

ELEVISION

MAGAZINE

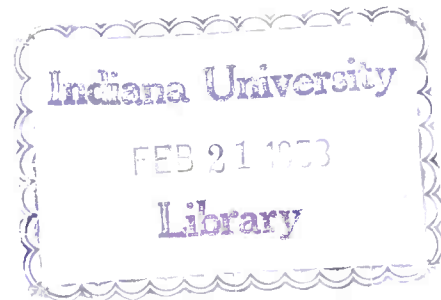
FEBRUARY, 1958

14th year of publication

TELEVISION AND OUR PSYCHOSOMATIC ECONOMY

◀ Edward Little of Colgate-Palmolive discusses the ad strategy of his company. A report on how today's economic problems affect broadcasters and advertisers. ▶

Other highlights: The Power of Audience Promotion . . . Du Pont's 3-Minute Documentaries . . . How Old is a Television Executive? Radio Study: Ford's Network Gamble.



You get greater

ECONOMY

with
SPOT-TV
THE
**BASIC
ADVERTISING
MEDIUM**

...and hundreds of advertisers are using these great stations for their basic advertising.

- KOB-TV Albuquerque
- WSB-TV Atlanta
- KERO-TV Bakersfield
- WBAL-TV Baltimore
- WGN-TV Chicago
- WTAA-TV Dallas
- WTYD Durham-Raleigh
- WICU-TV Erie
- WNEM-TV Flint-Day City
- WAHE-TV Fort Wayne
- WPEC-TV Houston
- WHTN-TV Huntington-Charleston
- WABN-TV Little Rock
- NCOP Los Angeles
- WPST-TV Miami

- WISN-TV Milwaukee
- KSTP-TV Minneapolis-St. Paul
- WSM-TV Nashville
- WTAR-TV Norfolk
- KMTV Omaha
- WTVH Peoria
- WJAR-TV Providence
- KCRA-TV Sacramento
- WOAI-TV San Antonio
- KFMB-TV San Diego
- KTBS-TV Shreveport
- WNDU-TV South Bend-Elkhart
- KREM-TV Spokane
- KOTV Tulsa
- KARD-TV Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

Chicago • Atlanta • Boston • Detroit • Los Angeles • San Francisco • St. Louis



In 13000 BC
smart women
wore nothing.

In 1958 AD
smart women
wear nothing but
what's advertised

on



KPRC-TV
Houston

Art and Illustration
Copyright of HANCOCK
CO. INC.

no schemes to worry about

JACK HARRIS, Vice President and General Manager • JACK MCGREW, Station Manager • EDWARD PETRY & CO., National Representatives

Buyers and Users of Television Advertising In Iowa

File this page with your folder on Des Moines Television. This is information you must know in "shopping" this great market wisely.

KRNT-TV went on the air 2½ years ago as the third station in the market. In two weeks time Channel 8 had taken over audience leadership.

KRNT-TV is a basic affiliate of CBS Television. It went on the air with full power of 316,000 watts just 4 months after getting its FCC permit. The station serves Iowa's biggest, richest, heaviest-populated market.

KRNT-TV is important to people. It is manned by people who have important work to do. They know it and the public knows it.

KRNT-TV news rates probably as high or higher than that of any other station in the nation in a multi-station market. The new KRNT-TV high is a 50.8 rating in the November 1957 ARB Metropolitan Area Report.

The KRNT news operation is directed by a professional television-radio journalist. He directs a staff of nine professional newsmen. Four newscasts are presented daily. The people respect KRNT-TV newscasts for their accuracy and objectivity. They like their completeness, they like the heavy use of local stories and local film, they like the world news coverage afforded by the use of CBS newsfilm, and they like the way the weather picture is integrated into the news presentations. KRNT-TV's 20-minute news program at 10:00 P.M. started out fully sponsored when the station went on the air and now 2½ years later has the same two alternate sponsors.

KRNT-TV's professional three-man sports team is headed by a former college and professional athlete known throughout the nation. KRNT-TV presents two highly-rated sports programs daily and each year does a number of remote telecasts of sports events. All these programs are handled with great skill and fine technique, and get very high audience ratings.

KRNT-TV personalities are warm, friendly, alert, articulate, TV-wise emcees. They entertain. They inform. They serve the people. Their programs are well thought-out, intelligently presented. They believe in what they are doing, and the people believe in them. They are sincere, and they take great pride in the station's operation. The people know this and respect them and the station.

KRNT-TV takes very seriously its announced intention of operating in the public interest, convenience, and necessity. In 1957 the station devoted more than 451 hours of program time to public service. That figure includes more than 200 hours of local live public service programs. For one of those programs the station cleared a half-hour afternoon time and presented a daily 13-weeks series, "Know Your Schools". For this a complete grade school classroom was built in the studios, including a false ceiling. The hidden camera and microphone technique was used in showing viewers actual elementary school classes in operation. KRNT-TV was one of the first stations in the country to televise "live" an actual heart operation as performed on a small boy.

Because KRNT-TV stands for something, it amounts to something to people. The policies which govern KRNT-TV are well known by the people. The station is very careful to make sure all its presentations are in good taste. KRNT-TV won't advertise many products and services; for instance, beer and liquor advertising, and the people know the station turns down thousands of dollars from this classification each year. In the last city election, KRNT-TV did not sell political advertising. The station gave it away — equitably — to all candidates. In this particularly vital election KRNT-TV figured the public was best served that way. Not all the people agree with the policies which guide the operation but they respect the station because they know its principles are not for sale.

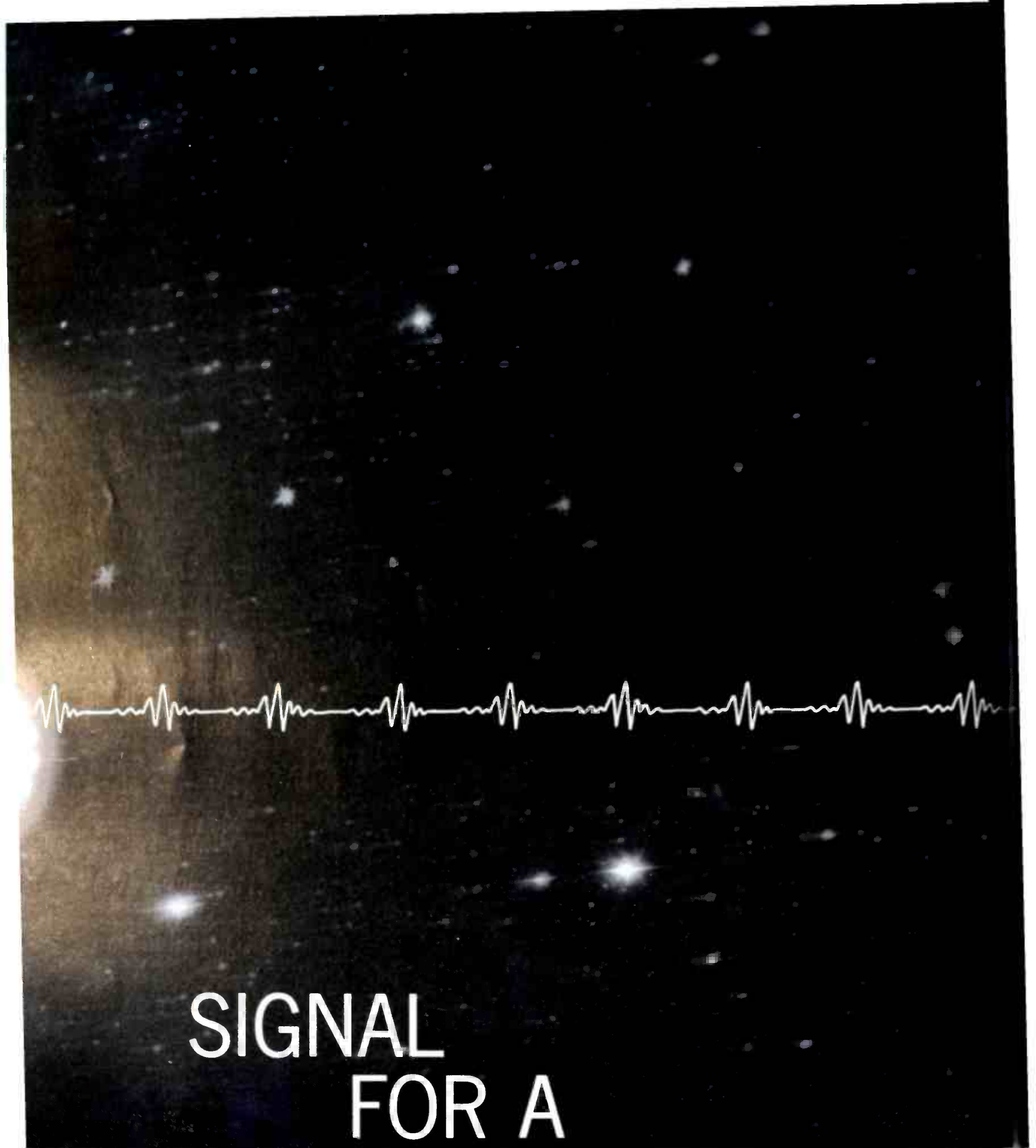
Character makes a medium believable. KRNT-TV is believable. To be acted upon advertising has to be believed by the people you want to sell. It makes all the difference in the world who represents your company. KRNT Radio and KRNT-TV have spent years building strong character in the community. They represent you well. Their reputation for dependability has been firmly established and is jealously guarded.

That's why KRNT-TV is famous for results for advertisers. KRNT-TV is believed *in* by most people. It has character. It stands for good things in the community. It has great acceptability among people in the age of acquisition. It amounts to something to people who amount to something. It is *believed* by people.

KRNT-TV is a successful commercial station. It carries more local advertising by far than any other station in this three-station market. Most of its business is repeat business. It has an excellent repeat national spot business.

KRNT-TV is a good television station . . . has exceedingly high ratings, too.

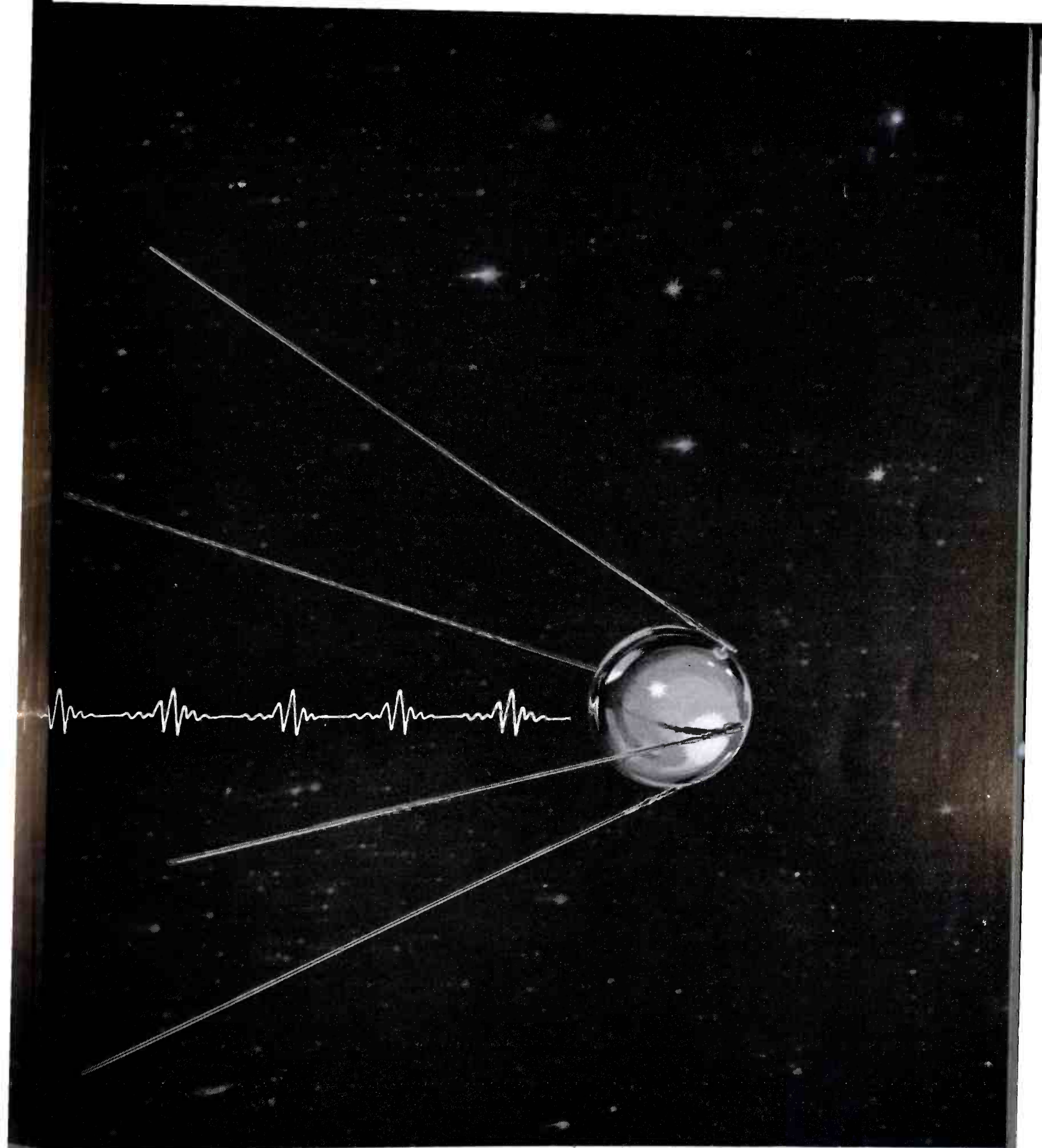
KRNT-TV, Des Moines, Iowa, is a Cowles operation — represented by a good organization, the Katz Agency, and their office is as near as your telephone.



SIGNAL FOR A NEWS FLASH

The first faint sounds of Sputnik as it soared through space were heard on NBC. This was one of the year's most important news breaks. More than that, it was dramatic evidence of the spirit which characterizes NBC News today.

At a time when headlines have a special urgency for America, NBC News is providing minute-by-minute coverage of world events unmatched in broadcast journalism for speed, alertness, comprehensiveness and mature interpretation.



...s has been evident all through the past months of crisis.
... its resourcefulness at Little Rock, Variety called NBC
...ws "a heads-up, hustling, news-digging operation."

...ut recently NBC received astonishing evidence of the
...e it is playing in informing America. During an inter-
...w with Nelson Rockefeller on TODAY, Dave Garroway
...fered a copy of the Rockefeller Study to anyone who would
...d for it. Following this single announcement more than

200,000 requests for the study were received by NBC.

Official recognition came when the annual Sylvania Award
for outstanding network news was given to the National
Broadcasting Company "because it has taken a big step in
1957 in doing more things and greater things with news."

NBC TELEVISION NETWORK

TELEVISION MAGAZINE

FEBRUARY • VOLUME XVI, NO. 2

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NEXT MONTH: New county-by-county definitions of all TV markets, according to latest data on coverage; correlations of population, families and effective buying income to TV-market areas; comparisons of these TV-market totals with the corresponding data for standard metropolitan areas—these exclusive features will be presented in TELEVISION MAGAZINE's March issue, the DATA BOOK. . . . Other highlights: Time and program expenditures by product for all network advertisers. . . . Spot expenditures during 1957 for the top 100 advertisers.

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We're tops in Flint

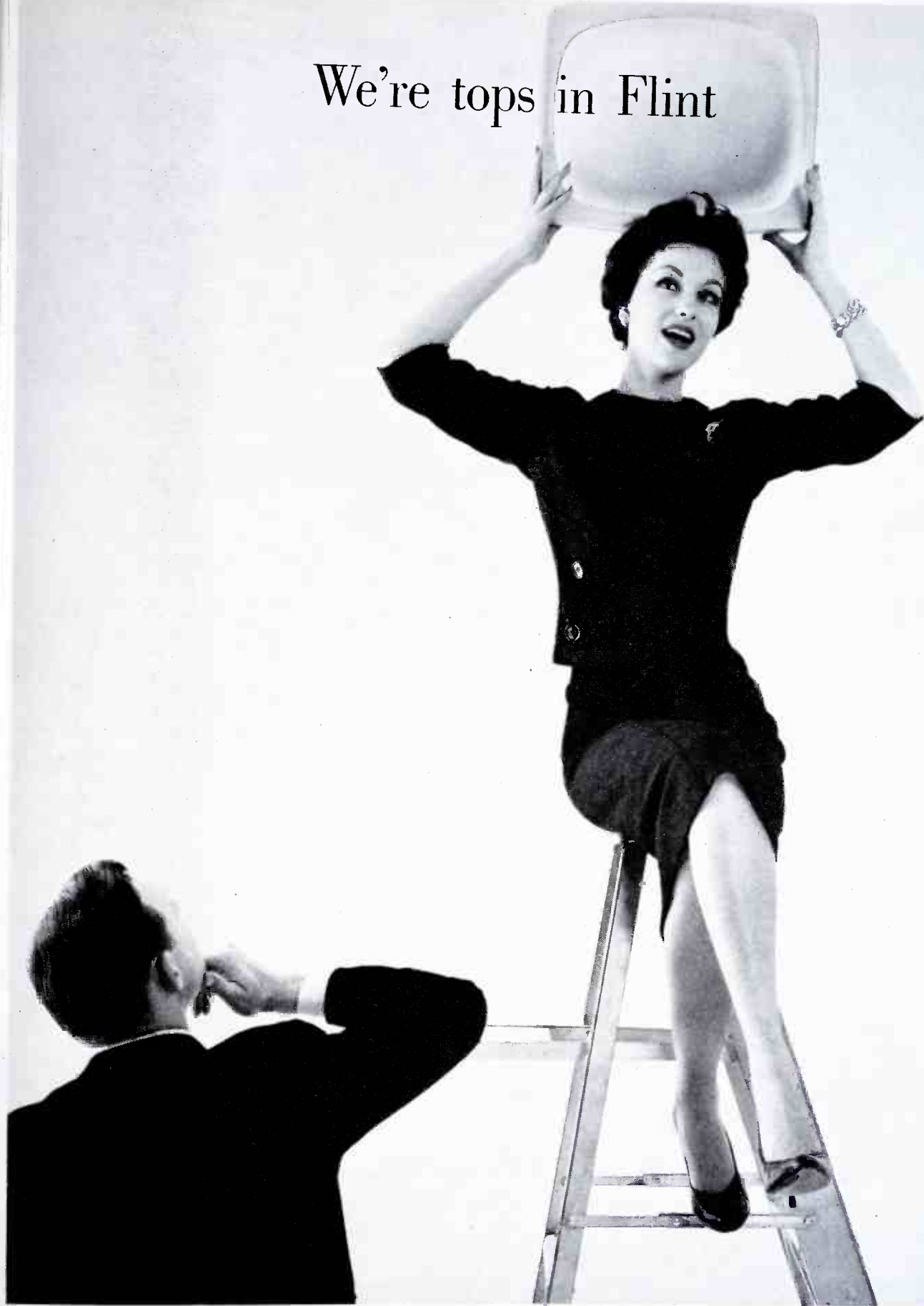


Photo by Hamill-Solazzo

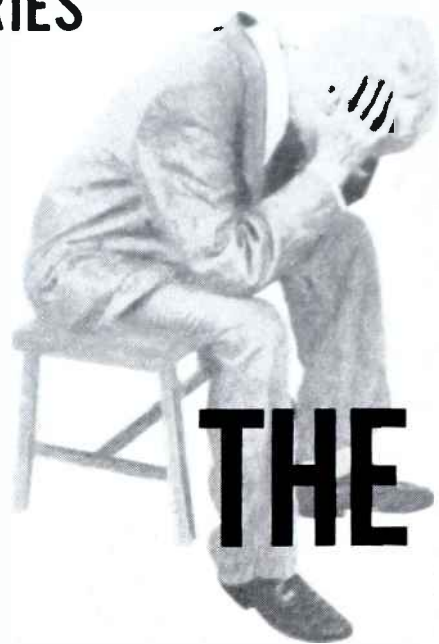
WJIM-TV

*Michigan's Great Area Station - Strategically Located
to Exclusively Serve LANSING-FLINT-JACKSON
with a Dominant 100,000 watt signal from its new 1023' tower
located between Lansing and Flint... NBC-CBS-ABC*

Represented by Peters, Griffin, Woodward, Inc.

SYLVANIA TELEVISION AWARD FOR OUTSTANDING LOCAL PUBLIC SERVICE SERIES

*“Awarded to WSPD-TV, Toledo, Ohio,
for ‘THE ONE INSIDE’—a courageous
and dramatic 13-program film expose,
which led to immediate reforms
of conditions at the Toledo
State Hospital for mentally ill.”*



Photographed and taped in the wards of the hospital by WSPD-TV and presented as a public service, viewers of the 17 counties surrounding Toledo learned for the first time such depressing truths as:—

- 70 patients in one small room.
- One tub to serve the entire dormitory (“and your turn for a bath isn’t until next week”).
- No fire exit.
- Toilets hardly more than boxes.
- No beds — merely blankets on the floor.

With the first program letters started to pour in — 20,000 of them before the series had been completed. WSPD-TV staffers carried these and films to the state capital, gained an audience with the law-makers; result;—

On June 18, 1957, the Toledo State Hospital was voted approximately \$2,000,000 for new units and to renovate the present facilities. Construction is well on its way to completion. ... another in a long series of community projects undertaken, and brought to a successful conclusion by a Storer Station.



WSPD-TV TOLEDO, OHIO

STORER BROADCASTING COMPANY

WSPD-TV, Toledo, Ohio • WJW-TV, Cleveland, Ohio • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • WVUE-TV, Wilmington-Philadelphia • WSPD, Toledo, Ohio
WJW, Cleveland, Ohio • WJBK, Detroit, Mich. • WAGA, Atlanta, Ga. • WIBG, Philadelphia, Pa. • WWVA, Wheeling, W. Va. • WGBS, Miami, Fla.

INSIDE



To embrace

Iowa's

Better Half . . .

(three of Iowa's six largest
markets—Waterloo, Dubuque
and Cedar Rapids—including a
Class "B" area of more than
300,000 tv households)

embrace

WMT-TV



Mail address: Cedar Rapids • CBS Television for Eastern Iowa • National Reps: The Katz Agency

focus on BUSINESS

February, 1958

Combined gross network billings of \$48,041,036 for November were slightly down from October's high for the year of \$49,201,406, according to PIB, but still 9% above the November, 1956 figures. In individual network gains over 1956, ABC was high with a 22% increase; CBS gained by 8%; and NBC by 5%.

For the period from January through November 1957, all networks showed increases. ABC, with an eleven-month total of \$74,456,638, was 6% over the same period in 1956. CBS had \$217,346,635 in gross billings, for a 7% increase; and NBC, with \$174,698,900, increased by 3%.

Despite TV set sales totaling approximately 6.5 million sets, 1957 was down by about 4% from the 1956 high, according to the Electronic Industries Association. However, the EIA expects replacement sets and an increase in multiple set homes to help reverse this trend in 1958.

TV MARKETS

JAN. 1, 1958

1-channel markets	142
2-channel markets	68
3-channel markets	38
4- (or more)- channel markets	20

Total Markets	267
Commercial stations U.S. & possessions	470

Number of U.S. TV homes	41,135,120
% of U.S. homes owning TV sets	83.9%

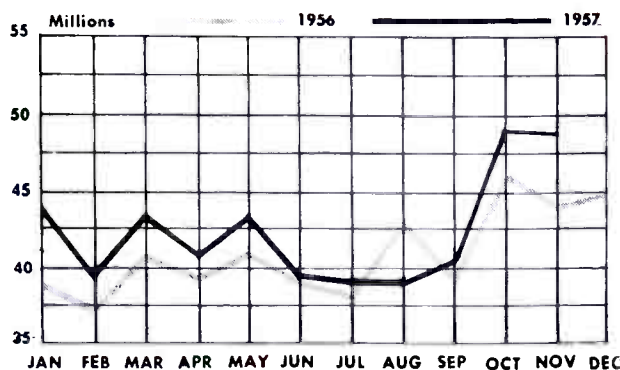
Source: TELEVISION MAGAZINE

TV RECEIVERS

	November '57	November '56
Production	789,675	827,873
Retail Sales	705,247	763,908

Source: EIA

TV NETWORK BILLINGS



November '57 November '56

ABC	\$ 8,079,932	\$ 6,619,109
CBS	21,449,468	19,866,463
NBC	18,511,686	17,593,056
Total	\$48,041,086	\$44,078,628

Source: PIB

TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR NOVEMBER

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	7.6	12.2	3.3	14.2
8 AM	16.6	17.2	5.7	12.7
9 AM	11.7	17.3	9.8	11.7
10 AM	13.1	25.1	10.1	12.9
11 AM	19.9	20.6	14.1	19.3
NOON	21.4	24.2	20.9	19.2
1 PM	13.9	17.2	21.5	16.4
2 PM	11.1	20.2	11.1	13.2
3 PM	16.8	28.5	14.4	18.2
4 PM	22.1	26.4	20.0	23.8

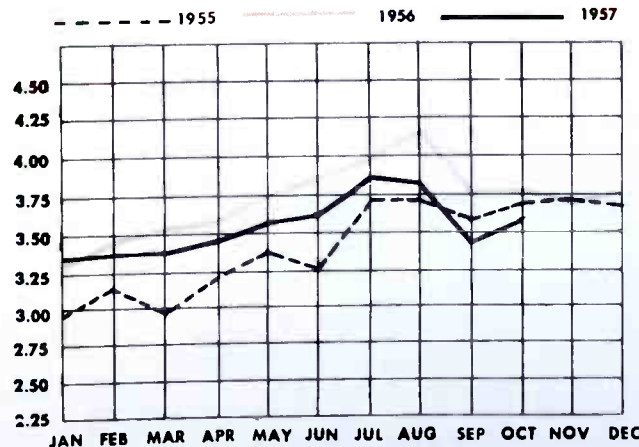
Source: ARB, November, 1957

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	26.2	31.7	25.4	24.0
6 PM	35.7	49.4	46.5	31.7
7 PM	48.8	64.8	61.8	45.3
8 PM	65.4	67.6	70.4	59.9
9 PM	67.7	63.3	67.5	64.7
10 PM	58.9	45.4	53.1	60.7
11 PM	33.7	17.2	20.1	42.5
MIDNIGHT	12.1	5.6	9.7	21.5

Source: ARB, November, 1957

TV NETWORK COST PER THOUSAND



October 1957 index: \$3.60

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, PIB, TELEVISION MAGAZINE

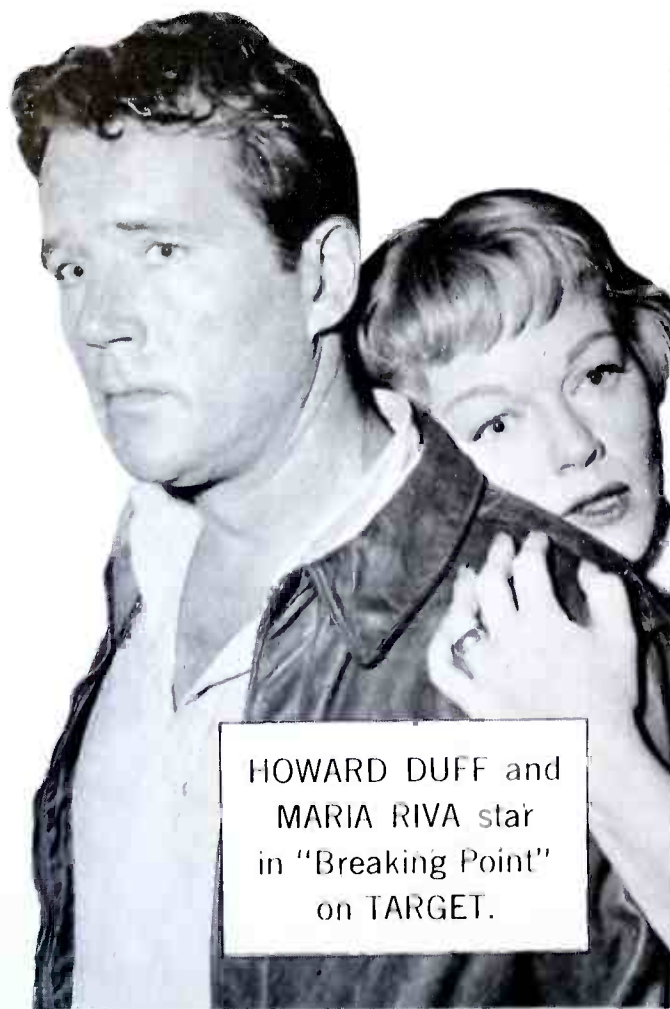
ZIV'S NEW, **ALL NEW** HAL

TARGET

Impact

PERFORMANCES!

Every week a new guest star
... a completely new cast!
Your viewers will see and
thrill to a galaxy of stars
hand-picked for their great
performances on TARGET!



HOWARD DUFF and
MARIA RIVA star
in "Breaking Point"
on TARGET.



HOUR IMPACT SERIES!

Your host
**ADOLPHE
MENJOU**

TARGET

EXPLOSIVE
DRAMAS,
AIMED AT THE
EMOTIONS OF
YOUR
VIEWERS.



ACTION-ADVENTURE

MYSTERY

WESTERN

LAW ENFORCEMENT

**TARGET IS
ALL IMPACT!**

Everything viewers look
for in engrossing TV fare!

**TARGET
HAS
THEM
ALL!**

ALREADY BOUGHT BY

OLYMPIA BREWING

- San Francisco
- Los Angeles
- Tucson
- Honolulu
- Phoenix
- Portland, Ore
- Spokane
- Seattle
- Boise
- Las Vegas
- Bellingham
- Eugene
- Idaho Falls
- Santa Barbara
- Twin Falls
- San Diego
- Redding
- Eureka

DREWRY'S BREWING

- Chicago
- Detroit
- Moline
- Indianapolis
- Grand Rapids
- Rock Island
- Terre Haute
- South Bend
- Davenport
- Kalamazoo
- Lansing
- Cadillac
- Marquette
- Bay City
- E. Lansing
- Ft. Wayne
- Cedar Rapids
- Toledo



WPST

look at who's keeping us company

MIAMI-AMERICA'S 17TH MARKET



... BECAUSE THEY KNOW *channel 10's on top!*

TEN'S ON TOP — Right! On top of **1,329,000** people, representing **407,700** families and **357,555** TV homes.*

TEN'S ON TOP — Right! On top of more than **3½ million** tourists who visit South Florida and Miami every year. So when you show it on **WPST-TV** you show it to the World!

*Source—Television Magazine



ABC NETWORK

Public Service Television, Miami, Fla.
Represented Nationally by Edward Petry & Co.

focus on

PEOPLE

These are some of the men in—and behind—the stories in this issue of TELEVISION MAGAZINE:

Edward H. Little, chairman and chief executive of Colgate-Palmolive (see “Little of Colgate”) joined Colgate & Co. in 1902 as a salesman. In 1906, he went to B. J. Johnson Soap Co. (later the Palmolive Co.) and served as manager of various districts. In 1927, he was elected a director of Palmolive-Peet, which merged with Colgate & Co. in 1928. Little became president in 1938 and chairman of the board in 1953.

Dan Seymour, radio and TV director for J. Walter Thompson, and a key figure in the Ford purchase of the *Ford Road Show*, which is the basis of this month’s Radio Study, has been in broadcasting since his graduation from Amherst in 1935. Seymour first joined the Yankee Network, then went to CBS in 1936 as an announcer, and free-lanced after 1940 as a producer. Among his producing credits is *We, The People*. He joined JWT in 1955.

Director of advertising for the DuPont Co. (see “DuPont’s Three-Minute Documentaries”), **Frederic A. C. Wardenburg** joined the company in 1928 as an engineer. He served as manager of the foreign exchange section at DuPont and assistant treasurer of a DuPont subsidiary before being

assigned to the company’s atomic energy program in 1944. In July, 1945, he went to London as manager of the European office, became a department sales director in 1948 and advertising director in 1957.

Beginning with this issue, George G. Huntington, assistant to the president and director of sales development of TvB, will be contributing a monthly column in place of the column formerly written by TvB president Norman E. Cash. A Colgate University graduate, Huntington worked with Daniel Starch & Staff, B&B and K&E in media research. He joined ABC as a presentation writer, became director of radio sales development. After a stint as director of media research at D,F&S, he went to TvB.

Robert H. Boulware, whose speech at the Media Buying Workshop of the AAAA is carried in this issue, was recently appointed a v.p. at Bryan Houston. Boulware came to the agency in 1956 as associate media director from the job of general manager for WLW-T, Cincinnati. Other presentations made at the Workshop and presented here are by G. Maxwell Ule of Kenyon & Eckhardt and Newman McEvoy of Cunningham and Walsh.



EDWARD H. LITTLE



DAN SEYMOUR



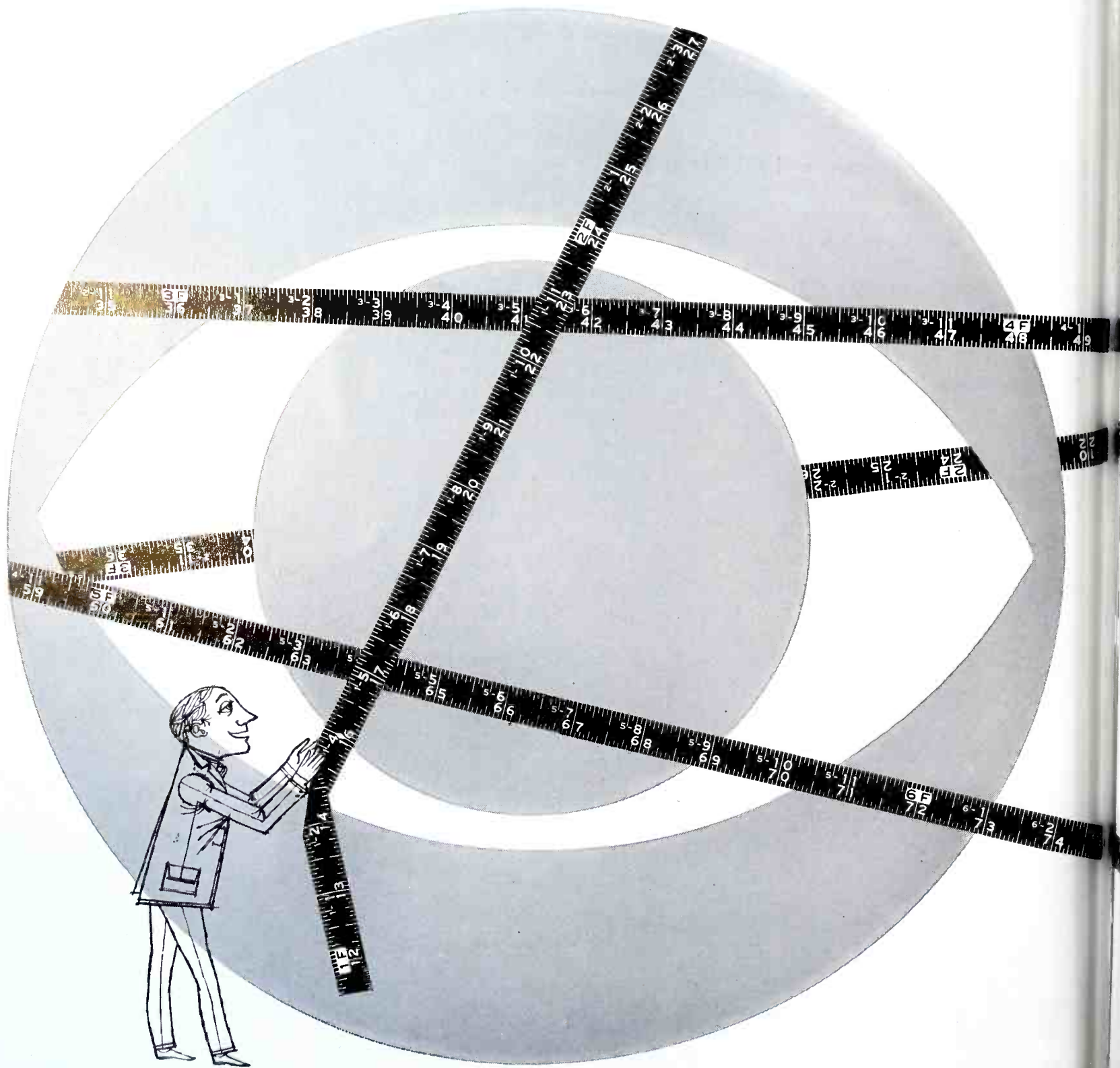
FREDERIC WARDENBURG



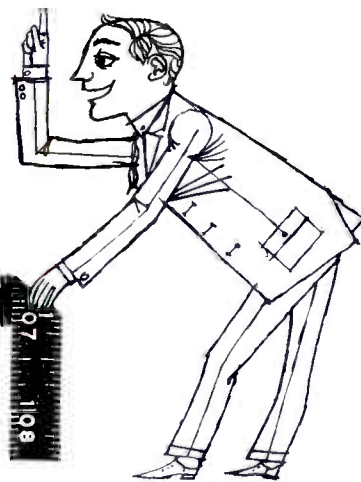
GEORGE G. HUNTINGTON



ROBERT BOULWARE



WHCT is first in Hartford!



NO MATTER WHO DOES THE MEASURING, WHCT is the number one television station in the Hartford area. From 8 am to sign-off, seven days a week, CBS OWNED WHCT tops all competing stations in its total-week share of audience *and* total quarter-hour wins, according to *both* ARB and PULSE.

For example, during the all-important, highly competitive nighttime hours, ARB and PULSE agree that WHCT has . . .

The largest share of audience (29.1, ARB)

The highest average rating (13.6, ARB)

The most quarter-hour wins (73% more than the 2nd station, 82% more than the 3rd, ARB)

The largest number of Greater Hartford's top-rated network shows (14 of the top 25, ARB)

Greater Hartford's top early evening network news show ("Douglas Edwards with the News")

Greater Hartford's favorite early evening local news program ("Seven O'Clock Report")

Greater Hartford's top-rated late evening news program ("Eleven O'Clock Report")

From any angle, throughout Hartford-New Britain (where family income is *third* highest in the nation) the leading television station in the market is . . .

WHCT Channel 18 - CBS Owned

Represented by CBS Television Spot Sales

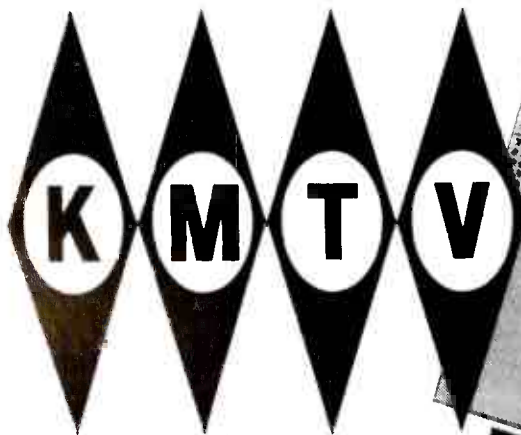
From the latest

ARB*

come these

FACTS

about Omaha's



*November 13-19

KMTV is Omaha's most popular TV Station! More sets were tuned to KMTV during the survey week than to any other Omaha station.

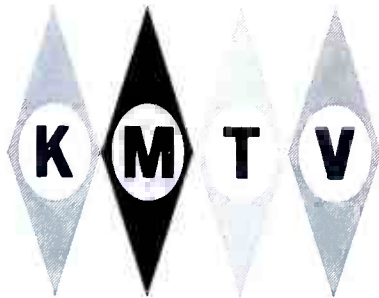
KMTV dominates Night-time Viewing! In the peak viewing hours of 6:00-10:00 p.m., KMTV leads in quarter hours *throughout the week!* The figures: KMTV, 49; Station B, 32; Station C, 30.

KMTV has the Top Shows

KMTV has more of the top shows than any other Omaha station. Five of the Top 10 Multi-weekly and four of the Top 10 Weekly shows are on KMTV.

Get all the KMTV facts from any Petry man.

KMTV SERVES MORE TV HOMES THAN ANY OTHER STATION IN NEBRASKA, IOWA AND KANSAS!



3 OMAHA

BASIC NBC-TV
MAXIMUM POWER

BASIC NBC
MAXIMUM POWER

Affiliated with NBC Radio in Omaha

Represented by Edw. Petry & Co., Inc.





COLOR LETTER

A MONTHLY FEATURE

BY HOWARD KETCHAM

KMTV color clinic shows station willingness to experiment and invest in color's future

In the past, practically all of my observations on color have been on the network level. That is why I was delighted when station KMTV recently invited me to come to Omaha to conduct a Color Clinic for their own personnel and, also, to speak to the Omaha Advertising Club on the implications of color and sales.

This was a most exciting experience for Fred Kugel, who also addressed the group, and me. I have yet to run across a more enthusiastic young group of people so interested in learning how to use color—so sold on its potential. The station personnel was a treat. They were learning the hard way and this is the way most people who will be working in color will have to do it. Engineers, programmers, the art director, management, were all in there coping with the many problems that color presents.

What are the color tones in mink?

I particularly got a great kick out of a discussion we had on the color casting of a mink coat, as advertised by one of the local furriers. What are the distinguishing color characteristics of a good fur piece such as mink, marten, or sable? Brown, deep brown? Almost everyone had a different idea. Actually, there is a blue undertone in all furs of this type. This is their hallmark of value . . . something like the blue tint in a diamond.

There is so much to learn, but given tremendous enthusiasm as seen at KMTV and also among advertisers and agencies at the luncheon meeting, local color will not suffer by comparison to network colorcasts. In fact, watching one of

KMTV's local color shows (and they do over 90% of all live telecasts in color), I must say I was impressed by the final results.

When I first saw some of the art work and props that were used on one of these shows, I was a bit concerned about the outcome. But these people have already learned just how far you have to go to produce a desired effect and what I thought was rather rough in the studio, came out beautifully over the air.

Madison Avenue could use out-of-town color men

There is little that these people are not experimenting with. In fact, I believe the boys on Madison Avenue and in Hollywood might well start picking the brains of the out-of-town color men. They might learn something. I know I did. And I've been working in color a good number of years.

It would seem that somewhere along the line, those working in local color can be given some guidance. Possibly a series of color clinics in New York, where the men who are working in this field throughout the country will exchange information, would be a step in this direction. Then color specialists like myself would be more easily available to work with these people. Another possibility would be a comprehensive book or series of detailed reports updated periodically.

I sincerely believe that it's the willingness to experiment, to pioneer, yes and to invest in the future, by such men as Owen Saddler, general manager of KMTV, that will bring color along much faster than would otherwise be possible.

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92.6%*

OF ALL TV HOMES IN THE

WILMINGTON-PHILADELPHIA AREA

ARE WITHIN
VUE
OF CHANNEL 12's NEW TOWER

WVUE 12 TV
CHANNEL 12
WILMINGTON - PHILADELPHIA

*Trendex Survey, backed by Storer Engineering Co. Survey
 Call Lew Johnson, Sales Manager, Philadelphia, LOcust 8-7262—or your nearest Katz Agency office—for the best buys in VUE!



COLOR LETTER *Continued*

THE LUX SHOW

From the point of view of the color-conscious observer, the best thing about this show is the enormous rose that appears by way of signature at the beginning and end. It is tea-rose color and occupies almost the whole screen, the area left around it being filled with dark green foliage and bits of blue, a most effective contrast. It looks fresh, clean and most appropriate for a company that sells cleansing agents.

For that matter, the commercials showed a good deal more color sense than did the program. The Lux toilet soaps in their gold and pastel wrappers, shown by a pretty girl also in a pastel dress and against a light flowery background, looked dainty and attractive even though not startlingly impressive. For that, there was not enough contrast in color or light and dark. Nevertheless, the color commercials were good and appropriate. It is not quite clear, however, why some of them should have been in black-and-white. The Rinso Blue, for example, would have put its message across faster and better if blue had been the dominant hue on the screen.

Show lacked color direction

As for the show itself, it is hard to find a kind word for its color director, if any. I rather doubt that the managing personnel included anyone in that category. Certainly no attention whatever had been paid to the relation between the costumes of the star, Rosemary Clooney, and the settings in which she appeared. The very blonde Miss Clooney was first shown in a bright pink evening dress in which she looked charming. But she walked into a room along a strip of vermilion carpet on either side of which the male chorus stood at attention, also in vermilion uniforms.

I can think of no setting better calculated to destroy the effectiveness of Miss Clooney's pink dress.

There followed one sequence that was charming, but whether by design or accident is somewhat in doubt in view of the rest of the performance. Miss Clooney, still in the pink dress, was shown against light but bright blue shirred draperies. Descending along these there appeared hearts and nosegays of bright flowers, the whole creating a Valentine effect that was youthful and pleasant, even though perhaps slightly insipid. But when Miss Clooney's partner appeared in black and white dinner clothes, he completely obliterated the

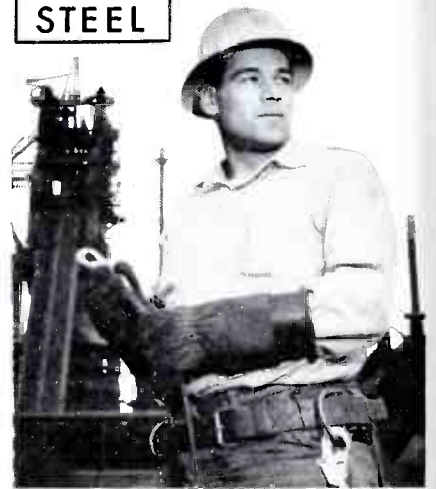
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WHEELING
37TH TV
MARKET

*Television Magazine 8/1/57

One Station Sells Big and Booming Upper Ohio Valley

#1 OF A SERIES
STEEL



"Been a Wheeling Steel man for 12 years. Proud of my job, earn good money, buy what we want. To relax, I watch WTRF-TV. The wife and son are part of our family picture, too."

WHEELING STEEL CORPORATION

Operates eleven plants producing over two million net tons of steel ingots processed into pipe, tin and black plate, steel sheets and many by-products. Fifteen thousand earn in excess of 90 million dollars annually. In 1958, the culmination of a 250 million dollar expansion program.

Wheeling Steel—another dynamic factor in this spiraling market where nearly two million people spend over two-and-a-half billion dollars annually. WTRF-TV influences these 425,196 TV homes with penetrating impact! WTRF-TV can sell for you!

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at Cedar 2-7777.

National Rep., George P. Hollingbery Company

wtrf tv
Wheeling 7, West Va.
316,000 waltz **NBC** network color



BYRON FERRIS

as impossible as trying to sell Portland without

KPTV channel **12** **NBC**

Best cost-per-thousand buy plus coverage and audience*—
that's why KPTV, Channel 12 is your **MUST BUY** media to sell the vast
Oregon and Southwest Washington market.

Oregon's **FIRST** Television Station • Represented Nationally by the Katz Agency, Inc. • Schedule **CHPX** **Portland, Oregon**
* November Telepulse



83 WAYS TO FEEL GOOD

We looked at the list the other day and discovered we'd won 83 top creative awards during 1957. That's for everything from trade ads to posters to TV commercials. Of course, awards don't mean everything in this business, but they make you feel good. It's nice to know that, in the eyes of the creative pros who judge our work, we seem to look fairly bright. So, to all the artists, photographers, letterers, printers, engravers, typographers, producers, directors, actors and technicians who've helped us (and who ought to feel pretty good, too!) — thanks. And now, we'll get back to work.

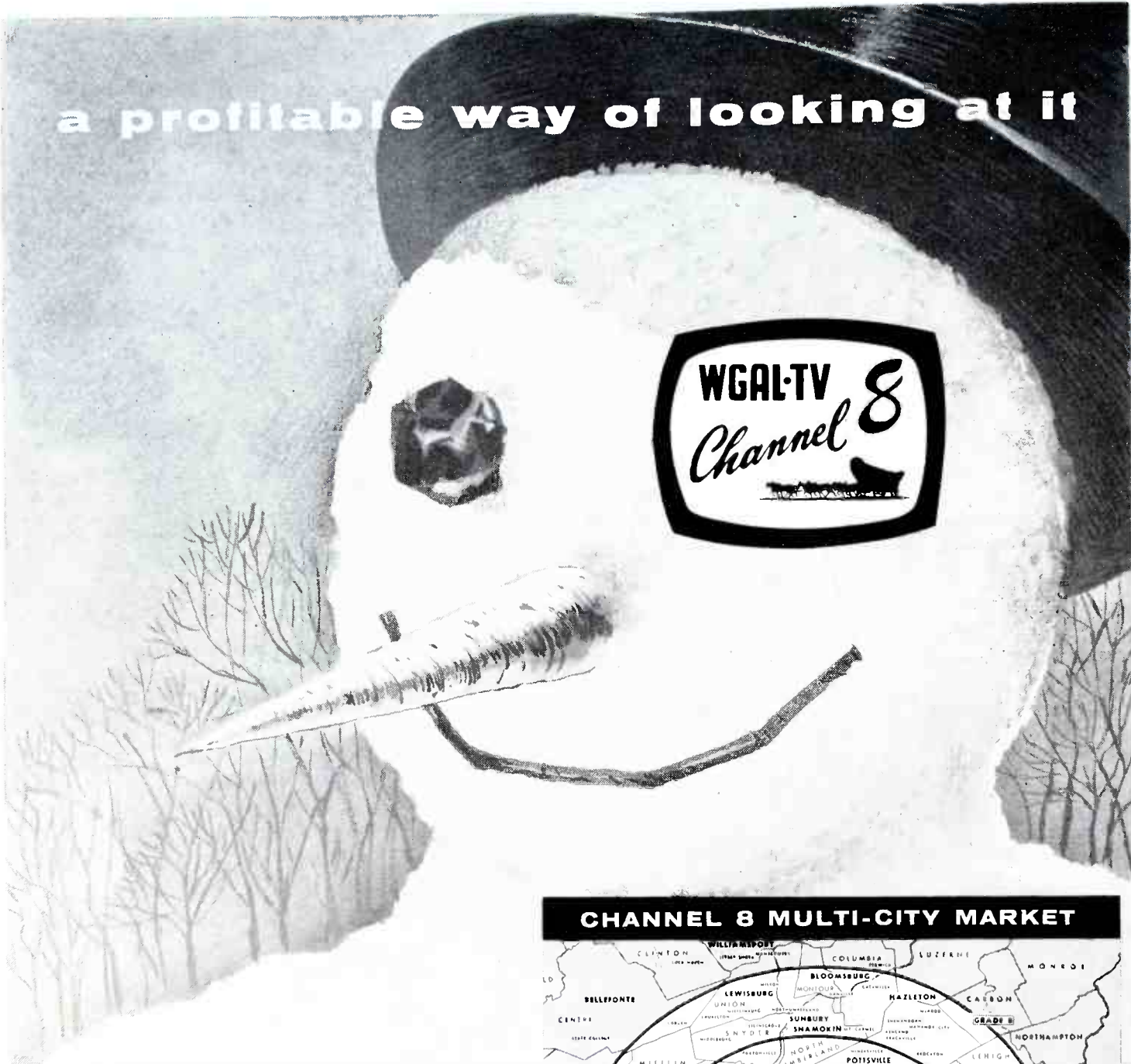
McCANN-ERICKSON INCORPORATED

New York, Boston, Cleveland, Atlanta, Houston, Dallas, Chicago, Detroit, Louisville, San Francisco, Los Angeles, Portland (Ore.)

AWARDS WON BY McCANN-ERICKSON, 1957

American Institute of Graphic Arts/5 selections in "50 Best Ads of the Year"
American Rayon Institute, Inc.
The Coca-Cola Company
Columbia Records
Esso Standard Oil Company
 American Institute of Graphic Arts/Certificate of Excellence
Westinghouse Electric Corp.
 Printing Trades Exhibit/Award of Special Merit
Westinghouse Electric Corp.
 Cleveland Advertising Club/Performance Award
The Ohio Bell Telephone Co.
 Cleveland Advertising Club/2 Performance Awards
The Standard Oil Co. (Ohio)
 1957 Editor and Publisher ROP Color Awards/1st Prize—Full Color (newspaper)
Anderson, Clayton & Co.
 1957 Editor and Publisher ROP Color Awards/Two-Color Award
The Carter Oil Company
 Art Directors Club of Chicago/3 Awards (posters)
The Standard Oil Co. (Ohio)
 Art Directors Club of Chicago/1st Prize (TV commercial)
The Standard Oil Co. (Ohio)
 Art Directors Club of Chicago/Merit Award
The Commission for Green Olive Advertising
 International Association of Cooperatives/1st Prize (brochures)
Diamond Walnut Growers, Inc.
 Mead Papers, Inc./"A top award" in national competition (4-color, magazines)
Diamond Walnut Growers, Inc.
 National 1957 Direct Mail Advertising Association Annual Contest/2 Awards, Direct Mail Programs for Automotive Industry
Chrysler Corporation (Chrysler Division)
 Best Direct Mail Campaigns of 1957/2 Selections
Esso Standard Oil Company
Chrysler Corporation (Chrysler Division)
 Art Directors Club of Detroit/3 Silver Medals
Chrysler Corporation (Chrysler Division)
 Art Directors Club of Detroit/2 Silver Medals
Chrysler Corporation (Chrysler Division)
 Financial World/Best "Annual Report Ad" for industrial manufacturing companies
Temco Aircraft Corp.
 Financial World/Bronze "Oscar of Industry" for Annual Report
Corn Products Sales Co.
 Metronome Year Book/"Creation of musical worth of a jazz nature"
National Biscuit Co.
 Negro Market Poster Display Contest/Brandford Award for best Point-of-Sale Poster
The Coca-Cola Company
 Western Advertising Art Awards/TV Award of Excellence
Standard Oil Co. (New Jersey)
 Western Advertising Art Awards/TV Award of Merit
Standard Oil Co. (New Jersey)
 Sponsor Magazine/Selection among top ten TV commercials of 1956
Liggitt & Myers Tobacco Co. (Chesterfield Cigarettes)
 Advertising Age/Selection among best TV commercials of 1956
Liggitt & Myers Tobacco Co. (Chesterfield Cigarettes)
 Exhibition of Printing by N. Y. Employing Printers Association/Award of Special Merit
Enjoy Company, Inc.
 Tide Magazine/Selection in "Best Advertising of 1956" (magazines)
Chrysler Corporation
 Advertising Age Panel of Advertising Women/Selection among "Outstanding Advertising Companies of 1956" (magazines)
Chrysler Corporation (Chrysler Division)
 Lithographers' National Association Annual Awards Competition/Certificate of Award for Calendar
Esso Standard Oil Company
 National Exhibition of Outdoor Advertising Art/First Award in Soft Drink Classification
The Coca-Cola Company
 National Exhibition of Outdoor Advertising Art/Second and Third Awards in Gasolines and Oils Classification
The Standard Oil Co. (Ohio)
 Natl. Exhibition Outdoor Advertising Art/2nd Award in Auto Accessories Classification
Atlas Supply Co.
 National Exhibition of Outdoor Advertising Art/First Award in Beers Classification
Stegmaier Brewing Co.
 National Exhibition of Outdoor Advertising Art/6 Additional Selections in "100 Best Posters of 1956"
Atlas Supply Co.
The Coca-Cola Company
Esso Standard Oil Company
The Standard Oil Co. (Ohio)
 West Coast Exhibition of Advertising & Editorial Art (Los Angeles)/Award of Distinctive Merit for TV Commercials
Standard Oil Co. (New Jersey)
 Society of Typographic Arts 30th Annual Design in Printing Exhibition/Selection as one of "Outstanding advertisements in Chicago area" (magazine)
The Commission for Green Olive Advertising
 Associated Business Publications Annual Awards/1st Award "for advertising introducing new products or new packing"
Westinghouse Electric Corp.
 Associated Business Publications Annual Awards/Award of Merit "for advertising to merchandise consumer advertising to the trade"
Donahue Sales Corp.
 Associated Business Publications Annual Awards/First Award "for advertising to sell services, equipment and products not for resale"
Gilbert & Barker Mfg. Co.
 Associated Business Publications Annual Awards/Award of Merit "for advertising to sell services, equipment, and products not for resale"
Talon, Inc.
 Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)
John Hancock Mutual Life Insurance Co.
 Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)
Esso Research and Engineering Co.
 Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)
Owens-Corning Fiberglas Corp.
 Saturday Review Annual Awards/Award to "Disneyland" as a top TV program which "in both content and execution" serves the public interest
Derby Foods, Inc.
 Greater Philadelphia Fuel Conference/Public Service Award for safety campaign
Esso Standard Oil Company
 National Safety Council/Alfred P. Sloan Award for promoting highway safety
Esso Standard Oil Company
 Dallas Press Club/1st Prize for print ad
The Statler Hilton Hotel, Dallas
 San Francisco Art Directors Ninth Annual Exhibition/Award of Excellence for TV commercial series
Standard Oil Co. (New Jersey)
 1957 Advertising Association of the West Crafts Competition/Honorable Mention for magazine advertising
California Packing Corp.
 1957 Better Copy Contest of Public Utilities Advertising Association/5 Awards
The Cleveland Electric Illuminating Co.
 Art Directors Club of Cleveland/5 First Awards, 8 Merit Awards
Anchor-Hocking Glass Corp.
The Cleveland Electric Illuminating Co.
Lyon Tailoring Co.
The Mead Corporation
The Ohio Bell Telephone Co.
The Standard Oil Co. (Ohio)
 1957 Ideas for Home Builders Contest, The Producers' Council, Inc./Certificate of Merit
Westinghouse Electric Corp.

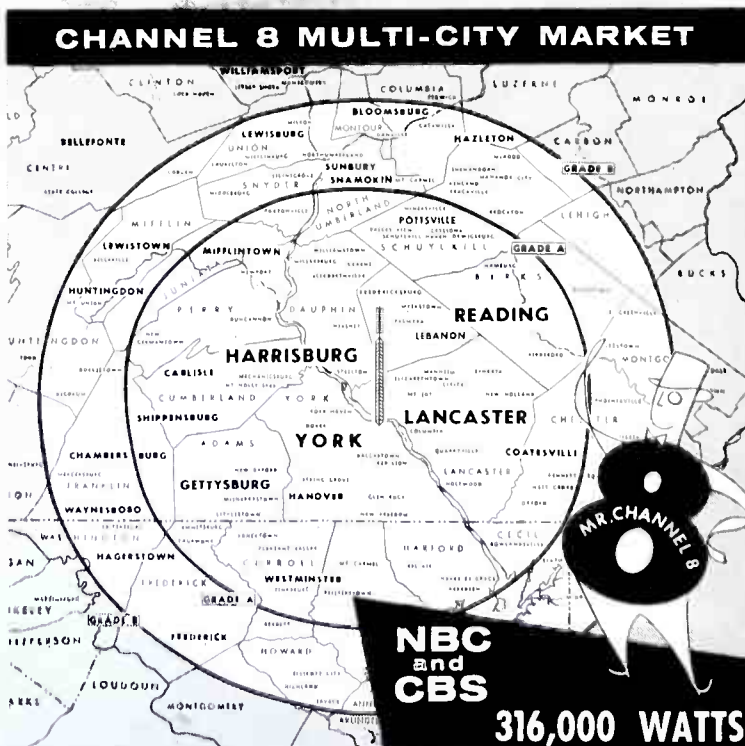
a profitable way of looking at it



**purchase this TV market
instead of a single city**

WGAL-TV is dominant in the three standard metropolitan markets* in the Channel 8 primary coverage area—Lancaster, Harrisburg, York—as well as in numerous other cities—Lewistown, Lebanon, Gettysburg, Chambersburg, etc. When developing marketing plans for your product, look beyond the usual single-city concept. Profit from WGAL-TV's multi-city dominance.

STEINMAN STATION • Clair McCollough, Pres.



WGAL-TV

**LANCASTER, PA.
NBC and CBS**

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

*As defined by U. S. Department of Commerce



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

TELEVISION CREATES A NEW BREED

He asks sharp, penetrating questions and demands facts instead of opinions

It takes a brave and confident man to take a test when he knows his score will be made public. Yet this is what the television buyer does every day. Each of his buys is rated, everyone knows his success or failure.

When I see the concern ratings cause, I can appreciate the temptation of print media, where there are no projectable ratings, where no one can measure success or failure, where you know as much about your ad before you run it as you do after it has appeared. Yet I see more and more people face the rating test; of their own free will, they enter the arena of objective measurements.

The new breed is confident it can build successes

I like to think that television, with its ratings and measurements, has created, or at least encouraged, the development of a new breed of advertising man: the man who's not afraid to know his failures because he's confident he can build success from them, who is willing to be measured because he believes his responsibility to his clients includes an audit of his results as well as his media expenditures.

I believe this new breed is stronger, braver, better informed and more important than his recent ancestors in the advertising field.

Take media buying. The decisions in television start just like those in print: circulation and rates. While the older print man can (and usually must) stop here, the television man can and must keep on going, studying a maze of statistics. The TV buyer works longer and harder because he has more decisions to make and more information upon which to base these decisions than the print man ever dreamed of.

Measurements of his advertisement's audience, the number and location and characteristics and market importance of people actually reached—these are the exclusive problems of the television buyer. In print, you may know about the *Life* or *New York Times* reader, but you needn't consider your

(and your client's) reader because no one measures this.

Every day, we at TvB see members of this new breed going beyond circulation figures to weigh the number of heavy cigarette smokers a given TV schedule will deliver, to determine the time period during which his best prospects view, or to calculate the dollar value he receives for his client's dollars he spent. To me, it seems only natural that this new breed receives greater advertiser recognition and carries more agency weight. Advertisers agree with us that the man who accepts the responsibility for these decisions and who devotes the added time and energy required to study the facts . . . this man deserves greater recognition.

When I meet a member of this new breed, I'm constantly impressed with his wide total advertising background. He knows the marketing facts and product buying patterns needed to evaluate the importance of reaching fewer people more often or more people less often. He can select the exact minute of his program for his commercial, while no one would ask the print man to prove his preference for any specific inside page. Our new breed knows his single commercial may reach over 30 million people and can make itself felt in sales curves tomorrow. His print counterpart knows that each print ad is just another link in a campaign whose effects may never be measured.

1,700 braved rain and strike to attend meeting

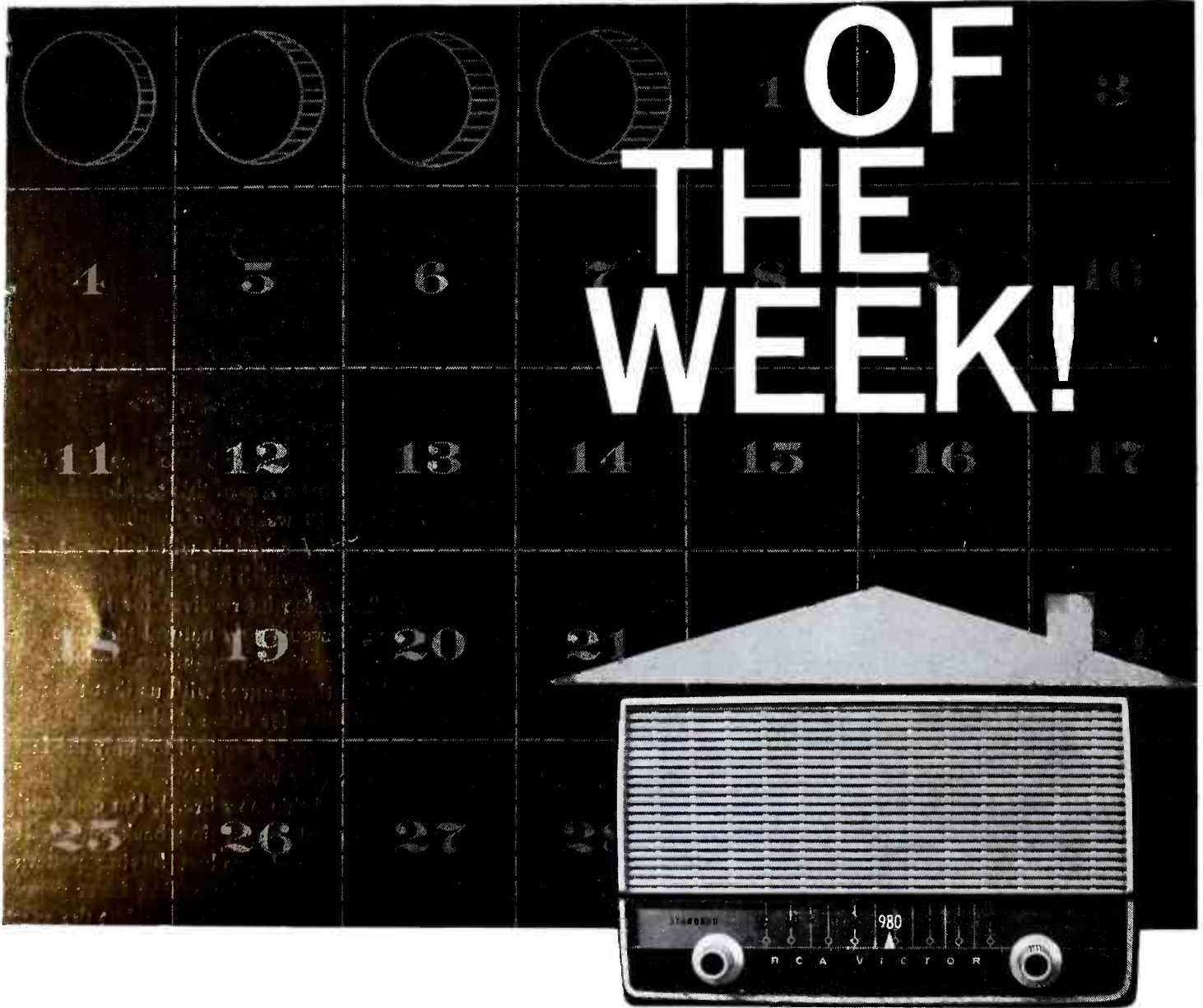
With so many decisions to make, our new breed seeks still more information, never stops learning. Recently, I saw a sample of this at 9:30 in the morning. Some 1,700 of them braved rain and subway strike to attend our New York presentation. They are experts already . . . but they wanted to learn more, went out of their way to do so.

If there is anything most of us hate, it's to have our pet opinions contradicted by the facts. It takes a big man to say his own opinion was wrong. Lots of people won't do it. Look

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in Washington, WRC is the speaker of the house

EVERY NIGHT



It's another big win for WRC in the nation's Capital. The latest Nielsen* proves WRC is the Number One Radio Station from 6 pm to midnight every night of the week! And the lead is impressive:

FOR THE ENTIRE WEEK, SUNDAY THROUGH SATURDAY, WRC'S AVERAGE NIGHTTIME QUARTER-HOUR RATING IS A SWEEPING 54% GREATER THAN THE SECOND STATION'S!

Ask now about expanding your evening schedule on WRC. And ask, too, for details of the important new Pulse study that proves there is no difference in the quality of nighttime and morning radio audiences. Your NBC Spot Sales representative is the man to see!

WRC • 980 WASHINGTON, D. C. SOLD BY **NBC** SPOT SALES

*NBI Report—Washington, D.C., Area—October–November, 1957



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

THE DIFFERENCE BETWEEN THEORY AND PRACTICE

The commercial in the board room and the commercial on the air are often poles apart

Next time you hear your commercial in the audition room and are tempted to say: "Terrific", hold off a little while—until you've had a chance to listen to it *on the air*, on an actual radio station, in an actual market. You might not be as happy.

That's what happened to us with our own commercial that we all thought was *tres formidable*. And I think there's a lesson in our mistake for everyone.

AB becomes an advertiser

What's RAB doing with its own commercial? It's part of our Project C, under which we have become an advertiser ourselves in order to gain knowledge and know-how that we can pass on to other advertisers. About eight months ago we entered a big market with a new grocery product that faced stiff competition in various media. We set our budget in the middle, between the high and low spenders, and put it all on radio, not a dime in any other medium.

As we have helped so many other radio advertisers do, we concocted a commercial based on a jingle—which we thought pretty good, incidentally—and went ahead with a very heavy saturation which we felt fitted the needs of a new product.

After six months, we were able to conclude that our two basic objectives were being reached: (1) to establish a product in the hearts of the women in the market, and get a good rate of sale in comparison with other products—we went from sixteenth to fifth place in sales; (2) to get the product on grocery shelves—fifteen of the sixteen largest grocery outlets were carrying it. And this with radio as the only medium.

However, we found that there was certainly room for improvement, especially in the most vital of all areas: Our commercial. We learned that there is a tremendous difference between board room theory and practice in the field. Like many another advertiser, we forgot that the sound of the commercial in the conference room and the commercial on the air are quite different things!

When we listened to our jingle in the context of all the other commercials of our competitors, we realized it sounded

just like everyone else's. Everybody in this market had the same copy formula: jingle, live close. Our jingle—with paternal pride, we decided—was better but, after a while, no one stood out.

It soon became clear that we had to do something to make our commercial stand out. We junked the jingle and went to a heavy-hammering all-copy approach. In our own office, the new commercial did not sound as good, but under competitive broadcast conditions, it stood out as an individual message, and this was the important thing.

This real-life experience explains partially why an advertiser will sometimes saturate but will not get the reaction from either the trade or public his dollars are theoretically buying. The answer in these cases is often simply that the campaign load is being carried by a routine commercial that sounds just like all the others and therefore gets lost in the shuffle.

Project C provided a valuable lesson on commercials

This is easily one of the most valuable lessons we have learned so far from Project C. Certainly it applies to all media, not only radio. The TV commercial in the screening room is not the same as the one that competes for attention on the home screen almost simultaneously with five other commercials preceding and following. And the glossy proof of the newspaper ad is not the same as the ad that appears in the folded newspaper being looked at by the bus rider.

Advertisers who invest heavily in radio should safeguard that investment by sending men out into the field. Not only can they check on the sound of the commercial, they can also impart the client's commercial philosophy to the announcers and personalities who are selling the product.

And they may decide to put the load completely on these personalities in order to get a distinctive commercial. As an aside: The jingle may not be your solution at all, in some markets it provides no special lift.

The moral: Leave the board room once in awhile, and go out into the marketplace to see for yourself. There's a new world of knowledge to be uncovered there.

END

Quality AND Integrity



WGN-Radio

WGN-TV

CHICAGO, ILLINOIS

RADIO WRAP-UP

A monthly review of events in network and national spot radio

GENERAL STATISTICS

Over half the country's radio spot billings still go to the top twenty markets, according to an H-R Representatives analysis of FCC figures, released last month.

The analysis, based on the 1956 FCC "Broadcast Financial Data," showed the top twenty markets, ranked by retail sales, with a total of 51.6% of all national radio spot billings. The top ten markets accounted for 39.9%. This continues a trend first evident in 1954.

PERCENTAGE OF RADIO SPOT BILLING IN TOP 20 MARKETS

Markets	1954		1955		1956	
	Billing	% of Total	Billing	% of Total	Billing	% of Total
Top 10	\$46,666,228	38.8	\$49,760,632	41.3	\$58,024,559	39.9
Top 20	61,545,198	51.2	64,102,726	53.2	75,065,654	51.6

Spot billings in all markets increased from \$120,393,000 in 1955 to \$145,461,000 in 1956, according to the FCC,—an increase of 20.8%.

1957 also saw a steady rise in radio receiver sales, the Electronic Industries Association revealed in its year-end report. Sales rose from 13.3 million receivers in 1956 to 14.7 million in 1957, a rise sparked by renewed emphasis on transistors. The EIA estimates there are now 135 million radios in use.

NEW BUSINESS ON THE NETWORKS

January saw the return of the Philco Corporation to network radio, via sponsorship of five segments of ABN's *Breakfast Club*. In the past, Philco had sponsored the show for nine straight years. Other new *Breakfast Club* advertisers included American Cyanamid, Knox Gelatine, Lever Bros., Olson Rug Co., Charles Pfizer Co., and Sterling Drug. ABN also reported new business from Buitoni Foods, Chevrolet, Kitchen Art Foods and Magla Products.

Among CBS Radio's new advertisers last month were the Charles Pfizer Co., (Candettes throat lozenges) with eight weekly units of daytime drama and four weekly "Impact" segments; Hearst Publications, with 10 daytime drama segments for one week beginning January 21; and the Dodge Division of Chrysler Corporation, with four weekly "Impact" segments.

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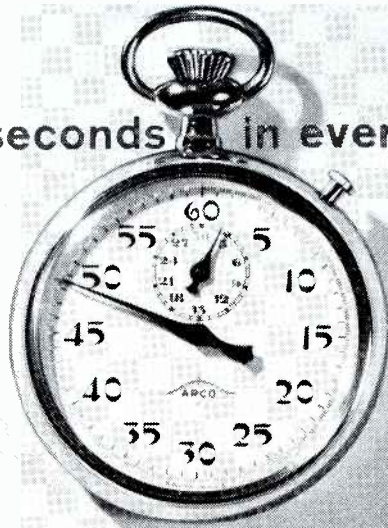
HOMES USING RADIO

NOVEMBER, MONDAY-FRIDAY

	East	Central	Mountain	Pacific
6:00 AM	9.1	11.6	16.8	9.9
6:15	11.2	14.1	17.6	12.0
6:30	15.2	17.3	21.6	16.1
6:45	18.2	22.4	26.4	18.8
7:00 AM	24.5	27.7	33.0	26.6
7:15	26.7	29.2	34.4	28.0
7:30	29.9	30.5	35.2	32.6
7:45	31.0	31.4	35.8	32.5
8:00 AM	32.3	32.0	36.4	33.1
8:15	31.6	31.1	35.6	34.0
8:30	30.8	30.9	35.2	31.1
8:45	30.2	30.5	35.0	30.1
9:00 AM	30.5	30.3	35.2	31.4
9:15	30.0	29.8	36.0	32.7
9:30	29.4	30.0	35.6	30.9
9:45	29.1	29.4	35.0	32.4
10:00 AM	29.7	28.9	34.0	31.0
10:15	29.2	29.1	32.4	32.3
10:30	29.1	29.3	32.8	30.2
10:45	28.8	29.1	32.0	30.4
11:00 AM	29.0	28.5	30.8	32.2
11:15	28.5	28.5	30.0	31.1
11:30	28.2	28.5	30.4	29.5
11:45	27.7	28.1	29.6	29.0
12:00 Noon	28.1	28.5	33.0	31.2
12:15	27.0	27.9	33.6	30.0
12:30	26.9	28.2	34.0	29.3
12:45	26.5	27.8	33.2	28.3
1:00 PM	26.7	27.4	31.6	27.4
1:15	26.5	26.9	31.0	27.3
1:30	25.7	27.0	30.4	27.1
1:45	26.0	26.6	30.0	27.1
2:00 PM	26.1	26.5	29.2	28.4
2:15	25.6	26.8	28.0	26.8
2:30	25.5	26.7	28.4	26.3
2:45	25.6	26.9	29.6	29.0
3:00 PM	26.3	27.3	29.6	26.1
3:15	26.3	26.7	29.0	26.0
3:30	27.1	27.5	29.0	26.3
3:45	27.1	27.5	28.8	26.5
4:00 PM	27.4	27.6	28.0	28.6
4:15	27.4	27.8	28.4	30.7
4:30	27.9	27.7	29.0	29.3
4:45	27.8	28.9	29.4	30.0
5:00 PM	28.5	29.1	29.0	30.9
5:15	28.6	29.1	28.8	30.1
5:30	28.5	28.4	28.0	29.6
5:45	28.2	28.7	28.4	30.7

Source: Pulse

get **60** selling seconds in every minute you buy!



talk
spot radio
with the
petry radio man!

Seconds don't mean a thing on Radio unless *your prospects* are attentively, *respectfully* listening, and the spot is priced right.

That's where the Petry Radio Man can help you. He knows who's listening to what, and when . . . and how much it'll cost to reach them in America's important markets. He'll make sure **you know what you've got when you buy spot**

radio division

EDWARD PETRY & CO., INC.


the original station representative

New York ■ Chicago ■ Atlanta ■ Boston ■ Detroit ■ Los Angeles ■ San Francisco ■ St. Louis






A television market is more than a city

When you use WANE-TV  Fort Wayne, you sell a television market whose:

- Total Retail Sales are greater than those of Metropolitan Nashville and Syracuse combined
 - Effective Buying Income is over \$1,250,000,000
 - Automobile Sales are equal to those of Metropolitan San Diego

Smart advertisers want to tap this market. They do it over WANE-TV  the CBS station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry.

Sources: TV Mag. 3/57; Copyrighted . . . Sales Management 1957

A CORINTHIAN STATION *Responsibility in Broadcasting*

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

Pabst, which bought approximately three-quarters of a billion dollars worth of time and talent on NBC, dominated the network's sales lineup for the month. The buy, consisting of "Stardust" sections of NBC's *Monitor*, featuring Georgeobel and Ed "Archie" Gardner, plus other *Monitor* and nighttime participations, is for 52 weeks. In other NBC sales, Brown and Williamson and Bristol-Myers both renewed 52-week sponsorship of *News on the Hour*.

Mutual's new post-midnight programming received a boost when the Hudson Vitamin Corp. bought two segments of the network's *Barry Gray Show* on a seven day per week basis. Hudson also increased sponsorship of Mutual's *Gael Heater* from two to four times a week, and bought participations in *The Answer Man*.

NEW BUSINESS—NATIONAL SPOT

With the new year came an upswing in radio spot activity. Among the accounts getting an early start were:

Pharmacraft: 50 spots per week for eight weeks—a campaign for Ting Skin Cream in nine major markets.

Dodge: one-minute saturation schedules in 50 markets.

Armour: Chile Con Carne was featured in a buy of 30 one-minute announcements a week for four weeks in an unspecified number of markets.

Granite City Steel: Three five-minute farm programs per week for 26 weeks in from 30 to 40 markets.

International Show: Five one-minute announcements a week for four weeks in approximately 60 markets.

Continental Baking: All major markets within areas of distribution to be used. Frequency will depend on market. Schedules will be for 52 weeks.

Also pending were buys by the Philip Morris Co. of an 80- to 90-market saturation campaign for Parliament's new filter, and a spot schedule for Q Tips.

"RADIO'S BEST YEAR"—NAB

Radio stepped up its pace in 1957, for the best year in its history, said the National Association of Broadcasters last month. Among the factors in this pattern of growth, the NAB statement listed the resurgence of nighttime radio, new concepts in programming, heavy sales of radio receivers, and an increase in time sales for all phases of radio.

According to the NAB, fourteen of the top fifteen pre-television network radio advertisers were back in the medium. In September 1956, the total of sponsored hours per week on the four networks was 89 hours, 17 minutes. In 1957, this was increased by 16% to 104 hours, 18 minutes. The Association also estimates that radio advertising expenditures increased approximately 14% in 1957, to an all-time high of about \$650 million.

NEWS AROUND THE NETWORKS

As the new year began, MBS announced a plan whereby frequency modulation stations will be used to service AM affiliates and supplement existing AT&T facilities. In line with this plan, Mutual has filed for station ownership for the first time in its twenty-three year broadcasting history. The station, a San Francisco FM, will be the first of seven

Mutual intends buying or asking the Federal Communications Commission for.

NBC Radio estimated last month that it will sell approximately 70% of its available commercial broadcasting in the first part of 1958, if the current sales trend continues.

ABN offering a seven day vacation for two in Buenos Aires as top prize in its "LIVE" contest. Contestants will be asked to submit entries of four words, beginning with the letters L-I-V-E, best describing the net's program schedule.

Mutual's expansion into 19 hours per day of programming is reported to have won quick acceptance from majority of affiliates. Network is now the only one carrying regular midnight to 2 a.m. programming.

According to a release from Broadcast Advertisers Reports, network radio is not suffering at all from the winter cold season—even if its listeners are. October tabulations from BAR show cold remedies with a total of 767 radio exposures on the networks, as compared with 204 for TV.

RADIO AROUND THE COUNTRY

As part of its public service program, Portland Ore. radio station KEX will award \$500 annually to the civic group doing most to promote traffic safety. The station itself has been the recipient of the National Safety Council's Award for Exceptional Service to Safety.

In New York, WRCA recognized the country's increased need for scientists with a series called "The Sound Of Science," done in cooperation with New York University, and aimed at teenagers.

The National Association of Educational Broadcasters, last month named WUOM, University of Michigan station as the nation's foremost station in the creation of network educational programs. The NAEB reported that the station had placed 19 series of broadcasts, totaling more than 200 individual programs on a national network consisting of 80 non-commercial radio stations.

"CLAGHORN, THAT IS."

Reminiscent of radio comedy's golden era is the new \$100,000-plus spot radio campaign initiated by Hicks and Greist for Stahl-Meyer, Inc. Spots feature announcer Kenny Delmar as Senator Claghorn of Fred Allen fame, and are designed to sell Ferris Ham through the Claghorn technique of repetition. ("Ferris Ham—Ah say, Ferris, that is.")

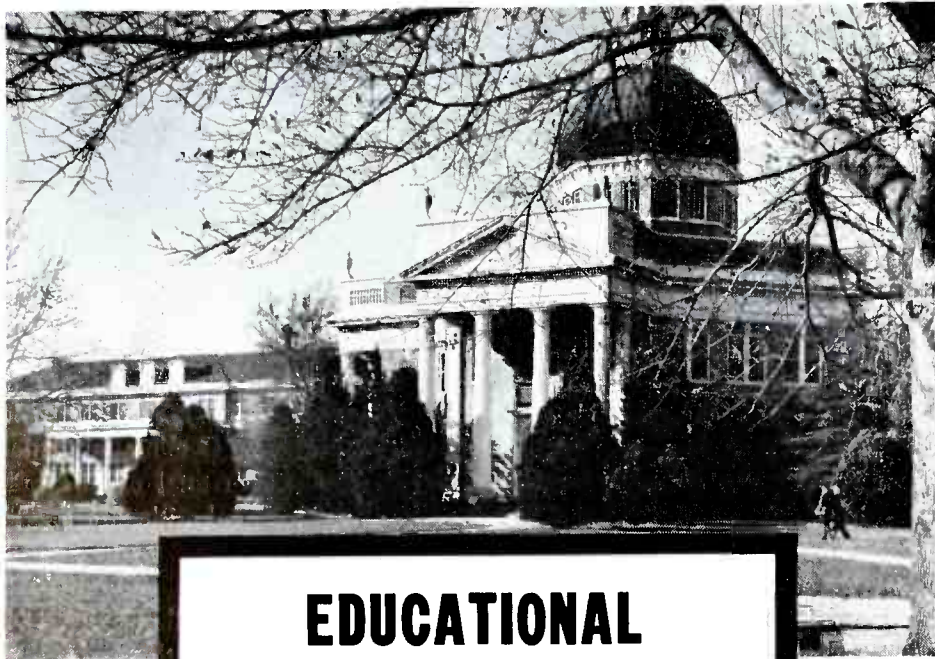
SEARCH FOR PEACE

As part of its new "Search for Peace" drive, Philadelphia's WIP is airing tapes of prominent authorities in the field. First in the series was Paul G. Hoffman, special advisor to the White House, reading his *Look Magazine* article on peace. Subsequent programs will include Bertrand Russell and Walter Lippman, whose articles on the subject will also be in *Look*. Russell will read his own article, and Lippman's will be read by a professional entertainer. Other WIP tapes include the sound track from CBS-TV's Ed Murrow program, "The Lady From Philadelphia," the story of Marian Anderson.

END

JACKSON, MISSISSIPPI...

the South's fastest growing TV Market



EDUCATIONAL CENTER PRIME MARKET

Eleven senior colleges and thirteen junior colleges are located in the wealthy, diversified Jackson TV market. This heavy concentration of students represents a valuable market today as well as tomorrow. Only two TV stations reach this large potential—WJTV and WLBT.

231,105 TV HOMES
SERVED BY TWO GREAT STATIONS

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY



HUNTINGTON From page 23

at the continued belief that if you run the same ad in a number of magazines you increase frequency (how often do you re-read the same ad?) . . . or the disproven idea that because newspapers can be re-read they are re-read . . . or the illusion that a publication's coverage map can be used as the advertiser's coverage map . . . or that color is important for appetite appeal.

Take any one of these ideas and you'll still find believers . . . but not among the new breed. Our new breed has welcomed fact to replace opinion, learned to change opinions to fit the facts. He's already learned that TV's best viewers are the higher income homes where once he believed the reverse. He now knows TV is the low-cost medium, although he once thought it expensive. He's replaced the obsolete idea of media dominance with the facts of people dominance. Today's new breed is big enough to accept the facts.

New breed won't accept clichés

If you are not of this new breed too, I believe you'll find it difficult to sell these people. They won't accept some of the clever, colorful phrases that work with others. They'll ask you some embarrassing questions. Aren't the most influential magazine readers reached in greater numbers, more often and at less cost by TV? How does the togetherness of two people reading a magazine separately and the ads in that magazine individually compare with the togetherness of two people seeing the same TV commercial simultaneously?

They'll turn down your figures about how many days people pick up your magazine to ask you how often people see their ad in your magazine and how this compares with their television frequency. I don't think you impress this new breed with catch phrases and cute art. You'll learn not to tell him about your editorial success when he wants to know about his advertisement's success. He wants facts . . . facts about himself and not just about you, the salesman.

Last year, we at TvB invested over 80% of our budget in the finding and dissemination of facts about our medium. Advertisers, retailers, agencies, member stations, station representative groups and networks sent us over 3,000 individual requests for facts . . . television facts . . . proving our new breed is found throughout the industry and knows no physical limitations.

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In New Orleans....

WDSU-TV gives you the picture



Mardi Gras, depicted here in a Paul Ninas painting from the WDSU Collection, is only part of the complex picture of New Orleans, the one city in America famous for being *different*.

Backed by years of experience, WDSU-TV can help advertisers get the picture of these important differences. (*Don't* schedule promotions around February 18—the whole town turns out for Mardi Gras. But you *could* promote iced tea in October.)

And in New Orleans, WDSU-TV's picture gives you the market most efficiently. Day after day, night after night, people watch WDSU-TV more than all other stations combined.

(ARB Oct. 30—Nov. 26, 1957)



A MONTHLY FEATURE
 ON THE TV COMMERCIAL
 BY HARRY McMAHAN,
 V.P., Leo Burnett Company

COMMERCIALS AND VIDEOTAPE

Much ado over videotape for location shooting of television commercials

There are those who would have us believe that the new move to have pictures-on-tape just about puts film out of business.

Let's not be too hasty. Electronic taping of commercials is going to be more and more important in the months to come, but it is well to keep reminded of limitations.

On interiors, "personality salesman" commercials and those productions where camera and lighting are not of dominant importance in interpretation, videotape is fast and mighty helpful. Technically, it's pretty hard to tell it from the real thing.

Videotape for exteriors had ragged quality

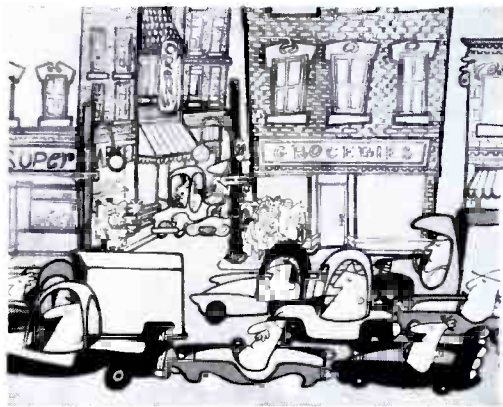
But VTR can get into trouble when it tackles location work. A good example are the Chrysler Corporation videotape commercials on *Climax*. On interior spots with Bill Lundigan, VTR quality has been quite good.

But on a recent exterior trek, piping in the picture by television tape, the work was pretty ragged. To any film man, the camera work and quality would have been completely unacceptable.

From a price standpoint, the three commercials—about two minutes each—were estimated by CBS to cost about 14,000. Actual time on the remote location was 11 hours. Three or four complete "takes" were made on each of the three commercials.

The price and time were about what film would have cost if the film could be accepted on standards of similar staging and cutting (VTR, of course, cannot be edited as yet). But the truth is that no one in his right mind would have settled for this shoddy workmanship if it were on film.

The production head of Hollywood's largest film commercial studio examined the work and reported: "I'm afraid I would have had to reject almost every shot in all three commercials if it were judged by normal film standards. The technical quality of reproduction was reasonably satisfactory, but the creative and artistic quality were neglected. Good direction, careful camera work and significant lighting simply weren't in evidence."



Tri-Nut Margarine Commercial



Max Factor by Caldwell

I concur. We're falling into an old trap: because it's *live*, because it has the excitement of a magical new process, we're glamorized into accepting craftsmanship that *we'd never tolerate on film*. Re-takes!

Honestly, gentlemen, isn't VTR too important in our future to let our creative standards slip while we try to do a job for which it isn't logically intended?

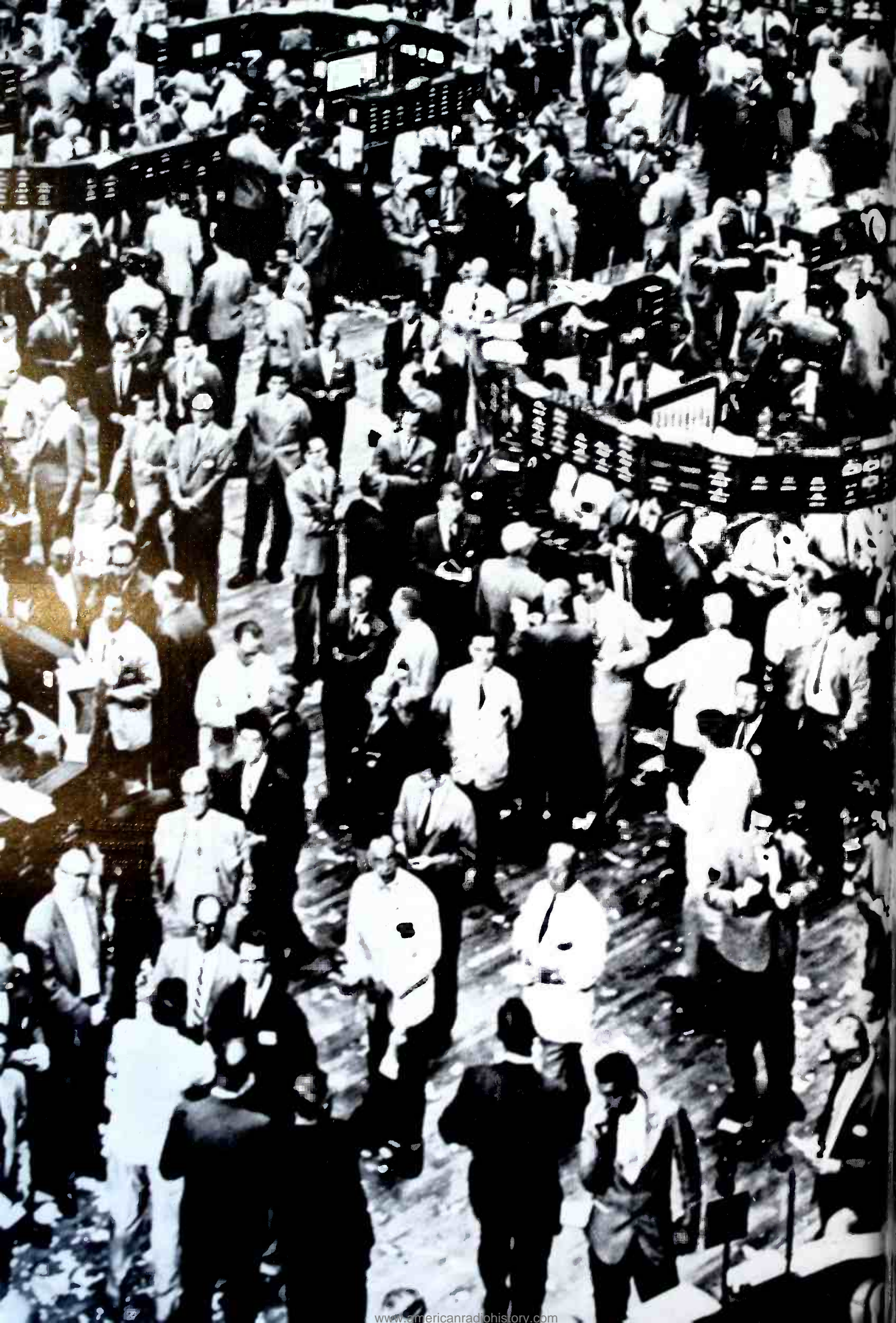
Canada's commercial production has come of age

As Canada's TV grows, it is good to see the improved work from the North-of-the-Border commercial production houses. Several animation shops are turning out good cartoon work. What's more, the old-established film companies now are better equipped for opticals and for lab work.

Canada's own version of Max Factor's "The Italian Touch" turns out to be quite an eye-opening spot. It is the work of Caldwell, in Toronto. In animation, Caldwell also does a good job of modern styling.

The Tri-Nut Margarine spot commercial is busy, but it is bright. And, from an advertising standpoint, I think Tri-Nut has topped any American margarine for getting across the "like butter" idea. Very shrewd!

END



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TELEVISION

Television and our Psychosomatic Economy

Timidity on the part of broadcasters and advertisers could turn a normal period of economic adjustment into a full-fledged recession

BY FREDERICK KUGEL
Editor and Publisher

By now everyone has had the chance to study and restudy the many financial predictions for 1958.

A realistic, mature appraisal of the immediate future by both advertiser and media must be based on two truths: (1) The nation is in the midst of a softening of our economy; (2) Television has, as have all advertising media with the exception of radio, been affected by the national slowdown.

It is time to bring into the open what has been discussed in private for months. TV billings—with a few exceptions—are down, along with all advertising expenditures. And this despite all the indices to the contrary. Estimates of 1957 media expenditures that show them higher than those of 1956 should be examined with great skepticism.

Gross figure estimates do not account for discounts

They represent gross figures. Such estimates can be seriously misleading—they do not take into consideration the discount structures which are becoming more important than ever before, particularly in broadcast advertising. Higher rates and still-growing station lineups also tend to obscure the downward trend. And by and large, an analysis of print media will show a similar situation—an increase in gross billings, but a decline in physical volume i.e., pages.

It is inescapable that the economics of media are closely aligned with the economics of business. If industry cuts back, one of the easiest things to trim is the advertising budget. In fact, advertising billings have become one of the most sensi-

tive of business barometers and one of the first indications of a soft period ahead. The decline in advertising expenditures cannot simply be sloughed off by media as shortsightedness on the part of American business management. Media itself is guilty of the same practice. Business as a whole has not yet learned how to roll with the punches; how to face the inevitable economic dips as normal.

"Playing it safe" is responsible for industry ills

Historically, business reaction to a softening in the economy is caution. Since the last quarter of 1957, there has been a noticeable tightening of expenditures for all purposes. The normal adjustment periods which American business will always face produce a strategy which seeks to sustain profits in spite of temporary sales declines. Even businesses which have not been affected by a slowing up in demand for their product or services, start playing it safe; and it is precisely this reaction to normal adjustment in our economy that is responsible for the psychosomatic ills of industry.

A definitive explanation of why business is off is exceedingly difficult to find. While consumer demand or consumption might slow up in some industries, it is ahead in others. Is there a temporary saturation of goods and services? Why do people who had planned to replace their old office equipment put off the purchase of new equipment? Is it because their own business has been affected by the economic softening, or is it because they are just playing it safe? Has

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The power of audience

Not even Hollywood in its heyday could equal the tidal wave of

BY JOHN WATSON

The power of audience promotion is most strikingly illustrated by the spectaculars. *Annie Get Your Gun*, on NBC, reached an average of 15,491,000 homes, according to Nielsen. In the two weeks preceding the *Annie* telecast, the regularly-scheduled programs in the same time slot reached an average 9,850,000 homes.

Total cost of network promotion close to \$1 billion

The statistics of audience promotion are of staggering proportions. If a dollar value could be put on network promotion time alone, it would fall between \$250 and \$300 million annually. Add another \$625 million of local time and the total is almost one billion—only slightly less than the total investment by all advertisers in the medium last year. The weekly air promotion for a single special may register a quarter-billion viewer impressions—one and one-half times the total population of the U.S.

Add to this the tremendous volume of advertising, the daily newspaper columns, the weekly magazine articles, the endless stream of touring stars, the millions upon millions of streamers, posters and flyers with merchandising tie-ins, and the infinite variety of local exploitation—and the result is to surround, engulf and inundate the individual in a tidal wave of promotion which outstrips even Hollywood in its heyday.

The steadily increasing concern with audience promotion is a facet of the increasingly competitive network picture.

In the early days of television, a single network could claim 'ownership' of an entire night. But with the rise of ABC and the increase in the number of outlets, this is no longer true. This season, indeed, competition has been so strong that during every night of the week at least two, and in some cases all three, of the networks are in first place at least once between 7:30 and 11:00 p.m. It is obvious that in television—unlike radio today—networks and stations cannot count on habitual channel viewing.

A recent ratings report indicated that the bulk of the audiences of seven of the top ten programs shifted to another network at the shows' conclusion, and an analysis of Nielsen nighttime ratings showed an average 30% difference between the audience of one show and that of the program that followed.

In its broadcast aspects, the power of audience promotion is not in question. Nor is there much dispute, in a general way, about what promotion can or cannot do for a regular series. But promotion men may wonder how accurately Oliver Treyz, vice president of ABC-TV, was speaking when he attributed the success of *Maverick* this season "50% to program, 50% to promotion."

"Audience promotion is far from being an exact science, and I don't know how it could be," says Edwin Vane, manager of audience advertising and promotion at NBC. "In our surveys and analyses, however, air promotion has always come out ahead, and newspapers are in the second highest

In its Sunday night ratings battle, ABC launched a promotional blockbuster in support of "Maverick." As part of the exploitation, WFAA-TV sponsored the Maverick Calf Scramble at the Dallas Rodeo. "Maverick" star James Garner, below, embraces the victor. Earlier he took part in an old-car caravan, left.



no promotion

led to promotion with which TV engulfs the U.S. public

category." Network, station and agency men agree completely on this priority.

But there is no method of evaluating precisely the relative impact of the different forms of promotion, short of sacrificing an entire program to experiment—blacking out of air promotion in certain cities, for example.

Occasionally, efforts are made to evaluate specific aspects of a campaign. In November, 1956, Kenyon & Eckhardt measured the effectiveness of a star's tour in connection with *Jack and the Beanstalk*. Based on a Trendex rating comparison of four tour cities versus eleven non-tour cities, K&E concluded: "In the promotion cities, the program's ratings and share-of-audience were about 25% higher than could be anticipated on the basis of previous 'Producers' Showcase' ratings." (For campaign details see p. 108)

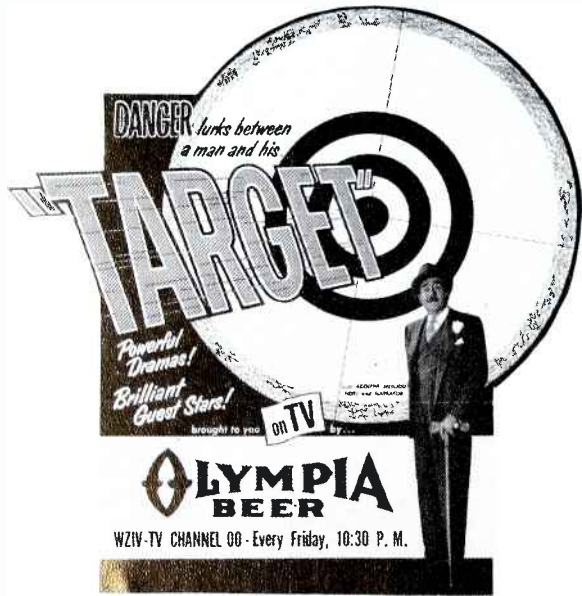
Hope that new association will determine figure

The amount of money which should be allocated to audience promotion is another open question. It is estimated that the combined networks will allocate about \$7 million, exclusive of air-time, to promotion this season. Phyllis Doherty, director of advertising and publicity for WNAC-TV, Boston, suggests that a station should allocate from 8%-10% of sales for promotion. Other promotion directors feel this is high, and many have expressed the hope that the newly-formed Broadcasters' Promotion Association would undertake a study to determine an average station figure. /To next page

GUNSMOKE

THE POWER OF AUDIENCE PROMOTION *Continued*

On-the-air is the staple of pr



A spokesman for a leading syndicator estimates that his company budgets 5% of gross sales for audience promotion, and that it spends \$10,000 initially on each series. The same spokesman suggested this plan for a cooperative campaign between station and purchaser of syndicated property: "If the advertiser paid \$15,000 for the film and another \$15,000 for time—a total of \$30,000—he should allocate 5% for promotion, or \$1,500. The station should add another 5% of the time cost, or \$750. This would make over \$2,000 available for promotion—and you can buy a lot of streamers and handbills for \$2,000. This is the theory," the speaker commented, "But it isn't done."

At networks and agencies, there is a strong feeling that advertisers with major commitments in television should invest a certain percentage of their overall budget in their own audience promotion—over and above that done by the industry itself.

Networks promote according to their own needs

"Advertisers are learning from hard experience that if they spend \$2-\$5 million in advertising, they can't put the promotion of this investment off on the networks—because the networks will throw it right back at them," says an agency v.p. "Networks promote according to their own overall needs, which are not necessarily dictated to by any specific advertiser's needs. This is something many advertisers don't understand."

Although the number of advertisers taking out such an "insurance policy" is steadily growing, an executive at a leading agency estimates their number today at not more than 50%. Another speaker scales this down to between one-third and one-half—"nearer one third."

Hal Davis, formerly with Kenyon & Eckhardt and now with Grey, who is credited with having pioneered the personal appearance tour in TV when he put Ed Sullivan on the road, says: "Any advertiser with a major show should ask his agency to give him a promotion plan, and the budget for this should go in with the original show budget."

How much this budget should be depends on the speaker. The figure mentioned varies from 2%-5% of the total program costs—generally nearer 2%; the sum, between \$50,000 and \$100,000. A rule of thumb is to invest the cost of one



123 5678910
TONIGHT 11:30 TO 11:55 PM ON NBC
TONIGHT 8:30 TO 10:30 PM ON NBC

Aspects of audience promotion. From the top: CBS network air promotion; Ziv merchandising aid; KNXT menu inserts in an exchange deal with a local restaurant chain; print advertising for NBC spectacular.

Promotion, print advertising the most expensive single item

roduction, time and talent, and amortize this over the season. On a 39-week series, this would be about 2.5%.

In practice, however, so many factors enter into the determination of a promotion budget that it is impossible to pass beyond a broad generalization. The competitive needs of both advertiser and network, and particularly the pressure brought by the advertiser on the network, make for campaigns of vastly different dimensions.

According to one source, a network may make specific promotion commitments in as many as 60% of its major sales. A detailed schedule of newspaper advertising may figure in 25% of its contracts. Many sales, indeed, hinge on the extent of promotional support a network will promise. Henry J. Kaiser, it is understood, refused to close the *Laverick* deal until ABC had spelled out its promotion campaign. Top management, in some cases, has been known to make commitments that promotion departments have been hard pressed to fulfill.

The primary purpose of audience promotion, of course, is to get every viewer to sample the show that first time. For this reason, the heaviest amount of promotion is done at the beginning of the season. This is the time of the promotion-city mailings, of the co-op newspaper campaigns, of the tours, the press parties, the special screenings. It is also the time of maximum agency pressure on the networks.

"The hassling over the amount of on-the-air exposure is incredible," says one network official. "The agency is on the hook—it selected the program, and unless that program builds a rating within a few weeks, the advertiser may start shopping around."

Successful promotion has to be continuous

After the initial splurge, a constant flow of promotion is required to keep a show—any show—before the public. "There's a fallacy among advertisers and agencies that if you're in the top ten you own the audience," says an agency executive. "This isn't true. You've got to sell your audience every time you go on the air. Our whole economy, after all, is built on reminder advertising. Jello-O, Lucky Strike—these are good products, but the moment they stop advertising and reminding the public, someone else comes along and steals that public. The moment you rest on your laurels, you're on the downslide."

No amount of promotion, however, can rescue a show which viewers have sampled and turned away from. Promotion men are unanimous on this, and some indicate that promotion money may even be withdrawn from an obvious turkey.

Of all the forms of audience promotion, on-the-air is the staple on both the network and station level. The combined networks this year will invest some \$600,000 in the preparation of on-the-air material. Roughly two-thirds of this will be slides or halops and one third trailers, 20 and 60 second. In all, some 50,000 or more network promotions will be aired this year.

Network shows get over half of station promotion time

To the huge network schedule fed to a market, a station may add from 75 to 150 or more promotion spots of its own every week. The average CBS affiliate airs three promotions a week for each nighttime network show and two for each daytime show. On all three networks, affiliates devote over half their local air promotion to network shows.

An increasing number of programs are devoting their closing minutes to the presentation of scenes from the next week's show. These may be filmed, as on *Wagon Train*, or live, as on *Playhouse 90*. The cost of these weekly "trailers," especially when live, is considerable, and is frequently shared by network and sponsor.

Mention must be made too of the extensive use of in-show promotion—the star of one program making a brief appearance on another, and of the occasional pickup of live rehearsal on a variety show, usually in conjunction with a spectacular.

Some 65% of a network's promotion budget—roughly \$1.5 million a year—is devoted to print advertising, largely in newspapers and *TV Guide*. Over half this amount is spent in the markets of its owned-stations, the remainder in support of its affiliates. Campaigns are again concentrated in the fall season and in the major markets, but are continued throughout the year and on occasion may penetrate into as many as 75 or 100 cities.

In the fall too, the networks join in co-op newspaper campaigns with their affiliates. For a specified length of time and under certain rules, the networks pay 50% of the space costs of all network shows advertised. The stations pay the other 50%, plus 100% for any local programs included. CBS and NBC have conducted such campaigns for a number of years, with steadily increasing participation on the part of the stations. ABC is currently in the midst of its first campaign. Well over half the affiliates signed up this year with all networks.

There has been considerable discussion, this season, of the new look in network newspaper ads. Most spectacular is the NBC mezzo-tint process, which has won high praise in advertising circles. CBS has refined its famous CBS Eye, and

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In a rare interview, the colorful Edward Little discusses television and the ad strategy of his company, the second biggest spender in medium.

LITTLE OF COLGATE

BY BARTON HICKMAN

Edward Herman Little probably has more direct, final control over more television time and commercials than any other man in the U. S. At 76, the president and board chairman of the Colgate-Palmolive Co. evidences more interest and enthusiasm about advertising than does many a younger media man, and he carries a lot more responsibility. No advertising campaign is released without his personal inspection and approval.

Edward Little is one of the few remaining active practitioners of that colorful generation of advertising men among whom the late George Washington Hill was so prominent. But he is far different from Hill, in both personality and approach to advertising.

Still a North Carolina Tar Heel close to the South in speech and personality, Little today is a long way from his farmhouse birthplace, a half-dozen miles north of Charlotte. His domain is now a corner office on the 11th floor of the new Colgate-Palmolive Building, a gleaming 25-story Manhattan skyscraper on Park Avenue at 50th Street. The windows behind his desk look across Park Avenue to the facade of the Waldorf-Astoria. To his right, three blocks away, are the sparkling glass walls of Lever House.

Colgate's two largest rivals are Lever and P&G

The proximity does not annoy Little, although Lever is one of Colgate's two biggest competitors. (The other, Procter & Gamble, is in Cincinnati, 665 miles west of Manhattan, out of sight but—for Colgate—not out of mind.)

Since Lever Brothers is a British firm, it is hard to say whether its U.S. operations fall above or below Colgate. However, as a TV advertiser, Colgate-Palmolive is second only to Procter & Gamble, the biggest sponsor in television and the

biggest among the big three in the soap business. Colgate's sales were more than \$500 million in 1957. Of that total, the company spent nearly \$70 million for advertising and promotion. Television regularly gets more than half of Colgate's ad money and last year, according to a reliable estimate, the TV share was approximately 60 per cent.

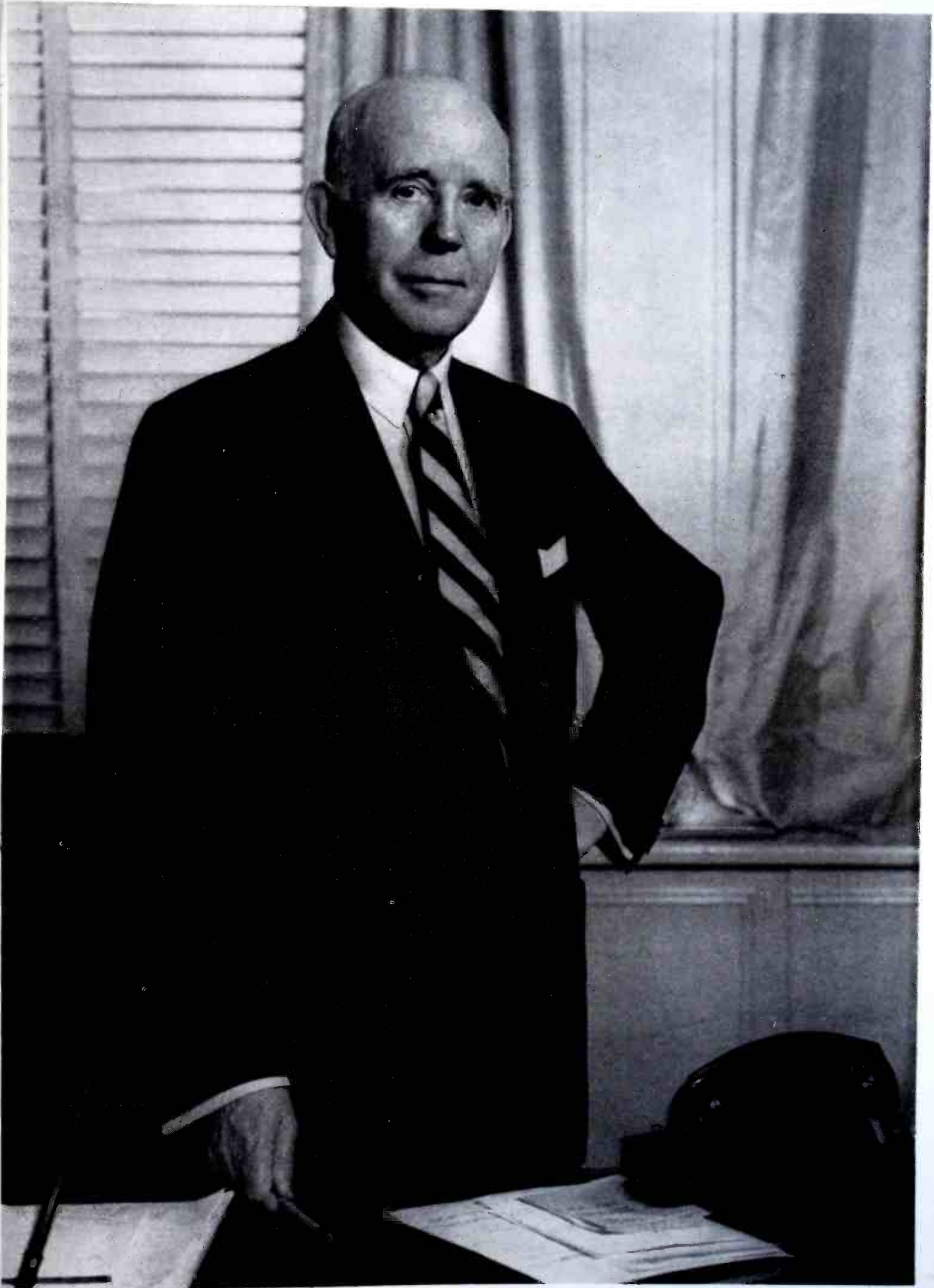
Best results from TV, print and a 'sprinkling of radio'

Figures like these indicate Edward Little has an overwhelming regard for television. In conversation, however, he tempers his favor and leans toward a balance between TV and print with a sprinkling of radio. He says, "I think that a well-balanced program, both television and print—and some radio—gives you the best result. Of course, it depends on your product and your budget. Understand, I think television is very effective; it's the most effective advertising medium we have—radio used to be best, now it's television—but for the best advertising campaign, you've got to have a plan that's properly balanced. I would not say television alone is the best for everything. But certainly, if you have money enough and you're big enough, I'd say you are very foolish if you leave out television."

Little agrees that there have been campaigns that did not turn out as well as expected, but he finds no fault with the medium. "I have no complaint in that direction," he says. "If I had any, I'd blame our own advertising people; I wouldn't blame the industry. As a matter of fact—and we use a good deal of television—I can't recall ever having any television station that didn't take the best possible care of our business.

"No, that's not the problem. Our problem is to get shows of the proper caliber. What we want is a show that will be well accepted to put on TV, and a commercial that goes along

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How Old Is a Television Executive?

AVERAGE AND MEDIAN AGES FOR TOP THREE LEVELS OF TV EXECUTIVES AMONG NETWORKS, MAJOR AGENCIES AND STATIONS

EXECUTIVES	TOP LEVEL	2ND LEVEL	3RD LEVEL
NETWORK "X"	average: 46.8 yrs. median: 47	46.6 yrs. 46	42.9 yrs. 41
NETWORK "Y"	average: 50 median: 51.5	45 44	45 42.5
NETWORK "Z"	average: 47 median: 46	43 44	38 39
AVERAGE FOR ALL NETWORKS	48	45	41
AGENCY "A"	average: 47.3 median: 49	36.5 39	40 39
AGENCY "B"	average: 45 median: 45	42 43	32 33
AGENCY "C"	average: 42 median: 41	38 38	31 32
AGENCY "D"	average: 49 median: 50	44 44	39 37
AVERAGE FOR ALL 4 AGENCIES	46	40	35
AVERAGE FOR INDIVIDUAL STATIONS	45	35	29

The above table compares executive ages only in terms of rank, not in terms of function. Obviously, executive structures of agencies and networks differ considerably.

He's older than you think—despite the general belief that TV executives are all downy-cheeked youngsters. A survey of networks, major agencies and television stations shows the industry's leaders are nearly 50 today.

Many an ambitious TV executive—and his equally ambitious wife—begins to dread the future if he is approaching forty without yet having won his v.p. stripes. The identification of success in television with golden youth is a bit of folklore that has permeated deep within the industry itself. Yet how valid is this youthful image? If one is no longer a stripling in his twenties or early thirties, what are his chances for progress up through the executive ranks?

Average age of top-level TV executive is in upper 40's

A survey of personnel records in networks, agencies and television stations reveals—the average TV executive may indeed be bright, but he is no longer the youngster people think he is. Average age of the top-level TV executive is in the upper 40s.

The survey covered the three major networks and four of the biggest agencies. At the request of TELEVISION MAGAZINE, each of these companies computed the average age of its top three levels of television executives. It is significant that, with but two exceptions, on the lower echelons, all of the averages are at least in the mid-30s, or higher. And with the exception of individual television stations, the average age of even the bottom-level executive was no less than 31 years.

The isolated instance draws public attention because it is human to make generalizations; the exception is taken to be representative of the group. A specific example is in the ages of television network presidents. Leonard Goldenson, head of AB-PT, has already passed the 50 mark. Dr. Frank Stanton, head of CBS, will turn 50 next month. Each of the upper two echelons in each network is in the mid-forties or above, as the table on page 44 shows, although there are some important individual network executives under 40, such as Robert Sarnoff, president of NBC, 39, Oliver Treyz, AB-PT v.p. in charge of the ABC network,

39, and James Aubrey, programming v.p. of the same network, 38.

Some of the survey results were seemingly inconsistent. At one agency, for example, the average second-level executive was nearly four years younger than his average subordinate. This was caused by the presence of an exceptional youngster in the second-level group and an oldster in the group below. Because of such situations, median or mid-bracket age for each group was noted along with the averages. In the above example, the median age of the two executive levels was found to be exactly the same—39 years.

Other significant points were also uncovered by the survey. There is only a seven year difference among the average ages of the top three levels of TV network executives. In the major advertising agencies, there is an 11-year age difference in the same levels. And at individual television stations, the top executives are, on the average, more than 50 per cent older than the average third-echelon executives, a spread of some 16 years.

Third-level network executives are in top management

The indication is however, that at networks, agencies and stations, the top executives all tend to be in their late 40s or close to the 50-year mark. According to a spokesman for one of the networks, the survey results do not necessarily indicate that station and agency executives are younger than network executives, but merely that there are more top-level executives in networks. "In a major organization like a network, you have a relatively large management group and, as a result, the third-level executives are still among the top ranks of management," the network executive points out.

"On the other hand," he says, "the television executives at an agency or a station comprise a relatively small group compared to a network. As a result, you don't have so many branches; the man at the top handles most of the important

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Portion of the regular opening
sequence of the "Show of the Month"

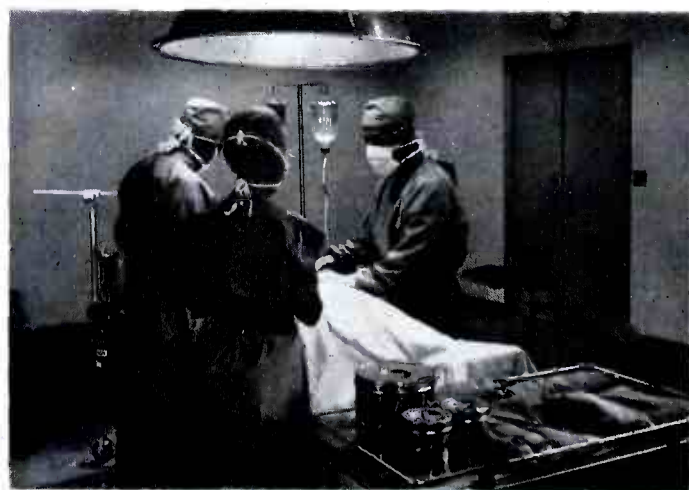
An important effort by a major advertiser

Du Pont's

The TV commercial has made vast strides since the simple pitchman days of a decade ago. It now frequently rivals the theatrical motion picture in skill of execution and complexity of design. And, no longer limited in function to selling the product alone, it is more and more assuming the public relations role once held by the 16mm film and the booklet.

The great progress made in both areas is evidenced by the Du Pont color commercials being aired this season on the *Show of the Month*. They may well constitute the most ambitious, complex and expensive series of commercials yet to be produced for the medium. But they merit attention not because of the expense involved, but because they represent a serious effort on the part of a major advertiser to give the commercial new dimensions of depth and scope.

One of the commercials bears the title "The Grand Design," and this could aptly be used to describe the company's entire approach to TV. Significantly, Du Pont's commercial thinking is paralleled by its approach to programming. Rather than rest content with even a high-quality half-hour weekly series, Du Pont chose to go the route of the impres-



Shown above are some of the sets constructed for one Du Pont commercial

...ve the TV commercial new dimensions of depth and scope

3-minute documentaries

...ve, once-a-month 90-minute special on CBS, featuring live presentations of literary and theatrical classics such as *The Prince and the Pauper*, *Junior Miss*, *The Prisoner of Zenda*.

Product quality conveyed through production quality

Obviously, there can be little slide-rule thinking being applied here, and, in this respect, the program-commercial combination is a distinct departure from the main stream of current advertising practice, which tends to place cost efficiency on a pedestal. Behind the series is no mere desire to impress through extravagant display, but Du Pont's conviction that it is possible to convey the idea of product quality through the sheer weight of quality in television production.

Note that Du Pont's sponsorship of the CBS *Show of the Month* is sole sponsorship, rather than the sharing arrangement which has been common on big programs these past few years. This is a particularly important consideration for Du Pont, since so much of its TV effort is devoted to institutional purposes. The CBS produced shows are budgeted at \$250,000 each, and those produced by Talent Associates

at \$100,000 each. The commercials seek to portray the role played by Du Pont as a large company contributing to an expanding economy, and to reflect the philosophy, integrity and quality standards of the company as expressed in its scientific endeavors, corporate activities and manufactured products. Du Pont takes the position that these aims are best realized when sponsor identification with quality programming is high.

There have been long institutional commercials in the past, notably the five-minute presentations on *Omnibus*, but this is probably the first time that an advertiser has chosen to eliminate the one-minute length entirely and concentrate all his commercial time in three-minute doses. On each *Show of the Month*, there are three commercials only, each three minutes in length.

In style, they are closest to the documentary—though they are not always true documentaries since there is often considerable in-studio shooting involving the construction of costly sets. The thinking behind this approach is explained by advertising director Frederic A. C. Wardenburg: "To convey a complex message about the role and character of

/To page 103



...on color conditioning. Filming 30 documentaries took 23 weeks, basic crew of 30 to 50 people. For shooting script, p. 104.

BRAND AWARENESS

STUDY NO. 24 — NEW YORK

TREND REPORT

1957



BANKS, BREADS, GASOLINES AND SHAMPOOS

This month's brand study reports trends in brand awareness and use for banks, breads, gasolines and shampoos in New York. Drawing for comparison from interviews made for TELEVISION MAGAZINE by Pulse earlier in 1957, the survey provides an indication of the extent of change in the recall of TV commercials, and reflects trends in product use for three of the categories—banks, breads and gasolines. This was the first time a survey of this type was made for shampoos by TELEVISION MAGAZINE.

The most recent survey was conducted in December, 1957. One thousand viewers were asked the following questions for each product category: "What brands of _____ have you seen advertised on TV during the last two weeks?" and "Which do you use?"

First National City, Tip Top, Texaco and White Rain lead

Recall leaders in their respective categories in New York were First National City Bank, Tip Top bread, Texaco and White Rain shampoo.

First in recall in the bank category in February, 1957, First National City picked up an even greater percentage lead in the latest survey. In second spot again is Chase-Manhattan with a somewhat lower score than in February. Manufacturers Trust, also in the same position it held in February, third, picked up ten points in percentage of recall.

In use, First National City changed places with Manu-

facturers Trust to take first place with a lead of slightly less than 1%. Chase-Manhattan maintained its third ranking.

Tip Top captured the recall lead in breads, moving from fourth to replace Taystee, which in turn took the fourth spot vacated by Tip Top. Still second is Wonder and third is Profile, both having picked up a few points since the earlier survey.

Silvercup is first in use with a greater lead

Silvercup continued to hold first place in use, and, although it lost several points from the February survey, it actually picked up a greater lead over the second-ranking bread. In second place in December, Wonder moved up from fourth to replace Taystee, which went down to third.

In the gasoline group, Texaco continued to take the lead in recall and Esso remained second, with little change in percentage points for either. Shell, in ninth place in February, showed a substantial jump to fifth spot. Esso and Sunoco remained first and second respectively in use while Texaco, formerly fifth, moved to third. Taking a substantial drop, Mobil went from third to sixth place.

No similar survey has been made previously by TELEVISION MAGAZINE for shampoos. White Rain, Prell and Halo were the high scorers in percentage of recall, while Halo and Breck placed first and second in use. (Tables on p. 49 and 51)

recall since February, 1957,
National City Bank
the field in use in December

BANKS

BRANDS RECALLED—NEW YORK

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
First National City	1	51.3	1	45.9
Chase-Manhattan	2	32.0	2	39.9
Manufacturers Trust	3	13.4	3	3.4
Chemical Corn Exchange	4	1.1	4	2.7
Bankers Trust	5	1.0	—	—
Bowery Savings		*	5	1.1
Dime Savings		*		*

* Less than 1%

BANKS

BRANDS USED—NEW YORK

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
First National City	1	10.7	2	8.7
Manufacturers Trust	2	10.0	1	10.5
Chase-Manhattan	3	8.9	3	8.5
Chemical Corn Exchange	4	3.5	4	2.7
Bankers Trust	5	3.1	—	—
Bowery Savings	6	2.0	6	1.4
Dime Savings	7	1.0	5	2.2

BREAD

BRANDS RECALLED—NEW YORK

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
Tip Top	1	26.7	4	10.6
Wonder	2	18.4	2	14.7
Profile	3	16.7	3	13.0
Taystee	4	13.5	1	19.8
Bond	5	6.9	6	6.9
Silvercup	6	6.2	5	8.3
Arnold	7	1.6	9	2.9
Grossinger	7	1.6	7	3.7
Levy	9	1.4	11	1.3
Pepperidge Farm	10	1.1	8	3.3
Thomas	11	1.0	10	2.2
N.B.C.		*		*

* Less than 1%

BREAD

BRANDS USED—NEW YORK

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

The Tip Top commercial for Ward Baking Co.—“Ventriloquist.”
Agency: JWT; Animation: Pintoff Prod.



T. V. spot editor

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

SARRA

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



O'Keefe's Old Vienna Lager Beer proves once again that nothing hits home as hard as a homey situation—like a busy young couple enjoying O'Keefe's Old Vienna as they prepare for company . . . or the guests themselves at the party. Good casting, a pleasing pace—with plenty of product identification—make an excellent case for directness and simplicity in this series of 60, 20 and 8-second commercials. Produced by SARRA for O'KEEFE BREWING COMPANY LIMITED, through COMSTOCK & COMPANY.

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



This series of commercials sells bread for a regional company—in a big way! A jingle and an animated baker are used to focus attention on shots of the product in use and the benefits of Lactose. Here skillful photography makes arresting viewing out of something as uncomplicated as a child eating a piece of bread . . . a man walking with extra spring in his step. Lively, convincing, and produced by SARRA for MICHIGAN BREAD, MICHIGAN BAKERIES, INC.

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



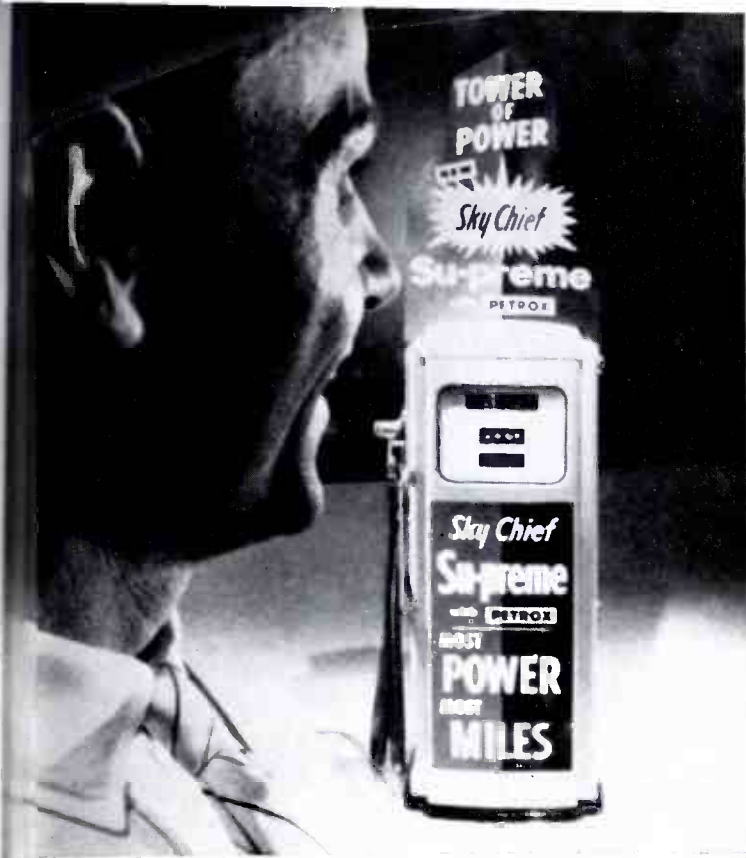
Ciltone Paint is sold in French and English versions in 60 and 20-second spots that are as fresh as a wall newly painted with Ciltone. A snowy mountain peak sets the scene for one series; a lovely woman picking flowers establishes the "freshness" theme for another. In each, SARRA's adroit handling points up the product as a logical part of the action. Produced by SARRA for CANADIAN INDUSTRIES LIMITED, through NEEDHAM, LOUIS AND BRORBY, INC.

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



It's quite a stunt to slice off the top of a man's head and make it funny! SARRA does it with trick photography and Arnold Stang's head and histrionics. In a series of 60-second and 20-second live action commercials for Scripto Pens, Stang "talks off the top of his head" while the announcer's hands demonstrate "colorescence" and other features of the product. A technical feat produced by SARRA for SCRIPTO, INC., through DONAHUE & COE, INC.

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



Dancer Rod Alexander appears in Texaco's "Tower of Power" commercial, first in brand recall

GASOLINE

BRANDS RECALLED—NEW YORK

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
Txaco	1	28.8	1	29.4
Eso	2	21.3	2	20.2
Anoco	3	13.5	4	7.5
Glf	4	10.7	3	18.6
Sell	5	6.0	9	2.5
Mobil	6	5.1	5	7.1
Qies Service	7	2.9	7	2.7
Snoco	8	2.7	6	3.7
Tdol	9	1.1	7	2.7

GASOLINE

BRANDS USED—NEW YORK

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
Esso	1	18.6	1	15.9
Sunoco	2	8.2	2	10.7
Texaco	3	7.8	5	5.1
Gulf	4	7.3	4	6.4
Shell	5	6.4	7	4.1
Mobil	6	6.2	3	7.0
Amoco	7	5.9	6	4.6
Tydol	8	1.6	8	1.8
Cities Service	9	1.0		*

* Less than 1%

SHAMPOOS

BRANDS RECALLED—NEW YORK

Brand	DECEMBER 1957	
	Rank	%
White Rain	1	23.3
Prell	2	17.8
Halo	3	15.6
Enden	4	4.4
Drene	4	4.4
Lustre Creme	6	4.3
Charles Antell	7	4.1
Pamper	8	3.5
Conti	9	2.7
Toni	10	2.5
Helene Curtis	11	1.4
Wildroot	12	1.3
Breck		*
Shasta		*
Richard Hudnut		*
Fitch		*

* Less than 1%

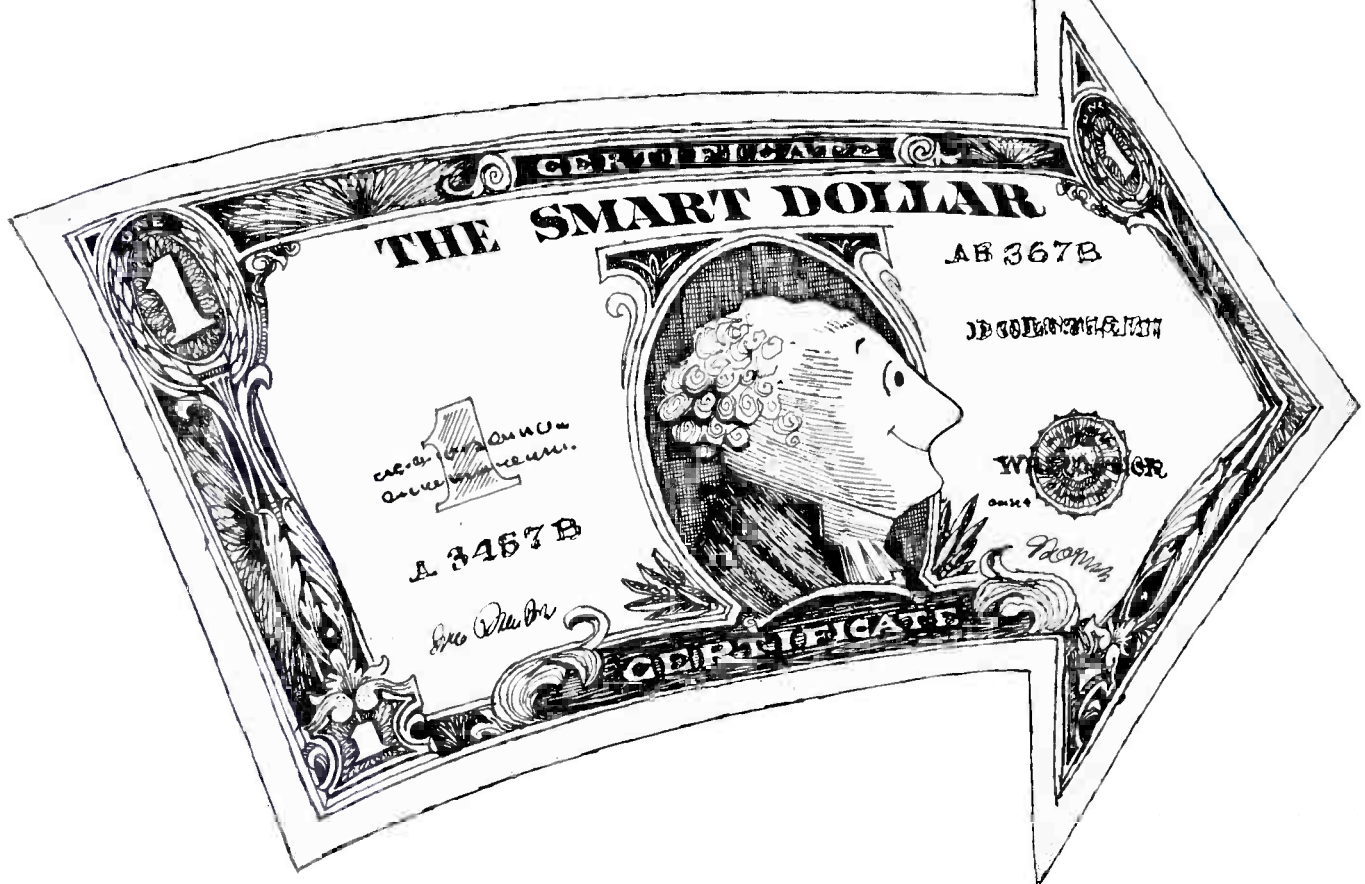
SHAMPOOS

BRANDS USED—NEW YORK

Brand	DECEMBER 1957	
	Rank	%
Halo	1	12.7
Breck	2	12.1
Prell	3	7.3
Lustre Creme	4	5.3
Conti	5	4.9
Enden	6	3.7
White Rain	7	3.2
Charles Antell	8	2.9
Drene	9	2.6
Shasta	10	1.3
Pamper	11	1.0
Richard Hudnut	11	1.0
Helene Curtis		*
Fitch		*
Wildroot		*
Toni		*

* Less than 1%

The Smart Dollar...



is headed for the NEW

WLOF-TV

ORLANDO, FLORIDA

ON THE AIR - FEB. 1, 1958

Now... in Fabulous Central Florida, a NEW basic ABC station — WLOF-TV, Channel 9, signs on with full 316 KW power.

From its massive tower, 749 feet above sea level, WLOF-TV will beam top-rated network programming, plus the best in syndicated and feature films, to a rich 29-county area as the exclusive VHF ABC outlet providing unduplicated coverage in 29 counties, 167,275 TV homes, in Central Florida.

Best availabilities don't last forever. Phone your Young Television representative — now — and join the smart money on WLOF-TV.

YOUNG TELEVISION CORP.

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

WHY THEY BUY STATION X

*After ratings, audience composition and cost-per-thousand,
what are the intangibles that influence timebuyers in station selection?*

As might be expected from any survey of timebuyers today, the primary factors entering into station selection continue to revolve around the size of the audience delivered and the cost of reaching it.

Does this mean that the millions of dollars spent annually by stations on merchandising, promotion, the development of local stars and the creation of a station "character," add up to so much wasted time and money—apart from their influence on ratings?

Occasionally, secondary factors decide the issue

Not at all. A TELEVISION MAGAZINE survey of agency media departments reveals that when cost and audience factors in a market are close, the so-called secondary factors can decide the issue. And at other times, indeed, they may even be primary.

"In about 75% of our appraisals," says Ed Fitzgerald of Walter Thompson, Chicago, "ratings, coverage and audience composition decide the issue. There are instances, however, when station personalities become the prime objective, and other cases where merchandising is a leading influence." Not all timebuyers would agree with Fitzgerald's implied 75% ratio, but most do agree that such cases occur.

This general outline of timebuying procedures by Anita Wasserman of the Lawrence C. Gumbinner Agency, N.Y., is probably typical: "We must first reach the right audience and enough of it to sell our product—in other words, the basic factors are programming, ratings, audience composition. Then total reach and price become important, since our budget and the best we can get for our money are also important (coverage, discounts, c-p-m). Our next interest is in the station itself: pricing integrity, station personalities who might help us sell on a live commercial, network affiliation and over-all station character.

"Of course, we're interested in merchandising and pro-

motion, but we're buying good television primarily. Last, but really not least, there is the sales representative who gives you the facts, highlights the important factors and really works with you on your problems. I put this last because I try, as far as possible, to make objective choices as to the best buys in each market."

In the light of the endless debate over the alleged "tyranny" of ratings, it is interesting to find how many timebuyers agree with Miss Wasserman that they should not be the prime consideration. For example, Peter Bardach of Foote, Cone & Belding, N.Y., says: "More important than the rating is what kind of viewers am I reaching? Are they actual prospects for my product?"

"The prime reason for buying media," says Lee Gaynor of Dancer-Fitzgerald-Sample, "is to reach the right type of people. If you turn away from that, you're not doing your job."

Other timebuyers, of course, feel that television, the most massive of the mass media, can afford some waste coverage. While even they might not buy *The Wednesday Night Fights* to sell Maidenform, they will generally buy according to ratings and cost, on the assumption that if the audience is large enough, there will be enough actual prospects to justify the expenditure.

A rigid set of values can be dangerous

In any event, most timebuyers will agree that it is dangerous to set up too rigid a hierarchy of values. For one thing, the primary consideration will always depend on the campaign involved. For another, the factors themselves are tightly interlocked, as Jerome Sachs of Doyle Dane Bernbach, N.Y., points out:

"Ratings are, of course, the prime consideration," he says. "But it is top programming which will usually attract the largest audience, and this will be reflected in highest ratings.

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NO-CAL IS SOLD ON SPOT



ADVERTISER: How do No-Cal and its agency, Paris & Peart, account for the biggest New York sales jump in No-Cal history? They credit Spot Television on WRCA-TV.

No-Cal Board Chairman Hyman Kirsch says, "Spot TV . . . because its high frequency at low cost makes a full saturation campaign financially feasible. And Spot's selectivity allows us to concentrate that campaign on our prime sales target—the figure-conscious housewife."

"WRCA-TV," continues Mr. Kirsch, ". . . first, because it commands such a healthy chunk of the New York audience. Secondly, because it offers an economical saturation schedule of good availabilities. And finally, because the station backs our 30-spots-per-week, around

the clock campaign with a complete merchandising and promotion program—the headline-making *Miss No-Cal Contest*."

Does Spot Television on WRCA-TV deliver? "Actual sales figures are confidential," says Mr. Kirsch, "but No-Cal is devoting a larger share of a larger advertising budget to Spot TV. Not only has No-Cal signed for an increased Spot schedule on WRCA-TV, and renewed our sponsorship of the *Miss No-Cal Contest* for 1958, but we've also expanded our Spot TV campaign into the Philadelphia market."

Seated, left to right: No-Cal Corporation officials: Lee Kirsch, Treasurer; Hyman Kirsch, Chairman of the Board; Morris Kirsch, President. Standing, left to right: Donald C. Porteous, TV-Radio Director, Paris & Peart; Max Buck, Director of Sales, WRCA-TV; Ed Kenefick, Spot Sales Representative, NBC Spot Sales.

RIGHT DOWN THE LINE!



PHOTOS BY MORRIS H. JAFFE

RETAILER: Joseph Reich, Grand Union Supermarket manager in White Plains says, "Judging from the additional number of cases we've been moving, No-Cal sales have increased appreciably in recent weeks."

Wholesalers and advertisers alike are convinced that No-Cal's use of television pays off right down the line. They know first-hand the advantages to the great NBC entertainment lineup and the top programs and personalities can do for advertisers who buy spots on the television stations represented by NBC Spot Sales.

Right: Joseph Reich, Grand Union Supermarket Manager, White Plains; Joe Murphy, Merchandising Manager, Grand Union Supermarket, White Plains; Irving Ehrlich, Sales Manager, No-Cal Corporation.

SPOT SALES

REPRESENTING TELEVISION STATIONS:

HARTFORD-NEW BRITAIN-WNBC
 NEW YORK-WRCA-TV
 SCHENECTADY-ALBANY-TROY-WRCB
 PHILADELPHIA-WRCV-TV
 WASHINGTON-WRC-TV
 MIAMI-WCKT
 BUFFALO-WBUF

LOUISVILLE-WAVE-TV
 CHICAGO-WNBQ
 ST. LOUIS-KSD-TV
 DENVER-KOA-TV
 SEATTLE-TACOMA-KOMO-TV
 LOS ANGELES-KRCA
 HONOLULU-KONA-TV

Three media plans for a new cigarette

What media would you use, and how, for a new, revolutionary kind of filter-tip, king-size cigarette, produced by a major U.S. cigarette manufacturer? This was the problem posed to three agency media directors who presented their detailed answers at the November 20 Media Buying Workshop of the AAAA's Eastern Annual Conference in New York. Their recommendations pro-

vide an insight into how major media strategy decisions are arrived at.

It is interesting to note that two out of the three speakers allotted approximately 63% of their total budgets to television; the third speaker made print his primary medium with a 41% allotment.

Following are the presentations of Robert H. Boul-

Following is the product fact sheet, presented by Arthur A. Porter, upon which the presentations were based.

1. *The Product*

The product is a brand new revolutionary kind of filter-tip, king-size cigarette, produced by a major U. S. cigarette manufacturer. There are several aspects about this cigarette which would appear to be competitively superior.

A. It is equipped with the most effective filter that has been produced by tobacco laboratories to date. It can conclusively be shown that this filter removes more tars and nicotine from the smoke than any competitive product now on the market.

B. The new filter in no way affects the tobacco flavor; flavor is comparable to other popular-priced cigarettes.

C. The cigarette is to be packaged in a heavy foil container which is so constructed that the foil wrapper would remain in use after the package has been opened (to replace the cellophane wrapping that is now used on some cigarette packs).

The product has been in the test marketing phase for the past 26 weeks under various conditions in various sizes of markets in different regions of the country.

The test marketing results have been tremendously satis-

factory and the manufacturer is eager to move the brand into national distribution as quickly as possible.

Distribution will be no problem for this brand

Distribution will be accomplished almost automatically because the new brand will be sold by the company's nationwide sales force who sells the other tobacco products manufactured by this company.

The brand will be sold at the same price level as other popular-priced, king-size, filter-tip cigarettes.

2. *Marketing Strategy*

A 20% share of the filter market has been set as the goal for the brand during its first year of national distribution. Obviously, because of the highly superior competitive advantages, the competition is considered to be all makes and brands of cigarettes—both king and regular, both filter and non-filter.

A first-year budget based on the 20% share of market, has been set at the level of \$7 million to support both an initial 13 week period of introducing the brand on an aggressive local basis throughout the country, and to sustain it at the highest possible level of national advertising weight for the remaining 39 weeks of the year.

SPECIAL REPORT NO. 17

The AAAA 1957 Eastern Annual
Conference: Highlights from
the Media Workshop session

Media plans for a \$7,000,000 campaign introducing a new filter-tip,
king-size cigarette are detailed by three top media men: Boulware of Bryan
Huston, McEvoy of Cunningham & Walsh, Ule of Kenyon & Eckhardt

McEvoy, vice president and associate media director, Bryan
Huston, Inc.; Newman F. McEvoy, senior vice presi-
dent and media director, Cunningham & Walsh, Inc.;
Maxwell Ule, senior vice president, Kenyon & Eck-
hardt, Inc.; and an analysis of their presentations by
Ralph Robertson, vice president and marketing direc-
tor, Geyer Advertising, Inc. As spokesman for the Work-

shop Review Board, Robertson delivered the analysis
for David P. Crane, vice president in charge of media,
Benton & Bowles, Inc.; and Anthony DePierro, vice
president and media director, Lennen & Newell, Inc.

The product fact sheet was presented to the Work-
shop by Arthur A. Porter, vice president and director of
media, J. Walter Thompson, who presided at the session.

The client believes that the introductory advertising should
be accomplished on a market-by-market basis using heavy
weight in local media for the first 13 weeks and believes after
this period it would be advisable to move into national media
for the remaining 39 weeks. He is not dogmatic about this
point of view and his opinion could be changed if he were
convinced that another approach would be more successful.

3. Copy Strategy

The copy strategy for the brand consists of the following
basic elements:

A. This brand contains less tar and nicotine than any
other make of cigarette using natural tobaccos (except deni-
cotinized brands). This is to be demonstrated using figures
from the results of reliable, independent laboratory tests,
showing a smaller percentage of tar and nicotine for this
brand than any other on the market (except denicotinized
brands).

B. Because of the foil wrapper, this will be the freshest,
most natural-tasting cigarette you can smoke. Cigarettes in
this carton remain fresh "days longer" than any other com-
petitive brand.

C. Even though the filter is more expensive and the pack-
age far more costly than competitive brands, it will sell

at the same price as other popular-priced, king-size filters.

D. The importance of the package calls for prominent dis-
play in all forms of advertising.

4. Media Discounts

The size of the manufacturing company and its advertising
volume of all other brands makes it certain that any media
buys which are made for the new product will be achieved
at maximum discounts. This applies to all television net-
works, all national magazines and supplements, newspapers
with sliding scale discounts, network radio, as well as spot
television and radio in the major markets of the country of
250,000 population and over.

5. Characteristics of the Market

The characteristics of the market presented here for use in
media planning are those of cigarette smokers nationally—
without respect to type or variety.

Nearly twice as many men as women smoke regularly

Of the civilian population in the U.S., 56% of all males
of 18 years and over are regular cigarette smokers—30% of
all females. This is a total market of 29 million males and 17
million females which constitute the lion's share of the cigar-
ette smoking market.



penetrating the charcoal

gray curtain

To quote Foote, Cone & Belding's president Fairfax Cone: "... every moment of the reader's and viewer's time has become more precious.

Our competition is for time . . . advertising must reach new creative heights to capture attention. Ordinary advertising won't do this."

And ordinary editorial coverage won't do it either. To penetrate the charcoal gray curtain and reach the decision makers, to capture the attention, the readership of the busy TV executive, TELEVISION MAGAZINE has invested heavily in special research projects that go considerably beyond the usual trade paper coverage.

Publishing essential information not available elsewhere, such as TV set count, TV market data and continuing brand studies is a policy that has made

TELEVISION MAGAZINE the industry's one authoritative source for the facts and figures of TV advertising.

This is the kind of coverage that sets TELEVISION MAGAZINE apart from other publications in the field —and is your guarantee of maximum readership of the magazine and its advertising.

TELEVISION
MAGAZINE

In addition, $\frac{1}{3}$ of the young people from 15 to 17 years of age are regular smokers, adding another 2.3 million to the total plus another 1.4 million in the armed services. This makes a grand total of 49.7 million regular cigarette smokers in the U.S. Also, there are 4.5 million occasional smokers.

Regular smokers tend to bulk up more heavily in the medium income group where personal income levels range from three to seven thousand a year. In the lowest income groups, as well as in the highest, incidents of regular smoking decreases somewhat.

It is estimated that cigarettes are now distributed by type as follows: Regular—36%; King-size, non-filter—25%; Filter—39%. The latest estimate available of the retail dollar volume of the cigarette market in the U. S. is \$4,674,250,000 for 1956.

ROBERT H. BOULWARE

Vice president and associate media director,
BRYAN HOUSTON, INC.

We have made one preliminary assumption . . . that the brand is ready to go national. We have urged national introduction, now that the test marketing is behind us, because the product is hot and many of its points of superiority not necessarily impossible to imitate. National introduction allows an all-out bid for a strong share of the market, before competitors may get tooled-up to dilute our advantages.

Also, although it is of secondary importance in the plan we are recommending, it provides the economy of national media at the outset. We know our product and we know where our market is. We can afford a bold move. Our objective, then, is to move as quickly as possible, into as many areas as we can reach within the budget, as many times as we can.

Our marketing plan (and consequently the budget) is predicated on acquiring 20% of the filter market.

Now, let's look at what we have to spend . . . the where-withal with which we're going to reach that twenty per cent plateau. Projecting traceable expenditures alone, of our competitors, we find that the filters are spending, in 1957, at the rate of just over a hundred million dollars. Therefore, we'll be out gunning for a fifth of the business and we'll have about one-fourteenth of the advertising funds available to us.

And so, with a weather eye on the budget and on competitors, we conclude that we cannot "overpower" our market. We must select the way we can afford to go . . . the way that seems to us the most profitable . . . and go that way to the best of our abilities. We can't "hit 'em where they ain't," because cigarettes and cigarette advertising are all over.

A. The Market

Our customers are easy to find and describe. They are over 15 years of age and they're everywhere. True, only about half as many women as men are regular cigarette smokers, but our research department tells us that there are fifty million regular smokers in the United States, that they bracket all income groups, geographical areas and city sizes, even though there is a dwindling in farming communities, and that they cover all active age groups, with the sole

exception noted earlier. Obviously, broad general coverage is indicated.

All the facets of Silver Services practically plead for demonstration. Our market pleads for broad general coverage. With its ability to show not only the product's advantages but the satisfied look on a happy smoker's face as well, with its broad coverage and its extreme flexibility, television is certainly our primary medium.

We are competing daily for the favor of our customers. Our franchise is threatened every time a smoker goes up to a cigar counter. Therefore, we want to generate as much frequency as is possible. That is why we look with favor on the spot announcement route rather than on the proprietorship or even shared proprietorship of a single once-a-week program which would tie up a large share of our budget.

Heavy scheduling at the outset and tapering off as we go, is another advantage of a spot campaign, as well as the ability to adjust advertising weight by markets, should unusual competitive situations occur.

We have chosen early evening and late evening time for our spots. We can reach all the people in these times—men, housewives, employed women, students—and here we can find a large portion of our announcements in full minutes to allow us to put on our entire demonstration. We have provided shorter copy, in 15 second form, for our follow-ups building up the frequency and reminding viewers of a brand name they've seen earlier in the various demonstrated aspects of its sterling worthiness.

TV money will yield 14 to 21 weekly announcements

In some cases, too, we'll find bargain rates in these time brackets, enabling a stretching of a comparatively few dollars. The money earmarked for television will give us from fourteen to twenty-one evening announcements weekly, depending on market size, a blend of minutes, station break and 15 seconds, in the top 84 markets of the country, during the introductory period of thirteen weeks, tapering off to a sustaining rate of from seven to eleven announcements weekly apportioned in the same manner.

Still on the search for high frequency, low dollar, we have bought a radio network program, consisting of forty-two news participations weekly, using 26 out of the 52 weeks which gives us 160 stations serving over 80% of all the nation's homes, as well as a lot of automobile radios.

This serves to repeat, again and again, the now-familiar lilt of the Silver Service commercial (obviously, we have a jingle) to those who have seen it on television, generating more horsepower, as well as to those people who are classified on charts as "radio only" . . . and there are still about ten million such homes around this country of ours.

Finally, we want to show our package dramatically, just as it appears. We want to show it to as many people as possible for a dollar. Also, our copy people tell us that they can catch the "demonstration" angle in fixed stages of the process and show it impressively in print, and that in so doing they can tie print advertising to the television and radio commercials so that all media would have a kind of "unity in design," a commodity prized so highly by classic artists down through the centuries.

**SILVER SERVICE CIGARETTES
QUARTERLY BREAKDOWN**

	1st QUAR.	2nd QUAR.	3rd QUAR.	4th QUAR.	TOTAL
Spots	\$1,642,927	\$ 896,142	\$ 896,142	\$ 896,142	\$4,331,353
Production	131,254	131,254	131,254	131,256	525,018
BROADCAST TOTAL	\$1,805,431	\$1,058,646	\$1,058,646	\$1,058,648	\$4,981,371
Print	636,275	540,517	381,222	381,222	1,939,236
Production	31,250	31,250	31,250	31,250	125,000
PRINT TOTAL	\$ 667,525	\$ 571,767	\$ 412,472	\$ 412,472	\$2,064,236
TOTAL MEDIA	\$2,472,956	\$1,630,413	\$1,471,118	\$1,471,120	\$7,045,607
% TOTAL	35.0	23.2	20.9	20.9	100.0

Is still a good commodity. Now, we can put all media together, and their total impact is greater than the sum of their parts.

Sunday supplements, with their heavy coverage of metropolitan markets where the most people live, their facility with color and their wide readership per dollar, were selected. We considered other Sunday space units, but most of the readership studies we've seen show these magazine supplements to have a good "Noted" rating, and we think it's important for a new product. We'll rely on our copy strategists and our artists to drag 'em on through the "sell copy" if we can just get 'em into the headline.

We have employed full pages in four colors plus fractional pages in black and one color—and that other color is the one on the wrapper. We have six full pages and twenty fractional pages, which, with a staggered schedule, give regular impact, market by market, every week of the year.

Just as we scheduled more frequency in television during the opening of the campaign, we would use most of our full page space in the opening quarter. We've got to jump into the field, hard and fast, if we're going to get our share. It's our heavy artillery, provided that word is still in good usage. The schedule is as you see it here.

**SILVER SERVICE CIGARETTE
MEDIA PLAN SUMMARY**

BROADCAST MEDIA

A. TV Spot Announcements

- | | % OF TOTAL |
|---|-------------------|
| (a) From six to nine one-minute or 20-second announcements weekly, early evening and late evening time, in top 84 markets covering 38,500,000 TV homes. Thirteen weeks upon introduction at \$80,423 per week | \$1,045,499 |
| (b) From eight to twelve 8-second evening IDs weekly in above markets, same 13 introductory weeks at \$45,956 per week | \$ 597,428 |
| Total Introductory TV spots | \$1,642,927 .23.3 |
| (c) From three to five one-minute or 20-second announcements weekly, early evening and late evening time, above markets, 39 weeks following introductory period at \$45,956 per week. | \$1,792,284 |
| (d) From four to six 8-second evening IDs weekly in above market, 39 weeks following introductory period at \$22,978 per week | \$ 896,142 |
| Total sustaining TV Spots | \$2,688,426 .38.0 |
| Grand Total TV Spots | \$4,331,353 .61.3 |

B. RADIO % OF TOTAL

News package, 160 stations on Major Broadcasting Co. network, covering 80% of all homes. 42 commercials per week on alternate weeks, 26 weeks over 52 weeks at \$20,193 per week

Commercial Production	\$ 525,018.. 7.4
Grand Total Broadcast	\$4,981,371..70.5

II. PRINT % OF TOTAL

Six full pages in four colors and twenty 3/5 PB & 1 C in the following Sunday magazine supplements:

	# Papers	Circulation	
<i>This Week</i>	37	11,972.9	
<i>American Weekly</i>	32	10,307.5	
<i>Parade</i>	59	7,850.7	
First 3 Markets			
Group	3	6,100.7	\$1,939,236
12 Independents	12	2,506.0	
Total	143	38,737.1	
Production			\$ 125,000...1.8
Total Print			\$2,064,236...29.5

TOTAL MEDIA \$7,045,607.100.0

The quarterly breakdown, by media, (shown above on this page) demonstrates the accelerated activity in the opening days of the campaign.

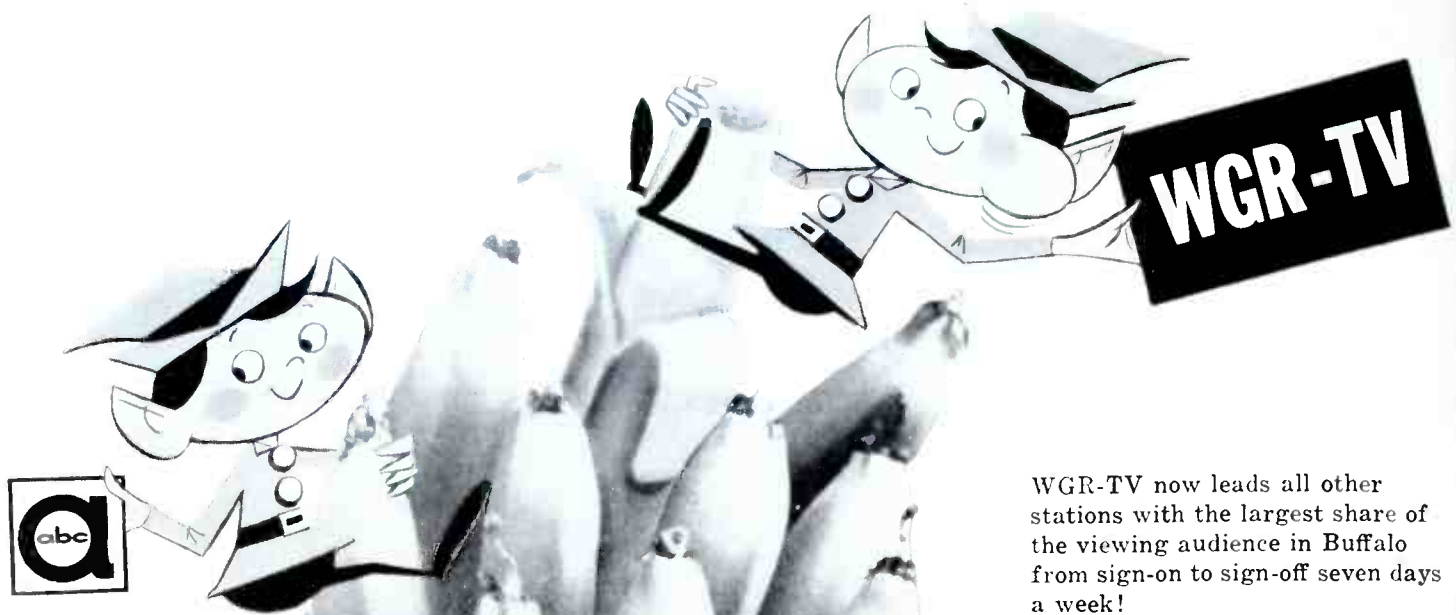
NEWMAN F. McEVoy

Senior vice president and media director,
CUNNINGHAM & WALSH, INC.

Our market target is to sell at the rate of approximately 32 billion cigarettes annually—Winston sold at the rate of 40 billion annually for the first six months of 1957, L&M's at the rate of 27.6.

As background for our Media Plan, an agency task force consensus from the marketing, creative, research, and media people suggests general strategy as follows:

1. Develop a positive brand image quickly—integrate all media and sales promotion devices to this end.
2. Don't try to "match ad dollars" with the competition.
3. Develop an opportunistic approach—a "sliding offense" according to a plan.



NOW TOP BANANA IN BUFFALO
14TH U.S. MARKET

WGR-TV
ABC CHANNEL 2
BUFFALO

WGR-TV now leads all other stations with the largest share of the viewing audience in Buffalo from sign-on to sign-off seven days a week!

Nine of the top fifteen shows in Buffalo are seen on WGR-TV. They include "Wyatt Earp" (highest rated of any show on any station—with 44.9% of the viewing audience), "Sugarfoot," "The Frank Sinatra Show," "The Pat Boone Show," "Maverick," "Broken Arrow," both "Lawrence Welk" shows and "Ozzie and Harriet."

Other network shows which won hands down on WGR-TV are "Mickey Mouse Club," "Disneyland," "Zorro," "Rin Tin Tin," and "Colt 45."

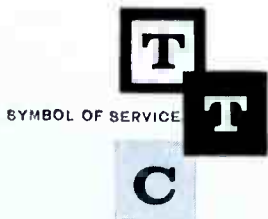
WGR-TV led in 19 out of 20 quarter hours, 5:00-6:00 p.m., Monday to Friday.

Local shows took their share of rating honors, too—and WGR-TV averaged more viewers per set than any other station!

Source: October ARB

Hot network programming—outstanding local personalities—superb studio facilities—local acceptance—tremendous bonus of Canadian coverage—and the strongest merchandising in Buffalo. No wonder WGR-TV is the first choice of advertisers as well as viewers.

Contact Peters, Griffin, Woodward for availabilities.



A TRANSCONTINENT STATION

WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSWA Radio, WSWA-TV, Harrisonburg

4. Forget the package goods concept of brand introduction with national media plan refined to local level (at least foreseeable future—until we can afford national continuity—emphasis will be key market, “make & break” concept).

5. Forget the break-even concept.

6. Avoid expensive media tests.

7. Be independent—don't follow the leader; avoid hitchhiking; avoid confused identification; avoid cannibalizing manufacturer's other brands.

8. Concentrate your ad dollars where sales are concentrated.

The Product

This excellent product must have a name which will lend itself to the development of a pleasant brand image.

(Cigarettes are highly personal. Ours should be a “personality expression”: colorful, masculine, provocative, “different,” different, memorable.

RECOMMENDATIONS

The Product Name

The name itself is of basic importance in the marketing challenge. Regardless of the 26-week market test, we suggest that the name should be: a) distinctive and pleasant; b) easy and quickly projected in any medium; c) “upper class” (but realistic, attainable); d) perhaps continental in origin to avoid the sameness of the Tareyton, Parliament, Royal Mall and other English appeals; e) a spontaneous brand-image-builder”; f) *definitely* masculine—like a bullfighter!

The choice—*Matadors*—(or other label with similar characteristics which stands up under testing).

The Creative Assignment

Explosive a distinct brand image—different, “familiar,” broad appeal.

Develop a strong TV theme, short copy message and distinctive art treatment.

Concentrate on staccato presentation.

Rotate separate appeals (*first* the package advantages, *next* the flavor of *Matadors*, *next* the effective filter—instead of long copy covering all product attributes on each advertisement).

Develop large print space units for announcement purposes (*not* for continuity).

The Media Assignment

General Ground Rules

1. Meet the marketing challenge head-on.

2. Be important when and where you can.

3. Develop hard-working, economical schedules.

4. Take advantage of product attributes in media buys.

5. Investigate areas and times and media least vulnerable to competition's greater selling power.

6. Work for saturation formulas to beat the curve of forgetting.

7. Instead of attempting dominance in a single medium on a continuing basis, use our “busy” copy approach as an asset for hitting the consumer from all sides.

8. Avoid dedicating any important share of the ad budget to fixed commitments (instead stand prepared to vary ad dollars as required by local requirements).

9. Schedule realistically to provide for proper supply of product.

10. Make it a *creative* media development.

Inventory of Available Media

A review of the media assignment in terms of the available channels to our market is in order.

TV NETWORK PROGRAMS: A powerful medium ideally adapted for the image-setting job which we have undertaken. But *important* network television commensurate with our assignment would involve at least 70% of our \$7 million appropriation. We do *not* recommend hitchhiking on the client's established shows—despite the temptation of low cost representation and despite the opportunity to climb aboard his TV vehicle without long-term commitments (the danger of confused product personality is too great).

TV SPOT: Fortunately our emphasis on a staccato approach is made to order for TV spot—and particularly for IDs which might not work on a longer copy assignment. Our plan for rotating the selling message permits each TV spot announcement to present its own message. By complementing our short TV message with advertising units of impressive size in other media, we can compensate for our lack of program weight.

RADIO—NETWORK: Radio has come back to its own as a low cost—mass coverage medium. Realistically we look upon network radio as an ideal *national* broadcast medium which can deliver small segments of the audience and which can *accumulate* large segments.

RADIO—SPOT: Fortunately our product name—*Matadors*—has distinct audio advantages; the name, itself, is adapted to the type of reiteration which is part-and-parcel of current radio spot schedules. The practical aspects are interesting: a) We can buy radio when and where desired; b) We can buy spot radio in whatever weight is indicated; c) We can buy important advertising in this medium at a lower cost, both relatively and in the absolute, than in television; d) By careful distribution of our spots at selected time periods and among preferred stations we can in effect deliver a captive audience covering a wide range of the total market.

MAGAZINES: For national coverage, magazines tie-in perfectly with our objectives of brand image-building (and with our need for important advertising consistent with our budget). Magazines provide the facilities for package reproduction in color. They can be bought in units of million circulation and/or more selectively in smaller groups according to editorial appeals.

NEWSPAPERS: The benefits of newspapers for announcement purposes are obvious. The advantages of color reproduction are impressive. Nevertheless our requirements for the most adroit brand-image building suggest that we should not use R.O.P. color for this purpose; instead newspapers provide the character of “immediacy” and “localness” which are basic in our proposed campaign.

SUNDAY MAGAZINES: Our long-range objectives call for important use of color in the Sunday newspaper magazines; here we will have excellent reproduction and low “cost-per-m.” For the first introductory year we do not, how-

ever. recommend this medium which—for our purpose—is in a gray zone, lacking the local quality of the dailies and on the other hand the broad national characteristics of the national magazines.

SUNDAY COMICS: There is a great temptation to use the Sunday comics combination of mass audience—low-cost color—assured visibility—association with well-known characters . . . and the advertising isolation afforded by Sunday morning. For our first year, nevertheless, the brand image which we shall establish is not adaptable to the comic treatment.

24 SHEETS: For the sake of simplification, we have concentrated on 24 sheet—although, depending upon local conditions, we might think in terms of subway car cards, station platform advertising, bus and truck posters, etc. In any one of many forms, this type of mass exposure is intriguing. It affords opportunity for showing packages in color. Its distribution can be carefully controlled to match product distribution. It is affordable.

The Media Recommendation

Obviously we do not have an appropriation to wage a competitive battle on all fronts at all times. The 21 top markets have advantages—these are the areas of economical, mass circulation media—and opportunity to reach a fantastic total of almost 60% of all TV homes.

In these areas there is concentrated 36.5% of all U.S. families.

In these areas there is concentrated 40.7% of all U.S. food sales.

In these areas there is concentrated 40.7% of all U.S. drug sales.

There is an important “spill over” coverage into territories beyond the metropolitan area. To cite an example—television in St. Louis reaches out beyond the metropolitan area to add 47.6% more families.

Our introductory campaign is a “rolling” progression from one step to another. The brand image is quickly set with counter display posters, newspapers and outdoor advertising. Next the image is reinforced with television’s dramatic, mobile message. Next we depend more fully on the audio support of radio.

INTRODUCTORY MEDIA COMBINATION

NEWSPAPERS (dailies). *Purpose:* To bulletin introductions, to define brand image. *Recommended Usage:* Pages plus fifty 50 line spots in same issue 1st, 3rd, 4th weeks, 1 page 2nd week. *Reason:* Recent successes in top observation in comparison with other space multiples.

TELEVISION (night spots). *Purpose:* The “action advertising” that will project Matadors’ name and customer sound effects and our selected personality “image” most dramatically. *Recommended Usage:* 20s and IDs—300 rating points weekly initially (IDs alone with 300 rating points when brand image is set). *Reason:* Opportunity to use low cost IDs in combination with 20s for low cost—high traffic; records of gross and net audience and weekly frequency of impressions; tests of 4 weeks accumulated penetration; consistent success with spot schedules at rates slightly in excess of \$1.00 per thousand impressions and with average weekly exposure in excess of 2.5 times.

RADIO (early morning), (early evening), (late night), (announcements).

Purpose: The low cost extension of our TV personal selling—further develops the impression, the brand personality through another application of the audio device first used on television. *Recommended Usage:* 20s and minutes 300 rating points weekly. *Reason:* Experiments with varying weights of radio advertising; tests of 4 week accumulated penetration.

24 SHEET POSTING. *Purpose:* The low-cost continuity medium that gives color and package identification when we want it, to round out the brand image. *Recommended Usage:* #200 showings carefully distributed with emphasis reaching the mobile suburbanites. *Reason:* Our objective requires a bold use of affordable media. The use of #200’s has been outstandingly successful in giving new brands overnight acceptance.

A 17-week introductory period is urged. Hopefully our selling will be so successful that production facilities will be strained to achieve national distribution in anything less than this period. We hesitate to recommend any shorter period for our low advertising.

SAMPLE SCHEDULE OF LOCAL ADVERTISING

	Newspaper	Spot Television	Spot Radio	Outdoor
1st week	1 page plus 50-50 liners	X	X	
2nd week	1 page	X	X	#200
3rd week	1 page plus 50-50 liners	300 points 75%—20’s 25%—10’s	X	
4th week	1 page plus 50-50 liners	300 points 75%—20’s 25%—10’s	X	1st month
5th week	X	300 points ID’s	300 points 7 to 9 AM 5 to 7 PM 11 to 12 Mid.	#200
6th week	X	300 points ID’s	300 points	
7th week	X	X	300 points	2nd month
8th week	X	X	300 points	
9th week	X	X	X	
10th week	X	X	X	
11th week	X	300 points 75%—20’s 25%—10’s	X	
12th week	X	300 points 75%—20’s 25%—10’s	X	
13th week	X	300 points ID’s	X	#200
14th week	X	300 points ID’s	300 points	
15th week	X	X	300 points	
16th week	X	X	300 points	4th month
17th week	X	X	300 points	

- Thereafter national advertising:
1. Selected magazines
 2. Network radio
 3. Spot TV—IDs and 20s—8 weeks during the period of national advertising—21 markets.

National Media Combination (after 17 weeks of introductory)

MAGAZINES: (*Life, Look, Saturday Evening Post.*) *Purpose:* National color advertising to men and women to expand beyond our 21 introductory markets with our image building. *Recommended Usage:* 18 insertions, 4 color pages (12 *Look*). *Reason:* This is our prime national continuing medium. Opportunity accumulated impressions per Politz.

At the rate of 26 insertions yearly (18 *Look*) we are definitely among the “top advertisers” as befits our need for national importance.

MAGAZINES: (*Holiday, Time, Sports Illustrated, New York*)
Purpose: Continuation of our 21 major market brand image
Recommended Usage: 18 insertions, 4 color pages
(Holiday). **Reason:** This is our most direct approach to our
 prospects—these busy people must be constantly re-
 minded. Where better than in their favorite magazines?
RADIO NETWORK: **Purpose:** 1. Continuation of audio
 building started in the 21 major markets. 2. Expansion
 of affordable national continuity medium. **Recommended Usage:**
 Programs and/or participations every week—using each of
 the major networks for 3 to 5 weeks at a time (for esti-
 mating purposes we have figured 15 minutes 5 times weekly).
Reason: This provides persistent audio presentation of our
 message in the 200-plus local markets covered by the networks.
 Studies show that 5 shows weekly of the type recommended
 can generate an average of two impressions weekly in 2,500,000
 homes—5,000,000 homes in four weeks with a 5.4 turnover.
 This is a nice combination of large audience, good frequency,
 and sponsor identification. The pattern of sponsorship which is
 recommended combines opportunity for association of Matadors
 with a number of programs at a cost-per-thousand home impres-
 sion which will never top \$1.25 and will, during many weeks,
 be far below that figure. The change in networks provides
 opportunity for broadened exposure of our advertising. Eight
 weeks of TV Spot, 21 markets, scheduled in two flights of four
 spots each depending on season.

How the Proposed Campaign Answers Our Questions
 Which combination will best suit our pocketbook and our
 objectives for the introductory period?—for the long pull?
 Ours is an ambitious plan. In the 17-week introduction
 period we will have invested 29% of our total budget. In
 the remaining 35 weeks we have earmarked 45%—and we
 have set aside a reserve for “putting out fires.” Among the
 myriad combinations considered there was no other one
 which permitted so exciting an introductory campaign plus
 a sustained effort on our national advertising.

Reserve is required for possible future needs
 However we anticipate four needs for ad dollars which
 cannot be precisely defined in advance: a) Additional funds
 in markets where sales gain unexpected momentum beyond
 the 20% filter share; b) additional funds where competition
 warrants; c) extension of advertising into areas contiguous
 to our 21 prime markets; d) short-term local drives at the
 start of national advertising to be tailor-made to local needs.
 And this is why we have reserved 26% of our budget for
 a modest production reserve and a robust “a-b-c-d” reserve.

How long should the introductory period be?
 This is a value judgment based on experience with other
 introductory campaigns. Our feeling is that 13 weeks is
 somewhat too short for so broadly gauged an assignment
 and that 17 is more to the point.

Where should we run our introductory-local campaigns?
 In the 21 top Nielsen market areas there are 36.5% of
 the total U.S. families and, through their TV facilities, al-
 most 60% of the total U.S. TV homes; since TV is our key
 “action” medium this concentration is important (the next
 15 markets would add impressively to our costs but would
 represent only about 10% of the total U.S. families).
 In terms of covering food and drug sales the TV stations
 in these markets do an impressive coverage job beyond the

metropolitan area. There are nine important markets which
 can add contiguous and cumulative coverage—when we
 elect to expand local coverage (during the second or “na-
 tional” stage).

4. Should we run only national advertising after the intro-
 ductory period?

60% of the television audience is available in our basic
 21 markets. These are the markets of greatest competition
 for attention. Our 17-week introductory campaign should
 be reinforced with additional television flights.

5. How can we run just enough advertising?

There is no firm answer but the objective is a worthwhile
 one. To recapitulate, we will have distributed our “set”
 budget as follows: 37% local advertising dollars dedicated
 especially to 21 areas with 36.5% of U.S. families; 63%
 national advertising (including, of course, about 21% which
 apply against the 21 primary markets); 29% introductory
 in 21 primary markets; 71% during last 35 weeks.

6. How close can we come to a formula matching ad dollars
 to Matadors’ sales potential?

We do not expect to achieve a formula until after at least
 26 weeks of national advertising. By that time, we should
 be in a position to move in the direction of network television
 which should then be more “affordable” and a combination
 for future years of network TV, national magazines and
 Sunday supplements, spot TV & radio, other local media
 as required. These would be roughly in the relationship of
 50%—20%—20%—10%—respectively.

Budget		
	<u>Introduction</u>	<u>National (and last 35 weeks)</u>
Outdoor—	5672,270	Magazine—\$1,829,079
Newspaper—	329,375	Network Radio— 762,265
Television—	595,268	TV Spot— 595,268
Spot Radio—	437,440	
	52,034,353	53,186,612
	Introduction—\$2,034,353	
	National and last 35 weeks—\$3,186,612	
	\$5,220,965	
Production & Rate Increases		
and “Uncommitted Reserve”—	\$1,779,035	
	TOTAL—\$7,000,000	

7. What is our long range advertising pace?
 Since advertising is so potent a selling tool in the cigarette
 industry, we would optimistically set targets of 30¢ per
 thousand cigarettes sold for the second and third years of
 selling (although this is basically the manufacturer’s deci-
 sion to make).

G. MAXWELL ULE
 Senior vice president
 KENYON & ECKHARDT, INC.

Our goal is to capture 8 per cent of the total cigarette
 market.

a) Sputnik Cigarettes appeal to *all* smokers—not to pres-
 ent filter smokers alone.

b) In the continuously expanding filter market, 20 per
 cent of this market is not a fixed goal.

1. To achieve our sales goal, our aim is to get 10 million
 of the nation’s 50 million smokers to try Sputnik Ciga- ▶

THREE MEDIA PLANS FOR A NEW CIGARETTE *Continued*

rettes—from which 4 million will become regular Sputnik smokers. This is based on our general experience of the relationship between experimental buyers and regular customers.

2. To achieve our sales goal, a level of product awareness of 80 per cent must be attained by the advertising input, figured cumulatively by the end of the fiscal year. That is, 80 per cent of the prospects must become well enough aware of the brand by the end of the year to recall the brand unaided. Based upon our experience in other fields, it is estimated that this cumulative awareness by the end of the year will produce enough experimental buyers to deliver a market share equal to 8 per cent of the total market (or 20 per cent of the expanding filter-tip market).

Media Strategy

Our media strategy will be based solely upon marketing objectives and estimated communication needs to meet these marketing objectives. We cannot, in this case, take into consideration the earlier tests of media strategy and results because of lack of test market data.

Found given market statistics inadequate

For practical working purposes the marketing statistics presented to us were completely inadequate since our real need was a detailed report on the test market results. Since the test market results and the projected advertising commitments in the original facts presented to us utterly failed to make their relationship clearly shown, we must make our own assumptions on the advertising communication goals which must be established as part of the total marketing unit reached to meet the sales objectives.

What we particularly missed was a clear-cut and specific report on the relationship between test market advertising impact and sales results. Without this, the market facts presented are practically meaningless.

Product Introduction

This should be accomplished through use of national media—with local media to support and intensify effort.

Since the product can be introduced nationally because of client resources, distribution, know-how, use of local media alone for the first 13 weeks would be inefficient, and therefore, unnecessarily restrictive to efficient marketing.

Communication Goals—Introductory Year

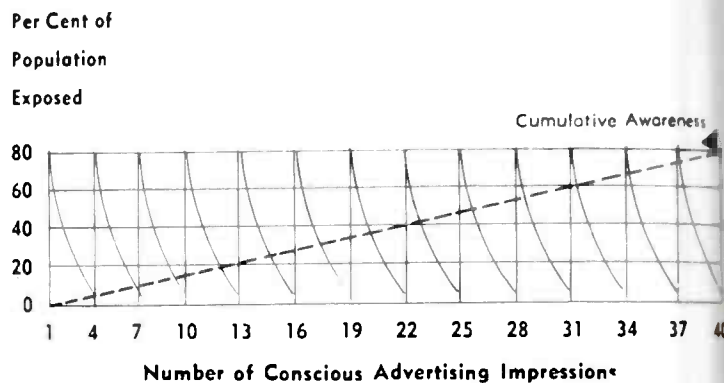
To achieve our marketing sales objectives, we should attempt to reach 80 per cent of U.S. households (a household unit consists of at least one adult male and one adult female) with an average of 40 conscious advertising impressions per household reached during the introductory year. If we multiply our coverage objective (80 per cent) by our frequency objective, our communication objective for the first year should be equal nationally to delivering the equivalent of 3,200 rating points of conscious advertising impressions.

a) The coverage goal will remain level throughout the year, since we must perform a threefold process—communicate to many people (80 per cent), build a brand awareness (unaided) by the end of the year among this group, to produce enough trial buyers, who after typical customer loss will still produce regular customers equal to 8 per cent of all smokers.

b) Frequency of impression will be intensified during the first 13 weeks of the introduction with an average of 10 conscious advertising impressions as the goal during this quarter. An average of 8 conscious advertising impressions per quarter against each household reached is our goal during the remaining 39 weeks.

Each impression has the estimated net effect of creating an unaided brand awareness of 2 per cent among the households reached. Forty impressions will create 80 per cent awareness among the 80 per cent of U.S. households we reach.

THEORETICAL GROWTH IN LEVEL OF PRODUCT AWARENESS



What requirements should media fill to meet marketing objectives and product demands?

The selected media mix should be able:

1. To provide broad coverage—to meet 80 per cent coverage goal.
2. To build balanced frequency of impression against the coverage area—to achieve desired level of awareness, as opposed to highly varied or uneven coverage.
3. To provide visualization—for product identification and maximum reinforcement of the product story or image desired.
4. To provide color—to reinforce package identification.
5. To emphasize metropolitan area coverage—to pinpoint best prospects for product.
6. To achieve an efficient cost-per-thousand conscious advertising impression.

Media should also be able to emphasize coverage and frequency against men, who are by far our most numerous and best prospects. In most instances, however, those mass media which reach men and women in combination are as efficient as the selective media. These mass media can also be used selectively—for example, a network television Western will provide an extra bonus male audience but also deliver a sizable female audience.

Media Selection

TELEVISION NETWORK SPOT (full year): With maximum cost efficiency, a combination of network and spot television will meet all media requirements (excepting color). This medium will provide greatest impact at lowest cost for the product. *Television should be primary medium.*

SUNDAY SUPPLEMENTS (full year): Sunday supplement—while less efficient than television—have a lower unit cost than do magazines, and can provide the necessary “color plus

Thaddeus sees **Red**

and covers the 11th largest TV market with one station!

Rhode Island Red impresses on time buyer Thaddeus O. Thistlethwaite the fact that WJAR-TV's primary coverage area includes, not just Providence but all southeastern New England, including Boston, Fall River, New Bedford, Worcester! Call your Petry man and let him show you just how much extra coverage you get with WJAR-TV in the Providence market!



In the Providence market . . .

WJAR-TV

*is cock-of-the-walk
in station coverage!*

CHANNEL 10 • PROVIDENCE, R.I. • NBC•ABC • REPRESENTED BY EDWARD PETRY & CO., INC.

MEDIA EVALUATION—HOW DO THE MEDIA RANK?
Media Requirements to Meet Marketing Objectives and Product Demands

Media	Coverage High Cumulative Audience)	Frequency (Balanced Frequency Against Coverage Area)	Visualization	Color	Metropolitan Area Daminance	Efficient Cost-Per-Thousand
Network Television	Yes	No	Yes	No	Yes	Yes
Spot Television	Yes	Yes	Yes	No	Yes	Yes
Network Radio	No	No	No	No	No	Yes
Spot Radio	No	No	No	No	No	Yes
Magazines						
Mass Weeklies	Yes	No	Yes	Yes	Yes	No
Mass Monthlies (Readers' Digest & Coronet)	Yes	No	Yes	Yes	No	No
Men's Magazines (Argosy & True)	No	No	Yes	Yes	No	No
News Weeklies	No	No	Yes	Yes	Yes	No
National & Local Sunday Supplements	Yes	Yes	Yes	Yes	Yes	No
Daily Newspapers	Yes	Yes	Yes	Yes/No	Yes	No

for reinforcing package identification. They meet all media requirements, and are significantly effective in providing concentration of coverage in metropolitan areas, although they do it at a higher cost than television.

NEWSPAPERS (introduction): Newspaper's high unit cost make the medium an inefficient selection for year-round advertising. Since they meet all other media requirements and have the additional plus of "news" value, daily newspapers should be used for introductory impact and to provide some of the flexibility needed for introduction.

SPOT RADIO (introduction): Spot radio's low unit cost makes it an advantageous buy during early introduction weeks. Although lacking "visualization" properties, radio can quickly build brand home identification among small minorities of prospects.

The basis for the media plan should be the use of a one-minute participation in each of three network television programs per week.

1. The programs selected should be of differing entertainment appeals: a) The 3 programs in combination to provide a minimum weekly cumulative coverage of 50 per cent of television homes; b) The 3 programs in combination to reach 80 per cent of all TV homes in a 4-week period, with duplication as evenly spread as is possible to buy based upon Nielsen analysis.

2. The programs should be telecast during the Class A hours from 8:30 p.m.-10:30 p.m. to take advantage of peak sets-in-use levels and to minimize the children's audience.

Local TV spots should also be dispersed among different program types, but be confined to the 8:30 p.m.-10:30 p.m. hours.

Proposed Media Schedule and Budget

The annual advertising budget for Sputnik Cigarettes is based upon the achievement of 3,200 conscious advertising rating points during the introductory year. At present media rates, the proposed schedule will require an annual advertising expenditure of over \$10 million. If the budget were limited to \$7 million, our communication goals would necessarily be reduced. This would place the achievement of the product's marketing goals in doubt.

PROPOSED MEDIA SCHEDULE

Medium	Schedule	Conscious Rating Points Per Schedule	Cost of Advertising Per Schedule (000's)
1st 13 Weeks:			
Goal 1,280 Conscious Advertising Rating Points			
Network Television	39 commercial minutes	417.3	\$1,170
Spot Television	35 Class A spots	178.5	616
Sunday Supplements	6 4-Color insertions	149.4	822
Newspapers	4 ROP color insertions (1,500 line average)	134.4	740
Spot Radio	50 spots weekly—8 weeks	400.0	720
Total		1,279.6	\$4,068
Subsequent 13-Week Cycles:			
Goal 640 Conscious Advertising Rating Points			
Network Television	39 commercial minutes	417.3	\$1,170
Spot Television	24 Class A spots	122.4	422
Sunday Supplements	4 4-Color insertions	99.6	548
Total		639.3	\$2,140
39-Week Total		1,917.9	\$6,420
Annual—52 Weeks—			
Goal 3,200 Conscious Advertising Rating Points		3,197.5	\$10,488

The media schedule has been set up to minimize the spread in frequency per home reached. As noted previously, the network television schedule, which is the foundation of our media plan, has been planned so that there will be minimum

ANNUAL DISTRIBUTION OF CONSCIOUS ADVERTISING IMPRESSIONS BY FREQUENCY QUARTILES

	Recommended Schedule	Average Frequency Per Home Reached	Average Frequency Per Home Reached
	Cumulative Coverage	Average Frequency Per Home Reached	Average Frequency Per Home Reached
Total or Average	80%	40.0	40.0
Per Cent Homes reached: Distribution			
Most frequently	25%	20%	55.0
Next most frequently	25	20	45.0
Next most frequently	25	20	35.0
Least frequently	25	20	25.0

MEDIA COST ANALYSIS

Medium	Advertisement Size	Coverage or Circulation (000's)	Cost	Average* Noting	No. of Impressions Per Ad Unit	Cost-Per-Thousand Impressions	Rating Points Per Ad Unit
Newspapers	1,500 li-B&W	39,000	\$157,000	33%	12,900	\$12.17	25.8%
	1,500 li-Color (or B&W)	39,000	185,000	43	16,800	11.01	33.6
Network Television	1 comm'l. min. Class A	8,000	\$ 30,000	66 2/3%	5,330	\$ 5.63	10.7%
Spot Television	1 comm'l. min. or 20 sec. Class A or AA	7,600	\$ 17,600	33 1/3%	2,530	\$ 6.94	5.1%
Radio	1 comm'l. min. Early AM	1,570	\$ 1,800	33 1/3%	520	\$ 3.45	1.0%
Magazines	1 Page 4 Color						
	Life (13 x)	10,300	38,300	25%	2,580	\$14.84	5.2%
	Look (13 x)	9,200	31,105	25	2,300	13.52	4.6
Reader's Digest	(6 x)	12,000	37,050	25	3,000	12.35	6.0
Sunday Supplements	1 Page 4 Color						
This Week		41,460	\$137,080	30%	12,440	\$11.02	24.9%
American Weekly							
Parade							
1st 3 Markets							
27 Independents							

Stech Norms and Kenyon & Eckhart Research.

publication between network programs to balance frequency of impression per home reached.

Our total schedule, therefore, will show a maximum spread of about 2 to 1 (55.0-25.0 impressions per home reached) between the most heavily and the lightest exposed quartile homes. In contrast, heavily duplicated network television programs would achieve the same cumulative reach but would distribute impressions at about a 7 to 1 ratio between the heaviest and lightest exposed quartile homes.

Metropolitan Area Emphasis

The basic "full year" media of television and Sunday newspaper supplements provide the necessary effective coverage of metropolitan areas (Nielsen A and B counties). The use of these media will have the effect of providing greater cumulative coverage and heavier frequency of conscious advertising impression in metropolitan areas.

In terms of Sputnik's marketing objectives and sales goals, this metropolitan area emphasis is highly advantageous during its initial advertising year, since these areas account for a greater concentration of smokers as well as a heavier preponderance of experimental buyers.

ANNUAL DISTRIBUTION OF CONSCIOUS ADVERTISING IMPRESSIONS

BY NIELSEN COUNTY SIZE CLASSIFICATION

Nielsen County-Size Classification	A and B	C and D	Total or Average
Distribution U.S. Population	64%	36%	100%
Distribution of Cumulative Audience:			
% Distribution of U.S.	70%	30%	100%
% of U.S.	56%	24%	80%
Cumulative Coverage (Penetration)	87.5%	66.7%	80%
Average Frequency of Impressions	42.1%	35.0%	40%

Levels of Growth in Brand Penetration and Acceptance

The media schedule has been planned to achieve an 8 per cent share of the total cigarette market by the end of the introductory year—this level to be achieved through the 20 per cent of the market who will sample the product.

Anticipated levels of sampling at the end of the first quarter, therefore, should be about 10 per cent of the market, with 15 per cent by the end of the second quarter. A continuing program of consumer research will check the levels of sampling penetration.

Should the product's growth proceed at a faster rate than anticipated (e.g., 14 per cent at end of first quarter; 18 per cent at end of second), a reduction in advertising intensity could take place after the first quarter, with a concurrent reduction in budget from \$10.5 million to about \$8.1 million. Required conscious advertising rating points could then be reduced from 3,200 to about 2,500.

ALTERNATIVE SCHEDULE—3 POST-INTRODUCTORY QUARTERS WITH ACCELERATED SALES GROWTH

Medium	Schedule	Conscious Rating Points Per Schedule	Cost of Advertising Per Schedule (000's)
1st 13 Weeks (Totals)		1,279.6	\$4,068
Subsequent 13-Week Cycles			
Network Television	26 commercial minutes	278.2	\$780
Spot Television	24 Class A spots	81.6	281
Sunday Supplements	2 4-color insertions	49.8	274
Subsequent 13-Week Total		409.6	\$1,335
39 Week Total		1,228.8	\$4,005
Annual Total		2,508.4	\$8,073

Review and evaluation of preceding presentations by:

RALPH ROBERTSON

Vice president and marketing director, GEYER ADVERTISING, INC.

I should like to point out that one of the inadequacies of all three market plans which the Workshop Planning Committee recognized was an evaluation of the creative presentation of copy story as it would normally be developed for each medium. We do not think there could be any argument that the creative approach has a great bearing on the media selection. As a rule, a test city operation will uncover some indication that:

- a) You have a red-hot radio jingle that should be given

every opportunity to work for you or b) you have an unusually good demonstration gimmick that will click with the public if used on television or c) that the whole story can be reduced to seven words of copy, making the use of IDs or outdoor posters especially effective.

We feel that this kind of information should be given major consideration in planning a media program. In other words, close coordination of the creative department's work and the media department's planning is essential.

In order to get the three plans into proper perspective, let's first take a look at the total sums of money allocated in each plan—after deducting reserves for production and unforeseen local situations.

The money allocated for communication varies tremendously:

Plan	Budget
Boulware's	\$ 6,795,000
McEvoy's	5,220,965
Ule's	10,488,000

Max Ule made a very forceful presentation of the reasons why he felt that the \$7,000,000 budget was completely inadequate for the job to be done; and basically, we agree that one of the responsibilities of a media planner is the extremely difficult one of telling a client that the budget is inadequate.

However, I am afraid that most of us have not always been successful in getting a desirable increase—so while we take our hats off to you for the excellent plan presented, we find it difficult to judge it in relation to the other two plans. Mr. Boulware and Mr. McEvoy undoubtedly would have made changes in their plans if they had been working with \$10,488,000 for communications.

Bob and Mac both accepted the \$7,000,000 budget, even though they, too, pointed out that it was inadequate to accomplish the sales objective assigned in the marketing plan.

Suggests a larger reserve for unforeseen contingencies

And yet, there is a difference of more than one-and-a-half million dollars in the sums of money they actually allocated for communications. In the review board's judgment, Bob should have provided a bigger reserve for production and a reserve for unforeseen contingencies, rather than depending on a wishful hope that increased sales would provide additional funds for the use of transit advertising and outdoor media under special marketing conditions.

On the other hand, the review board feels that Mr. McEvoy's reserve for unforeseen local situations was too generous, because money that is not put to work cannot create sales . . . and we all agree, I am sure, that the function of advertising is to create sales.

The introductory periods and budgets also vary:

Plan	Period	Budget	% of Total
Boulware's	13 weeks.....	\$2,473,000.....	36%
McEvoy's	17 weeks.....	2,034,000.....	39%
Ule's	13 weeks.....	4,068,000*	39%

* 58% of \$7,000,000 budget

In this set of figures we see a much closer correlation between the three plans if we just look at the percentage figures on the right indicating the sums allocated for the introductory period.

However, even here we see that Mr. McEvoy considered it would take 17 weeks of introductory work in only the 21 top markets before going national . . . while the other two plans provide for the use of national media from the start. The review board feels that 17 weeks is longer than necessary for the introductory period.

The number of different media used is interesting:

Plan	R.O.P.		Sunday		Radio		TV	
	Maga- zine	News- paper	Out- door	Supple- ment	Net.	Spot	Net.	Spot
Boulware's				X	X		X	
McEvoy's	X	X	X		X	X	X	X
Ule's		X		X		X	X	X

This chart is of great interest because it graphically portrays the number of different media employed in each plan. There are many exponents of the theory that domination of at least one medium is extremely desirable in the introduction of a new brand. Yet, none of the three men chose to concentrate all their efforts, even for a limited period of time, in any one medium; and they, of course, presented very valid reasons for their decisions.

However, in the opinion of the review board, one of the factors favoring Mr. Boulware's plan is his concentration in only three media, even though this meant the sacrifice of the highly desirable impact of run-of-paper newspaper space—the "news" medium—for the introduction of a new brand.

All the three plans include TV spots:

Plan	Budget	% of Total
Boulware's	\$4,331,353.....	63.7%
McEvoy's	1,190,536.....	22.8%
Ule's	1,882,000.....	17.9%

This is an interesting chart because when we consider network and spot TV separately, spot TV is the only medium included in all three plans. Here again, we see evidence of Mr. Boulware's concentrated fire power with about 65% of his budget devoted to TV spots.

One plan makes network TV the major medium:

Plan	Spot	Network	Total	
			TV Budget	% of Total
Boulware's ..	\$4,331,353.....	—.....	\$4,331,353.....	63.7%
McEvoy's ...	1,190,536.....	—.....	1,190,536.....	22.8%
Ule's	1,882,000.....	\$4,680,000..	6,562,000.....	62.6%

When you combine network and spot TV—and it is our opinion that this is the proper way to compare the plans—Mr. Ule's plan also shows a heavy concentration in TV, with about 63% of his budget in this medium.

All three plans include the use of radio:

Plan	RADIO BUDGET			% of Total
	Spot	Network	Combined	
Boulware's	—.....	\$525,000.....	\$525,000.....	7.7%
McEvoy's ..	\$438,000..	762,000.....	1,200,000.....	23.0%
Ule's	720,000.....	—.....	720,000.....	6.9%

It is interesting that all three plans include the use of radio with one using network exclusively, one using spot exclusively and Mr. McEvoy using both, with about 23% of his budget in radio. Radio can be an extremely effective low-cost medium and possibly Mr. McEvoy has assumed that his



WFBG-TV is dominant in 15 Central Pennsylvania counties—the only area where it competes alone for the audience with the Johnstown station. Proof from Central Pennsylvania Trendex—the first complete rating study ever made in the area: WFBG-TV delivers 16.7% MORE audience, Monday-Friday. Only CBS station covering the area from Pittsburgh to Harrisburg, WFBG-TV also carries the best of ABC including "American Bandstand," the nation's number ONE daytime TV program. Call Blair-TV today for rates and availabilities.

Sources: Trendex, December 1957/15-County Central Pennsylvania Trendex, November 1957

A TRIANGLE STATION

WFBG-TV

ALTOONA-JOHNSTOWN, PA.

Channel 10

ABC-TV • CBS-TV

Represented by BLAIR-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WBNF-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.
WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

Interview: Douglas Burch

Leo Burnett Media Supervisor, Douglas Burch, tells why he selects WLW Radio and TV Stations for PURE OIL



"WLW Radio-TV Stations are famous for extending broadcasting's most 'Royal Welcome Service'."



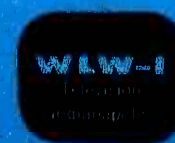
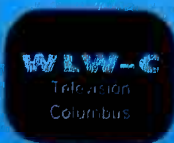
"They give advertisers a tankful of powerful promotion coming and going."

"Another good reason why for PURE, we're SURE with WLW Radio and Television Stations!"



"Yes, behind the scene and on the air—the Crosley Group drive home the business."

Call your WLW Stations Representative . . . you'll be glad you did!



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles, San Francisco, Detroit; Bomar Lawrence & Associates, Inc.: Atlanta, Dallas Crosley Broadcasting Corporation, a division of **AVECO**

ple would have developed an unusually effective radio commercial during the test city period.

However, I, for one, would be reluctant to allocate 23% of a budget for the first year's advertising of a new cigarette across both the commercials and the medium had proved their battle worthiness during a test city operation.

The use of national print media is varied:

NATIONAL PRINT MEDIA BUDGET

Plan	Sunday		R.O.P.		% of Total (000)
	Magazines (000)	Supplement (000)	News-paper (000)	Com-bined (000)	
Boulware's	\$1,939	—	—	\$1,939	28.5%
McEvoy's	\$1,829	—	\$329	2,158	41.3
Ule's	—	2,466	740	3,206	30.6

This chart shows the varied use of print media in the three plans. Mr. McEvoy's plan is the only one that included general magazines; and the effectiveness of his plan after the introductory 17-weeks' period is largely dependent upon magazine and network radio, with the use of TV spots limited to only eight weeks out of the last 35 weeks of the year.

Incidentally, the use of TV spots on an in-and-out basis undoubtedly gives greater impact during the concentration periods. However, there is a strong question in the mind of the review board as to whether the momentum obtained during this concentration period can be maintained with only magazines and network radio during intervals of several weeks in such a highly competitive market as the cigarette market where most brands fight tooth and nail the year around.

Outdoor posters were included in only one plan:

Mr. McEvoy's plan provides for three #200 showing of outdoor posters in 21 top markets during the introductory period.

Outdoor Space Budget	\$672,000
Percent of Total Budget	12.9%

The use of #200 showings by Mr. McEvoy in the 21 top markets certainly demonstrates Mac's belief that "you do not send a boy out to do a man's job." His bold use of posters certainly fits the second of his ground rules which was "be important when and where you can."

Here is the share of budget allocated for each medium:

Plan	Magazine	R.O.P.		Sunday Supplement
		Newspaper	Outdoor	
Boulware's	—	—	—	29%
McEvoy's	35%	6%	13%	—
Ule's	—	7%	—	24%

Plan	Radio		TV	
	Net.	Spot	Net.	Spot
Boulware's	8%	—	—	63%
McEvoy's	15%	8%	—	23%
Ule's	—	7%	44%	18%

Disregarding the dollars involved because the amount of money our planners worked with varied so greatly, I believe this chart emphasizes even more the greater concentration represented by Mr. Boulware's and Mr. Ule's plans.

Mr. Boulware allocated 92% of his budget to two media and Mr. Ule allocated 86% of his budget to the same two media when you consider network and TV spots together.

Assuming that the larger budget recommended by Mr. Ule could be secured, I am sure that even Mr. Boulware and Mr. McEvoy would agree with the review board that Mr. Ule's plan has a lot of merit.

It hits the big cities and the younger people hard, and a strong effort is maintained throughout the year. However, the proposed use of one-minute commercials on each of three different evening television shows presents a buying problem that it would be difficult for any of the large tobacco companies to meet.

I do not believe that Procter and Gamble schedules commercials for Tide and Cheer on the same programs and I, for one, would not like to schedule commercials for a new brand of cigarettes on the same show with the commercials for an established brand.

Using over half the budget too early would be a mistake

So far, I have purposely ignored Mr. Ule's alternative plan. In the opinion of the review board the alternate plan, which puts more than half of the budget in the first quarter, would be hard to support. If the product's growth in the first quarter should proceed at a faster rate than anticipated, we believe a reduction in advertising would be a grave error.

When you get a brand rolling, that is the time to turn on the heat even more, in our judgment, and keep the pressure up until you determine the maximum potential for the product.

I would like to point out that the bulk of Bob Boulware's spot TV money was allocated to early evening and late evening time periods.

In the judgment of the review board, more of his effort should have been allocated to the peak evening listening periods in order to get the broadest possible coverage in a minimum period of time.

In addition to greater concentration in fewer media, both Mr. Boulware and Mr. Ule placed maximum emphasis on big cities and younger people through their use of evening television and Sunday supplements.

These two plans also fit most of the other market characteristics outlined by Mr. Porter. They cover both men and women; all geographic regions, but with somewhat less pressure in the South where a smaller percentage of women are regular smokers; and the pressure by income groups fits the market quite well. Mr. McEvoy's heavy reliance on magazines and network radio for national advertising would leave his brand vulnerable in the big cities, in our judgment.

Mr. McEvoy is to be commended for the imaginative way he employed "shock treatments" for maximum impact with a smaller amount of money. Certainly, during his concentrations, his heavy artillery would be felt and it would be difficult for any smoker to fail to hear about his brand. However, I believe that most of you would agree that in this battle, sustained fire-power is vital.

Reprints of TELEVISION MAGAZINE Special Report No. 17 are available at 25c each. Bulk rates on request.

WATCH
OUR
SMOKE!



THE SILENT SERVICE, our submarine series, has made such a whale of a splash that 39 additional half-hours are already on the ways.

BOOTS AND SADDLES—The Story of the Fifth Cavalry, our U. S. Army-Arizona Frontier series, is riding high.

And now we're going places by rail—with UNION PACIFIC, our new Engines-and-Injuns series about the railroad's dramatic push through the West. You *know* it's on the right track!

CNP

NBC TELEVISION FILMS—A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

Read this one!

JE, ↓

ROCKLIN IRVING AND ASSOCIATES

television and radio advertising | 32 west randolph street, chicago 1, randolph 6-2324

November 15, 1957

Mr. Jack Eigen
Station WMAQ
Merchandise Mart Plaza
Chicago, 54, Illinois

Dear Jack:

Now it can be told! After twelve months of continuous advertising on your program, only one word can appropriately tell the story - "Magnifique."

Yes, the Jack Eigen Show has proven to our organization, that results can be obtained consistently month in and month out.

At the present time, we have seven accounts participating, and I am happy to inform you ALL SEVEN ARE HAPPY, SATISFIED CLIENTS. Your program now is a must in any advertiser's budget.

Our entire sales force has been instructed that a part of every budget must go to the Jack Eigen Show. We have a term for it and it is appropriately called "Insurance."

There is no doubt about it. The success enjoyed by our accounts is due to your wonderful co-operation. We want you to know that we sincerely appreciate your efforts.

With best personal regards, I remain,

Sincerely,

ROCKLIN IRVING AND ASSOCIATES

Irving Rocklin
Irving Rocklin

SUCCESS STORIES
WMAQ
NBC RADIO CHICAGO
SOLD BY  SPOT SALES



Ford's Network Gamble

A major pioneering effort, the "Ford Road Show" on CBS demonstrates how network radio can achieve high circulation and cost efficiency in the light of current listening patterns

Historically, the *Ford Road Show* will probably be known as the first large-scale advertiser effort to put into practice on a network level the new thinking and experience that marked radio's efforts to adjust to the media conditions of a TV-dominated period. Its purchase was the biggest single radio event of 1957.

To see its real significance, it is necessary to recall how very recently radio appeared in the has-been category to many within the industry who were hypnotized by the younger TV. Norman H. Strouse, president of J. Walter Thompson, Ford's agency, points to the growing TV budgets as the primary source of radio's earlier difficulties, since the radio allocation was usually the first place where cuts were made.

Radio moved quickly to adjust to new conditions

"It was a real challenge to radio's survival," says Strouse. "And it is a tribute to those responsible for the medium that it moved so rapidly to adjust to the new conditions. Basically, this adjustment took two forms: a lowering of costs, and a changing character of programming centering on the things that people would not flock to TV for—music and news. Radio began to win a new place in the home on the new basis, and there was the beginning of a new kind of interest in the medium."

And in answer to those who were charging that the networks were moribund and fated to disappear, the Ford purchase came as proof that it was still possible to use network

radio with flare and imagination, with color and excitement. That it has been a shot-in-the-arm for the networks in general is quite evident by this time.

One of the evidences of network strength came in the form of the clearances CBS was able to deliver. The challenge facing the network was to deliver a large number of station time periods. This presented a particularly serious problem in the early morning and late afternoon, considered by the stations as their most valuable commercial time. Yet CBS, in this hitherto exclusive station preserve, could obtain the required clearances.

Perhaps the most impressive aspect of all is the stature which the radio package enjoys within the agency from the standpoint of organization and personnel assigned to it. By the very way J. Walter Thompson handles the *Ford Road Show*, it is testifying to its conviction in the power and importance of network radio in this period.

How has the package paid off?

But after all the significances are drawn, the question arises: Is the package paying off? Is it delivering the listener-ship, is it coming in at a reasonable cost, and is it selling cars?

After approximately half a season of on-the-air testing, it is of course too soon to measure the campaign's commercial effectiveness with any precision. But if early responses from Ford dealers mean anything, the radio campaign appears to be working. It is of no small moment that the dealers can

"Take a new look at radio . . . and bring excitement and freshness to the medium"

IN-HOME AUDIENCE REACHED BY FORD ROAD SHOW

Four Weeks Ending Nov. 9, 1957

	# of Broadcasts	# Commer. Min. Allowed	No. of Different Homes Reached 4 wks (000)	Avg. # B'dcsts Per Home Reached 4 wks	Total B'dcsts Delivered in 4 wks	Total Comm. Min. impressions delivered in 4 weeks (000)
Ford Road Show	104	220.00	13,882	6.3	86,891	155,255
Sunday—12:55-1:00 p.m.*	4	5.00	2,059	1.5	3,143	3,625
Sunday—2:55-3:00 p.m.	4	5.00	1,478	1.5	2,175	2,595
Sunday—4:30-4:35 p.m.	4	5.00	1,372	1.7	2,321	2,720
Sunday—5:55-6:00 p.m.	4	5.00	2,059	1.7	3,482	3,930
Saturday—5:00-5:05 p.m.	4	5.00	2,006	1.2	2,418	2,840
Saturday—5:55-6:00 p.m.	4	5.00	2,217	1.5	3,239	3,745
Mon.-Fri.—7:00-7:05 a.m.	20	25.00	4,592	4.6	20,936	24,225
Mon.-Fri.—8:00-8:05 a.m. News	20	25.00	4,434	4.5	20,115	23,075
Mon.-Fri.—5:05-5:30 p.m. Godfrey	20	80.00	4,434	2.9	12,671	41,520
Mon.-Fri.—7:45-8:00 p.m. Murrow	20	60.00	4,698	3.5	16,391	46,980

* Weekend Mon.-Fri. 7:00-7:05 a.m., Bing Crosby, Rosemary Clooney alternating

Source: A. C. Nielsen

hear the air campaign, either in their own showrooms or in their cars. In the automobile industry, dealer response is considered a sensitive barometer.

As the Nielsen data on this page shows, during the four weeks ending November 9, a total of 104 broadcasts of the *Ford Road Show* delivered 155,255,000 in-home minute commercial impressions to 13,882,000 separate homes. The auto-plus audience may add approximately 27%, or an additional 3,740,000. At this rate, the total circulation being aimed at by Ford appears in line of early realization.

Similarly, while the cost-per-thousand level set as the ultimate target has not been quite reached yet, the present c-p-m figure is close enough to warrant client and agency satisfaction with present progress, while the campaign is building.

The efficiency of the network purchase is one of its most impressive features, so far as Ford is concerned. John Bowers, Car Advertising Manager of the Ford Division, says: "We at Ford are constantly seeking ways of making our advertising dollars go further in all media. This is also true

in radio which has been considered a key medium by us for years. The CBS *Ford Road Show* package, as originally conceived, was designed to recognize changes which have taken place in radio during the past several years and fit our particular requirements to these realistic current conditions. The result would be and has been what we consider to be a more efficient and effective radio buy."

Early publicity about the expected budget has tended to obscure the true value of the buy when measured by the usual c-p-m methods. In any evaluation, it is necessary to take into account that a deal of this scope would almost inevitably create new discount structures, particularly when the client is being asked to make a firm 52-week commitment. Add new discounts to those already available, and it is apparent that at the end of the contract period, Ford will have accumulated enough discounts to amount to substantial savings. These probably come to 30%. Obviously, the actual Ford expenditure will be considerably less than the published \$5 million dollar figure.

THE ASSIGNMENT: A NEW LOOK AT RADIO

While the *Ford Road Show* is the result of the efforts of many people, its originator and guiding spirit is Dan Seymour, vice president in charge of TV and radio for the Thompson agency. In a sense, the campaign now running is a vindication of Seymour's faith in the medium and of the small group in the agency who, like him, were determined that the deal would be realized in practice.

"A handful of us have had a great faith in radio," says Seymour. Like others who had grown up in radio—Seymour was a successful performer, producer and packager of radio programs before he went to Young & Rubicam and then to Thompson in 1955 as broadcast head—he felt that the sound medium was being short-changed as a result of the "bargain-basement treatment" being accorded it in the rush to TV.

The Ford assignment thus came at a time when this group was already convinced that bold new action by advertiser was needed in network radio. "And we were literally given the assignment," says Seymour, "about a year before the buy was finished. The assignment was to take a brand new look at radio, to come up with an answer to the question of what you could do to bring excitement and freshness to the medium. Radio had become a spot carrier. We felt this was not enough. The Thompson company made a complete re-evaluation of the medium." *

* This re-evaluation was published in the June 1957 issue of TELEVISION MAGAZINE under the title *Radio's Changing Patterns*. It is available in reprint at 25¢ per copy.

The entire project is exciting," says Seymour, "because it is a case in which creative judgment came first and then was corroborated by statistics. For example, it stood to reason that there must be a large automobile audience, regardless of whether reliable statistics were readily available, and that while in his car the listener is more disposed to hear a message about an automobile than at other times.

This was a fundamental principle and it had important consequences in the way the final schedule was worked out.

We felt, too, that it was not enough to put on announcements, even if a large circulation was guaranteed. We hoped to obtain a series of outstanding personalities who could be spokesmen for Ford, and in the right atmosphere."

CBS package closest to Ford's requirements

The agency approached the networks for possible buys. NBC had already demonstrated that it was possible to clear station option time periods for five-minute, early-morning newscasts, thus establishing a precedent. But CBS won out because its particular package of personalities and time periods and costs came closest to the Thompson prescription.

However, it was not as simple as all that. For half a year, the job of putting together the package went on daily, amidst many reports within the industry that it was destined to fail because of the difficulty in lining up the promised talent and the initial resistance of many CBS affiliates to clear station time for the network. In time, of course, the talent was signed, and the roster now includes such stars as Bing Crosby, Rose-

mary Clooney, Arthur Godfrey and Edward R. Murrow.

The clearance problem is a story in itself. Dan Seymour tells what happened: "CBS did a great job on clearances, but I can honestly say that we wouldn't have gotten the show on the air without Ruth Jones (associate media director and broadcast and station relations director, at JWT). She knows every station as well as anyone in the business.

"Actually, we all hit the road to sell the package to the stations. I went; so did Ruth Jones, Arthur Porter, v.p. in charge of media, Jim Luce, and others. All in all, about seven or eight of us. We worked on from 75 to 100 stations.

"There was one basic point that we had to get across to station management: When such an important advertiser as Ford undertakes a project the size of *Ford Road Show* it represents a great re-affirmation of the medium. This is important to the entire medium—not just to the network concerned—and therefore important to the individual station."

Clearance target reached in every time period

Even today, there are still rumors current to the effect that the whole project is in trouble because CBS has been unable to deliver the promised clearances in some instances. The record, however, reveals that in every time period, the clearance target has been reached or surpassed. It is understood, incidentally, that CBS negotiated with a number of non-affiliates in markets where no affiliate time was available in order to live up to its commitment. The cost to CBS for these stations was considerable.

THE IMPORTANCE OF CREATIVE FREEDOM

BY NORMAN H. STROUSE
President, J. Walter Thompson

When asked by Ford to come up with a "new and totally different" radio proposal, the agency was faced with an assignment which was most welcome. In all areas of creativity—programming, commercials, media selection—the challenge was given: In order to explore all avenues of ingenuity, forget about practical matters such as availability of time and talent, any established concept of Ford commercials to date, and even consideration of cost. The widest possible range of unfettered thinking was the first thing desired. Once the ideas were forthcoming, elimination of the impractical could always be the next step.

By means of this unlimited thinking a new, creative radio concept was developed—*The Ford Road Show*.

From the many ideas which developed—and none was eliminated because it was outlandish or impractical—a basic belief emerged. It was agreed that a commercial, particularly the Ford sales message, could be most effective in a controlled environment, surrounded by programming which had broad public appeal and which best put the listener in a frame of mind to absorb the commercial message. Within this framework certain requirements were established:

1. Music and news should be our basic program form.
2. Only the *best* names in each field should be employed.
3. We should program at times of peak radio listening, particularly male and in-automobile audiences.
4. We should broadcast seven days a week.
5. We should utilize entertainers who are outstanding personal salesmen.
6. The programs should be tied together by a common title and each show should "crossplug" the entire series.

Next, practicality became a consideration. Each of the insurmountable problems was tackled . . . and made surmountable. Bit by bit, individual time periods and programs, program and commercial formats, and use of Ford's personal salesmen were made a reality with little or no compromise with the original "wild" thinking.

Only by this means of creative freedom could we have developed *The Ford Road Show*, a concept of use of network radio with such great impact that it truly dominates the medium.

With her memory—once over light



From Pomeroy, "PSYCHOLOGY IN ADVERTISING"



ON'T LAST!

Whether you sell her shoe polish or throat lozenges or room deodorants – any product she doesn't use or think of every day – ***strong advertising frequency is the way to insure her memory.*** And CBS Radio daytime drama offers the statistics you need: radio's biggest audiences, high frequency of impression, efficient costs. But more than this, ***CBS Radio delivers a most attentive audience*** (as strikingly revealed by a six-city study of the qualitative differences in listener attitudes toward stations). Here, you talk to millions of your best customers while they really listen! ***CBS RADIO NETWORK***

This is why products like
Shinola
(Best Foods, Inc.),
Candettes
(Chas. Pfizer & Co., Inc.)
and Pine-Sol Room Deodorant
(Dumas Milner Corp.)
are now being sold by
CBS Radio daytime drama.

To capture mass audience, radio must adjust to today's listening habits

THE MEDIA STRATEGY

To understand the media strategy directing the current Ford network radio effort, it is necessary first to see how radio fits in with Ford's overall advertising strategy.

The starting point is the concept of "complementary media," under which Ford tries to achieve total mass coverage through a balance of media.

Television is a primary medium for Ford, though like other auto manufacturers Ford is also heavy in all major media. It must be emphasized that the radio campaign is not designed to stand alone, but to fit into a complex advertising pattern involving all media.

Radio as used by Ford is considered to expand the overall broadcast exposure of the company by delivering both non-TV homes—still 14% of all U.S. homes, the agency estimates, and of especial importance in the South and West—and TV homes during those periods of the day when people listen most to radio.

Radio listening constant throughout year

Furthermore, radio can enhance the television investment by repeating the same advertising themes at a lower c-p-m. This is of particular importance during the summer months when nighttime TV viewing drops, while radio listening levels remain more constant throughout the year.

To the in-home audience should be added the substantial car audience. This adds an estimated average of 27% to Ford's audience.

Since radio is a major source of news, it is especially effective for announcements that are newsy in character, such as new model introductions, performance awards, sales promotions.

It makes possible high frequency of exposure to commercials at low cost. It also offers great flexibility in terms

of permitting varying degrees of advertising pressures in various markets.

Network radio is a highly efficient medium through which to obtain mass coverage and high commercial frequency. Thus, coverage of virtually all Ford dealer points at low cost per-message is obtainable.

Network radio, moreover, allows for complete program identification and the use of star talent as personal salesmen.

New listening patterns require special scheduling

In order to make effective use of radio today, it is necessary to build the schedule to fit in with the new listening patterns that characterize present-day radio. The premise is that the medium programs for the individual rather than the whole family, since it has been replaced by TV as the center of family entertainment. The radio has become a companion during waking hour activities such as doing household chores, reading, driving. As a result, the radio home today is a multi-set home in which the radio set serves an individual, in the kitchen, bedroom, place of work and in the automobile.

The peak periods of radio listening by men today occur during three portions of the daytime: early morning, noon hour, late afternoon, rather than during the evening as was the case a decade ago.

What it all adds up to is basically this: Radio can still deliver a mass audience, but only if used differently from former years. Before TV, you could reach a large audience with a single broadcast. Today you reach a large audience by *accumulation* through a series of broadcasts placed at different times and days which provide heavy frequency of exposure. This is possible because of the decrease in time and program costs.

RADIO SET USAGE IN NINE SELECTED MARKETS¹
IN-HOME, AUTO, AND MEN
 Monday-Friday (Based on Local Time)

¼ hr. beginning:	6 AM	7 AM	8 AM	9 AM	10 AM	11 AM	12 N	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Total Homes Reached																		
Inc. Autos	1041	2922	3264	2632	2791	2469	2486	2036	1873	1813	2092	2318	2126	1592	1093	882	908	710
In Home Only	833	2378	2882	2347	2532	2241	2183	1765	1592	1404	1557	1801	1817	1281	847	726	712	610
Total Men Reached																		
Inc. Autos	*	2119	1370	782	817	723	1066	638	596	688	936	1229	1353	993	701	527	507	410

* Men reached—not available

¹ Selected markets: New York, Chicago, Los Angeles, Detroit, Baltimore, New Orleans, Dayton, Atlanta, Portland, Ore.

Source: A. C. Nielsen

Week's opening and signature:
"There's Nothing Newer in the World."

FORD ROAD SHOW

WEEK OF: NOVEMBER 11, 1957
CATEGORY: NEW FEATURES
NOV 18 1957

DATE	CROSBY	CLOONEY	WORLD NEWS	GODFREY	MURROW
Nov. 11 (Mon.)	Comml: BC-69 Subj: Newest in the World Song: "Do Nothing 'Till You Hear From Me"		Comml: WN-51 Subj: Price & Quality	Comml: GD-41 Subj: Full Line & V-8	Commls: MU-51, 51A Subjs: Ford-Aire; Magic Circle
Nov. 12 (Tues.)		Comml: CL-69 Subj: New V-8 Song: "But Not For Me"	Comml: WN-52 Subj: Ford-Aire	Comml: GD-42 Subj: Styling Ford-Aire	Commls: MU-52, 52A Subjs: New V-8 Cruise-O-Matic
Nov. 13 (Wed.)	Comml: BC-70 Subj: Styling Song: "Tammy"		Comml: WN-53 Subj: V-8	Comml: GD-43 Subj: New V-8 Styling	Commls: MU-53, 53A Subjs: Styling & Ford-Aire; Fine Car & Price
Nov. 14 (Thurs.)		Comml: CL-70 Subj: Fine Car at Half Fine Car Price Song: "Don't Go Away Mad" and "Just You-Just Me"	Comml: WN-54 Subj: Wagons	Comml: GD-44 Subj: Sunliner Magic Circle Steering	Commls: MU-54, 54A Subjs: Ford-Aire; New V-8
Nov. 15 (Fri.)	Comml: BC-77A Subj: Ford-Aire & Low Price Song: "Chances Are"		Comml: WN-55 Subj: Magic Circle Steering	Comml: GD-45 Subj: Wagons	Commls: MU-55, 55A Subjs: New V-8; Ford's 4 Lines
Nov. 16 (Sat.)	Comml: BC-72 (Repeat BC-69) Subj: Newest in the World Song: "Old Cape Cod"	Comml: CL-71 (Repeat CL-69) Subj: New V-8 Song: "Almost Like Being in Love"			
Nov. 17 (Sun.)	Comml: BC-73 Subj: Cruise-O-Matic Song: "How About You?" and "Ain't Misbehavin'" Comml: BC-74 Subj: New V-8 Song: "My How The Time Goes By"	Comml: CL-72 Subj: Styling Song: "Half As Much" Comml: CL-S-18 Subj: 158 Features TUNE: "Love Me To Pieces"			

Production of the commercial schedule for the week of Nov. 11, 1957 used by the copy department of J. Walter Thompson Co.

HOW AGENCY OPERATION HAS BEEN AFFECTED

radio's comeback can be measured by the quality of the agency personnel and talent assigned to a campaign in the medium, then the Thompson setup for this campaign suggests that radio is coming back strong indeed. This handling is a far cry from the step-child treatment given to radio by some agencies in recent years.

The impact of the *Ford Road Show* on the operations of J. Walter Thompson, at least so far as the army of personnel servicing the automobile account is concerned, has paralleled the effect on the industry at large.

Why this should be so is evident from the commercial schedule for the week of November 11, 1957 reproduced above on this page. The number of different commercials scheduled came to 31. Of the total, 12 were individually different advertising commercials! There are, it should be noted, 26 individual network programs involved every single week.

Consider the need to tailor-make jingles on a continuing basis for the distinctive talents of Bing Crosby and Rosemary Clooney, to prepare appropriate material for Arthur Godfrey and George Bryan, spokesman for Ford on the news programs, and the size of the problem becomes apparent.

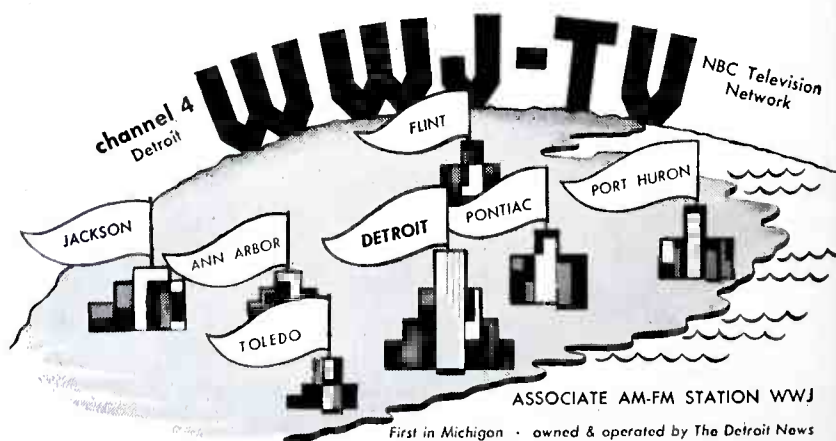
So huge is the sheer commercial traffic that shortly after the project was launched, there were client complaints from Detroit that too much company time was being spent in clearing the commercials. Within the agency, there arose the problem of how to keep track of the flood of commercials during the various stages of development, clearance, production and airing. The agency's ninth floor, which is the domain of the Ford copy group, is the hub of the operation. Early in the campaign, the visitor was aware of harried copywriters and clerical workers learning to adjust from a normally fast-moving operation to the superpace demanded by the nature of the campaign. They had to learn not only how to speed up their creative processes, but also how to organize the routines of traffic and scheduling so as to achieve control and order. Now the harried looks have given way to more conventional expressions of concern, and the whole operation appears to have settled down to a smooth routine.

Color has been brought to play in the solution of the traffic problem. For every stage in the commercial's history, there is a different color of paper used. This allows the staff to tell at a glance whether the commercial in question is one that

SYMBOLS OF BELIEVABILITY



Believable as the trees, the lake, the sky — that is WWJ-TV in Detroit. Here, acknowledged leadership and prestige give every advertiser a priceless advantage, create for every product a cordial acceptance that quickly leads to sales.



ASSOCIATE AM-FM STATION WWJ
First in Michigan • owned & operated by The Detroit News
National Representatives: Peters, Griffin, Woodward, Inc.

in first draft, with the client, okayed for production, in production, and so forth.

Similarly, a notation system or code had to be devised in order to make traffic control and on-the-air scheduling practical. It is used in the reproduced schedule.

Obviously the mechanical problems of handling, important though they may be, pale before the formidable problem of maintaining a high creative standard in the face of volume requirements. Under the best of circumstances, a successful jingle is difficult to accomplish, and weeks may go by before an acceptable version is developed. What then, if you have only the week-end to finish the creative job?

There have even been occasions when the jingle-creators— and other copywriters—have had to deliver overnight. One such occasion arose when the date of the Thunderbird new model announcement was changed. In this instance, the copy team had to rework an entire week's schedule on just a few hours' notice.

Furthermore, because of Ford's advertising approach, there is an endless need for new commercials, although some repeats are used too.

The singing commercials are produced in groups of five at a time, once a month for each performer; these will be aired the following month. Total time elapsing between the original writing and airing is approximately two months.

Always believed radio would come back

Supervising the entire copy project is Ford group head and v.p. Joe Stone, who, incidentally, has been fighting for the cause of radio for years. To him, the present campaign affords a very special satisfaction. "I always believed," he says, "that radio would come back, and strong. I bet on it for the long pull. In fact, I went heavy into radio when everyone else was pulling out."

Stone is the man responsible for the now widespread practice of tying in a commercial with a rising popular song, and riding with it while it enjoys hit status. It was Stone who picked such winners as "Comeona My House," "Standing On the Corner," "Street Where You Live," and "Singing The Blues" and signed them up for Ford. Stone's group made contact with a majority of the most important song publishers and writers in the country for the *Ford Road Show*. He reports that nearly all have made their libraries available for the singing commercials.

There are so many commercials involved that to make reading easier for the performers, \$1,000 worth of special mica-sized typewriters were purchased for use on the commercials written for Crosby, Clooney and Godfrey, according to Stone. And the work of clearing songs for the commercials takes three people to handle.

To Stone, the importance attached to the radio campaign is evident from the fact that as he says, "Thompson hired Carroll Carroll, who wrote the Crosby radio show for 12 years to do the last dialogue editing on all the scripts for Crosby and Clooney.

"The same writing group that turns out the copy for Ford's

major print media does the radio copy. But this does not mean they simply lift themes and copy ideas from print. Not at all. The radio commercials are tackled as completely new creative projects in their own right. Quite often, in fact, the radio commercial leads the way and the print ad follows suit."

Directly under Joe Stone is copy supervisor on the *Ford Road Show* Charles Gardner, who in addition to carrying operational responsibility for commercial copy, is responsible for scheduling the commercials. This can be a complicated job of its own, since the objective is to achieve total coverage of all copy points during any seven-day period, and every time segment.

A separate writer is in charge of each show. The Godfrey commercials—these are usually fact sheets which Godfrey uses as a base for his own working—are written by Helen Leggett; the commercials for Crosby and Clooney by Fred Gwynne; the commercials for the Ed Murrow program by Arnold Grisman; and the *World News* commercials by Gordon Bushell. In addition, there are six other writers.

Production, too, becomes a complex operation, involving both coasts. In Los Angeles, the Crosby-Clooney production is supervised by two Thompson men, Al Scott and Dick McDonough. In New York, William Perry is responsible for the Godfrey commercials, and Carol Lushear for those appearing on the Murrow and *World News* programs. Robert Ebeling is over-all production head.

In addition, three traffic departments, in New York, Detroit and Los Angeles, are steadily employed.

Account men in constant touch with Detroit

With client contact an important aspect of the campaign, particularly because of the continuing need for Detroit okays on copy, the account men are regularly concerned. Head radio-TV rep in Detroit is Don Thorburn. He is assisted on the business and program aspects of the radio campaign by Hap Hazard. Within the Ford organization, copy clearances are handled by Edward Rogers, who heads up radio in the Ford car advertising department, under advertising manager John Bowers.

THE FUTURE

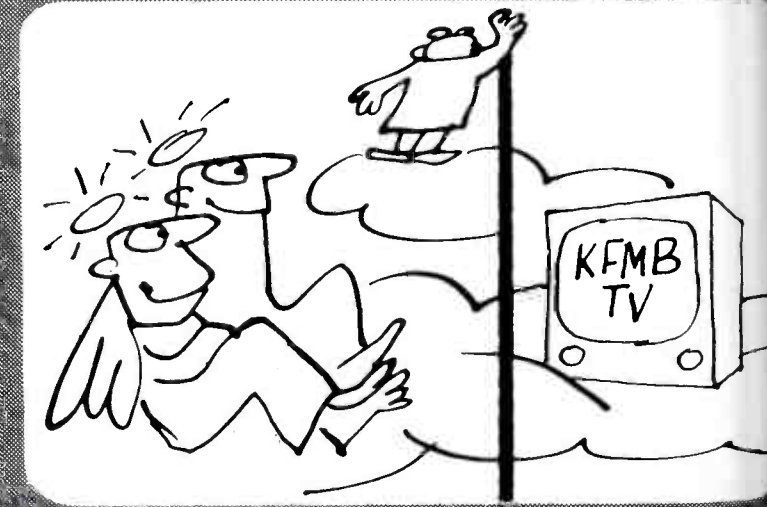
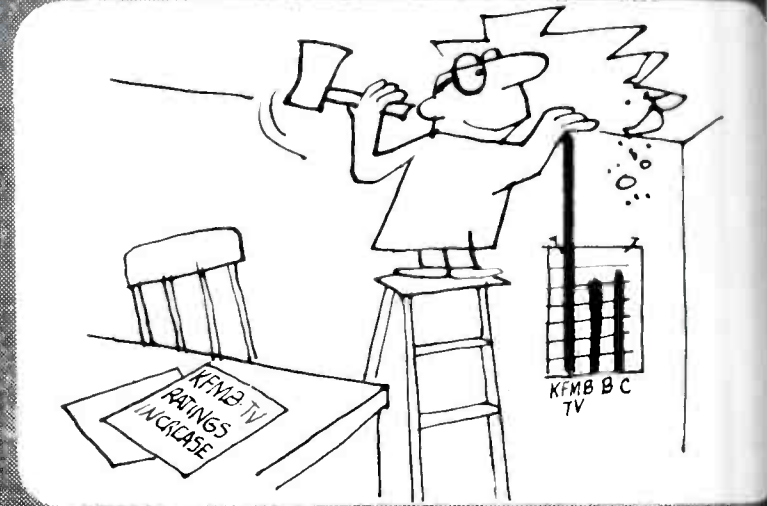
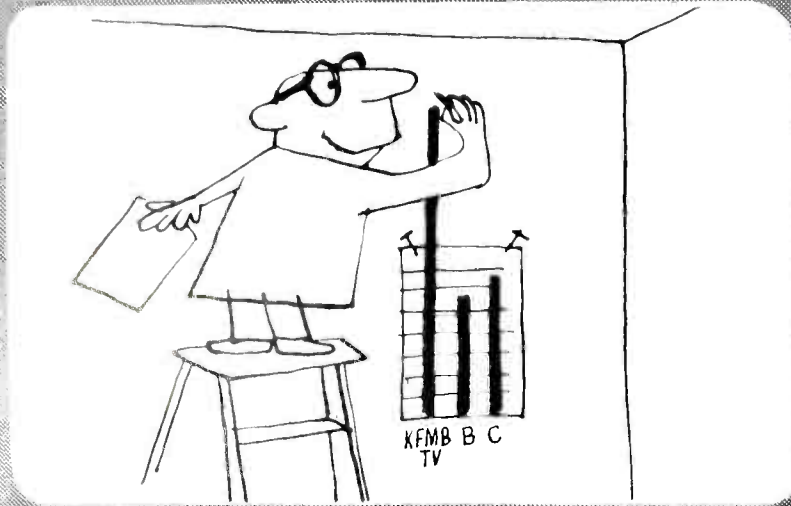
Whether the *Ford Road Show* will have another go-round following the end of its first year on the air is still an open question. At the present time, both client and agency appear to be happy with their property. Dan Seymour, in fact, goes so far as to insist: "In all of our planning, it's the last thing we'd cut!"

At the same time, Seymour comments: "I don't think we've done more than scratch the surface in how to use the medium. This may be the kind of thing radio has needed. Today, it may be a little more exciting than last year. But it's just the beginning of the new thinking. We—all of us in the industry—haven't really met the challenge yet."

END

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

Our ratings are higher in saturated San Diego!



Of the top 25 shows in the skyrocketing San Diego Market, 23 are on KFMB-TV. All of the top 10 shows are on KFMB-TV and 19 of the top 20 are on KFMB-TV. In addition, 81% of all shows on KFMB-TV gained rating points over the previous Nielsen Rating.*

* Nielsen Station Index, Nov., 1957

KFMB TV
WRATHER-ALVAREZ BROADCASTING, INC.
 Represented by **Edward Petry &**
SAN DIEGO
America's more market

RECEIVER CIRCULATION REPORT FOR FEBRUARY

Independent estimates of television set count for all

markets based on our research department's projections for each U.S. county

The count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of the "National Survey of Television Sets in U.S. Households" for June 1955 and March 1956, two reports made by the U.S. Bureau of Census for the Advertising Research Foundation. In addition, counts for the four census regions were adjusted by the August 1955 ARF report.

TELEVISION MAGAZINE recently completed a re-evaluation of the coverage definition of each television market in the country. The backbone of these coverage estimates is TELEVISION MAGAZINE's interpretation of the Nielsen Coverage Service No. 2, where it has been made available. TELEVISION MAGAZINE utilizes a flexible cut-off point of 25% based on weekly viewing factor. (A special report with a full explanation of this plan is available on request.)

In some of the UHF markets it has been impossible to correlate the available data. These markets are being restudied by TELEVISION MAGAZINE's Research Department and new figures will be reported as soon as a sound estimate can be made.

A comparison of the ARF county figures of March 1, 1956, and those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March estimates were based on projections of the previous ARF study of June 1955. This study correlated NBC's and TELEVISION MAGAZINE's estimates with census data to arrive at nationwide county-by-county figures. In order to enable its Research Department to arrive at updated figures for TV markets, TELEVISION MAGAZINE will continue to project the ARF figures on a county-by-county basis every month.

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

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

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

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

KTBC-TV
CHANNEL 7
AUSTIN, TEXAS

Most EFFICIENT TV BUY IN TEXAS

KTBC-TV
... with ALL 3 NETWORKS delivers
854,100 people and 164,589 TV sets...
Effective Buying Income of \$1,077,996,000.!

KTBC-TV

Represented Nationally by Paul H. Rayer Company
 (*Source—TELEVISION MAGAZINE)

CIRCULATION AS OF FEBRUARY 1, 1958
 TOTAL U.S. TV HOMES 41,643,117

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

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—70.9	73,643
KRBC-TV (N)	
ADA, Okla.—67.0	85,125
KTEN (A,C,N)	
AGANA, Guam	††
KUAM-TV (C,N)	
AKRON, Ohio—40.6	+180,380
WAKR-TV† (A)	
ALBANY, Ga.—61.6	69,210
WALB-TV (A,N)	
ALBANY-SCHENECTADY-TROY, N.Y.—92.1	505,791
WTEN (C); WTRI† (A); WRGB (N)	+167,923
ALBURQUERQUE, N.M.—66.9	86,282
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	
(This market is in the process of being re-evaluated.)	
ALEXANDRIA, La.—56.5	75,621
KALB-TV (A,C,N)	
ALTOONA, Pa.—92.2	379,587
WFBG-TV (A,C,N)	
AMARILLO, Tex.—73.0	99,841
KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A)	
AMES, Iowa—85.4	328,516
WOI-TV (A)	
ANCHORAGE, Alaska—80.4	28,126
KENI-TV (A,N); KTVA (C)	
ANDERSON, S.C.—75.2	+188,870
WAIM-TV† (A,C)	
ARDMORE, Okla.—79.7	80,707
KVSO-TV (N)	
ASHEVILLE, N.C.—64.4	338,402
WISE-TV† (C,N); WLOS-TV (A)	+34,754
ATLANTA, Ga.—74.3	609,765
WAGA-TV (C); WLW-A (A); WSB-TV (N)	
AUGUSTA, Ga.—67.2	165,291
WJBF-TV (A,N); WRDW-TV (C)	
AUSTIN, Minn.—82.5	142,473
KMMT (A)	
AUSTIN, Tex.—81.5	166,310
KTBC-TV (A,C,N)	
BAKERSFIELD, Cal.—90.2	172,761
KBAK-TV† (A,C); KERO-TV (N)	+76,222
BALTIMORE, Md.—86.8	669,768
WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	
BANGOR, Me.—90.4	119,005
WABI-TV (A,N); W-TWO (C)	
BATON ROUGE, La.—64.8	244,019
WAFB-TV† (C); WBRZ (A,N)	+187,314
BAY CITY-SAGINAW, Mich.—90.5	309,821
WNEM-TV (A,N); WKNX-TV† (A,C)	+84,240
(Includes Flint)	
BEAUMONT, Tex.—78.2	153,783
KFDM-TV (A,C); KPAC-TV (N)	
BELLINGHAM, Wash.—82.8	*84,847
KVOS-TV (C)	
(This does not include "A" contour in Vancouver & Victoria, British Columbia)	
BIG SPRING, Tex.—85.0	30,264
KEDY-TV (C)	
BILLINGS, Mont.—50.5	36,420
KOOK-TV (A,C)	
BINGHAMTON, N.Y.—92.3	356,846
WNBF-TV (A,C,N); WINR-TV† (N)	††
BIRMINGHAM, Ala.—72.0	421,096
WABT (A,N); WBRC-TV (C)	

MGM JOINS CHANNEL



COLUMBUS, GEORGIA



Wee ReBeL

teams up with LEO to present the

MGM

Golden Era Theatre



AVAILABLE FOR PARTICIPATIONS

★ **PACKAGE 1**

Sundays—2:00 pm to conclusion
 Sundays—11:00 pm to conclusion
 Both Impressions Flat \$70

★ **PACKAGE 2**

Fridays—11:20 pm to conclusion
 Flat Rate \$40

Call Hollingbery Co.

CHANNEL 4 WRBL-TV

COLUMBUS, GEORGIA

Market & Stations—% Penetration TV Homes

ARCK, N.D.—58.2	56,190
WMB-TV (C); KFYZ-TV** (A,N) (FYZ-TV operates satellite KUMV-TV, Williston, N.D.)	
BLOMINGTON, Ill.	†††
WBLN-TV† (A)	
BLOMINGTON, Ind.—85.6	711,711
WTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	
CHARFIELD, W. Va.—58.7	138,697
WHS-TV (N)	
COLE, Ida.—67.8	65,247
KROI (C); KIDO-TV (A,N)	
COVINGTON, Mass.—92.3	1,383,046
WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (A)	
CRIDGEPORT, Conn.—14.6	†70,271
WCC-TV† (A)	
CRITOL, VA.-TENN.—57.5	232,266
WCYB-TV (A,N)	
DALLAS, Tex.—68.6	31,343
WBTX-TV (A,C)	
DECATUR, N.Y.—92.2	569,631
WBEN-TV (C); WBUF-TV† (N) WGR-TV (A)	
DUNELINGTON, Vt.—85.9	*158,528
WCAX-TV (C)	
ELMONT, Mont.—57.1	31,843
WLF-TV (A,N)	
EMMILLAC, Mich.—87.4	192,040
WTV (A,C)	
EMME GIRARDEAU, Mo.—68.4	217,640
FVS-TV (C)	
EMMELSBAD, N.M.—63.1	31,338
WAVE-TV (C)	

Market & Stations—% Penetration TV Homes

CARTHAGE-WATERTOWN, N.Y.—85.2	*83,655
WCNY-TV (A,C)	
CASPER, Wyo.—58.9	12,025
KTWO (A,N); KSPR-TV (C)	
CEDAR RAPIDS-WATERLOO, Iowa—86.2	341,423
KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	
CHAMPAIGN, Ill.—80.2	384,883
WCIA (C,N)	
CHARLESTON, S.C.—65.7	193,336
WCSC-TV (A,C); WUSN-TV (N)	
CHARLESTON-HUNTINGTON, W. Va.—72.6	417,369
WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV (N)	
CHARLOTTE, N.C.—70.9	606,452
WBTV (A,C); WSOC-TV (N)	
CHATTANOOGA, Tenn.—65.3	160,207
WDEF-TV (A,C); WRGP-TV (N)	
CHEYENNE, Wyo.—61.9	**67,986
KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	
CHICAGO, Ill.—91.8	2,124,882
WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	
CHICO, Cal.—63.0	80,043
KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.)	
CINCINNATI, Ohio—88.4	628,021
WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	
CLARKSBURG, W. Va.—61.8	70,311
WBOY-TV (A,C,N)	
CLEVELAND, Ohio—91.7	1,183,453
WEWS (A); KYW-TV (N); WJW-TV (C)	

Market & Stations—% Penetration TV Homes

CLOVIS, N.M.—60.1	18,087
KICA-TV (C)	
COLORADO SPRINGS-PUEBLO, Colo.—63.5	72,350
KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	
COLUMBIA-JEFFERSON CITY, Mo.—70.0	122,652
KOMU-TV (A,N); KRCG-TV (A,C)	
COLUMBIA, S.C.—69.5	197,772
WIS-TV (A,N); WNOK-TV† (C)	
COLUMBUS, Ga.—64.5	177,982
WTVM† (N); WRBL-TV (A,C)	
COLUMBUS, Miss.—66.6	82,925
WCBI-TV (C,N)	
COLUMBUS, Ohio—91.5	440,354
WBNS-TV (C); WLW-C (N); WTVN (A)	
CORPUS CHRISTI, Tex.—70.3	96,965
KRIS-TV (A,N); KZTV (C); KVDO-TV† (A)	
DALLAS-FT. WORTH, Tex.—81.0	618,379
KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	
DANVILLE, Ill.—77.4	†68,502
WDAN-TV† (A)	
DAVENPORT, Iowa-ROCK ISLAND, Ill.—88.2	391,314
WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—91.3	444,256
WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH, Fla.—	155,371
WESH-TV	
DECATUR, Ala.—77.4	*†30,906
WMSL-TV† (C,N)	
DECATUR, Ill.—82.4	†164,697
WTVP† (A)	

Position Wanted . . .

. . . TV SALES MANAGER

Who gave his station a 58.9% increase in National Sales in 1956 over 1955 and a 24.5% increase in 1957 over 1956! (In a four-station market!!)

He's had eleven successful years in the B&T industry; 4 years in Radio, 7 years in Television (all major markets). Every minute devoted exclusively to the sale of station time and facilities.

Complete reference list including present employer, past employers, leaders in the B&T industry . . . top local and national agency people will be furnished upon request.

For full information, write Box No. 358, TELEVISION MAGAZINE, 422 Madison Ave., New York.

Channel 2, Florida

— 710 NEW HOMES MONTHLY! —



Furniture — Household — Appliance Sales
up 33.6% in 2 years!

"COVERS MORE OF FLORIDA THAN ANY OTHER TV STATION"
— 181,588 TV HOMES —

WESH-TV

DAYTONA BEACH, FLORIDA

EVERY-KNODEL, INC., National Representatives

READING TIME: 6 SECONDS

2 BILLION

10
9
8
7
6
5
4
3
2
1



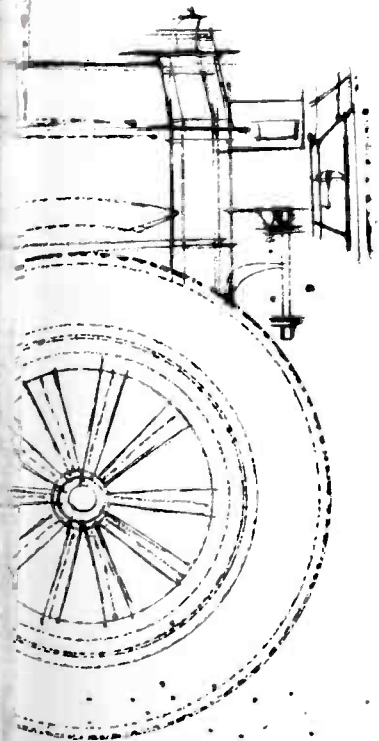
STANBON

DOLLARS

SPENT IN SERVICE STATIONS IN STORER MARKETS IN 1956*

2 billion in sales of gasoline, oil, etc. . . . a considerable portion of which was refined and or purveyed by Storer radio and television station advertisers.

*1957 Sales Management "Survey of Buying Power"



STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE-TV
Wilmington — Philadelphia

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK — 625 Madison Avenue, New York 22, Plaza 1-3940

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

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



9

THE FAMILY of DENVER

Denver families buy the products and services they see advertised on KBTV because KBTV is the *only* Denver station programmed for the *entire* family...

For the highest-rated *one-minute* availabilities, Daytime or Nighttime in Denver, see Peters, Griffin, Woodward, Inc. NOW!

KBTV

Denver's Family Station

John C. Mullins President

Joe Herold Station Manager

Market & Stations—% Penetration	TV Homes
DENVER, Colo.—84.0 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	317,538
DES MOINES, Iowa—85.6 KRNT-TV (C); WHO-TV (N)	275,956
DETROIT, Mich.—WINDSOR, Can.—91.9 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,432,253
DICKINSON, N.D.—49.6 KDIX-TV (C)	26,555
DOTHAN, Ala.—51.5 WTVY (A,C)	64,732
DULUTH, Minn.—SUPERIOR, Wis.—73.8 KDAL-TV (A,C); WDSM-TV (N)	154,817
DURHAM-RALEIGH, N.C.—68.8 WTVD (A); WNAO-TV (A,C) WRAL-TV (N)	334,452 +113,122
EAU CLAIRE, Wis.—76.6 WEAU-TV (A,N)	112,825
ELDORADO, Ark.—56.7 KRBB (N)	35,535
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.—JUAREZ, Mex.—81.5 KILT-TV (A); KR0D-TV (C); KTSM-TV (N) XEJ-TV	88,604
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—92.5 WICU (A,N); WSEE-TV (A,C)	164,834 +69,707
EUGENE, Ore.—69.2 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**101,444
EUREKA, Cal.—68.7 KIEM-TV (A,C,N)	41,340
EVANSVILLE, Ind.—HENDERSON, Ky.—68.3 WFIE-TV (N); WTVW (A) WEHT-TV (C)	197,148 +111,566
FAIRBANKS, Alaska KFAI-TV (A,N); KTVF (C)	††
FARGO, N.D.—72.2 WDAY-TV (A,N) (See also Valley City, N.D.)	148,182
FAYETTEVILLE, N.C.—79.0 WFLB-TV (A,C,N)	+†21,830
FLORENCE, Ala. WOWL-TV (C,N)	†††
FLORENCE, S.C.—57.9 WBTW (A,C,N)	169,776
FT. DODGE, Iowa—51.1 KQTV (N)	†23,849
FT. LAUDERDALE, Fla. (See Miami)	
FT. MYERS, Fla.—64.5 WINK-TV (A,C)	18,371
FT. SMITH, Ark.—57.4 KFSA-TV (A,N); KNAC-TV (C)	57,227 †33,724
FT. WAYNE, Ind.—89.4 WANE-TV (C); WKJG-TV (N); WPTA-TV (A)	†211,051
FT. WORTH-DALLAS, Tex.—81.0 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	618,379
FRESNO-TULARE, Cal.—88.0 KFRE-TV (C); KJEO-TV (A) KMJ-TV (N)	228,014 †194,017
GALVESTON-HOUSTON, Tex.—84.1 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex. optional satellite of KPRC-TV, Houston, Tex.)	568,200
GLENDALE, Mont. KXGN-TV	†††
GRAND FORKS, N.D.—73.4 KNOX-TV (N)	34,290
GRAND JUNCTION, Colo.—46.8 KREX-TV (A,C,N)	16,240
GRAND RAPIDS, Mich.—90.9 WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo)	465,563



Smart

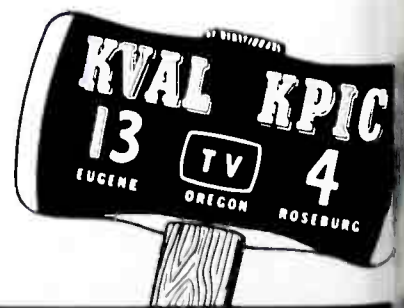
**MEDIA MEN AND
WOMEN KNOW
THIS ABOUT
OREGON
TELEVISION**

1 KVAL-KPIC is the only clear picture in EUGENE and ROSEBURG... OREGON'S SECOND MARKET (5th largest in the Pacific Northwest).

2 One order covers both stations.

3 Your Hollingberry man or Art Moore and Associates (Portland-Seattle) have the facts... call 'em.

NBC AFFILIATE



LUMBER CENTER OF THE WORLD

City & Stations—% Penetration	TV Homes
BEND, Kan.—69.5 (KT (N))	108,567
FALLS, Mont.—50.1 (IB-TV (A,C,N))	37,100
BAY, Wis.—83.0 (VAY-TV (C); WFRV-TV (A,C) St. Marinette)	389,147
ELLSBORO, N.C.—75.1 (WY-TV (A,C))	421,246
EVILLE-SPARTANBURG, S.C.—65.4 (WBC-TV (N); WSPA-TV (C))	307,186
EVILLE-WASHINGTON, N.C.—62.4 (WCT-TV (A,C); WITN (N))	218,827
IBAL, Mo.-QUINCY, Ill.—77.7 (QDA-TV (C); WGEM-TV (A,N))	164,697
INGEN-WESLACO, Tex.—56.4 (KBT-TV (A,C); KRGV-TV (N))	74,648
URISBURG, Ill.—46.1 (WML-TV† (A,N))	†42,586
URISBURG, Pa.—89.1 (WPT-TV† (C); WTPA† (A))	†174,136
ARISONBURG, Va.—65.3 (WVA-TV (A,C,N))	80,950
FFORD-NEW BRITAIN, Conn.—82.8 †† (WICT† (C); WNBC† (N); WTIC-TV †338,633	
ASINGS, Neb.—70.8 (KAS-TV (N))	113,156
ATIESBURG, Miss.—62.4 (WAM-TV (A,N))	86,865
EMERSON, Ky.-EVANSVILLE, Ind.—68.3 (WHT-TV† (C); WFIE-TV† (N) (VWVW (A))	197,148 †111,566
EMERSON-LAS VEGAS, Nev.—68.1 25,480 (KRJ-TV (A,N); KLAS-TV (C); KSHO-TV	
OLULU, T.H.—83.6 **112,885 (KMB-TV (C); KHVH-TV; KONA-TV (N) (HLA-TV (A) (GMB-TV operates satellites KHBC-TV, Ho, and KMAU-TV, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku.)	
OSTON-GALVESTON, Tex.—84.1 568,200 (PRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (TRE, Lufkin, Tex., optional satellite of PRC-TV, Houston, Tex.)	
UTINGTON-CHARLESTON, Va.—72.6 417,369 (HTN-TV (A,C); WSAZ-TV (N); WCHS-TV (C))	
UCHINSON-WICHITA, Kan.—77.3 290,900 (TVH (C); KAKE-TV (A); KARD-TV (N))	
HO FALLS, Ida.—66.1 45,627 (ID-TV (A,C,N))	
IANAPOLIS, Ind.—86.6 741,115 (WFBM-TV (N); WISH-TV (C); WLW-I (A) (see also Bloomington, Ind.) (For ranking purposes, consider this market Indianapolis-Bloomington.)	
JACKSON, Miss.—61.7 233,310 (VJTV (A,C); WLBT (N))	
JACKSON, Tenn.—54.5 76,023 (VDXI-TV (C))	
JACKSONVILLE, Fla.—64.4 259,225 (WMBR-TV (A,C) WFGA-TV (N))	
FERSON CITY-COLUMBIA, Mo.—70.0 122,652 (KRCG-TV (A,C); KOMU-TV (A,N))	
HNNSON CITY, Tenn.—54.1 120,859 (WJHL-TV (A,C))	
HNSTOWN, Pa.—90.2 544,991 (WARD-TV† (A,C); WJAC-TV (N) ††	
PLIN, Mo.-PITTSBURG, Kan.—69.3 147,695 (KODE-TV (A,C); KOAM-TV (A,N))	
JNEAU, Alaska †† (KINY-TV (C))	
ALAMAZOO, Mich.—90.0 657,360 (WKZO-TV (A,C) (For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	

WLBT delivers 31% more Mississippi homes!

THE JACKSON TELEVISION AUDIENCE
November 1957
JACKSON TOTAL TELEVISION AREA
STATION SHARE OF SETS-IN-USE SUMMARY

	W L B T NBC-ABC	2nd Sta
MONDAY THRU FRIDAY		
Sign-on to 9:00 AM	76.8	23.2
9:00 AM to 12:00 Noon	75.7	24.3
Sign-on to Noon	76.1	23.9
Noon to 3:00 PM	47.8	52.2
3:00 PM to 6:00 PM	48.3	51.7
Noon to 6:00 PM	48.1	51.9
6:00 PM to 10:00 PM	53.6	46.4
10:00 PM to Midnight	52.0	48.0
6:00 PM to Midnight	53.5	46.5
SATURDAY		
Sign-on to 6:00 PM	78.8	21.9*
6:00 PM to 10:00 PM	61.3	38.7
10:00 PM to Midnight	31.3	68.7
SUNDAY		
Sign-on to 6:00 PM	42.7*	58.8
6:00 PM to 10:00 PM	46.2	53.8
10:00 PM to Midnight	48.6	51.4
SUNDAY THRU SATURDAY		
6:00 PM to 10:00 PM	53.7	46.3
10:00 PM to Midnight	47.2	52.8
6:00 PM to Midnight	53.0	47.0
SIGN-ON TO SIGN-OFF	56.4	43.8

These shares are based on time periods when the station was on the air. The asterisk is used only for stations that are on less than the station telecasting the most quarter hours during the particular period.

28 AMERICAN RESEARCH BUREAU, INC.

Channel 3 Jackson see Hollingbery

Market & Stations—% Penetration	TV Homes
KALISPELL, Mont.—46.2 KGEZ-TV (C)	8,124
KANSAS CITY, Mo.—84.5 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	563,663
KEARNEY, Neb.—68.4 KHOL-TV (A,C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	118,645
KLAMATH FALLS, Ore.—46.7 KOTI (A,C,N) (Optional satellite of KBES-TV, Medford, Ore.)	14,583
KNOXVILLE, Tenn.—63.3 WATE-TV (N); WBIR-TV (C); WTVK† (A)	236,190 †82,667
LA CROSSE, Wis.—80.0 WKBT (A,C,N)	128,152
LAFAYETTE, Ind.—87.4 WFAM-TV† (C)	•†56,771
LAFAYETTE, La.—58.6 KLFY-TV (C)	104,600
LAKE CHARLES, La.—73.5 KPLC-TV (A,N); KTAG-TV† (C)	140,250 †52,510
LANCASTER, Pa.—90.6 WGAL-TV (C,N)	571,873
LANSING, Mich.—89.9 WJIM-TV (A,C,N) (Includes Flint)	443,517
LAREDO, Tex.—56.4 KHAD-TV (A,C,N)	8,398
LA SALLE, Ill. WEEQ-TV†	††
LAS VEGAS-HENDERSON, Nev.—68.1 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	25,480
LAWTON, Okla.—78.0 KSWO-TV (A)	63,112
LEBANON, Pa. WLBR-TV† (A)	††
LEXINGTON, Ky.—37.0 WLEX-TV† (A,N); WKXP-TV†	•†38,856
LIMA, Ohio—73.5 WIMA-TV† (A,C,N)	•†68,692
LINCOLN, Neb.—79.6 KOLN-TV (A,C)	190,649
LITTLE ROCK-PINE BLUFF, Ark.—66.3 KARK-TV (N); KTHV (C); KATV (A)	264,805
LOS ANGELES, Cal.—91.3 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,475,459
LOUISVILLE, Ky.—76.8 WAVE-TV (A,N); WHAS-TV (C)	473,224
LUBBOCK, Tex.—77.2 KCBD-TV (A,N); KDUB-TV (C)	130,519
LUFKIN, Tex.—64.1 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	63,905
LYNCHBURG, Va.—66.2 WLVA-TV (A)	161,002
MACON, Ga.—56.2 WMAZ-TV (A,C)	91,460
MADISON, Wis.—86.0 WISC-TV (C); WKOW-TV† (A) WMTV† (N)	237,260 †113,197
MANCHESTER, N.H.—92.0 WMUR-TV (A) (Circulation shown does not include Boston, Mass., where station has sizable share of audience.)	972,978
MARINETTE, Wis.—83.1 WMBV-TV (N) (Covers Green Bay)	199,007
MARQUETTE, Mich.—87.2 WDMJ-TV (C)	44,120
MASON CITY, Iowa—80.4 KGLO-TV (C)	186,274
MAYAGUEZ, P.R. WORA-TV (C)	††

Market & Stations—% Penetration	TV Homes
MEDFORD, Ore.—55.8 KBES-TV (A,C,N)	31,610
MEMPHIS, Tenn.—62.3 WHBQ-TV (A); WMCT (N); WREC-TV (C)	454,938
MERIDIAN, Miss.—62.0 WTOK-TV (A,C,N)	98,824
MIAMI-FT. LAUDERDALE, Fla.—88.3 WCKT (N); WITV† (A); WPST-TV (A); WTVJ (C)	359,799 †189,578
MIDLAND-ODESSA, Tex.—73.5 KMID-TV (A,N); KOSA-TV (C)	77,162
MILWAUKEE, Wis.—92.5 WISN-TV (A); WITI-TV WTMJ-TV (N); WXIX† (C)	572,482 †266,304
MINNEAPOLIS-ST. PAUL, Minn.—83.2 KMGM-TV; KSTP-TV (N) WCCO-TV (C); WTCN-TV (A)	720,127
MINOT, N.D.—60.8 KCBJ-TV (A,C,N)	34,187
MISSOULA, Mont.—58.8 KMSO-TV (A,C)	43,831
MOBILE, Ala.—65.5 WALA-TV (A,N); WKRG-TV (C)	210,659
MONROE, La.—62.0 KNOE-TV (A,C,N)	149,188
MONTGOMERY, Ala.—61.2 WCOV-TV† (C); WSFA-TV (N)	141,377 †75,905
MUNCIE, Ind.—85.1 WLBC-TV† (A,C,N)	†95,381
NASHVILLE, Tenn.—64.7 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	363,162
NEW BRITAIN-HARTFORD, Conn.—82.8 †† WNBC† (N); WHCT† (C); WTIC-TV †338,633	†338,633
NEW HAVEN, Conn.—92.5 WNHC-TV (A)	893,640
NEW ORLEANS, La.—77.3 WDSU-TV (A,C,N); WJMR-TV† (A,C) WWL-TV (C)	440,471 †136,458
NEW YORK, N.Y.—92.3 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,800,078
NORFOLK, Va.—82.9 WAVY (A); WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	319,500 •†163,002
OAK HILL, W. Va.—58.4 WOAY-TV (A)	94,882
ODESSA-MIDLAND, Tex.—73.5 KOSA-TV (C); KMID-TV (A,N)	77,162
OKLAHOMA CITY, Okla.—79.5 KWTV (C); WKY-TV (N); KGEO (Enid) (A)	385,184
OMAHA, Neb.—86.8 KMTV (A,N); WOW-TV (C) KETV (A)	387,666
ORLANDO, Fla.—66.7 WDBO-TV (A,C,N)	168,485
OTTUMWA, Iowa—74.5 KTVO (C,N)	156,613
PADUCAH, Ky.—63.9 WPSD-TV (N)	135,897
PANAMA CITY, Fla.—47.8 WJDM-TV (A,C,N)	19,985
PARKERSBURG, W. Va.—41.9 WTAP-TV† (A,C,N)	•†37,582
PENSACOLA, Fla.—62.9 WEAR-TV (A,C)	177,138
PEORIA, Ill.—83.8 WEEK-TV† (N); WTVH-TV† (A)	•†185,390
PETERSBURG, Va.—75.9 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond)	254,623
PHILADELPHIA, Pa.—WILMINGTON, Del.—91.7 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N); WVUE (Wilmington)	1,805,007

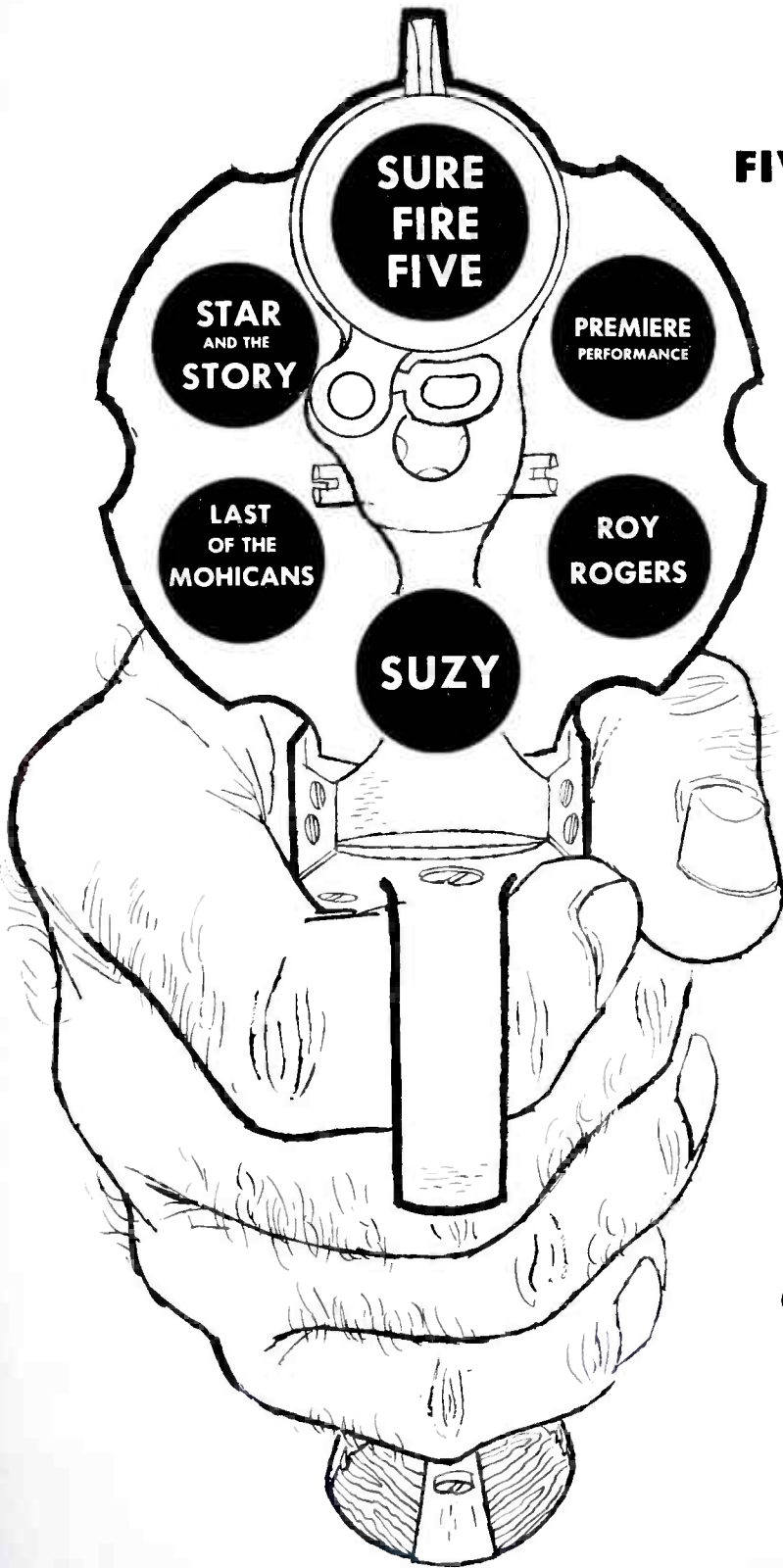
Market & Stations—% Penetration	TV Homes
PHOENIX-MESA, Ariz.—81.2 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	172,771
PINE BLUFF-LITTLE ROCK, Ark.—66.3 KATV (A); KARK-TV (N); KTHV (C)	264,805
PITTSBURG, Kan.—JOPLIN, Mo.—69.3 KOAM-TV (A,N); KODE-TV (A,C)	147,691
PITTSBURGH, Pa.—91.7 KDKA-TV (A,C); WIIC (N)	1,231,260
PLATTSBURG, N.Y.—84.1 WPTZ (A,N)	112,570
POLAND SPRING, Me.—88.7 WMTW (A,C) (Mt. Washington, N.H.)	•317,850
PORTLAND, Me.—88.4 WCSH-TV (N); WGAN-TV (C)	213,110
PORTLAND, Ore.—78.2 KGW-TV (A); KOIN-TV (C); KPTV (N)	431,367
PRESQUE ISLE, Me.—90.6 WAGM-TV (C)	35,970
PROVIDENCE, R.I.—92.5 WJAR-TV (A,N); WPRO-TV (C)	755,814
PUEBLO-COLORADO SPRINGS, Colo.—63.5 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	72,350
QUINCY, Ill.—HANNIBAL, Mo.—77.7 WGEM-TV (A,N); KHQA-TV (C)	164,697
RALEIGH-DURHAM, N.C.—68.8 WRAL-TV (N); WTVD (A)	334,452
RAPID CITY, S.D.—60.5 KOTA-TV (A,C,N)	26,144
REDDING, Cal.—56.1 KVIP (N)	41,807
RENO, Nev.—65.9 KOLO-TV (A,C,N)	46,164
RICHMOND, Va.—75.9 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	254,623
ROANOKE, Va.—71.7 WDBJ-TV (C); WSLS-TV (A,N)	313,268
ROCHESTER, Minn.—83.7 KROC-TV (N)	106,010
ROCHESTER, N.Y.—92.1 WROC-TV (A,N); WHEC-TV (A,C) WVET-TV (A,C)	303,133
ROCKFORD, Ill.—76.6 WREX-TV (A,C); WTVJ† (N)	204,723 †129,774
ROCK ISLAND, Ill.—DAVENPORT, Iowa—88.2 WHBF-TV (A,C); WOC-TV (N)	391,314
ROME, Ga.—70.8 WROM-TV	112,934
ROSWELL, N.M.—73.5 KSWs-TV (A,C,N)	56,76
SACRAMENTO, Cal.—90.0 KBET-TV (C); KCRA-TV (N)	344,851
SAGINAW-BAY CITY, Mich.—90.5 WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	309,82 †87,31
ST. JOSEPH, Mo.—81.0 KFEQ-TV (C)	197,67
ST. LOUIS, Mo.—86.4 KSD-TV (N); KTVI (A); KWK-TV (C)	781,40
ST. PETERSBURG-TAMPA, Fla.—79.2 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	315,55 †175,95
SALINAS-MONTEREY, Cal.—83.0 KSBW-TV (A,C,N) (Includes circulation of optional satellite KSBY, San Luis Obispo.)	138,87
SALISBURY, Md.—71.3 WBOC-TV† (A,C)	•†57,60
SALT LAKE CITY, Utah—82.2 KSL-TV (C); KTVT (N); KUTV (A)	206,44



load up and fire away with

KSL-TV's

FIVE TOP AVAILABILITIES



"Roy Rogers" first run feature films . . . a proven mover in afternoon daytime spots. "Last of the Mohicans" . . . top December ARB rating . . . PLUS "Suzy," Premiere Performance and A Star and A Story . . . available for participation and full sponsorship on

KSL-TV

Salt Lake City

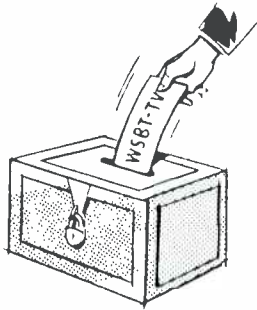
CBS for the Intermountain West

Represented by CBS-TV Spot Sales

**SOUTH BEND, INDIANA'S
DOMINANT STATION**

WSBT-TV

**PRIMARY COVERAGE—
650,000 TV VIEWERS IN
PROSPEROUS MICHIANA***



WSBT-TV Wins by a Landslide!

You can reach only one conclusion when you study A.R.B., Pulse, Hooper and other rating reports: People here have a big preference for WSBT-TV! No other area station comes close to WSBT-TV in the number of top-rated shows carried. Chicago and Michigan stations aren't even in the running.

There's more to this market than meets the eye. The 14 counties in WSBT-TV's primary coverage area have annual sales of \$974,611,000—.5063% of the Nation's total!

Ask your Raymer man for the details or write to us.

*14 counties in No. Ind. and So. Mich. Set count, 180,570—3.6 persons per family

WSBT-TV

**SOUTH BEND,
IND.**

CBS... A CBS BASIC OPTIONAL STATION CHANNEL 22

**ASK PAUL H. RAYMER COMPANY
NATIONAL REPRESENTATIVE**

Market & Stations—% Penetration	TV Homes
SAN ANGELO, Tex.—63.0 KCTV (A,C,N)	24,077
SAN ANTONIO, Tex.—70.7 KCOR-TV; KENS-TV (C); KONO (A); WOAI-TV (N)	264,313 ††
SAN DIEGO, Cal.-TIJUANA, Mex.—90.5 KFMB-TV (C); KFSD-TV (N); XETV (A)	277,324
SAN FRANCISCO, Cal.—88.0 KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV †	1,253,151 1,215,417
SAN JOSE, Cal.—90.9 KNTV	212,240
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—87.7 KEY-TV (A,C,N) (Does not include Los Angeles, where station claims additional coverage.)	91,866
SAVANNAH, Ga.—66.5 WSAV-TV (N); WTOG-TV (A,C)	100,752
SCHENECTADY-ALBANY-TROY, N.Y.—92.1 WRGB (N); WTEN (C); WTRI † (A)	505,791 1,167,923
SCRANTON-WILKES-BARRE, Pa.—86.5 WNEP-TV † (A); WDAU † (C); WBRE-TV † (N); WILK-TV † (A)	†258,787
SEATTLE-TACOMA, Wash.—84.4 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	479,440
SEDALIA, Mo.—78.2 KDRO-TV	29,781
SHREVEPORT, La.—69.6 KSLA (A,C); KTBS-TV (A,N)	224,505
SIoux CITY, Iowa—81.2 KTIV (N); KVTM (A,C)	245,346
SIoux FALLS, S.D.—73.8 KELO-TV (A,N) (Operates satellite KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	***201,430
SOUTH BEND-ELKHART, Ind.—85.7 WNDU-TV † (N); WSBT-TV † (C); WSJV-TV † (A)	†185,466
SPARTANBURG-GREENVILLE, S.C.—65.4 WSPA-TV (C); WFBC-TV (N)	307,186
SPOKANE, Wash.—74.5 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	232,694
SPRINGFIELD, Ill.—72.1 WICS † (A,N)	†107,429
SPRINGFIELD-HOLYOKE, Mass.—90.7 WHYN-TV † (C); WWLP † (A,N)	†197,820
SPRINGFIELD, Mo.—74.1 KTTS-TV (C); KYTV (A,N)	94,146
STEBENVILLE, Ohio—86.5 WSTV-TV (A,C)	504,902
STOCKTON, Cal.— KQVR (A) (Market being re-evaluated due to change in transmitter location)	
SUPERIOR, Wis.-DULUTH, Minn.—73.8 WDSM-TV (N); KDAL-TV (A,C)	154,817
SWEETWATER, Tex.—82.3 KPAR-TV (C)	59,568
SYRACUSE, N.Y.—91.2 WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, El- mira, N.Y.)	473,343

Market & Stations—% Penetration	TV Homes
TACOMA-SEATTLE, Wash.—84.4 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	479,440
TALLAHASSEE, Fla.—(See Thomasville)	
TAMPA-ST. PETERSBURG, Fla.—79.2 WFLA-TV (N); WTVT (C); WSUN-TV † (A)	313,333 9175,933
TEMPLE-WACO, Tex.—75.3 KCEN-TV (N); KWTX-TV (A,C)	152,000
TERRE HAUTE, Ind.—79.8 WTHI-TV (A,C)	222,166
TEXARKANA, Tex.—55.7 KCMC-TV (A,C)	96,600
THOMASVILLE, Ga.-TALLAHASSEE, Fla.—58.0 WCTV (A,C,N)	110,700
TOLEDO, Ohio—90.2 WSPD-TV (A,C,N)	375,840
TOPEKA, Kan.—79.3 WIBW-TV (A,C)	178,600
TRAVERSE CITY, Mich.—76.1 WPBN-TV (N)	51,600
TUCSON, Ariz.—84.8 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	81,600
TULARE-FRESNO, Cal.—88.0 KFRE-TV (C); KJEO-TV † (A); KMJ-TV † (N)	228,000 †194,000
TULSA, Okla.—79.1 KOTV (C); KVOO-TV (N); KTUL-TV (A)	327,600
TUPELO, Miss.—51.9 WTWV (N)	33,800

**TERRE HAUTE,
Indiana's 2nd Largest
TV Market**



251,970
TV Homes



BOLLING CO.
NEW YORK
CHICAGO

Stations—% Penetration TV Homes

COVINGTON, La.—67.5	29,297
WVTV (A,C,N)	
DALLAS, Tex.—62.8	102,868
WVTV (A,C,N)	
ALBANY, N.Y.—92.5	146,241
WVTV (A,C,N)	
BISMARCK, N.D.—71.2	162,724
WVTV (C)	
(Also Fargo, N.D.)	
WYOMING, Wyo.—75.3	152,039
WVTV (A,C); KCEN-TV (N)	
WASHINGTON, D.C.—85.2	761,846
WVTV (A); WRC-TV (N);	
WTP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—72.4	218,827
WVTV (N); WNCT (A,C)	
WATERBURY, Conn.—92.5	†169,869
WVTV (A)	
WATERLOO-CEDAR RAPIDS, Iowa.—86.2	341,423
WVTV (N); KCRG-TV (A); WMT-TV (C)	
WISCONSIN, Wis.—74.2	91,631
WVTV (A,C,N)	
WILCO-HARLINGEN, Tex.—56.4	74,648
WVTV (N); KGBT-TV (A,C)	
WILMINGTON, Del. (See Philadelphia)	
WILMINGTON, N.C.—53.0	141,938
WVTV (A,N)	
WILMINGTON-SALEM, N.C.—84.6	318,657
WVTV (N); WTOB-TV (A)	169,754
WYOMING, Wyo.—70.4	***†114,065
WVTV (A,C,N)	
Operates satellites KLEW-TV, Lewiston, Ida.,	
WAS-TV, Ephrata, Wash., KEPR-TV, Pasco,	
Wash.)	
WYOMING, Wyo.—38.6	†102,842
WVTV (A); WSBA-TV (A)	
WYOMING, Wyo.—74.1	†181,914
WVTV (N); WKBN-TV (C);	
WVTV (A)	
YUMA, Ariz.—92.5	*28,960
WVTV (C,N)	
YONKERS, N.Y.—60.9	†51,682
WVTV (A,C,N)	

Due to conflicting research data, this market has not been re-evaluated pending further study.
 U.H.F.
 Incomplete data.
 New station—coverage study not completed.
 U.S. coverage only.
 Includes circulation of satellite.
 Does not include circulation of satellite.

OPENED IN JANUARY: 2		
Market	Station	Channel
Peoria, Ill.	WMBD-TV	(31)
Minot, N. D.	KMOT	(10)
DUE TO OPEN IN FEBRUARY: 1		
Market	Station	Channel
Chattanooga, Tenn.	WTVC	(9)

the fabulous 45



TV-TULSA covers 45 counties where . . .

THERE ARE 319,278 TV FAMILIES*

Within the "fabulous 45" are 31 Oklahoma counties where the retail sales equal half of Oklahoma's total — the half you can't reach without TV-TULSA. Counties in Kansas, Missouri and Arkansas are a bonus to this rich Oklahoma market.

you get the fabulous 45. **tv**

ONLY with . . . **TULSA**

*Television Magazine August 1957

Is a billion dollar profit for General Motors "normal"?

industry slowed up because of a slackening in demand in turn brought on by economic conditions, or is the public holding back a bit because of uncertainty?

The broadcasters must face the fact that there will always be changes in industries which directly affect their own billings. For this reason, there is a serious need to broaden television's advertising base. TvB in particular, has been working toward this goal for some time. In 1958, the apparent weak spot will be in automotive advertising expenditures, which in 1957 amounted to approximately \$65,000,000, including time and programming on the networks. It is understood that one of the major motor companies has already requested its divisions to cut back their total advertising by 25%.

While approximately 80% of television billings comes from comparatively recession-proof advertisers such as food, drug, toiletries and soap, the cream can well be skimmed off by automotive and appliance cutbacks. Though many advertisers will cut back their promotion efforts because of temporary setbacks and in spite of the fact that simple logic would indicate increased promotion efforts, other advertisers have, or will cut back, because of definite changes in the demand for their product, which are not necessarily temporary in nature.

The necessity for hard selling

As far back as last August, NBC president Robert Sarnoff was already accepting the necessity for hard-selling by the networks. Although he was then concerned with inflation rather than economic slowdown, some of his comments of that month are just as pertinent at this time. He said: ". . . television is subject to the same stresses of an inflationary, and at times unsettled, economy that every other important American industry is. Many large advertisers . . . have, with their agencies, adopted a more cautious attitude toward major advertising investments in all media . . . We should be mature enough a medium to analyze our problems calmly without hitting out in ten different directions . . . The central fact [is] that the networks possess no magic immunity from problems common to all business in these unsettled times." He called "for realiza-

tion of our true role as part of the American business economy, accepting in equal measure the problems and rewards of that economy."

We are a nation that is constantly expanding. Every day, there are thousands of more mouths to feed, new driver's licenses, new marriages needing homes, furniture and so forth. And almost every day, science has turned out new products which become standard fixtures in the American home; products which were unknown a few years ago. This constant expansion alone should be sufficient to preclude a major depression such as that of 1929.

There has yet to be an economic theory widely accepted that can explain on solid ground why depressions must be a part of our economic system. Adjustment periods yes; recessions possibly; but depressions no. But a depression can still take place if American business is not properly equipped in its understandings of the mechanics of our economy. Missing from among the many standard economic barometers on which the financial predictions are made, such as carloadings, housing, automotive sales, gross national product, savings, etc., is the all-important psychological factor. Secretary of Commerce Sinclair Weeks pointed up this area in his year-end statement as follows: "1957 was spurt then sag, 1958 looks like mild dip then climb . . . and looking ahead we should keep the economy in perspective, taking into account the *attitude* of the people as well as the statistical indicators."

And, encouraging in this direction is the fact that the Federal Reserve Board has recognized the important psychological factor in that it now asks a series of questions on planned purchases, confidence in the future, and other related queries in an effort to probe public attitudes.

It may be helpful to recall that back in 1954 the country was going through another period of adjustment, with all the barometers predicting a downward turn. Confidence among business men was ebbing. Along came Harlow Curtice of General Motors with a vote of confidence in our expanding economy to the tune of an announced billion dollar commitment for his company's capital expansion outlay. This vote of confidence seemed to gather up and

dispel any doubts that business had to its immediate future, and in short time there was a surge forward.

Are we faced with a similar situation today, or are we going through a normal fluctuation in our economy which is beyond psychological stimulus? There are no easy answers. It may be that we have taken abnormally profitable years as the norm. Is a billion dollar profit for General Motors "normal"? Is a six million car year "normal", or is the five million figure more representative of long-term reality?

TV has had unusual prosperity

In this respect, it is important to remember that television has enjoyed novel prosperity. So long, indeed, has this prosperity lasted as the medium mushroomed, that many in the industry have confused it with normalcy.

Obviously, it would be unrealistic to expect to operate consistently at the high-profit levels of previous years. Station management must be able to convince ownership that the objective of sustaining this high-profit level at all costs, in the face of temporary billing declines, is dangerous not only to the medium, but to our entire economy as well.

The television medium is without doubt the most powerful mass communications force yet developed. Therefore, its role in our marketing economy is as vital as the most efficient production line.

This is the heart of the matter. It is through an understanding of the true social and economic power of television, that the medium and those who use it can begin to make their own serious contributions to the nation's economic welfare. It is not enough for television to seek billings, nor for advertisers to consider only how to bill time at maximum cost efficiency. The fates of both medium and user are intertwined, with each other, and with the economy at large. And this imposes a responsibility as well as offering a major opportunity.

Given a full awareness of the impact of TV on public attitudes, it is not conceivable to see intelligent use made of the medium to help cure national economic ills. There is no real reason why television cannot be used as a lever in the economy, similar to such familiar controls as raising and lowering

/To page 1



**YOU MIGHT DRAW A ROYAL FLUSH*—
BUT . . . YOU NEED WKZO-TV**

**AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO**

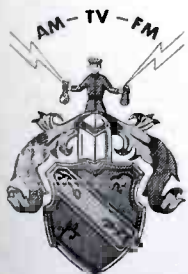
**TO GET THE JACKPOT
IN KALAMAZOO-GRAND RAPIDS!**

TIME PERIODS	Number of Quarter Hours with Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

For the winning hand in Kalamazoo-Grand Rapids you need the market dominance of WKZO-TV! Look at the facts: ARB shows WKZO-TV is first in 267% more quarter hours than the next-best station—327 for WKZO-TV, 89 for Station B!

WKZO-TV telecasts from Channel 3 with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves over 600,000 television homes in one of America's top-20 TV markets!

NOTE: Survey based on sampling in the following proportions—Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).



The Fetzler Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

* Odds against it—649,739 to 1!

**Mrs. America
who controls
the purse-strings
of the nation**



tell her...

sell her with

PURSE-SUASION

Penetrating Saturation with Daytime Spot-TV

Advertisers who sell to the home and family are having marked success with PURSE-SUASION—through which sales messages are strategically placed, Monday through Friday, covering the entire daytime audience. Reasons for this success are obvious:

1. It combines the persistence of Saturation with the impact of Television.

2. No other medium delivers your selling message with Television's penetrating power of Sight, Sound and Motion.

3. Through PURSE-SUASION your commercial reaches Mrs. America at home—during her "business hours"—when you can most easily focus her thoughts on the health and comfort of her family.

Developed by the stations Blair-TV represents, PURSE-SUASION is available at rates that appeal to alert mass-market advertisers. It can be applied in one market—or coast-to-coast. For details, phone your nearest Blair-TV office. Or use this handy coupon now ▶

Blair-TV represents these major-market stations:

- | | |
|--------------------------|------------------------|
| WABC-TV—New York | KING-TV—Seattle-Tacoma |
| WBKB—Chicago | WPRO-TV—Providence |
| KTTV—Los Angeles | WCPO-TV—Cincinnati |
| WFIL-TV—Philadelphia | KGW-TV—Portland |
| WXYZ-TV—Detroit | WDSU-TV—New Orleans |
| WHDH-TV—Boston | WFLA-TV—Tampa |
| KGO-TV—San Francisco | WBNS-TV—Columbus |
| WIBC—Pittsburgh | WMCT—Memphis |
| KTVI—St. Louis | KFRE-TV—Fresno |
| WEWS—Cleveland | WOW-TV—Omaha |
| WJZ-TV—Baltimore | WNBF-TV—Binghamton |
| KFJZ-TV—Dallas-Ft. Worth | WFBG-TV—Altoona |

BLAIR-TV Dept. F
415 Madison Avenue, New York 17, N. Y.

I'd like complete information about PURSE-SUASION
—and how to use it most effectively. Please phone
me for an appointment.

Name _____
Position _____
Company _____
Street Address _____
City & State _____ Phone _____

OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS
TEmpleton 8-5800 SUperior 7-5580 KENmore 6-1472 WOOd'rd 1-6030 CHEstnut 1-5686
JACKSONVILLE • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE
ELgin 6-5570 RIverside 1-4228 DUmkirk 1-3811 YUKon 2-7068 ELliott 6270



Retrenchment for the TV station inevitably means a weakening of the medium

ing of interest rates, government spending, taxes, and so forth.

In other words, the real solution to TV's current problems does not lie in either hearty expressions of rosy confidence or artificial shots in the arm, or does it lie in naive exhortations to advertisers that do not take into account their very real problems. It lies in a willingness to grapple with reality on the basis of known facts and to live up to the responsibilities that go along with the use of the medium.

Those who question the vitality of TV would do well to ponder the implications of three events in the last month. One was the amazing response to Dave Garroway's offer of the Rockefeller Report on national defense made in NBC's *Today*. Over 200,000 requests were received! For a serious and sober report. And on an early morning program.

CBS program had outstanding impact

Another was the impressive impact of CBS's outstanding "Where We Stand"; the network's televised editorial was reprinted in full on the editorial page of the New York *Herald-Tribune* and in a number of other papers. The third was the great and highly significant recognition given to the broadcast media by Congress at the CBS Affiliates Conference in Washington. Over eighty senators attended the dinner. In all, some seven hundred Congressmen and their wives turned out for this function.

During the Conference, CBS president Frank Stanton spoke frankly and earnestly on the problems facing the medium. He candidly admitted that "although the CBS Television Network had a record year in 1957, in terms of revenues, the increased costs of doing business resulted in an actual decline in the network's 1957 profits as compared to 1956. There is a softness in the national economy. We begin this year 1958 optimistic, but realistically aware that this softness may well be felt in television networking."

Stanton forcefully stated the thesis that this publication has long argued: that television is a powerful force capable of profoundly affecting our economic and social life. He said: "No one could be in this industry without knowing very well that the prosperity of this nation rests upon the increasingly

effective distribution of goods and services to more and more people. As our economic frontier one and two generations ago was the mass production of goods, our economic frontier of today and tomorrow—unless circumstances should force us temporarily into a controlled economy—is the mass distribution of goods.

"Television has come to maturity at a time when the dynamics of our total social scene point with increasing sharpness at what Marion Harper, Jr. calls 'The Coming Crisis in Distribution.' Mr. Harper reminds us that, while we can expect new population increases and proportionate expansions in goods and services, the labor forces to supply manpower for distribution will not increase commensurately.

"It is my view that television, and particularly network television, can, and must, play a major part in the resolution of this distribution crisis.

"American industry itself has established that television is an extraordinarily effective force of marketing and distribution."

But television can only live up to its potential if its power to influence is not weakened. And this is the real danger during adjustment periods. Like all businesses, media is tempted to retrench when things "are slow." But while it may make sense for others to trim operations until inventory is reduced, it is dangerous for the broadcaster to do so. His responsibility is larger. Retrenchment for the television station must inevitably mean a lower level of public influence, a weakening of the medium. This can only mean adding to whatever economic stresses may exist, perhaps intensifying them and hastening the downward spiral.

To some, this point of view may seem neglectful of the cash realities of our society. Actually, it is the most commercial of all points of view. It is interesting to note that it was Vice President Richard Nixon who told the assembled station men at the CBS Washington meeting that it would pay them to experiment with information programs. He pointed out that it would not only be good public service, "but good business as well."

The commercial strength of the medium, in other words, stems from its unmatched power to satisfy certain basic human needs of information,

education, and entertainment as no other form of communications can. To allow this instrument to deteriorate in its quality of service, would be to diminish its commercial value as well.

This is as true for the advertiser as it is for the medium. The advertiser, after all, cannot effectively distribute his goods, if he contributes to a weakening of his major marketing tool.

TV must tell its story to the nation

Here is spelled out one of the most immediate tasks of the medium. It must go far beyond trying to convince the advertiser of its soundness or superiority as a sales instrument. It must tell the story of its vitality and social importance to the nation at large, to the public, business leaders, opinion makers and Government. There is no better way than by telling this story on the air itself, on both the network and local level. This is a point of view which TELEVISION MAGAZINE has long expressed.

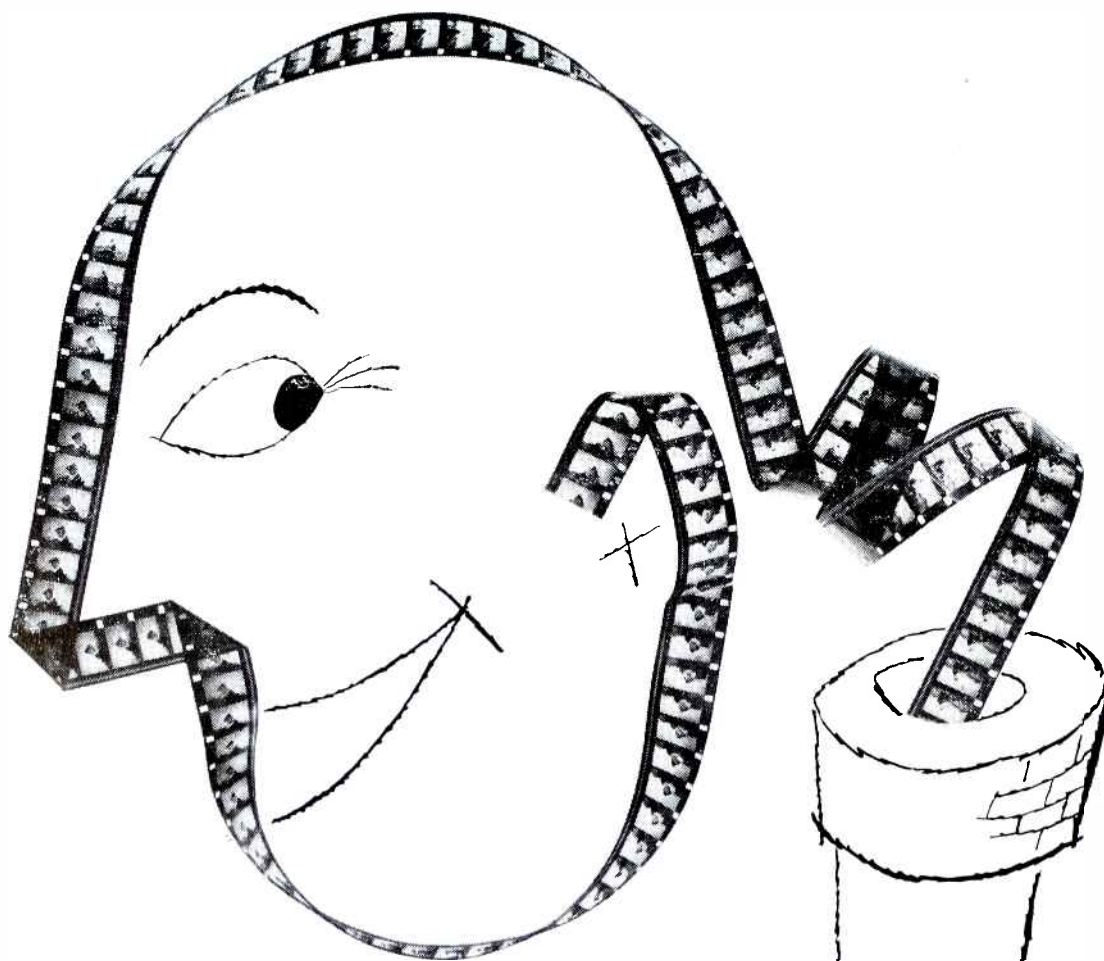
In last month's issue, Corinthian Broadcasting Co. president C. Wrede Petersmeyer proposed the formation of an industry-wide committee armed with a budget of \$100,000, which would be devoted to the job of carrying the television story to the nation.

Not only could the medium, through such endeavors, increase understanding of its true role in the economy, it could conceivably also make a vital contribution to public confidence in our economic future, because a good many of the ills of business are largely psychosomatic. Certainly, a "Where We Stand" approach by a major network to the domestic situation could do much in this direction.

Thinking back upon Harlow Curtice and 1954 makes one wonder whether some similar dramatic move today might not change the economic picture overnight. An advertiser, or a network, or both, by issuing a startling announcement of faith in the future, and backing it with a substantial investment of hard cash—could conceivably touch off a wave of renewed optimism that would have its ultimate impact in the form of a more active and forward-looking national marketplace.

END

Photo on page 36, Courtesy of Sylvania, Flashbulb Division.



FOR A HAPPY PRESENTATION

The joy of accomplishment is a universal happiness. Especially in the case of a film which is your creation, born out of hard work and careful planning.

Because Precision's staff of specialists adds its own creative efforts to yours by the use of *specially* designed equipment, and by careful handling and intelligent timing—you might say we are fellow creators, working with you to bring out all you've put into the original...Yes, and maybe more!

So, when you turn those 16mm dreams into realities, be sure to call upon Precision for the *accurate, sound and exact* processing your films deserve.

Remember: Precision is the pace-setter in processing of all film. No notching of originals—scene to scene color correction, optical track printing, all are the very best... 35mm service, too!

you'll see



and hear

PRECISION

FILM LABORATORIES, INC.
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

In everything, there is one best . . . in film processing, it's Precision

clearly defined set of objectives determines the commercials' content

Du Pont as a large business in a convincing, logical and dramatic manner, the conventional minute length would have been completely inadequate. The voice of a motion-picture documentary for our commercials followed naturally from the purpose they had to achieve."

But will the audience sit still for three-minute pitches, especially three of them during a single program? Isn't there the danger of boredom setting in? Answers Wardenburg: "We feel that a commercial can hold viewers' interest as long as it is genuinely interesting, that people would be more likely to watch a well-paced three-minute commercial that makes an important point than to see a speaker deliver messages that told only fragments of a story."

From fashion to solar energy

The content of each documentary is determined by a set of clearly defined institutional objectives. Commercial time throughout the year covers most of Du Pont's 11 industrial and some of its 14 auxiliary departments. Among the subjects treated are Du Pont's contributions to fashion in clothing, highway safety, research in the use of solar energy, food packaging, yes, house furnishings. Others deal with the company's research efforts, the need for large companies in the American economy and Du Pont's aid to education.

The base for film operations is the Hollywood studio of Universal, which produces the films. Total film work for the documentaries used on the 10 monthly shows will require 23 weeks. Films are shot in groups of three or six.

A good deal of the shooting necessitates location work, much of it in Du Pont's various laboratories and plants. To insure accuracy and a feel of reality, crews have ranged across the country to get film footage at the actual scene of an event.

A basic crew of from 30 to 50 production people are involved in each group of six commercials. There may be as many as 100 specialists behind the scenes contributing at some point to the production. Du Pont technical experts assigned to the job have the final say on how things can be shot.

The opening sequence used for each show was prepared in New York. Two months of work and the services of a glass blower and two chemists went into

the preparation of the 50-second introduction.

Du Pont began its use of air media in 1935 with the *Calvacade of America* as its primary vehicle. In 1952, it translated the program into a television film series which ran first on NBC and later on ABC.

A year ago, Du Pont decided to change its program. Du Pont and its agency, BBD&O, analyzed the potential of various types of programming including 167 different new show ideas. They concluded that spectaculars, last season in ill repute, were the surest way of attracting large audiences. In addition, specials offered many advantages which, while difficult to measure, were nevertheless real: the excitement of a big once-a-month program and its ability to capture public interest and to convey a sense of quality and taste tipped the scales in their favor.

Following is the client fact sheet sent by Du Pont to their agency, BBD&O for the commercial on color conditioning. TELEVISION MAGAZINE estimates the cost of production at over \$20,000. The final shooting script for this commercial appears on page 104.

CLIENT FACT SHEET

SUBJECT:

Color Conditioning

DEPARTMENT:

Fashions and Fabrics

OBJECTIVE:

Du Pont has a strong sense of responsibility as a "good citizen" (relations with employees, plant communities, and broader social contributions.)

THEME:

Du Pont used its knowledge of paint chemistry to evolve theory of color conditioning, which benefits people in many ways.

STORY TREATMENT:

Tying in with the reopening of "school" in September, this color commercial for the first show (September) would open with an exterior shot of a brand-new (and, if possible, revolutionary-design) school, pointing out its advantages in geographical layout, landscaping, etc., and then we would move inside to investigate quickly some of its new functional features, including color conditioning. (The old blackboard isn't black any

more, and the new wall treatment—tranquil green—combined with adequate, glareless lighting, relieves eyestrain and classroom fatigue . . . makes teaching and learning easier). Moral: how far we have come in just fifteen years from the school rooms that you and I used to know.

How did this Color Conditioning by Du Pont come about? Because back in 1928 a surgeon came to Du Pont, convinced that the glaring white walls of the operating room were responsible for eyestrain. Today, color-conditioned hospitals make your stay more pleasant, (the pleasant, subdued, soothing effect of today's hospital bedrooms . . . or, for mothers, the gay, bright colors of their bedrooms—in keeping with their happy mood and short convalescence. Reception rooms are gay, inviting, instead of "institutionally drab." And in addition to this emotional lift to you, it makes the staff personnel work better, see better and feel better.)

Du Pont's continuing interest in public welfare carried its Color Conditioning program into offices and stores, etc., and, even more important, into plants, where its Safety Color Code has markedly reduced accidents. Show how confining each color or pair of colors to one "area" of safety has become standard procedure . . . has in fact, saved money and man-hours and time losses, as well as human lives. (Show specific worker and machine, before, during and after Color Conditioning).

Finally, Du Pont's Color Conditioning Plans are complete—include coordinated schemes for the entire plant for consistent, attractive appearances, and for easy, economical maintenance . . . including focal-painting for the outside of the plants, to spotlight the plant's best features and distract the eye from less pleasing points—thus aiding community relations and boosting employee morale.

In fact, in just about every area of our normal lives—from homes to factories—Color Conditioning has improved our living ease and comfort and health . . . just one of many public service programs at Du Pont designed to complement and back up the continuing production of Better Things for Better Living . . . through Chemistry. /To next page

BBD&O FINAL SHOOTING SCRIPT—COLOR CONDITIONING

Based on Client Fact Sheet shown on preceding page

For Sept. Show, 8th Revise. 7/19/57

OBJECTIVE: SHOWS HOW DU PONT HAS A STRONG SENSE OF RESPONSIBILITY AS A GOOD CITIZEN IN ITS BROAD SOCIAL CONTRIBUTIONS.

(GO TO BLACK AT END OF ACT)

FADE UP ON:

1. CLOSEUP OF CHEMICAL APPARATUS SHOT

(MUSIC: UP TO THEME, HOLDING FOR:)

2. SUPER DU PONT OVAL AND START TO TILT UP WITH OVAL SUPERED OVER APPARATUS AND MOVING WITH CAMERA. OVAL CASTS A SMALL SPOT-LIGHT AS IT MOVES.

(MUSIC: CONTINUES)

3. PAN RIGHT TO FLORENCE FLASK AND HOLD. INSIDE OF FLASK IS PROCESSED A CHILD'S FINGERS IN ACTION FINGER-PAINTING.

(MUSIC: SEGUE TO SWEEPS TO STRINGS TO REPRESENT STROKES OF COLOR, THEN HOLD BEHIND)

4. MOVE INTO FULL SHOT OF SAME HANDS FINGERPAINTING.

(MUSIC: UNDER)

REPORTER (VOICE OVER)

From the earliest age, we're fascinated by color. Color attracts us. Color excites us. Color soothes us.

CUT TO:

5. CU OF FACE OF CHILD WHO IS FINGERPAINTING. BACKGROUND IS SCHOOLROOM.

REPORTER (CONT'D)

And today, color means more than ever. Your child's classroom, for instance, is painted much more colorfully—

6. DISSOLVE TO SAME GIRL IN CLOTHES AND CLASSROOM OF FIFTY YEARS AGO.

REPORTER (V.O.) (CONT'D)

—than schoolrooms once were—and with good reason—the poor use of color and inadequate lighting produced eyestrain and poor posture.

7. CAMERA PANS TO TWO OTHER STUDENTS AT DESKS, SLUMPING OVER DESKS AND SQUINTING AT PAPERS THEY ARE WRITING.

The old-fashioned blackboard and buff-colored walls were pretty dreary.

8. DISSOLVE TO MODERN CLASSROOM.

But today, classroom walls and woodwork are painted in pleasing, neutral shades—even the blackboard is a restful light green.

9. PAN STUDENTS SITTING UPRIGHTLY AT THEIR DESKS, READING AND/OR WRITING.

Your children have more pleasant surroundings. They can see and read more easily.

10. PAN TO TEACHER AT HEAD OF CLASS.

REPORTER (V.O.) (CONT'D)

Modern classrooms are improved in many ways by color conditioning . . . the science of using color for our greater comfort and well being.

DISSOLVE TO:

11. MCU OF SURGEON IN OPERATING ROOM. HE STRAIGHTENS UP, SQUINTS AND RUBS EYES.

Color conditioning began about 30 years ago when the glaring white walls of operating rooms were straining surgeons' eyes—cutting down their efficiency.

12. DOCTOR AND DU PONT TECHNICIANS AROUND TABLE ON WHICH THERE ARE CHARTS AND OTHER PAPERS. THEIR ATTENTION RIVETED ON SMALL MODEL ROOM ON TABLE.

One doctor came to Du Pont for help . . . and Du Pont color experts set to work on this serious problem. They measured the reaction of the eye to different colors . . . and studied their psychological effects.

13. DOLLY INTO ECU MODEL ROOM AS MAN CHANGES REAR WALL.

REPORTER (V.O.) (CONT'D)

They found that a soft blue green aids clear vision in surgery. The results are seen today . . .

DISSOLVE TO:

14. INT. MODERN OPERATING ROOM CAST AS SCENE II.

REPORTER (V.O.) (CONT'D)

. . . in operating rooms all over the world. Since then, Du Pont has found other ways of using color to do many special jobs.

DISSOLVE TO:

15. MCU OF WORKERS AT MACHINE IN PLANT AGAINST

DARK BACKGROUND.

Here's a machine shop before color conditioning—a gloomy, dangerous place to work.

16. WIPE TO WORKERS AT MACHINE IN PLANT IN COLOR CONDITIONED PLANT.

But after color conditioning, employees see better and work in greater safety.

DISSOLVE TO:

17. MLS OF PLANT. PAN FOR INTERESTING SHOTS.

REPORTER (V.O.)

This scientific use of color led Du Pont to develop a complete safety color code now used in industry throughout the world . . .

CUT TO:

18. CU OF SAFETY EQUIPMENT.

REPORTER (V.O.) (CONT'D)

. . . bright red for fire-protection equipment.

CUT TO:

19. CU OF SAFETY EQUIPMENT IN PLANTS. HAND OPENS THE CABINET.

Safety green for first aid equipment.

CUT TO:

20. CU OF STRIPED POLES NEAR MACHINERY.

High visibility yellow to caution against hazards.

DISSOLVE TO:

21. INT. MODERN OFFICE.

Color works for us almost every place we go. In offices, it contributes to greater efficiency and comfort.

WIPE TO:

22. INT. MODERN RESTAURANT.

In restaurants the scientific use of color makes dining more enjoyable.

WIPE TO:

23. INT. MODERN LIVING ROOM. HUSBAND AND WIFE ENTER FROM KITCHEN.

In our homes, it brightens our everyday living . . . Another result of Du Pont's research in paint chemistry . . .

SLOW DISSOLVE TO:

. . . that helps to make our world more comfortable, more pleasant . . .

DISSOLVE TO:

24. APPARATUS AS IN OPENING.

which is the aim of all of Du Pont's—

25. SLOGAN MOVES BY AS IN OPENING.

Better Things for Better Living . . . through Chemistry.

although ABC has settled on no format, it makes frequent use of large, dramatic photographs.

The stations, in their advertising, generally use mats supplied by the networks. These mats are in the promotion kits the networks send their affiliates in the fall. Each station receives a kit for each show it carries, and these—updated weekly or monthly with fresh material—constitute a major part of the networks' assistance to the local markets.

A typical kit will contain, in addition to the mats, several slides with voice-over copy; two or three trailers; glossy photos and biographical material on the stars; program notes; and suggestions for displays and exploitation.

Similar kits are sent out by the syndicators—with considerably more emphasis, however, on merchandising aids: samples of posters, streamers, counter displays and so forth, together with suggestions for their use. This material, which may be ordered at cost, can be a boon to stations operating on low promotion budgets, and/or stations whose low ratings cut into the effectiveness of air promotion.

Here too, advertisers are stepping up their activity. Ziv reports that use of merchandising aids in 1957 ran about 50% ahead of 1956. So far this year, sponsors have ordered such material in 67% of the markets for *Harbor Command*, in 71% of the markets for *Martin Kane*.

TV promotion mirrors Hollywood

To such valuable workaday tools is often added the glamorous personal appearance tour of a star. Nowhere is Hollywood's stamp on TV promotion more clearly marked than in the routine of the performer who goes on the road. As an agency executive says: "We've studied, copied and we've learned."

Such a tour may be sponsored jointly by the network, packager and agency, with the most interested party—if there is one—assuming the lion's share of the cost. Stations may pick up the smaller tabs in their markets. A tour may cover the top 15 or 20 cities or as few as two or three; it may devote one or several days to each.

"We believe in more than fast trips," says Hal Davis of Grey. "The technique is to take over a community, saturate it, so that by the time you're finished, in three or four days, everyone knows that you've been there, and why."

The press junket is the tour in reverse: rather than bringing performers to editors, it brings the editors, en masse, to the stars. An outstanding example this season was the *Robin Hood* trip to London, underwritten by Johnson & Johnson, co-sponsor of the show, and arranged through Young & Rubicam. Some 70 U.S. newsmen met with TV editors from 14 European countries in a World Congress on Commercial TV, and the result was a continuing flood of copy—publicity for *Robin Hood*—back home.

NBC went a step further last November when it flew some 90 editors from around the country to Hollywood for a week-long tour of its West Coast studios. This junket was designed to promote, not one show, but a major part of the network's fall lineup. It produced considerable newspaper copy over an extended period of time.

A staff problem on local level

The local station, of course, does not have the vast promotional resources of the networks. A major problem on the local level is that the burden of execution falls on the station promotion or publicity manager—in many cases one and the same person.

An agency v.p. says: "Too often when you visit a station you find the publicity man at an overflowing desk crammed in the back of an office. Station management still doesn't realize that promotion is the lifeblood of their very existence. Without it you have low ratings; without ratings, no sales—and without sales, no station. The promotion man creates the potential for sales."

But within a single week recently, a station rep was contacted by five stations seeking good promotion men. Four of the five were willing to pay a five-figure salary. This would have been unheard of a few years ago, except on a very few of the largest stations.

"In the past, it is true, the promotion man has not had the status in station management that he should have," says David E. Partridge, national advertising and sales promotion manager of Westinghouse Broadcasting Co. and first president of the Broadcasters' Promotion Association. "But today he is becoming increasingly more important as part of the management team, and stations are willing to pay more for good promotion men."

The formation of the Broadcasters' /To next page

JAXIE SAYS "It's PAAR"



For the Course 'TONIGHT!'



The people in the multi-billion dollar North Florida - South Georgia market demand Jack Paar for their course of entertainment . . . he's straight down the sales fairway with Tonight!

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel" for availabilities.

BASIC NBC AFFILIATION

Represented by Peters,
Griffin, Woodward, Inc.

WFGA-TV Channel 12

Jacksonville, Florida

FLORIDA'S
COLORFUL STATION

Promotion Association in November, 1956, is an indication both of the tardiness of promotion in asserting itself and of its current awakening. Membership today includes about 175 TV stations.

On the local level, unsold time can be of infinite value in promotion. Austin Heywood, director of promotion for KNXT, Los Angeles, who tries to run at least two newspaper ads monthly for every program, comments: "Thank God for my trade deals!" Time-for-space deals with the press, particularly where the station and newspaper have a common management, are standard practice. *TV Guide*, whose 50 regional editions have a combined circulation of over 6 million, also enters into extensive trade deals with local stations, although officials decline to reveal what percentage of its ads are space-for-time.

KNXT and "Bob's"—time-for-space

The possibilities of barter are limited only by a station promotion manager's imagination. The Bob's Drive-In Restaurant chain in Southern California, to quote a single example, provides KNXT with the following in exchange for commercial time: Over 35,000 menu inserts and several million KNXT match boxes a year, ads on the driver side of 8,000 monthly car hop cards, picture displays in all restaurants, full page ads in 127,000 Bob's monthly comic books, 8,000 tent cards a month, etc. Bob's pays all production costs; KNXT writes the copy.

This never-ending pursuit of the viewer away from his set, seeking him out in the most unlikely places, is a constant challenge to local promotion. WNAC-TV, Boston, which makes extensive use of taxis, buses, billboards, playbills, etc., as well as newspapers and magazines, sent a plane zooming over Boston's ballpark and beaches last summer—in a period when viewing is traditionally at its lowest. Remember television—remember WNAC-TV!

At another ball park, Forbes Field in Pittsburgh, KDKA-TV met KDKA radio in a baseball preliminary prior to a Pirates-Giant main event. Highly publicized, it doubled attendance over the previous evening, and the Pirate management has already put in a bid for a repeat performance next season.

Last September KDKA became a basic CBS affiliate, and to promote its new operations, within the past 12 months it has also: sponsored two calypso

parties at the Ambassador Hotels in New York and Chicago; thrown a huge barbecue in Pittsburgh's North Park; taken over Kennywood Amusement Park for a "Big Adventure Day." ("Big Adventure" is the title of its afternoon feature film presentation); participated in a chuckwagon race before 100,000 spectators at the Allegheny County Fair; rented a theater for a lavish "Premiere Performance" to introduce its Warner Brothers film package; and more.

This is exploitation—the "stunt," and the examples cited here are typical of what stations across the country are doing in this area. Spending vast sums of money is no problem; the challenge is to do it effectively on a restricted budget. Getting someone else to pay the piper—or at least meet his traveling expenses—is one of the basic laws of promotion on all levels, networks and agencies as well as stations. A good part of the U.S. Navy, for example, was pressed into service to promote *Men of Annapolis* across the country.

Considerable controversy surrounds the question of contests for station promotion managers, a frequent aspect of exploitation. Many stations forbid their staffs to enter such contests, looking upon them as more or less of a "bribe," or at least as causing a disruption of promotional planning for the overall schedule. One of the first acts of the Broadcasters' Promotion Association was to place itself on record as opposing them.

However, contests continue as a major form of promotion. Al Pryor, merchandising manager of KTTV, Los Angeles, comments: "We devise a campaign with the idea of building an audience, not winning a contest. But we do enter them when we think we can win. We don't slack off our promotional activities for any of our other shows."

ABC's "Maverick" campaign tops

ABC, shooting for blood in its attempt to dethrone *Sullivan* and *Allen* Sunday night, included such a contest in its promotional campaign for *Maverick*—with a trip to Hawaii as first prize. The *Maverick* campaign, by all odds one of the most successful of the season, was sponsored by ABC and Kaiser Industries, and carried a price tag considerably higher than the 2% mentioned earlier. Exploitation, backed up by heavy air and newspaper drives, penetrated over 25 markets.

/To page 108

One too many villains!

Poor fellow. Poor fellow, indeed. He's only embarrassed . . . the show's climax may have been ruined! Stop a moment. The scene can be saved. All it takes is a snip . . . on film.

This is only one of the ways we help. Because you see the scene before you show it, you're always in control of what's said, what's done! In control, too, of time on station throughout the country.

Use black-and-white—or color—there's an Eastman Film for every purpose.

For complete information write to
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

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

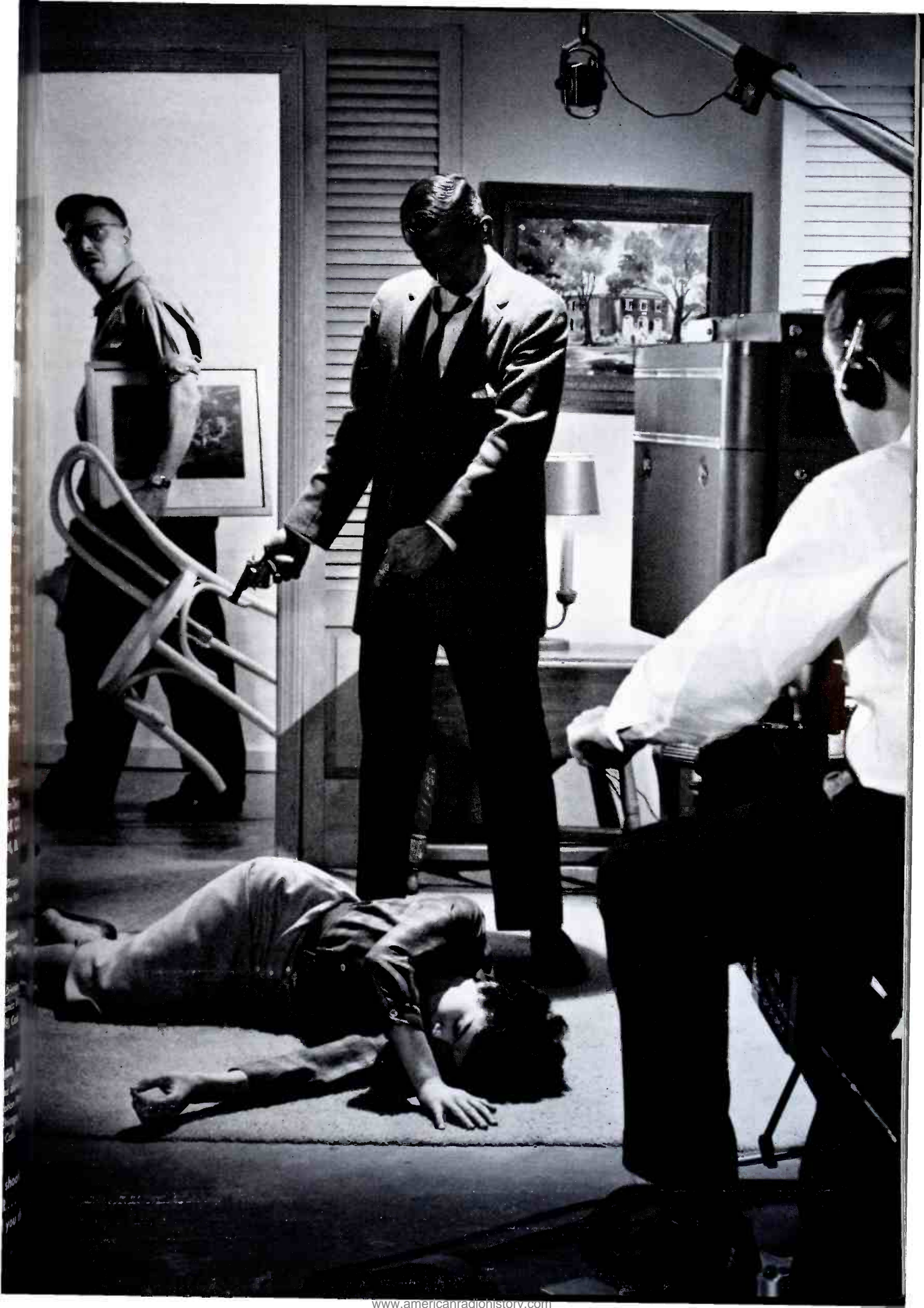
Midwest Division
130 East Randolph Drive, Chicago 1

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

or

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

Be sure to shoot
in **COLOR** . . .
You'll be glad you did.



In 18 cities, ABC stations tied in with Allied Stores in a "Who is Maverick?" drive. The first person to properly identify Maverick after a press and air teaser campaign won a pre-paid charge account, ranging from \$500 to \$1000, in the local Allied store.

James Garner, star of *Maverick*, awarded the prize for the Maverick Calf Scramble, sponsored by WFAA-TV, at the Dallas Rodeo. In San Francisco, pretty girls walked the streets in Western garb handing out *Maverick* buttons. WTVH personnel in Peoria staged a "bank holdup." In Buffalo, the Junior Chamber of Commerce, the *Courier* and WGR-TV joined in a three-week safe driving contest for youngsters, with a pony named Maverick for the winner. Los Angeles was covered with banners and at the Paramount Theater a 30-second *Maverick* trailer preceded all features. And so on from city to city.

Quality of promotion important

Audience promotion is not merely a matter of volume, of overwhelming the individual by sheer weight. Quality is as important as quantity.

"Too much station promotion is like a Sunday night smorgasbord, a lot of variety but no definite menu of flavor," says John Hurlbut, promotion and public relations manager of WFBM-TV, Indianapolis. "We feel that program promotion can, and should, be planned as carefully as an advertising campaign, and following the same basic principles of identity, continuity, repetition and saturation. But a station must do more than promote individual shows. It must create an image, an identity, of itself as a station."

Last fall, WFBM-TV devised a station trademark which appears on its IDs, letterheads, vehicles and all printed forms, and a slogan to tie together its advertising and promotion: "It's Here, The Brightest Fall of All." Saturation announcements established the theme, and the campaign was backed up with 20,000 balloons distributed at shopping centers, mail stickers and parties for the press and staff.

Hurlbut lists his basic principles of audience promotion:

1. Establish station identity—a recognizable trademark used everywhere.
2. Plan promotion by campaigns. Don't try to promote too many programs over a short period of time. Remember the principles of saturation and repetition.

**TYPICAL CAMPAIGN FOR A "SPECIAL"
Beanstalk Tour Upped Ratings 25% in 4 Tour Cities**

In the fall of 1956, Kenyon & Eckhardt conducted an extensive campaign for the "Producers' Showcase" version of *Jack and the Beanstalk*, sponsored by RCA and Whirlpool-Seeger. It is typical of campaigns for one-shot spectaculars, and increasingly, for the once-a-month special programs.

As part of the drive, Celeste Holm, star of the show, toured five Trendex cities, and K&E commissioned Trendex to make a special rating analysis of the effectiveness of this tour. The comparison was based on four of the toured cities versus 11 non-toured cities.

K&E promotion director W. Stephens Dietz subsequently reported to the sponsors: "The analysis indicates that, in the promotion cities, the program's rating and share-of-audience were about 25% higher than could be anticipated on the basis of previous 'Producers' Showcase' rating levels."

The promotion plan was channeled into three classifications: on-the-air, tune-in ads and promotion features; newspaper publicity; and tie-ins with supermarkets and department stores. This was the campaign:

1. *On-the-Air.* Leading members of the cast appeared on 14 network and local radio-television programs. Plugs for the show were aired on a number of other programs, and a 5½-minute live rehearsal pickup appeared on *Steve Allen* the night before *Beanstalk's* airing, with *Allen*

assuming all line charges and talent cost.

2. *Publicity.* Press kits, releases and photographs, black-and-white and color, were sent to TV editors across the country. TV editors received an LP album of *Beanstalk* music, and the stars held telephone interviews with key TV editors in five major cities. A mat of a *Beanstalk* drawing was mailed to over 600 dailies and weeklies throughout the country.

Star tours Trendex cities

In October, three weeks before the telecast, Miss Holm toured the five Trendex cities: Philadelphia, Baltimore, Washington, Chicago and Buffalo. In each city, within a 24-hour period, she underwent the usual round of interviews, lunches and radio and TV appearances. In Philadelphia, she also judged a beauty contest.

3. *Promotional Tie-Ins.* The Birds Eye division of General Foods serviced *Beanstalk* mats to more than 200 of its national sales force, at no expense to the sponsors. Over 75 department stores in major cities displayed counter cards, banners and streamers in a tie-in with the makers of a *Jack and the Beanstalk* plant.

Station promotion managers received a plant, with suggestions for its use on children's programs. *Beanstalk* albums were delivered to all program directors and key disc jockeys in the tour cities.

3. Don't wait until rating week to start promoting. It's too late then—viewing habits aren't created that quickly.

4. Consider your unsold air time as your most valuable asset. Plan and write for those spots as if you had paid cash for them.

5. Remember that the point at which you become sick of a campaign is just about the time the audience is becoming aware of it.

"It doesn't take a big cash budget to do an effective on-the-air job," Hurlbut concludes. "It does take creative planning with a definite objective in mind."

Creative planning is perhaps the key

phrase for the future. Promotion must continue to seek ways to determine its own effectiveness—to develop a rating system of its own. It will have to solve the problems posed by alternate co-sponsorship—the advertiser who will, and the advertiser who won't promote. It must continue to build its own prestige.

In Hollywood, when the seas get rough, promotion men were the first thrown overboard. Many are wondering today whether TV will inherit that habit too. Or whether management will agree with the agency executive who said: "Without promotion, low ratings without ratings, no sales; without sales no station."

it, that is effective in selling prod- and, above all, maintains the good ng of the public.”

an outsider, that statement may ad pretty vague, but to agency men he Colgate-Palmolive account it is prate and exceedingly specific. For eple, take the phrase, “shows of the er caliber.” An agencyman explains: “re committed to reaching the young d with lots of kids,” and he adds that ate-Palmolive reportedly emphasizes goal. Dollar-wise, Colgate splits its money about 50-50 between daytime and nighttime but this means a lot more time because of the difference in cost. n a strict cost-per-thousand basis, n a choice between daytime and ghttime, Colgate will pick a daytime ny if it has more young mothers in audience, even if the nighttime show ai what appears to be a lower c-p-m. ogate’s nighttime schedule, of course, is serves to pick up the soap customers ha may have been missed in the day- are, working mothers for instance. But is significant that Colgate’s big night- re shows, *Millionaire* and *Thin Man* oexample, again aim for the same type audience.

It is also significant that Little says programs are the major problem. Col- ge’s TV dollars are divided roughly ee to one between shows and spot. h Colgate, the show’s the thing. Spot used primarily for strategic reasons, needed in individual market battle.

Soap operas for Colgate

There are other significant phases in Little’s requisite for TV shows: “. . . a ow that will be well-accepted . . . and maintains the good feeling of the public.” his means more than just avoiding ows and commercials in poor taste. It o points up Colgate’s disenchantment h daytime serials; Colgate-Palmolive hasn’t sponsored one for nearly five ars. Two of its big daytime shows, *otto* and *The Big Payoff*, are typical of olgate’s present preference.

“They want audience participation ows instead of soap operas now,” a an on the account explains. “What they ant are shows that leave you feeling ood about the program and about the roduct you’ll identify with it.”

When Little says, “. . . and a commer- ial that goes along with it . . .” he brings into view another facet of his firm’s advertising strategy, the theory of product programming. An executive who works in this area with Colgate-Palmol-

ive explained, “We don’t just use com- mercials that fit the show; when we buy a show we know what product is going on it. It’s the reverse of the way General Foods operates. They’ll change the prod- ucts on a show every time one of their brands needs a shot in the arm. We won’t do it that way. If a good show comes along and we haven’t got a product that needs it, very often we have to just shut our eyes to it and look the other way.”

Such fundamental ad strategy reflects a philosophy that comes from the man at the top. Yet, when questioned directly, Edward Little disarmingly denies the advertising acumen for which he is known. “I can’t write copy, I can’t do layout,” he will tell you. “I got my start as a soap salesman.”

The soap salesman doing this talking is the same man who, in a multiple agency presentation, pounced upon a virtually unnoticed little jingle that went, “Halo, everybody, Halo! Halo is the shampoo that glorifies your hair . . .” And, under similar circumstances, while agency men were proffering a wide choice of campaign possibilities, he grab-

bed at one that featured a deep-voiced man singing, “Use Ajax! The foaming cleanser . . .”

New divisions show Colgate’s growth

These two examples are part of the reason why Colgate’s two strongly inde- pendent units, the Household Products and the Toilet Articles divisions, were each more than twice as big when they were created a year ago than the whole company was when Little assumed the presidency 20 years ago. In 1938, Col- gate’s total sales amounted to approxi- mately \$100 million. Little’s first major achievement for the company was to set up its system of foreign operations. His second was to rescue it from depression- born financial troubles. His reorganiza- tion of the company into independent divisions last year is regarded as his third major achievement.

But a factor that made each of these steps possible has been the unquestioned genius of his over-all direction in Col- gate’s advertising strategy. It is a skill that admen declare has sometimes been uncanny. More than once, and for no

/To next page

Great, Smidley just great!

You've done it again. Ya missed the biggest single TV buy in the West. You passed up the Cascade Television package again . . . this KIMA-TV with its satellites. Doesn't an exclusive billion-dollar market tickle your fancy? Here's a half-million people and Cascade's got 'em—exclusively. Let's not miss it again, Smidley, or we'll be missing you around here.

Quite a market . . .

General merchandise	\$60,135,000
Apparel	\$26,172,000

Source: 1957 "Survey of Buying Power"

KIMA-TV
YAKIMA, WASHINGTON
with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.

CASCADE
BROADCASTING COMPANY

NATIONAL REP: WEED TELEVISION PACIFIC NORTHWEST: MOORE & ASSOCIATES

LITTLE OF COLGATE *Continued*

apparent reason, he has chosen a campaign that was not the one the agency recommended and the results proved spectacularly successful. Yet he disclaims credit for the work:

"I've always had our own advertising people and our agency people work up a campaign—or several of them, as they usually do—and I have never played any part in the work until it's complete and then brought in. I have often selected a campaign out of several the agency brings forward, but I can't criticize it until after I've seen it or heard it. I think a good advertising man knows good advertising when he sees it.

"I find that many people don't spend enough on advertising and I think it's because they go ahead before they're sure they've got the proper kind. I believe you ought to keep looking until you're sure. Then, when you are sure, go ahead and get into it. But I don't ever like to say yes right away; I'd always rather sleep on a thing, even after I know it's the best one.

"It's true that in most of the campaigns I make some revisions, here and there." Little admits. "I've seen them bring in 20 different campaigns—well, more than 10, anyway. They may have one they like and there may be one I feel I like. We usually work it out all right. Of course, I don't do as much advertising as I used to, now under the new divisionalized program. Now I only see the campaign after it's all worked up. But I still get a look at it before they use it, in all cases."

Little's comments will doubtless provoke recollections for many admen. Colgate-Palmolive's many accounts require the services of no less than nine different agencies: Bryan Houston, Ted Bates, Lennen & Newell, John W. Shaw, D'Arcy, Street & Finney, Charles W. Hoyt, Cunningham & Walsh and Norman, Craig & Kummel. In itself, this represents a sizable number of Colgate account executives.

Not a few of his colleagues wish they could fathom his "feel" for the right

phrasing in a television commercial print copy. One TV executive has suggested, "There's some old storekeeper a little Southern town that he mentally tries out every idea on." Little emphatically denies this.

"I have no pre-conceived person appeal to," he declares. "It's just by way you feel. I know what retailers like and I know what they dislike."

Little also knows what he likes himself. Questioned about his personal preference among toothpastes, he replied that he always uses Colgate Derma Cream. Asked about bath soaps, he only gave the right answer again reached into his office closet and handed his questioner a new, foil-wrapped bar of Palmolive.

Company subscribes to plateau theory

For shaving cream, however, he alternates between Colgate Instant and Palmolive Rapid. They are similar, he feels. The company subscribes to the plateau theory of marketing for some of its products in much the same way as Colgate's main competitors: Advertising will push soap sales to a certain point but there the sales level off. To push sales much beyond that point requires considerably more advertising; it is cheaper to merely advertise a similar product under an additional brand name.

Edward Little has been away from North Carolina 40 years but he still seems nearer to the towns of Manteo and Murphy, and the state that stretches between them, than he does to Madison Avenue. In the dining room that adjoins his office, he conducts executive luncheons that invariably feature a superb cuisine. Occasionally, however, for the benefit of close friends, his menus include a side dish of snap beans, corn pone or black eyed peas.

The meals are prepared by an excellent chef and staff in an all-electric, stainless steel kitchen just beyond the dining room. Most days, they also bake a sheet of sugar cookies, and between afternoon business conferences, Ed Little will occasionally sneak back to the kitchen for a glass of milk and a cookie snack.

Little got his first job with Colgate when he was 21. They made him a salesman and gave him the Carolinas as territory. Those sales experiences, more than half a century ago, bear a major influence on the way Colgate-Palmolive buys and uses TV today. In conversations with storekeepers then, he ga

HEAVEN BEGINS
AT BERMUDA'S

Harmony Hall

HOTEL

Gracious pink-and-white cottage-type Hotel in a tropical garden. Airy rooms, many with balcony . . . French cuisine, Gombey Room native floorshow. Guest privileges at Bermudiana Hotel . . . plus 4 Hotel Variety Dining. South Shore Beach . . . new Garden Pool.

Until Mar. 15—7 days, 6 nights including Island tour, \$79. Daily \$11. (Per person, dble. with bath, Mod. Amer. Plan)
G. W. Gentry, Mgr.

Color Folder from Your Travel Agent or
WM. P. WOLFE ORGANIZATION, Reps., 500 5th Ave., New York 36 LO 5-1114
BOSTON • CHICAGO • CLEVELAND • MIAMI • PHILADELPHIA • TORONTO

conviction that the best way to sell is simply to tell how it cleans. Now says:

"We've always had a policy that we do sound advertising, something you can live with. I like straightforward, plain-why advertising based on facts." He also learned, going 'round and 'round his salesman's route, that soap promoters are hard to hold. You have to be reminding them. Today, most executives in Colgate-Palmolive's advertising department work by a rule that follows the same kind of thinking: When telechips are down and other factors are about equal, choose frequency rather than reach.

Persistence is something else that figures in Little's background. His first eight years with Colgate were marked by a deal that gained him recognition and promotion, but declining health forced his resignation. When he regained his strength four years later, the lost time was prompted him to strive for more rapid advancement. He got a sales job with the makers of Palmolive Soap and made a rapid climb up the executive ladder. When the company merged with Colgate in 1928, he was one of the assets of the new operation.

its developed foreign system

In 1926, Edward Little had been sent to Europe to begin what was to be one of his major achievements for the firm, the development of its present system of foreign operations. The small, existing foreign staff grumbled at first. They felt a change would incur the risk of losing their already-meager share of the foreign market. Their merchandising was company-oriented. Little's idea was to make it customer-oriented. The theory sounds elementary now but it was a rarity then.

It proved to be a cornerstone of Little's advertising theory and his administrative success, and could be called the first principle of Little's Law: In every word, every phrase, weigh the reaction of the file man. What makes this law work for Little is that he usually weighs the words right. For example, the company's foreign advertising used to be merely the company's U.S. ads translated into other languages. Little directed that the ads be written in the foreign language first, then translated back into English to verify the copy. That way, it might sound altered to the executives but not to the customers.

After four successful years in Europe, Edward Little was summoned home to become a vice president. His new assignment: sales and advertising. By this time,

he had decided that advertising is not the hit-or-miss operation that many people thought but, instead, an actual science. Accordingly, Ed Little buckled down to learn everything he could about the mechanics of advertising.

According to legend, he at one time could quote the advertising rate and circulation of every major daily newspaper in the nation.

Little's photographic memory has also proved disconcerting for more than one television executive. In discussing a new show, for example, an agency man once casually told him, "I would say it is almost an absolute certainty that its ratings would be in the mid-30s by fall." Eventually the show went into production, fall rolled around and the rating was in the mid-20s. Little quietly quoted the adman's statement.

A living legend, colorful and with strong convictions, Little is a man who gets a whale of a bang out of his job and the assurance that he's doing it well. Why does he like it so? In his own words, the answer is, "To me, it has always been a fascinating game to work up advertising that you feel sure will sell goods."

END

TV EXECUTIVES From page 45

jobs. This means the third-level executive in such a situation carries less responsibility and so the job can be held by a younger man with less experience and maturity."

Along Madison Avenue, there was a marked difference of opinion as to the significance of the survey results. Robert Kalaidjian, head of personnel at CBS, thought the figures reflected the youth of the industry. "We're still pretty young as industries go," Kalaidjian observed. "I think as our industry grows older, these figures will go up. Top executives of other industries are often in their 60s and they have had retirement programs for years. In TV, we still haven't had much experience with the question."

Yet another view of the survey results was voiced by a station representative who thought the figures indicated television executives as a group are still vital, alert young men. "We're all pretty young men. My definition of a young man is somebody who is under 50.

"Of course," he added with a chuckle, "I guess your definition of a young man all depends on how old you are yourself."

END

YOU CAN'T MISS! with ...
WEAU-TV
 THE
BIG CHEESE
 IN WISCONSIN

- Programming the BEST of all three networks, ABC, NBC and CBS.
- A single station market in the heart of Wisconsin covering twice the population and twice the area with our new 1,000 foot tower with maximum power.
- Serving the giant land of 3/4 million people and two million cows.

WEAU-TV EAU CLAIRE, WISCONSIN
 See your Hollingbery man in Minneapolis, see Bill Hurley

delicate shades around him, especially because his hair was also very dark, so that he overpowered everything else on the screen. This was a striking demonstration of how too much contrast can be just as destructive to a scene as too little contrast.

In the second half of the show, Miss Clooney wore a dark rust-red dress, not as becoming to her bloneness as the pink one. In this she was featured against the same blue drapery and the combination was not a good one. In this scene the star would have looked wonderful in her pink dress.

A slight amount of forethought could have turned this show from a totally unplanned looking performance into one that was really effective. If Miss Clooney had worn the red dress in the earlier sequence, surrounded by the vermilion carpet and uniforms, the somewhat darker but harmonizing shade of her costume would have looked intentional, unusual and arresting, just as the pink gown would have in the scene last mentioned. Here's hoping for some thoughtful color direction in 1958!

The NBC-BBD&O survey on color TV

In spite of all of the negative comments I've passed along in my color letters, I'm intrigued with the facts unearthed in the NBC-BBD&O survey on the impact of color TV. As long as color TV sponsors are assured that viewers remember products they see advertised in color more readily than those advertised in black-and-white and as long as viewers go out and buy more of the products they see in color, color television has an assured future. The present poor use of color relationships in commercials and feature presentation continues to be a needless and costly stumbling block.

But plenty of non-users of television are failing to utilize color efficiently in their products, stores, window displays, letterheads, trucks and magazine ads.

An effective truck color scheme, for example, has a great deal to do with the amount of new business a trucking firm is likely to get. According to a recent study, customers buy trucking services for two principal reasons:

1. Referred by a friend
2. Noticed trucks

19.3 per cent of the people surveyed indicated that noticing (and remembering) an attractive and distinctively colored, well-kept truck influenced their decision to hire a trucking firm. END

Furthermore, programming and network affiliation are inter-related, and both establish over-all station character—which of course affects the ratings."

Also, as Bill Fuhrman of Campbell-Mithun, Minneapolis, says, "It's rare that a timebuyer looks at cost-per-thousand, audience, and other factors singly. Rather, he looks at several things together." Fuhrman is one of the few media men who considers "station character" to be among the primary factors affecting station selection—his others being ratings, audience composition, c-p-m, coverage, and discounts.

Many timebuyers deny that there is any such thing as station character in television today, while others recognize only the difference between affiliates and independents. Apparently, TV stations still lag behind radio stations, newspapers and magazines in their ability to create distinctive personalities for themselves. Why should this be so?

Jim Ducey of Cunningham & Walsh, N.Y., says: "There are not enough TV stations to really make the station image. Eliminate New York and Los Angeles, and what's left? Look at Omaha. A big market with three channels, one for each network. You can't develop character there."

Phil Archer, broadcast media supervisor, Campbell-Mithun, Minneapolis suggests: "There used to be quite a station character when TV started—inherited from the radio character. But now there is not enough local programming to build local character. You have network character rather than station character."

Although he denies the existence of station character, Archer lays great stress on "station acceptance." He gives this example: "When two stations in Iowa recently carried the same basketball game, one station had an 18, the other a 30. Why did people watch one rather than the other? No one knows. But this acceptance, which you find in some markets, is not the same as station character."

One observer suggests that timebuyers themselves can hardly fail to have formed their own images of the stations with which they come into almost daily contact. A station's advertising, promotion, local programming, even its salesmen, he notes, must leave an impression, subconscious though it may sometimes be.

That station images do exist among timebuyers to some degree, is illustrated

by this comment of Peter Bardach: "network affiliates seem to present one of characteristics, which are generally good. Among your independents there's quite a large range, based on programming and the type of commercials they accept. A lot of stations still carry order advertising—the kind that runs for 15 minutes. This would very definitely alter the station image and might affect station selection."

When audience and cost are about equal, the station rep may play a role in the final decision, and the important consideration here is confidence. "My faith is the word," says Ducey. "A salesman who's trying to improve your schedule or legitimately 'beat' the opposition will make a better impression than one who goes crying to the ad manager."

A similar idea is expressed by Archer: "If you don't know the market, you have to place your faith in the rep. He has to be a rep who has done good work in the past, proven that he will go to bat for you. There is a big difference between reps," Archer adds. "and a rep may influence purchase of a station perhaps 10% to 20% of the time."

Frequently, however, it is a negative thing, many timebuyers echoing the opinion of Jeremy Sprague of Cunningham and Walsh, N.Y., that, "A bad rep can prevent a sale more than a good rep can make one."

High value put on single spotting

A number of buyers are concerned about triple spotting. Mary Kay McCormann-Erickson, Los Angeles, goes as far as to list single spotting—as against double or triple—as more significant than audience composition, programming or coverage.

For certain types of campaigns, local personalities can be highly important. Yet it would seem that a considerable gap still exists between the efforts expended by stations in developing local stars and the value attributed to them by timebuyers.

"Local personalities can be important in daytime, for women's shows," Lynch notes. "They can be of primary importance, even with a lower rating. A competing network show, if you have a problem product, or a new product or a changed product—some ingredients added, for example. But if it is purely a reminder campaign, then you are sitting after audience."

"If there is only a small difference in ratings," says Ann Janowicz, manager

broadcast media department, Ogilvy, Benson & Mather, N.Y., "there may be a tremendous advantage in taking a personality in a market—such as Ruth Lyons of the Crosley stations; but here again, the personality's popularity will be reflected in high ratings."

Merchandising, generally, is considered incidental, an agreeable bonus after audience and cost have decided the purchase. For competitive reasons, however, timebuyers, the second station in the market frequently offers the better merchandising plan, and sometimes this can be quite attractive. How is this resolved?

The rule is still "TV First." Says Jim Deey: "If you have enough money to buy the audience and a little left over, you might buy the merchandising too. If not, you buy the audience."

Merchandising can aid distribution

Yet there are cases where merchandising assumes an importance quite apart from audience. Bardach gives this example: "Merchandising may enable an advertiser to get distribution where he couldn't have it before. Say a station has an agreement with the AA Food Chain—inputs spots on the air and receives in exchange five product promotions. The

store must then display the product involved, which it may not have handled before. I've known of several accounts in which the station has actually been able to force distribution." And Bardach adds: "In a few instances, a buy has been made exclusively on the basis of merchandising."

Promotion, which merchandises a program or a station rather than a product, is almost insignificant as a factor directly influencing station selection. Its great importance, so far as the timebuyers are concerned, lies in its influence on ratings. (See "The Power of Audience Promotion," in this issue.)

As Phil Archer indicates, however, there is always the special case. "If the show and the competition are both unknown quantities, and one station would give you twice as many magazine inserts as the other, you might buy that one. Or if a newspaper owned one station, that might swing the sale, as you could expect more promotion to help start off your program with a big kick from a newspaper-owned station."

There are times, too, when ratings aren't available, and when this happens the "plus" factors assume greater importance. Archer gives these examples: "If you are buying in August for a fall start, you have no track record. Then it's pretty much by the seat of the pants.

"And although in the top 20 markets you have ratings often enough to get a figure, in many of the smaller markets you have no rating for what you're buying, due to programming changes and so forth. You try to estimate ratings—you always try to put a figure on it—but that's where the intangibles come in."

Economy affects stations' value

Changing conditions—a marked downturn in the economy or an increase in the number of stations—could greatly increase the significance of the "secondary" factors. With the transition from a seller's to a buyer's market, for example, merchandising has already become more important to advertisers.

At the same time, the increasing concern with marketing efficiency that will characterize the immediate future means that the race for the top ratings will be keener than ever. And just as some timebuyers come to a new evaluation of the intangibles that go to make for station character, others will continue to agree with the timebuyer who said:

"In TV it's still pretty much a matter of audience. You may hate a station's guts, but you still have to come back to ratings, audience and cost." END

HUNTINGTON From page 32

While there will always be some whose media decisions will be based on cost and circulation alone, we aim our efforts at the growing new group, the ones who know they must seek and know of what they seek.

Increased billings show confidence

I am convinced that the steady increase in television dollars from advertisers and television viewing from the public attests to the increased importance and responsibility of this new breed. Never before has creative ability and imagination had such a testing ground, nor have so many welcomed the challenge. I believe that the man who wants proof, who has the skill to use this proof, who accepts in its proper perspective the test of ratings, knows that when you can't see danger you may not be safe, recognizes his personal responsibility to his clients and his investments for them, uses total advertising experience as his background, grows in agency and advertiser and industry importance. This new breed is our great hope . . . and television's best customer. END

ANOTHER

Here's Proof of Continuing
LEADERSHIP* of Channel 13
in **WREX-TV land!**

SHARE OF AUDIENCE:

7 AM—NOON		
WREX-TV	STATION B	ALL OTHERS
65%	21.3%	13.7%
NOON—6 PM		
WREX-TV	STATION B	ALL OTHERS
55.9%	28.7%	15.4%
6 PM—MIDNITE		
WREX-TV	STATION B	ALL OTHERS
54.7%	35.1%	10.2%

*Based on Telepulse October 1957.
Average viewing weekly.

CBS—ABC NETWORK AFFILIATION
represented by H-R TELEVISION, INC.
J. M. BAISCH, MANAGER

WREX-TV
CHANNEL 13 ROCKFORD

more
advertisers
choose
in Rochester...

because...

- 27.4% more daytime circulation than the other Rochester channel (NCS #2)
- Greatest power
- Unsurpassed local programming and personalities
- Stable labor market with one of the highest per capita incomes
- Best merchandising—best advertising results

Represented by Peters, Griffin, Woodward, Inc.

WROC-TV
NBC—ABC Channel 5
ROCHESTER, N. Y.

T SYMBOL OF SERVICE
T A TRANSCONTINENT STATION
WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WWSA Radio, WWSA-TV, Harrisonburg



WHAT'S AN IMPRESSION?

More and more the words "market efficiency" are used in this period of budget tightening. A danger exists, however, of over-concentration on efficiency, of falling into the trap of measuring advertising value by numbers alone.

It's conceivable that by looking over a spot schedule, one may reach a decision to lop off a few prime-time ID's and possibly a couple of 20's and then put some of this money saved into radio. So at least the planned campaign will come up with the same number of impressions as last year. And herein lies the crux of television's softness. Forgotten is the very fundamental of advertising—the difference in kinds of impressions.

In any evaluation of an advertising campaign, the number of impressions and their cost-per-thousand must obviously be important considerations. The trouble is that too often, only c-p-m is used as a basis of comparison between one type of impression and another, when there are clearly major differences in impact, depending upon the medium used and the creative skill that went into the making of the advertising message.

Purists in research will argue that even a strict c-p-m comparison makes little sense, since there has as yet been no generally accepted way developed to reduce different media to a common denominator for such comparison. The fact remains, though, that it is being done every day, and for a very simple reason: it has to be done, for the advertiser has to be able to compare media on some circulation and cost basis, even if imperfect.

One can easily make a case for the superiority of the electronic media on the basis of c-p-m alone, whatever its limitations. A recent analysis by one of the top 10 agencies, Leo Burnett Company Inc., showed the following cost-per-thousand standing of media:

Cost Per Thousand People Exposures

One-minute commercial vs. full-page black-and-white ad

Radio	95¢
Television	\$1.05-1.42
Magazines	\$4.37-6.48
Newspaper Supplements	\$6.04
Newspapers	\$10.79

On a pure c-p-m basis, then, the broadcast media are stand-out winners. Although radio has a slight lead over TV, when

the absence of the factors of sight and demonstration are considered, this apparent lead is more superficial than real.

It's been a long time since people have really given serious thought to the *kind* of impressions that different media offer. Is it enough to say: "Television has a better cost-per-thousand than print, therefore it is a better medium."? The answer, I think, is no. What really counts, it seems to me, is that in addition to its advantage in efficiency, television offers unique advantages of a purely qualitative kind, the well-known sight-plus-sound-plus-motion package along with vast circulation and power to command undivided attention that led Leo Burnett to write in last month's issue of TELEVISION MAGAZINE that in TV the mass media have reached their ultimate for this century.

None of this is new. It's been the common coin of the advertising business for years. Maybe that's the trouble. Perhaps we've gotten so accustomed to TV that we tend to forget a very simple thing: the qualitative impact of TV as a commercial marketing tool is the same today as it has always been. What nonsense, then, to make naive comparisons between TV and radio for example, and conclude that just because you may be able to buy more so-called impressions on radio for the same dollar, you are automatically getting more for your money! Once again—it's the *kind* of impression that counts.

It is encouraging to note that some advertising men are making important moves in the development of qualitative measurements of media. Kenyon & Eckhardt, for example, applies a factor of "emotional involvement" in media comparisons. Standard rating or "noting" figures are thus weighted by a qualitative measurement which, the agency believes, makes comparisons between potential purchases offered in different media more meaningful.

In the meantime, one of the best tools the advertiser has at his command is plain common sense. It is amazing how, after the slide rules are put away, you can quickly see where your best media course lies if you will simply read a newspaper or magazine, listen to the radio, or watch television. In each case, an impression will be made, but that's about all the similarity that exists between them; try to estimate the degree of impact each makes on you, and you'll see what I mean.