

# TELEVISION

*Television's image – an exclusive study of attitudes toward four mass media. Also this month: DuPont's new TV strategy; Agency TV vp's changing role*



# Summer Sales

**for you in Detroit and Southeastern Michigan**

Salesmakers all! That describes the sprightly line-up of local summer fare on WWJ-TV. These are programs you can depend on for genuine viewer interest, for depth impact that moves merchandise. These are shows that people really look forward to, really sit down to watch, really follow with enthusiasm.

Check the list—then call your PGW Colonel and place your summer schedules on WWJ-TV, Detroit's Believability Station.



**"Mr. Adams and Eve"**  
9:30 A.M.  
Monday through Friday

First run off network, this delightful series stars Hollywood's Ida Lupino and Howard Duff—catches Mrs. Detroit just before her morning shopping trip.



**"It's a Great Life"**  
1:00 P.M.  
Monday through Friday

Always a big Detroit favorite. "It's a Great Life" provides 30 minutes of midday fun and buying inspiration for thousands.



**"I Married Joan"**  
1:30 P.M.  
Monday through Friday

Lovable, laughable Joan Davis is winning still more friends in her new summer time slot preceding NBC's "Queen for a Day."



**"The Life of Riley"**  
6:15 P.M.  
Monday through Friday

With its impressive track record, "The Life of Riley" is perfect for family-seeking advertisers. It follows WWJ-TV's popular "Six O'Clock News-Weather" strip.

**Salesmaking coverage, too! Northward to Flint and beyond, southward to Toledo and beyond, Detroit's WWJ-TV covers one of America's largest and wealthiest centers of population**



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



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

He sells better for *national* advertisers because his sports comments, daily scoreboards and interviews are keyed to *local* tastes. He is confidante of the coaches, big brother to the Little Leaguers . . .

and salesman par excellence of everything from breakfast cereals to hard top convertibles. He's the local reason why so many national advertisers call Spot TV the *basic* advertising medium.

KOB-TV ..... Albuquerque  
 WSB-TV ..... Atlanta  
 KERO-TV ..... Bakersfield  
 WBAL-TV ..... Baltimore  
 WGN-TV ..... Chicago  
 WFAA-TV ..... Dallas  
 WNEM-TV ..... Flint-Bay City  
 WANE-TV ..... Fort Wayne  
 KPRC-TV ..... Houston  
 WHTN-TV ..... Huntington-Charleston

KARK-TV ..... Little Rock  
 KCOP-TV ..... Los Angeles  
 WPST-TV ..... Miami  
 WISN-TV ..... Milwaukee  
 KSTP-TV ..... Minneapolis-St. Paul  
 WSM-TV ..... Nashville  
 WTAR-TV ..... Norfolk  
 KWTW-TV ..... Oklahoma City  
 KMTV-TV ..... Omaha  
 WTVH-TV ..... Peoria

WJAR-TV ..... Providence  
 WTVD-TV ..... Raleigh-Durham  
 KCRA-TV ..... Sacramento  
 WOAI-TV ..... San Antonio  
 KFMB-TV ..... San Diego  
 KTBS-TV ..... Shreveport  
 WNDU-TV ..... South Bend-Elkhart  
 KREM-TV ..... Spokane  
 KOTV-TV ..... Tulsa  
 KARD-TV ..... Wichita

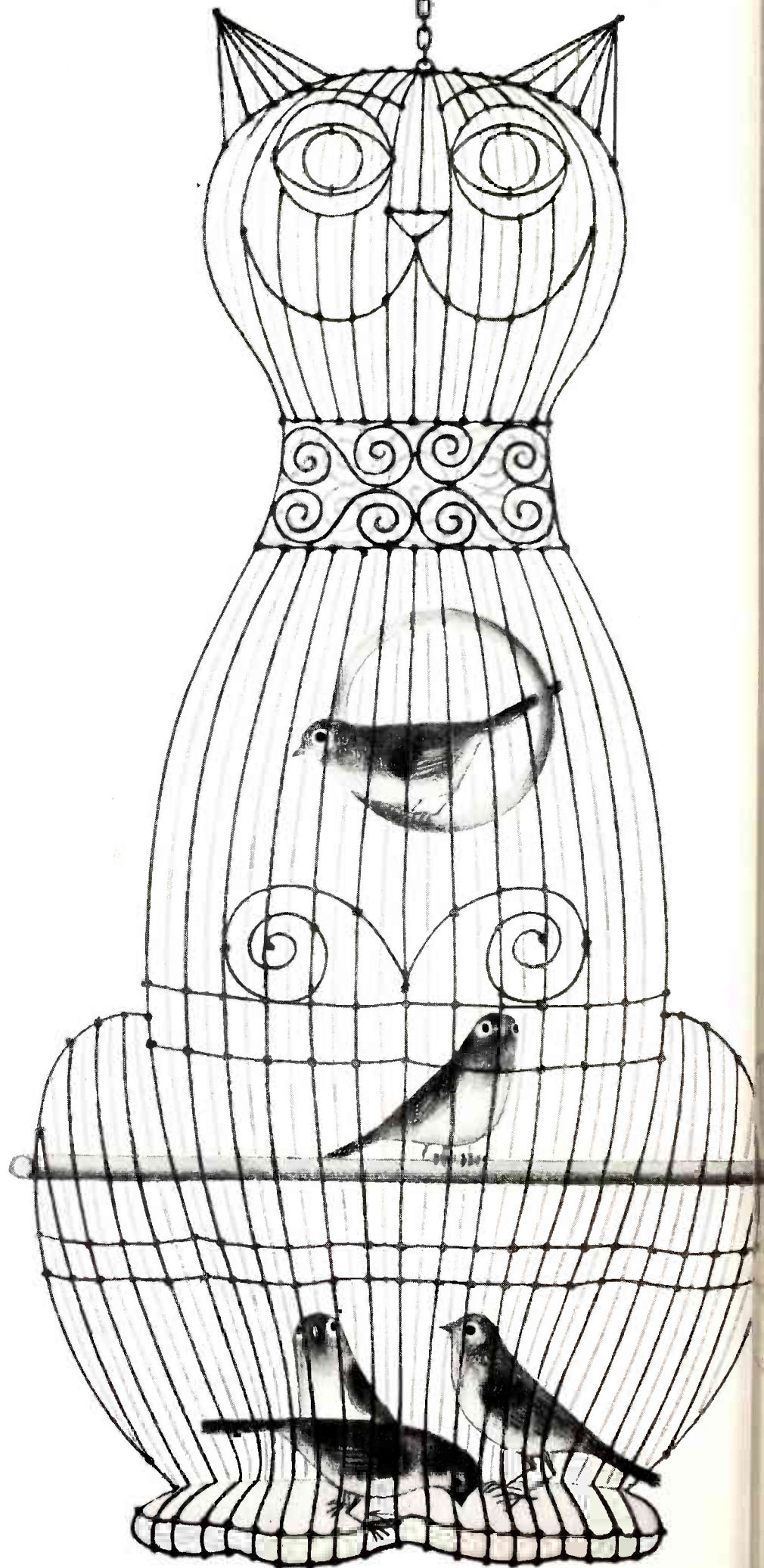
Television Division

# Edward Petry & Co., Inc.

The Original Station Representative

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

of course we're pleased to have



## *many of the Top 10...*

Pleased as the proverbial cat that swallowed the canary. And so are the CBS Television Network advertisers who sponsor 16 of the 28 nighttime programs that have won a place in Nielsen's Top 10 reports during the past season.\*

But perhaps the Top 10 is not as dramatic an index of network popularity as it used to be—*for today even the 40th most popular program reaches more than 24 million viewers.\*\**

So we are equally pleased to report that in Nielsen's latest nationwide survey we not only have 5 of the Top 10 programs but also 10 of the Top 20, 15 of the Top 30, and 19 of the Top 40.

Indeed, the truest gauge of a network's value, for audience and advertisers alike, lies in the over-all popularity of its entire program schedule.

Significantly, the *average* nighttime program on the CBS Television Network throughout the season has reached an average-minute audience of 23,000,000 viewers—some 2,630,000 more than the average show on the second network and 2,980,000 more than on the third. Our leadership in average nighttime ratings has continued without interruption in the 92 Nielsen reports issued since July 1955.

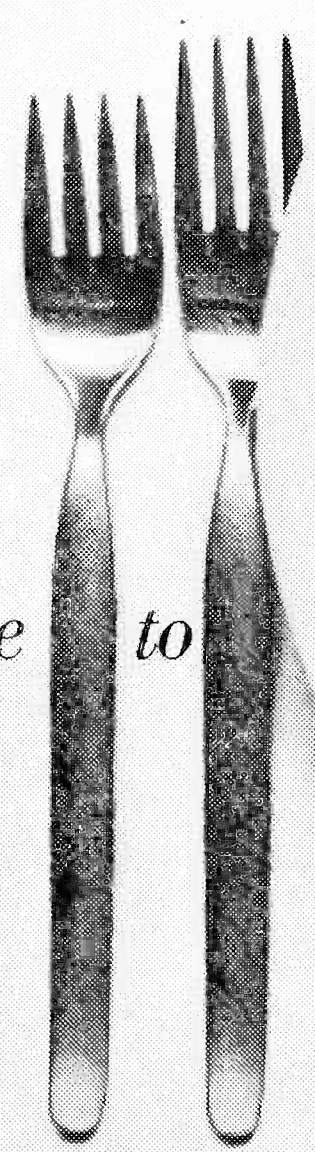
(In the current season the Network leads in average *daytime* ratings as well.)

These are some of the facts that have impelled the nation's leading advertisers, for the seventh straight year, to commit more of their investment to the CBS Television Network than to any other single advertising medium.

### CBS TELEVISION NETWORK

\*October, 1958—April, 1959, based on NTI-AA ratings.

\*\*2nd April report, NTI. Viewer data: NTI-AA homes multiplied by ARB viewers-per-set. (Nighttime: 6-11 pm, Sunday—Saturday; daytime: 7 am-6 pm, Monday—Friday)



*sunrise to supper...*

## **WRCA-TV LEADS NEW YORK DAYTIME TV**

From 6 a.m. to 6 p.m., Monday through Friday, WRCA-TV is No. 1 in New York—delivering more homes than any other station! More homes, more total viewers, more adults... at rates well under those of the nearest competitor. ■ Programming is what makes the difference. New York prefers Channel 4's variety of daytime entertainment and service programs, including such shows as: The Price Is Right Today, Hi Mom, Dr. Joyce Brothers, Treasure Hunt, Tic Tac Dough, County Fair and Movie •

■ Dawn to dark, no matter what it is you're selling, the proper setting is **WRCA-TV** •

NBC IN NEW YORK SOLD BY NBC SPOT SALES

SOURCE: NEW YORK NSI, APRIL 1959 (AVERAGE 1/4 HOUR HOMES) / NEW YORK NSI, MARCH-APRIL 1959 (AUDIENCE COMPOSITION)

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*The photographs on this month's cover and on page 46 by Ben Rose.*

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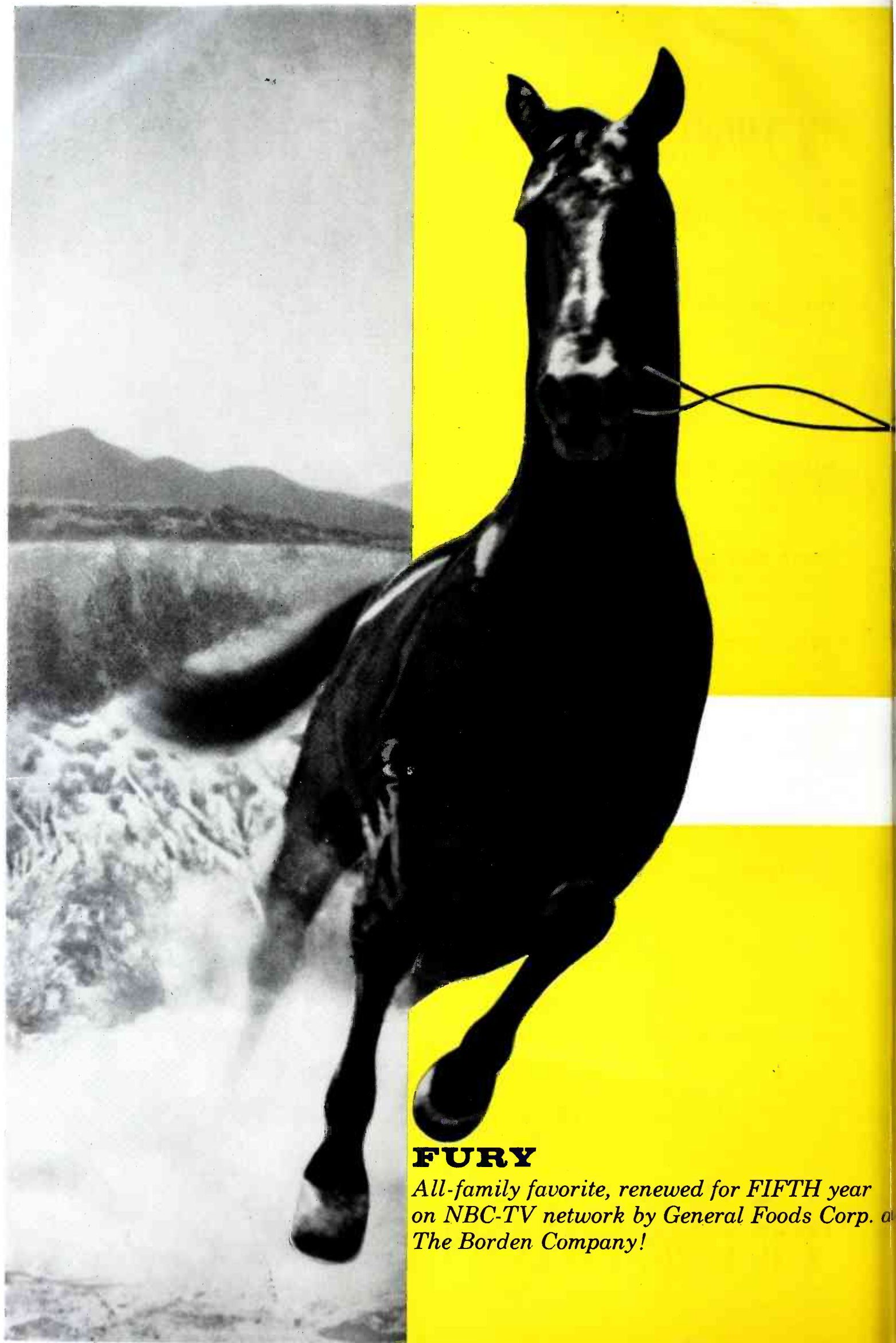
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# TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING



**FURY**

*All-family favorite, renewed for FIFTH year on NBC-TV network by General Foods Corp. at The Borden Company!*



**UNPRECEDENTED!**

**GENERAL FOODS CORP.** (through Benton & Bowles, Inc.)

**RENEWS ON NETWORK**

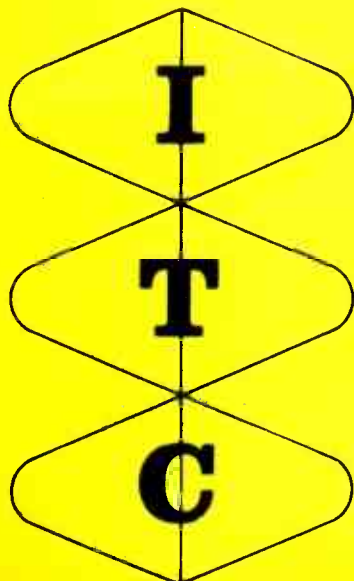
**AND SNAPS UP SAME SERIES IN**

**12-MARKET OFF-NETWORK REGIONAL!**

**Runaway sales success! Already sold in 98 markets,  
including Los Angeles, Boston, Detroit, New Haven, etc.**

# **BRAVE STALLION**

**Some choice markets still available!  
Phone or wire collect or talk to your  
local ITC representative today!**



**INDEPENDENT  
TELEVISION  
CORPORATION**

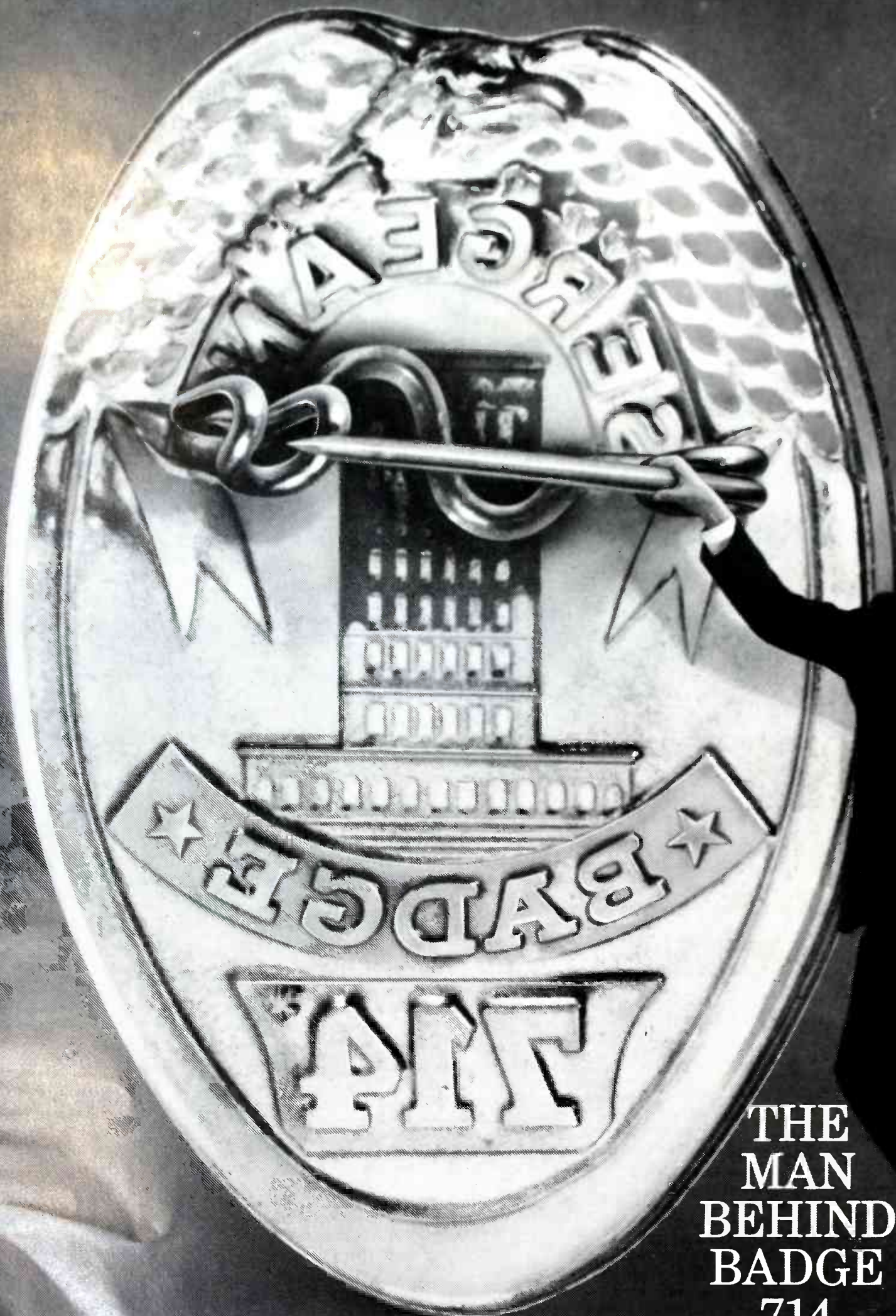
488 Madison Avenue • New York 22  
PLaza 5-2100

He's Joe Friday. On CNP's **BADGE 714**. He works only for you, in your market, starting this Fall.

NBC TELEVISION FILMS - A DIVISION OF

**CNP**

CALIFORNIA NATIONAL PRODUCTIONS, INC.



THE  
MAN  
BEHIND  
BADGE  
714

# FOCUS ON PEOPLE

This month, TELEVISION MAGAZINE presents the stories of two advertisers heading in opposite directions.

While Firestone Tire & Rubber Co. left the medium in a huff, E. I. DuPont de Nemours is getting itself more deeply involved, spending an additional \$5,000,000 in television.

The contrast between the two firms is evident in the personalities of the two men who were instrumental in reaching the decisions that helped to change the face of TV this month: 50-year-old Raymond Christy Firestone, president, stepped into the spotlight on June 1 when he personally signed off the famous *Voice of Firestone*. On the other hand, 54-year-old Frederic August Charles Wardenburg III, Dupont's advertising director, shuns this spotlight, prefers any public announcements concerning TV to come from the public relations office. Both Wardenburg and Firestone graduated from Princeton University, Wardenburg in 1927, Firestone in 1933.

Non-Ivy League in appearance is scholarly, cerebral William Erwart Matthews, 58, the recently-named media relations vice president of Young & Rubicam, whose authorship appears on page 56 as this month's contribution to TELEVISION MAGAZINE's exclusive Media Strategy series. "Pete" Matthews—he himself can't account for the nickname other than to trace it back to his childhood days in Waco, Texas—is a product of Baylor University ('22) and the University of Missouri ('23), whence he embarked upon a 22-year career as an English instructor. In 1944, after having taught at Delaware, Missouri, Wesleyan, Yale and Columbia, Matthews joined Y&R in media planning, bringing to bear his fine sense of the language, eventually became associate media director, then assistant media head, finally, one of three media departmental vice presidents. He succeeded Peter G. Levathes last January. Levathes, incidentally, figures strongly in the article on page 50 that details the changes that have overcome the role of the agency TV programming heads.

The only change that has overcome the jobs of WSB-TV's general manager Marcus Bartlett, KUTV's vice president George Hatch, and general manager Brent Kirk and WTVJ's president Mitch Wolfson has been that of growth—lots of it. As the factotums of the three leading network affiliates in Atlanta, Salt Lake City and Miami, these gentlemen guide the future destinies of these stations with largest share of audience in their markets, as the story on page 60 points out. Bartlett is a former announcer who has done just about every job a TV station can offer, becoming general manager several years ago. Kirk, a former newspaperman, came out to Salt Lake City five years ago, much to the satisfaction and delight of KUTV head Hatch, who himself cuts quite a figure in the Rockies as head of the Intermountain Radio Network, president of KALL, to name but some of his activities. Colonel Wolfson, of course, needs no further introduction. He and partner Sidney Meyer (WOMETCO Enterprises) are not merely station men, but entrepreneurs in movie theatres and vending machines.



The Firestones (l. to r.): Harvey S., Raymond C., Leonard K. and Roger S.



F. A. C. WARDENBURG III



WILLIAM E. MATTHEWS

Marcus Bartlett



George Hatch



Brent Kirk



Mitchell Wolfson



NOW! *TRUE STORIES* OF ...

# The Accused! The

MACDONALD CAREY

stars as HERBERT L. MARIS

Convicted! The Condemned!

ZIV's  
Powerful New TV Series

**"LOCK  
UP"**

Stories of people unjustly accused . . .  
and the one man who brings them their  
**ONLY CHANCE OF HOPE!**

**ALREADY BOUGHT** by leading  
advertisers and stations in cities  
large and small — north, east,  
south and west! . . . The Ziv man  
in your market can tell you if  
yours is still available. See  
him now!



## \$37 MILLION MORE SPENT IN TV SPOT

### VITAL STATISTICS

Television continues to participate in the gains of a resurging American economy. Earlier estimates that the Gross National Product would reach \$465,000,000,000 by the year's end have already been revised upward. Government projections in the first quarter of 1959 place the annual GNP at \$467,000,000,000—a gain of \$14,000,000 since Dec. 1958.

The broadcast picture is particularly bright in TV spot—according to TvB—which is up 25.7% over 1958's first quarter; TV network's gross time costs are 8.9% higher this past quarter than for the same period last year.

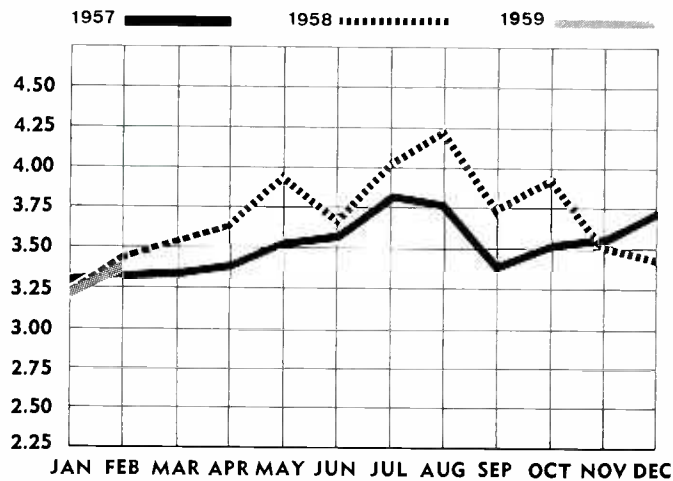
Based on reports from 341 stations, \$156,419,000 was spent in spot as against \$119,062,000 last year during the first quarter (333 stations reporting). Announcements accounted for 77% or \$120,410,000, while IDs represented 10.4% or \$16,307,000, with programs constituting the balance of 12.6% or \$19,672,000. Time period classification gives nighttime spot a total of 51.6% or \$80,747,000; daytime totals 37.3% or \$58,288,000 and late night aggregates 11.1% or \$17,384,000.

The ABC plunge into daytime programming helped account for the biggest gain in network time sales; daytime sales soared 26.4% from \$42,184,408 (first quarter 1958) to \$53,325,550 (first quarter 1959).

### THE ADVERTISERS

Procter & Gamble continues to be the nation's leading TV advertiser; its first quarter time expenditures were \$13,009,136. In second place was its chief competitor, Lever Brothers (\$7,161,857), and in third position American Home Products (\$6,553,754), which incidentally was pushed into fourth position during March by a flurry of General Foods TV activity (\$2,197,804).

### TV NETWORK COST PER THOUSAND



**Feb. 1959 \$3.38**

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

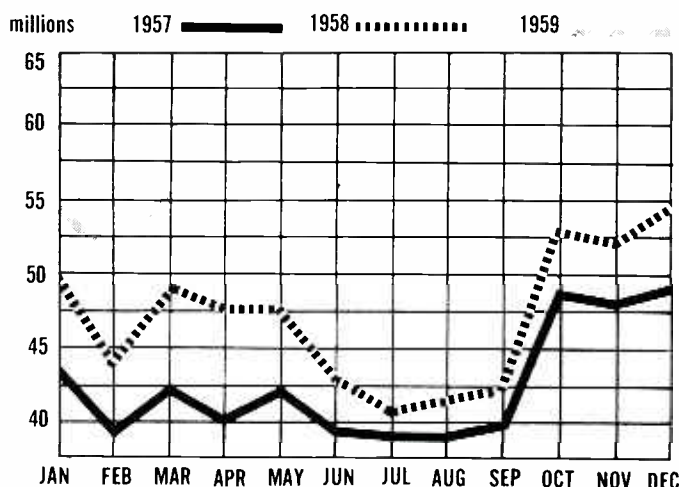
Sources: ARB, LNA-BAR TELEVISION MAGAZINE

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U.S.
5 PM	26.0	23.4	22.0	25.0
6 PM	30.6	44.1	46.3	38.2
7 PM	44.7	65.6	61.1	54.9
8 PM	67.3	72.3	73.2	70.2
9 PM	71.8	66.4	69.8	69.5
10 PM	62.7	48.9	46.5	55.5
11 PM	40.5	24.4	14.1	30.6
MIDNIGHT	22.8	4.9	7.6	14.0

Source: ARB, April, 1959

### TV NETWORK BILLINGS

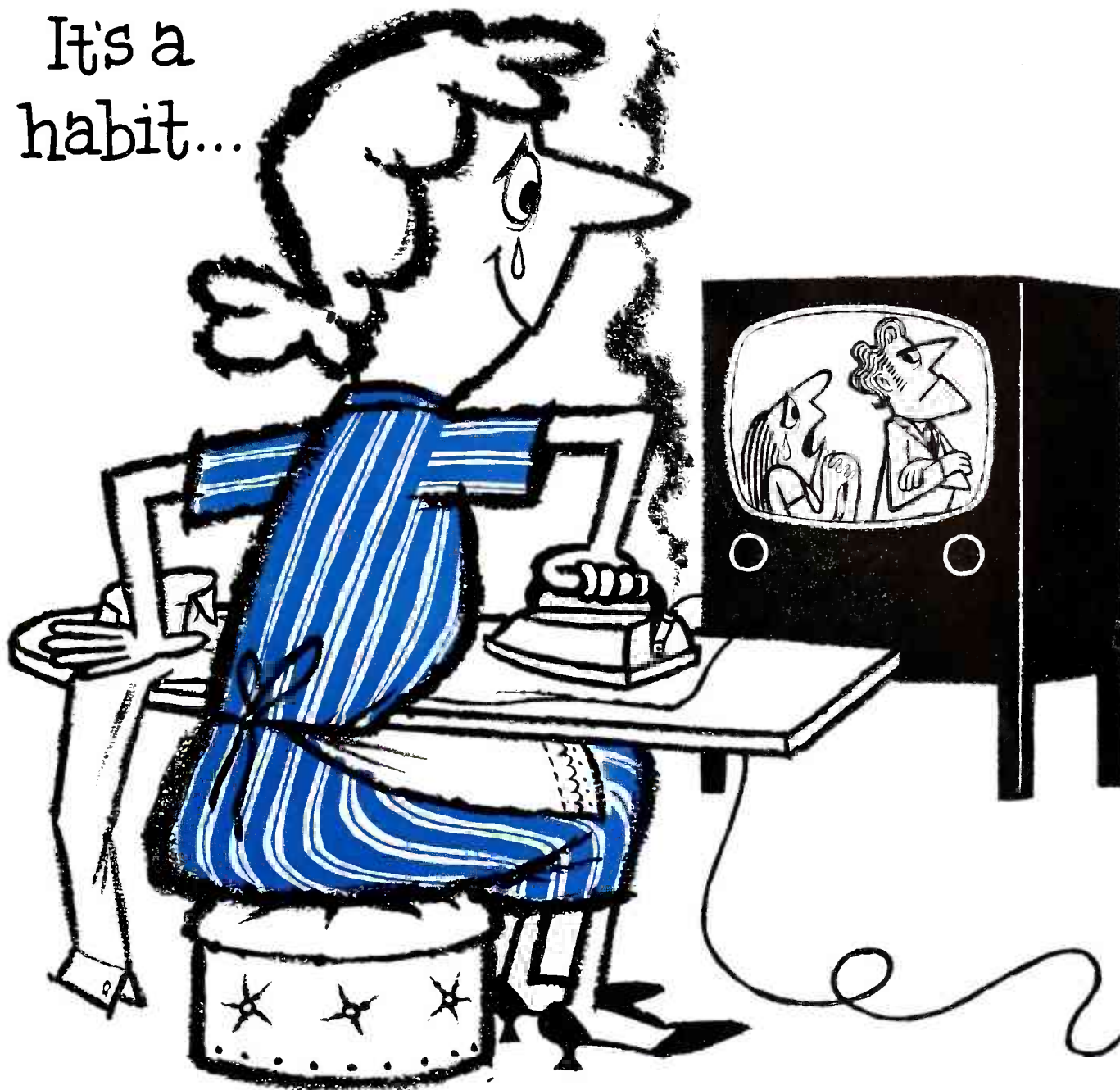


March 1959    March 1958

ABC	\$11,565,031	\$ 9,402,407
CBS	23,226,385	21,211,070
NBC	20,728,315	18,874,597
<b>Total</b>	<b>\$55,519,731</b>	<b>\$49,488,074</b>

Source: LNA-BAR  
As released by TvB

It's a habit...



# watching **KMJ-TV** in **FRESNO** (California)

### LEADS IN NEW RATINGS

KMJ-TV has more quarter-hour wins during total rated time periods

**58% more than second station**  
**42% more than third station**

KMJ-TV has more quarter-hour wins Monday through Friday - daytime

**156% more than second station**  
**229% more than third station**

KMJ-TV Movie Matinee has 54% more audience than any other weekday movie

**KMJ-TV also has top-rated late movies**

*Data source: ARB four-week survey, Fresno Metropolitan Area, Jan. 19 - Feb. 15, 1959.*

*All quarter-hour figures shown taken during periods when KMJ-TV and at least one other Fresno station were on the air.*



**KMJ-TV ... first station in The Billion-Dollar Valley of the Bees**



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

**I WANT YOU**



**ENLIST NOW**



**ALL AMERICA WANTS SERGEANT BILKO! And now – for the very first time – Bilko, Colonel Hall, Doberman, and all the platoon regulars plus top-brass guest stars are available for off-network duty, as THE PHIL SILVERS SHOW becomes the biggest comedy series ever to enter first-run syndication.**

**The most valuable goldbrick this side of Fort Knox, Bilko is completing four laugh-happy years on the CBS Television Network. During that time, television's top-rated top kick, his supporting cast, his director and his writers – one of the largest, ablest companies in all television – have won honors by the truckload...including a total of 8 Emmy awards!**

**Carling Brewing Co. (through its agency Benton & Bowles) has drafted Sergeant Bilko for a three-year hitch in 63 major U.S. markets. To join up, wire or call on-the-double...**

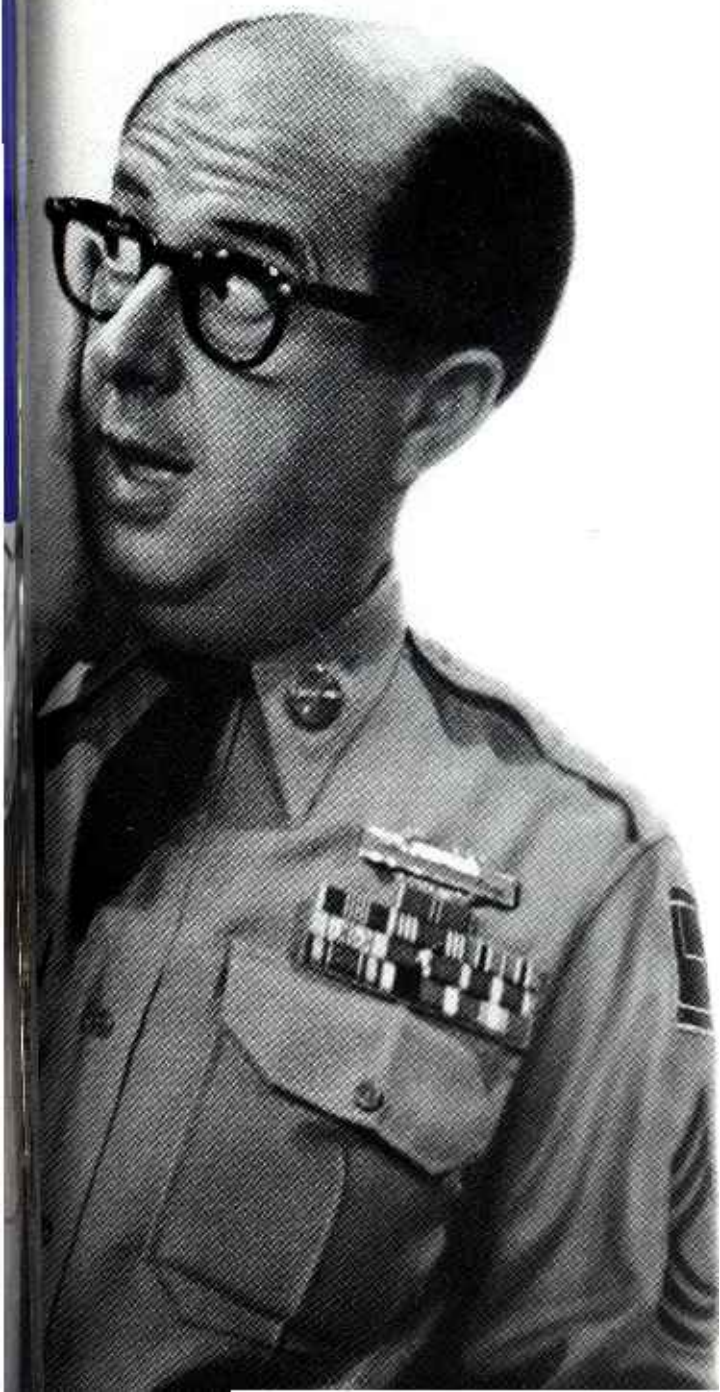
**CBS FILMS** 

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

**NEW YORK, CHICAGO, LOS ANGELES,**

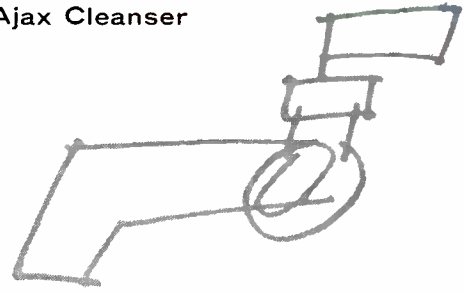
**DETROIT, BOSTON, SAN FRANCISCO, ST. LOUIS, DALLAS,**

**ATLANTA. IN CANADA: S. W. CALDWELL, LTD.**



# Interview: *Murray Roffis*

McCann Erickson, Broadcast, Media Supervisor tells why he selects  
WLW-TV Stations and WLW Radio for Ajax Cleanser



"The Crosley Group can help clean up many an advertising problem."



"For all-around know-how from in-store merchandising to on-the-air production the WLW Stations certainly know their business."



"No scouring around for service, the WLW-TV-Radio Stations are always willing to help."

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



Crosley Broadcasting Corporation, a division of **Avco**

# REPORT ON SPOT

## SPOT SCHEDULES FOR CEREAL AND FLOUR ADVERTISERS IN 25 MARKETS

Listed below are cereal, flour and mix advertisers who used spot TV during a representative week in the first quarter of 1959 in 25 major markets, as reported by Broadcast Advertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. These schedules represent the TV activity of the brands during the recording week. They are taken from BAR's spot index. Please note that the recording week differs for each market.

For many of the brands listed, there appears to be no clearcut or consistent pattern of usage in terms of frequency or campaign weight. This illustrates one of spot TV's key characteristics, its unusual flexibility in enabling an advertiser to match campaign intensity with the marketing situation as it varies from locality to locality. This flexibility also enables the advertiser to *time* his campaign with precision, increasing or lightening pressure as conditions warrant.

### CEREALS, FLOUR & MIXES

#### AMERICAN BEAUTY FLOUR

Dallas-Ft. Worth ..... 10 spots

#### AUNT JEMIMA FOOD PRODUCTS

Atlanta ..... 18 spots  
Baltimore ..... 14 spots  
Boston ..... 17 spots  
Buffalo ..... 14 spots  
Chicago ..... 14 spots  
Cincinnati ..... 17 spots  
Cleveland ..... 17 spots  
Detroit ..... 18 spots  
Hartford ..... 18 spots  
Houston ..... 10 spots  
Indianapolis ..... 5 spots  
Los Angeles ..... 1 spot  
Milwaukee ..... 12 spots  
Minneapolis ..... 12 spots  
New York ..... 6 spots  
Philadelphia ..... 3 spots  
Pittsburgh ..... 12 spots  
San Francisco ..... 13 spots  
Seattle ..... 8 spots  
St. Louis ..... 21 spots  
Washington ..... 14 spots

#### BALLARD FOOD PRODUCTS

Atlanta ..... 1 spot

#### BETTY CROCKER FOOD PRODUCTS

Boston ..... 11 spots  
Cleveland ..... 7 spots  
Dallas-Ft. Worth ..... 1 spot  
Hartford ..... 16 spots  
Los Angeles ..... 2 spots  
Milwaukee ..... 12 spots  
Minneapolis ..... 16 spots  
Portland ..... 6 spots  
Seattle ..... 11 spots

#### BISQUICK FOOD PRODUCTS

Chicago ..... 2 spots

Milwaukee ..... 10 spots  
St. Louis ..... 10 spots

#### BRAN FIG FLAKES CEREAL

Philadelphia ..... 1 spot

#### CALUMET BAKING POWDER

Dallas-Ft. Worth ..... 5 spots  
Houston ..... 3 spots

#### CAPITOLA FLOUR

Atlanta ..... 7 spots

#### CHURCH & DWIGHT BAKING SODA

Dallas-Ft. Worth ..... 22 spots  
Kansas City ..... 27 spots  
Seattle ..... 24 spots

#### COCOA PUFFS CHOCOLATE CEREAL

Boston ..... 4 spots  
Columbus ..... 6 spots  
Kansas City ..... 4 spots  
Pittsburgh ..... 1 spot  
Portland ..... 2 spots  
Seattle ..... 10 spots

#### COCO-WHEATS CEREAL

Buffalo ..... 3 spots  
Chicago ..... 6 spots  
Cincinnati ..... 2 spots  
Cleveland ..... 5 spots  
Columbus ..... 3 spots  
Detroit ..... 2 spots  
Indianapolis ..... 3 spots  
Milwaukee ..... 5 spots  
Minneapolis ..... 5 spots  
Pittsburgh ..... 1 spot  
St. Louis ..... 10 spots

#### CREAM OF WHEAT CEREAL

Boston ..... 3 spots  
Buffalo ..... 3 spots  
Chicago ..... 3 spots  
Cincinnati ..... 3 spots  
Cleveland ..... 3 spots  
Dallas-Ft. Worth ..... 3 spots

Detroit ..... 3 spots  
Hartford ..... 3 spots  
Houston ..... 3 spots  
Indianapolis ..... 14 spots  
Los Angeles ..... 3 spots  
Milwaukee ..... 4 spots  
Minneapolis ..... 3 spots  
New York ..... 3 spots  
Philadelphia ..... 3 spots  
Pittsburgh ..... 3 spots  
Portland ..... 3 spots  
San Francisco ..... 3 spots  
Seattle ..... 2 spots  
St. Louis ..... 3 spots  
Washington ..... 13 spots

#### DORSEL FOOD PRODUCTS

Cincinnati ..... 6 spots

#### DROMEDARY FOOD PRODUCTS

Seattle ..... 6 spots

#### DUNCAN HINES FOOD PRODUCTS

Boston ..... 17 spots  
Buffalo ..... 15 spots  
Chicago ..... 4 spots  
Cleveland ..... 11 spots  
Columbus ..... 20 spots  
Dallas-Ft. Worth ..... 20 spots  
Detroit ..... 8 spots  
Hartford ..... 25 spots  
Houston ..... 21 spots  
Indianapolis ..... 5 spots  
Kansas City ..... 11 spots  
Milwaukee ..... 15 spots  
Minneapolis ..... 10 spots  
Philadelphia ..... 15 spots  
Pittsburgh ..... 12 spots  
Portland ..... 6 spots  
San Francisco ..... 22 spots  
Seattle ..... 4 spots  
St. Louis ..... 12 spots

#### FISHER FOOD PRODUCTS

San Francisco ..... 15 spots

To page 102

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10

0

PHILADELPHIA

WCAU-TV

## *Sign of Responsibility*

Philadelphia looks to WCAU-TV for far more than the finest *entertainment*.

During the past 26 weeks, CBS Owned Channel 10 originated close to four hundred programs designed to *inform* and *enlighten* Philadelphia audiences on matters of vital concern to the community, the nation and the world.

Included are 15 regularly-scheduled public affairs programs every week, *plus* five "special reports"...live or on film, covering newsworthy topics from the Cuban revolt to a close-up of law enforcement agencies in operation throughout the Philadelphia area.

All produced *locally* by Channel 10's Department of Public Affairs, these programs are patterned to the same high standards which distinguish the station's *entire* broadcast schedule, of both local and network origin.

It is this sign of responsibility toward the community that creates a unique image of trust. And makes possible the very special response, far above and beyond the ordinary, on the part of Philadelphia audiences to *all* the programs and advertising they see on

CBS OWNED CHANNEL 10 **WCAU-TV**

# LETTERS

HARRY K. RENFRO  
Director of Radio & TV  
D'Arcy Advertising,  
St. Louis, Mo.

Sir:

I don't share your views on triple-spotting (Editorial, TELEVISION MAGAZINE—April, 1959), although I do agree that it is not fair to single out television for practices accepted in other media for years. Also I think you are quite wrong when you say that "TV is underpriced."

I never fail to read your book from cover to cover and think your overall editorial objective is excellent. I was pleased to see the profile on Charles Claggett because I think it points up the importance of markets outside New York such as St. Louis. ■

JOHN ENNIS  
V.P. and Media Director  
Bryan Houston, Inc.,  
New York

Sir:

I heartily concur with much of your

editorial on multiple spotting. I too, feel that this issue has been grossly overplayed by many in advertising. In my opinion, the National Association of Broadcasters has taken a position that is fair and should satisfy advertising agencies and their clients. As a group, I think the NAB has made an excellent effort to police stations.

But I disagree with your position that multiple spotting is justified until advertisers pay stations enough in fees to compensate for the loss of the third spot. You equate TV with newspapers and maintain that many advertisers run their ads on the same page without complaining to publishers. But this comparison cannot be made. Each are different forms of media; each are used differently by advertisers and the public. This, of course, is not to gainsay the fact that TV is an efficient buy for clients. But on a gross dollar basis it is very expensive, so expensive that every dollar must count.

While triple spotting is not a major problem at Bryan Houston, we neverthe-

less keep our eyes on it. We look at Broadcast Advertiser Reports for spot checks in all key markets. These BAR studies give information as to all locations in which abuses still persist. ■

BARNEY DANIELS  
Copywriter

Fletcher Richards, Calkins & Holden,  
New York

[Mr. Daniels was one of Buick's top copywriters at the Kudner agency from 1954 to 1958.]

Sir:

Before you can make up your mind whether the Pontiac commercials (TELEVISION, April 1959) are doing a job, you have to decide what job you want them to do.

In advertising low-ticket items—like package goods—you want your ads to answer all the prospect's important questions. You want your ads to create conviction. You want your prospect to go out and pluck the product from the shelf with no further ado.

# W-S-V-A-TV

*Selling the rich Shenandoah Valley market*

SYMBOL OF SERVICE

THE  
C

## A TRANSCONTINENT STATION

But when it comes to high-ticket items—and cars are among the highest—it is unrealistic to expect ads to do the same job.

How many people do you know who will go out and plunk down \$4,000 because they are impressed by advertising?

Here, the best you can do is to get the prospect into the showroom. Give the salesman a shot at him. Let him see and drive the car.

The more people you can get into the showroom, the more cars you will sell—even with today's lousy salesmen.

But to get people into the showroom, you have to create a high degree of curiosity and/or friendship. You must avoid giving people an overdose of information, for then they'll have all the answers and won't need to visit the showroom.

So, contrary as it may seem, high-priced articles don't need and can't generally stand as much hard sell as impulse items.

Trouble is, too many car advertisers—especially when they're floundering—argue their car's merits to the point of desperation. They murder the two elements—curiosity and friendliness—that will bring people into the showroom.

Looking at it this way, I'm guessing that Pontiac is on the right track—with both their curiosity-arousing "wide

track," and their friendly wise cracks.

If MJ&A sticks it out, the others will have trouble keeping up with the Jones boys. ■

HAROLD MENDELSON, Ph.D.  
Assistant Director  
Psychological Corp.,  
New York

Sir:

A study made by us at the Psychological Corporation has been productive of interesting information about television. The American public is concerned about TV, particularly in terms of what it has to offer them entertainment-wise. In contrast, information on the structure and functioning of the television industry is abysmally lacking throughout all strata of our society.

TV serves different social and psychological needs of different segments of the public. For example, we found that subgroups of the lower economic strata not only rely on TV as their principal source of entertainment but also rely on TV as their *only* source of news about what is going on in the world. (See *WHAT IS TELEVISION'S IMAGE?*, page 47.) However, this is not so for people in the upper classes.

We applaud the suggestion that research should be conducted on the pub-

lic's attitudes toward TV prior to the launching of a public relations campaign. However, we are somewhat appalled by the astronomical figures that are being tossed about in various quarters as estimates of the costs involved in measuring public acceptance of TV.

The point we want to make is this. Putting all our eggs into the "one-big-research-job basket" is not only costly but risky. The one-shot research orientation tatters into obsolescence before the onslaughts of counter campaigns of competing media, and swiftly changing public opinion.

How are we ever going to build a systematic body of knowledge about the true role of TV in America if we have to rely on a compounding of sterile descriptive information such as we derive from these gigantic surveys?

The only way out is to conduct continuous research on specific problem areas, each piece designed to complement and supplement the other until a dynamic totality has emerged. The continuous research approach has the great asset of flexibility and salience and allows the next operation to answer the questions raised by the previous one economically and in time for specific actions to be organized and implemented. ■

**SALES RESULTS** prove the value of using **WSVA-TV**, Harrisonburg, Virginia, to advertise products and services in the rich, diversified Shenandoah Valley market. Many national and regional advertisers have used **WSVA-TV** three years or more; eight of these have used the station five years or more—all with growing results.

Take one five-year advertiser, Dr. Pepper Bottling Co. of Staunton, Va. In 1958, "Dr. Pepper Dance Party" drew 43,829 cards by mail—34% more than the previous year. Since each card could only be obtained by purchasing a 6-bottle carton of Dr. Pepper, this mail pull represents traceable sales totaling 262,974 bottles—a gain of 67,374 bottles.

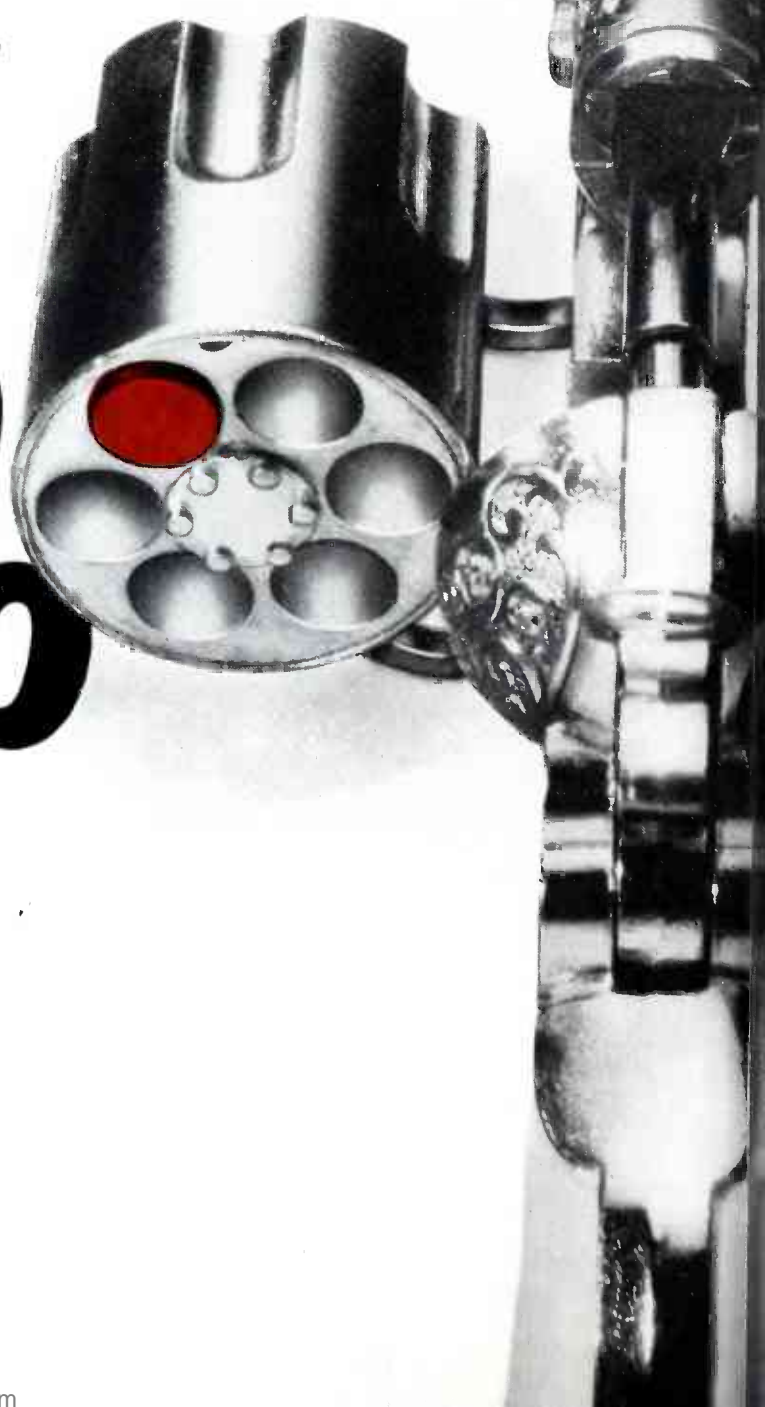
**WSVA-TV's** mountain-top transmitter covers 24 counties in Virginia, West Virginia and Maryland. With community antenna coverage in Cumberland, Maryland, **WSVA-TV** reaches more than 92,800 TV homes—8% more than last year.

Ask Peters, Griffin, Woodward how you can be sure you're covering this whole prosperous area with **WSVA-TV**, the only TV station covering the entire Shenandoah Valley...the fastest growing station in Virginia.

## **CBS-NBC-ABC · CHANNEL 3 · HARRISONBURG**

**WGR-TV, WGR, Buffalo, N.Y. · WROC-TV, Rochester, N.Y. · WNEP-TV, Scranton-Wilkes-Barre, Pa. · WSVA-TV, WSVA, Harrisonburg, Va.**

***what  
are  
the  
odds?!***





**Now...the fascinating  
real experiences of  
people who have  
beaten The Law of  
Averages becomes one  
of the most intriguing  
human-interest shows  
ever presented on TV...  
for 1st Run Syndication!**

39 FILMS AVAILABLE

**chance...** that mysterious force that often predetermines life or death, success or failure... has irresistible human appeal. Now it becomes the basis for a completely new kind of television series. "WHAT ARE THE ODDS?" takes you on a personal visit to people... many of them famous personalities in the fields of art, literature, science, entertainment... who have in their individual ways beaten the odds to achieve special distinction or survive disaster. Bob Warren, well-known to radio and TV audiences, acts as host to each remarkable guest in an intimate informal interview. "WHAT ARE THE ODDS?" offers your sponsors a completely fresh, compelling show with strong human interest. The facts in this informative show are authenticated by the Encyclopedia Britannica.



**What are the odds**

- OF YOUR BEING CAUGHT IN A CASE OF MISTAKEN IDENTITY?
- OF YOUR CHILD EARNING A MILLION DOLLARS BEFORE THE AGE OF TEN?
- OF A WOMAN RUNNING FOR PRESIDENT?
- OF WINNING A MISS AMERICA TITLE?
- OF SURVIVING AN AIRPLANE CRASH?
- OF AN EX-CONVICT BECOMING PRESIDENT OF A WORLD-WIDE COMPANY?
- OF AN IMMIGRANT REACHING THE RANK OF AMERICAN ADMIRAL?
- OF YOUR CHILD BEING BORN A GENIUS?
- OF YOUR BEING INVOLVED IN A DISASTER FIRE?
- OF A COUNTRY'S LEADER BEING ASSASSINATED?

These are just a few of the provocative questions asked and answered on "WHAT ARE THE ODDS?" ... featuring such famed odds-beating guests as:

- JACKIE COOGAN
- JAYNE MANSFIELD
- EVELYN RUDY
- ALDOUS HUXLEY
- SIDNEY SKOLSKY
- CAESAR ROMERO
- PAPPY BOYINGTON
- GOVERNOR PAT BROWN
- ADMIRAL WILLIAM MAXWELL
- JERRY WALD
- LAURITZ MELCHIOR

**OFFICIAL FILMS, INC.** ■ PLAZA 7-0100

NEW YORK OFFICE:  
25 WEST 45th STREET,  
NEW YORK 36, N. Y.



PROGRAMS WORTH VIEWING

JUNE 18

*Playhouse 90* goes international with the first British produced entry in the Thursday night series. Filmed in London and starring Michael Wilding and Laraine Day, Marc Brandel's "Dark As The Night" tells of a barrister's troubles with his American spouse and to keep things moving, the author has added a smidgin of crime, politics and a few of Soho's famed streetwalkers. (CBS-TV, 9:30-11 p.m. EDT\*)

JUNE 19

For those who may have missed S. Hurok's most recent import, Moscow's Bolshoi Ballet and Prima Ballerina Galina Ulanova, W. Disney reprises the "Peter Tchaikovsky Story" which, for all its dramatic Borscht, still compensates nicely with "Swan Lake" and "Romeo and Juliet." (ABC-TV, 8-9 p.m.)

JUNE 21

*Open Hearing* presents the closing chapter of a genuine "Eastern"—the U.S. Army "at play" on simulated war games in the Carolinas. (ABC-TV, 3-3:30 p.m.)

Why did they crack? The answer to this and other questions in a repeat telecast of "Brainwashing" (Part I) seen last year on *The Twentieth Century*. (CBS-TV, 6:30-7 p.m.)

"By popular demand" gets some meaning as ABC-TV and Warner Bros. repeat their brilliant satire of life in Dodge City under a marshal named Dooley. For the second time 'round, *Maverick* goes "Gunshy"—as ex-Pvt. Marion Hargrove's script was called. (ABC-TV, 8-9 p.m.)

JUNE 22

Pre-war Berlin is the setting as Joan Fontaine and Maximilian Schell appear on the *Westinghouse Desilu Playhouse* in a tale of love, counter-espionage, and Nazi intrigues titled "Perilous." (CBS-TV, 10-11 p.m.)

JUNE 23

N.Y. Yankee fans may feel sympatico with actor John Erickson as he portrays a player in a hitting slump on the *David Niven Show*, a new summer series. (NBC-TV, 10-10:30 p.m.)

JUNE 24

The question "What Ever Happened to TV Comedy?" is answered rather nicely by young British humorist Dave King, who is warming things up for the human tranquilizer (Perry Como) these balmy Wednesday nights. (NBC-TV, 9-9:30 p.m.)

JUNE 25

Even in the early morning you can't get away from the fact that 1959 is oil's centennial. *Today* takes you back to the days of the wildcatters, puts it in a modern Oklahoma setting. (NBC-TV, 7-8 a.m.)

Having tried Marquand pere ("Point of No Return") last year, *Playhouse 90* this time tackles Marquand fils—John Phillips' novel, "The Second Happiest Day," adapted by novelist Merle Miller. (CBS-TV, 9:30-11 p.m.)

JUNE 26

The formal opening of the St. Lawrence Seaway occupies two network slots this day. The first (ABC-TV, 11 a.m.—12 noon) is a remote on the festivities with President Dwight D. Eisenhower and Elisabeth II Rex. The second (NBC-TV, 8-9 p.m.) will reprise the ceremonies but will dwell with the socio-economic effects on Americans of this new inland link with the sea.

JUNE 28

*Open Hearing* trains its cameras on one of the festering wounds of World War II, the refugee problem, in conjunction with the designation of July 1, 1959-June 30, 1960 as "World Refugee Year." (ABC-TV, 3-3:30 p.m.)

More on brainwashing as *The Twentieth Century* concludes its two-part report on one of the major phases of protracted conflict. (CBS-TV, 6:30-7 p.m.)

JULY 1

Carol Lawrence, fresh out of "West Side Story," teams up with TV veteran Eddie Albert in a light, bright summertime comedy on *U.S. Steel Hour* titled "Apple of His Eye." (CBS-TV, 10-11 p.m.)

JULY 2

*Today's* celebration of oil's centennial continues like a gusher. This week: the problems of striking a new source. (NBC-TV, 7-8 a.m.)

JULY 7

The bets are off as NBC-TV Sports covers the 26th annual All-Star Baseball game from Pittsburgh's Forbes Field. (NBC-TV, game time, approx. 1 p.m.)

JULY 13

Rory Calhoun and Janice Rule star in a brooding mystery titled "Killer Instinct" on *Westinghouse Desilu Playhouse*. (CBS-TV, 10-11 p.m.)

JULY 15

Sometime-authoress June Havoc, whose early story is part of the fun in Broadway's newest hit, "Gypsy," stars on *U.S. Steel Hour's* "The Pink Burro." (CBS-TV, 10-11 p.m.)

JULY 19

The Army-Navy Game was never like this. At Franklin Field in Philadelphia this day: the Russians v. the Americans in track. (NBC-TV, approx. 4:30-6 p.m.)

\*All times EDT.

Despite the onslaught of upcoming summer replacements and repeats and a dearth of specials in June and July, dramatic shows are still going strong and offering original TV fare to viewers. In the weeks to come, *Playhouse 90*, *Westinghouse Desilu Playhouse* and *U.S. Steel Hour* will present new dramas with such top Hollywood stars as Joan Fontaine, Eddie Albert, June Havoc and Michael Wilding. Repeats will bring back *Galina Ulanova* and the *Bolshoi Ballet* to the home screen as well as *Maverick's* bright spoof of *Gunsmoke* and an authoritative report on brainwashing. Also on the agenda: special telecasts by ABC and NBC of the formal opening of the *St. Lawrence Seaway*.



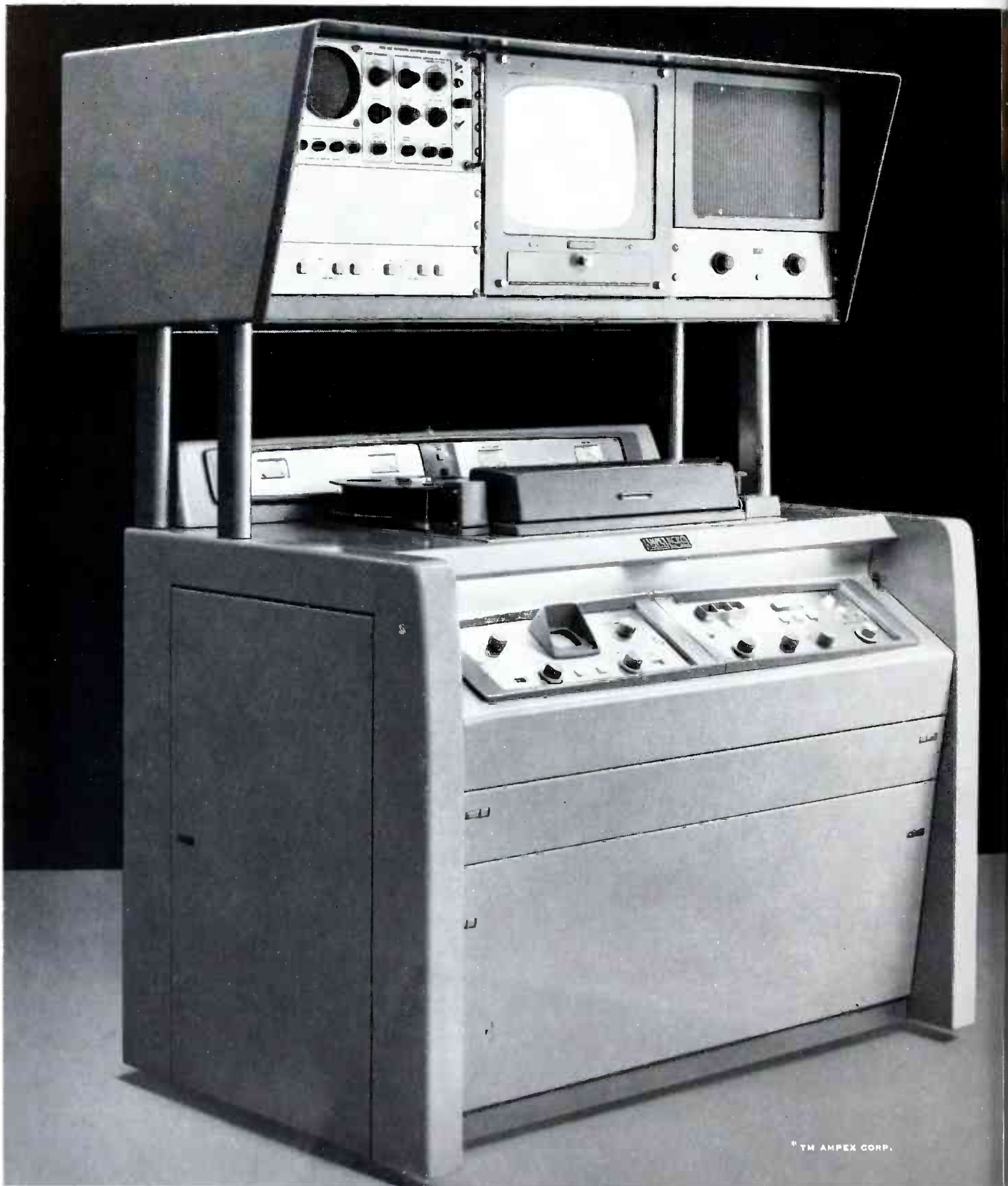
...keeping up  
with the  
Joneses

And the Browns and the Kellys too. Seems more New Yorkers all the time are keeping night-owl hours, judging by the record ratings *The Late Show's* been getting recently. Its average audience this season—722,000 well-to-do families nightly—is greater than in any comparable period during its eight-year history. *The Late Show* keeps 'em up . . . as it keeps on presenting more of the finest motion picture entertainment in all television, from Hollywood's top studios.

With whopping audiences every night, no wonder *The Late Show* is completely sold out across the board. But a long list of sales-wise advertisers will tell you it's worth waiting for. Meantime, let your WCBS-TV or CBS Television Spot Sales representative find another profitable perch for you on the top television station in the top television market. Source: Nielsen, Nov '56 thru Mar. '59

CHANNEL 2 • NEW YORK **WCBS-TV** CBS OWNED • REPRESENTED BY CBS TELEVISION SPOT SALES

# ANNOUNCING THE NEW VIDEOTAPE\* TELEVISION RECORDER



\* TM AMPEX CORP.

# AMPEX VR-1000B

This new model of the widely accepted Ampex Videotape\* Television Recorder is now being delivered to networks and stations everywhere. With many new features and a number of refinements, it brings even greater efficiency and convenience to sta-

tion operation. For all of its new features, however, the "B" retains full compatibility with the over 360 Ampex VR-1000's already in operation, and so becomes a new and important part of the world-wide system of Ampex Videotape Television Recorders.

## AND A MESSAGE OF IMPORTANCE TO THE TV INDUSTRY



MR. CHARLES GINSBURG MR. NEAL K. MCNAUGHTEN

We at Ampex are asked many questions by station management about both tape recording and our equipment — questions directly related to the success of a television recorder installation. Of these, eight have stood out as particularly important, and they are answered here for you by Neal McNaughten, Manager of the Professional Products Division, and Charles Ginsburg, inventor of the Videotape Television Recorder . . .

### HOW WIDESPREAD ARE AMPEX VR-1000 INSTALLATIONS?

"The first prototypes of the VR-1000 were delivered to the three networks, ABC, CBS and NBC in the spring of 1956. Since that time more than 360 production models have gone into service throughout the world — with over 250 of these in the U. S."

### WHY ARE YOU INTRODUCING A NEW "B" MODEL?

"During the year-and-a-half that we have been producing the VR-1000 on a production line basis, a number of developments have occurred and new features have been introduced. Most of these have been offered in the form of kits from time to time to VR-1000 owners. Finally there were enough of these innovations to justify the introduction of the 'B' model."

### WHAT ARE THE FEATURES OF THE NEW VR-1000B?

"Very briefly — guaranteed signal-to-noise ratio of 36 db for even finer picture quality. RF/RF inter-connection for finest quality tape duplicates. Faster tape start (2 sec.) for quick cueing. Automatic brake release for easier tape handling. Adjustable tape playback speed control for lip synchronizing two or more recorders. Simplified set-up procedures. Improved accessibility. Complete, accurate monitoring. And operation aids that include full width erase, cue channel with tone generator and tape timer. Even stereo sound tracks may be added."

### DO I HAVE TO WORRY ABOUT OBSOLESCENCE?

"No — not if you buy an Ampex! While there have been refinements in the equipment there has been no change in the basic operation of the Ampex Recorder itself — nor is any anticipated in the future. The present Ampex recording system has been accepted as the standard throughout the industry — by independent stations, networks, and production companies alike. We expect to see all VR-1000's and VR-1000B's in operation for many years to come."

### IS THE VR-1000B COMPATIBLE AND INTERCHANGEABLE WITH THE VR-1000?

"Yes — the 'B' is fully compatible with the VR-1000's now in operation. Tapes will be completely interchangeable. "Interchangeability of television tapes, as with audio tapes, is

achieved when all recorder units are set up to the same standard. Since some of the factors in the 'standard' are chosen arbitrarily, the practical day-to-day reference is a standard alignment tape. With adherence to this standard, full interchangeability is assured between Ampex recorders.

"This is evidenced daily in commercial operation. Right now, 10 different companies are syndicating over 20 taped programs on a national basis — and we have a report that one, 'Divorce Court,' is now in 23 markets 'on tape.'"

### CAN THE VR-1000B BE EQUIPPED TO RECORD COLOR?

"Yes. Both the VR-1000B and the VR-1000 television recorders are engineered to record color by the addition of a single rack of electronics to the basic unit. The VR-1000B can be ordered from the factory ready to record color — or the color addition can be made at any time after installation. Right now (June 1959) NBC is operating 16 VR-1000's with full Ampex color — 12 factory equipped and 4 with Ampex color added after installation. And CBS is operating 4 VR-1000's to which Ampex color has been added."

### SHOULD I WAIT FOR FURTHER IMPROVEMENTS?

"No — no more than one should wait for possible refinements in next year's camera chain or transmitter. Certainly future refinements will come — but the important thing is that Ampex television recording is now a completely proved and accepted television technique.

"Evidence of this is the number of Ampex recorders in regular use throughout the country. 90 within the networks; NBC, CBS and ABC — each with approximately 30 recorders. Over 100 in independent stations. And over 20 in production companies. These users, representing every phase of the industry, DICTATE that there will be no change to basic Ampex techniques.

"And, most important — these recorders are making money — which after all is the real determining factor of when to buy. In present installations many Recorders have already paid for themselves — and almost all stations are experiencing greater income and higher profits.

"To wait — is to pass up the money-making opportunities that exist today."

### IF YOU HAVE ANY OTHER QUESTIONS —

. . . we would like the opportunity to answer them — and to describe more fully the significance and features of the VR-1000B. Our representative will be glad to do this with you personally — may he call you for an appointment? Or if you prefer, write to Dept. 304 for our two new publications — one describing the 'B' and all its features, the other a report on how stations are making and saving money with their Ampex VR-1000's.



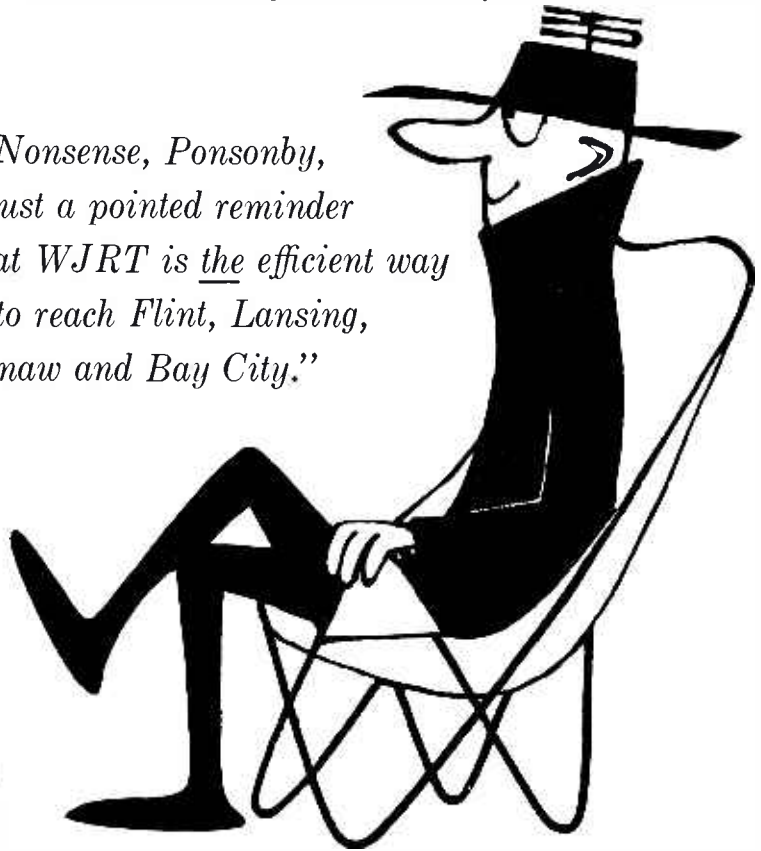
934 CHARTER STREET / REDWOOD CITY, CALIFORNIA  
Offices and representatives in principal cities throughout the world

Another thriller-diller from WJRT—



*“They’re trying to pin something on me, Chief.”*

*“Nonsense, Ponsonby, it’s just a pointed reminder that WJRT is the efficient way to reach Flint, Lansing, Saginaw and Bay City.”*



**Sharpest buy in mid-Michigan TV:** WJRT, the only single-station way to blanket Flint, Lansing, Saginaw and Bay City. The signal: grade “A” or better. That’s WJRT efficiency, bringing you right into the center of things, giving you penetration from within.

If you want to sell in Flint, Lansing, Saginaw, Bay City—and throughout mid-Michigan with its nearly half-million TV households—there’s no better way than WJRT, the only efficient way. And the sooner the better! You won’t avoid the rush, but the getting’s still good.

# WJRT

CHANNEL **12** FLINT

ABC Primary Affiliate

*Represented by* **HARRINGTON, RIGHTER & PARSONS, INC.**  
*New York • Chicago • Detroit • Boston • San Francisco • Atlanta*

# RADIO WRAP-UP

## A MONTHLY REVIEW OF THE RADIO INDUSTRY

### RADIO BUSINESS

There's a big "if" attached to the prediction this month of Radio Advertising Bureau president Kevin B. Sweeney that radio billing this coming fall "can emerge as the biggest in radio's history." The qualifier: IF the industry exploits its potential market. RAB is doing just that, will allocate 58% of its \$1,100,000 budget to develop national business (42% of this on the retail level), and RAB hopes its members will follow suit.

So far this summer, although billings are still under those achieved at this time last year, the picture is bright. Station representatives, on behalf of the independents, speak glowingly of "much new business" in June, are less prone to predict for July and August.

But on the network level, billings are on the rise. All of the three major networks, in addition to fast-reviving MBS (which reports that its five-minute newscasts are selling 33% better this year than last), are ticking off new advertiser revenue, from such sources as International Swimming Pool Corp., U.S. Rubber Co. (Keds), Socony Mobil, RCA (portable radio-TV sets), General Motors Acceptance Corp., Scott Paper Co., Hudson Vitamin Products, Sterling Drug, and that indispensable summertime accessory, Shulton's Slug-A-Bug insecticide bombs.

### Nielsen listing Top Twenty advertisers

With specific information on radio network expenditures (by advertiser and by network) hard to come by, A. C. Nielsen thinks that radio isn't doing itself much good by keeping the figures to itself; so it is listing the Top Twenty radio network advertisers, if not by actual dollar outlay, at least in terms of frequency and homes reached. Nielsen officials maintain that this should "do the trick" of showing potential radio advertisers the company they'll be keeping. For example, the most recent Top Twenty report for a four-week period this past spring (the next one is due in July) shows R. J. Reynolds Tobacco to

be the biggest network radio spender, followed by Lewis Howe Co. (Tums), Lever Brothers, Bristol-Myers and Brown & Williamson.

### ON TARGET—OR OFF?

Nielsen, incidentally, figures also in some conflicting statistical testimony on the latest (April 17) Conelrad civil defense test. It finds radio listening sharply increased during the test, while The Pulse Inc. claims just the opposite.

Dr. Roslow's organization, surveying New York, Chicago and Los Angeles, finds that in the 11:30 a.m.-12 noon (EST) period April 17, homes using radio were more than halved (from 30.0% to 14.7%), while comparable periods in Los Angeles (8:30-9 a.m.) and Chicago (10:30-11 a.m.) showed a dip from 31.0% to 18.0%, and 28.0% to 16.0%, respectively.

### Maintains listening rose during alert

Nielsen, on the other hand, says that radio listening experienced a sharp upswing during the crucial half-hour Conelrad test at 11:30-12 noon. Thus, sets in use at 11:15 a.m. was 14.1; at 11:30, it was up to 18.9, by 11:45 up to 19.0, down to 14.2 by 12:15 p.m. According to Nielsen, at 11 a.m., homes using radio (as distinguished from sets-in-use) were 7% higher than on April 10 at that precise moment, 20% higher at 11:15, 63% higher at 11:30 (when the test actually began and TV sets blacked out), 65% higher at 11:45 (the middle of the test). Final Nielsen figure: normally, an average of 5,700,000 homes were tuned to radio; during the Conelrad test, 9,400,000 homes were tuned to radio. Conclusion: people still turn to radio in times of emergency.

### NEWS BRIEFS

While the Bartell Group was one of those fighting the Second Battle of Atlanta—its outlet, WAKE, being one of seven stations in that market battling it out with FCC over whether music-and-news constitutes "public interest, con-

To page 99

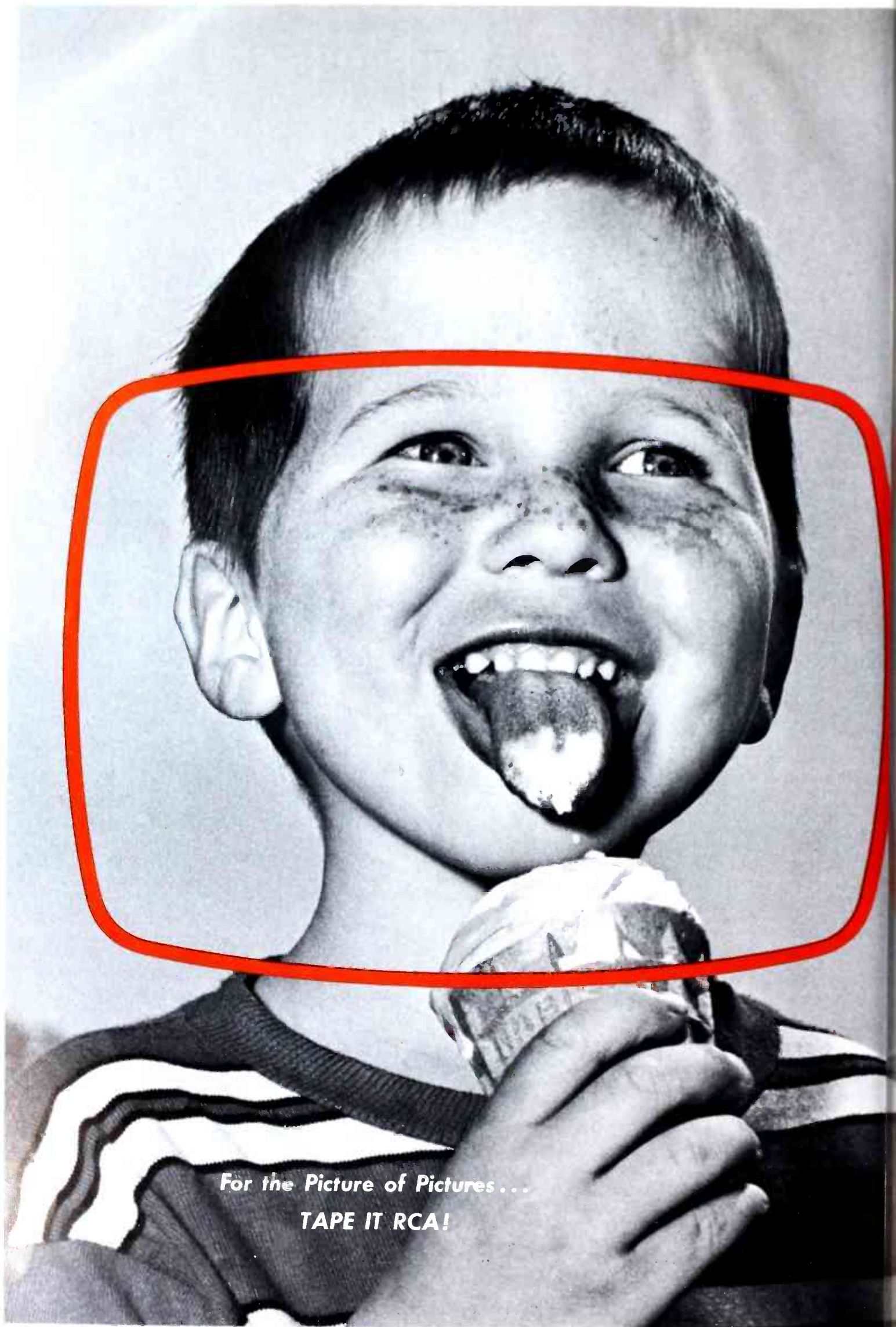


### My Mommy Listens to KFWB

...and listens, and listens and listens! Pulse and Hooper have proven it for many months past...and now Nielsen makes it unanimous: rates KFWB #1 in total audience in the L.A. Area in their book, too! So... whether you use Pulse, Hooper or Nielsen as a guide... one thing you should do for sure: Buy KFWB... first in Los Angeles. It's the thing to do!

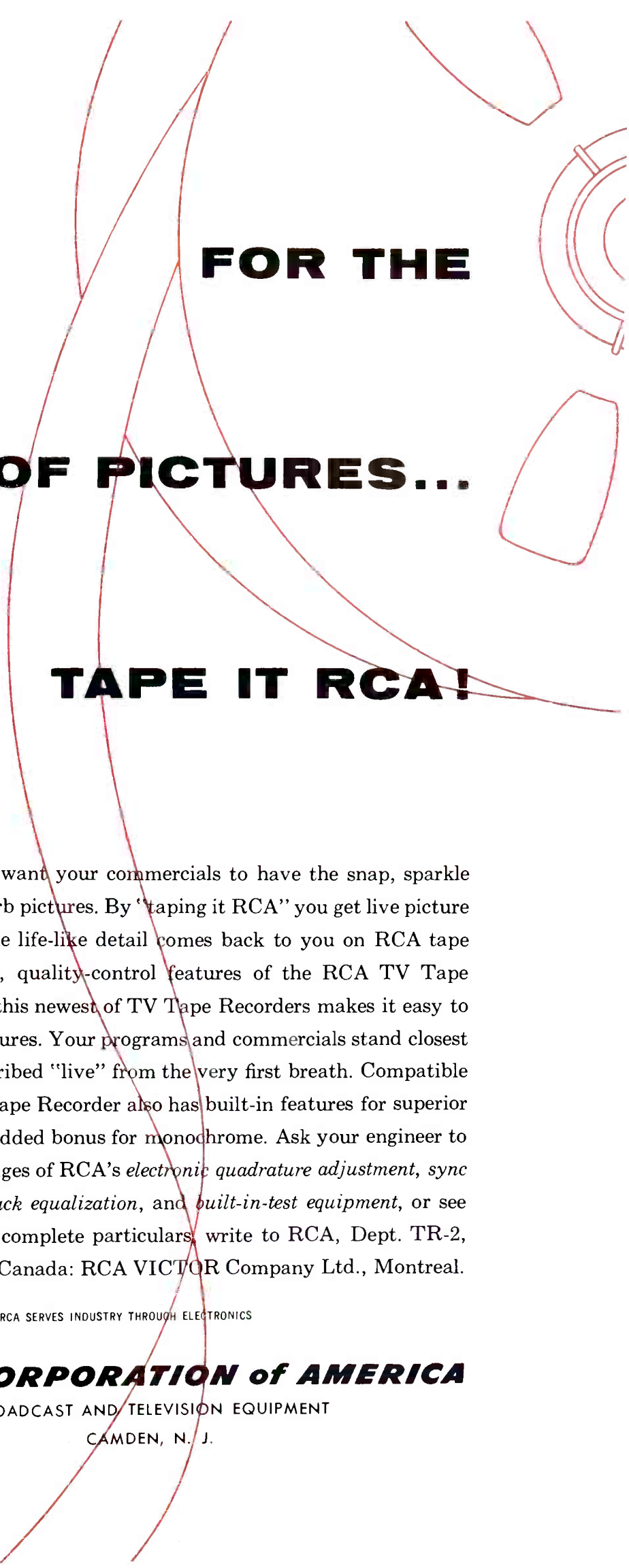


6419 Hollywood Blvd., Hollywood 28 / HO 3-5151  
ROBERT M. PURCELL, President and Gen. Manager  
Represented nationally by JOHN BLAIR & CO.



*For the Picture of Pictures...*  
**TAPE IT RCA!**





**FOR THE**

**PICTURE OF PICTURES...**

**TAPE IT RCA!**

The *picture's* the thing . . . You want your commercials to have the snap, sparkle and punch characteristic of superb pictures. By "taping it RCA" you get live picture quality. All the freshness, all the life-like detail comes back to you on RCA tape —thanks to advanced, built-in, quality-control features of the RCA TV Tape Recorder. Unlike older designs, this newest of TV Tape Recorders makes it easy to get and keep highest quality pictures. Your programs and commercials stand closest scrutiny because they are transcribed "live" from the very first breath. Compatible in every respect, the RCA TV Tape Recorder also has built-in features for superior color rendition that become an added bonus for monochrome. Ask your engineer to explain the picture-plus advantages of RCA's *electronic quadrature adjustment, sync regeneration, four-channel playback equalization, and built-in-test equipment*, or see your RCA Representative. For complete particulars, write to RCA, Dept. TR-2, Building 15-1, Camden, N.J. In Canada: RCA VICTOR Company Ltd., Montreal.

ANOTHER WAY RCA SERVES INDUSTRY THROUGH ELECTRONICS



Tmk(s) ®

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

# The Ones That SERVE Are The Ones That SELL

In DES MOINES... **KRNT**  
RADIO and TV



In this area, most people have learned through years of experience that KRNT and KRNT-TV stand above all others in service to the public, day in and day out. Most people turn to these stations for help and information. During Iowa's blizzard of March 5 and 6, worst in the past decade, more Des Moines people chosen at random in an impartial survey of 500 telephone calls made March 6 said they listened for the greatest part of the time to KRNT TOTAL RADIO for storm news and information than all other stations combined!



Another outstanding example of public service occurred when KRNT-TV, in cooperation with the local Medical Society, planned and televised coverage of a "miracle" heart operation. Television made it possible for all Central Iowa doctors to benefit from viewing a new "mechanical heart" in actual operation.



Still another public service "tie-in" was with Goodwill Industries of Des Moines. A completely isolated appeal for neckties for re-sale by Goodwill Industries resulted in a landslide of ties to KRNT-TV's dominant emcee personality.

No wonder most people listen to, believe in and depend upon KRNT and KRNT-TV . . . selling Iowa because they're serving Iowa. In 1958, KRNT-TV presented 5,620 public service announcements; KRNT RADIO presented 5,628.

*Serves* **BEST...Sells BEST**  
In DES MOINES....

**KRNT**  
RADIO and TV  
Represented by The KATZ AGENCY

## ON RADIO

By Kevin B. Sweeney, President, RAB



# RADIO, THE AGENCY AND THE EXPERT

*Profitable use of radio demands specialists—in the large agency as well as in the radio-only shop*

I was watching the division of work in a three-minute car wash last Saturday. One man was obviously a “chrome wiper-front” because as the dripping cars oozed out of the bath he dried the front chrome with a chamois—just that.

This specialization has its counterpart throughout advertising. TV has accelerated agency job specialization, creating within copy and production departments, particularly, the equivalent of the “chrome wiper-front.”

Television has also developed its share of agencies which make it their specialty. In some of these agencies—two or three at least—other media get at best an impatient hearing. We cannot quarrel with this deaf ear and faraway eye when anything other than TV is discussed. If the client is happy, that’s all that matters.

Certainly, many agencies can earn a living specializing in a field as broad as TV if others can earn a handsome living by selling all its clients one type of printed ad—identical in type, photography, and copy style.

And just as certainly, an agency—perhaps several—can earn a generous income by concentrating on radio, mastering the eddies and rapids of non-visual selling for the package goods advertiser.

### **Regional agencies more aware of radio’s potential**

The real awareness of what can be done with radio is now at a much higher level among regional and non-New York agencies to whom magazines and network TV are only remote possibilities. Given newspapers, spot TV and radio as virtually their only choices, it is not strange to see many from Washington to San Francisco investing 40, 50, even 60% of their clients’ consumer media budgets in radio.

Necessity partially mothered the inventiveness that accompanies these investments. Radio is one of three instead of one of five media so it gets a larger piece of the dollars pie and more attention creatively. Thus, it produces disproportionately better for the advertiser.

But it is not only in Los Angeles and Milwaukee that an agency can concentrate on radio to its own and its clients’ profit.

Within 50 miles of the New York metropolitan area, there are at least 75 brands where radio is indicated as a major medium either because of the budget or the product’s 12-month selling season. These brands cannot buy success of the kind that “makes” an agency with diversified media—they must concentrate.

### **The agency’s advantage in specialization**

Let’s recognize that the advertiser’s good is not the only good an agency seeks. An agency concentrating on radio, mastering it or at least able to tell its clients that it can do the best job because of specialization, would have that “merchandisable difference” from other agencies that claim competence in all media.

There’s much to master because radio has the most striking differences intramurally from other media in buying patterns, in how it must be merchandised to the trade, and, most important, in the advertising message itself.

Is the medium-sized “radio is our business—our only business” agency working for the brand with limited funds, the only agency that can handle radio profitably and manufacture a reputation for itself through its specialty?

Obviously not. But large agencies with the same person buying radio and TV, with the same person constructing the TV and radio commercials cannot. The problems are too dissimilar. Both media need specialists.

Station operators all learned within five years of TV’s advent that you cannot operate successful radio and TV stations with the same personnel. Some agency will see the point—and soon—and will create at department head level, an integrated unit that works for all clients on the complex problems of getting the most from a medium that has so much to give those who understand it. END

# Corinthian's changing in Sacramento...

## KXTV

(Formerly KBET-TV)

... is now a Corinthian Station ...  
and new aggressive local management is  
already busy ... strengthening the pro-  
gram structure ... tripling newscasts ...  
stepping up promotion ... improving  
facilities.

KXTV can now tap the pooled resources,  
talent and experience of the four other  
Corinthian Stations and the Corinthian  
staff.

There is now a Corinthian Station in the  
capital of California serving the Central Val-  
ley ... the fastest growing area in the  
fastest growing state ... another Corinthian  
Station on the move in a market on the  
move ... represented by H-R television.



CORINTHIAN STATIONS *Responsibility in Broadcasting*

# the television picture

## in Houston...

# KHOU-TV

(Formerly KGUL-TV)

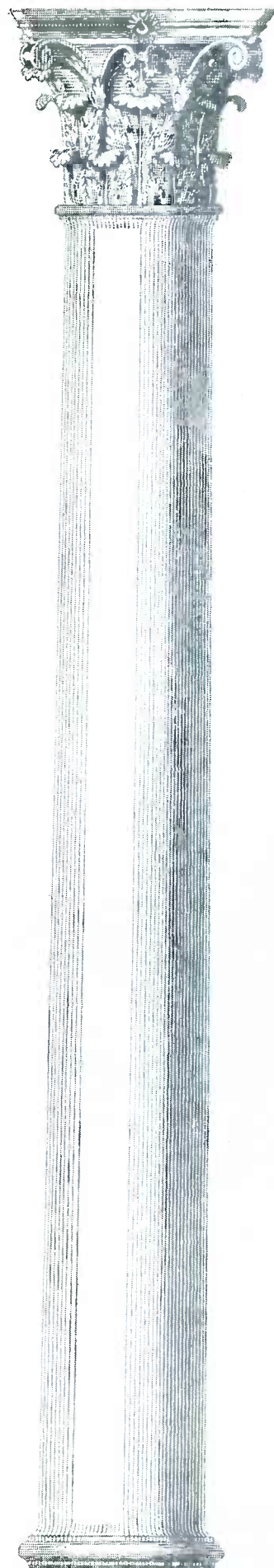
... it's a new name to go with a new look ... newscasts tripled and a Washington News Bureau ... exciting news personality Larry Rasco ... Houston's first noon news and only woman's show ... intensified, talk-creating promotion.

And construction is now underway on a striking new studio plant ... designed to be a showcase for television in the burgeoning Houston market.

Another Corinthian Station on the move in a market on the move ... represented by CBS-TV spot sales.



KOTV Tulsa • KHOU-TV Houston • KXTV Sacramento • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



1  
+ 1

THE SOLUTION TO YOUR TV COMMERCIAL PROBLEMS!

1

**ONE** of the nation's foremost producers of taped and filmed television commercials... **ELLIOT·UNGER·ELLIOT**, a division of **ONE** of the nation's foremost producers of filmed programs for television... **SCREEN GEMS**, adds up to **ONE** great source with incomparable facilities and vast experience on both coasts, for the production of television commercials and films for industry.

**SCREEN**  **GEMS, INC.**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

**ELLIOT·UNGER·ELLIOT**  
A DIVISION OF SCREEN GEMS, INC.

**THE TV COMMERCIAL**  
By Harry Wayne McMahan



# THE MATTE MASTERS

*Some of the most striking commercials today come from the labs of masters in matting technique*



Above and right: Cascade's new commercial for Hamm's Beer utilizing a matte technique called "Mattascope."



Right: MPO's infra red matting process is used in a commercial for Maidenform Bra.



Left: The new Prell series filmed at Cypress Gardens. Produced by Peter Elgar.

**W**e have to hand it to Barney Carr and Roy Seawright at Cascade in Hollywood. They turn out better matte\* work for commercials than the feature picture industry gets.

Here are two stills from the 35mm negative on a new Hamm's Beer commercial that show one of the most difficult matting shots we've ever seen: a frosty, bubbling glass of brew in the foreground while the background action comes through as clean as a whistle.

Cascade's process, which works with infra red light, is called "Mattascope." It is one of many matting processes that have come up in recent months (others are "blue light," "ultra violet," etc.) but none have attempted and accomplished a more intricate shot than this.

The Kleenex commercials on "Manners, the Butler" also are shot by this same process.

### *New York's Infra Red*

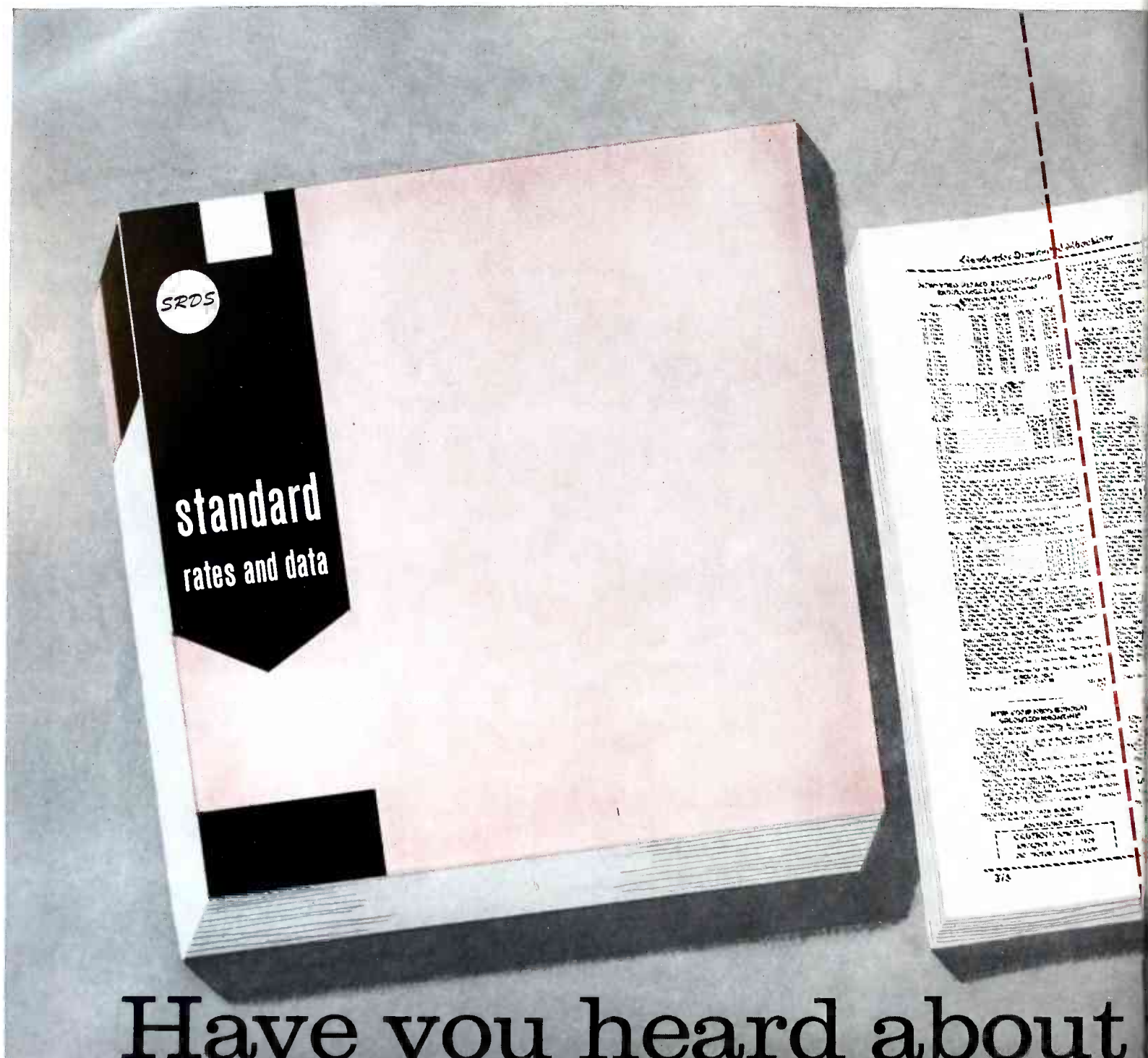
MPO, Judd Pollock's New York production house, has introduced some fairly sensational matte work also.

Using an infra red process of similar origins, MPO's new work for Maidenform Bra is beautifully executed. The gal's dream is taking her up the new Time-Life Building in Rockefeller Center, and this still shows how clearly the self-matte works.

It is a pleasure to see such excellent technical work now available in the business. All the many self-matting processes open up new and highly imaginative avenues for the commercial writers today—if only more would take advantage of them!

Videotape, too, has its electronic matting to challenge  
*To page 81*

\*A technique in superimposition whereby a foreground and background, moving or still, can be combined from two separate photographs or films.



# Have you heard about

the new 4-column format...another advance in SRDS service to the advertising business

### *SRDS users like it*

Agencies and advertisers were consulted before we decided to make the change. The vast majority said, "good idea... go ahead."

### *SRDS users get:*

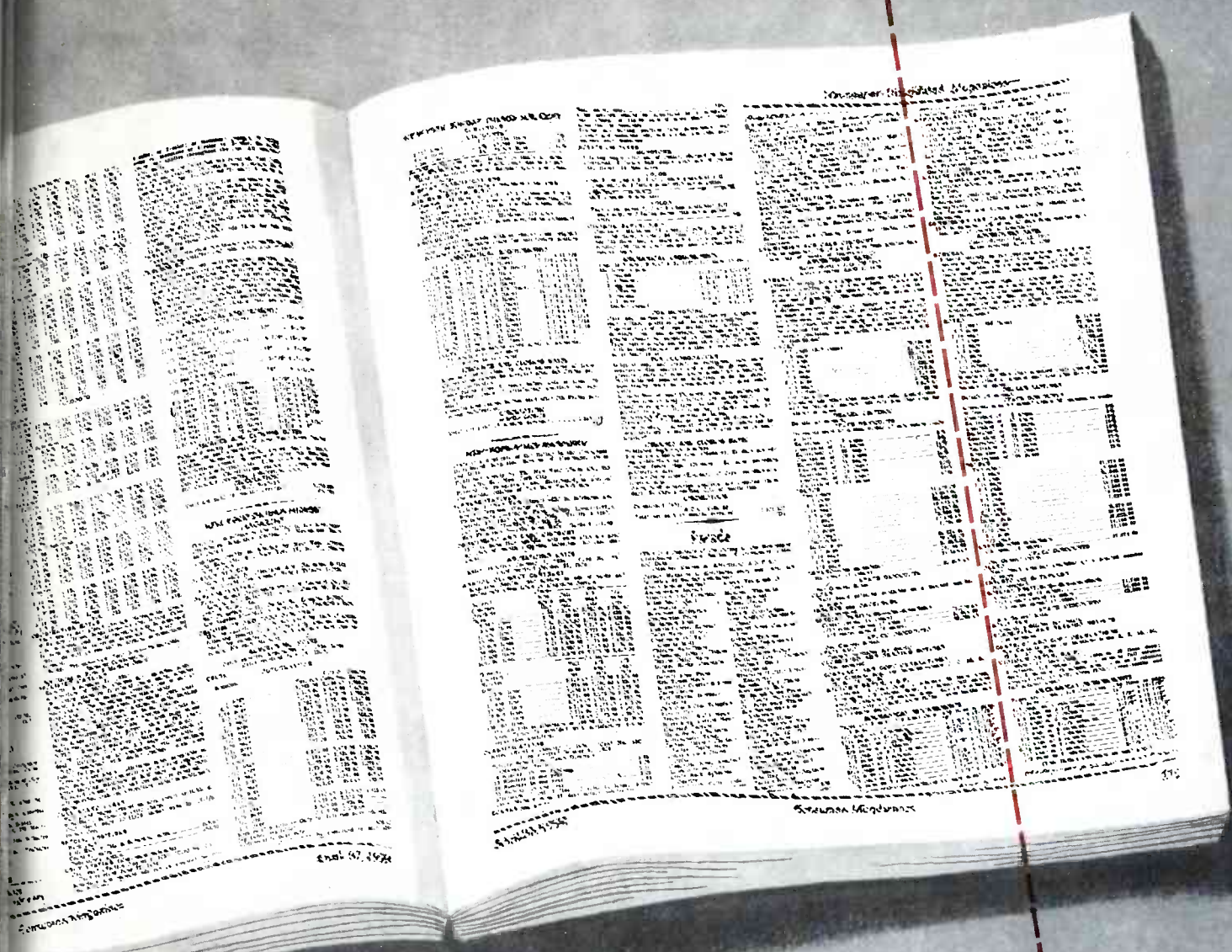
More information per page (8 columns of buying information before them when they open it).

Better flow of buying information from page to page with much less interruption, because fewer editorial fillers will be required.

More Consumer Market Data (the fourth column permits additional market data tables).

A less bulky "buyer's directory" (easier to carry, easier to file, easier to use... it lies flat).





Coming in October, 1959  
 Exactly the same as before, except for one more column per page.  
 Standard advertising page still 7"x10", same as before.

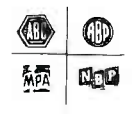
# the new SRDS size?

## *A word from the Publisher*

"Just forty years ago, this year, SRDS set out to make authoritative media information conveniently accessible to everyone in advertising, whenever they need it. You've seen many improvements in our service (even if you're only old enough to have observed the last half dozen or so). The new, easier-to-use 4-column format is just one more. We're sure you'll like it."

WALTER E. BOTTHOF  
 Publisher

**SRDS**



**Standard Rate & Data Service, Inc.**

*the national authority serving the media-buying function*  
 1740 Ridge Avenue, Evanston, Ill.  
 Sales Offices: Evanston, New York, Los Angeles



**THE PGW COLONEL SAYS:**

*“We believe that  
the profit share affects  
the interest rate!”*

Everyone at **PGW** can share in our earnings  
... and share in them substantially.

Of course our revenue is derived wholly from  
the sale of spot time on the stations we repre-  
sent and we think it pays off handsomely to  
have *everyone* at **PGW** interested in that.  
Don't you?

P E T E R S ,

G R I F F I N ,



W O O D W A R D , I N C .

*Pioneer Station Representatives Since 1932*

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

... And something else you should know —

**Lancaster, Harrisburg, York**

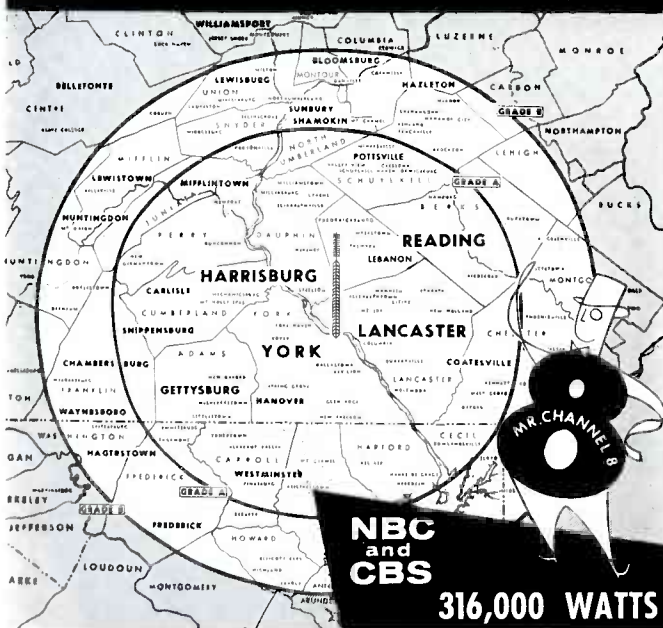
is ONE TV market

when you use

**WGAL-TV**



AMERICA'S 10th TV MARKET



**WGAL-TV**

**CHANNEL 8  
LANCASTER, PA.  
NBC and CBS**

STEINMAN STATION • Clair McCollough, Pres.

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

## THE TV SCENE

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



# I FORGOT THE AD BUT I BOUGHT THE PRODUCT

*The emphasis on recall may be misplaced; if they bought, who cares if they remembered your ad?*

This morning you read a newspaper. It contained dozens and dozens of advertisements. As one in the advertising business, you are above average in your awareness of and concern with advertisements. From the newspaper you read this morning, how many ads can you recall?

I'll bet you recall less than four of the dozens in the paper. I'll bet you saw a lot more than you can recall. I'll bet you are going to buy something from one of those forgotten ads. I'll bet this type of research is meaningless.

### **A good ad should sell the product**

But a lot of people are doing it. They believe that if you don't recall an advertisement, (1) maybe you didn't see it and (2) maybe if you saw it, it didn't impress you. I disagree. The purpose of a good ad is to sell a product. If the ad is designed to sell the ad, it may win an art award, but it won't influence sales.

So why do we keep on asking people about advertising and not about products? You can't recall the ads from today's paper. You can't recall the sponsors of television programs. So what! Your lack of recall is no measure of the ad's or the commercial's inability to convince you of the product's merits.

Just as with ads in print, commercials on television are created to sell products and not themselves. "Sponsor identification" may provide some measure of the viewer's ability to recall advertising but little or no measure of the commercial's ability to impress the viewer.

Incidentally, there's a difference between print's "recognition" measures and TV's "recall" and I certainly do not imply both media are equal.

In creating your TV commercials, you may use all types of optical devices, musical effects, etc. to add impact to your selling message. Do you care whether the average

viewer appreciates your skill with these devices . . . or do you care whether this expert use of the TV stage and its props created the impression on the viewer you wished? Your TV program is your commercial's stage. Your program helps attract and hold the size and type of audience you wish for your commercial message. I believe it is far more important for people to be impressed by what you *do* on the stage than with the stage itself.

Instead of asking me to recall who sponsored a program (which isn't for sale), why not ask me about the product (which is for sale)? For example, I don't recall the program, but I'm now smoking Kents. I've learned all about cameras, aluminum, greeting cards, gasoline and things for my hair with no need to remember which program sold me. Ask me which electric razor has an adjustable head and which adjusts automatically but don't ask me which program told me.

And let's not forget all those great success stories based on commercials with no sponsor identification at all: spot TV. I'm certain Lestoil doesn't care whether I can recall any particular commercial . . . as long as I buy Lestoil.

### **Dealer doesn't request program identification**

Maybe I'm lucky. When I go to my dealer to buy most anything, he has yet to demand that I identify the TV program which sent me there. All he wants to know is that something motivated me to buy the product and he doesn't care whether I can identify that something.

I don't recall any ads from this morning's newspaper.

I have no idea whose ad is on page three of the current issue of *Life*.

I may not recall the sponsor on television.

My sponsor identification is low. But I'm off to the store . . . and that's what counts.

END

***M**idday, early evening, late evening audiences  
– KNXT's new three-way plan reaches and sells  
all three...with Los Angeles television's finest  
motion picture entertainment.*

*As part of its exciting new program schedule,  
KNXT now broadcasts three popular feature film  
shows each weekday: "The Noon Show" (12:05-  
1:30 pm) with films appealing primarily to the  
housewife... "The Early Show" (5:30-6:55 pm)  
highlighting movies for family enjoyment... and  
"The Late Show" (11:15 pm to conclusion) which  
presents adult motion pictures of wide appeal.*

*Individually, each film program, made up of  
feature hits from the major Hollywood studios,  
is seen by large audiences. But buy all three  
and you'll be getting unbeatable coverage of  
the entire Los Angeles market... because, year  
after year after year, the greatest number of  
viewers watch the greatest motion pictures in  
Southern California television on...*

*CBS Owned • Channel 2 in Los Angeles  
Presented by CBS Television Spot Sales* **KNXT**

TRIPLE EXPOSURE  
TRIPLE EXPOSURE







# WHAT IS TELEVISION'S IMAGE?

*This special study of attitudes toward four major mass media, commissioned by Television Magazine, shows that the public's image of TV is often quite confused and out of focus.*

*Editor's note: Because of the vital role that mass communications play in our country today, TELEVISION MAGAZINE has commissioned this special pilot study of a relatively unexplored area: how and what people think of the various media. The study not only assesses the public image of each medium—television, radio, newspapers and magazines—but also explores the strengths and shortcomings of television in the face of continual criticism from many quarters.*

*The findings hold important implications for broadcasting executives seeking to separate television's weaknesses in the public's view from the faults found by a critical few, for advertisers and their agencies eager for a more accurate picture of the medium that has become their primary selling tool, and for sociologists and educators out to assess television's impact in relation to other media.*

*In an attempt to eliminate bias or a possible whitewash of TV, the study was conducted by the Home Testing Institute so that there would be no identification with any one medium. The accompanying story covers the responses to 762 of the Institute's national panel members. The seven questions and replies, detailed on page 78, cover the relative news, entertainment and cultural value of the four media as well as their prestige nationally and locally.*

**I**DON'T think we should watch TV too much because you miss out in doing other things such as reading."

"I feel that TV does waste a lot of time. It seems the programs are all westerns or too intellectual."

"In my opinion, television has had an undesirable effect on family life here in the United States. Families have become slaves to the TV set, watching steadily whether programs are good or poor."

These comments, made by people who spend more time with TV than any other major medium, underscore what may be the major problem facing those concerned with the public's image of TV: the difference between what people say about television on the one hand and what they actually do about it on the other.

This schizophrenia, or split image of TV in the public's mind, is clearly defined in the results of the TELEVISION MAGAZINE study of attitudes toward mass media.

This finding is extremely important when you consider that those surveyed rate television as the leading advertising, entertainment and national news medium as well as the top leisure activity among the media.

#### **Which medium appeals to "the person next door?"**

What is significant about these replies is that respondents were asked to indicate the medium appealing to people other than themselves, that is, "the person next door." Up to five times as many respondents indicated television as appealing most to the lazy, the easily-influenced and the ignorant person.

Yet between 10 and 80% of those who say television appeals to these types of people spend more time themselves with television than with any of the three other media (the amount of time spent with each medium was the subject of another separate question, allowing cross-tabulation with other attitudes toward the various media).

How can you explain this distinction between replies to what people say and what they do? One answer is that the disparity is an expression of "guilt." Just as likely, the confusion in attitudes may constitute a playback of certain stereotyped attitudes toward television, that is, it just isn't fashionable to admit that you watch and like it.

*To next page*



"I thoroughly disagree with the practice of the major television networks of gradually replacing quality programs such as the 'Voice of Firestone' and others with low grade comedians and an overabundance of westerns or routine law-enforcement programs."



"The advertising on daytime television is horrible. You see the same commercial so many times a day that I wouldn't buy the product because I bored with it before I try it. The advertising for programs to come is trivial and has little imagination."

*Television is first as an advertising, entertainment and national news medium. Newspapers lead in reliability, local news coverage and community prestige. Magazines have the strongest artistic and intellectual appeal of all the media. Radio's best impression is its local news job.*

#### WHAT IS TV'S IMAGE? *continued*

As readership surveys in New York have long indicated, the number of those who report that they buy (and read) *The New York Times* far exceeds the circulation of the newspaper. This so-called "snob" factor, according to other studies, may play a considerable role in how people talk about, as distinct from act, about television.

The necessity for more investigation in this area is implicit in the important issues and questions it raises. For if there is a distinction between what people say and actually do about television, how much television audience research is valid and how much is not? In a recent *New Yorker* cartoon, the man of the house indignantly maintained to a telephone interviewer that he always watched *Meet the Press* at that time. On the set in another room: a western.

#### Television must offset print acceptance

This confusion between public attitude and action toward television also, of course, raises a major public relations problem for the industry. With TV a scant 10 years old, those concerned with television's image have a long way to go to offset the acceptance the print media have carefully nurtured through the years. A scant 1% to 6% of the respondents to the TELEVISION MAGAZINE survey say magazines and newspapers appeal to the ignorant or lazy person. What makes the public relations problem even more acute is the fact that TV, by its very nature, is easier to absorb than the print media and, therefore, more readily associated with a lazy person.

All through this survey, there are indications that television has a good chance for eliminating some areas of confusion in public attitudes toward the medium as well as the medium's seemingly "unfashionable" quality.

One of these is on the cultural front, an area where TV has been under heavy critical attack. For instance, even though the medium is rated first among media in its contribution to the arts, it still is on an equal plane with magazines in the minds of women. Since women are often considered "the culture bearers" of the country, the programming road seems clear.

Another area with great potential is science. According to the survey, there is not one medium that, as yet, dominates the public mind for its contributions to science. Newspapers, for instance, have a very slight edge over television, in the public mind with magazines a fairly close third and radio a poor fourth. Although television comes off with a better rating than some of its sternest critics might expect, it obviously could further its cause on this front.

Perhaps nowhere does television's split image in the public mind become clearer than in a comparison of the medium on a national level and on a local level. The strength of both television and radio on the national level, in terms of world news, is surprisingly strong. On the local level, as you might expect, newspapers are the principal source of news. Radio follows and television comes in a poor third.

What is significant about these replies is that although respondents say newspapers keep them up-to-date the most, they rate television first for alerting the public on major world problems. Even more important is the fact that in getting ideas across, television was far ahead of other media, almost double that of magazines.

Obviously, then, there is a great deal of confusion in the public mind over just which medium—television or newspapers—does what best. For one thing, in view of the rating TV gets for getting ideas across, the medium seems to be



"I wish that radio and television in my area would spend more time broadcasting local news. They are excellent in all the many other fields of broadcasting. Our 'Watertown Daily Times' is the finest newspaper I have ever read."



"Radio appeals to me especially. As a busy mother of three youngsters, I can 'absorb' radio while cleaning."

"Magazines are more realistic because they report more facts. A person can select the one magazine for him."

suffering from the long and well-established reputation of newspapers as the primary news medium.

Certainly, from the standpoint of prestige, newspapers are way beyond the other media on the local level, perhaps even more than broadcasters are willing to admit to themselves. While television leads in respect to contribution to the country at large, newspapers rate three to four times higher than other media as the industry where respondents think their children have the best career opportunity for contributing to the community as well as chance for recognition as local leaders. Television rated third as the industry permitting contribution to the community.

These results indicate, as many broadcasters know, that the industry needs to do a great deal to promote its local image. Some stations feel that two ways to overcome this problem are through more editorializing on local issues and further community involvement (see "Three Roads to Station Leadership," page 60).

#### General profiles shown by study

To get a broad picture of how the various media are viewed by the public, here's a general profile of each medium as drawn from the study:

- *Television* dominates as the leading advertising, entertainment, national news medium as well as the top leisure activity. In fact, almost twice as many of the respondents picked television as the medium where advertising is most likely to get their attention—newspapers, magazines and radio following in that order. Despite this dominance, the medium has a confused image in the public mind, with a distinction between what people say about it and what they do about it. The medium's other major weakness, of course, is its low prestige on the local level.

- *Newspapers* are first among the four media for broadening the average American and for being up-to-date, reliable and way ahead in news coverage as well as local prestige. They are second only to TV as an advertising medium, in sports coverage and family influence. On the other hand, respondents report that newspapers appeal most to the family man. Television, magazines and radio follow in that order.

- *Magazines* enjoy the highest prestige as an intellectual medium, leading television in contributions to science, second only to television in contributions to the arts. Although third in overall advertising impact, magazines tie with television as the medium where new product advertising is likely to hit the public most. Significantly, there is not the distinction between the amount of cultural influence of

magazines and to whom the medium appeals as there is in television's image.

- *Radio* is at its strongest in the public mind as a local news medium (second after newspapers) and as a medium for giving local news fast (second to television). As a power on the local level, radio is second only to newspapers as the industry which respondents said would give their children the best chance to serve the home community. On the other hand, radio follows newspapers and television as the medium affording the best chance for recognition as a leader in the community. Radio is fourth in advertising impact and in cultural contribution.

Quite naturally, many of the results of the survey tend to verify much of what observers within and without the industry already know. For generally speaking, the survey shows that television and newspapers have the most influential and broadest impact on the public mind, while the general images of magazines and radio are more specialized and limited. It must be emphasized however, that this is a pilot study and that the preliminary findings of this survey are suggestive rather than definitive. Work is in progress on breaking the responses to this survey down by income group, geographical location, education, etc.

#### METHODOLOGY

The questionnaire for the general public was designed by TELEVISION MAGAZINE and was given to the Home Testing Institute of Port Washington, N.Y. for distribution to the Institute's national panel. Five hundred households were contacted. Two questionnaires were prepared for each household: one for the housewife on the Institute's panel, a second questionnaire to the male head of the household.

To avoid biases of primacy and regency of mention, the order of media mention was different on each questionnaire in accordance with accepted research practices. The questionnaire elicited an 80% response—762 persons replied, 392 of them women and 370 men.

To broaden the scope of its inquiry into attitudes toward the mass media, TELEVISION MAGAZINE has commissioned a second study. This second survey, now in progress, will probe the attitudes of one of the nation's foremost "publics," U.S. Congressmen. The results of this study will be released at a later date.

Preliminary results indicate that the newspaper is the dominant medium among the Congressmen interviewed, due in part, of course, to the prestige of the newspaper as a news and information medium.

To page 78



The  
TV  
VP—  
An  
Agency  
Man in Evolution

*Marketing changes in recent years have altered the responsibilities*

Column one (top to bottom): McCann-Erickson's C. Terence Clyne, BBDO's Herminio Traviesas. Column two: SSC&B's Philip H. Cohen, Benton & Bowles' Thomas J. McDermott. Column three: Cunningham & Walsh's Edward H. Mahoney, Grey's Alfred L. Hollender, Lennen & Newell's Nicholas E. Keesely. Column four: Young & Rubicam's Peter G. Levathes, J. Walter Thompson's Dan Seymour.

**O**UTSIDE the networks and the key talent agencies, no one group has more influence in shaping the medium and its sponsorship patterns than the agency TV vice presidents. Yet none has seen the function of his job change more in the past few years.

Once almost a creative one-man band, the agency TV head, whether he likes it or not, has had to assume greater responsibility as a businessman than ever before. "We're in a rather unusual position," says one of them, Young & Rubicam's 47-year-old Peter George Levathes. "We no longer produce our own shows, nor are we in full control of them."

Actually control is not quite the right word; for this responsibility must and does lie with the networks. Says CBS Television president, Louis G. Cowan: "We must be the judges of our own program schedules, subject, of course, to the great popular jury."

But the responsibility of selecting the right vehicle for the client, the responsibility of developing it and watching over it obviously rests with the agency.

One man who is unconcerned with what "the trade" thinks of the TV vice president in this changing world is BBDO's Herminio Traviesas, 44. He thinks "What matters is that the client trusts us. It's our judgment that he's buying, not the shows we supervise."

#### Ten agencies account for almost half total TV billing

Regardless of whether the advertising agencies produce or control their shows, their power is considerable in the shaping of television programming. The ten agencies represented in this story (some of whose comments are incorporated) spent \$494,700,000 in TV last year, more than 45 per cent of the \$1,078,360,401 total TV billings. If money talks—and in most cases it shrieks like a siren—the caretakers of these millions can and do make their voices heard. But the fact is that the voices are not being heard by the same people, nor in the same way.

Within the last several years as TV has secured its position within the heartland of advertising, the shifting requirements of both advertiser and agency have been responsible for changing the function of these important executives.

They have assumed greater responsibility as businessmen. Their creative function has changed. "We are dealing in dollars," says Philip Henry Cohen, 47, of Sullivan, Stauffer, Colwell & Bayles, "so purely as businessmen we must logically have more to say."

But the man at the controls in the TV department is not the only one whose position has been transformed. The agency's position within the complex of the client's entire

advertising operation has been revised, too. In part, this is because of TV and its colossal ability to open doors and pocketbooks.

As should be expected in the agency itself, the glamour has rubbed off the new bride. The man who pays the bills wants results. TV is now part of an overall advertising team. The head of the TV department must fit himself within that team.

Naturally, an increasingly important role has been played within programming by media planners. Thirty-nine year old Thomas Joseph McDermott, the prime mover at Benton & Bowles insofar as its TV activity is concerned, says, "I wouldn't commit a cent without first checking with Lee Rich," the agency's v.p. in charge of media.

#### Many new faces get into the act

Then again, the increasing cost of TV has brought new faces into the act. These are the TV account executives, the researchers, the budget controllers, the product and brand managers. All of these men make some contribution (small or large) to an agency's TV decisions.

Lennen & Newell TV head Nicholas Edward Keesely, 48, whose agency has tripled its billings in two years, puts the situation this way, "When you're up there on that high wire, juggling a couple of millions of someone else's money on just one, alternate-week half-hour show to which you're committed for twenty-six weeks and over which you have little to say once it's on the air, I would think that two or three or four or even five heads would be better than one."

The cost of TV has had another striking effect: the increasing fractionalization in program buying practices. Many sponsors, however, want both the unduplicated audiences that the purchase of many shows gives them, and the protection against failure. "Seventy percent of the programming on the air is designed for carrying spot announcements," remarks Grey Advertising's TV vice president, 46-year-old Alfred Leo Hollender.

He contends that this has put greater emphasis on ratings, cost-per-thousands, and other "peripheral yardsticks" that are "essentially non-sequitorial." Ratings are disputed by other agency TV men. Levathes, for example, says "The show is still *the* thing . . . research and the slide rule are products after the fact." If, he contends, a man is to place all his chips with what the rating services have to say, without paying heed to the shift in public tastes, attitudes and other "non-statistical factors," then "he must logically presume there is no fluidity in show business, there are no cycles . . ."

Since Y&R is Kaiser Industries' agency, Levathes likes to point out what happened with *Maverick*. Here, he says, was a time that promised nothing as far as ratings went, nor did

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of the agency TV v.p. Here, TV executives of ten top agencies discuss this transformation.

# HOW MUCH SHOULD A COMMERCIAL TELL?

*This study of four versions of the same commercial through the total emotional exercise point: the correct degree of involvement in*

How much of the total product experience should the commercial try to convey? Should it take the audience through the total emotional exercise of buying and using the product? Or should the commercial leave the buying deliberately unfulfilled, showing just enough to make the audience "hungry," in order to motivate them to "complete" the proxy experience for themselves? This research study on a new General Mills cake mix suggests a provocative answer for all advertisers.

Four matched samples, each of 100 women who were known as "tryers" of new products, were simultaneously but separately exposed in groups of 25 to one of four versions of the same basic commercial announcing a new Betty Crocker cake mix. All four versions were 30 seconds in length. All presented the same major sales claims by means of the same audio and video, and were spotted between the same preceding and following adjacencies at the identical location within the context of the test program which served as their commercial vehicle.

#### **Anticipation and reward embodied in commercial A**

The four commercials differed from one another only in their degree of completion of the product-use experience. Version A allowed the audience to share the entire product experience from the moment of purchase through the act of baking the cake and, finally, to its enthusiastically successful reception by the cake-baker's family. Thus, both anticipation of the product's use and fulfillment of the anticipation were completely embodied in version A. By "repeating" the product experience for herself, the viewer of version A would, in effect, be "duplicating" the fulfillment she had lived through second-hand in the commercial.

In version B, the anticipatory prelude was more heavily emphasized, stopping just short of fulfilling the sensory impressions of actually using the product well and being rewarded by it. Versions C and D were progressively less fulfilling and even more anticipatory of the expectations they aroused. In order to achieve fulfillment of their product's promise, the viewer of these versions would have to complete the use-situation for herself rather than, as in version A, "duplicate" a previously completed experience. In other words, the B audience would achieve first fulfillment by using

By MACK HANAN  
*Management Consultant*

mercial probes how far you should take the of buying and using the product. The case in commercials for a new General Mills cake mix.

the product. The A audience would be achieving second fulfilment, even though using the product for the first time.

At the conclusion of the test program, the members of each sample were independently interviewed for unaided recall of Brand Name and Brand Name-plus-Major Sales Claim for all six commercials shown, all of which, like the cake mix commercial, were 30 seconds in length and two of which were also introducing new products.

#### Daily shopping lists to enumerate brands

All sample members day by day over the following week were then given "shopping lists." These lists asked every woman to enumerate all brands "purchased" or "tried to purchase" in a dozen product categories, including cake mix.

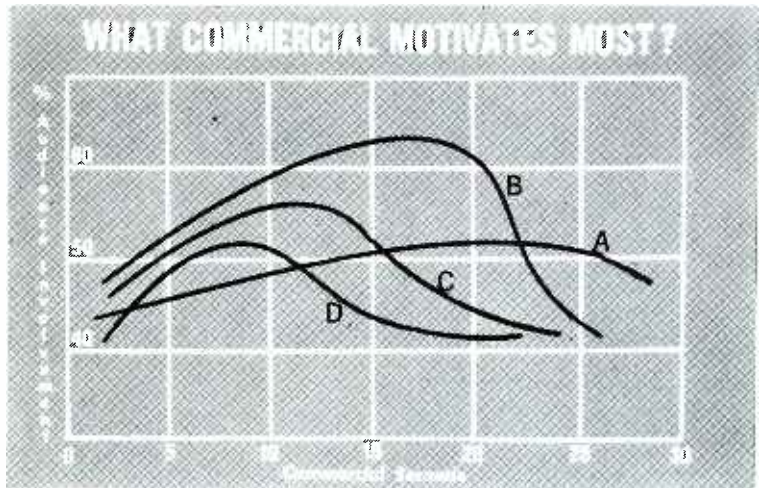
To isolate the effect of the experimental commercial exposure as much as possible, this research was conducted in four cities (Atlanta, Baltimore, Sacramento, Wilkes-Barre) where the new cake mix had not yet been distributed and in which no other advertising for it was appearing in any media. All "tried to purchase" responses for the cake mix, therefore, could be directly attributed to the single test exposure.

After comparing four different versions of the same basic commercial we found that: To be effective, a television commercial must create and maintain a certain level of tension about using the product. This sense of expectancy involves the viewer deeply in what is going on. When it stops short of fulfilment, the viewer feels the need to pick up the unfinished business and go the rest of the way.

In this research study, the unresolved tension acted like a coiled spring. The viewer, in a literal sense, "wound up" at the commercial presentation and then "wound her way down" to the point of sale. For only in the fulfilment offered by the product itself can this coil of tension-toward-purchase be released.

The greater the amount of this purchase tension which can be generated up to the time the TV commercial ends, the greater the motivation to buy the product. Beyond the point of maximum tension, the commercial begins to fulfill the product's promise for the viewer right on the screen. Continued fulfilment reduces motive strength. Advertising which allows its sense of anticipation to be completely sat-

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#### MEASURING AUDIENCE INVOLVEMENT

The curves on the accompanying chart are "smooth curves," tracing the significant portions of the electrical impulses of the "audiencemeters" which maintained a continuous record of total audience involvement on a second-by-second basis throughout each of the four commercial versions.

Every member of the sample audiences was given an "audiencemeter"—a portable "black box" shaped to fit the hand and equipped with a single button. She was instructed to press the button whenever she felt a "sense of becoming interested, a building up of involvement with what is going on in the commercial." Whenever the build-up stopped, even temporarily, she was to release the button. If her involvement was regained, she was to press down on the button once again.

Since every "audiencemeter" was connected to a central computer, individual impulses of involvement for each of the four commercial versions could be coordinated onto a master graph. The curves on the accompanying chart duplicate these four master graphs. They represent the *percentage of total audience involvement in each commercial per each commercial second.*

As the chart shows, involvement picked up rapidly for versions B, C, and D, but fell off rapidly as viewers felt they had become involved enough to want to try the product. They had, in a sense, stopped listening to the saleslady, Betty Crocker. They were now involved with the product rather than the sales talk. They were sold. This is precisely the point where the good personal salesperson, in a face-to-face situation, where the prospect's every reaction can be evaluated, stops delivering the sales pitch and starts asking for the order.

Version A took longer to create sizable involvement and built it up comparatively slowly. Because the time and intensity devoted to anticipation in version A was less than in versions B, C and D, and because fulfilment came more rapidly and more fully, involvement never reached the same peak for version A as in the three other interpretations.

Advertising director F. A. C. Wardenburg's visit to the set of CBS-TV's *Show of the Month* reflects television's emergence as an important factor in DuPont's advertising.

# WARDENBURG OF DUPONT, NEW LOOK AT WILMINGTON

By FRANK P. MODEL

ONE of the significant media developments in the past four years has been the gradual if unheralded emergence of E. I. DuPont de Nemours & Company as a major television advertiser.

Not only has DuPont's television billing risen tenfold during this time, but its corporate and departmental TV activities have progressed from single show sponsorship to such diverse programming concepts as the 90-minute spectacular, the half-hour filmed TV series, the quarter-hour participation and TV spot.

#### A third of total advertising media budget for TV

This autumn, the corporation's TV commitment will surpass \$8,000,000—a gain of approximately 10% over the amount spent in fiscal 1958. Altogether, 1959-60 television expenditures will represent close to one-third of DuPont's total advertising media expenditures of \$25,000,000. To be sure, magazines—general and business—will continue as DuPont's basic advertising medium, accounting for about 60% of the budget. But for the first time, TV has become more than just a supplement to print; it has become a force in its own right.

Much of the TV appropriation will continue to go for the production of *the DuPont Show of the Month*—nine irregularly-scheduled 90-minute spectacles tagged this, the third season, at \$3,217,500—whose job it is to project the corporate image by means of three 3-minute TV documentaries in each program. (TELEVISION MAGAZINE, February 1958).

But more—\$4,809,900, to be precise—will go toward the filming and packaging of DuPont's newest TV program, the Textile Fibers Department's *DuPont Show With June Allyson* (CBS-TV, Mondays, 10:30-11 p.m. EST, effective Sep-

tember 21). The balance will be spread among a rash of TV network participations and spot. DuPont may even go beyond the \$8,000,000 mark with part ownership of a series with which to promote its line of anti-freeze compounds, but this is still up in the air.

#### Wardenburg has engineering, finance and sales background

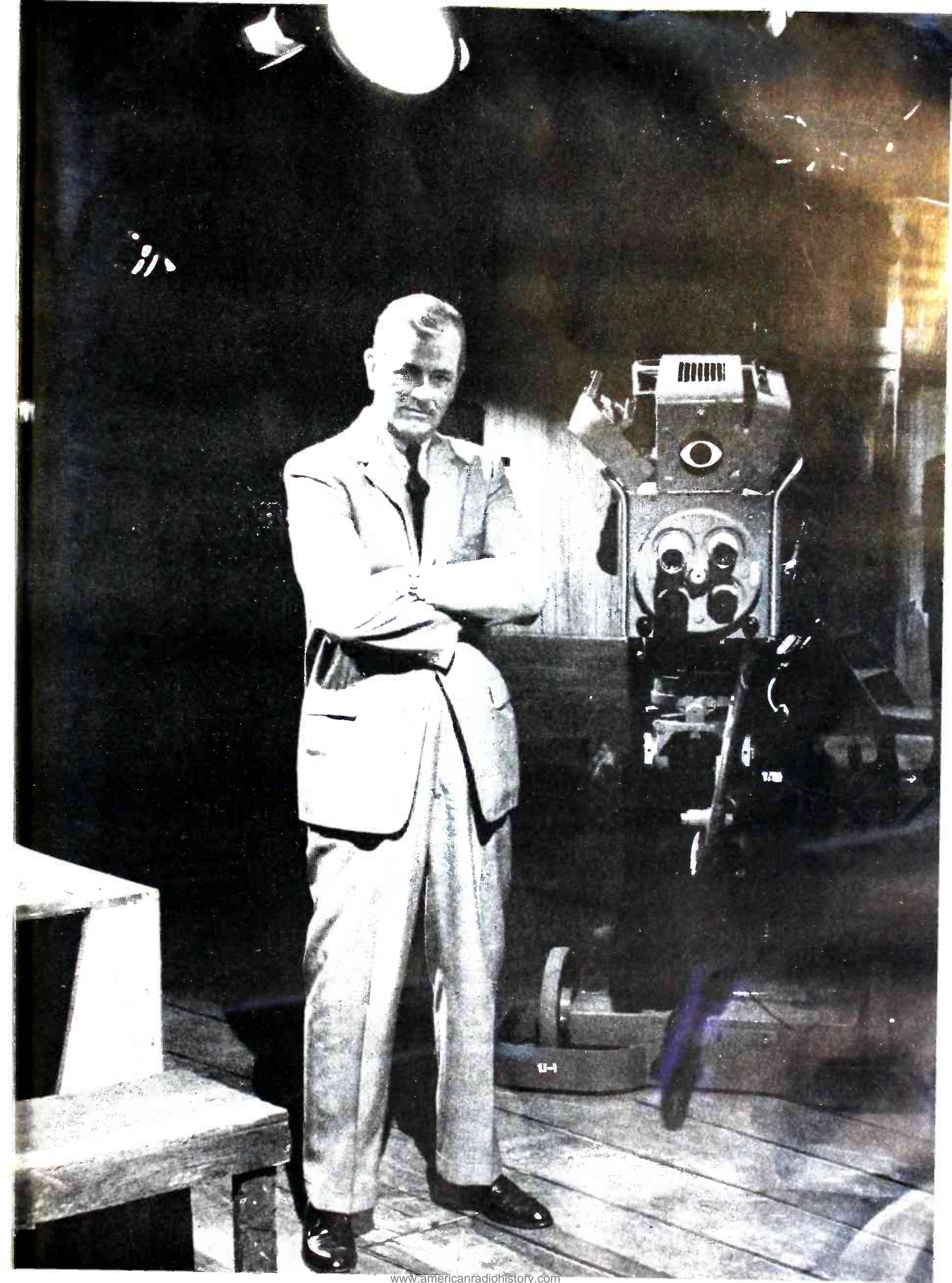
Responsible for overseeing all these expenditures is advertising director Frederic August Charles Wardenburg III, a tall, good-humored man of 54, who firmly believes, "Television is the most economical means of reaching everybody." His responsibility, ultimate as it may be, is not final. Like many other corporation officers, he reports to an executive committee. But his command is beyond challenge: not only must he account for the wise and prudent disposition of the actual advertising expenditures, but he must also administer the \$30,000,000-odd that covers all "advertising activities" for the company's twelve operating departments, including staff salaries, overhead and miscellaneous expenditures.

Wardenburg became advertising director in 1957, succeeding Dr. Wallace E. Gordon, a chemist who now is assistant general manager of DuPont's Grasselli Chemicals Department. A man who smiles ruefully when asked to comment on his own accomplishments, Wardenburg took his present post just as DuPont's media strategy was undergoing its first changes (elimination of the *Cavalcade of America* series, replaced by the *Show of the Month* in 1958). He is, by all odds, a rather atypical advertising executive, coming to his present post circuitously, first through engineering, then finance and later sales.

Born to the colors, so to speak, the son of a former DuPont general manager (who now, at 76, still serves on the board of directors after having headed DuPont's Polychemicals Dept.

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# A MEDIA PLAN FOR TEST MARKETS FROM YOUNG & RUBICAM

BY WILLIAM E. MATTHEWS

**A** NEW product is to be test marketed for nine months before national introduction.

Planning a test program can take any one of numerous directions, depending upon the product, the purposes of the test, and the media locally available for scheduling. No formula is here presented, the intent of this outline being not to define a customary or preferred procedure but simply to suggest one of the many possible ways in which the problem of market testing can be approached. The approach would undoubtedly be quite different for another type of product, for a client operating on an opposite marketing basis, or for a necessarily different choice of media.

Specific information about the nature of the product is not essential to this statement. Suffice it to say that it can be classified as packaged goods of household consumption by young children, sold in grocery stores and purchased almost exclusively by women. It is sufficiently unusual to raise a number of questions about its marketing which cannot be answered fully from previous experience. Thus the decision to test market.

*Particular objectives in this test are:*

1. To obtain, through consumer research, the consumer's attitudes under actual purchase and use conditions as to:
  - a. Price, package, and name
  - b. Product color, flavor, appearance
  - c. Relative importance of advertising claims
  - d. Intent to repurchase—length of time in home.
2. To measure over-the-counter movement.
3. To evaluate package, display material, and promotion under actual trade conditions.

Methods of securing this information will be the usual ones of checking factory shipments, conducting continuing store audits, and interviewing consumers. Store audits will

provide the information on changes in the actual sales and brand share of all similar products in competition. Study of the consumer data will permit the determination of the new product's effect on the market—have its sales come wholly at the expense of existing brands, or have they come from new users of the product?

The test is proposed in four cities:

A—as a control, in which no advertising and promotion will be conducted

B and C—as projectable markets, with advertising based on a pro rata of national advertising

D—as an accelerated market, with over-expenditure in media approximately at double rate.

A, B, and C are reasonably of the same size, each with somewhat over 60,000 families, effective buying income per

## TELEVISION MAGAZINE'S

ROBERT BOULWARE, vice president and media director, Bryan Houston, New York

LAWRENCE DECKINGER, vice president and media director, Grey Advertising, New York

WILLIAM C. DEKKER, vice president, media, McCann-Erickson, New York

LESTER A. DELANO, vice president, marketing services, North Advertising, Chicago

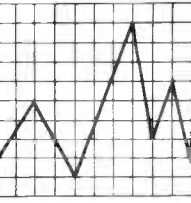
HARRY M. JOHNSON, media director, Campbell-Mithun, Minneapolis

JAMES McCAFFREY, senior vice president, Ogilvy, Benson & Mather, New York

ROD MacDONALD, vice president and media director, Guild, Bascom & Bonfigli, San Francisco

# MEDIA STRATEGY SERIES

NO. 3



*This month's media plan by William E. Matthews, v.p. of media at Y&R, outlines an approach to test marketing prior to the initiation of a national campaign*

family of around the national average, and food store sales per family in consonance. D is a smaller market, typical in family income and grocery sales. Geographically the four cities are representative of the Eastern, Central, Southern, and Western areas of the country. Anonymity is maintained to preserve the clarity of the problem.

### FINANCIAL DATA ON TEST AREAS

Market	Families	Effective Buying Income Per Family	Food Stores Sales Per Family
A	69,400	\$5,892	950
B	63,200	6,993	1,097
C	68,900	6,426	915
D	15,500	6,802	817

### MEDIA STRATEGY COMMITTEE

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LEONARD MATTHEWS, vice president, media, Leo Burnett, Chicago

WILLIAM MATTHEWS, vice president and director media relations and planning, Young & Rubicam, New York

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R. R. RIEMENSCHNEIDER, media director, Gardner Advertising, St. Louis

MAXWELL ULE, senior vice president, K & E, New York

B. BLAIR VEDDAR, vice president and director of media, Needham, Louis & Brorby, Chicago

For purposes of the test, A will receive distribution of the product through normal trade placement, but no advertising or other promotion. It will therefore serve as a control against which to check the relative effectiveness of advertising as revealed in B and C and to measure the primary consumer appeal of the product.

In B and C, advertising and promotional expenditures will be at the same level as for a proposed national plan, and promotion materials and time table will be identical. The results of these two cities can be used to help project a realistic pay-out program.

### Accelerated market to telescope consumer patterns

The basic function of D as the accelerated market is to attempt to telescope (in terms of time) consumer usage patterns. In addition, it will provide a means for researching product, package, etc. quickly under actual use conditions. Double spending in both advertising and promotion is intended to secure consumer purchases as rapidly as possible, not to determine the possible sales productivity of advertising at a higher level.

The first step in planning media for this test is the organization of a hypothetical national media program to serve as basic reference. This program is arrived at, as would be the case of any general media plan for a product of known characteristics and market, by evaluation of the available media and selection according to applicability to market needs. In terms of three principal qualifications—home consumption by young children, purchase by housewives, and competition with similar grocery products sold in supermarkets—daytime network television and women's magazines have been selected for this national program.

The national budget has been tentatively set up on the basis of a manufacturing and sales pro forma representing a

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The Firestones (from left): Roger, Leonard, Raymond and Harvey Jr.

# FIRESTONE, THE STILLED VOICE

BY LEON MORSE

"Why boys, when I was seventeen I walked into the jungle and when I was twenty-one I walked out," says Ben Loman in Arthur Miller's "Death of a Salesman." "And by God, I was rich."

When the Firestones, senior and junior, walked into the Liberian jungle in 1926 they were already rich. And when they walked out, they were richer. They had broken the back of a British rubber cartel by leasing 1,000,000 acres from the Liberian government.

About two years later, December 3, 1928, *The Voice of Firestone* began its career on NBC, Mondays 8-9 p.m. It was a career that spanned more than three decades of broadcasting, that included a World War and a depression. Only a miracle could prevent that career from coming to an end on June 1, 1959. *The Voice* was stilled on the ABC-TV network.

Behind the extraordinary career of this program lies a tangle of personalities, problems and broadcasting history. When the program expired at ABC, history repeated itself. The first divorce took place at NBC where the marriage was much more long-lived.

## **The Voice blew the whistle in Washington**

Firestone and the partisans of its cause would have the public believe that most network executives are a parcel of villains who are trying to debase the standards of American taste. Perhaps the truth is much more complex. Perhaps it would be valuable to investigate this program. It was *The Voice of Firestone* that blew the whistle in Washington. It was the program that precipitated a series of Washington investigations that have rocked the industry.

The Firestone Tire and Rubber Company is a giant industrial combine of vast proportions. In its 59 years, it has grown into an empire of rubber and chemicals. It supplies most of the tires on automobiles manufactured by the Ford Motor Company. Its sales are well over a billion dollars each year; its profits well over \$60,000,000. It is heavy in defense work and operates several ordnance plants. It makes guided missiles. Only sixty per cent of its sales are from tires. Within the rubber industry, it is outranked only by Goodyear.

Control of this wide-ranging enterprise is in the hands of the Firestone family. Harvey Firestone Sr. died in 1938 but his spirit and ideas (he was an intimate of Henry Ford and Thomas Edison) are the firm's guiding principles. Idabelle, his wife, died in 1954 but a large portrait of her is on the wall behind the desk of Harvey Jr., board chairman of the company. Of the other three sons (one son, Russell, died), Raymond is president, and Roger and Leonard head two of its divisions.

The Firestone family had its origins in rural America. Old grandfather Firestone was a prosperous Ohio farmer. His son Harvey got himself involved in a facet of the new transportation industry, but he remained his father's son. He loved the soil and pioneered in the development of rubber products for farm use.

It was the wholesomeness of life in America that Harvey S. wished to present on radio. Idabelle had musical inclina-

*Is TV guilty of base ingratitude toward the Firestone family? Or is there perhaps another*

tions so he chose music as the vehicle. In later years she wrote several songs that became the program's opening and closing themes. They were "In My Garden," and "If I Could Tell You."

The debut program featured Vaughn De Leath and tenor Franklyn Baur, important personalities from another radio age. *The Voice of Firestone* sought to hit a middle register of musical tastes, and called its entertainment, "middle music." The early producers of the program, it is said, had only one way to know if their selection of music was on target; if Idabelle could play the music on her organ, it was fit for the program.

Though the radio show was not controlled from Akron, it was obviously very close to the hearts of Harvey Sr. and his wife. The family would gather around the radio every Monday night. It was a different and a unique interest for a rubber manufacturer and his family, almost a hobby. Harvey and his wife made many suggestions.

As time went on, Harvey Jr. became more interested in the program. The other boys were not as enthusiastic. Harvey was older and worked more closely with his father. The men, father and son, especially the latter, made many speeches on *The Voice* for various causes. In the late forties and early fifties Harvey Jr. reportedly gave a six and a half minute speech about every eight weeks.

Network radio in its early days had not yet perfected the hard sell. The elder Firestone saw the program as an institutional buy—a quality program to sell a quality product. Frank Starbird, Firestone's advertising manager made occasional trips to New York to present program suggestions and supervise commercials. Sweeney and James, the Firestone agency, has never been involved with the program.

Two kinds of talent—conductors and singers—have been important to *The Voice*. After Hugo Mariani, William Merrigan Daly took over the baton, to be followed by Gus Haeschen for a short stay. Alfred Wallenstein gave the program permanency in its musical direction as he remained for seven years. His successor, Howard Barlow, lasted even longer, twelve years.

#### Top singers—Pons, Steber, Hines—appeared on show

Richard Crooks, another familiar name from the past, was the true *Voice of Firestone*. He was ably supported by Margaret Speaks who was featured for many years too. At one time or another, virtually every important singer in America has appeared on the program. These include Lawrence Tibbett, Thomas L. Thomas, Lily Pons, Gladys Swarthout, Grace Moore, Eleanor Steber, Jerome Hines and numerous others. Vocalists were generally required to be able to sing folk songs and popular songs from musical comedy as well as opera.

Wallenstein augmented the orchestra; his background was symphonic. When Harvey S. Firestone died, his memorial program was played by 90 musicians. Thereafter until Barlow and television, the orchestra contained about 70 men, almost double its original complement of musicians.

In the early forties, another important event in the history of the program occurred—Frank Starbird died. Alfred J.

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Throughout its 31-year history, *The Voice of Firestone* has moved from NBC Radio (at left with Margaret Speaks) to NBC Television (below) to ABC Television (below right with Kurt Adler and m.c. John Daly.)



*side to the recent cancellation of the program? Here is different view of the Firestone affair.*

*Three stations affiliated with different networks take separate*



**I**n the television world of the early fifties, the ownership of a station affiliated with either NBC or CBS was a certain title to a harvest of gold dust. The networks provided programs. The programs provided viewers. And the viewers provided buyers. It was a "seller's market" virtually 52 weeks each year.

Now, almost ten years later, the situation is drastically changed. The huge mass of the TV audience is pulled in three directions at once. Nielsen average audience rating trend studies (first December report, 1956 through 1958) reveal an overwhelming pull toward the middle ground. Programs in the 15-30 ratings range have increased from 56 per cent in 1956 to 72 per cent in 1958; the Top Ten programs have declined in average ratings from 36.8 to 33, the bottom ten programs have increased their ratings from 5.9 to 8.6; the average of all nighttime program ratings has remained on almost the same plateau—21.6 to 21.4.

Under such conditions, the well-managed station makes all the difference. It can—and in many situations does—hold the balance of power in a market for a network.

**How a station can influence audiences**

One might conclude that in these situations, at least, it is the station contribution to audience development that overrides that of the network, though it is difficult indeed to separate one from the other. Nevertheless, one thing is clear. Where excellent management prevails, station influence on viewing is important for several reasons. The station and its programming appeal to audience loyalty. They can create habit patterns. They can guide and control audience flow. To illustrate, a station which attracts the young viewers retains most of them for the family shows which follow; a local newscast delivers large audiences for the network newscast immediately afterward. And when one watches a channel constantly, one turns it on automatically. Consequently even its weaker programs are seen by more people than second-rate shows presented by competing stations. And its stronger programs do even better.

Sponsors and their agencies, of course, are well aware of the value of buying the dominant station in each market for spot campaigns. The network sponsor of the future, however, may begin to examine the station line-up of each network more closely.

To assess how a station often can help give its network

# THREE ROADS TO STATION LEADERSHIP

*roads to become pace setters in their markets*

such an edge, TELEVISION MAGAZINE analyzed the *total* operation of three separate stations. Each is in a three-station market. And although each one is affiliated with a different network, it is the pacesetter in its market: ABC affiliate KUTV in Salt Lake City; CBS affiliate WTVJ in Miami and NBC affiliate WSB-TV in Atlanta.

Obviously you can argue all night about what makes each station dominant. No one factor is responsible, of course. The important thing is what combination of factors—programming, management, community involvement and promotion—creates the face, or total image, the station presents to give it the largest share of audience in its area.

Take the personality presented by KUTV in Salt Lake City. Its image reflects its basic, two-part programming strategy of children's shows and an adroit use of feature film as well as ABC-TV's rise in the network rating race. Both kinds of programming, albeit a favorite technique in other markets, offset KUTV's rating weakness in other parts of the program day.

The result is that, in its total share of audience for the complete program day, it's the winner. In the ARB for January 19 through February 15, KUTV racked up an impressive 40.4 per cent audience share against 29.7 per cent for KTVT (NBC) and 31.5 per cent for KSL (CBS).

Children's shows and feature film blocks gave KUTV an important ratings edge at three different points during its weekday program schedule: at 8 a.m., at 3 p.m., and at 9 p.m.

In the period measured, KUTV's first important break came at 8 a.m. when its *Little Lulu* strip helped give it a 58.5 per cent share of audience vs. the 34.1 per cent share for KTVT's *Dough-Re-Mi* and the 22.2 per cent accorded KSL's *Morning Playhouse*. Further, *Little Lulu* was KUTV's opening show while KTVT started at 6:30 a.m. with *Continental Classroom* and then *Today*. KSL began at 7:45 with its *Cartoon Capers*.

KUTV's rating record from 9 a.m. to 3 p.m. was spotty. Its *Morning Movie*, for example, did not do well between 9 and 10:30 a.m. against KTVT shows (e.g. *The Price is Right*, *Concentration*, *Tic Tac Dough*) and KSL programs such as *I Love Lucy* re-run, *Top Dollar* and *Love of Life*. From 9 a.m. to noon, KUTV registered a 14.4 per cent share of audience vs. KTVT's 47.2 per cent and KSL's 38.4 per cent. In the noon to 3 p.m. block, KUTV's share improved slightly to 26.3 per cent vs. KTVT's 30.7 per cent and KSL's 42.8 per cent.

KUTV's second big break came, of course, at 3 p.m. with the network's *American Bandstand* vs. KTVT's *Triple Crown Theater* and KSL's *Our Miss Brooks*. The real clincher, however is at 4 p.m. when KUTV's use of children's shows really pays: beginning with the *Popeye* strip, it slots *Bugs Bunny*, the *Three Stooges* and *Mickey Mouse* against opposing shows such as KTVT's *Triple Crown Theater* and KSL's *The Little Rascals* and *Stories of the Century*.

Altogether between 3 p.m. and 6 p.m. KUTV enjoyed a handsome 59.4 per cent share of audience vs. 17.8 per cent for KTVT and 22.2 per cent for KSL.

## **KUTV pits three-hour film block against network shows**

KUTV's third big pay-off move came at 9 p.m. after three hours of network shows (e.g. *Texas Rangers*, *Sky King*, *Lawrence Welk* et al). While its competitors continue networking, KUTV moves in on the opposition with a three-hour block of film programming. The station owns virtually all the major film libraries except MGM. It presents its important feature film programs in an uncut form, using either general titles such as *Academy Theater* and *Two on the Aisle* or specific titles like *First Security Theater*, reflecting the show's bank sponsorship. KUTV's *Kennecott Theater*, sponsored by the Kennecott Copper Co., still managed to hold its own against NBC's top-rated *Wagon Train* on KTVT.

Just how successful is KUTV's nighttime film strategy? In the ARB report for January-February, KUTV's audience share between 10 p. m. and midnight was 45.5 per cent vs. 28.5 per cent for KTVT and 27.8 per cent for KSL.

KUTV's film-plus-children's shows reflects, of course, the background of the station's management. Its principal owner, Abe Glassman, has been a power for years in Utah motion picture circles. (Glassman's Standard Examiner Publishing Co., owner of the Ogden, Utah *Standard-Examiner*, owns 51 per cent of KUTV; the Kearns-Tribune Co., publisher of the *Salt Lake City Tribune*, owns 35 per cent; Salt Lake City's KALL owns 14 per cent). Glassman's other interests include stations in Boise (KGEM) and Twin Falls (KLIX), Idaho, Ogden (KLO), Utah, Denver (KIMN) and Great Falls (KMON), Montana.

Glassman's entrenchment in this area undoubtedly offsets the fact that KUTV is younger than its chief competitors in Salt Lake. KUTV opened shop September 26, 1954, while KTVT, 80 per cent owned by Time, Inc., began operations

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The results of Television Magazine's latest Brand Study: 615 New Yorkers interviewed by Pulse during April say they purchased 662 items because of television. These purchases are divided into 57 brand names or product lines named by the respondents. Soaps and cleansers top the list in number of purchases followed, in order, by food and food products, cosmetics and toiletries, cereals, cigarettes, beer and drugs. The rest of the items purchased because of TV are in the miscellaneous group.

Shown above are clips from TV commercials which inspired product purchases. From left to right: Mr. Clean, new to this survey and second in sales responses in the soap and cleanser category; Bosco, still leading the food products; Maypo, which remains the leader among cereals; Kent, leading their category; and Piels, still tops in beers.



#### SOAP & CLEANSERS

	Responses (267)	
	#	%
Lestoil	66	24.7
Mr. Clean	37	13.9
Zest	20	7.5
Comet	20	7.5
Tide	14	5.2
Johnson Products	11	4.1
Cheer	8	3.0
Ivory Soaps	8	3.0
Easy Off Stave Cleaner	8	3.0
Lux	8	3.0
Dove	7	2.6
Wisk	6	2.3
Fab	6	2.3
Handy Andy	6	2.3
Joy	6	2.3
Misc.	36	13.5
% of total of all responses		43.4

#### FOOD & FOOD PRODUCTS

	Responses (110)	
	#	%
Bosco	14	12.7
Cocoa-Marsh	10	9.1
Tang	9	8.2
Skippy	6	5.5
Pillsbury Cake Mix	6	5.5
Tip Top	6	5.5
Peter Pan Peanut Butter	6	5.5
Pepperidge Farms	5	4.5
Jiff Peanut Butter	4	3.6
Bumble Bee Tuno	4	3.6
Welch Grapeode	4	3.6
Misc.	36	32.7
% of total of all responses		17.9

## Continuing Brand Study No. 36: Product purchases viewers said were TV-inspired

**I**F you believe what viewers say, one of the big sales battles shaping up in the tough New York market these days is between the entrenched Lestoil and the powerfully-backed newcomer, Mr. Clean.

TELEVISION MAGAZINE's latest continuing Brand Study shows Lestoil and Mr. Clean took first and second place among the 57 brands or product lines which viewers say they bought because of television. The 615 New Yorkers interviewed by Pulse in April, 300 men and 315 women, also were asked which commercials they liked and disliked.

#### New product goes up fast with strong campaign

Although such results can only be indicative, Mr. Clean's challenge to Lestoil does reflect how fast a new product can hit a high ranking if the campaign behind it is strong. In a similar study in October (published in February, 1959), Zest, Lestoil and Comet ranked in that order at the top of the list of TV-inspired purchases in the soap and cleanser category. Now it's Lestoil, Mr. Clean and Zest. In fact, Lestoil's percent of response increased 11.3% since October.

Despite this shift within the soaps and cleanser field, this category continues to dominate the leading TV-inspired purchases, again taking five of the top 10 spots in sales recall.

Here are the highlights in a comparison of what viewers bought because of TV in April, 1959 versus October, 1958:

- Among TV inspired purchases, Kent continues to lead in its category, same for Maypo, Bosco and Piels.

# I BOUGHT IT

- There was a shift in the cosmetics and toiletries category: Revlon moved from fifth to first displacing Stripe, which dropped to sixth. Gleem remained second.

- In drugs, the picture is quite changed from October's report when respondents named Vita-Yums, Alka-Seltzer and Dristan. In the current report they were not mentioned, the replacements being Bufferin and Deep-Heet.

- Television sets were the only higher-priced goods mentioned among all 57 products bought because of TV. Previously autos and appliances were also mentioned.

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

Here are some of the highlights when you compare the most liked commercials in April vs. those of October, 1958:

- Mr. Clean is the newcomer, replacing Tip Top, which moved to second. Maypo dropped from second to ninth. Also new on the most-liked list: Viceroy and Winston.

Highlights of most disliked commercials, April vs. Oct.:

- Viceroy is the new champ, displacing L&M. Piels, formerly the second most disliked commercial, is now a long way down the list. Zest, formerly on the list of disliked commercials, is now on the liked list.





**COSMETICS & TOILETRIES**

	Responses (82)	
	#	%
Revlon Products	9	11.0
Crest	6	7.3
Gleem	6	7.3
Colgate	5	6.1
Breck	5	6.1
Ipana	4	4.9
Stripe	4	4.9
Toni	4	4.9
Misc.	38	46.3
% of total of all responses		13.3

**BEER**

	Responses (35)	
	#	%
Piels	29	82.9
Ballantine	4	11.4
Knickerbocker	2	5.7
% of total of all responses		5.7

**CEREALS**

	Responses (60)	
	#	%
Maypo	16	26.7
Alpha-Bits	8	13.3
Coco-Puffs	8	13.3
Kelloggs	8	13.3
Cheerios	4	6.7
Post	4	6.7
Nabisco	4	6.7
Misc.	8	13.3
% of total of all responses		9.8

**CIGARETTES**

	Responses (44)	
	#	%
Kent	10	22.7
Newport	8	18.2
L&M	6	13.6
Salem	4	9.1
Viceroy	4	9.1
Marlboro	4	9.1
Misc.	8	18.2
% of total of all responses		7.2

**DRUGS**

	Responses (16)	
	#	%
Bufferin	6	37.5
Deep-Heat	4	25.0
Misc.	6	37.5
% of total of all responses		2.6

**MISCELLANEOUS**

	Responses (48)	
	#	%
Amsco Sponge Cloth	9	18.8
Silly Putty	6	12.5
Pam Dry Fry	4	8.3
Televisions	4	8.3
Kleenex Napkins	4	8.3
Misc.	19	39.6
% of total of all responses		7.8
None	234	38.0
Total Responses		896
Total Respondents		615

# BECAUSE OF TELEVISION

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

	Responses			#	%		#	%
	#	%						
Viceroy	80	9.9	Tide	12	1.5	Playtex	6	.7
Bufferin	34	4.2	Regimen Tablets	11	1.4	Alka-Seltzer	6	.7
Anacin	33	4.1	Lestoil	10	1.2	Pepsi-Cola	6	.7
L & M	23	2.9	Bayer	10	1.2	Vic Tanny	6	.7
Chock Full O'Nuts	18	2.2	Newport	9	1.1	Anahist	6	.7
Winston	17	2.1	Dash	8	1.0	Crest	6	.7
Tip Top	16	2.0	Helena Rubinstein	8	1.0	Misc.	138	17.1
Colgate	13	1.6	Mr. Clean	8	1.0	None	310	38.4
			Carters Liver Pills	7	.9	Total Responses		807
			Piels	6	.7	Total Respondents		615

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

	Responses			#	%		#	%
	#	%						
Piels	252	21.2	L & M	23	1.9	Crest	10	.8
Tip Top	68	5.7	Winston	20	1.7	Knickerbocker	9	.8
Mr. Clean	45	3.8	Zest	18	1.5	Dodge	8	.7
Ballantine	37	3.1	Marlboro	16	1.3	Lucky Strike	8	.7
Alka-Seltzer	35	2.9	Maltex	14	1.2	Savarin	8	.7
Newport	33	2.8	Ipana	13	1.1	Handy Andy	8	.7
Lestoil	29	2.4	Oasis	13	1.1	Chevron	8	.7
Chesterfield	29	2.4	7-Up	12	1.0	Misc.	274	23.0
Maypo	25	2.1	Ivory	12	1.0	None	105	8.8
Viceroy	25	2.1	Salem	12	1.0	Total Responses		1190
			Chevrolet	11	.9	Total Respondents		615
			Manufacturer's Trust	10	.8			

# TENTH ANNIVERSARY

# KFMB-TV SAN DIEGO



A DECADE OF SERVICE:

FROM 1949 WHEN KFMB-TV WAS SAN DIEGO'S ONLY TELEVISION STATION

RIGHT TO THIS MOMENT

CHANNEL 8 IS STILL FIRST, IN RATINGS AND IMPORTANCE.

# JUNE

## TELEVISION HOMES

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

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

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

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

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

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

The coverage area of a television market is defined 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 physi-

The TV Homes credited to each market are those covered by the station with maximum coverage in that market. Figures for other stations in the market may vary according to programming, channel, power, tower height, etc.

cal 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.

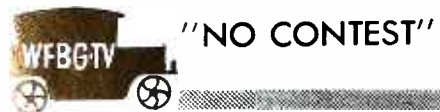
After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cutoff point of 25%. Normally, a county will be credited to a market if one-quarter of the TV homes in that county view that market's dominant station at least one night a week.

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 Homes figures accordingly. ▶

IT'S JUST



# WJAC-TV

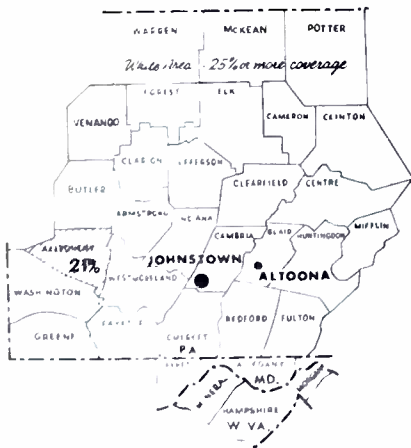
is way out front

in the Johnstown-Altoona area!

Go by limousine, not by flivver! With WJAC-TV you travel "first class" with 71.9 station share of audience, sign-on to sign-off, all week long, as compared to only 28.1 for WFBG-TV.

Figures from ARB, November, 1958

## TOP 30 SHOWS ON WJAC-TV Johnstown-Altoona Trendex, Feb., 1959



Buy the station that delivers the viewers—nearly three times as many viewers for WJAC-TV as for the nearest competitor. You get a guaranteed audience when you buy WJAC-TV!



Get all the facts from  
BRINGTON, RIGTER & PARSONS, INC.

JUNE, 1959

TOTAL U. S. TV HOUSEHOLDS..... 44,575,000  
TOTAL U. S. HOUSEHOLDS..... 51,400,000  
U.S. TV PENETRATION..... 86.7%

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

Market & Stations—% Penetration TV Homes

ABERDEEN, S.D. KXAB-TV (N,C,A)	+++
ABILENE, Tex.—74.2 KRBC-TV (N)	75,800
ADA, Okla.—75.3 KTEN (A,C,N)	79,300
AGANA, Guam KUAM-TV (C,N)	++
AKRON, Ohio—46.2 WAKR-TV† (A)	†68,800
ALBANY, Ga.—62.7 WALB-TV (A,N)	80,000
ALBANY-SCHENECTADY-TROY, N.Y.—91.2 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**450,000
ALBUQUERQUE, N.M.—74.8 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	120,200
ALEXANDRIA, La.—67.9 KALB-TV (A,C,N)	89,900
ALEXANDRIA, Minn.—76.9 KCMT (N,A)	51,200
ALTOONA, Pa.—87.8 WFBG-TV (A,C,N)	291,000
AMARILLO, Tex.—75.5 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	106,200
AMES, Iowa—90.7 WOI-TV (A)	314,700
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	*31,000
ANDERSON, S.C.—15.3 WAIM-TV† (A,C)	†3,800
ARDMORE, Okla.—76.2 KXII (N)	30,400
ASHEVILLE, N.C., GREENVILLE- SPARTANBURG, S.C.—78.0 WISE-TV† (C,N); WLOS-TV (A) WFBG-TV (N); WSPA-TV (C)	390,000 ++
ATLANTA, Ga.—82.0 WAGA-TV (C); WLW-A (A); WSB-TV (N)	558,200
AUGUSTA, Ga.—72.0 WJBF-TV (A,N); WRDW-TV (C)	187,700
AUSTIN, Minn.—89.2 KMMT (A)	120,400
AUSTIN, Tex.—76.6 KTBC-TV (A,C,N)	145,300
BAKERSFIELD, Cal.—89.6 YBAF-TV (A,C); KIRO-TV (N)	171,200 †63,600
BALTIMORE, Md.—94.1 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	655,900
BANGOR, Me.—87.4 WABF-TV (A,C); WBZ-TV (N)	116,900
BATON ROUGE, La.—72.4 VIAF-TV (C); WBRZ-TV (A,N)	257,900 †60,400
BAY CITY-SAGINAW, Mich.—93.3 WJIB-TV (A,N); WPTX-TV (A,C)	300,300 †66,100
BEAUMONT-PORT ARTHUR, Tex.—78.4 YEDA-TV (C,A); FPA-TV (N,A)	148,600
BELLINGHAM, WASH.—84.5 KZL-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*52,200
BIG SPRING, Tex.—75.0 KDFW-TV (C)	23,700

Only  
**WLOS-TV**  
delivers the  
entire 62-county  
Carolina Triad...

Asheville, N.C.  
Spartanburg, S.C.  
Greenville, S.C.

- A \$1,823,764,000† market... and only WLOS-TV can deliver it! No other station reaches more than 74%\* of the market!
  - Total coverage of the 425,360\* TV homes — 88,360\* more TV homes than the second station!
  - Only unduplicated VHF network signal in the entire Carolina Triad!
- \*NCS #3 — All TV Homes  
†Sales Management — 1959 Survey of Buying Power



towering new force in  
Southeastern TV

UNDUPLICATED ABC in  
ASHEVILLE • GREENVILLE • SPARTANBURG

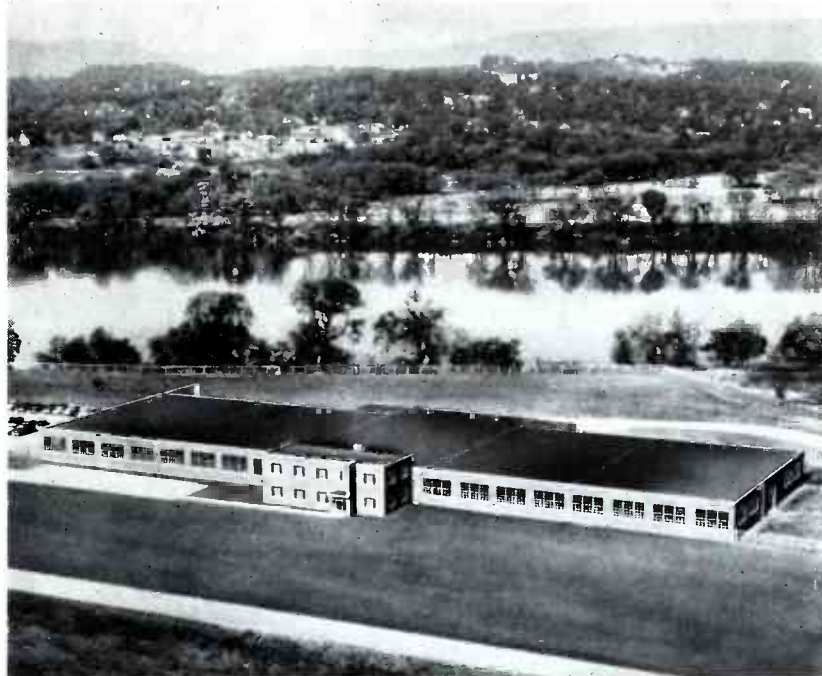
**WLOS AM-FM**

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

<b>BILLINGS, Mont.—51.9</b> KOOK-TV (A,C); KGHZ-TV (N)	46,600
<b>BINGHAMTON, N.Y.—88.6</b> WNBZ-TV (C,N); WINR-TV† (A,N)	323,800 †41,100
<b>BIRMINGHAM, Ala.—76.0</b> WAPI-TV (A,N); WBRC-TV (C)	418,500
<b>BISMARCK, N.D.—68.5</b> KBMB-TV (C); KPFR-TV (A,N) (KPFR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**50,400
<b>BLOOMINGTON, Ind.—94.1</b> WTTV (See also Indianapolis, Ind.)	629,600
<b>BLUEFIELD, W. Va.—71.2</b> WHIS-TV (N)	123,100
<b>BOISE, Ida.—78.0</b> KBOI-TV (C); KTVB (A,N); KCIX-TV (Nampal)	67,800
<b>BOSTON, Mass.—92.0</b> WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,418,700
<b>BRIDGEPORT, Conn.</b> WICC-TV† (A)	††
<b>BRISTOL, Va.-Tenn.—66.3</b> WCYB-TV (A,N)	149,500
<b>BRYAN, Tex.—69.8</b> KBTX-TV (A,C)	39,800
<b>BUFFALO, N.Y.—91.8</b> WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	634,800
<b>BURLINGTON, Vt.—88.3</b> WCAX-TV (C)	*164,600
<b>BUTTE, Mont.—64.9</b> KXLF-TV (A,C,N)	38,300
<b>CADILLAC, Mich.—86.9</b> WWTV (A,C)	129,200
<b>CAPE GIRARDEAU, Mo.—78.2</b> KFVS-TV (C)	222,500
<b>CARLSBAD, N.M.—77.7</b> KAVE-TV (A,C)	10,800
<b>CARTHAGE-WATERTOWN, N.Y.—84.7</b> WCNY-TV (A,C)	*77,000
<b>CASPER, Wyo.—56.5</b> KTWO-TV (A,N); KSPR-TV (C)	23,400
<b>CEDAR RAPIDS-WATERLOO, Iowa—90.7</b> KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	321,200
<b>CHAMPAIGN, Ill.—90.1</b> WCIA (C,N)	372,000
<b>CHARLESTON, S.C.—75.4</b> WCSC-TV (C); WUSN-TV (A,N)	148,400
<b>CHARLESTON-HUNTINGTON, W. Va.—79.3</b> WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	437,900
<b>CHARLOTTE, N.C.—81.2</b> WBTV (C); WSOC-TV (A,N)	589,700
<b>CHATTANOOGA, Tenn.—75.1</b> WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	197,100
<b>CHEBOYGAN, Mich.</b> WTOM-TV (N)	†††
<b>CHEYENNE, Wyo.—77.6</b> KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	85,800
<b>CHICAGO, Ill.—94.2</b> WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,126,400
<b>CHICO, Cal.—77.8</b> KHSL-TV (A,C)	93,600
<b>CINCINNATI, Ohio—90.9</b> WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	639,100
<b>CLARKSBURG, W. Va.—68.8</b> WBOY-TV (A,C,N)	75,700
<b>CLEVELAND, Ohio—95.0</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,277,000
<b>CLOVIS, N.M.—63.9</b> KICA-TV (C)	11,500
<b>COLORADO SPRINGS-PUEBLO, Colo.—76.7</b> KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	91,000

# CHATTANOOGA

*Industrial Center of the South*



Shown above is the Cobble Brothers Manufacturing Company, the oldest and largest manufacturer of Tufting Machines and Equipment in the world.

## A DIVERSIFIED TELEVISION MARKET READY TO BUY YOUR PRODUCT

Over 1500 different types of products are manufactured in Chattanooga . . . with more than 500 manufacturers furnishing a growing year-round payroll. In this Industrial Center of the South there are well over 200,000 television homes with a population of over a million potential buyers of your product. If you are looking for sales . . . then don't overlook CHATTANOOGA . . . nor the media that can SELL for YOU!

*Test Market of The South*

**WDEF-TV** CHANNEL 12      **WTVC** CHANNEL 9      **WRGP-TV** CHANNEL 3  
CHATTANOOGA • TENNESSEE



**DON McLEOD**  
*Detroit's most popular D.J.*  
 WJBK-DETROIT



**TOM GEORGE**  
*Everybody in Detroit loves Tom*  
 WJBK-DETROIT



**LEE ALAN**  
*Most exciting all-nite show*  
 WJBK-DETROIT



**CLARK REID**  
*"Tunes old and new just for you"*  
 WJBK-DETROIT

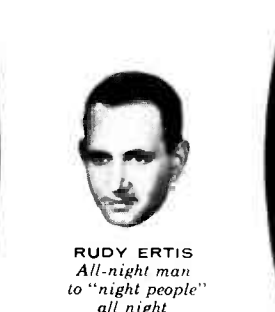
*"Hear, ye . . . hear, ye!" . . . Familiar words in the days when the Town Crier served the broadcasting needs of the people. Today, in great measure, this function is being performed by the Storer Broadcasting Company. It is done in the spirit of responsible (and responsive) service.*

# Hearken!..the town crier

*This responsible service—with the loyalty it has gained—is personified in the modern-day "deejay." He is a part of the vigor of his community, sensitive to his audience. With music as his bell, he not only is heard, but listened to . . . Productive results of his salesmanship on Storer stations prove it.*



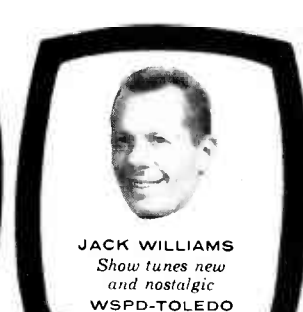
**TOM CLAY**  
*"Jack-the-Bellboy"*  
tops with the 'teens'  
WJBK-DETROIT



**RUDY ERTIS**  
*All-night man*  
to "night people"  
all night  
WSPD-TOLEDO



**JIM ROWE**  
*The "Fabulous 58"*  
according to Toledo  
WSPD-TOLEDO



**JACK WILLIAMS**  
*Show tunes new*  
and nostalgic  
WSPD-TOLEDO



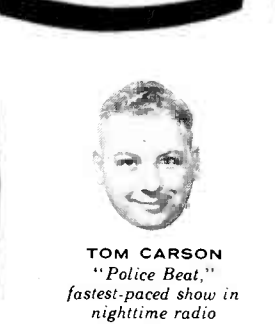
**BILL GORDON**  
*Sponsors love him!*  
WJW-CLEVELAND



**BRUCE MACDONALD**  
*Has covered all aspects*  
of radio in Cleveland  
WJW-CLEVELAND



**CHUCK PARMALEE**  
*... music, service*  
announcements and news  
WSPD-TOLEDO



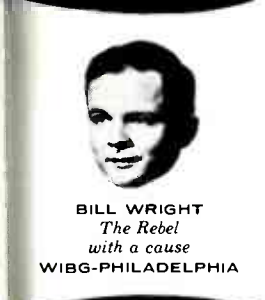
**TOM CARSON**  
*"Police Beat,"*  
fastest-paced show in  
nighttime radio  
WJW-CLEVELAND



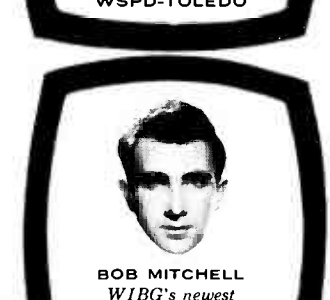
**CHUCK RENWICK**  
*Bright, popular music,*  
special announcements,  
national news  
WJW-CLEVELAND



**JOE NIAGRA**  
*Ruler of*  
Philadelphia radio  
WIBG-PHILADELPHIA



**BILL WRIGHT**  
*The Rebel*  
with a cause  
WIBG-PHILADELPHIA



**BOB MITCHELL**  
*WIBG's newest*  
big music gun  
WIBG-PHILADELPHIA



**TOM DONAHUE**  
*A big man*  
with a big sound  
WIBG-PHILADELPHIA



**LEE SUTTON**  
*... consistently pulls*  
more commercial mail  
WWVA-WHEELING



**LEE MOORE**  
*... one of nation's top*  
country western deejays  
WWVA-WHEELING



**JOHN CORRIGAN**  
*The Music Man*  
1170 Club  
WWVA-WHEELING



**HARDROCK GUNTER**  
*MC of*  
Good Morning Show  
WWVA-WHEELING

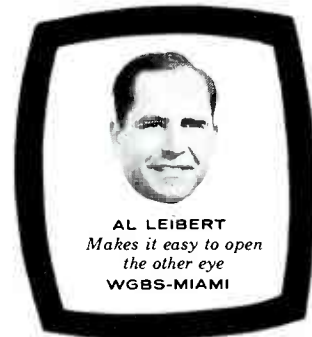


**JOHNNY GRIMES**  
*Music styled for rolling*  
back the rugs  
WGBS-MIAMI

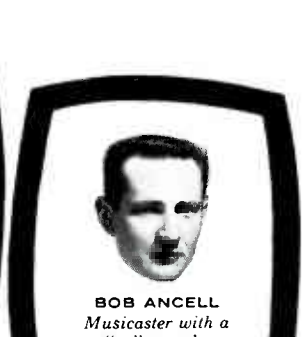


**CAL MILNER**  
*Master of picking*  
tomorrow's hits today  
WGBS-MIAMI

# Storer's town criers of Radio



**AL LEIBERT**  
*Makes it easy to open*  
the other eye  
WGBS-MIAMI



**BOB ANCELL**  
*Musicaster with a*  
"go" sound  
WGBS-MIAMI



## Storer Broadcasting Company

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

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The only clear picture in the Eugene-Springfield-Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

**KVAL-TV Eugene**  
NBC Affiliate Channel **13**

**KPIC-TV Roseburg** • Channel **4**  
Satellite

Market & Stations—% Penetration

TV Homes

<b>COLUMBIA-JEFFERSON CITY, Mo.—80.1</b> KOMU-TV (A,N); KRCG-TV (A,C)	125,800
<b>COLUMBIA, S.C.—</b> WIS-TV (A,N); WNOK-TV† (C)	*207,300 †35,200
<b>COLUMBUS, Ga.—73.4</b> WTVM† (A,N); WRBL-TV (A,C)	139,000 †52,500
<b>COLUMBUS, Miss.—56.3</b> WCBI-TV (C,N)	53,500
<b>COLUMBUS, Ohio—95.0</b> WBNS-TV (C); WLW-C (N); WTVN-TV (A)	478,600
<b>CORPUS CHRISTI, Tex.—74.3</b> KRIS-TV (A,N); KZTV (C)	107,000
<b>DALLAS-FT. WORTH, Tex.—83.2</b> KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	656,600
<b>DANVILLE, Ill.—51.3</b> WDAN-TV† (A)	†36,600
<b>DAVENPORT, Iowa-ROCK ISLAND, Ill.—92.4</b> WOC-TV (N); WHBF-TV (A,C)	342,700
<b>DAYTON, Ohio—95.0</b> WHIO-TV (C); WLW-D (A,N)	474,900
<b>DAYTONA BEACH-ORLANDO, Fla.—77.4</b> WESH-TV (N); WDBO-TV (C); WLOF (A)	198,100
<b>DECATUR, Ala.—48.5</b> WMSL-TV† (C,N)	†21,900
<b>DECATUR, Ill.—82.6</b> WTVP† (A)	†121,900
<b>DENVER, Colo.—87.7</b> KBTU (A); KIZ-TV (C); KOA-TV (N); KTVR	352,800
<b>DES MOINES, Iowa—91.4</b> KRNT-TV (C); WHO-TV (N)	276,000
<b>DETROIT, Mich.-WINDSOR, Can.—95.0</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,552,700
<b>DICKINSON, N.D.—52.6</b> KDIX-TV (C)	22,300

Market & Stations—% Penetration

TV Homes

<b>DOTHAN, Ala.—59.0</b> WTVY (A,C)	72,300
<b>DULUTH, Minn.-SUPERIOR, Wis.—81.6</b> KDAL-TV (A,C); WDMS-TV (A,N)	170,700
<b>DURHAM-RALEIGH, N.C.—76.1</b> WTVD (A,C); WRAL-TV (N)	271,600
<b>EAU CLAIRE, Wis.—87.9</b> WEAU-TV (A,N)	118,700
<b>ELKHART, Ind.</b> (see South Bend)	
<b>EL PASO, Tex.-JUAREZ, Mex.—82.1</b> KEIP-TV (A); KRQD-TV (C); KTSM-TV (N) XEJ-TV	88,400
<b>ENID, Okla</b> (see Oklahoma City)	
<b>ENSIGN-GARDEN CITY, Kan.—61.8</b> KTVC (A); KGID-TV (N)	39,000
<b>ERIE, Pa.—92.5</b> WICU-TV (A,N); WSEE-TV† (A,C)	166,900 †56,000
<b>EUGENE, Ore.—78.3</b> KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**108,700
<b>EUREKA, Cal.—77.4</b> KIEM-TV (A,C,N); KVIQ-TV (A,N)	46,300
<b>EVANSVILLE, Ind.-HENDERSON, Ky.—82.4</b> WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	248,000 †123,000
<b>FAIRBANKS, Alaska</b> KFAR-TV (A,N); KTVF (C)	††
<b>FARGO, N.D.—74.1</b> WDAY-TV (A,N) (See also Valley City, N.D.)	133,900
<b>FLINT, Mich.—94.6</b> WJRT (A)	381,800
<b>FLORENCE, Ala.—30.9</b> WOWL-TV† (C,N)	18,500
<b>FLORENCE, S.C.—71.7</b> WBTW (A,C,N)	174,600
<b>FT. DODGE, Iowa—54.9</b> KQTV† (N)	†26,800

NOW ... get Columbia and Florence with ... ONE BUY

**PROOF:**

February, 1959, Florence, S. C. ARB "A-Z" shows these WIS-TV percentages:

- 89% able to receive
- 75% view more than 3 times per week
- 51% average daily circulation before 6 p. m.
- 69% average daily circulation after 6 p. m.

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*Major Selling Force*

**IN SOUTH CAROLINA**

channel **10**

**WIS-TV**





# FLEXIBLE



says Lou Wolfson, V.P.

## WLOS-TV

ASHEVILLE, N. C.

You can use any part of Warner Bros. library of films to get top ratings and enthusiastic sponsors. "It's so flexible, you can fit it into any spot," says V. P. Lou Wolfson of WLOS-TV.

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 CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030  
 DALLAS, 1511 Bryan St., Rlverside 7-8553  
 LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

<b>FT. MYERS, Fla.—71.4</b> WINK-TV (A,C)	16,500
<b>FT. SMITH, Ark.—70.7</b> KNAC-TV (C,N,A)	53,000
<b>FT. WAYNE, Ind.—87.5</b> WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†204,400
<b>FT. WORTH-DALLAS, Tex.—83.2</b> KPJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	656,600
<b>FRESNO, Cal.—87.6</b> KFRE-TV (C); KJEO-TV† (A); KMI-TV† (N)	216,700 †162,000
<b>GLENDIVE, Mont.—50.9</b> KXGN-TV (C)	2,700
<b>GRAND FORKS, N.D.—74.3</b> KNOX-TV (N)	38,800
<b>GRAND JUNCTION, Colo.—66.8</b> KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**24,500
<b>GRAND RAPIDS, Mich.—95.0</b> WOOD-TV (A,N) (See also Kalamazoo)	482,300
<b>GREAT BEND-HAYS, Kan.—73.8</b> KCKT-TV (N); KAYS-TV (A) (KCKT-TV operates satellite KGID, Garden City, Kan.)	**89,100
<b>GREAT FALLS, Mont.—61.9</b> KFBB-TV (A,C,N); KRTV	41,600
<b>GREEN BAY, Wis.—90.4</b> WBAY-TV (C); WFRV (N) (See also Marinette)	319,800
<b>GREENSBORO, N.C.—83.3</b> WFMY-TV (A,C)	413,700
<b>GREENVILLE-SPARTANBURG, S.C.—</b> <b>ASHEVILLE, N.C.—78.0</b> WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	390,000 ††
<b>GREENVILLE-WASHINGTON, N.C.—75.3</b> WNCT (A,C); WITN (N)	191,400
<b>HANNIBAL, Mo.—QUINCY, Ill.—89.1</b> KHQA-TV (C); WGEM-TV (A,N)	190,600
<b>HARLINGEN-WESLACO, Tex.—67.4</b> KGBT-TV (A,C); KRGV-TV (A,N)	*69,800
<b>HARRISBURG, Ill.—78.6</b> WSIL-TV (A)	171,900
<b>HARRISBURG, Pa.—71.4</b> WHP-TV† (C); WTPA† (A)	†113,300
<b>HARRISONBURG, Va.—85.3</b> WSVA-TV (A,C,N) (Includes community antennas in counties not credited.)	74,100
<b>HARTFORD-NEW BRITAIN, Conn.—93.5</b> WTIC-TV (C); WNBC† (N); WHCT†	628,100 †289,900
<b>HASTINGS, Neb.—75.7</b> KHAS-TV (N)	114,500
<b>HATTIESBURG, Miss.—60.4</b> WDAM-TV (A,N)	48,900
<b>HENDERSON, Ky.—EVANSVILLE, Ind.—82.4</b> WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	248,000 †123,200
<b>HENDERSON, LAS VEGAS, Nev.—95.0</b> KLBJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	34,700
<b>HONOLULU, T.H.</b> KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Satellites: KHBC-TV, Hilo, and KMAU-TV, Wailuku to KGMB-TV KMVI-TV, Wailuku, to KHVH-TV; KALA, Wailuku to KONA-TV.)	**115,300
<b>HOUSTON, Tex.—85.4</b> KPRC-TV (N); KTRK-TV (A); KHOU-TV (C) (KTRK-TV operates satellite KTES-TV†, Nacogdoches, Tex.)	472,000
<b>HUNTINGTON-CHARLESTON, W. Va.—79.3</b> WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	437,900
<b>HUTCHINSON-WICHITA, Kan.—84.9</b> KT VH (C); KAKE-TV (A); KARD-TV (N) (KTVC, Ensign, Kan., satellite of KAKE-TV)	**252,900
<b>IDAHO FALLS, Ida.—71.2</b> KID-TV (A,C,N)	58,900
<b>INDIANAPOLIS, Ind.—93.8</b> WFBI-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	707,400
<b>JACKSON, Miss.—63.5</b> WJTV (C); WLBT (A,N)	230,000
<b>JACKSON, Tenn.—64.8</b> WDXI-TV (A,C)	87,400
<b>JACKSONVILLE, Fla.—74.0</b> WJXT (A,C); WFGA-TV (N)	289,200
<b>JEFFERSON CITY-COLUMBIA, Mo.—80.1</b> KRCC-TV (A,C); KOMU-TV (A,N)	125,800
<b>JOHNSON CITY, Tenn.—67.3</b> WJHL-TV (A,C)	121,700
<b>JOHNSTOWN, Pa.—90.2</b> WARD-TV† (A,C); WJAC-TV (N)	567,300 †10,700
<b>JOPLIN, Mo.—PITTSBURG, Kan.—79.2</b> KODE-TV (A,C); KOAM-TV (A,N)	151,400

Yours to  
command...  
the entire  
**GOLDEN  
OHIO  
VALLEY**  
over



a full-powered  
station that  
covers

- 5 prime cities
- 89 counties in 4 states
- 2,957,100 people
- 591,020 TV homes
- nearly \$4,000,000,000 in buy power


at the lowest cost per thousand rate available anywhere. For the BETTER SELLING that comes from BETTER VIEWING, BETTER PROGRAMMING, get the dollars and cents story from Petry RIGHT NOW.

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Edward Petry & Co., Inc.

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**WTVJ**  
 beats every other station  
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**FACTS**

**MORE SUMMERTIME VIEWING IN SOUTH FLORIDA ...than in entire country!**

Summertime is viewing time in South Florida — average sets-in-use higher than for all U.S.A. That's why summertime is selling time — with WTVJ!

SETS-IN-USE ARB 1958  
 (June-August average)

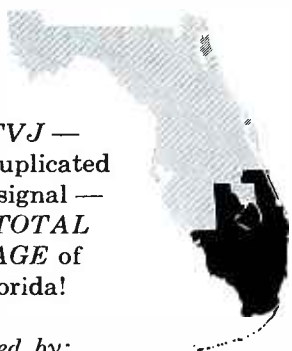
Noon to 6:00 P.M. Monday — Friday	6:00 P.M. to Midnight Sunday thru Saturday		
MIAMI 19.9	MIAMI 43.3		
ALL U.S. 17.0	ALL U.S. 38.1		

**WTVJ CHANNEL 4**



Only WTVJ — with unduplicated network signal — delivers **TOTAL COVERAGE** of South Florida!

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Market & Stations—% Penetration	TV Homes
<b>JUNEAU, Alaska</b> KINY-TV (C)	††
<b>KALAMAZOO, Mich.—95.0</b> WKZO-TV (A,C) (See also Grand Rapids)	597,400
<b>KALISPELL, Mont.—63.8</b> KULR (C,N)	11,300
<b>KANSAS CITY, Mo.—89.8</b> KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	602,000
<b>KEARNEY, Neb.—72.5</b> KHOL-TV (A,C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**102,100
<b>KLAMATH FALLS, Ore.—66.4</b> KOTI (A,C,N)	20,200
<b>KNOXVILLE, Tenn.—68.9</b> WATE-TV (N); WBIR-TV (C); WTVK† (A)	225,600 †58,000
<b>LA CROSSE, Wis.—83.9</b> WKBT (A,C,N)	116,100
<b>LAFAYETTE, La.—68.5</b> KIFY-TV (C)	94,000
<b>LAKE CHARLES, La.—73.1</b> KPLC-TV (A,N); KTAG-TV† (C)	84,900 †16,600
<b>LANCASTER, Pa.—89.5</b> WGAL-TV (C,N)	513,100
<b>LANSING, Mich.—94.5</b> WJIM-TV (C,A); WILX-TV (N) (Onondaga)	444,000
<b>LAREDO, Tex.—64.5</b> KGNS-TV (A,C,N)	9,800
<b>LA SALLE, Ill.—32.7</b> WEEQ-TV† (N)	†10,600
<b>LAS VEGAS-HENDERSON, Nev.—95.0</b> KLAS-TV (C); KSHO-TV (A); KIRJ-TV (A,N)	34,700
<b>LAWTON, Okla.—80.2</b> KSWO-TV (A)	48,900
<b>LEBANON, Pa.—79.0</b> WLYH-TV† (A)	†58,400
<b>LEXINGTON, Ky.—42.9</b> WLEX-TV† (A,C,N); WKYT-TV†	†42,700
<b>LIMA, Ohio—80.4</b> WIMA-TV† (A,C,N)	†47,200
<b>LINCOLN, Neb.—83.7</b> KOIN-TV (A,C)	186,400
<b>LITTLE ROCK-PINE BLUFF, Ark.—71.6</b> KARK-TV (N); KTHV (C); KATV (A)	231,600
<b>LOCK HAVEN, Pa.—65.3</b> WBPA-TV† (A)	†22,800
<b>LOS ANGELES, Cal.—94.0</b> KABC-TV (A); KCOP, KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,580,600
<b>LOUISVILLE, Ky.—81.9</b> WAVE-TV (A,N); WHAS-TV (C)	453,200
<b>LUBBOCK, Tex.—77.8</b> KCBD-TV (A,N); KDUB-TV (C)	101,900
<b>LUFKIN, Tex.—67.7</b> KTRE-TV (N)	50,600
<b>LYNCHBURG, Va.—80.2</b> WLVA-TV (A)	148,600
<b>MACON, Ga.—69.6</b> WMAZ-TV (A,C)	106,700
<b>MADISON, Wis.—90.1</b> WISC-TV (C); WKOW-TV† (A); WMTV† (N)	224,800 †102,400
<b>MANCHESTER, N.H.—92.1</b> WMUR-TV (A)	563,700
<b>MARINETTE, Wis.—91.3</b> WMBV-TV (A) (See also Green Bay)	162,500
<b>MARQUETTE, Mich.—79.5</b> WDMJ-TV (C)	62,900
<b>MASON CITY, Iowa—88.1</b> KGLO-TV (C)	171,600
<b>MAYAGUEZ, P.R.</b> WORA-TV (C)	††
<b>MEDFORD, Ore.—76.0</b> KBES-TV (A,C,N)	44,400
<b>MEMPHIS, Tenn.—71.9</b> WHBQ-TV (A); WMCT (N); WREC-TV (C)	474,000
<b>MERIDIAN, Miss.—60.2</b> WTOK-TV (A,C,N)	100,100
<b>MIAMI, Fla.—91.4</b> WCKT (N); WPST-TV (A); WTVJ (C)	394,200

**HOW TO SELL**

**1/2 MILLION**

**NEW PEOPLE IN THE NASHVILLE MARKET**

It's Simple! Just use WSM-TV, now telecasting from the Central South's tallest tower (1408 feet above average terrain). That way you automatically add

**546,700**

new people

**\$568,875,000**

in new effective Buying Income

**\$413,981,000**

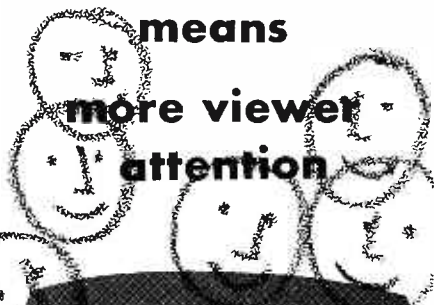
in new Retail Sales

And you will be using the station that has a 39.8 share of the TV Audience, too (May '59 ARB). In the light of all this, isn't it time to re-evaluate your market strategy in the Central South?



NASHVILLE, TENNESSEE • REPRESENTED BY PETRY

# LIVELY PROGRAMMING



means  
more viewer  
attention

**WRAL-TV**  
Radiating effectively from the  
**RALEIGH-DURHAM  
AREA**

Consistent programming — network and local — is one of the major reasons why WRAL-TV possesses the top rating record in the Raleigh-Durham area.

Viewers like what they get, and get what they like, on this full power Channel Five station.

For instance . . . Tempus Fugit, variety show . . . Live Championship Wrestling . . . Miss Jo Ann's "Romper Room" . . . Cap'n Five with Popeye . . . Sports by Reeve . . . and other local-live "for instances."

In the most densely populated section of its coverage, WRAL-TV has *unduplicated* NBC programming — from TODAY to JACK PAAR, plus choices from ABC.

WRAL-TV is tops for viewing — tops for buying. Are you on?

CAROLINA'S Colorful CAPITAL STATION

## WRAL-TV

Full power Channel 5  
NBC and Local Color  
RALEIGH, N. C.



REPRESENTED BY H-R, INC.

MIDLAND-ODESSA, Tex.—73.4	82,400
KMID-TV (A,N); KOSA-TV (C)	
MILWAUKEE, Wis.—95.0	615,700
WISN-TV (A); WITI-TV (C); WTMJ-TV (N)	
MINNEAPOLIS-ST. PAUL, Minn.—91.3	741,500
KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
MINOT, N.D.—65.8	42,200
KXMC-TV (A,C); KMOT (A,N)	
MISSOULA, Mont.—69.1	47,200
KMSO-TV (A,C)	
MOBILE, Ala.—76.6	216,900
WALA-TV (A,N); WKRG-TV (C)	
MONAHANS, Tex.	††
KVKM-TV (A)	
MONROE, La.—EL DORADO, Ark.—70.7	136,400
KNOE-TV (A,C,N); KRBB (A,N)	
MONTGOMERY, Ala.—67.0	150,100
WCOV-TV† (C); WSFA-TV (N)	†54,500
MUNCIE, Ind.—68.4	31,100
WLBC-TV† (A,C,N)	
NASHVILLE, Tenn.—70.6	342,000
WLAC-TV (C); WSIX-TV (A) WSM-TV (N)	
NEW BRITAIN-HARTFORD, Conn.—93.5	628,100
WTIC-TV (C); WNBC† (N); WHCT†	†289,900
NEW HAVEN, Conn.—93.4	836,900
WNHC-TV (A)	
NEW ORLEANS, La.—81.8	372,700
WDSU-TV (A,N); WVUE (A); WWL-TV (C)	
NEW YORK, N.Y.—93.5	4,857,500
WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
NORFOLK, Va.—86.7	330,100
WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)	†102,500
NORTH PLATTE, Neb.—69.3	20,500
KNOP-TV (N)	
OAK HILL, W. Va.—70.0	128,200
WOAY-TV (A,C)	
ODESSA-MIDLAND, Tex.—73.4	82,400
KOSA-TV (C); KMID-TV (A,N)	
OKLAHOMA CITY, OKLA.—83.0	329,700
KWTU-TV (C); WKY-TV (N); KOCO-TV (Enid) (A)	
OMAHA, Neb.—91.7	332,600
KMTV (N); WOW-TV (C); KETV (A)	
ORLANDO-DAYTONA, Fla.—77.4	198,100
WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	
OTTUMWA, Iowa—83.5	136,100
KTVO (C,N)	
PADUCAH, Ky.—73.6	187,500
WPSD-TV (N)	
PANAMA CITY, Fla.—70.1	20,900
WJDM-TV (A,C,N)	
PARKERSBURG, W. Va.—58.6	†24,200
WTAP† (A,C,N)	
PENSACOLA, Fla.—77.5	188,500
WEAR-TV (A,C)	
PEORIA, Ill.—82.8	***†148,600
WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) WEEK-TV operates WEEQ-TV, La Salle, Ill.	
PHILADELPHIA, Pa.—93.4	1,884,700
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	
PHOENIX-MESA, Ariz.—86.7	195,600
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	
PINE BLUFF-LITTLE ROCK, Ark.—71.6	231,600
KATV (A); KARK-TV (N); KTHV (C)	
PITTSBURG, Kan.—JOPLIN, Mo.—79.2	151,400
KOAM-TV (A,N); KODE-TV (A,C)	
PITTSBURGH, Pa.—92.1	1,264,700
KDKA-TV (C); WIIC (N); WTAE (A)	
PLATTSBURG, N.Y.—85.6	120,000
WPTZ (A,N)	
POLAND SPRING, Me.—90.1	310,800
WMTW-TV (A,C) (Mt. Washington, N.H.)	
PORTLAND, Me.—90.5	210,500
WCSH-TV (N); WGAN-TV (C)	
PORTLAND, Ore.—84.8	458,700
KGW-TV (A); KOIN-TV (C); KPTV (N,A)	
PRESQUE ISLE, Me.—81.0	19,600
WAGM-TV (A,C)	
PROVIDENCE, R.I.—92.4	778,800
WJAR-TV (A,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo.—76.7	91,000
KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	
QUINCY, Ill.—HANNIBAL, Mo.—89.1	190,600
WGEM-TV (A,N); KHQA-TV (C)	
RALEIGH-DURHAM, N.C.—76.1	271,600
WRAL-TV (N); WTVD (A,C)	

# SURE-FIRE REEL



says John Guider, Pres. & Gen. Mgr.

## WMTW-TV

POLAND SPRINGS, ME.

The Warner Bros. library is sure-fire. These are films you can program dozens of different ways, and come up with a top rating every time. According to Mr. John Guider:

"Last year we bought half the Warner Bros. library. The results were completely satisfactory—both as to ratings and to sponsor reactions. So we just came back and bought the remaining half despite the fact that we already had the three other complete major packages. Those Warner Bros. features have certainly proved a real good buy."

Warner Bros. features offer big name stars, great pictures. Many stations run these films in several time slots, morning, afternoon and night. It's a smart way to put the whammy on competition, and profitable, too.

## U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323  
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030  
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553  
LOS ANGELES, 9110 Sunset Blvd., CREstview 6-5886

# TOP MAN on the Totem Pole



23

OF TOP

25

SHOWS

All On

WREX-TV

Rank	Program	Rating	Station
1.	I've Got a Secret	53.6	WREX-TV
2.	The Millionaire	53.1	WREX-TV
3.	Program X	52.2	Sta. B
4.	Jack Benny	50.2	WREX-TV
5.	G. E. Theater	49.8	WREX-TV
6.	Father Knows Best	49.4	WREX-TV
7.	Gunslinger	48.8	WREX-TV
8.	Lawrence Welk	46.9	WREX-TV
9.	Danny Thomas	46.5	WREX-TV
10.	Person to Person	46.3	WREX-TV
11.	State Trooper	45.2	WREX-TV
12.	The Lineup	45.2	WREX-TV
13.	Lassie	44.8	WREX-TV
14.	Playhouse 90	44.5	WREX-TV
15.	Red Skelton	44.4	WREX-TV
16.	Program X	44.4	Sta. B
17.	Have Gun, Will Travel	43.5	WREX-TV
18.	Bing Crosby	43.2	WREX-TV
19.	December Bride	42.7	WREX-TV
20.	What's My Line	41.2	WREX-TV
21.	Name That Tune	41.2	WREX-TV
22.	Disney Presents	40.2	WREX-TV
23.	Ed Sullivan	40.2	WREX-TV
24.	U. S. Marshal	39.9	WREX-TV
25.	Pat Boone	39.5	WREX-TV

METROPOLITAN ROCKFORD ARR—  
FEB. 9—MAR. 8, 1959

Demonstrating AGAIN WREX-TV's Audience Leadership



Market & Stations—% Penetration	TV Homes
<b>RAPID CITY, S.D.—56.5</b>	<b>**34,200</b>
KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	
<b>REDDING, Cal.—75.1</b>	<b>57,800</b>
KVIP-TV (A,N)	
<b>RENO, Nev.—85.6</b>	<b>38,500</b>
KOLO-TV (A,C,N)	
<b>RICHMOND, Va.—83.2</b>	<b>261,800</b>
WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.)	
<b>RIVERTON, Wyo.—52.6</b>	<b>8,000</b>
KWRB-TV (C,N,A)	
<b>ROANOKE, Va.—79.5</b>	<b>287,800</b>
WDBJ-TV (C); WSLI-TV (A,N)	
<b>ROCHESTER, Minn.—89.0</b>	<b>91,600</b>
KROC-TV (N)	
<b>ROCHESTER, N.Y.—91.3</b>	<b>311,300</b>
WROC-TV (A,N); WHCC-TV (A,C); WRET-TV (A,C)	
<b>ROCKFORD, Ill.</b>	<b>*221,400</b>
WREX-TV (A,C); WTVO† (N)	<b>†96,900</b>
<b>ROCK ISLAND, Ill.—DAVENPORT, Iowa—92.4</b>	<b>342,700</b>
WHBF-TV (A,C); WOC-TV (N)	
<b>ROSWELL, N.M.—72.2</b>	<b>53,100</b>
KSWI-TV (A,C,N)	
<b>SACRAMENTO-STOCKTON, Cal.—86.8</b>	<b>373,600</b>
KXTV (C); KCRA-TV (N); KOVR (A); KCCC-TV†	<b>††</b>
<b>SAGINAW-BAY CITY, Mich.—93.3</b>	<b>300,300</b>
WKIX-TV† (A,C); WNEM-TV (A,N)	<b>†66,100</b>
<b>ST. JOSEPH, Mo.—87.5</b>	<b>201,700</b>
KFEQ-TV (C)	
<b>ST. LOUIS, Mo.—92.3</b>	<b>847,800</b>
KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	
<b>ST. PETERSBURG-TAMPA, Fla.—83.4</b>	<b>296,800</b>
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	<b>†177,400</b>
<b>SALINAS-MONTEREY, Cal.—86.3</b>	<b>185,900</b>
KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	
<b>SALISBURY, Md.—53.9</b>	<b>†32,900</b>
WBOC-TV† (A,C)	
<b>SALT LAKE CITY, Utah—89.0</b>	<b>246,200</b>
KSL-TV (C); KTVI (N); KUTV (A); KLOR-TV (Provo, Utah)	
<b>SAN ANGELO, Tex.—74.1</b>	<b>27,800</b>
KCTV (A,C,N)	
<b>SAN ANTONIO, Tex.</b>	<b>*276,300</b>
KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	<b>††</b>
<b>SAN DIEGO, Cal.—TIJUANA, Mex.—92.6</b>	<b>293,700</b>
KFMB-TV (C); KFSD-TV (N); XETV (A)	
<b>SAN FRANCISCO-OAKLAND, Cal.—90.5</b>	<b>1,274,700</b>
KGO-TV (A), KPPIX (C); KRON-TV (N); KTVU	
<b>SAN JOSE, Cal.—90.9</b>	<b>226,500</b>
KNTV (A,C,N)	
<b>SAN JUAN, P.R.</b>	<b>††</b>
WAPA-TV (A,B), WYAG-TV (C)	
<b>SAN LUIS OBISPO, Cal. (See Salinas Monterey)</b>	
<b>SANTA BARBARA, Cal.—85.0</b>	<b>49,300</b>
KYTV (A,C,N)	
<b>SAVANNAH, Ga.—71.8</b>	<b>105,000</b>
WAVY-TV (B), WJOC-TV (A,C)	
<b>SCHENECTADY-ALBANY-TROY, N.Y.—91.2</b>	<b>*450,000</b>
WPCB (B); WHEC (C); WATV (A)	
<b>SCRANTON-WILKES-BARRE, Pa.—80.0</b>	<b>†243,300</b>
WDAT (C); WBEF-TV (B); WHEP-TV (A) (Includes community antennas in counties not credited)	
<b>SEATTLE-TACOMA, Wash.—89.8</b>	<b>541,300</b>
KING-TV (A), KZOK-TV (B), KING-TV; KTVU-TV (C)	

Market & Stations—% Penetration	TV Homes
<b>SEDALIA, Mo.—85.1</b>	<b>26,300</b>
KMOS-TV (A)	
<b>SHREVEPORT, La.—75.8</b>	<b>248,200</b>
KSLA (A,C); KTBS-TV (A,N)	
<b>SIoux CITY, Iowa—87.5</b>	<b>202,300</b>
KTIV (A,N); KVTM (A,C)	
<b>SIoux FALLS, S.D.—74.2</b>	<b>**220,000</b>
KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPIO-TV, Reliance, S.D.)	
<b>SOUTH BEND-ELKHART, Ind.—69.2</b>	<b>141,700</b>
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	
<b>SPARTANBURG, S.C.</b>	
(See Asheville, N.C. Greenville-Spartanburg, S.C.)	
<b>SPOKANE, Wash.—79.2</b>	<b>233,400</b>
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
<b>SPRINGFIELD, Ill.—73.1</b>	<b>†118,600</b>
WICST (A,N)	
<b>SPRINGFIELD-HOLYOKE, Mass.—84.7</b>	<b>**†168,200</b>
WHYN-TV† (C); WWLP† (A,N) (WWLP operates satellite WRIP†, Greenfield, Mass.)	
<b>SPRINGFIELD, Mo.—77.8</b>	<b>177,900</b>
KTTS-TV (C); KYTV (A,N)	
<b>STEUBENVILLE, Ohio—89.8</b>	<b>483,900</b>
WSTV-TV (A,C)	
<b>SUPERIOR, Wis.—Duluth, Minn.—81.6</b>	<b>170,700</b>
WDSM-TV (N,A); KDAL-TV (A,C)	
<b>SWEETWATER, Tex.—76.0</b>	<b>63,400</b>
KPAR-TV (C)	
<b>SYRACUSE, N.Y.—90.9</b>	<b>**456,200</b>
WHEN-TV (A,C); WSyr-TV (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
<b>TACOMA-SEATTLE, Wash.—89.8</b>	<b>541,300</b>
KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N,A); KIRO-TV (C)	
<b>TALLAHASSEE, Fla.—THOMASVILLE, Ga.—61.0</b>	<b>121,300</b>
WCTV (A,C,N)	
<b>TAMPA-ST. PETERSBURG, Fla.—83.4</b>	<b>296,800</b>
WFLA-TV (N); WTVT (C); WSUN-TV† (A)	<b>†177,400</b>
<b>TEMPLE-WACO, Tex.—77.7</b>	<b>121,600</b>
KCEN-TV (N); KWTX-TV (A,C)	
<b>TERRE HAUTE, Ind.—90.6</b>	<b>215,900</b>
WTHI-TV (A,C)	
<b>TEXARKANA, Tex.—69.9</b>	<b>81,900</b>
KCMC-TV (A,C)	
<b>THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)</b>	
<b>TOLEDO, Ohio—95.0</b>	<b>352,500</b>
WSPD-TV (A,N); WTOL-TV (C,N)	
<b>TOPEKA, Kan.—79.8</b>	<b>113,800</b>
WIBW-TV (A,C)	
<b>TRAVERSE CITY, Mich.—81.6</b>	<b>52,700</b>
WPBN-TV (N)	
<b>TUCSON, Ariz.—85.6</b>	<b>98,500</b>
KGUN-TV (A); KOID-TV (C); KVOA-TV (N)	
<b>TULSA, Okla.—82.8</b>	<b>303,500</b>
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
<b>TUPELO, Miss.—56.8</b>	<b>55,100</b>
WTWV (N)	
<b>TWIN FALLS, Ida.—71.7</b>	<b>26,600</b>
KIHX-TV (A,C,N)	
<b>TYLER, Tex.—70.1</b>	<b>110,400</b>
KITV (A,C,N)	
<b>UTICA-ROME, N.Y.—92.3</b>	<b>135,900</b>
WKIV (A,C,N)	

# NO TALL TALES ABOUT TOWERS



..... for us! Naturally we have one. Couldn't be in business otherwise. And, since this truth is self-evident, we think you're more interested in other aspects of a station's operation. Such as . . .

..... Audience. KSLA-TV has led in every Shreveport survey made.

..... Creative programming. KSLA-TV has 64% more local live time than its competition.

..... Staff. Take our News Department. Six full-time newsmen at KSLA-TV shooting 1,800 feet of film a week.

..... Community Interest. Well, our station manager is Shreveport's "Outstanding Young Man of the Year."

These are the things that measure KSLA-TV's position in its market, not the height of its tower. But if you ask, any Harrington, Righter and Parsons man will gladly tell you it tops at 1,195.



Represented nationally by:  
Harrington, Righter and Parsons, Inc.

Market & Stations—% Penetration TV Homes

<b>VALLEY CITY, N.D.—73.8</b> KXJB-TV (C) (See also Fargo, N.D.)	167,000
<b>WACO-TEMPLE, Tex.—77.7</b> KWTX-TV (A,C); KCEN-TV (N)	121,600
<b>WASHINGTON, D.C.—92.5</b> WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	814,100
<b>WASHINGTON-GREENVILLE, N.C.—75.3</b> WITN (N); WNCT (A,C)	191,400
<b>WATERBURY, Conn.</b> WATR-TV† (A)	††
<b>WATERLOO-CEDAR RAPIDS, Iowa—90.7</b> KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	321,200
<b>WAUSAU, Wis.—86.9</b> WSAU-TV (A,C,N)	97,200
<b>WESLACO-HARLINGEN, Tex.—57.4</b> KRGV-TV (N,A); KG8T-TV (A,C)	*69,800
<b>WEST PALM BEACH, Fla.—82.3</b> WEAT-TV (A); WPTV (C,N)	67,200
<b>WHEELING, W. Va.—86.9</b> WTRF-TV (A,N)	348,400
<b>WICHITA-HUTCHINSON, Kan.—84.9</b> KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVG, Ensign, Kan., satellite of KAKE-TV)	***252,900
<b>WICHITA FALLS, Tex.—77.7</b> KFDX-TV (A,N); KSYD-TV (C)	125,800
<b>WILKES-BARRE-SCRANTON, Pa.—80.0</b> WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited.)	†243,300
<b>WILLISTON, N.D.—51.8</b> KUMV-TV (N,A)	19,300
<b>WILMINGTON, N.C.—68.1</b> WECT (A,N)	120,400
<b>WINSTON-SALEM, N.C.—86.7</b> WSJS-TV (N)	334,500
<b>WORCESTER, Mass.</b> WWOR† (N)	†††
<b>YAKIMA, Wash.—68.5</b> KIMA-TV† (A,C,N) (Operates satellites KIEW-TV, Lewiston, Ida., KBAS-TV, Ephra Wash., KEPR-TV, Pasco, Wash.)	†104,700
<b>YORK, Pa.—50.2</b> WSBA-TV† (A)	†33,100
<b>YOUNGSTOWN, Ohio—70.5</b> WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in counties not credited.)	†141,500
<b>YUMA, Ariz.—77.3</b> KIVA (C,N,A)	24,900
<b>ZANESVILLE, Ohio—58.8</b> WHIZ-TV† (A,C,N)	16,500

\* Due to conflicting research data, this market has not been reevaluated pending further study.

† U.H.F.

†† Incomplete data.

††† New station-coverage study not completed.

\* U.S. coverage only.

\*\* Includes circulation of satellite (or booster).

\*\*\* Does not include circulation of satellite.

## TV MARKETS

MAY, 1959

1-channel markets.....	133
2-channel markets.....	63
3-channel markets.....	47
4- (or more)- channel markets.....	18
<b>Total U. S. markets.....</b>	<b>261</b>
<b>Commercial stations U. S. &amp; possessions.....</b>	<b>510</b>

# DOMINANT



says Frank Palmer, Gen. Mgr.

## WFBG-TV

ALTOONA, PA.

High ratings are top sales argument with sponsors. And because Warner Bros. features dominate the competition, they're a cinch to sell. Frank Palmer writes:

*"Warner Bros. features help us capture the late night audience. In November, for example, we ran four Warner Bros. features from 11:15 p.m. to sign off in one week. They netted us an average share of better than 70% of the audience! How's that for dominating?"*

Warner Bros. features have produced such stand-out ratings morning, noon and night... weekdays and week ends. They break records for audiences and sponsorship time after time. Latch on to these profit-makers for your station. They're sure-fire!

## u.a.a.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., Murray Hill 6-2323

CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030

DALLAS, 1511 Bryan St., Riverside 7-8553

LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

**THE RESULTS OF THE SURVEY OF FOUR MASS MEDIA CONDUCTED FOR TELEVISION MAGAZINE**

All figures shown below are percentages based on the total number of responses. These range from 740, where some respondents failed to complete a question, to 762, the total number of respondents, male and female.

1. During the past week, about how many hours a day, on the average, have you spent with each of the following?

	No Time	Less Than 1 Hour	1-2 Hours	3-4 Hours	5-6 Hours	Over 6 Hours
Newspapers	2%	50%	35%	8%	2%	3%
Radio	15	32	24	12	8	9
Magazines	18	46	27	5	2	2
Television	6	8	24	31	15	16

2. If a high government official or important scientist were to present a message about some important and exciting event, such as the successful U. S. launching of a manned space ship to the moon, from which of the following would you expect to learn first of this event? (Check one box only)

Newspapers	10	Magazines	—
Radio	42	Television	48

3. Now we would like to know how you personally would rate newspapers, radio, magazines and television on the kind of job each one does with respect to:

[Ed. note:  
A 5-value scale was employed for question three:  
Very Good Good Fair Poor Very Poor  
Only Very Good responses (percent) are reproduced here as the measure chosen to indicate saliency of preference rather than scale values, proportions, average or totals of favorable responses.]

a. Alerting the public to the problems of the world around us (national and world news, current events, etc.)

	Very Good		Very Good
Newspapers	27	Magazines	7
Radio	31	Television	35

b. Giving you news of local events and items of interest in your community.

Newspapers	44	Magazines	1
Radio	36	Television	19

c. Providing sports coverage.

Newspapers	34	Magazines	3
Radio	26	Television	37

d. Presenting information about the world of the Arts (music, dance, drama, literature, etc.)

Newspapers	25	Magazines	29
Radio	12	Television	34

e. Presenting information about the world of Science.

Newspapers	24	Magazines	33
Radio	12	Television	31

f. Making the best use of the nation's increasing leisure time.

Newspapers	18	Magazines	20
Radio	17	Television	45

g. Broadening the average American's knowledge of current affairs.

Newspapers	32	Magazines	16
Radio	21	Television	31

4. Now, we would like to get your opinions regarding the advertising that is seen or heard in newspapers, radio, magazines and television. So far as you yourself are concerned: (Check only one box).

a. Where is advertising most likely to get your attention?

Newspapers	Radio	Magazines	Television
28	6	15	51

b. Where is advertising about a new product most likely to give you all the information you might want about it?

Newspapers	Radio	Magazines	Television
22	2	38	38

5. Listed below are some descriptions which might apply to newspapers, radio, magazines, or television. Opposite each description, please tell us which one of these four—newspapers, radio, magazines or television—you think the description fits best. (Check one box opposite a, one opposite b, c, d, etc.)

	Newspapers	Radio	Magazines	Television
a. Keeps me up-to-date	47	18	5	30
b. Is most enjoyable for me	9	11	16	64
c. Gets ideas across most effectively	20	6	25	49
d. Is most relaxing	9	22	23	46
e. Is most exciting	5	3	6	86
f. Gives me the most reliable information	40	11	21	28
g. Exerts a strong influence on my family	12	5	5	78

6. It has been said that newspapers, radio, magazines and television appeal more strongly to different kinds of people. Please check which one of these four you think would appeal most strongly to each type of person listed below. (Check one box opposite a, one opposite b, c, d, etc.)

	Newspapers	Radio	Magazines	Television
a. A family man	52	2	5	41
b. An artistic person	4	4	77	15
c. A realistic, down-to-earth type of person	53	14	13	20
d. A housewife	4	34	14	48
e. An ignorant person	5	15	5	75
f. An intellectual person	35	4	46	15
g. A teen-ager	2	28	5	65
h. A leader	56	6	21	17
i. A lazy person	1	13	6	80
j. A person who is easily influenced	12	7	5	76
k. An average person	23	13	6	58
l. A mother of young children	3	28	21	48
m. A mother of teenage children	8	16	25	51

7. Suppose one of your children was deciding on a management or executive career in newspapers, radio, magazines or television, in which industry do you think he would get? (Check one box opposite a, one opposite b, c, d.)

	Newspapers	Radio	Magazines	Television
a. The best chance to serve his home community	72	17	1	10
b. The best chance to serve the country at large	22	18	18	42
c. The best opportunity to make a great deal of money	3	2	3	90
d. The greatest recognition as a leader in his community	62	13	3	22

# “Ten years

of hard labor!” Hard labor to corner the top studios’ best feature films. Hard labor to create provocative, headline-making local programming. Hard labor to present more news more dynamically. Yes, ten years of hard labor have made WJAR-TV far-and-away the number one station in the PROVIDENCE MARKET. Now, on its tenth anniversary, WJAR-TV looks forward happily to serving another sentence. Cock-of-the-walk in the PROVIDENCE MARKET  
NBC • ABC • Represented by Edward Petry & Co., Inc.

10th Anniversary of CHANNEL 10



**WJAR-TV**





**Everything**

**Always shoot it on EASTMAN FILM . . . You'll be glad you did!**



one else provides the rabbit. One thing you certainly should do is follow through with your own people in our market. It'll work in direct proportion to your company's local knowledge and enthusiasm for the promotion project.

6. Here's a way you can really help the individual station promotion man: As you go about your business, you are in contact with a great many truly great promotion men. Let me know some of their successful ideas: Give me some samples of good ideas ranging from direct mail on up through point of purchase display material. I'll "adapt" (steal) them in terms of my own audience.

7. Level with me on this point, too: if you have a particular problem in my market, tip me off to it. I'll keep you secret, and help you figure out the best way to whip it. Advertising on my station can help force distribution, expose more consumers to your product, and spread dealer enthusiasm all at the same time.

**Acquaint promotion man with spot offers**

8. If you make an offer on your program on spot announcements, do me a great big favor and send me a note with the address, the requirements, the duration of the offer, etc. etc. I'm the guy who gets the telephone calls from the good lady who didn't have a pencil when the address was given on the television.

9. If your program has a star who might make personal appearances in my area, let me know where I can get in touch with him in behalf of local groups looking for a big-name guest. If you have a deal whereby your star is available for a stated number of personal appearances in your behalf, I'd like to know his availability.

10. Your local sales representative may already be a good friend of mine. If he's not, I'd certainly like to get acquainted with him. So when you and I get a big project cooking together, let's get this local sales expert to join in. He's your expert in my market area, and his advice can save a lot of lost time and misplaced emphasis.

This doesn't purport to be "Ten Commandments of Good Promotion" or anything like that. It's written quite frankly from the point of view of a station promotion man, and you may want to dispute some of the points. But I figure if I can lay out some of the things to be considered when an advertiser and/or agency goes to work with a station promotion man, why then we can gee and haw about the details.

There just isn't anything we can't work out together. But we have to make contact with each other before we can. I'm willing. How about you? **END**

the writers. With tape, of course, the whole process is much more simple and has the same-day factor that leaves the film boys envious. It's not as neat, true, but viewers can't tell the difference.

Film or tape, matting work is assuming new importance in the commercial field. It's up to the writers now. . . .

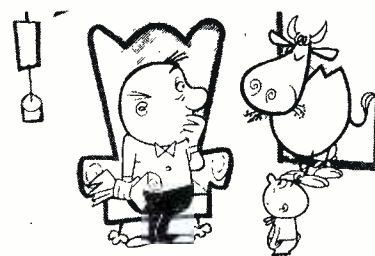
We've seen about ten new reels the last few weeks, and it makes you pretty proud of what the commercial business is turning out these days.

We're putting together a new reel for our commercial friends in Europe and here are some of our selections:

Filmways, New York: Colgate, the new "Carnival" spot with its top-notch production values and good advertising presentation of the Gardol "protection" story; Maxwell House Instant Collec, especially for the new and imaginative demonstration sequence in the glass coffee-maker (shot from below); and the Chesterfield "Man of America" spot.

Peter Elgar, New York: Prell, the new series with magnificent photography at Cypress Gardens (although I think the choral sound track is slightly for the birds!); Esso Imperial, a Canadian client who happens to be doing one of the best jobs of any gasoline sponsor in TV: the Jell-O "Twins" spot and of course Zest.

Animation, Inc., Hollywood: the zanyisms from this cartoon outfit always intrigue, and a topper from their current list is for the Michigan Milk Producers account. Since most of the country won't get to see this spot, it's probably worth while to show these stills and the copy:



Kid: Daddy—there's a cow in the bedroom!  
Dad: That so? (Chuckle-chuckle)  
Sound: MOOOoooo . . .  
Dad: "Moo?" (Roaring)—Why is that cow in our bedroom?



Mom: Well, the man said, "Don't run out of milk this week-end."  
Dad: —Oh! (Mutters to himself)—Seems like she could have bought an extra quart or two like everybody else. **END**

# under control!

With film, you can edit to your heart's content—remove "fluffs," highlight the laughs. No end to the tricks in this trade, only possible with film.

You're in the driver's seat at all times . . . in control, too, of time and station, whatever markets you seek.

As a matter of fact, film does three things for you . . . 3 big important things:

1. Gives you the high-polish, razor-sharp commercials you've come to expect . . . fluff-free . . . sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

For more information write:  
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.

*"It's absurd that we have come so low as to end, choosing rather than creating our programming."*

ABC-TV think it could topple Messrs. Ed Sullivan and Steve Allen. "Yet, the fact that it did," Levathes insists, "merely illustrates that show business is still very much a part of television. Yet, these days a network salesman comes into my office and urges me to spend my client's money on a program over which neither he (client) nor I have any say because the network research department knows it to be 'a sure thing' that this property will get a rating of X, reach Y million homes at a cost-per-thousand of Z. What assurances can they give me?"

"Make a fetish out of ratings," warns Danny Seymour, 45, over at J. Walter Thompson, "and you'll end up buying the same concept over and over again with the result that television will sink into a morass of sameness." Keesely says the same thing: "Accept ratings and you'll be chasing your tail round and round again."

But ratings are only a yardstick to measure the effectiveness of a program. Sponsors who spend \$2,500,000 per season for an alternate half-hour can't be blamed for trying to find some security in what is essentially an insecure business. But by trying to substitute allegedly scientific methods of measuring audiences in many instances they are bypassing those who rely on intuition and taste—the chief executives of the TV departments at the agencies.

#### Hollywood causes changing patterns

The fact that the vast majority of TV production is centered on the West Coast has also been, to some degree, responsible for their shifting position within the agencies. They naturally make frequent trips out to Hollywood to look over new properties and make frequent suggestions on current TV programs owned by their agencies. But many producers permit suggestions only by letter. Warner Brothers bars the lot to agency supervisors. Says Howie (77 *Sunset Strip*) Horwitz: "Nobody tells Warner what to put into a show or how to do it. Our only restrictions come from ABC Continuity Acceptance." Charles Marquis Warren of Filmaster (*Gunsmoke, Rawhide*) notes that the terms of his CBS-TV contract stipulate that no agencies are allowed on his set. While these are the exceptions and agencies usually make important contributions, the sheer physical distance acts as a barrier to influence in contrast to the early days of TV when most everything was produced in New York.

As a result of all these factors, many of the agency's vice presidents function

in a new way—they are the kingpins of a committee system of program buying. "We, as agency executives, exist solely as adjuncts of the advertiser. And if the advertiser prefers to do things on a committee basis, then we have no choice but to follow suit." Speaking is C. Terence Clyne, 51, the nominal TV head of McCann-Erickson, the country's second biggest TV shop (billing: \$87,000,000). Clyne doesn't exactly like the system ("It makes life rather complicated . . . there are just too many people to please on too many points of interest"), but he accepts it as the status quo. So do other TV executives of his stripe but some resent it more than others for the committee system does away, to a great degree, with creativity.

#### Likens program market to super market

"It's absurd," contends one of them, "that so many of us should now have come so low as to end choosing our programming rather than creating it." Another TV vice president remarks, "Sometimes I feel like the shopper turned loose in the supermarket and told to choose within quick time the best possible product at the lowest possible price."

S. S. C. & B's Cohen puts it differently, "This business is rapidly approaching that of the publishing industry. By this time, we have a fairly good idea of who's out there watching. We're coming close to the point where a client could well ask for 'guaranteed circulation.' He wouldn't get it, of course, but the point is this: Our job *now* is to pick what this audience will like, pick the winners, if you will. To be able to do this, you must put yourself in the role of a TV critic."

What Cohen calls "critical judgment" and what Clyne terms "the editorial smell" is to Cunningham & Walsh's 38-year-old Edward Harold Mahoney, "mid-20th Century showmanship." Explains Mahoney: "You've got to be able to pick for your client what suits his needs, not your own likes." But Keesely warns that, "So long as we're picking shows on the basis of client needs, we can't simply do this by unsheathing our slide rules and taking the wraps off the calculators."

The usual way to pick a program is to select a pilot, yet most of these TV executives find it unsatisfactory. Many of them insist on being in on the production of a trial film, but most find pilots no solution to their programming problems.

"The sad truth," explains Young & Rubicam's Levathes, "is that often an opportunistic producer will lard his initial film with name talent that he probably can't deliver once the contract is

signed." This isn't what bothers Cohen. He says, "Pilots are mass-produced without regard to the advertiser's marketing needs," and he suggests that rather than spend heavily on advertising and publicizing upcoming new series, the producers ought to "allocate some of this money to the same kind of research that the agency engages in prior to purchasing a show." ("Some do," Cohen asserts, citing Lou Edelman's upcoming *Love and Marriage* series as one on which both S. S. C. & B. and Edelman spent years of "gradual development.")

Clyne says he's always had less respect for pilots than has any other man in the

The men running agency TV programming in the medium's first generation are, to a great extent, what might be termed "commercial intellectuals" who came into television from other fields. An analysis of the backgrounds of eight TV vice-presidents shows their experience includes work as writers, announcers, stock brokers, architects, movie men and producers. Many of them also did a good amount of government work during or after World War II as well as participating in major political campaigns in the past few years. Most of them are married (usually to the girl they wed years ago), fathers of "average" families (3 children, age range: 10-15). Their salaries are handsome (\$25,000 and way up, excluding stock options, profit sharing, etc.) as are their living quarters (Manhattan's East Side, "exurbia," e.g., upper Westchester, Fairfield County). Vacations are luxuries few can afford in terms of time spent, and when they are taken, they are mostly within the continental limits of the U.S. or off-shore in the Bahamas. Most smoke heavily (the house brand), drink moderately, sleep fitfully (by their own admission) and if insecurity gnaws at their insides, they try not to show it.

The following rundown on each man's career shows what may have shaped his present-day thinking:

**THOMAS JOSEPH McDERMOTT**, born in New York on May 27, 1920, comes closest to having been born

business. He will admit that some of his purchases were unfortunate, but justifies them nonetheless by citing their low cost-per-thousands.

Though the TV vice presidents realistically realize the reasons for "committee buying," and "pilot purchases," most have a deep disagreement with it. "Some agencies," one TV agency executive asserts, "are buying programs like they'd buy potatoes by the gross. How," he asks, "can we ever hope to achieve quality when one shop walks into the network, drops \$8,000,000 on the desk of the sales head and asks, 'How much will this buy?'"

What the TV vice presidents are obviously after is their participation in programming on a more creative level. They

want more "control" over TV shows. But "control" is a tricky word. JWT's Seymour maintains "You get and deserve control only when your agency makes a positive contribution to whatever product it is working with—an idea, a program or a box of soap." McDermott thinks the agencies on the whole take the word "control" at its face value and invoke it too often.

#### Shows often killed before they are dead

Long a proponent of "the calculated" risk, McDermott scores what he calls the old "Moviola philosophy" of control. "The minute a program begins to founder," he says, "some agencies begin unscrewing the light-bulbs, firing the ushers and closing the theater. They

don't try to analyze what went wrong." Levathes concurs and feels that television has been going through what Hollywood went through before it began to retain the services of outfits like Sindlinger and Gallup and Robinson.

But McDermott is for a more positive type of control. He points out that "the big payoff to any program only comes with time," deplores the prevailing thinking that programs aren't "worth saving." While 37-year old Henry Gaither Fownes, the TV chief at MacManus, John & Adams, the Pontiac agency, defends a client's right to cancel ("the investment is too big to gamble with"), McDermott thinks that "if you can negotiate a good contract, it shouldn't cost you more to stick with an ailing property until you've

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### THE CREDITS AND CREDENTIALS OF TEN TOP TELEVISION VPs

in the proverbial theater trunk. At age 15, while attending LaSalle Academy, he dabbled in drama, graduated from Manhattan College ('40) with a B.A. in Dramatic Arts. After working in summer stock, writing radio soap operas and directing an ill-fated Broadway show that ran one week, he joined B&B 17 years ago. Starting as a soap opera director, he was named assistant radio director in 1949, v.p. of radio-TV in 1953, a member of the board of directors this past spring. He and his wife, actress Anne Burr live in a fashionable brownstone on Manhattan's East Side.

Another urbanite is **CHARLES TERENCE CLYNE**. Born in Philadelphia, March 22, 1908, he graduated from Amherst College ('30) with a B.S. in Economics. Clyne was a broker with famed Merrill, Lynch, Pierce, Fenner & Beane, from 1932 to 1937. At age 29, he became a v.p. at Free & Peters, station reps (now Peters, Griffin, Woodward), an association that has led him to feel that reps "are the most misunderstood and undervalued people in the business." After time off for war (8th Air Force, ETO), Clyne returned to F&P, later was hired away by adman Milton Biow with whom he was associated until 1954, first as radio director, then as account man on Bulova Watch and Philip Morris, finally as v.p. of radio-TV. He switched agencies and cigarette brands in 1954 when he moved to McCann, first as TV vice president,

now as senior vice president (one of three) controlling \$25,000,000 billing (most of it Liggett & Myers), and nominal head of the agency's far-flung TV operations. Chain-smoker Clyne, conservative in dress, is married to the former Frances Donelon, has two children, lives in Manhattan.

Representing those who came from the announcing ranks is fast-paced **DANIEL SEYMOUR**, born in New York on June 28, 1914 and like Clyne, an Amherst graduate and, like McDermott, a drama major. After one year with the Yankee Network, Seymour in 1936 became a CBS staff announcer. After several years, he found there was a market for freelance announcer-directors. A job in 1940 on *I've, the People* lasted 13 years. Then Seymour became programming vice president at Y&R where, among his many shows, was the April 1954 General Foods three-network spectacular that he conceived and executed within 30 days. When Norman Strouse assumed the helm at Thompson, his first act was to hire Seymour to build JWT's TV department, now numbering 300 men and women in four offices. One of America's Ten Top Best Dressed Men, Seymour is married to the former Louise Scharff. The father of four, he lives in White Plains.

**HENRY GAITHER FOWNES**, born in New York, June 20, 1922, is a Yale man (43) and like Clyne, an

Air Force pilot. He joined Benton & Bowles in 1945 in the mail room, worked up to assistant account exec on P&G's Tide, quit in 1949 to become a producer with Fenton Productions where his major client was MacManus, John & Adams. In 1951, that agency asked him to set up a radio-TV department, leading to Fownes' current post as head of MJ&A's Eastern division. Married to the former Betty Lewis, father of two, Fownes lives in Greenwich, Conn.

**NICHOLAS EDWARD KEESLEY**, born in Philadelphia, September 20, 1910, makes his home in New Rochelle, N. Y. A graduate of Temple U. ('29), Keesely began as a cub with N. W. Ayer, left there 15 years later as v.p. of program development. Instrumental in launching both Jack Benny and Bob Hope during radio's early days, Keesely in 1945 became program sales manager at CBS Radio, couldn't keep out of talent development, created the *Perry Como Show* for Chesterfield and helped launch Arthur Godfrey. In 1946, he became a talent agent with Sam Jaffe Associates in Hollywood, returned to New York the following year to revamp Lennen & Newell's radio department. Now senior v.p. of TV-radio, Keesely is married to Florence Bosenkopf.

Another coast-to-coast commuter is **PETER GEORGE LEVATHES** whose Greek name means "meadow dweller." Born in Pittsburgh, July

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# PRODUCTS OF SYRACUSE

*... important in the home*

Forecast of a pleasant summer ahead . . . with this power-cooling Carrier unit that "shifts gears" for better cooling, maintains an even balance of temperature and humidity, no matter what the weather . . .

Just as WHEN-TV, another famous "product" of Syracuse, provides the perfect balance in service and entertainment for all Syracusans, no matter what their age, background or interest.

To forecast a pleasant future for your product in Syracuse and all of Central New York, place it on WHEN-TV view. A call to the Katz Agency or WHEN-TV commercial manager, Fred Menzies, will put it in the spotlight.



WHEN YOU WANT TO SELL SYRACUSE  
**WHEN-TV**  
CBS IN CENTRAL N. Y.

A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER  
HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES  
KCMO KCMO-TV / KPHO KPHO-TV / KRMG / WOW WOW-TV / WHEN  
Kansas City / Phoenix / Tulsa / Omaha / Syracuse

restored its health." Benton & Bowles, he says, played with *Letters To Loretta* long enough to keep it going on NBC for seven consecutive seasons as the *Loretta Young Show*. He asks, "Do you think that the present *Danny Thomas Show* bears the remotest connection to *Make Room For Daddy* when it ran on ABC?"

The McDermott philosophy, immortalized in a full-page newspaper advertisement earlier this year scare-headlined "The Death Sentence," has it that a yawn of viewer boredom has killed off more programs than any other single thing. The ad suggests that were more agencies to assume "responsibility for the development and growth of a property," there would be a fast drop in "the false starts and fast flops."

Control is, of course, also related to the 15 per cent agency commission. The fact that most of today's program production takes place outside of the agency proper—at the networks and by West Coast film producers—does not make the agency's position with the client any more secure. The more involved an agency can get in the creation of properties, the greater can be its contribution to a client and to the agency's status with him, say these important TV executives.

#### Are better showmen needed?

McDermott feels that agencies can exercise more control by staffing themselves with superior showmen. He claims that their emissaries in Hollywood are of the wrong school, that agencies are sorely lacking in creative TV personnel. He points out that the calibre of programming would improve radically (as would agency-producer relations) if the agencies, "instead of sending out tired account executives who fancy themselves to be showmen, go out and recruit a few good Broadway-trained producers."

One film company which agrees with McDermott is Four Star Productions whose *Rifleman* series grew out of a Benton & Bowles suggestion that it build an entire series out of one episode seen two years ago on *Zane Grey Theater*. *Rifleman's* Art Gardner attributes his success to McDermott and the latter's knack for surrounding himself with men of theatrical "not agency" background. Four Star's Hal Hudson finds that once Benton & Bowles makes a recommendation, "it stands back and sees the entire picture rather than day-to-day problems. In this way it becomes the perfect complement to this production firm."

Fownes, a former program packager (Fenton Productions Inc.), claims the agency contribution should be more comprehensive. "This will give it a greater measure of control. The vice president's biggest responsibility is to select, not just

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#### CREDITS AND CREDENTIALS OF TV VPs continued

28, 1911, Levathes prepped in medicine, romance languages, became a lawyer (Georgetown '37) for Spyros Skouras. After spending the war years as an FBI undercover agent in Latin America (his cover: motion picture exhibitor), Levathes returned to 20th Century-Fox, headed up short subjects, started what now is known as TCF Productions by engineering a marriage between Fox Movietone and United Press, a match that led to NBC-TV's *Camel News Caravan* with John Cameron Swayze. His biggest "deal": bringing Eisenhower's "Crusade in Europe" to TV via *March of Time*, *Life Magazine* and Y&R. Drafted from 20th Century-Fox by Citizens for Eisenhower in 1952, Levathes worked with a young man named Hollender (see below), subsequently was asked to join Y&R as media director, became, in 1954, media vice president, this past January, radio-TV vice president. Married to the former Christine Ckarkes, Levathes is the father of two, lives in New York and Westport.

Levathes' former associate, **ALFRED LEO HOLLENDER**, a 25-year veteran of broadcasting, was born in Chicago, September 29, 1912. He applied his B.A. in Journalism (U. of Illinois '34) to radio continuity, after joining WIND Chicago as a cub, left there seven years later as general manager and assistant to the president. Joining the Office of War Information, Hollender met up with fellow Chicagoan, *Quiz Kids* producer Louis G. Cowan, and after ending up the war as radio chief of XII Army Corps in Germany, joined Cowan in the partnership (Louis G. Cowan Inc.) that produced *Stop the Music* and other quiz shows. In November 1952 he joined Grey Advertising. Married to actress Lucille Marsh, he is father of two. Hollender lives in New York.

Another broker-turned broadcaster is **HERMINIO TRAVIESAS**. Born in Sagua le Grande, Cuba, on Oct. 1, 1914, he came to Brooklyn at age two. An economics major at Princeton ('35), "Travie"—as he prefers to be called—gave Wall Street a try as a bond salesman, didn't like it, joined NBC as a continuity typist. With his proficiency in Spanish

he landed a berth at NBC International. During the war he was with SHAEF in Paris. In 1947 he joined CBS-TV as sales service manager. Three years later he came to BBDO as assistant TV director, then TV account executive, finally, in 1957, TV vice president under Robert L. Foreman. Married to the former Florence Whittemore, "Travie" lives in Larchmont, N. Y.

Another former OWI staffer, **PHILIP HENRY COHEN** was born "an army brat" in Hawaii on Aug. 15, 1911, at age 16 enrolled at Harvard where he emerged Cum Laude, Class of '32. After graduation, he went to work as educational advisor to the CCC, spending the next eight years in Washington in various government posts, including the Library of Congress. He followed Librarian Archibald MacLeish into the Office of Facts & Figures, thence OWI, there succeeded Ruthrauff & Ryan's Don Stauffer, and worked with R&R's Hagan Bayles who then headed up OWI's advertising branch. On plane to London to become head of ABSIE (American Broadcasting in Europe), he met Thompson's Bob Colwell. These friendships led to Cohen's becoming, in 1946, the first (and only) radio-TV head of SSC&B. Married to the former Henriette Herz, Cohen lives in New York now that his two sons are at MIT.

Near MIT is the Harvard School of Architecture whence **EDWARD HAROLD MAHONEY** graduated in 1943, indoctrinated with theories of spatial relationship by famed Bauhaus pioneer Walter Gropius. Born in Medford, Mass., June 20, 1921, Ed Mahoney went to Phillips Andover ('39). After naval service in the South Pacific, he worked in Washington as the White House coordinator between the Truman cabinet and the Advertising Council. In 1947, Mahoney became assistant p.r. director of the World Bank, then went to Benton & Bowles as story board illustrator, leaving B&B in 1957 for C&W after having first earned a vice presidency in charge of TV commercials. The only bachelor of this group, jazz-buff Mahoney lives in Manhattan's Turtle Bay section, races sports cars on weekends.

properties, but the right *people*—stars, producers, directors, what-have-you. In order to do *that*, you've got to have a knowledge and understanding of basic show values and I don't mean show business. But above all, you must have the ability to judge people and their talents and allow both an absolute freedom."

His point is that a responsible TV agency will be so completely wrapped up in the day-to-day production of a program—but in such a way as not to be intrusive—that it more than earns its com-

mission. The trouble, as he sees it, however, is "that there are too many people in the talent end trying to second-guess, to anticipate, to run needless interference" so as to give the client the impression that the advertising agency, looking for a means to justify the 15%, is doing its job.

There are a few within the fraternity of TV vice presidents who longingly advocate a return to agency production as a means of giving them greater control of programming. Some would like to, but

all are pragmatic enough to realize the economic impossibility of it all.

Certainly Peter Levathes recognizes it. Schooled and trained as a lawyer (see box, page 83), Levathes spent almost fifteen years working for a major motion picture company, says "Within 48 hours of setting up a full-fledged film operation, we might as well get out of the agency business." Alfred Hollender agrees, cites statistics by the American Association of Advertising Agencies that suggest the profit margin of the "average" agency comes to less than 1% of income and that therefore it would be ruinous to enter into program production.

Interestingly enough, there are some TV vice presidents who feel that greater network participation in programming might help their own cause. They are closer to the network boys, and to their specialty, live programming. One of them puts it this way: "Programming today is only as good as the networks want to make it, and often, that's not very good (pause) considering their problems."

#### Blames FCC's indecisiveness

Seymour thinks one of these "problems"—other than that of having to schedule what can be sold—is that "the FCC's on-again, off-again positions have thoroughly intimidated the networks from extending themselves too far in terms of future expansion and program development." But a different point of view is elucidated by Batten, Barton, Durstine & Osborn's Herminio Travesias. He worries about his shop being committed to one network for long periods of time. He is just as happy dealing with program packagers.

Can these important TV agency executives ever return to the days of their former glory when they were playing what they believed to be a more creative role in the medium? The answer would obviously have to be no, not unless they wish to leave their jobs and join production organizations as some have done.

Some agency TV heads may wonder whether the day is not coming when, in the view of Grey's Hollender, "some bright young kid from media will be doing their job."

At this precise moment, they are still very much in the driver's seat. Thus a Terry Clyde can look ahead to next season and find "programming far more encouraging than it's been for some time." But the question is not only of quality; it's also of status and importance. Concludes one of the vice presidents, much of whose programming originates from the Coast: "I'd just hate to see Hollywood become the capital of television. The medium's too young to deserve what happened to the movies. . . ." END

Ask the man who gets around...

**WDBJ is one of the best buys in television . . . anywhere!**

WDBJ-TV covers 53 counties . . . where there are over 400,000 television homes, \$2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

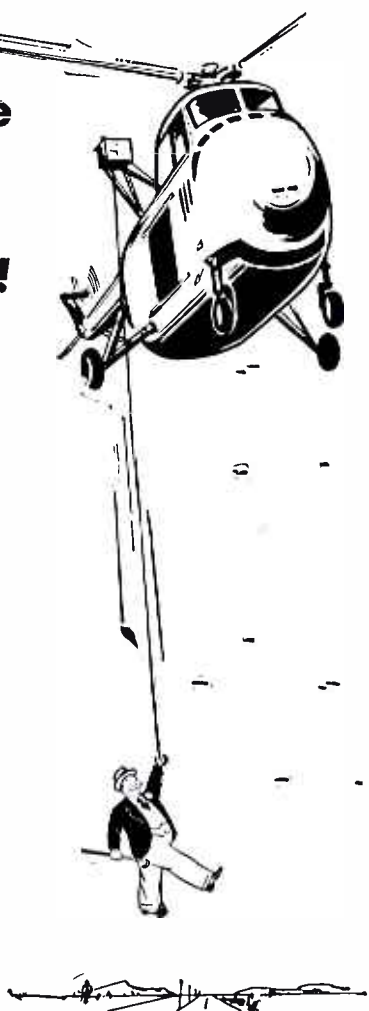
For example, Anne Howard's PANORAMA, most popular women's show in the area, has an average daily rating of 14.7, and delivers viewers for only 82 cents per M on a 10 Plan; \$1.05 on a 5 Plan.\* Powerful sales-producing merchandising support provided, too!

It will pay you to take a closer look at PANORAMA and other "best buys" offered by WDBJ-TV.

\*all cpm's based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

**WDBJ-TV**  **7**  
 Maximum Power • Maximum Height  
 ROANOKE, VIRGINIA



*Harvey Firestone believed that a tenure of 25 years entitled the "Voice" to a privileged position.*

McGinness, his assistant, succeeded him and became national advertising manager. McGinness has had a decisive influence on the program. He is very close to Harvey Firestone Jr. and handles his personal public relations. A part of Starbird's job was also given to Charles Ryan who was named director of merchandising and advertising for the company.

In 1943, TV was beginning to make weak noises. NBC persuaded the Firestone Company to sponsor an experimental film program over its New York station, then WNBT, to establish its franchise in the new medium. Firestone sponsored such a film show for long periods until 1948. At that time, Firestone bought *Americana*, a quiz-panel show with Ben Grauer which lasted more than a year.

On September 5, 1949, *The Voice of Firestone* began a new aspect of its broadcasting career: it was now a simulcast, the first musical series ever to be sponsored on network TV. McGinness has said that *The Voice* was chosen to carry the company's standard in TV because a more satisfactory vehicle could not be found.

Regardless, there have been many disputes about *The Voice* within the family (not all the brothers feel loyal to it), and within the company. At one time, Leonard, head of the California subsidiary, balked at paying his portion of the sponsorship cost; Raymond, on several occasions, has displayed a notable lack of enthusiasm for the program. Lee Jackson, former president of the company, now its executive v.p., has been interested in presenting drama on TV.

TV added a bright new sheen to the program and to its standing with the Firestone family. In 1949, TV was a Cinderella going to the ball. McGinness supervised radio by coming to New York once each month; to supervise TV he stepped up his visits and came the 1,000 miles from Akron once each week. Harvey also came into town more often, and acted as host on many occasions to important singers after the program.

McGinness took a more active role in production. He is a large man with a wide face, strong nose and a hair-trigger temperament. His likes are said to be as strong as his dislikes. He also is interested in music, specializing in dance tempos. The Tuesday after each show he would report to the executive table at the Akron headquarters of the company.

Production became a collaboration between Akron, McGinness, the conductor, the featured artist and the producer of record. But there were few changes ac-

tually made in the program. The family loved "middle brow schmaltz," as it has been called. The program continued to feature it. Any small changes were made within the scope of this kind of music. But the world and its musical tastes were actually undergoing transformation.

Under Barlow more and more of the program became pre-set. Not only did *The Voice* repeat its Christmas program, but, with minor changes, virtually all its programs were repeated each year. There were programs for Mother's Day, for Father's Day, for George M. Cohan's birthday, and so on. A song from a current musical comedy would occasionally replace one from last year's musical hit.

Elizabeth Firestone, Harvey's daughter, had much of her grandmother's talent. She played a concerto on one program. Compositions of hers had already been introduced on the radio program in the 1940s. They were "Night" and "Rhapsodie Moderne." The Firestone family and company could also take pride in Mary Van Kirk. This Akron girl, the daughter of a policeman who worked at a Firestone plant, won a Metropolitan Opera audition. Thereafter she appeared on the program, off and on for years.

**Did not know if program sold tires**

But *The Voice* still retained its institutional sell. In an article published in TELEVISION MAGAZINE in 1956, McGinness stated that the company did not know whether it sold any tires because of the program. He said, "We get 300 to 400 letters each week from people who say they buy tires, but we don't know if they do." . . . "The program is an advertising force which influences the general buying public whether the TV audience looks at it or not."

*The Voice* has never really been used to sell Firestone products say many of those who were intimately connected with the program. To illustrate, once a windshield wiper was merchandised on the program. Pandemonium was created among Firestone dealers; the company had forgotten to stock them with the item. But Firestone doesn't particularly worry about its dealers' opinion about TV. They franchise most of their dealers. The company has a chain of 776 retail stores throughout the country.

In the early fifties, the Firestone Company wanted to cancel radio. TV had become more and more expensive. It was, however, prevailed upon to stay during the seasons of 1952-53, and 1953-54.

In TV, NBC was being badly hurt on Monday evenings in the competitive struggle by CBS. *I Love Lucy*, on CBS

Mondays at 9 p.m. was the most successful show in TV. *The Voice of Firestone* on NBC, the preceding half-hour, was getting lower and lower ratings. NBC couldn't sell Mondays at 9 for two seasons without making program contributions said to have amounted to millions. Sponsors were not only afraid of *Lucy*, they didn't want to follow *The Voice*.

But in 1953 NBC and Firestone were still enveloped in a warm glow of friendship. The glow turned into a blaze when the network spent \$50,000 on a party to celebrate the program's twenty-fifth anniversary. Almost immediately after the party, Sylvester (Pat) Weaver was appointed the new president of the network.

What followed had grave consequences for TV networking. The implications went far beyond the mere cancellation of a program. Weaver notified McGinness orally that the program could continue on a temporary basis only. He explained that old radio formats would not do in TV. He was beginning to move to put his programming house in order.

Less than a month later *The Voice* got its eviction notice. NBC supposedly leaked a story to the press that Sid Caesar would be presented Mondays 8-9 during the season of 1954-55, preempting *The Voice's* time period.

Harvey Firestone Jr. was "aghast." He had read the alleged leak in the *Akron Beacon-Journal*. Firestone Jr. was upset for several reasons: evidently McGinness had never communicated his conversation with Weaver to him. Firestone had been on NBC exclusively for 25 years. He believed that the length of its stay warranted a privileged position (such consideration was inferentially promised by Niles Trammel, former NBC president, when Firestone pioneered by purchasing TV in 1943 when there were but few sets). If any change had to be made, Firestone believed that, at the very least, it should have been consulted.

Allegedly a threat was made by Harvey Firestone Jr., a threat to protest NBC's action to the Federal Communications Commission and to Ohio's Senator Bricker. Still optimistic, NBC began a campaign to show the Firestone Company that if it would shift to Sunday afternoon, it would improve its ratings—its Trendex share of audience for December, 1953-January, 1954 in the multi-station markets was six per cent, its rating 3.9; according to Nielsen, its national ratings continued to decline from a 24.2 in 1951-52 to an 18.8 in 1952-53, to a 15.3 in 1953-54. (The Nielsen ratings were for a larger number of markets,

*To next page*

***Tradition is important to Firestone—family loyalties often transcend business considerations.***

many of them with only one station.)

But Firestone was moving on the Washington front. Elizabeth Firestone had married Carlie Willis, then top assistant to Sherman Adams. He presented the Firestone story to Rosel Hyde of the FCC and five other commissioners. The Firestone-NBC situation was discussed in the White House by Sherman Adams (Mrs. Adams and Mrs. Eisenhower were said to be fans of *The Voice*). A director of the company, Joe Thomas wanted to sue NBC for damages, but Harvey Firestone Jr. was not willing to take this action. He was of the opinion that NBC would not force Firestone out of Monday night. He slowed down the Washington push too.

NBC then made a new and interesting proposal. Firestone was offered free network time for 30 weeks (intentions were to present the program three times each month), if it would move to Sundays 5:30-6. And the cost of talent and production for its radio show would also be paid once each month. Firestone was promised Mondays 8:30-9 during the summer. There was between \$1,500,000 and \$2,000,000 in free time and programming involved. NBC was genuinely trying to make amends; it was trying to prove to Firestone that the company would actually benefit from a Sunday afternoon time change by improving its ratings.

That offer nearly changed everything. The advertising team, McGinness and Ryan, recommended the proposal to management. But management was divided on acceptance. While Harvey Firestone Jr. was for it, Lee Jackson, then president could not be convinced. He wanted to know that top executives could be reached by the program on Sunday afternoons.

In response, NBC then made a phone survey of top management. It learned that most of them were available on Sunday afternoons, that most viewed Sunday's quality shows, but that Sunday afternoon was not as convenient as Monday night to see a TV program of fine music. The survey seems to have failed to impress the top echelon of Firestone management. It cancelled on May 14, 1954.

In the final analysis why did Firestone reject the NBC proposal? It had little to lose; much to gain. During the season of 1953-54, its cost-per-thousand was \$13.40. NBC claimed that Sunday afternoon telecasting would have produced a cost-per-thousand of \$3.25.

Firestone told NBC that it did not want to do business with the men who

were then running the network. But these men did nothing to Firestone that they did not do to companies who were vastly more important to them. They did nothing that the other networks did not do. NBC was protecting its interests, and that of its other advertisers. It had no alternative if it wished to compete for mass audiences on Monday nights.

But Firestone is a complicated company. Family loyalties and traditions transcend business considerations. Ratings were never of any consequence. The program was a perpetuation of the filial memory. The precipitate action by the network evidently wounded the family pride. It is not a family that is accustomed to being dealt with peremptorily.

It is a family which is a throwback to an earlier, more individual age, of industrial enterprise. And it retains control of that enterprise, though it is publicly owned. It has had to take little notice of the realities of the TV world. In its own business it has had to change with the times though in most other aspects of its existence Firestone has the power to go its own unique way, the power to resist change.

The last chapter of the Firestone story deals with its relationship to ABC. The week after its NBC run culminated, Firestone moved to ABC in the same time period, 8:30-9 Monday nights; the date was June 14, 1954.

**TV and radio contract with ABC ironclad**

The contract signed between Firestone and ABC was singular indeed. The advertiser was given the half-hour in perpetuity as long as it sponsored the program on radio and TV for 52 weeks. The agreement was ironclad. For two years continuous sponsorship was maintained. In the spring of 1957, faced with declining radio circulation and increasing TV costs, Firestone cancelled radio and took a 13-week summer hiatus on TV. The contract was abrogated.

When Firestone returned to TV the following fall, it was in the 9-9:30 half-hour. Until this year, the program's ratings continued to decline. They averaged about an eight, lower than at NBC, though set circulation is higher.

But this year the decline was arrested. After many years, some radical changes were made in *The Voice*. The program was improved. It has presented such popular singers as Harry Belafonte, Edith Piaf, Genieve, Jo Stafford, Alfred Drake and Bill Hayes. Ratings have improved 30 to 40 per cent.

But February of this year, the Firestone Company was given another rude

shock. The program was evicted again. The discovery was made in the same way—through the newspapers. Once again the recriminations began. A meeting was scheduled for April between McGinness and the ABC programming brass. Why the premature announcement, the Firestone management complained?

ABC apologized. It willingly conceded that it was no master of public relations. It pointed out that it would use Mondays during the season of 1959-60 to program for mass audiences; that other Monday advertisers had a right to have a stronger program in the lineup than *The Voice*; that it would be reaching 14,000,000 homes with the time period next season as compared to 3,500,000 this season.

These points made no impression on Firestone. ABC at first offered as alternative evening time period Monday at 10 p.m. Firestone did not move quickly enough; the time period was withdrawn. Other alternative time periods were made—Thursdays at 10, and Saturdays at 10. It was suggested the company buy Lawrence Welk or a series of specials.

Firestone did not accept any of these offers nor those made by CBS or NBC for Sunday afternoons. Sources at the company said Saturday night was unacceptable because tires cannot be bought on Sunday. This comment indicates a change of heart; the advertiser now believed the program should sell his products.

ABC however maintained that a late evening time period was better for the program because more adults were available; children do not control the dial. But Firestone also felt that many of its viewers would be asleep by 10 p.m.

The impasse between ABC and Firestone was never resolved. The NBC experience evidently had little effect on the rubber company. The changes that were made in *The Voice* nevertheless, seem to indicate that there was some recognition that an attempt must be made to present the program differently so as to interest more viewers.

That Firestone would be pushed out of its ABC Monday night, 9-9:30 time period could have been predicted by any broadcasting or advertising executive. It is a time period which occupies too strategic a position. ABC, no more than NBC, could not afford the luxury of catering to the Firestone needs. Its obligation is to its advertisers who wish to compete for mass audiences. Firestone did not. It suffered the inevitable consequences. END





**WSB-TV viewers  
watch as  
a deaf child  
learns to speak**

“The one hope of every parent of a deaf child is for the public to know and understand their handicap. WSB-TV gave us an answer to that hope Sunday.” So wrote the mother of a little student at Atlanta’s Junior League School for Speech Correction after seeing WSB-TV’s presentation of “A Sound Life” In an entertaining way this dramatic documentary showed how deaf children are being taught that they have voices—and how to use them. The film was written and produced by the WSB-TV staff, and shot at the school. Responsible, imaginative programming in the public interest has earned heart-warming rewards for WSB-TV And for this station’s advertisers also.

**Atlanta’s WSB/TV**

*Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.*

# from the heart of Pittsburgh to the entire tri-state area!



**WIIC**



CHANNEL

**11**

REPRESENTED BY  
**BLAIR-TV**

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**NBC**  
AFFILIATE

WIIC PITTSBURGH 14, PA.

Telephone: FAirfax 1-8700

TWX: PG 16

*The problem is to choose media in local test markets which can be projected on a national scale.*

ten per cent share of the particular product market. This calculation is also arbitrary and subject to revision after sales results of the test marketing program have been analyzed. Immediately, it serves as the point of departure for moving into detailed planning of the media schedules in the projectable test markets.

**The budget allocation—TV and magazines**

This budget comes to \$1,250,000, divided \$650,000 in daytime network television, \$600,000 in women's monthly magazines.

These allocations provide for 3 commercial minutes per week in a morning network home service television show for 39 weeks, and for eight 4-color pages in three major women's service magazines.

The problem is to produce for the two projectable cities—B and C—an advertising program for the test period that, as nearly as possible, matches that which would result from the national schedule. Obviously to pro rate the national budget to the two markets, giving each its percentage share on some basis of population, food store sales, or effective buying power, would be no answer, since what this expenditure in national media would provide in local media is not comparable as an advertising value.

Cost per se is therefore not a factor. An equivalent of advertising value must be sought and measured, to determine local schedules in each city which can then in turn be projected back to the national scale, giving a relationship which will serve as a basis for projecting sales results nationally.

As the local media nearest in character and measurable use to the national media proposed, of daytime network television and women's magazines, local participation daytime shows on television and locally edited Sunday newspaper rotogravure magazines have been selected.

**Is locally initiated TV schedule comparable?**

Television presents the lesser complication. In each city, television stations transmit both local and network daytime programs of approximately the same audience size and composition. The advertising unit is reasonably comparable in either circumstance. With the national schedule requiring a frequency of three commercial announcements each week within a network morning show, the question resolves itself into whether such a schedule locally initiated is comparable.

In B, a local morning participation is generally equivalent in cumulative audience, on a weekly frequency of three, to three network announcements. In C, there are no local participations giving the circulation of available network properties, the differential being approximately one-third. Therefore, whereas in B the test schedule can be set at three, in C adjustment has to be made to four announcements per week locally in order to secure equivalent advertising value.

On this basis the weekly cost of television in the two test cities can be figured as follows:

City B.....Station BPW.....3 announcements @ \$90.....	\$270.00
City C.....Station CLW.....4 announcements @ \$75.....	\$300.00

The total for 39 weeks in the two markets is thus \$32,230.

The Sunday supplements present a more complex problem. They are selected as the nearest equivalent to national women's magazines available at the local level. They are, however, very different. As a result, in order to develop a local program which is equal to the effect of the national magazine program, the two media must be reduced to a common base. And the most obvious common base is circulation.

Therefore, in order to produce the local program, it is first necessary to find the local circulations of the national magazines in the test areas.

LOCAL CIRCULATION OF MAGAZINES		
Circulation	City B	City C
4,465,000.....Magazine X.....	8,289.....	9,291
5,692,000.....Magazine Y.....	12,151.....	9,428
5,338,000.....Magazine Z.....	11,369.....	8,894
15,495,000.....Total Circulation.....	31,809.....	27,613
	% of U. S. Circulation....	.205..... .178

Against this we place the circulation of the local Sunday supplements.

LOCAL SUPPLEMENTS' CIRCULATION	
<u>City B</u>	
Circulation local supplement .....	103,201
Test Market circulation .....	76,691
Cost 4-color page .....	\$ 640.00
CPM Test Market circulation .....	\$ 8.31
<u>City C</u>	
Circulation local supplement .....	513,023
Test Market circulation .....	262,508
Cost 4-color page .....	\$2,260.00
CPM Test Market circulation .....	\$ 8.59

Then, in order to determine the number of insertions required in each supplement, it is necessary to match the "effective" circulation of the supplements with that delivered by the selected women's magazines.

**Measuring the differences between two media**

To establish "effective circulation," consideration must be given to the specific differences observable between locally edited newspaper supplements and nationally circulated magazines. The procedure will be to measure the selective values of one against the other as they apply to the requirements of the product.

Six points of comparison may be noted:

1. Readership preference as indicated by differences in method of circulation
2. Delivery of families with children five years and under
3. Delivery of female readers 18-45 years
4. Pass-along circulation and long life
5. Weekly vs. monthly issuance
6. Editorial background for selling.

Evaluation of these six points will vary according to prod-

To next page

uct emphases, applicable research, and buyer judgment. There can, therefore, be a wide variation in results and consequent weighting, depending upon the interpretation of market needs.

The following schedule is purely illustrative and in no way intended to be definitive.

A SCHEDULE OF SUPPLEMENT CIRCULATION		
	City B	City C
Local supplement		
gross circulation per issue	76,691	262,508
Reduced for		
readership—10%	69,022	236,357
Effectiveness reaching		
families with children		
under 5 yrs.—68.5%	47,280	161,904
Effectiveness reaching		
women 18-45 yrs.—83.8%	39,621	135,676
Pass-along and long life		
deficiency—80% effectiveness	31,697	108,541
Weekly vs. monthly issuance—		
60% effectiveness	19,018	65,125
Editorial background for		
selling—80% effectiveness	15,214	52,100
<b>TOTAL EFFECTIVE CIRCULATION</b>	<b>15,214</b>	<b>52,100</b>

Reducing the Sunday supplement circulation as described above indicates that a total of approximately twice as many insertions are necessary in the supplements in City B to duplicate a schedule in the women's magazines, and only half as many required in City C.

SUPPLEMENTS VS. MAGAZINES		
	City B	City C
Sunday supplement circulation	15,214	52,100
Magazine circulation per issue	31,809	27,613

The recommended local schedules in the Sunday supplements are therefore, for City B—16 four-color pages in nine months; and for City C—4 four-color pages in the same period.

Costs are \$10,240 for City B; \$9,040 for City C.

**Should duplicate \$1 ¼ million campaign**

On the assumption that the above calculation of "effective circulation" is valid, it may be said that the media program outlined here will duplicate as closely as possible the effect of a \$1,250,000 national advertising program on the local markets, and that within a controlled test market the sales produced should be projectable to the nation as a whole. END

ified within the commercial itself may thereby leave behind an insufficient residue of purchase motivation. As a result, there may be no purchase. In the words of Alfred Hitchcock, it pays to "let the audience do part of the work."

Most video experiences stress completion. They are designed to touch upon the same major nerve endings as the actual experience. The audience is made to feel the product in its muscles, hear it in its ears, see it with its eyes, and enjoy its fulfillment sentimentally in the heart or digestively in the stomach.

**Demonstration is actually by proxy**

In short, by seeing it through on the television screen, the audience has theoretically lived it through by proxy. Even though the experience has been entirely vicarious, the audience is led to feel a sense of cerebral satisfaction as its intellectual curiosity about the product is satisfied—and also a sense of visceral satisfaction as its sensory curiosity about the product is answered, too.

Witnessing such a complete presentation of the product becomes the next-best thing to actually doing it oneself. In fact, the two should be practically indistinguishable from each other.

Since the commercial leaves the audience feeling now familiar with the product and associating its use with an already-shared reward, the commercial will induce the audience to "repeat" its successful experience by, this time, buying the product. This is the mighty pull that a pleasurable experience, once felt, exerts upon us all.

Using this theory, an introductory commercial, version A in Chart One, was prepared for a new cake mix in which Betty Crocker took the viewer step by step through the product's purchase, preparation, and consumption.

By the end of the commercial, the new product, if not an old familiar friend of the family, was no longer a stranger. Recall of its Brand Name and its Brand Name-plus-Major Sales Claim significantly outscored three other versions which had purposely been made less fulfilling and more anticipatory. Version A also gained significantly greater believability for its product's promise. Yet it motivated fewer attempts to purchase the product. Why?

Some of the verbatim comments of women exposed to version A may cast some light on the answer. These quotations are from version A women who, up to a week after exposure to the commercial, had not tried to purchase the mix.

"It said it was a brand new product but once I got a good look at it I decided it really wasn't, after all; that I'd tried

it before or something. Anyway, it didn't seem all that different."

"I don't like it when they take you by the hand and say, here, do this and do that. They should treat a woman like a grown-up. Everybody likes to discover something for herself."

"They gave me a terrific appetite in the beginning but then after they served the cake, I felt I should wait a while before having another one. It's almost like I'd make a pig out of myself if I tried it again so soon."

As the chart below shows, versions B, C, and D, all generated greater motive strength than version A.

*While "completed" version A generated greater recall and believability, all three "incomplete" versions B, C, and D induced greater motivation strength expressed as "Tried to Purchase."*

Verbatim	% Total Audience Giving Fulfillment Anticipation			
	Unaided Recall	A	B	C D
Brand Name	76	70	65	66
Brand Name plus Major Sales Claim	53	47	41	37
% Total audience which believed all or most of the commercial	91	84	79	79
% Total audience which "Tried To Purchase" cake mix	33	53	42	36

By far, the major portion of the action of these other three versions was devoted to creating a sense of expectancy about the product. The product's promise was emphasized at the expense of its fulfillment. Or, to say it another way, versions B, C, and D were concerned with creating a prelude to product use rather than achieving a postlude of effect as well. They attempted to induce tension by the very incompleteness of their anticipatory situations.

While they left no doubt as to the success to be expected from their implied outcome, and while they were in no sense merely "teasers," their missing element was the end of the product experience. This open-end was designed to arouse a drive within the audience to close the situation for themselves and thereby release the tension arising from their need to know exactly what it would be like. Doing—not viewing—became the key to fulfillment. By implicitly *inviting* the audience to participate in the *commercial*, the open-ended commercials were also *inciting* them to participate in the *product*.

The chart on page 53 shows a graphic representation of the comparative motivating strengths of the four commercials along a progressive "Anticipation-Fulfillment Axis." Points x, the highest points of motivation strength for each of the commercials, were reached by the three most effective presentations before the three-quarter mark of their 30-second duration and before fulfillment of the product experience was enacted.

These Points x may therefore be regarded as Points of Diminishing Audience Involvement. Beyond them, the viewers' eventual need to act out the purchase experience diminished in proportion to the increasing fulfillment offered by the commercial. When the satisfaction conveyed by version A continued on beyond the Point of Diminishing Involvement into completion, there was less attempted purchase. When satisfaction was withheld, the "completers"—women who felt the need to complete the TV experience for themselves—out-numbered the "repeaters"—women who were essentially repeating their original television experience.

#### Some comments from "completers"

In their own words, here are some of the reasons the "completers" gave for their attempts to purchase the product after exposure to version B:

"It gave me a hunch that there was something different about this cake that they were—well, almost hinting at. Maybe some secret they didn't want their rivals to know about. Anyway, I had a hunch it would come out especially good for me."

"I didn't really plan to buy it at first. I already have cake mix to use up. But I asked for it anyway. Just plain curiosity, I guess."

"While I was watching the commercial I found myself looking forward to it. I knew I'd probably try it sometime so why not now and find out?"

Such reasons as "hunch," "hinting," "curiosity," and "looking forward" are all strong motives toward action. They are also motives which leave room for the woman to inject herself into the product picture.

By stimulating expectancy, commercial B more closely approximated a typical woman-to-woman communication where hints and curiosities are mutually exchanged. Persuasion from an outside source is blended with self-persuasion. The commercial registers less as a business-like blueprint of a sale, less of an emotional tour de force, and more of an open challenge to achieve a predictable success. Moved to do "part of the work" in completing the commercial action for themselves, the larger per-

centage of the audience thereby worked its prescribed way toward the product.

#### IMPLICATIONS

The findings of this study suggest six major implications for all TV advertisers:

(1) The high point of motivation strength should be identified for every commercial approach. Consideration should then be given to ending the commercial just beyond this point in order to leave the viewer with the greatest amount of unresolved tension. This tension, the commercial must make clear, can only be resolved by brand purchase.

(2) The high point of motivation strength should be engineered into every commercial at the earliest point possible commensurate with believability. This will enable the commercial to appeal to a potentially larger share of "commercial audience," before major tune-outs can reduce its number, and may also enable commercial length to be shortened.

(3) A definite role should be reserved for the viewer in every commercial. This is not merely suggested as an identifying device so the viewer can "see" herself in the role of product-user. Much more than that, it is a device to generate the viewer's active participation in the mechanics of buying and using the product, as well as the sensory impressions that accompany these acts. One of the primary psychological motivating techniques instills in every prospect a need to do something. If everything is all done for her, this incentive to act is understandably reduced.

(4) Fulfillment of the product promise should be limited to actual purchase and use. In this sense, fulfillment becomes the earned reward for good behavior (purchase, that is) and not a free gift with every commercial exposure. Products, like television personalities of more human renown, can lose their impact due to "overexposure" too.

(5) The more heavily advertised a manufacturer's name has become, the lesser degree of fulfillment he may require in his commercial themes. Betty Crocker, for example, is instantly recognizable as a symbolic promise of fulfillment in herself. Therefore, she can concentrate her commercial time on building up anticipation for a new product at the expense of fulfillment. A lesser known figure, or a less-heavily advertised brand mark, might require more fulfillment of the product promise in order to reassure its audience that the product will "come out" as anticipated. But even here, complete sensory fulfillment should be avoided.

(6) Venturesome people who are natural "tryers" of new products require

generally less fulfillment than their less venturesome, more conservative counterparts who prefer to wait until a new product has become tried and proven before buying it themselves. The greater the degree of anticipation, the stronger the drive felt by the tryer personality to discover fulfillment for herself.

If fulfillment is achievable on the TV screen, the tryer may not react to the purchase proposition because part of the thrill of personal discovery has been taken away from her. It has already been shared with millions of other women. In this sense, the product's newness has been impaired.

But the tryer's counterpart, the "non-tryer," feels just the opposite. She will react only if she believes other women have previously and successfully shared the experience which she still anticipates with the product.

Therefore, new-product advertising which wants to appeal first to the relatively thin but hyperactive market crust of tryers should be stringently anticipatory, far more so than advertising which seeks a broader market base among non-tryers who, because they are less imaginative and adventurous, must be taken closer to actual realization of the product's performance. END

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national  
and  
regional  
spot  
advertisers  
know  
Terre Haute  
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effectively  
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**WTHI-TV** CHANNEL **10** **CBS**  
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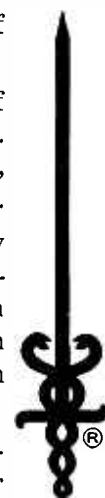
# WILL SHE LIVE TO GROW UP?

This child has leukemia—one of the most tragic forms of cancer. Only research is keeping her alive.

Ten years ago, children stricken with leukemia—cancer of the blood-forming tissues—had only a few weeks or a few months of life. Today, many of these children have had wonderful, precious months, even years, added to their lives, thanks to dramatic discoveries in the research laboratories.

Until science finds the means to *save* them, however, they live on borrowed time. The American Cancer Society's research program includes \$1,500,000 annually for research related to leukemia. Millions of dollars more are needed to conquer this grim disease—a disease which kills 2,000 children each year, and which is taking an increasingly larger toll of the lives of adult men and women.

You can help research find the answers that will save these lives. Give generously to help support the American Cancer Society's intensive research assault against leukemia and all other forms of cancer.



**AMERICAN CANCER SOCIETY**



*News coverage, community involvement and adroit management are essential to station's success*

April 1, 1948, and KSL, owned by the Mormon Church, started June 1, 1949.

Representing the Ogden *Standard-Examiner's* interest in KUTV is George Hatch, Glassman's son-in-law (the Hatches own KALL and KOPR in Butte, Montana). Under Hatch, who is active in the Intermountain Radio Network, is KUTV station manager, Brent Kirk.

As in KUTV's case in Salt Lake, the adroit use of feature film has contributed to the success of CBS affiliate WTVJ in Miami, but with a very important twist. While the image created by KUTV is primarily one of film and children's shows, WTVJ's programming strategy emphasizes film-plus-heavy news coverage as well as some children's programming.

This local news and film programming by WTVJ has paid off this way: in the ARB for March 16 through April 12, WTVJ enjoyed a 47.2 per cent audience share vs. 32.9 per cent for WPST (ABC).

The obvious yet often underestimated importance of local news as an image maker is clear in WTVJ's strategy. WTVJ has gone all out to make local news coverage a standout with its 15-man staff under news editor Ralph Renick.

**One of the first to editorialize**

For one thing, the weekday news program at 6:30 p.m. has become, of course, an important program bridge for luring adults into evening shows as well as a point for developing an important station personality. The key point is the way WTVJ has gone all out on the news front. For example, recognizing the involvement a station can have with local affairs, Renick editorializes each evening on city and state issues—one of the first stations to do so in the nation.

What is the result? The four-week ARB rating for the show, *Renick Reporting*, in the month ending April 12, was 26.4 per cent, nearly triple the rating of the nearest competitor.

Adding to the dominance the station enjoys during the whole program day is, of course, its adroit use of feature film. WTVJ recently purchased the Paramount library and has title to virtually all the important feature film packages except the MGM library. On Sunday afternoon, for example, its two afternoon feature film programs have had ratings triple those of shows on competing stations. To give a twist to its film programming, WTVJ builds several shows around stars, calling the programs the *Errol Flynn Theater* and the *Humphrey Bogart Theater*.

WTVJ also uses feature film to its advantage in another way. It was the first

station in its market to program features in an early morning spot—its *Gold Coast Theater* from 8:45 a.m. to 10:30 a.m. According to ARB for March 17 through April 12, the program had a rating twice that of its closest competitor, e.g. WCKT's *Divorce Hearing*. This programming strategy is reflected in WTVJ's dominance in the 9 a.m. to noon period: a 60.3 per cent audience share in the measured period vs. 33 per cent for WCKT and 6.7 per cent for WPST.

As in the case of KUTV in Salt Lake, WTVJ's film policy undoubtedly reflects the background of its owner, Mitchell Wolfson, who has an interest in other stations.

As the president of the Wometco chain of some 30 theaters, he is a power in southern Florida's motion picture business. Wolfson, known as "The Colonel" ever since his service in World War II, is a former mayor of Miami Beach and a director of several banks. WTVJ's general manager and executive vice-president Lee Ruwitch has been with the station from its start March 21, 1949. Although well established as the oldest TV station in Miami, WTVJ still goes in heavily for such promotion schemes as a water show before a crowd of 25,000.

In sum, WTVJ's strategic use of film, its emphasis on news as an image maker, its nine years in the Miami market and its 10 W position on the dial as channel four give it overwhelming dominance.

Perhaps of all the pacesetter stations assessed here, the one with the most forceful image in the mind of its audience is NBC affiliate WSB-TV in Atlanta. Behind WSB is one of the leading newspapers in both the South and the country, *The Atlanta Journal and Constitution*, as well as the unusual community acceptance paved by 25 years of WSB Radio. Thus, it is not hard to understand WSB-TV's community involvement.

WSB-TV, the newspaper and WSB Radio belong, of course, to the powerful Cox interests. The general manager of WSB is Marcus Bartlett who started in broadcasting about 25 years ago. Bartlett reports to J. Leonard Reinsch, executive director of the Cox stations.

In addition to such a management and owner background, WSB-TV is older than the other network affiliates in Atlanta (in fact, last year one of its promotions was a Tenth Anniversary Parade seen by 220,000 in downtown Atlanta; it opened September 29, 1948). CBS affiliate WAGA, owned by the Storer Broadcasting Co., started March 8, 1949. ABC affiliate WLWA, a Crosley Broadcasting station, opened September 30, 1951.

Another important factor, of course, is that newspaper ownership can be significant from a promotion standpoint.

The net effect of this combination of factors is that they help to give WSB-TV a dominant share of the audience in every time period excepting the 6-10 p.m. network hours on Saturday and Sunday.

On the programming front, WSB-TV is similar to KUTV in Salt Lake City and WTVJ in Miami in that it uses feature film and children's shows strategically.

**Film earns 45.2% share-of-audience**

The station owns practically all the important feature film libraries. The ratings of its feature film show, *Armchair Playhouse*, seen 1 p. m. to 3 p. m. on Sunday and in the 1 p. m. to 2:30 p.m. daytime strip Monday through Friday, are excellent in nearly all time periods. How well does the feature film do? In the noon to 3 p.m. time period during the week, WSB-TV's audience share is 45.2 per cent vs. WAGA's 44.2 per cent and WLWA's 10.6 per cent.

In this period, after a high-rated news show at noon, WSB-TV's *Armchair Playhouse* is up against such WAGA shows as *Medic* and *As the World Turns* and such WLWA shows as *Liberace* and *Our Miss Brooks*. WSB-TV reserves its first run features for its *Late Show* on Wednesday and Friday. Its Sunday night *Academy Award Theater* tries to offer a balance of 60-40 first and second-run properties.

A graphic example of how program strategy pays off is clear in the recent change WSB-TV made in its 5 p.m. to 6:30 p.m. daily children's strip. WSB-TV moved its *Popeye Club* from 5:15 up to 5 to offset ABC's *American Bandstand* on WLWA. In the November ARB ratings, WLWA averaged 12.6 per cent to WSB-TV's 9.7 per cent in the 5:15-5:30 strip. After WSB-TV's shift of *Popeye*, its rating was more than double those of its competitors.

Added up, the station with the largest share of audience in a market obviously is a leader in other aspects of broadcasting activity. In the case of all three pacesetters—KUTV in Salt Lake, WTVJ in Miami and WSB-TV in Atlanta—their managements to one degree or another are well entrenched in the life of the area they serve. This is reflected, of course, by either the ownership behind the station or its use of news coverage as an image maker. Also, each station has alertly turned any relationship with its area to a promotional advantage. And, finally, all three stations' programming strategy reflects the established power of a combination of feature film shows and children's programs. END

Wardenburg was schooled in engineering (Phi Beta Kappa, Princeton '27) and trained both here and abroad in management operations.

Because his name appears on DuPont's table of organization simply as that of head of one of the thirteen auxiliary or twelve operating departments, Wardenburg is given to self-effacement—"you won't find anything extraordinary in my background." But the size of that one auxiliary—advertising—is symbolic of the importance given it by DuPont's ten-man executive committee to which Wardenburg reports. Counting the clerical help, there are about 245 men and women under Wardenburg and more are to come before the end of summer. In line with Wardenburg's thinking, the department is so thoroughly decentralized as to grant a maximum amount of autonomy to each of the eighteen product advertising managers who oversee the corporation's 80 product lines. Each ad manager has his own budget which he must account for to Wardenburg who, in turn, must then "sell it" to the executive committee. Paradoxically, the department staffs two sections whose *raison d'être* is one of serving all with the benefit of its counsel, and it is in these two small groups that the Wardenburg "touch" makes itself felt.

#### How these sections operate

The first is Television, headed by Charles E. Crowley; the second is Advertising Research, headed by Dr. Malcolm A. McNiven. So interrelated are the two that sometimes they appear to operate as one detached unit, and they might just as well do so.

Crowley and staff (about ten) supervise all DuPont TV activities, even those paid for by the separate divisions. Thus, the new *Allyson* series, bought and paid for by Textile Fibers' advertising group headed by Elwood F. Altmaier, is Crowley's responsibility. McNiven's problem is hardly as simple: he and his associates must continually look for ways how best to justify increasing advertising allowances in face of stiffer media competition not to mention ways of improving advertising effectiveness and its relation to sales. Wardenburg considers this his "greatest challenge."

As he put it last year to the Advertising Research Foundation: "Research is fundamentally an aid to the decision-making process. No substitute for judgment, research is merely a way of *minimizing the area of uncertainty* in which judgment must ultimately act . . . the approach to advertising research must be long range."

What makes research so vital an ingredient in DuPont's total advertising

scheme is its changing competitive position today. A brief description of DuPont's sales problems also helps to explain its trend to heavier TV expenditures.

For one thing, DuPont today finds itself in the unique position of having to defend itself in markets which it opened up in the first place—synthetic fibers, celluloids, polyethylenes, etc. For example, it has 23 competitors in basic plastics and in the packaging field, it not only must reckon with the two rivals in cellophane—American Viscose and Olin-Mathieson—but with other wrapping goods, saran, aluminum foil, wax papers, all of which cut into its once dominant hold. In the anti-freeze market: DuPont's Zerone-Zerex brands must not only keep ahead of Union Carbide Co.'s Prestone, it now must compete with some 244 other anti-freeze compounds, most of them regional and private brands, e.g., Sears, Roebuck.

Though they've lived with competition for some time now, much of the thinking done by Wardenburg and his associates centers on what's happening in the man-made fiber market.

Up until the end of the last war, DuPont was the one and only fibers manufacturer. Hailed as the originator of nylon, Dacron and Orlon, DuPont now must live with no fewer than seven major chemical firms or hybrids who, capitalizing on the natural expiration of basic DuPont synthetics patents, are making a mad scramble for the burgeoning soft goods market of the 1960's. Presently a \$2,000,000,000 business (of which DuPont claims almost 10%), fibers—according to Dept. of Agriculture estimates—should explode to where 500,000,000 lbs. of nylon, 250,000,000 lbs. of acrylics and 150,000,000 lbs. of polyesters should put quite a dent into natural fibers, e.g., cotton, wool, within the next five years.

DuPont, to retain its leadership in the market, is understood to have drawn up a ten-year "Order of Battle" whose contents are about as secret as are the molecular structures of its "Fiber K"—newest of the synthetics.

#### DuPont's leadership threatened

Right now the most direct threat to DuPont's hold comes from The Chemstrand Corporation—a hybrid formed ten years ago by Monsanto Chemical Co. and Avisco to manufacture nylon under DuPont license.

The only one of the big textile fiber houses to make consistent use of network TV, Chemstrand (through Doyle Dane Bernbach Inc.) has spent upwards from \$6,000,000 over the past two years solidifying the market position of Acrilan (acrylic) and attempting to revive the

**O**ne hundred and fifty-seven years old this July, E. I. DuPont de Nemours & Co. commits 60% of its assets on developing markets of the future. DuPont has thrived on creating for itself markets in which its chemists supplied a basic ingredient that may only represent a fraction of the final product's structure and selling price but which amounts to an enormous income.

So broad is DuPont's product base that Macy's—world's biggest department store—recently took note that of its 177 departments, only five had no DuPont products won from DuPont research.

And what research it is. In 1906, the corporation spent \$300,000 on research; today, close to 2,000 researchers account for an annual research outlay of \$90,000,000 and it's been estimated that close to \$550,000,000 worth of basic and applied research has gone into the care and feeding of the world's largest chemical aggregation. For example, cut off from German dyestuffs during World War I, DuPont developed its own dyes, spent eighteen years recovering its investment of \$43,000,000; it devoted ten years and \$26,750,000 to

sagging nylon stocking market. Its TV programs may not have shattered any Nielsen audimeters, but they apparently did the trick for Chemstrand, which will be back on NBC-TV this fall with another alternate-week half-hour series.

#### Must sell the concept of fibers

DuPont, meantime, has been much slower in developing a single TV show to promote fibers. "We've been thinking about this TV program for over a year now," says one BBDO executive (BBDO handles some 90% of DuPont's billing; DuPont's other agencies: N. W. Ayer and the Rumrill Co.). Bernard J. Clark, TV manager of Textile Fibers, explains that DuPont's problem was not merely that of promoting a "brand." "Fabrics," he says, "is a business where style plays a greater role than material." Thus, he goes on to say, "our initial task was to sell the concept of fibers."

Last fall, the agency began, slowly, to purchase segments of *Today* and the *Jack Paar Show*; in January, it added a flight of Doug Edwards CBS-TV newscasts, extended the *Today* schedule, also made use of *Steve Allen Show*, which had in the autumn carried the Zerone-Zerex commercials. All told (including some \$100,000 spent on CBS Radio's



## E. I. DUPONT DE NEMOURS & COMPANY—A BRIEF HISTORY

the creation of synthetic ammonia, spent thirteen years and \$27,000,000 to get nylon into commercial production, spent another eight years and \$25,000,000 on Orlon.

DuPont history began on July 19, 1802, on 95 acres of Brandywine Creek frontage (worth \$6,740) near Wilmington to which Eleuthere Irenee DuPont (1771-1834), a former pupil of Antoine Lavoisier, fled following the Robespierre reign of terror during the French Revolution. Ostensibly, young DuPont had wanted to establish a shipping firm (DuPont de Nemours, Pere, Fils et Compagnie) but a more lucrative situation presented itself with the chronic need for gunpowder to keep both Briton and Indian at bay.

Even before the outbreak of the first world war, DuPont sought to diversify and had, by acquisition, entered the manufacture of plastics, lacquer and nitrocellulose. The 1912 anti-trust action that split up the old gunpowder trust marked DuPont's emergence out of the dark ages.

Today, a century and a half after its founding, DuPont has gone from one product—gunpowder—to more

than 1,200 items, raw and finished; from 17 employes to a labor force of 84,000 in 78 plants in 28 states that accounts for a payroll of \$656,000,000 and added benefits totaling \$135,000,000; from six "owners" (each of whom pledged to buy three shares at \$2,000 each) to 210,000 stockholders; from assets of \$36,000 to \$3,753,909,052 (including \$1,033,200,000 from 63,000,000 disputed shares of General Motors common—a handsome nest-egg that came to DuPont during its controlling days at GMC). With seven consolidated subsidiaries and four majority-owned companies, DuPont maintains full-time operation in the U. S., Canada, Argentina, Chile, Peru, Cuba, Brazil, Venezuela, Britain and Mexico.

### Family controls 30% common stock

The once-powerful DuPont dynasty is still very much felt in Wilmington, although no DuPont has sat at the head of the company since 1940. The family still controls 30% of DuPont common stock (via the DuPont "owned" Christiana Securities Co.) but the coming of technocracy in the early nineteen twenties convinced president (1919-26) Irenee

DuPont, great grandson of the founder, that what was needed was more than one head. He started the management committee system.

Under the system, patriarchy went out the window. In its stead, a military command was set up: the power rests with the 10-man executive committee headed by Greenwalt, Irenee's son-in-law, and the seven-man finance committee, controller of the purse-strings, headed by former president (1940-48), now chairman of the board Walter S. Carpenter Jr. To this "combined general staff" reports 12 separate industrial operations—the "line commands"—each as big as a major corporation, each headed by a general manager granted enormous latitudes of control. Attached to the general staff, too, are 13 auxiliary departments, e.g., advertising, public relations, that act as "service units."

This system grants Greenwalt no power that is not derived from his nine fellow executive committee members; he has only one vote, and the v.p.s who each week meet to chart the corporation's future likewise have no authority of their own, are not v.p.s in charge of anything.

Godfrey program), Textile Fibers spent close to \$2,000,000 "testing" network television. Additional broadcast expenditures, on behalf of other DuPont departments such as Grasselli Chemicals, Fabrics & Finishes, etc., added another \$1,000,000 in radio and TV.

Apparently this potpourri of miscellaneous network participations was of limited use to DuPont in that it may have provided circulation at the expense of sponsor identification and continuity—something Wardenburg himself feels rather strongly about.

For not only must DuPont sell its own "brand names," Dacron, Orlon, etc., but it must be able to make them distinguishable from competing "brands"—Dynel (Union Carbide), Caprilan (Allied Chemical), Zefran (Dow Chemical), Creslan (American Cyanamid), Kodol (Eastman Chemical), Tetron (Imperial Chemicals Industries Ltd.-Celanese Corp.). As Textile Fibers' Bernie Clark points out, "In this business, you've got all sorts of brands. You've got our brands. Then the cutter makes his own brand out of combining various fabrics, and on top of that, the store may tag on *its* brand."

What DuPont apparently is trying to achieve is to offset the vagaries of the

*To next page*

**Community**  
weather stations  
report to

**KWTV**  
OKLAHOMA CITY




Weather reporters located in each town spotted on the map furnish up-to-the-minute weather information to the KWTV weather station, where Harry Volkman prepares the BIG 9 Weather Report . . . a *Community* report with a capital "C"!





**BUY the TOWER with  
SALESpower in Oklahoma!**

See your **PETRYman**

# the management magazine

**THE PROBLEMS OF MATURITY**

*medium and subscribers 1957*  
*has more challenges, presenting the*  
*lowering of program standards,*  
*making it more difficult to attract*  
*increasing in sales impact*



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

**Clifford S. Samuelson, General Mills**

**SHANKS OF PRUDENTIAL**

Advertisement for Prudential Insurance Co. discussing television's role in reaching a wider audience.



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

**Carroll M. Shanks, Prudential Insurance Co.**

**BACKSTRAND OF ARMSTRONG CORK**

Advertisement for Armstrong Cork Co. highlighting the effectiveness of television advertising.



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

**C. J. Backstrand, Armstrong Cork Co.**

**OGILVY, HARD-BOILED SCOT**

Advertisement for Ogilvy & Mather, featuring a 'Hard-Boiled Scot' character.



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

**David Ogilvy, Ogilvy, Benson & Mather**

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

**Bart Cummings, Compton Advertising**

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

**Atherton W. Hobler, Benton & Bowles**

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

Each month, TELEVISION MAGAZINE brings its readers

# of broadcast advertising

**An Appeal to the Conscience of Advertising**

Editorial piece discussing the ethical responsibilities of advertisers and the impact of broadcast advertising on society.



**HOBLER OF BENTON AND BOWLES**

Advertisement for Benton & Bowles, featuring a testimonial from Atherton W. Hobler.

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

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



# television magazine



REPORT ON SPOT from page 17

FLUFFY INSTANT MASHED POTATOES

Table listing cities and spot counts for Fluffy Instant Mashed Potatoes: Baltimore (21 spots), Dallas-Ft. Worth (12 spots), Houston (10 spots), Pittsburgh (8 spots), Washington (15 spots).

FRENCH FOOD PRODUCTS

Table listing cities and spot counts for French Food Products: Boston (1 spot), Chicago (5 spots), Columbus (12 spots), Detroit (14 spots), Houston (19 spots), Los Angeles (1 spot), Minneapolis (16 spots), New York (1 spot), Pittsburgh (12 spots), St. Louis (2 spots).

FRY KRISP DONUT & BATTER MIX

Table listing cities and spot counts for Fry Krisp Donut & Batter Mix: Cincinnati (2 spots), Minneapolis (5 spots).

GENERAL MILLS FOOD PRODUCTS

Table listing cities and spot counts for General Mills Food Products: Los Angeles (6 spots), Portland (3 spots).

GERILLS INSTANT MILK

Table listing cities and spot counts for Gerills Instant Milk: Atlanta (1 spot).

GLADIOLA FOOD PRODUCTS

Table listing cities and spot counts for Gladiola Food Products: Dallas-Ft. Worth (15 spots), Houston (16 spots).

GOLDEN DIPT BREADING

Table listing cities and spot counts for Golden Dipt Breading: Cincinnati (5 spots), St. Louis (7 spots).

GOLD MEDAL FLOUR

Table listing cities and spot counts for Gold Medal Flour: Dallas-Ft. Worth (7 spots), Kansas City (3 spots), Minneapolis (2 spots).

GOODBODY FOOD PRODUCTS

Table listing cities and spot counts for Goodbody Food Products: Boston (1 spot).

HI-PRO CEREAL

Table listing cities and spot counts for Hi-Pro Cereal: Minneapolis (1 spot), Washington (1 spot).

H-O CEREAL

Table listing cities and spot counts for H-O Cereal: Buffalo (6 spots), New York (14 spots).

JETS CEREAL

Table listing cities and spot counts for Jets Cereal: Chicago (2 spots), Detroit (3 spots), San Francisco (2 spots).

KELLOGG CEREALS

Table listing cities and spot counts for Kellogg Cereals: Atlanta (4 programs), Baltimore (94 programs), Boston (4 programs), Buffalo (4 programs), Chicago (5 programs), Cincinnati (11 spots), Cleveland (4 programs), Columbus (4 programs), Dallas-Ft. Worth (3 programs), Detroit (2 spots), Dallas-Ft. Worth (4 programs), Detroit (4 programs), Hartford (3 programs), Houston (4 programs), Indianapolis (4 programs), Kansas City (4 programs).

Table listing cities and spot counts for Los Angeles (4 programs), Milwaukee (15 spots).

Table listing cities and spot counts for Minneapolis (4 programs), New York (1 spot).

Table listing cities and spot counts for New York (4 programs), Philadelphia (16 spots).

Table listing cities and spot counts for Philadelphia (5 programs), Pittsburgh (4 programs).

Table listing cities and spot counts for Portland (4 programs), San Francisco (4 programs).

Table listing cities and spot counts for Seattle (4 programs), St. Louis (3 programs).

Table listing cities and spot counts for St. Louis (4 programs), Washington (3 spots).

KIX CEREAL

Table listing cities and spot counts for Kix Cereal: Chicago (3 spots), Detroit (4 spots), Los Angeles (4 spots), Portland (1 spot), San Francisco (2 spots).

LIGHT CRUST FLOUR

Table listing cities and spot counts for Light Crust Flour: Dallas-Ft. Worth (1 program).

LIPTON FOOD PRODUCTS

Table listing cities and spot counts for Lipton Food Products: Detroit (6 spots).

MALTEX CEREAL

Table listing cities and spot counts for Maltex Cereal: Boston (1 spot), Hartford (8 spots), New York (9 spots).

MALT-O-MEAL CEREAL

Table listing cities and spot counts for Malt-O-Meal Cereal: Chicago (19 spots), Cleveland (4 spots), Dallas-Ft. Worth (6 spots), Detroit (5 spots), Houston (7 spots), Los Angeles (6 spots), Milwaukee (9 spots), Minneapolis (9 spots), Portland (5 spots), San Francisco (6 spots), St. Louis (6 spots).

MAYPO OATS CEREAL

Table listing cities and spot counts for Maypo Oats Cereal: Baltimore (11 spots), Boston (16 spots), Buffalo (11 spots), Chicago (19 spots), Cincinnati (10 spots), Cleveland (14 spots), Columbus (6 spots), Detroit (10 spots), Hartford (4 spots), Indianapolis (7 spots), Kansas City (7 spots), Milwaukee (9 spots), Minneapolis (13 spots), New York (21 spots), Philadelphia (10 spots), Pittsburgh (1 spot), Portland (8 spots), San Francisco (11 spots), Seattle (3 spots), Washington (10 spots).

MY-T-PURE FLOUR

Table listing cities and spot counts for My-T-Pure Flour: Atlanta (1 program).

OCCIDENT FLOUR & MIXES

Table listing cities and spot counts for Occident Flour & Mixes: Minneapolis (1 spot).

PERKERSON CORN MEAL

Table listing cities and spot counts for Perkerson Corn Meal: Atlanta (2 spots).

PILLSBURY FOOD PRODUCTS

Table listing cities and spot counts for Pillsbury Food Products: Indianapolis (3 spots), Los Angeles (95 spots), Seattle (1 spot).

PIONEER FLOUR

Table listing cities and spot counts for Pioneer Flour: Houston (1 spot).

POST CEREALS

Table listing cities and spot counts for Post Cereals: Atlanta (12 spots), Cleveland (13 spots), Columbus (11 spots), Dallas-Ft. Worth (26 spots), Detroit (17 spots), Houston (12 spots), Kansas City (11 spots), Los Angeles (20 spots), Milwaukee (10 spots), Minneapolis (24 spots), Pittsburgh (12 spots), Seattle (25 spots), St. Louis (10 spots).

QUAKER CEREALS

Table listing cities and spot counts for Quaker Cereals: Columbus (1 spot).

RALSTON PURINA FOOD PRODUCTS

Table listing cities and spot counts for Ralston Purina Food Products: Columbus (3 spots), Kansas City (7 spots), Seattle (6 spots).

RUMFORD FOOD PRODUCTS

Table listing cities and spot counts for Rumford Food Products: Cleveland (2 spots).

SUGAR JETS CEREAL

Table listing cities and spot counts for Sugar Jets Cereal: Los Angeles (4 spots).

SURPRIZE CEREAL

Table listing cities and spot counts for Surprise Cereal: Philadelphia (2 spots).

SWANS DOWN FLOUR & MIXES

Table listing cities and spot counts for Swans Down Flour & Mixes: Cincinnati (3 spots), Columbus (3 spots), Indianapolis (2 spots).

TRIX CEREAL

Table listing cities and spot counts for Trix Cereal: Chicago (5 spots), Detroit (5 spots), Los Angeles (2 spots), New York (11 spots), Portland (1 spot), San Francisco (3 spots).

WHEATENA CEREAL

Table listing cities and spot counts for Wheatena Cereal: Boston (2 spots), Cleveland (1 spot), Los Angeles (6 spots), New York (1 spot).

WHEAT GERM CEREAL

Table listing cities and spot counts for Wheat Germ Cereal: Philadelphia (1 spot).

WHEAT HEARTS CEREAL

Table listing cities and spot counts for Wheat Hearts Cereal: Milwaukee (7 spots), Minneapolis (5 spots).

WHEATIES CEREAL

Table listing cities and spot counts for Wheaties Cereal: Atlanta (1 program), Cleveland (1 program), Columbus (7 spots), Detroit (7 spots), San Francisco (1 program).

WHITE LILY FLOUR

Table listing cities and spot counts for White Lily Flour: Atlanta (1 program).

ZOOM CEREAL

Table listing cities and spot counts for Zoom Cereal: Minneapolis (16 spots), San Francisco (12 spots).

END

Announcing . . . . .

ANOTHER TELEVISION FIRST FROM ARB

Audience size for every U. S. TV station  
in every U. S. television market with . . .



# nationwide tv measurement!

- Sampling in every U. S. county
- Complete ¼ hour viewing to every U. S. TV station
- Total homes reached by every program and spot
- Simultaneous coverage data for the entire U. S.
- Fully automated UNIVAC® data processing

Once more ARB leads the TV research industry in a dramatic new advance to be introduced in fall 1959 . . . **TOTAL U. S. TV MEASUREMENT!** By means of an entirely new concept . . . a progressive sampling approach reaching into every U. S. county, plus electronic digesting and interpretation of data by the newest UNIVAC® . . . ARB makes possible simultaneous measurement of all TV viewing to every U. S. TV station, wherever that viewing might occur.

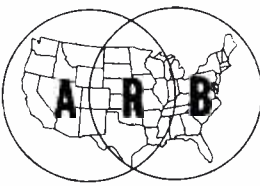
For the first time in history, stations and buyers of time will be supplied with actual homes delivered by every one of the 500 plus U. S. TV stations separately, by each quarter-hour of the week for each station, plus complete station circulation figures showing **where** these viewers are.

**These new features will be included in addition to ARB's regular metropolitan area rating reports and audience composition studies already standard in over 150 important markets.**

You'll be hearing more soon about this fabulous new fall 1959 package from ARB—first with the interviewer supervised diary, first with one-week/four-week measurement, first with the all-electronic ARBITRON, and now . . . first with **NATIONWIDE TV MEASUREMENT!**

## AMERICAN RESEARCH BUREAU, INC.

- WASHINGTON • 4320 Ammendale Road, Beltsville, Md., WEbster 5-2600  
NEW YORK • 400 Park Avenue, New York 22, N. Y., PLaza 1-5577  
CHICAGO • 1907 Tribune Tower, Chicago 11, Ill., SUperior 7-3388  
LOS ANGELES • 6223 Selma Avenue, Hollywood, Calif., HOLlywood 9-1683



## CHERCHEZ LA FEMME

**W**alking down Madison or Fifth Avenue on one of the first warm days in the spring can be a rather stimulating experience. In fact, it's kind of an annual event that a good many males look forward to. Three blocks of such meandering the other day, and after passing about twenty pretty dolls, I must say things took on a new perspective.

Looking back over these editorial pages for the last three or four months, it's become obvious that the drabness and dullness of winter has caught up with me. There's been too much emphasis on the heavy industry problems that face us. My thinking has become befogged by the cold weather, the industry critics and the constant ranting of pseudo-intellectuals such as David Susskind, who still haven't emerged from the college bull session days (and those were the days we solved every problem of the world).

Well, getting back to spring and not-such-a-young man's fancy, I have made the delightful decision that what television needs is more pure unadulterated sex appeal.

If TV programming gets bogged down once in a while, it's understandable. How could any medium in which so much is entertainment be lively and yet so sterile? It's against human nature. We've got comedians, westerns, variety shows, dramatic programs, but I dare any of my readers to come up with one real sexy gal on television regularly.

Just think what Marilyn Monroe could do for television!

The women viewers fare a bit better for they at least have a couple of slick private eyes and let's not discount the cowboys. The psychiatrists are always attributing all kinds of symbols to this breed from the West.

Yet, on the other hand, all the very bright, terribly clever performers, like Steve Allen, Gary Moore and Jack Paar, can't hold a candle to Arthur Godfrey. This man, by the very way he chuckled, gave more housewives a mental goose than all the present crop of male television stars put together.

By all means, let's have Khrushchev at 8 o'clock on Tuesday night, DeGaulle Wednesday at 9:00, Murrow across the board at 7:30 . . . this type of programming will surely satisfy the "influence" groups (whoever they may be), the critics, and possibly, even Congress, and, of course, this all-important information programming is a basic industry responsibility. But let's have a little fun too. The comedians, evidently, haven't been too successful in supplying this rare commodity as of late. So, let's see whether we can't have it another way . . . let's live a little vicariously.

## MR. BAROWSKY

Last month, a good many in broadcast management, representing the 230 stations carrying the Lestoil campaign, made a pilgrimage to Holyoke, Massachusetts, to pay tribute to Mr. Barowsky on the 25th anniversary of the Adell Chemical Company. Considering the size of the appropriation (over \$11,000,000 for spot television), the high turnout is understandable. But, actually, the significance of Lestoil goes far beyond their success in a highly competitive field.

I am certain that if Mr. B came to New York five years ago, and approached one of the major advertising agencies, he would undoubtedly have been told to save his money, return to Holyoke and be happy with the small business that he'd built up for over twenty years. After all, how could any small company compete with P&G, Lever and Colgate?

The rest is history and it is important history—it should make those in government think twice before they legislate any advertising taxes or become overly concerned about the monopoly that the country's larger corporations supposedly have. The trend to bigness and major mergers has not limited the economic opportunities in this country and there's no better example of this than Lestoil.

There aren't many "Mr. B's" but there are enough to clearly show the importance, in fact, the absolute necessity of advertising in our economy as a prime mover of goods and services.

## HUBBELL ROBINSON

Without any doubt, over the last decade, the outstanding programming operation in the country has been that of the CBS Television Network. The man most responsible for its success was Hubbell Robinson. When one considers the force of television, its effect on our lives, the number of hours that families watch TV every day, Hubbell Robinson's contribution goes far beyond that of a smart programmer in a competitive business. The resignation of Mr. Robinson from CBS is a great loss to the network. Fortunately, it will not be a loss to the industry for Mr. Robinson, in his new role as an independent packager, will undoubtedly again make a tremendous impact on the medium with his stewardship of Ford's 39 spectaculars.

