prell message.

The treatment of Zest

A commercial for another Procter & Gamble product, Zest, also reflects emotional personal product involvement. A mother and small daughter are caught outdoors in a spring rain by natural-setting photography. As in most Zest commercials, copy relates product to an electric feeling of clean, fresh "every pore breathes free" vitality.

Here Eaton's musical job was to evoke reminiscence of the clean, fresh feeling of rain to a child and translate this into the type of physical sensation Zest will give to an adult. He accomplished it with what he calls "a one-minute Peter and the Wolf"—a Prokofiev-styled treatment of rain-rippled delicacy in the outdoor scene, more vigorous in an after-shower toweling sequence.

Orchestration was for ten instruments—chime effect for rain, violins for sweep, cymbal and woodwinds. In translating character to musical instrument (to give each character a representative musical "image" or "voice"), the daughter was represented by a flute (light-heartedness), the mother by an oboe (maturity).

A current series of General Foods' Yuban ground and instant coffee commercials contains many uses of music and sound-effect technique. And music in Instant Yuban spots particularly gives an idea of the innovation possible in jingle and theme music.

When the first Instant Yuban Coffee commercials were being prepared by B&B late last year, the instant product retained the theme words present in the brand's earlier music: "deep, dark, delicious Yuban." This music, however, needed a more modern sound representative of the "up-to-date" quality of instant coffee. Eaton worked

To page 69

THE PICTURE HAS CHANGED

abc

in the important
ALBANY-SCHENECTADY-TROY MARKET!

WAST . . . Lucky Channel 13 . . . is the ONLY area TV station posting consistent and considerable day and nighttime audience gains.

ARB, November '58 to March '60, WAST **UP 48.8%**

NSI average ratings, April '59 to March '60, 6 A.M.-6 P.M., WAST **UP 49%**

Saturday-Sunday 6 P.M.-Midnight WAST **UP 31.3%**

SELL Where People BUY

call your **HR** man



In TV too...FILM does the "impossible"!

HERE, THERE AND EVERYWHERE—all at once! Multi-image to show multi-use! That's the effect used to win the busy housewife in a brilliant 60-second Corning Ware TV film commercial. Multi-image produced economically . . . efficiently!

Want special effects? Film is your answer! Film—and film alone—can do 3 things for you: (1) provide high-polish commercials, rich with optical effects; (2) give you crisp, vivid animation; (3) assure penetration and coverage the world over.

For further information: Get in touch with Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.



ADVERTISER: Corning Glass Works—Consumer Products Division
PRODUCER: Audio Productions, Inc.
ADVERTISING AGENCY: N. W. Ayer & Sons, Inc.



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

NEW ACCOUNTS...NEW SCHEDULES

...when competent media information is in real demand

A typical time of media decision, caught by candid camera at an actual new-account meeting of Grey's Media Board of Strategy. This goes on somewhere every day, in agencies all over the land. 1959 saw 1688 agency account shifts. Every one meant a new schedule. 228 major moves alone totaled more than \$210,000,000 worth of advertising contracts!

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

To improve your chances of proper consideration at the early stages, make your media information instantly accessible, and be sure it is competent to serve the buyers' needs!

Take another look at the people in the Grey media meeting. At this very moment they are selecting candidates for a new account schedule, using SRDS, *their media-buying directory* . . . deciding which representatives to call in. They may remember the impressions your representatives or general promotion (and your competitors') have made in the past—but how well are you selling them now?

With competent Service-Ads in SRDS

YOU ARE THERE

selling by helping people buy

SRDS Standard Rate & Data Service, Inc.

the national authority serving the media-buying function

C. Laury Botthof, President and Publisher

5201 OLD ORCHARD ROAD, SKOKIE, ILL., YORKTOWN 6-8500

SALES OFFICES—SKOKIE, NEW YORK, LOS ANGELES, ATLANTA



out a new theme arrangement in modern chord progression, lingered on seven notes for four words. The result was a changed harmonic setting, a modern difference.

Similarly, with General Foods' Post Cereals, the blanket or master jingle "All Post cereals happen to be . . . just a little bit better . . . than any other cereals happen to be," can be worded to suit each individual cereal, and/or its commercial setting, without changing the basic tune of the jingle.

What has happened to the original Post jingle, which meets all the requirements of a good "toe-tapper," is an expansion that leaves it free to tie into the important selling points of specific Post products. In one commercial for Post Toasties, for instance, the American qualities of corn were expressed by a jingle performed with a folk singer, folk instruments. In a Post Grape-Nuts Flakes commercial, emphasizing its energy benefits, the jingle was given a modern treatment, belted out in a husky-throated facsimile of Ethel Merman's voice.

Sound effects for Yuban

Sound effects as well as music have been playing an important part in some of the B&B commercials. The Yuban series has been making use of silent lead-ins with sound effects scored into the music as prelude to the theme—the key turning on a vacuum-packed can of Yuban and the air rushing in with a "pffft": a bag of coffee beans being ripped open followed by the sound of beans pouring out. In other commercials: the sound (and picture in all cases) of corn being shucked and Post Toasties spilling out; a pick chipping open a block of ice containing a pitcher of iced Instant Maxwell House Coffee.

Working in commercial music means being able to think in milliseconds. In the Yuban commercials, an example of how demanding is the 60-second-or-less time limit imposed on the music is seen in a segment picturing fine wine, steak and cheese—a quality comparison to Yuban richness through the use of aged coffee beans.

The announcer intones "... blended with aged coffee beans, aged to peak flavor like the best-flavored foods. . . ." Pictures cut in here with close-ups of "rare vintage wine (celesta) . . . the choicest cheese (guitar) . . . the finest steak! (four French horns)." The appearance of each food was matched with its representative musical instrument. Appearing together, the foods had merged instrumental accompaniment—all of this in the space of six seconds!

Some commercials call for special

treatment, a musical match to photographic action that is out of the ordinary. In a Post Grape-Nuts Flakes spot, keyed to highlighting the energy this cereal provides, the opening sequence is speed-motion photography of a man cutting a lawn. Eaton captured the fast-paced mood of energy with rapidly beating bongo drums.

In another commercial for Post-Tens that made use of four chimps in human dress at breakfast, Eaton combined a number of musical elements for comedy impact.

This commercial opened on the ex-

terior of a lovely house, a sunny morning. The prelude here was taken from the morning music of Grieg's Peer Gynt Suite. When the camera cut to the family of chimps eating and reaching for Post-Ten packages, the Post jingle was played. In a final scene, the chimps, now a four-piece band, play in synchronization with rock and roll music.

Eaton rarely does the full musical job of writing, arranging and conducting for a commercial himself. Usually he "sketches" what is needed in the way of instruments and treatment and then supervises outside work. *To next page*

PROOF POSITIVE

7 KOSA-TV LEADS 386 to 79 CBS

KOSA-TV
Odessa-Midland
leads in total
homes reached in
386 out of 465 rated
quarter-hours.*

KOSA-TV leads in
the richest [\$7638
C.S.I. per hsd.]
market in Texas.

*ARB, March 1960

3 QUALITY STATIONS QUALITY MARKETS

1 NATIONAL REPRESENTATIVE THE BOLLING COMPANY, INC.

a TV RIGG VAUGHN STATION
 KROD-TV EL PASO KVII-TV AMARILLO KOSA-TV ODESSA MIDLAND

Jack C. Vaughn
 Chrmn. of the Board
 Cecil L. Trigg
 President
 George C. Collier
 Nat. Sales Mgr.

**SACRAMENTO'S
MOST
POWERFUL
ADVERTISING
FORCE**

- 1** 1st in every survey since September 1955.
- 2** Serves all of California's 3rd largest TV market.
- 3** Locally owned, operated and managed.
- 4** Dominant local news service.
- 5** Most coverage. Low band Channel 3.
- 6** 10 out of 10 Top Syndicates.
- 7** Highest rated NBC station in the West.
- 8** Full vtr service. 2 Ampex.
- 9** Solid, consistent programming and sales policies.
- 10** 15 years of top broadcast service to listeners and viewers in the Sacramento Valley.

KCRA-TV
SACRAMENTO
CHANNEL 3

MUSIC continued

The B&B music director (who reports to Gordon Webber, vice president and director of broadcast commercial production) works on any account that needs music; this involves about 85 per cent of the agency's TV users. Over the last year, he has worked on roughly 150 individual commercials, sometimes as many as 40 a month during heavy campaign preparation periods.

Eaton's involvement in B&B commercials starts, ideally, during the idea stage. Where music is an integral part of a commercial, as with Prell, Zest and Yuban, he confers with the copy writer, gets an idea of the best musical translation of the copy concept. From this he works up a rough sketch of the basic musical theme and a way to develop it.

After this he gets together with the writer, producer and art director to further develop the idea. Each man comments on the other's area; all work toward a unified concept or balance of oral, visual and musical elements, and agree on execution.

The idea, now worked up into a rough musical track by Eaton, a storyboard by the writer and art director, a visual continuity and style of photography plan by the producer, goes for client approval.

Strongest element is produced first

Once approved, production decision is made. This involves a choice of method. If one element is strongest in carrying the commercial—copy, photography or music—it is produced first and the other elements then geared to it. If picture is first, which is usually the case, Eaton will time out the footage, make a sketch of how the mood and continuity of music will occur. He then selects an arranger whose style and background are "right" for the job.

After this, Eaton will supervise the arranger, set up a recording session to reproduce the finished score. At the recording, Eaton will usually let the arranger conduct, check for timing, balance and make changes where necessary himself. When the producer is given all of the completed elements to make a final unit, Eaton will follow through, go with the producer to a "mix" where all of the effects are combined.

With advertiser realization that commercials can often perform better with the help of music, this "third column" is being allowed more expression . . . its style and variety are broadening.

Music for the "golden minute" is one of the toughest creative challenges around in television today. Experts like Eaton are doing their best to develop the potential of commercial music to its fullest, and they appear to be succeeding. END

\$50,000 A YEAR from page 44

Personal contact is a much-used and successful method of locating prospects, thanks to the wide variety of associations cultivated by the Executive Selection Division executives, several of whom joined Young after retiring from jobs in the communications industry. Board chairman John Orr Young, easily one of advertising's foremost elder statesmen, has been in the business since 1908 on all three sides—agency (Lord & Thomas, Young & Henri, F. Wallis Armstrong, N. W. Ayer, Y&R), client (P&G) and media (*Salt Lake Herald-Tribune*).

Division president John Adams was formerly with the Theodore MacManus Company (now MacManus, John & Adams—no relation) and the *Saturday Evening Post*. Executive vice president Herbert Dingwall worked for Curtis Publishing Company both as a space salesman and in personnel. Among the vice presidents, Eldridge Peterson was editor and publisher of *Printers' Ink*; Robert Smith was an executive with Mutual Broadcasting and a management consultant; Leon Eldot is a veteran of the Quaker Oats Company and L. Sonnenborn Associates; Olin (Spike) Saunders came from Compton Advertising; Harry Walsh was assistant advertising manager of *This Week*; Stanley Adams was manager of the Ray-O-Vac Company and assistant to the president.

Once names of possible candidates are accumulated through personal contact and other methods, the actual search begins. All resumes are carefully screened. Men who seem qualified are interviewed by Young executives, and those still deemed promising are fully investigated. This is a very thorough step that includes character, community, business, credit, social and other references.

All data concerning a prospect are given a thorough review by the Young executives. If they like what they see, a recommendation is made to the client. If he likes what he hears, a personal interview is arranged.

"Coaches" both before the meeting

Before the meeting, however, Eldridge Peterson serves as "coach" to help candidate and client each put his best foot forward. If he knows, for example, that a particular client has high regard for participation in community affairs, Peterson will remind the candidate to consider and stress his activities in this area. At the other end, coach Peterson might know that a candidate of excellent caliber is especially interested in television. So he will suggest that the client give all possible details on his TV plans.

Coaching thus completed, client and executive meet. End of story. Better yet, a bright new beginning. END

If you are buying Television in Providence, Rhode Island,

keep these facts in mind: In daytime NSI* homes reached, WJAR-TV has more than *twice* as many quarter-hour firsts; in nighttime NSI* homes reached *three* times as many quarter-hour firsts as the second station! Furthermore, in NSI* homes reached, WJAR-TV carries 8 out of the top 10 network programs, 9 out of the top 10 syndicated programs! WJAR-TV · Channel 10 · Providence · NBC · ABC · Represented by Edward Petry & Co., Inc.

***Nielsen, August, 1960**

Daytime — Mon.-Fri. 8 A.M.-6 P.M

Nighttime — Sun.-Sat. 6 P.M.-midnight

PM's policy: "We don't want editorial control, but there are some subjects we would want no part of"

As it happens, a dispute over the precise nature of that climate showed signs for a while of developing into a major obstacle. CBS has a firm rule that advertisers must buy programs in the *Reports* series sight unseen. Before purchasing the second batch of three shows, PM reportedly insisted on a sneak preview, was ready to terminate talks when CBS stuck to its guns, then suddenly agreed to go along with the no-peeking policy after all.

Although CBS won't show a foot of film in advance, it will apprise advertisers of the subjects to be covered on future *Reports*, with the understanding that a company purchasing multiple commitments may pull out, without penalty, of any individual program it feels would be against its best interests. This flexibility was undoubtedly a reassurance to PM. "We don't want editorial control, but there are some subjects we would want no part of," Greene says, declining to specify which, but hastily adding, "I don't mean controversy *per se*. A few years ago when we bought the Mike Wallace show on ABC for Parliament, there were those who urged against it, saying Wallace is controversial. Controversy is not bad if the reporting is good. What I mean is that newspapers treat some subjects on page one and others on page 21. By the same token, on television I don't think everything should be on page one."

Came to PM as office boy

When Roger Greene came to Philip Morris as an office boy in 1936, selling cigarettes was a relatively simple process. Greene's rise through the advertising department (where he held virtually every job, culminating in his appointment as advertising vice president in 1957) pretty closely parallels the development of cigarettes into a powerful industry marked by fierce competition for an extremely lucrative market.

The industry's vast growth, health problems and radically changing patterns of marketing and distribution have been well documented in many places (see "Cigarette Makers' Formula for TV Success," February, 1960). In 1959, cigarette consumption per person 15 years and over was at an all-time high of 188 packs—nearly two per cent over 1958 and 15 per cent more than ten years ago. The 1960s promise to set still greater records, mainly, according to the Department of Agriculture, because of the coming of age of consumers born during the post war baby boom, and the probable increase in women smokers.

The problem now is largely fragmenta-

tion. The day of the big brand seems to be over, thanks mostly to what appears to be a never-ending influx of new entries. Significantly, 75 per cent of Philip Morris' 1959 sales were from brands not on the market five years ago. Its competitors have been at least as busy in the new products arena, and the result is somewhat of a dog-eat-dog situation (among brands out of the same company as well as competitors') and a big reason why the cigarette industry has become one of the heaviest buyers of nighttime TV.

Philip Morris, while not the largest television advertiser of the cigarette makers, nevertheless last year spent a hefty 47 per cent of its substantial \$22,903,000 ad budget in network TV, with another 15 per cent going to spot. Spending last year among its competitors tallied this way: R. J. Reynolds, \$11,414,000 budget, 49 per cent in network, eight per cent in spot; American Tobacco, \$33,307,000, 37 per cent in network, eight per cent in spot; P. Lorillard, \$28,362,000, 57 per cent in network, 12 per cent in spot; Liggett & Myers, \$25,703,000, 56 per cent in network, nine per cent in spot; Brown & Williamson, \$22,976,000, 47 per cent in network, 33 per cent in spot.

With such enthusiastic spending, brands definitely tend to trip over one another on television. To cite just two examples: on alternate Tuesday nights at 8:30, Philip Morris sponsors *Dobie Gillis* on CBS; immediately following at 9 is Brown & Williamson with *Stagecoach West* on ABC and American Tobacco with *Thriller* on NBC. Sunday nights (PM isn't involved here), there's Reynolds with *Maverick* on ABC at 8; Reynolds with *Lawman* on ABC and Lorillard with *Tab Hunter* on NBC at 8:30; L&M with *The Rebel* on ABC at 9 and *The Islanders* at 9:30.

Just how serious is this traffic situation? Like most advertisers, Greene grumbles a bit about the lack of choice availabilities, but he is not particularly bothered by the congestion. "We used to think we shouldn't have two of our own brands too close. Now you have your competitors'. But by and large, the public doesn't know who makes what cigarette. Essentially the consumer buys by brand, not by company.

"We allocate a program to one brand as much as possible, but if it becomes appropriate or expedient we'll put another brand in. We believe in the value of continuity, but I don't think this is in violation. We're not locked in. I don't think either that rotation has affected brand personality. And even if you do

lose a little on identity by rotating, you gain in flexibility."

Philip Morris somewhat shocked the advertising industry when, in the spring of 1955, it dropped the high-rated *I Love Lucy* show after four years of sponsorship. In 1956, PM put only five per cent of its \$16,249,000 ad budget into network, while increasing its spot spending to 38 per cent. The official reason was the necessity of using local media for a region-by-region introduction of new brands. Since then, however, despite more new products, the company's percentage of spending in network has risen steadily.

No secret buying formula

"I wish I could say we had some big secret buying formula," says Greene. "Nobody really has. We want as broad coverage as we can get as often as we can get it, and we must buy a variety of shows to achieve this. We buy some because they are very economical. Some have a high cost-per-thousand. We compare costs with our competitors' buys and try to maintain a competitive average in terms of reach and cost. But we do not buy just for cost efficiency. We buy pro football even though it isn't the most efficient buy in terms of cost-per-thousand. But it is a hell of an efficient buy for the Marlboro brand image."

Greene adds that at his company "copy is not affected by media strategy, except in rare cases." (One such case occurred when PM reportedly tried to tie in the missile described on "The Year of the Polaris" with its commercial for the new Commander, an idea nixed by CBS.) "What we do," Greene continues, "is arrive at a basic sales proposition and develop it as best we can. The commercial or ad has to stand on its own two feet regardless of the medium."

Dictating advertising strategy, of course, is the changing market. Straight cigarettes, which in 1952 strongly dominated the market with an 80.5 per cent share, rested at 30.5 last year. Filter brands currently enjoy 50 per cent of the total market compared to a 1.3 per cent sliver eight years ago and, according to TvB, accounted for three out of four cigarette dollars spent on television gross time billings in 1959. Greene thinks there are some indications that filters are leveling off a bit, but sees a big shift to the combination menthol-filters, such as PM's Alpine.

Confirming his optimism are trade experts, who predict that sales of menthols (both filtered and straight) will rise to 64,000,000,000 units by the end of 1960, compared to 51,100,000,000 units last

year. This would give the menthols about 14 per cent of the total cigarette volume. Four years ago they accounted for less than three per cent of the market.

According to H. Hentz, New York stock brokers, Philip Morris' brands hold nine to ten per cent of the total cigarette market. In general, the fates and fortunes of the individual brands have reflected the trends of the total industry. In 1959, Philip Morris straights declined. Cigarette authority Harry M. Wooten, who writes for *Printers' Ink*, puts the drop at 15.4 per cent from 1958 to 1959, the second largest sales decline among all straight cigarettes. This fall, PM introduced the king-sized Commander, which in effect is the old long-sized Philip Morris, although the advertising heavily stresses that "The new king-size cigarettes are made in a rather remarkable new machine—the Mark VIII—that gently vacuum-cleans every strand of tobacco."

Sales of PM's recessed-filter Parliament in 1959 were up 40 per cent over 1958, and according to the company have increased fourfold since it was re-launched as a popular-priced high-filtration cigarette two years ago. PM claims that its Marlboro "continues to be the largest selling brand in the flip-top box in all 50 states." Wooten, however, reports that Marlboro's share of market fell off slightly last year.

Alpine tripled volume

Riding the menthol tide, PM's Alpine, introduced in the summer of 1959, has reportedly tripled its volume so far this year, largely through the big advertising push via Doyle Dane Bernbach. PM's Spud, however, introduced in 1930 and said to be the industry's first menthol brand on the market, gets little promotion and according to Wooten can claim only a negligible 0.1 per cent market share.

The overall headache of pushing the sales of these brands ahead rests with Greene's boss, marketing director Ross Millhiser (promoted to the job a couple of months ago). Greene approves all advertising and media plans, working closely with PM's brand managers under Millhiser and with the company's three advertising agencies: Leo Burnett (Marlboro, Philip Morris, Commander, Mayfield); Benton & Bowles (Parliament); Doyle Dane Bernbach (Alpine, Spud, Benson & Hedges).

The brand manager concept, instituted several years ago by the late Parker McComas when he was president of PM, has proved an efficient move. Each brand manager is responsible for all aspects of his product—factory contact, packaging,

sales promotion, advertising, etc. He consults with, among others, Greene and sales vice president Ray Jones.

Figuring the annual ad program is a many-sided affair. The brand managers make sales projections, as do Greene and Jones, "and we come up with some pretty accurate ones," Greene says. The agencies submit their recommendations. The company makes its own plan, independent of agencies and brand managers. When all proposals from all these sources are in, they are melded into a corporate plan, which may use recommendations intact, or may modify them by taking into consideration such factors as discounts. Everything ironed out, the plan is presented to PM president Joseph F. Cullman.

Philip Morris has long stressed the "personality" of its brands. A classic example is, of course, the Marlboro Man, who made the brand, but who has lately given way to the relaxed image ("settle back with a Marlboro") plus a major attempt to achieve naturalism; most of the models in the commercials have slightly perceptible facial blemishes, "to make them look like the rest of us," Greene says.

PM's marketing and ad strategies have apparently brought results. Net sales in

1959 reached \$160,495,000, a 1.5 per cent jump from the previous year; net income increased 2.6 per cent to \$17,529,000. Prospects for 1960 seem even brighter. For the nine months ending September 30, PM had a consolidated net income of \$15,818,000 and sales of \$378,479,000, respectively 7.5 per cent and 1.3 per cent over the same period last year.

Diversification has provided additional sources of income, and about 20 per cent of PM's consolidated revenues now come from non-tobacco products. In 1957, the company acquired Milprint, Inc. (flexible packaging materials); in 1957, Polymer Industries (adhesives and textile chemicals) and in the spring of this year, A.S.R. Products Corporation, one of the nation's major manufacturers of razors and blades.

Regarding the direction of the cigarette market, Roger Greene thinks the future is wide open. "We pioneered with the flip-top box and we pioneered a long time ago by buying daytime radio programs on a consistent basis. We think we are pioneering by buying a program like *CBS Reports* to sell a product like cigarettes.

"We aren't the biggest tobacco company by a long shot and we know it. But that doesn't mean it will always be that way."

180

Cuisine Exquise . . . Dans Une Atmosphère Élégante

RESTAURANT
VOISIN

575 Park Avenue at 63rd Street
NEW YORK

Lunch and Dinner Reservations: Michel T. Empleton 8-6490

to reflect the stature

In a little over a decade, television has established itself as the most compelling medium of communications the world has ever known. Day after day, it demonstrates its unmatched ability to influence people . . . to move men's minds as it moves a nation's products and services.

Because television, now more than ever, strikes so deeply into

the every-day lives of the American public, its leaders—the men who control the destiny of this great industry—share an awesome power, a gigantic responsibility. It is to reveal the scope of their problems and achievements . . . to reflect the stature of the television industry through informed, thoughtful reporting—in other words . . . that TELEVISION MAGAZINE is dedicated.

Television The Management Magazine of Broadcast Advertising



WHY BUY LaCrosse



WKBT Provides the Only Consistently-Dependable Signal for an Isolated Market of 160,000 Wisconsin, Minnesota and Iowa TV Homes (CBS Research). Obviously, it would take Two or Three Times as Many TV Homes in a Multi-Station Market to Deliver a Comparable Audience.

ABC CBS NBC

WKBT

LA CROSSE WISCONSIN
250,000 WATTS

Channel
8

space, a little silence now and then to bring them back to your commercial? Now drop that into your "Benefits Forgot" file.

So all right, let's switch to video for a small while. Many's the time, with no coaxing, I have mounted my soap box (PRG, of course) to speak strong words about the strength of non-verbal commercials. To give relief to the ear-tired viewer? No, no, no. But because, skillfully done, a non-verbal commercial can hook itself onto the memory and never let itself be shaken loose.

Not many advertisers have managed to come up with really great non-verbal spots.

Unforgettable Chevrolet commercial

The one that has or let's say the one I cannot forget is the Chevrolet family-shopping commercial. Anyway, let's put wordless wonders in the file, shall we? Benefits forgot.

Yes, I heard you. All products do not lend themselves to the sell-without-words treatment.

A rather lazy way to dismiss a worthy idea, says I. How hard, how often have you tried to storyboard a commercial before one lone word is writ? Once the idea is set, go ahead, tell your story pictorially. If it falls apart at the seams, believe thee me it will take more than words to glue it together.

Well, merry merry to you! After all, this is the month of mistletoe and holly and did-they-send-us-a-card-last-year? It's a month in which a lot of people celebrate somebody's birthday and a lot of other people seem to think it's *their* birthday. It's a month of giving. And forgiving, I hope. Because . . .

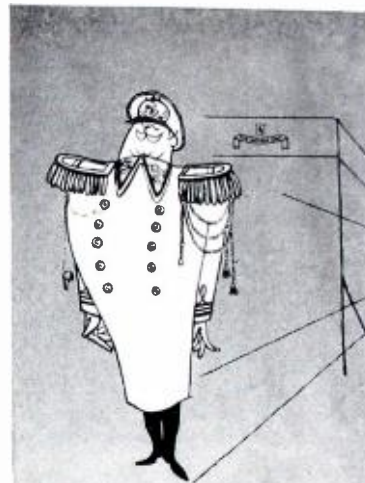
It was General Mills' cake

In the August issue of this lovely magazine, I mentioned the giant monster strawberry shortcake commercial as a Pillsbury job. It was *not* Pillsbury. It was a General Mills monster. Forgive me, Ann Pillsbury. Forgive me, Leo Burnett.

And blessings on thee, Helen V. Nelson of Compton, for discovering the error and taking the time to tell me. Your name and your thoughtfulness are being filed gratefully in my collection of "Benefits Forgot" and I hope I won't ever forget again to check and triple check.

Put the greens on the door and the candle in the window. And hang the stockings by the chimney with care. Make it merry. Make it meaningful. Make it last. Let's never get so busy or so self-concerned that we'll one day discover December 25 as one of the benefits forgot.

END



Pompous?

OH, NO SIR! PROUD!

Proud to be associated with New York's new, elegant Dryden-East. The decor is discreetly lavish. Rooms are extraordinarily large, luxuriously appointed.

Naturally, every room has individually controlled air conditioning, color television, FM radio, extension phone in bathroom, its own private cocktail bar. And may I venture to say, sir, the personalized service is unparalleled.

Welcome, sir—and madame—to

New
DRYDEN-EAST
Hotel
39th Street, just East of
Lexington Ave., New York 16

Tariff from \$15 to \$60 daily.

Several executive suites suitable for large companies as a year round city apartment.

Robert Sarason, General Manager

"We cannot settle for a level of comparison that stultifies our understanding of what advertising

or watch it or read it, or with where they are or what they're doing when exposure occurs. It depends on copy and on the product. Media people should confine themselves to counting exposures, and not worry about communication or consumer response, which is none of their business.

2. The way advertising contacts people, and the timing and duration and frequency and continuity of contact are relatively unimportant. Advertising is so powerful that all you need to do is expose people to it once, and they go out and buy the product. The more people you expose once, the more sales you'll make.

3. The medium that produces the most exposures automatically creates the most communication and the highest response. Advertising productivity is in direct proportion to advertising exposure.

4. It is more important for us to know the possible exposures to advertising than it is to know the actual exposures to advertising. This is true, regardless of how generously we define "possible."

5. All the obvious shortcomings of audience data will disappear or become unimportant if we get them for all media, and apply them indiscriminately across media lines.

6. Audience figures are generally accepted in the business. We're on safe grounds as long as we stay with them. It's when we start to think that we get into trouble.

7. As intelligent as we are, we haven't been able to develop very good measures of how people perceive and accept and respond to advertising in different media. This proves that nobody will develop sound research on these questions. There isn't much point in pressing for research on this anyway, because if it were possible, we wouldn't be willing to pay for it.

Affect daily media operation

Consciously or unconsciously, we reflect these fallacies in too many of our day-to-day media operations.

And yet, we all know that media do many things besides provide exposure. If we make calculations on the basis of cost-per-thousand, we know it is important to think of cost-per-thousand-eyes differently from cost-per-thousand-ears, or of cost-per-thousand-minds. We know it is important to distinguish between seconds of exposure and minutes of study.

We know that every level of advertising accomplishment is influenced by media. We know that the media chosen affect not only the exposure of the ad-

vertising, but also the communication of the advertising to the individual prospect and the response that the advertising evokes.

We know that media are not only wide, but that they have breadth and height and weight, and maybe even tensile strength, and that one of these dimensions is not necessarily related to the other.

We know that exposure does not guarantee communication, that the media that provide the greatest coverage and the greatest exposure are not necessarily those that also create the greatest product consideration and the most consumer reaction.

And surely we know that, for many advertisers, there is a minimum of frequency and continuity below which advertising effort is largely wasted effort; that in many cases it is better to sustain a level of awareness and impression against fewer people than to try to reach everybody with no frequency at all.

The history of the advertising business has far too many examples of successes achieved against limited media audiences for us to believe that broad coverage is the answer to every media problem.

We know that effective advertising rarely results from the single exposure of a campaign against a maximum number of people; that most advertising involves a force and a frequency and continuity of impression against the people it reaches. Thin strategy or deep strategy, spread or concentration, has to be determined by the individual problem, not by the kind of media data available.

I think we all know, too, that audience measurements as they now exist reflect, in some large degree, what the media themselves want to see rather than the needs of the media buyers. Possibly if we had our way, homes would not be qualified as reached by a publication if one ten-year-old child looked into the last issue.

We might not want broadcast measurements that report on tuned receivers, whether attended or unattended, and we might not want traffic counts that forget the somewhat basic question of real visibility to the individual consumer.

We might not be willing to settle for "possible exposure," for loose definitions that make a shambles of cumulative audience measures, and of studies of inter-media duplication.

We know we need more audience data, measured on a more uniform basis. But we know we need better audience data, too, and media information beyond the audience level. We know that researchers

will continue to develop more and more sophisticated and more and more deceptive media measurements.

We have had for a long time indications of vast inherent differences in communications per-thousand-exposures in different media, differences that may reflect copy influence, but that more profoundly and uniformly reflect the influence of the media themselves.

We know that the next big breakthrough may be in the combination of these measures with audience measurement, just as advertising exposure, in the several years, has progressively become more combined with media audience. We know that research cannot stop until finally we have studied definitely the effect of media and media strategy on consumer purchasing.

"We cannot limit our function"

Finally, we know that we cannot, media people, limit our own function and the acknowledged function of media, to creating exposures for advertising. We cannot afford to tie ourselves so firmly to one level of media measurement that we seem to stop functioning and stop thinking at the point where we run out of data.

We cannot settle for a level of comparison that demeans our image and that stultifies our real understanding of what advertising is and how it works. We cannot afford the small comfort of working always within a safe definition of function, when that comfort is bought with the derogation of media's importance and the media man's contribution to the whole advertising process. We must reassert mastery over our own statistics. We must recognize audience measurements for exactly what they are.

They are the yardsticks of our part of the business. This is both their strength and their weakness, for they are yardsticks, in a business that desperately needs scales and micrometers and reaction meters. They are the great levelers that permit us to subject the most complex and profound strategic questions to clerical attack and clerical solution. They provide authority for a field that wants for brilliance. They are at once the judge and the perpetrator of most of our media planning. They provide, if not the rational basis, at least the basic rationale for most media selection.

Audience measurements are, and will be, an indispensable part of media equipment. But they should be identified without reservation, as the point from which we begin to apply good sense, good thinking, and good experience to the process of media decision. EN

