

TELEVISION

MAGAZINE

DECEMBER, 1958

15th year of publication

Buss

BOOZ, ALLEN and HAMILTON



◀ Agency head David Ogilvy sees research and "copy discipline" keys to creative success. A comprehensive report on the leading management consultant company in broadcasting. ▶

Other highlights: The Critics Rate the
... The Top 100 Markets ... The Small Stations
How Reliable? ... Special Report: Media Study
... Radio Study: The FSR Approach to

Indiana University
DEC 30 1958
Library

INDIANA UNIVERSITY
BLOOMINGTON IND

SPOT TV SURVEY IN THE CIGARETTE FIELD REVEALS:

8 out of 9 cigarette
advertisers who **increased**
their Spot TV budgets in 1957
showed an **increase** in sales.

8 out of 9 cigarette advertisers
who **reduced** their Spot TV
budgets in 1957
showed a **decrease** in sales.

What's behind the big move to Spot TV?
The facts on outstanding Spot TV perform-
ances in challenging sales situations are now
available in the Edward Petry report,
"What Spot TV Did for Cigarette Sales."
A copy is yours for the asking.

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

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

STACKED!

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

CBS

Caroline
 Have Gun Will Travel
 Mayberry 90
 Jack Benny
 The Beverly
 A Man Called
 H. B. Theatre
 Hill Street
 Nurses to Watch
 Perry Mason

ABC

Jackie Gleason
 Home Show Dance
 Hawaiian Eye
 The Millionaire
 The Dick Van Dyke
 I Dream of Jeannie
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke

NTA

Beaumont Newhall
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke

ABC

The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke

ABC

The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke

ABC

The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke
 The Dick Van Dyke

For coverage, NCS will confirm Channel 3 on a station-by-station basis. Coverage subject to change.

Based on 4/7/80 TV Guide. Excludes stations that are not.

A Member of the Primary Group Stations
 1000 E. Wacker Dr., Suite 1200
 Chicago, Ill. 60601
 Telephone: (312) 427-2000
 Telex: 250000



WSTV-TV

Channel 3 • WSTV-TV-TV



RUSS VAN DYKE's news ratings are high as 50.8 ARB.



PAUL RHOADES reports the news, sells the viewer.



MARY JANE CHINN leads the Iowa fashion parade.



AL COUPEE, high-rated, highly regarded sportscaster.



WIN DOUGLASS reports the sports, sells the goods.



BILL RILEY, veteran air salesman, leading TV personality.



RON SHOOP covers the sports beat; good salesman.



DON SOLIDAY knows the news; does a great job as m.c.



GORDON GAM-MACK, newspaper columnist, news-caster.



WALT RENO, man in motion, salesman extraordinary.



BILL JOHNSON, news reporter, able air salesman.



TED HAZARD sells so hard because he's so believable.

Man Alive!

THIS IS TELEVISION IN DES MOINES Iowa's lively center of business activity

ON CAMERA! That's the way this "know-how, go-now" station keeps pace with all that's going on now in Des Moines. "Now" television . . . "this minute" television . . . spontaneous . . . vital . . . television that dominates this big-money, free-spending market.

THE ENTHUSIASM FOR KRNT-TV's "MAN ALIVE!" PROGRAMMING creates enthusiasm for advertised products . . . generates buying excitement that shows up on the cash register. Buy the station survey-proven most people watch most . . . the station far more people depend on for accurate news . . . the station with the most believable personalities, according to Central Surveys, Inc.

YOUR CAMPAIGN IS LIVE . . . LIVELIER . . . LIVELIEST . . . sure of success when you place it on KRNT-TV, CBS-affiliated to give viewers an eye-ful . . . so ably represented by Katz. Complete program listings every month in SRDS.

You've Got A Live One When You Buy

KRNT-TV



CH. 8

THE DES MOINES TELEVISION MARKET:

KRNT-TV effectively covers 41 of the richest counties in Iowa with 324,000 homes, 88.4% of them with one or more TV sets. Retail sales \$1,229,064,000. Facts compiled from Television Magazine Market Data, 1958, and Survey of Buying Power, 1958.

Why Nu-Maid Durkee
 Director of Sales &
 Advertising Selects
 WLW Radio and
 TV Stations



"The famous Crosley Stations really give a food product a surprise "Flavor-Lift",...all the way from excellent time slots and talent sell to top merchandising and promotion. Yes, WLW Radio and TV Stations constantly offer new sales heights to advertisers. Anyone for going up!"

Elmer L. Weber

Elmer L. Weber
 Director of Sales & Advertising
 The Miami Margarine Company

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

15th year of publication

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

OUTLOOK FOR TV IN 1959

DECEMBER—VOLUME XV, No. 12

BOOZ, ALLEN AND HAMILTON	38
<i>A portrait of one of the nation's largest management consultants and a report on its activities in broadcasting and advertising.</i>	
THE CRITICS RATE THE SEASON	42
<i>A nationwide survey: Most find fault with regular weekly programming, but praise the specials and one-shots.</i>	
HOW WOULD YOU MARKET A NEW FOOD PRODUCT?	44
<i>Special Report—Media Strategy: Two teams from four top agencies outline their plans for a hypothetical food concentrate.</i>	
Ogilvy, HARD-BOILED SCOT	46
<i>David Ogilvy, Madison Avenue's current symbol of the creative man, denies he is creative and presents his views on advertising and TV.</i>	
THE TOP ONE HUNDRED MARKETS	48
<i>Part I of Television Magazine's exclusive rankings of the top television markets in the U.S.</i>	
THE SMALL SAMPLE—HOW RELIABLE?	50
<i>The layman remains skeptical, but the experts insist you can make accurate national projections from a small number of responses.</i>	
CONTINUING BRAND STUDY: No. 32	52
<i>Automobiles, cereals, cigarettes and coffee in Los Angeles.</i>	
RADIO STUDY: THE FULLER & SMITH & ROSS APPROACH TO RADIO	55
<i>FSR puts new forms of network radio to work.</i>	

DEPARTMENTS

FOCUS ON BUSINESS	8
FOCUS ON PEOPLE	13
REPORT ON SPOT	17
RADIO WRAP-UP	21
HENRY	24
<i>A monthly column on promotion conducted by Elliott Henry, Jr., president of Broadcasters' Promotion Association.</i>	
McMAHAN	33
<i>A monthly column on commercials by Harry McMahan.</i>	
HUNTINGTON	35
<i>A monthly column by George G. Huntington, assistant to the president of TvB.</i>	
SWEENEY	37
<i>A monthly column on radio by Kevin B. Sweeney, president of RAB.</i>	
TELEVISION HOMES FOR DECEMBER	63
<i>Independent estimates of TV coverage for all markets.</i>	
EDITORIAL	100

In January, the editors of TELEVISION MAGAZINE take a hard-headed look at the television medium and the other mass media, objectively evaluating both their strengths and weaknesses. In addition, leaders of various segments of the industry will present their own analyses and predictions. Other major features: Part II of Booz, Allen & Hamilton . . . TELEVISION MAGAZINE's exclusive market definitions and ranking of the second 100 television markets.

Frederick A. Kugel, Editor and Publisher
Herman W. Land, V.P. & Executive Editor
Leon Morse, Senior Editor
Nial Quinlan, Managing Editor
John Watson, Associate Editor
Barbara Landsberg, Departments Editor
Robert Garsen, Director of Research
Harry Wayne McMahan, **Howard Ketcham**
 Contributing Editors

Thomas W. Kaopman, Jr., Sales Manager
Jack L. Blas, Business Manager
Ruth Leftoff, Office Manager
Harriette Weinberg, Circulation Manager

Published monthly by the Frederick Kugel Company, Inc. Executive editorial, circulation and advertising Offices: 422 Madison Ave., New York 17, N.Y. Telephone: Plaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 50 Emmett St., Bristol, Connecticut. Reentered as second class matter at Bristol, Conn. Editorial content may not be reproduced in any form without permission. Copyright 1958 by Frederick Kugel Co., Inc.

Member of Business Publications
Audit of Circulation, Inc.



THI



MEL
HARRIS

This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television

MR. TELLDAILY

... who says that the public is like a small boy. "Unless I keep telling them and telling them *and telling them*, they go out and do nothing—for me!"

So day-in and day-out his high frequency Spot Television "Plans" are telling and telling, and selling and selling with sight, sound and demonstration—at very low costs per sales call.

Let us send you a copy of "SPOT TELEVISION COST YARDSTICKS" which will show you what it costs to use spot television's "Plans" regionally, seasonally or market-by-market.

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N.Y.C.

WEST

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

MIDWEST

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

SOUTHWEST

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

EAST

WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WJIM-TV	Lansing	6	CBS
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	CBS
WROC-TV	Rochester	5	NBC

SOUTHEAST

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



PETERS, GRIFFIN, WOODWARD, INC. SPOT TELEVISION

Pioneer Station Representatives Since 1932

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

focus on BUSINESS

December, 1958

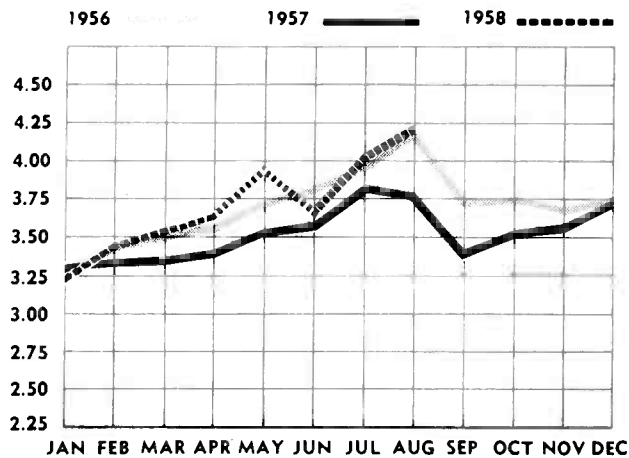
In the first six months of 1958, advertisers spent more money in TV for food and grocery items than for any other product classification—a total of \$118.8 million, network and spot, based on gross time costs only.

Figures are from the first in a new series of semi-annual reports, prepared for TvB by N. C. Rora-baugh (spot TV) and LNA-BAR (network TV), showing TV expenditures by product classifications. (See table at right.)

Following are the five leading groups by dollar volume, in millions (Total: Network—Spot). Food (\$118.8:\$53.2-\$65.6); Cosmetics & Toiletries (\$64.6:\$40.5-\$24.1); Drugs (\$46.2:\$25.8-\$20.4); Tobacco (\$46.2:\$29.2-\$17.0); and Household Laundry Products (\$43.5:\$24.8-\$18.7).

Gross network time billings in September reached an all-time high for the month, \$42,451,143. This is 3.7% higher than the \$40.9 million billed in 1957.

TV NETWORK COST PER THOUSAND



August 1958 index: \$4.20

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

Sources: ARB, LNA-BAR TELEVISION MAGAZINE

ESTIMATED TV ADVERTISING EXPENDITURES

January—June 1958

Product Classification	Network (000)	Spot (000)	Total (000)	Product Classification	Network (000)	Spot (000)	Total (000)
Agriculture	\$13	\$677	\$690	Household Equipment, Appliances	6,999	2,481	9,480
Ale, Beer & Wine	3,174	21,002	24,176	Household Furnishings	1,356	1,274	2,630
Amusements & Entertainment	213	252	465	Household Laundry Products	24,811	18,652	43,463
Automotive	28,852	4,004	32,856	Household Paper Products	4,701	2,685	7,386
Building Material, Equipment, Fixtures, Paints	7,247	1,644	8,891	Household, General	3,640	2,281	5,921
Chemicals Institutional	68	—	68	Notions	7	221	228
Clothing, Furnishings, Accessories	1,756	5,863	7,619	Pet Products	3,517	2,393	5,910
Confections & Soft Drinks	5,308	13,926	19,234	Publications	781	519	1,300
Consumer Services	6,525	7,252	13,777	Sporting Goods, Bicycles, Toys	845	575	1,420
Cosmetics & Toiletries	40,465	24,109	64,574	Stationery, Office Equipment	1,727	57	1,784
Dental Products	8,940	8,186	17,126	TV, Radio, Phonograph, Musical Instruments	5,013	675	5,688
Drug Products	25,814	20,401	46,215	Tobacco Products & Supplies	29,201	16,990	46,191
Food & Grocery Products	53,218	65,588	118,806	Transportation & Travel	1,547	1,601	3,148
Garden Supplies & Equipment	213	547	760	Watches, Jewelry, Cameras	6,775	3,127	9,902
Gasoline & Lubricants	1,501	12,103	13,604	Miscellaneous	274	3,577	3,851
Hotels, Resorts, Restaurants	88	200	288				
Household Cleaners, Cleaners, Polishes, Waxes	8,482	6,553	15,035	TOTAL	\$283,071	\$249,415	\$532,486

Source: TvB

TV MARKETS

NOVEMBER, 1958

1-channel markets	132
2-channel markets	61
3-channel markets	48
4- (or more)- channel markets	17

Total U.S. Markets	258
Commercial stations U.S. & possessions	503

Number of U.S. TV homes	43,780,000
Number of U.S. Households	51,180,000
% of U.S. homes owning TV sets	85.5%

Source: TELEVISION MAGAZINE

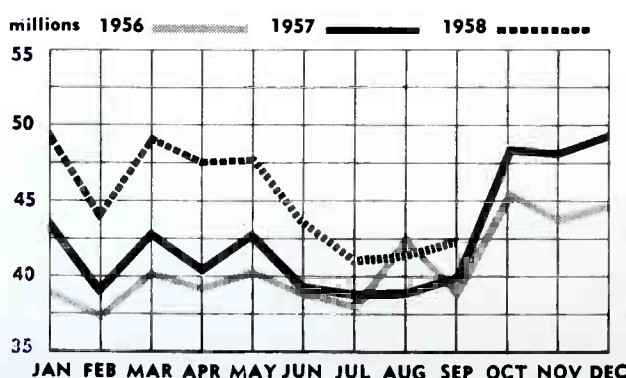
TV RECEIVERS

September '58 September '57

Production	621,734	832,631
Retail Sales	605,638	705,247

Source: EIA

TV NETWORK BILLINGS



September '58 September '57

ABC	\$ 6,627,093	\$ 5,704,888
CBS	19,415,705	19,935,115
NBC	16,408,345	15,286,270
Total	\$42,451,143	\$40,926,273

Source: LNA—BAR
As released by TvB

MYSTERY!

SUSPENSE!

INTRIGUE!

RACING SEAS!

CALYPSO!



NEW... from
ZIV

A FRESH NEW
EYE-FULL!

A THRILLING NEW
EAR-FULL!

TV's MOST
ACTION-FULL
NEW SERIES!



EXPLOSIVE ACTION.

BOLD W

ZIV'S NEW HIT SHOW STARRING

DANE CLARK

AND INTRODUCING

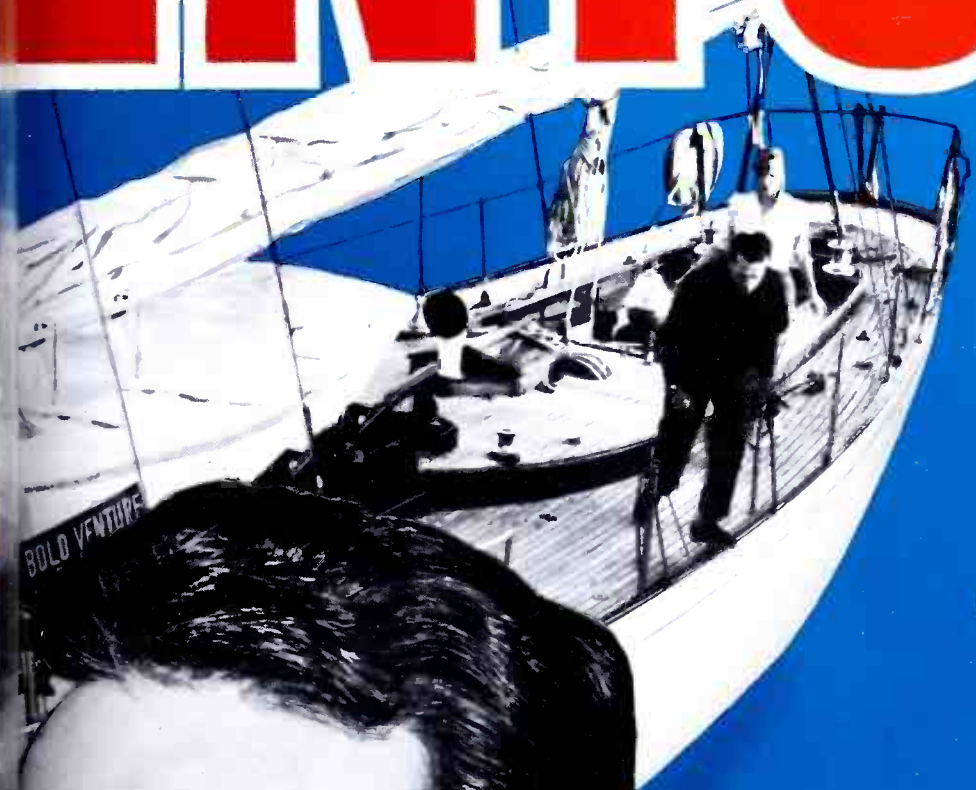
JOAN MARSHALL

PERIL... their partner!
DANGER... their cargo!

Every week a half-hour
racing with EXCITEMENT,
sizzling with SUSPENSE!

IN THE COLORFUL CARRIBBEAN!

VENTURE



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



A HERO you'll always remember . . .
A HEROINE you'll never forget!



ZIV'S NEW ONE-OF-A-KIND SERIES . . .

"BOLD VENTURE"

MORE
ACTION
PER MINUTE!

MORE
**OUTDOOR
ADVENTURE**
PER HALF HOUR!

MORE
**HEROIC
DRAMA**
PER WEEK!

. . . to give YOU More VIEWERS!
More SALES! More PROFITS!

Compelling
MERCHANDISING
and **PROMOTION AIDS**
help you win immediate
audience acceptance,
build market-wide interest
and enthusiasm,
pave the way to greater
selling success!



starring **DANE CLARK • JOAN MARSHALL**

focus on
PEOPLE

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

James L. Allen, chairman of the executive committee of Booz, Allen & Hamilton (see lead story) has been a partner since 1936. Allen entered the management consulting firm in 1929, after considerable experience in the accounting and educational fields. He has since combined operating experience with his consulting activities, serving as director of a number of companies. He has been secretary and treasurer of Ditto, Inc. and executive v.p. of Hall Brothers.

David Ogilvy, president of Ogilvy, Benson & Mather featured in the profile, founded the agency in 1948. Ogilvy's first job was as a chef's assistant in Paris, followed by a stint as a door-to-door salesman. He first entered advertising when he joined the London firm of Mather and Crowther. After settling in America in 1939, he went to work for Dr. Gallup's Audience Research Institute. During World War II, Ogilvy served in the British intelligence service in this country and at the British Embassy in Washington.

The following were the four major participants at the Media Buying Workshop of the AAAA's Eastern Annual



DAVID OGILVY



JAMES L. ALLEN



ALAN G. RUDE



JULIA BROWN



GERALD ARTHUR



ANNE WRIGHT



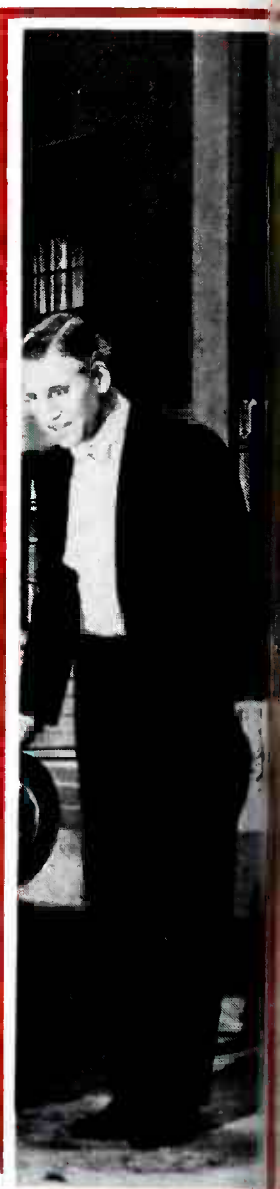
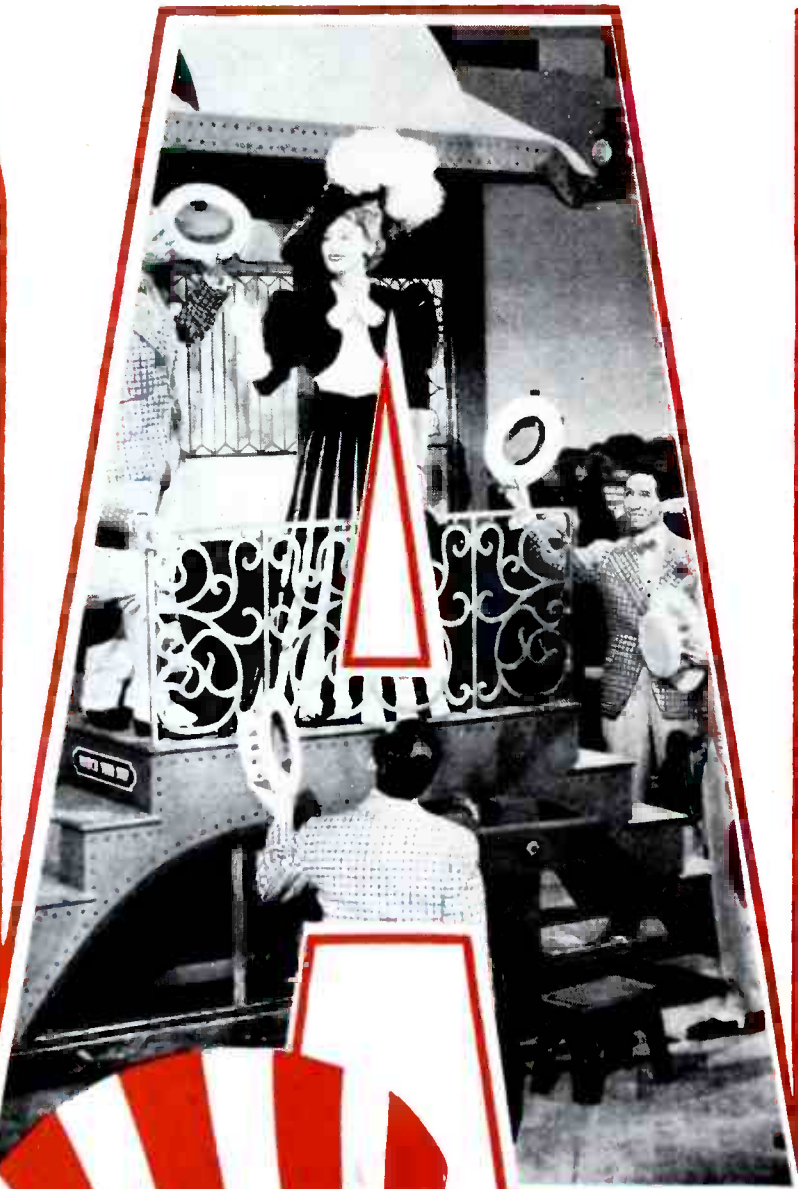
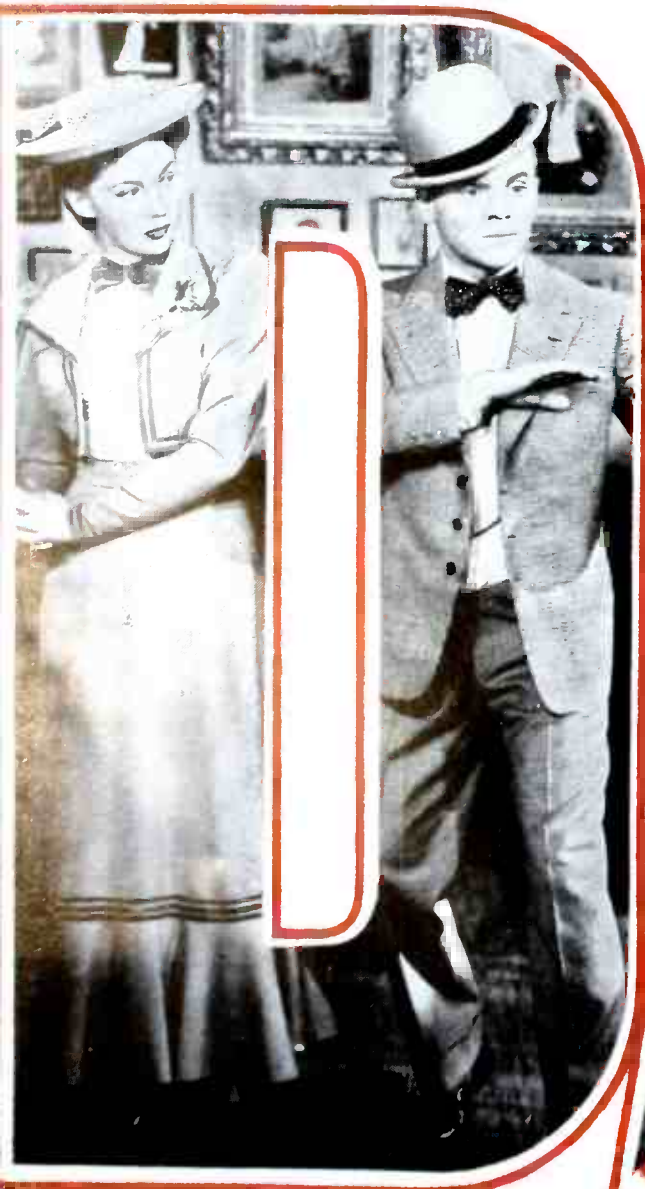
LEWIS HA

Conference (see page 44). Anne Wright joined J. Walter Thompson in 1940. For the past three years she has been associate media director. Julia Brown became an associate media director at Compton Advertising in 1955, a v.p. in June of this year. From 1951 to 1955, she was media research director. Lewis Happ joined Geyer Advertising in 1954 after several years with Lynn Baker, Inc., BBDO and various other agencies. He is media director at Geyer. Gerald Arthur came to Fuller & Smith & Ross in 1953 from Campbell-Ewald. Arthur has been media director since 1954 and a v.p. since 1957.

President of Universal CIT Credit Corp. and director of the parent company CIT Financial Corp., Alan G. Rude is largely responsible for the media selections of his company (see the discussion of CIT's campaign on *Monitor* in the Radio Study). Rude began his career with CIT in 1925, serving the firm in various capacities around the country. Assigned to the home office in 1944 as v.p. in charge of sales, he was made a senior v.p., executive v.p. and then president of Universal CIT in 1957.

RUN YOUR OWN

YANKEE



The story of George M. Cohan,
"Mr. Show Business Himself,"
starring James Cagney
in this greatest
of all song and dance hits.



Audiences are still singing
his grand old songs:
"It's A Grand Old Flag."
"Mary." "Over There."
"Give My Regards
To Broadway."

SPECTACULAR!

DOODLE



NOW AVAILABLE FOR THE FIRST TIME ON TV

LIMITED TO 2 SHOWINGS ONLY

What an opportunity to do the kind of spectacular only networks have been able to program! From December 1, 1958 to July 5, 1959 "Yankee Doodle Dandy," smash hit musical is available for two showings only! It's the film everybody wants to see again. Schedule one showing in the winter and the second as a perfect patriotic tie-in during the July 4th period.

ALREADY BOUGHT BY

WBBM-TV, Chicago; WTVN-TV, Columbus, Ohio; WJAR Providence; WFBM-TV, Indianapolis; WSYR-TV, Syracuse; KN Los Angeles; KUTV, Salt Lake City; CKLW-TV, Detroit; WI Albany; KTNT-TV, Tacoma-Seattle; KBET-TV, Sacramento; KV Phoenix; KROC-TV, Rochester, Minn.; WWLP, Springfield, M WHDH, Boston; WCNY-TV, Carthage, N. Y.; KCSJ-TV, Puc KTVU, San Francisco; and WABT, Birmingham.



**WINNER
OF 3 OSCARS.
NOMINATED
FOR 5 MORE!**

For full details, write, wire, phone:

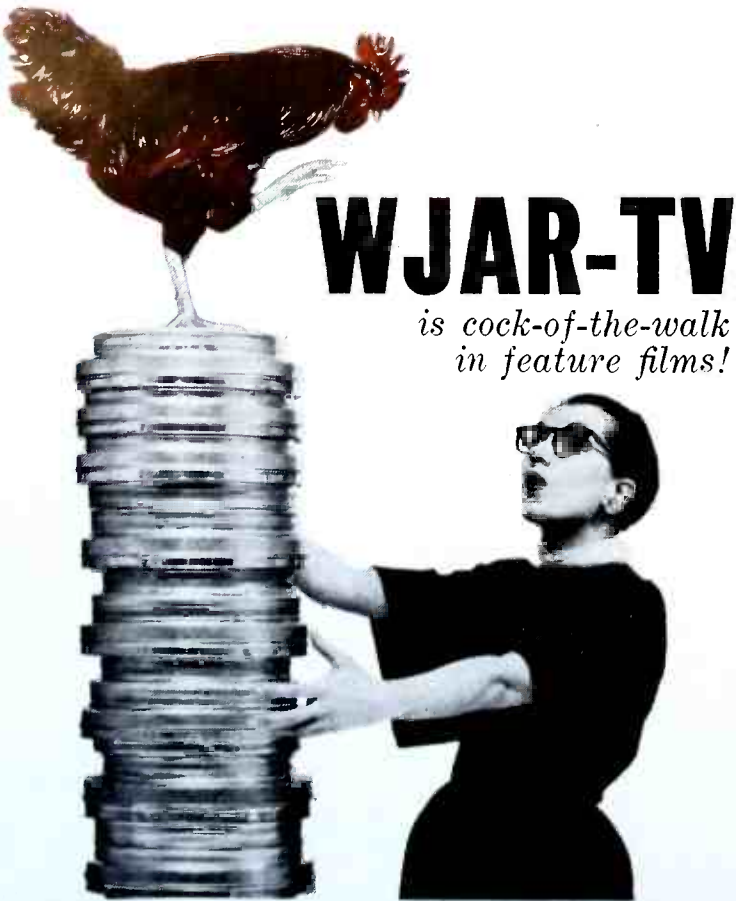
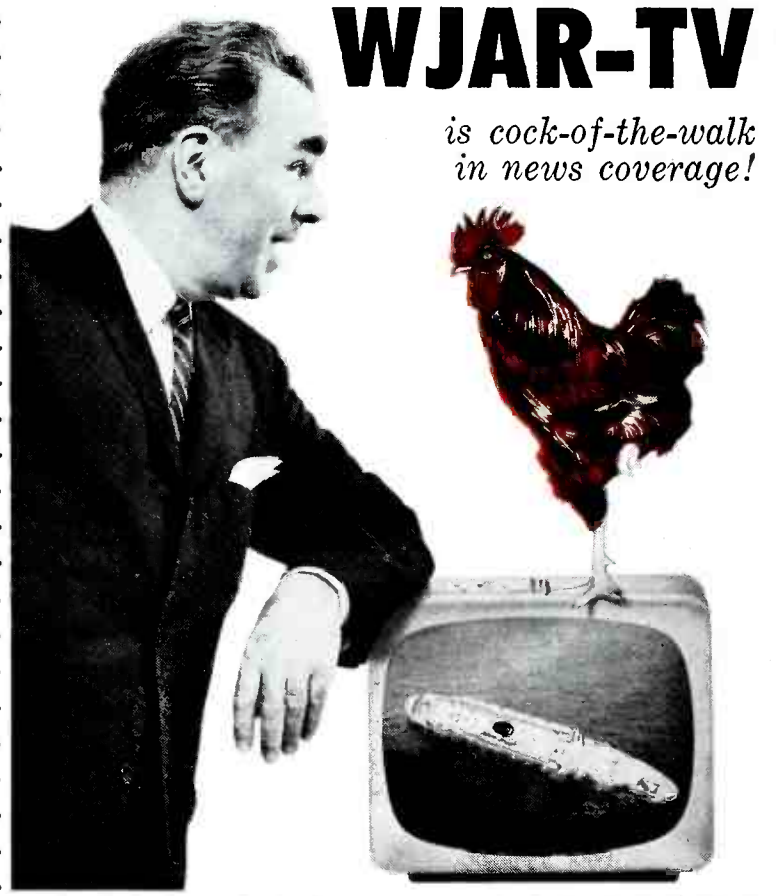
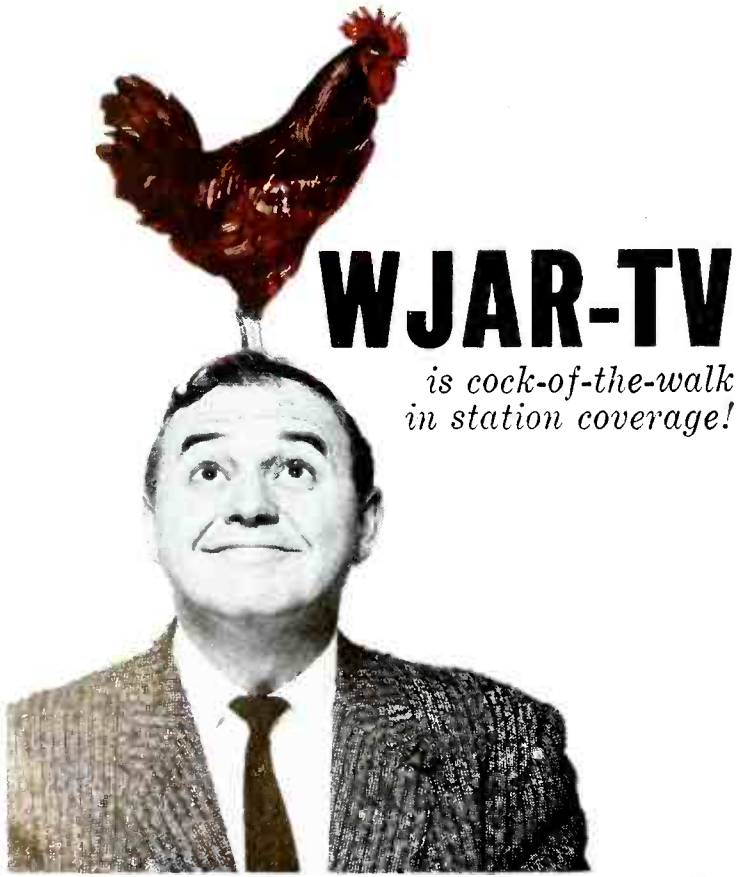


United Artists Associated, Inc.
345 Madison Ave., M Urray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., RIVERSIDE 7-8553
9110 Sunset Blvd., CRestview 6-5886

**NEW YORK
CHICAGO
DALLAS
LOS ANGELES**

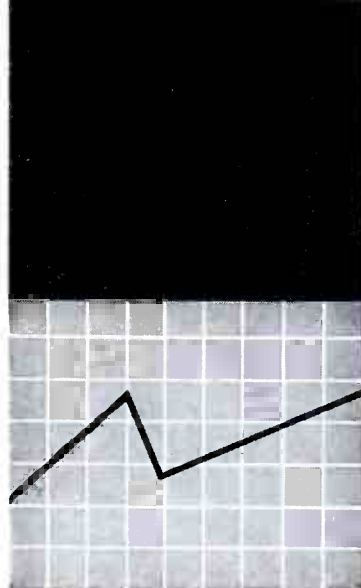
THANK YOU, TIME BUYERS!

WJAR-TV is cock-of-the-walk in **PROVIDENCE!**



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

report on spot



How cosmetic and shampoo advertisers use spot TV in 20 major markets

Listed below are cosmetic and shampoo advertisers who used spot TV during a representative week in the second quarter of 1958 in 20 major markets, as reported by Broadcast Ad-

vertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules which are shown below represent the television activity of the brands in the

various markets during the recording week. They are taken from the recently published BAR spot index, "A National Guide to Non-Network Television Advertisers by Product Categories."

COSMETICS AND BEAUTY AIDS

AMBROSIA COSMETICS	
New York	18 spots
ANDRE RICHARD PRODUCTS	
New York	7 spots
AVON PRODUCTS	
Cleveland	2 spots
Philadelphia	1 spot
Portland	10 spots
BONNE BELL COSMETICS	
Chicago	2 spots
Dallas-Ft. Worth	5 spots
Detroit	1 spot
BOYER INTERNATIONAL COSMETICS	
Minneapolis	3 spots
CHARLES OF THE RITZ COSMETICS	
Hartford	1 spot
COLORTINT BEAUTY PRODUCTS	
Boston	2 spots
COTY PRODUCTS	
Chicago	24 spots
Detroit	12 spots
Los Angeles	10 spots
New York	19 spots
Philadelphia	8 spots
Pittsburgh	12 spots
DURA-GLOSS PRODUCTS	
Minneapolis	8 spots
New York	45 spots
FLORENCE MILLER COSMETIC SHOPS	
Dallas-Ft. Worth	2 programs
HAZEL ALLEN COSMETICS	
Los Angeles	13 spots
HELENA RUBINSTEIN PRODUCTS	
Philadelphia	1 spot
JERGENS PRODUCTS	
Chicago	12 spots
Cleveland	15 spots
Detroit	12 spots
Milwaukee	20 spots
Minneapolis	10 spots
New York	19 spots
Philadelphia	5 spots
Pittsburgh	10 spots
Portland	9 spots

JULIETTE MARGLEN PRODUCTS

Boston	10 spots
Chicago	11 spots
Cleveland	6 spots
Dallas-Ft. Worth	5 spots
Detroit	12 spots
Los Angeles	13 spots
New York	22 spots
Philadelphia	6 spots
San Francisco	11 spots
St. Louis	12 spots
Washington	10 spots

LADY ESTHER PRODUCTS

New York	1 spot
----------	--------

LANOLIN PLUS PRODUCTS

Chicago	26 spots
Cleveland	13 spots
Detroit	18 spots
Los Angeles	5 spots
Minneapolis	6 spots
New York	35 spots
Philadelphia	18 spots
St. Louis	1 spot

MAX FACTOR PRODUCTS

Baltimore	2 spots
Dallas-Ft. Worth	2 spots
Houston	2 spots
Seattle	1 spot
Washington	2 spots

MAYBELLINE EYE MAKE-UP

Atlanta	3 spots
Baltimore	2 spots
Boston	2 spots
Chicago	4 spots
Cleveland	4 spots
Dallas-Ft. Worth	1 spot
Detroit	4 spots
Hartford	2 spots
Houston	2 spots
Los Angeles	5 spots
Milwaukee	3 spots
Minneapolis	3 spots
New York	6 spots
Philadelphia	10 spots
Pittsburgh	4 spots
Portland	1 spot
San Francisco	4 spots
Seattle	1 spot
St. Louis	3 spots
Washington	3 spots

O-J BEAUTY LOTION

Dallas-Ft. Worth	16 spots
Houston	9 spots

PINK ICE HOME FACIAL

Chicago	11 spots
Cleveland	3 spots
Dallas-Ft. Worth	4 spots
Detroit	1 spot
Houston	7 spots
Los Angeles	1 spot
Milwaukee	6 spots
Minneapolis	1 spot
New York	3 spots
Philadelphia	1 spot
San Francisco	5 spots
St. Louis	6 spots

QUEEN BEE BEAUTY CAPSULES

Los Angeles	6 spots
-------------	---------

REVLON PRODUCTS

Philadelphia	1 spot
--------------	--------

ROMA LIND PRODUCTS

Los Angeles	1 program
	49 spots
Portland	4 spots
Seattle	3 spots

ROSE LAIRD COSMETICS

Cleveland	1 program
-----------	-----------

SARDO BATH OIL

Boston	1 spot
Chicago	7 spots
Houston	14 spots
Los Angeles	25 spots
Milwaukee	15 spots
Minneapolis	39 spots
New York	34 spots

TUSSY PRODUCTS

Atlanta	15 spots
Cleveland	15 spots
Dallas-Ft. Worth	10 spots
Minneapolis	10 spots
San Francisco	15 spots
Washington	3 spots

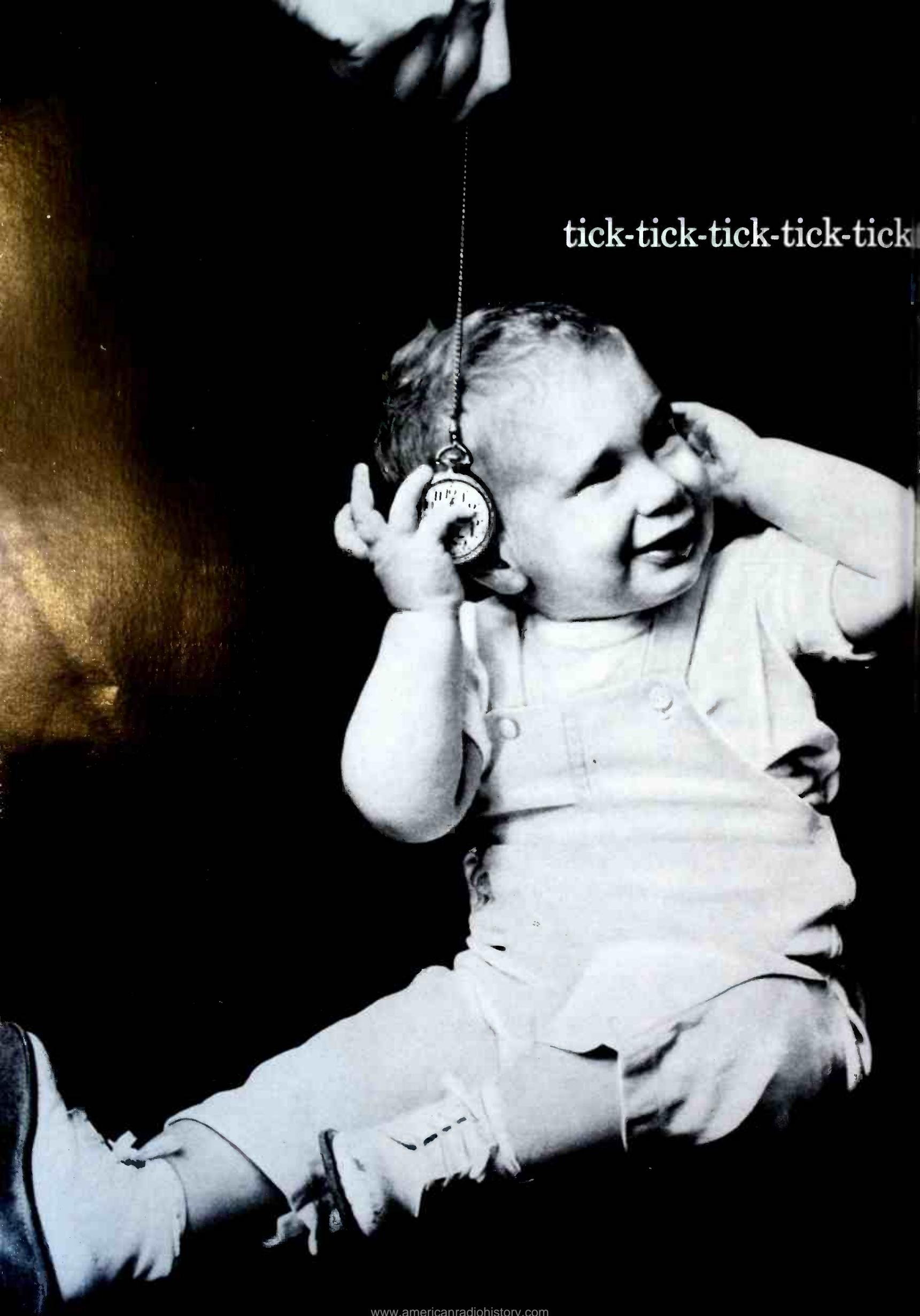
SHAMPOO

CHARLES ANTELL SHAMPOO

Atlanta	7 spots
Baltimore	6 spots

To page 29

tick-tick-tick-tick-tick



To a child, one minute is as fascinating as the next. To a timebuyer, minutes are not child's-play. Judging each one by the company it keeps, he demands program surroundings that will show his client's commercials off to best advantage.

Enter VICTORY PROGRAM SALES—in the niche of time! And with the very properties today's timebuyers are seeking: 22 *sales-proven* series to meet your every programming need, around the clock. These off-the-network offerings, for example:

MEDIC: No one else in 1958 will offer a program that approaches MEDIC's prestige, production quality and dramatic content.

THE ADVENTURES OF HIRAM HOLLIDAY, starring Wally Cox: Recently bought by the Canadian Broadcasting Corporation for network showing, now available for local sponsorship in the U.S.

PANIC: New VPS release, already going big in the leading markets, including New York, Chicago, Detroit, Seattle.

CAMEO THEATRE (26 full-hour "Matinee Theatre" productions): Completely sold out on WWJ-TV, Detroit, within eight days... before the show had even hit the air, *and to national advertisers!*

Telecasters, there's not a minute to lose—not when it can be filled with VPS shows that hold such appeal for timebuyers who have turned clock-wise! Gentlemen, VICTORY is at hand!

VICTORY PROGRAM SALES

A Division of California National Productions, Inc.
Canadian Representative: Fremantle of Canada, Ltd.

ADVENTURES OF THE FALCON • CAMEO THEATRE • CAPTURED • CRUNCH AND DES
DANGEROUS ASSIGNMENT • FRONTIER • HIS HONOR HOMER BELL • HOPALONG CASSIDY
INNER SANCTUM • IT'S A GREAT LIFE • MEDIC • PANIC • PARAGON PLAYHOUSE • STEVE DONOVAN,
WESTERN MARSHAL • THE ADVENTURES OF HIRAM HOLLIDAY • THE GREAT GILDERSLEEVE
THE LILLI PALMER SHOW • THE VISITOR • VICTORY AT SEA • WATCH THE WORLD

BOUGHT

BY STATIONS
AND ADVERTISERS
WHO WANT...

SMASH RE-RUN RATINGS

AND RESULTS!

Now, Economee offers these two timely, vital shows with proven audience appeal to win community praise for outstanding public service, to help you beat competition, build sales fast!

THRILLING TALES OF
ACTION! GALLANTRY! EXCITEMENT!

"WEST POINT"

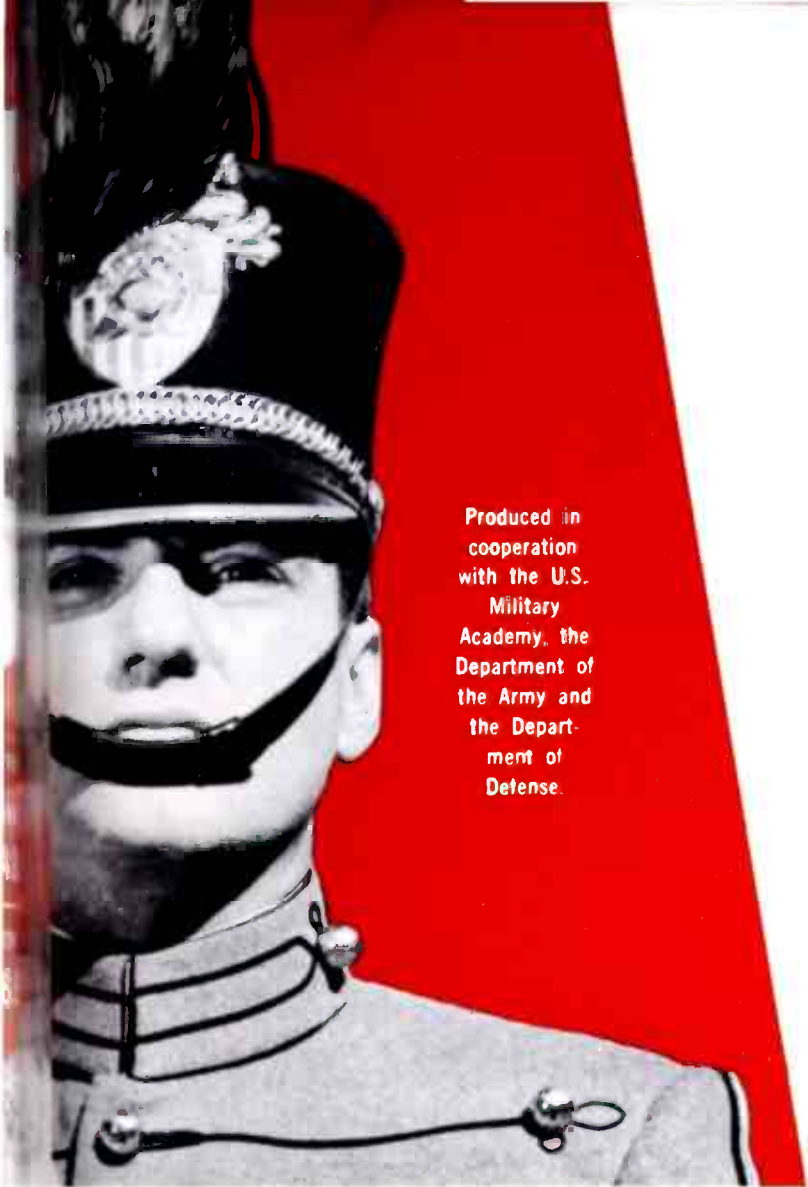
SCORING RE-RUN RATINGS LIKE THESE

BOSTON	DAYTON	BATON ROUGE
33.2	33.0	34.8
PITTSBURGH	BUFFALO	ALTOONA
44.2	28.8	26.5

NOW! 2 POWER-PACKED PRESTIGE SHOWS

GLORIOUS AS OUR COUNTRY'S HISTORY!
COMPELLING AS THE CALL TO COLORS!

Produced in
cooperation
with the U.S.
Naval
Academy, the
Department
of the Navy
and the
Department
of Defense.



Produced in cooperation with the U.S. Military Academy, the Department of the Army and the Department of Defense.

Here are a few of the stations coast-to-coast who are **RUSHING TO SIGN!**

LOS ANGELES
KABC-TV

DETROIT
CKLW-TV

NEW YORK CITY
WABC-TV

BUFFALO
WGR-TV

LIMITED RATING OPPORTUNITIES. NEW! FROM . . .

RATING PROVED! ZIV PRODUCED!

Economee TV

ECONOMEETV TELEVISION PROGRAMS
488 MADISON AVENUE, NEW YORK 22, N. Y.

ALL THE IMPACT
OF A 21-GUN SALUTE!

"MEN OF Annapolis"

WITH SENSATIONAL RE-RUN RATINGS:

BALTIMORE	SEATTLE-TACOMA	BOISE
24.5	22.9	28.4
COLUMBIA, S.C.	LAS VEGAS	SALT LAKE CITY
39.1	26.5	34.7

PHILADELPHIA
WRCV-TV

SEATTLE
KTNT-TV

Both series are available for full or alternate sponsorship or as spot carriers to fit your sales and programming needs. Act now to get details on profit-making opportunities in your market!



A MONTHLY FEATURE

ON PROMOTION

CONDUCTED BY ELL HENRY

President, Broadcasters' Promotion Association

PROVE YOUR HYPERBOLE

Documentation should replace exaggeration in your trade press advertising

Quite often I get the feeling that station trade advertising is missing out because station men don't realize that it's not enough to just claim superiority without bothering to prove it.

Good sums of money are spent with respected advertising and broadcast trade publications to tell a story which so often is diverted to the "tallest antenna," the "highest rating," the "19 of the top 20 shows are on our station," and other such "significant" statements.

Such ads, because of the content of the message, are lacking in impact because the concrete facts are either not available or the power impact of the advertisement becomes lost in a mess of asinine adjectives.

Typical powerless sales messages

Let me cite some typical station messages which have appeared during recent months in some of the better-known trade publications. It should be quite obvious why call letters are deleted:

"The station most people watch most." (Why not offer proof?)

"Unduplicated coverage." (Come now, not unless it's a single-station market.)

"The station with far and away the most believable personalities." (Do you mean to say that the competition does not have talent who can be trusted?)

"We offer you a large share of the _____ buying audience." (Don't you think the station should?)

"Different in approach." (But the copy in the ad doesn't explain why the approach is different.)

"Broadcasts at maximum power from the world's tallest self-supported tower." (The world's tallest self-supported tower could make just a dandy picture.)

"No other area station delivers so large an audience so

consistently." (A mighty strong statement without proof of fact.)

"Best buy by any known source." (What are the known sources?)

"Ten out of ten top-rated half-hour syndicated film series are seen week after week on _____." (Why not tell what they are?)

Expect new business from nonsense copy

These are but a few illustrations. For years, broadcasting properties and their agencies have been guilty of using this type of nonsense in trade ads, from which they expect a return of some new or additional business. It's my feeling that advertising managers, agency timebuyers, media supervisors and other important executives responsible for the placement of their company's or client's budget read such advertisements with a real swift movement of the eye.

These people are busy—just as busy as anyone is in advertising and broadcasting today. They are interested in facts—positive facts which they can use to determine why they should buy a certain station or a certain network. Dribble and drool consisting of "adjectives and adverbs with which to stimulate our station purchase" is (1) a waste of a broadcasting property's advertising dollar, and (2) a misfired missive directed to a person who is too busy to listen to this trite talk.

What's the answer?

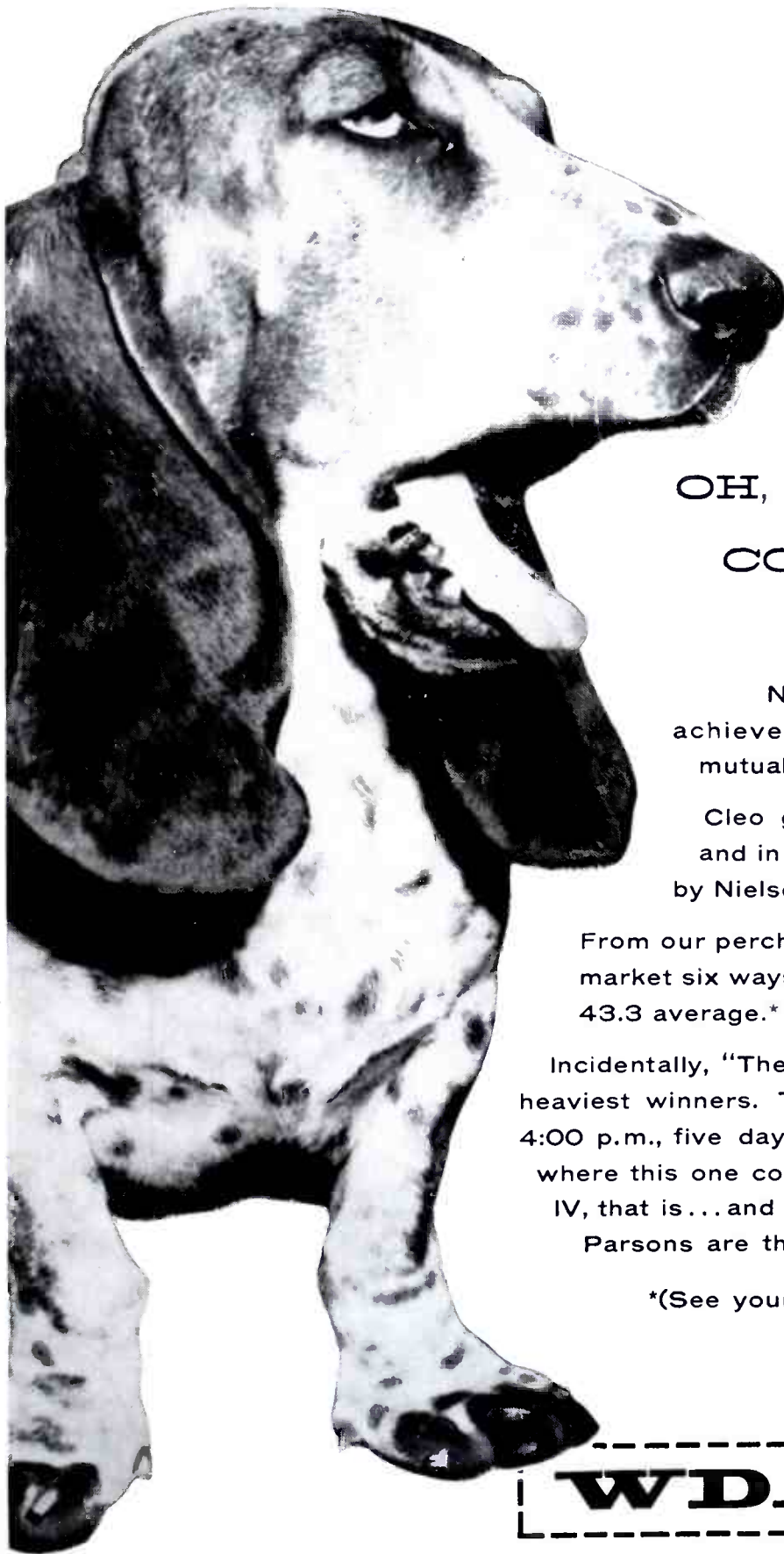
It's a simple one.

Prepare your trade ad with one single objective in mind: *concrete sell.*

How you do it—whether with copy, with pictures, with the assistance of your agency (if you have one), whether by yourself—find an approach and sell it out.

Let me run down some examples of some recently inserted

To page 29



**OH, BROTHER!
CONGRATULATIONS
TO US!**

No matter how we try, we can't achieve Cleo's detachment about our mutual success.

Cleo goes with the People's Choice, and in Kansas City that's Channel IV... by Nielsen, and by a healthy margin.

From our perch on Signal Hill we're topping the market six ways from Sunday, with a whopping 43.3 average.*

Incidentally, "The People's Choice" is one of our heaviest winners. That's why we're stripping it at 4:00 p.m., five days a week. There's plenty more where this one comes from... WDAF-TV, Channel IV, that is... and Messrs. Harrington, Righter and Parsons are the people to see.

*(See your latest K. C. Nielsen)



A NATIONAL THEATRES STATION



encore!

...and just as BIG as before!

*The enormous audience response to MGM
features in their first runs is now being repeated in
the record breaking re-runs! These are the ratings
that are rocking the trade as Leo does it
again and again in city after city!*



encore!

encore!
in New York

57%

share of the audience
with "HONKY TONK" re-run!
WCBS-TV, Late Show, Sept. 25

encore!
in Atlanta

46%

share of the audience
with "THE SEARCH" re-run!
WSB-TV, 5 to 7 P. M., Sept. 6

encore!
in Baltimore

50%

share of the audience
with "BATAAN" re-run!
WJZ-TV, Early Show, Sept. 11

encore!
in Miami

58%

share of the audience
with "WHITE CLIFFS OF
DOVER" re-run!
WCKT-TV, Midday Movie, Sept. 9



MGM-TV
A Service of Loew's
Incorporated

Write, wire or phone: Richard A. Harper, General Sales Manager 1540 Broadway, New York 36, N. Y. • JUdson 2-2000

1531 FEET - TEXAS TALL TOWER

1465 FEET
EMPIRE STATE
BUILDING

975 FEET
EIFFEL TOWER

598 FEET
NEXT
SAN ANTONIO
STATION

**A
NEW
MARKET**

TEXAS' TALL TOWER EMPIRE

The third tallest structure in
the world has created the nation's
newest television market.

All currently available set count and market

statistics are obsolete. To reach thousands of new families

in this oil- and agriculture-rich Southwest Empire

you must buy San Antonio's two most progressive television stations —

available now at no increase in rates.

TEXAS



SAN ANTONIO

TALL

**TOWER
EMPIRE**

WOAI-TV
NBC • CHANNEL 4
KENS-TV
CBS • CHANNEL 5

REPORT ON SPOT From page 17

Boston	5 spots
Chicago	24 spots
Cleveland	1 spot
Dallas-Ft. Worth	5 spots
Detroit	3 spots
Hartford	3 spots
Los Angeles	18 spots
Milwaukee	6 spots
Minneapolis	5 spots
New York	55 spots
Philadelphia	20 spots
Pittsburgh	1 spot
Portland	2 spots
San Francisco	4 spots
Washington	1 spot
CONTI SOAP & SHAMPOO	
New York	5 spots
DIAL PRODUCTS	
Seattle	1 spot
ENDEN SHAMPOO	
Cleveland	1 spot
Detroit	1 spot
Philadelphia	2 spots
Portland	1 spot
HALO SHAMPOO	
Baltimore	11 spots
Los Angeles	1 spot
St. Louis	2 spots
HELENA RUBINSTEIN SHAMPOO	
Philadelphia	2 spots
LANOLIN PLUS SHAMPOO	
Dallas-Ft. Worth	1 spot
LUSTRE CREME SHAMPOO	
Chicago	1 spot
Los Angeles	1 spot
Milwaukee	1 spot
New York	1 spot
MODART CREME SHAMPOO	
Dallas-Ft. Worth	1 spot
NOONAN SHAMPOO	
Los Angeles	1 spot
NUTRI-TONIC SHAMPOO	
Los Angeles	1 spot
OLEEN SHAMPOO	
Boston	14 spots
Philadelphia	10 spots
RICHARD CHARLES SHAMPOO	
Los Angeles	1 spot
ROYAL DRENE SHAMPOO	
Chicago	3 spots
SULFOAM SHAMPOO	
New York	4 spots
WASH & CURL SHAMPOO	
Dallas-Ft. Worth	6 spots
Houston	6 spots
Milwaukee	8 spots
New York	41 spots
Philadelphia	4 spots
San Francisco	7 spots
Washington	4 spots
WOODBURY SHAMPOO	
Atlanta	12 spots
Baltimore	3 spots
Boston	7 spots
Dallas-Ft. Worth	9 spots
Houston	10 spots
Los Angeles	11 spots
San Francisco	11 spots
St. Louis	8 spots
Washington	9 spots
END	

HENRY From page 24

ads which, I feel, have been read and in all probability have gained positive recognition for the broadcaster who purchased the space:

"Station _____ puts the plus into merchandising." (And the body copy tells you why.)

"Everybody is looking for one-minute availabilities these days, and here are the top buys in _____ 1½ billion dollar market." (And the copy lists the avails.)

"McCann-Erickson's broadcast supervisor, Ted Kelly, tells why he selects station _____ for Nabisco." (Art, copy and layout tell the story in a simple and effective manner.)

"This is the kind of hold our station has on people." (Effective use of art, combined with low-pressure, but explanatory, copy.)

"The biggest audience is on channel _____." (And the copy is positive and the sources are prominently listed.)

"What's first in the morning?" (Artwork excellent, and crisp-written copy tells who is first and why.)

"Ladies and gentlemen, we are inordinately proud . . ." (The personality is prominently displayed, and the copy is self-explanatory.)

Calls for more maturity in ad efforts

This column does not consider itself as *the* authority for proper or improper trade advertising. But the writer does feel—and I'm certain that I am not alone—that there is ample proof that stations should move towards maturity in their advertising efforts. The broadcast trade publications take pride in their magazines. And a well-conceived ad from a network or a station adds to the over-all prestige of the magazine or publication.

Broadcast advertising and promotion managers owe it to themselves and to their management to produce a good trade ad. Whether it's an eighth of a page or a double-truck insertion, it should cover the subject matter in an honest and positive manner.

Let's stop filling up this costly space with awkward adjectives, fictitious facts and adroit artwork. Such production serves only as a mirror of bad taste on the broadcasting property itself. Let's produce for not only ourselves, but for the agencies and the clients, a proud piece of work which can reflect a profit to all concerned.

END.



WNEP-TV now delivers the best possible coverage of the prosperous Scranton-Wilkes-Barre trading area at the lowest cost-per-thousand. In North Eastern Pennsylvania's 21-county area, WNEP-TV now hits a total of 336,157 TV homes (plus about 65,000 more reached by two satellites)...blanketing a booming industrial center with annual retail sales of over \$2 billion. Add ABC-TV's top-rated shows...fine new local programming from studios in both Scranton and Wilkes-Barre...and WNEP-TV makes the "prettiest picture" for advertiser and viewer!

REPRESENTED BY AVERY-KNODEL, INC.

WNEP-TV : CHANNEL 16
: SCRANTON/
: WILKES-BARRE

A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WSVA, WSVA-TV, Harrisonburg
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton-Wilkes-Barre



**more
in view!**

Nielsen #3 reports more growth in Rochester, N. Y.

ONLY WROC-TV can guarantee maximum circulation throughout the 13-county Rochester, N. Y. area...

MARKET COVERAGE

Homes reached monthly—26.5%
MORE than other Rochester station.
Homes reached once a week—20.8%
MORE than other Rochester station.

DAYTIME CIRCULATION

Homes reached once a week—24.7%
MORE than other Rochester station.
Homes reached daily average—38.8%
MORE than other Rochester station.

NIGHTTIME CIRCULATION

Homes reached once a week—20.8%
MORE than other Rochester station.
Homes reached daily average—28.8%
MORE than other Rochester station.

Represented Nationally by Peters, Griffin and Woodward
Sources: Sales Management '58, Nielsen #3, Spring '58

WROC-TV NBC-ABC CHANNEL 5
ROCHESTER, NEW YORK

A TRANSCONTINENT STATION
WROC-TV, Rochester, N. Y. • WSVA, WSVA-TV, Harrisonburg, Va.
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton-Wilkes-Barre.



the management magazine of broadcast advertising



executives flock together, too

They want to know what other executives are doing . . . thinking . . . saying. That's why, in the broadcast advertising field, executives turn most often to TELEVISION MAGAZINE. For in it, issue after issue, they find the first-person views of other broadcast advertising leaders. They share the considered thinking of people on their own executive level.

During the past year, for example, TELEVISION MAGAZINE has published major articles on basic marketing strategy by such business titans as Little of Colgate, Hewitt of Anahist, Shanks of Prudential, Backstrand of Armstrong Cork, Hobler of Benton & Bowles, Leo Burnett, the networks' Sarnoff, Cowan, Riddell.

Unlike other broadcast publications, TELEVISION MAGAZINE . . . the industry's only monthly . . . stresses the big picture, the broad perspective. Through it, industry leaders acquire knowledge in depth of key developments in the world's most powerful communications medium. They encounter a scope of editorial coverage unmatched by any other publication in the field.

It's this atmosphere of high-impact coverage and top-echelon readership . . . this awareness of the vital importance of television in American life . . . that has made TELEVISION MAGAZINE such an effective medium to gain the interest and confidence of the decision-makers. For in it, you reach management on its own level—through “the *management* magazine of broadcast advertising.”

TELEVISION
MAGAZINE

HELLUVA SALESMAN... WHO, ME? IT'S KEL-O-LAND THAT GIVES ME THAT PULL!



Now—No. 82 in the Nation's Top 100 Markets! *And the top gainer among them!* Flip through your file copies of Television Magazine. You'll see the amazing advance of the KELO market. From 124th a few years ago . . . to 87th four months ago . . . to the nation's 82nd market today.

We did it by zooming out KELO's big beam, via powerful boosters KDLO and KPLO, to create KEL-O-LAND, 73,496 square miles of tv viewers.* KEL-O-LAND is unduplicated coverage. All eyes are on your message, when you're on KEL-O-LAND. The national advertiser has never had an opportunity like this—to buy such a huge slice of America, with one single-station rate card, at lowest cost-per-thousand offered anywhere.

**South Dakota, Minnesota, Iowa, Nebraska. And now add several counties in North Dakota.*

BS - ABC



General Offices: Sioux Falls, S.D.

JOE FLOYD, President • Evans Nord, General Manager • Larry Bentson, Vice-Pres.

REPRESENTED BY H-R • *In Minneapolis: Wayne Evans & Associates*



A MONTHLY FEATURE
ON THE TV COMMERCIAL
BY HARRY McMAHAN

ANIMATION FROM DOWN SOUTH

The three major production centers have no corner on top-flight cartooning

You may think of Hollywood, New York and Chicago as the only three sources of commercial animation work in America. If you do, you have another think coming.

More than 15 cities now have cartoon producers. There's San Francisco, New Orleans, Kansas City, Colorado Springs, of course, and even Racine, Wisconsin.

Top animation—without paying through the nose

What's especially important in this is the fact that first-class creative and technical ability is showing up outside the big three traditional centers. Moreover, to cost-conscious advertisers and agencies, the prospect of being able to get excellent animation without paying through the nose is a real attraction. We've tossed kudos frequently at the big-city shops for outstanding performance. It's time we recognized the good work of others. I'd like to discuss two which have proved highly creative—one in Miami, Florida, the other in Dallas, Texas. Smart boys. Good advertising sense. Hep on design.

Soundac is the Florida outfit.

Keitz & Herndon is the Texas firm.

Both have several healthy factors in common: Youth, dedication, good art backgrounds. Both are owned by the principals, who do all the key work.

Neither is made up of "Hollywood cast-offs"—the bane of mediocrity that often plagues the cartoon shops elsewhere.

Both are non-union. Neither of the two animation unions has locals in these areas—and since many of the employees are stockholders, they might experience more loss than gain in joining a union.

Both offer a highly creative service to advertisers and agencies. They write. They develop jingles. They do complete, original storyboards "from scratch." In fact, they prefer to work that way.

A 20-second cartoon at \$1600

A 20-second (full) animation job—with jingle and track—may run around \$1600 net. A 60-second color cartoon may come in for less than \$4000. Not as cheap as some competitors can do, but of a quality equal to many Hollywood productions costing twice as much.

Soundac Productions, Inc., got its start in Buffalo, N.Y., but headed south for Miami in 1955—with a patio swimming pool in view. Later they added such essentials as an Oxberry animation rig and now have one of the most complete operations in the business.

Bob Buchanan heads Soundac. He is an ex-newspaperman

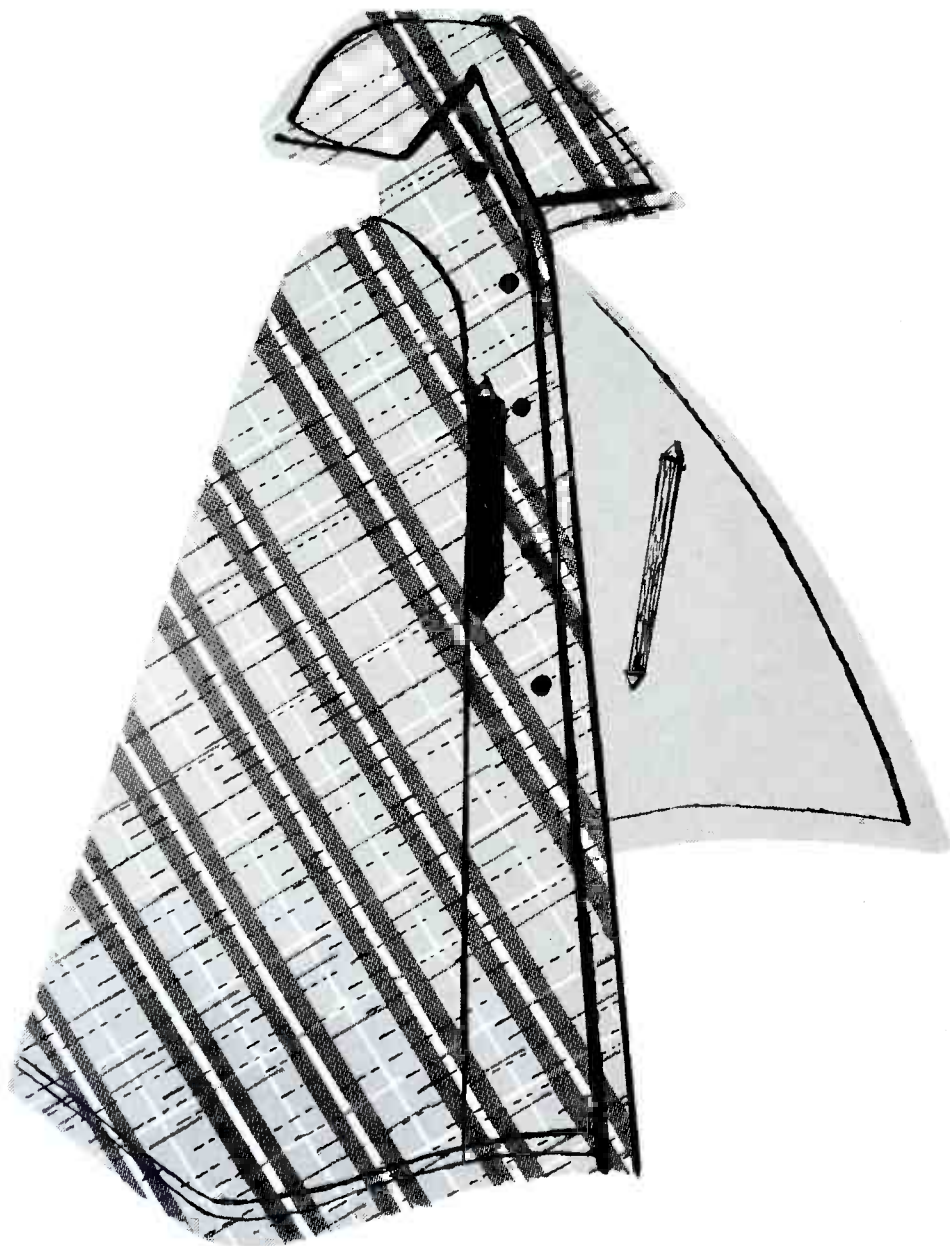
To page 99



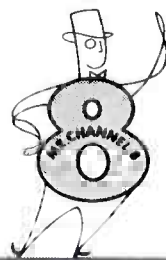
Florida-style cartoons: L&M in Spanish and Keystone Gasoline. Texas-style: Fort Worth National Bank and Dr. Pepper Company.

multi-city buying is in fashion, too

Capes are the last word in menswear fashion, but buying WGAL-TV's low-cost, multi-city coverage is an established custom. This pioneer station is first with viewers in Lancaster, Harrisburg, York, and numerous other cities including: Reading, Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro.



STEINMAN STATION
Clair McCollough, Pres.



316,000 WATTS

WGAL-TV

CHANNEL 8 • Lancaster, Pa. • NBC and CBS

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

America's 10th TV Market • 942,661 TV households • \$3¾ billion annual retail sales • \$6⅔ billion annual income

Lancaster • Harrisburg • York • Reading • Gettysburg • Hanover • Lebanon • Chambersburg • Waynesboro • Lewistown • Sunbury
Carlisle • Pottsville • Shamokin • Lewisburg • Hazleton • Mt. Carmel • Bloomsburg • Hagerstown • Frederick • Westminster



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

IS STARCH TOO STIFF FOR NEWSPAPERS?

Out of 1,800 daily newspapers, only 3 have asked for Starch Reports for 1959

Since 1947, Daniel Starch and Staff has “regularly” rated some 14 different newspapers. In their 1959 schedule recently released, Starch covers only seven. In other words, half the papers are no longer rated. In 1958, Starch rated a total of 43 newspaper issues. In 1959, Starch will cover only 30. Of the seven papers rated in 1959, four have no publisher financial support; all costs are borne by the agencies and advertisers. A single readership report costs \$50 to an advertiser or agency, but the same report costs \$200 to a telecaster.

Why this cutback, this lack of support, this prohibitive rate structure? Is there something to hide? Something newspapers don't want clients to know? Or is it something clients don't want to know? Do newspapers not buy—or drop—Starch because they can't afford it, or because they cannot sell space with Starch figures?

Seems to me that if I were an advertiser, I'd want to know what my dollars bought *in all media*. Sure, I know the limitations of all media ratings, but when I gave my money to my agency I'd want them to account for (1) where they spent it, and (2) what they got with it.

Newspapers bought on gross circulation and rate only

If I were an agency man, I'd *want* to report on how well I did with my client's money. It would be part of my responsibility. Strange how both agency and client study television ratings, spend nights with slide rules, compare and evaluate and measure and then decide; and yet, without feeling at all schizophrenic, the same people then make newspaper decisions based solely on gross circulation and rates.

Who's at fault? Don't advertisers know ratings exist in print as well as in broadcasting? Do agencies keep readership figures away from the same clients they show TV ratings? Do clients feel the only test of print is sales? If they do, do they apply the same measurements to TV?

Almost every time period on every television station is rated and re-rated by a variety of services, each covering

a different aspect of TV's delivered audience. Although TV ratings cost more than readership ratings, much of the cost is borne by the stations and networks themselves.

But in newspapers, what happens? There are almost 1,800 daily newspapers in the country. Three of these support Starch's readership report. How much can the remaining 1,797 newspaper editors think of their clients or of their own papers if they fear readership reports?

Six northern cities base for national average

Over a half million issues of newspapers are published a year. Starch rates 30. What happens to all the rest? If pressed, newspapers will fall back upon “national readership averages” based either on the stopped-in-1950 Continuing Study or Starch figures for six northern cities. How much TV time would you buy using 1950 program ratings? Would you average Los Angeles and Denver and apply the result to New Orleans and Boston? Would you believe ratings for one TV station in New York apply equally well to *all* New York stations? Would you accept January TV ratings in July? The newspapers of the country ask you to accept just such silliness—if you force them to mention readership at all. Mr. Libscomb of the Bureau of Advertising of the ANPA months ago promised more new readership studies. So far, Starch has one less than last year. We'll bring you the new total in six months.

When was the last time you saw *any* readership report for *any* of your ads in *any* newspaper? Do you have any idea whether your campaign is average, above or below?

If you're an advertiser, ask your agency for the same audit report for newspapers they already provide you for television, and don't accept just gross circulation figures for either medium. If you're an agency, demand of your newspaper representatives at least the same interest in *your* investment as the television representatives provide. Ask for ratings of your ads, and don't accept meaningless averages. If you're a newspaper, allow me to introduce you to something you've politely overlooked. It's called “readership.”

END



WFBG-TV delivers 78,690 MORE unduplicated TV homes in combination with Pittsburgh than any other area station combination. Only CBS station covering the area from Pittsburgh to Harrisburg, WFBG-TV is FIRST with 55.8 share; 9 of top 10 programs; average ratings 18.0% above second station. WFBG-TV, Altoona-Johnstown . . . the area's best buy. Blair-TV can show you why.

Sources: Television Magazine Market Book, 1957 /
Television Magazine Data Book, 1958 /
ARB, Altoona, Feb. 1958



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. / **WLBR-TV**, Lebanon-Lancaster, Pa.
WFBG-AM • TV, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn.
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

THE CASE AGAINST AGENCIES

Serious agency remissions and their proprietary demands provoke unkind words

Fred Gamble may take my guest credentials for the 4-A meeting at the Greenbrier because of this piece. Since the 4-A soiree is one of my few annual opportunities to amortize my evening clothes, I'd view that with alarm. But . . .

Some unkind things must be said about agencies—some things should be said aloud that are muttered in the councils of broadcasters, things that may help solve some of the nettling problems that sting our feet as we walk along together. Obviously, many agencies are totally exempt from these barbs.

So many unkind words have been spat at agencies by their employers in the past few months that we're reluctant to join the baying mob. But . . .

Case #1: This agency is in the top 30. All of its clients are batting .400 with Dun and Bradstreet. But the agency doesn't pay bills very promptly—like between 60-90 days.

Radio stations grumble in a low key compared to the shrieks of anguish from TV stations. Individual TV stations get \$40,000-\$50,000 on their books that is way overdue. Man, that's payroll money.

Cash discount shouldn't make any difference

"Ah," say the 2% cash discount boys, "if these stations would install the discount they would be paid promptly." Perhaps. But cash discount or no, it's a helluva situation when the pillars of industry, corporations selling hundreds of millions in goods, don't pay their bills until they are long overdue through this agency. (And that other one that's always late!) Sometimes we wonder if the advertiser knows. . .

Case #2: "We're making a presentation to our client and we must have all the material on Whatchamacallit in the next 15 minutes," says the peremptory female voice.

You enter a mild objection to the deadline and the threats fall like rain drops in a monsoon around your head.

You know the facts as well as I: Some lout of an account man has forgotten till now and his negligence puts pressure on all along the line.

That's human. Everyone does it. But the proprietary attitude—in the Legree-Uncle Tom sense—that too many agencies adopt in dealing with media leaves a purple taste in the mouths of sellers.

You don't own us. In fact, you don't even own the client, as the news of account shifts mirrors every week. We want to provide service but not at gunpoint.

Case #3: It's every agency's prerogative to decide what its account people do, specifically, what their role is in relation to media sellers.

But there would be fewer exasperated media peddlers going to the client with their pitches if the account representative would perform the function clients *innocently believe they perform*—of a buffer.

With no less than 5,500 companies feeling in their heart of hearts that they are entitled to national advertising dollars, it is idiocy to expect account men to see everyone. That's why media departments exist.

But the Chinese Wall that surrounds account people in dozens of agencies makes no sense. The authority of the media department is sharply limited in most agencies. Sellers must see someone who can evaluate an idea and when the account man is unavailable, the idea-selling media—radio and television—are most seriously hampered.

Sometimes we wonder if the advertiser knows . . .

Agencies need enthusiastic media support

With everyone writing those kiss-and-tell reports on "how we chose our agency" and with clumps of dissident advertisers pulling and hauling at the 15% commission system, it might be a good idea for agencies that (a) pay their bills late; (b) make impossible demands on media; (c) have unavailable account people; and (d) have principals not interested enough in new developments in all media to hear regular reports, to remember that almost as much as agencies need free-spending clients, they need the enthusiastic support of media.

Thus endeth a feeble footnote to the Frey Report. END



A monthly meeting at the Eastern Regional headquarters in New York, with fourteen of the company's 42 partners present.

BOOZ, ALLEN and HAMILTON

Some say "they mind everybody's business but their own," others call them the "war college of industry." These management consultants are a major force in broadcasting.

BY LEON MORSE

They've come," said the executive vice president to his wife as he entered his home.

"Who has come? What are you talking about?" asked his wife, looking at her husband's troubled and weary face.

"Booz, Allen & Hamilton!"

"Oh! I'm so sorry."

"We're in for a rough time at the shop," the grey-haired man declared.

"Don't worry, darling. We'll be able to manage. I'll cancel my order for the mink coat from Hattie Carnegie's. We'd better forget about the new car this year. And also we'd better stop shopping for a new house."

Almost as fatal as the plague

To most executives the arrival of Booz, Allen & Hamilton is greeted with the same enthusiasm as an outbreak of black plague. And to many of them, Booz has been just as fatal. Rumors begin to fly. Panic takes over. Until Booz completes its study, makes its recommendations and departs, headache powders and tranquilizing pills become the main source of sustenance against the paralyzing power of anxiety.

Though broadcasting is still one of its smaller preserves, Booz has found the hunting first-rate. And as broadcasting and advertising continue to grow and problems become

more complex, the expectations are that the game will become bigger and better. As phrased by an ex-Booz partner: "A bad executive move in broadcasting can cause a disaster. Repercussions are immediate. Other industries may not see the effects of poor judgment for years."

Is there a yardstick for creative energy?

The end product of the communications industry is the direct result of creative energy. Its executives are used to make decisions in the area of audience tastes and audience tastes are not easily assessed. Not only do these tastes vary, but they are dependent upon timeliness, interests, the pressures of life, novelty and a host of other factors which so often resist analysis. They relate to the never-never land of show business where a record of 50 per cent success is regarded with awe. The critics of Booz complain that the methods of modern management developed in the manufacturing industries simply do not apply to an industry so closely tied to show business. They do not see how creative energy can be measured. They do not even believe that the yardsticks have yet been created, or that they can be.

The present Booz bag includes NBC, which has been the subject of three major studies as well as innumerable others mainly in personnel; the Storer Broadcasting Corporation

To next page



Companies in broadcasting and advertising who have been studied by Booz over the last ten years.

Can specialists in the business and technical side of industry effectively evaluate

which has been visited on two separate occasions; the Du Mont Broadcasting System which was gently advised to leave the TV network field; General Teleradio, a study of which has just been completed, and J. Walter Thompson. Among the smaller game are WMAL-TV, Washington; WWJ-TV, Detroit; KING-TV, Seattle, and Ogilvy, Benson & Mather. In a different but related business, motion pictures, Booz as well as Robert Heller Associates, another firm of management consultants, have surveyed Loew's Inc. And Robert Heller Associates has made a study of studio space in Hollywood for CBS-TV.

Executives scrutinized by Booz often respond with fierce resentment. The response is emotional. It is deep. It is bitter. To some the company becomes Booz, Idiot & Simpleton. Others say, "The hatchet men are at work." Booz personnel in the lower ranks are sometimes labelled "pink-cheeked youths." Years after Booz has left, in some cases, the effects of its visit are still being felt, with morale remaining a major problem. A dispassionate viewpoint towards Booz among executives is a rarity.

30 of top 100 U.S. companies serviced by Booz

Management tends to see the situation differently. Many company presidents and board members swear by Booz. They have a high regard for its work and believe the company has made an important contribution toward making American industry more efficient. Its list of clients reads like a "Who's Who of American Industry." They include General Foods, Standard Oil of Indiana, General Mills, Borden's, the Squibb division of Olin-Mathieson, Firestone Tire & Rubber, Johns-Manville, Sylvania, Borg-Warner, Kennecott Copper and Schenley Industries. About 30 of the top 100 corporations in America have been serviced by Booz. Alumni of Booz abound in American industry and in and about broadcasting. John Burns, now president of RCA, formerly was in charge of the Eastern region for Booz;

Robert Berry, assistant to Norman Strouse, president of J. Walter Thompson, is a Booz graduate; Fred Houwink, general manager of WMAL-TV, Washington, was an "associate" at Booz for several years.

Since the end of World War II, the growth of American industry has been unusually rapid. Not only have numerous important mergers been concluded, but new products and whole new industries have been developed. But in no field has growth been so spectacular as in electronics, especially TV. In 1950, TV network billings were \$46,000,000; in 1957 they were \$516,201,566. Growth is naturally related to profit potential. And as bees are attracted to honey, competitors are attracted to profits. But competition creates a drive toward efficiency. In the industrial world only the efficient survive.

In the search for profits, the pressure for greater efficiency, a major role is now played by management consultants—problem doctors, psychologists and advisers to American industry. They are now billing at the rate of \$550,000,000 yearly, and the service itself is growing at the rate of 10 per cent each year. In its own field, Booz stands among the leaders. Its billings are estimated at between \$9,000,000 and \$10,000,000 yearly.

Consultants are used to attack five broad problem-areas; to give management a look at itself, bring fresh thinking to a problem, install new techniques, aid in management development, (it is said that the Booz techniques of management appraisal are setting many of the standards for American industry), and offer temporary help in critical situations. Along specific lines, in its brochure Booz lists 72 problems it can help solve.

These are problems in the general management, manufacturing, sales, engineering, research and personnel areas. They are mainly concerned with the business and technical side of industry, rather than the creative. And here is where the heart of the controversy lies. The communications field



DU MONT
TELEVISION NETWORK

STORER BROADCASTING STATIONS



WMAZ-TV
WASHINGTON

WALTER THOMPSON COMPANY



KING-TV
CHANNEL 5
SEATTLE

OGILVY, BENSON & MATHER
Advertising
NEW YORK LONDON

creative operations? This is the heart of the Booz controversy.

understandably has been most reluctant to succumb to management consultants. It has only been recently that companies engaged in communications have used them.

Here is the case for which Booz is most famous, or notorious, depending upon your point of view—its work for NBC.

At the end of the war, in 1945, many industrial giants stood at the cross-roads. The focus of attention had been concentrated on production. The market absorbed all they could produce and more. Now they were moving into competitive situations, consumer situations. They needed a fresh approach to their problems—an objective look at themselves and their goals for the future.

RCA continues to be top Booz client

RCA was among these giants. It needed retooling for peace-time operation. One of its two top executives, Frank Folsom, had been aware of Booz when he worked for Montgomery-Ward. In 1946, Booz was invited to study RCA's distribution in its central region. The relationship has lasted to this day. RCA very likely is Booz' best client; reports are that it has collected in the vicinity of \$1,300,000 over the past 12 years.

It was RCA which gave Booz the keys to its NBC showcase, though the bulk of the work has been for RCA. This, however, is a common pattern in industry. A parent company often brings management consultants in to evaluate subsidiaries. In broadcasting it has been done on several occasions, notably by the *Detroit News* for WWJ-TV; RKO-Teleradio for General Teleradio; Storer Broadcasting for the Empire Coil Company, which it then owned.

In 1948, very early in the history of TV, Booz did its first job for NBC. The question was a vital one: How would TV be received by the American public? NBC contained two factions. One was totally committed to the medium and wanted to move with all possible haste. The other had many

ties with radio and was putting up resistance. Booz maintained that TV would follow the growth of every other major appliance. It was optimistic but not quite optimistic enough. What it prophesied would take seven years, took five.

In 1949, Booz was given a tougher nut to chew: how should NBC be organized, both in radio and TV, for maximum efficiency?

The Booz package of recommendations came in three parts. One, Integrated Services; departments such as music library, sound and publicity, which could serve both radio and TV without any division of allegiance, were to be integrated. Two, Separate Divisions; the competitive nature of radio and TV were recognized. Each network was to have its own management. Three, Owned and Operated Stations were to be directed by one top executive. He was to have under him one lieutenant for radio stations and another for TV stations.

The plan was adopted by NBC and its newly-elected president, Joseph McConnell, who had been designated to head a new management team as a result of the Booz study. About a year later, however, McConnell chose to dispense with the basic part of the Booz study when he reintegrated radio and TV.

Booz' most recent center-stage appearance at NBC, the season of 1955-56, controversial in the extreme, literally almost brought down the house. Missing when the curtain fell was Sylvester (Pat) Weaver, the chairman of the board. The ostensible goal of this study was to reorganize NBC for profits. There had been strong complaints from affiliates that ratings were too low, though the network's prestige, as a pacemaker in programming, was at an all-time high.

After nine months of study, the major conclusion was that the TV network was the heart of the company, a conclusion that many in the industry regarded as belaboring the obvious. Everything, however, was to be centered around revitalizing its operation.

To page 83

industry in a creative slump designed on Madison Avenue and executed in Hollywood."

Terrence O'Flaherty,
San Francisco Chronicle



"Even though they fluctuate in quality, one-shots and monthly specials give TV an extra excitement it sorely needs."

George Condon,
Cleveland Plain Dealer



"The network bosses...are letting the recession justify their determination to make as much profit as possible with least expenditure of effort."

Larry Wolters, Chicago Tribune



"I do not condemn a so-so season. The medium has made startlingly fine progress in 11 years."

Paul Molloy, Chicago Sun-Times



*Though lavishing praise
on the specials,
the nation's television critics
feel that current
play-it-safe,
formula programming
adds up to a
mediocre season.*

THE CRITICS

BY JOHN WATSON

Small World and *Rifleman*—strange bedfellows!—are the outstanding new programs of the 1958-59 season, in the opinion of the nation's television critics. But these, they quickly add, are the best of a pretty poor crop.

This year more than ever, the men who professionally watch television are keenly dissatisfied with much of what they see. They lavish praise on the spectaculars, on the monthly specials, and on a few programs which by now have become TV classics. These, however, are all carry-overs from former years. As far as the new weekly shows are concerned, reviewers feel that the networks, hiding behind the skirts of a recession economy, have surrendered to advertiser pressure and an easy pursuit of ratings.

Striking agreement among critics coast to coast

All this, of course, has been heard before. But the extent to which newspaper critics from coast to coast agree with one another, both in their general summation and in particulars, is the most striking fact to emerge from TELEVISION MAGAZINE's annual poll of critical opinion west of the Hudson. And the similarity of their verdicts to opinion in New York suggests that Gotham's reviewers may be closer to the broad public pulse than is sometimes imagined.

In quick summary, this is how the critics see TV today:


Best new program: *Small World*

Most popular new program: *Rifleman*

Worst new program: *Brains and Brawn*

Best new Western: *Rifleman*

Best special: *Fred Astaire*



"I detect a growing restlessness among viewers ...viewers are chagrined at themselves for spending so much time watching TV."

Terry Turner, *Chicago News*

"Constant critics who claim TV has nothing to offer would have changed their tune had they seen 'Harvey' and 'Time of Your Life.' "

Arthur Fetridge, *Boston Herald*



RATE THE SEASON

Most disappointing new program: *The Garry Moore Show*
Best new mystery: *Peter Gunn*

Best program on the air: *Hallmark Hall of Fame*

George Condon of the *Cleveland Plain Dealer* speaks for most of his colleagues in this over-all evaluation: "The new season, like the previous one, is without any new prestige programs. There is little evidence of the experimentation that has helped to make television exciting in previous years. The industry is settling for safe, formula-tested adventure shows, in the main. The one-shot spectaculars and the monthly specials are television's face-savers. Even though they fluctuate sharply in quality, they give TV an extra excitement it sorely needs."

The unstinting praise given a large number of specials and spectaculars confirms the general view that these prestige programs have become the outstanding feature of the video screen. In fact, although most critics rate this season below last year's, a number agree with David Westheimer of the *Houston Post* who writes: "The day-to-day programming is perhaps a little worse than last season, but the specials are of such high quality that this season over-all is better than last."

Fred Astaire and Bing Crosby, the old professionals, stand out as the best of a rich season (to about the middle of November), but the critics throw their bouquets with open arms. Typical is the comment of Larry Wolters of the *Chicago Tribune*: "Bob Hope got the season off and rolling with 'Roberta', Bing Crosby proved that he is still a top entertainer, Art Carney came along with a delectable ver-

sion of 'Harvey' and Fred Astaire turned in a superb musical and dancing show. This was one of television's finest performances of this or any other season."

Arthur Fetridge of the *Boston Herald*, after joining in the general acclaim for Crosby and Astaire, adds these tributes: "It's hard to remember when we've seen better acting than that given us by Art Carney in 'Harvey' and Jackie Gleason in 'Time of Your Life.' Constant critics who claim television has nothing to offer would have changed their tune had they seen these two. They might even have sat up and joined the rave group had they seen Julie Harris in 'Johnny Belinda' or Pier Angeli's beautiful portrayal of 'Bernadette.'"

Fetridge has one reservation about the specials. "The networks give us as many as eight one week and none the following," he notes. "Better spacing would help relieve the monotony of poor weekly series."

Pursuit and Desilu Playhouse among runners-up

Of the new, regularly-scheduled programs, the five favorites of critics across the country are *Small World*, *Rifleman*, *Kaleidoscope*, *Milton Berle* and *Naked City*. The only runners-up showing any strength are *Pursuit* and the *Desilu Playhouse*.

Small World, Ed Murrow's Sunday soirée of international conversation, won the most votes as the outstanding new show of the season—about 25% of those cast. *Kaleidoscope* and *Naked City* were also prominent in the number one spot, the latter praised by Condon of the *Cleveland Plain Dealer*

To page 93

HOW WOULD YOU MARKET A NEW FOOD PRODUCT?

If you had to develop the media strategy for a new powdered tomato concentrate, how would you first introduce it, then how would you handle the transitional stage to sustained national advertising? This was the problem posed at the Media Buying Workshop of the AAAA's Eastern Annual Conference in New York last month. The solutions presented by four agency media directors, working as two teams, afford an insight into practical media planning.

The ground rules this year called for one plan oriented to print, the other to broadcast media. The two campaigns thus offer an interesting contrast. It is notable, however, that the print team included a sizable TV schedule in its introductory

phase, while the broadcast team added a strong magazine lineup in its first year of national distribution.

The Product and Market description was presented by William E. Matthews, v.p., Media Relations Department, Young & Rubicam, followed by the plan jointly presented by the team of Anne Wright, associate media director of J. Walter Thompson, and Lewis H. Happ, media director of Geyer Advertising; and the campaign offered by the team of Julia Brown, v.p. and associate media director of Compton Advertising, and Gerald T. Arthur, v.p. and manager of media department at Fuller & Smith & Ross. Following are major portions of the presentations.

Product and Market Description

We are going to talk about a most versatile product. Ruddy essence of the ubiquitous tomato, it is a powder concentrate which can do just about anything one could expect of a tomato except reassemble itself into a fresh slice on a lettuce leaf.

One teaspoon of this powder dissolved in water will make a glass of delicious tomato juice. In heavier solution, it becomes the basis of a sauce for pastas, meats, and casserole dishes. In still heavier solution and enriched with condiments, behold, it is a cocktail sauce. And the dry powder can serve as a seasoning in cooking and in salad dressings.

Our question today is how to introduce such a product—

a household packaged food, to be sold in groceries and super-markets at a reasonable price, usable by all families, and sufficiently new and unusual to excite high public interest. Then, once it is introduced, how to continue to advertise it nationally.

This is not going to be a debate. Neither is it to be a personal statement of the individual speakers' media preferences. Instead, it is intended as a demonstration of media planning—how a problem is approached, analyzed, and solved. Of many available solutions, what you shall hear are only two. You may not agree with various aspects of the plans presented. It is not our purpose to persuade you to



Two hypothetical campaigns for a new tomato concentrate are presented by four media experts: Wright of J. Walter Thompson, Happ of Geyer, Brown of Compton Advertising and Arthur of Fuller & Smith & Ross.

agreement. There is no one best way, no one best medium, no orthodoxy to which you must adhere. The method, the processes of thinking involved, the scope and responsibilities of media planning are our concern.

The governing considerations are few and simple:

Each plan is in two stages—an introduction in the spring of 1959, to be followed within twelve months by national advertising.

The national budget for the first year is \$4,000,000.

The pace of introduction will be set by the speakers and the introductory budget justified, whatever it may be.

One team to emphasize print, the other air media

The product can be advertised in any medium, and to illustrate the possibilities fully, one team will emphasize radio and television, the other printed media.

As with the product, so with the market conditions we are making several broad assumptions: that the manufacturer has other food products and adequate distribution and sales facilities for introducing a new one; that the general market of breakfast food beverages, and specifically of tomato juice, is sufficiently large to justify the budget as set.

BROADCAST ORIENTED TEAM

ANNE WRIGHT Associate media director	LEWIS H. HAPP Media director
J. Walter Thompson	Geyer Advertising

BY ANNE WRIGHT

Our broad marketing objectives are:

a) To introduce and maintain distribution of the product on a region-by-region basis, while full production is being attained, with the goal of having national distribution within a one-year period. We have assumed that test marketing has been completed and that production of the product will grow slowly, calling for a gradual regional introduction.

b) To establish the brand nationally before competitive products can get a foothold—in other words, to pre-empt the market for the brand as effectively as possible while it has the field to itself. We estimate we may have a lead period of about one year in which to gain this entrenched position before the final or competitive stage begins.

We have had to make some assumptions. We have assumed that the sales force is large and well-organized and that this product is one of an already established food company. Also, we have assumed that any television purchase we make must stand on its own, although it is more than likely that other programs are used by the corporation and that in actual practice, commercials would be placed within the structure of the corporate buy.

It is desirable to maintain a close relationship between the advertising exposure given the product during the first-year regional introductions and the second-year consolidation and to insure that the advertising-to-sales ratio will not be too far out of line during the introductory period.

To page 74

David Ogilvy, of Hathaway Shirt
fame, denies he is a
creative man as he explains his approach to
the creation of successful advertising.

OGILVY, HARD-BOILED SCOT

BY HERMAN LAND

David Ogilvy, today's symbol of the Creative Man in advertising, finds himself in the curious position of denying his own Brand Image. "An agency gets type-cast pretty easily in New York," he says. "You're supposed to be good at one thing and *ipso facto* bad at others. We've been stuck with the stereotype of being a creative agency. It has been a serious obstacle to our growth."

Claims he is not an advocate of humor

It may surprise some too, to discover that this man, noted for off-beat, imaginative copy, is not among the admirers of the famed Piels Beer Bert and Harry commercials. They would appear to violate his dictum that entertainment and selling are not the same thing. Says Ogilvy: "I deplore the use of commercials for entertainment purposes. When I was a door-to-door salesman, I learned that clowning does not sell. Selling the housewife is a serious business. A TV commercial should start selling in the first frame and continue to sell through the last frame."

This seems a rather severe indictment for one whose agency created the Commander Whitehead series for Schweppes, and who is now justly proud of his Pepperidge Farm commercials featuring the character of Titus Moody. Both appear to be deliberate attempts to use entertainment devices for selling purposes, particularly the Commander Whitehead group, which could hardly be said to start selling with the opening frame. Humor in these two campaigns is certainly a major factor.

What kind of commercials, then, does he approve of? Asked to name current commercials which he regards as

outstanding, Ogilvy cited these: Bufferin, Bandaid, Maypo, Zest, Colgate Gardol.

David Ogilvy forecasts a "renaissance" ahead in the creative area. "But in the future it will not be enough to supply good ads and TV commercials. You've also got to have competent marketing, research and media. I can see no dichotomy between the creative function and marketing."

Ogilvy compares an agency to a restaurant, "with the chef being the creative man and the waiter the marketing man. There are some restaurants where the food is wonderful but the service terrible, others where the service is efficient but the food inedible. Ideally, you look for the best in both categories." The analogy, incidentally, may have been suggested by his personal experience as a chef's assistant in Paris in 1930. "But I do not think that is the reason we were selected by General Foods to handle Maxwell House Coffee," he adds dryly.

General Foods' selection of new agency a major event

The General Foods coup was an event of major proportions in the advertising business. Only once in a generation, it seems, will General Foods make a new agency appointment. It has a remarkable record of long-lived agency relationships. GF has been associated with Young & Rubicam for 33 years, Benton & Bowles 30 years, Foote, Cone & Belding 13 years.

Few people are more conscious than David Ogilvy that the eyes of the advertising world are on him. General Foods is a demanding client. Can the agency deliver as effectively as have its three much larger competitors? It should be

To page 87

ry i
he
oad
Maryo
the
supp
to
see
writing
with
an
wonder
service
for
lly, m
a ch
at is
de Ma
prop
operati
appo
acy
Rubin
Coo
they
ral Fo
flecti
ould
To
er 198



*TELEVISION MAGAZINE's exclusive
definitions of markets and their rankings*

THE TOP

*Prepared by Television Magazine's
research department, based
on re-evaluations of coverage for all
markets. Markets are combined in
accordance with common marketing practices.
Next month—the 2nd 100 markets.*

	Market	Dec. 1958 TV homes
1	New York, N. Y.	4,813,000
2	Los Angeles, Cal.	2,537,900
3	Chicago, Ill.	2,102,300
4	Philadelphia, Pa.	1,863,200
5	Detroit, Mich.	1,549,400
6	Boston, Mass.	1,416,300
7	Cleveland, Ohio	1,271,800
8	San Francisco, Cal.	1,250,500
9	Pittsburgh, Pa.	1,250,200
10	St. Louis, Mo.	838,300
11	*New Haven, Conn. (Includes Hartford, Conn.)	829,000
12	Washington, D. C.	792,500
13	Providence, R. I.	777,700
14	Minneapolis- St. Paul, Minn.	728,100
15	*Indianapolis, Ind. (Includes Bloomington, Ind.)	693,000
16	Dallas-Fort Worth, Texas	656,600
17	Baltimore, Md.	637,600
18	Buffalo, N. Y.	630,500
19	Cincinnati, Ohio	628,800
20	**Milwaukee, Wis.	605,400
21	Kansas City, Mo.	597,400
22	*Kalamazoo, Mich. (includes Grand Rapids, Mich.)	584,400
23	Charlotte, N. C.	574,000
24	*Johnstown, Pa. (includes Altoona, Pa.)	561,200
25	Atlanta, Ga.	546,700
26	Seattle-Tacoma, Wash.	527,000
27	Lancaster, Pa.	507,300

This material protected by copyright; may not be reproduced without permission.

ONE HUNDRED TV MARKETS

Market	Dec. 1958 TV homes	Market	Dec. 1958 TV homes	Market	Dec. 1958 TV homes
28 *Steubenville, Ohio (includes Wheeling, W. Va.)	477,600	52 Oklahoma City-Enid, Okla.	329,700	73 Scranton-Wilkes-Barre, Pa.	241,100
29 Columbus, Ohio	474,200	53 **Binghamton, N. Y.	321,400	74 Salt Lake City, Utah	238,700
30 Memphis, Tenn.	472,400	54 **Norfolk-Portsmouth, Va.	319,600	75 Little Rock-Pine Bluff, Ark.	231,200
31 Houston-Galveston, Tex.	472,000	55 Cedar Rapids- Waterloo, Iowa	317,300	76 Jackson, Miss.	229,900
32 Dayton, Ohio	471,500	56 *Green Bay, Wis. (includes Marinette, Wis.)	313,300	77 Spokane, Wash.	226,700
33 Syracuse-Elmira, N. Y.	453,300	57 *Ames, Iowa (includes Des Moines, Iowa)	311,100	78 **Knoxville, Tenn.	225,000
34 Louisville, Ky.	450,100	58 Rochester, N. Y.	309,400	79 San Jose, Cal.	222,300
35 **Albany-Schenectady- Troy, N. Y.	447,800	59 Poland Springs, Me. (Mt. Washington, N. H.)	309,300	80 Rockford, Ill.	221,400
36 Portland, Ore.	444,400	60 Tulsa, Okla.	303,400	81 **Madison, Wis.	219,900
37 Lansing, Mich.	435,600	61 **Saginaw-Bay City, Mich.	294,800	82 Sioux Falls, S.D.	218,400
38 Huntington-Charleston, W. Va.	432,300	62 San Diego, Cal.-Tijuana, Mex.	288,600	83 Cape Girardeau, Mo.	217,700
39 Birmingham, Ala.	418,500	63 **Tampa-St. Petersburg, Fla.	286,200	84 Mobile, Ala.	214,300
40 *Greensboro, N. C. (includes Winston Salem, N. C.)	401,300	64 Jacksonville, Fla.	278,700	85 **Fresno, Cal.	212,200
41 Miami-Ft. Lauderdale, Fla.	381,900	65 *Roanoke, Va. (Includes Lynchburg, Va.)	277,700	86 Terre Haute, Ind.	210,900
42 Asheville, N. C. Green- ville-Spartanburg, N. C.	379,500	66 San Antonio, Tex.	276,300	87 Portland, Me.	209,600
43 Flint, Mich.	374,500	67 Raleigh-Durham, N. C.	261,700	88 **Columbia, S. C.	207,300
44 **New Orleans, La.	370,500	68 **Baton Rouge, La.	255,600	89 Sioux City, Iowa	200,800
45 Sacramento-Stockton, Cal.	365,600	69 Wichita-Hutchinson, Kan.	252,900	90 Fort Wayne, Ind.	200,100
46 Champaign-Urbana, Ill.	364,500	70 Richmond-Petersburg, Va.	252,400	91 St. Joseph, Mo.	199,400
47 Toledo, Ohio	347,800	71 *Shreveport, La. (includes Texarkana, Tex.)	247,200	92 Chattanooga, Tenn.	195,700
48 Denver, Colorado	345,600	72 **Evansville, Ind.- Henderson, Ky.	242,900	93 Orlando-Daytona Beach, Fla.	190,400
49 Nashville, Tenn.	342,000			94 Phoenix-Mesa, Ariz.	190,400
50 Davenport, Iowa-Rock Island, Ill.	338,700			95 Quincy, Ill.-Hannibal, Mo.	187,300
51 Omaha, Neb.	330,100			96 Pensacola, Fla.	185,700
				97 Lincoln, Neb.	185,300
				98 Greenville-Washington, N. C.	184,200
				99 Paducah, Ky.	184,200
				100 Augusta, Ga.	182,300

* These markets combined for market-ranking purposes. For individual market coverage see TV Homes Section published each month in TELEVISION MAGAZINE.
 **Intermixed Market: only VHF figure is reported.

THE SMALL SAMPLE—HOW

Many laymen are still skeptical, but the experts

"How can you get an accurate rating for the entire nation with a sample of only 1200 audimeters or a few thousand telephone calls?"

This is the essence of the criticism continuously leveled at the rating services by many advertisers, showmen and reviewers. They refuse to believe that you can get a reliable picture of national behavior from examination of a small sample. Their comments appear frequently enough in print and on the air to indicate that the skepticism is widespread. And if the statistical expert tries to answer, he finds himself confronted with evidence that the various rating services are wont often to deliver conflicting reports on the same shows and stations.

These conflicting findings are the result, not of limited sample size, but of differences in method, that is audimeter versus telephone coincidental versus diary versus personal interview; and they are affected by such factors as 'measuring sets not people,' 'undependability of diary keepers,' 'phones don't cover early or late evening,' 'interviews can be inflationary because of memory failure,' and so forth. It should also be remembered that the rating services tend to report somewhat different things, in the sense that they do not necessarily measure precisely the same "universe." Failure to account for this frequently results in a good deal of heated, but meaningless discussion.

Without entering into the argument over the relative merits of the rating services, it can be said that all employ a probability design sample in which great care is taken to insure representativeness and to account for refusals and

not-at-homes. Statisticians, of course, may differ as to whose sample is the most carefully drawn.

The following article deals with the fundamentals of sampling as applied to public opinion research. It is taken from the book "A Guide To Public Opinion Polls," by Dr. George Gallup, published by Princeton University Press. Dr. Gallup has succeeded in making a technical, often forbidding subject clear and interesting to the layman. Although he deals here with straw polls which seek to forecast election results, his explanation is applicable in its fundamentals to the rating services.

Size and accuracy are inextricably linked in the minds of most laymen. Invariably the first question that is asked by persons who examine the results of a public opinion survey is: "How many persons were included?"

Size of sample not of paramount importance

Actually, the size of the sample (the number of persons interviewed) is far less important as a factor in achieving reliable results in modern polling than several other factors, among the most important of which are the accuracy with which the persons chosen to be interviewed mirror the total group, the wording of the question or questions used to develop the information and the accuracy and lack of bias or influence in the interviewing procedure itself.

One example, selected by chance from hundreds of similar ones that might be used, deals with the nation's attitude

RELIABLE?



say you can project the behavior of millions from a sample as small as 1,000

toward prohibition, as reported by the American Institute of Public Opinion early in 1944.

The first national sample containing proper proportions of the various population groups included 1,327 interviewees. To determine the extent of variation resulting solely from the number of persons reached, this sample was divided in a random manner into three groups of approximately the same size.

The first sample showed the following results:

Persons favoring the return of prohibition	137	or	31%
Persons opposing the return of prohibition	276	or	62%
Those without opinions or undecided ..	29	or	7%
Total	442		

When results of the second and third samples are added to the figures given above, the following totals emerge:

	Favor Prohibition	Oppose Prohibition	No Opinion
First sample of 442	31%	62%	7%
First and second samples totaling 884	29%	63%	8%
First, second, and third samples totaling 1,327	30%	63%	7%

Additional surveys were conducted on this particular issue until a total of over twelve thousand persons had been

interviewed. The results of these surveys are as follows:

	Favor Prohibition	Oppose Prohibition	No Opinion
When 2,585 persons had been interviewed	31%	61%	8%
When 5,255 persons had been interviewed	33%	59%	8%
When 8,253 persons had been interviewed	32%	60%	8%
When 12,494 persons had been interviewed	32%	61%	7%

The above figures reveal that the greatest difference between the results for the entire sample of 12,494 and the various smaller samples was two percentage points for those opposed to prohibition, and the maximum difference between any two samples was four percentage points.

Samples of different sizes show similar results

This survey of the nation's attitude toward prohibition might have included any number of persons from 442 up to 12,494 and results would have been substantially the same.

A similar study, embracing still larger samples, was reported in "The Pulse of Democracy" and concerned an Institute survey of national opinion on the N.R.A. In 1936, this question: "Would you like to see the N.R.A. revived?" was answered by 30,000 persons. The first 500 cases showed a "no" vote of 54.9 per cent. The complete sample of 30,000 cases returned a "no" vote of 55.5 per cent. In short, the

To page 98

MARLBORO CAPTURES LEAD IN CIGARETTE RECALL

Kent jumps to fourth spot. Post, M.J.B. and Ford lead their fields in recall of commercials.

Marlboro moved up from second to take first place in cigarette recall in the latest survey in Los Angeles. Tenth in a 1955 survey, in July 1958 Marlboro displaced previous recall leader L&M, which moved to second. Winston went to third place, while Camel, previously in that position, dropped to seventh. Kent moved up to fourth from eleventh; Newport rose to fifth from seventeenth. In use, Kent rose from ninth to the top spot; L&M, former use leader, went to third. Camel continued second.

Ford maintained its top-ranking position in recall of automobiles, while Chevrolet moved up from fourth to second, scoring a few points less than Ford. Plymouth dropped to third. The same order prevailed in use.

In the coffee category, M.J.B. again took first place. Maxwell House took second position, the spot previously held by Folger's which dropped to fourth. Yuban rose to third from eighth. In use, Folger's continued first, Maxwell House second. Yuban was third.

This was the first survey made by TELEVISION MAGAZINE for cereals in Los Angeles. Post led in recall, with Kellogg next and Cheerios third. In use, Post and Kellogg reversed the order. The surveys conducted in New York and Chicago, published previously, showed the same order.

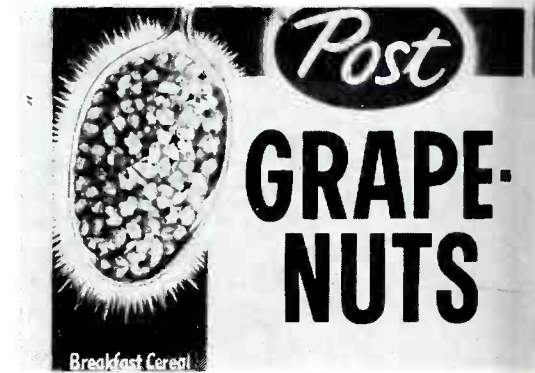
How this study was made

Drawing from interviews made for TELEVISION MAGAZINE by Pulse from 1955 to the present, this survey provides an indication of the extent of change in the recall of TV commercials and reflects trends in product use for three of the categories—automobiles, cigarettes and coffees.

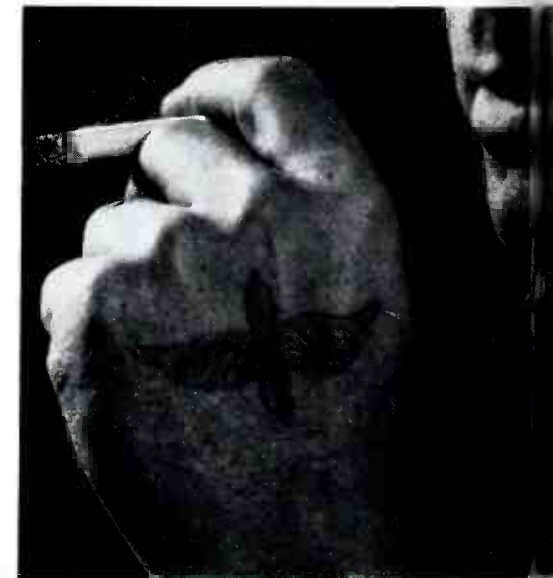
The most recent survey was conducted in Los Angeles in July, 1958. One thousand viewers were asked the following questions for each product category: "What brands of _____ have you seen advertised on TV during the last two weeks?" "Which do you use?" Those brands consistently scoring less than one per cent have been omitted from the listings.



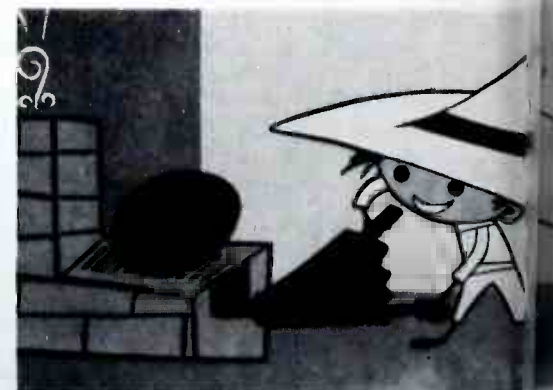
Ford



Post



Marlboro



M.J.B.

AUTOMOBILES-RECALLED

	July, 1958		September, 1957		June, 1956	
	Rank	%	Rank	%	Rank	%
Ford	1	49.8	1	62.2	1	60.8
Chevrolet	2	45.4	4	26.4	2	37.7
Plymouth	3	22.1	2	32.6	7	15.4
Dodge	4	21.2	3	27.5	5	18.1
Mercury	5	21.1	5	14.3	4	23.0
Chrysler	6	14.7	8	11.2	6	17.4
DeSoto	7	10.4	6	13.6	3	36.6
Oldsmobile	8	9.4	10	5.5	9	13.4
Lincoln	9	8.5	10	5.5	11	11.9
Buick	10	7.9	7	13.4	8	14.2
Cadillac	11	7.1	9	6.3	12	5.9
Pontiac	12	4.2	12	4.3	10	12.6
Nash	13	2.9	14	1.6	13	4.4
Edsel	14	2.8	12	4.3	—	—
Packard	—	—	—	—	14	1.4

AUTOMOBILES-USED

	July, 1958		September, 1957		June, 1956	
	Rank	%	Rank	%	Rank	%
Ford	1	24.6	1	24.2	1	21.9
Chevrolet	2	18.3	2	20.3	2	19.7
Plymouth	3	10.4	4	9.3	4	9.1
Buick	4	8.5	3	10.3	3	13.0
Pontiac	5	7.1	5	6.5	5	8.3
Dodge	6	6.1	6	6.1	6	6.3
Oldsmobile	7	4.7	7	5.4	7	5.5
Mercury	8	4.3	9	3.3	9	3.7
Nash	9	3.2	12	1.9	11	2.8
Cadillac	10	2.9	11	2.9	10	3.3
Chrysler	11	2.6	8	3.4	13	2.1
Studebaker	11	2.6	—	—	8	4.9
DeSoto	13	2.4	10	3.0	12	2.5
Lincoln	14	1.1	13	1.3	15	1.6
Hudson	—	—	14	1.0	14	1.9
Packard	—	—	—	—	15	1.6

CEREALS-RECALLED

	July, 1958	
	Rank	%
Post	1	41.1
Kellogg	2	31.6
Cheerios	3	6.1
Wheaties	4	4.4
Nabisco	5	3.3
Sugar Pops	6	1.7
Ralston	7	1.5
Chex	8	1.4
Quaker	9	1.0

CEREALS-USED

	July, 1958	
	Rank	%
Kellogg	1	40.2
Post	2	25.0
Cheerios	3	5.8
Quaker	4	5.4
Nabisco	5	3.5
Wheaties	6	3.2
Ralston	7	1.7
Chex	8	1.1

CIGARETTES-RECALLED

	July, 1958		June, 1957		October, 1955	
	Rank	%	Rank	%	Rank	%
Marlboro	1	27.5	2	21.1	10	6.8
L & M	2	21.9	1	33.0	5	14.5
Winston	3	20.8	4	19.8	3	17.9
Kent	4	20.1	11	7.2	12	5.4
Newport	5	16.1	17	1.0	—	—
Chesterfield	6	15.4	8	11.0	1	25.7
Camel	7	15.0	3	20.4	4	15.2
Salem	8	14.3	9	10.1	—	—
Lucky Strike	9	13.6	5	15.5	2	22.3
Viceroy	10	12.2	6	14.9	7	11.9
Pall Mall	11	6.9	10	7.4	9	11.2
Parliament	12	5.3	15	2.1	—	—
Kool	13	5.1	12	6.5	11	5.5
Raleigh	14	2.8	13	4.1	—	—
Oasis	15	2.6	—	—	—	—
Herbert Tareyton	16	2.5	—	*	13	2.8
Hit Parade	17	2.4	14	3.0	—	—
Old Gold	18	1.9	7	12.5	6	12.3
Philip Morris	19	1.0	16	1.1	8	11.3

CIGARETTES-USED

	July, 1958		June, 1957		October, 1955	
	Rank	%	Rank	%	Rank	%
Kent	1	10.1	9	3.4	—	—
Camel	2	9.2	2	8.1	6	5.8
L & M	3	7.2	1	9.9	8	4.5
Pall Mall	3	7.2	3	8.0	2	8.4
Chesterfield	5	6.2	5	6.3	3	7.4
Viceroy	6	5.8	4	6.6	1	8.6
Winston	7	5.3	6	5.9	5	6.1
Marlboro	8	5.1	7	5.8	7	5.7
Salem	9	4.7	11	3.0	—	—
Lucky Strike	10	3.7	8	4.6	4	6.3
Kool	11	2.5	14	1.8	—	—
Newport	12	2.2	—	*	—	—
Parliament	13	1.5	16	1.3	—	—
Philip Morris	14	1.3	12	2.7	9	3.5
Raleigh	14	1.3	13	2.0	10	3.1
Herbert Tareyton	—	*	14	1.8	11	3.0
Old Gold	—	*	10	3.3	11	3.0

COFFEE-RECALLED

	July, 1958		June, 1957		October, 1955	
	Rank	%	Rank	%	Rank	%
M.J.B.	1	41.5	1	31.7	5	12.1
Maxwell House	2	22.7	3	21.8	1	30.3
Yuban	3	16.2	8	4.6	8	7.0
Folger's	4	13.2	2	24.2	3	13.3
Hills Brothers	5	10.4	9	4.5	6	9.0
Sanka	6	8.2	6	6.1	7	7.3
Butter-Nut	7	6.7	4	9.5	2	13.5
Nescafe	8	3.1	6	6.1	4	13.2
Chase & Sanborn	9	2.5	10	2.3	10	2.2
DeCaf	—	—	5	8.5	—	—
Borden's	—	—	—	—	9	2.5

COFFEE-USED

	July, 1958		June, 1957		October, 1955	
	Rank	%	Rank	%	Rank	%
Folger's	1	17.6	1	17.7	2	14.1
Maxwell House	2	14.4	2	16.2	1	15.3
Yuban	3	13.7	5	9.4	4	10.1
M.J.B.	4	13.2	3	12.6	5	9.9
Hills Brothers	5	12.7	4	10.7	3	11.6
Butter-Nut	6	4.7	7	4.7	6	4.8
Chase & Sanborn	7	4.2	8	3.9	7	4.7
Nescafe	8	2.4	6	4.8	8	4.1
Sanka	8	2.4	9	2.9	9	3.9
Huggins-Young	—	—	—	—	10	3.0
Mannings	—	—	—	—	11	2.3

* Less than 1%

From Pulse's TV/Radio Network

100%

WHOLE SAMPLE

Qualitative data for all network programs!

Pulse Subscribers Get These Dynamic Audience Characteristics

Newly added - since July! How does each and every program rate by cigarette smokers in the family—one smoker, two and more?

What's the exact audience composition for men, women, teenagers, children?

How do programs rank by households with and without children—as in the October issues?

Food spendings for the past week?

How about automobiles—ownership and usage frequency?

What's the outlook for buying refrigerators, stoves, TV sets, radios, washing machines, etc.—all major household goods?

Soaps, detergents, cleaners—how much are families spending?

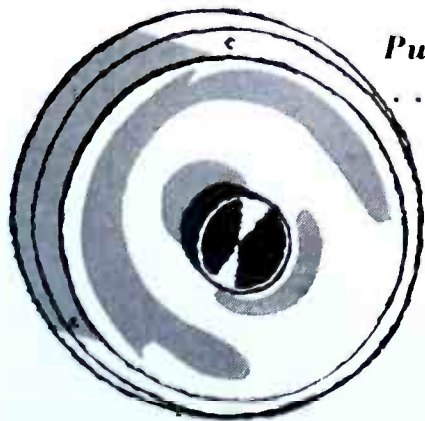
There is virtually no limit to the audience characteristics and buying habits embodied month after month!

Each new factor is being added from exclusive sampling from door-to-door, face-to-face interviewing.

You get the network data from a minimum of 100,000 different families each month! Personal interviews only—no diaries, no phone calls, no meters. The industry's most reliable, scientific sampling technique since 1941!

In addition to network TV/Radio reports, each month—Pulse delivers the most individual markets—222 last year, more now and for 1959.

Please phone or write for the whole story—Judson 6-3316.



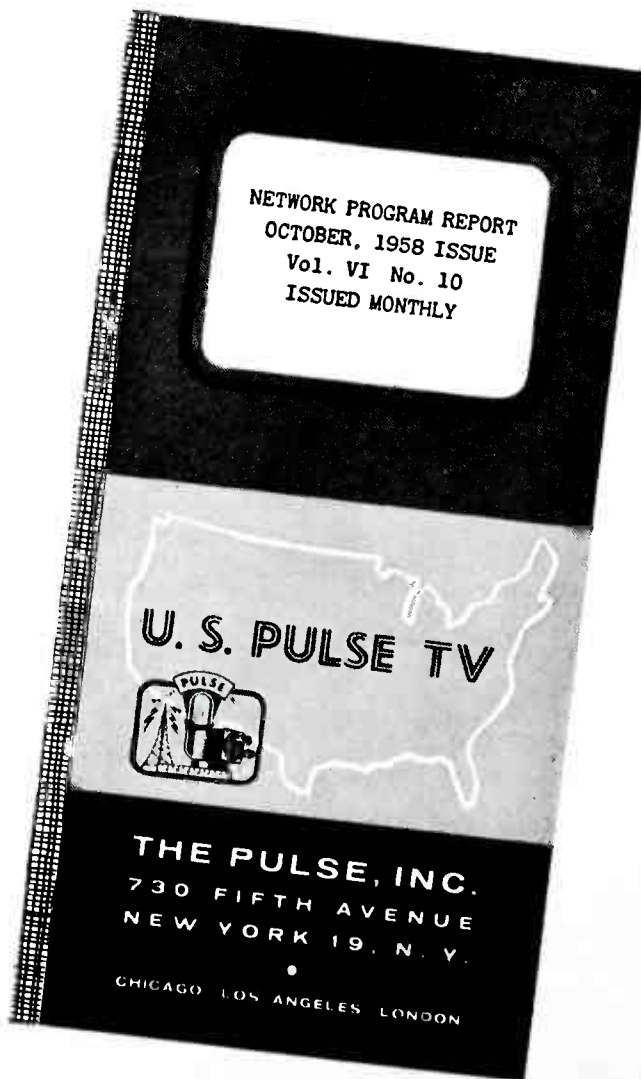
Pulse rings doorbells . . . interviews families in their homes



Nothing takes the place of INTERVIEWS in the home

Largest Scientific Sampling

"Only U. S. Census talks with more families"



P

PULSE, Inc.

LOS ANGELES • CHICAGO • LONDON

730 FIFTH AVENUE
NEW YORK 19, N. Y.



NUMBER 22

The FSR Approach to Radio

Fuller & Smith & Ross puts the new forms of network radio to work for Commercial Investment Trust—and gets results

The value of network radio has come under close scrutiny in recent days. The cutback in programming by the CBS Radio Network has sparked a chain reaction in advertising circles which has left many wondering whether this was only the first step in a process which would see further signs of weakness develop in the medium.

FSR distinguished for its creative use of network radio

On the other hand, several agencies this year have made resourceful and imaginative use of the new dynamics of modern-day network radio for the benefit of their clients. Among them are Batten, Barton, Durstine & Osborn in its Trushay lotion buy for Bristol-Myers, Cohen & Aleshire in its handling of Four Way Cold Tablets for Grove Laboratories, and Fuller & Smith & Ross. The last agency has been distinguished for its creative use of network radio for several of its clients, among them Gulistan Rug, Commercial Solvents, the Edison Electrical Institute, the Sterling Silver-smith Guild, Alcoa, Ruberoid, and the Universal CIT Credit Corporation. It is this last campaign which illustrates how to exploit much of the potential of the new network radio forms. New thinking has been applied, new concepts formulated and the result has been an interesting and meaningful use of the aural medium.

The increase in FSR radio activity, most of which is on the network level, has been spectacular. Its radio billings have multiplied from \$250,000 in 1956 to \$1,500,000 in

1957. In 1958, they will be about \$2,800,000. And almost \$1,000,000 is already on the books for next year. Most of these billings have been going into network radio. In comparison to the huge volume of business that many agencies do in TV, these billings do not seem large. They do however, have a significance out of proportion to their actual dollar value.

They indicate how an agency, by taking advantage of small costs and high efficiency, can move many of its more conservative clients into a medium that can be of great value to them. The architect of this FSR focus on the broadcast media is its president, Robert E. Allen. His two chief aides in this phase of agency operation are Arthur E. Duram, senior vice president, television and radio, and Gerald T. Arthur, vice president in charge of media.

Thirty per cent of billings in broadcasting

Though FSR was formerly considered an industrial agency, it is industrial no more. Thirty per cent of its billings are in radio and TV, and 47% in newspapers and magazines. Many of its clients, much of whose output is geared to industry, have created new products for consumers. These include Hercules Powder, Commercial Solvents and others. In another category is a company such as Plymouth Cordage which has seen the need and was persuaded to advertise its twine on radio. CIT was a horse of a different color. Up to three years ago, the firm had never advertised. It is part of ▶

"Radio can emulate the fast action of TV with heavy tonnage"

a three billion dollar financial complex and for that reason, unusually conservative.

It is selling a service but not selling it directly. This service consists of automobile financing in a package that also includes insurance, bail bond, etc. It is sold only to buyers of new cars made by Ford, Chrysler, Nash and Studebaker. After the war, CIT cashed in heavily on the post-war demand for new cars. But competition in the last five years has become very spirited.

There has been a regrouping of competitive strengths. In large cities, banks especially, have been merging consistently. And both they and local and regional finance companies, another source of CIT competition, have been advertising aggressively. The CIT sales curve has tended to level out while that of its rivals has tended to go up. Something needed to be done and done quickly. The answer was to advertise: to meet the challenge head on.

A big splash with \$125,000

After two years in which CIT began to become more familiar with advertising, in 1958 the company moved into radio with relatively heavier firepower. For the first half of 1958, the sum of \$200,000 was set aside. Of that amount, \$125,000 was allocated for network radio. Once again, by TV standards these expenditures are relatively low. But it is the low cost of radio that enhances its value to so many advertisers who do not have the alternatives available to larger companies. The CIT problem however, was to make a big splash because its local competitors can outspend it locally.

Short saturation plus high frequency was decided upon as the chief tactic. The principle behind it is explained by Gerry Arthur, FSR vice president, "Radio can emulate the fast action of TV when heavy tonnage is put behind a campaign. The greater the tonnage, the greater the impact. Consequently when the need is to create an image quickly, radio should be purchased in short spurts."

NBC network radio however, also offered more than spot, according to Arthur. A merchandising campaign was worked out which allowed CIT to stage a closed-circuit presentation to car dealers. Their support was mobilized behind its advertising. And since it is they, and only they who sell the CIT financing, such support is vital. Network was also used because the CIT advertising must be national. It cannot be concentrated in regions or cities. Network also delivers personalities who can be merchandised for big impact on both the public and dealers.

CIT "Star-Studded Week-ends" were bought on NBC's *Monitor*. These consisted of 69 commercials on each of four week-ends in March, April, May and June. Thirty-nine of these each week were inserted in five-minute programs featuring such talent as Bob & Ray, George Gobel, Fibber McGee and Molly and Ed Gardner. A host of six-second billboards were used throughout each week-end to key in the audience on the programming.

The spring was selected as the time to advertise because

it is the peak new-car-buying season. *Monitor* was selected as the vehicle because its casual programming style encourages listening particularly in automobiles. It is these listeners—the car-owners and their friends—who can be considered the best prospects for new cars.

It was the "largest and most intensive week-end advertising campaign in network radio history," according to NBC. Nielsen reported that on the first week-end, the total unduplicated audience was more than 4,800,000. Cost-per-thousand ran about \$.69. And dealer reaction exceeded expectations. Five thousand attended the closed-circuit meeting. The result was that they bought 9,340 one-minute spots in positions adjacent to the CIT network commercials.

The NBC study of the CIT campaign was conducted to see what progress had been made in giving potential customers a more positive image of the company. In buying a car, a major purchase, it is important that the customer be favorably disposed toward your product even prior to his entering your showroom. And the same, of course, holds true of car financing. As this study will show, CIT has achieved many of its aims.

Objective of the study: The specific purpose of this study was to determine the effectiveness of the Universal CIT Credit Corporation's advertising on NBC's *Monitor*. The general goal was to provide a demonstration of the impact of network radio which would be of particular interest to advertisers offering services and intangibles, to advertisers with high-priced hard goods, and to institutional advertisers.

O'Brien-Sherwood Associates conducted this study for NBC.

HIGHLIGHTS OF THE STUDY

The results of this study reveal that after CIT's campaign on *Monitor*, listeners knew more about CIT, held more favorable attitudes toward the company, and demonstrated increased preference for CIT's auto financing plan.

In fact, the average of ten separate measures of knowledge, opinion and preference shows that among *Monitor* listeners, CIT made an over-all advance of 95% in these important areas of advertising effectiveness. Non-listeners to *Monitor*—the control group—registered virtually no change (1%). For example:

Greater knowledge about CIT: On six different measures of knowledge, *Monitor* listeners made an average gain of 126% in their knowledge about CIT. CIT more than doubled its unaided awareness among listeners. Correct association of CIT with auto finance rose 87% among these respondents. And listeners also registered three-fold gains in advertiser impression and slogan identification after the *Monitor* campaign. By comparison, non-listeners showed an increase of only 4% for the six measures.

Better opinions of CIT: *Monitor* listeners showed a 63% advance in favorable attitudes toward CIT. The number of listeners terming CIT an excellent auto finance company rose 79%. And a word-choice profile for listeners shows a 46% improvement in their image of CIT after the cam-

paign. Non-listeners scored an average gain of only 9% on these opinion measures.

Increased preference for CIT: Preference for CIT's auto financing rose 34% among *Monitor* listeners. Among listeners, there was a 47% gain in the number who would consider using an auto finance company and a one-fifth increase in the proportion citing CIT specifically. Thus, there was an over-all advance of 34% among *Monitor* listeners but no increase among the non-listeners (the latter group, in fact, registered a 13% decline).

RESULTS OF THE STUDY

One of the principal tasks of advertising is to make people aware of, and familiar with, the advertiser's products or services. Certainly no one can ask for a product or service he has never heard of. And when it comes to an important decision such as how to finance a car purchase, a buyer is not likely to give much consideration to a plan he knows nothing about.

Sounding out respondents' knowledge about CIT and its benefits, therefore, became a primary objective in this study of CIT's *Monitor* campaign.

Six different measures were used to determine consumer knowledge about CIT. For instance, two of the measures checked respondents' awareness of CIT. Another tested their ability to identify CIT's advertising slogans. A fourth required respondents to rate themselves on their knowledge of CIT.

An increase of 126% for listeners

A comparison of the pre- and post-advertising levels shows that in every instance, *Monitor* listeners registered substantially greater gains than did the non-listeners. Listeners scored an average increase of 126% in their knowledge about CIT; non-listeners had an over-all change of only 4%.

Awareness of the advertiser (unaided): "We'd like to find out how familiar people are with the names of companies. Please name any auto finance companies. Any others?" When asked to list all the auto finance companies they could think of, only 12% of the *Monitor* listeners spontaneously named CIT in the pre-advertising interviews. However, in the period between surveys, CIT more than doubled its unaided awareness among *Monitor* listeners. As a result, in the second survey, over a fourth (28%) cited CIT. Non-listeners, on the other hand, registered no change; the levels for this control group were identical in both surveys (13%).

PER CENT NAMING CIT UNAIDED

	Non-listeners	Listeners
Before <i>Monitor</i>	13%	12%
After <i>Monitor</i>	13%	28%

Awareness of the advertiser (aided): "Here is a list of several companies. Which of these companies have you ever heard of?" This question was designed to test respondents' awareness of CIT with the aid of cues. In order to disguise the subject of the interview at this point, CIT was only one of several different types of companies respondents were queried about. In the first survey, less than half of the *Monitor* listeners (44%) said they had ever heard of CIT. Three months later, however, nearly two out of every three (63%)

had heard of the company. Among the non-listeners, however, there was a non-significant 6% decline in added awareness of CIT.

PER CENT WHO HAVE EVER HEARD OF CIT

	Non-listeners	Listeners
Before <i>Monitor</i>	47%	44%
After <i>Monitor</i>	44%	63%

Association of advertiser with his business: "Can you tell me what CIT is or what kind of business they are in?" Among both listeners and non-listeners, less than one out of six respondents (15%) accurately described CIT as an auto finance company in the pre-advertising survey. After CIT's *Monitor* campaign, correct association was at the 28% level among the listeners—a gain of 87%. The non-listeners' increase was substantially smaller (27%).

PER CENT ASSOCIATING CIT WITH AUTO FINANCE

	Non-listeners	Listeners
Before <i>Monitor</i>	15%	15%
After <i>Monitor</i>	19%	28%

Advertiser Impression: "In the past few months, have you seen or heard anything about the CIT company which made you any more interested in their products or the company?" Over the course of the *Monitor* campaign, advertiser impression more than tripled among *Monitor* listeners, rising from a level of 7% in the first survey to 22% in the second.

While non-listeners started off with a slightly higher level than the listeners (11% vs. 7%), this control group registered no change in the between-surveys period.

PER CENT WHO HAD SEEN OR HEARD ABOUT CIT RECENTLY

	Non-listeners	Listeners
Before <i>Monitor</i>	11%	7%
After <i>Monitor</i>	11%	22%

Identification of advertiser's slogans: "Here is a list of a few auto finance companies and some of the advertising they have used. Can you tell me which company uses each advertising statement?" (CIT slogans:) 'The one best way to buy a car.' 'The time purchase plan for carefree driving.' 'You get a complete portfolio of protection and services.' Prior to the start of CIT's *Monitor* advertising, less than one respondent in twelve (7%) could identify even one of the three CIT advertising slogans included in this question. Three months later, however, 22% of the *Monitor* listeners identified one or more CIT slogans—a three-fold gain among these listeners. For non-listeners, the level of slogan identification was identical in both surveys (8%).

PER CENT IDENTIFYING ONE OR MORE CIT SLOGANS

	Non-listeners	Listeners
Before <i>Monitor</i>	8%	7%
After <i>Monitor</i>	8%	22%

Knowledge scale: "Here is a scale on which you can rate how much you know about CIT. If you feel you know a great deal about CIT, rate yourself 10. If you feel you know nothing about CIT, rate yourself 0. Choose any point on the scale which best describes your knowledge of CIT." Designed to be a corollary to the more specific checks of consumer awareness and familiarity, this rating scale gave respondents a chance to rate themselves on their over-all knowledge about CIT. Moving from a level of 29% in the first survey to 48% three months later, *Monitor* listeners ▶



Next Door



Cleveland Symphony



Second Mrs. Burton



Mitch Miller Show



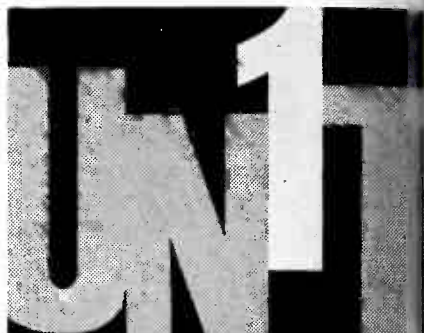
New York Philharmonic



Have Gun, Will Travel



The Romance of Helen Trent



Actualty reports of headline interest ("Who Killed Michael Farmer?," "The Hidden Revolution," etc.)



Godfrey Time



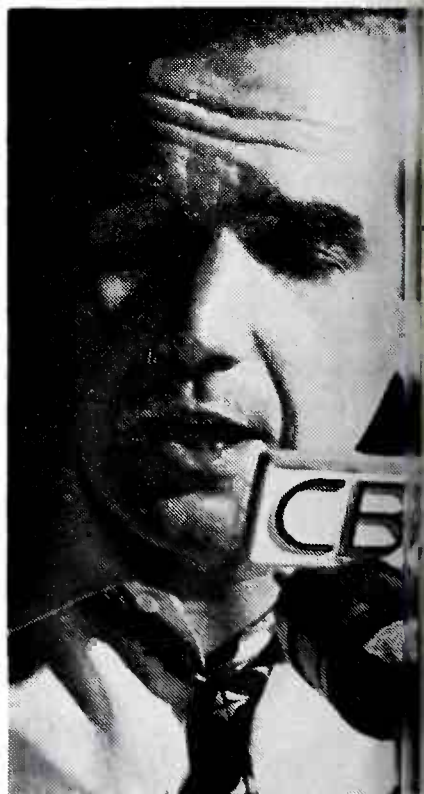
Howard K. Smith



Whispering Streets



Suspense

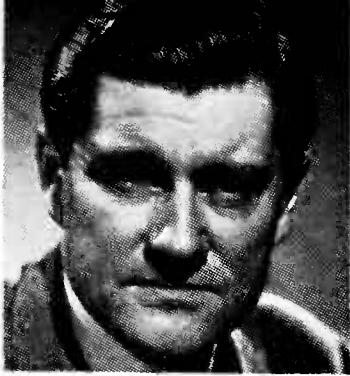


Edward R. Murrow with the News

CBS Radio Network
the most popular, varied
These are some of the programs which over the past 14 months have averaged
44 per cent larger commercial minute NRI audiences than the second network.
in radio to the
varied and impressive



Sports Time



News Analysis with Eric Sevareid



Amos 'n' Andy Music Hall



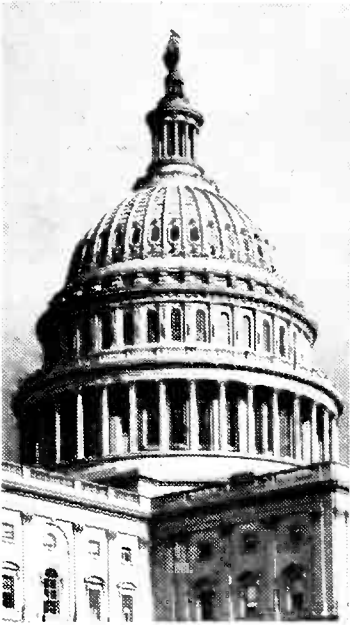
Robert Trout with the News



Face the Nation



Business News



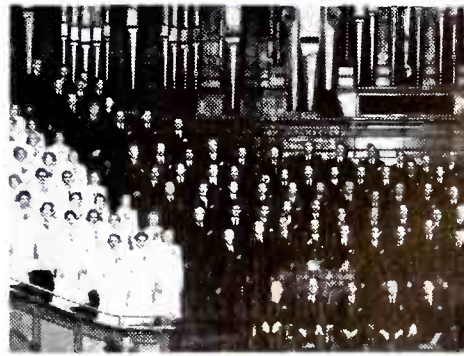
Capitol Cloakroom



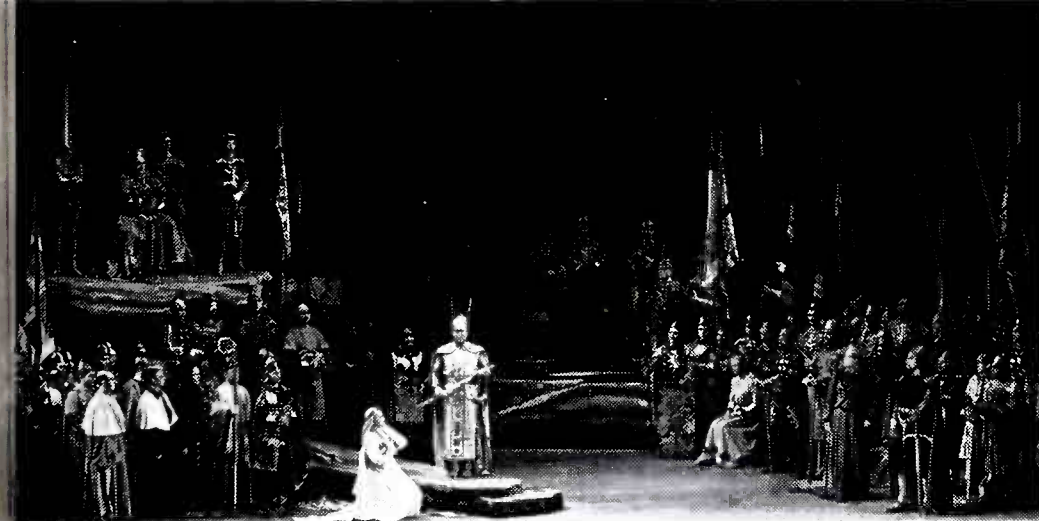
Johnny Dollar



Lowell Thomas



Salt Lake City Tabernacle Choir



Metropolitan Opera



Gunsmoke



Art Linkletter's House Party

**“cuts back” from
and impressive schedule
most popular,
In every program category, totaling over 50 hours a week, all these and
others, will continue to maintain and increase this audience advantage for advertisers.
schedule in radio!**

CIT's standing among competitors rose 79% with listeners of 'Monitor'

registered a 66% increase in the number who said they know about CIT (1 to 10 on the scale). Non-listeners, however, registered no change; in each of the surveys, only a fourth (24%) reported they were familiar with CIT.

PER CENT WHO SAID THEY KNOW ABOUT CIT		
	Non-listeners	Listeners
Before Monitor	24%	29%
After Monitor	24%	48%

Given a choice of several products or services, a consumer is most naturally inclined towards the one he considers "best." Thus, an integral part of advertising's job of pre-selling is to create more favorable opinions of the advertiser.

Consumer attitudes toward CIT

Two evaluations of consumer attitudes were included in this study. In one, respondents rated CIT against other auto finance companies. In the other, they were asked to select from a list of descriptive words and phrases those they felt applied to CIT.

Both measures show that *Monitor* listeners' opinions of CIT substantially improved; there was no such advance on the part of the non-listeners. Based on the average of the measures, CIT scored a 63% increase in favorable opinions among *Monitor* listeners but a change of only 9% among the non-listeners.

Comparison with other companies: "From what you have seen or heard about CIT, how would you rate this company compared to other auto finance companies: one of the best, above average, or below average?" Asked to compare CIT with other auto finance companies, the proportion of *Monitor* listeners rating CIT as excellent rose 79% in the course of the campaign. (The "excellent" rating is a combination of the "one of the best" and "above average" categories.) While only 14% of the listeners rated CIT excellent in the pre-advertising interviews, a fourth (25%) did so three months later. Non-listeners scored a considerably smaller increase (18%).

PER CENT RATING CIT AN EXCELLENT COMPANY		
	Non-listeners	Listeners
Before Monitor	11%	14%
After Monitor	13%	25%

Image of the advertiser: "Here is a list of words and phrases that might apply to CIT." Which of these would you say apply to the company? "You may choose as many or as few as you wish." The selection of words and phrases applicable to a company can provide a graphic profile of the "image" of the advertiser—the mental picture people have of the company and its products and services. A comparison of the selections before and again after advertising can show where and to what extent the image has been changed.

The chart that follows shows the between-surveys changes in *Monitor* listeners' choice of words and phrases they felt applied to CIT. The proportion of listeners selecting each word increased in the period between surveys. Moreover, in each instance the non-listener control group registered a smaller gain or an actual decline. A composite of all 12 words

and phrases shows a 46% gain for the *Monitor* listeners but no change at all (0%) for the non-listeners.

Since the primary emphasis of the CIT campaign was on the many services which the company provides, it is particularly interesting to note that "Has many services" is the phrase which, among *Monitor* listeners, scored the greatest gain (+125%).

RELATIVE CHANGE IN PROPORTION OF LISTENERS SELECTING EACH WORD OR PHRASE			
Has many services	+125%	Financing plus insurance	+56%
Leader in its field	+100	Many benefits	+56
Fast service	+ 62	Competent	+50
Well known	+ 61	Convenient plan	+24
Reliable	+ 59	Helpful	+ 9
Carefree driving	+ 57	Friendly	+ 7
Composite of all 12 words & phrases		+46%	

One of the most stringent tests of advertising's effectiveness is its ability to generate increased preference for a particular advertiser. Normally, consumer preference is a dimension which is hard to change in a short period of time. The difficulty can become even more acute when a product or service is accompanied by a high price tag (as in the case of CIT, where a buyer of necessity also purchased an automobile) and when the buyer usually devotes considerable thought to the purchase.

Preference for auto finance companies increased

Nevertheless, the results of the measures used in this study show that preference for auto finance companies, and for CIT in particular, did in fact increase among the *Monitor* listeners but not among the relatively unexposed non-listeners. The preference measures show *Monitor* listeners with an over-all 34% advance while non-listeners registered a 13% drop.

Preference for auto finance companies: "As you know, if you were buying a car now, there are several different ways that you could finance it. Which of the following would you consider: local bank, auto finance company, through dealer, other?" In the initial interviews, a fifth (19%) of the *Monitor* listeners and non-listeners said they would consider financing a new car through an auto finance company. Three months later, more than 1 out of every 4 listeners (28%) made this statement—a 47% increase. The number of non-listeners who would consider such a financing arrangement, however, declined slightly in the between-survey period.

PER CENT WHO WOULD CONSIDER AN AUTO FINANCE COMPANY		
	Non-listeners	Listeners
Before Monitor	19%	19%
After Monitor	17%	28%

Preference for advertiser's company: "You mentioned that you would consider an auto finance company. Which specific company or companies were you thinking of? Any others?" Among those respondents who said they would consider an auto finance company, the percentage who also

named CIT as a company they had in mind was slightly higher among listeners than among non-listeners in the first survey (19% vs. 13%). *Monitor* listeners, however, increased 21% over the course of the CIT campaign, while non-listeners scored a non-significant 15% decline.

PER CENT WHO WOULD CONSIDER CIT FOR FINANCING

	Non-listeners	Listeners
Before <i>Monitor</i>	13%	19%
After <i>Monitor</i>	11%	23%

DETAILS OF THE STUDY

Methodology: The study design selected for this test of CIT's *Monitor* campaign called for two waves of interviews to be conducted with separate samples of male car-owners. This plan would permit an examination of changes in knowledge, opinion and preference over the course of the CIT campaign. At the same time, it would preclude the conditioning which might result were the same respondents to be interviewed before and again after the campaign.

Locations for the survey interviews

To implement the study plan, these eleven geographically distributed cities were selected as locations for the interviews: Kansas City, Mo.; La Crosse, Wisc.; Lancaster, Pa.; Louisville, Ky.; Memphis, Tenn.; Milwaukee, Wisc.; Portland, Me.; Providence, R.I.; Syracuse, N.Y.; Winston Salem, N.C.; Youngstown, Ohio. In each of these cities, six clusters of blocks were selected as sampling units. Between March 17 and 19, 1958, O'Brien-Sherwood fieldworkers conducted personal interviews with a sample of male car-owners drawn from these clusters. A total of 594 completed interviews were obtained in this pre-advertising wave.

The post-advertising survey was carried out between June 30 and July 2. In this wave, fieldworkers returned to the same areas and secured interviews with neighbors of the first-survey respondents, following a specific formula in selecting the appropriate neighbor to be contacted. In all, 577 neighbors—each a male car-owner—were interviewed in this second wave. The results shown in this report are thus based on 1,154 completed interviews—577 “matched pairs” of neighbors.

The respondents contacted in the second wave were asked to indicate the amount of time they spent listening to the radio daily, the frequency of their listening on week-ends, and whether or not they had heard *Monitor* in the CIT campaign period. Based on their replies to the questions, these respondents were classified as *listeners* or as *non-listeners* to *Monitor* during the CIT campaign as follows:

Listeners: Those respondents who . . . (a) reported they frequently or occasionally listen to the radio on week-ends and . . . (b) who also said they had listened to *Monitor* “in the last few months.”

Non-listeners: All other respondents—that is, those who . . . (a) said they never listen to radio or very seldom listen on week-ends or . . . (b) who reported they had not listened to *Monitor* “in the last few months.”

For each of these second-wave listeners and non-listeners, there was a matched neighbor who had been interviewed in the first wave. It was therefore possible to also classify the first-survey respondents into two groups, one matched to the listeners, the other matched to the non-listeners on a one-for-one basis. These two first-survey groups provide a control or baseline against which the changes among the second-wave listeners and non-listeners can be measured.

By this method, the impact of the *Monitor* advertising can be assessed by comparing knowledge, opinion and preference for CIT among *Monitor* listeners found in the second survey with that of their matched neighbors contacted in the first wave. The latter group's levels are our best estimate of the *Monitor* listeners' own levels before their exposure to the CIT advertising on *Monitor*.

Furthermore, the non-listeners to *Monitor* and their matched neighbors provide a control group with which to spot the effects—if any—of outside influences, etc. Comparison of the non-listeners' levels *after* the advertising and their matched neighbors' levels *before* the campaign indicates the changes which occurred among people not exposed to *Monitor*.

The effect of supporting advertising: One of the ever-present problems in attempting to evaluate advertising effectiveness is the fact that people are often exposed to concurrent advertising in media other than the one being studied. For example, in addition to any local advertising that dealers may have done, the April 1958 edition of *Reader's Digest* contained a three-page ad for CIT which included many of the copy points emphasized in the radio campaign.

Did ad in *Reader's Digest* influence listeners?

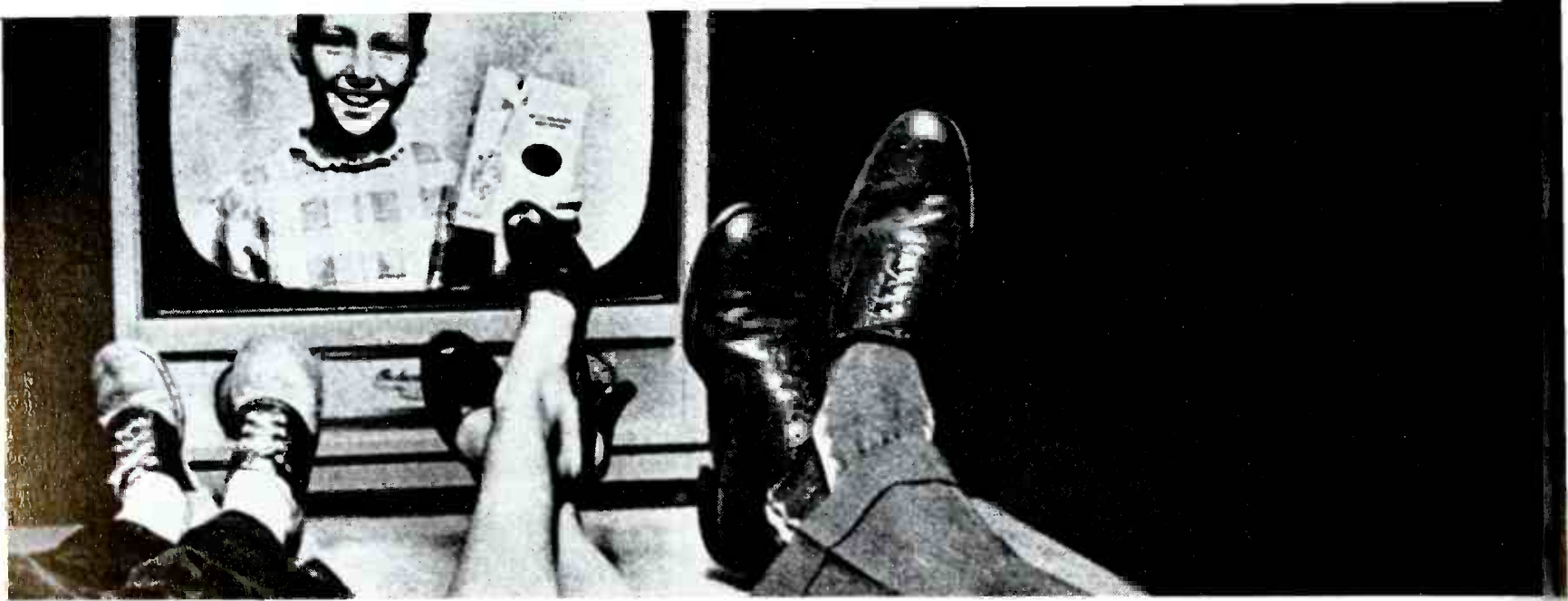
If more of the *Monitor* listeners than non-listeners had read this April issue, possibly some of the gains shown by the listeners could be attributed to the *Digest* advertisement as well as to the *Monitor* campaign. Consequently, it was important that readership of the *Digest* be checked for listeners and non-listeners. Two questions on *Digest* readership were included in the interviews. The results from the second survey show that reported exposure to the *Reader's Digest*, and to the April issue in particular, was just as high among non-listeners as among listeners:

	Monitor Listeners	Non-listeners
Read <i>Reader's Digest</i> almost every month	26.5%	25.6%
Saw or read April issue of <i>Reader's Digest</i>	32.4	33.9

Thus, while both groups had approximately the same opportunity to see CIT's magazine advertisement in the April *Reader's Digest*, only the *Monitor* listeners showed any major changes in their knowledge, opinion and preference for CIT. That improvements in non-listeners' levels were negligible indicates that the effect of such outside influences was small.

END

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



**IN
SAN DIEGO
KFMB-TV
MAKES
MORE
PEOPLE
LEAVE
HOME (TO BUY)
THAN
ANYTHING**

The only real way to "rate" an audience is not just by counting eyes in front of a TV set, but by counting feet at a supermarket. **!**
KFMB-TV sends more feet out to buy in the rich San Diego market because it's got more eyes glued to the screen.
(29 of the top 30 television shows in San Diego are on KFMB-TV.)

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

DECEMBER TELEVISION HOMES

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

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

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

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

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a somewhat lower plateau from which any future increases would be distributed over a longer period.

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

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

TV homes in each market are based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for March 1956 and March 1958, the two county-by-county estimates prepared

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

by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

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

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

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

A 95% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., over 96% in Cleveland and Milwaukee), but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% is the most logical theoretical ceiling for the TV market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF outlets refer to VHF only.

See next page for announcement on revised coverage estimates.

REVISED COVERAGE ESTIMATES

In this month's Television Homes Report, there are a substantial number of reductions in television home figures for many of the country's TV markets.

This occurs in the face of the fact that for most stations across the country there have been impressive circulation gains (this is borne out by comparing NCS #2 and NCS #3 circulation figures).

That is to say, precisely because of the increasing strength of most markets in facilities, programming and new stations, there has been a decline in total coverage as fringe counties are lost to more nearby and increasingly strong markets.

Dramatic examples of this apparent paradox of growth in circulation matched by a tightening of the coverage base are to be found all over the country. In one large Southern market, there was a circulation (nighttime weekly) increase of approximately 10%. At the same time, because of the loss of outlying counties there has been a 14% reduction in the coverage base as reported by TELEVISION MAGAZINE. This may largely be explained by the remarkable increase in competitive facilities used by TV viewers all over the country; from 1.5 stations used (in the average U.S. county) nighttime weekly per home in 1956 to 2.7 stations used in 1958; * an 80% gain!

If it is clearly understood that circulation and coverage do not mean the same thing and are accordingly used for different purposes, it will also be realized that the uniform shrinkage of coverage does not necessarily affect the advertising buy. Actually, with circulation increases (that is, the audience delivered) the advertiser is getting a better buy per dollar.

In any analysis of the number of television homes credited to markets, it is essential to distinguish between actual circulation at any given period of time, and a station's or market's potential or coverage base. Circulation figures are of two kinds. *Type I* circulation is the well-known rating, which supplies a circulation figure for a station on an individual program basis. This measure of circulation, which is provided by most rating services, generally is given as a per cent of the television homes in the metropolitan area.

Type II circulation is that shown by NCS #3. This provides, as of the survey date of March 1958, an audience measure, by county, not on an individual program basis but viewing over a longer time span: day, week or month, daytime and nighttime.

Coverage, on the other hand, is distinct from circulation in that it is a measure of a market's potential.

Coverage may be defined as the total television homes in all counties served by a station (or market) on an effective basis.

The first step in determining coverage is to arrive at a standard of county viewing which will determine whether or not a county is credited to a specific market. The principal method used is to establish a criterion embodying a weekly viewing or circulation factor based on the Nielsen coverage studies. A number of major agencies established a 40-50% cut-off point as the most realistic measure of a station's coverage. That is, they do not credit a county to a market when the number of homes viewing once a week is less than this figure. Tests show, however, that just as with any other system rigidly applied, while the 50% cut-off may be

logical and fair for some stations, it is extremely unfair to others.

Under this system, for example, a county with 100,000 TV homes and a 40% viewing level would be excluded from a station's coverage area, while one with 10,000 TV homes and a 52% viewing level would be included. In other words, the county with the lower relative level of tune-in would not be credited although it has a much larger real audience.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, a county will be credited to a market if one-quarter of the TV homes in that county view that station at least once a week.

For advertisers, coverage has important marketing considerations. Agencies and advertisers must know not only how many homes are reached but their location as well. For most practical purposes the country is the smallest and most convenient unit for agency and advertiser to work with in the important job of correlating advertising with sales and distribution efforts.

TELEVISION MAGAZINE's market definition is based on the station with the broadest coverage. Extensive market and television data for all counties are reported in TELEVISION MAGAZINE's March Data and August Market Books. This enables the advertiser to coordinate his specific marketing endeavors with TV coverage patterns and permits him to make uniform comparisons for all television markets in the country. TELEVISION MAGAZINE publishes every month its current projections of total TV homes for each market.

*A. C. Nielsen Co.

TV HOMES AS OF DECEMBER 1958
TOTAL U. S. TV HOMES 43,950,000

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

Market & Stations—% penetration	TV Homes
ABILENE, Tex.—74.2	75,800
KRBC-TV (N)	
ADA, Okla.—75.3	79,300
KTEN (A,C,N)	

Market & Stations—% penetration

Market & Stations—% penetration	TV Homes
AGANA, Guam	11
KUAM-TV (C,N)	
AKRON, Ohio—45.0	167,000
WAKR-TV† (A)	
ALBANY, Ga.—60.7	77,400
WALB-TV (A,N)	
ALBANY-SCHENECTADY-TROY, N.Y.—90.7	447,800
W-TEN (C); WTRI (A); WRGB (N)	1151,900
(W-TEN operates satellite WCDC, Adams, Mass.)	

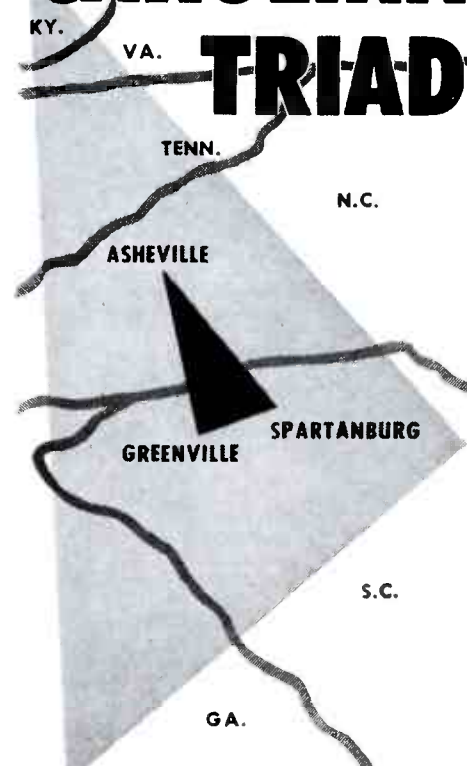
Market & Stations—% penetration

Market & Stations—% penetration	TV Homes
ALBUQUERQUE, N.M.—73.1	117,600
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	
ALEXANDRIA, La.—65.1	86,200
KALB-TV (A,C,N)	
ALEXANDRIA, MINN.—77.9	57,700
KCMT (N,A)	
ALTOONA, Pa.—86.9	288,100
WFBC-TV (A,C,N)	

Market & Stations—% penetration	TV Homes
AMARILLO, Tex.—75.3 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	105,900
AMES, IOWA—89.6 WOI-TV (A)	311,100
ANCHORAGE, Alaska— KENI-TV (A,N); KTVA (C)	*31,000
ANDERSON, S.C. WAIM-TV† (A,C)	††
ARDMORE, Okla. KXII (N)	††
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—75.9 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	379,500 ††
ATLANTA, Ga.—87.8 WAGA-TV (C); WLW-A (A); WSB-TV (N)	546,700
AUGUSTA, Ga.—69.9 WJBF-TV (A,N); WRDW-TV (C)	182,300
AUSTIN, Minn.—87.9 KMMT (A)	118,600
AUSTIN, Tex.—76.6 KTBC-TV (A,C,N)	145,300
BAKERSFIELD, Cal. KBAK-TV (A,C); KERO-TV (N)	*167,600 †57,200
BALTIMORE, Md.—91.5 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	637,600
BANGOR, Me.—87.4 WABI-TV (A,N); WLBZ-TV (C)	116,900
BATON ROUGE, La.—71.8 WAFB-TV† (C); WBRZ (A,N)	255,600 †59,800
BAY CITY-SAGINAW, Mich.—91.6 WNEM-TV (A,N); WKNX-TV† (A,C)	294,800 †77,200
BEAUMONT-PORT ARTHUR, Tex.—78.2 KFDM-TV (C); KPAC-TV (A,N)	148,100
BELLINGHAM, Wash.—81.9 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British, Columbia)	*50,600
BIG SPRING, Tex.—75.0 KEDY-TV (C)	23,700
BILLINGS, Mont.—61.1 KOOK-TV (A,C); KGHL-TV (N)	46,000
BINGHAMTON, N.Y.—87.9 WNBF-TV (C,N); WINR-TV† (A,N)	321,400 †29,600
BIRMINGHAM, Ala.—76.0 WAPI-TV (A,N); WBRZ-TV (C)	418,500
BISMARCK, N.D.—68.5 KBMB-TV (C); KFYZ-TV (A,N) (KFYZ-TV operates satellites KUMY-TV, Williston, N.D., and KMOT-TV, Minot, N.D.)	***50,400
BLOOMINGTON, Ind.—92.2 WTTV (N) (Includes Indianapolis, Ind. For ranking purposes consider this market Bloomington-Indianapolis)	616,700
BLUEFIELD, W. Va.—69.4 WHIS-TV (N)	120,000
BOISE, Ida.—76.4 KBOI-TV (C); KIDO-TV (A,N)	66,400

Market & Stations—% penetration	TV Homes
BOSTON, Mass.—91.8 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,416,300
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.-Tenn.—65.1 WCYB-TV (A,N)	146,900
BRYAN, Tex.—69.8 KBTX-TV (A,C)	39,800
BUFFALO, N.Y.—91.1 WBEN-TV (C); WGR-TV (N,A)	630,500
BURLINGTON, Vt.—87.7 WCAX-TV (C)	*163,600
BUTTE, Mont.—64.8 KXLF-TV (N,C,A) (Operates satellite KXLJ-TV, Helena, Mont.)	**38,100
CADILLAC, Mich.—85.7 WWTV (A,C)	127,300
CAPE GIRARDEAU, Mo.—76.5 KFVS-TV (C)	217,700
CARLSBAD, N.M. KAVE-TV (A,C)	††
CARTHAGE-WATERTOWN, N.Y.—84.2 WCNY-TV (A,C)	*76,500
CASPER, Wyo.—54.8 KTWO-TV (A,N); KSPR-TV (C)	22,700
CEDAR RAPIDS-WATERLOO, Iowa.—89.6 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	317,300
CHAMPAIGN, Ill.—88.2 WCIA (C,N)	364,400
CHARLESTON, S.C.—73.5 WCSC-TV (C); WUSN-TV (A,N)	144,600
CHARLESTON-HUNTINGTON, W. Va.—78.3 WCHS-TV (C,A); WHTN-TV (A,C); WSAZ-TV (N)	432,300
CHARLOTTE, N.C.—82.8 WBTV (C); WSOC-TV (A,N)	574,000
CHATTANOOGA, Tenn.—74.6 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	195,700
CHEYENNE, Wyo.—76.1 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**84,200
CHICAGO, Ill.—93.1 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,102,300
CHICO, Cal.—75.6 KHSL-TV (A,C)	91,000
CINCINNATI, Ohio—89.5 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	628,800
CLARKSBURG, W. Va.—67.5 WBOY-TV (A,C,N)	74,300
CLEVELAND, Ohio—94.6 WEWS (A); KYW-TV (N); WJW-TV (C)	1,271,800
CLOVIS, N.M. KICA-TV (C)	††
COLORADO SPRINGS-PUEBLO, Colo.—74.6 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	88,600
COLUMBIA-JEFFERSON CITY, Mo.—77.9 KOMU-TV (A,N); KRCG-TV (A,C)	122,300
COLUMBIA, S.C.—56.4 WIS-TV (A,N); WNOK-TV† (C)	*207,300 †34,600

MEET THE CAROLINA TRIAD



mammoth market in the rich south-east stretching across 62 counties in six states!

With retail sales of \$1,848,670,000*, the Carolina Triad is a "must buy" for any top TV schedule!

PRIMARY ABC

The new WLOS-TV delivers the only unduplicated VHF network service to the entire Carolina Triad! *Only WLOS-TV can deliver you complete coverage of this rich triad—425,360 TV homes in 62 counties of six states!†*

6,089 feet above sea level atop Mt. Pisgah.

MEET IT-SELL IT-PROFIT FROM IT
WITH WLOS-TV, towering new force in Southeastern TV!

* Survey of Buying Power—Sales Management — May 1958

†NCS #3 — All TV Homes

WLOS-TV

Unduplicated ABC in
Asheville • Greenville • Spartanburg
WLOS AM-FM

Represented by Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers Co.

WRBL-TV

Announces

GENERAL

and

RETAIL

RATE

DESIGNATION

EFFECTIVE NOV. 1, 1958

● Another indication of the willingness of WRBL-TV to come forward as a leader in any controversial issue and establish clear and concise policies applicable to all.

Call **HOLLINGBERY**
FOR

- **RATE DETAILS**
- **PRIME AVAILS**
- **PACKAGE PLANS**
- **TOP RATINGS**
- **MARKET DATA**
- **PROGRAMMING**
- **PENETRATION**



WRBL-TV

COLUMBUS, GEORGIA

Call HOLLINGBERY



Market & Stations—% penetration TV Homes

COLUMBUS, Ga.—72.4	137,200
WTVM† (A,N); WRBL-TV (A,C)	†51,900
COLUMBUS, Miss.	75,400
WCBI-TV (C,N)	
COUMBUS, Ohio—94.1	474,200
WBNS-TV (C); WLW-C (N); WTVN-TV (A)	
CORPUS CHRISTI, Tex.—74.3	107,000
KRIS-TV (A,N); KZTV (C)	
DALLAS-FT. WORTH, Tex.—83.2	656,600
KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	
DANVILLE, Ill.—50.1	135,700
WDAN-TV† (A)	
DAVENPORT, Iowa-ROCK ISLAND, Ill.—91.3	338,700
WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—94.3	471,500
WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH-ORLANDO, Fla.—74.4	190,400
WESH-TV (N); WDBO-TV (C); WLOF (A)	
DECATUR, Ala.—48.5	121,900
WMSL-TV† (C,N)	
DECATUR, Ill.—81.2	119,800
WTVP† (A)	
DENVER, Colo.—85.9	345,600
KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	
DES MOINES, Iowa—90.3	272,700
KRNT-TV (C); WHO-TV (N)	
DETROIT, Mich.-WINDSOR, Can.—94.8	1,549,400
WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	
DICKINSON, N.D.—52.1	22,100
KDIX-TV (C)	
DOTHAN, Ala.—57.7	70,700
WTVY (A,C)	
DULUTH, Minn.-SUPERIOR, Wis.—80.1	167,500
KDAL-TV (A,C); WDSM-TV (A,N)	
DURHAM-RALEIGH, N.C.—73.3	261,700
WTVD (A,C); WRAL-TV (N)	
EAU-CLAIRE, Wis.—85.9	115,900
WEAU-TV (A,N)	
EL DORADO, Ark.—69.3	42,900
KTVE (A,N)	
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.-JUAREZ, Mex.—81.6	87,900
KELP-TV (A); KROD-TV (C); KTSM-TV (N); XEJ-TV	
ENID, Okla. (See Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—61.5	38,800
KTVC (A); KGLD-TV (N)	
ERIE, Pa.—91.5	165,100
WICU-TV (A,N); WSEE-TV† (A,C)	†50,300
EUGENE, Ore.—75.1	**104,300
KVAL-TV (N)	
(Operates satellite KPIC-TV, Roseburg, Ore.)	
EUREKA, Cal.—75.1	44,900
KIEM-TV (A,C,N); KVIQ-TV (A,N)	
EVANSVILLE, Ind.-HENDERSON, Ky.—80.8	242,900
WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	†120,600

**THE ONLY
CLEAR PICTURE
TO NEARLY
1/4 OF ALL THE
TV HOMES
IN OREGON
IS ON...**

KVAL-TV
EUGENE

KPIC-TV
(Satellite) ROSEBURG

1 KVAL-KPIC is the only clear picture in the Eugene-Springfield-Roseburg market which has nearly one-fourth of all the television sets in Oregon.

2 One order covers both stations.

3 Your Hollingberry man or Art Moore and Associates (Portland-Seattle) can tell you the facts.

KVAL-TV
Channel

13

NBC affiliate
(Satellite)

KPIC-TV **4**

Market & Stations—% penetration	TV Homes	Market & Stations—% penetration	TV Homes	Market & Stations—% penetration	TV Homes
FAIRBANKS, Alaska †† KFAR-TV (A,N); KTVF (C)		HARRISBURG, Pa.—70.7 WHP-TV† (C); WTPA† (A)	†112,200	KEARNEY, Neb.—72.0 **101,400 KHOL-TV (A,C) [Operates satellite KHPL-TV, Hayes Center, Neb.]	
FARGO, N.D.—73.3 WDAY-TV (A,N) (See also Valley City, N.D.)	132,400	HARRISONBURG, Va.—82.2 WSVA-TV (A,C,N) [Includes community antennas in counties not credited]	71,400	KLAMATH FALLS, Ore.—63.5 KOTI (A,C,N) [Optional satellite of KBES-TV, Medford, Ore.]	19,300
FLINT, Mich.—92.8 WJRT (A)	374,500	HARTFORD-NEW BRITAIN, Conn.—92.5 WNBC† (N); WTIC-TV (C)	622,100 †287,500	KNOXVILLE, Tenn.—68.7 WATE-TV (N); WBIR-TV (C); WTVK-TV† (A)	225,000 †58,000
FLORENCE, Ala.—30.9 WOWL-TV† (C,N)	†8,500	HASTINGS, Neb.—75.3 KHAS-TV (N)	114,000	LA CROSSE, Wis.—82.0 WKBT (A,C,N)	113,500
FLORENCE, S.C.—69.2 WBTW (A,C,N)	168,500	HATTIESBURG, Miss. †† WDAM-TV (A,N)		LAFAYETTE, Ind.—39.3 WFAM-TV† (C)	†10,500
FT. DODGE, Iowa—54.3 KQTV† (N)	†26,500	HENDERSON, Ky.—EVANSVILLE, Ind. 80.8 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	242,900 †120,600	LAFAYETTE, La.—67.7 KLFY-TV (C)	92,900
FT. MYERS, Fla.—68.4 WINK-TV (A,C)	15,800	HENDERSON-LAS VEGAS, Nev.—89.6 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	32,700	LAKE CHARLES, La.—72.5 KPLC-TV (A,N); KTAG-TV† (C)	84,200 †16,400
FT. SMITH, Ark.—70.7 KNAC-TV (C,N,A)	53,000	HONOLULU, T.H. **115,300 KGMB-TV (C); KONA-TV (N); KHVH-TV (A) [KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku. KHVH-TV operates satellite KMVI-TV, Wailuku.]		LANCASTER, Pa.—88.5 WGAL-TV (C,N)	507,300
FT. WAYNE, Ind.—85.7 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†200,100	HOUSTON, Tex.—85.4 KRPC-TV (N); KTRK-TV (A); KGUL-TV (C)	472,000	LANSING, Mich.—92.7 WJIM-TV (C,A)	435,600
FT. WORTH-DALLAS, Tex.—83.2 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	656,600	HUNTINGTON-CHARLESTON, W. Va.—78.3 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (C)	432,300	LAREDO, Tex.—64.5 KGNS-TV (A,C,N)	9,800
FRESNO, Cal.—85.8 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	212,200 †158,700	HUTCHINSON-WICHITA, Kan.—84.9 KTVH (C); KAKE-TV** (A); KARD-TV (N) [KTVH, Ensign, Kan., satellite of KAKE-TV]	252,900	LA SALLE, Ill.—32.1 WEEQ-TV† (N)	†10,400
GLENDIVE, Mont.—49.1 KXGN-TV (C)	2,600	IDAHO FALLS, Ida.—70.0 KID-TV (A,C,N)	57,900	LAS VEGAS-HENDERSON, Nev.—89.6 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	32,700
GRAND FORKS, N.D.—73.6 KNOX-TV (N)	38,400	INDIANAPOLIS, Ind.—91.9 WFBS-TV (N); WISH-TV (C); WLW-I (A) [See also Bloomington, Ind. For ranking purposes, consider this market Indianapolis-Bloomington]	693,000	LAWTON, Okla.—80.2 KSWO-TV (A)	48,900
GRAND JUNCTION, Colo.—64.3 **23,600 KREX-TV (A,C,N) [Operates satellite KREY-TV, Montrose, Colo.]		JACKSON, Miss.—63.5 WJTV (C); WLBT (A,N)	229,900	LEBANON, Pa.—78.3 WLBR-TV† (A)	157,800
GRAND RAPIDS, Mich.—93.1 WOOD-TV (A,N) [For ranking purposes, consider this market Grand Rapids-Kalamazoo]	472,600	JACKSON, Tenn.—64.8 WDXI-TV (A,C)	87,400	LEXINGTON, Ky.—42.9 WLEX-TV† (A,C,N); WKYT-TV†	142,700
GREAT BEND-HAYS, Kan.—73.8 ***89,100 KCKT-TV (N); KAYS-TV (A) [KCKT-TV operates satellite KGLD, Garden City, Kan.]		JACKSONVILLE, Fla.—71.4 WJXT (A,C); WFGA-TV (N)	278,700	LIMA, Ohio—78.7 WIMA-TV† (A,C,N)	146,200
GREAT FALLS, Mont.—61.3 KFBB-TV (A,C,N)	41,200	JEFFERSON CITY-COLUMBIA, Mo.—77.9 KRCG-TV (A,C); KOMU-TV (A,N)	122,300	LINCOLN, Neb.—83.2 KOLN-TV (A,C)	185,300
GREEN BAY, Wis.—88.5 WBAY-TV (C); WFRV-TV (A,C) [Includes Marinette]	313,300	JOHNSON CITY, Tenn.—66.1 WJHL-TV (A,C)	119,600	LITTLE ROCK-PINE BLUFF, Ark.—71.4 KARK-TV (N); KTHV (C); KATV (A)	231,200
GREENSBORO, N.C.—80.8 WFMY-TV (A,C)	401,300	JOHNSTOWN, Pa.—89.2 WARD-TV† (A,C); WJAC-TV (N)	561,200 †1,600	LOCK HAVEN, Pa.—64.5 WPBZ-TV† (A)	22,500
GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C. WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N) ††	379,500	JOPLIN, Mo.—PITTSBURG, Kan.—78.4 KODE-TV (A,C); KOAM-TV (A,N)	149,900	LOS ANGELES, Cal.—92.4 2,537,900 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	
GREENVILLE-WASHINGTON, N.C.—72.5 WNCT (A,C); WITN (N)	184,200	JUNEAU, Alaska †† KINY-TV (C)		LOUISVILLE, Ky.—81.3 WAVE-TV (A,N); WHAS-TV (C)	450,100
HANNIBAL, Mo.—QUINCY, Ill.—87.6 KHQA-TV (C); WGEM-TV (A,N)	187,300	KALAMAZOO, Mich.—92.9 WKZO-TV (A,C) [For ranking purposes, consider this market Kalamazoo-Grand Rapids.]	584,400	LUBBOCK, Tex.—76.7 KCBD-TV (A,N); KDUB-TV (C)	107,200
HARLINGEN-WESLACO, Tex.—67.4 *69,800 KGBT-TV (A,C); KRGV-TV (A,N)		KALISPELL, Mont.—63.5 KULR (C,N)	11,200	LUFKIN, Tex.—67.7 KTRE-TV (N)	50,600
HARRISBURG, Ill.—59.7 †34,500 WSIL-TV† (A,N)		KANSAS CITY, Mo.—89.1 KCMO-TV (C); KMBC-TV (A); KDAF-TV (N)	597,400	LYNCHBURG, Va.—77.2 WLVA-TV (A)	143,000
				MACON, Ga.—67.5 WMAZ-TV (A,C)	103,600
				MADISON, Wis.—88.1 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	219,900 †100,100
				MANCHESTER, N.H.—91.7 WMUR-TV (A)	561,300

Famous on the local scene... yet known throughout the nation

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

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



Storer Broadcasting Company

WSPD **WJW** **WJBK** **WJBO** **WWVA** **WAGA** **WGBS** **WSPD-TV** **WJW-TV** **WJBK-TV** **WAGA-TV**
Toledo Cleveland Detroit Philadelphia Wheeling Atlanta Miami Toledo Cleveland Detroit Atlanta

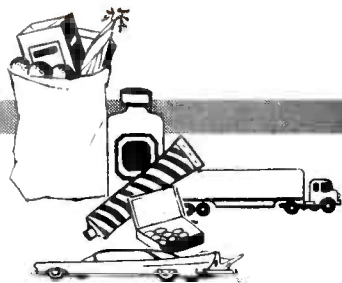
National Sales Offices: 625 Madison Ave., New York 22 • 230 N. Michigan Ave., Chicago 1, Ill.



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

By Wintermeister

NEW FACTS OF GREAT IMPORTANCE TO FOOD, DRUG AND AUTOMOTIVE PRODUCTS EXECUTIVES!



MIAMI 165%
ABOVE NATIONAL AVERAGE
in retail sales per capita!

MIAMI 123%
ABOVE NATIONAL AVERAGE
in food sales per capita!

MIAMI 152%
ABOVE NATIONAL AVERAGE
in drug sales per capita!

MIAMI 248%
ABOVE NATIONAL AVERAGE
in automotive sales per capita!

(data from Sales Management's
November 10, 1958,
"Marketing on the Move" Issue)

WTVJ covers this fantastic
market as no other media can!

See NCS #3!
See ARB!
See your PGW colonel!

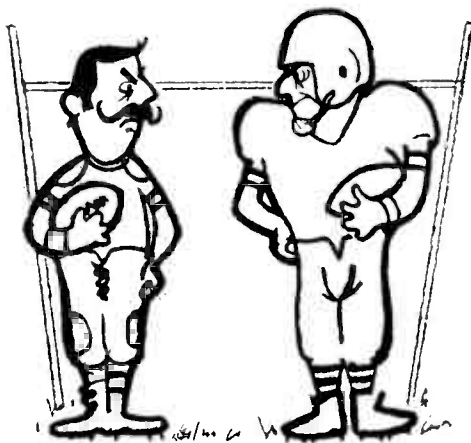
WTVJ

MIAMI  CHANNEL
4

Represented by:
Peters, Griffin, Woodward, Inc.

Market & Stations—% penetration	TV Homes	Market & Stations—% penetration	TV Homes
MARINETTE, Wis.—89.5 WMBV-TV (N) (Includes Green Bay)	159,300	OMAHA, Neb.—91.0 KMTV (N); WOW-TV (A); KETV (A)	330,100
MARQUETTE, Mich.—78.6 WDMJ-TV (C)	62,200	ORLANDO-DAYTONA, Fla.—74.4 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	190,400
MASON CITY, Iowa—86.8 KGLO-TV (C)	169,000	OTTUMWA, Iowa—81.8 KTVO (C,N)	133,400
MAYAGUEZ, P.R. WORA-TV (C)	††	PADUCAH, Ky.—72.3 WPSD-TV (N)	184,200
MEDFORD, Ore.—72.9 KBES-TV (A,C,N)	42,600	PANAMA CITY, Fla.—67.1 WJDM-TV (A,C,N)	20,000
MEMPHIS, Tenn.—71.6 WHBQ-TV (A); WMCT (N); WREC-TV (C)	472,400	PARKERSBURG, W. Va.—57.4 WTAP† (A,C,N)	†23,700
MERIDIAN, Miss.—60.2 WTOK-TV (A,C,N)	100,100	PENSACOLA, Fla.—76.3 WEAR-TV (A,C)	185,700
MIAMI, Fla.—88.6 WCKT (N); WPST-TV (A); WTVJ (C)	381,900	PEORIA, Ill.—81.6 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	†146,500
MIDLAND-ODESSA, Tex.—73.1 KMID-TV (A,N); KOSA-TV (C)	82,100	PHILADELPHIA, Pa.—92.3 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,863,200
MILWAUKEE, Wis.—93.4 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	605,400 †255,500	PHOENIX-MESA, Ariz.—84.4 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	190,400
MINNEAPOLIS-ST. PAUL, Minn.—89.6 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	728,100	PINE BLUFF-LITTLE ROCK, Ark.—71.4 KATV (A); KARK-TV (N); KTHV (C)	231,200
MINOT, N.D.—65.8 KXMC-TV (A,C); KMOT-TV (A,N)	42,200	PITTSBURG, Kan.-JOPLIN, Mo.—78.4 KOAM-TV (A,N); KODE-TV (A,C)	149,900
MISSOULA, Mont.—68.8 KMSO-TV (A,C)	47,000	PITTSBURGH, Pa.—91.1 KDKA-TV (C); WIIC (N); WTAE (A)	1,250,200
MOBILE, Ala.—75.7 WALA-TV (A,N); WKRG-TV (C)	214,300	PLATTSBURG, N.Y.—85.3 WPTZ (A,N)	119,600
MONROE, La.—70.3 KNOE-TV (A,C,N)	135,600	POLAND SPRING, Me.—89.7 WMTW-TV (A,C) (Mt. Washington, N.H.)	309,300
MONTGOMERY, Ala.—66.9 WCOV-TV† (C); WSFA-TV (N)	149,900 †54,500	PORTLAND, Me.—90.1 WCSH-TV (N); WGAN-TV (C)	209,600
MUNCIE, Ind. WLBC-TV† (A,C,N)	††	PORTLAND, Ore.—82.2 KGW-TV (A); KOIN-TV (C); KPTV (N,A)	444,400
NASHVILLE, Tenn.—70.6 WLAC-TV (C); WSIX-TV (A) WSM-TV (N)	342,000	PRESQUE ISLE, Me.—81.0 WAGM-TV (A,C)	19,600
NEW BRITAIN-HARTFORD, Conn.—92.5 WNBC† (N); WTIC-TV (C)	622,100 †287,500	PROVIDENCE, R.I.—92.2 WJAR-TV (A,N); WPRO-TV (C)	777,700
NEW HAVEN, Conn.—92.6 WNHC-TV (A)	829,000	PUEBLO-COLORADO SPRINGS, Colo.—74.6 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	88,600
NEW ORLEANS, La.—81.3 WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C)	370,500 †191,300	QUINCY, Ill.-HANNIBAL, Mo.—87.6 WGEM-TV (A,N); KHQA-TV (C)	187,300
NEW YORK, N.Y.—92.6 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,813,000	RALEIGH-DURHAM, N.C.—73.3 WRAL-TV (N); WTVD (A,C)	261,700
NORFOLK, Va.—84.0 WAYY (A); WTAR-TV (C); WTOV-TV† WVEC-TV† (N)	319,600 †99,700	RAPID CITY, S.D.—56.4 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	**34,100
OAK HILL, W. Va.—68.6 WOAY-TV (A)	125,400	REDDING, Cal.—72.9 KVIP-TV (A,N)	56,100
ODESSA-MIDLAND, Tex.—73.1 KOSA-TV (C); KMID-TV (A,N)	82,100	RENO, Nev.—79.1 KOLO-TV (A,C,N)	35,600
OKLAHOMA CITY, Okla.—83.0 KWTW (C); WKY-TV (N); KOCO-TV (Enid) (A)	329,700	RICHMOND, Va.—80.2 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond- Petersburg)	252,400

Don't Be
Out-of-Data
 about the
RALEIGH-DURHAM
Market!



Chances are you may be using out-of-date data about the Raleigh-Durham market.

Why? Because now WTVD, channel 11, is transmitting from its new 1500-foot tower, the tallest man-made structure in North Carolina. WTVD's new tower, soaring over 325 feet above its nearby competitor, now delivers the DOMINANT signal in the market.

This signal not only DOMINATES the old Raleigh-Durham market, but provides as a BONUS, city-grade service in the rich tobacco cities of Eastern North Carolina.

The size of this new market: over 378,000 TV homes with \$3.27 BILLION in E. B. I.

Combine this dominant signal with dominant programming—and see why you can't afford to be out-of-date on the Raleigh-Durham market.

Get up-to-date data now. Call your PETRY man.

WTVD
CBS-TV 11
 RALEIGH · DURHAM
 Call Edward PETRY & Co.

Market & Stations—% penetration	TV Homes
RIVERTON, Wyo.—50.7 KWRB-TV (C,N,A)	7,700
ROANOKE, Va.—76.7 WDBJ-TV (C); WSLI-TV (A,N)	277,700
ROCHESTER, Minn.—87.7 KROC-TV (N)	87,000
ROCHESTER, N.Y.—90.7 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	309,400
ROCKFORD, Ill. WREX-TV (A,C); WTVO† (N)	•221,400 †95,200
ROCK ISLAND, Ill.-DAVENPORT, Iowa—91.3 WHBF-TV (A,C); WOC-TV (N)	338,700
ROSWELL, N.M.—70.6 KSWI-TV (A,C,N)	51,900
SACRAMENTO-STOCKTON, Cal.—84.8 KBET-TV (C); KCRA-TV (N); KOVR (A)	365,600
SAGINAW-BAY CITY, Mich.—91.6 WKNX-TV† (A,C); WNEM-TV (A,N)	294,800 †77,200
ST. JOSEPH, Mo.—86.5 KFEQ-TV (C)	199,400
ST. LOUIS, Mo.—91.3 KSD-TV (N); KTVI (A); KMOX-TV (C)	838,300
ST. PETERSBURG-TAMPA, Fla.—80.4 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	286,200 †171,400
SALINAS-MONTEREY, Cal.—84.4 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	181,800
SALISBURY, Md.—52.3 WBOC-TV† (A,C)	†31,900
SALT LAKE CITY, Utah—86.3 KSL-TV (C); KTVI (N); KUTV (A)	238,700
SAN ANGELO, Tex.—74.1 KCTV (A,C,N)	27,800
SAN ANTONIO, Tex. KCOR-TV† KENS-TV (C); KONO (A); WOAI-TV (N)	•276,300 ††
SAN DIEGO, Cal.-TIJUANA, Mex.—91.0 KFMB-TV (C); KFSD-TV (N); XETV (A)	288,600
SAN FRANCISCO, Cal.—88.8 KGO-TV (A); KPXI (C); KRON-TV (N); KTVU	1,250,500
SAN JOSE, Cal.—89.2 KNTV	222,300
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—83.1 KEY-TV (A,C,N)	48,200
SAVANNAH, Ga.—69.9 WSAV-TV (N); WTOG-TV (A,C)	102,200
SCHENECTADY-ALBANY-TROY, N.Y.—90.7 WRGB (N); W-TEN (C); WTRI† (A) (W-TEN operates satellite WCDC, Adams, Mass.)	447,800 †151,900
SCRANTON-WILKES-BARRE, Pa.—79.3 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes community antennas in counties not credited)	1241,100

THE SECOND 100 MARKETS

•
 •
 •
 • For the first time, rankings based upon TELEVISION MAGAZINE's latest research will appear in our forthcoming January issue.

•
 •
 • Another exclusive feature compiled by TELEVISION MAGAZINE's research department.

TELEVISION MAGAZINE

422 Madison Avenue,
 New York, N.Y.

ARE YOU REACHING INDIANA'S 2nd MARKET, SOUTH BEND?

Send for new free market data book which gives the full story on this great market, or ask Paul H. Raymer Co., Inc., National Representatives.

CHANNEL 22

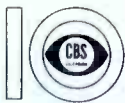


CBS... A CBS BASIC OPTIONAL STATION

For Action at Lowest Cost

86%* of CBS Commercial Time is ordered on **WTHI-TV** TERRE HAUTE INDIANA

Channel



*Basis: 1958 Fall Schedule

Bolling Co., New York • Chicago
Dallas • Los Angeles
San Francisco • Boston

Market & Stations—% penetration	TV Homes	Market & Stations—% penetration	TV Homes
SEATTLE-TACOMA, Wash.—87.4 KING-TV (A); KOMO-TV (N); KTNT-TV; KTVW; KIRO-TV (C)	527,000	TWIN FALLS, Ida.—70.1 KLIX-TV (A,C,N)	26,000
SEDALIA, Mo.—83.2 KDRO-TV (A)	25,700	TYLER, Tex.—70.1 KLTV (A,C,N)	110,400
SHREVEPORT, La.—75.5 KSLA (A,C); KTBS-TV (A,N)	247,200	UTICA-ROME, N.Y.—91.8 WKTU (A,C,N)	135,100
SIOUX CITY, Iowa—86.9 KTIV (A,N); KVTU (C)	200,800	VALLEY CITY, N.D.—73.1 KXJB-TV (C) (See also Fargo, N.D.)	165,500
SIOUX FALLS, S.D.—73.7 KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**218,400	WACO-TEMPLE, Tex.—77.7 KWTX-TV (A,C); KCEN-TV (N)	121,600
SOUTH BEND-ELKHART, Ind.—67.8 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†138,800	WASHINGTON, D.C.—90.0 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	792,500
SPOKANE, Wash.—77.0 KNQ-TV (N); KREM-TV (A); KXLY-TV (C)	226,700	WASHINGTON-GREENVILLE, N.C.—72.5 WITN (N); WNCT (A,C)	184,200
SPRINGFIELD, Ill.—86.8 WICS† (A,N)	†68,100	WATERBURY, Conn.	††
SPRINGFIELD-HOLYOKE, Mass. 81.9 WHYN-TV† (C); WWLP† (A,N) (WWLP operates satellite WRLP, Greenfield, Mass.)	***†162,700	WATERLOO-CEDAR RAPIDS, Iowa—89.6 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	317,300
SPRINGFIELD, Mo.—76.2 KTTS-TV (C); KYTV (A,N)	174,100	WAUSAU, Wis.	•102,000
STEBENVILLE, Ohio—88.7 WSTV-TV (A,C)	477,600	WSAU-TV (A,C,N)	
SUPERIOR, Wis.-DULUTH, Minn.—80.1 WDSM-TV (N,A); KDAL-TV (A,C)	167,500	WESLACO-HARLINGEN, Tex.—67.4 KRGV-TV (N,A); KGBT-TV (A,C)	*69,800
SWEETWATER, Tex.—76.0 KPAR-TV (C)	63,400	WEST PALM BEACH, Fla.—79.3 WEAT-TV (A); WPPT (C,N)	64,800
SYRACUSE, N.Y.—90.4 WHEN-TV (A,C); WSyr-TV (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**453,300	WHEELING, W. Va.—85.6 WTRF-TV (A,N)	343,100
TACOMA-SEATTLE, Wash.—87.4 KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N); KIRO-TV (C)	527,000	WICHITA-HUTCHINSON, Kan.—84.9 KAKE-TV*** (A); KARD-TV (N); KTVH (C) (KTVC, Ensign, Kan., satellite of KAKE-TV)	252,900
TALLAHASSEE, Fla. (See Thomasville)		WICHITA FALLS, Tex.—77.7 KFDX-TV (A,N); KSYD-TV (C)	125,800
TAMPA-ST. PETERSBURG, Fla.—80.4 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	286,200 †171,400	WILKES-BARRE-SCRANTON, Pa.—79.3 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited.)	†241,100
TEMPLE-WACO, Tex.—77.7 KCEN-TV (N); KWTX-TV (A,C)	121,600	WILLISTON, N.D.—51.2 KUMV-TV (N,A)	19,100
TERRE HAUTE, Ind.—88.5 WTHI-TV (A,C)	210,900	WILMINGTON, N.C.—65.2 WECT (A,N)	115,200
TEXARKANA, Tex.—69.9 KCNC-TV (A,C)	81,900	WINSTON-SALEM, N.C.—84.4 WSJS-TV (N)	325,600
THOMASVILLE, Ga.-TALLAHASSEE, Fla.—57.1	95,800	YAKIMA, Wash.—69.4 KIMA-TV (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	***†96,100
TOLEDO, Ohio—93.8 WSPD-TV (A,C,N)	347,800	YORK, Pa.—50.0 WSBA-TV† (A)	32,800
TOPEKA, Kan.—79.8 WIBW-TV (A,C)	113,800	YOUNGSTOWN, Ohio—69.2 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in counties not credited.)	138,900
TRAVERSE CITY, Mich.—80.3 WPBN-TV (N)	51,900	YUMA, Ariz.—75.2 KIVA (C,N)	*24,200
TUCSON, Ariz.—83.1 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	95,700	ZANESVILLE, Ohio	††
TULSA, Okla.—82.8 KOTV (C); KVOO-TV (N); KTUL-TV (A)	303,400	WHIZ-TV† (A,C,N) • Due to conflicting research data, this market has not been reevaluated pending further study.	
TUPELO, Miss.—56.8 WTWV (N)	55,100		

† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

INDUSTRY ACCLAIM

- **N. W. AYER**

"The soundest available figures. Your new approach makes sense."

- **PHILLIP MORRIS**

"Your TV set count is one of the standards."

- **MC CANN ERICKSON**

"... TELEVISION Magazine's circulation data extremely useful ..."

- **ANAHIST**

"TELEVISION Magazine's research provides essential service."

- **FOOTE, CONE & BELDING**

"We use your circulation figures and TV market data extensively."

- **PETERS, GRIFFIN & WOODWARD**

"Congratulations, your new evaluations are a sound approach to a difficult problem."

- **LEO BURNETT**

"TELEVISION Magazine's TV set ownership estimates have become one of our tools."

- **BLAIR TV**

"Your TV set count is a great contribution."

- **PABST**

"Your figures are used to correlate TV coverage in distribution areas."

This industry-wide acceptance is TELEVISION Magazine's guarantee of maximum readership of the magazine and its advertising. In every industry there is one authority for the facts and figures . . . in television it's TELEVISION Magazine.

One way of achieving this relationship is to start with an ideal national plan based on the given budget, determine the number of advertising impressions it will deliver in each region, and then set up schedules in comparable local media that will approximate this effort. With the regional campaigns worked out to match the ultimate weight of the national effort, we can determine through experience whether or not the final plan will be adequate to maintain a solid market position for the product. Under this method, the dollars will be proportionately greater during the introduction because of the differences between local and national rate structures, but this extra expenditure must be undertaken to be sure the product receives as much consumer exposure during the regional phase as it can expect later on.

The first step for this assignment, therefore, was to design a media strategy and tactical plan which would be used when nation-wide distribution is completed.

Media objectives

Based on the problem outline, the specific objectives are:

- a) To reach large families with special emphasis on the housewife, who is usually the chief purchasing agent.
- b) To concentrate the greatest weight of advertising in urban areas where prepared foods traditionally have greater sales and where new ideas normally gain quicker acceptance.
- c) To provide advertising continuity and a fairly consistent level of impressions throughout the year except for extra weight during the announcement period.
- d) To deliver advertising impressions over the entire country in direct relation to food store sales.
- e) To use media which will help to strengthen the copy strategy which will put major emphasis on convenience, ease of preparation, taste and economy.
- f) To attain the greatest possible frequency of advertising impressions consistent with the need for broad coverage and the demands of the copy plan.

Regional strategy stems from national plan

Since the regional strategy normally stems from the national plan, we will outline first the campaign that is proposed for Phase II when full national distribution will have been attained.

National announcement period—January-February, 1960

Table I shows how we have divided the \$4,000,000 ap-

propriation by media. The schedule for this appropriation is broken down in our planning into two periods:

- a) The national announcement period to be run in January and February, 1960.
- b) The sustaining period to run from March through the end of the year.

Daytime network television

It is recommended that three quarter-hour segments of daytime network television be scheduled on a 52-week basis. In addition, cross-plugs will be arranged on different properties so that the brand will be exposed to six different audiences during the course of a week. A line-up of approximately 125 stations will provide coverage of the most important markets. This TV line-up would cost approximately \$2,278,000.

Daytime network schedule offers great frequency

Such a schedule in daytime network television will provide great frequency of advertising impressions against a large national audience. It is estimated that in a four-week period, an audience of 20,979,000 homes (40% of total U. S. homes) will be exposed to the advertising messages, an average of 7.0 times each.

These homes should be reached at a cost of approximately \$1.50 per thousand per commercial minute.

The daytime network plan will supply a broad base of coverage against our most important sales areas. By region, it will be light in the West, which will be compensated for with spot. By county size, we will be a little light against the "A" counties. Although the advertising weight in this area is not greatly out of line, this is our primary target and consequently we will bolster our coverage with spot.

NETWORK TV PROFILE					
By region	TV		By county size	TV	
	Total U.S.	Impres-sions		Total U.S.	Impres-sions
Northeast	26%	26%	A...37%	34%	1-2...40%
Central	36	42	B...27	29	3-4...38
South	24	23	C...20	21	5+...22
Pacific	14	9	D...16	16	

The daytime television audience is a good one for this product because it contains a high percentage of housewives with large families who are expected to be the heaviest buyers of the product.

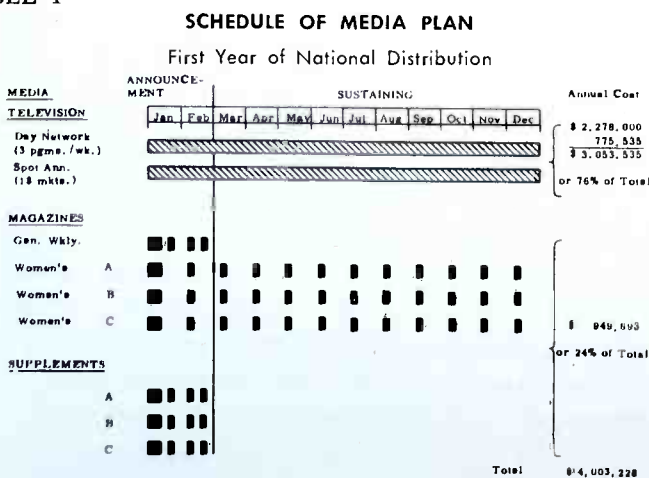
Daytime network television also has the advantage of providing a full 60 seconds of commercial time which is particularly advantageous during the first year of the campaign, when a detailed exposition of product qualities is needed.

Spot announcements

The network programs meet the basic objectives of supplying a broad national base of advertising. However, extra weight in opportunity areas will be necessary in order to meet our objectives.

Therefore, it is recommended that we buy an average of six television announcements per week in all of the 18 major markets except those on the West Coast. In this area, where

TABLE I



TV ratings are generally lower than average, approximately 12 spots will be added. The markets selected are those where potential sales opportunity is greatest.

Spot television has been selected for this localized advertising program for the following reasons:

a) A spot program, even at this relatively moderate frequency will add considerably to the reach of the network schedule, bringing the TV coverage of U.S. homes in a four-week period from 40.7% to 53.8%, an addition of 13.1%. Frequency will be 7.2.

b) The flexibility of spot makes it possible to place this extra emphasis where it is most needed in the 18 key markets and on the West Coast.

c) It will permit us to obtain sufficient frequency when combined with the daytime programs to become a dominant factor in the medium in these important areas.

d) Television offers the best method of implementing the creative strategy which at this stage will concentrate on various uses of the product and on ease of preparation and consequently, spot TV becomes a very effective local medium.

National print

During the initial two months of the national campaign, we recommend one full page and three half-page two-color advertisements in a list of Sunday supplements and one general weekly in addition to the proposed list of sustaining women's monthly publications.

Supplements provide circulation of about 25,000,000

The three supplements have been selected because of their tremendous reach and urban market penetration. With a total circulation of about 25,000,000, they will expose nearly half the families in the United States to the announcement of the product in an editorial environment which will insure readership by the entire family. In addition, they will concentrate these impressions in the larger markets.

TABLE II

NATIONAL PRINT CAMPAIGN (Announcement Period)

Breakdown of Impressions by Market Size

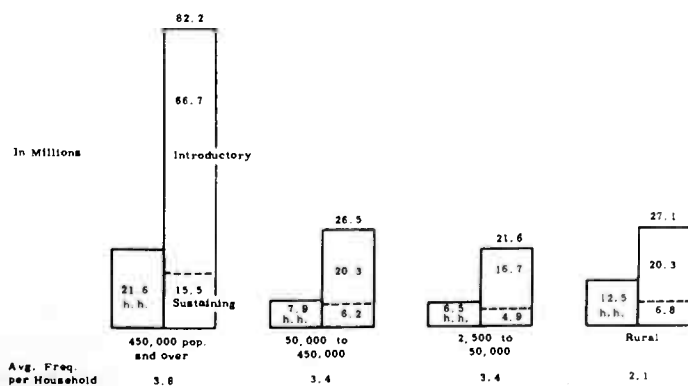


Table II demonstrates the effectiveness of our introductory print campaign and shows how it increases the depth of penetration in all markets, but especially in those with a population of 450,000 and over. For example, there are 21,000,000 households in these large markets. The sustaining print campaign puts 15,500,000 impressions against this group, while the introductory schedule adds over 66,000,000

—a ratio of 3.8 impressions per household. In the rural areas, where there are over 12,000,000 households, the combined print campaign delivers at the much lower ratio of 2.1 impressions per household.

The use of dominant space in the opening ad will assure readership and give the announcement greater excitement, while the added color will help to establish package familiarity.

Capitalize on audience loyalty of a weekly

A general weekly is recommended during this same period to help position the brand as a quality product and to capitalize on the audience loyalty such publications have established. While it is doubtful that this will add materially to the reach of the supplement announcement campaign, it will provide desirable duplication of impressions and help in developing trade enthusiasm.

Simultaneously with the announcement campaign in these publications, we recommend opening a sustained advertising drive in a list of women's service and home service publications. The opening insertion in each would be a two-color page—the same copy used in the weeklies—but subsequent insertions would be reduced to half-pages in two colors. It is felt that once the announcement phase is completed, an adequate product story can be told in half-page units and that the additional frequency is needed to maintain awareness of the product.

From this national plan, we had made plans for introducing this product by regions. Lew Happ will describe this plan to you.

BY LEWIS H. HAPP

We assume that the distribution of this product may be secured through any given areas of the country. Sales areas are generally determined by the individual corporate structure of the organization involved. Since these to us are unknown quantities, we have assumed that the Nielsen Food and Drug Index Territories would be the area distribution sections of the country for the periods April-January 1960.

These areas we have arranged into four regions. The introduction phase for this plan, therefore, will start in Region I—the Pacific Coast States and others as far east and including Idaho, Utah and Arizona; move to West Central and Southwest—Region II; East Central and Southeast—Region III; and finally into Mid-Atlantic and New England—Region IV; when the national announcement program, previously outlined, will come into full play.

During this introductory period, our primary objective is to implant in the mind of Mrs. Consumer a quick recognition of the package image, and depending on the copy approach, the many uses to which this product can be put.

To this end, we recommend that the heavy introductory period for each region be restricted to a three-month period of time, and that during this period, we concentrate our advertising efforts in urban markets in relation to food sales. Cost figures shown below are based on Food Sales in Standard Metropolitan Areas, which account for better than 70% of the total Food Store Sales in the country. ▶

MEDIA PLANS FOR A NEW FOOD PRODUCT *Continued*

The mathematics of this type approach resolve themselves as follows:

RECAPITULATION OF COSTS			
	Introductory period	Sustaining period	Total cost
<i>Region I (Pacific)</i>			
TV spots	\$ 388,115	\$286,275	\$ 674,391
Newspapers	92,550	43,575	136,125
Total	480,665	329,851	810,516
<i>Region II (West Central & Southwest)</i>			
TV spots	543,610	200,393	744,003
Newspapers	191,613	45,118	236,731
Total	735,223	245,511	980,734
<i>Region III (East Central & Southeast)</i>			
TV spots	873,258		873,258
Newspapers	201,984		201,984
Total	1,075,242		1,075,242
<i>Region IV (Mid-Atlantic & New England)</i>			
TV spots	375,000		375,000
Newspapers	55,003		55,003
Total	430,003		430,003
GRAND TOTAL	\$2,721,133	\$575,362	\$3,296,495

We recommend that television be the backbone of this introductory effort with newspapers playing a complementary activity for visual package identification.

During this period, we suggest consideration of a spot TV schedule consisting of a package plan of approximately twenty spots per week, allowing flexibility to take advantage of favorable rate structures. A minimum of two stations in each market will be used, providing us with maximum exposure and frequency. A typical schedule might look something like this:

A. Ten twenty-seconds during daytime periods, with heavy emphasis toward women.

B. Four minute spots during daytime and late night periods, placing emphasis not only against women viewers, but also men endeavoring to stimulate additional usage and more different uses in the family.

C. Six IDs during prime time periods to secure the greatest audience; these will act as an identification factor for recognition of the package among urban families where the product should have its greatest acceptance. This identification is vitally important when considering these families' shopping habits—generally super-markets.

TYPICAL MONTHLY MEDIA SCHEDULE	
INTRODUCTORY	SUSTAINING
<i>20 spot plan (4 weeks)</i>	<i>10 spot plan (4 weeks)</i>
10...20-seconds	6...20-seconds
4...minutes	4...IDs
6...IDs	
<i>Newspaper (1st week)</i>	<i>Newspaper (1st and 4th weeks)</i>
Color insertion	6...42 line ads
<i>Newspaper (2nd, 3rd, 4th weeks)</i>	
6...42 line ads	

In conjunction with this concentrated TV effort, we believe it of utmost importance that newspapers share in the respon-

sibility of establishing a foothold in each region. We recommend, therefore, that the newspaper advertising be comprised of: One two-color insertion per month, perhaps 1000 lines. The use of a second color, particularly for this product, will dramatically do much to whet the consumer's appetite.

In addition, on off-weeks, we suggest consideration be given to the use of multiple small-space advertisements concentrated in one issue—the food day for package identification, when Mrs. Shopper is most prone to be influenced.

This introductory program, therefore, will consist of multiple impressions with high frequency in local media.

The pattern outlined can be adjusted depending on the time periods allotted prior to the national introductory program.

You will note that we have indicated during the sustaining period the same media vehicles. We feel that these should remain constant, but during this period we can afford to relax slightly, but we must maintain a constant reminder schedule, not permitting the consumer to forget the product or its flexibility of use.

We recommend that this sustaining period consist of approximately ten TV spots per week over the same number of stations. These could be: Six twenty-seconds, and four IDs during daytime periods, in the hopes of arresting the housewife's attention.

Continue small space newspaper advertising

Consistent with this advertising, we feel that small space newspaper advertising should be continued for package identification. We do not recommend that color ads again be used, nor do we suggest that this be stepped-up, but rather, we believe it advisable to continue the small size print advertising on food day at least every other week.

PRINT ORIENTED TEAM

JULIA BROWN

V.p. and associate
media director

GERALD T. ARTHUR

V.p. and manager
of media dept.

Compton Advertising

Fuller & Smith & Ross

Marketing strategy (Gerald Arthur)

After many more hours of hard work, the marketing and research departments concluded that Tomzo, a tomato flavored powder which when mixed with water becomes tomato juice, would appeal to everyone—men, women, and children. People of all ages would be the market for this product in both urban and rural areas. However, because of the ease of preparation, it would have a greater potential in urban than rural areas, particularly in large cities.

The chief purchaser of Tomzo would be housewives, although men and children would play a part in brand selection.

Since our client, the TMT Company, already has on the market canned fruit juices, and is a subscriber to the Nielsen Food Index, the account section, in conjunction with our marketing department and the advertising department from TMT, was able to make projections on the size of the market for the brand.

TOMZO SALES OBJECTIVES AND ADVERTISING APPROPRIATION

	Introductory year (Year 1)	Sustaining year (Year 2)	Total 2 years
Total market	160,000,000 cases	160,000,000 cases	
Brand share	5%	5%	
Brand objectives	8,000,000 cases	8,000,000 cases	16,000,000 cases
Advertising allowance per case	\$.50	\$.50	\$.50
Profit per case	.50	.50	.50
TOTAL	\$1.00	\$1.00	\$1.00
Advertising appropriation	\$12,000,000	\$4,000,000	\$16,000,000

We have estimated that the total market for all types of fruit and vegetable juices is 160,000,000 cases, and that Tomzo would be able to achieve a 5% share of this market.

Because of the price structure of the product, the client estimated that \$.50 a case would be available for advertising and that they would be able to make a profit of \$.50 a case.

Further, the client was willing to invest the available profit in advertising the brand during the first two years, in order to make available for advertising during the brand's introductory year, a larger advertising appropriation than the \$.50 per case advertising allowance would permit. It was decided that the additional money turned up by spending the profit in advertising the brand the first two years should all be spent in the introductory year in order to get the brand off the ground. The advertising appropriation for the brand's second year should be merely that earned by the product at the \$.50 per case advertising allowance level.

Thus with a 160,000,000 case market and a 5% share of the market, Tomzo would ship 8,000,000 cases per year or 16,000,000 cases during the first two years. With an advertising allowance of \$.50 per case and a profit of \$.50 per case during the first two years, the brand would spend \$1 per case for advertising or a total of \$16,000,000 during the first two years. The advertising appropriation for the second year at the going rate of \$.50 per case would be \$4,000,000. Thus, its advertising appropriation during the first year would be \$12,000,000.

It was further decided that production facilities were such that once test market experience had been gained, it would be possible to market the product nationally all at once.

Media strategy

It was our recommendation that any media that were to be used on a sustaining basis should also be used in the first year so that Tomzo would have a continuity of advertising in its major medium. We therefore first developed a media plan for the brand on a sustaining basis.

Sustaining media

Because of the terrific job which four-color copy could do for Tomzo, magazines were selected as the brand's basic medium. Magazines, of course, could also be used during the introductory period since the brand was going to be able to have a simultaneous national expansion.

Because the chief purchaser of the product would be housewives, women's magazines were recommended as the primary print purchase. Women's magazines would reach the housewife economically with the least amount of waste circulation. Since they have editorial content compatible with the copy for the brand, they would afford a suitable editorial background for the Tomzo product.

The general weeklies were also recommended since the market for the product was all people everywhere.

Sunday comics a four-color vehicle reaching children

Sunday comics were also recommended in order to provide the brand with a four-color print vehicle which reaches a large children's audience as well as a large male and female audience. Comics also provide the additional coverage in large markets which the brand marketing strategy showed was so important.

The use of Sunday rotogravure supplements, outdoor billboards, transportation advertising including car cards, daily newspapers, and television were also considered but rejected. Sunday rotogravure supplements would provide the brand with the same type of big city coverage as comics. However comic supplements are available in more markets and in addition, reach a greater number of children than roto.

Copy requirements dictated against the use of either billboards or car cards, since the copy story could not be told in just a few words with a single illustration.

Daily newspapers were not recommended since four-color is so important to the brand, and ROP four-color is not available in enough papers to make this a national medium. Since four-color advertising was so important to the brand, an adequate job could not be done in television, due to its high cost, after a basic schedule was purchased in women's magazines, weeklies, and comic supplements.

Sustaining media plan (Julia Brown)

To execute Tomzo's sustaining media strategy, this is the plan as recommended and accepted by the client for the second year:

	(\$1000's)
Women's magazines P4C x 9 in 4 books	\$ 750
Weekly magazines P4C x 14 in 3 books	1,600
Sunday comic supplements 1/3 P4C x 14—cities over 50,000 population	1,300
Estimated preparation	350
TOTAL ADVERTISING	\$4,000

It calls for nine full-page four-color insertions in four women's books in order to efficiently reach the chief purchaser of the product—the housewife.

In addition, 14 four-color pages in three weekly magazines are scheduled to provide coverage of all family members.

Fourteen 1/3 page four-color insertions in Sunday comic supplements are also planned for all cities over 50,000 population, to give the brand additional weight in the important urban markets, and to reach all potential Tomzo customers in a different print medium, placing particular emphasis on the children's market.

This combination of print media—women's magazines, ►

MEDIA PLANS FOR A NEW FOOD PRODUCT *Continued*

weeklies, and comic supplements, within the stipulated \$4,000,000 budget, provides the brand with dominant advertising, and strong nationwide coverage, with big-city emphasis, against all members of the family. It delivers messages efficiently with the frequency and repetition which is so necessary for a brand that has a high rate of purchase.

We estimate that this advertising campaign reaches almost all families in the country in the period of a year—85% of all families will receive a Tomzo four-color print message. This campaign delivers 1,400,000,000 total messages, of which 690,000,000 are directed to women, 290,000,000 to children, and 425,000,000 to men.

The average family will see a Tomzo ad 33 times in the course of a year.

This plan provides a desirable balance of advertising weight between women, children and men. The most important segment of the market, women, receive 49% of the total messages delivered, children 21%, and men 30%.

Messages are delivered most efficiently at an over-all cost-per-thousand of only \$2.59.

Introductory media plan (*Gerald Arthur*)

The brand's sustaining print campaign of women's magazines, general weeklies, comics were, of course, recommended as the basic medium during the brand's introductory period. It was further recommended that the number of insertions be increased during its introductory period, that back covers be purchased in magazines during the early stages of the brand's development, and that the space unit in comics be increased from $\frac{1}{3}$ page to $\frac{1}{2}$ P4C for the first few insertions.

It was also recommended that the brand make heavy use of Sunday roto supplements, in order to re-enforce the brand's message in larger markets, provide a four-color vehicle, and to deliver its messages locally in another suitable medium.

Daily papers give local reach on food day

Daily newspapers were also recommended to give the brand local advertising on the best food day in newspapers throughout the country. This black-and-white short term campaign, during the brand's very early stages of development, would provide a means of announcing the product to housewives on the day they normally read the newspapers prior to doing the family weekly shopping.

The introductory year advertising appropriation is ample to provide Tomzo with a strong introductory and sustaining advertising campaign in its basic medium—print. It also provided sufficient funds to enable the brand to use television during the first half of its introductory year.

Television provides broad national coverage, delivers messages efficiently and with high frequency, and provides the brand with a visual means of demonstrating its ease of preparation. Also, TV delivers additional impact during the brand's initial phases, and presents the brand's copy in an entirely different environment.

Since the TMT Company is a network advertiser with both daytime and nighttime programs, Tomzo was fortunate in being able to purchase participations on both daytime and nighttime network during its introductory period.

Introductory media plan (*Julia Brown*)

Our media strategy for the brand's introduction results in this Year I print plan:

	\$(000's)
Women's magazines P4C x 9, BC4C x 2 in 4 books	\$ 975
Weekly magazines P4C x 17, BC4C x 3 in 3 books	2,350
Sunday comic supplements $\frac{1}{3}$ P4C x 14, $\frac{1}{2}$ P4C x 3— cities over 50,000 pop.	1,700
Sunday roto supplements P4C x 12—cities over 50,000 pop. —1st 26 wks.	1,450
Daily B&W newspapers 1,500 li B&W x 4—cities over 50,000 pop.	1,000
Estimated preparation	750
TOTAL PRINT	\$8,225

The schedules include the brand's sustaining print weight of four-color pages in women's magazines and weeklies, and fractional units in Sunday comics. However, additional weight in each of the basic publications is recommended during the introductory year—back covers in the magazines, larger space units in comics, and an increase in the number of insertions in each vehicle.

Thus, the introductory year plan calls for 11 four-color insertions in the four women's books—2 back covers, and 9 inside pages. The schedule in the three weeklies is 20 four-color ads—3 back covers, and 17 pages. The brand will have 17 Sunday comic insertions—three of which will be $\frac{1}{2}$ -page four-color and 14 $\frac{1}{3}$ -page four-color, in all cities over 50,000 population.

If space is available, the back covers and the $\frac{1}{2}$ -page comic ads will be scheduled during the first few months of the brand's critical introductory period.

In addition to the basic print buys, a heavy roto supplement campaign, giving coverage in every roto city down to 50,000 population, is planned during the first six months of the year. The schedule calls for 12 full-page four-color insertions—virtually one every other week.

This campaign re-enforces the brand's weight in urban markets, and provides still another means for delivering messages locally via four-color.

To give the introduction increased local coverage with a news announcement flavor, a schedule in daily newspapers in all cities over 50,000 population is planned. A 1,500 line B&W ad each week for the first four weeks provides an important impetus for the brand.

In addition to Tomzo's sustaining and introductory print, the Year I plan calls for this heavy television effort during the first six months:

	\$(000's)
Network 3 participations/wk on daytime programs— 1st 26 wks.	\$ 375
1 participation/wk on a night half hour—1st 26 wks.	1,000
Announcements 5 night minutes—20 seconds/wk—cities over 50,000 population—1st 26 wks.	2,300
Estimated production	100
TOTAL TELEVISION	\$ 3,775
TOTAL ADVERTISING	\$12,000

Tomzo has been successful in obtaining three participations per week on the TMT Company's daytime network pro-

grams and a participation every week on one of the company's nighttime programs. This provides the brand with efficient coverage of housewives via daytime TV, and a large all-family audience with the night half-hour.

Furthermore, Tomzo is purchasing five night TV spots per week for the first 26 weeks in all cities over 50,000 population. Since copy is available in both minute and 20-second length, the best nighttime availabilities, either minutes or 20-seconds can be purchased. These night spots deliver the heavy impact and high frequency so necessary to the brand during its early stages of development.

This will be a powerful introductory campaign, one which will be seen by practically every family and every influential member of every family (as far as Tomzo is concerned), at some time during the introductory year.

Print campaign has estimated coverage of 90% of families

The heavy print campaign will be seen by just about every literate person in the U.S., with an estimated coverage of 90% of all families. It delivers over 2½ billion print messages, with half of them (approximately 1,300,000,000) to women, almost ½ billion to children, over 800 billion to men.

The average family receives more than one print message every week of the year or a total of 57 messages per family during the brand's all-important introductory period. Print messages are delivered at an efficient c-p-m of \$2.90.

Television, such an important part of the brand's introductory effort, will be seen by practically everyone who ever turns on a TV set—95% of all TV homes. Tomzo will deliver a staggering number of TV messages in the six-month period—almost three billion. Of these, virtually half will be seen by women, and the other half equally divided between children and men.

During the first 26 weeks, the average family will receive over 2½ Tomzo TV commercials every week or a total of 68 per family.

Television is an efficient means of getting the American public to know about Tomzo, since it delivers messages at \$1.27 per thousand.

Test market strategy (Gerald Arthur)

Since Tomzo was a new product, it was considered essential that the brand be test marketed for at least a year in order to determine whether our estimates of the brand's potential, the appeal of the product, the market for the product, the copy, and the media, were the correct combination of marketing factors for the brand.

We thought it important to have three test markets in order to compare the results and the brand's progress between markets. Since the brand planned a simultaneous national expansion, on the basis of test market experience, it was very important that we be able to interpret properly the test market results. If less than three test markets were used, conditions which would effect brand sales but over which we would have no control might influence the test to such an extent that the results would not be meaningful.

We believed that it was necessary to choose test areas which were fairly representative of the U.S. as to the amount

of urban and rural population, its economic status, types of stores, areas which could be covered adequately by originating media, and which would have good Sunday roto and comic supplements and have more than one TV outlet. Every multi-channel TV market in the country which had a Sunday roto and comic supplement was considered. After discussions among the research, marketing and media departments the test areas of Denver, to represent the West, Atlanta to represent the South and Columbus, Ohio to represent the Northeast were chosen.

Test market translation of national plan (Julia Brown)

We recommend that the media used in the test markets be as accurate a translation as possible of the weight the test area would receive if the brand were national.

Some of the media called for under the national plan can be purchased locally, namely, supplements, both roto and comics, daily newspapers, and spot television. The translation of the weight which these media deliver presents no problem, since we merely purchase, on a local basis, the schedule called for under the national plan.

However, the local translation of the network television participations and the national magazine schedules are a different matter.

Although Tomzo would be using the company network television shows on a national basis, we feel that the high cost of local cut-ins mitigates against the use of these network properties on a local basis.

Local minute TV spot buys recommended

We recommend that, as replacement weight for the network participations, Tomzo purchase day and night minute spots locally to provide approximately the same number of messages per week as the network TV would give the brand.

After an analysis of local rating reports for each market, we recommend, for day replacement, that the brand purchase the same number of daytime minutes as it would have on the network, since comparable ratings are available in local programs. However, available nighttime minutes have lower ratings than the company's night half-hours. Thus the brand will purchase two nighttime minutes per week to replace its one network commercial, and thereby approximate the rating levels of the night network programs.

Sunday magazine supplements provide the best means of duplicating national magazine weight, since they have similar editorial content and are read by all members of the family. Further, it is important that the schedule in the local Sunday supplements delivers approximately the same number of messages as the national magazines do in the test area.

Thus it is necessary to estimate the total number of national magazine messages that would be delivered in each test area during the brand's introductory year. The number of messages that are delivered by each insertion in the local magazine supplements originating in each test area must also be derived. Then it is possible to calculate the number of roto insertions that must be purchased in order to match the number of messages that would have been delivered by national magazines. ►

TEST MARKET PRINT CAMPAIGN

NATIONAL PLAN	TEST MARKET TRANSLATION	ATLANTA (87 counties)	COLUMBUS (15 counties)	DENVER (30 counties)
P4C x 9, BC4C x 2 in 4 women's magazines	P4C Roto	20 insertions.....	39 insertions.....	32 insertions
P4C x 17, BC4C x 3 in 3 weekly magazines				
P4C Roto x 12 in Sunday magazine supplements	P4C Roto	12 insertions.....	12 insertions.....	12 insertions
	TOTAL ROTO	32 insertions.....	51 insertions.....	44 insertions
1/3 P4C x 14, 1/2 P4C x 3 in Sunday comic supplements	1/3 P4C Comics	14 insertions.....	14 insertions.....	14 insertions
	1/2 P4C Comics	3 insertions.....	3 insertions.....	3 insertions
	TOTAL COMICS	17 insertions.....	17 insertions.....	17 insertions
1,500 li B&W x 4 in daily newspapers	1,500 li B&W	4 insertions.....	4 insertions.....	4 insertions

Although the areas included in these test markets vary significantly—87 counties in the Atlanta area, 15 counties in the Columbus area, and 30 counties in the Denver area, the national magazines would deliver virtually the same number of messages in each area in Year 1—slightly in excess of 10 million.

However, the number of messages delivered by a single roto insertion in each of these areas differs markedly—almost 525,000 in Atlanta, 280,000 in Columbus, and 330,000 in Denver.

The recommended number of insertions

Thus dividing the total number of magazine messages in each test area by the number of messages that each roto supplement insertion will deliver, we arrive at the recommended number of insertions, in each test area, which it is necessary for Tomzo to run in order to equal the number of magazine messages which would be delivered under the national plan in these areas. Thus in Atlanta, Tomzo will purchase 20 magazine supplement ads, 39 in Columbus and 32 in Denver.

In addition, the national plan calls for 12 introductory roto ads, which will also be purchased locally in each test

market. Therefore, the total Sunday magazine schedule in the three markets is 32 insertions in Atlanta, 51 in Columbus and 44 in Denver. These are scheduled with every week frequency during the early part of the brand's campaign and every other week later on in the year, except, of course, for Columbus which lacks only one week during the year.

In addition, each test market is also running the Sunday comics and newspapers called for under the national plan—17 comic insertions with the half-page ads scheduled at the beginning of the introductory period, and one 1,500 line B&W newspaper ad each week for the first month.

The recommended test market television weight calls for these schedules:

Three high-rated day minutes have been purchased in each test market during the first six months as replacement for the brand's network participations on the TMT Company's daytime programs. In addition, we are purchasing two night minutes a week for the first 26 weeks as replacement for the brand's nighttime network effort.

The heavy introductory spot TV campaign provides for 5 one-minutes or 20-seconds per week. Thus Tomzo's TV schedule is three day and seven night spots per week for the first six months.

TEST MARKET TV CAMPAIGN

NATIONAL PLAN	TEST MARKET TRANSLATION	ATLANTA (87 counties)	COLUMBUS (15 counties)	DENVER (30 counties)
3 participations/week on daytime programs—1st 26 weeks	3 day minutes per wk— 1st 26 wks	3 day min/wk— 26 wks	3 day min/wk— 26 wks	3 day min/wk— 26 wks
1 participation/week on a night 1/2 hour—1st 26 weeks	2 night min/wk— 1st 26 wks	2 night min/wk— 26 wks	2 night min/wk— 26 wks	2 night min/wk— 26 wks
5 night spots/week— 1st 26 weeks	5 night min/20 sec/wk— 1st 26 wks	5 night spot/wk— 26 wks	5 night spot/wk— 26 wks	5 night spot/wk— 26 wks
	TOTAL NIGHT SPOTS	7 per wk—26 wks	7 per wk—26 wks	7 per wk—26 wks

Reprints of TELEVISION MAGAZINE Special Report No. 19 are available at 25c each. Bulk rates on request.



That's the way the cookie crumbles in Omaha

Nearly half of it goes to KMTV, while the other two Omaha stations divide what's left.

The new ARB secret-week survey ranked KMTV first in quarter-hour domination for

the entire survey week. And by a wide, wide margin.* It was the first secret-week

survey in the Omaha market, and it shows KMTV leads in share of sets in use through

the week, and has seven of the top 15 multi-weekly programs. Ed Petry and every man

on his staff can show

you full survey details.

KMTV-OMAHA NBC CHANNEL 3

**KMTV, 202 quarter-hours; second station, 130; third station, 125*

SEASON'S BEST



"SPELLBOUND"
starring Ingrid Bergman and Gregory Peck



"THE THIRD MAN"
starring Orson Welles and Joseph Cotten



"CYRANO DE BERGERAC"
starring Jose Ferrer

Detroit's first-run favorite

"Premiere Film Parade"

6:00 - 7:30 P.M. SUNDAYS

Believability, hallmark of WWJ-TV, is at work for you every Sunday evening as Detroit and southeastern Michigan viewers enjoy the great stars and great pictures featured on this salesmaking showcase.

For a happy and prosperous New Year, make reservations now through your PGW Colonel.

channel 4
Detroit

WWJ-TV NBC Television Network

JACKSON ANN ARBOR TOLEDO DETROIT FLINT PONTIAC PORT HURON

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

Strouse: "Booz helped J. W. Thompson without impairing the human factor."

But it was in the implementation of this conclusion that vital changes were made. Seven executive vice presidents were established. Two held real power in their fists. This was done by stripping the TV Network Division of many of its departments mainly on the technical and operational side. The administration and operations divisions were strengthened enormously. A Corporate Division was established. The TV Network Division was renamed TV Network Sales and Programs and given control of these two vital areas of TV.

Weaver opposition to Booz plan

Weaver refused to accept the Booz reorganization plan. His friends maintain he believed that it made the network weaker because power was divided rather than centralized. The Weaver forces also believe that the business side of the operation was given too much authority. They take sharp issue with the use of management consultants in creative situations. To their way of thinking, the power must be held by the creative side of management. Management consultants, according to the Weaver group, are of value only in engineering situations where time can be saved.

Weaver completely disagreed with a Booz recommendation that the program department appoint supervisors for each evening's programs. He terms the suggestion "ridiculous." According to the Weaver way of thinking, if a program is good, it needs no supervision. If it is bad, supervision will not help. The key decision must be made at time of purchase. The NBC program department, however, disputes Weaver. It declares that program supervision has proven helpful over the past year and a half.

Many other executives at NBC, however, agree with him. They also point to the shift of the talent negotiation department to the administration division. While they are quick to concede that the head of the administration division is an able executive, they claim he is hardly an authority on talent and its value to the company.

But the setting up of seven executive vice presidents is said to reflect the Booz concept of management structure rather than the specific con-

ditions at NBC. Network executives were given nearly equal power so that they would compete against each other, with NBC the beneficiary. One very strong man with much weaker division heads would obviously not produce the same competition.

NBC, however, declares that decentralization was decided upon for other reasons. It claims that the intention was to have firmer control of various departments by various executive vice presidents. Under the old system, the head of the TV Network was so swamped by day-to-day operational duties, that he had no time for other necessary considerations. The new system, says the network, split authority more evenly, and gave the president or chief executive officer more time for long-range planning and policy formulation.

The study also had two other valuable functions, says Booz. Management development at the network was spurred because executives were given greater responsibility. And the recognition given to corporate services (relationships with the government and government agencies) and public relations were a long overdue necessity.

NBC maintains that the issue is not whether the creative or the business side of management is to have control. It is whether the network can deliver a profit to insure its future existence. To deliver that profit, NBC declares, competent management is an absolute necessity. To claim, as the Weaver forces do, that TV is show business only, is to be oblivious of a fundamental fact of life, that it is a billion dollar industry.

NBC found the study "very valuable," according to one of its top executives. Its profit picture has also improved since the study, this same source reports. The network, he claims, relieved itself of the burden of several onerous contracts with talent allegedly made by Weaver. NBC also argues that talent negotiations also come under the purview of Robert Kintner, president of NBC. Whenever any really important contracts are involved, he, of course, gets into the act.

One of the most controversial areas of Booz' operation is management appraisal. Controversy was particularly strong when NBC program executives

were appraised. They were judged from their broad track records: What was cost-per-thousand of shows they recommended? Were these shows sponsored? What were their ratings? On the other hand, Booz says it does not project itself into the selection of programs or set up standards for their selection.

But it must be remembered that Booz' work in appraisal, in the program area, deals only with those in top management who make significant decisions. Producers, directors and writers are not subjects for evaluation.

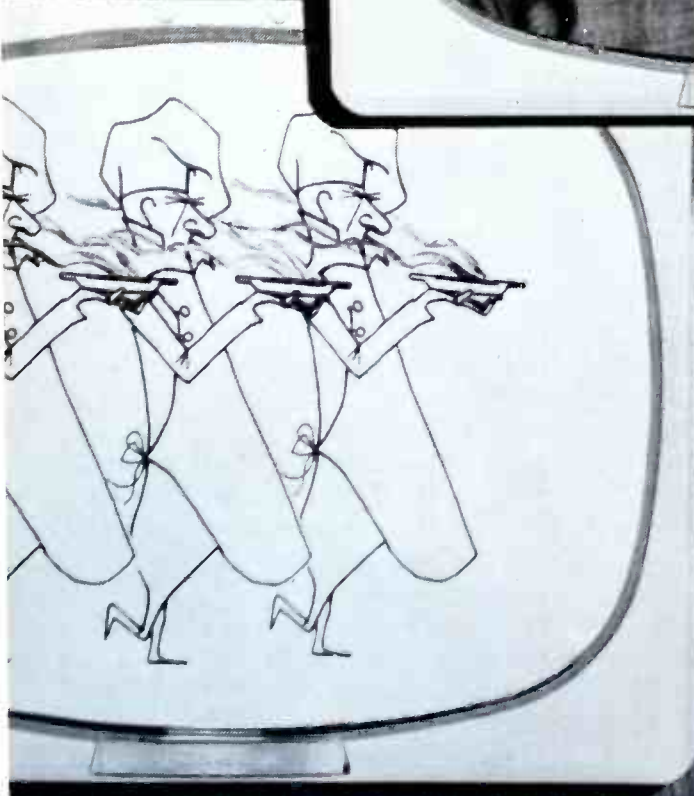
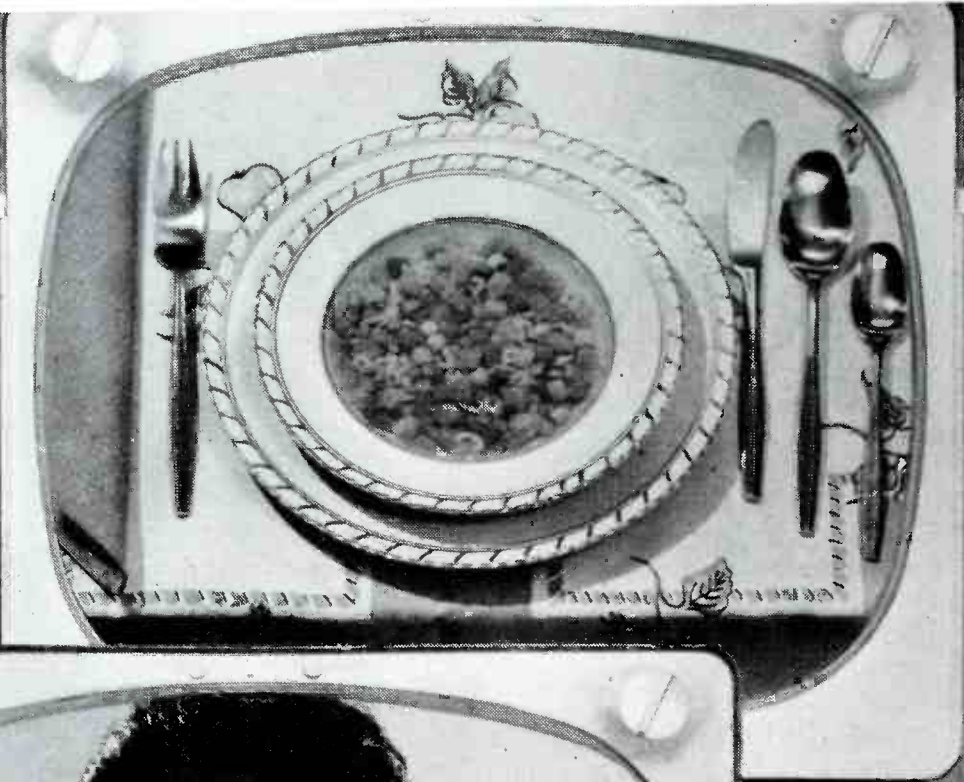
Of what value has the most recent Booz study proven to NBC in the two years that have elapsed? Has it increased efficiency? Such questions, always very difficult to answer, are even more so since such a short time has elapsed. It can be stated that NBC has increased its share of audience at the expense of CBS. It also has made some little progress toward combating CBS' dominant billings position. In 1956, Weaver's last year, NBC ran \$35,609,259 behind CBS in gross billings; the first nine months of 1958 its gross billings were \$26,461,155 behind CBS, but it will probably run about \$32,000,000 behind for the year. These figures however, do not consider profits.

Comprehensive study of agency

Not all Booz assignments occasion such reverberations. Cordial relations marked what is probably the most comprehensive study yet undertaken of an advertising agency, the Booz analysis made for J. Walter Thompson three years ago. Norman Strouse, president of the agency, states that the Booz performance was "outstanding," and, in a further elaboration, says "they helped strengthen our organization without destroying or impairing the human factor which is a delicate thing and unlike that of marketing or manufacturing companies."

The Booz study was concerned with the agency's organization, its manpower and more efficient ways to utilize that manpower. Also vital was planning for the future. Even at that time, the agency was billing nearly \$200,000,000 and was growing at an unusual rate. It realized that while the health of its present business must be maintained,

To page 85



Be sure to shoot in COLOR . . . You'll be glad you did

Which gets your vote?

Professionally speaking, which in your opinion would sell the most group? Ask four people—and you'd probably get as many answers! With film, on the other hand, you can really pre-test. Test with all the impartial audiences you want, efficiently, economically.

Your commercials on film put you in the driver's seat. You're in control for time and station throughout the land... know your message's impact—know it won't be changed. And you can 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 Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

or

W. J. German, Inc.

Agents for the sale and distribution of
Eastman Professional Motion Picture Films,
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

the future would soon be rushing upon it unless planning was begun.

Strouse believes Booz learned advertising and learned it well. He sees management consultants as playing an increasingly important part in his field as size adds to advertising's complexity. He also thinks that consultants can be useful in creative situations and cites the job performed for his agency, where every executive must function creatively at times.

A major part of Booz' concern in broadcasting has been in station management. At General Teleradio, the Booz survey dealt with two problems—the installation of new business and accounting techniques and an objective look at the top executive set-up. The TV side of the chain broadcasting operation has come under increasing pressure during the last several years. GT's WOR-TV, New York and KHJ-TV, Los Angeles are operating in fiercely competitive markets. WNAC-TV, its Boston outlet, with more stations in the market, is now being tested in the same way. Booz recommendations have played a part in the realignment of management to take advantage of the supposed efficiencies of group operation. A headquarters staff will also be set up to supervise stations more closely.

Otherwise, according to Tom O'Neill, head of General Teleradio, a new accounting system was installed which permits more rapid billing and makes possible accumulation of specific accounting information useful in spotting trends in sales and programming. This accounting installation is one which Booz devised for other businesses. It illustrates the Booz argument that experience in one field can be applied to others. O'Neill sums up the Booz study as a "valuable contribution."

The Booz experience at Storer was its first exposure to a large chain of broadcasting stations when, immediately after the war, George Storer was readying plans for a massive slash into the TV station ownership field. The second was about 1953 when Storer was shifting his station interests about. A large block of stock was also about to be released to the public. This study dealt with the autonomy of the various stations, their relationship to the headquarters staff as well as with Mr. Storer. Chain of command was more sharply defined.

The *Detroit News*, owner of WWJ-TV, had Booz take a look at its station at the end of a study being done for the newspaper. Ed Wheeler, general manager of the station, reports that Booz in the main confirmed policies already installed. The major value of this survey was to the station itself.

Every businessman feels his business is unique. Broadcasters are, of course, no exception. Charles Bowen, head of Booz' Eastern region agrees, but adds there are great areas of similarity. Much of his life has been spent analyzing industry, and he compares broadcasting to the chain operation of restaurants. He also declares that patterns repeat in industry much more than people realize. What is new to some industries, is old to others.

The "wild men" of programming

Many Booz executives maintain that, as a group, station managers are not well enough trained. They are either "star salesmen or programming flashes. Engineers don't get the same consideration for top jobs anymore," these sources say. Some salesmen turned station managers become hypnotized by the selling itself, rather than by selling as a means to an end—profits. And many programming executives are "wild men," according to Booz in evident disagreement with the view that "wild men" are precisely what programming needs.

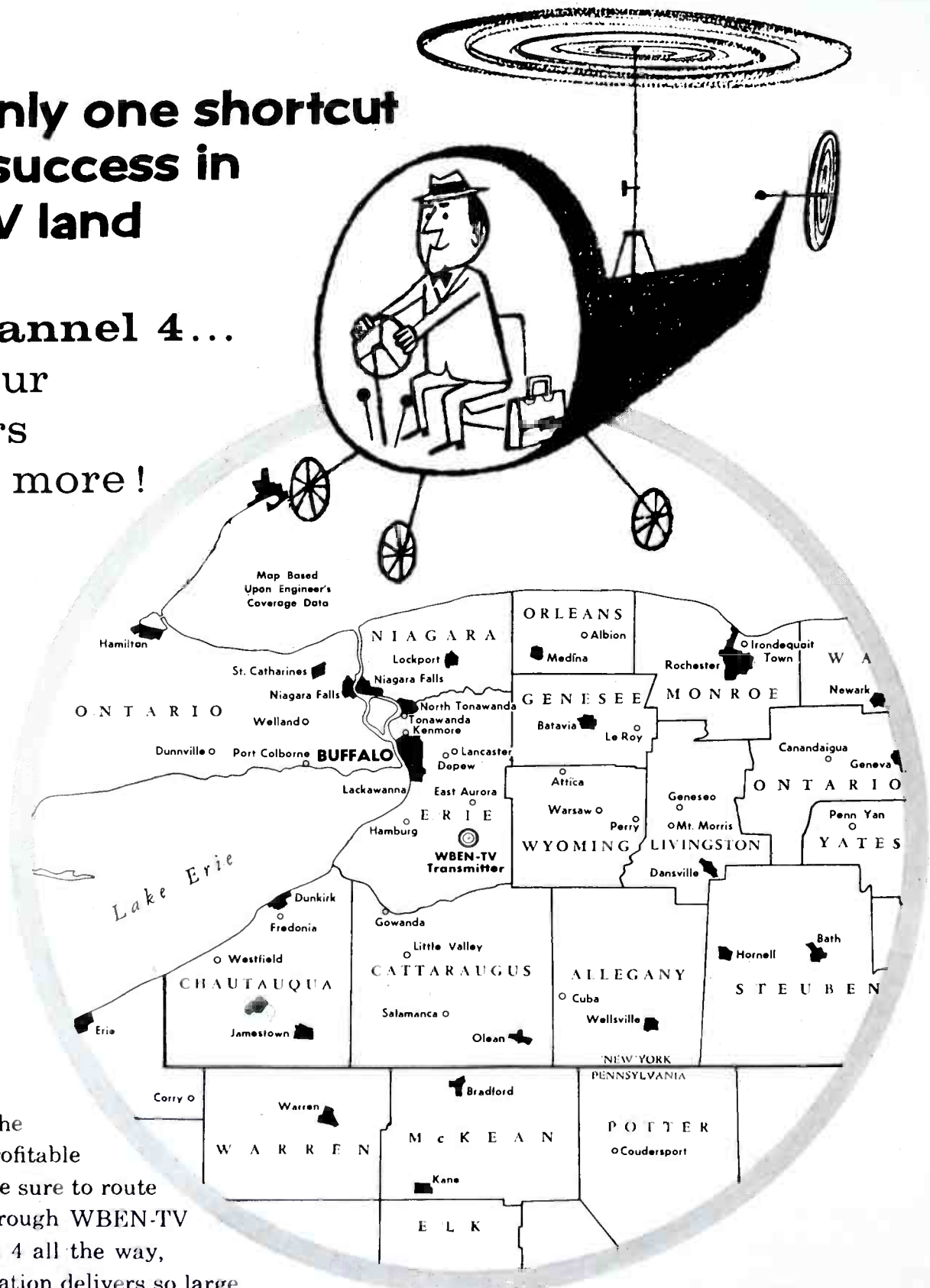
The Booz management philosophy accentuates a balanced and rounded training of executives, accomplished by moving a man around an organization. "Management is a science," says Bowen. "It can be taught." Bowen also sees TV under greater stress and strain in the future. "Not only will new forces be moving into the medium, but the older media will develop more forceful ways of selling themselves. The nature of TV is that it demands attention. The battle for that attention has just begun," he remarks.

And so, if Bowen is correct, the pressure will be poured on. Booz and other management consultants will assume more importance in future electronic communications. But TV management must artfully give full expression to the creative while keeping the business side of management on balance. The novel, the strange, the unusual must be created. It must find new and different ways to appeal to people. TV cannot rely on formula.

To page 87

**there's only one shortcut
to sales success in
WBEN-TV land**

it's on **channel 4...**
where your
TV dollars
count for more!



Planning a trip to the promised land of profitable promotion? Then, be sure to route your TV dollars through WBEN-TV land. Take Channel 4 all the way, for no other area station delivers so large an audience, so consistently; and routes you through every important segment of this big spending market. It's a *tour de force*—Channel 4's ability to reach and sell the 4,000,000 consumers in WBEN-TV land. Call HARRINGTON, RIGHTER and PARSONS, our national representatives and let them map out your itinerary.

CH.

4

WBEN-TV CBS in Buffalo
THE BUFFALO EVENING NEWS STATION

Unquestionably, the management consultant can be of great value to stations, advertising agencies and networks on certain operational, managerial and administrative levels. The central issue is: can he function significantly in creative areas? As illustrated in the previous example, Booz involves itself creatively in broadcasting in three ways: by realigning the management structure so that creative departments are supervised by business-minded executives; by suggesting new functions for departments which are creative such as programming; and by making management appraisals which evaluate executives whose tasks are primarily creative. All these activities contain dangers, according to critics of Booz. They maintain that the most sensitive area of its involvement lies in the area of evaluation of creative personnel. A leading packager claims that such appraisals have led to the inhibition of decision-making at NBC. He says that program selection is being practiced by committee at the network as well as by a good bit of "buck passing."

The nature of TV itself is not taken into account, the anti-Booz forces say. They cite the host of intangible and untraceable factors which can be responsible for failure or success. To illustrate, a program or a performer can fail on one network and succeed on another; they can fail in one time period and succeed in another. Simple answers cannot be found for complex situations, according to this point of view.

Booz however, approaches the prob-



lem differently. Charles Bowen maintains that the organization errs by not going deeply enough into creative situations. He claims that "top notch" creative people do not resent being evaluated. It is only the weaklings "who hide behind screens and feel they are not subject to standards which relate to ordinary mortals."

Bowen points out that when Booz studies other firms which have vast research development programs, they run into the same problem. "Many of these people do not know where they're going or what they're doing. Business cannot allow complete anarchy."

Other charges against Booz

Booz is not only criticized by executives for interference in creative matters. There are other and equally striking charges which have been made against it. These are:

One: It is not competent. Booz poses as an expert in virtually every industry. Its critics believe that this is impossible. They maintain that its personnel have neither the time nor the experience to make the definitive judgments they do.

Two: The firm is little more than a group of efficiency experts. The charge here is that Booz asks the impossible, that it disregards human needs as well as human limitations.

Three: Booz is not objective. Because Booz is employed by management, it is subject to its whims, dictates and desires; that Booz compromises. (A well-known broadcast executive says, speaking of one major project: "They were brought in as nothing more than a cover for the top man who, as a matter of fact, is the main source of trouble"); that Booz allows itself to be used by various groups in and around management; that it is as interested in finding new jobs as finishing old ones; and that Booz, by recommending the dismissal of executives, on one hand, and, on the other, supplying their replacements, is in a paradoxical situation not calculated to add to its objectivity.

How accurate are these charges? How does Booz itself look when examined? What is its nature? What are its values? What are its problems? Who are its executives? How does the company actually operate? These questions will be answered next month in Part II of "Booz, Allen and Hamilton." END

remembered that the Ogilvy reputation has been built largely with relatively small clients like Hathaway Shirts, Schweppes, Rolls-Royce, Puerto Rico, who have sought a "class" audience primarily through selective print media. True, with Dove, Good Luck Margarine and Lucky Whip, Ogilvy has an important piece of Lever business. The agency also has done an effective job for Helena Rubinstein in TV and for Tetley Tea and Pepperidge Farms in radio. With the acquisition of the Maxwell House brand of General Foods, however, there is the general feeling that Ogilvy has entered the "big time."

When Edwin Ebel, advertising vice president of General Foods addressed the Hot Springs, Virginia convention of the Association of National Advertisers in November, there were some among his listeners who had the impression that he was making a public explanation of why the Maxwell House Coffee account was going to the Ogilvy agency. He seemed to be proclaiming the beginning of a new period in advertising as he defined an agency as primarily a creator of ads and commercials. It is this creative skill of an agency that the client should buy, he maintained, rather than its marketing prowess. It is only by outstanding creative work that a brand's advertising can "break through" and reach the consumer effectively amidst the deafening, unremitting barrage of competitive sales drives in all media.

Offers sound marketing service

"It may well be that Ebel was right," comments Ogilvy. "But we could not have gotten the Maxwell House account unless we had been able to offer a sound marketing service in addition to creative performance." That this should be deemed necessary by Ogilvy is indicative of the profound changes that have taken place in the advertising field during the past decade. For all the importance of the creative function, for all the client hosannas sung in its name, Creativity, it appears, is simply not enough in the age of mass marketing. Ogilvy is now prepared to divide his allegiance and to welcome the newer deity, Marketing, to a position of equal status. He goes so far as to describe the day when his new marketing head, Esty Stowell, came to his agency from Benton & Bowles as the "happiest day of my business life."

A number of serious questions con-

To page 89



best
splice
ever
made!

MEET U.A.A.

(United Artists Associated, Inc.)

As the lawyers phrase it, "the assets and business of Associated Artists Production Corp. have been acquired by United Artists Associated, Inc."

Translated this means that the same management, the same sales staff that brings you fine A.A.P. films will now also handle the great feature motion pictures of United Artists.

This is important news to our friends in television. U.A.A. will provide you with a wide choice of outstanding films from a single source . . . films that will hold audiences and sell sponsors. PLUS the kind of increased service that can add up to increased profits.

Now that you've met us, let's get together!

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK
345 Madison Ave., MURRAY HILL 6-23
CHICAGO
75 E. Wacker Dr., DEARBORN 2-203
DALLAS
1511 Bryan St., RIVERSIDE 7-855
LOS ANGELES
9110 Sunset Blvd., CRESTVIEW 6-51

When it comes to insistence on research disciplines, Ogilvy pleads guilty

front the agency at this stage that highlight the dilemma of the creative enterprise in the mass marketing era.

"The problem is to create and maintain the right climate for creativity," says Ogilvy. "This becomes progressively more difficult as an agency becomes bigger. Burnett has done it somehow. It's a great creative agency. It's grown swiftly, and it's better than ever."

With a candor rare among agency spokesmen, Ogilvy is quite willing to admit to past shortcomings. "It is true we were unbalanced before. We were, indeed, inept in certain areas." He obviously feels that he has gone a long way toward eliminating these shortcomings through important recent appointments like those of Esty Stowell, Ev Meade, Sam Frey, David Crane, Stanley Canter and Hank Booream, through whom he hopes to strengthen his media, research and TV commercial and programming operations.

He sums up the creative-marketing relationship this way: "One cannot operate as a creative man in a vacuum. One must be told by the marketing man what the total situation is. Once guided, the copywriter must shut the door and write the ad—alone."

Staff relationships a problem

Size brings with it too new problems of human relationships. The most important is probably that of the relations between Ogilvy himself and his creative colleagues in the agency. There was a time when he wrote a good deal of the important copy himself. Today that is no longer possible, nor from his view, even desirable. Like many another forceful personality whose own talent and ideas have been his company's chief attraction to customers, he finds himself wrestling with the problem of how to prevent domination of the other creative people by his own tastes and ideas. And he is not sure he has been able to solve it completely.

He says: "One of the ways I've found of dealing with the problem is by going away. When our new Standard Oil campaign was created, I was bicycling in Europe.

"It is an unhealthy thing to think of an advertising agency in terms of individuals. I am personally responsible today for less than 5% of our creative

output. No mature advertiser is going to be foolish enough to hire an agency on the basis of one individual. Suppose he gets killed by a taxi tomorrow when he's crossing the street?

"One must be careful not to limit the agency output to one's own particular range of tastes. On the other hand, I don't think there is another agency whose copy is so strictly disciplined by research. I plead innocent of attempting to implant my own personal tastes on the creative output of others here, but when it comes to insistence on research disciplines, I am as guilty as Torquemada!"

That the man known for originality, for the "off-beat," should insist on the primacy of objectivity and research seems an anomaly at first hearing. It doesn't seem to go with the flowing red handkerchief in his jacket pocket or that jacket's scarlet lining. Yet these symbols of unorthodoxy can be interesting. They hide what appears on sustained exposure to be a fairly sober and logical personality—a "hard-boiled Scot," as some of his staffers see him.

Ogilvy is his own company's number one teacher of newcomers. He has prepared slide presentations concerning his copy discipline and personally conducts the training sessions. Such sessions make sense only if there is something to impart that can be taught to others, something that in itself is not talent, for talent cannot, obviously, be transferred to someone else. Ogilvy's lectures are directed toward demonstrating that the creation of effective advertising copy is enormously heightened if it is based on *objective findings of research*; that willingness to accept these findings releases the creative person from his own prejudices, frees him from wasteful struggle with secondary matters and enables him to concentrate on the main creative problem.

After you examine the Ogilvy copy principles and then look again at the series of outstanding ads that line his office wall, you find yourself thinking that from one point of view, far from being off-beat, Ogilvy's is possibly one of the most conservative advertising minds around, that its real power lies in an acute perception into what it is in selling that counts most and a willingness to follow logic to where it leads without deviation or doubt. This

is what accounts for the family resemblance among his agency's ads, for the use of photography instead of art work, the large instead of the small picture, the caption always below the picture. It accounts for the emphasis on demonstration in the TV commercials.

Sold kitchen stoves for five years

Ogilvy keeps insisting that he is not essentially a creative man. "The fact is I came up through research, with Gallup. Originally I was a salesman—following my stint as a cook in Paris. I sold kitchen stoves door-to-door for five years, in the midst of the depression. I actually started writing ads by mistake, and only about six or seven years ago. My brother and sisters are still very surprised when someone calls me creative. They know me as the least imaginative and most literal-minded man ever born. They say I'm only interested in money and business."

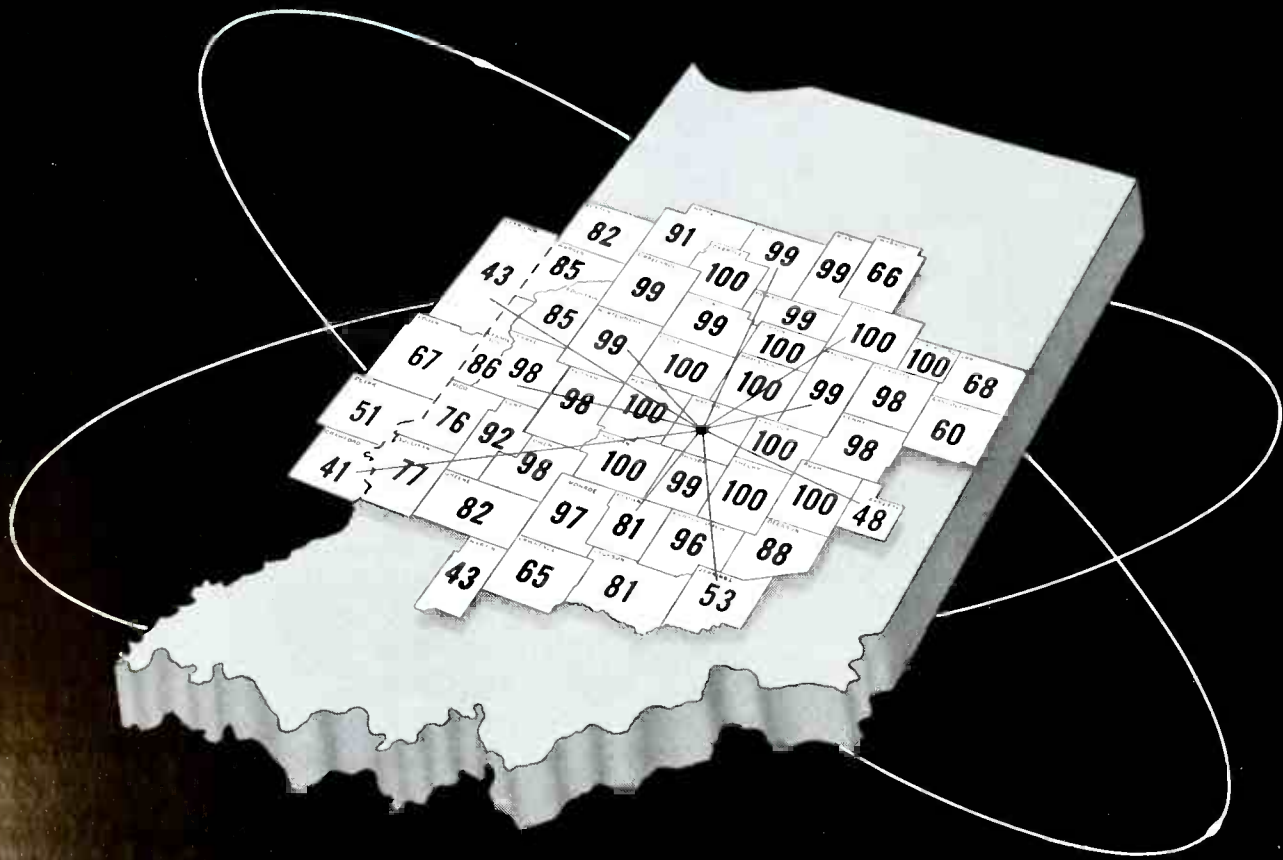
Although not many in the industry will accept this self-characterization at face value, the fact remains that, with some notable exceptions, the agency's creative product does tend to conform to the Ogilvy copy discipline. What are David Ogilvy's ground rules for creating selling copy, irrespective of media?

To begin with, there must be a clear understanding of what you are trying to achieve from a *long-range* point of view.

Ogilvy thinks that failure to take the long view is what is wrong with most current campaigns. "They are created ad hoc. Hence the oscillation. Hence the tacking. Hence the lack of any coherent image from one season to another. What guts it takes, what obstinate determination, for an advertiser to stick to one coherent creative policy, year after year, in the face of all the pressures to 'come up with something new' every six months. How tragically easy it is to be stampeded into change. But what golden rewards await the advertiser who has the brains to create a favorable brand image—and stick with it over a long period."

At no time is the long-term view more important than in today's period of manufacturing competition, which works toward the elimination of real

To page 91



See How WFBM-TV Dominates Mid-Indiana!


First by a good margin, WFBM-TV dominates all other stations in Mid-Indiana both in total coverage and market penetration — *map shows county percentages measured by Nielsen Coverage Study No. 3, Spring 1958.*


where else . . .

- will you find satellite markets that are 33% richer and 50% bigger than the metropolitan trading zone itself?
- does a central market exert such an economic pull on so *many* specific areas that are retail trading centers in their own right?
- do you find such a *widespread* marketing area covered from *one* central point . . . and by WFBM-TV!
- can you buy just *one* station with no overlapping penetration by basic affiliates of the same network?

only here — where WFBM-TV is *first* in Mid-Indiana — can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another longer, *better look!* *We are proud of our current ARB . . . and of course we have 100% in Marion County, too!*

The Nation's 13th Television Market
 . . . with the only basic NBC coverage
 of 760,000 TV set owning families.

 **Indianapolis itself** — Major retail area for 18 richer-than-average counties. 1,000,000 population — 350,600 families with 90% television ownership!

 **11 Satellites** — Each a recognized marketing area — and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

Represented Nationally by the **KATZ Agency**



BASIC NBC-
TV AFFILIATE

"The consumer is not a moron. She is your wife."—David Ogilvy

differentiation between products in the same category. "I am astonished to find," Ogilvy says, "how many manufacturers still believe that women can be persuaded by *logic* and *argument* to buy one brand in preference to another, even when the two brands are technically identical. The greater the similarity between products, the less part reason plays in the brand selection. This is why the manufacturer who dedicates his advertising to building the most favorable image, the most sharply defined personality, is the one who will get the largest share of the market at the highest profit—in the long run."

Here then is the first agency creative task: "We try to create sharply defined personalities for our brands. And we *stick* to those personalities—though the copy-platform may change—year after year."

The rules governing the agency's copy approach are described by Ogilvy as "an amalgam of copy research and common sense and what I have learned from two great copy writers—Claude Hopkins and Rosser Reeves." Following the all-important study of the product comes determination of ad content or selling proposition, which is determined by research into what aspects of the product or its use are found to be most effective in appealing to the consumer. Thus the starting point is research.

The basic Ogilvy copy rules

"Content," Ogilvy holds, "is more important than form. *What* you say in advertising is more important than *how* you say it." This is principle number one. "Unless your advertisement is built around a *big idea*, it will be second-rate." Furthermore, every ad "must deliver the basic selling theme loud and clear."

All advertising, in Ogilvy's view, must be friendly, since "People don't buy from salesmen who are bad-mannered." The product should be given an aura of quality. "People don't like to be seen consuming products which their friends regard as third-class."

A basic Ogilvy principle: "The consumer is not a moron. She is your wife. You must never insult her intelligence."

Ad copy should be "editorially alert and contemporary. The consumer is *younger than we are*."

And: "We cannot bore people into buying our product. We can only interest them in buying it."

If you are lucky enough to get a great print ad or TV commercial, repeat it. Says Ogilvy: "No great campaign has ever been continued too long, and no great advertisement has ever been repeated too often."

For print, Ogilvy has developed a set of precise rules governing such things as size and kind of headline, approach to body copy, photography versus art. These rules are simply applications of the findings of copy research. There is nothing mysterious about them. They represent the accumulated knowledge arising from

The Seven Commandments of Ogilvy, Benson & Mather

1. Advertising is salesmanship. It is not fine art. It is not literature. It is not entertainment.
2. We must never forget the responsibility of spending other people's money. We must never complain of being asked to take too much trouble over an advertisement.
3. We must never do routine things. We must try to hit the top every time.
4. We must always keep the initiative. We must not wait for clients to tell us what to do, or how to do it.
5. Once we decide on the direction for our campaign, we must play it *loud and clear*. Don't compromise. Don't get complicated. Don't beat about the bush. *Go the whole hog*.
6. It takes more than an agency with outstanding ideas to bring outstanding results. It also takes a client with the judgment to recognize a great idea when he sees one, and the stability to stay with it as long as it sells merchandise.
7. We always tell our clients the truth, whatever the cost to the agency.

years of testing and Ogilvy says they are being adopted as the core of "disciplines" by other agencies as well as his own.

There is a greater body of such information available for print than for TV he believes. Television has a long way to go, in his opinion, before an equivalent body of material is developed. Ogilvy has, however, arrived at a few rules for commercials.

Commercials that sell

Although he has yet to make a mark in TV in any way comparable to the one he has made in print, Ogilvy states: "I believe that television is the most potent advertising medium ever devised by man. It is easier to double the selling power of a commercial than to double the audience of a program." In terms of *sales* he says that good commercials, "the kind that sell merchandise," do the following:

1. They announce news.
2. They set up a problem, then solve it, then prove it.
3. They demonstrate the competitive advantages of your product—in use.
4. They are simple—not overloaded.

He believes that bad commercials—the ones that fail to sell—make the following mistakes:

1. They are straight product sermons—just talk.
2. They use irrelevant lead-ins, to entertain.
3. They use phony authorities as the mouthpiece.
4. They dwell on product features, without consumer benefit.

For all his emphasis on "copy discipline," Ogilvy remains a champion, almost fiercely so, of the individual as the source of true creativity. He declares: "We have an absolutely cast-iron rule in this agency. *Committees cannot create*. They can only criticize. Our plans board does not presume to create.

"A good campaign results only when one person can say: 'It's my baby!' and will fight against having it chopped away in committee. If you look at great campaigns, you will find that the actual creative work was almost always the brain-child of one man or woman."

To next page

This attitude does not by any means indicate that David Ogilvy takes the esthete's view of advertising. There is considerable misunderstanding of his values in this connection. He may recognize that advertising poses creative problems, but that does not mean it is a fine art. Quite the contrary, it is simply an efficient form of selling. He has no patience with those who find the business frustrating from the creative standpoint.

Ogilvy obviously derives a tremendous emotional, as well as monetary satisfaction from advertising. His subordinates report that he works harder and longer than anyone else and with great passion and enthusiasm. And this is how it has always been, regardless of the image of a light-hearted fellow indicated by his clever copy and his quotable quips. From the very day he left the door-to-door sales job in Scotland—at which he succeeded, incidentally—to wind up in the London advertising firm of Mather and Crowther, he has been an eager student of advertising. He studied it with “desperate seriousness” regularly staying up till three in the morning. “I have

always loved advertising,” he says simply. “I devour it.”

He became enamored of America during his first visit to the United States in 1937. Ogilvy now regards it as a stroke of supreme good fortune that he was able to get a job with George Gallup at Princeton shortly after coming to the United States in 1939. There he learned the fundamentals of research. Working with Gallup, he conducted major studies designed to pre-test movie stories and evaluate performers for RKO and other studios. “I have been greatly influenced by Gallup,” he now says, “and through me this agency.” His respect for the man borders on reverence.

Formed agency after the war

After a wartime hitch with British intelligence and after V-J Day as Second Secretary at the British Embassy in Washington, he borrowed money from two London agencies and formed a new advertising agency, teaming up with a New York advertising man named Anderson Hewitt. The new firm was Hewitt, Ogilvy, Benson & Mather. Hewitt left a few years ago.

If the Ogilvy agency continues to expand by taking on more mass items, television will undoubtedly begin to loom larger in its operations than it has heretofore. 58% of current billing is in TV & radio.

“My personal ignorance of programming is abysmal. In this area, perhaps more than any other, I have to rely on the experts in our agency. I don't pretend to be an authority.”

Nor will he even discuss his own program likes and dislikes, on the grounds that if he talks about a favorite show—as a viewer—the temptation might arise within his agency to recommend it to him. Moreover, he distrusts his own tastes in programs as a guide to the popular taste. This is one of the chief lessons he learned from Gallup. It was Ogilvy who wrote the exhaustive report to RKO that analyzed the popular appeal of dozens of stories and performers. The volume even today is revealing. It suggests that Ogilvy intends to follow the same rules of logic and objectivity based on research, rather than personal taste, in the area of programming that he does where commercials are concerned. END

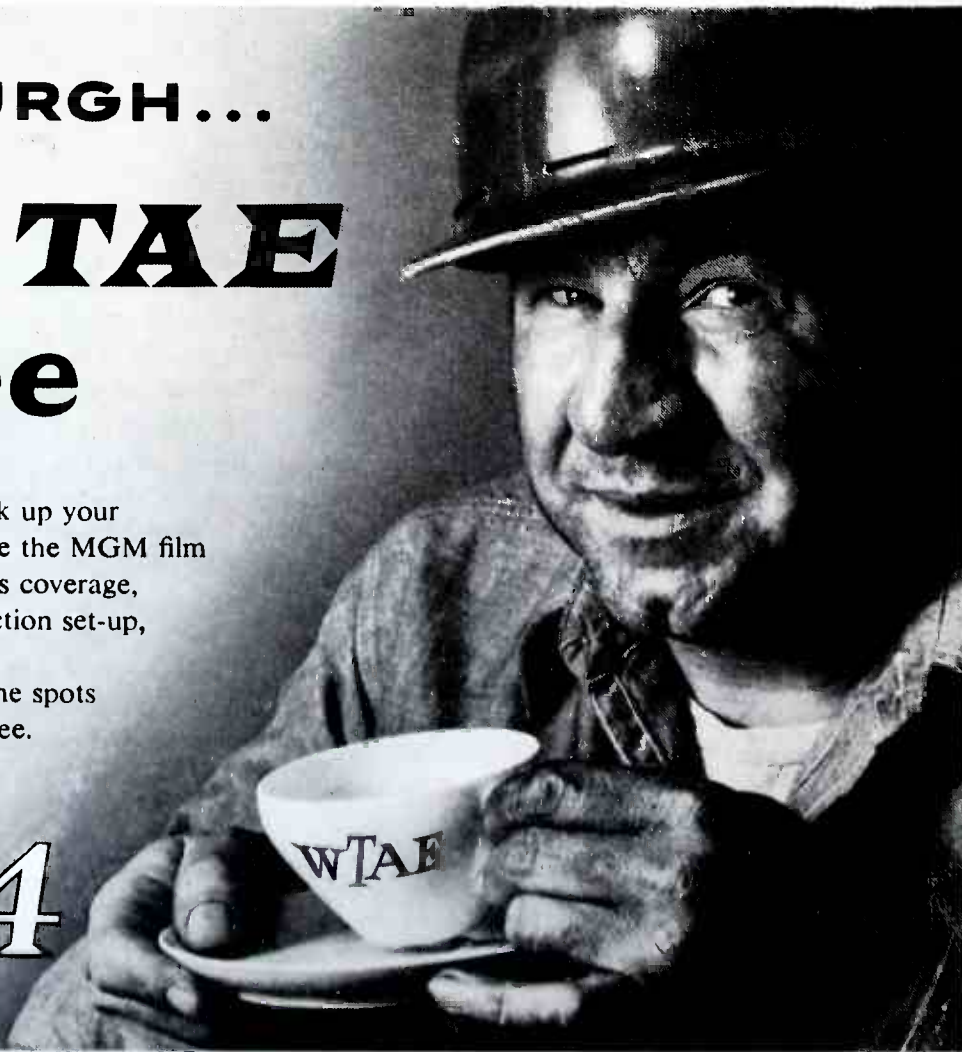
IN PITTSBURGH...

**take TAE
and see**

Nothing like a spot of TAE to perk up your Pittsburgh schedule. Exclusives like the MGM film package, on-location Telecom news coverage, Pittsburgh's most elaborate production set-up, make TAE-time so stimulating!
WTAE is new; so pick up the prime spots while they're hot. Take TAE and see.
But first see your Katz man.

WTAE 4
BIG TELEVISION IN PITTSBURGH CHANNEL

BASIC ABC IN PITTSBURGH



'Hallmark Hall of Fame' voted best program with 'Playhouse 90' a close second.

for its "imagination, camera artistry and reach for reality."

The acclaim given *Rifleman*, ABC-TV's new half-hour Western, should do something to tear away the tag of intellectual sophistry so frequently hung on the critics. In this poll, reviewers were asked to name the five best new shows of the season, in sequence. *Small World* was either put at the top of the list or not mentioned at all. *Rifleman*, however, appeared in over 50% of the listings, in either the first, second or third spot, and is far and away the most popular of the new offerings. And it was applauded by many of the same critics who decry the profusion of Westerns on the screen.

Terry Turner of the *Chicago Daily News*, for example, comments: "The fact that the public last year adopted Westerns does not give the networks and sponsors a mandate to program some 30 Westerns on the air this fall. No imagination. No originality. No gambling." Nevertheless, Turner named *Rifleman* as the second-best of the new shows.

Berle second to Rifleman

Another surprise comes in the popularity of *Milton Berle*. The Mr. Television of another day perhaps suffered in early reviews by being grouped with Gleason, Ed Wynn and other comics who fell on their faces this season. But across the country, *Berle* was second only to *Rifleman* in the number of times he appeared among the best five—though rarely in the top spot.

The worst of the new programs, in the critics' opinion, is *Brains and Brawn*, the French import already slated for the axe by NBC. Close behind it come *Rough Riders* (ABC) and *Wanted: Dead or Alive* (CBS). There was less agreement in this category than in any other, with *Cimarron City*, *Man With a Camera*, *Behind Closed Doors* and *Yancy Derringer* prominent among the others mentioned.

Every year, two or three programs fail to live up to advance expectations, hopes built too high on the record of past performances. Last season, it was *Frank Sinatra*. This year, critics pinpoint the *Garry Moore Show* as the

most disappointing of the new offerings. Here opinion was very much the same across the country, concentrating on *Moore*, *Jackie Gleason*, *Ed Wynn* and the *Desilu Playhouse*, in that order, as the shows which missed their pre-season promise.

The *Desilu Playhouse* divided the critics more sharply than any other of the new programs. To many, who found it greatly disappointing, the magic names of Desi and Lucy probably promised too much. "It seems to be aiming high," comments Art Grace of the *Miami News*, "but so far it has missed the mark."

"Best of the new entries . . ."

Others, however, ranked it high among the best of the new shows, such critics as W. F. Jahn of the *Seattle Post-Intelligencer*, Cecil Smith of the *Los Angeles Times*, Red O'Donnell of the *Nashville Banner* and Larry Wolters of the *Chicago Tribune*. "Possibly it is the best of the new entries," writes Wolters. "It started off strong with Desi and Lucy in a riotous comedy, and the hour-long plays that have followed have been on a higher level than perhaps was to be expected."

Other programs which disappointed a number of critics include *Ellery Queen*, *Milton Berle* and *Donna Reed*. *Berle*, as already reported, also ranks as one of the five top new shows.

It is when they select the best programs, old or new, on television today that the coast-to-coast similarity of critical opinion becomes most striking. Overwhelmingly—almost exclusively—reviewers pick five programs, in this order: *Hallmark Hall of Fame*, *Playhouse 90*, *Du Pont Show of the Month*, *Omnibus* and *Perry Como*. *Hallmark* has a clear lead as the outstanding program, *Playhouse 90* is secure in second place. The last three are virtually tied. Only *Dinah Shore*, far behind these five, rates a runner-up spot.

It is interesting to note that four of the five programs appear in prime time, that three are monthly or bi-weekly shows, and that three are 90-minute dramatic presentations. *Playhouse 90*, which faces the formidable challenge of an hour-and-a-half drama every

week, emerges as the most remarkable program on television. And *Como*, whose program is without the "prestige" values common to the other four, confirms his unique status in critical as well as public opinion.

A real sleeper turns up in *Camera 3*, which has not even made its way into the Sunday afternoon ghetto (it appears at 11:00 a.m. Sunday). Raymond Lowery of the *Raleigh News and Observer*, David Westheimer of the *Houston Post* and Terrence O'Flaherty of the *San Francisco Chronicle* place it among the five outstanding programs on the air. Harry Harris of the *Philadelphia Inquirer* nominates it the best of the new shows—this is its first year in Philadelphia. Art Grace of the *Miami News* says: "I cannot praise it highly enough. This low-budget series is a miniature *Omnibus* and has been amazingly entertaining this year."

Rifleman is simply without competition as the favorite in the flood of new Westerns. But when they grade all Westerns on the air, old and new, critics pick *Gunsmoke*, *Maverick* and *Have Gun, Will Travel*, in that order. *Rifleman* ranks fourth. Of the other new Westerns, only *Cimarron City* made any showing at all, trailing far behind *Rifleman*.

Perry Mason outranks new mysteries

In the much smaller mystery group, the favorite new show is *Peter Gunn*, with *77 Sunset Strip* a close second—and no third. However *Perry Mason*, carried over from last year, far outranks these two in popularity when old and new are judged together. (A number of critics ranked *Naked City* high in this category, but it is very likely that many others didn't consider it a mystery.)

The quiz programs, many critics feel, were already on their way out when the recent scandals broke. "Regardless of alleged fixings, grand jury probes and tiresome emcees, this type of show has had its day," says Arthur Fetridge of the *Boston Herald*.

Of the panel-quiz shows still on the air, *What's My Line?* is the outstanding favorite, with *I've Got a Secret* and *To Tell the Truth* strong run-

To page 95



Now, you say when

And how often too! For once programs and commercials are recorded on Videotape*, scheduling is wide open. Playbacks can be telecast immediately—hours later—or anytime you decide. At least 100 repeats can be made from any one recording. Copies can be made. And tapes recorded on a VR-1000 Videotape Recorder can be played back on any other VR-1000, anywhere.

Never before have sponsors been able to schedule commercials to reach selected audiences so easily. Never have stations had so many "live" availabilities to offer.

Get the complete story on the many things Videotape Recording can do for you. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities



©1964 AMPEX CORP.

ners-up. These three, all carry-overs from last year and all more "panel" than "quiz," swept the field. *Keep Talking*, the new CBS entry, won a few second and third mentions.

Father Knows Best remains the best situation comedy, with *Danny Thomas* and *The Real McCoys* in the place and show positions. Critics found the new entries in this group wholly inferior.

In the musical comedy-variety class, the big three—and only three practically—are *Steve Allen*, *Perry Como* and *Dinah Shore*. Both *Como* and *Dinah Shore* were mentioned more frequently than *Allen*, but those who chose *Allen* put him at the top of the list, while the other two often ranked second or third. Again, the similarity of opinion across the country is noteworthy. Other shows barely were mentioned.

An interesting exception is *Jack Paar*. Although as a late evening, daily program he may not even have occurred to many reviewers, Paul Molloy of the *Chicago Sun-Times*, W. F. Jahn of the *Seattle Post-Intelligencer* and Sturgis Hedrick of the *Buffalo Evening News* rate him as either the best or second-best variety show on the air. Jahn and Raymond Lowery of the *Raleigh News and Observer* include him among the five best programs on TV.

New Godfrey gets poor ranking

Notably missing from these lists of favorite programs are a number of the outstanding critical and popular successes of past seasons. *Dagnet*, *Groucho Marx*, *Red Skelton*, *Jack Benny* and *Ed Sullivan* were barely mentioned. The nighttime *Arthur Godfrey Show* received a few votes as either the worst or most disappointing of the new programs, otherwise it was ignored. *Phil Silvers* ran a poor fifth among situation comedies. *Wagon Train*, a favorite new show of the critics last year, slumped to fifth spot among Westerns.

The *George Gobel* and *Eddie Fisher* shows received only scattered, adverse comments. "Gobel is terribly out of his element with his lavish, hour-long shows," says Grace of the *Miami News*. Fetridge of the *Boston Herald* comments: "The *Eddie Fisher* so-called hour of entertainment will have to im-

prove if it stays on many more weeks."

The dearth of good drama (as opposed to melodrama) on the networks is keenly felt by the critics—as NBC's Robert Sarnoff learned during his press conference at the end of the critics' New York junket. Overwhelmingly, they list *Studio One* and the *Kraft Theatre* as the programs they miss most from last season's schedule. *Wide Wide World* and *See It Now* are the only other shows which a considerable number of critics would like to see return. Every departed chanteuse is lamented by at least one reviewer—but more missed than any of the ladies is Frank Lovejoy—*McGraw*. (Last month, ABC brought the critics' favorite private eye back to the air.)

Some critics have little to say

Many of the reviewers answering TELEVISION MAGAZINE's poll this year expressed their dissatisfaction in one or two terse lines, as if they were resigned to another mediocre season. A few were more articulate, among them Terrence O'Flaherty of the *San Francisco Chronicle*—which is especially interesting because O'Flaherty's is not an habitually negative approach. He praised the 1956 season, and last year refused to join in the early storm of criticism, maintaining that "I see far more reason for encouragement than for discouragement."

This year it is a different story. "Clearly, TV is now an industry in a creative slump," he writes, "designed on Madison Avenue and executed in Hollywood. Financial returns are high and quality low. Except for a few green spots such as the *Hallmark Hall of Fame*, *Du Pont*, *Omnibus* and an occasional *Fred Astaire Show*, there is little reason to be encouraged over the TV terrain this season.

"The industry has shamelessly sold out to Hollywood, which means that in return for a slight increase in technical quality, the viewer is receiving programs with an appalling lack of originality and imagination.

"The key word is 'residual.' Recently, a top actor unwittingly summed up the Hollywood attitude when he said: 'Let's face it, all you need are two good years with a potboiler film series and you're set for life.' As al-

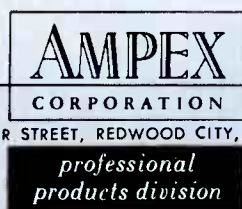
To next page

"Stocks furniture on tape"



Mr. Robert Breckner
V. P. Programming
KTTV, Los Angeles

"We Videotaped* the world's largest home furnishing store, Barker Bros., floor by floor—in one session of less than 5 hours, we recorded a huge collection of furniture, complete with motion. This technique, which has enabled KTTV to capture the immensity of this store and its stock, is helping Barker Bros. and its agency, Mays & Company, get more out of its TV than ever before."



850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional
products division

*TM Ampex Corporation

ways, it leaves the creative live programming to a smaller and smaller circle of brave people like Fred Coe and Mildred Freed Alberg.

"In the last year, even the Westerns have lost the epic flavor of the Old West and have taken on the musty scent of the Hollywood quick dollar. The plots are mainly re-worked east-side pool hall yarns played by drug-store cowboys without a trace of humor on a limited budget in a cheap setting.

"But worse than that, Hollywood's current pre-occupation with sadism and violence is not only a creative dead-end, but it is providing America with a detailed blueprint for trouble ahead. The only hope lies in a revolution of the viewers and the extermination of most of the lotus-eaters in filmland (which is unlikely) or the increased activity of our *Educational Television Network* (which is hopeful)."

O'Flaherty is not the only critic to ascribe to the networks an excessive interest in the rewards of free enterprise. Says Larry Wolters of the *Chicago Tribune*:

"The network bosses have decided that they are going to blame the recession for their problems and let that justify their determination to make as much profit as possible with the least expenditure of effort."

From the same city, Terry Turner of the *Chicago Daily News* writes: "It's the play-it-safe year. Economic factors,

of course, are presented. This may be true. I don't think, however, that it excuses the networks from working a bit harder behind the scenes to overcome objections from advertising agencies, from sponsors, in an effort to program new and possibly stimulating fare. I fail to see where TV has a mandate from the public to make a huge profit in 90 per cent of its time periods."

Anticipating the standard rebuttal, Turner continues: "Don't misunderstand—I'm no 'television snob.' I'm irritated at pseudo-intellectuals who sneer at television and boast they have no sets. They have missed some magnificent *Twentieth Century* documentaries, some moving and informative *See It Now* productions, some excellent drama, some significant public service programs, good music.

"However, I am irritated at TV officials who boast smugly of 'giving the public what it wants.' This I doubt. The theory, carried to absurd extremes, would result in even more Westerns, more mysteries, more situation comedies, more follow-the-leader programming."

Readers agree with severe critic

How do all these comments jibe with public reaction to the new season, as noted by the critics? Arthur Fetridge of the *Boston Herald* reports: "I've been pretty harsh on quite a few of the new shows, and strangely, 98 per cent of the letters I receive agree with my views."

O'Flaherty says: "I have received as high as 450 written comments a week from readers on such subjects as violence. Believe me, there are some thinking people out there, and a great many of them are thinking about TV in relation to their homes and their children. Most of them are getting fed up—more this season than ever."

But Nielsen reports sets-in-use at all-time highs, and the Westerns are sweeping the ratings race. Three out of the Top 5 in the Second Nielsen October Report are Westerns; six out of the Top 10; ten out of the Top 20. Where is the contradiction?

"In my talks with viewers," reports Terry Turner, "I detect a growing restlessness, an undefined sense of unful-

filment, an increasing, nagging sensation that this year, more than ever, viewers are chagrined at themselves for spending so much time watching television. The world's horizons are exploding in dozens of different directions, and television diverts viewers, distracts, 'insulates' them (as Ed Murrow put it) from the realities.

"Melvin Maddocks of the *Christian Science Monitor* pointed to the danger that TV 'at its excessive worst can, in fact, become a substitute at all levels of living, a kind of living at second hand.' I think the public senses this but hasn't yet defined it."

The medium, nevertheless, has its staunch defenders among the critics. Among them is Paul Molloy of the *Chicago Sun-Times*.

"As long as we have three, four and five stations in one community," he says, "delivering a picture 17 and 18 hours a day, the mediocrities will be with us. Quantity cripples quality, but I rather feel the public cares little about this.

"TV is a commercial enterprise; it is not show business as such (compared to, say, the theatre). I do not condemn the industry for coming up with a so-so season (little improvement from last year) because I keep thinking of the eight-inch screen of 11 years ago. The medium has made startlingly fine progress in that period which is, after all, but a quick breath in the passage of time.

"No other medium can touch it for its intimacy, and for that very reason, it will always be a vulnerable target for the layman's criticism. For here is an instance where familiarity does, indeed, occasionally breed a measure of contempt."

Opinions and evaluations differ among the critics as elsewhere. But most of them would probably agree with Terry Turner's final remarks: "We don't know the answers. But viewers, and critics, can point up the shortcomings, play the role of gadfly, give praise where praise is due, cross our fingers and hope that TV will someday measure up to the responsibilities it has incurred as one of the most powerful, effective and influential communications media in history. Soapbox concluded." END



NOW!

the **new VHF giant**
changes the TV
picture in Buffalo



A brand new image beams its full coverage to over 500,000 TV homes in Western New York and over 475,000 TV homes in Southern Ontario, starting November 30. This powerful signal, of WKBW-TV, will deliver the impact of the ABC network's great lineup of full entertainment . . . exclusively . . . to this primary signal area.

Add to this . . . outstanding new feature films, progressive local programming and personalities, developed to penetrate every TV home in the vast Niagara Frontier . . . and you have the planned format that will put this giant image to work for you . . . selling brand image and product preference throughout the 11 counties of this 14th largest market. See your Avery-Knodel representative for the full story.

**BUFFALO'S TOWERING
GIANT • 1078 FOOT
TOWER 2811 FT. ABOVE
SEA LEVEL**

**OVER 500,000 T. V.
HOMES PLUS HUGE
475,000 TV HOME
MARKET BONUS IN
CANADA**

Represented Nationally by

AVERY-KNODEL
INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO SEATTLE

100 properly selected can be more accurate than 10,000,000 poorly chosen.

addition of 29,500 cases to the first group of 500 made a difference of less than one per cent in the national findings. Here are the figures:

Number of Cases	Voting Against Reviving N.R.A.
First 500 ballots	54.9%
First 1,000 ballots . .	53.9%
First 5,000 ballots . .	55.4%
First 10,000 ballots .	55.4%
All 30,000 ballots . .	55.5%

A more recent case provided an opportunity for a direct comparison between results of working large and small samples. In March, 1957, the Bureau of the Census made a national survey to determine how many people had taken an adult education course the year previous. The Bureau's sample was 35,000.

Almost identical answer from small sample

In November of the same year, a similar survey was undertaken by the American Institute of Public Opinion. Sample size: 1,600. The results were as follows:

Bureau of Census	8.6%
Institute	8.5%

The two surveys also sought information on the religious composition of the populace, with the following results:

	Bureau of Census	American Institute of Public Opinion
Protestant	66.0%	68.9%
Catholic	25.6%	23.1%
Jewish	3.3%	3.7%
Others	5.1%	4.3%

These actual examples are cited because they are typical of those with which polling organizations work from week to week. They reveal, better than statistical formulae, why it is unnecessary and wasteful to pile up hundreds of thousands of cases in scientific sampling surveys once an accurate cross section has been laid out.

Assuming that a sample has been chosen which is truly representative of the voting population, as few as 100 voters might provide a good prediction of an election or a referendum. Obviously, other things being equal, the larger the sample, the greater is the certainty of accuracy. But it does not necessarily follow, as one congressman suggested, that it is as "certain as daylight will follow darkness that a large

sample will provide more accurate results than a small sample."

A sample of 10,000,000 improperly selected can be less accurate than a sample of 100 properly selected.

Formulae have been developed which give the range of error that may result from the size of the sample used for random sampling. Tables based on these formulae show the range of error at each stage as the size of the sample is increased. For example, if only 100 persons properly selected were interviewed in a national survey, the outside margin of error would be 15 per cent. That is to say, 997 times out of 1,000 on the average, the error would not go beyond 15 per cent. When 900 persons throughout the nation are interviewed, the outside limit of error due solely to the size of the sample is reduced to five per cent. When 10,000 people have been interviewed, the range of error has been reduced to 1.5 per cent. From this point on, as the sample is increased, the error continues to be reduced, but at an extremely low rate. Even if 50,000,000 voters were interviewed, a small error would still be present.

The error limitation resulting from the size of the sample varies according to factors inherent in the kinds of stratification used. *In general it may be said, however, that the error limits resulting from size of sample fluctuations are not materially different in most public opinion surveys from the figures for random sampling.*

When it is taken into account that the expense of reaching 100,000 people is approximately ten times the cost of reaching 10,000, and the cost of reaching 1,000,000 is approximately 100 times the cost of 10,000, it can be seen that there is little sense in paying such a tremendous price for increasing the certainty of accuracy by less than one per cent. To add cases to achieve this additional accuracy would be as profligate for the public opinion researcher as for a farmer to use fifty horses to draw a wagon that could as easily be drawn by two.

Old-fashioned "straw polls" relied almost entirely for their accuracy on numbers. Modern sampling polls rely for their accuracy on an entirely different principle—the careful selection of a small but representative cross sec-

tion of the population being measured.

In this respect, modern surveys merely apply to public opinion research certain well-established procedures which have been used for years in the fields of engineering, medicine, education, and all the social sciences. When an engineer wishes to judge the quality of ore in a mine, he examines a few "samples." From these samples he makes a highly accurate estimate of the amount and quality of ore in the mine. A government wheat tester gauges the quality of a carload of grain by taking a few carefully selected samples.

Samples chosen to represent public opinion provide a faithful replica of the total electorate. It is of little consequence whether this image is life-size or whether it is reduced to a fraction of the original, just as a photograph can be reduced in size and still remain a truthful and accurate portrait.

No case has yet been recorded of a nationwide poll which has gone wrong because too few persons were interviewed. The "Literary Digest" poll of 1936 sent ballots to more than 10,000,000 persons and yet was less accurate than modern polls embracing less than one per cent of this number.

Sample can be electorate in miniature

If a sample is accurately selected, it represents a near replica of the entire population. It is a miniature electorate with the same proportion of farmers, doctors, lawyers, Catholics, Protestants, old people, young people, businessmen, laborers, and so on, as is to be found in the entire population.

When samples are correctly selected, therefore, they do reflect opinions of the entire nation, with the small margin of error described earlier.

The parallel between public opinion samples and the samples selected in the field of science may prove illuminating. All medical research has, to a great extent, been based upon research with samples. When a new drug or new treatment is tried out, no attempt is made to try out the treatment on millions of people. If it is found to work effectively with a few hundred cases, it is assumed that it will work with equal effectiveness on the entire population under exactly similar conditions.

END

who went into radio, syndication and station management. Soundac continues to do syndication in TV: the "Col. Bleep" daily cartoon show, "Musical Tune-O," "Watch the Birdie" and open spots in "Ad-I-Mation."

Jack Schleh is Soundac's production manager, Bob Biddlecom is technical director, Fran Noack, art director. The original staff is still with the company, with a few additions from Miami to share the pool.

Clients include Sylvania, Good & Plenty candy, Durkee Margarine, Red Goose Shoes, Bond Bread, plus more than fifty regional and local accounts.

Puerto Rico TV commercials are a special feature of Soundac's service and L&M cigarettes, General Electric and Pan American World Airways are among the national accounts taking advantage of their Spanish language and jingle work.

Most of Soundac's work is with agencies outside of New York, especially those shops that do not have their own TV creative departments, or which look for extra help on the creative side: copy and storyboard treatments.

"We prefer to work that way," Buchanan insists. "This permits us to give the greatest value for the dollar. When we prepare the storyboard, we can use every possible shortcut and every bit of know-how to give the most possible animation to our client for the budget."

Soundac reports it does the final writing and storyboarding, as well as recording, in about 90% of its work.

Keitz & Herndon in Dallas also

pride themselves on their original TV creative work.

Roddy Keitz, the artist, and Larry Herndon, Jr., the salesman, have been at it since starting in a garage studio back in 1951. They've long since moved to downtown, air-conditioned quarters and now have an elaborate studio building under construction.

K&H's national and regional accounts include Dr. Pepper, Standard Oil of Indiana, Greyhound Bus Lines, Dickies' Work Clothes, Banquet Frozen Foods, Lone Star Beer and others.

They also feature theater screen advertising "Minute Movie" production, and occasionally they get into sales and industrial types of production. About 90% of their output, says Herndon, is in color.

Tom Young heads their art direction. Again, he is not Hollywood-trained, but studied advertising art at the American Academy in Chicago, then went into the advertising department of Phillips Petroleum Company. Other personnel is likewise non-Hollywood, but their Texas style of animation may well be judged ahead of some of the West Coast shops when it comes to both design and execution.

The Keitz & Herndon 90-second color commercial for Dr. Pepper's theater use is an example of bright design brought in for a total net cost of \$7,000—about 60% of Hollywood's going charge on this type of work.

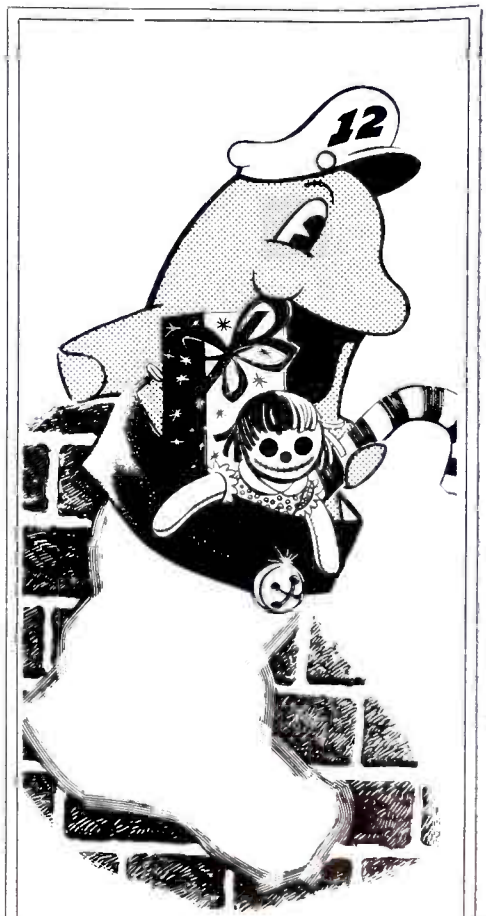
Two for the money

Both of these shops may be considered outstanding in the field when considered against their competition outside New York, Chicago and Hollywood. And they probably could hold their own against most of the cartoon houses in those three centers.

They are fresh and ingenious, plus good craftsmen. In a world of often stultifying mediocrity, they are a crisp, refreshing breeze.

Their non-union status militates against their use by major agencies, although both claim they can arrange for union designation when the job merits it. Because of employee-ownership, let us hope they are spared some of the inequities that Hollywood and New York unions have been known to force upon producers.

They're good guys—and a credit to a business that is sorely in need of their kind of high-caliber, low-budget work. **END**



**A Merry Christmas to
"Jaxie's" Friends in
National and Local
Agencies**

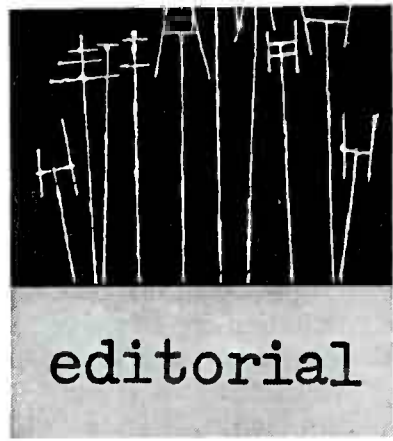
You've made 1958 a Year to Remember down WFGA-TV way!

**BASIC NBC
AFFILIATION**

*Represented by
Peters, Griffin, Woodward, Inc.*

**WFGA-TV
Channel 12**
Jacksonville, Florida
**FLORIDA'S
COLORFUL STATION**

KTRK-TV, channel 13



YES, VIRGINIA, THERE IS A SANTA CLAUS

And it's television. Yes, in spite of our good friends from *Fortune* and other assorted industry critics, television supplies more people with more entertainment, more information, more news, in fact, just about more of anything that is possible in a mass communications media. Certainly television programming can be improved. There is no attempt here to whitewash or justify inadequate programming, or in any way to defend the status quo. But let's be realistic. Let's see what television does offer. And we'll start off with what the *New York Times* critics had to say about a few of the programs on Sunday, November 30th.

"Leonard Bernstein and the New York Philharmonic gave television one of its moments of supreme grandeur late yesterday afternoon—a performance of the final movement of Beethoven's Ninth with the Westminster Choir of Princeton, N.J. . . . a rare treat in contemporary television."

"Rosalind Russell swept all before her last night in the two-hour version of her Broadway vehicle 'Wonderful Town' over channel 2. . . . Victor Borge, pianist and humorist, offered a delightful hour of comedy and music in his special program Saturday evening. . . . the National Broadcasting Company may have a sleeper in its new show called *Ask Washington*, which had a fifteen-minute tryout yesterday. A panel of correspondents in Washington answered questions most amusingly . . . the American Broadcasting Company scored a coup in showing a recording of a televised London press conference with Vice President Richard M. Nixon. Mr. Nixon abroad and Mr. Nixon at home make a fascinating study in contrasts. . . . Television took gentle liberties with the work of a great composer yesterday. The result was an enchanting hour for children and adults. It was called 'Art Carney Meets Peter and the Wolf' and was presented over channel 7. . . . The dilemma of the narcotics addict was presented with sympathy and taste yesterday on *The Twentieth Century*."

Sunday also brought *Dateline: UN*, a program on world

affairs and the role of the United Nations sponsored and commissioned by American stations, and representing a significant public service move undertaken by the broadcasters themselves. In addition, CBS carried its regular *UN In Action*. The same network later featured a one-hour documentary of the Vatican ceremonies at the coronation of Pope John XXIII.

And what about the rest of the week? Well, not every show was great—how could it be? But regardless of your taste, there was something for you. There were *Danny Thomas* and *Lucille Ball-Desi Arnaz*, *Bold Journey* and the *Voice of Firestone*, *Wells Fargo* and *Restless Gun*. There were *Father Knows Best* and the *Alcoa Theatre*, *George Gobel* and *George Burns*, the new Western critical favorite *Rifleman*, in addition to *Red Skelton* and *Garry Moore*.

Midweek saw *Wagon Train*, *Milton Berle*, the *U.S. Steel Hour*, boxing. You could go from *Zorro* to *Zane Grey* to *Playhouse 90* in the same evening, or if you preferred, you could relax with *Ernie Ford*, *Groucho Marx* and *Masquerade Party*.

Friday concluded the weekday schedule with a wide assortment of popular vehicles, from *Hit Parade* and *Rin Tin Tin* to *Walt Disney Presents*, *Jackie Gleason* and *Phil Silvers*, not to mention *Person to Person*.

These are just a few of the network programs which viewers found interesting enough to tune in in substantial numbers. Not listed here are the countless local productions, the newscasts and special documentaries, the daytime schedule.

Sure, most of these shows are not "great," but for every ten so-called run-of-the-mill shows, there's a *Conquest* which explores science, a *Meet the Press* and *Face the Nation* to bring public figures to the audience in controversial settings. I'm afraid we tend to take too many of these for granted.

Yes, when you look at it in balance, TV has been pretty good to us, viewers and advertisers alike.

Happy Christmas!