

TELEVISION

Paul Lazarsfeld's plan for improving TV; problems in planning and buying spot TV; Gallup Robinson's criteria for top-selling commercials.



Highlights of the TV Drama Season

page 60

Giant in Short Pants



Has the TV Commercial grown in every direction but Up?

THE TELEVISION COMMERCIAL has come a long, long way since the first announcer tapped a package or threw open a refrigerator door.

It's big.

It's expensive.

It's talked about.

And, boy, is it powerful! Properly handled, it can move more goods than a ten-ton truck.

But how often does it perform its selling job?

Because this juggernaut of the advertising world is, more often than not, in the hands of people who don't quite know how to drive it.

They know a lot about camera tricks, and how to get you looking.

They know a lot about the entertainment world, and how to get you to laugh.

Or they have read a book on how to sell and they can blow your head off with the force of their argument. They can claim and counterclaim you to death.

It's either ha ha ha. Or it's biff bam boom. There's very little in-between.

A salesman knows that you don't sell people that way. Entertainment alone won't do it. Neither will table-hammering.

A salesman has a *feel* about selling. He knows it is a skillful, sensitive, delicate

mix. A mix of *attracting* the prospect, and of *persuading* him.

Nothing very mysterious about this. But it does take a pro.

We at Benton & Bowles have the temerity to be the apostle of the obvious in what you have just read, because we seem to be having more than our share of successful TV selling campaigns.

We are not above considering the addition of another.

Benton & Bowles, Inc.
666 FIFTH AVENUE, NEW YORK 19, N.Y.



SPECIALIST IN SPOTS

Get the best coverage for your advertising dollars. Follow the lead of hundreds of alert national advertisers . . . who are spotting their TV advertising where it works most effectively—on these great stations.

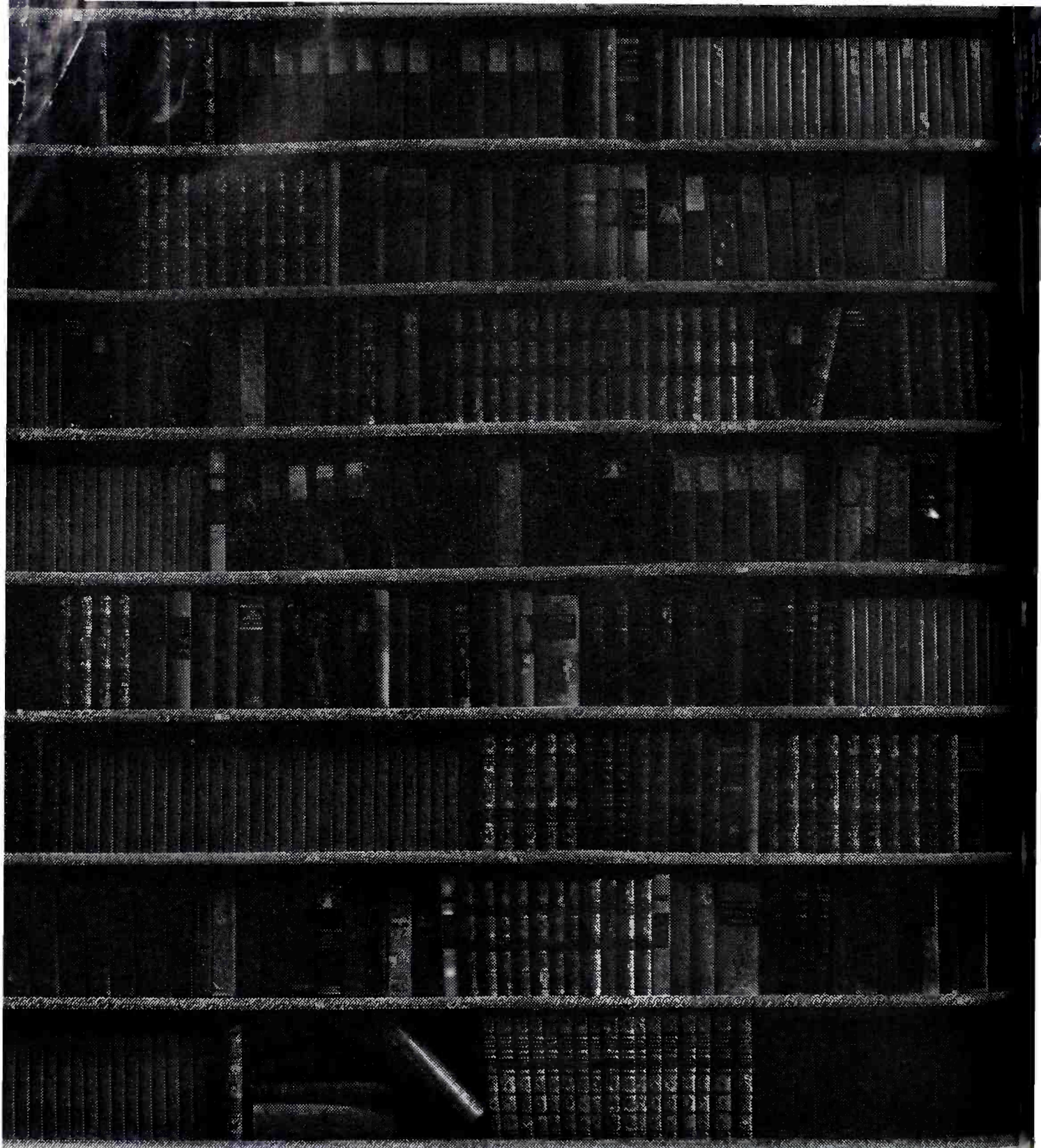
KOB-TV Albuquerque	KCOP Los Angeles	WJAR-TV Providence
WSB-TV Atlanta	WPST-TV Miami	WTVD Raleigh-Durham
KERO-TV Bakersfield	WISN-TV Milwaukee	WROC-TV Rochester
WBAL-TV Baltimore	KSTP-TV Minneapolis-St. Paul	KCRA-TV Sacramento
WGR-TV Buffalo	WSM-TV Nashville	WOAI-TV San Antonio
WGN-TV Chicago	WNEW-TV New York	KFMB-TV San Diego
WFAA-TV Dallas	WTAR-TV Norfolk	WNEP-TV Scranton-Wilkes Barre
WNEM-TV Flint-Bay City	KWTW Oklahoma City	KTBS-TV Shreveport
KPRC-TV Houston	KMTV Omaha	KREM-TV Spokane
KARK-TV Little Rock	KPTV Portland, Ore.	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



*Very probably you have
your own television screen!*

For example, NBC
"The Turn of the
Screw" by Henry James, "The Moon
and Sixpence" by Somerset Maugham,
Stephen Vincent Benet's "The Devil
and Daniel Webster" and Budd Shul-
berg's "What Makes Sammy Run?"

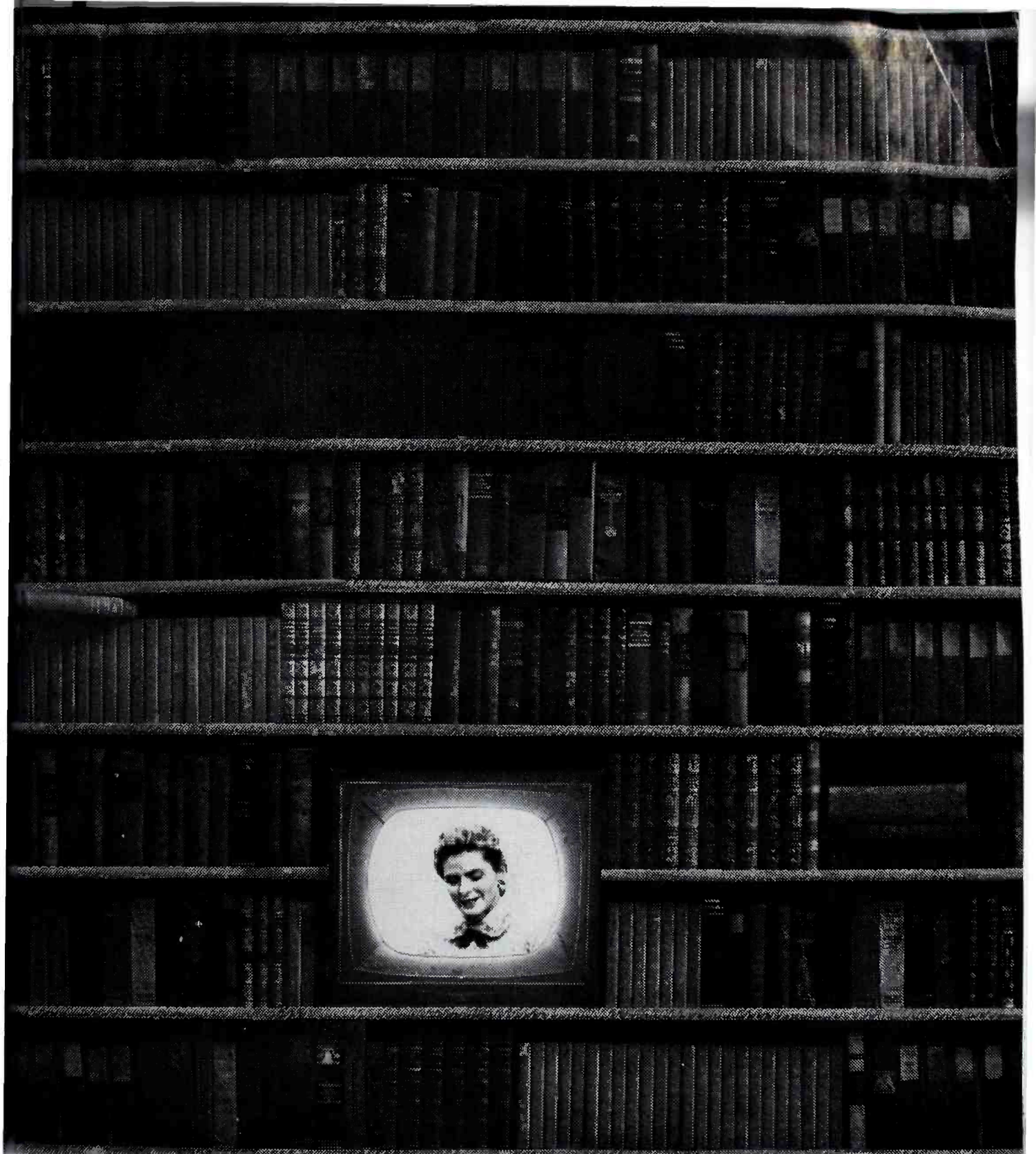
On the drawing boards now at NBC are
special television adaptations of such
literary favorites as "Rebecca," "The
Spiral Staircase" and "Portrait of
Jenny." A new NBC Television series
based on F. Van Wyck Mason's excit-
ing novel "The Barbarians" is be-
ing produced on location in Rome.

Mark Twain's "Roughing It" will offer

www.americanradiohistory.com

millions of NBC viewers a self-po-
of the famous humorist as a y
man. And Henry Steele Comm
definitive source work on the Am
Civil War will provide the ba
"The Blue And The Gray," a
blazing series of one-hour prog

A far cry from the wrestling m
and transplanted vaudeville



the broadcast schedule
decade ago—and a bright
things to come during the
season in the demand-
tive medium of television.
unending quest for quality
ing it does, NBC Television
ue to attract outstanding
om all branches of the

Watched any good books lately?

creative arts. In addition, NBC will
continue to discover its own creators
—writers, directors and performers.

Result: a whole library of distin-
guished literature, a rich treasure of
music, art and drama—in color and
in black and white—on...

NBC TELEVISION

IN THIS ISSUE

Established 1944 • Volume XVII • Number 4 • April 1960

LAZARSFELD ON TV: OBJECTIVE STANDARDS ARE POSSIBLE *Dr. Paul Lazarsfeld, the nation's foremost analyst of mass communications, offers a provocative plan for improving TV programming that challenges the current law and traditions of American broadcasting* **48**

INGREDIENTS OF A TOP-SELLING COMMERCIAL *Gallup & Robinson's analysis of 26 top-selling TV campaigns from 1956 through today* **52**

RETIREMENT: THE SAGA OF WALTER DAMM *Once an alien concept, retirement has become a spectre haunting many broadcasting executives. Here's how the industry's self-proclaimed s.o.b. made the transition to the leisure life* **54**

MEDIA STRATEGY SERIES: PROBLEMS IN PLANNING AND BUYING SPOT TV *Herbert Zeltner, v.p. and media director of Lennen & Newell, probes five perplexing areas—planning, budgeting, measuring, monitoring and selling the medium to top management* **56**

SMITH OF JOHNSON, THE ART OF DIVERSIFICATION *How Douglas Smith, advertising director of S. C. Johnson & Son, administers an advertising budget of \$15,000,000 for 34 different products* .. **58**

HIGHLIGHTS OF THE TV DRAMA SEASON—A PORTFOLIO *Programs cited by critics themselves as outstanding accomplishments* **60**

RADIO STUDY: RADIO—WEST COAST STYLE *The strategy that has given Los Angeles' KFVB a track record which few stations in the first 10 markets can rival* **75**

CONTINUING BRAND STUDY *Lipton continues to outstrip all other competitors in the tea market; Pepsi moves ahead; Ban is tops in recall in the three top markets* **37**

DEPARTMENTS

FOCUS ON BUSINESS	9	REPORT ON SPOT	25	THE TV SCENE ... Huntington	35
FOCUS ON PEOPLE	13	RADIO WRAP-UP	29	THE TV COMMERCIAL .. Adams	45
SELECTIVE PROGRAM LOG	16	PROMOTION	Godt 30	TELEVISION HOMES—APRIL	79
LETTERS	21			EDITORIAL	110

Frederick A. Kugel
Editor and Publisher
Executive Editor, Kenneth Schwartz
Senior Editor, Leon Morse
Associate Editor, Judith B. Dolgins
Production Editor, Barbara Landsberg
Contributing Editor, John Watson
Director of Research, Marvin D. Melnikoff
Frank E. Chizzini, Advertising Director
Edwin A. Pancoast, Jr., Mgr. Sales Development
John A. Thayer, Jr., Sales Manager
Jack L. Blas, Business Manager
Ruth Leftoff, Office Manager
Harriette Weinberg, Circulation Manager
Nial Quinlan, Assistant Publisher/Art Director

Published monthly by the Frederick Kugel Company, Inc. Executive editorial, circulation and advertising offices: 422 Madison Ave., New York 17, N. Y. Telephone: Plaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 50 Emmett St., Bristol, Connecticut. Re-entered as second class matter at Bristol, Conn. Editorial content may not be reproduced in any form without permission. Copyright 1960 by Frederick Kugel Co., Inc.



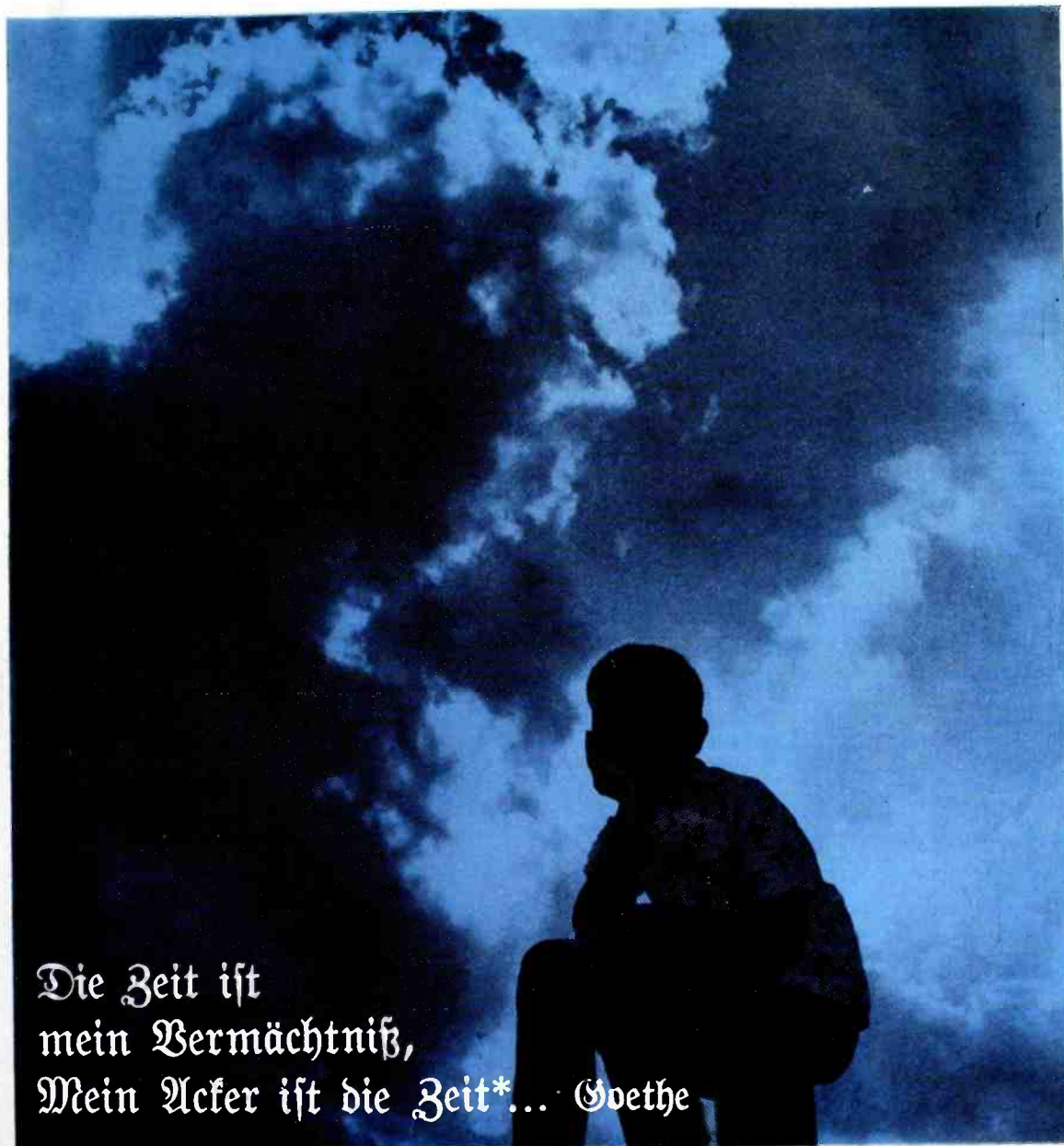
Member of Business Publication Audit of Circulation, Inc.

This month's cover: A scene from National Telefilm Associates' 'Play of the Week' production of "The Grass Harp" by Truman Capote. Drawings for the portfolio on the "TV Drama Season" beginning on page 60 appear through the courtesy of the artist, Henry Koerner, and the CBS Television Network.



THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

TELEVISION



Die Zeit ist
mein Vermächtniß,
Mein Acker ist die Zeit*... Goethe

Time is the universal property. Man shares it alike with the animate and the inanimate. It is a dimension in which he participates only, and the measure of his effectiveness is history.

As a medium of communication, that portion of *Time* which we share most immediately with our community is of particular import to us. From Baltimore, WBAL-TV shares daily in the *Time* of some 2,570,500 men, women and children who constitute the Maryland Market. From Baltimore, WBAL-TV participates in the same *Time* dimension as nearly 700,000 television households that exist at this *Time* within our coverage area. From Baltimore, WBAL-TV

makes it possible for more members of our community to experience more in, of and from *Time*, more immediately, with more people, than any other medium of communication.

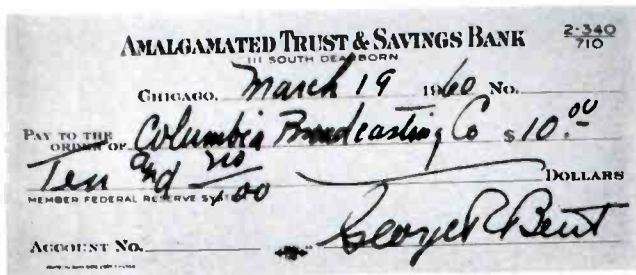
"*Time* is my estate . . ." the philosopher says. It is yours, too, and ours. In Baltimore, you can participate in *Time* wisely through the facilities of WBAL Television 11. The history of our sales success is the measure of our effectiveness.

NBC Affiliate/Channel 11/Associated with WBAL-AM & FM.

WBAL-TV BALTIMORE

Nationally represented by Edward Petry & Co., Inc. 

**Time is my estate, to Time I'm heir . . . Goethe*



The check came in a letter saying: "I send it to you because I thought your coverage of Squaw Valley was superb. And I understand it cost you a pretty penny over and above any advertising income."

The letter was one of literally thousands reflecting the excitement and appreciation felt by 80 million Americans who watched the series of 14 programs on the CBS Television Network covering the 1960 Winter Olympic Games.

They came from all elements of the population—from some of the highest ranking government officials, one of whom described the broadcasts as "a spectacular job of detailed coverage"—as well as from farmers, teenagers, businessmen, and housewives. A Midwestern newspaper published an editorial headed "CBS deserves a gold medal."

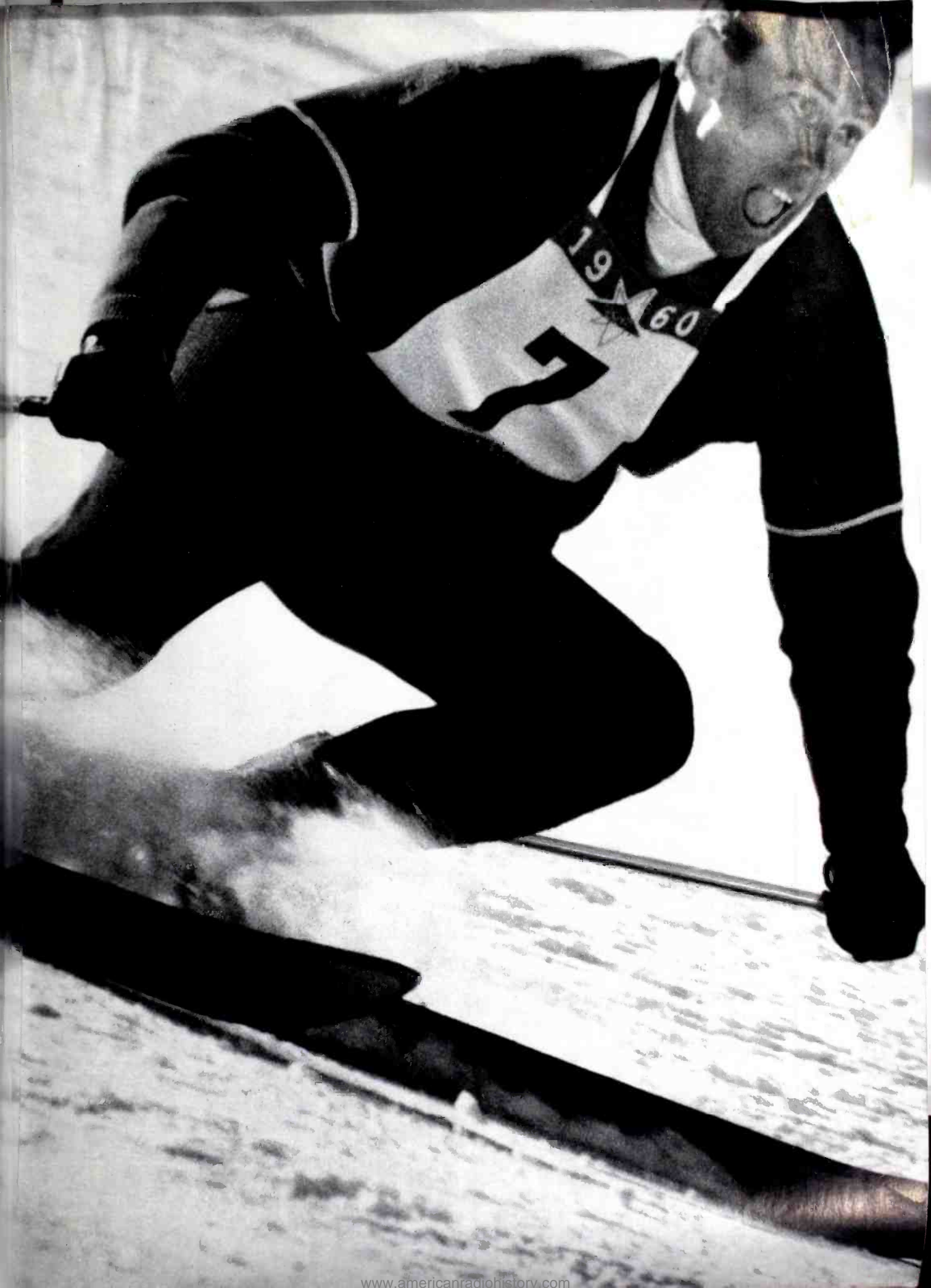
It goes without saying that this remarkable surge of enthusiasm was especially gratifying to the *real* sponsor of the series—Renault, Inc.—which was able to demonstrate the quality of its automobiles to tremendous daily audiences. *During the average minute that the 14 broadcasts were on the air they commanded the undivided attention of 20 million viewers. More people watched these broadcasts than the combined viewers of all other programs on the air at the same time.*

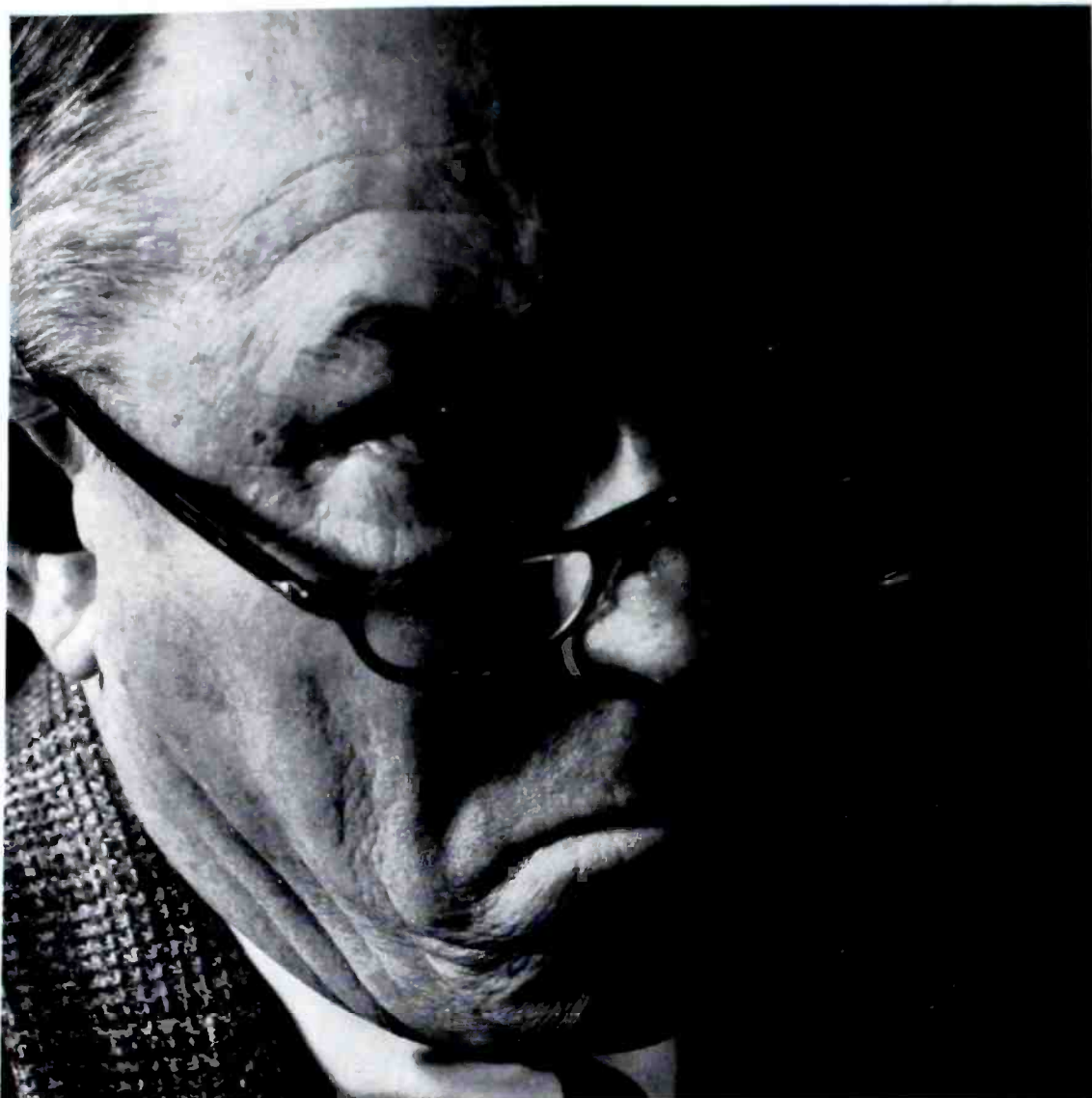
Naturally this overwhelming response pleased us, too, since it set the stage for our exclusive coverage of the Summer Olympics next August and September against the magnificent backdrop of Rome. (For 18 consecutive days, in a series of 29 broadcasts, you will see the world's foremost athletes competing in the historic Marathon and Pentathlon events, as well as in 32 other sports contests ranging from yachting.) It set the stage, too, for an advertiser to write a check making him a sponsor. In fact, we're expecting it.

CBS TELEVISION NETWORK

**A MOST
UNEXPECTED
SPONSOR**

**FOR A MOST
SPECTACULAR
PROGRAM!**





OK, KPRC...WHAT'S SO SPECIAL ABOUT YOUR TV?

All sorts of things. Mainly, the friendly things that happen on the KPRC-TV screen.

FRIENDLY? And then some! Everybody in the KPRC-TV family knows just how to make television fun for you. Unexpected little pleasures pop up all along the way. Real color at station breaks. Your own personal merchandising. Many other welcome touches.

IS IT FAST? RESULTFUL? Well, KPRC-TV cruises at a little more than 18 hours every day. And every hour produces high-flying sales. Availabilities free, too. And local participation announcements custom-contoured.

WHEN CAN I GO? Anytime. Make reservations now and—Whoosh! Go! On the KPRC-TV Ch. 2. See your Edward Petry man (professionals plan better sales trips) or contact KPRC-TV, Royal Houston, Texas Television.



HOUSTON'S
TELEVISION
CH. 2
TV

FOR A HALF A MILLION HOMES IN HARRIS, REFUGIO, ARANSAS, MATAGORDA, GALVESTON, CHAMBERS, JEFFERSON, ORANGE, HARDIN, LIBERTY, FORT BEND, JACKSON, VICTORIA, GOLIAD, DE WITT, LAVACA, COLORADO, AUSTIN, WALLER, MONTGOMERY, SAN JACINTO, POLK, ANGELINA, TYLER, JASPER, SABINE, TRINITY, WALKER, GRIMES, WASHINGTON, FAYETTE, BASTROP, LEE, BURLERSON, BRAZOS, MADISON, HOUSTON, NACOGDOCHES, MILAM, ROBERTSON, SON AND FREESTONE COUNTIES.

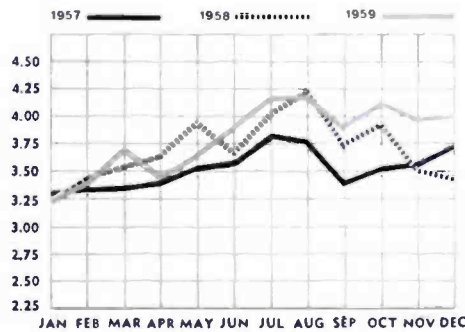
Courtesy of KLM ROYAL DUTCH AIRLINES

QUALIFIED OPTIMISM FOR 1960

The key to the outlook for 1960 lies in the strength of final demand by consumers, business and government," says the recent monthly letter of the First National City Bank. "If demand is sluggish, production generally will decline. But if final demand, as widely anticipated, rises as the year goes along, the anticipated slackening in inventory accumulation need not cause a business downturn," according to the bulletin. The report is actually optimistic in a qualified way; it points out that consumer income has been at record levels and that recent wage settlements have boosted earnings.

Advertisers looking ahead to the summer of 1960 can learn some interesting things from a study of warm weather TV viewing recently made by the A. C. Nielsen Company. This report points out that during its July-August summer seasonal lull the audience drops about one-third from maximum winter levels. The summer decline is not uniform by time of day or region of the country; late evening has a smaller drop than early evening; Thursday and Friday, in anticipation of week-end activities, show unusually large losses in viewing; audiences in the South and Pacific Coast regions are less affected by the summer than elsewhere, Nielsen maintains. Summer program performance shows wide variation, the study claims, but reruns of "selected episodes" approximate winter three-of-audience levels, summer replacements generally do not perform as well, continuation of winter programs tends to ensure higher-than-winter share levels, but smaller-than-winter audiences. During the summer, no single viewing characteristic is lost, the Nielsen report states. Rather, characteristics of homes (that is, age of head of house, size of family, etc.) show little change, as does audience composition.

TV NETWORK COST PER THOUSAND



DECEMBER 1959: \$3.98

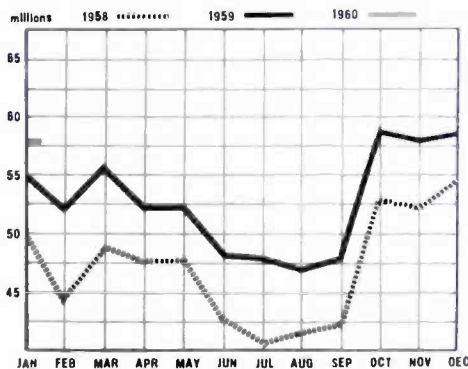
This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total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

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	31.3	33.5	35.7	33.1
6 PM	39.6	51.8	49.6	45.2
7 PM	52.3	60.2	63.9	56.6
8 PM	60.7	66.2	67.0	63.3
9 PM	64.7	59.0	63.8	62.0
10 PM	49.9	34.2	40.0	42.7
11 PM	22.1	17.6	14.7	19.2
MIDNIGHT	11.8	4.0	7.3	8.4

Source: ARB, January 1960



TV NETWORK BILLINGS

	January 1960	January 1959
ABC	\$13,227,680	\$10,647,078
CBS	23,578,557	22,129,248
NBC	20,950,030	19,299,853
Total	\$57,756,267	\$52,076,179

Source: LNA:BAR As released by TvB

**TO CALL
POLICE
USE THIS
PHONE**

**OUT OF
ORDER**

The story broke early in January with indications of blatant corruption in the Chicago Police Department. First to be undone: a group of patrolmen accused of sponsoring their own thief. Expose followed expose, flushing dishonest policemen and irresponsible higher-ups. All newspapers and radio and television stations in Chicago duly reported these developments.

WNBQ Television and WMAQ Radio, Chicago's NBC stations, went further. Shortly after the first shocking discovery, the stations' "City Desk" programs devoted their full energies to a penetrating examination of the scandal's cause and effect. Every week since, these Sunday programs have continued the search by interviewing law enforcement authorities and persons directly concerned with the issues.

"Shadow On Our City," a WNBQ documentary series, scheduled in prime time, focused on the political use the scandal has been put to and developed some stunning revelations and startling conclusions. Regular newscasts continued to provide valuable insight that helped Chicago's citizens take intelligent action to meet the situation.

The Chicago Daily News' appraisal of these efforts typifies critical response: "WNBQ has put its TV competition to shame with its special coverage of the police scandal. WNBQ has performed a vital, responsible public service."

Chicagoans now can look forward to a completely reorganized police department . . . and a happier, healthier community. And WNBQ and WMAQ can look with pride upon a bright new chapter in a long history of public service programming.

WNBQ/WMAQ
CHANNEL 5 670 ON THE DIAL
NBC OWNED STATIONS IN CHICAGO

the prestige independent with network programming!



MEET McGRAW
SAN FRANCISCO BEAT
NAVY LOG
SHOTGUN SLADE
TRACKDOWN
THIS MAN DAWSON
THE CALIFORNIANS
THE HONEYMOONERS
MR. ADAMS AND EVE
26 MEN
AIR POWER
DEADLINE
STATE TROOPER
COLONEL FLACK
SILENT SERVICE
FLIGHT
PANIC
POLICEWOMAN DECOY
IT'S A GREAT LIFE
SPECIAL AGENT 7
YOU ARE THERE
HIRAM HOLLIDAY
BOLD VENTURE
AND 46 OTHER
TOP SHOWS

New York *audiences* have learned to expect network quality entertainment *every* night on WPIX-11. *Advertisers* know that of *all seven* New York stations only WPIX offers so many opportunities to place *minute* commercials in *prime evening time* in such network quality programming. This "quality compatibility" obviously best complements and supports your commercial messages. It's one of

many reasons why WPIX carries more minute commercials from the top 25 national spot advertisers than *any* other New York TV station*. *Where are your 60-second commercials tonight?*



WPIX *new york*

The only New York independent qualified and permitted to display the *National Association of Broadcasters Seal of Good Practice*

*Broadcast Advertiser Reports

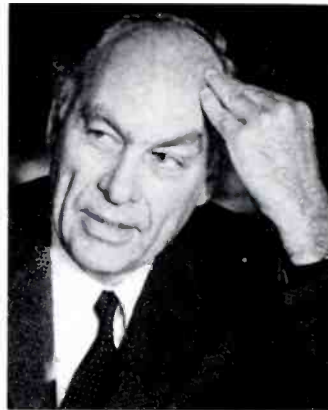
FOCUS ON PEOPLE

Intimately involved in American broadcasting for over 20 years, Vienna-born Paul Felix Lazarsfeld has been called the dean of researchers and consultants in the field of mass communication. In the lead story on page 48, Dr. Lazarsfeld sets forth several specific proposals for upgrading the state of current TV programming. Lazarsfeld founded the Bureau of Applied Social Research at Columbia University and is chairman of Columbia's department of sociology and visiting Ford Foundation Professor of Social Science at the Harvard Business School.



PAUL LAZARSFELD

A television commercial may inform the viewer, entertain him, annoy him. But does it get him to buy the product? The research firm of Gallup & Robinson analyzed the characteristics common in commercials used in 26 top selling TV campaigns. The key findings of this important study appear on page 52. Dr. George Gallup, director of the American Institute of Public Opinion, and Dr. Claude Robinson, head of the Opinion Research Corporation, established the organization bearing their names in 1948. With a nationwide staff of interviewers and a home office force of 75 in Princeton, N.J., Gallup & Robinson conducts well over 300 studies a year for its 57 clients.



GEORGE GALLUP



CLAUDE ROBINSON

The problems of planning and buying spot television are outlined in the tenth of TELEVISION MAGAZINE's exclusive Media Strategy series on page 56. Its author is Herbert Zeltner, vice-president and media director of Lennen & Newell, Inc. Zeltner joined Lennen & Newell in 1956 after four years as a media supervisor at Procter & Gamble. He was born in New York in 1929, got a Bachelor of Science degree from New York University and lives in Manhattan with his wife and son.



HERBERT ZELTNER

One company whose TV media strategy and policy of diversification have paid off handsomely is S. C. Johnson & Sons, the world's largest manufacturer of wax products (page 58). Douglas LaRue Smith, the man who administers Johnson's \$15,000,000 ad budget, came to the company as ad manager in 1955 and the following year was appointed advertising and merchandising director. Smith, 42, was born in Madison, Minn., went to Minnesota University and rose from private to major in Patton's Third Army.



DOUGLAS L. SMITH

Retirement is a problem that most executives must face sooner or later. Eighteen months ago, after 43 years with the Journal Company, Walter Jay Damm retired from his job as vice-president and general manager of the company's Milwaukee stations. The people who know this fiery, volatile executive rated him about the world's worst candidate for a successful retirement. Today Damm is living in Naples, Fla. His approach to his unaccustomed leisure is described on page 54.

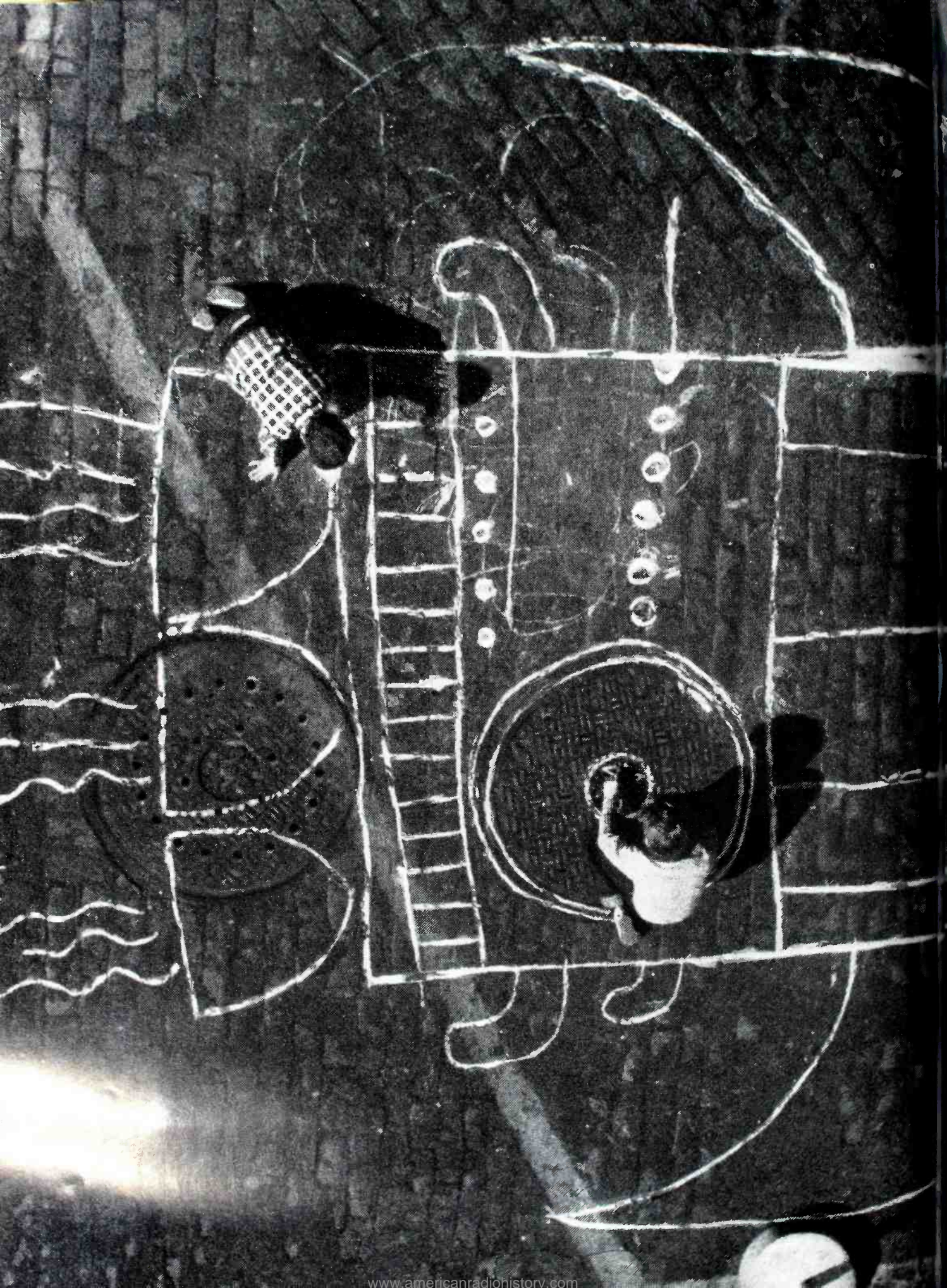


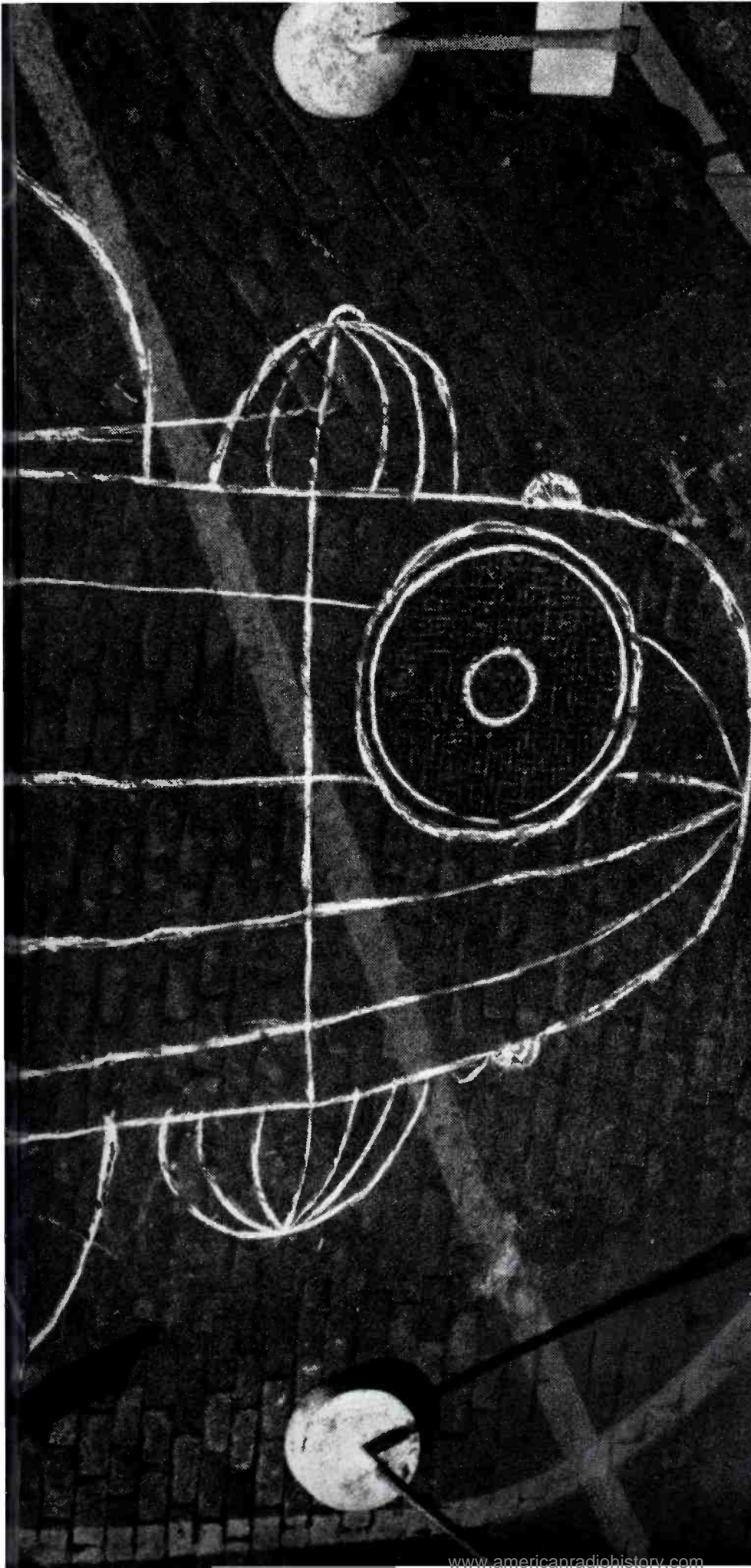
WALTER J. DAMM

Expert programming has made Crowell-Collier's KFNB the dominant radio station in the hotly competitive Los Angeles market (page 75). The radio career of KFNB's 48-year-old, 6'5" president, Robert Purcell, has included singing, writing, announcing, directing and consultancy. His first job at Crowell-Collier was radio-TV assistant to Paul Smith, then president. After Smith's resignation, Purcell was made general manager of KFNB and in 1957 he was elected president of the station. Chuck Blore, KFNB's youthful (30) director of programming, broke into radio on KGAN, Kingman, Arizona. Before coming to KFNB, Blore was program manager of station KELB, an El Paso station that had 74% of the morning audience.



ROBERT PURCELL





FROM THE SIDEWALKS OF NEW YORK TO THE VALLEYS OF THE MOON...

New York gets ALL the news on WRCA-TV. From Brooklyn to Bangkok... from Manhattan to Mars... wherever the news is made, whatever makes the news, New Yorkers get it all, get it fast via channel 4.

The story behind the story: people – the award-winning reporters, commentators and technical crews who man the world's largest broadcast news organization.

Chet Huntley and David Brinkley... Gabe Pressman, whose beat is the entire New York area... John K. M. McCaffery, whose "Eleventh Hour News" commands the largest audience of any local daily news program in the world... Ken Banghart and Bob Wilson... Bill Ryan and Leon Pearson. In millions of New York homes these names are synonymous with News.

And they're backed-up by a staff of over 500 located in seven permanent domestic and ten foreign NBC News Bureaus where the advanced techniques of electronic journalism are blended with an old-fashioned determination to deliver the whole story first.

The months ahead will be *newsworthy* months – crowded with political conventions, with meetings at the Summit, with journeys into space and with thousands of events, big and little. Watch for it all...

Where News Comes First
WRCA-TV • 4
NBC in New York

SELECTIVE PROGRAM LOG

In the weeks ahead, the discriminating viewer will find the networks scheduling no less than 21 shows of promise, or an average of one a day. Disease, both physical and emotional, comes under TV's microscope, first in a 'CBS Report' of Dr. Thomas Dooley's battle against cancer, then in a 'Playhouse 90' dramatization of the ordeal of six people in a mental hospital, based on research at two of the country's top psychiatric institutions. NBC commemorates the 50th anniversary of Mark Twain's death with two shows, both drawing on the humorist's own pungent observations of life when the West was wild and woolly. 'Twentieth Century' looks back to the lost generation and 'Ford Startime' looks ahead to the Presidential elections. And on the musical front, almost anything goes. You can hear the NBC production of 'Don Giovanni,' sung by Basso Cesare Siepe in the NBC Opera Company's English language production of the Mozart masterpiece (NBC-TV, 2-4:30 p.m.). What makes a man a philanthropist? Money, of course, plus a variety of environmental factors, all documented in "Millionaire's Mite," American Heritage's account of the life of Andrew Carnegie. David Wayne is cast as Carnegie and Judith Anderson plays Carnegie's mother. (NBC-TV, 8-9 p.m.)

APRIL 10
Basso Cesare Siepe is "Don Giovanni" in the NBC Opera Company's English language production of the Mozart masterpiece (NBC-TV, 2-4:30 p.m.)

APRIL 15
For the seventh consecutive Good Friday, the Reverend Francis L. Filas, S. J. of Loyola University, discusses the authenticity of "The Shroud of Turin"—the robe in which Christ's body was reputedly wrapped after the crucifixion (ABC-TV, 1:30-2 p.m.)

APRIL 16
World Wide 60 goes back in time to travel "The Way of the Cross," the route Christ walked from Calvary (NBC-TV, 9:30-10:30 p.m.)

APRIL 17
"Tobias and the Angel," a Biblical play, by James Bridie, about one family's reward for faithfulness, comes out of the prolific *CBS Workshop* (CBS-TV, 12-1 p.m.)
Twentieth Century finds the lost generation—F. Scott Fitzgerald, Gertrude Stein, et al.—via old photographs and film clips taken in "Paris in the '20's" (CBS-TV, 6:30-7 p.m.)

APRIL 19
"Well, What About You?"—will you vote this fall, asks *Ford Startime*. A flock of entertainers join such political bigwigs as Richard Nixon, John Kennedy and Adlai Stevenson in a non-partisan drive to get out the vote (NBS-TV, 8:30-9:30 p.m.)

APRIL 20
In Paris love conquers all, even "Ninotchka," the hard-hearted Soviet lady commissar. Maria Schell recreates the famous Garbo role (ABC-TV, 8:30-10 p.m.)

APRIL 21
CBS Reports writes the "Biography of a Cancer," based on the progress of Dr. Thomas Dooley who underwent surgery for the disease last year (CBS-TV, 10-11 p.m.)

APRIL 22
Project 20 offers a glimpse at "Mark Twain's America," with the late humorist's spicy descriptions augmented by a big batch of newly-amassed period photographs and engravings (NBC-TV, 8:30-9:30 p.m.)

The ordeal of six people undergoing group psychotherapy in a state mental hospital is dramatized in "Journey to the Day," an original *Playhouse 90* script by Roger O. Hirson (CBS-TV, 9-10:30 p.m.)

APRIL 24
High spots of Fiorello La Guardia's career—including his reading of the comics during a newspaper strike. Fannie Hurst, a long-time friend of the late New York mayor, is hostess on the *Twentieth Century* presentation (CBS-TV, 6:30-7 p.m.)

APRIL 27
Non-delinquent teen-agers have troubles, too, report parents, youth experts and the troubled ones themselves on *Woman!* (CBS-TV, 3-4 p.m.)
Part II of "The Dark and the Light" from ABC News studies nationalist movements in South and East Africa. John Daly narrates (ABC-TV, 7:30-8:30 p.m.)

It's international night. Taped in London, Perry Como's *Kraft Music Hall* spotlights such British personalities as actor Ralph Richardson, ballerina Margot Fonteyn, and the Duke of Bedford, who a while back scandalized the aristocracy by converting his family estate into a tourist mecca (NBC-TV, 9-10 p.m.)
Maurice Chevalier, Patachou and Fernandel are among a raft of French entertainers extending an "Invitation to Paris." Also appearing: Mijanou. Who's that? Brigitte Bardot's kid sister (ABC-TV, 10-11 p.m.)

APRIL 29
An unexpected Savoyard, Groucho Marx, is the Lord High Executioner in Bell Telephone's production of "The Mikado," adapted and staged by Gilbert and Sullivan authority Martyn Green (NBC-TV, 8:30-9:30 p.m.)

MAY 2
Can a lady representative of British imperialism find happiness with a commander of a pirate vessel? To find out, tune in the *Hallmark Hall of Fame* adaptation of George Bernard Shaw's "Captain Brassbound's Conversion," starring Greer Garson and Christopher Plummer (NBC-TV, 9:30-11 p.m.)

MAY 7
There's this sheriff in Arizona who's a real coward, see. And he meets up with a gunman named Chicken Finsterwald who's as yellow as fresh-picked corn . . . Phil Silvers and Jack Benny spoof TV shoot-'em-ups in "Slowest Gun in the West" (CBS-TV, 9-10 p.m.)

MAY 9
It's another showing of "Another Evening with Fred Astaire." The repeat of the November 4 telecast features Astaire's partner Barrie Chase and Jazzman Jonah Jones (NBC-TV, 10-11 p.m.)

MAY 13
More Mark Twain, this time an adaptation of "Roughing It," Twain's reminiscences of the Nevada gold rush days. Hal Holbrook, who has long been impersonating Twain on the stage, does the honors on TV (NBC-TV, 8:30-9:30 p.m.)

*All times EST

Now

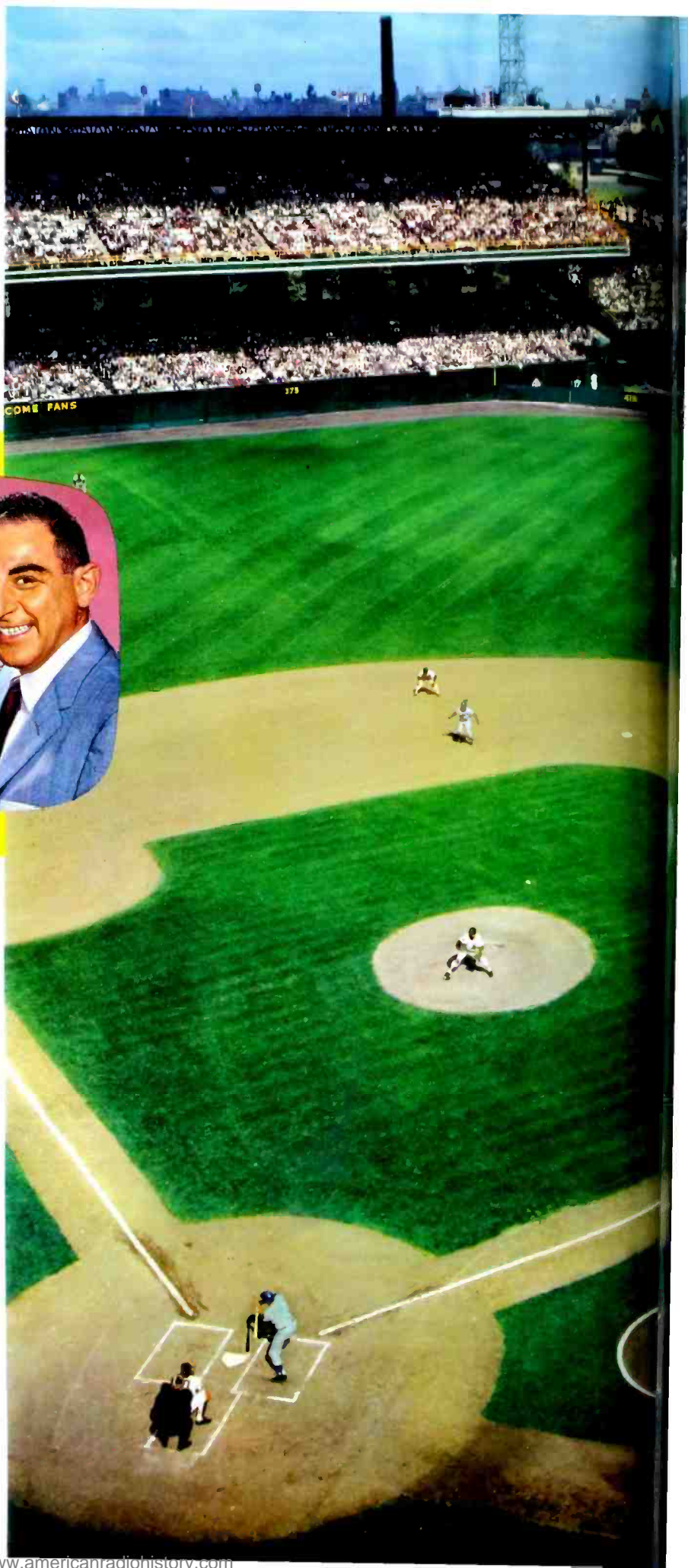
**Chicago's best
television buy
is the world's most
colorful station**

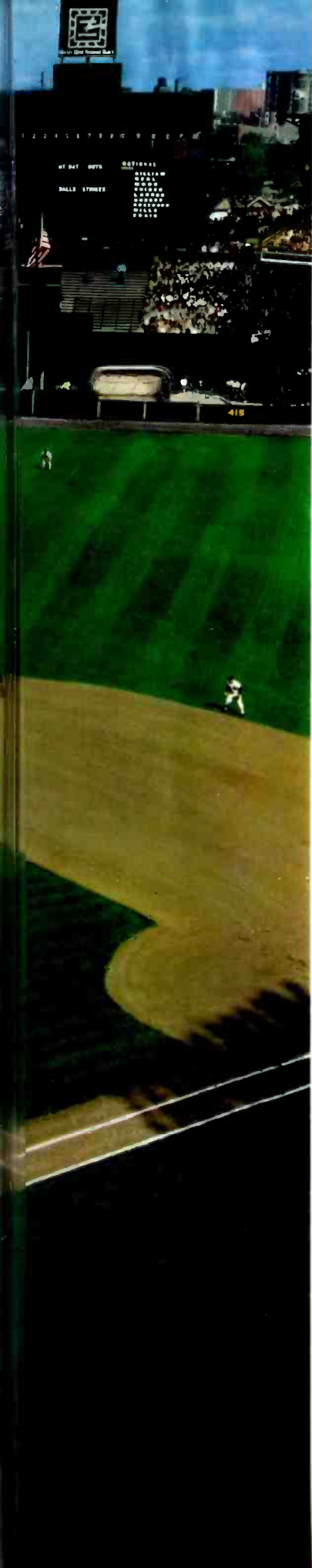
WGN-TV





Jack Brickhouse and Vince Lloyd, ace sportscasters, add colorful word pictures to the exclusive color telecasts of Chicago Cubs and White Sox home games over WGN-TV.





The world's most colorful station!

This season marks WGN-TV's 13th year of telecasting baseball in Chicago—and the only television station in the nation covering two home teams.

Beginning with the season's opening home baseball game, WGN-TV is telecasting every daytime home game of both the Chicago Cubs and White Sox (120 in all) in Color . . . becoming the World's Most Colorful Station!

Cubs and Sox home games sponsored by Theo. Hamm's Brewing Co. and Oklahoma Oil Co.

WGN-TV CHICAGO

symbol of responsibility in broadcasting





LETTERS

100 fastest growing markets

SIR:

We were certainly very impressed with your article, "The 100 Fastest Growing Television Markets," that appears in the February issue of TELEVISION MAGAZINE.

We would certainly appreciate your permission to reproduce the tables shown on pages 61, 63, 65 and 67 for distribution to some of our executive personnel.

ALFRED E. MOCKETT

Advertising Director

Beneficial Management Corporation
Morristown, N. J.

[Certainly.—Editor]

The January Issue

SIR:

Your January issue was indeed an outstanding one in every way as the responses have certainly indicated.

May I congratulate you, too, on the excellent editorial in the February issue. I am in complete agreement with your point of view.

D. S. FROST

Vice President &

Director of Advertising

Bristol-Myers Company, N. Y.

SIR:

Thank you for sending me the copy of TELEVISION MAGAZINE for January 1960. I wish I could agree with you, but it will take more than a public relations effort to persuade me that the television industry is meeting its responsibilities.

JOSEPH S. CLARK

(D., Pennsylvania)

United States Senate

Washington, D. C.

SIR:

You are to be congratulated for your efforts for improved television programming. We are proud to have an opportunity to participate in what we believe is a major step toward a better and more productive use of the medium. You are doing an excellent job and I hope you will keep up the good work.

CHARLES H. PERCY

President

Bell & Howell, Chicago

SIR:

I wish to congratulate you most heartily for the graphic presentation in the January issue of TELEVISION MAGAZINE. The record of the American television

industry in 1959 is set out in a most comprehensive and constructive manner. We, at the United Nations, are very impressed with the achievements of the television medium in dealing with the domestic and international scenes.

W. GIBSON PARKER

Director

Radio and Visual

Services Division

United Nations, N. Y.

SIR:

I honestly believe [TELEVISION MAGAZINE's January issue] is one of the finest things—if not the finest—that has ever been done by a trade magazine in our industry.

If there has been something better, I have never seen it; so may I add to the many hundreds of letters that you must have received our sincere congratulations on a very fine issue.

ROBERT E. DUNVILLE

President

Crosley Broadcasting Corporation
New York

SIR:

Your January, 1960, issue is a great tribute to the entire television industry. Certainly anyone reading it will be impressed by the fine programs available to those who desire them. I feel it is the best answer I have yet seen to the critics of this great industry. You are to be congratulated on the time, effort and foresight in planning this issue.

GEORGE T. SHUPERT

V.P., Television

Loew's Incorporated

New York

SIR:

One copy of your [January] public affairs [issue] is now in Russia. Bill Dempsey, general manager of WQEN and WQEX (educational stations in Pittsburgh) showed it to seven educators from Soviet Russia who toured the University of Pittsburgh as part of a quick look at American colleges.

They were so impressed that, as Dempsey writes, "They have taken my copy back with them to show others behind the Iron Curtain."


LOUIS HAUSMAN

Director

Television Information Office

New York, N. Y.

ASK THE MAN WHO LIVES HERE



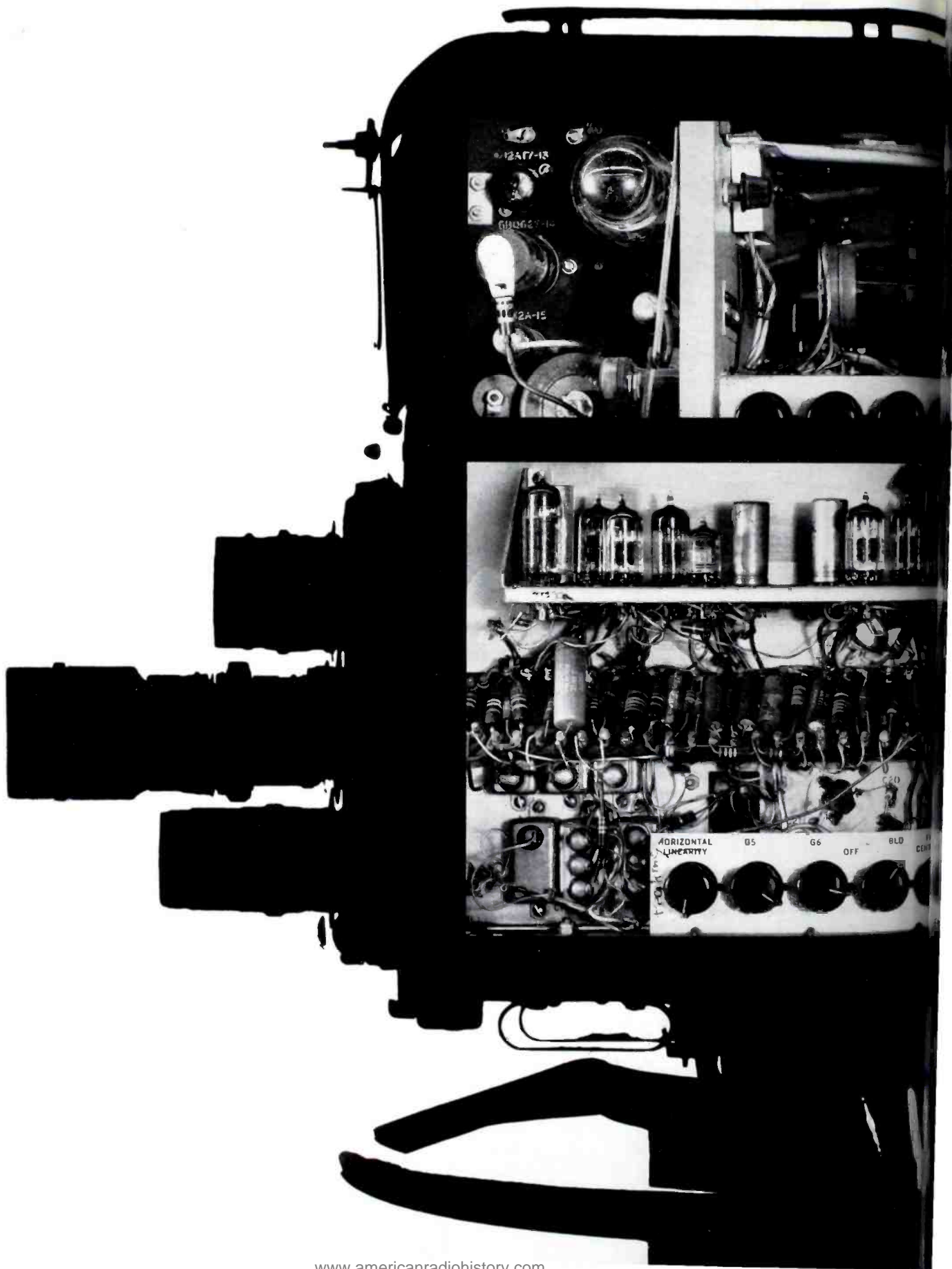
A genuine and active interest in serving its audience, its industry and its clients has made Portland, Oregon's KOIN-TV one of the nation's truly influential advertising media.

Extra performance in community service, such as the programming of hard-hitting station-filmed documentaries on such controversial local problems as air pollution and sanitation, has helped to earn the friendly confidence of its audience... confidence which brings response and results for KOIN-TV advertisers. Backed by the combination of widest area coverage* and highest audience ratings, this makes KOIN-TV one of the nation's outstanding advertising media.



One of the Nation's Great Influence Stations.
Represented Nationally by CBS-TV Spot Sales

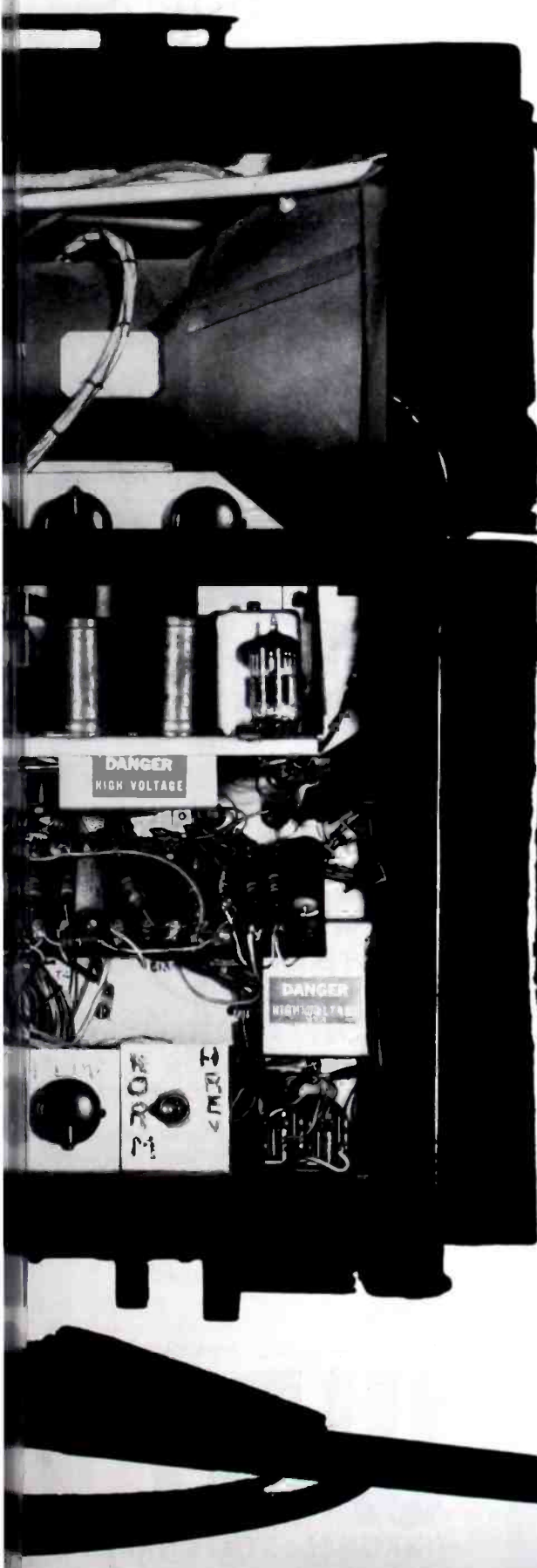
*7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties (Nielsen—NCS No. 3).



12A7-13
61062-14
2A-15

12A7-13
61062-14
2A-15

HORIZONTAL LINEARITY B5 G6 OFF BLD



What makes it tick?

The *business* of television is as complex as the electronics that make it possible. As complex, in fact, as the public's expectations of television.

Since early January, KMOX-TV has been broadcasting a weekly experimental program called "Inside KMOX-TV." Its purpose is to foster real rapport between station and audience, leading to fuller understanding by the public of station policies, programming and problems—and *fuller continuing understanding by the station of what the public wants and expects from television.* The audience is invited to submit questions by mail (constructive criticism is welcomed!), and those questions which reflect widespread interest are answered on camera by station executives . . . frankly and forthrightly. (Sample questions: Why

do the commercials appear to sound louder than the surrounding programs? Why do you no longer carry hockey? Why do you carry girdle advertising?)

Giving viewers a *look inside*, so that they will know "what makes it tick," is an attempt to stimulate broad public interest, and a sense of participation, in the affairs of the medium. Such participation can be of incalculable value in shaping television's role for the future.

CBS Owned
Channel 4, St. Louis

KMOX-TV

$$E=mc^2$$

(Just a matter of Relativity)

- WBTV-Charlotte is FIRST TV Market in Entire Southeast with 595,200 TV Homes*
- WBTV Delivers 43% More Television Homes than Charlotte Station "B" **

*Television Magazine—January 1960 **NCS #3

LET'S COMPARE MARKETS!

WBTV-CHARLOTTE	595,200
ATLANTA	571,500
MEMPHIS	483,800
KNOXVILLE	459,000
MIAMI	434,900
MEMPHIS-44M	425,100
NEW ORLEANS	381,900
NASHVILLE	344,400
NORFOLK-PORTSMOUTH	339,700
RICHMOND	271,000



JEFFERSON STANDARD BROADCASTING COMPANY

WBTV

CHANNEL 3  CHARLOTTE

Represented nationally by CBS Television Spot Sales

Buying Patterns of Pet Food Spot Advertisers

Listed below is a tabulation of pet food spot TV advertising schedules for the first six months of 1959.

The schedules for each advertiser represent spot activity in each of 15 monitored Broadcast Advertisers Reports cities. In most cases, the figures below represent three randomly sampled weeks during the January-June 1959 period. It is important to note, however, that these recording weeks for each of the markets differ. In some cases, schedules represent only two weeks of activity.

	Sign on—6 p.m.	6-11 p.m.	11 p.m. Sign-off
LPO DOG FOOD			
Cleveland	3:60		
New York	5:10; 5:20; 4:60		1:10; 3:20; 1:60
Pittsburgh	1:10; 5:60		1:10; 3:60
MERICAN 3-VEES BIRD FOOD			
Chicago		2:60	
Cleveland		2-30 min. per.	
Detroit		2:60	
Indianapolis		1:60; 1-30 min. per.	
Los Angeles		2:60	
Milwaukee		1-30 min. per.	
Minneapolis		1:60	
San Francisco		2:60	
St. Louis		1:60	
EST DOG FOOD			
Dallas—Ft. Worth		1:60	
ONNIE CAT FOOD			
Philadelphia		1:40	
ADET DOG FOOD			
New York		1:40; 7:60	
ADILLAC DOG FOOD			
Philadelphia		5:10	
ALO DOG & CAT FOOD			
Baltimore	9:20; 1:40; 20:60	2:20	1:60
Boston	1:10; 5:20; 12:60	1:60	1:20; 4:60
Los Angeles	9:20; 12:60	4:20; 9:60	3:60
Philadelphia	12:20; 7:60	2:20; 2:60	
San Francisco	15:20; 34:60	4:20	4:20; 4:60
ELMARVA FOOD PRODUCTS			
Baltimore		1:60	
INNER BELL DOG FOOD			
Detroit	17:10; 3:20; 1:30	9:10	1:10
OGGIE DINNER DOG FOOD			
Detroit		1:60	
WILET MIGNON DOG FOOD			
Los Angeles		4:60	
END DOG FOOD			
New York		3:60	
RISKIES DOG FOOD			
Los Angeles	4:60	2:60	
AINES DOG FOOD			
Baltimore	9:10	6:10	
Boston	10:10	5:10	
Chicago	8:10	10:10	
Cleveland	9:10	7:10	
Dallas—Ft. Worth	7:10	9:10	

It is therefore not valid to make any inter-city comparisons, but rather only intra-city comparisons among the brands.

A theoretical example of how the table should be read follows:

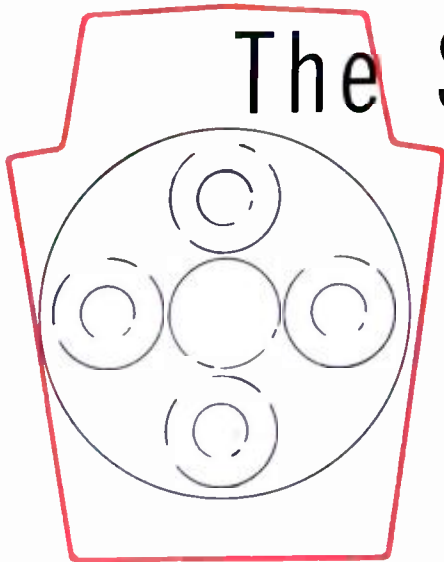
	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
Rival			
Chicago		3-30 min. per.	

In Chicago, Rival Dog Food ran three 30-minute periods between 6-11 p.m.; nothing was scheduled for either of the other two time periods.

	Sign on—6 p.m.	6-11 p.m.	11 p.m. Sign-off
Detroit	8:10	8:10	2:10
Indianapolis	1:10		
Los Angeles	14:10	13:10	
Milwaukee	7:10	5:10	
Philadelphia	8:10	6:10	
Pittsburgh	7:10	5:10	
San Francisco	17:10	10:10	
Washington	5:10	5:10	
GRAVY TRAIN DOG FOOD			
Indianapolis	5:20; 2:30; 5:60	6:20; 2:60	1:60
HARTZ MOUNTAIN PET FOODS			
Los Angeles		3:60	
HUNT CLUB DOG FOOD			
Baltimore	12:60	5:60	9:60
Boston	32:60	1:60	3:60
Cleveland	8:60		4:60
Detroit	6:60	1:60	3:60
Indianapolis	10:60	1:60	1:60
Los Angeles	2:60		
Philadelphia	6:20; 28:60	7:60	8:60
Pittsburgh	1:40; 4:60	2:60	
San Francisco	3:60		
Washington	39:60	9:60	6:60
IDEAL DOG FOOD			
Dallas—Ft. Worth	15:10; 15:60		
Pittsburgh	16:10; 16:60		
JACK AND JILL CAT FOOD			
Boston	10:20	2:20	
JET DOG FOOD			
St. Louis	3:60		1:60
JAY DOG FOOD			
Pittsburgh		2-10 min. per.	
KASCO DOG FOOD			
Baltimore	1:20; 15:60	1:20	
Boston	6:20; 8:60		1:60
Cleveland	3:20; 30:60	1:20	1:60
Dallas—Ft. Worth	3:20; 12:60		
Detroit	3:20; 32:60		3:60
New York	26:60	16:60	2:60
Philadelphia	10:20; 17:60		
Pittsburgh	11:20; 12:60		
KITTY QUEEN CAT FOOD			
Los Angeles		3:60	
LADDIE BOY DOG FOOD			
Boston		2:20	
NUTRA PET DOG FOOD SUPPLEMENT			
Los Angeles		1:60	

To page 43

The Shape of Things



Here is the "shape" that means truly fine pictures . . . the shape of the all new black-and-white television camera, the RCA TK-12. This is the camera that gives you sparkle and impact in your commercials, whether live or taped. Your advertisers' products can be revealed clear and sharp, in all their fine detail . . . Shadings and colorings stand out, with brilliance and realism.

This completely new camera uses the large new RCA 4½-inch Image Orthicon tube. The 50% increase in image size results in the same degree of extra quality and detail you would expect from using a larger negative in advertising photography.

Here is the camera for top telecasters, for those with the reputation of providing their advertisers with the very best.



For the Finest Picture in Town!

**NEW MONOCHROME TV CAMERA—TK-12
WITH 4½-INCH IMAGE ORTHICON**

to Come



Trmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

Carbonated fun, sizzling excitement, pulsating public service... these are the ingredients which give Crowell-Collier stations that frolicking, effervescent sound... a sound of complete freedom of expression devoid of impediments that bind creativity so necessary to keep a radio station dominant in its market.

Crowell-Collier fun-excitement-public service programming is aimed at the warm, fun-loving hearts of the people. No attempt is made to cover up the natural, warm feeling generated by Crowell-Collier air personnel.

This freedom of expression then is the element which provides the fun-excitement-public service... the distinguishing facets of Crowell-Collier programming.

UNINHIBITED



KDWB
MINNEAPOLIS/ST. PAUL
 John M. McRae, Gen. Mgr.
 Natl. Sales Reps:
 Avery-Knodel, Inc.

KEWB
SAN FRANCISCO/OAKLAND
 Milton H. Klein, Gen. Mgr.
 Natl. Sales Reps:
 The Katz Agency, Inc.

KFWB
LOS ANGELES
 Robert M. Purcell, Gen. Mgr.
 Natl. Sales Reps:
 John Blair & Co.

"first in contemporary communications"

CROWELL-COLLIER BROADCAST DIVISION

Robert M. Purcell, Director

RADIO WRAP-UP

A Monthly Review of the Radio Industry

A tabulation of the 100 Leading Spot Radio Advertisers of 1959 published by the Radio Advertising Bureau recently shows that during the previous year the rural medium became the arena for much of the infighting being waged between national and regional advertisers. This is particularly true in such hotly competitive fields as beer, gasoline, coffee and drugs. Leading the parade of national advertisers are the motor car companies; Ford Motors (including its dealers) spent \$7,280,000 to place it in first position; exclusive of dealers, Chrysler (\$4,129,000) and General Motors \$4,115,000) were in third and fourth places among spot buyers, respectively. A second spot was R. J. Reynolds with an expenditure of \$4,800,000.

Eastern Heads Regionals

Of the top hundred advertisers nevertheless, 30 are regionals, indicating radio's local nature. The leading regional advertiser, in nineteenth position among the big spenders, is Eastern Airlines. In the scrapping for the beer buyers' buck, the leading two nationals, Anheuser-Busch (\$3,600,000) and Schlitz (\$2,710,000), first and second in the industry led in spending among national brands too. Heavily committed to spot radio among the regional beers were Schaefer (\$940,000), Hamm's (\$900,000), Liebmann (\$800,000), Falstaff (\$730,000), Ballantine (\$710,000), Piel Bros. (\$550,000), Burgermeister (\$495,000), Lucky Lager (\$475,000) and Duquesne (\$455,000). Among the gasolines the spot radio contest was between Sinclair Refining (\$2,500,000), the Texas Company (\$1,840,000), Shell (\$1,500,000) and Esso Standard (\$1,200,000), and such regionals as Clark Oil (\$820,000), Sun Oil (\$625,000), Phillips Petroleum (\$605,000) and Skelly Oil (\$564,000). Regional coffees used spot radio to strong advantage in 1959; they include Folgers (\$735,000), Manor House (\$650,000), Hill Bros. (\$510,000) and Butternut (\$420,000). Radio expenditures for such brands as Chase & Sanborn and Maxwell House, packaged by

Standard Brands and General Foods respectively cannot be estimated. Neither company however, was among leading spot radio buyers; Standard Brands was 34 on the list (\$1,000,000) and General Foods 55 (\$705,000). For the first time a foreign air line crept into the top 100 spot radio advertisers; in 98th position was KLM Royal Dutch (\$410,000). An indication of its appeal to minorities and of the growth of negro radio is the fact that Associated Sepian Products, which manufactures for the negro market spent \$407,000 for spot radio last year. It was 99th on the list. Many of the advertisers who bought so much spot radio last year are as active this year; they include Schlitz, Sun Oil, and Pharmaco Drugs. As a matter of fact it is reported that many of the nationals now buy spot radio on a year-round basis so as to make certain their franchises in the medium are secure. This is the case with R. J. Reynolds.

Other Radio Advertising Bureau figures reveal that during 1959 18,167,000 radio sets were bought, a record rate. Total number of sets in the United States was 156,349,000 as of January 1, 1960; of these sets 106,007,000 were in the home, 40,387,000 were in automobiles and 10,000,000 in public places.

New Business Signed

The Mutual Broadcasting System has picked up about \$1,500,000 in new business and renewals. Among new clients are H. D. Lee, work clothes, and the French Company for its Worcestershire Sauce . . . Kimberly-Clark is testing radio in three markets for Kleenex. The aim of this advertiser is selective saturation . . . Among new spot radio advertisers in the West is Mercury which will spend \$150,000 in Southern California, Arizona and Nevada to introduce its compact car, the Comet. It will use 70 stations; also using eight western markets is Knott's boysenberry juice.

The Guild Wine Co. (Lodi, Calif.) is launching (through Compton Advertising, San Francisco) a spot radio cam-

paign in 38 markets in New England, New York, the Midwest and Pacific Coast. The campaign theme, also to be featured in print media, will be "Enjoy Guilding, it's a ball."

Early in April and for a period of 18 months, Canada's first FM network begins operations. Stations include CBC-FM, Toronto, CBO-FM, Ottawa and CBM-FM, Montreal. Programs include high fidelity music, regular CBC trans-Canada, Dominion and French network concerts and recitals as well as recorded programs of the BBC and Rediffusion Francaise. It is hoped that programs from several United States FM stations will be available on an exchange basis.

From Ford to Buick: Joseph Stone, a vice-president, copy group head and radio specialist on Ford at J. Walter Thompson, has been named a vice-president and creative supervisor of advertising on the Buick account at McCann-Erickson.

RND

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

Hour	Number of Homes 1959
Morning (Monday Thru Friday)	
6 a.m.—7 a.m.	2,720
7 a.m.—8 a.m.	6,725
8 a.m.—9 a.m.	8,258
9 a.m.—10 a.m.	7,220
10 a.m.—11 a.m.	7,022
11 a.m.—12 noon	6,330
Afternoon (Monday Thru Friday)	
12 noon—1 p.m.	6,429
1 p.m.—2 p.m.	6,082
2 p.m.—3 p.m.	4,896
3 p.m.—4 p.m.	4,500
4 p.m.—5 p.m.	4,253
5 p.m.—6 p.m.	4,698
Evening (Monday Thru Sunday)	
6 p.m.—7 p.m.	4,648
7 p.m.—8 p.m.	3,550
8 p.m.—9 p.m.	3,016
9 p.m.—10 p.m.	2,621
10 p.m.—11 p.m.	2,374
11 p.m.—12 p.m.	2,176

Source: A. C. Nielsen

PROMOTION

By Gene Godt, President, BPA



THE PROS OF TOMORROW: WHO'S TRAINING THEM?

Project at Indiana University may pave way to better courses in the business of broadcasting.

Where are broadcasting promotion people getting their training today?

Answer: On the job. Their own station management directs this training process, and smart promotion people supplement their own learning processes by comparing notes with other promotion people who are facing the same problems they do. Broadcasters' Promotion Association, created by promotion people, is an example of this sort of up-grading going on within the craft.

But what about the fellow or girl who's interested in the broadcasting promotion function, and wants to make a career of radio or television promotion? Where's he getting his training? Well, he can go to any number of colleges, and learn how to be a newscaster, an announcer, an actor, or a director. Does this fit him for broadcasting promotion work? Not really.

The heart of the problem

Frank Tooke, Westinghouse Broadcasting Company vice president in Cleveland, hit straight at the problem in a speech to New York University's Summer Workshop on Television and Radio last July. Mr. Tooke pointed out that too many students spend four years of study to win a degree in "broadcasting," without learning anything about such essential broadcasting operations as sales, auditing or promotion. "Too often," said Mr. Tooke, "this kind of background makes it difficult for a student to break into broadcasting. This means a lot of time is spent by the broadcaster training personnel in the business aspects of the industry, when it should be the other way around. We are broadcasters, not teachers."

The Broadcasters' Promotion Association, cooperating with New York University, is presently taking the first step in putting together a college course in radio and television promotion. A committee headed by BPA first vice-president John Hulbut is working with Dr. Elmer Sulzer of Indiana U. to

set up a course outline in broadcast promotion. BPA bulletins in audience promotion, sales promotion, and merchandising will be part of the basic reading and study materials; broadcasters from throughout the United States and Canada are being invited to help out in creating the syllabus. Once the course is outlined, it will be introduced at Indiana University for a good solid test: if it succeeds, other colleges and universities will be offered the information and experience for possible incorporation into their own courses.

Step in right direction

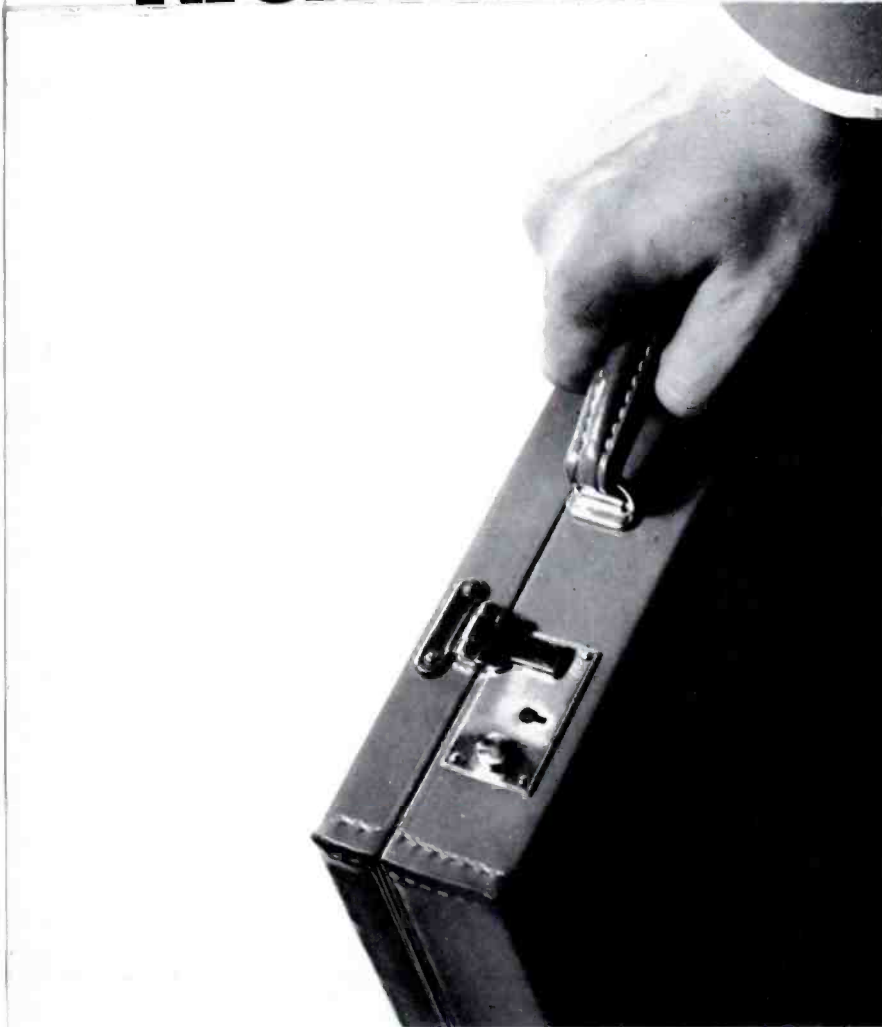
BPA regards this as a first step toward doing something definite about a problem a great many broadcasters recognize—an effort to find an answer to the question, "Where are we to find the trained broadcasting personnel of tomorrow?" As it stands, the Indiana University program will start next fall, as a familiarization course covering promotion, sales promotion, publicity, and merchandising. It will not go into minute detail; it will be aimed at acquainting students with these important areas of station operation, and will be intended to interest qualified young people in broadcasting promotion as a career.

Any course in the many phases of broadcasting and telecasting must be kept current and up-to-the-minute, the business moves so rapidly. If it were possible to freeze all that is known about radio and television operation *right at this moment* and put it all into a number of college courses, the entire syllabus would be pretty badly out of date by 1962. Thus it has to be enriched and sharpened month-by-month to remain meaningful.

And that's where you come in—if you are interested in better broadcasting, and better-prepared people in broadcasting. BPA is interested in your suggestions about what should be included in a college course on radio and TV promotion. Send your ideas to me, KYW-TV, Cleveland.

END

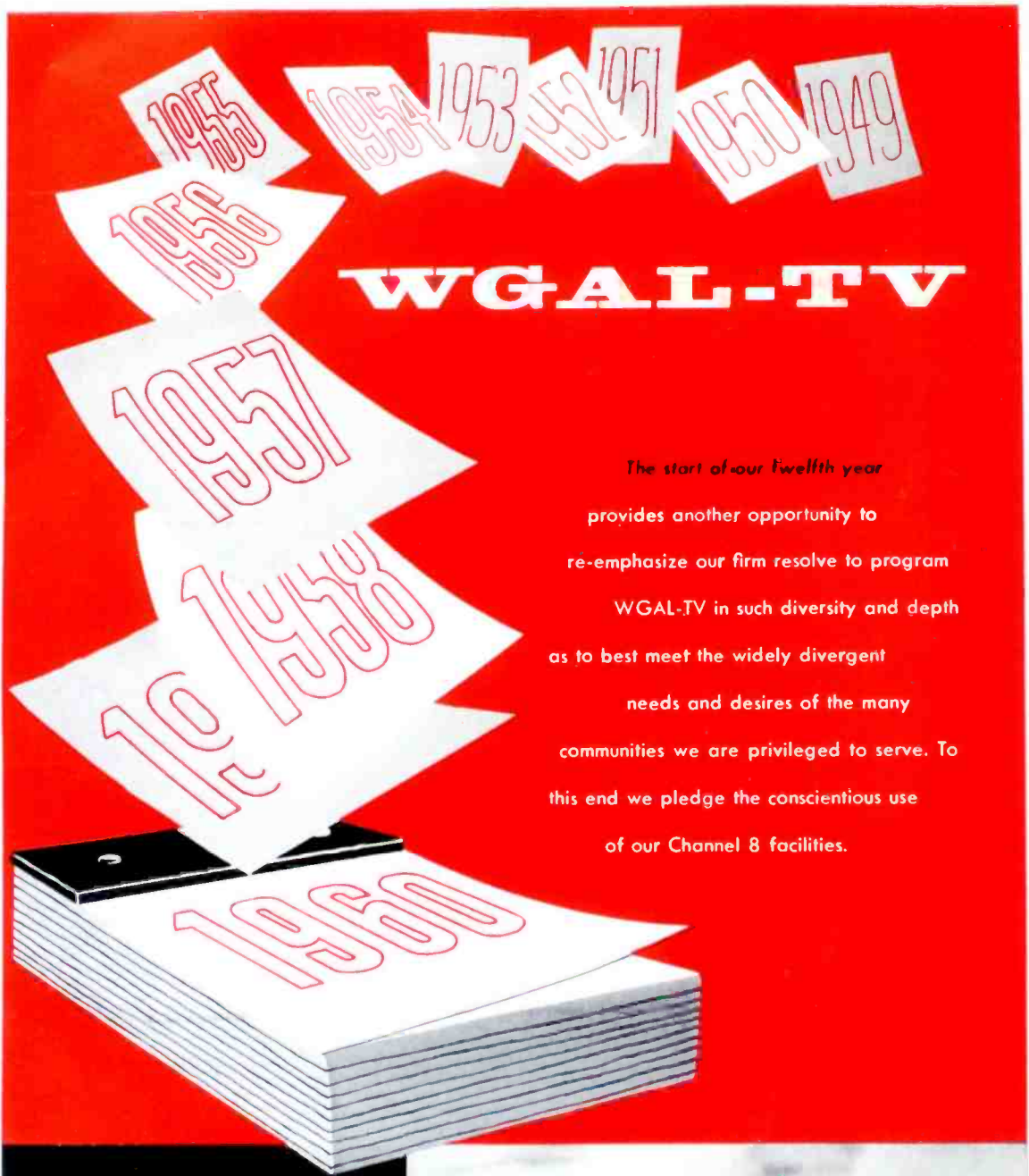
A NEW RIGHT ARM



TELEVISION ADVERTISING REPRESENTATIVES, INC.

Offices in principal cities . . . representing:

**WBZ-TV Boston • WJZ-TV Baltimore • KDKA-TV Pittsburgh
KYW-TV Cleveland • KPIX San Francisco**



WGAL-TV

The start of our twelfth year
provides another opportunity to
re-emphasize our firm resolve to program
WGAL-TV in such diversity and depth
as to best meet the widely divergent
needs and desires of the many
communities we are privileged to serve. To
this end we pledge the conscientious use
of our Channel 8 facilities.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.



Member of The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

THE TV SCENE

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



TV SHOULD COST MORE

Just television's ability to reach more people in less time is worth extra dollars to the advertiser.

Television's costs are too low. I think television should raise its costs at least two or three times their current level. And I believe television should increase its costs *now*.

Last month I mentioned various ways to justify increased costs of something: make it *scarce* (good time periods on radio), show it *costs* you more to make (newspapers and magazines) or prove that it is *worth* more (television, of course). Television's costs have increased essentially at the rate of television's circulation increase: TV's level or even declining cost-per-thousands show this. Now, I'd like to advocate higher television costs . . . based upon value alone.

Leo Burnett, Kenyon & Eckhardt and McCann-Erickson have all had published comparisons of media based upon cost-per-thousand. While they differ, they do agree that television is far cheaper than its print competition. This, to me, is wrong. Television should be the most expensive medium, not the cheapest.

How much is a personal sales call?

How much would you pay one of your client's salesmen if he made all his sales calls only via telephone? Suppose he never called on a prospect, never showed the product, just used his voice to tell how fine it was. What's his dollar value to you?

Or suppose he refused to talk to prospects and did all his sales calls from his desk via the public mails, sending pages of copy describing the product and sometimes a photo of it. How much would such a salesman be worth to you?

Now suppose a salesman did both of these things: called on the phone and wrote illustrated letters. Isn't he worth more than either of these other two?

And suppose a salesman not only phoned and wrote but went to each prospect in person and took along the product and demonstrated the product's value while he told them

about it. Isn't he worth still more than any of the others?

And suppose this star salesman also hired an invisible orchestra to accompany him to provide the appropriate background music to create the mood for each sales point. And he invented a 21-inch magnifying glass to show the product's details close-up. And used sound effects for dramatic emphasis. And sometimes even had little live cartoon people of some sort who actually talked and pointed out the product's features. And the salesman came back to each prospect time after time with attention each visit. Wouldn't this man be worth more than all the others *combined*?

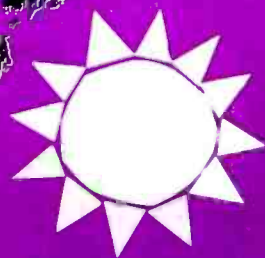
Television is more than just radio. It is more than just print. It is more than just the combination of these because television adds to radio and print the impact of motion, the tools of emotion, the instantaneous audiences of multi-millions, the repeat attention only an intrusive medium can command, the willingness-to-be-influenced emotional set of its audience.

I'd like to take the cost-per-thousand of radio and add to it the cost-per-thousand of newspapers plus that of magazines and, using this total as a base, add something more for TV's exclusive tools and call the final result the true cost-per-thousand of television. From the cheapest medium, television would become the most expensive.

Yet just TV's ability to reach more people in less time is worth extra dollars. If your advertising creates sales with any medium, the more people you reach, the more sales. The quicker the sales, the quicker the profit from them . . . and the quicker you can generate a new advertising budget for more advertising, more sales, more profits.

We've said it before: time costs money and speed can save money as well as time. The hen costs more than any one of her eggs . . . she is worth more.

END



the
day
we
painted
the
town

Palm Sunday, April 10, was an historic television day in Omaha. It marked the first time that any station's (KMTV) entire schedule from sign-on to sign-off was in color. It marked also the first television appearance of the famous Omaha Symphony Orchestra, and inaugurated the annual Spring Music

Festival. Ten of the 17 colorful channel 3 hours were local. Seven were NBC. Here's the historic schedule, 8:30 A.M. to 1:30 A.M., all color! The Story of Color, Jean's Story Time, It Is Written, Palm Sunday Services, Summer at Sun Valley, Popeye Cartoon Carnival, Noon News, Holiday at Home, Your Doctor

and You, NBC Opera, Return to Treasure Island, Fashions for Spring, The Cradle Song, Our American Heritage, Spring Music Festival, News, Wrestling and The African Queen. See Petry about the Midwest's Color Television Center.

KMTV CHANNEL 3 OMAHA

Lipton still outstrips competitors in the tea market. Pepsi pushes ahead in New York and Chicago. Ban enjoys a clean sweep in recall.

For tea drinkers in New York, Chicago and Los Angeles, it's Lipton up to ten to one.

According to TELEVISION MAGAZINE's latest brand study, Lipton's lead in use and recall over all other brands was nearly as strong this February as it was two-and-one-half years ago in the nation's three top markets. True, Lipton's per cent of recall dipped since 1957. But the brand still far outstrips its competitors in this respect. And its per cent of use is practically the same in all three markets as in 1957.

In the six months ending in February, the top brand winner, however, was not Lipton. In New York, Tetley took the honor; in Chicago, Salada did the same; and in Los Angeles, it was McCormick.

Here are the highlights reflected in other product areas covered in the February brand study: In the soft drink market, Pepsi-Cola moved from third to first in use in New York, but slipped from first to second in recall in that market, losing out to Coca-Cola. In Chicago, while the rankings in use remained the same, Pepsi pushed Coke out of the top spot in recall. Seven-Up continued to lead in use in Los Angeles, and eased into first in recall when Squirt skidded to fifth place. Coca-Cola, meantime, improved its position and

This month:

SOFT DRINKS, TEA, DEODORANTS

jumped from fifth to second place in recall in Los Angeles, scoring one per cent lower than the leader.

In the deodorant market, Ban, continuing ahead in use in New York and Chicago, enjoyed a clean sweep in recall in all three markets after displacing Arrid in New York. This put Arrid in the number two spot in recall in all three markets. In Los Angeles, Avon remained tops in use.

How this study was conducted

Findings in this survey in the three markets are based on the following questions asked viewers: "What brands of (product category) have you seen advertised on TV during the last two weeks?" "Which did you use?" "Have you changed (product category) within the past six months?"

Results of this study are based upon 1,500 interviews (500 in each market) conducted by Pulse for TELEVISION MAGAZINE's Continuing Brand Study.

It is well to bear in mind that the products named were those recalled by the respondents. However, these products were not necessarily advertised on TV in the period stated.

The brand study to be published next month will cover banks, cameras, cigarettes and desserts and toppings.

Charts appear on page 39

If you have something to sell America, you have something to say in these 7 of the top 10 U.S. markets. The place to say it is on the CBS Owned Radio Stations, because C-O Radio is different: different in each city, different from all other radio today. These stations are still in show business, and it shows! Look at some of the listed highlights (only a partial listing) of locally produced programs, and you'll see what we mean. This is broadcasting for active listeners—not for the fringe consciousness of people with their minds on other matters. And added to it is the unique strength of the CBS Radio Network, with its schedule of great personalities, drama and comedy, complete news coverage and analysis, public affairs and special events. This is responsible broadcasting. **CBS OWNED RADIO STATIONS GO** It gets a responsive audience. And that means response to your advertising, too! **REPRESENTED BY CBS RADIO SPOT SALES**



Program Highlights

KCBS

San Francisco

"Opinion Please," a modern town meeting where anyone can talk on a broadcast open phone line; "The Bob Crane Show," a funny comedy turn; "Point of Law," digests of actual court cases; "This Is Moscow," discuss and analyze the Soviet view; special series, such as the Los Angeles-Honolulu Yacht Race; full local coverage of the 1960 Winter Olympics.

Program Highlights

KNX

Los Angeles

"Opinion Please," a modern town meeting where anyone can talk on a broadcast open phone line; "The Bob Crane Show," a funny comedy turn; "Point of Law," digests of actual court cases; "This Is Moscow," discuss and analyze the Soviet view; special series, such as the Los Angeles-Honolulu Yacht Race; full local coverage of the 1960 Winter Olympics.

Program Highlights

KMOX

St. Louis

"Strictly Editorial," "Science Editor," "The Spelling Bee," "State of the Law," "Successful Money Management," all speak for themselves. "The Laurent Torno Show," an outstanding musician and conductor plays, discusses, interprets good music; "Words and Music," poetry readings; the station that originated Conelrad weather alert.

Program Highlights

WBBM

Chicago

"Music Wagon," "The Connie Mitchell Show," "Supper Club," "The Gold Coast Show," "Merrily We Go," "The Josh Brady Show," "The Little Show," all live music and variety productions; "The Tony Weitzel Show," celebrity interviews; "The Art Mercier Show," tips on hunting and fishing; "Jane & Josh," a lively woman's page of the air.

Program Highlights

WCAU

Philadelphia

"The Ralph Collier Show," talks with celebrities and other interesting people; "University Round Table," stimulating discussion; "Career Forum," vocational guidance for High School students; "The Books of Man," under the auspices of the University of Pennsylvania; "The Governments of Man," under the auspices of Temple University.

Program Highlights

WCBS

New York

"The Jack Sterling Show," "The Martha Wright Show," "The Lanny Ross Show," all offer live music and variety by these outstanding show business personalities; "Backgrounds of Literature" and "Backgrounds of Music" stimulate and educate; "Three Guesses," an audience-participation musical game; "Freeman & Hayes," comedy, live music, records.

Program Highlights

WEEI

Boston

"Showcase," Priscilla rescue reports on experiences in her globe-trotting celebrity-meeting life; "of the Bookshelf" utilizes favorite children's books; "Carl Moore Readers," presents live from a Boston "land beat comedy and "Career Centers," advice for the teen.

DEODORANTS NEW YORK	RECALL				USE				
	Feb., 1960		Aug., 1959		Feb., 1960	Aug., 1959	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Ban	1	.41	2	.27	1	.20	1	.19	8
Arrid	2	.17	1	.31	2	.17	2	.14	8
Mum	3	.7	4	.5	3	.11	4	.9	6
Veto	4	.3	8	.2	5	.5			
Mennen	5	.2	6	.4	5	.5	3	.11	
Avan	6	.1			4	.7			12
Fresh	6	.1	4	.5	5	.5	5	.6	
Five Day Pads	6	.1	3	.7	8	.3	6	.2	
Revlan	6	.1	6	.4	9	.2	6	.2	

DEODORANTS CHICAGO	RECALL				USE				
	Feb., 1960		Aug., 1959		Feb., 1960	Aug., 1959	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Ban	1	.26	1	.26	1	.15	1	.16	9
Arrid	2	.14	2	.17	1	.15	2	.15	14
Secret	2	.14	4	.7	6	.5	8	.1	
Avan	4	.2	9	.1	3	.8	8	.1	11
Mennen	4	.2	7	.5	3	.8	6	.3	12
Mum	4	.2	8	.3	7	.4	3	.8	
Fresh	7	.1	3	.11	8	.3	4	.7	
Revlan	7	.1	5	.6	9	.2	6	.3	
Veto	7	.1			10	.1			*
Five Day Pads		*	5	.6	5	.6	4	.7	

DEODORANTS LOS ANGELES	RECALL				USE				
	Feb., 1960		Aug., 1959		Feb., 1960	Aug., 1959	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Ban	1	.30	1	.36	3	.12	3	.11	9
Arrid	2	.22	2	.31	2	.13	2	.12	9
Fresh	3	.5	5	.8	6	.6	7	.4	
Mennen	4	.3	6	.7	5	.7	5	.8	
Revlan	5	.2	7	.6	8	.2	8	.2	
Avan	6	.1	8	.4	1	.15	1	.13	7
Mum	6	.1	4	.11	4	.8	4	.10	7
Five Day Pads		*	3	.12	7	.3	6	.5	
Veto			9	.2			9	.1	

SOFT DRINKS NEW YORK	RECALL				USE				
	Feb., 1960		Aug., 1959		Feb., 1960	Aug., 1959	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Coca-Cola	1	.30	1	.25	2	.24	2	.28	8
Pepsi-Cola	2	.25	1	.25	1	.25	3	.26	7
Hoffman	3	.16	3	.17	2	.24	1	.31	5
Cott	4	.11	4	.9	4	.10	5	.7	12
Seven-Up	5	.8	5	.7	5	.9	4	.11	15
Kirsch (No Cal)	6	.3	6	.3	6	.8	6	.4	17
Canada Dry	6	.3			7	.7			6
Hammer	6	.3			8	.3			
White Rock	9	.2			9	.1			*

* Less than 1%

SOFT DRINKS CHICAGO	RECALL				USE				
	Feb., 1960		Aug., 1959		Feb., 1960	Aug., 1959	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Pepsi-Cola	1	.56	2	.32	2	.33	2	.28	6
Coca-Cola	2	.54	1	.48	1	.35	1	.32	9
Seven-Up	3	.25	3	.10	3	.23	3	.19	7
Canfield	4	.4	5	.3	4	.9	4	.11	4
Squirt	5	.1	4	.4	5	.4	5	.3	
Canada Dry	5	.1			6	.1			

SOFT DRINKS LOS ANGELES	RECALL				USE				
	Feb., 1960		Aug., 1959		Feb., 1960	Aug., 1959	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Seven-Up	1	.25	2	.22	1	.32	1	.29	7
Coca-Cola	2	.24	5	.19	2	.29	2	.24	7
Pepsi-Cola	3	.12	3	.20	3	.20	3	.19	4
Bubble-Up	4	.10	3	.20	4	.8	4	.10	16
Squirt	5	.8	1	.28	6	.4	5	.4	
Canada Dry	6	.4			5	.5	6	.3	
Mr. Pepper	7	.1	6	.5	7	.1			*

TEA NEW YORK	RECALL				USE				
	Feb., 1960		Aug., 1957		Feb., 1960	Aug., 1957	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Lipton	1	.35	1	.58	1	.34	1	.37	10
White Rose	2	.13	2	.5	2	.13	2	.18	7
Tetley	3	.9	2	.5	2	.13	3	.12	21
Salada	4	.4	4	.4	6	.4	5	.5	
Tenderleaf	5	.3	5	.3	7	.3	6	.4	
A & P	6	.1			4	.9	4	.11	16
Sweet-Touch-Nee		*			5	.8	7	.3	

TEA CHICAGO	RECALL				USE				
	Feb., 1960		Sept., 1957		Feb., 1960	Sept., 1957	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Lipton	1	.37	1	.56	1	.68	1	.68	5
Tenderleaf	2	.7	2	.8	3	.6	3	.7	16
Nestea	3	.4			5	.1			
Salada	4	.2	3	.6	2	.8	2	.11	19
A & P		*		*	4	.2	4	.4	

TEA LOS ANGELES	RECALL				USE				
	Feb., 1960		Sept., 1957		Feb., 1960	Sept., 1957	% switched to brand in last 6 months		
	Rank	%	Rank	%	Rank	%			
Lipton	1	.40	1	.48	1	.51	1	.49	5
Tenderleaf	2	.16	2	.12	2	.17	2	.9	13
Nestea	3	.4			4	.2			
McCarmick	4	.2		*	3	.4	3	.2	27
Salada	5	.1			6	.1			
Tetley		*	3	.2	4	.2	3	.2	

KNXT IS FIRST IN LOS ANGELES!

Sources:

*Nielsen Station Index,
February 1960*

*Institute for Motivational
Research, Inc., in association
with Market Planning
Corporation, an affiliate of
McCann-Erickson, Inc.*

LES!

FROM ANY ANGLE!

Any way you look at it, KNXT is first in Los Angeles. Sixty consecutive Niensens prove it. What's more, the latest report shows KNXT's audience popularity at an all-season high!

Channel 2's share of total-day audience is 33% ahead of the second station, 40% ahead of the third. And 17 of the top 30 nighttime, 7 of the top 10 daytime shows are on KNXT.

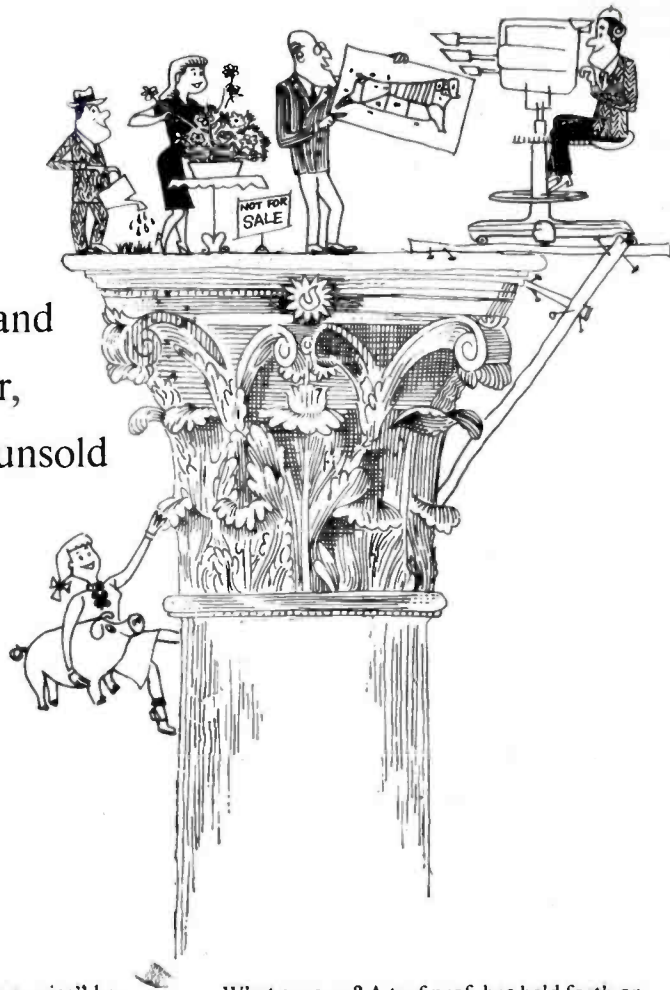
Commercial effectiveness? Again, KNXT is far ahead. When 600 Southern Californians were asked their choice of the station "most likely" to carry the commercials of a company known for honesty and reliability, 51% chose KNXT. . . more than double the number voting for the runner-up, and more than twice those voting for the other five stations combined.

From any angle—audience size, program popularity or commercial responsiveness—your best buy in seven-station Los Angeles remains . . . CBS Owned **KNXT**

Channel 2 • Represented by CBS Television Spot Sales

Five years and
1,250 telecasts later,
this program is still unsold

(That's the way we want it.)



SOME PROGRAMS become "public service" because they can't be sold. Others become salable because they render genuine service. WISH-TV's Farm & Home Program is in the latter category. Because commercial sponsorship might create problems for its participants, the program is "sold" only to its audience.

Since 1955, for five days a week from 1:15 to 1:30 p.m., the Marion County Agricultural Agent, or the County Home Economist, or faculty members of Purdue's agricultural extension service, or assorted combinations of agents, economists, professors and 4-H Clubbers, have gathered at WISH-TV to inform and entertain an impressive—and impressed—audience (38.4 share in an important 4-station metropolitan market).

What goes on? A turf prof. has held forth on improving the breed—of turf. Flower-arranging produced many requests for instructions—and the station never smelled so good. Cookie decorating sat well with our audience (1,500 requests) and staff (57 cookies demolished). The work of county agents, Purdue University extension services, 4-H clubs and other organizations, is widely publicized. Without stars, without artifice, the Farm & Home Program is wholesome, straightforward—and deep in the affection of its viewers.

The program *serves*. That's the Corinthian key to good community relations. We suggest that viewer confidence so built may help establish a receptive atmosphere for our clients' commercials.

Responsibility in Broadcasting

THE CORINTHIAN

T.V. spot editor

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

SARRA inc.

NEW YORK: 200 East 56th Street . . . CHICAGO: 16 East Ontario Street



The drama of rice, one of the world's most nutritious grains, is beautifully portrayed in this one-minute spot which was photographed in both color and black and white. A soft, symphonic musical background, accents the movement of the "Stream of Rice" down through the ages to the modern day, and "America's favorite way to eat rice . . . Kellogg's Rice Krispies." Produced by SARRA for the KELLOGG COMPANY through LEO BURNETT COMPANY, INC.

SARRA inc.

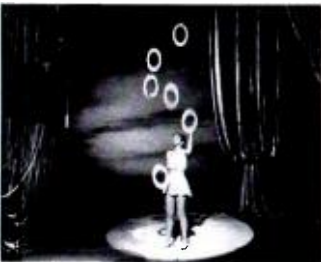
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Enjoyment of refreshingly dry Rheingold Beer is the theme of this new series of commercials. Clever lyrics place activities in all of Rheingold's territory . . . picnickers on Staten Island, penthouses in Manhattan, skiers in New England, bridge players in Queens, golfers in New Jersey, bowlers in Brooklyn—even men in outer space—etc., etc. . . . all are shown enjoying their favorite beer. Emily Banks, Miss Rheingold 1960, ends each spot with the reminder that Rheingold is New York's largest selling beer. Produced by SARRA for LIEBMANN BREWERIES, INC. through FOOTE, CONE & BELDING.

SARRA inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The animation of the Tareyton rings and the familiar jingle stress the pleasure of the mild full flavor of dual filter Tareytons in this series of 60-second and 20-second spots. Situation comedy for human interest and stop-motion to show the specially constructed dual filter, make each commercial a most convincing Tareyton Cigarettes salesman. Produced by SARRA for THE AMERICAN TOBACCO CO. through LAWRENCE C. GUMBINNER ADVERTISING AGENCY, INC.

SARRA inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Paper sculpture that ties in with the print campaign, is most effectively animated by stop-motion in a continuing series for Armour and Company. Even the product is paper sculpture, although the packages are "live." The fresh approach is greatly enhanced by original music. Produced by SARRA for ARMOUR AND COMPANY through N. W. AYER & SON, INC.

SARRA inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising



MAKING LOVE TO THE VIEWER

Commercials must confide in the viewer, not launch an attack that offends and deadens sensibilities

*"Two voices are there: one is of the sea,
One of the mountains—each a mighty voice."*

... Wordsworth

Dear Mr. Wordsworth: Today there is also the voice—the mighty voice—of the TV announcer. You don't have to be in the same room with the TV set to know when the program tip-toes out and the commercial stomps in. More often than not, you can tell by the sheer force of it—the bleak, blaring voice.

No man in his right mind would come to your door and try to sell you a broom or brush or ironing board cover by yelling at you. What happens when man turns announcer? Is he overcome by the fact that millions listen? Does that give him the illusion that he is speaking from the rostrum? Oh friends, oh Romans! Who's guilty? The announcer? The agency? The client?

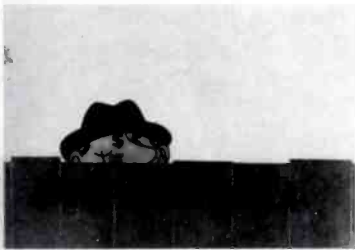
Don't you know, whoever you are, that an announcer worth his residuals should speak as though speaking to *one* confused human being instead of to one million? And don't you know that the words should be written with that one confused human being in mind?

Loving, sociable commercials

As Jerry Schmitzer puts it (J.S. is with Robert Lawrence Productions, New York): "The commercial must be the confidant of the viewer rather than his counselor. It speaks *to* rather than *at* the viewer. Instead of offending or deadening the viewer's sensibilities, the commercial befriends him. Instead of preaching, the commercial communicates with, socializes with, yes, even makes love to the viewer." Amen.

It is our custom to devote the first part of this column to noteworthy TV commercials, but the "voice" is so much with us late and soon, we felt we must raise our own in

To page 103



Top left: Bank of America, Johnson & Lewis, San Francisco. Producer: Ray Patin Productions
Top right: Delsey, Foote, Cone & Belding. Producer: Robert Lawrence Productions, Inc.
Left: Coets, Erwin Wasey, Ruthrauff & Ryan. Producer: Robert Lawrence Productions, Inc.
Bottom: Jello, Y&R. Producer: Ray Patin Productions






SHOW



OZZIE & HARRIET



LAWRENCE WELK'S DANCE PARTY



MAVERICK

DONNA



THE ALASKANS



THE REBEL



BLACK SADDLE



ROBERT TAYLOR'S DETECTIVES

MAN FR



LEAVE IT TO BEAVER



JUBILEE U.S.A.



ALCOA PRESENTS



BOURBON STREET BEAT

REAL



LEMAN



PAT BOONE



BRONCO/SUGARFOOT



LAWMAN

COLI



\$2.88


This is the cost of doing business with a thousand homes on ABC-TV.

It's the *lowest* cost per thousand going, this happy mathematical relationship between ABC's current rate and ABC's nightly position of first or second in share of audience. Since, however, cost alone is no true index of advertising effectiveness, the thoughtful buyer will ask what *kind* of homes his \$2.88 buys. Well, it buys 1,000 largely *younger* homes. Homes, that is, with growing, consuming families.

This, of course, is not happenstance—but rather the deliberate, direct result of natural selection, springing from ABC's devotion to precisely the kind of programming most enthusiastically received in these younger homes.

For (impressive) example, we cite *The Untouchables*, realistic drama with documentary importance girding its excitement, the offbeat blend of laughter and action in a *Maverick*, the adult zip of a *77 Sunset Strip*, the fresh domestic-comedy switches of a *Leave It to Beaver* or a *Real McCoys*.

Further strengthening the 1960-'61 schedule will be such new and coming attractions as the significant 26-episode adaptation of the Churchill Memoirs... outstanding series like *The Corrupters*, *Stagecoach West*, *Surfside Six*, *The Roaring Twenties*, *Asphalt Jungle*, *Naked City*, *The Flagstones*... specials like the 1960 National Elections... "Women in Politics" and Jeff Chandler as "David" in two stirring Biblical dramas.

\$2.88 reaches a long way indeed—in the most responsive direction—on ABC Television. 

WATCH ABC-TV IN '60
(more people will)



77 SUNSET STRIP

TAKE A GOOD LOOK



THE UNTOUCHABLES

WYATT EARP



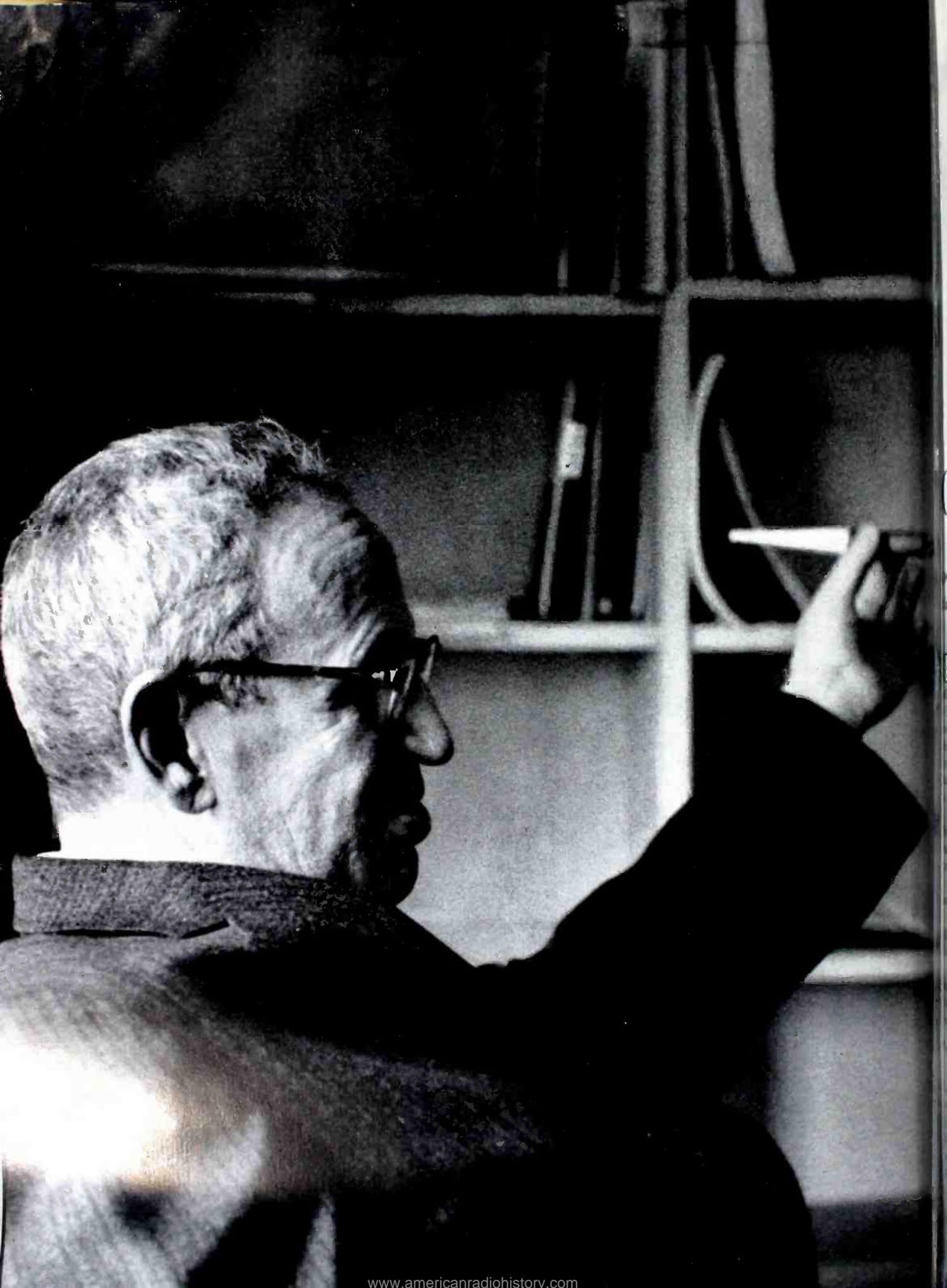
WALT DISNEY PRESENTS

JOHN DALY



ADVENTURES IN PARADISE

DICK CLARK SHOW



Lazarsfeld on TV: Objective Standards are Possible

Paul Lazarsfeld, the distinguished analyst of mass communications, offers a three-point plan that requires a searching reappraisal of the law and traditions of American broadcasting.

Of all the proposals set forth before the Federal Communications Commission . . . on the present state of television, the most significant and least publicized was that of Dr. Paul Lazarsfeld. That whatever Paul Lazarsfeld has to say is significant is nothing new to those who know anything about research in the field of mass media—over which he can be truly called the presiding genius. That what he has to say in this instance should have passed virtually unnoticed is an approach to the profession of journalism."

Thus critic Gilbert Seldes, director of the Annenberg School of Communications of the University of Pennsylvania, recently appraised in the *Saturday Review* the three-point proposal by the distinguished researcher:

First, that it is possible to develop and apply objective and workable standards of quality for TV programs.

Second, that a public committee, either attached to the FCC or privately supported, should be created to develop these standards and promote them.

And third, that a balanced program structure for American television as a whole should be devised without penalizing the network that provides serious programming in prime time.

Proposals take middle road

A veteran of 20 years of broadcasting research (see p. 51), Lazarsfeld is well aware that his proposals are not easy to execute under the present contradictions built into the Communications Act and the present absence of government control of private business. But the specifics of his proposals lie between the major warring factions; those that maintain that standards of program excellence are too in-

tainable to define and those who fear the intellectual tyranny of a few over the tastes of the mass.

To establish such standards, says Lazarsfeld, "the problem must be properly stated." He emphasizes immediately that he is not speaking of "the programs directed to the intellectual elite—modern music, poetry readings, the kind of program fare supplied by the *Third Programme* of the BBC. . . . Rather, I think we should consider the usual entertainment programs—those which appeal to the large majority of viewers and which are bound to form the bulk of broadcasting.

It is possible to develop standards

"Is it possible to develop standards for this kind of program? My answer is an affirmative one. To achieve these standards one need not impose elite tastes on the general public; instead we should concentrate on improving the character of the regular program fare. In this sense we could talk of relative standards.

"Obviously," Lazarsfeld points out, "this cannot be done overnight. But this is true of standards in every field. Anglo-Saxon law develops continuously out of specific cases. In respect to what we're talking about, these cases would be research studies; sometimes they would emerge from deliberations when a license is up for renewal.

"Take the question of the difference between the effect of the violence in 'Hamlet' and the effect of the violence in westerns, about which so many complaints are heard. I do not know the answer because, to my knowledge, the matter has not been studied. But one can be quite sure that an answer could be found, and that this would indicate not that west-

To next page

A standards committee composed of artists, psychologists and research technicians should

erns be entirely eliminated, but that specific kinds of improvement could be made in that type of program.

"Let me give you two concrete examples. Some time ago Rudolph Arnheim (professor of psychology at Sarah Lawrence College) studied daytime radio serials. As you know, these describe how families get into trouble, how they resolve their problems, how they find themselves in new difficulties, and so on. Arnheim found that, in these serials, it was usually the men who created the problems and the women who found the solution. From a commercial point of view the formula is understandable.

"There are no really good studies as to how the desire for information and self-improvement is distributed in the population. Pertinent data could come from careful questionnaire studies . . . of audience reaction to informational programs."

"But most of us will agree that it is not a good idea in the long run to expose women to such a one-sided picture of family life. The achievement of a more realistic balance would be one example of a standard derived from empirical social research and common-sense thinking about people in modern society.

"My second example is taken from the field of magazines, but its application to other media is obvious. Bernard Berelson (now director of Columbia University's Bureau of Applied Social Research) and Patricia Salter found that the characters in magazine fiction are frequently highly stereotyped. The writers have little space, and in order to make their points quickly they are inclined to give a gangster an Italian-sounding name, and a character with questionable business ethics a Jewish name. 'Nordic Americans' were likely to engage in romantic love; members of minority groups intermingle courtship with social ambitions or financial pursuits.

"Many writers of these stories, interviewed in the course of the study, had not been aware of their practices, and were eager to change them. So here is another case of a relative standard. It was not a question of substituting high-brow art for the type of short story which has more general appeal, but rather of improving the latter in specific respects."

Lazarsfeld is convinced, based on experiences of this kind, "that the range of these standards can be continually

enlarged." He rejects the common argument that because critics such as Jack Gould and John Crosby disagree on various specific programs that general standards cannot be established. "When there are two critics, they can only agree or disagree," he told the FCC. "But when there is a large number, one can distinguish different degrees of agreement. And if detailed criteria upon which to base judgments have been developed, the level of agreement is liable to be high."

Who should enforce such standards?

Administering such criteria, Lazarsfeld admits, is a somewhat ticklish problem. "Assuming that standards can be developed, there is the question of who should enforce them. Here it is the word 'enforce' which creates a great deal of confusion. One type of enforcement might be a periodic review of television performance by an impartial agency. As a result of such reviews, the limelight of public opinion based on factual evidence rather than the outcry of an occasional reformer, would shine more brightly.

"But often, of course, one cannot wait for such a review to be completed. Then what is needed is the judgment of competent and detached people, a judgment which subsequently could be checked by more detailed analysis.

"It is really quite shocking that in this vast territory of American broadcasting there is no such group of experts. Most European systems have attached to them committees of artists and social scientists whose opinions are officially solicited. The nearest we come to this here are committees composed of broadcasters who have no training in psychology, social research, or any of the other techniques which could make standards of judgment relatively objective. As a result, such committees are forced to rely on such external criteria as the number of hours devoted to discussion programs and—to borrow an example from the motion picture code—the number of seconds a kiss can appear on the motion picture screen.

"It seems to me that a standards committee composed of artists, psychologists and research technicians must somehow be built into the American system of television. Members of this committee should play a role technically similar to that which is now played by lawyers and engineers in broadcasting.

"I personally would prefer to see the committee attached to the FCC; but it may be that the law as it now stands makes this solution impossible.

"In that case a strenuous effort should be made to form such a committee with the help of private funds, and give it the greatest authority and prestige that government cooperation can bestow.

"This group would have four main tasks: to sponsor kinds of studies on standards that I mentioned earlier; to arrange for the periodic review of program content; to



built into the American system of TV

...ess reasoned opinions in controversial cases of license renewal; and periodically to listen to the complaints and positive suggestions of interested groups of citizens."

Anticipating protests raised in the name of "cultural democracy," Lazarsfeld readily admits that what he advocates poses a dilemma because a number of basic principles of American tradition are in conflict. Yet he believes there is a need for an "intellectual responsibility to act as watchdogs of aesthetic standards," while "the role of the elite would not be that of dictators but of advisors."

"In a democracy, the basic decisions are made by the public," he affirms. "And yet we do not determine the programs of our schools or of our health services by referendum. On certain cultural and scientific issues we accept the guidance of experts. Television should be one of those."

How would such a committee be selected? Who would make the appointments? Just how would it function? Lazarsfeld recognizes the complexities involved, and stresses that he does not pretend to have the answers in detail. "These are terribly complicated problems and need a great deal of discussion. But we must realize that we are facing dilemmas arising from the conflict of a number of basic principles in our society."

At least one of his proposals to the FCC in January already has shown signs of fruition. This was his advocacy of a balanced program structure for the American television program as a whole."

How networks get together on programming

At the time of his appearance before the Commission, Lazarsfeld suggested that the networks be allowed to confer together to avoid scheduling their existing quality programs against each other. "I have no doubt that, for a variety of reasons, all of the networks would be willing to accept the loss of smaller audiences if the risk were evenly divided. But the present Communications Act seems to prohibit the sharing of the risk."

What happens now is that the networks pit against each other both their programs with mass appeal and those with minority appeal. On Sunday afternoon the more sophisticated viewer is torn between several good programs on public affairs; on Sunday evening the mass audience is torn between several outstanding variety programs. It is sometimes

To page 107

... a great movement toward the reform of television has started. What matters now is to make sure that the movement does not exhaust itself in irrelevancies..."



LAZARSFELD'S PLACE IN THE RESEARCH SUN

At 59, Dr. Paul Felix Lazarsfeld can be properly described as the dean of researchers and consultants in the world of mass communications. Currently Ford Foundation visiting professor of social science at the Harvard Business School, he is chairman of the department of sociology at Columbia University in New York.

His involvement with American broadcasting dates back more than 20 years (born in Vienna, where he obtained his Ph.D., he came to the U.S. in 1933). It began in 1937 when he was appointed director of the newly-established Office of Radio Research at Princeton University. Frank Stanton, now president of CBS, Inc., was an associate director of the Office, and Lazarsfeld acknowledges that it was Stanton who guided him through his first orientation in American broadcasting.

In 1940, the Office of Radio Research, originally set up on a Rockefeller Foundation grant, was transferred to Columbia University and developed into what is now the Bureau of Applied Social Research, which Lazarsfeld founded. As the first director of the Bureau (he is now an associate director), Lazarsfeld wrote two volumes, in 1946 and 1948, on *Radio Listening in America*, studies sponsored by the National Association of Broadcasters. In 1951 he headed a Ford Foundation study to help create a Television Development Center, a committee of private citizens and experts in mass communications to study and evaluate the role of TV in American society (the project was eventually dropped).

A Fellow of the American Academy of Arts and Sciences, Lazarsfeld's many writings through the years embrace such topics as voting, unemployment, statistics, communications and social science methodology. He is the author, co-author or editor of more than half a dozen standard reference works, ranging from *Voting: A Study of Opinion Formation in a Presidential Campaign* to *Mathematical Thinking in the Social Sciences*, *The Language of Social Research*, *The Academic Mind and Personal Influence: The Part Played By People In The Flow of Mass Communications*.

The findings of Lazarsfeld and his colleagues over the years have notably influenced and changed much of the thinking of advertising practitioners. An outstanding example is Lazarsfeld's now-famous study of the marketing of opinion leaders who exert purchasing influence among members of small, informal groups—friends, family and neighbors.

Lazarsfeld found that, contrary to popular assumption, marketing leadership does not emanate from the highest status group and trickle down to the lower levels. Instead, in what Lazarsfeld terms a "horizontal pattern" of influence, each status group has its own corp of leaders who generally influence only the members of their own groups. And these opinion leaders are more heavily exposed to mass media than others in their social class.

Such findings have underscored the importance of using more than just income distribution, age or occupation to profile consumers. The result is greater emphasis by advertisers on new methods of measuring the relationship between personality differences and consumer buying patterns.

26 SUCCESSFUL NETWORK TV CAMPAIGNS WITH HIGH IMPACT COMMERCIALS*

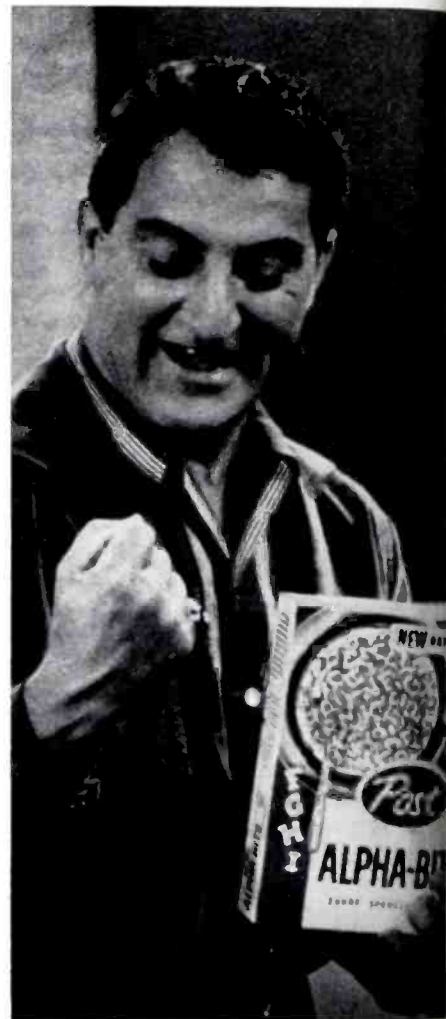
Current campaigns

ALPHA BITS—Post Division, General Foods	Benton & Bowles
CARNATION INSTANT MILK—Carnation Co. . Erwin Wasey, Ruthrauff & Ryan	
CHEER—Procter & Gamble	Young & Rubicam
COMET—Procter & Gamble	Compton Advertising
DIAL SOAP—Armour & Co.	Foote, Cone & Belding
DOVE—Pepsodent Division, Lever Brothers	Ogilvy, Benson & Mather
DRISTAN—Whitehall Labs Division, American Home Products . Tatham-Laird	
INSTANT MAXWELL HOUSE—General Foods	Benton & Bowles
KAISER FOIL—Kaiser Aluminum	Young & Rubicam
KRAFT CHEESE—Kraft Foods Co.	J. Walter Thompson
PETER PAN PEANUT BUTTER—Derby Foods, Inc.	McCann-Erickson
PLEDGE—S. C. Johnson & Son	Benton & Bowles
PRIDE—S. C. Johnson & Son.	Needham, Louis & Brorby
SCOTKINS—Scott Paper Co.	J. Walter Thompson
STRIPE—Pepsodent Division, Lever Brothers	J. Walter Thompson
TANG—Post Division, General Foods	Young & Rubicam
TIDE—Procter & Gamble	Benton & Bowles

1956-1958 campaigns

AJAX CLEANSER, 1956	BUFFERIN, 1957	LUX LIQUID, 1956
BAN, 1957	GLEEM, 1957	PEPSODENT, 1957
BAND-AIDS, 1957	LIPTON TEA, 1958	REVLON, 1957

*Campaigns' sales effectiveness based on the Gallup & Robinson Television Sales Index; commercials' effectiveness based on Gallup & Robinson TV Impact Studies.



Ingredients of a Top-Selling Television Commercial

Basic criteria suggested by Gallup and Robinson's analysis of top-selling network TV campaigns

THERE are probably almost as many theories on the most effective way to execute television commercials as there are TV advertisers. For a decade copywriters, art directors and advertising executives have espoused basic principles in speeches, trade magazine articles and a variety of text books.

Yet, due to the medium's growing complexity, many TV advertisers still are plagued by a lack of objective and workable standards for getting the most out of that golden minute. Hampering the development of statistically-sound benchmarks are variables such as program lengths, program formats, frequency of exposure and the amount of money invested in a TV campaign.

To help advertisers achieve greater commercial effectiveness, TELEVISION MAGAZINE has prepared the following analysis of elements commonly found in commercials of a minute or longer employed in top selling campaigns.

What makes this report's conclusions particularly significant is that they are based on analysis of television campaigns rated as top sellers according to Gallup & Robinson's Television Sales Index (see list at left). The Index is a measurement of the relative sales efficiency of TV campaigns, that is, the sales-per-dollar invested per campaign (see "Gallup & Robinson's Ground Rules for TV Success," TELEVISION MAGAZINE, December, 1959).

Compared over 8,500 commercials in nine years

Gallup & Robinson has compared the ingredients of commercials used in these top selling TV campaigns with the elements of commercial performance observed in its impact studies of more than 8,500 commercials over the past nine years. The research firm's impact studies measure the pattern of recall 24 hours after the commercial appears on a given program.

The end result is a set of criteria based on actual sales performance of commercials, not speculation. For analysis of the individual commercials in these top selling campaigns shows that most of the commercials contain elements that are rated high in Gallup & Robinson impact measurements.

Gallup & Robinson makes it clear, of course, that establishment of such criteria is no guarantee of sales success. It does not claim that the findings reported here are more than the broadest of basic principles. But there is little doubt that any data in this area will help either the advertiser searching for guide lines or the most sophisticated advertiser eager to confirm his hard-bought experience.

Gallup & Robinson's analysis of top selling TV campaigns shows that evaluation of a commercial's effectiveness boils down to answering six basic questions satisfactorily:

- 1) Does the lead-in provide an important reason for the viewer to attend?
- 2) Does the execution establish viewer focus on the key concepts?
- 3) Does the commercial demonstrate a competitive brand advantage?
- 4) Has the commercial time been allocated in relation to the complexity of each concept?

5) Does the commercial translate the key concept in terms of the viewer's benefit?

6) How much of the commercial's story is communicated from the video only?

As in all advertising, the top problem is to get and hold the viewer's attention. It's those first, crucial 20 seconds of a commercial, says G&R, that decides its success. Those seconds will determine, as every struggling copywriter knows, whether the commercial will maintain the attention that has been provided by the program, or whether the audience will leave mentally and even physically as soon as the commercial appears.

The research firm finds that TV campaigns that are poor sellers tend to use what it calls the "tease and sell" approach. "Advertisers that use this approach," says Gallup & Robinson, "assume that no one is interested in their product, therefore they use attention-getters, irrelevant lead-ins, or trick devices to maintain the attention of the viewer." Comparison of the top and low selling TV campaigns shows that such ineffective lead-in treatments are costly. For instance, the "tease and sell" approach, such as animation without conveying a sales idea in the first 20 seconds, suffers an impact penalty of at least 18% below the average performance of commercials.

What, then, are the best lead-in techniques? According to the research firm, there are three: star demonstration; the news approach; the viewer-problem approach. While it may seem that these techniques obviously are the best, says G&R, many advertisers misuse them.

Take the most effective approach, the star-demonstration. Analysis of top-rated TV campaigns and their commercials indicates that star of the show approach provides 32% higher impact than the average commercial. Despite this added premium, however, some advertisers fall into a number of dangerous pitfalls. For example, it is not enough just to have the star quickly identified in the lead-in of the commercial.

High impact through star's demonstration

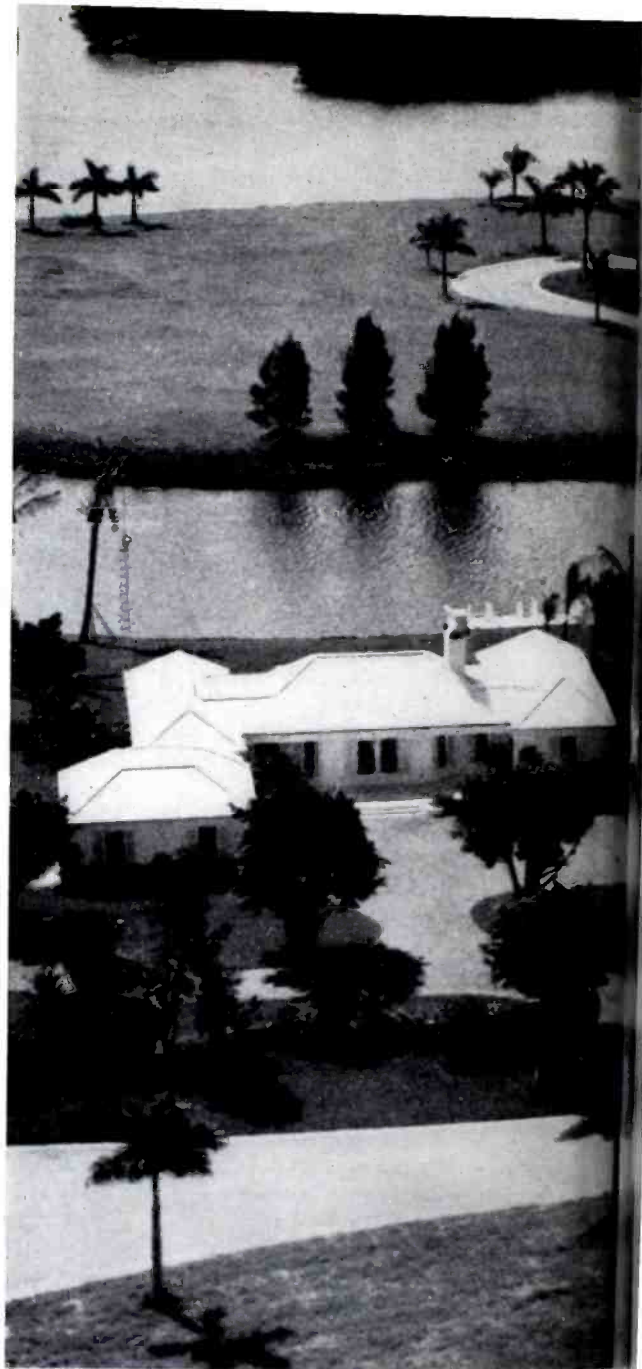
Since a good portion of star of the show commercials take on the characteristics of integration, it is mandatory that the star *participate in demonstrations* to obtain high impact on viewers. The advertiser runs the risk of low impact when the star merely stands before the camera and talks about the product. It is almost as much of a risk as having a star who is not compatible with the product.

Equally ineffective, according to Gallup & Robinson, is the use of a star in a voice-over commercial. Not long ago the research firm analyzed the impact of star of the show commercials for an automobile advertiser. Impact was quite high when the star participated in the demonstration of the car in question. In voice-over, the commercial impact was relatively low. Yet each commercial had the same message.

Worth the study of all advertisers interested in the star demonstration is the technique employed on the Danny Thomas programs. Analysis of top selling campaigns finds that one commercial in particular, for Alpha Bits (through Benton & Bowles), epitomizes proper use of the star technique.

To page 105

RETIREMENT: THE SAGA OF WALTER DAMM



*Until recently retirement was a
of voluntarily walking away from
ition to the leisure life, and, to*

IN the stillness of the Florida evening, near one of those innumerable little water inlets that wind through the Port Royal Development of Naples, a bronzed man in his late sixties walks out into the warm twilight. Dressed in slacks or shorts and sportshirt, highball in hand, he makes his way down the manicured lawn to a small dock and watches the sun sink in the West. And if the tide suits him, maybe he will pick up a pole and make a few casts.

This placid scene is not one grasped easily by those who know its protagonist. He is Walter Jay Damm, broadcasting's fiery gadfly *extraordinaire*, until eighteen months ago, vice president of the Journal Company, and general manager of the Company's stations, WTMJ-AM-FM-TV in Milwaukee. Damm is now retired.

Executive retirement is a concept somewhat alien to broadcasting. Radio and television is one of the country's youngest industries. Consequently, up until the past few years, only a handful of broadcasters approached the retirement age. And for those that did, only a few had much time to think about it because of the fast pace and tremendous growth that this industry has undergone in recent years.

As of today, however, there are many in broadcast ranks who face retirement and are very much concerned about it; a problem not unlike those facing executives in other industries. Therefore, the retirement of Walter Damm is pertinent and of particular interest today.

For the more than forty-three years he worked at the Journal Co., Damm immersed himself so completely in his work that even his best friends can't believe he has managed to become, in his own words, "a new man."

Enjoys being an s.o.b.?

Damm works hard at retirement. He says he has to. He has a reputation to live down. Given to bursts of fearsome energy, abrupt, and vocally intolerant of anyone who chooses to disagree with Walter J. Damm, he carries with him to this day the image of having been, as he puts it, "the son-of-a-bitch of the industry." As he says it, one can't help feeling that it's a cross he doesn't mind bearing.

And this is why it's hard for many of his old colleagues to picture Damm at complete peace with himself, and possibly more important, with the world. In his own way, Walter Damm is at peace. As he puts it, "Retirement is fun, let no

one tell you different." And in spite of the complete involvement in a rather frenetic business, Walter Damm actually looked forward to the day of retirement.

True, most executives facing retirement in this business may not have the tremendous financial cushion that Walter Damm was able to set up over a period of years through stock options and an unusual pension plan. But the story of his transition to the leisure life heavily underscores the fact that retirement is not only a matter of finances, but one of resourcefulness.

According to William H. Whyte Jr., the author of *The Organization Man* and a keen observer of business mores, executives as a breed are positively frightened by retirement. They can't understand what it is. "Here," he says, "would seem to be the fulfillment of all he [an executive] has worked for. Why, then, does he view it with such dismay?"

The reasons Whyte gives may not be applicable to Damm, but they could have meaning to Damm's fellow broadcasters.

More fun to work these days

Whyte cites the executive's "increased satisfying work life" and his "proportionately souring home life," blaming not so much the individual as the firm that employs him. It provides, maintains Whyte, the executive with a higher standard of living than he enjoys at home. "From nine to five he may be a minor satrap, guiding the destiny of thousands, waited on by secretaries and subordinates; back in his servantless home, *he* washes the dishes." His satrapy even goes further. "The corporation," Whyte insists, "virtually rigs it so that he can have more fun away from home." There's the lavish expense account, the constant travelling to conventions, the club membership, the cocktail party, etc.

Then of course, there are many executives who feel they can make this adjustment to the "simple life." To many their concern is the fear of boredom . . . "what will I do with myself?"

As one long-time network executive put it: "The question is not one of whether I *can* retire but whether I will. No, I will not. I can't stand the thought of being out of the rat-race. Leisure terrifies me. I like my life here, I like the people I do business with. When I leave the office, I meet my pals for a drink, and I go to the theatre or to someone's

To page 94

somewhat alien to broadcasting. Now many are haunted by the spectre of work, with its frenzy and fun. Here's how one broadcaster made the transition of most of his friends, found peace with himself and the world.

Television Magazine's Media Strategy Committee

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

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

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

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

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

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

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

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

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

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

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

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

ARTHUR A. PORTER
v.p., media, J. Walter Thompson, New York

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

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

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

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

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

Problems in

By HERBERT ZELTNER

PRACTICALLY no one will deny that the spot television medium is a powerfully effective means of disseminating advertising messages today. It can be used in an almost infinite variety of ways to perform many vital tasks in marketing and media strategy. Its effectiveness—when utilized properly—has been demonstrated many times by the outstanding sales success of a variety of products which have relied on this media form almost exclusively.

But there are many dangerous pitfalls—many places where the media plan can be severely hampered and its effectiveness even destroyed due to misapplication or misunderstanding of the medium's peculiarities and complexities.

Misunderstanding not connected with inexperience

This is not the misunderstanding of people new to the medium or of inexperienced people who should not be entrusted with the complicated and somewhat technical job of spending the large amounts of money necessarily involved.

These problems can only be overcome through proper staffing of buying groups and continual improvement of techniques through training and proper experience. More important, and much more difficult to overcome, are the very real and considerable problems that exist even with the most practiced professionals in the business.

These problems make spot television a great deal more difficult and riskier to work with than almost any other media form in general use in our country today.

We can classify these problems into five broad areas—problems of *planning, budgeting, measuring, monitoring*

and *selling*. Naturally, these five areas are not mutually exclusive but tend to overlap. But let's attempt to describe each one separately and then to suggest some steps that may be considered to correct the problems or minimize the difficulties encountered.

PROBLEMS OF PLANNING

There are several different techniques in general use among advertisers and agencies today—all of them widely accepted—which aid in determining the scope and pattern of television spot buying for any given media plan. One of these devices calls for the setting of dollar levels for given markets based upon some relation to sales indices or other marketing measures and then turning buyers loose to get the "most" in any market the money will permit. Another method of planning establishes reach and frequency goals which are then translated into estimates of the number and type of spots to be bought to achieve these goals. Still another calls for the setting of gross rating point objectives which are once again translated into an estimated number of spots required. And, of course, there is the simplest form of all which merely calls for the buying of a set amount of spots, by type, in each market.

These are by no means all of the devices in use today. We could continue with the special circumstance which calls for offering an established sum of money to a given station in return for a maximum amount of unsold locations—usually on a pre-emptable basis, at rates material



Herbert Zeltner, v.p. and media director of Lennen & Newell, analyzes five broad areas that pose a variety of problems for buyers and sellers of spot TV—planning, budgeting, measuring, monitoring and selling the medium to top management.

Planning and Buying Spot TV

low published charges. Which of these techniques is right and which wrong? Or, more properly, which may be *more* right than others? Of course, there's something to be said for each of the techniques in general use today or, as a practical matter, it wouldn't continue as a working tool in media buying. But it should be quite obvious that there are possible dangers in indiscriminate use of each.

For instance, the procedure which starts with a sum of money for each market, with no regard for the number of spots which can be bought, completely ignores the tremendous variations which occur in spot prices and costs-per-second market-by-market. \$10,000 per week can buy a particular nighttime-20 and day-minute schedule in Chicago, but the same money and type of spots would normally deliver a markedly different advertising effort in Los Angeles. If spots generally receive a lower rating and higher cost-per-thousand in Los Angeles than they do in Chicago, and the dollar level allocation used in planning is based on other criteria, the Los Angeles market can suffer a considerable short-changing in advertising weight. Obviously, the reverse is also true. When a dollar level is established from a division of the advertising budget without regard to spot costs in various markets, and a given market is particularly underpriced, that market can receive a level of advertising considerably beyond what is called for by the budget and possibly even beyond what is practical in the light of business volume in that market.

The advantages of this technique include simplicity of planning, maximum freedom for the buyer in negotiation, and a continuing, effective control over individual market expenditures related to marketing needs.

The use of pre-set reach and frequency goals to determine spot weight in each market appears to be a great deal more sophisticated in comparison to this first method. It recognizes that variations in spot values and costs by market exist, which the first method ignores. It also reflects an awareness of the several dimensions of the television audience. But, here, too, there are very real dangers involved. The principal one stems from the instability of audience for any given spot location, the time lag involved in securing local market ratings of these locations and the expense and lack of practicality in having special tabulations produced for each campaign.

Intuition and judgment play vital role

If plans are approved based on achieving certain established reach and frequency goals, the buyer must use local rating reports which are at least six to eight weeks behind the period in which his spots are to begin. Because of this, he must use a great deal of intuition and judgment—together with careful verification of program logs—to see that the spots he is buying reflect approximately the audience he wants. This problem is severely compounded by program changes, seasonal viewing variations and the many other factors at work which cause changes in viewing patterns.

Ultimately, this technique is based entirely upon estimate. The estimate can certainly be a fairly accurate one when based on experience with a large number of spot campaigns for which reach and frequency figures have been established, but the plan must still rest upon little more than informed judgment until an actual tabulation can be made.

To page 87

On the balcony of Johnson's administration building is its advertising and merchandising director, Douglas Smith. Designed by Frank Lloyd Wright in 1937, the building typifies the vision of the company.

SMITH OF S. C. JOHNSON, THE ART OF DIVERSIFICATION

BY LEON MORSE

To many of the nation's package goods manufacturers who have diversified intelligently, the 1950s have been years of growing prosperity. While the fruits of diversification have, in many cases, been tasty, their cultivation has been a process replete with difficulties and uncertainties.

Such is the case of S. C. Johnson & Sons of Racine, Wis., the world's leading manufacturer of wax products. During the past decade it has moved into two new fields, insecticides and air fresheners, in addition to auto polishing products. It now sells 34 products to consumers.

The problem of advertising orchestration

The past ten years have seen Johnson roll on from one success to another. At the same time however, it has had to face up to numerous new advertising problems, problems that never existed previously and that are tied to its growing diversification. Johnson has had to allocate advertising weight correctly among all its products. Its advertising must now be orchestrated correctly among media and within media. Place the wrong weight on the wrong product and you may have two failures, not one.

The Johnson company began its diversification in 1954. In 1955 Douglas LaRue Smith joined as advertising manager. The following year he became its advertising and merchandising director. Smith came to Johnson from Batten, Barton, Durstine, Osborn. Previously he had been a product manager at Swift & Company.

At Johnson, Smith has had the benefit of working for a management fully aware of the value of strong advertising support to back up its comprehensive marketing moves. The company's adroit use of advertising goes back to 1890, four years after it started business. Johnson's sponsorship of *Fibber McGee and Molly* on radio for nearly 20 years made its name a household word.

Smith administers an advertising budget of about \$15,000,000 which includes promotion and consumer education. Seventy to eighty per cent of Johnson's funds are spent for TV time and programming. It is he who deals with its agencies: Needham, Louis & Brorby; Foote, Cone & Belding and Benton & Bowles.

While the family-owned company does not report its sales, they have been estimated at between \$65 and \$80 million domestically. In 1959 sales rose 21 per cent over the preceding year and are expected to make equal gains in 1960. Products introduced in the last six years account for 56 percent of its sales in 1959.

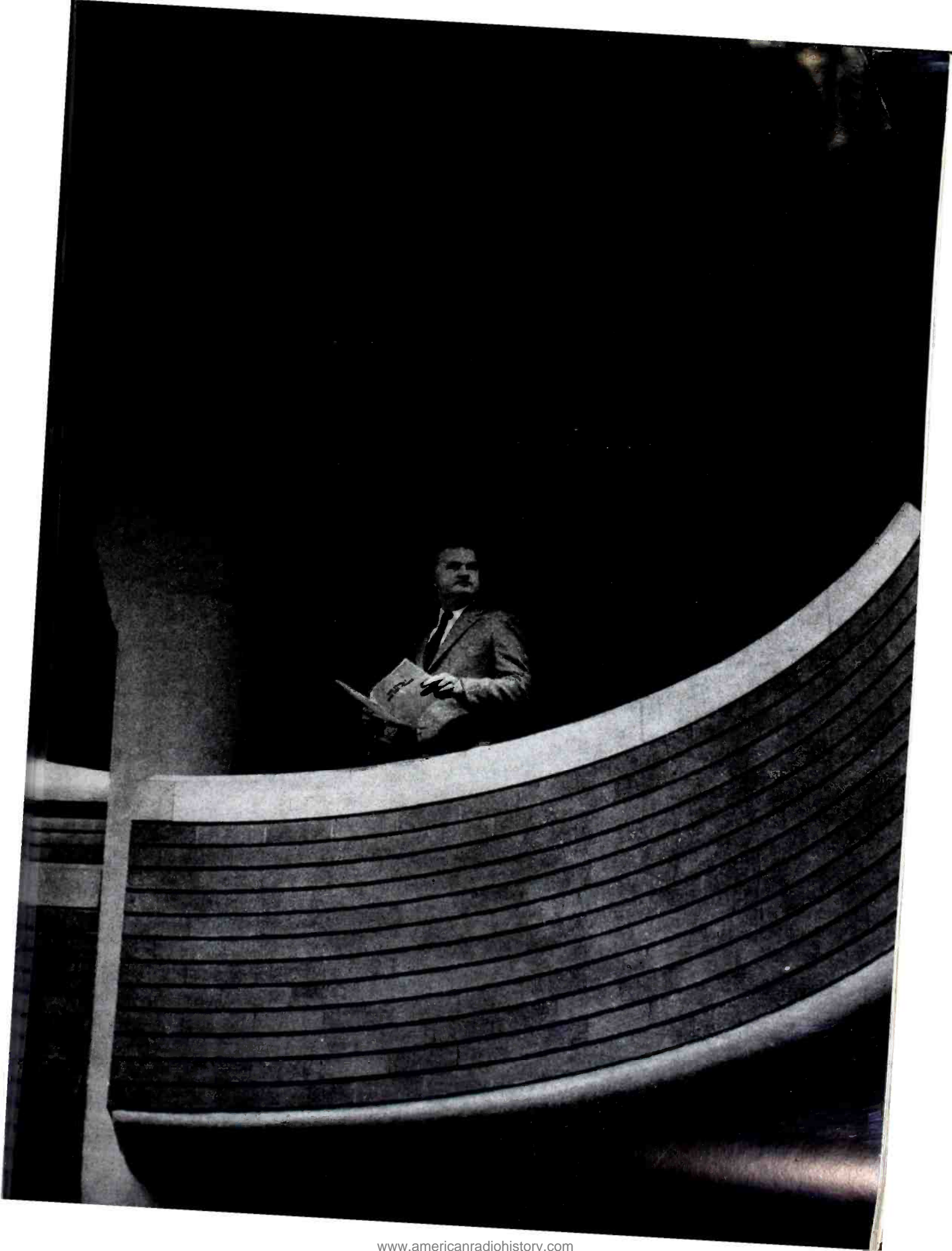
One of the major benefits of Johnson's diversification has been to make TV a more efficient media vehicle. The Johnson Company sells both outdoor and indoor products. In contrast to many other companies it can and does use TV the year round for maximum effect. Summer is extremely important to it as a selling season, especially for its insecticides and auto cleaning compounds. It must move these products then or never at all.

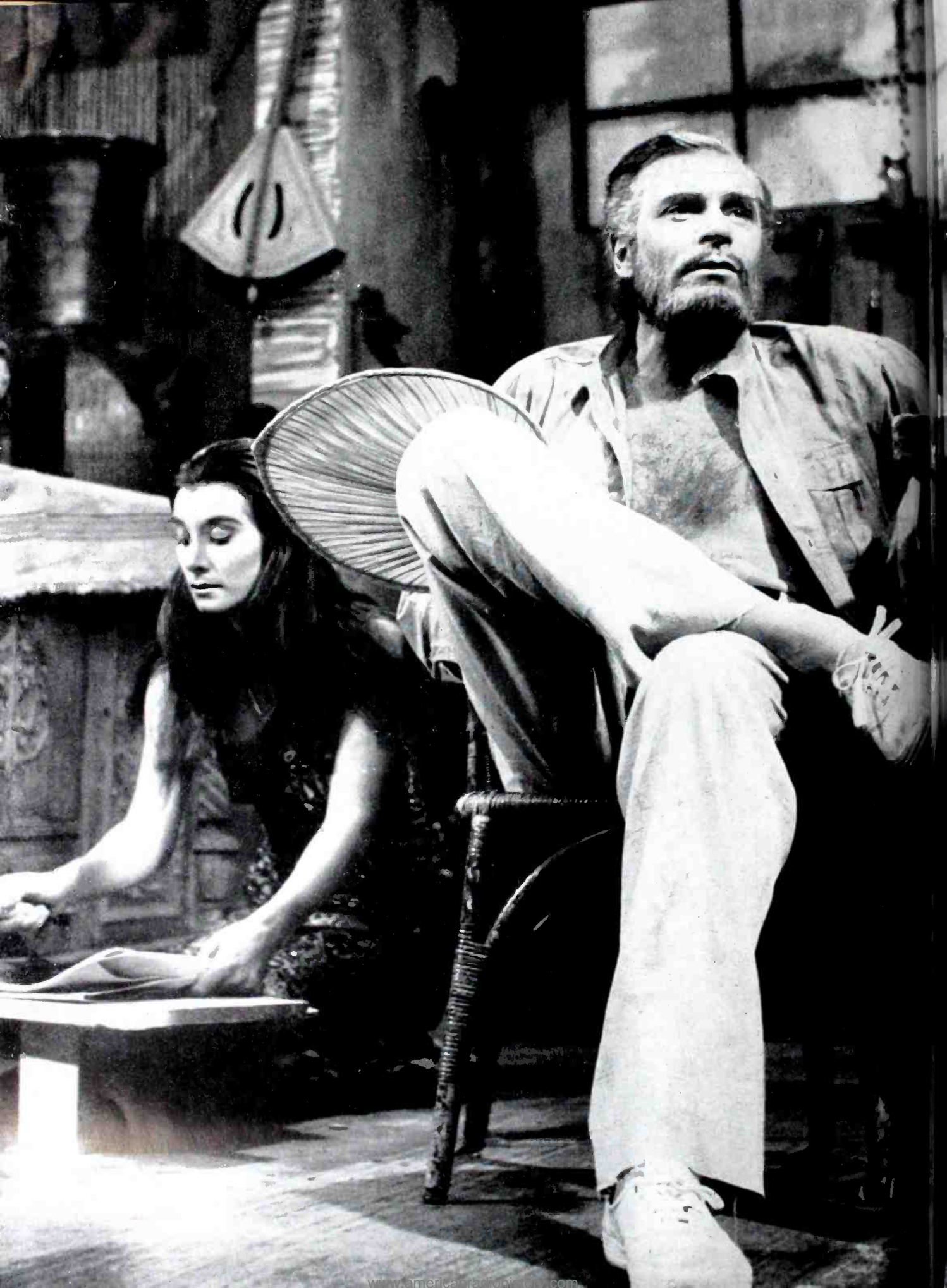
Expansion in all directions

Along with the Johnson extension horizontally, has been an extension vertically. The company stresses a full line of products. It has pushed ahead with new products in old fields too—making the basic structure on which its business rests even more firm. Among the products contributing to this solidity are Stride, J Wax, Instant J Wax, Klear, Hard Gloss Glo-Coat, etc.

It has waxes and polishes for virtually every room, for every kind of floor and surface, for practically all furniture. In its line of auto cleaners are a white sidewall cleaner for tires and an upholstery cleaner. In its Raid line of insecticides are products that kill ants and roaches, moths and

To page 9







THE TV DRAMA SEASON

THE critics' perennial disenchantment with television programming works somewhat like Gresham's Law: pessimism over the quality of an entire season tends to bury, and drive from the public mind, individually memorable moments.

Television's contributions to drama are no exception. The critics, often with much justification, have expressed dissatisfaction with the current season. Obscured is the praise they've accorded many individual productions.

Even the critics themselves have pointed out that television may be in a healthier position as a cultural medium than most suspect. "We can't seem to produce new plays [on television], new ideas, fresh personalities," says *New York Herald-Tribune's* John Crosby. "But then I look around me in other fields and it occurs to me that this phenomenon is not isolated to television.

"This has been one of the worst seasons Broadway has had in many a moon. . . . The movie houses are having a great day reissuing old movies . . . most of the fiction on the best seller list is trash . . . conditions in (TV's) sister arts are not much better and may be conceivably worse. . . ."

That television is capable of outstanding dramatic programming is clear in the portfolio that follows. This report may help restore perspective in relation to general discontent with the season. It is based on individual reviews that have appeared in two of the nation's most influential newspapers: in the East, *The New York Times*; in the West, *The San Francisco Chronicle*. Although the reviewers quoted may have panned the season in general, they praised these efforts in particular.

Several of the season's dramatic shows were one-shot "specials"; most, however, came from regular series: *DuPont Show of the Month*; *Playhouse 90* (sponsored by R. J. Reynolds, All-State Insurance, American Gas Association); *Hallmark Hall of Fame*; *United States Steel Hour*; *Westinghouse-Desilu Playhouse*; *Ford Special*; and *Sunday Showcase* (sponsored by, among others, RCA, Breck, DuPont, Rexall).

The selections in this portfolio are arbitrary and comprise a representative sample. Although there were many highly-acclaimed half-hour dramatic shows, this report is confined, with few exceptions, to network drama programs of an hour or longer, produced since September 1959.

This report does not mean that we sanction the current state of drama on television. Nor does it mean that we think television has achieved its potential as a vehicle for drama. What concerns us is that individual efforts should not be overshadowed by critical judgment based on television's total output.

At left "The Moon and Sixpence" NBC. For review see page 65.



ADAPTATIONS: CLASSICS AND CONTEMPORARY

Probably in no season before has television drama presented such an impressive selection of the world's outstanding writers. Leaving hardly a sleeping source lie, adapters dipped into a wealth of classics, contemporary fiction and plays, movies, and even a fairy tale, converting "Cinderella" into a western called "Cindy's Fella." It's been a season ranging from Shakespeare to Schulberg, Dickens to Hemingway, Cervantes to Faulkner. And almost invariably, the results showed that when it comes to presenting a good play, there's no jewel like an old jewel.

Charles Dickens did not write "Oliver Twist" as a bedtime story. His exposé of the social evils of his time was achieved with a rare intensity of violence and terror. It is not a pretty portrayal, but it is "Oliver Twist." The television adaptation on CBS' *DuPont Show of the Month* could easily have been watered down. It was not, which is one reason why the play was among the season's best. Said the *New York Times* critic John P. Shanley:

"The infamy and horror recorded in the pages of 'Oliver Twist' were captured dramatically. . . . With a gifted cast of players (including Eric Portman and Robert Morley) and superior technical effects, the tale of the early 19th century youngster, beset by villainy and cruelty, generated constant excitement on the television screen.

"It contained scenes of disturbing violence—the wanton attack on Nancy Sykes by her enraged husband, Bill, was depicted in a chillingly realistic encounter. But this episode and other parts of the adaptation were faithful representations of the original work.

"The terror was authentic Dickens and the essence of his story was translated to the TV screen with integrity and dramatic power."

Our Town' can be risky undertaking

"Our Town," Thornton Wilder's 1938 Pulitzer Prize winner and one of the live theatre's most frequently produced contemporary plays, first showed up on television as musical in 1955. This season's non-musical production (both were on NBC) starred the irrepressible Art Carney as the stage manager who narrates the daily goings-on in a small New Hampshire town. A play filled with the heart-break of life, love and death, "Our Town," if not properly handled, runs the risk of turning out an expensive soap opera. Far from the case was this TV production. Calling the direction "impeccable for its discernment" and praising the acting, the *Times'* Jack Gould said of the adaptation:

"A faithful and lovely revival . . . rekindled to a poignant glow the work's deep understanding of the little realized beauties of everyday existence.

"Mr. Wilder's play is singularly well-suited to the television medium, and all concerned on this occasion had the wisdom to intrude as little as possible. The drama's minimum use of props and scenery, which so successfully enlists the imagination of the audience, made a most striking pictorial composition, which in itself enormously implemented the portrait of Grover's Corners, N.H."

When Ibsen wrote "A Doll's House" the question of women's rights was a hot potato. Since then a lot of emancipation has flowed under the bridge; nevertheless, if the substance is there, even an anachronistic issue makes good view-

ing. Terming *Hallmark Hall of Fame's* production "a video gem," the *San Francisco Chronicle's* Terrence O'Flaherty explained: *"Ibsen's 'A Doll's House' is a good dramatic yarn without any loose ends or blind alleys. It's a neat and spare job of playwriting of a type seldom seen in this generation.*

"It might have been difficult for many viewers in today's installment-buying society to fully understand the drama's ability to shock the theatre-going public of the last century. Even so, the essential interest of the story was enough to make it a worthwhile evening in the 1959 television theatre. . . . My hat is off, once again, to 'Hallmark' for bringing an adult drama to a medium which is more often geared to the teen level. . . ."

Henry James' "The Turn of the Screw," one of the granddaddies of ghost stories, marked the television debut of Ingrid Bergman in the meaty role of the governess. A good play, it was made even better by Miss Bergman, who gave, said the *Times'* Jack Gould, "a performance of shattering and chilling power" in the NBC *Ford Starline* production. Elaborating, Gould said:

"In Miss Bergman's battle to save the souls of two precocious youngsters, whom she sees as possessed by the evil spirits of (a dead butler and their former governess), there was a superb capture of the darkness of the unnatural. In



"Oliver Twist" CBS (top left)

"The Turn of the Screw" NBC (top right)

"Our Town" NBC (left)

"A Doll's House" NBC (above)



*"The Tempest" NBC (top left)
"The Devil and Daniel Webster" (top right)
"The Man From Tomorrow" CBS (left)
"The Citadel" ABC (right)*



her fluidly mobile face there was projected the mounding horror of fears and apprehensions better left unspoken. Yet there was also the warmth and sincerity of one who wanted to bolster the youngsters with love and understanding. . . ."

As a fantasy of revenge and love on an enchanted desert island, Shakespeare's "The Tempest" requires appropriately fantastic execution. Because of the tremendous production problems, it is rarely done in the live theatre. Significantly, however, this season "The Tempest" was brought to the television audience by NBC's *Hallmark Hall of Fame*. Its sets, designed by Rouben Ter-Arutunian, were among the most elaborate and imaginative ever seen on TV. It had an impressive cast, headed by Maurice Evans, Roddy McDowall and Richard Burton, and McDowall's make-up for the role of Ariel, the sprite, was a work of art that took four hours to complete. The final production was far from perfect. But as a noble venture, "The Tempest" ranks among the season's most notable dramatic achievements.

Pointing out the inherent problems, the *Times'* Jack Gould said:

"Respect and compassion are the just due of venturesome souls willing to brave 'The Tempest,' most especially on television. Under the best of circumstances there is enough plot to fill the stage of the Radio City Music Hall; on the 11-inch home screen the Shakespearian comedy poses a severe traffic problem . . ."

Tempest's" faults offset by effort

Gould saw other weaknesses: he felt the concentration on exits and entrances—a result of unavoidable editing, turned "The Tempest" into "something of an Elizabethian 'Hella-oppin.'" He thought that the intimacy of the TV medium ampered the actors somewhat, and complained that the elaborate setting "unfortunately at times . . . overshadowed the fragility of the narrative." But with all this, Gould ended:

"Since it is not every sponsor who will do 'The Tempest,' the Hallmark Hall of Fame once again has contributed significantly to the literature of TV . . ."

There are writers easier to read than William Faulkner. His love of the long sentence undoubtedly leaves a lot of less patient people somewhere in chapter one. But Faulkner has much of importance to say. This season *Playhouse 90* presented his story, "Tomorrow," adapted by Horton Foote. . . . Mr. Foote," said the *Times'* John P. Shanley, "has done commendable service in bringing a Faulkner work to TV . . ." Shanley continued:

"There are few moments of action in 'Tomorrow.' It is straightforward story of a hopeless romance between an awkward millhand and a rustic woman abandoned by a husband whose child she is about to bear. These two desolate people seem surprised to find warmth and love in a world that seemed bleak and hostile to them. Their romance is brief one. After the woman dies the man does his best to keep a pledge to look after her son. The dialogue of the TV script was the plain talk of untutored, uncomplicated persons. But as spoken by Kim Stanley and Richard Boone, it was warm, genuine and poignant . . ."

Ill-starred love provided the theme for another TV drama. Edith Wharton's "Ethan Frome." Of this, a story of an illicit

romance in a bleak New England setting, the *Times'* Shanley wrote:

"A major work by a gifted novelist received appropriately sensitive treatment on television. . . . Intelligently adapted, produced and directed and splendidly acted (by Julie Harris, Sterling Hayden and Clarice Blackburn), the DuPont 'Show of the Month' presentation was an outstanding contribution to the TV screen . . ."

Can television beat the Devil? Of Stephen Vincent Benét's fable, "The Devil and Daniel Webster," the *Times'* Shanley said:

"(It) deals with a forbidding subject—a man who sells his soul to Satan. But there is appealing ironic humor in the story, too In adapting the story (for NBC's Rexall Special), Phil Reisman, Jr., astutely retained much of the majestic language of Mr. Benét The production was distinguished by the acting of David Wayne, as a silky Satan in a stovepipe hat. Edward G. Robinson, as Webster, had some forceful moments, particularly in his closing address about freedom and its symbols . . ."

The verdict, according to Shanley: "The David Susskind production, directed by Tom Donovan, gave the Devil his due and the audience an unusually fine show."

ABC's only contribution a winner

Since September, ABC has presented just one play—"The Citadel" (an adaptation of "Nimotchka" is due later this month). But—on the basis of quality's supremacy over quantity—the network has had a successful dramatic season. As the *Times'* Shanley described the production:

" . . . A. J. Cronin's incisive diagnosis of the medical profession, its glory and its shame, was transferred to the television screen with forceful effect In the dominant role of Andrew Manson, James Donald contributed (a) classic performance to television . . ."

"On the less favorable side there were, particularly in the closing scenes, some melodramatic moments that were suggestive of other far less worthy literary achievements But the rest of this script by Dale Wasserman was, under Paul Bogart's direction, rousing theatre, with one vital and exciting scene following another in a style to which television rarely is accustomed . . ."

Somerset Maugham's "The Moon and Sixpence" has run the gamut from novel to stage play to movie and, this season, a television adaptation. The TV version (on NBC) serves as a splendid example of how the industry's superior talents can make an outstanding drama of material that is by now very familiar to much of the viewing public.

Describing S. Lee Pogostin's adaptation, the *Times'* Jack Gould said:

"Not only did he preserve the Maugham theme but indeed he also improved upon it In David Susskind's production there was a depth and a search for meaning that surpassed the earlier (stage and screen) versions . . ."

The adaptation starred Sir Lawrence Olivier in the role of Charles Strickland (whose life parallels that of the painter Gauguin). Said Gould:

"His portrayal was a work of towering accomplishment, a searching study of a genius that combined callousness, brutality and, finally, an inspirational beauty that was en-



tively overwhelming . . . The direction by Robert Mulligan had a superb sense of unity that always kept each phase of Strickland's life in perspective . . . While Sir Lawrence's gifted diversity of playing was the underlying strength of the drama, the TV version did not succumb to the temptation of being merely a vehicle for a star. As does not happen often enough in American theatre, each subsidiary part was cast with such insight that a viewer had identification with the people who were hurt by Strickland in his anguishing search for self-expression . . .

"'The Moon and Sixpence' proved many points: that TV can achieve glorious heights if its creative people are afforded free rein. Surely, some day, it will be repeated."

If this season is any indication, the comedy play shows signs of becoming about as prevalent as the dodo bird. Significantly, though, two of the dramatic season's better productions—"Misalliance" and "My Three Angels"—were among the mere handful of comedies aired since September.

show makes O'Flaherty laugh

"I hadn't laughed out loud so often over a television show all year," said Terrence O'Flaherty of the San Francisco Chronicle. He explained:

"A superior cast (including Siobhan McKenna and Robert Morley) turned George Bernard Shaw's 'Misalliance' into a holiday of wit and intelligence. A sparkling 90 minutes, demonstrating that even a great playwright can profit by editing. They ended up with a classical comedy of a kind that is not being written these days, alas, or performed. It pleased that the viewer bring something to the play other than a full stomach and a comfortable chair . . ."

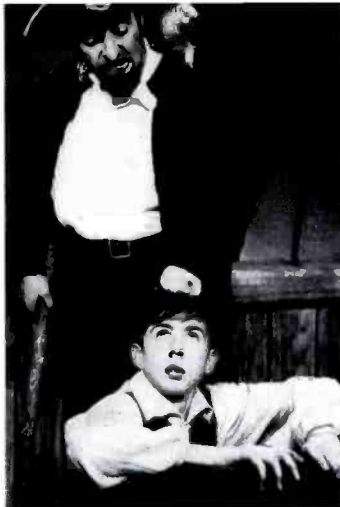
Like the Shaw comedy, "My Three Angels" came to TV via the live theatre. Said the *Times'* Shanley:

"If only the contributions of Walter Slezak to (NBC's *Ford Startime*) telecast of 'My Three Angels' were considered, the program would have been a joy. But there were other factors that helped make (it) a comedy delight. The TV script, by Bella and Sam Spewack, who also wrote the successful version of the original French play by Albert Husson, was a work of genuine quality.

A stroll down memory lane was one CBS contribution to the season's dramatic entertainment. Wrote the *Times'* Shanley after viewing the TV adaptation of "Mrs. Miniver" with Maureen O'Hara in the title role:

"Although more than 20 years have passed since the brooding clouds of World War II began to gather over Britain, the drama (based on Jan Struthers' novel) about an English family's reaction to the conflict, continues to offer moments of tenderness, poignancy and inspiration . . . an effective achievement that captured the major dramatic values of the novel . . ."

The fine art of swashbuckling—threatened with extinction by the passing of Errol Flynn—got a new lease on life thanks to the *DuPont Show of the Month* adaptation of Robert Louis Stevenson's "Treasure Island." The *Times'* Shanley said:



"Treasure Island" CBS (left)
 "What Makes Sammy Run?" NBC (below left)
 "Mrs. Miniver" CBS (below right)
 "Arrowsmith" CBS (bottom left)
 "My Three Angels" NBC (bottom right)



"One of the best telecasts of the season . . . Long John Silver and his band of seagoing cutthroats came to life in a brilliant production . . . Ideal casting was one of the factors that contributed to the success of the program. Hugh Griffith as Long John . . . and Richard O'Sullivan as Jim Hawkins . . . were outstanding. But there were others there, too, vividly recreating the deeds of good and evil conceived in Stevenson's soaring imagination . . ."

"Daniel Petrie directed . . . with enough emphasis on fright and terror to make it chilling without being dangerously disturbing for young viewers . . . The special effects in this show were splendidly achieved.

"Treasure Island [was] a superb television excursion into the world of imagery."

In "Destiny's Tot" NBC dramatized an actual case described by the late psychoanalyst Robert Lindner in his book, *The Fifty-Minute Hour*. The public's fascination with psychoanalysis notwithstanding, the presentation of this—a story of an anti-Semitic would-be fueler—was especially timely in the light of the recent neo-Nazi incidents. According to the *Times'* Shanley:

"The dramatized documentary essentially was a recon-

struction of the visits to a Jewish psychoanalyst by a militant merchant of hate who was interned during World War II. As such, it was a most illuminating case study of the environmental, sexual and other factors that, in one instance at least, contributed to the evolution of an individual who found in Fascism the personality compensations that he lacked . . ."

After Sammy Glick—all-American rat, genus: Hollywood—recently knifed his way across the television screen, Terrence O'Flaherty of the *San Francisco Chronicle*, commenting on life in the movie capital, said:

"I would like to think that there were no 'Sammys' in the movie business, but after serving a two-year sentence at hard labor at MGM some years ago, I can assure you that they do exist . . ."

"The story of the rise of Sammy Glick to the heights of Hollywood is the story of one of the greatest heels of our time. Budd Schulberg captured him very neatly in a novel, 'What Makes Sammy Run?' In the first half of a (two-part) video adaptation, NBC's 'Single Showcase' demonstrated that a good yarn will almost play itself. The production had style and the script (adapted by Budd and Stuart Schulberg) retained much of the sting of the original novel" . . .

Arrowsmith's durability proven

Like other literature well-known to the viewing public, "Arrowsmith" proved its durability. The credit, once again: to David Susskind. Said the *Times'* John P. Shanley about the DuPont Show of the Month:

"Sinclair Lewis' novel about an idealistic young physician was transferred to the television screen with rewarding results . . . This was a production distinguished by a series of splendid portrayals. Farley Granger was an admirable choice for the title role. His interpretation of the dedicated, progressive Arrowsmith was splendidly conceived and executed . . . Under the guidance of director Alex Segal, scene after scene in this version of the thirty-five year old novel reflected a vitality that belied the age of the story . . ."

ORIGINAL DRAMA ON TELEVISION

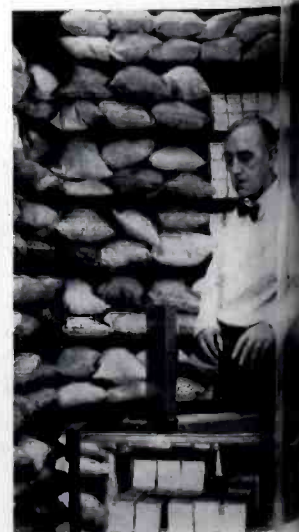
Since September the number of adaptations has fairly dwarfed the amount of original drama produced, and it is this comparative dearth of new material that many critics deem the season's most damning feature. Despite the obvious merit of exposing mass audiences to the works of the world's great writers, no less important is the presentation of new ideas and fresh viewpoints. That television, when it chooses to, can produce good original drama is demonstrated by the plays in this section of the portfolio.

Just before NBC's *Sunday Showcase* broadcast of "The Secret of Freedom," Archibald MacLeish's first TV play, producer Robert D. Graff predicted: "It will make lots of people extremely angry and lots of people will disagree with what it says. So much the better." Graff wasn't far wrong. It was an original work. Its censure of certain American mores probably did more to stir up controversy than any play aired this season. MacLeish's drama dealt with the reaction of a young couple when their town rejects a referendum aimed at improving its educational system. Of the program, the *Times'* Jack Gould said:

"In the annals of television the hour was unusual—an able mind with an opportunity to challenge the thinking individual to rise to his potential . . . Archibald MacLeish wrote less a play than an illustrated essay. But whatever his work's form, he raised his voice with power and clarity to reawaken America's faith in its own courage . . . The Pulitzer Prize playwright and poet used the defeat of the education bill as a springboard for a larger examination of the country's present state of mind. Mr. MacLeish often hit his target with deadly aim. He decried transformation of the American 'way of living' into a 'way of having,' the willingness to take blind refuge in the notion that this country necessarily always is the greatest, and the national laziness that puts a comfortable today before preparation for tomorrow.

"But in the words of the town's librarian . . . Mr. Mac-

"The Tunnel" CBS (left)
 "The Secret of Freedom" NBC
 (below)
 "Target for Three" CBS (right)
 "The Wicked Scheme of Jebel
 Deeks" NBC (far right)







1941





"Volpone" NTA (left)
 "One Loud Clear Voice" NBC (left below)
 "The Grey Nurse Said Nothing" CBS (center)
 "The Brick and the Rose" CBS (bottom)

drama . . . Mr. Shaw's drama had touches reminiscent of Stephen Crane. The staging was a most impressive achievement with busy and loud battle scenes that were well-contained, however, within the frame of the home screen . . .

Another call to arms—this one very contemporary—provided the background for *Playhouse 90's* "Target for Three." The play, set in an unspecified Latin American country very obviously meant to suggest Cuba, dealt with a widely-supported band of rebels who plan the assassination of a ruthless dictator. Gould commented:

"With John Houseman as producer and Robert Stevens as director, the play written by David Davidson, received a thoroughly polished presentation. If as a drama of conspiracy, it began more vividly than it finished, it nonetheless sustained interest and made for an hour and a half of good viewing . . . Davidson admittedly also was not unmindful of the supposed wants of mass media: there were some familiar melodramatic interludes . . .

Murder, bound to show up somewhere in a TV dramatic season, sure enough got the treatment in an original *Playhouse 90* script. As described by the *Times'* Shanley:

"A drama based on an Australian murder trial provided a suspenseful telecast . . . Summer Locke Elliot's play, 'The Grey Nurse Said Nothing', told by flashback narrative of a grisly murder that remained unsolved for 13 years. The eventual solution of the crime of passion involved an unexpected development that gave the drama a diverting climax . . ."

The machinations of politics—some of them coming up in life this summer—were given a preview on NBC's *Sunday Showcase*. Of it, the *Times'* Jack Gould said:

"The cause of original drama was admirably served in Roger O. Hirson's play, 'One Loud Clear Voice.' Mr. Hirson's work was a provocative and bitter commentary on the world of politics, particularly on how ambition can lead to a compromise in idealism. It carried a genuine sting without distorting reality . . . Mr. Hirson fashioned an altogether sound group of characterizations—the young visionary who seeks pledges of votes without giving prior commitments, the reluctant candidate who so desperately wants to be drafted, and the veteran party boss who is willing to divide his power in exchange for continuing tenure.

"It was a measure of Mr. Hirson's skill that, while eliciting primary sympathy for the noblest concept of public service, he also persuasively outlined the case for practical party politics . . ."

The CBS Television Workshop

To the crusaders for original drama CBS's *Television Workshop* has brought immeasurable hope. Started in November as a seminar program for writers and directors, the *Workshop* began airing its Sunday afternoon hour-long dramas in late January. Strictly experimental, supervised by veteran director Albert McCleery, the *Workshop's* goal is the discovery and development of new talent. Some of its productions have been rated among the best of the season's entire dramatic output; others have had giant flaws. But regardless, the *Workshop* is one of television's most worthwhile innovations. Said Gould after the first program:

Leish finds the sources of strength on which the country may depend. The key is in the oration of Pericles: the secret of freedom is courage. More colloquially, Mr. MacLeish said freedom depended on the individual citizen having the guts to do his duty despite the lassitude of the crowd, to move onward to new horizons of freedom and, above all, to recognize that democracy's lasting resiliency lies in its capacity for change. The nub of Mr. MacLeish's faith was that Americans ultimately will respond to leadership and that a country cannot be judged by the occasional generation that may let [it] down . . ."

Significantly, original material provided one of the few comedies of the season, and by far one of the funniest: "The Wicked Scheme of Jebel Deeks." Adding immeasurably to the fun: Alec Guinness (in his American television debut) as a meek bank employee who, disgruntled at not getting promotions, throws the institution into complete chaos by regularly (and secretly) adding a few dollars to the accounts of all the tellers. Said the *Times'* Jack Gould,

"'Jebel Deeks' was a gentle and hilarious comedy perfectly tailored to (Mr. Guinness's) style . . . The combination of (his) droll playing, [writer John D.] Hess's stroke of inspiration and the subtile direction of Franklin Schaffner made for a wonderful hour of good fun. Admittedly, the end tapered off a bit in its hilarity, but before then the program was a heady tonic in comparison with the normal run of comedy on TV . . ."

The current resurgence of interest in the Civil War didn't escape *Playhouse 90*. Reviewing "The Tunnel," David Shaw's account of how Union troops burrowed more than 500 feet to blow up the Confederate position at Petersburg, Va., the *Times'* Richard F. Shepard said:

"A historical footnote was forged into a forceful historical

"The Columbia Broadcasting System began at noon a much needed effort: a series designed to give time on the air to new actors, directors and writers . . . The opening vehicle, 'The Brick and the Rose,' by Lewis John Carlino, was in the nature of a 'living newspaper' obituary of a product of the slums. With the actors often appearing on practically a bare stage in front of large still photographs projected on a screen, the work recounted the agony of Tommy, a youngster who desperately sought beauty and love amid the sordidness of his surroundings.

"Mr. Carlino often managed to capture on paper the inarticulate gropings of Tommy in his pursuit of substance that culminated in surrender to heroin. But it was also the striking pictorial composition and the ingenuity of the staging that contributed equally to the dark world of the slum.

"Richard Bright endowed Tommy with the dimension of troubled dignity, and Lynn Loring was very good as the decent girl who could not help him. 'The Workshop' could not have come along at a more opportune moment in TV's currently complicated affairs."

The Play of the Week

Discussing another dramatic innovation, the *Times'* Gould wrote:

"In a season marked by scandals and many programming disappointments, there is one shining venture that, more than volumes of words, reaffirms the exciting potential of television. It is the local attraction entitled 'Play of the Week'."

A creation of NTA, *Play of the Week* has come a long way from those days when it was available only to New York viewers and lack of sponsorship threatened its demise after 13 weeks. Its permanence has been assured since 25,000 viewers petitioned station WNTA-TV to keep it on; Standard Oil of New Jersey followed suit with full sponsorship. By mid-March, the series had been sold to 22 stations around the country.

Outstanding Record of Successes

Play of the Week's philosophy is: recruit the top craftsmen of television and the theatre, then let them do what they want. Starting most auspiciously with Judith Anderson in a stunning production of *Medea*, the series has since presented the works of authors such as, to name just a few, Strindberg, Chekhov, Turgenev, Anouilh, Ben Jonson, Sean O'Casey, John Steinbeck, Sartre and Graham Greene. With incredibly few exceptions, its productions have been outstanding achievements. The *Times'* Gould summed it up:

"Obviously, this is not only the most consistently brilliant dramatic series of this season but quite possibly of many seasons past."

These, then, are some of television's outstanding dramatic contributions. Hopefully, future seasons will bring more and even better drama. For as George Bernard Shaw once expressed it: "This writing of plays is a great matter, forming as it does the minds and affections of men in such sort that whatsoever they see done in show on the stage, they will presently be doing in earnest in life, which is but a larger stage."

END



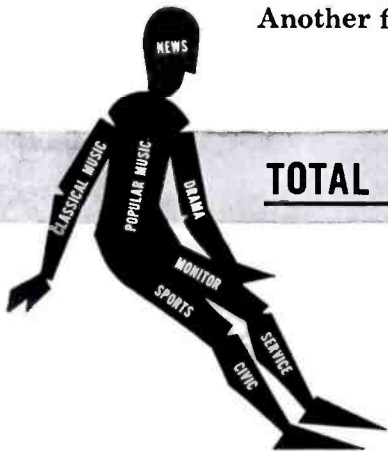


total RADIO



WWJ makes it easy for Bengal fans to enjoy every daytime game during the 1960 season. Located near the middle of the dial at 9-5-0, and with power that blankets Detroit and southeastern Michigan, WWJ garners a tremendous audience for the baseball games and adjacent programming.

Another facet of WWJ's Total Radio concept—another reason to call your PGW Colonel today.



TOTAL RADIO FOR THE TOTAL MAN

WWJ AM and FM
RADIO
Detroit's Basic Radio Station
NBC Affiliate

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



Television Magazine

RADIO STUDY

no. 33

Analysis of the new sound in Los Angeles:
The Crowell-Collier radio station KFWB.

RADIO—WEST COAST STYLE

WHEN a station dominates a market such as Los Angeles (at least eighteen AM and seven FM stations), with a 2.0 share of audience, nearly twice that of its nearest rival, it is indeed radio operation that deserves close study. KFWB, the Crowell-Collier station in Los Angeles, has an successful track record which few stations in the first 10 markets can rival. This station has one of the largest listening audiences in the nation today.

That this pattern is not peculiar to the Los Angeles market is best illustrated by the rapid rise of sister station KEXB in San Francisco, which has vaulted from sixth to second place in share of audience in the last eight months.

What is behind the Crowell-Collier radio touch? What has permitted it to win the favor of listeners so quickly?

Polished version of music and news formula

These stations program in the tradition of post-war independent radio, the music and news formula. But they have refined the pattern of "modern radio" still further. They have evolved a product which started with the techniques of Storz and McLendon, and the WNEW concept, but to which much that is unique has been added. Not only is their product polished and perfected, but it is much more relaxed. Excitement, fun and entertainment are communicated, yet without the frenetic quality so common to many "modern" radio stations. The noise and the shouting, the phoney stimuli used to simulate excitement by other outlets are not heard on these stations.

Expert management and guidance is, of course, at the

heart of this success. Two experienced men are the brains behind the Crowell-Collier radio formula. They are Robert Munford Purcell, the 48-year-old director of its broadcast division, and 30-year-old Chuck Blore, vice president of programming for Crowell-Collier. Tall, genial Bob Purcell is also president of KFWB and the youngish Blore is its director of programming.

KFWB's real achievement in Los Angeles was lifting itself from a close second to a strong first in its market. The station was, by no means, a weak franchise when purchased by Crowell-Collier in 1957, but features were created which enabled it to project itself much above the rest of the pack.

For the most part present day non-network radio is composed of the "prototype hour." In this hour, the same elements of broadcasting are repeated constantly; they are recorded music, news, disk jockey chatter, commercials, public service announcements and promotion material. These hours are, of course, repeated throughout the day. Within the rigidity and sameness of the "prototype hour," KFWB created diversity. It is that diversity which has attracted its listeners in greater numbers.

In a typical "prototype hour" at KFWB, there are 13 records played, 16 minutes of commercials presented, five minutes of time consumed by public service, five minutes of time allowed for international, national and local news, two-and-a-half minutes devoted to local news solely, and two-and-a-half minutes allocated to news of sports. Disk jockeys are on mike about three minutes each hour.

One of the keys to KFWB's programming distinction is its

To page 77

BEST JET OFFER YET!

*the only daily nonstop flights – New York to Germany
Direct Jet Service* from San Francisco, Chicago, Montreal*



BEST JET OFFER YET!

Immediate connections to all Europe, Near, Middle and Far East




BEST JET OFFER YET!

*by Boeing Jet 707-430 Intercontinentals—world's most proven jets—
powered with renowned Rolls-Royce engines for greater range and speed*



BEST JET OFFER YET!

*Famous De Luxe  Service on all flights... no extra cost • superb à la
carte cuisine • Thrifty Economy Class with complimentary meals • Bar service*



BEST JET OFFER YET!

LUFTHANSA JET TOURS for 1960 offer an enticing array of all-expense packages at surprisingly modest rates. You can visit Europe, Asia, the Soviet Union... fly around the world. Ask for our colorful "707 JET TOURS" booklet.

*Starting in May 1960 (Subject to Government Approval)

See Your Travel Agent or



LUFTHANSA
GERMAN AIRLINES

OFFICES IN PRINCIPAL CITIES OF U.S.A. AND CANADA

Showmanship and imagination replace the ordinary in KFVB's public service programming

disk jockeys who are its major pipelines to the public. They are invariably presented live and never taped even on weekends as is the practice at many other stations. In contrast to other outlets which feature bland-voiced record spinners, the KFVB platter pilots offer a variety of sounds. More important, as a rule KFVB disk jockeys are performers and entertainers rather than announcers; Elliot Field is a man of many voices, actor Bruce Hayes relies on improvised wit, Ted Quillan takes the attitude of a sophisticated hillbilly, and Bill Ballance broadcasts more studied humor.

Each of them works a daily shift of three hours during the week. Consequently, as each three-hour period elapses, listeners hear a different sound and a different personality. These men are required to spend at least three hours preparing for their "interval routines," as they are called. The station has the right, by contract, to ask to see their preparation. This disk jockey entertainment is considered "roasting on the cake" by Blore and Purcell.

Committed to popular taste in music

Music, radio's recorded entertainment, is, of course, its life. It is in this area that sameness predominates in the station's programming. While KFVB's musical tastes range beyond the Top Forty (the more strident rock 'n' roll is not played), the station is completely committed to playing the popular music of the day because it believes the majority of people want to hear it.

Records are selected from a weekly playlist which contains between 75 and 100 numbers. Of the 13 records played every hour, four are chosen from the first 15 tunes on the list, three from the second 15, two from records which occupy from thirtieth to thirty-ninth position on the list, and two from those tunes which run from fortieth position to the end of the list; one record is a cut of a long-play album; and one is "The Pick of the Week," which is played every hour of the KFVB broadcast day.

Obviously the great weight of the music played by the station is in the first 30 records on its playlist. In each three-hour period, disk jockeys play 12 of the first 15 tunes, nine of the second 15 numbers.

At all times management, nevertheless, has control of what is being played. The station has had no trouble with royalty. For one thing, it pays disk jockeys well; \$18,000 per annum is the minimum salary. For another, records are chosen at a weekly disk jockey review board on which Blore also sits. When all the records are received for the week (about 200), the record supervisor culls those obviously second-rate; the rest are presented to the review board. Only those tunes which the majority of disk jockeys favor are entered on the list. As a further control, KFVB checks the various industry charts, and surveys 300 record stores in the Los Angeles area; thirty of these stores are contacted directly. Any record which is showing popularity and has been missed is then entered on the playlist.

News, especially local news, is another essential ingredient in the station's programming. Its news director is Bill Crago, a veteran newsman, and "a full time division head who spends his time developing more and more community news with regular city hall and county office beats,"

says Bob Purcell. The staff has four roving newsmen, and two who cover the city council and sheriff's office respectively. For its traffic information it relies on a staff of 195 unpaid part-time reporters, each equipped with a telephone in his car for relaying information to the station.

A good portion of its five-minute newscast is devoted to local news as well as its two-and-a-half minute *Los Angeles Today* newscast. The five-minute newscast is heard five minutes before the hour; *Los Angeles Today* on the half-hour and its two-and-a-half minute sportscast on the quarter-hour. This last show is not on 10:15 a. m. through 2:15 p. m., but it is presented at other times when the housewife can hear it and keep informed of news of interest to her husband.

KFVB newscasts are not rewrites of wire service items. In many cases they are based on the station's own digging. The quality of writing of these news shows is high, and generous use is made of tape to bring the voices of people involved in the stories to KFVB. To illustrate, during the Finch trial its reporters were on hand 24 hours each day. The end of a supermarket strike was relayed at 4:30 a. m., just thirty seconds after it ended.

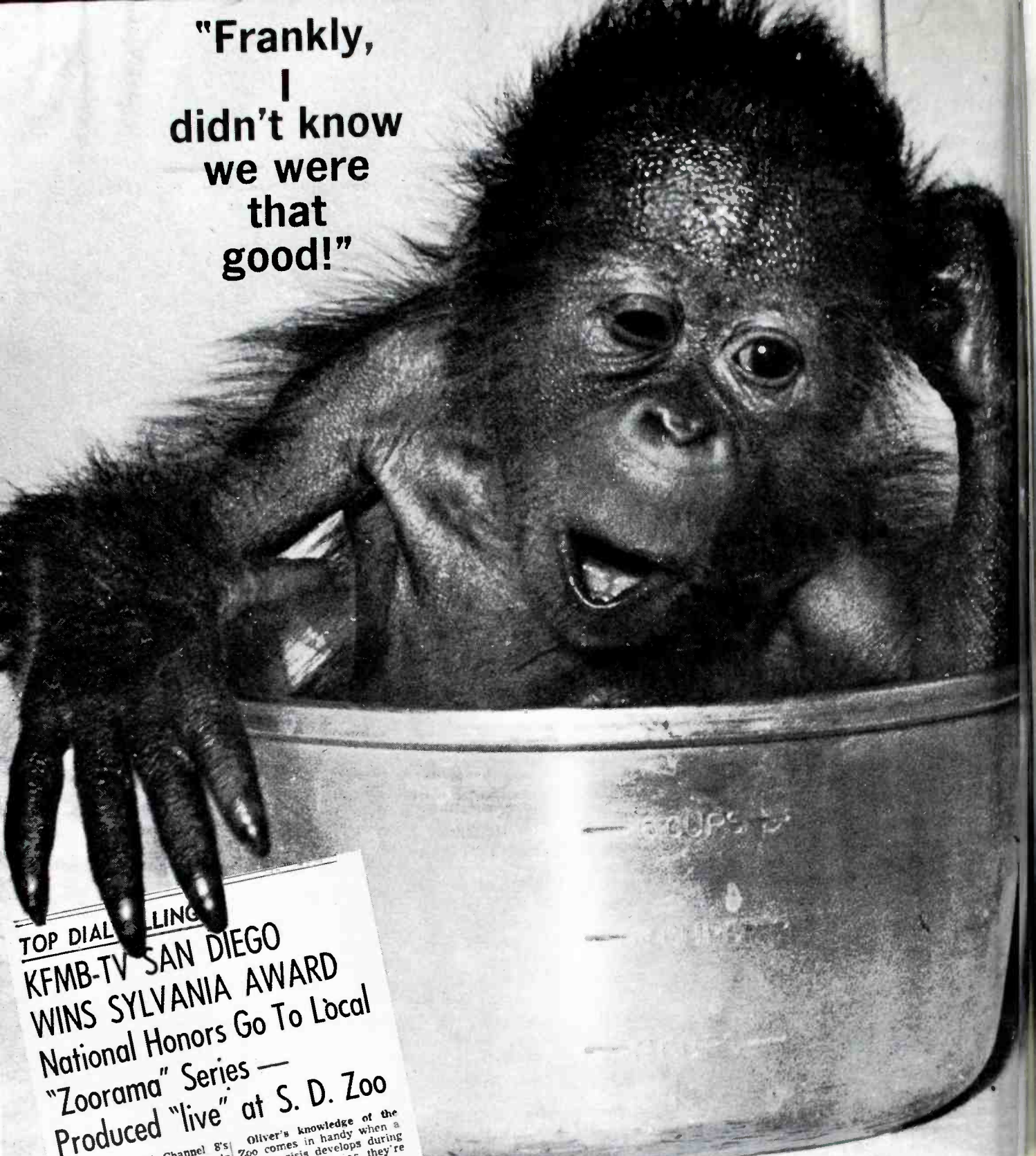
But perhaps its most imaginative work is being done in the area of public service. Here the routine announcements have been discarded for an approach which stresses showmanship. Each morning, automobile drivers hear the recorded voices of very young school children who admonish them to drive carefully. To help get out the vote, KFVB created Hootie Saperticker, a character who symbolized a venal politician; he was used to remind listeners of the consequences of neglect of their political rights.

Phone key to promotion

Station promotion is naturally a constant pre-occupation. It comes in two sizes—the jumbo effort and the smaller attention-getting device. Both usually rely a great deal on the phone. Among the bigger promotions were "Think Mink," and "Your Lucky Matchbook" which had 1,000,000 matchbooks with numbers printed for the occasion; the numbers were called out on the air.

Many of the smaller promotions involve the disk jockeys directly, and are tied into various holidays. The aim is always to make them entertaining. To illustrate, for Valentine's Day there was a series of zany 15-minute playlets about famous lovers such as Antony and Cleopatra, etc. Among the prizes was a second honeymoon at Las Vegas. Disk jockey Ted Quillan gives away a maid for a day and is the organizer of a "Grandmothers for Elvis (Presley)" contingent; Bruce Hayes combines public service with promotion in his "Apple For the Teacher" game. These promotions are designed to justify the station's slogan, "There's Always Something at KFVB." In the wake of successful operation have come profits. Competitively priced (its minute rate is lower than several other stations in the market despite three rate increases over the two-year span), KFVB grew in sales from \$1,452,000 in 1958 to \$2,290,000 in 1959. It was 100 per cent sold out during the last quarter of 1959 from 6 a.m. to 7 p.m. One of its main problems is to keep advertisers on its waiting list happy. END

**"Frankly,
I
didn't know
we were
that
good!"**



TOP DIALING
KFMB-TV SAN DIEGO
WINS SYLVANIA AWARD
National Honors Go To Local
"Zoorama" Series —
Produced "live" at S. D. Zoo

"Zoorama," Channel 8's weekly televised excursion in the San Diego Zoo, has captured top honors in one of the video industry's more important awards ceremonies. The program was selected as the outstanding local children's series in the Sylvania Television Awards for 1959. The awards were announced today in New York.

The prize was made in recognition of the station and the efforts of the staff in bringing to TV each Sunday afternoon a feature on the nationally famous Balboa Park animal display.

The award was based upon one of the shows covered

Oliver's knowledge of the Zoo comes in handy when a minor crisis develops during the program, as they're bound to in a zoo program. Until just recently, the weather has been co-operative. Even on rainy Sundays, "Zoorama" has been able to go ahead with a planned show. "We had to make a last-minute switch two weeks ago because we had planned to do a bird show, and they're not at their best when wet," Hower said. "Luckily, though, there's always the snake house," which Oliver knows well.

Although he directed the prize-winning effort, Hower doesn't normally call the shots on "Zoorama." Last year, the regular man-in-charge, Lou Reese, Cur-

KFMB TV
SAN DIEGO

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



A TRANSCONTINENT STATION

CHANNEL 8

APRIL

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 market changes.

Antenna height, power and terrain determine the physical

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.

ical 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.

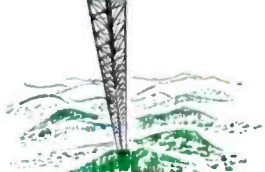
The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV Homes figures accordingly. ▶

MIGHT



... the mighty Carolina Triad, a flourishing 62-county area stretching into six states, with retail sales of over \$2 billion. WLOS-TV is the only unduplicated network signal in the entire triad!

HEIGHT



The South's highest antenna, atop 6,089-ft. Mt. Pisgah, carries the WLOS-TV signal into 446,650 homes*. Only WLOS-TV delivers total coverage of the market!

SIGHT



WLOS-TV viewers see five of the ten highest-rated shows in the area, the highest-rated movie, the highest-rated daytime strip, and the largest children's audience participation strip!

WLOS-TV

TOWERING NEW FORCE IN THE CAROLINA TRIAD

Unduplicated ABC in Greenville • Asheville • Spartanburg

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

*NCS #3 updated



APRIL, 1960

TOTAL U. S. TV HOMES..... 45,526,000
TOTAL U. S. HOUSEHOLDS..... 52,219,000
U. S. TV PENETRATION..... 87.2%

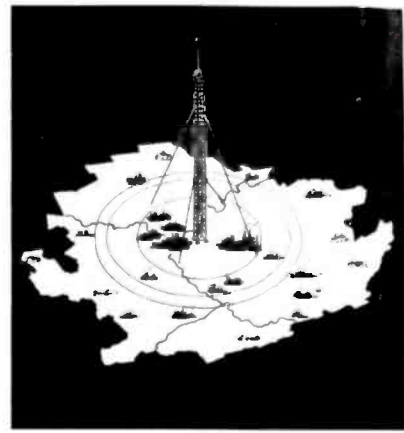
Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—69.0 KXAB-TV (N,C,A)	19,500
ABILENE, Tex.—79.0 KRBC-TV (N)	78,000
ADA, Okla.—76.0 KTEN (A,C,N)	80,400
AGANA, Guam	††
KUAM-TV (C,N,A)	
AKRON, Ohio—45.0 WAKR-TV† (A)	†70,000
ALBANY, Ga.—64.0 WAIB-TV (A,N)	91,000
ALBANY-SCHENECTADY-TROY, N.Y.—92.0 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	462,300
ALBUQUERQUE, N.M.—72.0 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	125,800
ALEXANDRIA, La.—70.0 KALB-TV (A,C,N)	93,300
ALEXANDRIA, Minn.—77.0 KCMT (N,A)	51,500
ALTOONA, Pa.—90.0 WFBG-TV (A,C)	277,600
AMARILLO, Tex.—77.0 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	110,600
AMES, Iowa—91.0 WOI-TV (A)	316,400
ANCHORAGE, Alaska— KENI-TV (A,N); KTVA (C)	*31,000
ANDERSON, S.C.—16.0 WAIM-TV† (A,C)	†3,800
ARDMORE, Okla.—76.0 KXII (N)	30,400
ASHEVILLE, N.C., GREENVILLE- SPARTANBURG, S.C.—79.0 WISE-TV† (C,N); WLOS-TV (A) WFBC-TV (N); WSPA-TV (C)	394,700
ATLANTA, Ga.—83.0 WAGA-TV (C); WLW-A (A); WSB-TV (N)	575,100
AUGUSTA, Ga.—74.0 WJBF-TV (A,N); WRDW-TV (C)	190,800
AUSTIN, Minn.—89.0 KMMT (A)	121,100
AUSTIN, Tex.—78.0 KTBC-TV (A,C,N)	155,300
BAKERSFIELD, Cal.—90.0 KBAK-TV† (C); KERO-TV (N); KLYO-TV† (A)	176,000 165,300
BALTIMORE, Md.—93.0 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	671,500
BANGOR, Me.—89.0 WABI-TV (A,C); WIBZ-TV (N,A)	117,900
BATON ROUGE, La.—74.0 WAFB-TV† (C); WBRZ (A,N)	266,900 †63,300
BAY CITY-SAGINAW, Mich.—92.0 WNEM-TV (A,N); WKNX-TV† (A,C)	304,800 †67,200
BEAUMONT-PORT ARTHUR, Tex.—78.0 KFDM-TV (C,A); KPAC-TV (N,A)	152,600
BELLINGHAM, Wash.—83.0 KVOS-TV (C) †This does not include "A" contour in Vancouver & Victoria, British Columbia	*53,200
BIG SPRING, Tex.—83.0 KEDY-TV (C)	24,400
BILLINGS, Mont.—63.0 KOOK-TV (A,C); KGHL-TV (N)	50,000
BINGHAMTON, N.Y.—90.0 WNBF-TV (A,C); WINR-TV† (A,N,C)	327,000 †42,000
BIRMINGHAM, Ala.—78.0 WAPI-TV (A,N); WBRC-TV (C)	428,300

Market & Stations—% Penetration	TV Homes
BISMARCK, N.D.—68.0 KBMB-TV (C,A); KFYP-TV (A,N) (KFYP-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	***45,800
BLOOMINGTON, Ind.—93.0 WTTV (See also Indianapolis, Ind.)	635,500
BLUEFIELD, W.Va.—75.0 WHIS-TV (N,A)	127,100
BOISE, Ida.—78.0 KBOI-TV (C); KTVB (A,N); KCIX-TV (Nampal)	68,500
BOSTON, Mass.—93.0 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A,C,N)	1,443,900
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.-JOHNSON CITY, Tenn.—69.0 WCYB-TV (A,N); WJHL-TV (A,C)	153,300
BRYAN, Tex.—74.0 KBTX-TV (A,C)	41,500
BUFFALO, N.Y.—91.0 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	646,100
BURLINGTON, Vt.—90.0 WCAX-TV (C)	*166,500
BUTTE, Mont.—68.0 KXLF-TV (A,C,N)	34,600
CADILLAC, Mich.—87.0 WWTV (A,C)	119,100
CAPE GIRARDEAU, Mo.—83.0 KFVS-TV (C)	225,200
CARLSBAD, N.M.—79.0 KAVE-TV (A,C)	11,100
CARTHAGE-WATERTOWN, N.Y.—85.0 WCNY-TV (A,C) (Includes community antennae in counties not credited)	*78,500
CASPER, Wyo.—54.0 KTWO-TV (A,N,C)	24,600
CEDAR RAPIDS-WATERLOO, Iowa—91.0 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	325,100
CHAMPAIGN, Ill.—91.0 WCIA (C); WCHU† (N)† †See Springfield listing	344,400
CHARLESTON, S.C.—75.0 WCSC-TV (C); WUSN-TV (A,N)	149,500
CHARLESTON-HUNTINGTON, W.Va.—81.0 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	443,700
CHARLOTTE, N.C.—81.0 WBTV (C); WSOC-TV (A,N)	596,200
CHATTANOOGA, Tenn.—75.0 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	201,900
CHEBOYGAN, Mich.—78.0 WTOM-TV (N,A)	28,700
CHEYENNE, Wyo.—76.0 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	86,400
CHICAGO, Ill.—93.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,178,800 96,600
CHICO, Cal.—80.0 KHSI-TV (A,C)	649,700
CINCINNATI, Ohio—90.0 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	76,700
CLARKSBURG, W.Va.—72.0 WBOY-TV (A,C,N)	1,306,300
CLEVELAND, Ohio—94.0 WEWS (A); KYW-TV (N); WJW-TV (C)	11,900
CLOVIS, N.M.—70.0 KVER-TV (C)	91,700
COLORADO SPRINGS-PUEBLO, Colo.—79.0 KKTV (C); KRDO-TV (A); KCSJ-TV (N)	127,100
COLUMBIA-JEFFERSON CITY, Mo.—86.0 KOMU-TV (A,N); KRCC-TV (A,C)	207,200 135,500
COLUMBIA, S.C.—79.0 WIS-TV (N); WNOK-TV† (C)	143,700 †55,100
COLUMBUS, Ga.—74.0 WTVM† (A,N); WRBL-TV (A,C)	

Market & Stations—% Penetration	TV Homes
LUMBUS, Miss.—60.0 VCBI-TV (C,N,A)	55,400
LUMBUS, Ohio—94.0 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	487,000
LUSK, Wyo.—74.0 KLS-TV (N); KZTV (C,A)	112,900
LAWRENCE, Kan.—85.0 KJZZ-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	701,000
LAVENHUR, Ill.—65.0 DAN-TV (A)	124,700
LANSING, Mich.—93.0 WJLW-TV (N); WHBF-TV (A,C)	348,800
LANSING, Ohio—94.0 WIO-TV (C); WLW-D (A,N)	488,600
LANTANA BEACH-ORLANDO, Fla.—73.0 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	218,300
LANTANA, Fla.—49.0 WFL-TV (C,N)	122,300
LANSING, Ill.—84.0 WVPT (A)	124,000
LANSING, Colo.—85.0 KTVY (A); KIZ-TV (C); KOA-TV (N); KTVR	355,600
LANSING, Iowa—92.0 KIT-TV (A); WHO-TV (N)	277,600
LANSING, Mich.—WINDSOR, Canada—94.0 WKX-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,593,300
LANSING, N.D.—55.0 KID-TV (C)	23,000
LANSING, Ala.—62.0 WYI-TV (A,C)	74,500
LANSING, Minn.—SUPERIOR, Wis.—83.0 KID-TV (C); WDSM-TV (A,N)	171,600
LANSING, N.C.—76.0 WLD-TV (A,C); WRAL-TV (N)	275,700
LANSING, Wis.—91.0 WVU-TV (A,N,C)	119,700
LANSING, Ark. (See Monroe, La.)	
LANSING, Ind. (See South Bend)	
LANSING, Tex.—JUAREZ, Mex.—80.0 KELT-TV (A); KRDD-TV (C); KTSM-TV (N); XEJ-TV	97,000
LANSING, Okla. (See Oklahoma City)	
LANSING-GARDEN CITY, Kan.—63.0 KSTV (A); KGID-TV (N)	39,000
LANSING, Ia.—92.0 WVH-TV (A,N); WSEE-TV (A,C)	182,200
LANSING, Ore.—82.0 KTVI-TV (N)	109,800
LANSING, Ore. (Operates satellite KPIC-TV, Roseburg, Ore.)	
LANSING, Cal.—77.0 KRE-TV (A,C); KVIO-TV (A,N)	47,900
LANSING, Ind.—HENDERSON, Ky.—85.0 WVHT-TV (N); WTVW (A); WEHT-TV (C)	250,600
LANSING, Alaska	124,700
LANSING, N.D.—76.0 KXGO-TV (N); KXGO-TV (A)	151,500
LANSING, Mich.—93.0 WJH-TV (A)	367,800
LANSING, Ala.—30.0 WVOT-TV (C,N,A)	18,700
LANSING, S.C.—72.0 WVBM-TV (A,C,N)	176,500
LANSING, Iowa—56.0 WVOT-TV (N)	127,100
LANSING, Fla.—66.0 WVOT-TV (A,C)	17,700
LANSING, Ark.—75.0 WVOT-TV (C,N,A)	52,300
LANSING, Ind.—87.0 WVOT-TV (C); WKJG-TV (N); WPTA-TV (A)	207,200
LANSING-DALLAS, Tex.—85.0 WVOT-TV (N); KRDD-TV (C); WFAA-TV (A)	701,000
LANSING, Cal.—89.0 WVOT-TV (C); KJEO-TV (A); KMJ-TV (N)	222,700
LANSING, Kan. (See Ensign-Garden City, Kan.)	166,700
LANSING, Mont.—52.0 WVOT-TV (C,A)	3,000
LANSING, Kan.	11
LANSING FORKS, N.D.—75.0 WVOT-TV (N)	39,100

Market & Stations—% Penetration	TV Homes
GRAND JUNCTION, Colo.—66.0 KREX-TV (A,C,N)	24,800
GRAND RAPIDS, Mich.—94.0 WOOD-TV (A,N)	457,600
GRAND RAPIDS, Mich.—94.0 ISee also Kalamazoo	
GREAT BEND-HAYS, Kan.—75.0 KCKT-TV (N); KAYS-TV (A)	89,400
GREAT BEND-HAYS, Kan.—75.0 KCKT-TV operates satellites KGID, Garden City, Kan. and KOMC-TV, McCook, Neb.)	
GREAT FALLS, Mont.—64.0 KFBB-TV (A,C,N); KRTV (N)	43,600
GREEN BAY, Wis.—91.0 WBAY-TV (C); WFRV (N); WLWK-TV (A)	323,300
GREENSBORO, N.C.—84.0 WFMY-TV (A,C)	401,200
GREENVILLE-SPARTANBURG, S.C., ASHEVILLE, N.C.—79.0 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV (C,N)	394,700
GREENVILLE-WASHINGTON, N.C.—77.0 WNCN-TV (A,C); WITN (N)	193,100
HANNIBAL, Mo.—QUINCY, Ill.—91.0 KHQA-TV (C,A); WGM-TV (A,N)	192,800
HARLINGEN-WESLACO, Tex.—71.0 KGBT-TV (A,C); KRGV-TV (A,N)	74,400
HARRISBURG, Ill.—83.0 WSIL-TV (A)	174,000
HARRISBURG, Pa.—53.0 WHP-TV (C); WPTA-TV (A)	113,800
HARRISONBURG, Va.—75.0 WSVA-TV (A,C,N)	65,700
HARTFORD-NEW BRITAIN, Conn.—93.0 WVIC-TV (C); WNBC-TV (N); WHCT-TV	637,000
HASTINGS, Nebr.—77.0 KHAS-TV (N)	294,800
HATTIESBURG, Miss.—63.0 WDAM-TV (A,N)	115,200
HENDERSON, Ky.—EVANSVILLE, Ind.—85.0 WEHT-TV (C); WHE-TV (N); WTVW (A)	50,500
HENDERSON-LAS VEGAS, Nev.—76.0 KRI-TV (N); KLAS-TV (C); KSHO-TV (A)	250,600
HONOLULU, Hawaii	124,700
HONOLULU, Hawaii KGMB-TV (C); KONA (N); KHVH-TV (A)	36,600
HONOLULU, Hawaii (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo, and KMAU-TV, Wailuku to KGMB-TV; KMVI-TV, Wailuku, to KHVH-TV; KALA, Wailuku to KONA.)	129,900
HOUSTON, Tex.—84.0 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	496,000
HUNTINGTON-CHARLESTON, W.Va.—81.0 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	443,700
HUNTSVILLE, Ala.	11
HUNTSVILLE, Ala. WAFG-TV (A)	258,900
HUTCHINSON-WICHITA, Kan.—85.0 KTVH (C); KAKE-TV (A); KARD-TV (N)	59,800
HUTCHINSON-WICHITA, Kan.—85.0 IKTVC, Ensign, Kan. satellite of KAKE-TV	
IDAHO FALLS-POCATELLO, Ida.—71.0 KID-TV (A,C,N); KTE (N)	714,700
INDIANAPOLIS, Ind.—93.0 WFBI-TV (N); WISH-TV (C); WLW-I (A)	236,700
INDIANAPOLIS, Ind.—93.0 (See also Bloomington, Ind.)	
JACKSON, Miss.—66.0 WJTV (C,A); WLBT (A,N)	88,500
JACKSON, Tenn.—71.0 WDXL-TV (A,C)	302,600
JACKSONVILLE, Fla.—74.0 WJXT-TV (A,C); WFGA-TV (N)	127,100
JEFFERSON CITY-COLUMBIA, Mo.—86.0 KRCG-TV (A,C); KOMU-TV (A,N)	153,300
JOHNSON CITY, Tenn.—BRISTOL, Va.—69.0 WJHL-TV (A,C); WCYB-TV (A,N)	565,600
JOHNSTOWN, Pa.—92.0 WARD-TV (A,C); WJAC-TV (N)	107,700
JOPLIN, Mo.—PITTSBURG, Kan.—81.0 KODE-TV (A,C); KOAM-TV (A,N)	152,200
JUNEAU, Alaska	11
JUNEAU, Alaska KINYU-TV (C)	
KALAMAZOO, Mich.—93.0 WKZO-TV (A,C)	594,100
KALAMAZOO, Mich.—93.0 (See also Grand Rapids)	



SELLING the GOLDEN OHIO VALLEY?

you can do it...
and you can do it
better for less with
1 full-powered station

WHTN-TV

HUNTINGTON-CHARLESTON, W. VA.

better **VIEWING**
better **PROGRAMMING**
better **SELLING**
for
443,700 TV Homes
in
5 prime cities
89 counties
4 states



WHTN-TV

A Cowles Operation
Huntington-Charleston, W. Va.



BLAIR TELEVISION ASSOCIATES
National Representatives

WTVJ

SOUTH FLORIDA TV SET COUNT NOW OVER THE 1/2 MILLION MARK!



The double dimensions of South Florida — permanent residents and tourists — now give WTVJ an April 1960 set count of **508,400**.

WTVJ alone gives you unduplicated coverage of the rich South Florida market. See your PGW Colonel for availabilities for your product.

WTVJ
SOUTH FLORIDA
CHANNEL **4**



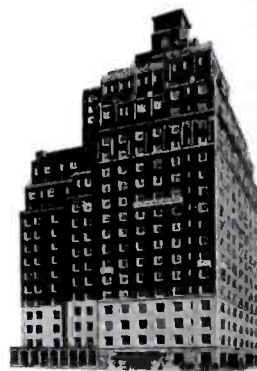
Represented Nationally by Peters, Griffin, Woodward, Inc.

Market & Stations—% Penetration	TV Homes
KANSAS CITY, Mo.—90.0 KCMO-TV (C); KMBC-TV (A); WDAF-TV (NI) KHOL-TV (C)	610,900
KEARNEY, Neb.—74.0 iOperates satellite KHPL-TV, Hayes Center, Neb.	102,700
KLAMATH FALLS, Ore.—68.0 KOTI-TV (A,C,NI)	20,600
KNOXVILLE, Tenn.—70.0 WATE-TV (NI); WBIR-TV (C); WTVK† (A)	228,900 158,900
LA CROSSE, Wis.—87.0 WKBT (A,C,NI)	117,400
LA FAYETTE, La.—70.0 KIFY-TV (C)	97,300
LAKE CHARLES, La.—72.0 KPIC-TV (A,NI); KTAG-TV† (C)	86,900 117,000
LANCASTER, Pa.—90.0 WGAI-TV (C,NI)	515,700
LANSING, Mich.—93.0 WJIM-TV (C,A); WILX-TV (NI) iOnondaga	423,200
LAREDO, Tex.—63.0 KGN5-TV (A,C,NI)	10,000
LA SALLE, Ill. iSee Peoria, Ill.	
LAS VEGAS-HENDERSON, Nev.—76.0 KLAS-TV (C); KSHO-TV (A); KIRI-TV (NI)	36,600
LAWTON, Okla.—83.0 KSWO-TV (A)	49,200
LEBANON, Pa.—79.0 WLYH-TV† (A)	158,600
LEXINGTON, Ky.—44.0 WLEX-TV† (A,C,NI); WKYT† (C)	144,000
LIMA, Ohio—80.0 WIMA-TV† (A,C,NI)	147,900
LINCOLN, Nebr.—84.0 KOLN-TV (A,C)	187,300
LITTLE ROCK-PINE BLUFF, Ark.—73.0 KARK-TV (NI); KTHV (C); KATV (A)	232,000
LOS ANGELES, Calif.—90.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (NI); KTLA; KTTV	2,714,500
LOUISVILLE, Ky.—82.0 WAVE-TV (A,NI); WHAS-TV (C)	459,300
LUBBOCK, Tex.—77.0 KCBD-TV (A,NI); KDUB-TV (C)	105,900
LUFKIN, Tex.—72.0 KTRE-TV (N,C,A)	52,000
LYNCHBURG, Va.—80.0 WLVA-TV (A)	153,200
MACON, Ga.—72.0 WMAZ-TV (A,C,NI)	109,300
MADISON, Wis.—90.0 WISC-TV (C); WKOW-TV† (A); WMTV† (NI)	231,400 1105,300
MANCHESTER, N.H.—93.0 WMUR-TV (A)	572,000
MARINETTE, Wis. iSee Green Bay	
MARQUETTE, Mich.—85.0 WLUC-TV (C,N,A)	63,600
MASON CITY, Iowa—88.0 KGLO-TV (C)	161,100
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—78.0 KBES-TV (A,C,NI)	45,000
MEMPHIS, Tenn.—75.0 WHBQ-TV (A); WMCT (NI); WREC-TV (C)	486,000
MERIDIAN, Miss.—64.0 WTOK-TV (A,C,NI)	102,900
MIAMI, Fla.—83.0 WCKT (NI); WPST-TV (A); WTVJ (C) iIncludes 66,800 tourist—only sets in counties currently credited to Miami	508,400
MIDLAND-ODESSA, Tex.—72.0 KMID-TV (A,NI); KOSA-TV (C)	85,600
MILWAUKEE, Wis.—93.0 WISN-TV (A); WITI-TV (C); WTMJ-TV (NI); WXIX†	600,700 ††
MINNEAPOLIS-ST. PAUL, Minn.—90.0 KMSP-TV; KSTP-TV (NI); WCCO-TV (C); WTCN-TV (A)	743,400
MINOT, N.D.—65.0 KXMC-TV (A,C); KMOT-TV (A,NI)	42,900

WITHIN A STONE'S THROW OF COMMUNICATIONS ROW!

One of New York's most desirable locations

MADISON AVENUE AT 52nd STREET



A Bigger and Better

Berkshire
HOTEL

Just steps from anywhere... now with 500 individually decorated rooms and suites — and completely air conditioned.



The magnificent new

BARBERRY

17 E. 52 St.

Your rendezvous for dining deliberately and well... open every day of the week for luncheon, cocktails, dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138



Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
MISSOULA, Mont.—70.0 KMSO-TV (A,C,N)	49,400	PHILADELPHIA, Pa.—93.0 WCAU-TV (C); WFIL-TV (A); WRVC-TV (N)	1,908,600
MOBILE, Ala.—77.0 WALA-TV (N,A); WKRQ-TV (C)	226,000	PHOENIX-MESA, Ariz.—83.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	202,300
MOHAWHANS, Tex. (VKM-TV (A))	††	PINE BLUFF-LITTLE ROCK, Ark.—73.0 KATV (A); KARK-TV (N); KTHV (C)	232,000
MONROE, La.—EL DORADO, Ark.—73.0 (NDE-TV (A,C); KTVL (A,N))	139,400	PITTSBURG, Kan.—JOPLIN, Mo.—81.0 KOAM-TV (A,N); KODE-TV (A,C)	152,200
MONTGOMERY, Ala.—70.0 YCOV-TV† (C); W5FA-TV (N,A)	153,400 †55,600	PITTSBURGH, Pa.—93.0 KDKA-TV (C); WHIC (N); WTAE (A)	1,267,400
MUNCIE, Ind.—68.0 WIBC-TV† (A,C,N)	†31,500	PLATTSBURG, N.Y.—87.0 WPTZ (A,N)	121,200
MURKOVILLE, Tenn.—75.0 WVAC-TV (C); WSIX-TV (A); WSM-TV (N)	345,600	POLAND SPRING, Me.—92.0 WMTW-TV (A,C) (MT, Washington, N.H.)	313,400
NORTH BRITAIN-HARTFORD, Conn.—93.0 (TIC-TV (C); WNBC† (N); WHCT†)	637,000 †294,800	PONCE, P.R. WSUR-TV; WRIC-TV (C,A)	††
NORFOLK, Conn.—91.0 (NHC-TV (A))	858,500	PORTLAND, Me.—92.0 WCSH-TV (N); WGAN-TV (C)	212,500
NEW ORLEANS, La.—82.0 (DSU-TV (A,N); WVUE (A); WWL-TV (C))	384,100	PORTLAND, Ore.—85.0 KGW-TV (N); KOIN-TV (C); KPTV (A); KHTV†	462,900 †††
NEW YORK, N.Y.—93.0 ABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); OR-TV; WPIX; W2CA-TV (N)	4,948,300	PRESQUE ISLE, Me.—82.0 WAGM-TV (A,C,N)	19,700
NEW FOLK, Va.—86.0 WAVY (N); WTAR-TV (C); WVEC-TV (A)	341,000	PROVIDENCE, R.I.—93.0 WJAR-TV (A,N); WPRO-TV (C)	794,000
NORTH PLATTE, Neb.—70.0 (JOP-TV (N))	20,600	PUEBLO-COLORADO SPRINGS, Colo.—79.0 KCSI-TV (N); KRTV (C); KRDO-TV (A)	91,700
ROCK HILL, W. Va.—73.0 (DAY-TV (A,C))	130,700	QUINCY, Ill.—HANNIBAL, Mo.—91.0 WGEM-TV (A,N); KHQA-TV (C,A)	192,800
ROCKSA-MIDLAND, Tex.—72.0 (KSA-TV (C); KMID-TV (A,N))	85,600	RALEIGH-DURHAM, N.C.—76.0 WRAL-TV (N); WTVB (A,C)	275,700
ROCKHOMMA CITY, Okla.—84.0 (RTV (C); WKY-TV (N); KOCO-TV (A) (Enid))	335,400	RAPID CITY, S.D.—55.0 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Nebr.)	**34,900
ROCKWHA, Neb.—92.0 (KTV (N); WOW-TV (C); KETV (A))	337,200	REDDING, Cal.—77.0 KVPV-TV (A,N)	60,000
ROCKWINDO-DAYTONA, Fla.—73.0 (WBO-TV (C); WLOF-TV (A); WESH-TV (N))	218,300	RENO, Nev.—83.0 KOLO-TV (A,C,N)	39,700
ROCKTAMWA, Iowa—86.0 (KIO (C,N,A))	137,100	RICHMOND, Va.—83.0 WRVA-TV (C); WTVR (A); WXIX-TV (N) (Petersburg, Va.)	273,200
ROCKTRECUM, Ky.—78.0 (WSD-TV (N))	189,600	RIVERTON, Wyo.—52.0 KWRB-TV (C,N,A)	8,200
ROCKTANMA CITY, Fla.—72.0 (WOM-TV (A,C,N))	22,100	ROANOKE, Va.—81.0 WDBJ-TV (C); WSIS-TV (A,N)	296,600
ROCKTHERSBERG, W.Va.—58.0 (WAPT (A,C,N))	125,300	ROCHESTER, Minn.—89.0 KROC-TV (N)	91,900
ROCKNICOLA, Fla.—77.0 (WR-TV (A))	196,900		
ROCKOIA, Ill.—78.0 (WVK-TV† (N); WMBD-TV† (C); WTVH† (A) (WVK-TV operates WEEG-TV, to Salle, Ill.)	**†168,400		

**Where Can You Make Such An
"EXPANDING MARKET
BONANZA BUY?"**

**KMSO-TV, Serving All Of
WESTERN MONTANA is**

- BIG in Coverage**
- BIG in Programming**
- BIG in Viewership**

**9 out of every 10 TV Homes in the Far
Western Montana market view only KMSO-TV.**

1,000 × 58 = 58,000 TV HOMES
in 13 counties are delivered by KMSO-TV at a
low cost/thousand of just \$1

NOT JUST 1 BUT 6 CITIES
Butte, Anaconda, Missoula, Deer Lodge, Ham-
ilton, and Kalispell enjoy top programs on



18 VHF COMMUNITY BOOSTERS

have been installed in Butte, Anaconda, Deer
Lodge, Kalispell and many other communities
to rebroadcast KMSO-TV programs.



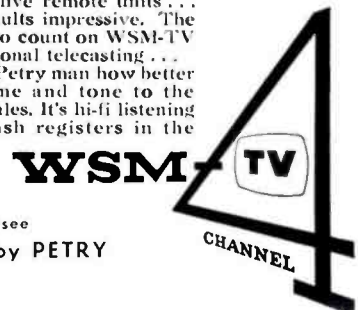
**NATIONAL REPRESENTATIVES
FOR JOE-TV, INC.**



WSM-TV's recently completed tower (tallest
in the Central South) is merely one more step
in an engineering policy which constantly asks
one simple question:

*"What does it take to send a better picture
to more people?"*

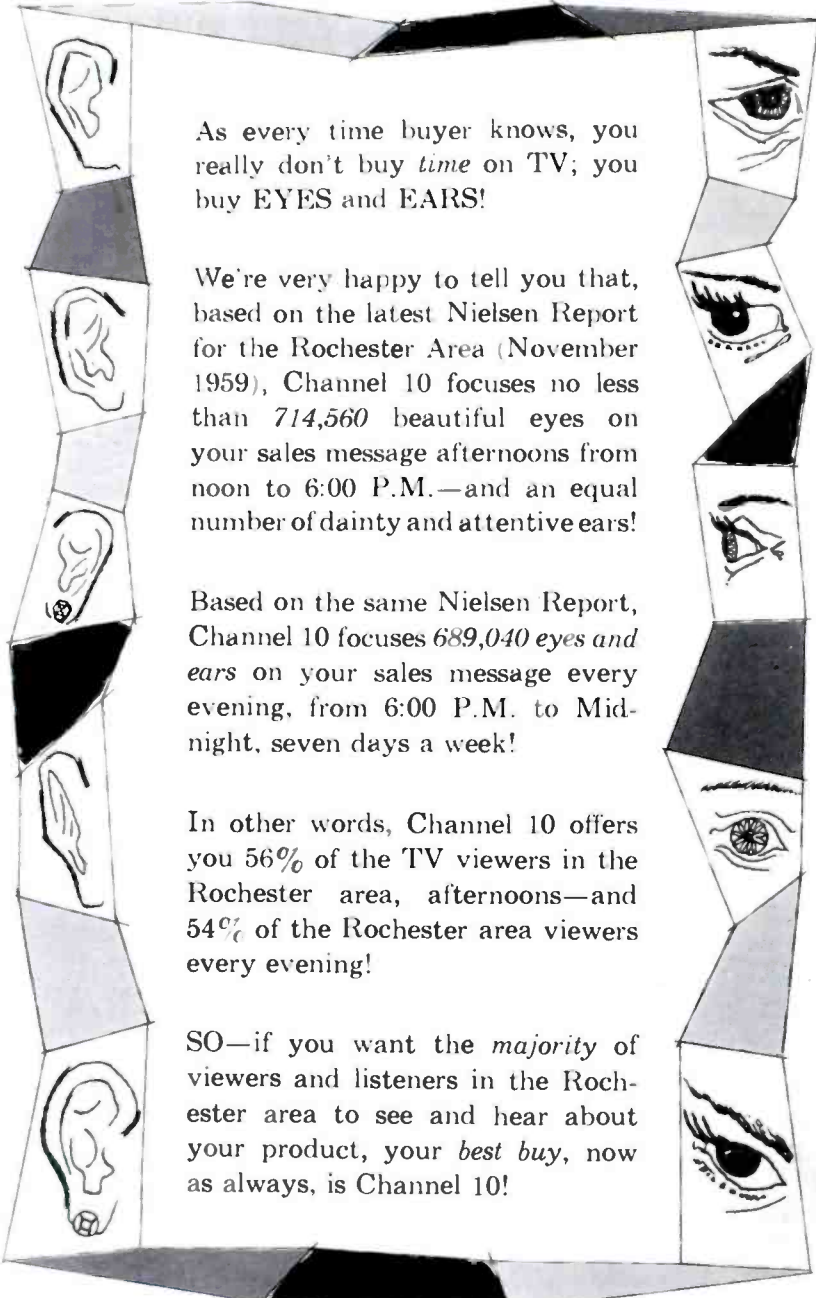
As partial answer to this continuing quest,
WSM-TV has given the Nashville market a
unique series of engineering firsts . . . micro-
wave relays, key effects equipment, zoom
lenses, color equipment, live remote units . . .
The list is long. The results impressive. The
Central South has come to count on WSM-TV
for clearer, more professional telecasting . . .
Ask Hi Bramham or any Petry man how better
engineering adds volume and tone to the
WSM-TV symphony of sales. It's hi-fi listening
if you want to ring cash registers in the
Nashville Market.



Nashville, Tennessee
Represented by **PETRY**

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

For **SALLIE** 714,560 EYES and EARS In the Rich Rochester Area !



As every time buyer knows, you really don't buy *time* on TV; you buy **EYES** and **EARS**!

We're very happy to tell you that, based on the latest Nielsen Report for the Rochester Area (November 1959), Channel 10 focuses no less than **714,560** beautiful eyes on your sales message afternoons from noon to 6:00 P.M.—and an equal number of dainty and attentive ears!

Based on the same Nielsen Report, Channel 10 focuses **689,040** eyes and ears on your sales message every evening, from 6:00 P.M. to Midnight, seven days a week!

In other words, Channel 10 offers you **56%** of the TV viewers in the Rochester area, afternoons—and **54%** of the Rochester area viewers every evening!

SO—if you want the *majority* of viewers and listeners in the Rochester area to see and hear about your product, your *best buy*, now as always, is Channel 10!

CHANNEL 10

ROCHESTER, N. Y.

CBS BASIC (WVET-TV • WHEC-TV) ABC AFFILIATE

THE BOLLING CO., INC. NATIONAL REPRESENTATIVES EVERETT-McKINNEY INC.

Market & Stations—% Penetration

TV House

ROCHESTER, N.Y.—91.0 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	370,000
ROCKFORD, Ill.—91.0 WREX-TV (A,C); WTVQ-TV (N)	201,300
ROCK ISLAND, Ill.—DAVENPORT, Iowa—93.0 WHBF-TV (A,C); WOC-TV (N)	1100,100
ROSWELL, N.M.—71.0 KSWB-TV (A,C,N)	348,800
SACRAMENTO-STOCKTON, Cal.—86.0 KXIV-TV (C); KCRA-TV (N); KOVR-TV (A); KVUE-TV†	85,900
SAGINAW-BAY CITY, Mich.—92.0 WKBN-TV† (A,C); WNEM-TV (A,N)	385,400
ST. JOSEPH, Mo.—89.0 KFEO-TV (A,C)	11
ST. LOUIS, Mo.—92.0 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	304,800
ST. PETERSBURG-TAMPA, Fla.—79.0 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	167,700
SALINAS-MONTEREY, Cal.—85.0 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	203,900
SALISBURY, Md.—55.0 WBOC-TV† (A,C)	850,000
SALT LAKE CITY, Utah—87.0 KSL-TV (C); KCPX-TV (N); KUTV (A); KIOR-TV (Provo, Utah)	323,400
SAN ANGELO, Tex.—76.0 KCTV (A,C,N)	1194,100
SAN ANTONIO, Tex. KCOR-TV; KENS-TV (C); KONO (A); WOAI-TV (N)	196,000
SAN DIEGO, Cal.—TIJUANA, Mex.—94.0 KFMB-TV (C); KFSD-TV (N); XETV (A)	134,300
SAN FRANCISCO-OAKLAND, Cal.—89.0 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	249,700
SAN JOSE, Cal.—85.0 KNTV (A,C,N)	78,600
SAN JUAN, P.R. WAPA-TV (A,N); WKAG-TV (C)	276,300
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	11
SANTA BARBARA, Cal.—84.0 KEY-TV (A,C,N)	296,900
SAVANNAH, Ga.—72.0 WSAV-TV (N); WTOG-TV (A,C)	1,313,400
SCHENECTADY-ALBANY-TROY, N.Y.—92.0 WRGB (N); W-TEN (C); WAST (A) (W-Ten operates satellite WDCG, Adams, Mass.)	740,000
SCRANTON-WILKES-BARRE, Pa.—81.0 WDAU† (C); WBRU-TV† (N); WNEP-TV† (A) (Includes community antennae in counties not credited)	11
SEATTLE-TACOMA, Wash.—89.0 KING-TV (N); KOMO-TV (A); KTNB-TV; KTVW; KIRO-TV (C)	93,462,300
SEDALIA, Mo.—87.0 KMOS-TV (A)	1253,100
SHREVEPORT, La.—78.0 KSLA (A,C); KTBS-TV (A,N)	550,000
SIoux CITY, Iowa—89.0 KTV (A,N); KTV (A,C)	76,500
SIoux FALLS, S.D.—75.0 KELO-TV (C,N,A) (Operates boosters KDIO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	253,100
SOUTH BEND-ELKHART, Ind.—68.0 WNUD-TV† (N); WSBT-TV (C); WSJV-TV† (A)	204,000
SPARTANBURG, S.C. (See Asheville, N.C., Greenville-Spartanburg, S.C.)	93,223,000
SPOKANE, Wash.—77.0 KHO-TV (N); KREM-TV (A); KRLV-TV (C)	144,000
SPRINGFIELD, Ill.—66.0 WICS† (N) (Operates satellite WCHU, Champaign, Ill.)	248,000
SPRINGFIELD-HOLYOKE, Mass.—80.0 WHYN-TV† (A,C); WWLP† (N) (WWLP operates satellite WRLP† Greenfield, Mass.)	126,500
SPRINGFIELD, Mo.—83.0 KTTS-TV (C); KTV (A,N)	171,000
STEUERVENNE, Ohio—91.0 WSTV-TV (A,C)	427,000
SUPERIOR, Wis.—DULUTH, Minn.—82.0 WDSM-TV (N,A); KDAL-TV (C)	171,000
SWEETWATER, Tex.—82.0 KPAR-TV (C)	65,000
SYRACUSE, N.Y.—91.0 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	114,000
TACOMA-SEATTLE, Wash.—89.0 KINT-TV; KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	550,000
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—63.0 WCTV (A,C)	114,000

a T.W.X. from "REX"

WREX-TV continues to dominate Rockford and Area Viewing...

- **AT NIGHT**
45 of the Top 50 Shows...
- **IN THE DAYTIME**
All 20 of the Top 20 Shows

*Source ARB Oct. 25 - Nov. 21, 1959

IN FACT . . . All Day and All Night! . . . Every Hour of the Week is "Good Time" on . . . WREX-TV.

J. M. BAISCH Represented By
Vice Pres.-Gen. Mgr. H.B. Television, Inc.

WREX-TV
CHANNEL 13 ROCKFORD

Market & Stations—% Penetration TV Homes

TAMPA-ST. PETERSBURG, Fla.—79.0 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	323,400 †194,100 126,700
TEMPLE-WACO, Tex.—80.0 KCEN-TV (N); KWTX-TV (A,C)	
TERRE HAUTE, Ind.—92.0 WTHI-TV (A,C)	217,400
TEXARKANA, Tex.—74.0 KCMC-TV (A,C)	83,000
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—94.0 WSPD-TV (A,N); WTOL-TV (C,N)	380,800
TOPEKA, Kan.—81.0 WIBW-TV (C,A,N)	115,500
TRAVERSE CITY, Mich.—86.0 WPBN-TV (N,A)	38,400
TUCSON, Ariz.—81.0 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	102,200
TULSA, Okla.—84.0 KOTV (C); KVOO-TV (N); KTUL-TV (A)	304,200
TUPELO, Miss.—60.0 WTWV (N)	57,000
TWIN FALLS, Ida.—73.0 KLIJ-TV (A,C,N)	26,800
TYLER, Tex.—72.0 KLTV (A,C,N)	113,200
UTICA-ROME, N.Y.—93.0 WKTV (A,C,N)	140,200
VALLEY CITY, N.D.—75.0 KXJB-TV (C)	169,100
(See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—80.0 KWTX-TV (A,C); KCEN-TV (N)	126,700
WASHINGTON, D.C.—90.0 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	833,100
WASHINGTON-GREENVILLE, N.C.—77.0 WITN (N); WNCN-TV (A,C)	193,100
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91.0 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	325,100
WAUSAU, Wis.—89.0 WSAU-TV (A,C,N)	98,100
WESLACO-HARLINGEN, Tex.—71.0 KRGV-TV (N,A); KGBT-TV (A,C)	*74,400
WEST PALM BEACH, Fla.—78.0 WEAT-TV (A); WPTV (N)	76,200
WHEELING, W.Va.—89.0 WTRF-TV (A,N)	350,600
WICHITA-HUTCHINSON, Kan.—85.0 KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVG, Ensign, Kan., satellite of KAKE-TV)	***258,900
WICHITA FALLS, Tex.—81.0 KFDX-TV (A,N); KSYD-TV (C)	127,900
WILKES-BARRE-SCRANTON, Pa.—81.0 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennae in counties not credited)	†253,100
WILLISTON, N.D.—52.0 KUMV-TV (N,A)	20,500
WILMINGTON, N.C.—69.0 WECT-TV (A,N,C)	121,600
WINSTON-SALEM, N.C.—87.0 WSJS-TV (N)	339,000
WORCESTER, Mass. WWOR-TV (N)	††
YAKIMA, Wash.—68.0 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida.; KBAS-TV†, Ephrata, Wash.; KEPR-TV†, Pasco, Wash.)	†106,600
YORK, Pa.—60.9 WSBA-TV† (A)	†39,500
YOUNGSTOWN, Ohio—71.0 WFMY-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennae in county not credited)	†144,500
YUMA, Ariz.—76.0 KIVA-TV (C,N,A)	25,800
ZANESVILLE, Ohio—86.0 WHIZ-TV† (A,C,N)	†23,900

* 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

1-channel markets	124
2-channel markets	67
3-channel markets	59
4- for more channel markets	14
Total U. S. Markets	264
Commercial stations U. S. & possessions	517

A GOOD WAY TO GET THE GOLD



Facts are the fabric of sound decisions.

And it's a fact that there's gold in the Shreveport market . . . a major share of which is being spent by KSLA-TV viewers for products seen on the clean, clear picture KSLA-TV offers the Ark La Tex! It's a further fact that more people watch and prefer KSLA-TV (and we have the ratings to prove it!)

Our prospectors, Harrington, Righter & Parsons, have ALL the facts and will help you "pan" your share of the gold from this rich and growing market!!

KSLA-TV
channel 12 shreveport, la.

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

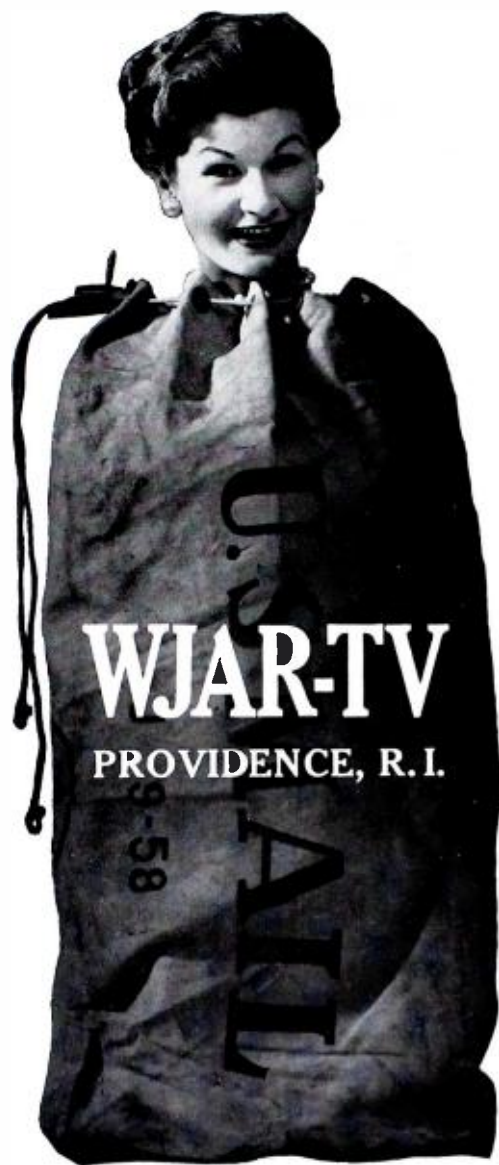
A Part of Every Community Project*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that must be reflected in audience response to advertising carried.

Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA

Represented Nationally by Bolting Co.



Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: "Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never

before have I enjoyed watching television as much." The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.



Represented by



CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

"No one technique (for buying spot television) is equally suitable for all types of advertisers"

An even more fundamental shortcoming of this method is the very question of how the reach and frequency figures are established. All too often, these figures are glibly arrived at through a comfortable rounding of reasonable numbers such as 75% unduplicated homes and an average of 5.0 messages per home reached. Figures in this vicinity may have worked for Product A but they are not necessarily correct for Product B. Competition may be heavier or lighter, our product may have a completely different set of marketing characteristics or the commercial may be more or less persuasive. The inductive reasoning which goes into establishment of these "goals" is too often superficial and based on factually unsupportable premises. In those cases where solid support exists for the recommended pattern, usually as the result of carefully conducted test markets in a previous period, of course these arguments don't hold.

As a further drawback to this planning device, we have the very real and severe restrictions it places upon the buyer. He may have to forego some extremely desirable spot locations simply because they don't fit the reach and frequency pattern established. In a given market, prime-time 20-second announcements may represent a considerably better value than the fringe-time minutes available. If he must rigidly adhere to the reach and frequency pattern established, he may have to by-pass some of these choice prime-time locations and pick up much less desirable minutes merely to fulfill his frequency objectives. And the situation could easily be reversed in the next market he buys. It can be argued that this is exactly the kind of control which keeps a plan in line with the approved strategy. But one end-result in spot buying should always be development of the heaviest effective weight possible for the money available. The medium is simply not discriminating enough to support a more refined method of picking and choosing.

Gross rating point method

The gross rating point method is quite similar to the reach and frequency technique just reviewed. It, too, takes into account the variations by market inherent in the medium and describes the work to be done in terms of what the medium can deliver. But although it is somewhat less sophisticated and complex than the reach and frequency device, it contains many of the same shortcomings. It, too, relies upon ratings from past periods. Also, the establishment of planned

goals may be based upon factors other than the proven effectiveness of the pattern, as in the reach and frequency technique.

But obviously, the use of gross rating points only, as a method of spot planning, ignores the reach and frequency variations which are possible in this medium. Only two or three extremely high rated prime-time announcements may easily achieve the weekly rating point goal in a certain market most efficiently, but frequency may be so low as to materially damage the effectiveness of the whole campaign.

Going to the other extreme, the buyer may painstakingly build to his rating point goal through low rated fringe-time locations—and lots of them—but his total reach may be so low that he has lost most of his potential market. In other words, the buyer has very little to guide him, other than his judgment, in the balance to be achieved through dispersion of his spots.

Shortcomings of established system

One of the oldest spot planning techniques still in general use is that which establishes the number of spots to be bought, by type, in a given market. From there on it's simply up to the buyer to develop the highest number of rating points at the best possible efficiency for this given number of spots. But this course, while relatively simple and clear-cut, also has problems. As in the case of the first method, where money is the determining factor, it takes no notice of the wide variation in spot audience by market. Further, it ignores the actual vagaries of buying. In one market, the buys may have been particularly good while in another, the best that are available are not very strong. In the first market, the entire quota may not really be needed, while in the second, additional compensating spots might definitely be in order.

Various refinements have been made in this method to take care of variations by market size, number of channels or even the usual excellence of spots. But basically it is a rigid method which does not allow for judgment on the part of the buyer or variations in the plan to permit particularly desirable departures from the norm.

In reviewing these four techniques we see that each has certain advantages and disadvantages. They vary in complexity, in the degree of freedom allowed the buyer and in the degree of recognition they give to the various dimensions of the medium. We believe that no one

technique is equally suitable for all types of advertisers. But there is a great deal to be gained from thorough knowledge of each of these methods as they can apply to different problems.

For best results, a judicious mixture

Although unwieldy and not satisfyingly specific, we believe that a judicious combination of several methods is best. Plans could be developed which do not describe the spot program from any single standpoint, but which list a series of standards to be applied. The approximate number and types of spot can be indicated with the resulting rating point range which should be considered suitable. Reach and frequency patterns can also be described in general terms as can the range of allowable costs-per-thousand. From all of this should come a general overall budget for the campaign and a market-by-market dollar quota. This dollar figure would be the result of all these earlier estimates and not a rigid cost figure which ignores the problems of local television buying.

Most importantly, within each spot television plan should be an important degree of latitude allowed the buyer as he goes to work. He should not be unnecessarily hampered by rigid planning goals or limitations. He should understand thoroughly and completely the strategic place of television spots in the overall plan and exactly what is to be accomplished by their use. He should recognize the creative requirements which may suggest heavier emphasis on one spot form rather than another. And he should most certainly know the market he is to reach—whether it is broad or narrow—whether it requires intensive cultivation or more broadscale awareness at the expense of frequency. After general understanding is achieved with the account group and client, the buyer should be permitted to exercise his experienced judgment to produce that program of spots which best meets the objectives of the campaign with the greatest regard for efficiency.

Contributions of buyer considerable

Too little attention has been paid in much recent spot television planning to the very considerable values the buyer can contribute after general outlines have been established by strategists, account management and the client. In the desire for explicitness and professionalism in our planning, we may have lost the very important advantage which shrewd ingenious and knowledgeable buying can contribute. To page 89



WHEN-TV

MEREDITH
SYRACUSE
TELEVISION CORP.
GR. 4-8511

101 COURT STREET, SYRACUSE 8, NEW YORK

In the past decade Central New Yorkers have developed a decided list to the port side—that is the wallet side—the side in which advertisers are most interested.

Proof of this heavy wallet situation is the most recent report from the Sales Management Survey of Buying Power documenting a more than 60 per cent increase in income for our accredited coverage area.

Cash registers count dollars not people. If you are interested in dollars our commercial manager, Fred Menzies will be happy to ring up some interesting totals for you. The Katz men under Mike Membrado are also figure filberts—and they are good at mathematics, too.

PA/gb

Cordially,

Paul Adanti
Vice President

Smith-Corona
Marchant, Inc., the
largest employer in
the city of Syracuse
... sells its
equipment
throughout
the U.S.



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

PROBLEMS OF BUDGETING

Inaccuracies will continue until costs become more stable and rate structures more uniform.

Regardless of which technique is used to plan a spot program, one of the major requirements, in addition to describing the effort needed to accomplish a marketing objective, is simply to be able to attach a price tag to the campaign. Considering the relatively high out-of-pocket cost required for any reasonably extensive campaign, the client should expect a fairly exact estimate of the cost involved. This need for advance budgeting creates many of the headaches and inaccuracies in television spot planning today.

Just how can you estimate correctly?

The stations to be used in any given market are normally not known in advance. They are generally selected on the basis of availabilities well after the plan is approved for execution. The actual number of spots, their length, discounts which may be applicable, and the time period classifications used are all factors which have a considerable bearing on the cost of a campaign and which are impossible to determine in advance of actual buying. How, then, can a reasonably correct cost estimate be made of the plan which is being recommended?

One of the most widely used practices is based on the assumption that all planned activity will be placed on the highest cost station in each market and that the highest applicable discount level will be earned. This has the dual advantage of insuring that moving from one station to another will not cause an increase in costs not covered by the plan and that some recognition is given to possible reductions in cost through discounting. But, obviously, this technique is a rough rule of thumb at best. If the actual campaign is placed entirely on the high cost station and the assumed discount actually is earned, the estimate would be fairly accurate. However, in actual practice, this is rarely the case and possible adjustments in the initial estimates have to be made as the buying actually progresses.

In addition to this simple problem of

estimating, there are two other factors which can materially alter even the most painstaking projection of costs. These are:

1. Increases or other changes announced by a station after the original estimate is developed.

2. The existence of a tremendous variety of alternative rates for different time periods, specific programs and program types or package plans.

In the first case, there is obviously little which can be done to forestall the change in price which a seller should always be free to decide upon. But with the fast-moving growth of the medium, the sudden experiencing of tremendous competitive buying pressures, etc., costs have risen dramatically, in certain specific instances, with notice much shorter than the period for which the spots are planned to run.

This situation can only result in a major change in estimated cost and the usual practice at our agency has been to look for economies elsewhere in the campaign to offset sudden and unforeseen increases during the life of a spot program. Of course, when a large increase is announced for a spot currently in use, it is re-examined to see if its continuation is warranted at the higher price.

In the second case, we have all witnessed in a very short time the mushrooming complexities of individual rate cards. Certain rate structures of major stations offer a bewildering array of prices and it's only after a great deal of difficulty that the buyer can determine—with any reasonable degree of accuracy—the actual rate which he will be charged for a given pattern of spots.

The buyer has his choice of a variety of package arrangements varying by day part and by types of announcements; and, in addition, can elect to use straight spot announcements, participations in specific programs, or a variety of special offers based on varying degrees of pre-emptibility.

We certainly feel that a great deal of this complexity has arisen as the result of very real and pertinent sales problems. We all recognize that no two groups of spots can represent the exact same value to the buyer or to the station. But we feel that this trend may have grown to extreme proportions and that station rate cards in general could undergo a thorough housecleaning. A close analogy we believe exists in the federal income tax structure which, as we all ruefully know, has become tremendously complex during the past 40 years in an effort to be fair in a multitude of special circumstances.

But even the federal tax structure is coming under increasing attack for these very reasons of unwieldiness and obscurity. Proponents of tax reform have been able to demonstrate that simplification could result in better service and even a lower individual tax.

Clear-cut rate structures, please

Likewise, we feel that a concerted effort on the part of trade associations, representative organizations, individual stations and advertisers and agencies—all of whom make use of these rate cards—is called for to adopt more uniform and clear-cut rate structures. Widespread adoption of certain standards in this area could go far toward simplifying the entire matter of professional timebuying and could result in considerable economy of money and effort on the part of all groups concerned.

Until such time as costs become more stable and the rate structure less complex, we will have to continue using various means of short-cutting for the preparation of our advance estimates. Experiments have been conducted by our agency using more ingenious devices than the method described above, but in general we have found nothing better than this "high cost station technique" tempered by good judgment and a knowledge of the particular special buying circumstances which may apply.

PROBLEMS OF MEASURING

"Except for the loosest type of estimate, we are reluctant to predict the pattern of viewing . . ."

A third general area which can create considerable difficulty in using spot television is the very basic and much-discussed problem common to all broadcasting of measuring the actual audience received for money spent.

Network television has faced this same problem, but in this case the answer is

much simpler due to the much smaller number of individual buying units being measured and the ready availability of well-accepted national rating services. The projection of anticipated network sponsorship patterns is also simpler for these same reasons.

True, a variety of services are avail-

able to project the local market ratings which are needed to estimate and to prove spot audiences. But the sheer number of spots which may be involved and the infinite variety of combinations in any particular plan make it almost impossible to predict reasonable reach and frequency figures in advance. With a

To next page

great deal of experience in network television, we are able to estimate reach and frequency for a given combination of network commercials with enough accuracy to fit the needs of planning. Subsequent actual runs have supported these projective techniques.

But in spot television, except for the loosest type of estimate, we feel reluctant to predict the pattern of viewing for any given spot plan. The runs which are necessary to establish exactly what net audience was achieved for a given spot program are practically "custom built" jobs which are available only many weeks after the start of the campaign. Even then, their application to future planning can only be made in the broadest possible terms.

Audience stability in spot television

Further compounding this problem is the question of stability of audience available for the specific spot location. The most widely used technique to determine the audience of a given spot between programs is the averaging of the ratings of the previous and succeeding

program segments. But from time to time, challenges are made of this technique. Is there an actual drop in viewing, or even tuning, for between-program segments?

Logic would tell us that viewers do not normally turn off the set for the 30 seconds between programs, and careful examination of Nielsen minute-by-minute studies have indicated this is true. But most of the dial changing which occurs at the end of one program and the start of the next must, of necessity, come during the commercial break.

In addition, questions have been raised concerning viewer attention to the set during these breaks and we only have the scantiest of indicative material to judge that the drop-off in attention at this time is not considerable enough to raise serious doubts about the effectiveness of spot television.

Going beyond questions of rating availability, establishment of reach and frequency patterns, and patterns of attention during commercial breaks, we get into the hazy area of measuring the effectiveness of the medium. Aside from

the fact that we know the medium has produced dramatically favorable sale results for a wide range of products and services, we feel that measurement of the effectiveness of the medium—the impact one announcement has on a viewer—is a technical psychological problem beyond the scope of this discussion.

Measurement still a problem

On a much more elementary plane spot television has many complications in the measurement area and only the most diligent collection of past histories and continuing work by all parties in the business toward the improvement of knowledge about audience patterns, and how they are achieved, can hope to overcome many of these initial obstacles.

The advances made by both Nielsen and ARB in broadening the availability of local ratings and in establishing information on reach and frequency patterns has helped greatly in this regard. But the surface has only been scratched and considerable work can still be done to build more instantaneous and more widely applicable audience information.

PROBLEMS OF MONITORING

Current malpractices could harm entire spot medium and lessen advertisers' regard for its usefulness

In contrast to print media where checking copies are available and where an easily located record of the insertion can be maintained in any file, all forms of broadcasting are considerably more difficult to report in this respect.

Station logs and affidavits of performance are the most normally used means of ascertaining the manner in which a spot schedule has been actually aired. But the large amounts of money involved and the vital importance spot television holds in many of our media plans make us feel that a more definite checking operation is in order. Monitoring services are available, and are bought by most large agencies, but they have three main drawbacks at this time:

Faults in monitoring services

1. Because of the enormity of the job, they can only spot check and most of a given schedule is never actually reported.
2. Because of the volume of information even these spot checks afford, a thorough and conscientious culling of material from them is a cumbersome and time-consuming job.
3. Buying of one or more of these available monitoring services can represent a considerable expense to the agency or advertiser because of the high, non-billable costs involved.

This is not to say that these monitor-

ing services are not justified in the rates they must charge or in the form that they report their findings. To report completely on the entire commercial pattern of all commercial stations in this country, day in and day out, would be an impossibly large and prohibitively expensive proposition.

We do not feel the answer lies in any further extension of these services, at further increases in price, or in some master automated technique which could somehow digest and report on material for the entire field. Evidence that schedules have run as they were bought with regard for effective commercial scheduling, proper adherence to normal product protection limits and care in the accuracy with which proper films are run must normally be accepted on faith.

Since it is a practical impossibility to police every single spot placed by an agency, the advertiser and his agency must rely on the professionalism, good business judgment, and the assumed high level of business ethics of the individual stations for proper care of the considerable volume of business placed by these various advertisers.

An indication of the apprehension which can develop if this trust is impaired lies in the recent furor caused by the growing awareness of triple spot-ting practices in certain markets.

We believe that, in general, this practice did not become so widespread as to materially harm most spot efforts. But the fact that enough incidents were uncovered to cause a great deal of public comment in the trade press and in industry meetings is a dramatic indication of the concern most advertisers and agencies have today for the proper handling of their advertising programs in spot television.

Joint effort needed to meet standards

We further believe that it is now more imperative than ever that representative organizations and stations take every precaution to assure meeting the reasonable requirements and generally-held rules of individual agencies and the business in total for correct handling of schedules.

If other malpractices such as violation of commercial limitation codes or general breakdown in competitive protection policies occur in the future, we believe that this entire media category will suffer appreciably in a loss of advertiser confidence in the medium and very possibly—a loss in actual billings.

Short-sighted attempts to cram more immediate business into the programming day through a softening of existing self-imposed rules of operation could lead to disastrous consequences. This

To page

A raunchy question...seldom discussed openly. But discussed penetratingly and unflinchingly by a panel of distinguished guests on CBS Owned WBBM-TV, where Chicagoans look for—and have come to expect—imaginative, courageous, provocative local television programming throughout the week.

People who value their time find more worth watching on WBBM-TV. Which is, simply enough, why time is so valuable on WBBM-TV, Chicago's top-rated television station for 57 consecutive Nielsen reports.

WBBM-TV, CHANNEL 2 IN CHICAGO - CBS OWNED

WILL INTEGRATION REALLY WORK?

Interview: *Andy Anderson*

Wade Advertising Media Associate tells why he selects the WLW TV Stations and WLW Radio for Alka Seltzer.



"The Crosley Broadcasting Cooperation — that's what we call it. Because the 6 WLW Stations sure give complete cooperation to advertisers."



"Station salesmen, talent, production, merchandising, promotion — everybody at the WLW Stations give speedy service to speedy Alka Seltzer."



"So, one good answer to your ad broadcast problems is just a WLW Station away."

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



Crosley Broadcasting Corporation a division of *Arco*

SPOT TELEVISION *from page 90*

not to say that advertisers are so sensitive to real or imagined violations which could possibly damage the effectiveness of their schedules that they will boycott an important and effective medium. But the impossibility of constant and complete policing to assure correct scheduling, in contrast to print media or even network activity, always raises the question, in spot television, of exactly how properly the business is being placed.

One interesting sidelight in this regard is that the medium appears to be adjusting to changes in advertiser usage and the pressures of business demands or commercial times available. At the time this article is being written, moves are underway by the National Association of Broadcasters to permit modifica-

tion of the code in order to allow the use of 70-second, rather than 30-second, breaks at certain parts of the broadcast day. This is a normal evolutionary process and, although advertisers may raise the question of possible over-commercialization, we believe this is simply a formalization of a fairly widely-used practice in commercial scheduling.

The biggest brake on over-commercialization would be the restraint and good business judgment of television station managements. These people do not work in a vacuum, but are subject to constant critical pressures by their audiences and their advertisers.

We feel certain that stations will be able to continue their record of very fine performance as both a means of infor-

mation and entertainment and an advertising medium. It seems that only a small minority of relatively short-sighted station operators have created most of the furor concerning advertising malpractices. In the unlikely event of a growing general inability by stations to properly manage their existing business, we can only see the undertaking of some sort of master electronic policing mechanism for the industry as a whole.

This policing could only be developed with tremendous expense and trouble. The cost of maintaining a service of this magnitude could well represent a severe disadvantage for the spot television medium, and would almost certainly be reflected in a lessening regard by advertisers of the usefulness of spot television.

PROBLEMS OF SELLING

All those concerned with spot TV must acquaint policy-level executives with the medium.

ly selling problems; we don't mean the familiar and obvious situation of contact between stations and representatives on the one hand and advertisers and agencies on the other.

This type of selling activity is handled professionally and satisfactorily in spot television as it is in other prominent national media forms and much has already been written and said concerning the possible improvement of this type of selling and the kind of good manners which an advertising agency should display in return.

Instead, we are concerned with the harder selling job which the medium as a whole is faced with in dealing with major national advertisers. When an advertiser sponsors a network program, he has a comforting sense of identification with a prominent show business personality or a widely accepted and discussed entertainment property.

Many major business executives have little or no knowledge of the various spot forms available to them, the cost relationships of these different forms and the many ways in which spot television spots can be tailor-made to suit market strategy requirements.

All groups concerned with spot television, such as the stations themselves, representative organizations and the media departments of agencies and advertiser companies have a very real job to do in acquainting policy-level executives with spot television. All of these groups should be concerned with promoting greater familiarization of these executives with the medium and how it works and the many ways in which it can represent a powerful and logical addition to the media choices available to these advertisers.

A strong assist can be given in this same area by trade associations which all

too often are more preoccupied with somewhat uniformed swipes at competitive media forms than they are in properly publicizing the many prominent values of their own medium.

Spot television is an exceptionally effective advertising device. But it is not so obviously workable that continual promotion at all levels of the advertiser community is not warranted. Much could be accomplished to improve the quality of selling of the medium as a category.

The foregoing is by no means an exhaustive discussion of all the areas in spot television where opportunities for improvement lie. But it raises many points of difficulty which advertising agencies and their clients are encountering right now in recommending and buying the medium. We noted above that spot television is only about ten years old. But during 1959, over \$600,000,000 was spent in this medium by national advertisers and there is every indication this total will continue to grow at a sizable rate in future years.

For this reason alone, station managements, station representatives, advertising agencies, advertising departments and the trade press should all be seriously concerned with at least some if not all of the problems we have suggested in this article.

Still to be done

All of these groups—individually or in total—can make considerable contributions to more productive use of the medium and greater appreciation of its strengths through the following:

1. Investigation of how spot television actually works. How much weight is required? What factors should be considered in determining announcement length? Are in-program or between-

program spots materially different in their effectiveness?

2. Can improvements be made in our ability to predict audiences to proposed spot plans? Can we determine in advance the reach and frequency of various alternative plans? Can we determine with any reasonable degree of certainty what our audience composition may be?

3. Are there ways in which the cost structure of the medium can be simplified to permit more accurate estimating and a more stable cost structure?

4. Are improvements possible in the speed with which measurements of the audience can be made available and the accuracy with which these measurements are made? Can more universally applicable measurements of the total audience be developed for planning purposes?

5. Can the general level of commercial scheduling by the broadcast industry become so uniformly high that there are no problems of code violation, unwarranted competitive interference or over-commercialization? If this is not possible, should steps be taken to set up an industry-wide "clearing house" for complete, sustained monitoring of all broadcast activity to assure proper adherence to schedule requirements?

6. Should all of the many business organizations involved in the buying and selling of spot consider further steps in educating American business as to the efficient and successful use of the medium?

These are just some of the endless number of questions which face conscientious users of spot television. They are not listed simply to illustrate the magnitude of the problems facing us today. More constructively, they outline very real courses of action which can lead to valuable and constructive improvements in our advertising techniques in the years ahead. END

house for dinner. I'm always on the go. The only way they'll get me out of here is to carry me out—feet first."

Walter Damm, on the other hand, never held to the social amenities and always maintained that there was altogether far too much importance attached to the social ramble. Back in Milwaukee, Damm impressed both his friends and his enemies as leading a life of utmost simplicity.

His entire home life revolved about his wife, home, gardens, and hobbies, a greenhouse, work shops and photography. He read little, except business publications, and attended perhaps only one or two social functions tied in with business. He rarely entertained formally, and since 1940 belonged to no country clubs. "Too busy," explains Damm who spent most of his time at home watching TV, going to bed around 9:30 pm ("Why," says one of his business associates, somewhat incredulously, "Damm went to bed in the middle of prime time!")

On the occasions that he managed to make it to New York, there was little the network could do for him. He rarely budged out of his hotel suite, spent most of his time closeted with old cronies shooting craps, playing gin rummy, indulging in a few drinks, and talking amiably into the evening.

This utter disdain of social activity, of course, kept Damm's non-essential expenditures at a fairly low level. But then, Damm is the exception rather than the rule. A. C. Spector, in his penetrating analysis of the communicator-at-play ("The Exurbanites") sums up the dilemma confronting most broadcasters and advertising men by quoting the Victorian author, Samuel Butler: "All progress is based upon a universal, innate desire on the part of every organism to live beyond its income."

The fact that many broadcasters enjoy relatively high incomes does not offset the fact that, after living expenses and high taxes are accounted for, not much is left for them to salt away.

Pensions in broadcasting

"The sad truth of the matter," says one broadcaster, "is that too few of the stations employing us have what might be called 'retirement insurance.'" The capital gains or stock deal might be one way to solve this problem, he says, but "what counts is the pension." This broadcaster left a station after 22 years for this reason, and joined one of the three TV networks, all of which have in effect reasonable pension programs.

Damm, on the other hand, was well prepared financially for retirement. WTMJ-TV, being owned and operated by

an unusually farsighted publishing company, attended to this detail over twenty years ago. In 1937, then-publisher Harry J. Grant, having arranged that eventually more than 75% of the stock would be in the hands of The Journal Company's employees, implemented a pension plan that allows Damm to live on a relatively high standard of living. "In theory," Damm's successor, George R. Comte, said recently, "when a man gets to the top, he ought to be assured of high rewards." Publisher Grant practiced the theory well. Stock interest is sold to employees in proportion to their salary and their position, but must be sold back to the company when a person leaves the company. Damm's longevity allowed him to get in early as a share-holder, and as his salary and position grew, so did his holdings. By the time he retired, his stock worth reportedly was in the neighborhood of six figures.

In addition, the Journal's pension plan insures Damm—for the rest of his life—a retirement income, inclusive of social security, of 52% of his average salary paid him during his last ten years with the Journal.

Damm well fixed

Added to what Damm got for his stock and what he is getting in way of a pension, Damm fortified himself with annuities and paid up life insurance policies in no small amounts. Too, the sale of his suburban River Hills five acre estate in 1955 and his Bayside residence when he retired assured him the wherewithall to finance his retirement without any strings attached no matter where he decided to locate.

While Damm became known during his career as a budget administrator *non-parcil*, he now steadfastly refuses to concern himself with his private cost control. "Now that I'm retired," he says, "I owe myself at least the privilege of letting somebody else chase my bucks." The "somebody else" is the anonymous officer of the Wilmington Trust Co. of Delaware who administers Damm's affairs.

Damm's retirement also was made painless by removal of another roadblock. Due to the Journal's farsighted executive training program, Damm had few worries over who would assume the reins of control.

To most executives, this can be, indeed, a source of concern. The ego lurks everywhere, and many men who rise to the top somehow can't shake loose the notion that without them to take charge, company progress will come to a halt and the place will simply go to pot. So, rather than chance having the perfect

batting average weakened by a pinch hitter, they go on and on and on. In some business circles, this has come to be known as the "Myth of the Indispensable Man."

It is a myth that has been allowed to go unchallenged, simply because management has refused to acknowledge it for what it is. The Journal Company was one of those that first challenged the myth. Many years ago, it told its key officials to break in their successors over long periods of time, gradually handing over to them more and more responsibility, so that at retirement time, the transfer of power would be orderly. In Damm's case, his successor was station manager Russell G. Winnie. Only, the unforeseen occurred: Winnie died suddenly in April of 1955, forcing Damm to postpone his retirement for a few years. In that time, the incumbent gen-

In an industry renowned for its turnover, Walter Jay Damm established somewhat of an enviable record: he worked for the same company exactly 43 years, 8 months and 11 days.

He first went to work for the *Milwaukee Journal* early in 1916 as a classified ad salesman. Six years later, as manager of the paper's research and merchandising department, he wrote the industry's first Consumer Analysis Study, a job that brought him to the attention of publisher Harry J. Grant. That year, Grant put Damm in charge of the paper's radio operation.

Damm attacked that project as he would any other in the years to come. Soon, he was enough of a radio engineer, to install the studio equipment of WHAD, the company's first venture in radio station operation. Later a program specialist, Damm, in time, built not only one of the strongest radio outlets in the country, but also one of the first TV stations.

Thrived on controversy

In the process, Damm came to issue some of the most outrageously controversial pronouncements the industry has ever heard (or seem likely to hear again). Convinced the 50,000 Frenchmen *could* be wrong particularly if they happen to inhabit 30 Rockefeller Center, the home base of NBC, Damm became a legend within his own lifetime. He influenced many people, making

eral manager, George R. Comte, took Winnie's place as Damm's heir-apparent.

In short, most of the decisions that vex those now thinking of retirement had been taken out of Damm's hands years ahead of time. There was little to worry about in terms of either successors or financial independence. And because things were so planned by the Journal Company over a period of years, a Journal executive automatically was preparing for his retirement.

But there was one decision no one could make for Walter Damm but he himself. It may have been his most important decision.

ad to clear out bodily

"I think that if I'd allowed myself to hang around Milwaukee," Damm now maintains, "I'd probably be back at the Journal, begging for work. I knew that

if this retirement thing was gonna work, Jerry [his wife] and me would have to clear ourselves out—bodily." It was a fairly easy task, in that "we had to consult no one but each other. No family ties to consider, no ties to sever. We just packed our clothes, sold our house and left."

There was another reason behind Damm's desire to deliver himself from any and all temptations to return to work. Overwork already had taken its toll. "My health was spotty," Damm recalls. "I had stomach troubles—no, not ulcers, but hypertension. Naturally, I got a little scared, so in 1948 I began a regular system of annual checkups, and after we were settled in our Florida home, took a run up to Rochester and had Mayo's give me the works. Result—clean bill of health, no more medicine, pills or aches."

Obviously, by 1955, with the passing of Winnie, the pressures on Damm mounted. The doctors always read the riot act to him. Cut out starchy and salty foods, they told him. Watch your weight. Up to the time he had finished his Florida house, Damm took off 17 pounds—"fat I'd accumulated from sitting on my tail all day." Since retirement, however, he's put back ten. "But these are muscles," he stoutly maintains, proudly whipping out a snapshot showing Damm standing next to his catch of his first silver tarpon.

Ready for retirement

By mid-1957, when Comte, his eventual successor, had completed at least 18 months under Damm's intensive tutelage, the Journal's management was advised that Damm was ready to quit. No formal announcement was to be made

To page 97

A LAYMAN'S GUIDE TO WALTER JAY DAMM

many friends and many enemies as well. Controversy bothered him little. "It's what comes out of the seaker or the tube that counts," he maintained and to all those who dared to offer him arguments—an effort doomed to failure—Damm had just one answer: the station's profit and loss statements.

"Walter was—and still is—a hard man with a buck," an NBC official points out. Money, in Damm's book, was something to be made, not spent foolishly.

"The tinkle of a carelessly-dropped coin in the hushed, aspic corridors of WTMJ," *Fortune* noted ten years ago, "is apt to give . . . Damm a ringing headache. The same man is soothed and gentled, on the other hand, by the rustle of \$300,000 as it goes out to pay for a new antenna tower."

This paradox in Damm's fiscal thinking is reflected in his personal life. He steadfastly refuses to pay his bills by mail, "saving" the four cents postage by personally driving into Naples to pay his bills by hand.

For all his preoccupation with making money for the Journal, Damm always put public service programming ahead of entertainment. Under his regime, WTMJ declined to carry any TV crime shows, rejected indicated film, refused to schedule TV soap operas (their audio predecessors killed radio, he maintains) and let local personalities carry the bulk of the local program schedule. The *Milwaukee Journal* does not

carry syndicated columnists, thus Damm's philosophy echoed that of the paper). The airwaves constituted a public trust, Damm maintained, and "whatever faith the public has in our station will naturally carry over to the products advertised on it."

Slams artificiality

Damm was every inch a maverick. He had no use for the stereotyped broadcaster who, he says, dillied and dallied the time away. "It's not how many associations you belong to that counts," he asserted, "but what you produce." What made it easier for him to take this position, to play the devil's disciple, was that he spent virtually his entire life in the provinces. The "New York bunch," he still maintains, are "artificial bastards." He charges that far too much broadcasting business "is run from east of the Hudson." If it weren't he adds, "we who eat dinner at normal hours wouldn't have to sit through laxative and dipilatory ads."

Niles Trammell, an old friend, takes such carping with a grain of salt. He thinks Damm is merely putting on an act. "Under that crusty exterior, he can be quite lovable. Only, I think it frightens him to be thought of as a nice guy."

However interesting these remarks may be, they do not explain what makes Damm the obstinate fighter he is. His record does. From the very beginnings of commercial broadcasting, Damm was always first and foremost a pioneer.

Items:

In 1927, he conceived radio's first participating program sponsorship. In 1932, he set up radio's first station cost accounting system. In 1934, he launched the first coincidental listener survey. In 1940, he took WTMJ out of downtown Milwaukee, led the trend to the construction of "Radio Cities" throughout the country.

He also was among the first to break ASCAP's dominance of the airwaves and a charter member and director of Broadcast Music Inc: one of the writers of radio's first self-regulatory code; a founder of what now is the National Assn. of Broadcasters; an advocate of FM when FM was barely out of the laboratory stage.

After Pearl Harbor, he sat on the FCC's Board of War Communicators, and in 1947, spearheaded the formation of NBC-TV Affiliates group, of which he was a chairman until he retired and of which he now is honorary chairman. Through his dogged determination, he got a TV construction permit for the Journal as early as 1941, and through the same bull-headed obstreperousness, got WTMJ-TV on the air a full year before the onset of a 1948 FCC "freeze" on channel allocations.

"Some feel," *Fortune* has written, "that the Journal's position as the sole purveyor of TV to a rich market (in 1949) is . . . bull luck. Others see it as a reward for enterprise."

Walter Damm's enterprise!

SET SAIL
FOR
HIGH RATINGS
WITH.....

135
hilarious
M·G·M
Cartoons

featuring

BARNEY BEAR
CAPTAIN & THE KIDS

SCREWBALL SQUIRREL · BOSKO · LITTLE CHEESER
and other favorites



BOSKO



SCREWBALL SQUIRREL



LITTLE CHEESER

Rich rating rewards are yours when you dip
into this fabulous treasure chest of M-G-M cartoons . . . featuring a host of

laff-a-minute favorites created by such top-flight
animators as Tex Avery and Hanna & Barbera.

Every M-G-M cartoon offers top-quality,
full animation, more visual excitement, more
hilarious situations, and more fabulous sight gags.
Watch those ratings zoom when one youngster
tells another that your channel is programming
these fun-packed M-G-M cartoons!



MGM·TV

division of Metro-Goldwyn-Mayer Inc.
1540 Broadway—New York, N. Y.

When it comes to criticism of TV, retirement hasn't mellowed the industry's self-proclaimed s.o.b. . . .

until the following July, giving the Damms sufficient time to decide where they wanted to settle down.

"We first thought of Phoenix," he says, "but that was too damned dry for me. Who in hell wants to get up in the middle of the night to turn on water valves to flood the lawn and gardens so the next day's sun won't burn them up. Then we looked over Southern California, but frankly, we found a million reasons for hating it. Then we decided on Florida, where we'd gone periodically for over 30 years, but for the most part to the East Coast. In 1950 Jerry and I fell in love with Naples and bought what we figured would be our retirement home.

"Until then we would spend each winter there. It didn't work, so we sold it. When we finally decided on Florida, it was Naples again."

The Damms "tried out" Florida for a month that summer and found the place "not so bad as we were told it might be." And they made a land stake just outside Naples, above the entrance to the 1,000 islands, where former advertising executive Glenn Sample (Dancer-Fitzgerald-Sample) was building Port Royal.

"I like building my own house," says Dammm, who has personally supervised the building of four of them in his lifetime, no doubt to the chagrin of those who actually built them. The way one hears Dammm tell it, Floridians know nothing about the building of houses. Were it not for Dammm's eagle eye, he says, his new manse would have been built the way the Florida architects and builders thought it should be built—that is not the way Dammm wanted it built.

Georgian, maybe Bahaman

The house is a low-level, white stucco job that might best be called "Bahaman," but which its architect and proud owner insists is "Georgian." It fronts on the water overlooking the islands. Dammm keeps his boat at a nearby marina. A 22-foot Century Raven, named "Station Break", it was a retirement gift from the NBC Affiliates.

However voluntary his exile from Greater Milwaukee may be, Dammm has managed to sever the ties as completely as he would like his friends to believe.

For example, one of the most arresting features on his property is a sixty-foot TV tower antenna rising out of the lawn, and attached to three TV sets on the side. It suggests, at the very least, that the proprietor of the house has more than a passing or academic interest in

the medium. And, indeed, he has.

"I built the thing so I can pick up Miami," he says. Miami is 108 miles to the south-east, but to former NBC board chairman Niles Trammell, who owns Miami's WCKT, Dammm might just as well be around the corner. For when it comes to criticism regarding TV programming and commercials, retirement hasn't mellowed the industry's self-proclaimed s.o.b. Dammm still dispatches criticism with alacrity to whomever he chooses (or whoever wishes to read his brief notes). And because of WCKT's proximity to Dammm's eagle eye, Trammell gets more than his allotted share.

"You fellows," Trammell told some of the NBC affiliate station men last fall, "have got to worry about the FCC, the NAB, Nielsen, Trendex, ARB and Congress. So do I. But I've also got to contend with Walter Dammm!" Trammell will insist that it's all in good, clean fun that "Dammm keeps telling me I'm no damn good but that between us boys, I run the best station in the area."

It may be good, clean fun for Niles Trammell. But to a certain group of NBC officials in New York, Dammm's persistence can be a little wearing. Although the Messrs Sarnoff *pere et fils* are not inclined to answer Dammm's grievances ("All contestants lived in New York. How come the free airline plug?"), Dammm recognizes the potency of his irritant power and says, "Just writing them makes me feel a lot better."

It is a revealing remark—one that prompts the question a number of Dammm's old colleagues are now asking themselves. Namely, to what extent *has*

Dammm actually removed himself from broadcasting. The way Dammm tells it, he really couldn't care less what the industry does, that insofar as he personally is concerned, the troubles currently plaguing TV are none of his concern. "I'm retired," he will say, "and my wife reminds me that I'm not supposed to get mad."

Actually, Dammm may be engaging in wishful thinking. His actions and his occasional outbursts suggest that Dammm hasn't "removed" himself as far as he would want people to believe. Reminded of this, his eyes flash with momentary anger, and he says, "Hell, what'd you want me to do? I can't just shut out forty years of my life like *that*, can I?" If anything, this arm chair involvement is one of the true plusses about retirement in this industry. One can still "keep in touch," observe his first love, get all the kicks out of it without the headaches, not unlike the proud grandparent with their grandchildren.

TV—his daily cathartic?

Dammm still stays pretty close to his television set. He may eat more leisurely and take up to two hours for breakfast, let us say, but he is not watching the plate. One close friend who has visited Dammm in Florida points out, "Some people watch TV to be entertained. Not Walter. I think he watches it so he can work himself up into a lather. But who knows, Dammm is such an ornery cuss that this may be his daily cathartic" . . .

His other form of "entertainment" stems from reading the broadcast trade press and the radio-TV sections of the *Miami Herald* and the *Milwaukee Journal* (mailed to him daily).

Walter's affairs are still very much Dammm's concern, according to members of the station's representatives, Harrington, Righter & Parsons. And an NBC executive, recently returned from Milwaukee, reports that from time to time, George Comie will call Dammm in Florida to seek advice on business matters. Obviously, Dammm relishes the idea that he can still be important to his former employers, as would any retired businessman.

What he doesn't appreciate, however, are the concerted efforts some in the industry are making to capitalize on his retirement. It is not uncommon, in broadcasting, to hear that so-and-so has been drafted, out of limbo, as it were, to spearhead a new quasi-official committee.

Some old broadcasters welcome the chance to be useful to their old com-



"But these are muscles!"

ARBITRON **&** NIELSEN

AGREE

About Channel 5's Remarkable \$4,000 Plan

	ARBITRON (10/12-11/8/59)	NIELSEN (Feb.-March, 1960)
% of all TV homes reached in the N. Y. Metropolitan area every four weeks.	84.3%	83.2%
Average Frequency	5	4.7

This highly efficient plan consists of 27 one-minute spots weekly, distributed throughout A and B time periods. For details call your Petry representative or Bennet H. Korn, Vice President and General Manager. LEhigh 5-1000.

WNEW-TV CHANNEL 5

New York's Leading Independent Television Station / Metropolitan Broadcasting Corporation

ades, but Damm strangely does not. Recently, for example, an attempt was made to draft Damm as the prospective head of a "super-NAB" code review board. He flatly refused to listen, not only because he feels he's "had it" insofar as work is concerned, but more important, because he is convinced the industry does not want to regulate itself the way it needs and should. Strange thinking, indeed, for a man who helped craft the first industry "code."

"Sure," he'll say, "these guys'll write another code and another code and another one after that. They'll throw in everything but teeth. Why," he laughs bitterly, "who the hell are they kidding? They'll piously sit there and condemn morally objectionable commercials, while as individual station heads, they'll run the same damn commercials late at night, when nobody's supposed to be watching."

Damm, of course, has never been given to modesty. "His egotistic tendency," wrote *Fortune* some years back, "to refer to himself as 'the first person singular' often irritates his peers and confuses the outsider. He is always convinced his opinion is correct (as it usually is)."

Last autumn, as he moved through the delegates at the NBC Affiliates convention as broadcaster emeritus, Damm appeared unchanged to many whom he had costed. The younger element present, even Damm as a cantankerous old grad who had returned to the campus after an interval of many years only to discover that during his absence, the place had fallen upon evil times. Indeed, it had. The quiz scandals had just broken; Damm could contain himself no longer.

"Ten years ago," he cried, "I told the management here that it didn't know what the hell was going out within its own lines. They laughed at me. Now look. They even admit it. Why, I dare you of you guys to review the minutes of the NBC Affiliates meetings since 1959, and see if I'm not right. It's all the same."

Such talk may be well and good for whatever value it has to those who believe what Damm says. But it does little to Damm's claim that he is retired. He knows it, and explains:

"It's really quite mild . . ."

"My wife is right. I should keep myself shut and let others carry the torch. And I do . . . when I'm down here. But even when they invite me to attend their meetings, I can't help blowing off a little accumulated steam. I'm really a hot guy. I mind my own business, and I've tried to control my temper."

There can be no doubt that Damm

tries. Trammell suggests he has acclimated himself rather well to his new "career." He has had to make some adjustments. For, once a prolific letter writer, Damm nowadays almost painfully hunts and pecks his way through curt notes. His problem is similar to that facing any other businessman who suddenly finds himself without a secretary. In Damm's case, his secretary of 27-years' standing was, in the proverbial way, his "office wife." She attended to his every whim and desire, even cooked his lunches for him in the executive kitchenette.

Interestingly, where others look to retirement as a means to break the erosive effects of "the routine," Damm still adheres tightly to his schedule. He still arises at 6:30, breakfasts at 7, and is ready to go by 8 or 8:30. Bedtime is still clocked for around 10, unless there's a TV program to keep him up beyond that time. And while his daily pace is rather leisurely—he may fish, drive off somewhere or tinker with his new hobby of silver jewelry—Damm insists "There aren't enough hours in the day to do what I want to do."

An organized leisure

His passion for organizing time continues unabated. He still dashes off notes whenever the passion seizes him, which he will then act upon "in due time." He has even organized retirement. "Phase One", as he calls it, has just ended with the completion of his house. "Phase Two" is just now getting started; it entails extensive travelling here and abroad. Last month, the Damms were off to the Bahamas, and later this year, they plan to explore Latin America or Hawaii.

Rumor has it that during a recent election campaign in Naples, which unseated the mayor who had been in office for fourteen years, Damm was seen at several political meetings. It was also learned that Damm has accepted appointment to the Naples Chamber of Commerce "Advertise Naples Committee."

Back home, Walter and Jerry Damm will stick to their routine. He will fish, she will cook. Once or twice a week, they will have some neighbors over for cocktails, shooting them out when the clock strikes seven as is the Naples custom. This gives them a half-hour to prepare for "network time." After the glasses are washed and the dinner is put on the table, the Damms will start eating slowly, watching television. Later, they will walk into their terrace room and switch on the color set. After awhile, he'll reach for a pad of paper.

"Dear Niles . . ." he will begin. END

flying insects as well as a bug killer for house and garden. The depth of its line has, of course, contributed to its strong position in every field.

As lines have been intensified, as new products have been added, TV usage has been augmented. "We expect to increase our TV budget this year," declares Smith. In 1960 Johnson is introducing Holiday, a new auto cleaner, and a new shoe polish. Amplified TV buying is in anticipation of the advertising needs of these products.

Johnson starts summer daytime TV

"This summer we'll be on daytime for the first time. In the past we've used daytime during the winter and spring months only. This fall we hope to add a fifth alternate weekly half-hour to the four we already have. And it was only last season that we added Garry Moore to our former lineup of three alternate half-hours in the evening," reports Smith.

The advertising director has almost a messianic fervor about TV and with good reason. "We keep running tests to check the effectiveness of one medium against another. These tests have always reaffirmed our faith in TV," he says, "But we have had longtime satisfaction from our advertising, too."

Under Smith's direction, for example, the Johnson company added WKYT, Lexington, Ky to its lineup of stations carrying its evening programs: sales in April 1959 increased 200 per cent over the previous April; and in the fall of this year they grew another 102 per cent. The other proof was delivered in 1951: Johnson then succeeded in moving *Robert Montgomery Presents* into the St. Louis market. At that time, Pride, its newest product, was having trouble in St. Louis. Under the stimulus of TV, however, orders for it piled up so fast that the warehouse was backlogged.

Consistency is a major Johnson theme in all of its advertising. The company has sponsored *Red Skelton* for seven years, *Zane Grey Theater* for three, and had sponsored *Robert Montgomery Presents* for six.

Smith believes too, that an advertiser must dominate his media. "You can't go all over the lot. We use TV predominantly to give us enough weight to dominate our situations. Network TV is our primary choice; daytime and spot supplementary. Network gives us the reach and daytime the frequency. I like the two of them working together like two parts of the same machine. We use spot in the summer in the South to put greater weight behind our insecticide line in an area where potential sales and use are greater.

"The problem of product orchestration in TV is one of our concerns," the

To page 101

HOW IS IT POSSIBLE FOR ONE STATION TO EARN 79% OF LOCAL BUSINESS?

It's true in Des Moines, Iowa, where KRNT-TV has had over 79% of the local business in this major 3-station market for 3 years!

There is nothing so satisfying as doing business with people who know what they're doing and where they're going. Leading local and national advertisers have known for years that the "know-how, go-now" stations in Des Moines are KRNT Radio and KRNT-TV.

They have confidence in the ability of our people to make their radio and television investments profitable. It seems clear that for these astute advertisers, there is nothing so satisfying as radio and television fare presented by good, honest, experienced air personalities who know what they're doing.

From surveys made several times a year for the last several years, it seems evident that the people of Central Iowa like to listen to and view our stations.

Latest F.C.C. figures show KRNT-TV handled over 80% of ALL the local television advertising placed in this three-station market. The year before, over 79% . . . and the year before that, over 80%. Our local RADIO business in a six-station market has always exceeded that of our nearest competitors by a country mile.

We know for a fact that these figures are merely a reflection of our public acceptance . . . our long-standing excellence in public service . . . reliability that is vital in all selling! We believe this to be true: the ones that serve are the ones that sell in Des Moines.

People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

KRNT **RADIO and TV**

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC.

Samuel C. Johnson: "A company that remains standing still may topple backwards."

tall, pleasant-looking executive remarks. "When we first introduced Pledge in 1958 we were concerned about Pride, which at that time was only seven years old. It was the recognized leader among furniture polishes.

"We made the move because we realized that technology was moving so fast we would have to bring out a new product or our competitors would go after our market. But we worried about whether we weren't sacrificing one franchise for another," he continues.

"In practice however, it worked out well. We watched sales reports carefully and cut back Pride advertising slowly as Pledge started to roll," Smith says. As it developed, Pledge, while a great success, did not hurt Pride as much as anticipated. It found another market and built on top of Pride whose advertising is now primarily concentrated in daytime.

Though entirely satisfied with TV, the 2-year old advertising director reports, "Some problems are beginning to crop up. It's not as efficient as it once was. Ratings have declined. We get around that by dollar averaging. All four of our shows (*Shelton*, *Garry Moore*, *Johnny Ringo*, and *Zane Grey Theater*) are on the CBS-TV network." By using one network Johnson earns maximum discounts.

The company also cuts costs by sponsoring shows which are in contiguous positions, that is they adjoin each other, on Tuesdays and Thursday evenings. Furthermore these programs are telecast on evenings prior to two very important topping days.

Capitalize on unique values of medium

"Ratings are only one factor in being successful on TV," points out Smith. "It goes without saying that you must demonstrate if it is at all possible. You must, however, also present your message in a dramatic framework which will catch the attention of viewers. And you must also capitalize on the unique values of TV, its visual quality, its ability to involve.

"Our commercials try to do all these things," Smith observes. "We try to present honest and accurate claims. We want our sales points to be tasteful and unobtrusive without voices that are full of bombast and brag. We stress quiet salesmanship. We don't want the women in these commercials to be overly glamorous. We wish to present the intelligent housewife who lives next door, someone active in the PTA.

"We strive to present commercials that do not irritate," the executive declares. "At one time I made a rule that we were not to present any one of our commer-

cial more than eight times, but we found it didn't work. Now they usually run several months. I've never seen a great ad that ran too much."

The use of TV comes naturally to the Johnson company for several reasons: most of its products are directed at the housewife and most sell a convenience factor which TV enables them to demonstrate convincingly.

It is this quality—demonstrable superiority—that has enabled Johnson to out-sell many of its competitors. Each new product must prove itself in two places: the laboratory where the company's scientists rigorously test their assets and liabilities and compare them to others; and in blind testing by consumers where vital information is learned.

Here are a few demonstrable advantages of Johnson products as the company sees them: Raid was the first insecticide for both house and garden, a two-in-one product; Glade, the air freshener, was the result of new chemistry that removes odors instead of neutralizing them; Holiday, the new auto cleaner, combines three steps in one—washing, cleaning and waxing, and the shoe polish is packaged to make for simpler application ("a new way to shine shoes").

"TV allows us to get through to the consumer so much faster," maintains Smith. The company has evidently found the formula which allows it to build better mousetraps. Its record of success with new products is phenomenal. None of its nationally introduced products has failed, though there were several casualties in test markets. "But that's what test markets are for," reasons Smith. Many of the new products lead in their categories, virtually all rank with the leaders.

The Johnson success with new products is no accident. Behind it is a high degree of organization, self searching, honesty and integrity. New product ideas are, at first, screened hyper-critically, then moved along to various "sponsor groups" which carry their development to an intermediate stage by eliminating bugs. These "sponsor groups" act as a bridge, moving the idea from little more than a concept to a reality. In a typical "sponsor group" (Johnson has at least 40) sit the originator of the product, the technician who created it, sales, financial and production personnel and a member of the new products section.

A large percentage of the new ideas comes from research and development. In 1950 Frank Lloyd Wright designed a research tower for the company's scientists; it allowed him to complete a striking building complex that began in 1937

with Johnson's administration building.

With its large research staff, Johnson was in an excellent position to move into allied chemical specialty fields. Open to it too, were distribution channels which were made available when the wax line moved into supermarkets in the '40's.

Why the need for so prosperous a company to diversify? Johnson's Wax had clearly outperformed its rivals through the forties and fifties, and, if anything, had improved a position already virtually impregnable.

"A company that stands still may topple backwards." These are the words of Samuel C. Johnson, a fourth generation member of the family who became its first new products director in 1954, and is now a vice president in its international division.

Continued advertising during depression

The practicality of that statement is typical of the Johnson family. In 1930, during the worst depression in the nation's history, Herbert Fisk Johnson, then third generation president of the company, now chairman of its board, told a reporter, "If we discontinue advertising even temporarily, the result will be a decrease in sales."

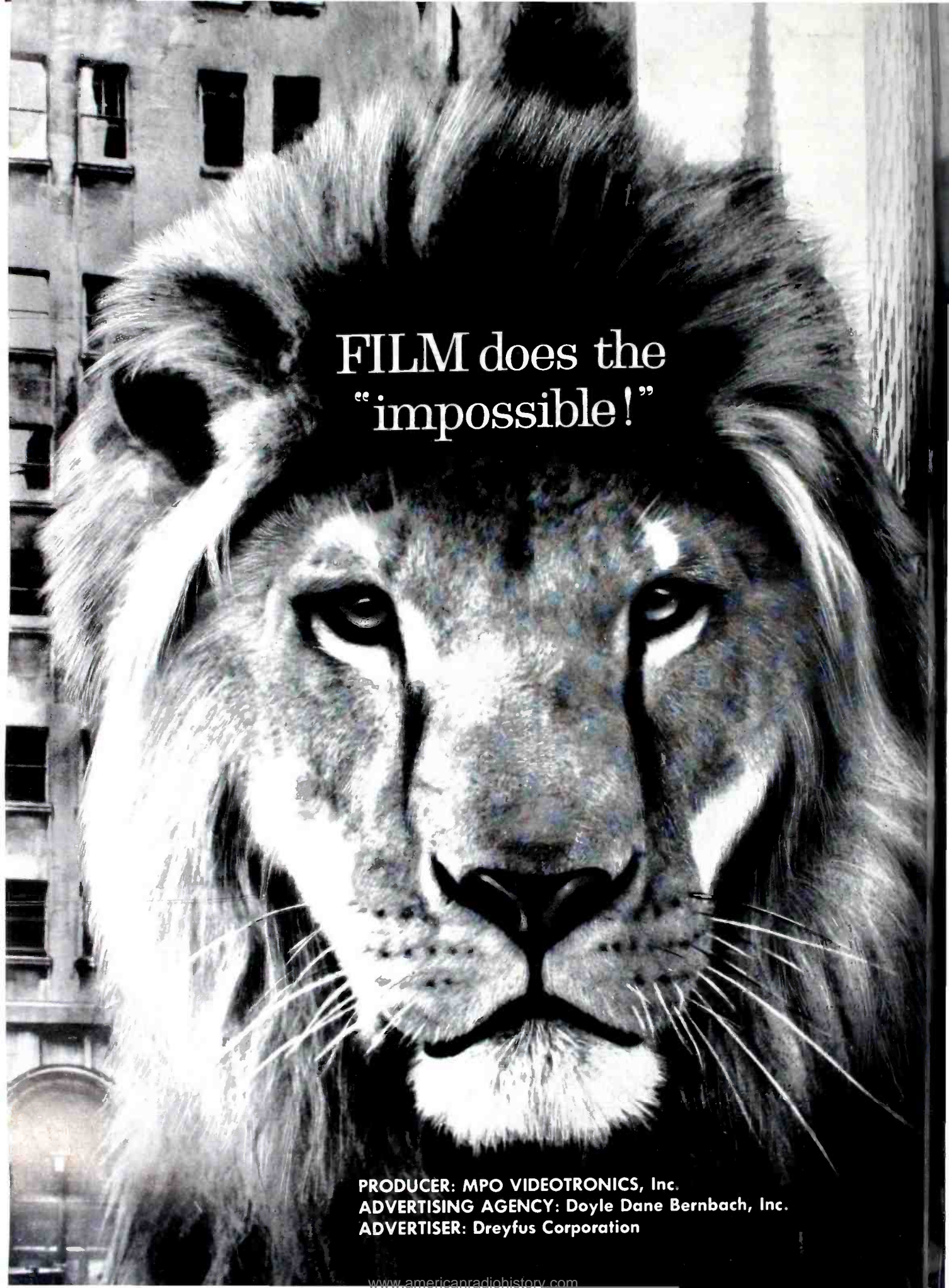
Douglas LaRue Smith is a man in the Johnson tradition. He takes the role of advertising seriously. "I must say I am disturbed by all the noise in the newspapers about TV and advertising. It's tragic that the indiscretions of a few are being used to embarrass the many. We're a nation that consumes its way to prosperity. High production comes only from high consumption.

"The past ten years have been a flourishing decade because of the role of TV and advertising; they have exposed products to consumers and impelled them to buy," he continues. "A disservice is being done to business by the nation's press.

"We at the Johnson company support the program of weekday nighttime public service that the networks will embark on next season," Smith says. "It's a fine thing. We will look for ways to participate. But we're against participating in the magazine concept. We want stronger identity than the magazine concept would give. We want our corporate billboards, and some influence in the programming we buy.

"When you think about it advertising is an art, the art of persuasion. I have faith in advertising. I have faith in free TV. I know the value of the system. I'm not even afraid of the challenge of pay TV so long as there is a commercial TV channel open. The public is behind us."

END



FILM does the
"impossible!"

PRODUCER: MPO VIDEOTRONICS, Inc.
ADVERTISING AGENCY: Doyle Dane Bernbach, Inc.
ADVERTISER: Dreyfus Corporation

ADAMS from page 45

That's how it happens that you and millions of other viewers can see (and remember)—the lion strolling Wall Street.

Same with so many other commercials, some rich with optical effects . . . others, live with animation! As a matter of fact, it's film that makes both high-polish commercials and animation possible . . . assures you of coverage and penetration world-over.

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.



protest. The prosecution now rests its case and returns to "Commercials We Love."

First, a round of applause to the Young & Rubicam team which created the third Jello Chinese Baby commercial. With charm, restraint, and humor it tells us that "All that wiggles is not Jello." Yet, subdued as it is, this TV commercial s-e-l-l-s. Excellently produced by Ray Patin Productions, Hollywood.

Next, a big hand to the folks at Foote, Cone & Belding responsible for the Delsey baby commercial. The voice over, soothing as some cough syrups claim to be, asks "What do you suppose mothers buy when they go shopping?" A four-roll pack of Delsey is what, and the video is a most unorthodox and delightful demonstration by a well one doing what comes naturally. He tears the pack apart, tears the wrapper off the roll, tears the ribbon of tissue. The audio, we feel certain, had to be written from video. However it was done, the result is most pleasant. An Emmy to Robert Lawrence Productions, Inc.

And while we're at it, another Emmy to Robert Lawrence Productions for the Coets kitten spot. The voice of the salesman, with French caress, is soft as a kitten. And the kitten is there for good reason. Product benefits manage to be demonstrated, and we are left with the assurance that "the most glamorous kittens use Coets." The agency: Erwin Wasey, Ruthrauff & Ryan.

Navy on its toes

The navy was alert enough to send us a sample reel. We can't join up, but we do join with others who admire navy recruitment spots. Most are quite refreshing with small surprises slipped in to reward the viewer for watching. Yet the main idea comes through with clarity.

Bank of America continues to do a fine undignified job. The ID we saw most recently (produced by Ray Patin) featured a piggy bank, but somehow this familiar symbol seemed a bit more jaunty than usual and quite in line with

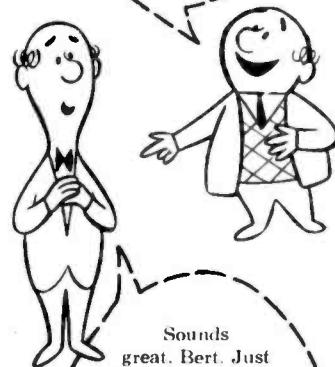
To next page



Fould's 10-second spot: Animation, Inc., Hollywood.

Attention
advertisers!

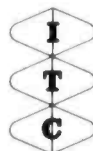
Piel's Beer is sponsoring
INTERPOL CALLING,
starring Charles Korvin as
Inspector Paul Duval
on New York's WPIX.
Sunday nights at 10:30.
Now Interpol's story,
which the public has been
reading about in
Reader's Digest and other
magazines and
newspapers, comes to
television . . .
presented by
Piel's.



Sounds
great. Bert. Just
like you and me,
INTERPOL CALLING
and Piel's make a
sure-fire selling
combination. And if I may
make one small pun,
both Duval and Piel's
always keep their
heads . . . in any
situation.

'INTERPOL CALLING'

the new television series that
Bert, Harry, Blitz-Weinhard,
Pfeiffer's, Labatts, Miller High Life,
Santa Fe Winery and so many
other kinds of advertisers are
buying, buying, buying!



**INDEPENDENT
TELEVISION
CORPORATION**

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

ITC OF CANADA, LTD.

100 University Ave. • Toronto 1, Ont. • EMpire 2-1166

© 1960 PIEL BROS., BROOKLYN, N. Y.

ADAMS *continued*

the personality this bank has been building.

Ivory Soap commercials have proved, through the years, that it doesn't take a loud voice to make a deep impression. A current Ivory Soap commercial that left a warm glow is Two-on-a-Tandem. For our money, Ivory Soap commercials are 99 and 44/100ths per cent pure pleasure and persuasion. Forgive us, then, if we mention that other 56/100ths per cent? It's the way the girl washes her face. Why can't she let herself go? She applies the lovely Ivory lather too too gingerly and pats it off in much the same manner. There must be a good

reason. Maybe someone will explain it to us.

In the "keep it clean" department, we feel good about that Zest commercial with the little girl and the fountain. She's having fun, she is, and the entire spot has a mighty zesty feeling.

Fould's strong on remembrance

Some 10-second spots, strong on brand remembrance, have come out of Animation, Inc. Hollywood, Inc. for Fould's pastanoodles, spaghetti, macaroni.

Maybe no one cares but we're going to air this view anyway. After all, to air is human, isn't it?

We do *not* like to be eating watching TV only to witness some lifting off a corn, flushing a bath (however delicately), or telling how holds dentures tighter longer. Are spots deliberately scheduled for in time consumption, or do we eat at wrong time of day or night?

Final comment for unpredict: April: we are willing to make a medium size bet that the female of the species was not consulted on one of the recent Vel commercials. Basis for bet: the sink was filled to the brim—we mean to the brim—with sudsy water. Qu Henry, the mop!

There's an art to the business!



Combine solid-sell knowhow with artistic imagination, and you're likely to have the perfect vehicle for a successful television campaign. To get such a combination, call on Terrytoons *creativity*. Whatever the approach—*way out* or down-to-earth, *arty* or hard-sell—your film commercials will always look better and sell better when they are produced by... **TERRYTOONS**
A Division of CBS Films Inc., 485 Madison Ave., New York 22. PLaza 1-2345.

At least half of the top-selling commercials analyzed by G&R used comparative demonstrations

"In this case," says G&R, "The 'star' is involved in a situation that focused viewer attention on the product story, yet maintained the flavor of the show."

(Thomas and a member of the cast engage in an Indian wrestling match to test their strength. Thomas boasts he'll win because he has eaten a bowl of Alpha Bits. But it is Thomas who loses, the victor explaining *he* ate *two* bowls.)

The second important approach in the all-important 20 seconds is the news technique. News can embrace any one or more areas: news about a new product, a new feature, new use of a product, product research and development or timely events. On the average, Gallup & Robinson finds that the element of news in a commercial produces an impact premium of more than 24% above the norm for other forms of commercial content.

It is important to bear in mind, however, that the mere presence of news in a commercial will not necessarily produce this dramatic premium. In presenting a news story it is important to remember, says G&R, that the news be interpreted in terms of a consumer benefit. **Moreover**, it is vital not to obscure the news, to avoid what G&R calls the "rumpet and gong" approach. "Many advertisers, in announcing news, seem to think that they must shout or set off a atom bomb to make the viewer aware of news in the commercial."

The third, and one of the most effective techniques of top selling commercials, is the viewer-problem situation, that is, "here is a problem you may have—our product will solve the problem—here's proof that our product will solve the problem—and here is what it adds to for you."

This method generally gives a 24% impact premium. The problem-solution approach says G&R, is effective because it permits, in the first 20 seconds of a commercial, brand identification, viewer identification and suggestion of a consumer benefit.

G&R supports the accepted view that one of the most important aspects of the top selling commercial is exploitation of the visual characteristics of TV to *validate* a product story.

What makes such visual exploitation so important, says G&R, obviously is the need to demonstrate brand superiority. On the average, top selling commercials exploiting the advantage of demonstration enjoy an impact premium of more than 20%.

And at least half of the top-selling campaigns studied by Gallup & Robinson used comparative or competitive

demonstrations in their commercials. This is a visual portrayal of a unique, tangible product advantage/benefit by either a contrast between the result of use vs. non-use of the product or the contrast between the product and a competing brand.

Among the top selling campaigns of this type, two showed up particularly well on the G&R Television Sales Index. They were Kaiser Foil (a demonstration of added strength provided by the visible quilting pattern in the foil) and Comet Cleanser (the side-by-side comparison of Comet and a competing brand, showing how the cleanser wipes away stain and the competition does not).

Demonstration—easily the key factor in overall commercial performance—is not without its difficulties. In many product categories, G&R points out, many of the ideas to be conveyed are difficult ones to visualize and place a tremendous premium on creativity.

Avoid the "ecstatic eater"

Gallup & Robinson cites three important pitfalls in demonstrations that top selling campaigns avoid. The first is an emphasis on stereotypes. In the food industry, where advertisers must deal with intangible concepts such as taste, flavor, nutrition, quality, many advertisers depend on a visual treatment that shows a person enjoying a mouthful of food or liquid. The end result is what Gallup & Robinson calls "the ecstatic eater" and "the delighted drinker." Top selling campaigns also avoid the equally ineffective technique of the complex "laboratory" demonstration. This is often used when the product does not have physical characteristics that readily adapt themselves to visual demonstration and action. Under these conditions, some advertisers turn to "testing machines" or "Rube Goldberg" devices in an effort to visualize an advantage.

Out of the top performing campaigns in the past few years, Gallup & Robinson cites that for Scotkins (through J. Walter Thompson) as a leading example of comparative demonstration, while avoiding the "laboratory" technique. In this case, the scene was a natural one, a group at dinner. Dialogue during the scene leads into a demonstration of the product's strength. A wet Scotkin is used to hold a cup.

One solution to the problem of demonstrating the intangible is, of course, animation. But G&R finds that animation has suffered from misuse in recent years. Back in 1951, animation commercials, on the average, enjoyed a high premium in terms of impact. Today,

while animated commercials still enjoy a premium, they do not measure up to earlier levels, according to G&R.

This downward trend is not a result of less interest in animation itself, but more a result of how animation is used today. In the earlier years, animation was more frequently used in a functional manner—as an idea carrier, says the research firm. Today the trend has been toward animation as a mere "attention-getting" device and symbolic treatment that creates mental work rather than acting as a carrier of ideas.

Animation produces, according to G&R, best results when it is used to:

1. Visualize ideas not usually visualized live.
2. To exaggerate ideas.
3. To convey ideas in a humorous fashion.

Among some of the most effective animated campaigns observed in past years by Gallup & Robinson was the one for Ajax Cleanser. The Ajax Pixie campaign, run in 1956, presented the loaming action in a humorous manner.

If commercials used in top selling campaigns have any one important characteristic, it is concentration on the key concepts of a product story. Gallup & Robinson has found that, on the average, advertisers who "overload" the copy platform in commercials are penalized in the rate of idea communication and recall.

Take the allocation of time to ideas in a commercial. Some advertisers, says G&R, allocate time to an idea on the basis of its importance and not in relation to its character, that is, a simple idea versus a complex one. Often, little consideration is given to the time it takes to make the idea understandable.

G&R researchers find that increasing the allocation of commercial time does little to increase the registration of a simple idea (whereby mere visualization makes the concept understandable to the viewer). For example, 30 seconds or less devoted to a simple idea produces an impact score of 32%, while 60 seconds devoted to a simple concept scores an impact of 33%. And as time devoted to a simple idea is boosted beyond 60 seconds, the impact score is, on the average, 31%.

On the other hand, increasing the allocation of commercial time increases, as you might expect, the registration of a complex idea (an intangible concept or one that needs interpretation). For example, on the average, 30 seconds or less devoted to a complex idea results in an impact score of 10%. Registration hits 47% when commercial time is increased to 60 seconds. Over 60 seconds, the score is 24%. END

WHDH SOLD
 W J W SOLD
 WTAE SOLD
 WTOP SOLD
 WCCO SOLD
 WMAZ SOLD
 WBAP SOLD
 KRCA SOLD
 KRON SOLD
 K X TV SOLD
 KBAK SOLD
 WFMJ SOLD
 WISN SOLD
 KOTV SOLD
 KPRC SOLD
 WOAI SOLD
 WFBC SOLD
 WHIO SOLD
 WTVN SOLD
 KCPX SOLD
 KFSD SOLD
 K M J SOLD
 WUSN SOLD
 WMAR SOLD
 WBEN SOLD
 WDAU SOLD
 WHYN SOLD
 WJXT SOLD
 WCIA SOLD
 KING SOLD
 K G W SOLD
 KREM SOLD
 KVAL SOLD
 WXEX SOLD
 KIMA SOLD
 WNHC SOLD
 WSPD SOLD
 S M SOLD
 WREC SOLD
 WTAR SOLD
 KMBC SOLD
 WXYZ SOLD



ALMANAC

TELEVISION'S FASTEST SELLING 5 MINUTES

Market after market
 is snapping up
ALMANAC... an
 exciting new
 concept in
 programming,
 a great new *sell-*
ing showcase. 365
five-minute epic
events... produced by
 Richard B. Morros in
 association with Hearst
 Metrotone News Inc....
 narrated brilliantly and
 beautifully mounted with
 fine musical scoring.
 Now you can program



every day of the
 with **ALMANAC**
 in any
 minute
 slot, day
 night—24
 times a d
 you like
 Angeles, Ca
 stance, KRCA s
 ules **ALMANAC** M
 through Friday...
 AM, 8:25 AM, 9:1
 1:00 AM.
ALMANAC is calli
 hot cakes... cal
 or write now...

25 WEST 57TH STREET
 NEW YORK 20, N. Y.



OFFICIAL FILM

Plaza 7-0100

"Fine program lineups remain fictions when they are scheduled to conflict with each other"

proposed that good evening time should be provided for more serious programs. But it would not be much of a solution if the dilemma for the serious viewer were shifted from Sunday afternoon to Wednesday evening.

"If one network makes a sacrifice to provide serious programming on one evening of the week, the other networks should make a similar sacrifice on other evenings. If this scheme violates anti-trust laws, then, in my opinion, on this point at least the existing law or its interpretation must be changed. I am aware, incidentally, that I have oversimplified the matter. In some communities where there is only one station, special arrangements would have to be worked out. And, because individual stations have varying kinds of connections with the networks, special solutions would have to be found in many cases. "But I hope that the basic idea has become clear. Each network points with pride to the long list of fine programs it offers. But these lists remain fictions so long as programs are scheduled so that they conflict with each other or so that the discriminating viewer has little opportunity to view them."

The networks' proposal

The basic idea apparently became quite clear to then FCC chairman John P. Tamm. Shortly after Lazarsfeld's FCC appearance, Doerfer made his well-publicized proposal to inject more high level programming in prime time. And with the blessing of the Justice Department's anti-trust division, the three networks voluntarily agreed to earmark at least a full-hour apiece of cultural programming weekly in evening network option time, 5 weeks a year; affiliates are to produce ad broadcast local public service shows every third week in a half-hour period provided by each network from evening network option time.

While Lazarsfeld has no qualms about expressing "what I think is wrong with our people," he has quite a few "critical words about my own profession—timely research in mass communications."

For one thing, Lazarsfeld believes that one of sociology's great lacks is a deeper insight into the impact of mass communications on society, particularly television. He distinguishes between what he calls "sociology of action," studies dealing with the immediate effects of broadcasting, and what he calls "sociology of evolution," studies of long-term social changes wrought by broadcasting.

"Suppose we use more and more tele-

vision for school room instruction. Take local programming over an open circuit to the home. This could greatly increase the prestige of teachers in the community. Parents would discover that teachers are TV stars. This could lead to more financial support for education—better schools. We have to think of complicated effects of this kind.

A lack of continuity and integration

"Yet," says Lazarsfeld, "broadcasting's commercial structure has restricted American research almost exclusively to short-term projects. We are so conditioned to small-scale research that we are not able to come up with any large-scale projects. The idea even sounds pretentious. We have lacked continuity and remained unintegrated. In the pioneering years of communications research this was not too serious because every finding was useful in its own way. But by now, more long-range and better planned policies are called for."

Lazarsfeld, however, is not altogether pessimistic about the prospects of research in mass communications. He does see a few bright spots in the research picture.

One study that may hold great promise and have vast implications for all mass communications is now in preparation at Columbia University's Bureau of Applied Social Research of which Lazarsfeld is associate director. Financed and sponsored by CBS, its broad theme, as outlined by Bureau director Bernard Berelson is "a study of people's overall response to television—what television means to people."

Lazarsfeld, who acts as an advisor on the project, says the study can be likened to those done years ago by the Bureau on radio's impact. And they may probe a number of new areas. "It is really phenomenal that people view for four hours a day. But do they view because they really want to? Or is it an addiction, like drinking? Is it an eternal hope that something interesting will happen? Are people dissatisfied after four hours? Or do they simply like it? What we are trying to analyze is the whole phenomenon of why TV has this extraordinary grip on people."

Lazarsfeld hopes to probe how families manage their TV viewing as part of their daily life, what viewers think about local programming and what its impact is on them. And he's concerned by the effect of television on children in the critical years of adolescence.

"We should follow children over a period of two to three years to determine the natural sequence of program viewing.

Say the peak of viewing westerns is at the age of 13. Most children get bored by then. But some get stuck. We should conduct perhaps six interviews over a two-year period to determine the change of taste during adolescence."

Lazarsfeld also would like to explore what he calls "the tolerance for good programs," whether exposure improves taste or not. "We know that people who went to high school are not used to viewing *Meet the Press*. We could pay them \$1 an hour to view, telling them we want to know what products are advertised. This could go on for two months. Then, three months later, we could come back and see whether they're still viewing *Meet the Press*."

"We all know the cliché about giving people what they want. But how do we know that people wouldn't want better programs if they were familiar with them?"

Research may reveal new needs

"For years I have talked about conducting such an experiment; but other matters always seemed more urgent. In the light of the present concern this seems to me an unfortunate mistake in our research strategy. Are there needs in the population which television could satisfy if research people were able to uncover them? There are no really good studies as to how the desire for information and self-improvement is distributed in the population. Pertinent data could come from careful questionnaire studies and from more careful studies of audience reaction to informational programs."

"Untapped wells of interest"

"Twenty years ago Frank Stanton and I developed what has come to be known as the 'program analyzer.' The technique has been used commercially to make entertainment programs more entertaining. But it has not been used to find out how serious programs could be made more appealing. At Columbia University we are now experimenting with a related technique: we are conducting group discussions following unusual programs to discover untapped wells of interest."

Lazarsfeld also hopes that the CBS-Columbia project eventually will explore the relation of television to the opinion leaders, that is, those persons on each social level who influence and establish the taste and buying patterns among members of small, informal groups—friends, family and neighbors. In previous research conducted several years ago, Lazarsfeld established that, contrary to opinion in many advertising circles, influence does not emanate from the high-

To next page

est social group and trickle down to the lower levels. Rather the pattern of influence is horizontal and spread by those most conscious of mass media. What Lazarsfeld wants to examine is the extent to which the contents of television programs—and commercials—feed the flow of daily conversation, and who, so to speak, spreads the word.

Newspapers affected conversation

"Let me give you an example. I happened to be in Princeton several years ago when the New York newspapers went on strike. A Philadelphia paper somehow got a subscription list of *The*

New York Times and began sending free copies to these people. It was a yellow paper.

"But now it provided the basic topics of conversation, and highfalutin Princeton professors who had been talking about Red China and the United Nations now began talking about murders and scandals. When the *Times* came out again, they went back to cursing Dulles. I'm sure that television has a similar effect on people. If they have nothing to talk about, their broad political attitudes, for example, are liable to change."

While Lazarsfeld looks forward to the

CBS-Columbia University study, he believes that other than private resource should be used to finance communication research, particularly in the broadcast area. "Money cannot influence the results of a study, but it certainly plays a role in the selection of topics to be investigated. Perhaps the new National Education Defense Act can play a part here," Lazarsfeld suggests.

"Perhaps the general problem of the social role of television should fall under the provisions of this act. Some money has already been granted to study educational stations; undoubtedly, extending the use of educational channels is one of the most urgent goals to pursue."

Lazarsfeld is already involved as an advisor on one such federally-financed study, an analysis of the audience of Boston's educational station WGBH, now underway at the Center of International Studies at the Massachusetts Institute of Technology. On the basis of 10,000 interviews in the Boston area, research under the direction of MIT professor of political science Ithiel De Sola Pool, is analyzing the impact of TV, from its effect on viewer attitudes toward foreign affairs to TV's role in viewers' leisure time activities. Pool, in turn, is on an advisory committee supervising the analysis being prepared at the Bureau of Applied Social Research and Finance of CBS. Lazarsfeld expects that the findings of both studies will show some intriguing correlations and help further all researchers' understanding of TV's role in society.


What will be TV's effect?

At this point, Lazarsfeld, despite his consummate experience, is not willing to forecast what he thinks will be the eventual effect of television on society. "I can illustrate my attitude best," he says, "by retelling a story that I told an audience several years ago in France. I once, when commissioned to do a study on the impact of radio on American society, had a nightmare. I dreamt that in 1467, 200 years after the invention of print, I was invited by the Sorbonne to direct a search project on the effects of printed society.

"In my nightmare, my report concluded this way: 'It is impossible for print to have any effect whatever on society for three reasons. First, no one—nearly no one, can read; so why print books?'

"Second, those who can read are preachers and professors at the Sorbonne, but they have no money to buy books. Finally, only important subjects are religious ones and these are better handled by a preacher than through the intervention of print."

**Idaho Grows More Potatoes, But—
WWTV AREA
CONSUMER-INCOME TOPS
IDAHO'S BY 9%!**



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

The Foltz Stations


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

True! People in Cadillac and Northern Lower Michigan—the WWTV, Cadillac coverage area—earn 9% more income than the entire population of Idaho.*

So you see there's lots, lots more to Michigan than the Detroit, Kalamazoo and Grand Rapids markets—and WWTV covers all the rest worth having! WWTV has NCS No. 3 circulation, both daytime and nighttime, in 36 Northern Lower Michigan counties. NSI (November, 1959) for Cadillac-Traverse City shows that *WWTV delivers more homes than Station "B" in 344 of 352 competitive quarter hours surveyed, Sunday through Saturday.*

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

*Annual Consumer Spendable Income (CSI) in WWTV area is \$971 million, and \$937 million in Idaho.



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan

NOW, FOR THE FIRST TIME, you can choose your brand new network show without taking a chance. All 39 spine-jolting episodes of "The Third Man", starring Michael Rennie, are completed . . . in the can. This means you, personally, can gauge the audience-holding power of any one of these half-hours—or all of them. You'll see proof positive. This is the show to thrill millions. Graham Greene's novel was a best seller. The feature-length movie was a world-wide box office smash . . . and this new TV version is the greatest of them all. You'll see how an extraordinary production expenditure of \$2,000,000 has resulted in week-after-week peak quality programming. You'll be sure of your exact costs . . . no unforeseen production delays. You can audition not just a pilot but a whole year's chilling shows. Take advantage of NTA VP Berne Tabakin's unusual offer. Check one . . . check two . . . check several . . . check 'em all. You'll be making your first move in the TV game without a gamble!

9570 WILSHIRE BOULEVARD, BEVERLY HILLS, CALIFORNIA
10 COLUMBUS CIRCLE, NEW YORK, NEW YORK
A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION, INC.

NTA

**check
any number
from
1 to 39**



- 1 CONFESSIONS OF AN HONEST MAN
- 2 SPARKS FROM A DEAD FIRE
- 3 DEATH OF AN OVERLORD
- 4 THE HOLLYWOOD INCIDENT
- 5 A QUESTION OF PRICE
- 6 THE TROUBLE AT DRILL HILL
- 7 THE MAN WHO DIED TWICE
- 8 ANGRY YOUNG MAN
- 9 DARK ISLAND
- 10 THE GIRL WHO DIDN'T KNOW
- 11 THE THIRD MEDALLION
- 12 CASTLE IN SPAIN
- 13 THE INDISPENSABLE MAN
- 14 LISTEN FOR THE SOUND OF A WITCH
- 15 A MAN TAKES A TRIP
- 16 A POCKETFUL OF SIN
- 17 HOW TO BUY A COUNTRY
- 18 AS THE TWIG IS BENT
- 19 BROKEN STRINGS
- 20 FIVE HOURS TO KILL
- 21 ONE KIND WORD
- 22 THREE DANCING TURTLES
- 23 THE BEST POLICY
- 24 AN OFFERING OF PEARLS
- 25 THE IMPORTANCE OF BEING HARRY LIME
- 26 BARCELONA PASSAGE
- 27 A COLLECTOR'S ITEM
- 28 DINNER IN PARIS
- 29 HIGH FINANCE
- 30 TOYS OF THE DEAD
- 31 THE MAN WITH TWO LEFT HANDS
- 32 THE MAN WHO WOULDN'T TALK
- 33 A DEAL IN OILS
- 34 THE TENTH SYMPHONY
- 35 AN EXPERIMENT WITH MONEY
- 36 HARRY LIME AND THE KING
- 37 A BOX OF EYES
- 38 THE WIDOW WHO WASN'T
- 39 DEATH IN SMALL INSTALLMENTS

NOW IS THE TIME FOR ACTION!

The resignation of John C. Doerfer as chairman of the Federal Communications Commission is another in a series of unfortunate incidents that have plagued the broadcasting industry.

Considering the highly sensitive and critical position of the communications industry, such extensive hospitality should neither have been accepted nor extended. And, this has nothing whatsoever to do with the high integrity of these men.

This whole area of relations of those in and out of government is an exceedingly difficult one to define, although a number of administrative agencies, such as the CAB have set up codes of ethics.

In the same direction, there are few who doubt the basic honesty of Sherman Adams, but the poor judgment he showed in his relations with his old friend, Bernard Goldfine, could not be excused. And considering Adams' great responsibility, the President had no alternative but to ask for his resignation.

While the Democrats might call this political expediency, I think whatever party is in power must move and move fast when such incidents occur despite the fact that such action may do irreparable harm to the futures of these men. To be honest is not enough, particularly in the political world. A liberal dose of common sense is also essential.

Commissioner Doerfer, in terms of principles, can hardly be contested in his assertion that he should not drop personal friendships. But unfortunately, men in government with such responsibility must consider not only what they personally feel is the right course of action, but also what those in government, the public, the other political party, might consider and what course of action they might take.

These lapses by intelligent men cannot be tolerated. And I don't mean lapses in integrity, but in good old-fashioned horse sense. Nor can those dealing with government ignore their responsibilities. Too much can be misconstrued. There are too many, too eager to expose, to misinterpret in favor of their own political goals and affiliations. Knowing this, the smart and responsible business man must re-evaluate his government relations in terms of practical considerations.

Some time ago on this page, in April, 1958, to be exact, I asked the question, "Can we afford to have this great instrument for enlightenment put into the hands of people who are not equipped to handle the responsibility?" I asked this

question in light of statements made on the CBS television program, *The Great Challenge*, by William Laurence, science editor of *The New York Times*, "One of the practical problems facing the country is the need to gain respect for the egghead—the thinking person. To bring this about, the mass media are essential." . . . Doctor Teller: "We have neglected to communicate with people at large and have thereby failed to inspire young people."

It is quite obvious that the power and influence of the FCC, through its decisions, have a profound effect on the welfare and future of our country. Historically, one of the keys to progress and civilization—perhaps "survival" is a better choice—has been an informed citizenry. When have our people stood in greater need of collective wisdom? When has there been a more powerful communications medium at hand?

Today it would seem imperative that the members of the Federal Communications Commission be men of broad background, both in education and experience; that they have a scope and understanding that qualify them to evaluate and regulate this all-powerful communications force. Too much is at stake to draw men on the basis of political patronage.

For this reason, the role of the FCC and the performance of its regulatory responsibilities should be given executive consideration by the White House, a consideration that goes far beyond that given the usual rate-making body. To attract the type of man that the Commission so desperately needs, the White House should make the same plea that has brought outstanding men into the government at great personal sacrifice.

There are dozens of exceptionally qualified men throughout the country. Many undoubtedly would refuse to serve unless the request came directly from the White House. Social scientists like Paul Lazarsfeld (see lead story on p. 4) . . . educators such as Dr. Hollis L. Caswell, Head of Teachers College at Columbia University . . . outstanding lawyer like Morris Ernst, Director of the Civil Liberty Union . . . men from the business world such as John Young and Edmund Larmon . . . Jack Gould of *The New York Times* . . .

Now is the time for action! Not only must the government think in the widest possible terms. But the industry as well must forcefully push for this type of regulatory body if the potential of this great communications force is ever to be realized.

Fred Rogge