

TELEVISION

The life and times of TV humor: from Berle to beat, from Goodman Ace to Bob & Ray, from hard laughs to soft sell—a penetrating look at comedy, then and now





It's much more than one side of a nickel!

It's the nation's 14th largest market — over 2,000,000* people with nearly four billion dollars to spend.** (Plus another half million homes in the Canadian audience.) For best results in this Niagara Frontier look to the station that puts service in broadcasting in the Buffalo Market —

WGR-TV

*Total of U.S. Counties as listed in Television Magazine.

**Sales Management Magazine, Survey of Buying Power

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Represented by



The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17

when
you
think
of the
**EMPIRE
STATE
BUILDING**
you
think
of
NEW YORK—

when you think of **SPOT TELEVISION—think of these stations**

Some thoughts just naturally lead to other, closely related thoughts. That's why when the subject of Spot Television comes up, national advertisers and their agencies naturally think of the following list *first*. Small wonder. These stations never fail to deliver the sales.

KOB-TV	Albuquerque	WSM-TV	Nashville
WSB-TV	Atlanta	WNEW-TV	New York
KERO-TV	Bakersfield	WTAR-TV	Norfolk-Newport News
WBAL-TV	Baltimore	KWTV	Oklahoma City
WGR-TV	Buffalo	KMTV	Omaha
WGN-TV	Chicago	KPTV	Portland, Ore.
WFAA-TV	Dallas	WJAR-TV	Providence
WNEM-TV	Flint-Bay City	WTVD	Raleigh-Durham
KPRC-TV	Houston	WROC-TV	Rochester
WDAF-TV	Kansas City	KCRA-TV	Sacramento
KARK-TV	Little Rock	WOAI-TV	San Antonio
KCOP	Los Angeles	KFMB-TV	San Diego
WPST-TV	Miami	WNEP-TV	Scranton-Wilkes Barre
WISN-TV	Milwaukee	KREM-TV	Spokane
KSTP-TV	Minneapolis-St. Paul	KV00-TV	Tulsa

Edward Petry & Co., Inc.

Television Division

The Original Station
Representative

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

TELEVISION

The reader will find in this issue stories which run the gamut of television interests, about the medium itself, about the people and ideas that work and shape it, about the advertisers who use it. The issue opens on Comedy:

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 Managing Editor Donald V. West
 Senior Editor Kenneth Schwartz
 Associate Editor Judith B. Dolgins
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Cover: This is what it's all about in TV comedy—the Big Yak. Not all humor is designed for so vigorous a response, and some that is fails even of a chuckle. But much of an industry is putting in many unfunny hours seeking to evoke that response, and the man on the cover is no exception. He's Stan Freberg.



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WGAL-TV serves the public interest

College of the Air

Now in its eighth consecutive year, this tri-weekly adult-level educational series is designed for classroom use in senior high schools, in colleges, and for home-viewing. Through close cooperation with eight colleges in the Channel 8 coverage area, WGAL-TV offers alert, diversified programming. College of the Air is just one phase of this station's many public service activities.



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



100% FRESH



COURTESY OF UNITED MOTORS SERVICE



If all stations were as fresh as this little rascal you could buy 'em blindfolded. But, they aren't! That's why smart buyers always ask for KPRC-TV. You see the station add its own personality, so you know it has to be fresh—100% fresh. Makes sense, doesn't it? You're always sure with KPRC-TV, the low charge Houston TV station with everything—quality, dependability, long life . . . extra sales at no extra cost.

SPOT AND PROGRAM AVAILABILITIES FOR ALL PRODUCTS . . . PRICES GOOD ALL OVER THE UNITED STATES

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



SUCCESSFUL ADVERTISING STARTS WITH KPRC-TV, HOUSTON.

TV holds to high program mortality rate; costs still climbing

Television has its own version of death and taxes, those immutable forces that spare neither man, beast nor advertiser.

The first of these, already evident in 1961, is the annual death dance of each season's new network shows, expiring over the past six years at a rate rivaling figures handed out by the National Safety Council after Labor Day.

A recent look in the Nielsen mortuary reveals that since 1953 about half of the new network shows, born in the previous fall, fail to make a second season, ending up in some celluloid cemetery or daytime burial ground.

Equally inevitable, it seems, is the rising cost of network living, as indicated in the accompanying chart, based on some rather comprehensive digging and calculation by Grey Advertising's Grey Matter. To maintain the same network schedule in 1960 that he had in 1957, an advertiser needed to add \$24,000 to the \$100,000 he allocated four years ago.

"Based on this trend," predicts Grey Matter, "it is reasonable to assume that 1961 will be a continuation of the past four years."

Taken together, the program fatality rate and climbing costs have firmly set what is by now the well-established pattern of network roulette for 1961—the spreading of bets with participations on the buyers' side; the huge gamble in producing pilots by the sellers or producers.

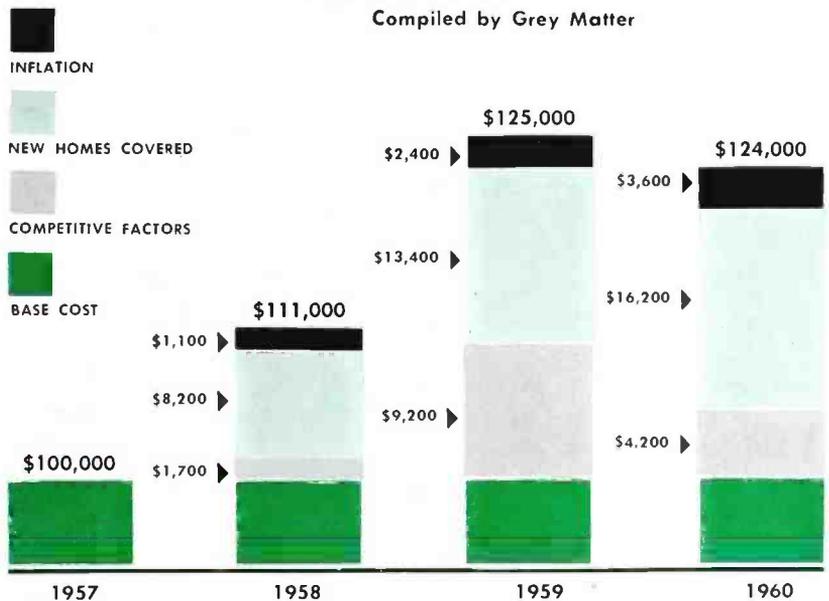
Fragmentation up

On one hand, advertisers are hedging to the extent of decreasing single sponsorship from about half of the shows in 1958 to slightly more than 25% in 1960. Instead of going the alternate week route, a sponsorship pattern remaining pretty constant in per cent of shows since 1958, TV clients have nearly doubled their fragmented buys.

On the other hand, Hollywood already is hedging on next season with some 200 film pilots (of which probably 20 will make it). The key trend here is to the hour-long action-adventure show a la *The Untouchables*, obviously slanted to-

KEEPING UP WITH NETWORK TV COSTS*

Compiled by Grey Matter



*Based on time and talent costs of 30 min. and 60 min. programs
Sources: A. C. Nielsen (March-April 1957-1960), Bureau of Census, Dept. of Commerce

ward the participation pattern. There may be upwards of 50 in work.

Even though the shortened life span of new shows—and their growing cost—are matters of growing concern, these developments must be put into perspective. For one thing, the constant development of new program properties is not unlike the development of new products by TV advertisers themselves, although the mortality rate is higher for TV.

In a recent appearance before the New York chapter of the American Marketing Assn., Dr. William McPhee, research associate at Columbia University's Bureau of Applied Social Research, reported that only 2% of some 129 programs introduced in the 1949-50 season are on the air today. This means that 98% of the programs on the air to-

day weren't around just eight years ago.

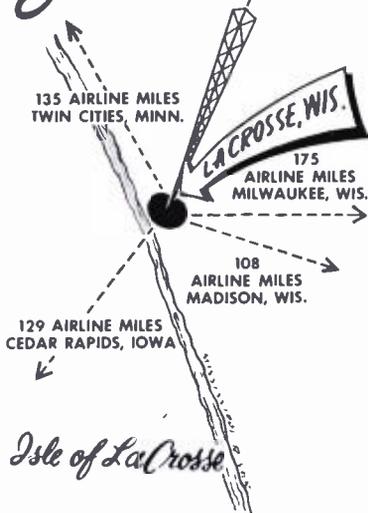
Yet, in the food industry, one of TV's two top advertising categories, an estimated 50% of food products on store shelves weren't there eight years ago.

TV's not alone

Nor is television isolated in the matter of rising costs, a fiscal virus suffered by all major media. As the Grey study points out, to maintain the same magazine schedule in 1960 that he had in 1957, an advertiser had to add \$27,000 to the \$100,000 he allocated four years ago; for a newspaper schedule, the additional cost would be \$11,000 added to the original \$100,000 investment. In regard to network television, Grey's reasoning runs this way:

Three factors have been largely re-

WHY BUY LaCrosse



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

ABC CBS NBC

WKBT

LA CROSSE WISCONSIN
250,000 WATTS

Channel 8

REPRESENTED BY AVERY-KNODEL, INC.
HARRY HYETT—MINNEAPOLIS

sponsible for the higher costs of maintaining schedules: inflation, changes in coverage and competitive pressures.

Since inflation trimmed the value of the dollar by 3% from 1957 to 1960, \$3,600 has been added to the \$100,000 investment in network TV four years ago. Increased audience adds \$16,200 to the original cost. The remainder is accounted for by the increased demand for TV advertising that has pushed up media costs.

What is the penalty for not keeping pace? If an advertiser did not increase his network TV budget each year (as the chart indicates), but spent the same amount each year, he reached 12% fewer people in 1960 than he did in 1957. And an advertiser would miss out on the population explosion and increase in TV homes.

New plan at CBS

While his cost of doing network business may be rising, the TV advertiser has a few factors working in his favor. One of these is the continual internecine warfare among the networks themselves, particularly with a more even division of audience. One result of such competition is the new "magazine concept" plan CBS-TV launched last month in its daytime schedule.

Under the plan, shows scheduled between 10 a.m. and noon will no longer be sold in 15-minute segments, but will be available for 60-second participations. On one hand, advertisers will get a rate reduction. Previously, CBS-TV's morning lineup cost an advertiser, after substantial discounts, \$15,000 per quarter hour, or \$5,000-a-minute. Under the new plan, however, the one-time winter rate is \$3,200 per minute, time and program, ranging all the way down to \$2,500 per minute for an advertiser purchasing 1,000 or more minutes over the full year. A lower summer rate calls for \$2,800 one time, down to \$2,000 for 1,000 or more purchased.

Among the shows affected by the new plan are *December Bride* (reruns), *Video Village*, *I Love Lucy* (reruns) and *The Clear Horizon*. At this writing, there were some indications of future programming changes.

The new plan, designed in part to attract low-budget and seasonal advertisers a la NBC-TV's Garroway and Paar shows, reflects the sharp network race in the morning period. In the second Nielsen's December NTI reports, NBC outdrew CBS in the 10 a.m.-1 p.m. time period and was far ahead of ABC. NBC and ABC already sell minutes in the morning, but on specific shows, whereas

CBS now has initiated its rotation plan.

Any hard look at climbing costs of television advertising must, in the future at least, take into consideration the new talent bills engendered by the new contract with the American Federation of Television & Radio Artists and Screen Actors Guild. One informed forecast puts the rise on talent costs on network programs at around 3% to 5%. On commercials, however, network messages may have a 30% increase in talent costs, while talent costs in spot could be increased by at least that much or even up to 100%.

Over the years, of course, spot, enjoying enormous growth, has risen in cost to advertisers at a pace at least equal if not greater than network. One recent estimate indicated that it would cost between 6% and 8% in 1961 to maintain the same schedule as in 1959.

Moreover, spot's proponents are quick to point out the medium's immense growth. A study by Edward Petry & Co. shows that spot television expenditures have grown twice as fast as any other major advertising medium of the top 100 advertisers between the years 1956 and 1959.

According to Petry, only spot, vs. network, magazines and newspapers, has gained in advertisers among the top 100. The study shows that from 1956 to 1959, spot gained 13 advertisers; network lost 11, newspapers lost 21 and magazines lost 6.

Spot investments climbing

Excepting tobacco, spot registered the largest per cent increase of these major media used in the soaps-detergents field, drugs and toiletries, foods, beer and oil.

Drugs and toiletries advertisers boosted their spot TV investment by 70% in the three year period. The study underscores a drastic media shift by major brewers. In 1959 spot TV accounted for 61% of beer company expenditures in the four leading media as compared with only 31% in 1956. There also was a sharp rise in spot activity by the oil industry. Leading oil marketers increased their spot investment by 66%.

The study notes the trend among the kingpins of package goods advertising to spot. Procter & Gamble, for one, increased its spot expenditures from \$17,522,450 in 1956 to \$45,046,800 in 1959, a jump of \$27,524,350.

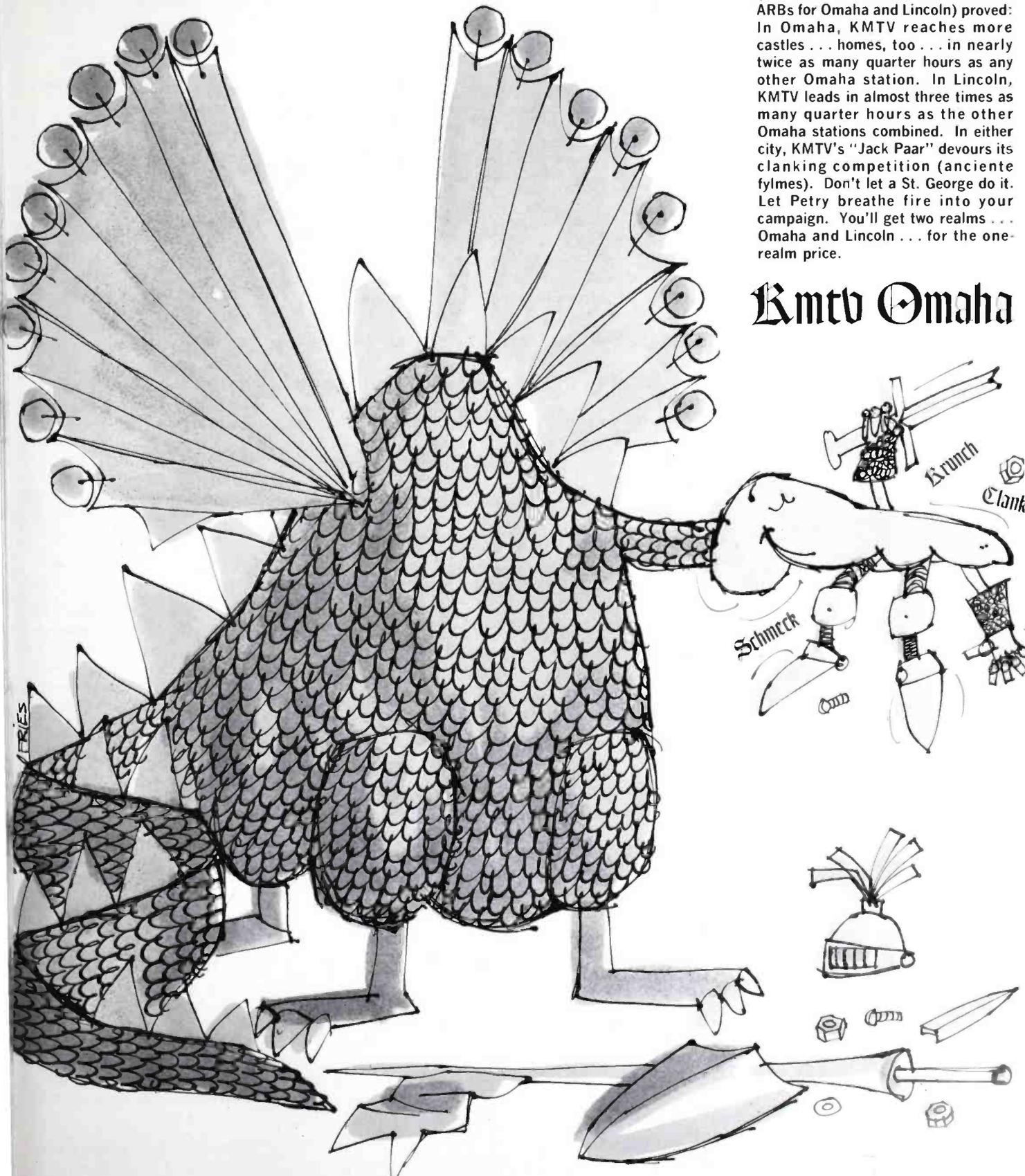
In the drug field, between 1956 and 1959, spot scored major gains in the overall budgets of American Home Products; Bristol-Myers and Warner-Lambert. In foods, spot got big boosts from Standard Brands, Continental Baking, Borden and Nestle.

END

Dragon Wins

No fairy tales. KMTV's story is realistic. Although beset by St. Georges, KMTV's dragon . . . experience, size, and power . . . has been winning for years. The most recent jousts (December Nielsens and November ARBs for Omaha and Lincoln) proved: In Omaha, KMTV reaches more castles . . . homes, too . . . in nearly twice as many quarter hours as any other Omaha station. In Lincoln, KMTV leads in almost three times as many quarter hours as the other Omaha stations combined. In either city, KMTV's "Jack Paar" devours its clanking competition (anciente fylmes). Don't let a St. George do it. Let Petry breathe fire into your campaign. You'll get two realms . . . Omaha and Lincoln . . . for the one-realm price.

Kmtv Omaha



KRNT-TV is very big in Des Moines

Big in total audience – see all surveys

Big in total adult audience – see all surveys

Big in service to the community – see Central Surveys

Big in news – five years of dominance – see all surveys

Big in personalities – see Central Surveys

Big in believability – see Central Surveys

Big in local business – see FCC figures

Big in the lives of people in the community – see the people

Big in sales impact – see Katz

KRNT-TV is Des Moines Television

A COWLES OPERATION

FOCUS ON PEOPLE

One of President Kennedy's most unexpected appointments was that of the new FCC chairman, Newton N. Minow, 35-year-old Chicago attorney and law partner of Adlai Stevenson. Minow's Senate confirmation will tip the balance of power on the Commission to the Democratic side, 4-3, for the first time since 1953. He replaces Frederick W. Ford who steps down as chairman but remains on the Commission.

Minow received his B.A. and law degrees from Chicago's Northwestern U. where he was editor-in-chief of the *Law Review* and received the Wigmore Award as the senior who had done the most for the law school. He then joined the law firm of Mayer, Friedli h, Spiess, Tierney, Brown & Platt and early in 1951 was appointed law clerk to Supreme Court Chief Justice Fred N. Vinson. Subsequently, he accepted an offer to become administrative assistant to Gov. Stevenson in Springfield, Ill. In 1955 Gov. Stevenson asked Minow to join him in the new Chicago law firm he was organizing; this brought him into the 1956 campaign. Minow has been the youngest partner of the firm since then.

The Minow home has three children, two television sets and several radios.

Another government appointment of special interest to the broadcasting field was that of Edward R. Murrow to the position of director of the U.S. Information Agency.

Murrow, who served as CBS's director of foreign news organization from 1937 to 1945 and as a member of the network's board of directors from 1947 to 1956, says he hopes to persuade commercial radio, TV and motion picture organizations to devote more attention to developing programs that could be usefully disseminated abroad.

Murrow became famous for his World War II broadcasts from Britain, subsequently narrated programs in such popular series as *See It Now* and *CBS Reports*.

News was being made elsewhere in CBS News (as happened at ABC the month before). The CBS news division underwent some of the major organization changes presaged by the establishment, in December, of a CBS Executive News Committee. Richard S. Salant, head of the committee, was appointed president of CBS News, succeeding Sig Mickelson, who resigned. Stepping into what is probably the next-to-the-top spot in the division, vacated by the resigning John F. Day, was Blair Clark, who became general manager and vice president of CBS News.

Mr. Salant, a graduate of Harvard Law School, came to the network in 1952 as a vice president. He has specialized as a network spokesman before the FCC and Congressional committees.

Mr. Mickelson joined CBS in 1949 as director of public affairs, was named director of news and public affairs for CBS-TV in 1957 and president of CBS News in 1959.

John Day came to CBS six years ago after an extensive newspaper career. His resignation as news vice president was precipitated by the December realignment.

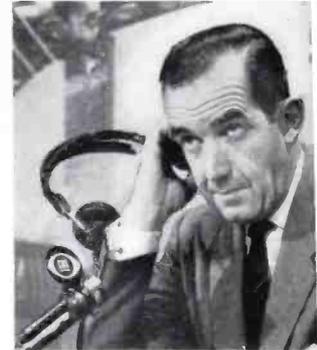
Blair Clark joined CBS News in 1953 as a correspondent in Paris. Most of his news reporting has been on CBS Radio.



MINOW

NEW HAND AT THE FCC

NEW VOICE AT VOICE



MURROW

OUT: MICKELSON



IN: SALANT



OUT: DAY



IN: CLARK

NEW SHAKEUP IN NEWS, THIS TIME AT CBS

Got a tough market to crack? Call in CBS Films' "The Brothers Brannagan."

In seven-station New York, this brand-new detective-action series consistently tops all competing shows!*

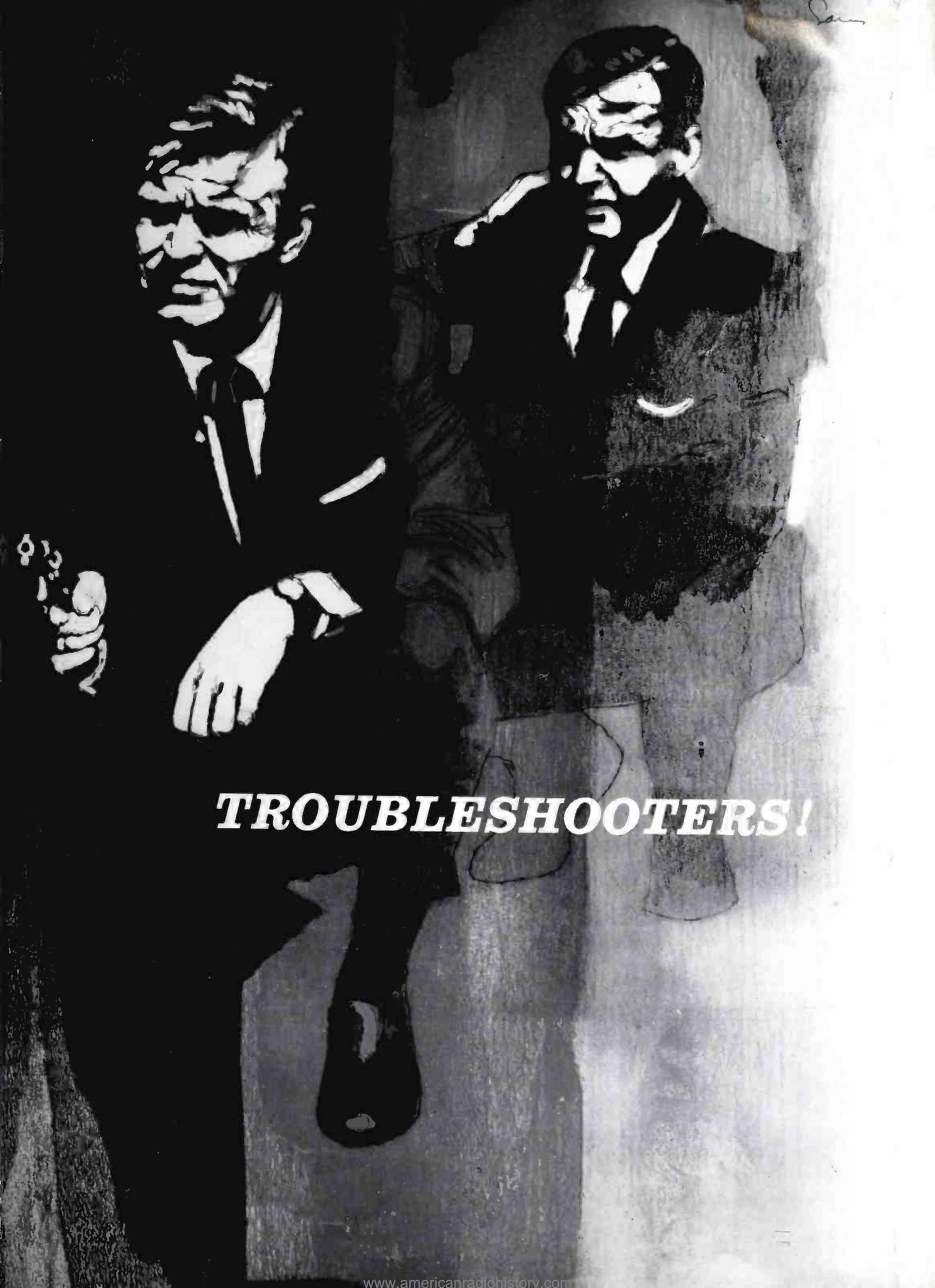
And reports from more than 100 other markets sold to date—Atlanta to Providence, Dallas to San Diego—indicate the Brannagans are taking audiences by storm.

Sponsor action? Camel, Standard Oil of Indiana, American Stores, Blue Plate Foods, Chesebrough-Pond's, Campbell Soups, Rheingold are staking out customers with 39 Brannagan half-hours.

Co-stars Steve Dunne and Mark Roberts have just completed a month-long, nationwide personal appearance tour, making legions of new friends for the show and its sponsors! Now is the perfect time for you to get in on all the excitement. Just call...

 **CBS FILMS**

... the best film programs for all stations." Offices in New York, Chicago, Detroit, Los Angeles, Boston, St. Louis, San Francisco, Dallas and Atlanta. And in Canada: S. W. Caldwell Limited, Toronto.



TROUBLESHOOTERS!

**VITAL BUY
KTRK-TV
HOUSTON**



FOCUS ON NEWS

An echo from network radio haunts a new development in TV

An unusual and unsettling question has begun to be heard on both sides of the Great Divide that historically separates the salesmen of network time from the salesmen of station time. The question takes different forms, but in essence it comes down to this:

"Has network television in 12 years arrived at a point it took network radio 25 to reach?"

The unsettling part of the question is that it has nothing to do with the size of audience, the programming, the sales effectiveness or any of the other attractive elements that accrue to the benefit of television. In any of those contexts the question could be answered favorably and forgotten, unsettling to nobody but the competition. But as it is being asked, the question has to do with pricing and selling practices—specifically, the sale of network "participations" under one name or another—and practically everybody knows what radio's history was on that score.

The question is unusual in that it is being asked not only by station people and station representatives, who have a sort of vested interest in asking it, but also—privately, at least—by some of the more thoughtful network executives, who stand to gain in billings by what they are doing but can hardly expect to gain much esteem from it. The strangeness and the unsettling quality of the question are compounded when it is asked—as it has been in private—by some of the very men who guided network radio's toboggan down the hill which they now see sloping off ahead of television.

What brought the question out into the open was the CBS Television Network's announcement last month that, starting Feb. 13, it intended to abandon the traditional network concept of selling "sponsorships" in its two-hour, late-morning program block (10 a.m. to 12 noon EST, Monday through Friday, a series of four half-hours in this sequence: *December Bride* re-runs, *Video Village*, *I Love Lucy* re-runs and *Clear Horizon*).

Actually, the announcement didn't say that CBS-TV would "abandon" anything (although officials later on talked of the possibility that they might have to abandon some daytime programming if the plan didn't work out). The official announcement didn't even mention that time would be sold in minutes. It simply reported "the introduction of a new advertiser rotation plan whereby sponsors may participate in all programs" in this two-hour period. The plan, it was felt, "would enable advertisers to gain exposure to greater and more diversified audiences."

Examination quickly brought out the details—and triggered a furor. In this block of time, heretofore sold on the conventional basis of quarter-hour sponsorships, advertisers would be able to buy one-minute commercials in practically any size lots they wanted, so long as they rotated their messages among the various programs (the sale of single minutes would be "discouraged").

The howl that came from station representatives was immediate and loud. And it continues. This, they protest with a basic accuracy that historians cannot dispute, was "the same thing" network radio had done, all over again. The networks were "invading the spot field." In selling minutes they not only were poaching on the preserves of the stations—and the reps—but were taking money out of their affiliates' pockets in the process, because minutes sold in spot advertising carry a higher return to the station than minutes sold on the network. Worse yet, the networks were "cutting prices" in the bargain: Those quoted by CBS-TV (\$3,200 gross per minute, with a limit of six per half-hour) figured out to a little more than one-third of what the network had been charging (\$52,000 gross per half-hour), not counting an even lower price (\$2,800) set up for minutes in the summertime.

There was talk, also reminiscent of



John F. Kennedy, who dominated the TV screen for much of 1960, was still doing it in 1961. Television coverage of his inauguration was a standout event of the medium's month, sharing historical importance with the first live Presidential TV news conference (see page 17) and still another before the month was out. The President also answered a major question in announcing he would be willing to participate in TV debates should he be a candidate in 1964.

I'LL SAY THIS...

"To us, consistency is most important . . . and we have consistently placed a part of our budget with one or more of the WLW Stations for the past several years. We have received full value in return, in terms of audience, service, and better-than-average cooperation in promotion and merchandising."

Paul Young

Advertising Manager
Southwestern
Ohio Blue Cross
Cincinnati,
Ohio

YOU CAN QUOTE ME...

"We are always confident that when we recommend the Crosley Stations, our clients will benefit from the traditional Crosley service that goes considerably above and beyond the call of media duty—from programs to promotions, behind-the-scenes to on-the-air."

John T. Nolan Jr.

President
Keelor & Stites,
Cincinnati,
Agency for
Southwestern
Ohio
Blue Cross



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

The dynamic WLW Stations

WLW-C
Television
Columbus

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-T
Television
Cincinnati



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

the old radio days, of a need for an investigation by the FCC, or the Justice Dept.'s antitrust division, or somebody. As the charges flew back and forth, only one significant factor seemed to have been left unnoted: There is no law that says networks cannot sell time in whatever size units they want to, if they can get away with it.

There was something to be said for the CBS-TV side, and President James T. Aubrey Jr. went on closed circuit late in January to make sure his affiliates heard it. "We've got to face the facts of life," he said in effect. The nub of his argument ran like this: Either on the card or off, the other networks had been doing the same thing, or worse. CBS-TV had held out as long as it could. But things had come to the point where, in this morning block, advertisers could get more flexibility, for less money, on the other networks. If CBS didn't make its own practices competitive it would go on losing sales, and if it went on losing sales it was apt to have to shore up its finances by cutting back on the volume of its daytime programming.

This line of argument, however deeply imbedded in fact, also had a familiar ring to broadcasters who sweated through the sticky days when all radio networks, each in its own way, went through the agonies of what they called "meeting the competition."

There was no question that CBS-TV's morning sales were hurting: The programs in the 10-to-noon block had been running from one-half to one-tenth sold. Moreover, it was true that the other networks had been selling minutes. All three, CBS-TV included, had for a long time been doing it under one name or another in some of their nighttime programs. NBC said it had no intention of doing that sort of thing in the daytime, but ABC has had its "Operation Day-break" working for more than two years, offering daytime participations at rates that boil down to about \$2,300 apiece. And it has never been impossible to find advertiser and agency buyers who would say that all three networks have been "meeting the competition" right along, one way or another, day or night. CBS claimed its plan caught fire—in the passive, literal sense of the words—only because the network had come right out and announced publicly what it was doing.

What it will all lead to—whether network television is in fact in danger of going out of control on the road that network radio found so slippery—is a question that both sides may be expected to watch with understandably grave interest. The reps have fears ex-



President Kennedy, who set an historical and a TV precedent with the Great Debates, set another last month with the first live television Presidential news conference.

tending considerably beyond the CBS-TV plan itself: With television networks under FCC orders to close their rep shops, will they be that much less reluctant to "invade" the rep field in the years ahead? As for the immediate future of the CBS-TV plan, CBS officials professed confidence that their stations would accept it. In this they had, again, a piece of radio history to bolster their confidence: For as much as radio experience proved anything, it was that while affiliates often grumbled and complained, in the end they usually went along.

The word on Washington

While old fears and old prejudices about sales practices were being rekindled in New York, old fears about the regulatory outlook for television were being fanned in Washington. James M. Landis, President Kennedy's new overseer of the regulatory agencies, pumped the bellows in an interview carried on WNTA-TV Newark-New York. Dean Landis said (1) that FCC should have a hand in programming (but he didn't say how big a hand), and (2) that he thought the idea of setting up a government-operated, BBC-like television service to compete with the commercial networks had enough merit to warrant consideration (though he would not "push" for it now).

The man picked by President Kennedy to run FCC directly, Newton N. Minow, was more guarded in his own comments. Named to take over the Commission chairmanship (probably in March), the 35-year-old Chicagoan, a law partner of Adlai Stevenson, said FCC should "encourage" better programming. Like the size of Dean Landis' hand, Mr. Minow's verb was left undefined, but long-time critics of FCC's sometime program policies hoped he had drawn the boundaries of "encouragement" when he observed: "The law says no censorship. I agree with that."

Mr. Minow also thought television already had raised its standards: "Things are better," he said. And this was the

way—through self-regulation—that he thought "most of the job" ought to be done. Of educational television he had this to say: The country needs it "very badly" and he will do all he can, short of federal subsidy, to encourage its expansion.

What else is new

Highlights of other news of the month in television:

CBS-TV got ready to spend \$10 million—or more—in consolidating its New York production facilities, a move that held long-term promise of more live programming and possibly of stemming the New York-to-Hollywood production tide . . . CBS-TV also decided, apparently for economy reasons, to give up its No. 1 position as a tape-producer of programs and commercials by limiting its work in this field—work that yielded it more than \$5 million in billing last year—to the service of CBS-TV network clients . . .

Activity in several areas of Congress, including a hearing that started Jan. 31 before the Senate Commerce Committee's Communications Subcommittee under Sen. John Pastore (D-R.I.), bolstered broadcasters' hopes of action in this session to ease or remove the equal-time requirements on political broadcasting . . . Chairman Oren Harris (D-Ark.) of the House Commerce Committee re-introduced his bills to (1) license the networks and (2) curb what he called trafficking in licenses, and both he and Sen. Pastore, on the Senate side, promised hearings on both of these controversial subjects . . . Program rating services also were reported high on the investigatory agenda of Rep. Harris . . .

Television broadcasters prepared to negotiate with ASCAP for new music licenses to replace those that expire at the end of this year. Hamilton Shea, wsva-rv Harrisonburg, Va., was named head of a 15-man committee to do the negotiating . . . Sindlinger & Co., Norwood, Pa., announced a new, national rating service which it said would measure the "quality" as well as the size of program audiences . . .

END

EVERY DAY...BOUGHT IN MORE MARKETS!

THESE STATIONS ACTED FAST...

WHDH-TV Boston
 WHO-TV Des Moines
 WDSM-TV Duluth
 KEYT Santa Barbara
 WTVY Dothan
 KSHO-TV Las Vegas
 KFDX-TV Wichita Falls
 WNEM-TV Saginaw-Bay City
 KID-TV Idaho Falls

XETV San Diego
 WLW-A Atlanta
 KFYR-TV Bismarck
 KTSM-TV El Paso
 WBRE-TV Wilkes-Barre
 WCTV Tallahassee
 KVOS-TV Bellingham
 KABC-TV Los Angeles
 WKBW-TV Buffalo

WNEW-TV New York
 WCCO-TV Mnpls.-St. Paul
 WLBW-TV Miami
 WFBC-TV Greenville
 KERO-TV Bakersfield
 WAVY-TV Norfolk-Portsmouth
 KGO-TV San Francisco
 KETV Omaha
 WLW-C Columbus
 KTVK Phoenix

KOA-TV Denver
 WLW-I Indianapolis
 WFLA-TV Tampa
 KPRC-TV Houston
 WDSU-TV New Orleans
 WKRC-TV Cincinnati
 KKTU Colo. Spgs.-Pueblo
 KSL-TV Salt Lake City
 WALA-TV Mobile
 WROC-TV Rochester

The ZIV-UA man can tell you if your market is still available. Don't delay!

and many more.

ACTION! DRAMA!

From Oceanfront To The Everglades!

"Miami Undercover"

starring

LEE BOWMAN

as Jeff Thompson

with

ROCKY GRAZIANO

as "Rocky"

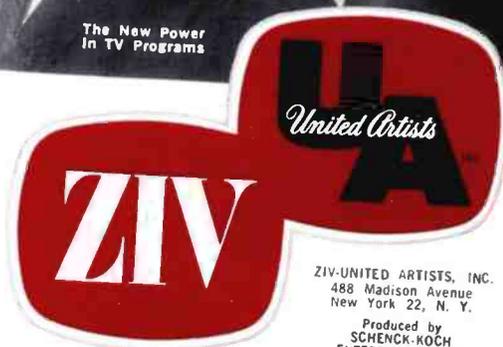
The New Power
 in TV Programs

THESE SPONSORS ACTED FAST TOO . . .

WIEDEMANN BEER • INSTANT FELS-NAPHTHA
 TEXAS STATE OPTICAL • LINCOLN-MERCURY in
 Chicago • RODENBERG'S SUPER MARKET in
 Charleston • FOOD TOWN in Baton Rouge
 MIAMI STONE in Indianapolis • CHEERFUL
 CHARLEY'S PEOPLE FURNITURE in Davenport
 TINCH FURNITURE in Las Vegas • POLLY'S
 FOOD SERVICE in Jackson, Mich. • GUNN
 HARDWARE in Hattiesburg, Miss. • SADIM
 SERVICE CORP. in Rochester • RAMBLER in
 Denver and more.

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 LOCATION
 IN MIAMI!**

Against the
 background of
 America's fabulous
 playground, stories
 of the man hired to
 "KEEP TROUBLE
 OUT OF MIAMI!"



ZIV-UNITED ARTISTS, INC.
 488 Madison Avenue
 New York 22, N. Y.

Produced by
 SCHENCK-KOCH
 ENTERPRISES, INC.

LETTERS

Kudos and comments

The first issue of TELEVISION under your banner proves you have another hit on your hands! CHRIS J. WITTING *Westinghouse Electric Corp., Pittsburgh, Pa.*

Congratulations on the wonderful job you are doing in your publication. I have always enjoyed reading each issue, but I was particularly interested in the one this month. Your Huntley-Brinkley piece deserves recognition in any field, let alone one loosely-called "trade book" journalism. C. TERENCE CLYNE *Vice Chairman of the Board, McCann-Erickson Inc., New York.*

I had the opportunity last night to read your January issue and hasten to end my congratulations on the fine job that you and your associates are doing. It seems to me that this first issue under the new management represents a fine stride forward and I know you will continue to do even better things. The piece on Chet Huntley and David Brinkley is one of the best I have seen on two of my favorite people. JEROME FENIGER *Vice President, Cunningham & Walsh, New York.*

Congratulations on the interesting and informative article on Huntley and Brinkley in your January issue.

Their growing popularity makes them good copy and your writer's thorough job of research and digging paid off for everyone—including your readers.

With my best wishes for your continued first-rate coverage of the TV industry. LEE M. RICH *Vice President In Charge of Media and Programming, Benton & Bowles Inc., New York.*

Tippy and I . . . and Brinkley, too . . . are very pleased with the piece "Both Sides of the Hyphen," TELEVISION, January 1961). Congratulations on the appearance and substance of the magazine. CHET HUNTLEY *NBC, N.Y.*

I am not being courteous and polite—neither are characteristics of me—when I say that the January 1961 issue of TELEVISION is just about the finest of its kind I have ever read. I have only one quarrel—in the opening statement of the editors you suggest that those who are interested and serious about television can spend "an hour or two a month enlarging their knowledge of TV." I was so absorbed by the edition that it took me well over three hours.

I have no complaint; it was time exceedingly well spent. The book is magnificently arranged, beautifully edited, lovely to look at and stimulating and fascinating to read. It has substance and, of all miracles for a trade magazine, it is thoughtful and literate.

My heartiest congratulations and I can't wait for February. RICHARD S. SALANT *Chairman, CBS News Executive Committee (now President, CBS News), New York.*

P.S. I am persuaded I would have written exactly the same letter even if the cover picture hadn't been taken by Frank Stanton and one of the articles hadn't been an interview with him. After all, I read every word of the Huntley-Brinkley article.

Have GaMi, will travel. FRANK STANTON *CBS Inc., New York.*

Anti "public service" label

Your first issue of TELEVISION MAGAZINE is excellent.

An especial credit to your editorial "Let's Quit Calling It Public Service." It should be a point well taken by broadcasters who are underplaying many of the fine commercial programs which serve the public. NORMAN E. CASH *President, Television Bureau of Advertising, New York.*

For over twenty years (to my knowledge) responsible and thoughtful broadcasters at the upper echelons have waged an unceasing fight against the phrase "public service" to describe public affairs programming.

This has been generally unsuccessful, largely, I suspect, because people don't recognize that everything a station broadcasts, from football to daytime serials, is intended to serve the public. For my part I was delighted to see your forthright editorial and hope that it will serve to kill this particular brand of anti-semantics. LOUIS HAUSMAN *Director, Television Information Office, New York.*

The legislators on Sec. 315

It cannot be denied that television performed an excellent public service during the conventions and the subsequent campaigns. It is, I am sure, an outstanding medium for journalism.

You may rest assured that I intend to

give very careful consideration to any proposals affecting the revision of the existing television laws and that I will keep your point of view in mind. REP. SILVIO O. CONTE *(R-Mass.), Washington, D.C.*

I read with a great deal of interest the interview with Mr. Stanton [Dr. Frank Stanton of CBS] on the subject of amending Sec. 315 of the Communications Act.

When I voted for the temporary change during the past Presidential campaign, I did so with the idea that debates were going to be held and was very much surprised to see that the format of this program was almost identical with *Meet the Press* and *Face the Nation*, which programs were already exempt from Sec. 315.

Personally I have come to the conclusion that I would not vote for another amendment exempting the Presidential and Vice Presidential candidates from Sec. 315 unless we can specify the format for such a program. And there you come into the question of trying to regulate programs by Congressional action, which we have repeatedly stayed away from.

Also, I question whether such legislation can be passed in this Congress, because those handling President Kennedy's campaign have already stated that they will not approve of the President debating the Republican candidate in 1961. REP. J. ARTHUR YOUNGER *(R-Calif.), Washington, D.C.*

[EDITOR'S NOTE: President Kennedy has since stated he will be willing to debate his opponent if a candidate in 1964.]

Being a member of the Interstate & Foreign Commerce Committee of the House of Representatives, I find your TELEVISION MAGAZINE to be of particular interest to me, and I especially enjoyed the January issue which contains detailed reports of the role television played in the 1960 political campaigns. I am keeping this particular issue of TELEVISION on hand for ready reference when legislation is being considered by my committee. REP. JOHN J. FLYNN JR. *(D-Ga.), Washington, D.C.*

I must tell you at this time, however, that I share the view with a lot of other Congressmen that it may not be in the public interest to make permanent a law we passed on a temporary basis last year.

My mind is open. I will be willing to listen but I think there is a strong case for not doing so. REP. FRED SCHWENDEL *(R-Iowa), Washington, D.C.*

You may be very assured that should proposals for further revisions of the political broadcasting law come before the House of Representatives for considera-

LETTERS *continued*

tion, they will have my very careful attention and your views will be borne in mind. REP. LESTER HOLTZMAN (D-N.Y.), Washington, D.C.

I certainly agree that television did a great job in covering the conventions and the 1960 political campaigns. You may be sure I am glad to have the information contained in TELEVISION MAGAZINE for future reference when legislation affecting broadcasters is considered by the House Interstate & Foreign Commerce Committee and on the floor of the House of Representatives. REP. SAMUEL N. FRIEDEL (D-Md.), Washington, D.C.

I assure you that the views therein set forth [in the January TELEVISION] will be kept in mind when we consider legislation on this matter during this Congress. REP. THOMAS B. CURTIS (R-Mo.), Washington, D.C.

More kudos on January

I found [the January issue of TELEVISION] interesting and containing a fresh approach. As you may know, the Colorado Broadcaster's Association displayed an extremely noteworthy degree of initiative and public service during the 1960 campaign. They arranged an intra-state network involving eight television and over 30 radio stations for the purpose of a debate between the two candidates for United States Senator. SEN. GORDON ALLOTT (R-Colo.), Washington, D.C.

The television industry has certainly made great strides in the past few years, and it my hope that this progress will continue. REP. HORACE R. KORNEGAY (D-N.C.), Washington, D.C.

You did an excellent job on this magazine. It will be most useful. REP. WM. JENNINGS BRYAN DORN (D-S.C.), Washington, D. C.

This first edition is a most graphic portrayal of the outstanding service rendered by the television industry in the recent election campaigns. REP. EDWIN B. DOOLEY (R-N.Y.), Washington, D.C.

I agree that television has done a great job in bringing the political issues to the people. You can be sure that with this new session of Congress I will be most interested in the progress of television in this field. SEN. BENJAMIN A. SMITH II (D-Mass.), Washington, D.C.

I found [the January issue] very interesting and informative. It was lots of fun to relive the exciting days of the conventions and the campaign, as well as other important news events of 1960. REP. RALPH J. RIVERS (D-Alaska), Washington, D.C.

It's one of the slickest and brightest jobs I have seen, and you're to be congratulated on the results. BRIG. GEN. C. V. CLIFTON *Deputy Chief of Information, Headquarters, Department of the Army, Washington, D. C.*

The problem of editorial freedom

I would like to use [the interview with Dr. Frank Stanton on "How TV Won the Battle, How it Hopes to Win the War"] in an introductory broadcasting course and one of my colleagues would like to use it in a colloquium he is teaching on freedom of speech.

I personally found the article extraordinarily interesting, and one of the few precise and meaningful statements of the problem of editorial freedom for broadcasting in American society. HENRY BREITROSE *Broadcasting & Film Section, Department of Speech & Drama, Stanford University, Stanford, Calif.*

What is broadcasting?

Congratulations on your page 47, November 1960, interview with Dean Gilbert Seldes ("One Antidote to Government Regulation")—to my mind an understanding of the principles enunciated in it are essential to any proper understanding of broadcasting by broadcasters, legislators, or the public.

Up until now all these have been in the position of a Columbus making an important new discovery he firmly believed to be India. It is precisely because it has never been fully understood what broadcasting is that so many sweeping, unproven, dogmatic assertions have been made concerning it, so many unproven theories exist concerning it, and so many attacks have been made upon it. Most of those attacks, as Dean Seldes points out, are made by people still wed to the print tradition. However unconsciously, these critics expect radio and television to be simply an electronic extension of the printed medium when in fact they are both an entirely new form . . .

The proposed Annenberg School of Communications represents a breakthrough of fundamental importance. It is particularly interesting to The Canadian Association of Broadcasters and its members who are trying to establish a similar communications institute as part of a research memorial project in conjunction with the University of British Columbia. The existence of the Annenberg School of Communications, whose

Correcting the record

The following exchange of telegrams between Sen. Mike Monroney (D-Okla.) and Dr. Frank Stanton of CBS amends Sen. Monroney's position as cited by Dr. Stanton in "How TV Won the Battle, How It Hopes to Win the War," TELEVISION, January 1961.

DR. STANTON: SURPRISED AT YOUR QUOTATIONS IN EXCLUSIVE INTERVIEW TELEVISION MAGAZINE REGARDING MY VIEWS. I WAS CLEAR AND DEFINITE FROM BEGINNING IN WANTING DEBATE FORMAT. I STATED REPEATEDLY MY PURPOSE TO GET AWAY FROM RALLIES, BOTH ON FLOOR AND IN HEARINGS. I WAS CRITICAL THROUGHOUT OF HOOPLA AND DRIVEL ASSOCIATED WITH THEM WHEN NEED WAS FOR THOUGHTFUL PRESENTATION OF ISSUES. DESPITE YOUR THREE REFERENCES TO WHAT "SEN. MONRONEY WANTED," S. 3171, AS YOU KNOW, PROVIDED THAT FREE TIME SHOULD BE USED ONLY BY THE PRESIDENTIAL CANDIDATES (WITH ONE EXCEPTION FOR VICE PRESIDENTIAL CANDIDATES) THEREBY PREVENTING THE TIME USED "FOR SUCH SPEECHES AND RALLIES" AS YOU ALLEGE. I ALSO OPPOSED EXPANSION OF SUSPENSION BEYOND TWO PRINCIPAL CANDIDATES AND STRESSED NATIONWIDE TV ON BASIS THAT TV AND ONLY TV COULD MAKE 70 MILLION VIEWERS AWARE OF SERIOUS AND FACTUAL ISSUES OF CAMPAIGN AS OUTLINED BY CANDIDATES IN PERSON. IT IS HARD FOR ME TO UNDERSTAND FROM YOUR QUOTATIONS HOW MY POSITION COULD HAVE BEEN SO COMPLETELY MISCONSTRUED. A. S. MIKE MONRONEY, U.S.

SEN. MONRONEY: IN TELEVISION MAGAZINE INTERVIEW I WAS MISTAKEN IN REFERENCE YOUR OPPOSITION TO LEGISLATION MAKING BROADCAST DEBATES PRACTICABLE. MY MEMORY RECEIVED ME AND FOR THIS I APOLOGIZE. UNFORTUNATELY AND UNINTENTIONALLY I CONFUSED YOUR PROMINENT IDENTIFICATION WITH S. 3171, A BILL WHICH WE EARNESTLY BELIEVED WOULD HAVE DISCOURAGED DEBATES AND FACE TO FACE DISCUSSIONS AMONG CANDIDATES. WITH YOUR SUBSEQUENT ADVOCACY OF DEBATES, I AM SORRY ABOUT MY FAULTY RECOLLECTION AND DEEPLY REGRET ANY EMBARRASSMENT IT MAY HAVE CAUSED YOU. DR. FRANK STANTON.

proposed functions are almost identical with the project we have in mind, will probably greatly assist the establishment of the latter. We are distributing this article to all broadcasters and thought leaders in Canada. T. J. ALLARD *Executive Vice President, Canadian Association of Broadcasters, Ottawa, Canada.*

Erratum

We regret an error in the tabulation which Pulse prepared for you for "I Bought It Because of Television" (TELEVISION MAGAZINE, December 1960).

We credited to Twinkies (cupcakes) mentions which should have been credited to Twinkles (cereal). ELIZABETH SHERWOOD *Assistant to the Associate Director, Pulse Inc., New York.*

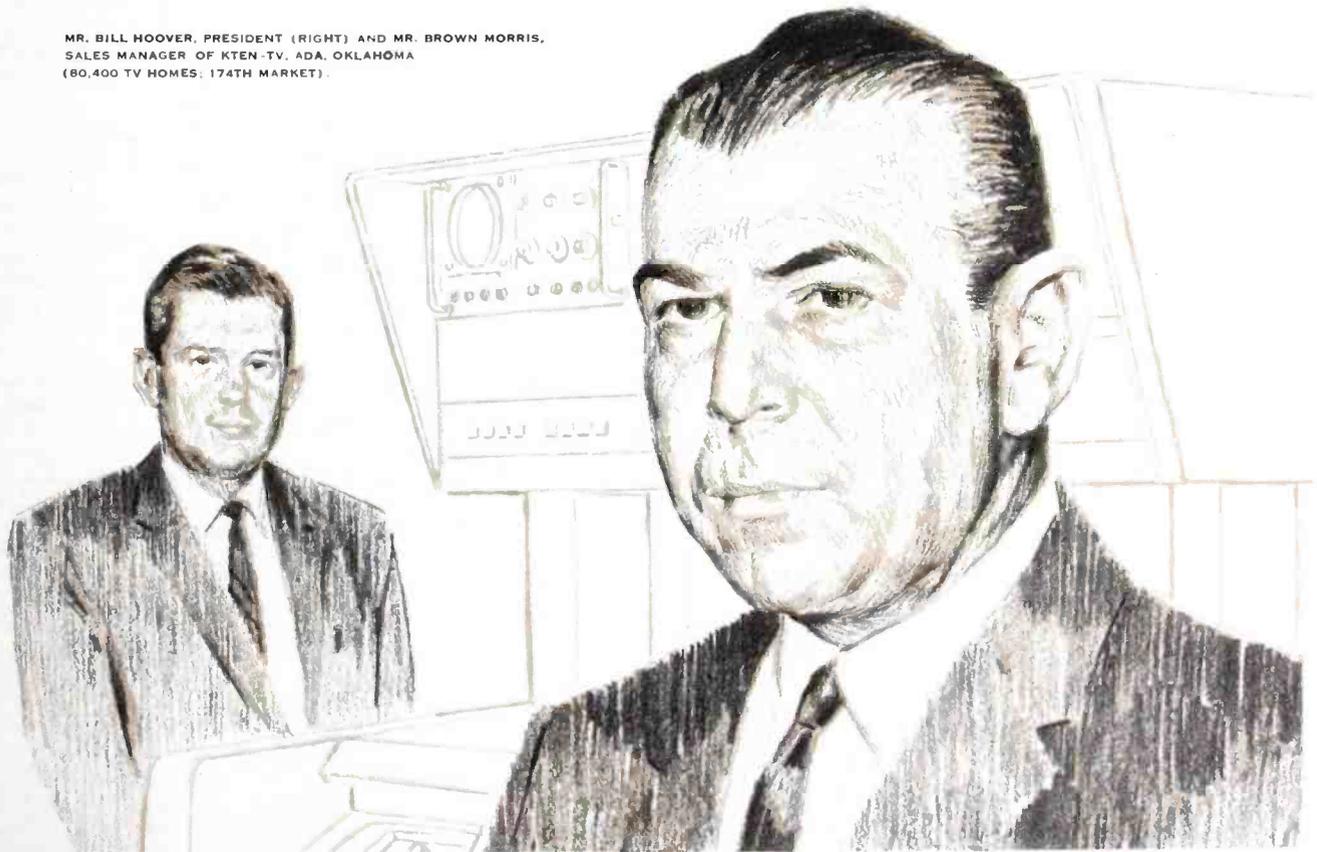
"We've increased our income with the Ampex Television Recorder by not having to spend so much time and money in getting and keeping business," says KTEN-TV Sales Manager Brown Morris. "What we produce on our VTR is keeping clients sold. We're putting our efforts where they'll do us the most good and our billing is increasing all the time." "An end effect," adds President Bill Hoover, "has been that our production, because of the Ampex Television Recorder, now puts us—a secondary market station—on a par with the quality of metropolitan market stations... Frankly, I can't see how some of these secondary market stations can afford to operate without a Television Recorder. We're sold on TV tape recording—sold on our Ampex equipment, too. Ampex has been the leader for—what is it?—five years now." • • • Ask Ampex today for specific station histories of the *Videotape** Television Recorder as a basic money-making component of any competitive TV facility. Ask, too, about Ampex financing and leasing arrangements. Write Dept. THM.

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MR. BILL HOOVER, PRESIDENT (RIGHT) AND MR. BROWN MORRIS,
SALES MANAGER OF KTEN-TV, ADA, OKLAHOMA
(60,400 TV HOMES, 174TH MARKET).



*When a man assumes a public trust, he
should consider himself as public property.*

Thomas Jefferson

RKO GENERAL ANNOUNCES ITS SYMBOL OF SERVICE

A radio or television station is a public trust. The airways belong to the people. The management of broadcasting properties must serve the public interest and further the public welfare. This responsibility is significantly greater when a group of radio and television stations in major American cities is owned and managed by a single company.

With the announcement of its Symbol of Service, RKO General reaffirms its dedication to serve the listening and viewing public. It will be used to designate the public service programs broadcast on RKO General stations. Struck in bronze, it will be awarded to groups and organizations who join with RKO General in the creation and sponsorship of such programs.

RKO General establishes its Symbol of Service as a visual expression of the principles and policies of its Broadcast Code, copies of which are available upon request. It is RKO General's intent that, over the years, this Symbol of Service will become synonymous in the public mind with programming of unusual merit and community benefit.



WOR, WOR-TV New York
KHJ, KHJ-TV Los Angeles
WNAC, WNAC-TV Boston
WGMS Washington
KFRC San Francisco
WHBQ, WHBQ-TV Memphis
CKLW, CKLW-TV Windsor, Ontario
WHCT Hartford
The Yankee Network
Robert Lawrence Productions New York
RKO Sound Studios New York



RKO GENERAL, INC. 1440 BROADWAY, NEW YORK 18, NEW YORK

A monthly measure of comment and criticism about TV

The creative process

Charles Feldman, senior vice president and creative director, Young & Rubicam, in an address at the 8th Annual Seminar of the AMA:

Too much advertising today fails to communicate because all the bright edges have been knocked off of it. Creative communication is a subtle and delicate process. Too much tinkering with it can easily make it usual, if not mediocre or even trite. Although creativity can't be totally dissected or analyzed, we do know that the process works much better when the advertising agency makes every effort to give it the proper atmosphere.

Forecasts

Barton A. Cummings, president, Compton Advertising Inc.



I am going to outline . . . what I believe will be major developments in the total marketing picture during this coming, many-labelled but challenging decade of the 1960s.

The alert, flexible agency will go all out in holding the line against the rising costs of advertising not only in launching new products but all along the marketing line. Clients have every right to expect that we exert the same concern in keeping advertising and marketing costs down which they exert in keeping down all their management costs.

My (next forecast) concerns . . . television. We will see, in the 60s, networks and local stations working with advertising agencies in holding down the increasing costs of time and talent and in increasing the attractiveness of programs. We all have a responsibility to see that TV continues to develop as a responsible medium serving the public interest.

TV networks will accomplish this partly out of self-interest. The law of supply and demand will enter as print offers more effective and efficient means of delivering an advertiser's sales mes-

sages. As costs of TV time and TV programs continue to mount during the 1960s, agencies and clients will examine other media to keep in line the costs of marketing their products. I think it only fair that there be a re-examining of the costs of TV time and talent. The extra, and sometimes unnecessary costs of package shows and TV commercial productions are now merely passed on to the advertiser. Let's all of us in the whole TV area tighten our belts a bit to keep costs down.

Color TV may well become a factor in marketing during the 60s—but not immediately. We know that just before the Korean war, when the industry was selling as many TV sets as possible, the best the industry could do was to turn out about five million sets a year. Color TV sets are more complicated to manufacture than black and white. However, if overnight the industry converted to color, and if color sets were manufactured and sold at the same rate as b&w during b&w's peak year, it would still take over five years to develop 50% color TV ownership. And this kind of color-set production cannot be achieved until there is a major breakthrough in the sales price of color sets.

Prosperity and survival

Marion Harper Jr., president of Interpublic Inc. (formerly McCann-Erickson Inc.), before the Sales-Marketing Executives of Chicago:

Most of us here can remember times when government and business were sharply competitive, if not antagonistic, in their views of the economy. We witnessed a good deal of working at cross-purposes. But I think we're now in a different atmosphere. We now have the incentive—in the country's need not only for prosperity, but survival—to cooperate in a program for developing all sources of productivity.

We are in a period in which we can't afford a contest of hostile postures be-

tween industry and government. Certainly . . . I think we can testify that there's a genuine will in Washington and centers of industry to assign a top priority to national growth, and to mobilize the growth ambitions of individual businesses to support the goals of the country.

. . . American markets have an astronomically long way to go before they reach saturation.

I don't believe that in any real sense the domestic market for goods is any closer to saturation than it was 15 years ago, when we were entering the most dramatic production and sales boom in our history. It has become a maxim of marketing that yesterday's luxury becomes tomorrow's necessity. . . .

I mentioned that one solution to the problem of growth might be accelerated government spending. As an alternate approach, I would say that if government releases purchasing power through tax reduction, at least to the extent that social and defense needs permit, we could expect an exciting advance in American living standards. I would go further and say that many of the goals which government legitimately seeks will be brought much closer by such a rise in living standards, achieved through expansion of free competitive markets.

Salesman's decade



Arthur Godfrey, at an RTES luncheon:

We are going into an age of sell, something we haven't had to do for too many years. . . . Today, with the first of the '60s just under our belt, we suddenly find ourselves with an overcapacity and a real need to nudge people up to the counter with cash in hand. Or even with credit card. We're back where you have to punch your sales across. People have money. Plants can produce. Everything exists except those needs and urges to buy that for 20 years dominated our economy. Public attitudes

PLAYBACK *continued*

are changing. People have refrigerators—ones they know they can replace any day and they aren't going to buy another unless someone, somehow, punches their "buy" button. You not only have to offer something better, but you have to be convincing that what you are offering is better. . . .

A lot of people have been toying with names for the Sixties . . . All sorts of names just haven't caught on. I'll give you one that, in our business, had better. The Selling Sixties.

Oil and the arts



M. J. Rathbone, president of the Standard Oil Company (New Jersey):

Many years ago, when we first put news on radio, we decided to remain oil men, not try to be news men. . . .

My associates at Jersey Standard . . . have never demonstrated any special talent for acting or playwriting. These require skill that business men normally do not have. Hence, we are content to leave these matters to the artists.

We enjoy their good company and we feel that it is enough to have the opportunity to present our message in association with their efforts. . . .

It seems to us in Jersey Standard that sponsorship of adult and intelligent programs on television attracts a sizable and highly appreciative audience. It is our experience that these people have become interested in our company and its activities. They have purchased Esso products. It has been heartening for us to discover how many people respond to great theatre.

The "complete" home

Lawrence H. Rogers II, vice president in charge of operations, Taft Broadcasting Company, in an address before the Sales Executive Club of Birmingham, Ala.:

It is at least interesting to speculate what is already an accomplished fact in the future development of our radio and television industry. Before too many years, a television set will no longer resemble the squat mahogany box which resides in the corner of your living room. It will instead be a repository of what has been called a home communications center. Picture tubes will become obsolete to be replaced by wall screens: in many homes, no doubt, a curved surface built right into the wall as part of the home. A picture will be projected upon this screen, in full color, and any size you might desire. . . . Also contained in your home communications center will be a tape recorder complete with video tape. . . . With this device, it is possible to

store on a piece of plastic tape all the electronic information necessary to recreate any television pictures as they originally happened . . . it will make it possible for you to see any program over and over again; or any you might have missed, merely by switching on a timing device that will record your favorite program while you were out, to be viewed at a later time.

. . . there is no longer any reason to doubt the ability of man's creative genius to build any kind of product, device, machine, or tool that the mind of man can conceive . . . in solving the problems of total productivity, we have not even approached the solution to the problems of total consumption. . . .

I must confess that my own thoughts on the subject are dictated by my frame of reference. Since we are all in the business of communications, I can only see the solution of these dilemmas through the improvement of communications. Thus, regardless of the cries of the prophets of gloom and doom, it appears self-evident to me that if we have over-produced ourselves into a possible permanent recession, then the most obvious solution is to sell our way out of it.

Kennedy in the home

Jack Gould in the New York Times:

Any procedure that permits a closer liaison between the average citizen and Washington surely is desirable and last night in the living room [the televising of President Kennedy's first news conference] there was a feeling of participation that had not existed before.

Part of this feeling derived from the President's preference for allowing the conference to be televised on a live basis.

From any standpoint it can only be hoped that further evening conferences will be scheduled with reasonable frequency and that the fourth estate will not become distressed over such accommodation of the electronic medium.

News conferences, after all, are held primarily for the public benefit and in 1961 that can best be served by permitting the largest number of people to attend at a convenient hour. The day when news conferences were scheduled with an eye on the deadlines of morning and afternoon newspapers is passing. Now the biggest number of reporters is made up of the folks sitting at home watching live TV.

But the volume of important news coming out of President Kennedy's conference illustrated the complementary nature of TV and the press. Many of the matters discussed by the President cried out for elaboration and expansion but two of the networks abruptly switched

back to their regular schedules and a third gave only perfunctory footnotes. If anything, television actually whetted the appetite for this morning's newspapers.

Audience discrimination?

Mort Sahl in a debate with Steve Allen on The Nation's Future, NBC:

I don't trust arbiters. I don't trust networks. I don't trust advertising agencies—not because they discriminate on the basis of religious material or political material or in any one area, but because they discriminate against the intelligence of the audience, which is the most dangerous discrimination of all.

An opposition voice



James Reston in the New York Times:

There can be little doubt about Kennedy exploiting the publicity opportunities of the White House. . . . He is planning "live" television news conferences during the key evening hours, which is the goofiest idea since the hula hoop. His Cabinet is also planning to televise their news conferences at least once a month, and if this combination doesn't dominate the news, there is always the rest of the Kennedy tribe to flutter the society writers.

This country has never seen what can be done when a President really combines all the powers of his office with the powers of modern mass communication. Franklin Roosevelt tried, but he didn't have the competitive television networks of 1961 at his command. Today it is quite possible to unbalance the system and overwhelm the opposition, and this raises the question of what can be done to maintain some kind of balance without either paralyzing the Administration or frustrating the opposition. . . .

It is also possible to apply the campaign idea of the national television debates to the problem. Now, even more than in the campaign, there is a genuine need, not perhaps for "equal time" but at least for some time so that the opposition point of view is widely heard throughout the land every two or three weeks.

This does not mean that Kennedy is not going to have plenty of opposition when the conservative Southerners combine with the Republicans against him, but in party terms his advantages are enormous and he can afford to be generous. After all, if it hadn't been for the TV debates against Nixon, he wouldn't be where he is today. END

still America's favorite cookie...



My Little Margie

More and more renewals every day for MY LITTLE MARGIE . . . as station after station keeps coming back for MARGIE because audiences ask for her. Gale Storm wins her way through 126 episodes into the hearts of America . . . creates a friendly acceptance for sponsors and their products. Now in 7th, 8th, 9th and 10th runs. Ratings are getting better all the time.

Available for strip programming

MY LITTLE MARGIE still beats all competition in her time slot

NO. 1 IN 10TH RUN . . . 7.6 CHICAGO
My Little Margie outrates programs such as I Love Lucy, I Married Joan, Abbott & Costello.

NO. 1 IN 9TH RUN . . . 12.9 RICHMOND
My Little Margie outrates programs such as December Bride, Amos 'n Andy, I Love Lucy.

NO. 1 IN 8TH RUN . . . 7.7 NEW YORK CITY
My Little Margie outrates programs such as Life of Riley, Our Miss Brooks, Abbott & Costello.

NO. 1 IN 7TH RUN . . . 8.3 DETROIT
My Little Margie outrates programs such as I Love Lucy, Life of Riley.

NO. 1 IN 7TH RUN . . . 10.1 BOSTON
My Little Margie outrates programs such as Burns & Allen, I Married Joan.

NO. 1 IN 6TH RUN . . . 7.2 DALLAS, FT. WORTH
My Little Margie outrates programs such as Life of Riley, I Love Lucy, December Bride.

NO. 1 IN 7TH RUN . . . 8.2 PITTSBURGH
My Little Margie outrates programs such as Burns & Allen, Our Miss Brooks, Gale Storm Show.

NO. 1 IN 6TH RUN . . . 12.2 MINNEAPOLIS
My Little Margie outrates programs such as I Love Lucy, I Married Joan, Burns & Allen.

Source: ARB Nielsen



Another favorite **Trouble with Father**
starring **STU ERWIN**

Entertainment for the whole family—130 amusing, fast-paced episodes—available for syndication



on top of the news



Paul Williams
for Manufacturers National Bank and Bristol-Myers



Chet Huntley and David Brinkley
for Texaco, Inc.



Dick Westerkamp
for National Bank of Detroit

in **DETROIT**

Just as the world watches Detroit, most Detroit-area viewers watch the world on WWJ-TV's complete, high-rated newscasts. Here's the vast audience the city's largest broadcast news department and NBC's award-winning reporters attract.*

On an average week night . . .

Paul Williams—6:30 308,500 viewers

Huntley-Brinkley—6:45 390,500 viewers

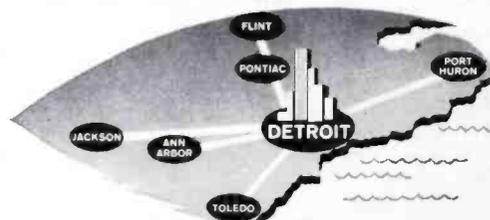
Dick Westerkamp—11:00 397,200 viewers

And news is only one way that WWJ-TV consistently programs in the people's interest. Get the complete story today—from your PGW Colonel or your WWJ-TV local sales representative.

*Source: ARB, Detroit, December, 1960

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

TELEVISION

A funny thing happened to television on the way to today. An old saw to the contrary, it found that the world doesn't always laugh with you, and nothing is deadlier than the silence that follows a laugh that failed. The

COMEDY

hazard notwithstanding, TV from the first took to itself the job of making a nation laugh. It didn't always. But when it did the feeling was good, and the coins rolled in, and life was

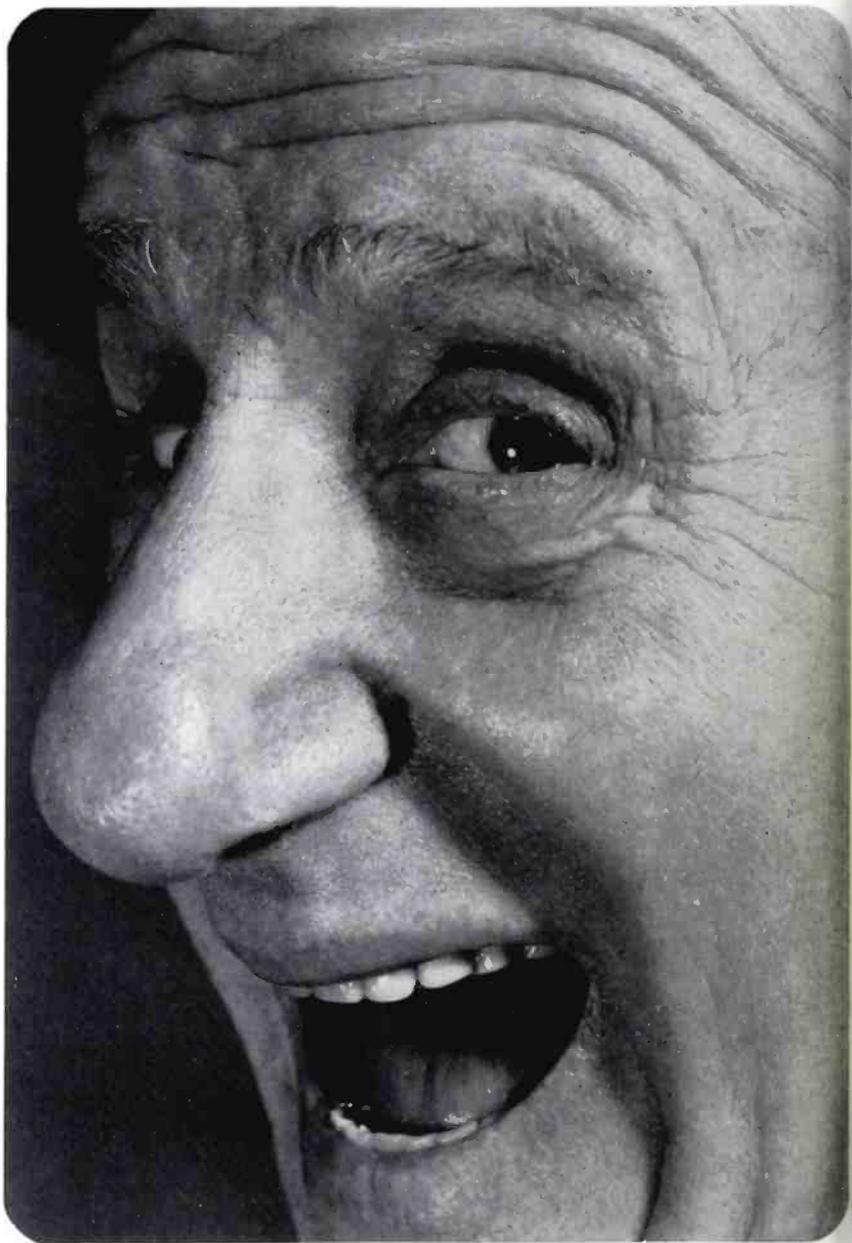
worth the living. And when it didn't the feeling was bad, and the coins stopped, and there was great wailing and weeping and gnashing of teeth. The television camera is a relentless taskmaster: its unfeeling eye settles only for the best, and will never say "enough." So too with the audience, as quick to pan as to applaud. Thus it has been from the beginning, and will ever be. For the job of a jester is no laughing matter, and woe to him who would say to the world "I will amuse you." and does not.



THE EARLY YEARS:



Berle was to TV what Gable was to the movies.



The nose that wowed 'em at the Palace still worked its magic on television.

GOLDEN AGE OF THE GAG



Way back: Jerry Lester and Dagmar.



Reigning monarchs: Sid Caesar & Imogene Coca.



Ed Wynn before going "straight."

A wit once said, "When vaudeville died, television was the box they buried it in." Indeed, the late '40s and early '50s gave many to think that vaudeville, or at least its style, was alive and kicking after all. These were the days of the stand-up comic and the fall-down joke, when Dagmar's bosom was the talk of a nation, Caesar and Coca were keeping 'em home on Saturday night and Milton Berle was earning the title "Mr. Television." Even the oldest gags were funny in these early days of the new medium, and the audience was easy to please. Not so now. The joke that had a thousand lifetimes in one-night stands had but one when it spanned a nation in an instant. For some comics it was the same.



Another of television's comedy teams now asunder: Dean Martin and Jerry Lewis.

SITUATION COMEDY:



Lucy screamed, and so did her TV audience.

"Family jokes," wrote Stella Benson "though rightfully cursed by strangers are the bond that keeps most families alive." Family jokes have done pretty well by television, too—amid not a little cursing by critics. The situation comedy, a creature of TV, has been its longest stand-by. The antics of Lucy and Desi were TV's greatest success story, and even now are minting riches in re-runs. Though much maligned, situation bid fare to overwhelm all other types of humor on TV, as witness the current season. In audience terms, there's a reason: when they're good, they're very good, and even the bad aren't bad.

Burns & Allen, veterans at getting a laugh.



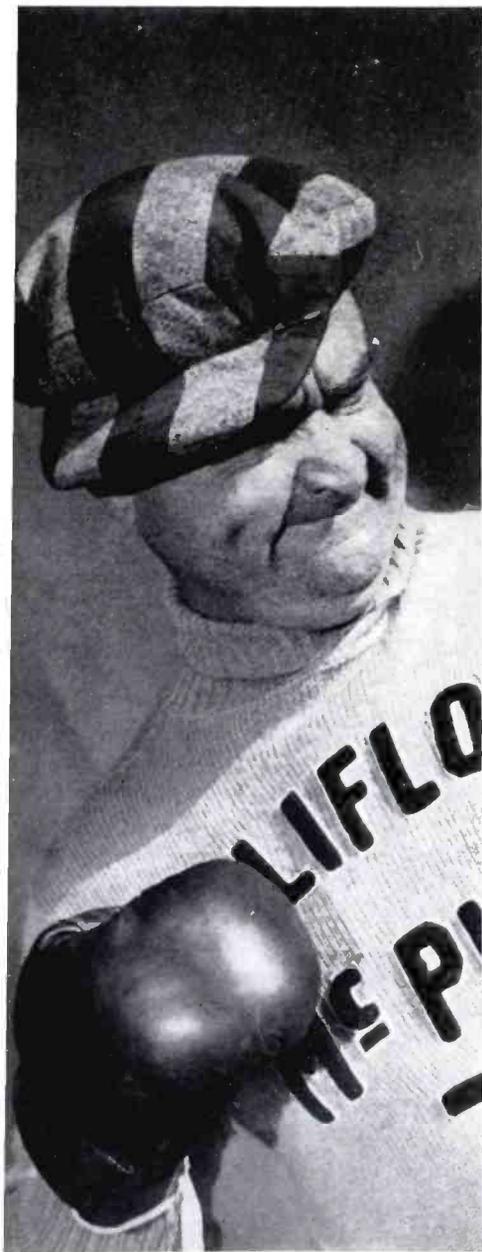
Lucy and Desi Ricardo, Fred and Ethel Mertz share a situation and twenty million laughs.

HOMEY HUMOR'S MIDAS TOUCH



The Honeymooners, which made it big as part of Gleason's hour show, flopped as a network half-hour, made it again in syndication

TV FUNNYMEN:



Still on top: the funny face of Red Skelton

Now-annulled marriage of old and new: the Benny-Gobel combination



OLD HANDS AND NEW BLOOD

The mix that is television comedy is compounded of many parts, constantly changing as yesterday's success gives way to today's new rave. Some last longer than others, and some last hardly at all—not a few cases the new blood congeals faster than the old. The hardest TV humor belongs to men who brought their reputations with them to the new medium. Red Skelton, Jack Benny, Groucho Marx and Bob Hope, all of them veterans of radio and other media, remain among the few comics still in possession of their own shows and strong ratings. Others, like George Gobel, Jack Parr, Danny Thomas and Ernie Kovacs, became national marquee names through their TV hits. For comedians the way is always slippery and the motion always near. The skills that are acquired in a lifetime of show business are none too many for the entertainer who would hold both his allegiance with the audience and his grip on a contract.



Newcomer and oldtimer share an audience as Jack Paar plays straight man to Groucho Marx



Ernie Kovacs and cigar: from TV to movies and back



Bob Hope: old master, new medium



Danny Thomas: from clubs to living rooms



Stanley



Colgate Comedy Hour



Fibber McGee & Molly



Life With Father



The Life of Riley



Mama



The Great Gildersleeve



Garroway At Large



Two For The Money



Phil Silvers Show



Our Miss Brooks



My Friend Irma



Amos 'n' Andy



December Bride



Robert Q. Lewis Show



Alan Young Show



Mr. Peepers



Red Buttons



Sam Levenson Show



Ray Bolger Show

THE HAZARDOUS LIFE OF A LAUGH



Nothing succeeds like success, so the saying goes, but when the sweet smell turns sour, there's nothing deader than yesterday's laugh. The mortality's high, and the burial grounds are well peopled. Shows die because they're bad, and even when they're not because it's time for a change. There are no rules, and even the trends are ill-defined. Steve Allen, victim himself of the whims of success, put it thus in his book, "The Funny Men": "Comedy is not a science. It is an art. I do not believe there are any absolute truths in the arts . . . When I first began working as a practicing humorist I believed differently. I thought, for example, that a joke had a value of its own and that Fred Allen was the funniest comedian in the business. I now know that Joe Miller's joke book is not the Bible and that I am not entitled on any logical grounds to silence the man who says that Fred Allen was not nearly so funny as Pinky Lee."

Thoughtful comic: Steve Allen, who found comedy not a science and TV a fickle master.

THE NEW HUMOR:



Television comedy takes a sophisticated turn: Adolph Green and Suzy Parker in a TV takeoff on a Smirnoff vodka magazine advertisement.

BUTTONED-DOWN AND BEAT

You've got to be quick to stay ahead of the New Wave. No slapstick comics they. Rather, they deal in the subtle turn of phrase and the quick riposte, a new TV sophistication and a new social-political commentary, a comedy that bites at life and picks at mores. Nothing is sacred, neither Mother nor flag, and the effect is at once shattering and, to those who dig, hilarious. For those who don't, they couldn't care less. Gimmicks are OUT, satire is IN—if the new humorists have done nothing else, they've restored the monologue to its place in the sun. Theirs is not a sustained brand of comedy; they wit and run.



Mike Nichols and Elaine May find material in the commonplace of everyday living.



Shelley Berman: one side of a dialogue.



Bob Newhart, buttoned-down humorist.

Mort Sahl: television satirist and angry young comedian.



Victor Borge: something special in pianists

1961: SPECIALS



*Debbie Reynolds: she sings,
she dances, she jokes,
she looks awfully good in a bath*

*Danny Kaye: a multi-million
talent finally gave in
to the siren song of TV specials*



AND NOT SO SPECIAL

The best hope for the big laugh in 1961 is in the area of specials—those now-and-then one shots which attract the big names, the big money and, hopefully, the big audience. They don't always fulfill the great expectations held for them, but they seem to be worth the risk of watching to that part of the public that doesn't want to try again a show it knows was bad the last time around. It is in the specials that talent such as Victor Borge is parceled out sparingly to a public that might tire of Danish wit week-in and week-out. And it's in the specials that elusive holdouts like Danny Kaye are likely to make their TV debuts. And where else could you see Debbie Reynolds taking a bath?

Meanwhile, back at the not-so-special: situation comedies. temporarily nudged a few years back by westerns and private eyes, hit this season's schedules with a vengeance. For if the special is the frosting on TV's comedy, the situation is the bread and butter. These are the weekly habits which deal in a "when you've seen one . . ." type of humor. But though they're considered the safest kind of vehicle for the sponsor who wants to be funny but doesn't want to be too far out, they have a way of being risky indeed. Of the rash of situations which start the season, few see the end of it. But hope springs eternal in television, and there's always the chance you'll hit another Lucy.



Eight images of today's situation comedy: (from top, first column) The Tab Hunter Show (a guy and dolls), My Sister Eileen (gals and guys), The Flintstones (cartoons for grown-ups), The Nanette Fabray-Wendell Corey Show (mid-season hopeful), Dobie Gillis (courtesy Max Shulman); (second column) Guestward Ho! (with a Wall Street Indian), Hennessey (doctors, nurses and all that), Peter Loves Mary (husband-wife teams are coming in again).



GOODMAN ACE:

AN UNAMUSED LOOK AT

By JUDITH B. DOLGINS

IN 1929 Goodman Ace, age 30, drama, movie and vaudeville critic for the *Kansas City Post*, reviewed the act of a new comic. "Milton Berle," he wrote, "is a young comedian with old jokes . . . It must cost a lot of money for material, so here are some newies for Mr. Berle which he can have free of charge." There followed an entire column of original Ace jokes.

Twenty-five years later Ace was head writer on Berle's television show. One day during a script conference Berle suddenly stood up, whistled for attention and held up Ace's old *Kansas City Post* review. "Goody," he said, "I think we can use some of these jokes now."

Ace, writer of more comedy lines for more performers than anyone else in radio and television history, has of course long since ceased dispensing jokes *gratis*. A writer who once worked under him remarked, "Before money was invented Goody Ace already had \$8 in the bank." Today he is head writer on the *Perry Como Show*, where the writing budget exceeds \$10,000 a week. Few stars have fared as well as Ace financially or can come close to his longevity record. As one well-known comedian recently summed it up with a wistful couplet: "We TV comics have come and gone but Goody Ace goes on and on."

Television's highest paid and most successful comedy writer, Ace is also one of the medium's severest critics. Memories of the radio and TV columns he wrote for the *Saturday Review* still have some people in the industry writhing. But, sums up one network executive: "Ace has been in this business longer than a lot of us, and he's seen it from all sides. When he says something we may want to knock him in the chops, but we listen with both ears."

Having been a performer himself during the 20-odd years he and his wife Jane did the *Easy Aces* on radio, Ace is sympathetic to the problems of today's comics. But he does not think most TV comedy at present is exactly side-splitting, and feels that much of the trouble lies with the comedians themselves—many of whom are a difficult lot.

"They have an insatiable craving to get all the laughs. With a few exceptions, like Hope and Benny, they will not edit themselves, they're so afraid of losing a laugh. When I say 'edit' I don't mean taking something out of a routine because it's 'controversial'—some people think the word Eisenhower is controversial. It's more a matter of taste; there's no sense in telling a joke that's in bad taste, getting laughs, then hating yourself for it.

"A lot of comics are so afraid of not getting a laugh that

they insist on a protection line—a joke they can use in case the original joke doesn't get a laugh. A line like that old standby, 'I know you're out there—I can hear you breathing.' I once worked for a comedian who was so neurotic he even insisted on protection lines for the protection lines."

Besides wanting all the laughs, says Ace, "comedians resist novelty, which is absolutely essential in television because constant weekly exposure begins to bore the audience. They refuse to acknowledge that the audience wants something different. I started writing for Berle in 1952 and it was my first experience in television. He read the first script and said, 'This isn't lappy enough. You've got to make it lappy.'

"Well, I had heard the phrase 'lap dissolve' used in motion pictures and I figured 'lappy' was some kind of television cutting technique. But later I found out that Berle meant 'lay it in their laps.' A lappy joke is a sure-fire joke. So any time we came up with a joke that was implied or partially obscure, Berle would say it wasn't lappy enough. I finally decided I wasn't lappy enough, so I quit in 1955. And I feel that many comedians would still be on television today if they weren't so stubborn about change and would accept the fact that viewers have more than 12-year-old IQs."

Ace sees at least one spark of improvement in the generally gloomy state of TV comedy. Appalled by what he feels is an overuse of elaborate production gimmicks, Ace has long admonished that "we should stop watching television and start listening to it." Recently, he says, "television has started recognizing the value of quiet conversations and intelligent writing along with a minimum of camera angles and production frenzy." Ace gave a strong argument for the low-key approach in a *Saturday Review* article:

When Jack Benny appeared on TV in 1950 he was "soundly trounced by many professionals . . . (who) cried that action was the main requisite for a good television show," Ace pointed out. "Nobody could just stand there or sit there and say clever things. Nobody could just stand there and sing. Move around—get off the couch—look out of a window—sail a ship—tote that barge—lift that bale—get a little drunk. Do something. Do anything. Don't just stand there talking.

"One New York critic wrote, 'If I can close my eyes and enjoy a comedian it's not television, it's radio.' Many of the critics of early television had the medium confused with motion pictures that played the neighborhood movie houses. They were definite, and their opinions were final. So final

TV COMEDY

that any comedian who had any idea of doing a show without action was hooted out of the advertising agencies as well as the networks. Writers of comedy shows were instructed to concentrate on action. Producers and directors constantly sought new ways to step on punch lines of monologues with new camera angles and production extravaganzas. It was the eye which was to be entertained, not the ear. Unfortunately it turned out to be the nose.

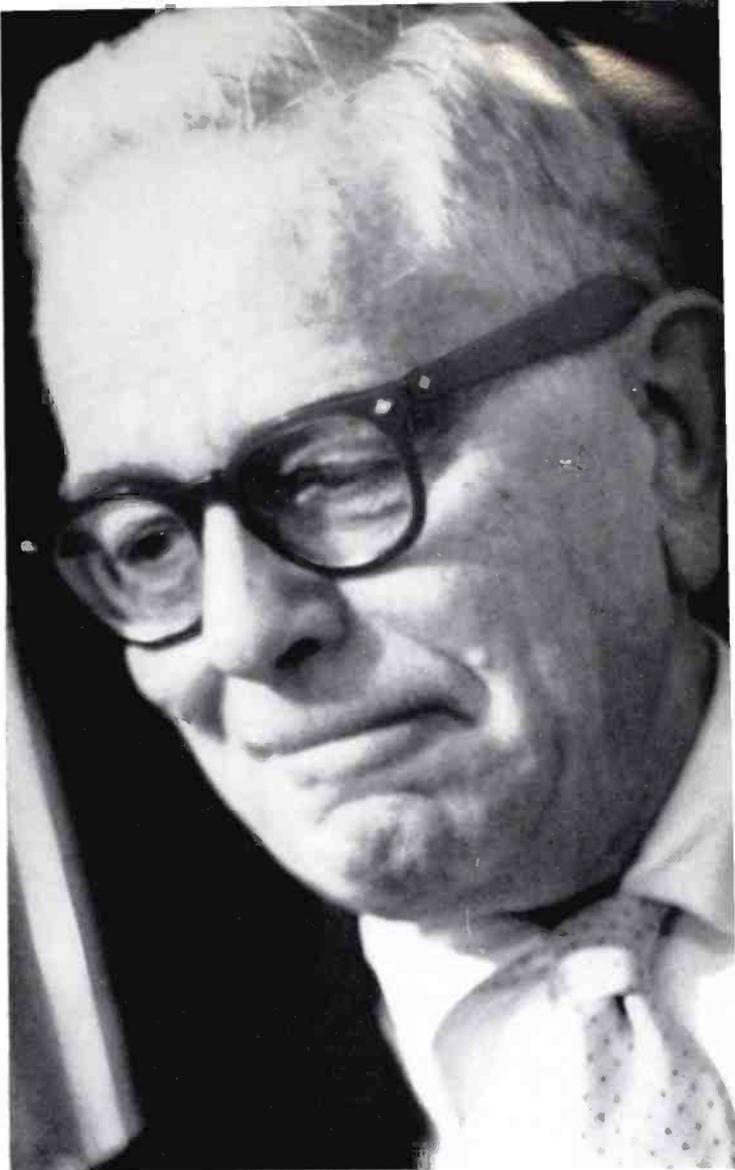
"For a whole year," Ace continued, "Mr. Benny continued to appear spasmodically on television, doing the best he knew how to cater to the whims of the critics. He gave an excellent account of himself, I thought. But the word was that he wasn't television. He tried several variations of the action theme, but his heart wasn't in it. The know-how accumulated through years in show business cried out against what he was doing. And so when he began a new season in television he decided to put that know-how to work for him, the critics notwithstanding. If it was good enough for the Orpheum circuit it was certainly good enough for the coaxial circuit. He decided to take a stand, and that stand was in front of a curtain and to his amazement the critics shouted 'Eureka!'"

Ace feels too that the popularity of the so-called New Wave comics—Mort Sahl, Shelley Berman, Bob Newhart, Mike Nichols and Elaine May—reflects the growing appreciation of "good, brittle dialogue. These people don't need gimmicks and big productions; they depend strictly on material that is truly humorous in itself."

Why, though, do some comics endure while others languish on Miami Beach waiting out their long-term network contracts—if they're lucky enough to have contracts in the first place? Obviously there are too many factors involved to produce a pat answer. Ace does not think the decline of TV comedians is due to changing tastes in comedy "because humor is such a personal thing." He does, however, theorize that a comic's particular method of delivery, plus the climate of the time in which he performs, hold some clues. For instance, "when the late great Fred Allen appeared on television in the early 50s," Ace recalls, "the critics said it was too bad he had become saddled with a gimmick panel show which restrained him from being the gently acerbic wit we all knew he could be. Some of the criticisms went a step further and offered the helpful suggestion that Mr. Allen would be at his best on a 15-minute across-the-board TV show, just commenting humorously on the news of the day."

Ace said that he looked over the news of that particular

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*"After all," says Goodman Ace,
"it's not whether you win
or lose—it's how much."*

*As one who's won more often than
he's lost in the field of
humor writing, his candid insight
on TV comedy and comedians
of today merits important weight.*

THE SERIOUS BUSINESS OF BEING FUNNY

DAVID Ogilvy, agency president from Madison Avenue, has never heard of Simon Prell. Simon Prell, consumer from Fairlawn, New Jersey, has never heard of David Ogilvy. David Ogilvy does not believe that humor sells products. Simon Prell switched to Piel's beer "because Bert and Harry entertained me so much on TV I felt the company deserved my business."

Since Simon Prell's conversion, Piel's has all but consigned Bert and Harry to sackcloth and ashes in favor of a straighter sell. Perhaps Piel's and its agency, Young & Rubicam, think the advertising needs a change of pace. Possibly there are too few consumers with the conscience of Simon Prell. Maybe they are too busy laughing to make it to the corner grocery store. Perhaps David Ogilvy is right that humor does not sell.

Although there are more humorous television commercials today than ever before, humor has by no means taken over and undoubtedly never will. In general, clients, product-oriented as they are, tend to be less receptive to humor than agencies which, though hopefully just as product-oriented, have a growing appreciation for the creative things in life. But here too, Ogilvy is far from the only shop that thinks selling is no laughing matter.

Hallowed tradition, gradually softening, is blamed for some of the resistance to humor. Victor Bloede, vice president and creative director of Benton & Bowles, which has successfully injected humor into the commercials of several clients, has a theory that some advertisers and agencies are "still haunted by the ghost of Claude Hopkins saying that people don't buy from a clown."

As a matter of fact, two TV advertisers—Coca-Cola and State Farm Insurance—literally have tried selling with a clown, sad-faced hobo Emmett Kelly of Ringling Brothers fame. The companies think he did a good job for them. But there is little way of telling if a customer drank a Coke because Kelly's humor sold him, or because he just happened to be thirsty.

Thus Hopkins, one of early advertising's great copywriters (president of the old Lord & Thomas agency), might have been right. Many marketing men today, however, are inclined to think he over-simplified the situation. As they see it, "People don't buy from a clown *unless the sell is there too.*"

Admittedly, however, combining humor and selling is no easy feat. The argument over whether it really can be done will rage until someone invents a better method of measuring advertising's relation to sales. But in the interim, an increasing number of TV advertisers are giving humor a stab. Says one agency president: "If you can't kill them with kindness, then make them die laughing."

There is no doubt that humor is the trickiest and most difficult commercial technique. Few things are sadder than an unfunny joke, especially when the lack of laughs is pinned to a dip in the sales curve. A too-funny commercial runs the risk of obliterating the sell with its hilarity.

Few admen deny that humor is a good attention-getter. Obviously a consumer must know about a product before he can buy it. Advertising speeds the learning process, and humorous advertising, with its attention-getting value, may accelerate the process. But, as one advertiser complains, "whether 'to know you is to necessarily love you' is the big question."

At best, using humor has serious pitfalls, and it takes genuine talent and good judgment to surmount them. As Arthur Bellaire, vice president of television and radio copy at BBDO, puts it: "Humor, it has been said, lies more in the power to see realities behind outward appearances than it does in the power of expression. The humorist needs intuition more than intellect. The copywriter needs both, plus a knowledge of the principles of selling, plus the power of expression."

James Thurber once defined humor as "emotional chaos remembered in tranquility." One executive, describing advertising's own search for a definition, changes it to "humor

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Humor sells Glade to a skeptic



and Schweppes to a connoisseur



and the Dreyfus Fund to millionaires.



While Emmett Kelly pitches State Farm Insurance



and Bardahl goes after "Sticky Valves"

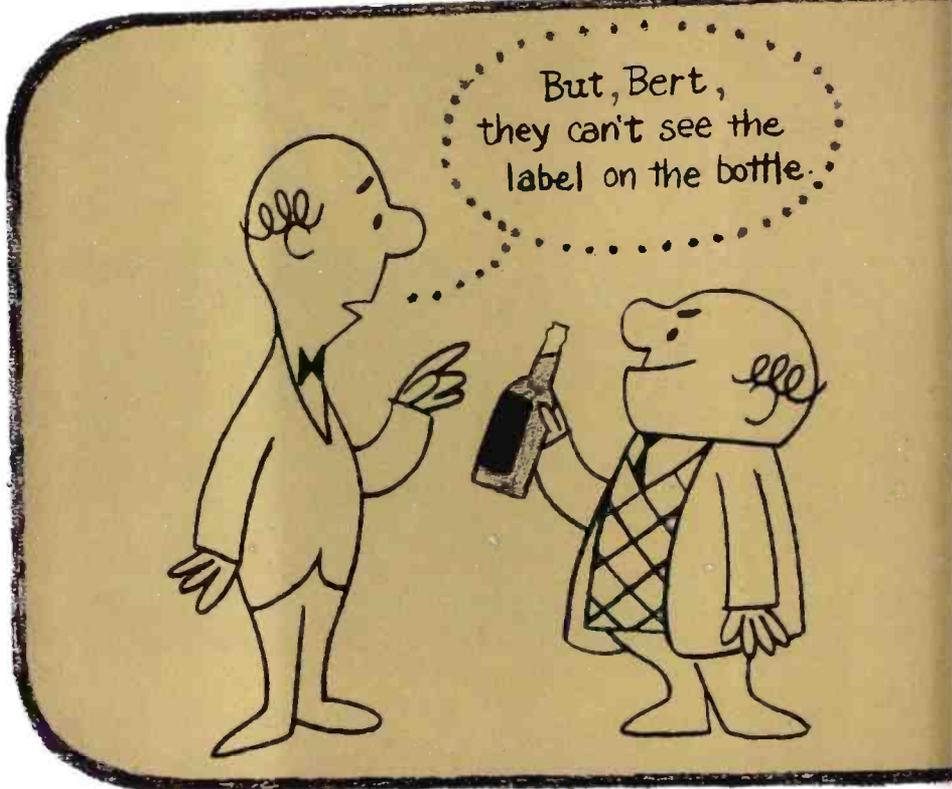
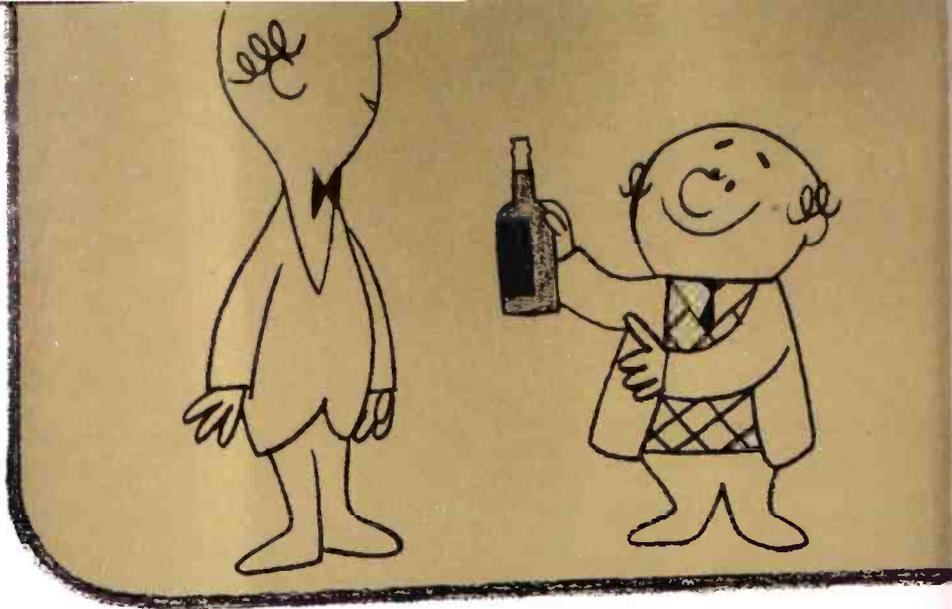
The aim is to be funny, but the intent is deadly serious for those advertisers who seek the humorous approach to sales. The techniques are many, from animation to subtle wit to outright clowning to integration with the show. For the advertiser who overcomes humor's hazards, the sales reward can be bountiful.



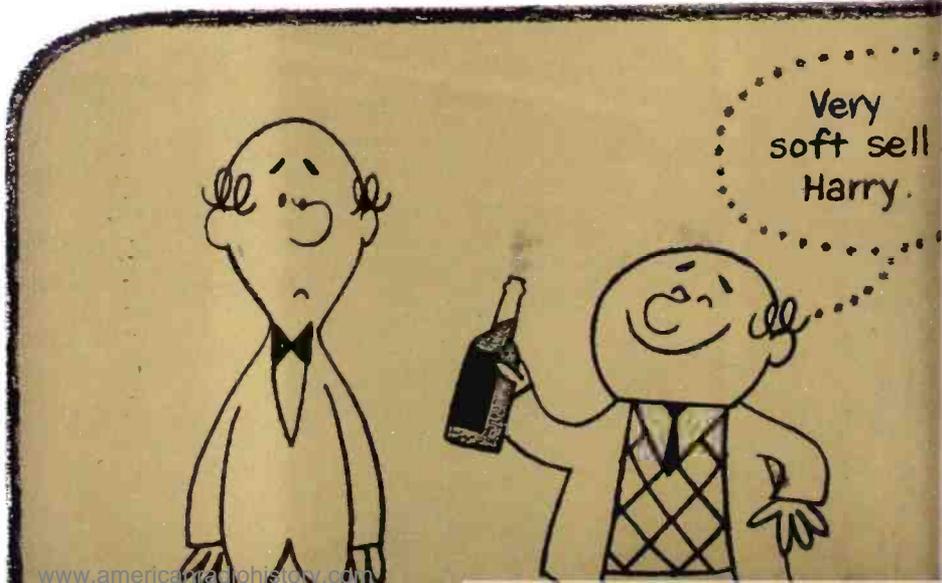
Barney sells Winstons on The Flintstones



and Danny Thomas gives the high-sign for Post cereals



The plusses and pitfalls of selling with comedy, as told by a team that's lived through it—with special emphasis on the delicate role played, or fumbled, by the agency and the advertiser.



Drawn for Television
by RUTH PLATT

BOB & RAY ON COMMERCIALS, OR

WHY SQUARE WHEELS DON'T ROLL

The following is an informal—mostly serious, sometimes less so—commentary on the humor approach to a pitch. It took place between TELEVISION editors and the three principals of Goulding-Elliott-Graham, New York: Ray Goulding, Bob Elliott and Ed Graham.

Suppose that you two are most famous in television for your Bert and Harry characterizations for Piel's Beer. Was that your first association with humor in television commercials?

Ray: Yes, very definitely. That goes back five years. Before that we tried to do it on our own show's TV commercials, but we were controlled pretty much, you know. We used to try to wink once in a while to take the burden off the hard sell but that was about as far as we could go.

Whose idea was it that created Bert and Harry?

Ray: Ed Graham's. He evidently—as far as we know—conceived the characters. Why don't you tell them about it?

Graham: I was working at Young & Rubicam as a writer on the General Electric account doing what I guess you'd call hard sell stuff and I used to talk to my friends and say that there wasn't any reason that you couldn't do commercials that would sell a product well and be entertaining at the same time—that you wouldn't have to fall asleep during and stuff like that. And I guess people got so tired of hearing me blabbing about how I could do this without ever actually producing any results that I was goaded into working on something.

Bob: They fell asleep while you were talking.

Graham: It was to prove a point. I tried to think, "What's the worst advertising being done at Young & Rubicam?" and I thought that the Piel's advertising of that day was

Ray: Well, let's face it, there was quite a little elimination contest.

Graham: They had a lot of good stuff, too, but I thought Piel's could be improved the most.

I didn't know anything about the product and who the original Piel Brothers had been so I made up a couple of brothers and decided that they be called Bert and Harry and wrote biographies for them—but with Bob and Ray in mind. I had secretly been thinking of a way to meet Bob and Ray personally and any time any project came up at Y&R I always said, "How about Bob and Ray?"

Do you remember the New Year's "Piel's in New York" show?

Ray: How could I forget it?

Graham: Piel's said how would I like to do something on New Year's Eve. That was New Year's Eve 1955. They had bought a CBS program "Welcoming New Year's Eve to New York," that was going to be 2½ hours long, and they didn't want to have regular commercials because it was a special occasion, and what would I suggest, so I fell back on what I always suggested. I said "Bob and Ray."

Had you already talked to them?

Graham: No. They were on wins New York every morning so I sort of started hanging around their studio. Sitting on the piano, if you recall. So anyway, I said, "Hey, Bob, here's an idea. How would you like to try this one?" He said, "Oh, talk to our agent," or something like that.

Bob: My first reaction was that I didn't want to work New Year's Eve, but our manager suggested that we do it. As I remember, we didn't retire on the money we got on that either.

Graham: I remember—it was I think the day before New Year's Eve—the account executive at Young & Rubicam was

"The people responsible for losing more good ideas . . . are assistant advertising managers"

asking what were Bob and Ray going to do in the commercials and I said I had some ideas but I think we should really leave it up to Bob and Ray. And he said, "Well, you can't do that." Being very lazy—I like to leave as much to Bob and Ray as possible—I said, "Well, they ad lib so much better than anything you could write for them in a script, why not take advantage of it?" And he said "Just describe some of the situations."

So I started describing them and I noticed he really wasn't paying any attention. It was just the feeling gave him security, that this had all been thought out. So I started things like "The first one will have Bob and Ray welcoming New Year's Eve in Rome and they'll be in the Piazza di Spagna and they will bandy a few jokes about the Pope back and forth—

Ray: A couple of those religious gags.

Graham: And he was sitting there saying "Good, good. Yeah. Yeah."

Ray: As it turned out we really didn't know what we were going to do either.

Bob: I can't remember exactly what we did. But in one of them you couldn't see the label on the bottle as it turned which was very upsetting to the client.

Ray: Very soft sell.

Up to this time had most of your work been in programs rather than commercials?

Ray: Yes, sure.

Did it then switch over to the commercial area?

Ray: No, not really. We continued on. We formed our company but we were engaged with a full network radio program every day, NBC *Monitor* on weekends and on WINS in the morning, three or four hours a day. Altogether we were on the air 5½ hours a day at this particular time.

Bob: And oddly enough I don't think a quarter of it sold. Curious thing.

Have you hit a certain typing with your voices on Bert and Harry?

Graham: When we first heard that we were going to lose the Bert and Harry thing, naturally we thought, "Gee, here goes our rent and our contract that we have had for so many years, a wonderful thing to fall back on if you needed it." And the thing that worried us most was would other agencies interpret this to mean that because Bert and Harry had started a trend and been on the air for

5½ years and were now being played out, would that signal the end of the soft sell approach; would humor be on the way out in commercials? But our business has picked up tremendously ever since that news went out and I think it must be that a lot of people had us typed as just Harry and Bert.

You mentioned about humor going out in commercials. What is the problem of getting humor *into* commercials?

Ray: For one thing, they'll tell you they want a humorous commercial and you give them one and they won't accept it as such and make changes so it ruins it. They try to become comedians.

Graham: And the sad part is, because I remember this happened with P&G, they produce what they consider a humorous series, and take it out and test it. And they discover that it tests subnormal to straight commercials. P&G did a series on Pogo characters in animation which tested rather badly. Then they passed a rule that there would be no more humorous P&G commercials because humor does not work. Well, they don't know that humor doesn't work because their commercials weren't humorous. I mean you can't simply say, "This is a humorous commercial, and now we'll test it." Unless the public accepts it as a humorous commercial to begin with. Their idea was very badly done and naturally their straight commercials would test better because they were better.

Did you have a free hand in preparing the Bert and Harry commercials?

Graham: Yes, we did.

Ray: To a point.

Graham: There were criticisms along the way, but everything we wanted done was accomplished. And we had two very strong people at Young & Rubicam fighting to keep the idea. One was George Gribbin, who at that time was creative director of the agency and is now president. No connection. And another fellow who was very strong was Lou Brockway, who was the guy who sold Jell-O the original Jack Benny commercials in '34. The two of them pointed out to the Piel people that they ought to get this idea in fair shape and conduct a local test in I believe Harrisburg and Binghamton, and got them to produce a test flight of commercials which cost Piel's \$56,000. That's an awful lot of money to a small advertiser of a local brewery. They were tested and turned out to have much bet-

ter results than the regular Piel commercials which kept running in the other territories and at that point they went on in their pure form throughout the Piel's territory and had something like 27 straight months of sales records, one after the other.

Do you find that many agencies are receptive to turning products over to humorous approach?

Ray: Always there are people at agencies who do but they are always afraid of the client, that cloudy person who always has to listen. But there are people at agencies, I think that—

Bob: And usually when a client hears them he likes them.

Ray: See, they have been afraid of the client and they are afraid as I say that they would have to scrape him off the ceiling if he listens to these things, but that is not the case really.

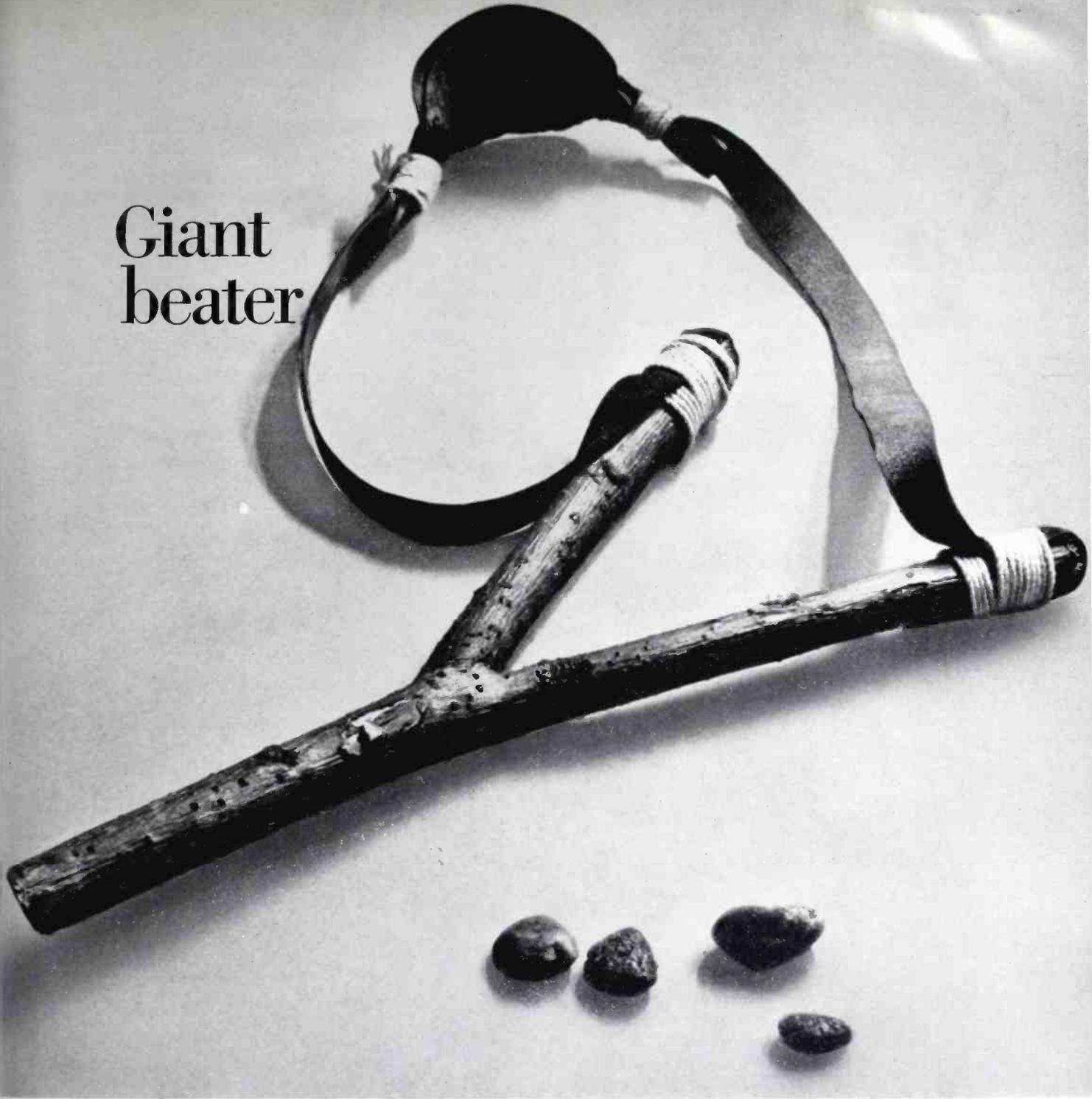
Graham: I think the people who are responsible for losing more good ideas that come out of agencies and production companies are the assistant advertising managers who are terrified. They are not thinking whether an idea is good themselves, they are wondering, "What will the sales manager think of this?" And then the same thing is true within the agencies, that the account executive sometimes more concerned with what the client's reaction is going to be than his own. And if people would only register every idea as to whether they think it going to be good for the product or no period, and then try to convince somebody else. You'd be surprised at how many good things I saw written at Young & Rubicam, written by fellows other than me, that just never got any further than the first presentation. And I'll bet if the clients had seen them, they would have been very happy to put them on the air.

Ray: Daring is not one of the strong points with the assistant advertising people. They hate to be the first, you know. They are scared. The trouble they just do not have the courage of their convictions. If they do think it's good they doubt their own decision, you know? It's curious.

Can you put a cost-per-thousand on humor?

Ray: Sure, everything is measured that way. Right there is a big thing. That shouldn't be any per thousand, it should be per prospect to begin with. Because it doesn't matter if you have a thousand

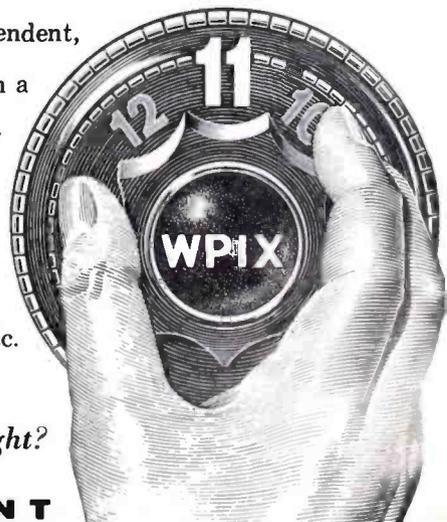
Giant beater

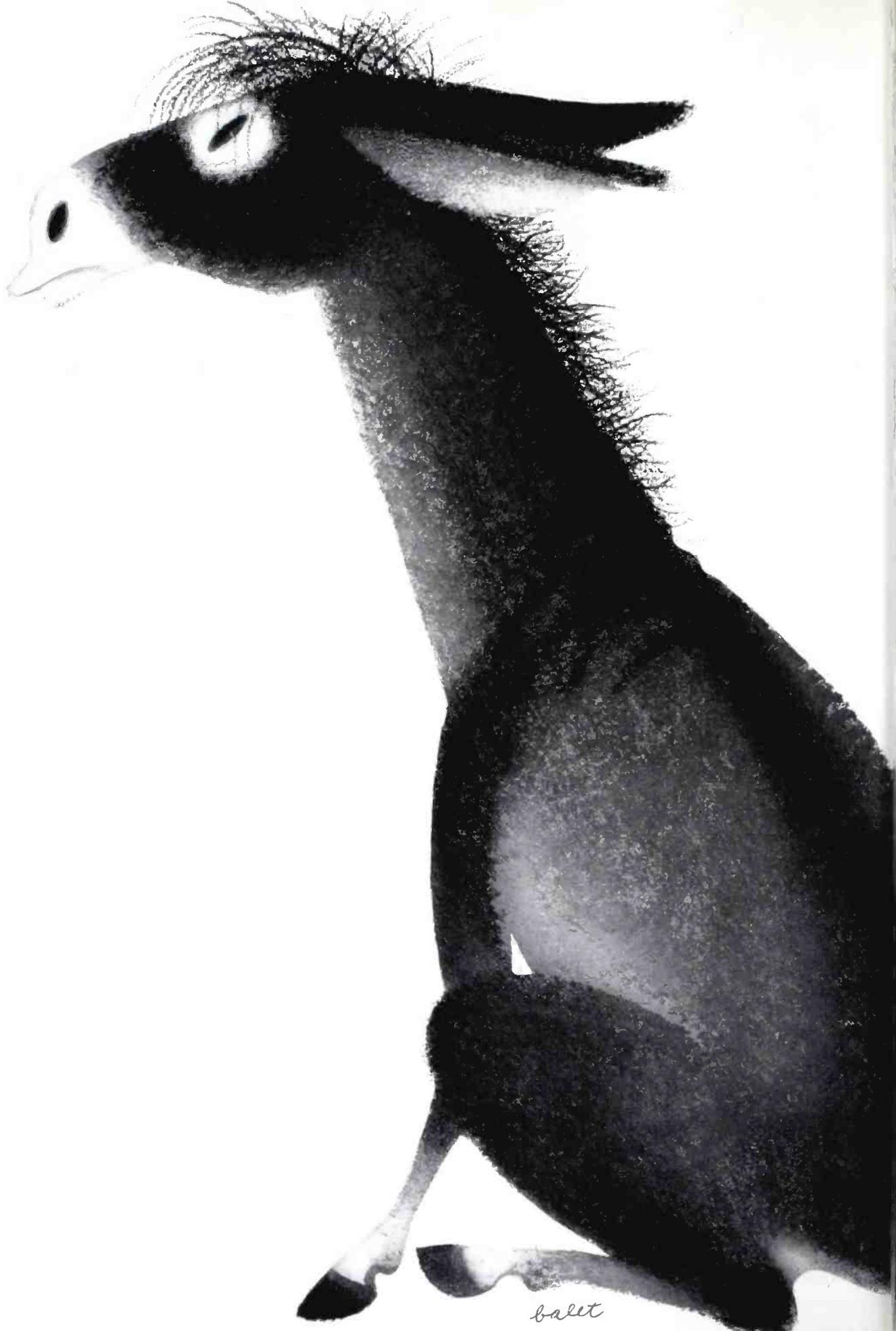


New York is giant in size and sales. It is not easily sold! WPIX-11, New York's Prestige Independent, delivers the "right tool at the right time" — *minute commercials in prime evening hours* in a network atmosphere" of fine programming, advertisers and audiences. *Programs* like *Air Power*, *M-Squad*, *Bold Journey*, *San Francisco Beat*, *The Honeymooners*. *Advertisers* (98% of WPIX advertisers are national) like *General Foods*, *General Motors*, *P&G*, *Coca Cola*, *R. J. Reynolds*. A. C. Nielsen has proved there is "no significant difference" between WPIX's Audience and the leading network station in terms of income level, age, occupation, etc. WPIX-11 is a giant-beating opportunity in New York television.

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ballet

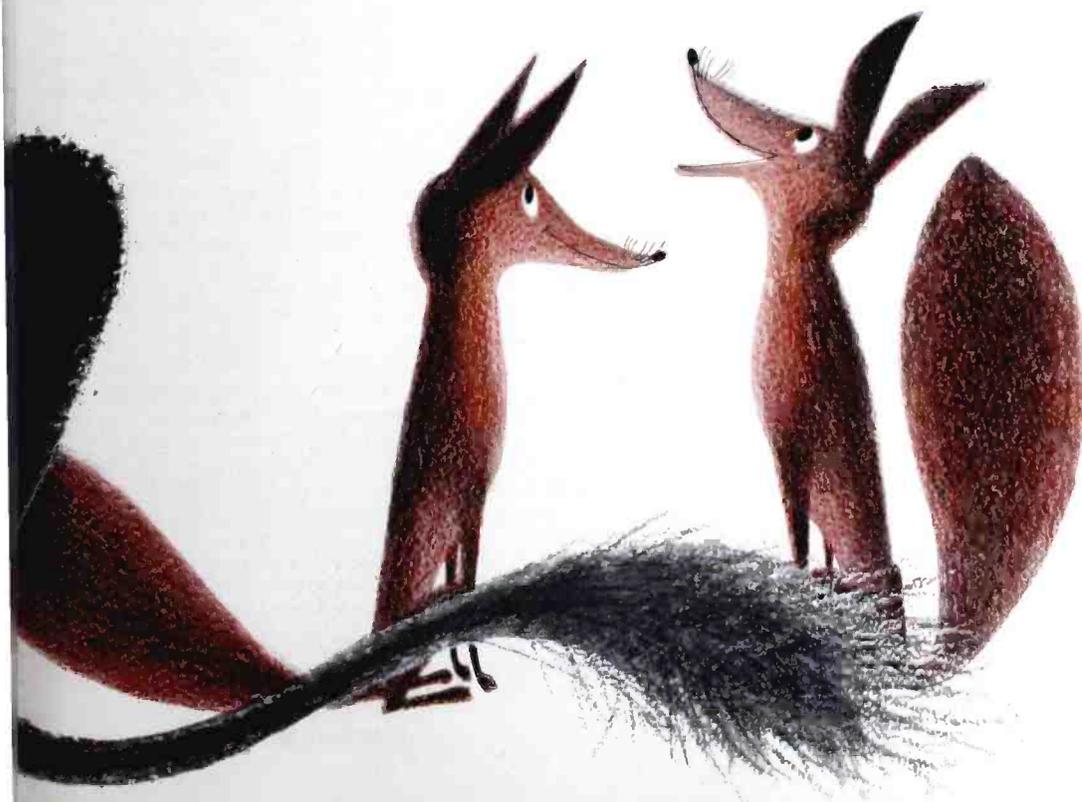
More than two billion dollars in drug store sales! According to the latest figures, that's how much is missed in just the top 15 markets in a single year by advertisers who stubbornly ignore this basic fact: people and money are leaving the city for suburban and "extra-urban" areas. (During 1959, non-city retailers accounted for 62% of all drug store sales in the top 15 markets.)

Today's advertiser must be willing to keep up with this constantly changing sales picture. Advertising now has farther to go, more to do. That's why spot television – with its unmatched reach, flexibility and impact – has become the nation's fastest-growing advertising medium.

Don't just sit there... do something! Send for our "Telemarketing" study, which will give you an accurate view of where sales stand today, plus the first authoritative forecast (by Market Statistics, Inc.) of where they will be in 1965. For your copy, telephone PLaza 1-2345 or write to 485 Madison Avenue, New York 22, main office of **© CBS TELEVISION SPOT SALES**

Representing WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, KMOX-TV St. Louis, WJXT Jacksonville, WCAU-TV Philadelphia, WTOP-TV Washington, KOIN-TV Portland, WBTW Charlotte, WBTW Florence, and the CBS Television Pacific Network.

**“Does he
know
what he’s
missing?”**



"Good commercials don't have to be a lark; they just have to be good . . . like friends"

people listening to something if only a hundred of them are in the market.

I have sat through TV shows and I have tested the children at home. And the show is just over and I'll say, "Who sponsored that program?" They don't know. But the cost-per-thousand is a wonderful buy, you know.

It seems that comedy in programs has declined except in situation comedies. On the other hand there are certainly more humorous commercials now. Does this put an extra burden on the commercial to be funnier than it would have had to be several years ago?

Ray: All good commercials don't have to be a lark; they just have to be good. A commercial should be like people. You think of your friends, and some of them you like very much because they are extremely witty and stimulate you that way. Other people—now Edward R. Murrow might be somebody that you might like to have as a friend but I doubt if you'd be giggling around the house at him.

Bob: I don't really know.

Ray: I think that is the way it is, that a commercial should first be good and if it happens to be amusing in the process that is the way it was good. And if it is serious, it is serious.

Bob: There are a lot of commercials described as being humorous that I don't think are. And when something tries to be funny and isn't it is more offensive than something that simply tries to state a clear story and is not very interesting about it.

Ray: I know serious ones that are funny. Take "Fight Dandruff 12 Effective ways"—now that's pretty funny.

Bob: Here's one that is supposed to be humorous—"Hexa—Hexa"—with the whole family singing around the bathroom, taking a package away from each other, laughing and happy.

Ray: There is the image I hate in commercials. Everyone is so happy they make me sick. So young and happy at the barbecues and up at the socials' house on Friday night and they are all crazy. They are as interchangeable as the western and violence programs.

Graham: What happened, of course, is that somebody did a survey proving that most of the money is being spent by young homemakers, people between 24 and 32 years old.

Bob: Who live in the suburbs.

Graham: That's right. So they want people to identify with this group but I don't think that you have to identify

with someone exactly like yourself in order to buy a product. Harry and Bert are not young socialites and yet I think the young sociable group that they were trying to reach did identify with Harry and Bert.

It is not big laughs. It is just kind of a pleasant situation. Not necessarily a laugh or a kicker at the end, but people that you can remember.

Ray: This is the problem. You would not send me out to do a newscast on the spot. You would get a newscaster to do it. But in agencies they let any copywriter write a supposedly humorous commercial. He may not be a specialist in humor. Humor is a very specialized field.

When we hear that a prospective client is going to have a commercial done somewhere else, say we hear that it is being done by Stan Freberg, we know it is going to be good and it doesn't bother us. We think, there's an expert and Stan does good work and that's going to help the whole industry of humorous commercials. But when we hear that the client himself has decided to write something funny or that the agency's idea is considered rather amusing and they are going to go get scale talent to reproduce it, I kind of shudder because I'm afraid that here is another commercial that will be billed as funny and won't be.

When you start building a humorous commercial, do you have a sell idea in mind or do you have just the idea that you are going to entertain?

Bob: No, you have to sell first. And sell after. The whole point of entertainment is to sell—in a commercial anyway. So you start with what you have to say and try to say it in a way which people will find entertaining.

Must humor always fall into the soft sell area?

Ray: No. You can have a riotous announcer listing 12 ways to fight dandruff which would come out pretty good whereas if you hired a straight announcer to start listing and pointing at the blackboard the 12 ways to fight dandruff then it's pretty bad.

Have there been a number of commercials you have been very proud of that haven't been bought by advertisers?

Ray: Almost all, I would say. Some "test out rather poorly," as we say over there at the agency. Maybe it was our fault in some instances. But all the Piel

commercials we liked the best were turned down.

We couldn't understand it. We'd do two or three and naturally you'd have one that you like better than the others. Why that is I don't know. Every one of them was terrific in our estimation, but there is always one that seems to predominate in good sell and fun and all. Every single one of those that we had agreed upon, sometimes silently without ever saying it to ourselves, was turned down. That was curious.

Do you understand why?

Ray: I think I know why. I think if an idea is really good it has got to be different from any of the other ideas, and if it is different then somebody checking through, in this case it was the advertising manager of Piel, is going to start worrying about why it is different from the others. He'd feel more secure with commercials which aren't different.

Graham: Tell them about that gasoline man from out West.

Ray: Oh, yes. This guy came all the way up from Oklahoma or wherever they're from and they thought they'd have some commercials with a humorous touch maybe. And he came in the door. He's the sales manager. His job is to sell this gasoline and he said, "If you can think of a way to sell our gasoline then, boy, you can buy this building." And I said to myself, "What's he doing in that job if he doesn't think there is a way of selling his gasoline?"

In other words, whatever size market his market was that was it forever. Most curious thing. He left and his problem was still there.

Was there quite a different technique involved in doing animated commercials for Piel's and the live commercials you did for RCA during the conventions?

Bob: Those were live only in the sense that they were pre-taped two hours before.

Ray: And invariably there would be a tape we liked that was cast aside in favor of one we didn't like.

There was one we did over and over. They finally sent out to get a model, a fellow with hands, ours didn't look good enough for them. But anyway they spent, I don't know, two, three, four hours on this one spot of turning this small transistor radio around so you could see it just right and it just spoiled the spot for us.

Bob: And after four hours they went

back to Ray and his Yogi Berra hands.

Are you telling us that the real humor in commercials never gets on the air?

Ray: Yes.

Bob: It gets on but it's pretty hard. One of the RCA commercials involved a fellow who danced across America to get to the convention? We did 20 or 30 takes of this thing, coming in through the big outdoor door in the studio. Well the final take that they accepted missed the whole thing of me coming through the door.

We said "There are 20 takes better than this"—and they said "Yeah, but the halo for the RCA . . ."

Ray: I saw an unbelievable thing on the Sullivan show a couple of weeks ago. They tape the opening and the closing of all the talent on stage. The rest of the show is live. All it is is a silhouette shot, the curtain opens, you are all sitting there, there is a silhouette shot, and then as they name each guest, they have a closeup.

So they did this five or six times. With an acrobat team one fellow had to hold the other one on his head, I imagine an aggregate of 20 minutes. He went out of there with his neck in a brace.

Now the point is, in every take something was wrong. Now it probably was just perfect the first time but they said, "Let's do it again." So if the opening was live it would have gone off perfectly. I don't know what it is but that "Let's do it again" is just the worst.

Bob: I know what it is. If you've got 20 people sitting in a control booth and you are taping something, if a guy is earning his pay, he's got to have some comment on what's being played back.

Ray: The clue is when somebody turns around and says "Well, how is that?" That's bad. That was his mistake. He should have said, "Okay, that will do it." And then that encourages the other people. Nobody wants to sit there and say just what he thinks.

Now this is the best part. The cameras are way, way off and it is all in silhouette anyway and then Sal Mineo in all seriousness asked what the motivation was, what he should be looking like.

Did they tell him?

Ray: Nobody answered. They didn't know what the hell the motivation was. I suppose the money he was getting on the show, that was the motivation.

Graham: Say, I heard a funny one about animated entertainment. We have this animated half-hour pilot . . .

Is this a program?

Graham: Yes. It would be a weekly series. And we were called by the sales

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SEE YOUR NEAREST BOLLING REPRESENTATIVE TODAY! IN THE SOUTH . . . SEE YOUR CLARKE-BROWN REPRESENTATIVE!

CHANNEL 10

Commercial humor's status today: "Put-put-put" is out, "BIG" and "Chinese" are in

agency, California National Productions, and they said they were going to show it to NBC and we said that NBC had seen the idea originally and didn't like it so what was the point? And they said, "Well, a major programming executive there says that because of the success of the *Flintstones* on ABC they feel that animated entertainment is going to be a big thing next fall and that saturation won't set in until there are seven half-hour animated shows."

So right away you are into, not the thought of "let's have another good show," but let's have seven.

Ray: It will be Huckleberry Hounds right out your ears next year.

Isn't kidding the product an inherent feature of a humorous commercial?

Bob: No.

Ray: The hack kids the product. Like—well, a hack writer will kid the product, like "Boy Simpson's peas, they stink."

But that isn't really funny and it doesn't sell. If there has been any humor it hasn't been directed at the product, but at the personality.

Bob: Brand X we nailed pretty badly.

Ray: Bert and Harry believed that Piel's was the best of all the beers. And they never kidded about that. The same with any of our humorous things or any of the other people's good humorous things. The humor doesn't involve joking about the product.

Do you find that regional advertisers, because they are in a different spot, are more receptive, they take more of a chance because they don't want to test everything on a national level?

Ray: That's right. If they were bigger and had a bigger group of people sitting around, they'd never get around to putting these commercials on the air.

Well, where is the best humor being done in commercials—outside of this room?

Bob: West Coast, I think. They have more freedom and creativity out there.

Ray: I think sitting around in your sport shirt helps you somehow. If you sit here in your double-breasted suit and vest and button-down collar and all, it is a different atmosphere really. I think that encourages them, too. The sun—let's face it, this winter is pretty bad for creation.

Graham: We had to do a rush funny

job the day that Chessman was gassed, and remember, we were going to start at noon. We had the radio on in here and the friendly announcer was saying, "News, news, news. Here is the word from San Quentin. Still alive but we'll get back to you."

Graham: But anyway, after we got the word that he had been gassed, it just . . .

Ray: Ended.

Graham: That's right. We just couldn't do a funny thing that day. Atmosphere has a lot to do with it. Really it does.

How far does humor date back in commercials?

Ray: I can go way back to Ford commercials on radio back to about 1938.

Bob: Well, I think the Jack Benny stuff for Jell-O was the first in 1934.

Ray: I forget those, to be honest. I just remember J-E-L-L-O.

But the Ford thing was a transcribed series that was sent around to local stations around 1938 or so and it had the "Put-put-put, happy little motor song." Ford was funny. That was very good. They were selling Ford used cars at the time. That's all anyone could afford in 1938. But that I remember, the "put-put-put" bit.

Bob: Boy, they wouldn't like "put-put-put" now.

Ray: Put-put doesn't go.

Bob: I just noticed BIG is the word now. "Get that BIG coffee flavor."

Is it possible to philosophize about humor in commercials? Do you have a conscious technique in mind when you create a humorous commercial that will sell?

Ray: No. I think if you do that you have lost the whole point. I don't think you can sit down and make it a science.

That seems to be like a theme running through this whole conversation, that when you do try to make it scientific you destroy the very essence of what you are doing.

Bob: That's right. Either you have it or you don't have it.

Ray: There's a writer we used to have at one time who wrote a book on humor, which didn't sell, but one of the things . . .

Bob: He didn't sell us much either. That was when we first came to New York.

Ray: He had it down to pyramids and graphs. The mechanical way to write a

humorous joke. It looked like a serious paper by a mathematician—on algebra or something.

Graham: I think it is possible to analyze but only after it has been done. I don't think people who sit around saying "Here's how you would do something funny" can then do it. Those people usually aren't.

But isn't there some basic element you are appealing to when you decide to do a humorous commercial rather than a straight one?

Graham: I know what a good comedian is appealing to. Ray wants to make Bob laugh and Bob wants to make Ray laugh.

Bob: That's how it started.

Graham: That's right. They feel that if something is really funny to them it is going to be appreciated.

Ray: Bob and I can sit and read a commercial as straight as anybody and all that junk . . .

Bob: But it's no fun.

How do clients decide to do humorous commercials?

Graham: I don't think you can go to a client and say "Hey, you ought to have a funny campaign," because he is thinking he doesn't and I think it requires a lot of work on the part of the agency to get the client in the mood to experiment with something like that.

Ray: And that is not our function. It would be impossible to walk into a client, like The Lancaster Ironworks Company here on this floor, and say, "We're up the hall here and we do funny commercials."

Bob: "Have passed your office many times, sir."

Ray: "Maybe you need some television advertising." No. We can't do that—not very effectively anyway.

Does there seem to be anything new at all in humor in commercials? Are they re-working old themes?

Graham: Freberg continues to come up with new stuff I think. I know Jell-O now has a humorous commercial in a Chinese dialect.

Ray: Chinese is very big today. The debates brought it all on.

Graham: Jell-O has come up before but I think that Jell-O has been the consistently best user of humor for the longest period of time. Since they started with Benny there has always been a good



The G-E-G creative team being serious about a funny subject (l. to r.): Ed Graham, Bob Elliott and Ray Goulding

Jell-O thing on the air. But they have never varied. They never decided "Gee, we had one bad year so let's switch off this and go to something else." They've just stuck with the same warm atmosphere year after year.

Ray: A terrible commercial which bothers me is when they do what they think is a funny satirical take-off on like *Peter Gunn* or something. Boy, those are dreadful.

Bob: I know what you mean. There were about 20 *Dragnet*-type commercials at once. "Just the facts, Ma'am."

Ray: Did you ever notice these trends roll up just after the public has lost interest?

Bob: It has taken them that long to decide to do it.

Ray: They want to see if the show is a success and by that time the rating is gone. Like the time Bob and I went into the "Repair Davy Crockett Hats" business—opened a big shop on Park Avenue . . .

But aside from your work that was turned down by a client, what else is funny?

Bob: Well, that's pretty funny.

Have you ever found a product that you tried to do commercials for, but just couldn't?

Ray: There are some we couldn't touch with a 20-foot pole, to borrow a phrase I think Dr. Stanton used. I think it would be pretty tough to work a laxative commercial in a humorous way. And we have had some we've said "Get out of here" when they mentioned the money they wanted to pay.

My point is this: are there products which just cannot be treated humorously?

Graham: There used to be a hundred products that you couldn't apply humor to. One by one somebody has done it and done it well. John Hubley did a terrific thing on one of those deodorant ads: it was one of the funniest and best selling commercials I've ever seen. Who would have thought you could do a funny deodorant?

Banks and insurance were others you couldn't do. And stocks and bonds.

Ray: Look at Dreyfus.

Graham: Well, people said you can kid about things like impulse purchases but never about something that people take seriously like an auto purchase. But all of a sudden the Dreyfus Fund began advertising with animation and I understand that they have doubled their assets in one year. I don't know that there is necessarily a connection but I think a type of outfit that would think progressively like that would also think progressively about their stocks and bonds.

Do you think it takes time to build reaction to a humorous campaign like Bert and Harry?

Bob: No. The whole campaign got a quick reaction—right away, it wasn't even 13 weeks. That's one of the chief things about a humorous campaign—you can get a tremendously quick impact. People start talking about it. More than they would about a straight commercial. You can probably register faster with a funny campaign than with a straight one.

Do you find any regional characteristic in the success or failure of humor? Would Bert and Harry go over as well in Des Moines as in New York?

Ray: Absolutely. That's the biggest fallacy in television today—that if you like something in New York that people

won't somewhere else. People in Iowa are hep on jokes just like we are because they are exposed to it. There's no rube anymore unless he really is a hermit.

Do you feel there is more humor in commercials than there is in programs now?

Ray: The news is pretty funny—like this mutiny on the high seas.

I don't know. There aren't many humorous shows on really.

Bob: There aren't many humorous commercials, either. It just does seem to be such a specialized thing that the actual good ones are few and far between.

Ray: Let's be grateful for the good ones.

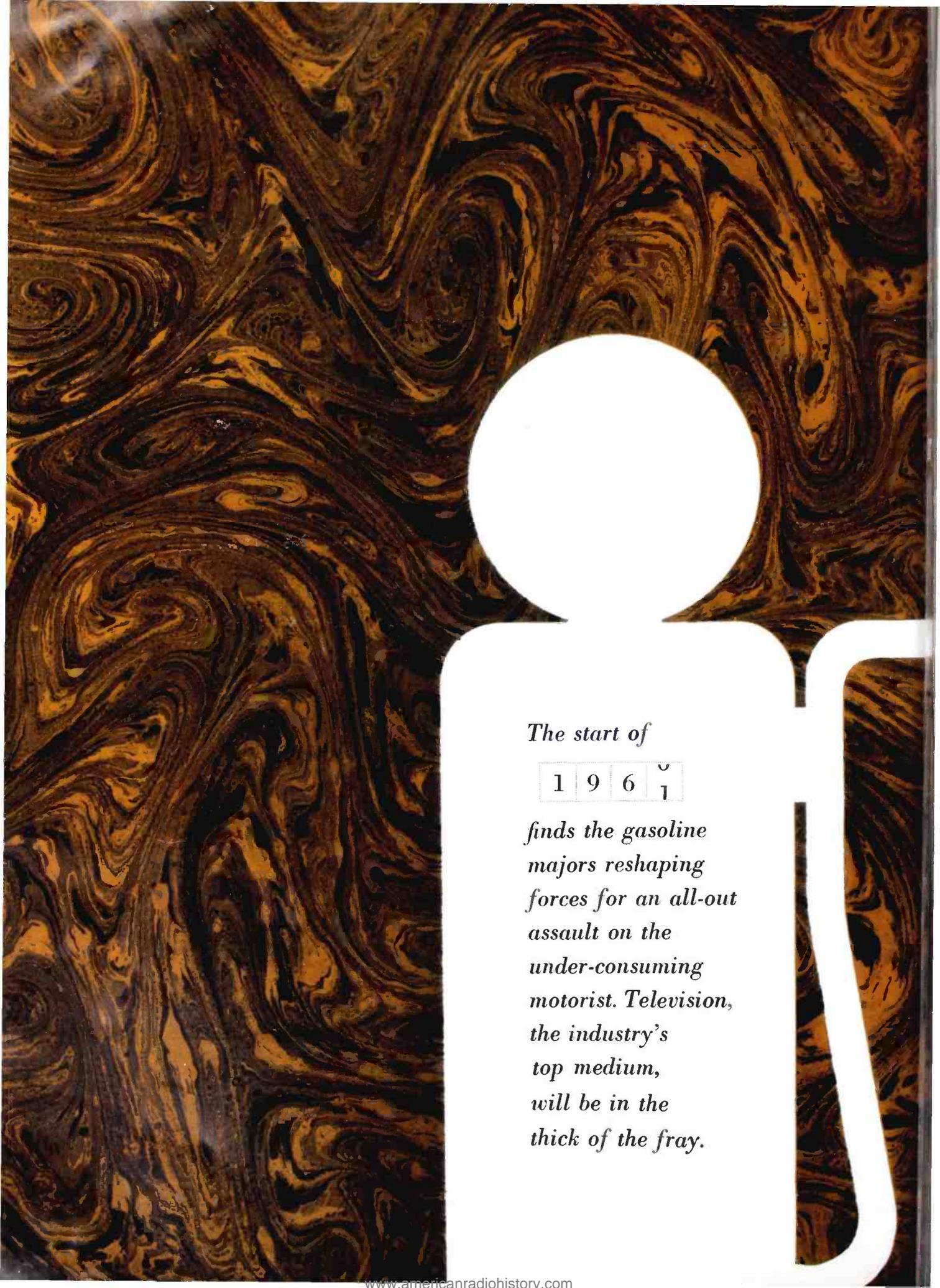
Graham: I do think that in the last five or six years the feeling that it isn't necessarily taboo to approach commercials this way has resulted in more good ones than there used to be.

What would be the ideal client?

Ray: The ideal client? Probably an IBM machine.

Graham: I think it would be a fellow who was going to build a new plant somewhere and thinks he might experiment with a new advertising campaign. He'd say, "I want these facts to register on the public mind and I don't mind your putting them in a humorous framework as long as the facts are stated believably. And I don't know that this is going to work for sure but I want to try it. Do us some experimental commercials and we'll pay you X dollars now to go test and then we will test those commercials in local markets and if they are a success we will run them outside the local market and then we will pay you your profit." That is the kind of deal I would like to make with somebody.

END

The background is a dark brown and black marbled paper with intricate, swirling patterns. A large white cutout shape is centered on the right side, resembling a stylized letter 'R' or a similar form. The text is placed within the white area.

The start of

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finds the gasoline majors reshaping forces for an all-out assault on the under-consuming motorist. Television, the industry's top medium, will be in the thick of the fray.

THE MARKETING REVOLUTION IN GASOLINE

GIANT BATTLE FOR A SHRINKING MARKET

THE U.S. motorist, under-consuming problem child of the \$32 billion petroleum industry, couldn't care less if his tank is filled with gasoline or Pepsi-Cola. But gasoline marketers will spend better than \$120 million on advertising this year, perhaps \$45 million of it in television, to convince him of the merits of this power-packed additive or that decorative pump—all against the backdrop of a marketing revolution that is quietly changing the face of the nation's third largest industry.

The key phrase in the petroleum industry today is "expansion by acquisition." The route is merger, stock control and direct purchase. The goal is nationwide marketing. In the running for 50-state representation are the various and powerful Standard Oil companies and the semi-national operators who must, to compete, fill gaps in their geographic alignment.

Much of this movement is already fact, some is still plan. It portends coast-to-coast selling, competition on a national scale in an industry formerly marked by fractionalization—tight little islands of regional marketing kept tight by a complicated web of government antitrust restraints and legal dicta. It also portends more dollars for television, and particularly for network TV.

Like the mechanical roll on a player piano, the marketing moves of the oil giants have a fine precision to them. And the tune, in constant repetition, is the same:

Last year the world's biggest oil company, Standard Oil of New Jersey (1960 assets: about \$10 billion), consolidated its domestic operations into a single nationwide subsidiary, Humble Oil & Refining Company (Delaware). The move made Jersey a power in 40 states through five operating divisions: Esso, Carter, Pate, Oklahoma and Humble. An

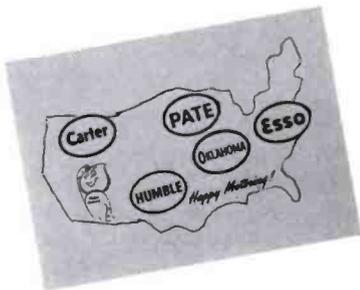
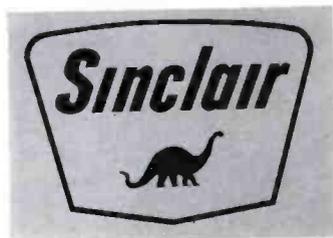
extensive reorganization of this setup along regional lines is already under way. Out of the apparent confusion will come a new marketing-oriented operation and a single national brand name.

Jersey's Standard cousins are also on the move. At the beginning of this year, Standard Oil Company (Indiana) merged with its subsidiary The American Oil Company to form a national operation under the name American Oil Company. The national brand name is American and representation is everywhere but the Southwest and West Coast.

About 12 years ago Standard Oil Company (California), in the forerunner of current market expansion activity, jumped clear across the country to establish its Calso brand in the East. In 1959 it renamed the brand Chevron. Last month the company renamed itself the California Oil Company. It is solid in the West, gaining in the East. The possibility of a merger with Standard of Kentucky could plug a big hole in mid-continent.

A battle in itself has developed in the rich, population-booming California territory, the top gasoline-consuming state in the nation. Here seven majors vie for the wealth and account for 80% of all gasoline sales in the state. But last year Gulf Oil Corp. advanced into the state overnight by acquiring an independent, Wilshire Oil. Humble Oil slipped in by purchasing 11 private-brand stations. Signal Oil & Gas Company is also strengthening its California hand by marketing five different brands.

Another company, Phillips Petroleum, was seeking control of California's Union Oil Company, but the move was blocked last December by a U.S. antitrust suit. Justice Department trustbusters, however, have not challenged the



impending merger of Humble Oil & Refining and Monterey Oil Company, a move that will put Jersey Standard into even stronger California competition.

On and on it goes. There are still more merger and stock deals in the works among the roughly 175 companies marketing brand name gasolines. Texaco is already a true 50-state marketer. Gulf and Socony Mobile aren't far behind. Shell and Sinclair also have wide representation. It is only a matter of time and semantics before perhaps a half dozen oil companies are in national competition.

For media, and particularly for television, national marketing of single brands means more ad dollars. In 1959, for the first time, TV emerged as the prime medium for oil and gasoline advertising. Last year the industry invested close to \$40 million in gross TV time. The figure conceivably could nearly double by 1965 if the majors continue their national expansions.

And network television, becoming more practical for the expanding majors, looms as the prime ad weapon of the future whereas spot, local news shows and regional syndications now receive the bulk of broadcast spending.

In 1959 the industry's spot TV spending totaled \$22.9 million vs. \$9.9 million in network TV. In the first nine months of 1960, according to the Television Bureau of Advertising, network gasoline advertising had already passed its total 1959 expenditure, standing at \$11.4 million. The industry's total nine-month TV investment was close to \$30 million, compared with \$23.5 million in the like period of 1959.

TV, however, has had a minor setback.

The much discussed Shell Oil Company single-medium ad salvo, which will put about \$13 million into newspapers this year—a loss of more than \$3.6 million for television (the company's 1960 investment)—simply means Shell dominance over its competition in one medium. It is an ad strategy that has been used before. Texaco, for example, is using that strategy in reverse with television.

But the Shell media move, coupled with its parting from J. Walter Thompson after a 30-year relationship to go with Ogilvy, Benson & Mather, is only one symptom of an industry on the move in many directions and in many ways.

With the breakout by individual companies from the

Changing signs signal changing times in gasoline marketing

once fairly stable geographic confines of oil marketing toward new national marketing patterns, there are bound to be new advertising problems. The pressure is on the advertising agency of the oil company to come up with new ad approaches, new media thinking. The casualties have been heavy.

In pitching for the Shell account, Benton & Bowles lost its client Continental Oil Company. In winning the Shell account, Ogilvy lost Standard Oil (New Jersey) institutional advertising. In the re-structuring of American Oil with Indiana Standard, American's agency, Joseph Katz, lost out in the shuffle while D'Arcy gained the combined operation. After 13 years with Ellington Agency, Cities Service last year moved to Lennen & Newell. In the industry mergers and restructurings to come, there probably will be more sweeping changes.

Among its many problems, perhaps the most serious faced by the petroleum industry is a shrinking increase in demand for its products. The American Petroleum Institute (API) has estimated 1960 U.S. demand for petroleum products at 3,532,000,000 barrels. This compares with 3,450,000,000 barrels in 1959, a gain of only 2.1% vs. a 1959 increase of more than 4%.

Especially disappointing for API and for the industry is the slowing rate of increase in gasoline consumption. Better than 54 billion gallons of motor fuel were consumed by the American motorist in 1960. This compares with 35 billion gallons in 1950, 48 billion gallons in 1955. While the increases have been huge over the decade, they are now down to about 2% a year. Motor oil sales, too, are in decline.

The petroleum industry puts the blame for its halting advance squarely on motor fuel taxes. It feels that these taxes have stimulated the growth of economy type cars which take less gasoline to operate.

The gasoline tax burden is indeed tremendous. Gasoline at the pump is fair game for a nation seeking revenue; out of the average price of 31 cents per gallon in the U.S., the consumer pays about 11 cents in taxes. States take better than \$3 billion a year on a varying bite up to 8 cents per gallon. Federal excise taxes take another \$1.5 billion on a 4 cent toll.

And the compact car (which may account for as much as 50% of new car sales this year) is being sold on the principle of economy. Reads the headline on a magazine ad for one small car, an import: "2 Gallons All Week Only 62¢." Oil men are not happy over the trend in their companion industry.

While oil demand is predicted to rise 75% in the U.S. by 1975, and is likely to treble in the rest of the free world, oil men in 1960 were plagued by over-production and mounting stocks. More careful operating procedures are the rule in 1961, but the problem of increasing demand is still present despite the glowing, long-range projection.

With plenty of competition and the worldwide glut in oil, why doesn't the price of gas and oil drop? The answer seems to lie in the united nature of the oil industry. The majors simply do not believe in price cutting—which di-

rectly slashes their profits—and are firm in avoiding it whenever possible (although regional price wars at the station level are not uncommon). The industry philosophy is that if one company cuts prices broadly, all will have to follow—and no one will end up with a competitive advantage. In this, oil's giants are not unlike the auto and the cigarette industries, which rarely compete on the basis of price.

The majors deny any collusion in setting gasoline prices. They insist that prices are uniform only because they all have access to the same sources of crude and pay roughly the same costs to get oil from the well to the pump.

(Only last February, in one of its many antitrust imbroglios, the industry—29 companies—went to trial in U.S. District Court, Tulsa, on charges of price fixing. Although that shotgun indictment was dismissed, the industry knows that what it calls "continuous legal harassment" will continue. The historic 1911 Supreme Court decree that broke up John D. Rockefeller's Standard Oil empire, and which set the pattern of industry fragmentation for years following, is still bitterly remembered.)

The way out of its U.S. under-consumption predicament is seen by the petroleum industry as calling for promotion of the "more driving" idea and defensive campaigns through API to roll back federal gasoline taxes. Massive industry sales drives are under way at all product levels. They look good in intent. In practice they may be something else.

Advertising's not their forte

Gasoline marketers have never been noted for their advertising genius. The oil business has been called by some the worst-advertised big industry in the U.S. Over the years, gasoline ad claims for the most part have been windy and technical—one set of chemists and engineers talking to another set and leaving the consumer cold.

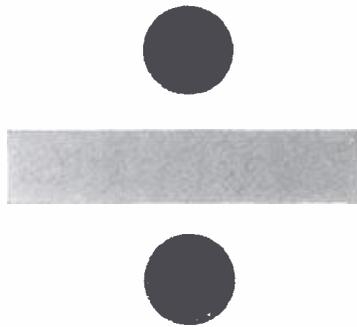
In a widely noted 1957 study on gasoline buying habits issued by the *Chicago Tribune*, *Tribune* research director Pierre Martineau reported that most people think all gasolines are "pretty much the same." He found little brand loyalty, massive indifference to the chemistry of auto performance: gas is thought of as something that runs the motor and "gets you there."

The selection of a brand, Martineau pointed out, most often involves liking a particular service station and its attendants. Conversely, the dislike of a station, usually through a "bad experience," may influence the motorist "to avoid other stations marketing the same brand."

The *Tribune* findings are not unique. Other studies since have reported essentially the same things. Industry advertising into 1960 had not sold a particularly effective overall or individual company image. "Our advertising," says the ad director of one of the majors who agrees with the criticism, "is still bogged down by tradition and inertia."

The fact is that the petroleum industry is not advertising oriented. Top oil managements often fail to see beyond the incredible complexities of their far-flung business empires—speeches before oil sheiks, juggling provisions of the Sherman Antitrust Act, computing freight rates, getting a new

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TAKE NINE



Take a break. Take coffee, tea, milk or Martini—but also take nine digits: 1, 2, 3, 4, 5, 6, 7, 8, 9.* Make them total 100 by placing arithmetical signs among them. Stumbling blocks, just to make the break longer: Don't alter the order. Do it with the least possible number of signs, using the fewest pen or pencil strokes. (If you use brackets, count the brackets as one sign but two strokes; a minus sign is one stroke—and one sign, of course; a plus sign is two strokes; a division sign is three strokes.)

After you prove your ability to buy the solution at minimum sign-and-stroke cost, send us the answer and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you have a copy, say so and we'll provide a different prize.

** Take 6 P.M. to midnight, all week. WMAL-TV's audience is the biggest in the Washington market. (ARB Dec. '60)*

wmal-tv

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

$E=mc^2$

*New meaning for an old formula—how
to combine new measurement (m) tools
and creativity (c²) to experiment (E)
for greater advertising effectiveness*

By DR. CHARLES K. RAMOND
*Technical Director
Advertising Research Foundation*

AT the Sixth Annual Conference of the Advertising Research Foundation last fall, Arno H. Johnson, vice president at J. Walter Thompson and former chairman of ARF's board, made a startling prediction. "By 1971," he pointed out, "a conservative estimate is that our productive ability will reach \$800 billion compared with \$505 billion in 1960. To support that level of production and supply the revenues needed for adequate defense and expanded government services, our standard of living must improve to a level of over \$510 billion of personal consumption. Some \$25 billion of advertising investment annually may be needed in 10 years to create these expanded markets—over double the 1960 level of \$12 billion worth of advertising."

Such a forecast undoubtedly should warm the cockles of any advertising man's commercial heart, whether he is involved with electronic or print media. But the prospect of such an increasing investment in advertising may, to my mind, inspire some cold chills in the nation's board rooms. The reasons are not hard to find.

For advertising is unique in that

there is probably no other kind of business activity in which so many people make so many decisions based on so few facts. This is all the more serious when you consider that more and more each year the cost of business is becoming the cost of selling.

The most alarming aspect of this trend is the fact that selling expense can rarely be evaluated as precisely as the money spent for production and research. As such selling expense increases its share of the invested dollar, so decreases the company's knowledge of how best to use that dollar, and hence its ability to control return on investment.

Not one advertiser in twenty receives any clear idea of the return on his advertising investment. Not one advertiser in twenty knows when he actually improves the allocation of his budget among media, copy appeals, target audiences or geographical regions.

The most unhappy result of this chronic information deficiency is the advertiser's susceptibility to a disease we might call galloping panaceas. Starved as he is for any external basis on which to make his daily decisions, the advertising practitioner is unable to resist the promise of any scientific discipline which seems to bear on his problems.

About 20 years ago, visual psychologists suggested that one way of meas-

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Thirty-year-old Dr. Ramond assumed his ARF post in June 1959 after serving DuPont as founder-manager of its advertising research section. He holds a B.A. from Tulane, M.A. and Ph. D. degrees from Iowa State and was elected to Phi Beta Kappa, Omicron Delta Kappa and Sigma Xi. He also is lecturer at New York University's School of Business Administration.

MIRACLE WORKER OF WEST 66th STREET

BY ALBERT R. KROEGER

SEVERAL years ago a Mamaroneck, N.Y., school teacher asked her class of eight-year olds what their fathers did for a living. When it came her turn to answer, little Loreen Goldenson proudly allowed that her father was an usher at the Paramount Theatre.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres Inc., has never been an usher at the Paramount or any other theatre, an assumption later cleared up for his next-to-youngest daughter. But he knows a bit about ushering things in—namely, a new era in network television.

Anyone reading broadcast trade advertising lately cannot have helped noticing the pages heavy with Nielsen victories and this punch line: "The trend is to ABC-TV—and like we say—there is nothing harder to stop than a trend."

In an industry little noted for restraint of self praise, the "trend" may be disputed, particularly by the rival networks. But like the traditional football hero who streaks from the sidelines of obscurity to a touchdown, the ABC Television Network has taken both jabs of criticism and thumps of praise. And if its rib cage is sore from the pounding, it is still, as the gag goes, laughing all the way to the bank.

The deposits get heavier every year. ABC-TV's 1960 gross billings, when all the counting is finished, are expected to total about \$160 million. This is still far behind CBS-TV's expected \$275 million and NBC-TV's expected \$250 million, but in the important area of growth, the ABC figure represents a gain of roughly 27% over 1959. The anticipated gain for CBS-TV is 4%, for NBC-TV close to 6%.

The miracle on West 66th Street has been well-chronicled. In short, ABC-TV has come from six affiliated stations and near bankruptcy in 1953, to 116 primary affiliates and

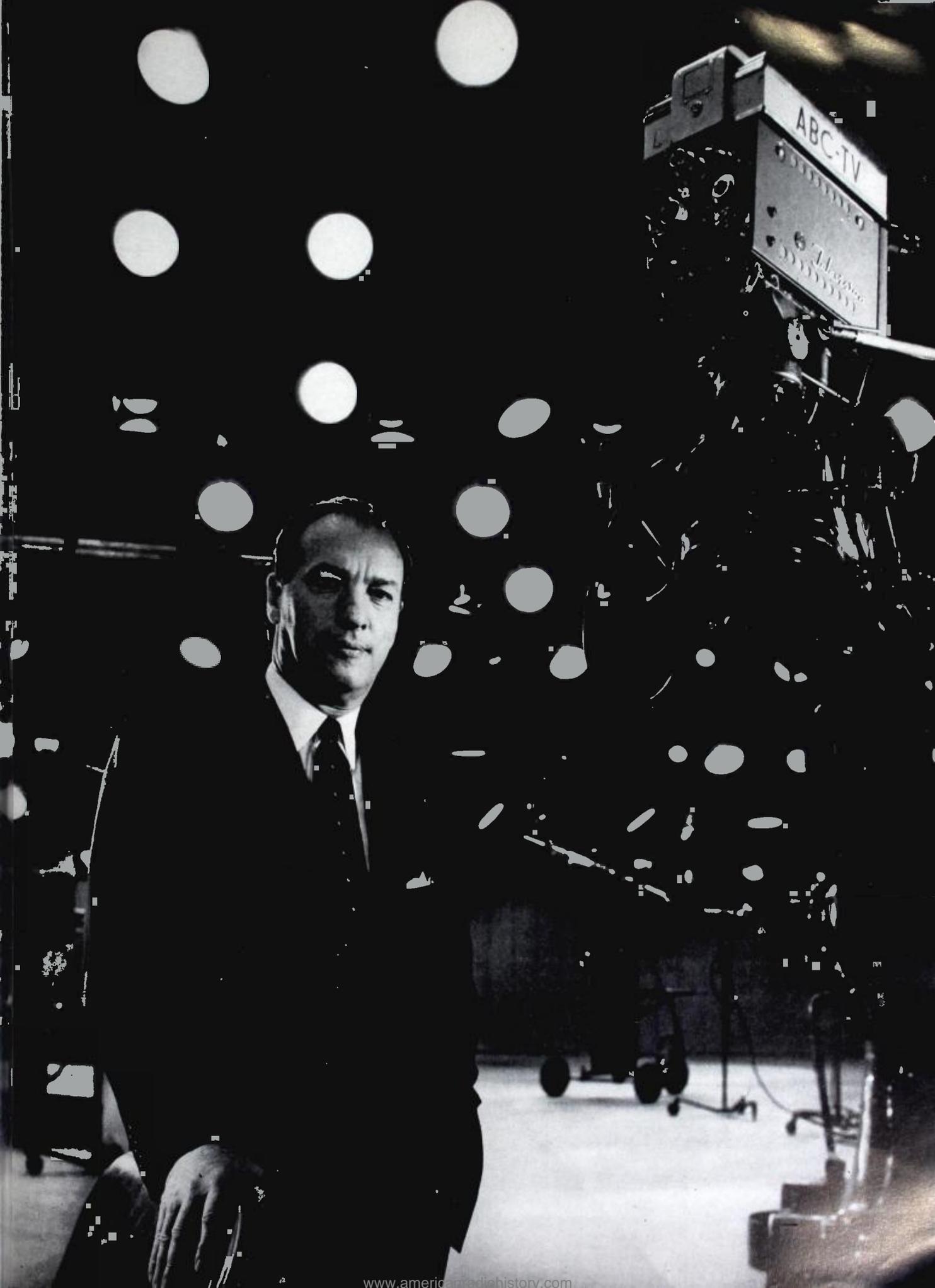
competitive soundness in finance, circulation and audience in 1961. The credit has largely been given to programming and a dynamic network president, Oliver Treyz. This is deserved. But behind it all has been the strong guiding hand of Leonard Harry Goldenson.

As president of ABC's parent corporation, Leonard Goldenson, a rare blend of businessman and showman, has had the ultimate responsibility for the destiny of "little ABC," the frail offshoot of the old NBC Blue Network, the faltering property in a 1953 merger with United Paramount Theatres.

Goldenson more than any one man has nursed the ABC division from loss to profit and to a point where it now contributes about 65% of AB-PT revenue (vs. about 30% from theatre operations, only five years ago the mainstay of the corporation).

Beyond making the ABC cash register jingle, Goldenson has selected and coached the broadcasting company's top executives and passed on its programming. He has gambled on shows and has usually won. He has boomed network control of programs and the philosophy of "counter-programming." And he has turned aside criticism of ABC-TV as the "unbalanced," "bargain basement" network, the action-adventure low-brow, with the business-like, if not completely satisfying explanation: "ABC has a building job to do . . . upgrading programming can come later."

The "later" appears to be at hand. With a growing string of Nielsen victories—top audiences in competitive markets—ABC-TV has perhaps gained with a goodly number of TV viewers what Goldenson once referred to as "a habit factor," getting people used to watching ABC. This pay-off on the action-adventure "building" program presumably opens the



They told him there wasn't room for three networks—but Goldenson gambled, and won

the gates to more public affairs programming, a field ABC has already gingerly entered with *Bell & Howell Close-Up*, *Expedition* and *Winston Churchill*.

The recent addition of James C. Hagerty, news secretary for former President Eisenhower, as news and public affairs chief for ABC, replacing the unhappy John Daly, is a move for ABC status in television's journalism explosion.

Hand-picked by Goldenson, Hagerty, an untried broadcast man but a crack newsmen and administrator with contacts in high places, is being charged with the tough job of making ABC News "competitive" with the more active news divisions of CBS and NBC. Goldenson is firm in saying that he will back Hagerty's recommendations with "whatever it takes." Few doubt his sincerity.

Goldenson, a dark, smooth-mannered man of 55, will not take lone credit for the successful emergence of ABC-TV as third network competition for CBS and NBC. Nor will he allow a definition of himself as "a merchant of mass entertainment"—a tag that could be applied to him in his role as head of a corporation grossing revenue estimated at \$325 million in 1960 from broadcasting, theatres, phonograph records, amusement parks and a publishing house (plus holdings in three electronic companies).

"Management in depth" theory

"This is a team operation," says Goldenson, repeating the "management in depth" theory of the Harvard Business School, of which he is an admirer. "AB-PT is a company that believes in merchandising entertainment," he says, "and as such it is a combination of individual effort—no one individual."

AB-PT is also, as Goldenson readily admits, "An investment company." It looks for opportunities. The biggest opportunity, of course, was the acquisition of ABC, although at the time of "the unconventional merger," as brokerage houses have referred to it, Goldenson was advised by a lot of financial men that there wasn't room for three networks. But he gambled—and won.

By training, the AB-PT president is a lawyer—Harvard Law School, 1930. And he joined Paramount Pictures Inc. in 1933 in a legal capacity, but in joining a motion picture company he also joined show business, a field where instinct and risk-taking often contradict the logical mind. But Goldenson became a showman, and a clever gambler.

AB-PT is termed by financial analysts as a growth company. Its expected 1960

gross revenue of \$325 million is a 13% hike over the \$288 million recorded in 1959. Its 1959 net operating profit was close to \$8 million or \$1.87 per share as compared with \$5.3 million or \$1.21 per share in 1958, an increase of 49%.

While the full 1960 profit picture is not yet complete, for the first nine months of 1960 AB-PT's estimated net operating profit was \$7.5 million or \$1.80 a share, an increase of 44% over the \$5.2 million or \$1.22 a share for the like period of 1959. (Including capital gains, consolidated net earnings rose to nearly \$8.9 million or \$2.12 a share vs. the \$5.4 million or \$1.26 a share reported in 1959.)

AB-PT stock, traded on the New York Stock Exchange, has a 1960-61 high of 46½, a low of 25¾. Recent price: 41¼.

Television, of course, has been AB-PT's greatest area of growth and as one Goldenson associate says, "Leonard's greatest career satisfaction."

ABC-TV has hiked its gross billings from \$34.7 million in 1954, the first full year of AB-PT operation, to 1960's estimated \$160 million. Its share of total network billing has climbed from 10.8% to 23.5% over the same period. In 1953, only 41 advertisers bought time. In 1960 nearly 100 advertisers invested in the network.

ABC-TV programmed 12½ hours a week in 1953. Today it programs nearly 70 hours. In 1953 ABC affiliates covered only 34% of the nation's TV homes. Today its affiliates cover 88% of the TV homes. The network had a December NTI prime time share of national home viewing hours of 34.1 vs. CBS's 36.2, NBC's 29.7—this compared with a December 1954 NTI share of only 13.2 for ABC, a whopping 43.9 for CBS, 42.9 for NBC.

Goldenson expects "tremendous" growth from ABC-TV over the next five years, perhaps doubled volume. But he explains that there are three basic factors involved: the network's well-known need for additional affiliates, a higher rate structure and more programming time.

ABC-TV is still locked out of some key station markets, notably Syracuse, Birmingham and Louisville. The network has to wait until FCC availabilities come up in these markets to move in with primary affiliates.

And because there are markets where ABC-TV does not have a primary affiliate, its rate structure for time charges is lower than that of its network rivals. When ABC increases its circulation, its rates and its earning potential will rise, and its gross income will more nearly

equal that of its competition. (Goldenson admits, however, that ABC-TV's lower rate structure, with a cost-per-thousand "more favorable" than that of the other networks, has acted as an incentive to many advertisers.)

The third factor in ABC-TV growth, expanding programming time, looms as the most immediate of accomplishment. The network has established its programming in the evening with stunning success. Within the past two years it has established a strong line-up of afternoon programs. "After the necessary development period," says Goldenson, "these daytime shows should become an important contributor to earnings."

To beef up morning and late evening

But the network is now looking to the early morning and late evening hours. Last October it invaded the 11 a.m. to noon period. Goldenson says that in the 1961-62 season it will extend down into the early morning, push up into the past-11 p.m. period (rumored "live" competition for Jack Paar).

Goldenson and ABC are quiet on what the 1961-62 season will be like, but hour entertainment shows of the action-adventure stripe, with an increase in participating sponsorships, can be expected to remain ABC's evening backbone.

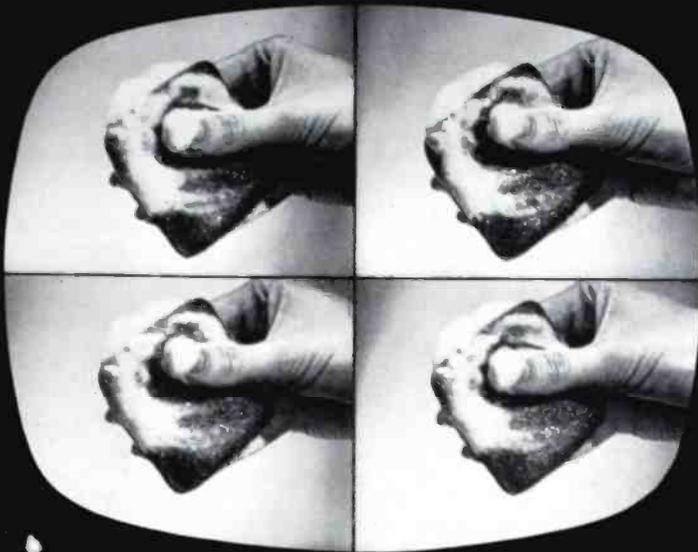
In 1960 the network broadened its sports coverage and added more situation comedy. This year, with ABC clearly labeling its news and public affairs intentions, an expansion can be expected in this area, although skeptics believe this will hinge on what sponsors can be found. How much weight Jim Hagerty carries will be found here.

From all appearances, ABC-TV does seem to be moving more into the program "balance" its critics have wanted from it. But criticism has not seemed to bother Leonard Goldenson.

For some indignant AB-PT stockholders who held the network's dropping of *Voice of Firestone* in 1959 the end of culture in America, Goldenson had a soft answer. "Audience appeal for the show dropped too low . . ." The fact was that the show was killing ABC's entire Monday night schedule, and Goldenson was to admit that the audience that liked it, mainly older people, "isn't the audience we want anyway."

ABC programming has aimed for the bigger younger audience, and it has been getting it. The key has been what ABC calls "counter-programming," meeting the competition with something different. Goldenson explains it this way: "We have had to establish in the 7:30 to 11

99 SQUEEZES . . .
That's a lot! But
just you watch as
multi-image after
multi-image
dissolves . . .



dissolves . . .
dissolves . . .
dissolves . . .
dissolves . . .



dissolves to multi-
image after multi-
image! Right, it's
a lot—but easy
when it's film
that's in the plot!



FILM does the "impossible"!

How to say "99 squeezes" (make every last squeeze count). How to say "soapy . . . soapier . . . soapiest!" How to do it all with such zest that the new Brillo Soap Pads sing out in the mazes of marts everywhere!

Answer: Do it in words and pictures. Put it to music. On film, of course! Because film, and film alone, gives you commercials, crisp, vivid, exciting—the way you want them—and when!

And that's not all! Film alone provides the optical effects you require for sharp, high-polish commercials; in addition, assures you the convenience, coverage and penetration market saturation requires.

In other words . . . Look before you shoot!

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.

ADVERTISER:
Brillo Manufacturing Co., Inc.
AGENCY:
J. Walter Thompson Company
PRODUCER:
Elektro Film Productions

ABC has its sights on international TV, a "workable reality in five to ten years"

p.m. period a rating history better than the other networks.

"When we came in, CBS and NBC were programming variety and game shows. We had little choice but to counter-program with action and adventure. It's like the motion picture business. When a 'who-done-it' is playing on one side of the street, a comedy will be playing on the other side. We've had to divide the TV audience and enlarge the viewing palate. We will grade up our programs but we still want contrasting programs."

A finger in foreign TV

Goldenson also wants a finger in world television, a growth area just starting its boom. In 1959 AB-PT created an international division of ABC. ABC Films, which distributes TV programs to stations and advertisers, had been doing more and more of its business overseas and Goldenson was growing increasingly interested in investment in the foreign television field.

ABC International today, headed by Donald W. Coyle, an ABC vice president and a former ABC-TV director of research and general sales manager, holds interests in some 14 TV stations outside of the U.S. in Central and South America, Australia and Beirut, Lebanon. It plans investment in three more by summer, further investments over the coming years.

Of international television Goldenson says: "Within the next five to ten years, probably through the use of satellites, international TV should become a working reality. At some point, the foreign area should prove an important source of additional revenue." One immediate benefit in ABC overseas station allies seen by Goldenson is instantaneous news reporting—direct reports from a news-break area right into the network when global TV is a fact.

With all the accent on ABC-TV, Goldenson has not lost sight of ABC Radio, one of the few AB-PT money-losing ventures. While operating in the red, the radio network has cut its debit figures "considerably" over the last two years. By adding 14 new affiliate stations in 1960, it brought its total station strength up to 379 outlets. And by introducing *Flair*, a daily 55-minute afternoon program, it kept pace with the new, specialized formats coming into network radio.

Goldenson looks for the ABC Radio Network to eventually pay dividends. Headed by Robert Paley, the division has undergone extensive station management

changes on its six o-and-o's. The new management teams are heavy with men in their early 30s, a group Goldenson looks to (throughout the entire AB-PT organization where the accent is placed on youth in the executive force) for vitality and new ideas.

ABC-TV's five owned and operated TV stations have shown continued improvement, were producing revenue even before the network first showed a profit for AB-PT in 1955.

While broadcasting takes up most of Goldenson's time and energy today, he does not neglect his first love and AB-PT's second major source of income—theatre operations, which now bring in about \$90 million a year for the corporation.

Goldenson got his first taste of the movie business as a boy. His father, a partner in a Scottsdale, Pa., clothing store (Marks & Goldenson), also owned an interest in two of the town's movie theatres, the Strand and the Arcade. Goldenson liked to hang around the box office and chat with the customers, and he got a good general feel of the business. "The department store field," he says, "left me cold."

Years later, in 1933, three years out of Harvard Law School, Goldenson got a job at the old Paramount Pictures Inc. in Boston. The company was in receivership and Goldenson handled legal problems connected with the reorganization of its New England theatre interests. He performed his job brilliantly, and in 1938, at the age of 32, he was put in charge of Paramount's entire theatre business.

In 1938 also, the Justice Department began antitrust proceedings aimed at splitting up Paramount and the other integrated movie companies into separate producing and exhibiting organizations. In 1949, after 11 weary years of litigation, Paramount finally underwent surgery by consent judgment. Two new companies were formed, Paramount Pictures Corp. and United Paramount Theatres, with Goldenson as president of the latter.

Under the consent judgment, United Paramount was required to reduce its theatre holdings from 1,424 wholly and partly owned theatres to 651 wholly owned houses. In the process, United Paramount began accumulating cash, and Goldenson, convinced for some time that television would become the most important medium of mass entertainment, began scouting around for promising TV properties in which the money could be invested. He sighted on the

American Broadcasting Company and the rest is broadcasting history.

In view of the contempt with which the advent of television was greeted by many in the motion picture industry, it is ironic that the financial sinews of ABC-TV were provided in large part by a string of movie theatres.

Today AB-PT's theatre holdings are down to 473 units. Goldenson has steadily lopped off the company's marginal or unprofitable show places, plans to cut 25 more this year, eventually bring the company holdings down to 400 or even 350 theatres, all modern, high-attendance, profitable units. But despite the divesting process, AB-PT has added an occasional theatre where it sees the probability of a good return.

In disposing of theatres, AB-PT gets net capital gains, uses the money to backstop its other activities and maintain a strong cash position for the growth period ahead. It wants to hold off outside borrowing as long as possible. (Goldenson negotiated a \$65 million loan from the Metropolitan Life Insurance Co. and a group of five banks in December 1956, secured it with the five ABC-owned TV stations and the theatre properties.)

The key to better box-office

Goldenson tries to be optimistic about the movie future and AB-PT's theatre business. He feels that the movie attendance loss to TV has now leveled out and that the supply of lower but higher quality motion pictures is the key to better box-office. AB-PT's theatre business, following the national trend, was up in 1959 but it was probably down in 1960 because of the Hollywood strike early in the year.

No man to let an entertainment boom pass by without doing something about it, Goldenson brought AB-PT into the phonograph record business in 1955. Its Am-Par Record Corp., headed by former Cadence executive Sam Clark, has grown from nothing into a \$5 million-plus operation, about the sixth largest company in the business.

Am-Par has built from pop singles (with such stars as Eydie Gormé, Paul Anka, George Hamilton IV and Johnny Nash, and later Ray Charles and Lloyd Price) to albums and, in 1959, with the acquisition of Grand Award Records, into the stereo album field where GAR's "Command" label has about 10% of sales. Goldenson hopes for eventual classical and semi-classical records from the subsidiary.

AB-PT's interest in publishing—ownership of Prairie Farmer Publishing



New TK-12 Monochrome Camera by RCA Provides Finer Product Detail... Better Brand Identification

Pictures of products and people come up clearer and sharper than ever with this new RCA camera. It gives you better definition for better product detail . . . it provides improved rendition of gray scale for improved brand identification. The 4½ inch I.O. tube means 50% larger image for greater picture detail. And lighting can be used more creatively to provide added emphasis on product features, thus improving the quality and believability of your live or tape commercials.

For instance, your lighting can either be arranged for overall effect, or to emphasize the product for best brand identification. Furthermore, you can vary

the emphasis at will and the camera will pick up all the wanted details and faithfully reproduce them. Advertisers will welcome the well-lighted, highly detailed pictures that can compete with the best magazine photography. Give your station a competitive edge with the TK-12 Camera. See your RCA Representative or write, RCA Broadcast and Television Equipment, Dept. R-121, Bldg. 15-1, Camden, N. J.

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



The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

Finer Detail for Better Brand Identification



Improved Gray Scale to Dramatize Product Features



Not the ivory-tower type. Goldenson keeps constant contact with his executive team

Company—is roundabout, centers on Chicago radio station w/s. AB-PT and Prairie Farmer both held 50% interests in the station. To gain full ownership in 1959, AB-PT had to take over the 110-year old publishing company, publisher of three leading midwestern papers—*Prairie Farmer*, *Wallaces Farmer* and *Wisconsin Agriculturist* (combined circulation: approximately 900,000). Goldenson calls the business “lucrative.”

AB-PT's initial interest in amusement centers, like publishing, could be called a “back door” venture.

The turning point in ABC-TV's fortunes is recognized as the signing of Walt Disney to an exclusive television contract. When Goldenson approached him in 1954, Disney was already negotiating with NBC. But as a condition for doing a regular television program, Disney demanded that NBC help him finance his projected Disneyland amusement park. NBC balked. Goldenson didn't.

Disney got \$2 million for 26 one-hour *Disneyland* programs and \$500,000 for the amusement park. ABC got a long-running smash program and a 35% stock interest in Disneyland Park—which AB-PT sold last year for a \$7 million profit on its original investment. It still runs profitable food concessions at the California tourist attraction.

Goldenson admits that there are dangers in the amusement center business; the Freedomland (N.Y.) flop is warning for those wishing to capitalize on the Disneyland success. But he feels that this field can be profitable if the attraction is “creatively distinctive” or “takes advantage of natural surroundings.”

AB-PT, through a theatre subsidiary, owns and operates Weeik-Wachee Spring near St. Petersburg, Florida, is busy developing its already profitable attractions. Interest is also held in a Toledo, Ohio amusement park.

An interest in electronics

AB-PT's only nod to fields outside entertainment and communications so far has involved its stock interest in three New England electronic companies—Microwave Associates Inc. (25% interest), Technical Operations Inc. (21%) and Dynametrics Corp. (37½%).

Goldenson says he wants a “liaison” between AB-PT operations and the growing electronic business. And, of course, a profit. With Microwave Associates, for instance, AB-PT has seen its original \$165,000 investment of seven years ago soar to a \$12.5 million value today. “We're looking at other companies,” admits Goldenson.

This is the present extent of AB-PT operations (plus the real estate business, which AB-PT gets into through its theatre properties). But what about the man who runs it all? Who is Leonard Goldenson?

The man and his corporation are irrevocably one. Business is his life and, outside his family, his greatest joy. He has a phenomenal memory, can easily roll off the names and backgrounds of all his key executives, cite with ease the pertinent facts and figures of any AB-PT enterprise.

In appearance Goldenson is rugged-looking, deceptively stocky for his five-foot-nine, 170 pounds; younger-looking than his 55 years. Alongside the roman candle personality of ABC-TV president Ollie Treyz, Goldenson is more like a quiet, smooth-running dynamo—natural, unhurried, modest, eminently cordial.

An associate who has known Goldenson since his early Paramount days says that the thing that impresses people most about him is that, “he doesn't try to impress them.” Goldenson rarely carries a business card. On non-business introductions, when asked his work, he will just say that he is “associated” with American Broadcasting-Paramount Theatres and let it go at that.

Another Goldenson associate calls him “much less of an ivory tower figure than most high executives.” He is almost always accessible to his staff, will leave his unpretentious (though spacious) fourth floor office at ABC's Manhattan headquarters to rove the building, call on people he wants to talk with. He rarely fires out memos, although he is heavy on conferences, and he maintains almost hourly contact with three or four of his key people.

The thing most noted by the men who have worked with Goldenson is his amazing ability to delegate almost all business matters yet guide them along to execution—without interfering and without ordering.

Says one key ABC-TV executive: “Leonard has a logical mind that can separate the important from the trivial. He keeps himself free of detail almost completely but he surrounds himself with people that can pick up suggestions, act on them if they see fit and report back. He is never discouraging of any idea. He always asks you your opinion and he rarely criticizes us about mistakes. I once told him that an \$85,000 pilot film we had a lot of hope for was no good. He said “That's too bad. But don't worry.”

Goldenson inspires intense loyalty in

his people right down through the secretarial ranks. (Last Christmas he visited every office in the company, saw as many people as he could to wish them a happy holiday.) Goldenson himself says that he likes people. “There is no one group I like to be with in preference to another group. I don't like to limit my range of acquaintances.”

Many say the secret of Goldenson's success is his ability to inspire people to do better than they think they can do. “Leonard seems to recognize potential in people,” says a Goldenson acquaintance, “and will toss an executive in over his head knowing full well that he can do the job. A lot of ABC top brass wouldn't be holding down the spots they are today if it weren't for the Goldenson instinct.”

And some not so friendly

Some people, of course, are not so high on Leonard Goldenson. No successful man is without enemies. But Goldenson is generally well liked. The famous “feud” with Robert E. Kintner, once president of ABC, now president of NBC, was more business than personal, although bitter nonetheless.

In 1955, ABC made its first profit for AB-PT. And during the first nine months of 1956, ABC's earnings were almost double those of the same period of 1955. But in the fourth quarter, earnings dropped substantially. Goldenson, who had inherited Kintner in the AB-PT merger, cited ABC's decreased earnings as evidence that Kintner had, in effect, been slipping.

The matter was thrashed out in AB-PT board meetings. Goldenson argued that Kintner was too timid about risking large sums of money for program development; and that while Kintner was a prodigious worker, he was running a one-man show and was not capable of building the kind of management organization ABC would need to support major expansion.

While Kintner's record was stoutly defended by old ABC directors on the AB-PT board, they were outvoted and Kintner was handed his walking papers in October 1956. There followed a flock of resignations from those loyal to Kintner, who meanwhile had walked over to NBC and a successful second installment in his broadcasting career.

Kintner has since firmly denied being a “one-man operator.” He terms this “The Goldenson Theory.” “After it became clear that ABC was going to be responsible for the biggest part of AB-PT's income,” says Kintner, “Goldenson decided he wanted to run ABC. Well, you



Arlin Haines, KROD-TV top News Man, portrays net newscaster for "Route 66." / Doyce Elliott, top KOSA-TV staff announcer on location with "Route 66" cast

Route 66 "nets" TRIGG-VAUGHN talent from KOSA-TV, Odessa-Midland; KROD-TV, El Paso! Millions of CBS viewers thrilled to this recent episode of "Route 66" filmed on location at Carlsbad Caverns. Network quality talent and facilities from the TRIGG-VAUGHN Stations packed additional action into this highly rated series. Use **TV** quality to create sales action for your products in West Texas and Southern New Mexico. See your Bolling Company man for the full story.

Remember, *to sell West Texans, buy* **TV**!

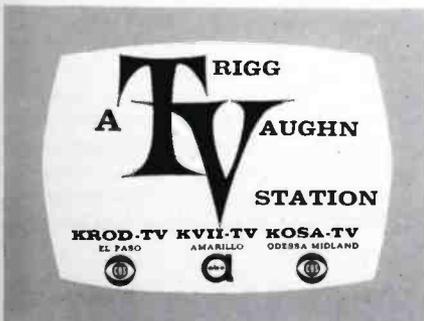
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El Paso | *Amarillo* | *Odessa/Midland*

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn
Chairman of the Board

Cecil L. Trigg
President

George C. Collie
National Sales Manager



Goldenson can gamble because "he knows he has to . . . he can face it without flinching"

can't have two men running an operation. It's as simple as that."

Kintner's leaving ABC left a big hole to be filled. Goldenson called in Ollie Treyz (then 38, now 42), a one-time ABC director of research and sales development who had left ABC in 1954 to head up the Television Bureau of Advertising. Treyz, of course, has been an effervescent success. But the ABC key manpower situation acted up repeatedly, highlighted the problem of thinness in the executive ranks.

One of Treyz's early appointments was little-known James T. Aubrey Jr. as TV programming chief. Aubrey has since become well-known, but as president of CBS-TV. There was more executive movement in and out of ABC during the late '50s and position shifts within the company itself. Today, however, the ABC-TV high command seems set. On the top are Goldenson, Treyz and Thomas W. Moore, who came to ABC six years ago (from CBS Television Films) as network TV sales head but who has since been made head of TV programming. High on the team also are Simon Siegel, financial; Alfred Schneider, administration; Julius Barnathan, station relations; Frederick Pierce, research; William Mullen, sales. ABC, through its executive training program, is also grooming some future bright lights.

It was expected by almost everyone, Goldenson included, that after helping organize and seeing the new ABC on its way forward, the AB-PT president would move back to the old corporate office at 1501 Broadway. This has never happened. The corporation instead has moved to ABC, the tail that now wags the dog. And Goldenson has become increasingly involved in television affairs.

Goldenson leaves the day-to-day running of ABC-TV to Treyz and Moore. He does, however, have a deep concern in programming. He makes program suggestions but he never overrules or second-guesses his network heads. He never sees the script on new shows, waits for finished film to give his opinions.

An ABC-TV executive says that Goldenson is willing to gamble large amounts on show ideas "because he knows that he has to . . . he can face it without flinching."

Programming vice president Tom Moore says that Goldenson made the decision to put \$1 million behind *The Untouchables* one hour after the idea was put before him. And it took even less time (15 minutes) for a \$1.5 million "go ahead" on the *Winston Churchill* series. Moore also says that

when Treyz and he told Goldenson two years ago that they wanted to move everything out of Monday night for a new 7:30 to 10:30 line-up, Goldenson gave them an unhesitating "okay."

Goldenson is said to have never brought a show to ABC-TV on his own, never directly ordered a "buy." He will, however, suggest shows and as ABC's top "contact man," he has brought the programming department into close relationship with the Hollywood film men he knows so well.

This is not to say that Goldenson hasn't made the key decisions. He has. *Disneyland* in 1954 had the Goldenson stamp on it. The move for new talent and more new program spending just after Kintner left was Goldenson-inspired. Frank Sinatra was signed to an ABC contract late in 1956 for \$3 million. Singers Pat Boone and Guy Mitchell came in for additional hefty sums. ABC-TV reportedly spent \$45 million for new programs in 1956-57, \$70 million in 1958-59. Goldenson says the figure was close to \$100 million this season, will climb again in 1961-62 with expanded programming hours.

Goldenson rarely "sits in" on show negotiations with advertisers or agencies, an area of dealing left to Treyz and Moore. But, says the programming head of a major advertising agency: "Goldenson is abreast minute by minute of what is going on . . . he has been a part of all major programming decisions."

The same programming man finds Goldenson "most imaginative in his programming thinking, very realistic and sensitive to sponsor problems. In short I'd say that he's built a very good team of aggressive and bright younger men to implement his planning."

A "cross-section" of the nation

Goldenson, who has a good natured "nail-on-the-head" sense of humor rather than an uproarious one, jokes about his "fleet-footed programming board"—himself, Treyz and Moore. He kids about "the great New York problem" (programming for New York and the big metropolitan areas to the neglect of the hinterlands) and how ABC-TV overcomes it with a cross-section of "national" opinion: Treyz bringing the viewpoint of Livingston Manor, N.Y., Moore of Meridian, Miss., and Goldenson of Scottsdale, Pa.

The big Goldenson programming interest today is in public affairs, no joking matter to him. His statement that he wants ABC-TV to be first in this area cannot be sloughed off.

Goldenson himself suggested the topic and content of the Time Inc. produced *Bell & Howell Close-Up* documentary "Yanki, No" on Latin America, perhaps ABC's best effort in the public affairs area to date.

While ABC-TV policy is control of its own programs, in the public affairs area it allows, contrary to the procedure of the other networks, outside production, although it does maintain editorial control. On this Goldenson says simply, "We have no monopoly on brains or talent. We'll seek these things wherever we can find them."

Jim Hagerty, new vice president in charge of news, special events and public affairs, now out for new talent for his department and a stronger field force of reporters, goes along with Goldenson's thinking. John Daly evidently did not. But one thing is certain. Goldenson has a lot to do with the activity in this area and he will have until ABC is on its public affairs feet.

Looking back on ABC-TV's programming, Goldenson will not name any one show that has been "most successful" for the network, or any one that he has personally "liked the best." "It's like picking your children," he says, "What child has been the most joy?" But broadly, Goldenson mentions *Lawrence Welk* and *The Real McCoys* as "towers of strength," *Maverick* for what it did to the entrenched strength of its network rivals.

The AB-PT president, like most top network executives, has little time for TV viewing himself. His most intense period of watching is when the new shows come on. He will then follow the ABC line-up and the competition shows right down to dinner before the TV set. Goldenson is normally unexcitable and even-tempered (few have ever seen him get really mad), but his wife says that this is one time he shows annoyance at interruption.

Aside from his "new season" viewing, Goldenson says that he watches ABC shows every so often to see that "quality is maintained." He usually sees most pilot film ABC is interested in, sees almost all new Hollywood feature movies in a home theatre.

Goldenson does a lot of business traveling, estimates that he covers better than 100,000 miles a year. In this are about five or six trips to the West Coast plus a tour overseas "in sections of the world where we will be doing business." Short trips to such places as Washington and Chicago are common week to week.

Goldenson's energy is legendary. He has for years geared himself to do with

little sleep, wears out many of his younger associates in late sessions. "He does not regard hours as being important," says one. About a year ago he spent five weeks in Central and South America, averaged from two to three hours sleep a night. As soon as he arrived back in the U.S. he hopped another plane for California and an equally rigorous schedule.

Leonard Goldenson was born December 7, 1905, in Scottsdale, Pa., a small city 45 miles southwest of Pittsburgh near the West Virginia border. His parents, Lee and Esther Goldenson, had three children, brought them up in comfortable, middle-class surroundings.

In the upper 10%

He entered Harvard College in the fall of 1923. (He was also accepted at the University of Pennsylvania but chose Harvard, as he remembers, "because you didn't have to take entrance exams if you were in the upper tenth of your class outside New York and Boston.") Goldenson held a firm spot on the dean's list at Harvard, found time for football and basketball, graduated in three-and-a-half years.

After Harvard, Goldenson entered a Pittsburgh brokerage house (Moore, Leonard & Lynch). He didn't know if he would like the work; after six months he knew he didn't. Then came a tough decision between going to Harvard Business School or Harvard Law School. Influenced by his parents, he chose the latter.

Completing Harvard Law, Goldenson headed back to Pittsburgh, first querying Paramount Pictures, "who I knew about and wanted to join," if they had an opening. Paramount did not and Goldenson took a job with a Pittsburgh law firm. He passed his Pennsylvania Bar examinations but quit his job after several months "because there was too much competition . . . I saw no possibility of advancement." This eventually was to turn out the biggest break of Goldenson's career, although not an immediate one.

Goldenson headed for New York. This was in 1930 and at the bottom of the depression. He again applied at Paramount, but without success. There followed nine months of unemployment—the only faltering note in Goldenson's career. He eventually accepted a clerkship in a New York law firm for \$15 a week and went on to pass his New York Bar examinations. (He has since added the Massachusetts Bar.)

Goldenson's job at Paramount finally opened up in 1933 when the attorney for the receivers for Paramount Pictures invited him to reorganize the company's New England theatres.

For the next four years Goldenson performed at this and gave over his spare



Leonard and Isabelle Goldenson in their projection room at home in Mamaroneck

time to learning all he could about the theatre business. He spent his nights going into movie houses and talking to the personnel. When he was through he knew theatre operation inside out.

In the fall of 1937 Goldenson was called to New York and made assistant to Frank Freeman, then in charge of Paramount's theatre operations. Here Goldenson switched out of law, became Freeman's roving trouble-shooter with the job of getting various sagging Paramount properties back on a paying basis.

Goldenson kept on the move around the U.S. until December 1938, when Freeman transferred to the West Coast to head up production for Paramount. Goldenson was then assigned full responsibility for Paramount's then 1,700 theatres.

In 1942, Goldenson was elected a Paramount vice president and two years later a director of the company. In 1950, following the separation of Paramount Pictures from its theatre operations by federal antitrust decree, Goldenson was elected president and director of newly-created United Paramount Theatres.

An accumulation of cash

Ordered by the government to reduce its theatre holdings (not too stiff a blow as movie attendance had fallen off sharply from wartime levels, particularly in areas where television had become well established), United Paramount was accumulating investable cash from divestments. And Goldenson had an idea what to do with it.

Paramount had long been interested in TV. As far back as 1939 it had applied for an experimental license on WKBK Chicago, one of the first five experimentals in the U.S. After the war it got WKBK, and in 1950 the station began showing a profit. From this it wasn't too

hard for Goldenson to persuade United Paramount directors that the company should diversify into television. His plan was to acquire stations in major markets.

Early in 1951 Goldenson learned from a Paramount board member that Edward J. Noble was looking around for a buyer-investor for his financially-troubled American Broadcasting Co. Goldenson began negotiations, which soon fell apart because, as he says, "Noble's price was too high contrasted with what ABC was earning at the time."

Six months later, however, Goldenson was in touch with Noble again. He had heard that CBS was trying to make a deal for ABC's Chicago station. This time the negotiations clicked and a deal was made whereby ABC would become a division of a new company, American Broadcasting-Paramount Theatres.

It took two years for FCC approval of the merger—years in which NBC and CBS were busy lining up more (and better-located) primary affiliates than stalled ABC—but finally, in early 1953, Goldenson officially moved his company into a growth area. Hard building and a lot of television catching up has been going on since.

Goldenson has probably never had as much time as he wanted to be a family man. His demanding career was well under way in 1939 when he married New York socialite Isabelle Weinstein, charming youngest daughter of the late Russesks president Max Weinstein.

The Goldensons have three daughters: Genise, 17; Loreen, 12; and Maxine, 10. The oldest girl, Genise, a victim of cerebral palsy, is now undergoing speech therapy at the Institute of Logopedics, Wichita, Kan.

Genise's handicap has not handicapped the Goldensons. Rather, it has led both

parents on a crusade to get the medical profession to recognize the relatively unknown affliction and find out more about its care and treatment. As co-founders of the United Cerebral Palsy Association 11 years ago, both have given major portions of their time and considerable energy to fund raising and publicity. Goldenson was Association president for five years, now serves as its board chairman (one of about 12 business, professional and charitable posts he holds).

The Goldensons live in a 15-room, Georgian-style house in Mamaroneck, N.Y., a "cottage" bought in 1946 by Mrs.

Goldenson when a real estate agent de-toured her from the summer home she was after. What cinched the deal was a sign lettered "theatre" over a stage constructed on the third floor by the former owner, singer Phil Baker.

The Goldenson home today is furnished along period lines, boasts a theatre wing (which Goldenson had built onto the house in 1950 so that he could see films at home), a library-TV room and a third-floor gymnasium for Genise. Mrs. Goldenson, who has decorated the house herself, has a household staff of two.

The Goldensons usually entertain on

weekends, hold both small formal dinners and large buffet suppers, most often adjoin to watch pre-release movies in the theatre (seats 36, can hold 60).

Goldenson likes to run off two feature movies and discuss the films with his guests. Talent judgment is an important by-product of this and useful for Goldenson professionally.

"Leonard," says his wife, "would often like to screen more films for our guests, but he is afraid we would be asking them to stay beyond their endurance. We've often said goodbye to guests and watched movies ourselves until dawn."

Goldenson, who neither smokes nor drinks, leaves inviting people to his wife. "We never have to 'have' someone over," says Mrs. Goldenson, "Leonard never gives an order. I invite people who I think will be interesting together." A cross-section of Goldenson guests would include broadcasting and theatre associates, ad agency executives, retail men, government and professional men.

Tennis doubles on week-ends

Goldenson likes tennis, although he doesn't get much time for it anymore. He plays doubles on Saturday and Sunday mornings when the weather is right.

The AB-PT president never wastes time. He generally gets up at seven in the morning, has breakfast with Mrs. Goldenson and the children, "talks and reads the paper at the same time." He is generally in his office by 9 or 9:15.

Although Goldenson sometimes works very late at the office, he is normally home at about 7:15 p.m. with a pile of work to do. "There is nothing made that is big enough for him to carry papers home in," says Mrs. Goldenson, "yet he never seems rushed."

Goldenson, while almost constantly busy, makes it a point to have family vacations as often as he can. When he does he will see no one on business.

A neat, conservative dresser for business, Goldenson likes informal clothing at home, but often sits for hours so intent on work or TV viewing that he doesn't even unbutton his jacket or loosen his tie. He is also mystifying his wife and friends by his sudden switch from bow ties to a four-in-hand.

This appears to be the biggest mystery about Leonard Goldenson. He has pulled no mysterious strings in the ABC success outside of learning the broadcasting business as well as he learned the theatre business. He is a risk-taker and a rare combination of businessman and showman. And he has been fortunate in getting a good return for his gambles. If the trend is to ABC, it is thanks in large part to Leonard Goldenson. **END**

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 WZLQ-TV — GRAND RAPIDS-KALAMAZOO
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To cover the big markets in Nebraska through TV, you've almost got to reach Lincoln-Land. And to reach this big, rich market, you've almost got to use KOLN-TV.

Here's why: KOLN-TV is the only station that really covers the area. Latest Nielsen credits the station with 57,000 Lincoln-Land homes during prime 6 to 9 p.m. viewing time.

And KOLN-TV's cost-per-thousand figures for night-time network shows might happily surprise you. Ask Avery-Knodel for the facts on KOLN-TV—Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

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Avery-Knodel, Inc., Exclusive National Representative

"If an atom bomb ever fell on N.Y., the safest place would be on the 18th floor of CBS"

period in history and found it full of the Korean war, atomic competition and other similarly uncheerful subjects. Mr. Allen would be expected to "wax sardonically witty about the news of the day something like this," according to Ace.

"Well, good evening, ladies and gentlemen. A funny thing happened to me on the way to Cape Canaveral the other day. . . . I stopped for gas at what had been a filling station but all that was left of the place was a front door, on which there was a sign which read: Gone Fission. . . ."

"Well, I see the Korean truce talks are about to begin. Have you noticed that Mickey Mantle has been running much faster around the bases up at Yankee Stadium since that truce was signed? . . ."

"Well, I see there have been some disastrous earthquakes in Greece and some islands have entirely disappeared. Which reminds me of a funny story. . . ."

Ace thinks that Allen's treatment of the news of the day would have brought him much trouble and few laughs. Yet the humor of Mort Sahl, a frequent TV guest, is based on news of this day, which isn't much cheerier than back in the early '50s. Here, Ace points out, is a case where style or method of delivery makes the difference. "Fred Allen told 'jokes' about the state of the world, just as Will Rogers did. That was their brand of humor. Sahl may use the same kind of material, but he does not tell jokes; he makes biting comments with which the audience can identify. What he is really doing is making people aware of their problems in a palatable way."

The secret of long-term success?

Some comics have built so strong an image of themselves that almost anything they say gets a laugh. Indeed, this might be the secret of their long-term TV success, Ace speculates. Discussing one such TV perennial (who is also one of his closest friends), Ace observes, "To Groucho Marx all the world's a quiz show and all its men and women contestants. Almost any sentence of the most casual conversation becomes a straight line, and you can actually see our beloved Groucho's glasses light up as his mind moves in to get its laugh from the situation."

"Quite often the laugh is obscure, as Groucho answers a straight line with an almost forgotten joke from his old Broadway show, 'Cocoanut.' In it, Groucho tried to buy a piece of ice from Chico and when Chico said he wanted

50 cents, Groucho replied that for 50 cents he could get an Eskimo and make his own ice. The joke never got a laugh when he told it in the theatre, but now the same line, out of context, and making no sense at all, will bring on a gale of laughter.

"Someone will say to Groucho, who is shopping for an awning, that the price is \$200. And Groucho will casually reply, 'For \$200 I can get an Eskimo and make my own awning.' A man can give him a good cigar and tell Groucho it costs a dollar. 'For a dollar,' says Groucho, 'I can get an Eskimo and make my own cigar.' It's quite obvious that they don't know what he's talking about, but he's happy about the reply he gave. His sad little joke has finally found acceptance, and the laugh he gets is long and loud and without the benefit of a laugh machine to technically augment it. He moves right on to the next straight line."

"... it's no good."

"Part of Groucho's appeal is that he never comes out of character, even when not performing," Ace says. A favorite story concerns the day he and Groucho "walked past St. Patrick's Cathedral on Fifth Avenue, where a small wedding was taking place, and as the bride passed us Groucho softly tapped her on the shoulder and said, 'I tried it twice, it's no good.' I'll never forget the utter confusion behind that veil as she went in trying to recall which relative he was. She knew she had seen him somewhere."

Ace himself tends to go through life with a rather casual, offbeat attitude. If someone greets him with the cliché, "What's new?" he replies in dead earnest, "Glen Ford prefers Hope Lange."

"How's that?" the person asks, sure he has heard incorrectly.

"And what comedian and his wife have their friends worried?" Ace answers. At this the baffled listener usually clears out fast.

Ace read the items in a gossip column, memorized them, and uses them frequently in his personal campaign to stamp out the cliché.

In 1955 Simon & Schuster published "The Book of Little Knowledge," a collection of Ace's essays on radio and television that had appeared in the *Saturday Review*. The jacket blurb, written by Ace of course, says: "The Book of Little Knowledge' is Goodman Ace's second book. His first, compiled after some 20-odd years of writing and acting in a radio program known as *Easy Aces*, was a bankbook published by Central Hanover, 60th Street Branch, New York City." The

Central Hanover Bank and Trust Company (now the Hanover Bank) has received several inquiries from persons wanting to know what year it published the Goodman Ace Bankbook and whether it is still in print.

An amiable man who sports a grey crew-cut and dark-rimmed glasses, Ace is known as an incurable hypochondriac, a "character," a "master," and "a man of passionate convictions." One of his former associates says of him, "Goody is a little weird. Perhaps eccentric is a better word. Beneath his sardonic wit, which is often funnier than the jokes he writes for stars, is an undying and dedicated desire to improve TV, especially comedy. He never stops trying, even though sometimes he sticks his neck out."

Indeed, Ace rarely minces words when dissatisfied with any one of several aspects of television he thinks can be improved. For instance, in 1946 he was appointed supervisor of comedy programs at CBS, given a big office on the 18th floor and told to develop new shows. Each day he brought in suggestions but never got any action. One of his ideas was a quiz program with Groucho Marx as quizmaster. He was told it was impractical. One day during a conference he said, "If an atom bomb ever fell on New York, the safest place would be on the 18th floor of CBS."

"Why?" he was asked.

"Because there's no radioactivity up there."

What would have happened?

Nor does Ace have tremendous faith in the judgment of some advertising agencies. When NBC and Pat Weaver produced the first TV version of Sir James Barrie's "Peter Pan," Ace roundly applauded the undertaking but went on to speculate "on what would have happened to 'Peter Pan' had it not been a tried-and-true Broadway spectacle complete with Mary Martin, and had been offered around the advertising agencies as an original, free-lance script.

"To get an idea of how brave television really is and how far the thinking in the medium has progressed," Ace invites us to "look in on a Madison Avenue conference room replete with producers, directors, executives, copy writers, and plain everyday thinkers":

"First producer: 'Well, the next thing on the agenda is this 'Peter Pan' script. Has anybody read it?'"

"First executive: 'I read it.'"

"First producer: 'How'd it strike you?'"

"First executive: 'It struck me as long. Get the writer to cut it to about 26 min-

Ace several years ago: "TV is mired in the muck of mediocrity." Now: "I've mellowed."

utes and with a 3-minute commercial we might be—

"First producer: 'Oh, I'm afraid that's more easily said than done. Jim won't stand for any cutting.'

"Second executive: 'Jim? Jim who?'

"First producer: 'Jim Barrie—the writer. He's kinda fussy about the script.'

"Second executive: 'Oh, another of those Paddy Chayetskys!'

"Second producer: 'How about doing it as a spectacular? I haven't read all of it, but if it's long, that's what a spectacular has to be. We're halfway home to start with.'

"First executive: 'Wait a minute—that rings a bell. Peter Paul Mounds is looking for a big one-shot. And with that title—"Peter Pan," presented by Peter Paul Mounds—or maybe we can change the title of the script to "Peter Paul!"'

"First producer: 'Oh no, Jim wouldn't like that. It would be easier to change the name of the candy to Peter Pan Mounds.'

"Second executive: 'I don't like the title "Peter Pan" anyhow.'

"Second producer: 'As I say, I haven't read the whole script—but there's a lot of talk in it about going to Never-Never Land. How about changing the title to Never-Never Land?'

"First executive: 'Oh, no, that's negative thinking.'

"Director: 'Hold everything, men—I've been glancing through this mishmash and this script's gonna be pretty tough to cast. Who'd you have in mind to play Peter?'

"First producer: 'Well, I see Jackie Cooper in the part.'

"Second executive: 'Again? I've seen him on every show on every channel.'

"Second producer: 'Well, when I was reading the thing I got the idea that it's a sort of whimsical fantasy. And I kept seeing Wally Cox as Peter.'

"First producer: 'Well, to tell you the truth, Bill, I saw Wally Cox first off, myself. So I phoned him about playing it. But he doesn't fly.'

The flying gimmick

"Director: 'Just a minute—how you figuring on working out that flying gimmick?'

"Second producer: 'Well, like I said, I haven't read the whole thing, but I thought we could change the flying. Instead of flying away, Peter could skate away. We could build one of those Ice Capade ballets. I saw one on the—'

"First producer: 'No, Jim's pretty well set on having Peter fly—'

"First executive: 'What about the

songs? Whoever you get to play the lead has to sing. Anybody object to Robert Merrill as Peter Pan?'

"Second executive: 'Well, if it's a musical you gotta remember we got Vaughn Monroe. How're the songs? Any good?'

"First producer: 'Yes. I think they're pretty good.'

Songs like they used to write

"First executive: 'Oh, they're not much. They don't write songs like they used to. Gimme a song like "National Shoes Ring the Bell!"'

"Plain Everyday Thinker: 'I read this script. And I just got an idea. What about getting a girl to play Peter Pan?'

"All: 'Hahahahaha!'

"Second producer: 'Well, now, wait a minute, fellows. Couldn't the part be changed to a girl?'

"First producer: 'No, I don't think Jim would—'

"Director: 'Well, if he won't change it to a girl, maybe we could find a girl who could look like a young fellow about Peter Pan's age.'

"Second producer: 'I go along with that. You know who would get us a big audience—and she looks good in boy's clothes too? Imogene Coca.'

"Director: 'Yeah, she might. Or how about Mary Martin?'

"First executive: 'Mary Martin? You're out of your mind. Did you ever see her when she sang "My Heart Belongs to Daddy"? Who's gonna believe a figure like that is a boy's?'

"Second producer: 'Wait a minute—hold everything. I just been reading some more of this script. Did you see this line here where Peter Pan turns to the audience and asks if they believe in fairies?'

"First producer: 'Yes, what about it?'

"Second producer: 'Oh come on, Harry, how are you gonna get away with that? You think NBC would let a line like that go through?'

"First executive: 'Well, that can always be changed to, Do you believe in gnomes?'

"First producer: 'No, Jim wouldn't—'

"Second executive: 'Or, Do you believe in sprites?'

"First producer: 'No, Jim wouldn't—'

"Director: 'How about, Do you believe in elves?'

"First producer: 'No, Jim wouldn't—'

"Second producer: 'Okay, make it, Do you believe in undines?'

"First producer: 'No, Jim wouldn't—'

"First executive: 'Brownies? Sylphs? Nymphs?'

"First producer: 'No, Jim wouldn't—'

"First executive: 'Well, this is gonna

be too much for us to handle. Why don't you tell Jim whatever-his-name-is to take it over to NBC? No use asking for trouble. First we got a girl playing a boy's part, and then we come up with this lairy business—you can imagine the letters we'll get. We got kids watching our programs!'

"First producer: 'Well, he sent another script he wrote. He calls it "Alice Sit-By-the-Fire."'

"First executive: 'Of course he does. But who does he have in mind to play Alice—Marlon Brando? Forget this guy. Now what's next on the agenda?'

Every night is an opening night

One of Ace's most quoted and more alliterative lines, first said by him several years ago, is: "Television is mired in the muck of mediocrity." Although he still repeats this from time to time, he adds, "Having had a long hitch at the tortuous business of providing week-in, week-out material for television myself, I've mellowed. Every night is an opening night. There are no out-of-town tryouts. Some nights you win, some nights you lose. But after all," he quips, "it's not whether you win or lose. It's how much."

Ace admits, too, that producing a TV show is not without problems, not the least of which is money. "On radio, a guy could deliver the line, 'You're the prettiest girl at the party' while he's in shirt-sleeves, with the girl dressed in slacks and a soundman in the background playing dance music. On television it costs \$5,000 to produce that line."

Ace also once compared television's problems with "an 8-year-old I know (who) comes in daily with a new set of abrasions on his knees. When asked by his parents how he could fall so often he replied, 'It's easy. All I have to do is run faster than I can run.' Another youngster, it seems to me, has been similarly plagued. With an incredible voracity for 18 hours of material daily, television has been trying to be more entertaining than you can entertain."

However, Ace does believe that TV, especially comedy, could be more entertaining "if people were more adventure-some—the entertainers themselves, the sponsors, agencies and producers. There are some very good shows on Sunday afternoons but as soon as 7 o'clock comes it's as if the networks were saying, 'That's all the thinking for now.' I hate to say this, but on most nights I'm forced to read."

In many ways, Ace reports, the Como show is a writer's nirvana—partially because of Perry's legendary cheerful dis-

position. "It's a show unlike any other. There is never any chaos—even if at dress rehearsal, an hour before show time, the program seems to be falling apart. If something's not right we take it lightly by saying things like 'Let's take it to Boston for a week's tryout'—and eventually we get it right.

"Even the sponsor (Kraft) and the agency (J. Walter Thompson) keep their hands off. I once asked Perry if they ever complain and he said, 'They wouldn't complain if we didn't show up'—a tempting idea, but we've never tried it. Sometimes we have nervous guests on the show, but we work that out too. We will make changes or will substitute jokes. In the half-hour it takes to convince a guy to tell a joke he doesn't like, you can write 10 or 12 new ones."

Ace works out of a two-room office on East 57th St., in New York. There is one desk (Ace's) and one typewriter, which he mans. The other Como writers, Selma Diamond, Frank Peppiatt, John Aylesworth and Jay Burton, lounge around in chairs. Comedy lines are thrown by all, discussed, discarded, rearranged, and finally polished. When one seems like a good possibility, Ace types it out.

Ace and the other writers spend countless hours structuring each show by establishing the sequence of dialogue, songs, specialty acts and commercials. Many more hours are then spent writing the dialogue, which is no simple matter since the humor must be woven into the music. Throughout the week there are meetings with Perry, his guests, producer Nick Vanoff and others involved in the production. And what happens after all this?

"What are you doing these days?"

"I'm introduced to people at parties," Ace reports, "and they say, 'What are you doing these days?' So I say, 'I'm writing the *Perry Como Show*.' So they say, 'Yeah? What else do you do?'"

"I don't think viewers give any thought to what makes the Como show (or any other) look free and easy, as if Perry and his guests just walked in front of the camera and said anything that came into their heads. You think it's easy to write simple, tight dialogue without obvious jokes or heavy slapstick? Perry doesn't like big jokes on the program. He usually cuts them out."

Nor are some professional critics any more perceptive to the rigors of comedy writing than is the average viewer. A prominent New York newspaper critic once reviewed the Como show and wrote, "The comedy is predictable." Ace invited him to come to the 57th Street office on a Monday morning. "I told him he could save us seven days of hard work if he would predict the comedy we were going to write for the following week. He didn't show up."



A story conference on the Como show brings the star and the writer together to exchange ideas and inspiration—a procedure Ace recommends to others in television.

Ace has no illusions about writing being the only important ingredient of a TV program and, for the Como show, gives much credit to the talents of the producer, director, scenic designer, music and choral directors, choreographer and, of course, the performers. He wishes rather fervently, however, that TV writers and writing were given their proper recognition, and cites the performers themselves as the worst abusers.

A Stradivarius without Mendelssohn

In Ace's opinion, "without material even a great comedian is like a Stradivarius without a Mendelssohn concerto—just a lot of gut." But, "for the most part television writers, especially comedy writers, are considered a necessary but evil part of the TV set-up. It would be so much cosier if a plan could be devised whereby a big star and his directors and producers and assorted players didn't have to wait around every week till a couple of writers brought some pages out of a typewriter and set the wheels of production in motion. So far no substitute has been discovered for the written ad lib, so comedy writers have to be tolerated as part of the medium."

As Ace once defined him, "A comedy writer is two fellows who have so many problems at home it isn't even funny. Because writers are at the beck and call of their stars they have no regular hours except that one they buy three or four times a week at \$25 a visit."

On the other hand, there are some writers who are never at the beck and call of their stars and this, Ace says, can be worse yet. "There are some big stars who never speak to their writers, some who rarely see them, some who resent the fact that they depend on writers to be witty, knowing deep in their hearts that they could be more clever if only they had the time to get it down on paper."

Ace read a *Newsweek* interview with a popular comedienne and found her quoted on the subject of the writers who each week prepared the script for her TV show. "They were the same writers,

she admitted without mentioning their names, who wrote her radio show before she went into television. Then she added, with as healthy a show of articulate contempt as I've ever run across: 'We never see them. We never discuss anything with them . . . After two readings we get on our feet and throw the script away.'"

Ace, writing in the *Saturday Review*, gave her a severe tongue lashing for these admitted transgressions, making it very clear that his remarks were "not intended to detract from the attractive and ebullient lady. I simply hold that writing the lines for a performer to read is as much a craft as the performer's rendition of these lines. In the theatre the writer is accorded the same dignity as the actor. In radio and television the caricatural conception that a writer is a necessary evil to have around has grown too popular.

"A marriage of talents"

"This is not to say that a performer may not lend stature to a writer's dialogue. On the other hand, seeing the writer and discussing the show with him may lend stature to the performer. A good play, a good radio show, or a good television program is a marriage of the talents of performer and writer. But if the bride never sees the groom and the marriage is never consummated—well, you know what that makes the brainchild.

"It's possible," Ace said, "that when some comics receive their mimeographed script each week they visualize dozens of tiny, unshaven elves in leather aprons and fool's caps, their hands and faces smeared with printer's ink and perspiration, crawling in and out of a huge typewriter, dragging the pages after them and whistling while they work.

"Television will reach maturity when it realizes, as have the stage and the movies, that successful entertainment depends not alone on the stars who play it, but on the stars in combination with those who write the words they speak. As someone once wrote, 'The play's the thing.' What's his name again?" **END**

Commercial axiom: Avoid humor just for humor, make it relevant to the sales story

is emotional chaos when the client doesn't think it's funny."

Humor indeed is a matter of intense and personal taste. Some of David Ogilvy's commercials for Schweppes have been cited as shining examples of television humor: anti-humor Ogilvy argues that it is just a touch of subtle wit. An agency creative director says, "We take a storyboard for a humorous commercial to the members of our review board. Half of them chuckle with delight and the other half says, 'Gee, we thought you were going to do something funny this time.'" Second-guessing the sense of humor of a mass audience is of course an even more staggering job.

There can be no hard fast rules for selecting or rejecting humor for a commercial: much too much depends upon the type of product, the specific marketing problem, what the competition is doing, and the cleverness of the concept to begin with. Aluminium Ltd. is using humor to try to teach consumers how to pronounce its tongue-twisting name. Dreyfus & Company, in the serious business of selling stocks and bonds, promotes its image with animation. Maypo cereal introduced its irrepressible little Marky a few years back to snare a larger share of the children's market. Benton & Bowles decided on animated humor for Glade room deodorizers "because we know that the whole subject of room odors is unpleasant to consumers and this is a way to make them more receptive to the commercials."

Some competitors of these companies take entirely different approaches, and who knows which is best? BBDO's Bellaire agrees that there is no easy answer, but suggests that humor does rate "studied consideration" for "products which have lacked new features over a number of years, or those that lack significant exclusive features or other marked advantages over competing products." Other situations where humor deserves investigation: "Products that can stand a sharp change of pace in their advertising, products whose television commercials enjoy sufficient frequency to register a new lighthearted image on a broad scale" and, naturally, "products which suggest fun and pleasantry in their usage."

Advertisers who use humorous commercials know they get a lot of fan mail from viewers. They may even get a free ride, as did Anderson Soups, a West Coast brand, when Jack Paar ran its commercials on his network show just because he thought they were funny.

There are numerous well-publicized success stories, but just as many quietly-buried fiascos. Experts agree that using humor for humor's sake is a frequent and devastating mistake, and if there is any one rule, it's "make the humor relevant to the product and the sales story." Herewith, two advertisers that prove the point:

Last year Kaiser Foil set its sights on greater distribution. Stan Freberg created a series of commercials starring Clark Smathers, animated version of a Kaiser salesman. Relating directly to the goal, the commercials had Smathers visiting stores, beaning grocers who weren't stocking the product; grocers who did carry the foil beamed Smathers back. Word (from Freberg) is that the commercials got Kaiser foil into 8,000 new outlets in six weeks.

A few years back, Bardahl Oil launched a series of commercials spoofing crime shows, and starring a gang of animated villains named Blacky Carbon, Sticky Valves and Dirty Sludge. According to Miller, Mackay, Hoeck & Hartung, Bardahl's agency, "surveys tell us that more than 80% of U.S. motorists are aware of the brand today. There's no question that humor has played the key role . . . (and largely because) it is related to what the product does: eliminates Black(y) Carbon, Sticky Valves and Dirty Sludge."

Consumer resistance

Producer Stan Freberg, who has a hearty financial interest in advertisers' continuing use of humor on television, recently argued, "The viewer has been beaten about the ears with the baseball bat of hard sell, or what is worse to me, dull sell, for so long now that it's a little hard to get the message through the scar tissue."

Others long ago had the same general complaint. Way back in 1927, according to Bellaire, one observer wrote: "Advertising has taken itself too seriously. Manufacturers seem to think their baked beans, non-metallic garters, windshields and folding umbrellas are as much a matter of life and death to the public as it is to them. A light touch, a sense of proportion, have been missing. After all, fun is a part of existence and has its place in any kind of literature, even the commercial kind, so why not crack a joke occasionally in paid space?"

Some advertisers felt the same way and started using humor in print and outdoor. Among the first were Bull Durham with Will Rogers waxing merrily, and

Burma Shave with its famous teaser highway signs. The visual magic of television made the job of being funnier more exciting. But it did not necessarily make the job easier.

One problem is the competition from programming. "The television audience, it should be remembered," says Bellaire, "is exposed to comedy shows regularly and anything less than a professional job is not likely to impress." Walter Guild, president of Guild, Bascom & Bonfigli, an agency well-known for producing commercials with a smile, expresses similar feelings when he says, "We shy away from shows that use comedians. When we're using humorous commercials for a product, we don't want the commercial to compete with the entertainment. It's bound to suffer by comparison."

Some advertisers either don't think this is much of a problem, or actually capitalize on it by building their humorous commercials around the show's comic material. This season, for instance, Winston cigarettes, usually a rather serious seller, is using the little animated character in *The Flintstones* in the commercials as well. Benton & Bowles' Victor Bloede feels that "it is difficult in an integrated commercial to make many sales points, but those you do make can be very effective."

Tying in the message with the show in effect pre-sells the commercial, or at least practically guarantees good reception. "For instance," Bloede says, "Danny Thomas delivers the Post Corn Flakes commercials on his show. Thomas is funny; the viewers anticipate the commercial will be too. His delivery of the message serves as a kind of personal endorsement of the product."

It is generally conceded that humor is harder to achieve with live-action commercials than through animation, though there are advertisers—Chun King, to name just one—who are getting laughs with real people. Basically the problem lies in finding actors with real talent for comedy, then avoiding a too-whimsical situation where humans look ridiculous rather than funny.

Animation and puppets are considered the best bets for gaining quick interest and creating memorable trademark characters, such as Alka-Seltzer's Speedy, one of the first stop-motion puppets ever used on TV and still going strong today. Another trade mark character who promises to become a perennial is animated Hy Finn, whose misadventures and passionate love affair with Chevron gasoline are credited with keeping the brand on the

map after its name was changed from Calso in 1958.

With animation, the possibilities for exaggeration and fantasy are limitless. Then too, animation goes with jingles like ham and eggs, an important point since cartoon jingles are generally felt to have the longest life span of any commercial type. But on the debit side there is this: The viewer does not easily identify with an animated character, thus there is more chance of his remaining just a bystander.

Humor in commercials is a potent and delicate thing. Not using it properly has been likened to giving a child a loaded gun to play with. In his book, "TV Advertising," Bellaire offers some general rules. "Have fun with the product, but don't make fun of it. Don't satirize too strongly the people who use the product, nor the people who will try it for the first time.

"Don't be funny in situations that normally are not funny, such as those dealing with health or safety. (Vaudeville aside, a man breaking an arm from a slip on a banana peel is not really funny.) Don't be subtly humorous lest the viewer miss the point and react negatively. Don't try to be too humorous and extremely serious within the same commercial. Commercials are too short for abrupt changes in mood. And don't resort to humor when your product has vast sales advantages which can be demonstrated by live action. Here the light approach may weaken believability."

Guild, Bascom & Bonfigli, a vocal advocate of humor in commercials, a consistent user of it, and probably the only agency that regularly issues official inter-office communiques on the subject, operates in part on the theory that through humor, the imperfect shall inherit the earth.

"We know that people absolutely detest perfection in other human beings," the reasoning starts. "When your product openly confesses that it falls a little short of being perfect, it gains a more likeable, believable human quality."

GB&B thinks it's easier to confess such imperfection through humor. "It's quite disarming to freely admit, for example, that your pickles or peanut butter will not filter their smoke, make their hair curly or do much, if anything, to help their love life. If an advertiser shows he has a sense of humor, he at once becomes a believable human being. He gains your confidence. He is not the sort who would seem to exaggerate or make false claims about his product. The use of humor is a healthy admission of the human weaknesses in all of us. Admit you're not perfect and the imperfect world is yours."

Sobeit.

END

WAST PUTS YOUR MESSAGE ACROSS



**In This Important
ALBANY — SCHENECTADY —
TROY MARKET . . .**

Special balanced programming at-tuned to area preferences exposes more prospects to your selling strategy. And . . . viewer confidence in WAST multiplies the effectiveness of your sales message.



WAST

ch. 13 ALBANY, N. Y.

WILLIAM A. RIPLE, General Manager

SELL Where People BUY

call your HR man

Please send me TELEVISION MAGAZINE every month

1 YEAR \$5.00

2 YEARS \$9.00

3 YEARS \$12.00

Group Rates } \$3.00 each for ten or more

 } \$3.50 each for five or more

Bill Co.

Bill Me

Add 50¢ per year for Canada, \$1.00 for foreign

Name

Company

Address

City Zone State

Send to Home

Address

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Among the ups-and-downs of media buying patterns, the trend is in favor of television

production plant under way. A good legal brief is often more prized by an oil company than a good ad campaign.

Among the 25 leading oil companies, not one chief executive, a recent industry survey found, had come up through advertising. Seven, however, did start their careers in marketing—six in sales or service station operation.

It could be said that these things have been reflected in ad spending. The entire industry ad expenditure, now roughly past \$120 million, is less than a year's advertising allowance by General Motors or Procter & Gamble. Yet four oil companies rank among the nation's top 10 corporations. Another 10 rank in the top 50.

Seven among top spenders

For all of the majors, ad spending rarely passes 1% of sales. But despite this, seven oil companies placed among 1959's top 100 ad spenders. Jersey Standard was in the industry lead with \$23.2 million (35th place). Behind Jersey came Indiana Standard (now American Oil) spending \$20.5 million and Texaco spending \$18.5 million. Others in the top 100: Shell, Mobil, Gulf and Sinclair.

While more oil money is flowing into advertising channels than ever before, it does not necessarily mean that oil men are loosening up their purse strings. Constantly increasing media rates account for most ad budget increases, although new products and new markets are increasingly important factors in boosted spending.

The industry's ad spending in the four basic measured media—television, newspapers, magazines and outdoor—as reported in gross time and space costs for 1956 through 1959, does not reflect any great climb: The industry spent nearly \$82.2 million in these media during 1956, \$87.9 million in 1957, \$87.3 million in 1958 and \$86.6 million in 1959, the last fully recorded year. The bill for 1960 was probably close to \$88 million for the four media.

If this up and down pattern of overall prime media spending points in no general direction, it is at least clear where the oil money is going—straight to television at the expense of newspapers and outdoor.

In 1956, newspapers, traditional industry medium, took \$32,357,000, the oil companies' heaviest single advertising outlay for the year. But by 1959, a steady dropoff in newspaper space had pared this industry expenditure to \$25,999,000 and newspapers to second place behind TV.

Outdoor advertising, too, has been experiencing a spending dropoff. The industry spent \$19,235,075 in outdoor in 1956, \$16,045,842 in 1959.

Magazines have roughly held their own with the industry. The 1956 expenditure was \$11,010,955. This had climbed to \$12,900,637 in 1958 but was down to \$11,717,170 in 1959.

The industry's television spending, however, has been advancing in yearly leaps, and by last year had roughly doubled from 1956. TV spending in 1956 (gross time) stood at \$19,570,000. It went to \$24,287,400 in 1957, \$26,538,400 in 1958 and \$32,831,894 in 1959, passing the industry's newspaper expenditure for the first time. In the first nine months of 1960, spending hit \$30 million on its way to perhaps a \$40 million television year.

And clear in last year's TV spending, as reported by TvB through the first nine months, was the advance of network TV as a potential rival for spot, long the workhorse for gasoline industry advertising.

In detailing the TV spending of the medium's eight gasoline leaders (Texaco, Esso, Shell, Atlantic, Socony Mobil, Standard of Indiana, Gulf and Phillips), TvB put their spot expenditure at nearly \$10.5 million, their network expenditure just past this at better than \$10.7 million for a total of \$21.2 million.

Who spent what in TV

The network challenge to spot in this case is in total expenditure, not individual company strategy. Texaco alone put \$9,014,734 in network TV for the first nine months of 1960 while the next closest network user was Gulf with \$1,216,919, a considerable difference. Six of the eight TV leaders favored spot with their dollars and behind them were dozens of smaller oil companies who are strictly spot users.

Television's leading oil company spenders over the last decade have generally been Texaco, Gulf and Standard of Indiana, with strength also shown by Socony Mobil, Shell and Esso.

TvB's 1959 top ten oil spenders in gross time: Texaco, \$6.4 million; Shell, \$2.5 million; Esso, \$2.3 million; Gulf, \$2.2 million; Sun Oil, \$2 million; Standard of Indiana, \$1.9 million; Socony, \$1.7 million; Atlantic, \$1.5 million; Phillips, \$1.3 million; California Standard, \$1.2 million. Of this group, only Texaco was an outstanding network spender. Only Sun and Atlantic among the gasoline leaders used no network television at all.

In the first nine months of 1960, Texaco was well past its total 1959 expenditure and Esso had exchanged places with Shell as number two spender. Atlantic had also moved up from its 1959 place while Gulf had dropped.

If network TV is to be a rival for spot from the standpoint of industry media strategy, it will take more than advance man Texaco to do it. Both spot and network have shown healthy gains with the industry, spot climbing from \$15,372,000 in 1956 to \$22,890,000 in 1959; network going from \$4,198,000 to \$9,941,000 in the same period, powered by the Texaco investment in NBC-TV's *Huntley-Brinkley Report*.

Competition for Texaco

With majors like Humble (Jersey Standard) and American Oil completing national marketing organizations, the need for network TV will become more real. It's unlikely that competitors of Texaco will let that marketer dominate network TV, as it does now. Gulf has already planted its flag solidly in prime network time contracting with NBC-TV last December for 52 weeks of *NBC Special News Reports*. The network race seems to be on.

Not to be overlooked in the oil industry's media picture is radio, seen by most oil marketers as a key weapon in reaching the motorists in a most important place—in the auto on the road, and at a most important time—during peak warm weather driving months. Spot radio particularly is on the upswing and, like TV, at the expense of newspapers.

The industry's 10 top radio advertisers alone invested better than \$9.8 million in the medium in 1959. Sinclair spent \$2.5 million followed by Shell with \$1.5 million and Esso with \$1.2 million. The other leaders: Cities Service, Clark Oil, Sun Oil, Standard of Indiana, Phillips, Skelly and Gulf.

While the petroleum industry is a relative newcomer to advertising dominance in TV, its broadcasting history is long. Esso Standard's news show, the *Esso Reporter*, viewed regionally in 48 eastern markets last year, is entering its tenth straight year on TV. The program dates back 26 years to a 1935 start on radio. Esso also is credited with the first sponsored news show on TV, experimental New York newscasts in 1941 that helped establish the format for the *Esso Reporter*.

Texaco is another broadcasting veteran. Its *Texaco Star Theatre*, with Ed Wynn and the late Graham MacNamee, hit radio in 1932. It made the transfer

to television in the late 1940s and scored the first solid smash in the medium with Milton Berle. The show ended its run in 1956.

Culture lovers also know Texaco as sponsor of radio's New York Metropolitan Opera, whose broadcasts date back 20 winters. In its Saturday afternoon blend of culture and commerce, carried for 18 years by ABC Radio and for the past two years by CBS Radio, Texaco has invested better than \$10 million overall—and has settled for 90 seconds of polite sponsor identification vs. four hours of air time per broadcast.

In its TV sponsorships, the oil companies have invested most heavily over the years in a basic diet of news formats and participation in network football games, although just about every program type—from comedy to westerns to specials—has found a gasoline sponsor at one time or another.

In the news show, the gasoline advertiser finds a vehicle to tell about his increasing range of new products and new research developments. In news there is also an association with travel, plus the wanted corporate identification with public service—an oil company in an important "good citizenship" role.

The interest in news shows, as with the *Esso Reporter*, is not necessarily ratings. To Esso it is staying with a proven, durable vehicle and a regular week-after-week audience. Another news show advantage is low cost—no big talent fees, no celebrity trouble. And of key importance, the news show is available on a city-by-city, station-by-station basis that lets the advertiser stay in his marketing area.

Football for flexibility

Network football also allows the gasoline marketer to buy a regional hook-up or section of the country that fits its sales territory. And for football it can usually count on a large male audience—the family driver, the man who buys the bulk of the nation's petroleum products.

News and football are the industry's "logical" show choices. They meet the need of regional marketing patterns and at relatively low cost. But gasoline is a mass product and the oil companies have not overlooked the mass appeal shows in their programming past, nor the benefit of week-to-week program consistency.

Texaco's *Star Theatre* blockbuster with Milton Berle had a TV reign of close to a decade. Gulf, after such fare as *We The People* and *Gulf Playhouse* in the early 1950s, found *Life of Riley* to its liking in 1953 and stayed with it until 1957. Standard of Indiana also signed up in 1953 for *Person to Person*, stayed with the vehicle until 1958. Tidewater Oil invested in *Broadway to Hollywood* from 1950 through 1954.

Shorter runs have included Esso with *The Alan Young Show* in 1952-1953 and Standard of Indiana with *Pantomime Quiz* in 1956-1957. And about a half-dozen companies have wintered down with regular returns to college and professional football.

While few companies during the 1950s invested in more than one or two regularly scheduled network shows or even individual events, Standard of Indiana made a practice of multiple buys. In 1954, for instance, its show roster included *Person to Person*, *It's News to Me*, *Years of Crisis*, Washington Redskins Football, Bears-Cardinals Football and East-West Football, an investment of roughly \$1.2 million.

Gulf's \$1.5 million investment

It was not until 1959 and the boom in network spot carriers that another oil company, Gulf, could match Standard of Indiana in program quantity. Gulf in 1959 had parts of *The Californians*, *Cimarron City*, *Further Adventures of Elley Queen*, *Reckoning*, *Millionaire* and *Perry Mason*, roughly a \$1.5 million network investment.

For most of the oil majors, network television, starting in the late '50s, began to lose its appeal. Fewer and fewer companies invested less and less in the medium outside of regional football. Increased network costs were a factor but another big reason was the availability of good syndicated shows locally to reinforce basic schedules of news, weather and sports coverage.

Continental Oil, a power in the Southwest, had the syndicated *Whirlybirds* show for three years, switched off this season to the *Blue Angels* in 60 to 70 markets. Standard of California has been sponsoring *Sea Hunt* in its western territory for four years. Humble Oil & Refining has been using CBS Films' *Rendezvous* series in 21 markets. American Oil has used *U.S. Border Patrol* in 60 markets. Gulf has been on the *Men into Space* series.

The only major network activity this 1960-61 season for the oil companies has been Texaco's continuation with Huntley-Brinkley and Gulf's signing for NBC-TV's *Special News Reports*. In network football the activity, as usual, has been heavy with regional buys. Sinclair was on ABC-TV's *American Football League* games. Humble Oil was on the same network's *NCAA Football*. CBS-TV's *Professional Football* brought in six oil sponsors: American, Shell, Standard of Indiana, Sun Oil, Union Oil and Speedway Petroleum.

The oil majors, aside from Texaco and Gulf, have not declared their network intentions for 1961. But the speculation is that competitors will not long give over the TV advantage to Texaco or Gulf.

One area of programming that has stirred occasional oil company interest is the TV special or special event show. Sponsorship here is often more public relations than sales oriented and shows up, again, the industry link to news formats.

Gulf, with NBC-TV's *Special News Reports*, currently considers its \$1.2 million network buy more of a public relations than a sales venture. By tying itself to public affairs, Gulf has a sound platform for corporate advertising, is spotting two corporate messages for every product commercial on the show. And it is capitalizing generally on the "excitement" and praise attached to broadcast journalism (see "You Needn't Go Broke On Public Affairs," *TELEVISION MAGAZINE*, January 1961).

The news "event" has found favor with many other oil marketers. Continental Oil was a sponsor last November of ABC-TV's election night coverage in its marketing area. And much earlier, Standard of Indiana was a 1953 sponsor of the *Inaugural Ball* and a 1953, '54 and '55 sponsor of CBS-TV's year-end news correspondent show, *Years of Crisis*. Texaco's bet on every-day news and Huntley-Brinkley is, of course, well recorded.

How Standard saved the day

Perhaps the most heralded stroke of "TV for goodwill" on the part of an oil company was Standard Oil of New Jersey's sponsorship of *The Play of the Week* on WNTA-TV New York during the last half of the 1959-60 season.

Play of the Week had started in 1959, and was about to fold early in 1960 because no sponsor could be found to pick up the tab. Concurrently, critics were lamenting the sad state of TV which would allow such a highly-acclaimed program to be forced off the air. Sensing a chance to reap goodwill and prestige, Jersey went on the show with creative institutional advertising (largely made up of Esso commercials designed for overseas display), paid an initial 13-week tab of \$600,000 and reaped publicity and friends that no amount of dollars could measure.

Jersey did not return to the show in the fall of 1960, but now is sponsoring another cultural series over WNEW-TV New York and WTTG-TV Washington. This series, *An Age of Kings*, 15 weeks of historical plays by Shakespeare, will get limited audience but heavy public relations mileage.

The pure entertainment special has also been used by oil men. Sinclair ventured into network prime time with "Shubert Alley" in 1959. Jersey Standard took the occasion of its 75th year in business to tell the public about it in 1957 with its "75th Anniversary Show." But the holder of the industry's track record

Major problem for gasolines: which copy strategies will overcome weak brand loyalties?

in specials is Texaco, which has used them not so much as an institutional platform but more as a merchandising vehicle.

The closing years of the *Texaco Star Theatre* could be termed special programming — starting in 1954 Texaco began teaming Jimmy Durante and Donald O'Connor, each appearing on an alternate week. In 1957, with the end of *Star Theatre*, Texaco turned to a special show, *Command Appearance*.

In 1958, Texaco hit its stride in specials, did the first "Swing into Spring" program with Benny Goodman, used it to offer a Goodman record as a premium at Texaco stations and tied it all into the motorist's traditional spring check-up. Texaco did a second "Swing into Spring" in 1959 and a Burl Ives special before signing for Huntley-Brinkley and across-the-board news.

Texaco's strategy

Texaco's strategy with specials was to gear them to specific merchandising campaigns and to capitalize on their impact by following them with four-week flights of saturation spot TV and radio, a partial solution to the problem of maintaining continuity.

Texaco has now come full circle in its sponsorship history from weekly programming to specials and spot to a nightly show. It must be noted that Texaco's network strength all through the television years is a reflection of its marketing position. Until now, with the rapid market expansions of other companies, Texaco has been the only fully national, single corporate name oil company.

Its need for network TV and continuous sponsor identification has probably been the industry's strongest. And importantly, Texaco can serve as the network TV example for the new national marketing operations coming into existence.

Generally, the gasoline marketers have taken their individual TV tracks guided by the confines of their marketing territories and the restrictions of their ad budgets, smallish in comparison with the big consumer goods manufacturers. They have been no more advanced or retarded in their program selection than other industries active in the medium. Certain formats have fit their selling needs better than others. And certain phases of TV, particularly spot, have been used more than others as the companies moved to match media with sales problems.

If there has been a weakness in the oil industry's advertising efforts (outside

the basic weakness of budget) it has been in copy strategy, which over the years has been termed vague and generally dull, even ineffective. Many sophisticated ad men in the industry will admit this privately. And more than one oil company has a shelf of studies on why TV or other forms of media advertising benefit them little.

Most oil companies make their big money in production, not in consumer sales. This does not decrease the importance of marketing, however. In 1959 the nation's service stations provided about \$16.8 billion in services and products to motorists, the bulk of this in petroleum products.

But often the oil company finds things like point-of-sale material, station design, location and even station color more important than any media plea to the consumer.

Numerous industry studies have pointed up the tremendous recognition (and sales) value inherent in station logo signs.

Indeed this is perhaps the most ticklish phase in the spread of new national brand names—converting a well-known regional brand logo to the national brand name of the parent company.

Standard of California had the problem in 1958 when it renamed its eastern Calso brand Chevron to conform with its brand name in the West. Heavy spot TV advertising on the change-over in name was California Standard's effective solution.

A new name for Humble

Standard of Indiana, now the American Oil Company, is facing name and logo change in its marketing areas. So is Jersey Standard's new Humble Oil & Refining operation. The name Humble is now on the company's service station fronts in 40 states while brand names like Carter, Oklahoma, Pate and Esso swing on signs in front of the stations. So involved is this name streamlining that Humble is testing the acceptance of a new name, Enco, on some of its Carter division stations in the Pacific Northwest and on some of its Oklahoma division stations in Ohio.

The Enco name (a combination of the first syllables of "energy company"—Humble refers to itself as "America's leading energy company") may eventually go national. What will happen to the sturdy, highly promoted and recognized Esso, Jersey's brand name in its 18-state eastern marketing region, is anyone's guess.

This name-changing process will be a

long and hard course for the oil industry. And it will need heavy advertising support. Here, at least, the oil men know that media advertising will be one of the most effective tools they can employ in doing the job.

The difficulty with the oil industry's every-day product or retail advertising lies in the nature of the product. Product differences among brands of gasoline are not great.

The sameness in gasolines

Says the advertising manager of one of the expanding majors in explaining the basic industry advertising problem: "There are probably as many different brands of gasoline as there are brands of coffee. Any good gasoline will run your car. Any brand of coffee tastes good when you're cold. The difference is in the service. Whether bought in a courteous store or an abrupt one, the coffee is the same.

"When a man drives into a gas station for a tankful of gasoline, his opinion of the product depends to a large extent on the kind of service he gets. To the consumer, the station operator represents the entire oil company."

With weak brand loyalty on the part of the U.S. motorist, and so many sales perhaps depending on the "friendly" station attendant, company ad approaches have been a blend of hard sell and institutional message.

In hard sell advertising, gasoline competitors have indulged in what is referred to as the "octane race." The race has been building since about 1956, is now seeming to soften into more subtle approaches. But generally, the oil men have busied themselves developing new additives and petrochemical compounds designed to meet Detroit's rising engine standards and specifications for the new cars.

Most companies today have two grades of gasoline, regulars and premiums. About 30 companies have a third or super premium grade. Sunoco has six grades, "custom-blended" at the pump "for your particular car"—key theme in current Sun advertising.

With copy filled with aircraft terminology and technical claims on additives that make for "power," competitors have tended to shout each other, leaving the average motorist—who lets most industry claims of octane and additive supremacy pass right by him—confused, if anything.

Shell, however, in its new newspaper "bulletin" ad series, feels that it can take the confusion out of what gasoline is

MAIN STREET *speaks!*

**Hometown ACCEPTANCE and BELIEVABILITY
for a SINGLE-MARKET station 5 years old!**

**In a SPECIAL ELECTION, Ottumwa voters
were asked, "Do you want four other
channels wired into Ottumwa, Iowa?"**

**1,250 answered "Yes" *
10,750 SAID "NO"!**

**10 to 1
confidence in**

KTVO
CHANNEL
3

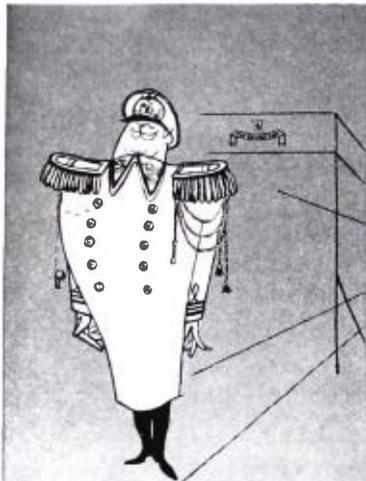
**1,101 ft.
TOWER**

MAXIMUM POWER

CBS primary, PLUS ABC & NBC

ARB, Nielsen or rates: Call or wire Geo. P. Hollingbery

*** LARGEST MUNICIPAL VOTE
IN OTTUMWA HISTORY!**



Pompous?

OH, NO SIR! PROUD!

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

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

Welcome, sir—and madame—to



Tariff from \$15 to \$60 daily.

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

Robert Sarason, General Manager

and does with detailed copy on "the nine ingredients in Super Shell." David Ogilvy, head of Shell's new agency, says, "Other oil companies assume the consumer is a moron—that he wouldn't be interested in the true facts. They prefer silly generalities . . ."

The Shell campaign, with hard, informative sell, is a new ad approach for an industry in need of new approaches and a trail away from what some ad men call "copy-cat advertising." But, says an ad man in the agency of a rival oil company, "If Ogilvy can convince the consumer that he has a vital need for Shell cresyl-diphenyl-phosphate, I'll eat the stuff."

The cost-conscious consumer

Price has also been a copy factor in the octane race. The ad claims for any number of companies, including Sunoco, Socony Mobil, Esso and Shell have invited the motorist to "premium ingredients at economy price," "new car gasoline which can save you up to two cents a gallon," and "savings up to three cents per gallon . . . you can't buy better, so why pay more?"

The economy themes may have been effective, or today's motorist may just be more economy-minded. A recent market survey by DuPont's Petroleum Chemicals Division has among its key findings that the U.S. motorist is "more price-conscious in selecting his service station and brand" and "less of a premium-gasoline buyer" than at any time in the last eight years.

The oil marketers have had little criticism from the ad experts on their institutional advertising efforts, a field most of the majors have entered with the aim of painting themselves as friendly giants.

Often stressed is company research toward better products, aids to industrial and scientific progress, Shell has institutionalized heavily in this area.

Standard of New Jersey has played up its international aspects, the friends it has gained world-wide through its far-flung business interests. And Jersey has also, through its recent TV sponsorships of *Play of the Week* and Shakespeare, allied itself with support of cultural programming of an almost public service nature.

A number of oil companies, particularly Sinclair in its long-running "conservation" ad series, have aimed at promoting more U.S. auto travel. Sinclair advertising highlights historic attractions, national parks and the like. In addition to the underlying "more driving" theme, Sinclair attempts to point up America's national and historical heritage, this year is advertising on Civil War themes.

With the motorist, as motivation studies claim, selecting a company rather than a gasoline, the company image put forward through institutional advertising is vastly important. And the hope of many industry ad men concerned primarily with corporate advertising is that many of the institutional approaches rub off on retail approaches.

The "humanizing" of the industry's retail approach may be coming about. Like the automotive and tobacco businesses, several companies have developed themes which go beyond purely functional claims to ideas.

The chief example of "idea" advertising has been Texaco's recent use of long, mood-evoking ultra-soft sell commercials on its *Huntley-Brinkley Report*. These commercials, via Cunningham & Walsh, have sometimes used picture and music, little or no copy. One has even made use of foreign languages. One of the commercials shows a little girl riding a bike into a Texaco station. The attendant obeys her motions to service the bike, check its tires. Another in the series centers attention on a day in the life of a California Texaco dealer, shows his work, his family and his involvement in community affairs. The commercial's close sums it up: ". . . good family man, good citizen and a Texaco dealer, one of 40,000 in the United States and Canada."

The effect of the Texaco series is emotional rather than factual. The company is seen as one with friendly dealers, service, humor, responsibility. And it all fits well with the Huntley-Brinkley news format.

Gulf goes soft sell

Texaco hasn't been alone in humanizing its retail ad approach, although it has seemingly made it a stronger part of its strategy than most other oil companies. Gulf, advertising via Young & Rubicam, has a TV spot for its heating fuel that runs to human interest and soft sell: A small boy in cowboy garb peering from a living room window in his warm home out into a snowfall. The copy theme points up the boy's indoor security, goes into a "while-he-may-not-know-it" story on the benefits of heating by oil.

Sinclair also has recently used a small boy to effect a "different" presentation of sell in a TV commercial. This spot, via Geyer, Morey, Madden & Ballard, uses few words, depicts a highway spinning by, a boy with a toy steering wheel simulating driving next to his father. Both turn into a Sinclair station and fill up with Power X.

These approaches, while warmer than usual oil company TV sell, do not sig-

nal an abandonment of product claims. Gulf's basic TV and print campaign currently booms Gulf gasoline "control of engine carbon." And Texaco too has not gone completely overboard into image selling. A balancing portion of its newscast commercials gets down to claims, the one current: Texaco gasolines are "100% climate controlled," with Texaco engineers dividing the U.S. into "26 climate areas" for blends of Sky Chief and Fire Chief to suit each.

Sex appeal to sell gas

On a different product selling track, hard yet in a sense psychological, has been Tidewater Oil's campaign for Flying A Gasoline, via Foote, Cone & Belding. Since the spring of 1959, Tidewater, with a heavy eastern spot TV campaign, has used sex appeal and a "man with drive" to sell its product.

Tidewater has shown in 20-, 30- and 60-second spots a rugged-looking male with a good-looking girl at his side pulling up in a convertible to a Flying A pump. The attempt has been for a strong masculine image of a man who knows what he wants and who wants the best. The male consumer presumably can identify with "the man with drive" and emulate him by buying the product. Tidewater has partly credited the campaign for its better-than-industry-average sales.

With oil companies generally thought of as major pillars of strength, the industry has usually frowned on any outright humor in its advertising that might weaken the image. Shell management reportedly was dismayed with the 1960 retail campaign out of J. Walter Thompson which centered on the theme and jingle "cars love Shell." Animated figures on TV and billboards of a car nosing up in rapture to a Shell pump were in Shell's eyes perhaps undignified. A sales decline for the company didn't help matters and the Shell move to Ogilvy and "information" advertising is now history.

But Shell will not be able to convince Standard of California and its agency, BBDO, that soft sell and humor cannot sell gasoline, or do a lot for image. Caloil, to introduce a new brand name in its 13-state Atlantic territory (Chevron replacing Calso), let BBDO create "Hy Finn," an animated character for TV. Finn's off-beat humor ("To make your car go . . . use gasoline") helped launch one of the industry's top marketing victories.

When the campaign started in the spring of 1958, Caloil anticipated a sales decline in the name-change confusion. Instead, its sales doubled and the Chevron name climbed to fifth place (among 19 gasoline brands) in consumer identification within seven months after Hy Finn started talking "nonsense."

Overall it can be concluded that many of the nation's gasoline marketers are using advertising more wisely and with more sophistication. There seemingly is a gradual withdrawal from the octane race. Product claims will always be present. But softer sell is making itself felt. The big question is: Can it sell more gasoline?

Some critics see the petroleum marketers as doing nothing right—not even the "enlightened" oil advertiser or the company which has bent over backwards to make its stations the paragons of friendly service. And these critics see nothing short of a complete industry revolution as its salvation.

Marketing specialist Theodore Levitt, a lecturer on business administration at Harvard Business School, told the industry this in an article last year in *National Petroleum News*:

"You do not sell gasoline. You provide a cluster of value satisfactions which the customer wants and likes. You buy customers by providing whatever cluster of satisfactions is necessary in order to make people want to deal with you.

"The customer is key . . . He wants to keep going and doesn't care whether you put gasoline or Pepsi-Cola in his tank . . . he's not buying gasoline. He can't see it, taste it, feel it, admire it, or really test it. It's a phantom product. *He buys the right to be on his way.*

Motorists hate gas stations

"Where does the 'gas' station fit in? It doesn't. It intrudes. It is a stern tax collector to whom the motorist must pay toll in order to get where he's going . . . He hates the gas station. That's why waiting 30 seconds for the attendant to show up after pulling up to the pump seems like 30 minutes: that's why when he looks down at the 'gas' gauge while driving and sees it nearly empty, deep down in the psychological recesses of his mind he curses the oil company.

"The service station is an inherently unpopular institution. It can never be made popular. Only less unpopular. No matter how comforting it is for the industry to think so, the 'gas' station is not a friendly oasis. It is a hostile fort.

"The way to make the 'gas' station popular is to eliminate it. That is the ultimate logic of its function. And this logic is one reason why the present oversupply situation is a symptom of greater troubles ahead. It is the reason why I firmly believe that oil has not simply ceased to be a growth industry, but why it is a declining industry. In 25 years I think it will be in the same ravished position of retrospective glory railroads are now in . . . if it does not change itself rather drastically.

"Selling is not where its salvation lies. The emphasis should be on marketing. Selling is essentially self-centered. It

SACRAMENTO'S MOST POWERFUL ADVERTISING FORCE

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- 2 Serves all of California's 3rd largest TV market.
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- 6 10 out of 10 Top Syndicates.
- 7 Highest rated NBC station in the West.
- 8 Full vtr service. 2 Ampex.
- 9 Solid, consistent programming and sales policies.
- 10 15 years of top broadcast service to listeners and viewers in the Sacramento Valley.

KCRA-TV
SACRAMENTO
CHANNEL 3

views all problems from the seller's angle, not the customer's needs. Marketing, on the other hand, is outwardly oriented. It constantly looks at the customer.

Patronage as payola

"The customer buys 'gas' at the same station not because it is more convenient or because he likes the operator, but because he distrusts him. He uses regular gasoline patronage as a form of payola to get the kind of service work he has a right to expect as a matter of course but which he feels he gets only irregularly and not without special effort.

"The oil companies will have to find out what the customer really values. I believe it requires a revolution in the oil industry. I believe a revolution is as inescapable here as it was when supermarkets replaced corner grocery stores; as when drive-in restaurants began pushing the diners; as when motels beat out hotels; as when shopping centers emerged against downtown."

Levitt's dire pronouncements have been noted with wide interest by oil marketers. Some agree, some do not, but all realize that in the marketing battles ahead the warnings will have to be considered. Such a massive industry cannot change its ways overnight, but nonetheless, in time, and if necessary, it could change. Already signs of what may be

revolution appear: Some supermarkets--those storebins of everything--are dispensing gasoline.

What does the future hold for the petroleum industry? The expectations, long range, are good. Even in the midst of today's oil glut, the majors profess the fear that the world's oil resources will not be big enough to do all the jobs the future holds for oil.

No company seems to fear competition in new forms of energy. The booming field of petro-chemicals is an industry venture. Though natural gas is becoming more and more important, most oil companies are already well represented in that field. Nuclear energy is not expected to be competitive for years.

Despite its ample spare capacity, the petroleum industry came out of 1960 with improved earnings, up 7% to 8%. But demand for oil products in the U.S. was up only about 2% (after a 4% rise in 1959). The glum prediction for 1961: a gain of about 1% over the 1960 level. And a recent industry wage and salary increase will likely result in higher petroleum prices.

Oil men generally feel that their industry's "lush" days are over. This is a tight economy era that requires realistic oil management. Jersey Standard's president and chief executive officer, M. J. Rathbone, is blunt in his advice to the industry: "Now it is absolutely

vital," he says, "that each of us think and operate as businessmen, examine our product patterns in the light of profits, and act on the basis of realistic market expectations."

Last year almost all of the majors were putting operating efficiencies into effect, tightening up their organizations from drilling and production through processing, transportation and marketing.

In the marketing area, which is taking on increasing importance with the oil giants as their operations expand into new territory, the accent is on consolidation--streamlining a company's various marketing organizations into a single unit or geographical divisions, realigning personnel, often shifting headquarters cities. Hot market battles are to be fought in the '60s and the industry is preparing.

Industry spending plans reflect a tempo of optimism. The latest survey of capital spending plans, made by McGraw-Hill's economics department, shows that the petroleum industry is budgeting a record \$6.7 billion for 1961. Jersey Standard plans capital expenditures of about \$900 million worldwide. Texaco is budgeting about \$500 million.

The industry expenditure for marketing facilities this year is estimated at \$567 million, up 6% over 1960. In this is included the building of approximately 4,000 new service stations. This will beef up the nation's third largest retail group to about 200,000 units.

Compacts' consumption a question

The compact car is undoubtedly the industry's big question mark. The American motorist drove about 600 billion miles in 1960, using about 54 billion gallons of gas. One industry projection says 83 billion gallons of gasoline would be consumed by 1970 if all cars were full size, but only 76 billion gallons would be consumed for a mixture of full size cars and compacts.

The greater economy of the compacts will reduce the amount of gas consumed in the U.S.--this the petroleum industry does not question. But many in the industry feel that economic and social factors can counteract the trend and perhaps turn it.

The hopefuls cite three things in gasoline's favor:

- Today's traffic congestion is bound to increase. This makes for more stop and start driving and more gasoline usage.
- More leisure time--and presumably more time for long-distance motor travel.
- Only about 20% of the government's four-year-old, \$27.6 billion highway building program is completed. But by 1975 some 40,000 miles of inter-state



*Eee Yii, Eee Yii,
Ohhhh*

You'll find more than just a moo-moo here and a quack-quack there in the growing Greenville-Washington Market. In 1959, one-half of the state's Billion Dollar Farm income was in this market dominated by WNCT and WITN. Take a close look at all the fertile facts before planting your next campaign. Avals and details are yours for the asking.



"ONE OF THE TOP 100 MARKETS"
Well over 1,000,000 Population - Set Count 200,000

highway will be finished to spur motor travel.

A fourth factor, the growth of the credit card, is also looked on by the industry as a plus in the battle to increase passenger car driving and gas consumption.

A quarter of the nation's car-owning households possess one or more gasoline company credit cards—a total of 19.4 million cards. And according to Alfred Politz Research Inc.'s 1960 National Automobile and Tire Survey, the holders of these cards average 25% more mileage a year than those not having them—10,000 miles for the credit card motorist vs. 8,000 for the non-credit-card motorist. As a credit card economy grows, so too should gas consumption.

But it is becoming increasingly clear to the petroleum industry that these factors alone will not sell gasoline. Advertising and promotion that take the factors into account, however, ca...

Promoting more driving

Since about 1955, a number of oil companies have turned over portions of their ad budgets to promoting more driving themes, broadening the scope of their touring services, and producing advertising and literature on national and local tourist-travel attractions. If the total result has not been as rousing or immediate as expected, the companies involved are still convinced that motorists will drive more if the right way to appeal to them is advanced.

To find "the right way," a host of oil companies are engaged in psychological and marketing research to find out why people do or do not use their cars and to learn more about the motorist's basic attitudes. From this should develop better ad approaches—and the possibility of television approaches, the medium generally overlooked in past industry-level promotion.

At the gasoline brand level, 1961 looms as a major advertising year. The flood gates of ad spending will not be open—efficiency-minded top managements are cautious about 1961 and are anxious to keep expenditures in check—but for advertising innovation and surprise, the year should be unrivaled.

Gasoline advertising could today be classed as in a period of transition, reforming for the national and regional marketing battles now brewing and for the claim-doubting consumer. Behind all of this is a rash of newly hired agencies performing for the majors. They will be out to prove that they can do something new and different. The old agencies will be fighting hard to keep their accounts and show a willingness to drop traditional or "follow-the-leader" campaigns.

If 1960 trends can be projected, the new brand advertising will be away from windy claims and in the direction of a

"friendly" company image. Petroleum research as it applies to better products and progress will probably get increased accent. Service station "service" will be highlighted and where a company sees an advantage in explaining what its gasoline does and what it contains, the explaining will be complete, as in Shell's new "bulletin" newspaper advertising.

The medium singled out to do the prime selling job will increasingly be television—perhaps a \$45 million job this year. The factors of sight, sound, motion and *emotion* can perhaps be the biggest help in projecting a favorable company personality along the lines of the new "humanized" advertising.

But behind image, the petroleum companies want sales. And the managements of these companies have not overlooked one 1960 statistic from the Television Bureau of Advertising. TvB reported that of the 20 largest petroleum companies, 11 spent at least 30% of their ad budgets in TV in 1959. Sales figures for the first half of 1960 which were available for 10 of the companies "showed an increase of 3.4%." The other nine companies, which put less than 30% of their ad budgets in TV, "showed a sales increase of only 1.2%."

While television will continue to haul

away most of the industry's advertising dollars at the expense of other media (although newspapers should rebound after years of losses with the increased support of Shell), the most interesting aspect of oil and gasoline advertising within the medium will be an expected shifting of trend from spot to network TV.

Texaco's success may set trend

The basis for this will be the new big brand names—Humble and American the biggest. Wider marketing areas will make network advertising more feasible for the majors. But smaller marketers may feel obliged to follow just to meet the competition. Texaco's huge success with its network news program is undoubtedly another factor in leading Gulf and the competition with plans not yet announced more strongly into the network arena.

With its new media patterns and advertising approaches as an overlay on a marketing map of the U.S. that changes almost daily, the petroleum industry has entered 1961 cautiously but hopefully. It has new respect for marketing and advertising. And it knows that it will have to use both arts well to put sales back on course. END

As a seller, your own opinion cannot mean as much to a buyer as ours!

Our knowledge of actual sales, our experience and our reputation for reliability naturally lend greater weight to our opinion than any seller can reasonably expect to be given to his own. Selling . . . or buying . . . you would be wise to put your confidence in Blackburn. Hundreds of satisfied clients have.

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CRestview 4-2770

A new galloping panacea has arrived on the scene... its name is operations research

uring an ad's effectiveness was to observe where and how often the eye paused in looking it over. Later it was learned that an individual's number of eye-pauses was unrelated to his recall of the ad message, and eye cameras went out of the limelight. Ten years ago, clinical psychology and advertising discovered each other and a feeling got around that motivation research would make the preparation of advertising simply a matter of following recipes from Freudian cookbooks. Several hundred tattoos and eye patches later, copy writers seem to be just as resistant as ever to motivational recipes and just as dependent on their own creativity.

About five years ago, sociologists got into the act with the observation that consumers exist in social contexts, and advertisers began to wonder if effective ads were not just collections of the status symbols of groups to which the prospect aspired. As in the case of motivation research, the gimmicky aspects of sociology are now coming to be understood in their proper perspective and advertising goes on with broadened horizons but essentially the same techniques.

Harmless panaceas

Each of these potential panaceas simply emphasized a new class of relevant factors which influence advertising effectiveness. As such, each was gradually de-emphasized and assimilated such that today the average advertiser automatically considers visual impact, unconscious motives and social class in the preparation of his advertising message. So this kind of apparent panacea, the kind that simply reminds us to include certain variables in making advertising decisions, is relatively harmless. The shrill over-emphasis doesn't always die but at least it does seem to fade away.

Recently, however, an entirely new kind of galloping panacea has arrived upon the scene. It's new in that it doesn't just introduce new classes of factors which influence advertising effectiveness but, instead, it apparently promises to combine and integrate *all* the important factors into one comprehensive formula by which advertising decisions can be made.

Its name is operations research and its method is mathematics. Compared to the mild cases of motivation research and status consciousness advertising has already suffered, its current bout with operations research looks to be much more serious and some think it may prove fatal. The trade press prints dire warnings about the imminent development of a magic formula for advertising effectiveness which will replace flesh-and-blood practitioners with the smug certainty of decision-making computers.

A new epidemic

At their Fourth Annual Conference in 1958, members of the Advertising Research Foundation were among the first victims of this new epidemic when they heard professors from MIT and Case Institute announce with conviction that mathematical models could ultimately remove much of the risk, not only from their decision processes, but from those of all marketing executives. No magic formula was mentioned, but the implication that one was just around the corner was almost irresistible.

Today, two years later, a reaction to operations research has begun to develop, largely as a result of our acquiring a better understanding of what it can and cannot do. Talk about the magic formula is less frequent and many are wondering if the advertising industry has become immunized against psychology and sociology.

I would like to fan this smoldering issue by contending that there is indeed a magic formula for effective advertising. It's completely universal and timeless. It applies with equal validity to all kinds of advertising and will be just as useful 20 years from now as it is today. More importantly, it always works. Best of all it can be expressed very simply: $E = mc^2$.

I hasten to add that this should not be confused with Einstein's equation for converting mass to energy although analogies between the social and physical sciences are very fashionable these days, and may have influenced my choice of symbols. One of the first O.R. studies of advertising noted the similarity between the decay of radioactivity of certain elements

and the decline of sales when advertising was stopped. I must confess that I'm equally willing to boost the social sciences by this technique of virtue-by-association.

At any rate, before explaining what this magic formula means, I would like to describe how it was discovered. I can do this in all modesty because I didn't discover it myself. As you will see, it's the product of hundreds of years of scientific thinking and may even be a general description of the task of the scientist.

But our concern today is with its application to effective advertising. Perhaps we should attempt to define effective advertising and then indicate how one might go about measuring it. You will quickly perceive this as a thinly disguised description of the methods of operations research.

It almost goes without saying that to be effective, advertising must contribute to the ultimate goals of the company which paid for it. These goals include such desired outcomes as increased market share, more profit, or greater return on investment. In practice, it often turns out that it's impossible to obtain all of these outcomes during the same time period. The net result is that the company's objective at any given moment is some stab at a happy compromise among them. For the purposes of this discussion, however, let's assume that maximum profit is the ultimate objective of most companies.

Sales aren't always profit

Clearly, increased sales do not always result in increased profit. If the rate of these increased sales fluctuates widely, for example, increased distribution and inventory costs could well wipe out any hoped-for increase in profit. So merely to consider the *sales* effectiveness of advertising may not be to learn its true contribution to a company's primary goal. Indeed, it's probably impossible to measure the true effectiveness of advertising apart from the context of all other company processes. Here is where many advertisers who want to try operations research lose interest. If they have to learn the contributions of all company decisions to total profit before they

"Your grandchildren will grow up under Communism!"

says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag? "Never!" you say. But are you sure? How can you oppose Communism? One sure way is to help Radio Free Europe.

The voice is that of Nikita Khrushchev. The audience is American.

"Your grandchildren will grow up under Communism!" he shouts.

Will your children live to see the Free World die?

Forget God? Salute the Soviet flag?

"Never!" you say. But are you sure?

What can you do to oppose Communism?

There is one sure way.

Help Radio Free Europe.

What does it do?

Every day, to 79 million captive people

behind the Iron Curtain, it broadcasts news of the outside world.

It helps keep these people from turning to Communism. The Poles, Czechs,

Bulgarians, Rumanians and Hungarians.

It keeps alive their friendship for

America. It reaches over 90% of these

people, despite Communist jamming.

Thousands of letters echo the plea:

"God Bless You! Please keep Radio Free Europe on the air!"

These people are the buffers between Russia and the Free World.

They pose a major obstacle to the Russians starting any war. And Radio Free Europe is their strongest link with the Free World.

But Radio Free Europe depends on individual Americans for its existence.

How about it?

Will you help? . . . Give a dollar?

. . . Give five dollars? . . . or more?

Surely your heart tells you to give something so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . . **RADIO FREE EUROPE**

The American People's Counter-Voice to Communism

Mail your contributions to: Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York



“Computers add with incredible speed, incredible accuracy and incredible stupidity”

can isolate the unique contribution of advertising, they may well conclude that the better part of valor is to let someone else in the firm develop the necessary understanding of the entire business system, at which point the contribution of advertising may become apparent. There is much to be said for this viewpoint.

On the other hand, production, research and other non-marketing departments seem to justify their budgets with much more data than the advertising department can usually muster. Perhaps by virtue of his fact-starved position, the advertising manager will be prompted to undertake the task of integrating his company's knowledge of profit-influencing factors. Whether he does or not, there is certainly much to be done before he can hope to understand even his own marketing sub-system. In many companies enough data is readily available for a beginning.

But this is *only* the beginning. Suppose an advertiser had compiled records of dollars spent for all possible profit-producing marketing actions his company had taken during the past 20 years, in the hope of finding meaningful patterns in it. The sheer amount of this data would be staggering. The giant adding machines we call computers could do part of the work, but not a bit more than they were told how to do.

A rational summary

To make sense of the fantastic amount of information available, we have to summarize it in some rational way. The form this rational summary takes usually turns out to be a mathematical model. A computer merely adds, with incredible speed, incredible accuracy and incredible stupidity. Without the guidance of experienced marketing experts to suggest which relationships are most likely to hold between all input factors and profit, the search for patterns in such a mass of data would be like looking for a thousand proverbial needles in a thousand haystacks, with the added hazard that most of the needles weren't even there.

There's only one practical reason for constructing mathematical models

of marketing systems and that is to increase the likelihood that future marketing decisions will increase profit. An advertising manager, for example, is confronted with a choice of many different media through which to transmit his message. If he could learn from his past experience with some of these media the relation between dollars spent in each and changes in profit—the effects of all other factors being controlled or accounted for statistically—he would then be in a much better position to make his next media choice. The mathematical model permits the development of such functional relationships and thereby can help predict what the consequences of each course of action are likely to be.

Large margins of error

But since the company's previous experience can at best represent only a small part of all possible future courses of action, these predictions are bound to be relatively inaccurate. Margins of error around the predicted profits resulting from each different course of action may be so large as to make the predictions useless as aids to decision-making.

At this point, the user of the mathematical model is likely to wish that there were some magical means by which his firm could acquire experience retroactively, because theoretically the only way the predicted consequences of each choice would be completely accurate would be for the company to have made all the possible choices and combinations of choices many times in the past. While this is clearly impossible, the need remains to increase such experience at a rather rapid rate if the company is ever to learn to make effective decisions.

There is only one way to increase significantly the rate by which a firm gains experience and that is by experimentation. This does not mean that the company must try new and unusual courses of action. In fact it doesn't necessarily mean that they should do anything outside the limits of their previous actions. It does mean, however, that *some* courses of marketing action should be selected by principles of experimental design.

One such principle is random sampling. This is the way the scientist gets around the familiar criticism that “all the other factors weren't constant.” If it is desired to learn more about the effect on profit of the amount of one kind of advertising, several random samples of test markets could be selected and one specific amount of advertising administered to each. The assumption involved in such a procedure is that the effects of all other profit-influencing factors—and their interactions with advertising amount—are essentially equivalent from sample to sample. If the samples are properly selected, large enough and sufficiently numerous, this assumption holds. The resulting profit change in each of the test market samples will reflect the influence of advertising amount, not with 100% accuracy, but with an accuracy which would be measurable.

This is an extremely simple example. Time and money can be saved by investigating several advertising variables simultaneously in what are called factorial designs. But even the largest of factorial designs will not provide all the information required to make future decisions more accurately. Because of the dynamic nature of the marketing system, it is impossible to conclude that the relationships observed in one such experiment will be the same for all time.

“Evolutionary operation”

Such experiments must be part of a continuing program in which, by basing future courses of action and experiments on past experimental data, predictions of the consequences of these actions become gradually more accurate. Such experimentation is becoming standard practice in chemical processing, where it can increase purity of yield and other desired characteristics. There it is called evolutionary operation, a name suggested by Professor George Box, formerly of Imperial Chemical Industries in England, and now at the University of Wisconsin.

Similarly widespread experimentation in advertising is hindered by several obvious fears. Most general of these is an understandable reluctance

on the part of management to manipulate the allocation of advertising funds just to gain information. After all, they've been making pretty good profits for some time. Why rock the boat? The operations researcher's jargon, including words like "random" and "stochastic," leave further doubt in the decision-maker's mind. Why do anything at random when experience and judgment seem to dictate one thing or another?

The only answer to this question is that the risk of not experimenting may be much greater than the risk of experimenting. The risk of not experimenting will perhaps become more obvious when evolutionary operations become more widespread. It is entirely conceivable that the first company that significantly increases its rate of learning about how advertising does and does not cause profit may become sufficiently knowledgeable so quickly that it could then draw red herrings over the paths of its competition so that the latter's experimentation could never be quite as productive. In this far-fetched example, the leader in experimentation could conceivably get far enough ahead to prevent his competition from ever catching up.

What makes the profit?

A second fear of experimental methods is more solidly grounded and based simply on the factual question of how much variance in profit is actually caused by factors controllable by the company. It's quite possible, and indeed likely in some cases, that the major determinants of a product's profit are out of the hands of the company that makes it. If such were the case, then no amount of experimentation could be expected to produce much guidance for effective decision-making for advertising or any other area.

The counter-argument here is that there is simply no way to find this out without a try. The beauty of experimentation is that it provides a continuing measure of its own success. Its predictions are either confirmed or denied. If the noise level or error variance in the system is so high as to obscure the effects of controllable factors, this will become evident in relatively short order.

The third fear of experimentation is a natural distaste for any approach which appears to reduce experienced

executive judgment to mathematical formulas. This is mainly due to a failure to understand the true function of the experimental method. It can never replace judgment, it can only narrow the range of uncertainty within which such judgment must always act. The question is not whether decisions can be better made by computers or by human beings. The question is whether human beings can make decisions better with or without the help of computers and experimentation. Anyone who has attempted to construct mathematical models for even the simplest marketing sub-system is forced to conclude that there is not the slightest possibility of developing general formulas which will apply with equal accuracy to the marketing systems of different products. Probably many such systems will, for the reasons mentioned above, remain invulnerable to the operations research approach. Each of those which can be partly solved will very likely require its own highly complex, highly individual mathematical model. In addition, each such model will have to be revised at frequent intervals to take account of such factors as product age and change in economic conditions.

So, a single magic formula to aid all advertising decision-making simply will never exist. The only magic operations research can offer is that of experimentation. It goes without saying that such experiments are worthless without the ability to measure accurately the factors under study. Infinitely more important is the creativity involved in the selection of relevant marketing variables to be investigated, and in constructing the initial primitive model which must guess how these variables interact.

The creativity of either the operations researcher or the decision-maker alone is not enough. Each must teach the other his particular skills and lore. The resulting combination of managerial and scientific creativity is bound to be more effective than the sum of its parts. In summary, then, to experiment (E) effectively we must measure (m) and combine the right variables in the right way and this can only be accomplished by a combination of the manager's and the scientist's creativity (c²). If we must have a magic formula for effective advertising, let's settle for this $E = mc^2$ and get on with the experiments. **END**

Look what's happened!
OKLAHOMA CITY
 population now
37th
 The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
 SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with SALESpower in Oklahoma!
 Represented by

 Edward Petry & Co. Inc.
 The Original Station Representative

still America's favorite cookie




BEATS ALL COMPETITION
... even in 10th run

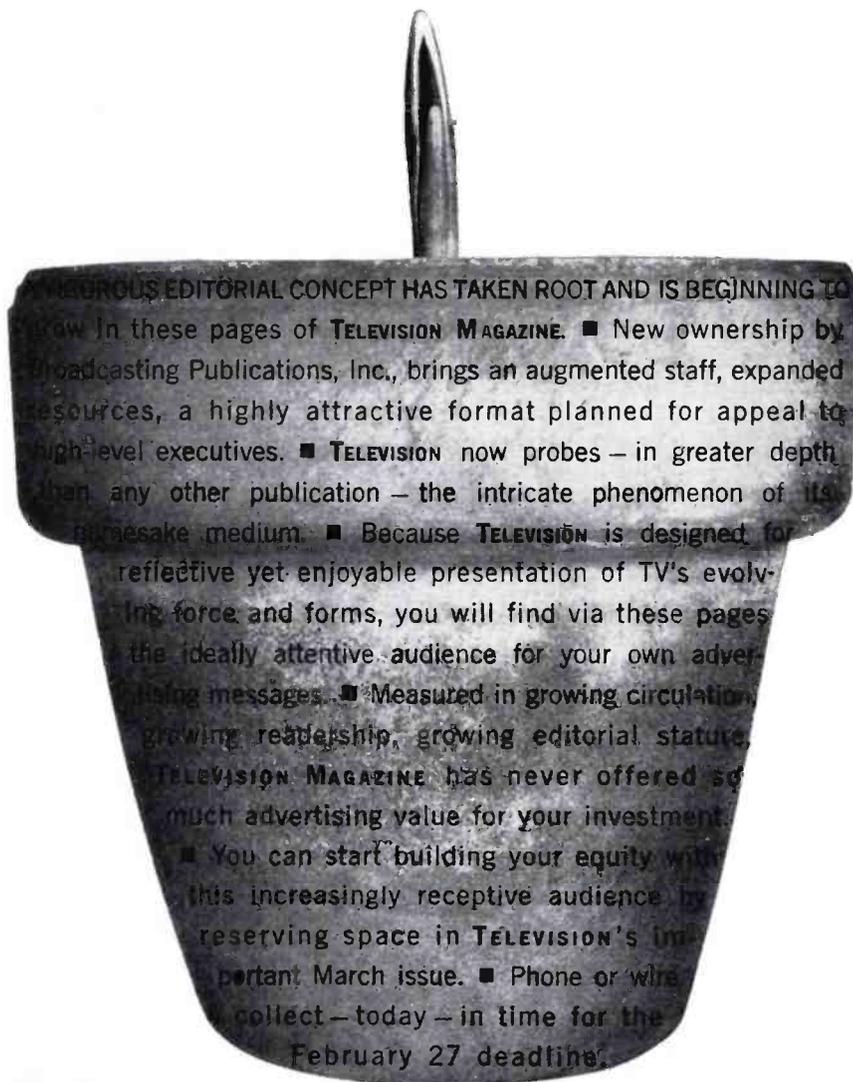
NO. 1 IN 10TH RUN . . . 7.6 CHICAGO
 My Little Margie outrates programs such as I Love Lucy, I Married Joan, Abbott & Costello

NO. 1 IN 8TH RUN . . . 7.7 NEW YORK CITY
 My Little Margie outrates programs such as Life of Riley, Our Miss Brooks, Abbott & Costello

available for strip programming



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grow in these pages of **TELEVISION MAGAZINE**. ■ New ownership by
Broadcasting Publications, Inc., brings an augmented staff, expanded
resources, a highly attractive format planned for appeal to
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reflective yet enjoyable presentation of TV's evolu-
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tising messages. ■ Measured in growing circulation,
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TELESTATUS

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

FEBRUARY TELEVISION HOMES

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

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

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

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

A 95% ceiling on TV penetration has been established for all markets. Many rating services show lighter penetration in metropolitan areas, but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be the most logical theoretical ceiling for the television market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and, in some cases, the regular reports of the various rating services. The ARB data in particular has become TELEVISION MAGAZINE's guide for estimating coverage and re-evaluating markets.

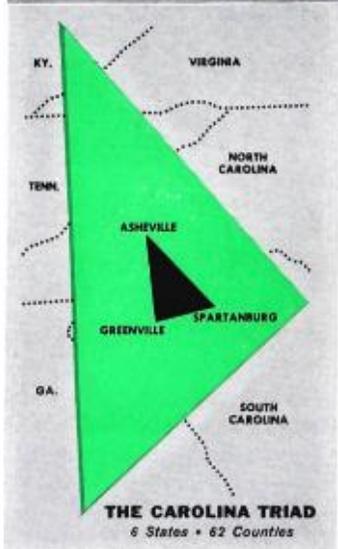
After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore,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

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

In many regions, individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no real substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

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

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



The Carolina Triad is a bustling two billion dollar area stretching across 62 counties and 6 states. WLOS-TV covers the area with an unduplicated network signal.

WLOS-TV has a net weekly circulation of 301,600 according to ARB 1960 coverage study — the largest weekly circulation of any station in the entire region. See your PGW Colonel about availabilities on WLOS-TV, the station with the highest tower in the south.

WLOS-TV



Serving
**ASHEVILLE
GREENVILLE
SPARTANBURG**

A Wometco Enterprise

REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.
SOUTHEASTERN REP.: JAMES S. AYERS CO.

TOTAL U.S. TV HOMES.....46,523,400
TOTAL U.S. HOUSEHOLDS.....53,300,000
U.S. TV PENETRATION.....87.3%

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)	21,800
ABILENE, Tex.—79.0 KRBC-TV (N)	71,300
ADA, Okla.—80.0 KTEN (A,C,N)	82,400
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45.0 WAKR-TV† (A)	†70,500
ALBANY, Ga.—64.0 WAIB-TV (A,N)	135,500
ALBANY-SCHENECTADY-TROY, N.Y.—93.0 W-TEN (C); WAST (A); WRGB (N) W-TEN operates satellite WCDC, Adams, Mass.	**421,600
ALBUQUERQUE, N.M.—71.0 KGMV-TV (C); KOAT-TV (A), KOB-TV (N)	135,300
ALEXANDRIA, La.—71.0 KAIB-TV (A,C,N)	84,400
ALEXANDRIA, Minn.—75.0 KCMT (N,A)	94,500
ALTOONA, Pa.—88.0 WFBC-TV (A,C)	272,100
AMARILLO, Tex.—79.0 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	111,100
AMES, Iowa—89.0 WOI-TV (A)	291,000
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	††
ANDERSON, S.C. WAIM-TV† (A,C)	††
ARDMORE, Okla.—76.0 KXII (N)	28,200
ASHEVILLE, N.C., - GREENVILLE-SPARTANBURG, S.C.—79.0 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	396,900 ††
ATLANTA, Ga.—84.0 WAGA-TV (C); WLW-A (A); WSB-TV (N)	536,300
AUGUSTA, Ga.—75.0 WJBF-TV (A,N); WRDW-TV (C)	181,200
AUSTIN, Minn.—86.0 KMMT (A)	145,500
AUSTIN, Tex.—78.0 KTBC-TV (A,C,N)	136,000
BAKERSFIELD, Calif.—93.0 KBK-TV† (C); KERO-TV (N); KLYD-TV† (A)	181,800 †62,300
BALTIMORE, Md.—92.0 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	721,900
BANGOR, Me.—92.0 WABI-TV (A,C); WLBZ-TV (N,A) Includes CATV Homes	96,000
BATON ROUGE, La.—74.0 WAFB-TV (C,A); WBRZ (A,N)	231,300
BAY CITY-SAGINAW-FLINT, Mich.—91.0 WNEM-TV (A,N); WKBN-TV† (A,C); WJRT (A)	408,000 †62,300
BEAUMONT-PORT ARTHUR, Tex.—78.0 KFDM-TV (C,A); KPAC-TV (N,A)	146,200
BELLINGHAM, Wash.—84.0 KVOS-TV (C)	*48,400
BIG SPRING, Tex.—77.0 KEDY-TV (C)	19,000
BILLINGS, Mont.—69.0 KOOK-TV (A,C); KGHl-TV (N)	56,300
BINGHAMTON, N.Y.—92.0 WNBF-TV (A,C); WINR-TV† (A,N,C)	337,700 †42,700
BIRMINGHAM, Ala.—78.0 WAPI-TV (A,N); WBRC-TV (C)	420,900
BISMARCK, N.D.—73.0 KXMB-TV (A,C); KFYP-TV (N,A) (KFYP-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,300
BLOOMINGTON, Ind.—91.0 WTTV (See also Indianapolis, Ind.)	610,700
BLUEFIELD, W.Va.—80.0 WHIS-TV (N,A)	118,400
BOISE, Idaho—82.0 KBOI-TV (C); KTVB (A,N)	63,400

Market & Stations—% Penetration	TV Homes
BOSTON, Mass.—93.0 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,654,600
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.—JOHNSON CITY, Tenn.—71.0 WCYB-TV (A,N); WJHL-TV (A,C)	170,800
BRYAN, Tex.—72.0 KBTX-TV (A,C)	42,200
BUFFALO, N.Y.—92.0 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	557,100
BURLINGTON, Vt.—88.0 WCAX-TV (C)	*184,500
BUTTE, Mont.—70.0 KXLF-TV (A,C,N) (Operates satellite KXLU-TV, Helena, Mont.)	**58,900
CADILLAC, Mich.—85.0 WWTV (A,C)	98,400
CAPE GIRARDEAU, Mo.—82.0 KFVS-TV (C)	195,800
CARLSBAD, N.M.—86.0 KAYE-TV (A,C)	12,000
CARTHAGE-WATERTOWN, N.Y.—82.0 WCNY-TV (A,C) Includes CATV Homes	*65,600
CASPER, Wyo.—59.0 KTWO-TV (A,N,C)	32,700
CEDAR RAPIDS-WATERLOO, Iowa—90.0 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	300,000
CHAMPAIGN, Ill.—90.0 WCIA (C); WCHU† (N) † See Springfield listing	321,100
CHARLESTON, S.C.—76.0 WCSC-TV (C); WUSN-TV (A,N)	143,100
CHARLESTON-HUNTINGTON, W.Va.—82.0 WCBS-TV (A); WHTN-TV (C); WSAZ-TV (N)	436,700
CHARLOTTE, N.C.—84.0 WBT-TV (C); WSOC-TV (A,N)	643,300
CHATTANOOGA, Tenn.—77.0 WDEF-TV (A,C); WRGP-TV (N); WTVG (A)	196,100
CHEBOYGAN, Mich.—73.0 WTOM-TV (N,A)	24,000
CHEYENNE, Wyo.—68.0 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**54,000
CHICAGO, Ill.—93.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,199,800
CHICO, Calif.—83.0 KHSI-TV (A,C)	108,400
CINCINNATI, Ohio—91.0 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	782,700
CLARKSBURG, W.Va.—76.0 WBOY-TV (A,C,N)	79,200
CLEVELAND, Ohio—93.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,284,600
CLOVIS, N.M.—68.0 KVER-TV (C)	15,300
COLORADO SPRINGS-PUEBLO, Colo.—83.0 KKTV (C); KRDO-TV (A); KCSI-TV (N)	95,400
COLUMBIA-JEFFERSON CITY, Mo.—82.0 KOMU-TV (A,N); KRGC-TV (A,C)	123,100
COLUMBIA, S.C.—79.0 WIS-TV (N); WNOK-TV† (C)	182,300 †33,300
COLUMBUS, Ga.—79.0 WYTM (A,N); WRBL-TV (C)	124,700
COLUMBUS, Miss.—60.0 WCBI-TV (C,N,A)	49,500
COLUMBUS, Ohio—93.0 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	546,600
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—79.0 KRIS-TV (N); KZTV (C,A)	94,600
DALLAS-FORT WORTH, Tex.—86.0 KRID-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	734,300
DANVILLE, Ill.—73.0 WICD-TV† (N)	†23,300

* Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (for booster).
† Market being held because it has reached 95% TV penetration.

Market & Stations—% Penetration	TV Homes
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92.0 WOC-TV (NI); WHBF-TV (A,C)	324,200
DAYTON, Ohio—94.0 WHIO-TV (CI); WLW-D (A,N)	486,900
DAYTONA BEACH-ORLANDO, Fla.—76.0 WESH-TV (NI); WDBO-TV (CI); WLOF-TV (A)	260,300
DECATUR, Ala.—39.0 WMSL-TV† (C,N)	†131,400
DECATUR, Ill.—79.0 WTVF† (A)	†120,900
DENVER, Colo.—85.0 KBTX (A); K1Z-TV (CI); KOA-TV (NI); KTVR	362,700
DES MOINES, Iowa—90.0 KRNT-TV (CI); WHO-TV (NI)	274,700
DETROIT, Mich.—92.0 WJBK-TV (CI); WWJ-TV (NI); WXYZ (A)	*1,601,400
DICKINSON, N.D.—61.0 KDIX-TV (CI)	15,300
DOTHAN, Ala.—61.0 WTVY (A,C)	74,300
DULUTH, Minn.-SUPERIOR, Wis.—85.0 KDAL-TV (CI); WDSM-TV (A,N)	149,200
DURHAM-RALEIGH, N.C.—76.0 WTVD (A,C); WRAL-TV (NI)	296,000
EAU CLAIRE, Wis.—92.0 WEAU-TV (A,C,N)	109,100
EL DORADO, Ark.-MONROE, La.—74.0 KTVE (A,N); KNOE-TV (A,C)	161,100
ELKHART-SOUTH BEND, Ind.—69.0 WSJV-TV† (A); WSBT-TV† (CI); WNDU-TV† (NI)	†148,400
EL PASO, Tex.—80.0 KELP-TV (A); KRDD-TV (CI); KTSM-TV (NI) Includes 4,700 television homes at military bases†	*104,500
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—95.0 WICU-TV (A,N); WSEE-TV† (A,C) Includes CATV Homes†	*171,000 †57,300
EUGENE, Ore.—85.0 KVAL-TV (NI); KEZI-TV (A) KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**100,000
EUREKA, Calif.—80.0 KIEM-TV (A,C); KVIQ-TV (A,N)	58,100
EVANSVILLE, Ind.-HENDERSON, Ky.—84.0 WFRE-TV† (NI); WTVW (A); WEHT-TV† (CI)	221,000 †124,500
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (CI)	††
FAIRMONT, W.Va. WJPB-TV (A,C)	†††
FARGO, N.D.—77.0 WDAY-TV (NI); XKGO-TV (A) (See also Valley City, N.D.)	140,100
FLINT-BAY CITY-SAGINAW, Mich.—91.0 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	408,000 †62,300
FLORENCE, Ala.—51.0 WOWL-TV† (C,N,A)	†14,700
FLORENCE, S.C.—75.0 WBTW (A,C,N)	162,400
FT. DODGE, Iowa—60.0 KQTV† (NI)	†27,400
FT. MYERS, Fla.—66.0 WINK-TV (A,C)	12,900
FT. SMITH, Ark.—71.0 KFSA-TV (C,N,A)	51,900
FT. WAYNE, Ind.—81.0 WANE-TV† (CI); WKJG-TV† (NI); WPTA-TV† (A)	†180,600
FT. WORTH-DALLAS, Tex.—86.0 KFJZ-TV; WBAF-TV (NI); KRID-TV (CI); WFAA-TV (A)	734,200
FRESNO, Calif.—91.0 KFRE-TV (CI); KJEO-TV† (A); KMLI-TV† (NI)	228,700 †185,200
GLENDIVE, Mont.—60.0 KXGN-TV (A,C)	2,000
GOODLAND, Kan.—60.0 KBLR-TV (CI)	10,600
GRAND FORKS, N.D.—75.0 KNOX-TV (A,N)	32,600
GRAND JUNCTION, Colo.—65.0 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**26,400

Market & Stations—% Penetration	TV Homes
GRAND RAPIDS, Mich.—93.0 WOOD-TV (A,N) (See also Kalamazoo)	469,900
GREAT BEND, Kan.—74.0 KCKT-TV (NI) IKCKT-TV operates satellite KGID, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**101,200
GREAT FALLS, Mont.—81.0 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	51,000
GREEN BAY, Wis.—90.0 WBAY-TV (CI); WFRV (NI); WIUK-TV (A)	316,900
GREENSBORO-WINSTON-SALEM, N.C.—86.0 WFMY-TV (A,C); WSJS-TV (NI)	392,700
GREENVILLE-SPARTANBURG, S.C.- ASHEVILLE, N.C.—79.0 WFBC-TV (NI); WSPA-TV (CI); WLOS-TV (A); WISE-TV† (C,N)	396,900 ††
GREENVILLE-WASHINGTON, N.C.—75.0 WNCT (A,C); WITN (NI)	174,600
GREENWOOD, Miss.—62.0 WABG-TV (CI)	57,300
HANNIBAL, Mo.-QUINCY, Ill.—89.0 KHQA-TV (C,A); WGEM-TV (A,C)	171,300
HARLINGEN-WESLACO, Tex.—74.0 KGBT-TV (A,C); KRGV-TV (A,N)	*74,900
HARRISBURG, Ill.—83.0 WSIL-TV (A)	197,600
HARRISBURG, Pa.—71.0 WHP-TV† (CI); WTPA† (A)	†159,200
HARRISONBURG, Va.—75.0 WSVA-TV (A,C,N)	45,500
HARTFORD-NEW BRITAIN, Conn.—94.0 WTIC-TV (CI); WNBC-TV† (NI); WHCT†	642,700 †288,800
HASTINGS, Neb.—81.0 KHAS-TV (NI)	99,400
HATTIESBURG, Miss.—64.0 WDAM-TV (A,N)	49,800
HENDERSON, Ky.-EVANSVILLE, Ind.—84.0 WEHT-TV† (CI); WFRE-TV† (NI); WTVW (A)	221,000 †124,500
HENDERSON-LAS VEGAS, Nev.—77.0 KIRJ-TV (NI); KLAS-TV (CI); KSHO-TV (A)	49,300
HOLYOKE-SPRINGFIELD, Mass.—87.0 WWLP (NI); WHYN-TV (A,C) (WWLP operates satellite WR1P†, Greenfield, Mass.)	**131,200
HONOLULU, Hawaii KGMB-TV (CI); KONA-TV (NI); KHVH-TV (A) (Includes 14,600 television homes at military bases† (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMWI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**149,000
HOUSTON, Tex.—88.0 KPRC-TV (NI); KTRK-TV (A); KHOU-TV (CI)	492,300
HUNTINGTON-CHARLESTON, W.Va.—82.0 WHTN-TV (CI); WSAZ-TV (NI); WCHS-TV (A)	436,700
HUNTSVILLE, Ala. WAFG-TV†	††

• Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite for booster.
‡ Market being held because it has reached 95% TV penetration.

Look what's happened!
OKLAHOMA CITY
population now
37th
The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
Represented by
Edward Petty & Co., Inc.
The Original Station Representatives

1 **2**
IN THE HUGE MARYLAND MARKET
WMAR-TV
Again Leads with
Homes Viewing
Audience*
* Based on the latest NIELSEN** and ARB*** reports, WMAR-TV again leads the other Baltimore stations with more quarter-hour firings based on both homes viewing and ratings from sign-on to midnight.
** NIELSEN, DEC., 1960
*** ARB, DEC., 1960

In Maryland Most People Watch
WMAR-TV
SUNPAPERS TELEVISION
BALTIMORE 3, MD.
Represented Nationally by
THE KATZ AGENCY, INC.
CBS
TELEVISION



"Who's on First?"

NOW! WFGA-TV FIRST IN JACKSONVILLE

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

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

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

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

WFGA-TV



A Wometco Affiliate



Market & Stations—% Penetration	TV Homes
HUTCHINSON-WICHITA, Kan.—83.0 KTVH (C), KAKE-TV (A), KARD-TV (N) (K TVC, Insign, Kan and KAYS, Hays, Kan Satellites of KAKE-TV)	**295,900
IDAHO FALLS-POCATELLO, Ida.—73.0 KID-TV (A,C,N), KTLT (N)	62,300
INDIANAPOLIS, Ind.—91.0 WFBI-TV (N), WISH-TV (C), WIW-TV (A) (See also Bloomington, Ind.)	721,400
JACKSON, Miss.—68.0 WJIV (C), WIBT (A,N)	216,700
JACKSON, Tenn.—71.0 WDXI-TV (A,C)	56,200
JACKSONVILLE, Fla.—82.0 WJXT (C), WFGA-TV (N,A)	288,200
JEFFERSON CITY-COLUMBIA, Mo.—82.0 KRCG-TV (A,C), KOMU-TV (A,N)	123,100
JOHNSON CITY, Tenn.—BRISTOL, Va.—71.0 WJHL-TV (A,C), WCYB-TV (A,N)	170,800
JOHNSTOWN, Pa.—91.0 WARD-TV† (A,C); WJAC-TV (N)	548,400 ††
JOPLIN, Mo.—PITTSBURG, Kan.—83.0 KODE-TV (A,C); KOAM-TV (A,N)	133,500
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—93.0 WKZO-TV (A,C) (See also Grand Rapids)	609,600
KANSAS CITY, Mo.—90.0 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	602,100
KEARNEY, Neb.—77.0 KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,200
KLAMATH FALLS, Ore.—70.0 KOTI-TV (A,C,N)	13,700
KNOXVILLE, Tenn.—71.0 WATE-TV (N); WBIR-TV (C); WTVK† (A)	210,200 †47,500
LA CROSSE, Wis.—88.0 WKBT (A,C,N)	118,400
LAFAYETTE, La.—71.0 KIFY-TV (C) (Includes CATV Homes)	96,300
LAKE CHARLES, La.—72.0 KPLC-TV (A,N); KTAG-TV† (C)	73,100 ††
LANCASTER, Pa. WGAL-TV (C,N)	**517,800
LANSING, Mich.—91.0 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	376,000
LAREDO, Tex.—64.0 KGN5-TV (A,C,N)	10,500
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77.0 KLAS-TV (C); KSHO-TV (A), KLRJ-TV (N)	49,300
LAWTON, Okla.—83.0 KSWO-TV (A)	90,000
LEBANON, Pa.—83.0 WLYH-TV† (A)	†106,600
LEXINGTON, Ky.—47.0 WLEX-TV† (A,C,N), WKYT† (C)	†55,500

• Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite for booster.
‡ Market being held because it has reached 95% TV penetration.

What they see on WJAC-TV



THEY BUY!



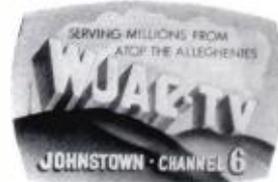
If you're interested in sales results in the Johnstown-Altoona market, you should know about WJAC-TV! Happy sponsors say that WJAC-TV sells everything, from automobiles to zithers, and in large quantities, too.

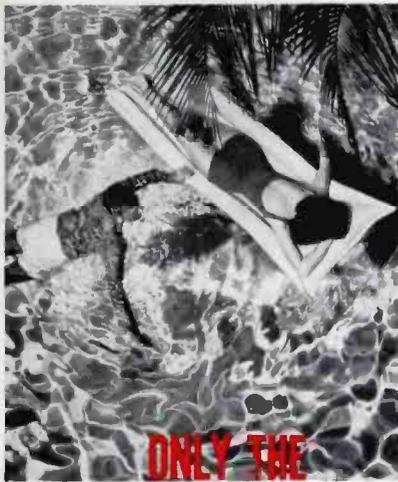
And no wonder! Both ARB and Niel-rate WJAC-TV tops, month after month. But more important than statistics are results. Statistics don't buy products . . . people do! And purchasing people watch WJAC-TV.

For Complete Details, Contact:

HARRINGTON, RIGHTER AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco





**ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER THAN
WTVJ!**

13.1% more South Florida homes view WTVJ daily than read the area's largest newspaper . . . 147% more homes than read the second newspaper. WTVJ is viewed daily in 40.5% more homes than the average of the other two Miami television stations. Obtain the facts from your PGW Colonel. Ask him for Profile III.

WTVJ



Comparative Daily Circulation

WTVJ	363,500*
Miami Herald	321,500**
Miami News	147,200**
Station "B"	289,900*
Station "C"	227,900*

*ARB Coverage Study—January 1, 1960
**Publisher's Statements—March 31, 1960

REPRESENTED NATIONALLY BY
PETERS, GRIFFIN, WOODWARD, INC.

Market & Stations—% Penetration	TV Homes
LIMA, Ohio—65.0 WIMA-TV† IA,C,NI	†53,900
LINCOLN, Neb.—85.0 KOLN-TV IA,C	175,900
LITTLE ROCK-PINE BLUFF, Ark.—72.0 KARK-TV (NI); KTHV (CI); KATV (AI)	252,800
LOS ANGELES, Calif.—91.0 KABC-TV (AI); KCOP; KHJ-TV; KNXT (CI); KRCA (NI); KTTV	2,751,900
LOUISVILLE, Ky.—81.0 WAVE-TV IA,NI; WHAS-TV (CI)	420,400
LUBBOCK, Tex.—80.0 KCBD-TV IA,NI; KDUB-TV (CI)	108,200
LUFKIN, Tex.—68.0 KTRE-TV (NI,C,AI)	33,700
LYNCHBURG, Va.—82.0 WLVA-TV (AI)	128,400
MACON, Ga.—75.0 WMAZ-TV IA,C,NI	109,200
MADISON, Wis.—90.0 WISC-TV (CI); WKOW-TV† IA; WMTV† (NI)	229,000 185,500
MANCHESTER, N.H.—92.0 WMUR-TV (AI)	133,300
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85.0 WLUC-TV (CI,N,AI)	51,900
MASON CITY, Iowa—87.0 KGIO-TV (CI)	150,400
MAYAGUEZ, P.R. WORA-TV (CI,AI)	††
MEDFORD, Ore.—73.0 KBES-TV IA,C,NI	43,200
MEMPHIS, Tenn.—77.0 WHBQ-TV (AI); WMCT (NI); WREC-TV (CI)	464,900
MERIDIAN, Miss.—66.0 WTOG-TV IA,C,NI	90,300
MESA-PHOENIX, Ariz.—85.0 KVAR (NI); KTVK (AI); KPHO-TV; KOOL-TV (CI)	230,600
MIAMI, Fla.—90.0 WCKT (NI); WPST-TV (AI); WTVJ (CI) Includes 66,800 tourist only sets not included in % penetration	569,100
MIDLAND-ODESSA, Tex.—70.0 KMID-TV IA,NI; KOSA-TV (CI)	84,900
MILWAUKEE, Wis.—93.0 WISN-TV (AI); WITI-TV (CI); WTMJ-TV (NI); WXIX†	632,900 †163,700
MINNEAPOLIS-ST. PAUL, Minn.—90.0 KMSP-TV; KSTP-TV (NI); WCCO-TV (CI); WTCN-TV (AI)	730,400
MINOT, N.D.—71.0 KXMC-TV IA,CI; KMOT-TV IA,NI	*33,600
MISSOULA, Mont.—73.0 KMSO-TV IA,CI	56,400
MOBILE, Ala.—79.0 WALA-TV (NI); WKRG-TV (CI); WEAR-TV (AI) (Pensacola)	237,600
MONAHANS, Tex.—70.0 KVKM-TV (AI)	25,500
MONROE, La.—EL DORADO, Ark.—74.0 KNOE-TV IA,CI; KTVÉ IA,NI	161,000
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—71.0 WCOV-TV† (CI); WFA-TV (NI,AI)	150,200 149,600
MUNCIE, Ind.—59.0 WBBC-TV† IA,C,NI	†20,600

* Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite for boosting.
◆ Market being held because it has reached 95% TV penetration.

Look what's happened!
OKLAHOMA CITY
population now
37th
The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
Represented by
Edward Peiry & Co., Inc.
The Original Station Representative



**A TELEVISION
ADVERTISING
DOLLAR WELL SPENT**
Sell YOUR Client's
PRODUCT AT LESS THAN
\$1 per 1,000 TV HOMES
KMSO-TV NOW SERVES
60,300 TV HOMES

CBS • NBC • ABC



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

TAKE A GOOD LOOK

AT THE
NASHVILLE MARKET

After you've looked at Marilyn King
of WSM - TV's 4 Kings

47th

in TV Homes —
372,400

44th

in Retail Sales—
\$1,769,149,000.00

48th

in Effective Buying Income—
\$2,458,273,000

Represented by

Edward Petry & Co., Inc.

The Original Station Representative



**THEN LOOK
AT
WSM-TV
KING 4 IN NASHVILLE**

*The
People
do!*

* DATA - TELEVISION
MAGAZINE MARKET BOOK - 1960

Market & Stations—% Penetration	TV Homes
NASHVILLE, Tenn.—70.0	372,800
WAC-TV (C); WSK-TV (A); WSM-TV (N)	
NEW BRITAIN-HARTFORD, Conn.—94.0	642,700
WTC-TV (C); WNBC (N); WHCT	1288,800
NEW HAVEN, Conn.—92.0	952,300
WNHC-TV (A)	
NEW ORLEANS, La.—84.0	367,400
WDSU-TV (A,N); WVUE (A); WWL-TV (C)	
NEW YORK, N.Y.—93.0	5,028,300
WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	
NORFOLK, Va.—86.0	299,700
WAVY (N); WTAR-TV (C); WVEC-TV (A)	
NORTH PLATTE, Neb.—69.0	20,200
KNOP-TV (N)	
OAK HILL, W.Va.—78.0	83,900
WOAY-TV (A,C)	
OAKLAND-SAN FRANCISCO, Calif.—90.0	1,317,500
KTVU; KRON-TV (N); KPX (C); KGO-TV (A)	
ODESSA-MIDLAND, Tex.—70.0	84,900
KOSA-TV (C); KMID-TV (A,N)	
OKLAHOMA CITY, Okla.—85.0	313,300
KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	
OMAHA, Neb.—92.0	319,500
KMTV (N); WOW-TV (C); KETV (A)	
ORLANDO-DAYTONA, Fla.—76.0	260,300
WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	
OTTUMWA, Iowa—84.0	86,000
KTVO (C,N,A)	
PADUCAH, Ky.—79.0	177,600
WPSD-TV (N)	
PANAMA CITY, Fla.—76.0	25,900
WJHG-TV (A,C,N)	
PARKERSBURG, W. Va.—44.0	119,100
WTAP (A,C,N)	
PEORIA, Ill.—78.0	**173,400
WEEK-TV (N); WMBD-TV (C); WTVH (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	
PHILADELPHIA, Pa.—91.0	1,946,300
WCAU-TV (C); WFIL-TV (A); WRVC-TV (N)	
PHOENIX-MESA, Ariz.—85.0	230,600
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	
PINE BLUFF-LITTLE ROCK, Ark.—72.0	252,800
KATV (A); KARK-TV (N); KTHV (C)	
PITTSBURG, Kan.—JOPLIN, Mo.—83.0	133,500
KOAM-TV (A,N); KODE-TV (A,C)	
PITTSBURGH, Pa.—93.0	1,165,000
KDKA-TV (C); WIC (N); WTAE (A)	
PLATTSBURG, N.Y.—84.0	**104,200
WPTZ (A,N)	
POCATELLO-IDAHO FALLS, Ida.—73.0	62,300
KTLE (N); KID-TV (A,C,N)	
POLAND SPRING, Me.—92.0	319,000
WMTW-TV (A,C) (ML Washington, N.H.)	
PONCE, P.R.	††
WSUR-TV; WRIC-TV (C,A)	
PORT ARTHUR-BEAUMONT, Tex.—78.0	146,200
KPAC-TV (N,A); KFDX-TV (C,A)	
PORTLAND, Me.—92.0	224,700
WCSH-TV (N); WGAN-TV (C)	
PORTLAND, Ore.—86.0	469,000
KGW-TV (N); KOIN-TV (C); KPTV (A); KMTV (N)	†††
PRESQUE ISLE, Me.—84.0	19,900
WAGM-TV (A,C,N)	
PROVIDENCE, R.I.	**796,900
WJAR-TV (A,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo.—83.0	95,400
KCSJ-TV (N); KKTV (C); KRDO-TV (A)	
QUINCY, Ill.—HANNIBAL, Mo.—89.0	171,300
WGEM-TV (A,N); KHQA-TV (C,A)	
RALEIGH-DURHAM, N.C.—76.0	296,000
WRAL-TV (N); WTVB (A,C)	
RAPID CITY, S.D.—58.0	**33,700
KOTA-TV (A,C); KRSD-TV (N)	
(KOTA-TV operates satellite KDUH-TV, May Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	
REDDING, Calif.—79.0	71,200
KVIP-TV (A,N)	
RENO, Nev.—84.0	41,300
KOLO-TV (A,C,N)	
RICHMOND, Va.—82.0	267,400
WVBA-TV (A); WTVB (C); WVEK-TV (N) (Petersburg, Va.)	
RIVERTON, Wyo.—84.0	6,600
KWRB-TV (C,N,A)	
ROANOKE, Va.—81.0	250,200
WDBJ-TV (C); WIS-TV (A,N)	
ROCHESTER, Minn.—87.0	76,200
KROC-TV (N)	
ROCHESTER, N.Y.—92.0	330,300
WROC-TV (A,N); WMEC-TV (A,C); WYET-TV (A,C)	
ROCKFORD, Ill.—91.0	200,400
WREX-TV (A,C); WTVQ (N)	1105,900

Market & Stations—% Penetration	TV Homes
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92.0 WHBF-TV (A,C); WCC-TV (N)	324,200
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—80.0 KSWB-TV (A,C,N)	49,600
SACRAMENTO-STOCKTON, Calif.—88.0 KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV†	435,800
SAGINAW-BAY CITY-FLINT, Mich.—91.0 WKIX-TV† (A,C); WJEM-TV (A,N); WJRT (A)	408,000
ST. JOSEPH, Mo.—90.0 KFEQ-TV (C,A)	110,100
ST. LOUIS, Mo.—92.0 KSD-TV (N); KTVO (A); KMOX-TV (C); KPIR-TV	855,000
ST. PAUL-MINNEAPOLIS, Minn.—90.0 WTCN-TV (A); WCCO-TV (C); KSTP (N); KMSP-TV	730,400
ST. PETERSBURG-TAMPA, Fla.—84.0 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	339,000
SALINAS-MONTEREY, Calif.—88.0 KSBW-TV (A,C,N)	214,800
†See also San Jose, Calif. (Includes circulation of optima satellite, KSBY-TV, San Luis Obispo.)	
SALISBURY, Md.—68.0 WBOC-TV† (A,C)	133,500
SALT LAKE CITY, Utah—88.0 KSL-TV (C); KCPX (A); KUTV (N); KLRN-TV (Provo, Utah)	254,400
SAN ANGELO, Tex.—81.0 KCTV (A,C,N)	31,600
SAN ANTONIO, Tex.—82.0 KCOR-TV†, KENS-TV (C); KONO (A); WQAT-TV (N)	318,600
SAN DIEGO, Calif.—93.0 KFMB-TV (C); KFSD-TV (N)	289,600
SAN FRANCISCO-OAKLAND, Calif.—90.0 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,317,500
SAN JOSE, Calif.—84.0 KNTV (A,C,N)	248,700
(See also Salinas-Monterey, Calif.)	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82.0 KEY-TV (A,C,N)	60,800
SAVANNAH, Ga.—74.0 WSAV-TV (N); WTOG-TV (A,C)	100,300
SCHENECTADY-ALBANY-TROY, N.Y.—93.0 WRGB (N); W-TEN (C); WAST (A)	421,600
(W-TEN operates satellite WDCD, Adams, Mass.)	
SCRANTON-WILKES-BARRE, Pa.—87.0 WDAU-TV† (C); WBRE-TV† (N); WNEP-TV† (A)	280,200
(Includes CATV Homes)	
SEATTLE-TACOMA, Wash.—90.0 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	572,600
SEDALIA, Mo.—88.0 KMOS-TV (A)	27,300
SHREVEPORT, La.—78.0 KSLA (A,C); KTBS-TV (A,N)	278,100
SIoux CITY, Iowa—87.0 KTIV (A,N); KVTM (A,C)	180,600
SIoux FALLS, S.D.—79.0 KELO-TV (A); KSOO-TV (N,A) (KELO-TV operates boosters)	226,100
(KLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.—69.0 WNDU-TV† (N); WSBT-TV† (C); WJSV-TV† (A)	148,400
SPARTANBURG-GREENVILLE, S.C.—	
ASHEVILLE, N.C.—79.0 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	396,900
SPOKANE, Wash.—80.0 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	271,000
SPRINGFIELD, Ill.—77.0 WICS-TV (N)	137,700
(Operates satellite WCHU, Champaign, Ill.)	
SPRINGFIELD-HOLYOKE, Mass.—87.0 WHYN-TV† (A,C); WWLP-TV† (N)	319,200
(WWLP operates satellite WRLP† Greenfield, Mass.)	
SPRINGFIELD, Mo.—81.0 KTTS-TV (C); KXTV (A,N)	112,500
STEBENVILLE, Ohio—88.0 WSTV-TV (A,C)	336,400
STOCKTON-SACRAMENTO, Calif.—88.0 KVUE-TV†, KOVR (A); KCRA (N); KXTV (C)	435,800
SUPERIOR, Wis.—DULUTH, Minn.—85.0 WDSM-TV (N,A); KDAL-TV (C)	149,200
SWEETWATER, Tex.—82.0 KPAR-TV (C)	47,800
SYRACUSE, N.Y.—92.0 WHEN-TV (A,C); WSYR-TV (N,A)	460,000
(WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
TACOMA-SEATTLE, Wash.—90.0 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	572,600
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—64.0 WCTV (A)	130,000
TAMPA-ST. PETERSBURG, Fla.—84.0 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	339,000
	216,200

Market & Stations—% Penetration	TV Homes
TEMPLE-WACO, Tex.—78.0 KCEN-TV (N); KWTX-TV (A,C)	125,400
TERRE HAUTE, Ind.—92.0 WTHI-TV (A,C)	194,300
TEXARKANA, Tex.—73.0 KCMC-TV (A,C)	88,200
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93.0 WSPD-TV (A,N); WTOG-TV (C,N)	416,900
TOPEKA, Kan.—81.0 WBW-TV (A,C,N)	116,500
TRAVERSE CITY, Mich.—85.0 WPBN-TV (N,A)	45,500
TROY-ALBANY-SCHENECTADY, N.Y.—93.0 WRGB (N); W-TEN (C); WAST (A)	421,600
(W-TEN operates satellite WDCD, Adams, Mass.)	
TUCSON, Ariz.—86.0 KGUN-TV (A); KOID-TV (C); KVOA-TV (N)	108,300
TULSA, Okla.—82.0 KOTV (C); KVOO-TV (N); KTUL-TV (A)	323,500
TUPELO, Miss.—60.0 WTWV (N)	45,100
TWIN FALLS, Ida.—77.0 KLIJ-TV (A,C,N)	25,000
TYLER, Tex.—73.0 KITV (A,C,N)	105,800
UTICA-ROME, N.Y.—94.0 WRTV (A,C,N)	146,900
VALLEY CITY, N.D.—78.0 KJJB-TV (C)	133,700
(See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—78.0 KWTX-TV (A,C); KCEN-TV (N)	125,400
WASHINGTON, D.C.—88.0 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	871,000
WASHINGTON-GREENVILLE, N.C.—75.0 WITN (N); WNCN (A,C)	174,600
WATERBURY, Conn.	††
WATR-TV† (A)	
WATERLOO- CEDAR RAPIDS, Iowa—90.0 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	300,000
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87.0 WSAU-TV (A,C,N)	117,900
WESLACO-HARLINGEN, Tex.—74.0 KRGV-TV (N,A); KGBT-TV (A,C)	97,400
WEST PALM BEACH, Fla.—78.0 WEAT-TV (A); WPTV (N)	83,300
WHEELING, W. Va.—85.0 WTRF-TV (A,N)	238,100
WICHITA-HUTCHINSON, Kan.—83.0 KAKE-TV (A); KARD-TV (N); KTVH (C)	295,900
(KTVH, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	
WICHITA FALLS, Tex.—82.0 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lowton)	136,700
WILKES-BARRE-SCRANTON, Pa.—87.0 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C)	280,200
(Includes CATV Homes)	
WILLISTON, N.D.—56.0 KUMV-TV (N,A)	18,500
WILMINGTON, N.C.—72.0 WECT (A,N,C)	96,600
WINSTON-SALEM-GREENSBORO, N.C.—86.0 WSIS-TV (N); WFMY-TV (A,C)	392,700
WORCESTER, Mass.	††
WWOR-TV (N)	
YAKIMA, Wash.—63.0 KIMA-TV† (A,C,N); KNDO-TV† (A)	199,100
(KIMA operates satellites KLEW-TV, Lewiston, Id., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	
YORK, Pa.—55.0 WSBA-TV† (A)	138,800
YOUNGSTOWN, Ohio—74.0 WFMY-TV†; WKBN-TV† (C); WKST-TV† (A)	170,000
(Includes CATV Homes)	
YUMA, Ariz.—81.0 KIVA (C,N,A)	27,500
ZANESVILLE, Ohio—47.0 WHIZ-TV† (A,C,N)	11,400
• Data pending further study. † U.H.F. †† Incomplete data. ††† New station-coverage study not completed. * U.S. Coverage only. ** Includes circulation of satellite for booster. ‡ Market being held because it has reached 95% TV penetration.	
TV MARKETS	
1-channel markets.....	127
2-channel markets.....	69
3-channel markets.....	54
4- (or more) - channel markets.....	17
Total U.S. Markets.....	267
Commercial stations U.S. & possessions.....	527

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EDITORIAL

THE CASE FOR KEEPING IT IN THE FAMILY

As will be noted in a sampling of this issue, a good many creative spirits are chafing these days against various forms of censorship they believe to be at work in television.

To quote Mort Sahl, the comedian: "I don't trust arbiters. I don't trust networks. I don't trust advertising agencies—not because they discriminate on the basis of religious material or political material or in any one area, but because they discriminate against the intelligence of the audience, which is the most dangerous discrimination of all."

Or this observation from Ray Goulding of the team of Bob and Ray, who had commented that nearly all the commercial ideas he thought best had been rejected by clients: "I think I know why. I think if an idea is really good it has to be different from any other ideas, and if it is different, then somebody is going to start worrying about why it is different from the others. He'd feel more secure with commercials that weren't different."

If Sahl and Goulding were isolated voices of frustration, they would deserve no more than passing notice. They are not. Television rings with cries of outrage from creators and performers objecting to suppression. The total implication of their complaints is that all of television is being strained through a gray flannel filter.

That, as any viewer knows, is a mean disparagement of contemporary television output.

Yet we do not think that criticism from television's own family of contributors can be ignored. There are elements of truth in it, even though they may be obscured by the extremes of some dissidents' invective.

Resistance to an editing authority is a natural condition of creative minds. It is also indispensable to progress. A writer of a television play must dare to stimulate, a comedian must dare to satirize, and both must be prepared to argue for their position if they truly think they are right.

But the editing authority is also indispensable in a communications medium that is complex and highly organized. Without editorial control, television would

be an anarchy of assertive personalities individually battling for prominence. Tonight's blue joke would evoke tomorrow's obscenity; the artist's sense of delicacy would be overpowered by the exhibitionist's compulsion to shock.

Trouble comes when the editing authority sees its mission as essentially negative. The censor who counts it his job to prevent bad things from happening will have little time to encourage the good; what he approves may be safe, but it almost certainly will be sorry. There are men like that in positions of control in television today. They are fewer, however, than the outbursts of rebelliousness would imply.

Generalized criticism of the whole system will do nothing to rid it of little-minded men and will do much to damage the public acceptance of the fine talents that imaginative editing authorities are encouraging. When a Mort Sahl indiscriminately attacks all networks and all advertising agencies, he is as much the negativist as the censor he reviles.

In television internal criticism creates external problems of special magnitude. A fiction writer may complain that a book publisher has wrecked his work, and his protests will not be heard outside the literary community. Let a David Susskind announce that television has been drained of life, and his comments will be read in beauty parlors coast to coast. Criticism of television attracts more attention than criticism of other communications forms because television itself attracts unparalleled attention. In these circumstances, irresponsible criticism can acquire circulation it does not merit; the exhibitionists can preen at the expense of artists who have higher purposes.

The conflict between the creator and the committee of acceptance antedates television by several thousand years. If it seems particularly abrasive in television now it is because more people are aware of it. It is a conflict that cannot be ended, for it is fundamental to the creative process, but we wonder if any productive purpose is served by continually putting it on public view. Many good things are done at home that wouldn't be done in Macy's window.