

# TELEVISION

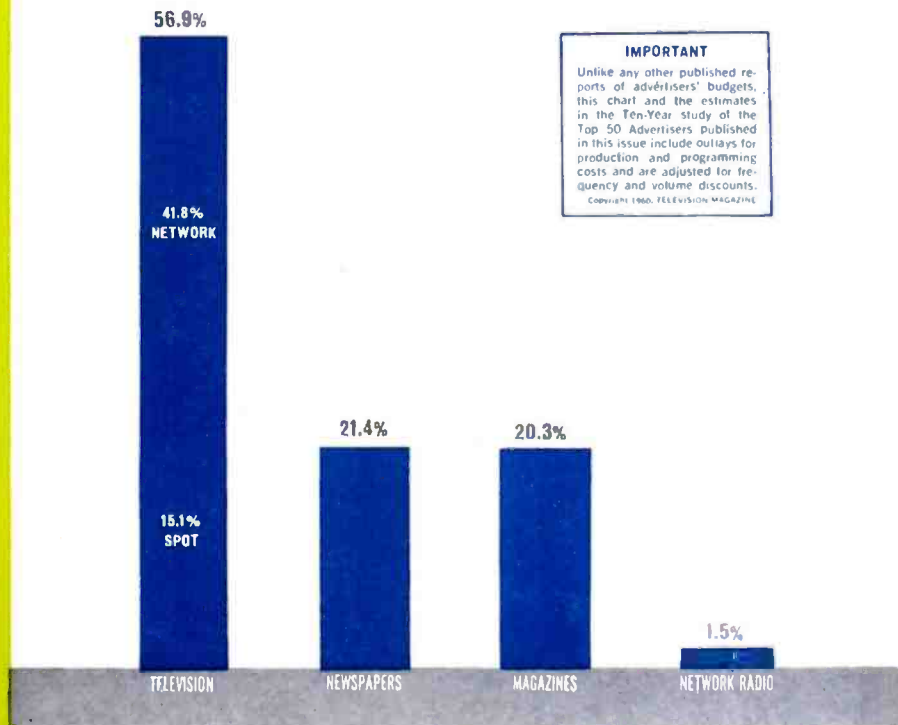
*The top 50 advertisers: exclusive ten-year media report; International television; Use of K&E; How CBS' farm team system develops management*

*Bus*

## MEDIA SHARES

Major media allocations for 1959 by the top 50 advertisers

Indiana University  
SEP - 5 1960  
Library



**IMPORTANT**  
Unlike any other published reports of advertisers' budgets, this chart and the estimates in the Ten-Year study of the Top 50 Advertisers Published in this issue include outlays for production and programming costs and are adjusted for frequency and volume discounts.  
COPYRIGHT 1960, TELEVISION MAGAZINE

*Ten-year budget trends in five major media . . . page 40*

*Sales Action  
at Sunset!*

# **"TRACKDOWN"**

**On WWJ-TV, Detroit**

**6:00 P. M.**

**Monday through Friday**

For your fall and winter campaign, WWJ-TV proudly features the finest adult western available for spot advertising.

"Trackdown" is first run off network—and scheduled across the board for maximum exposure to WWJ-TV's big family-hour audience.

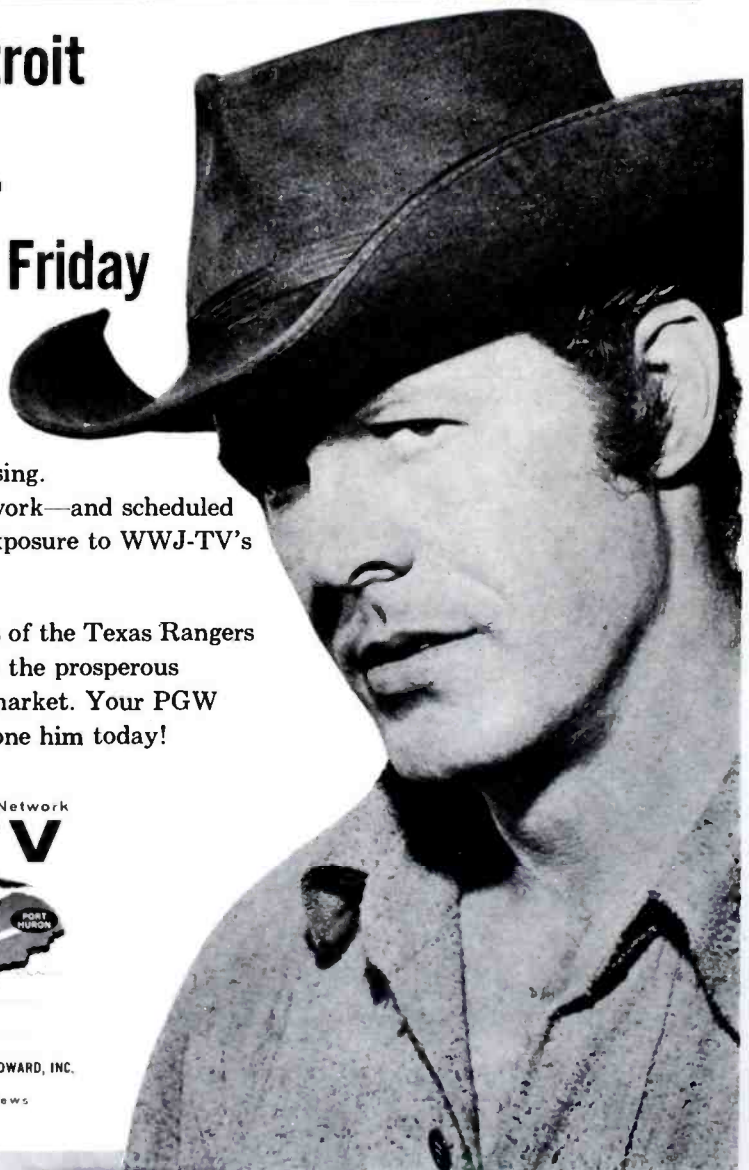
Saddle up with these terrific tales of the Texas Rangers to corral important sales gains in the prosperous Detroit-Southeastern Michigan market. Your PGW Colonel has complete details. Phone him today!

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





## SPECIALIST IN SPOTS

Highly contagious! Yes, it's getting around—as one national advertiser tells another about his spot TV success-stories on these fine stations.

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

Television Division  
**Edward Petry & Co., Inc.**

The Original Station  
 Representative

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

## DEMOCRATIC CONVENTION

	JULY 11	JULY 12	JULY 13	JULY 14	JULY 15
<b>NBC</b>	<b>50%</b>	<b>42%</b>	<b>53%</b>	<b>48%</b>	<b>45%</b>
<b>NET. 2</b>	<b>37</b>	<b>41</b>	<b>32</b>	<b>34</b>	<b>39</b>
<b>NET. 3</b>	<b>13</b>	<b>17</b>	<b>15</b>	<b>18</b>	<b>16</b>

***more  
and  
more  
and  
more people watch the news on***

*day after  
day after  
day...*

## REPUBLICAN CONVENTION

---

JULY 25	JULY 26	JULY 27	JULY 28	NINE-DAY AVERAGE
49%	50%	53%	52%	50%
38	36	32	35	35
13	14	15	13	15

***NBC than on any other network***

SOURCE: ARBITRON NATIONAL, 3-NETWORK SHARE OF U. S. AUDIENCE, ALL MEASURED TIME PERIODS.

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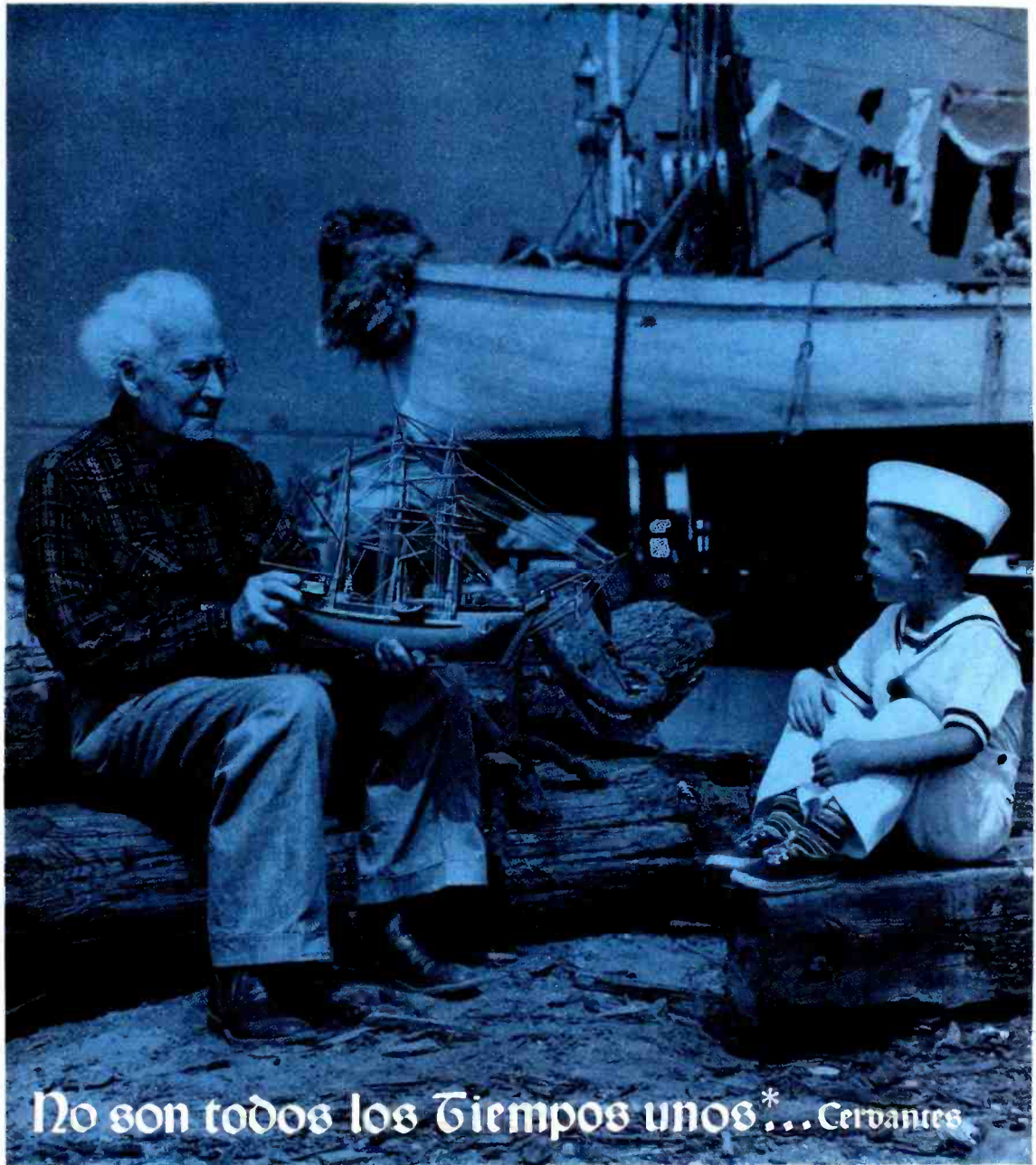
Member of Business Publications  Audit of Circulation, Inc.

*This month's cover: In 1959, the pattern of media allocations of the largest, richest and most successful advertisers again underscored TV's position as the single most important force in marketing. As the story on page 40 shows, 37 of the top 50 national advertisers made TV their primary medium in 1959.*



THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

# TELEVISION



No son todos los Tiempos unos\*... Cervantes

Our *time* is different. First, it is spent in careful programming to the widest practical variety of tastes and needs of our nearly 700,000 television families. Second, our accent is on quality. We believe that *that* variety and quality make the difference . . . not only in the superior merit of our programming but in the size and composition of the audiences which regularly enjoy it.


When an advertiser buys *time* in the Maryland Market, this difference will make a positive difference to him—a difference in the attention his message will

receive . . . a difference in the wide variety of needs of those who will watch it . . . a difference in the buying power motivated as a result of it.

"All *times* are not alike . . ." the poet philosopher says. At WBAL-TV 11 in Baltimore, the difference shows in the positive effect our *time* has on the Maryland Market.

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

**WBAL-TV BALTIMORE**

Nationally represented by Edward Petry & Co., Inc. 

\*ALL TIMES ARE NOT ALIKE . . . Cervantes

Heralded by the greatest advance acclaim ever accorded a television series, "The Robert Herridge Theater" is available to all television stations and advertisers on a *first-run* basis. *And the excitement is just beginning!* Producer-host Robert Herridge ("Camera Three," "Studio One") explores the entire world of entertain-

"...THE BEST FILM PROGRAMS FOR ALL STATIONS." CBS FILMS SALES OFFICES ARE LOCATED IN NEW YORK, CHICAGO, DETROIT,



***"One of the most exciting ideas to come along. Herridge is today one of the finest and most honest and most genuinely original producers in television. Herridge productions... have an aura of taste and discrimination about them as well as a fresh feeling of general originality."***

JOHN CROSBY, NEW YORK HERALD TRIBUNE

**"A Trip to Czardis' is one of the best half-hour dramas yet made for TV."**

NEW YORK'S DAILY NEWS

**"...so head and shoulders above the trivia... as to warrant hosannas. TV could use a lot more like it."**

VARIETY

**"...the most moving and beautiful television play I can remember."**

MARYA MANNES, THE REPORTER



ment-drama, comedy, music and dance—featuring a brilliant array of talent. Bold, imaginative, unforgettable, “The Robert Herridge Theater” provides a unique opportunity to present quality, “prestige” programming of universal appeal. There are 26 half-hours available, on video tape or on film, from **CBS FILMS** LOS ANGELES, BOSTON, ST. LOUIS, SAN FRANCISCO, DALLAS, ATLANTA. AND IN CANADA: S.W. CALDWELL LTD., TORONTO.



**“Herridge thinks with his eyes, and pays the audience the compliment of letting it use its own imagination.”**

JACK GOULD, THE NEW YORK TIMES

**“Herridge is one of the great television producers... probably the best half-hour series ever produced for television.”**

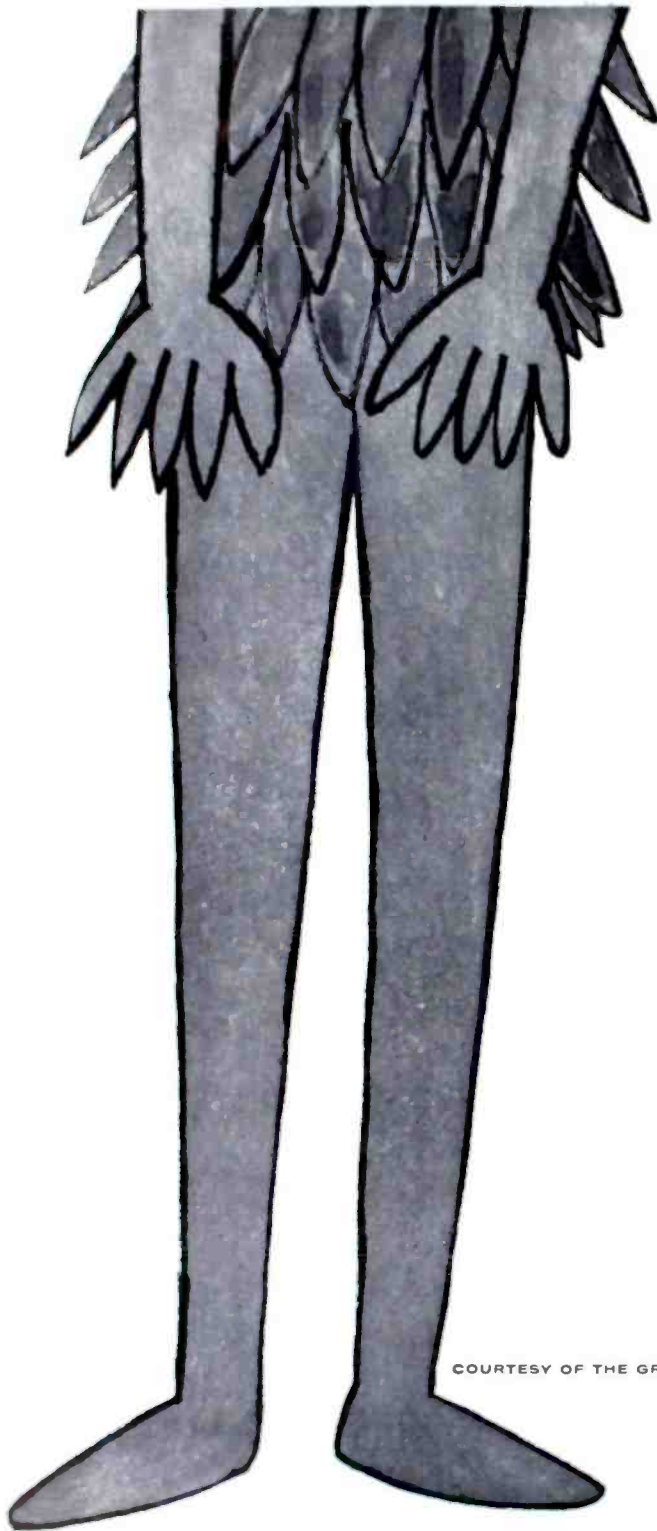
CHICAGO DAILY NEWS

**“In the course of my job I see a great many television shows... but I have never viewed two finer half-hour TV programs... ‘A Trip to Czardis’ and trumpeter Miles Davis making his television debut in a half-hour program of jazz... the purest, finest jazz you’ve ever heard.”**

CHARLES MERCER, ASSOCIATED PRESS

# THE ROBERT HERRIDGE THEATER

Alfred Ryder, Maureen Stapleton, William Shatner, E. G. Marshall, Eli Wallach, Kurt Kasznar, Donald Davis, Martin Balsam, Michael Kane, Michael Higgins, Mildred Dunnock, Jack Lord, Sam Jaffe, Marian Seldes, Arthur Hill, Bert Wheeler, Melissa Hayden, Edward Andrews. Directed by Karl Genus, Jack Smight, Michael Dreyfuss. Music by Tom Scott, Miles Davis, Ahmad Jamal, Dave Brubeck, Gil Evans, Ben Webster.



### *How it feels to be enjoyed and a giant*

Maybe you think you have troubles. But what if you were a giant? And, what if you had to go around broadcasting pictures and sound through the air? You'd be in quite a dither now, wouldn't you?

But KPRC-TV, The Houston, Texas television Giant manages to be pretty philosophical about it all. He figures being a Giant by career has its problems just like any other business, and you just have to adjust to them.

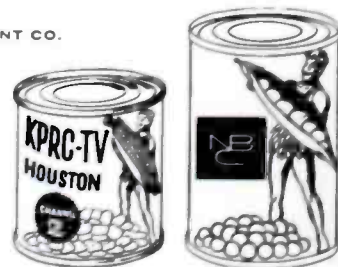
Of course it gets a bit lonesome at times. There being so few giants around these days to talk to. But, he lives for his work. Fact is, in this respect he's a little bit neurotic. He has a sort of compulsion complex, you might say. Feels he has to carry and sell the best products and services in the whole wide world. Won't rest. Won't let any of us rest.

You take KPRC-TV programming. First off, he developed a very special breed—very, very varied entertainment with fresh, well-placed commercials. Then, he was one of the first stations in the nation to invest in a video-tape recorder—figured that was one way to retain the freshness. So everybody loved his programming. But, did he sit back on his laurels and relax? Not him. First thing you know, he came up with a way to quick-cook participating spot announcements.

It's hard to guess what he'll be up to next. But that's The Houston Giant for you.

COURTESY OF THE GREEN GIANT CO.

EDWARD PETRY & CO., NATIONAL REPRESENTATIVES



# FOCUS ON BUSINESS

## PRICE INDEX CLIMBS; SO DOES CONSUMER BUYING

While economists have shelved talk of the "soaring sixties," at least for the present, the business picture during the summer breather period was fairly bright.

Gross national product for the second quarter, even with the decline in steel, hit \$505 billion. Government economic experts expect it to move up to \$510 or \$512 billion in the third quarter, to \$520 billion in the fourth quarter.

The price index is still climbing, but consumer buying is also. It hit \$18.7 billion in June, a record for the month. The number of people employed was also a June record—68,579,000—although the greatest number of young summer job seekers in history sent unemployment soaring to 4,400,000.

The auto industry, on its way to the best year since 1955, turned out its millionth compact before mid-year, has prospects of 2,000,000 by year's end. Some automakers put their six-month sales at all-time records.

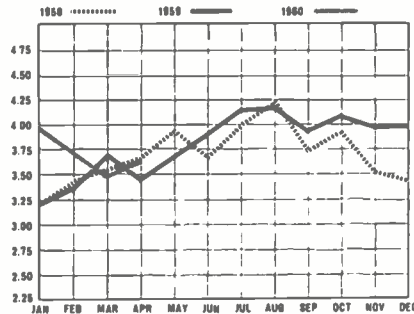
NBC's recently released fifth annual automotive survey coincided nicely with the news in autos. The survey divides buyers into "declared prospects" and "undeclared prospects," each accounting for about half of new car sales. Both groups, according to the survey, spend more time with TV than combined reading of magazines and newspapers.

In tests before new car introductions, declared prospects voted 48% for TV advertising standing out most strongly. Five weeks after introduction, the vote was 59%. With undeclared prospects, it was 52% before, 70% after.

Dealers selling compacts were asked what kind of advertising had been most effective in their sales—64% said TV, 41% newspapers, 24% magazines.

TvB also added fuel to TV's importance with the release of top 100 advertiser spending during 1959. Out of a total ad expenditure of \$1,681,533,569, the top 100 put \$850,361,281, or 50.6% in TV.

TV NETWORK COST PER THOUSAND



APRIL 1960: \$3.64

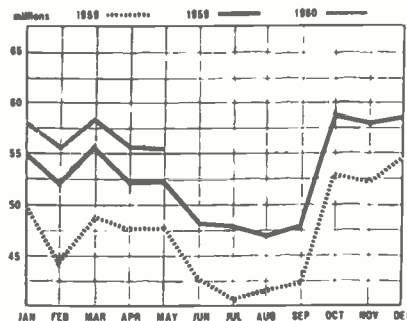
This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total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

Sources: ARB, LNA-BAR TELEVISION MAGAZINE

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS:
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U.S.
5 PM	17.5	16.3	19.1	17.3
6 PM	21.2	29.6	32.2	25.4
7 PM	31.8	40.1	45.4	36.5
8 PM	46.7	51.5	53.5	49.0
9 PM	59.0	49.7	59.2	55.1
10 PM	48.8	31.4	40.3	41.1
11 PM	19.4	15.0	15.0	16.9
MIDNIGHT	9.0	2.9	8.1	6.6

Source: ARB, June 1960



TV NETWORK BILLINGS

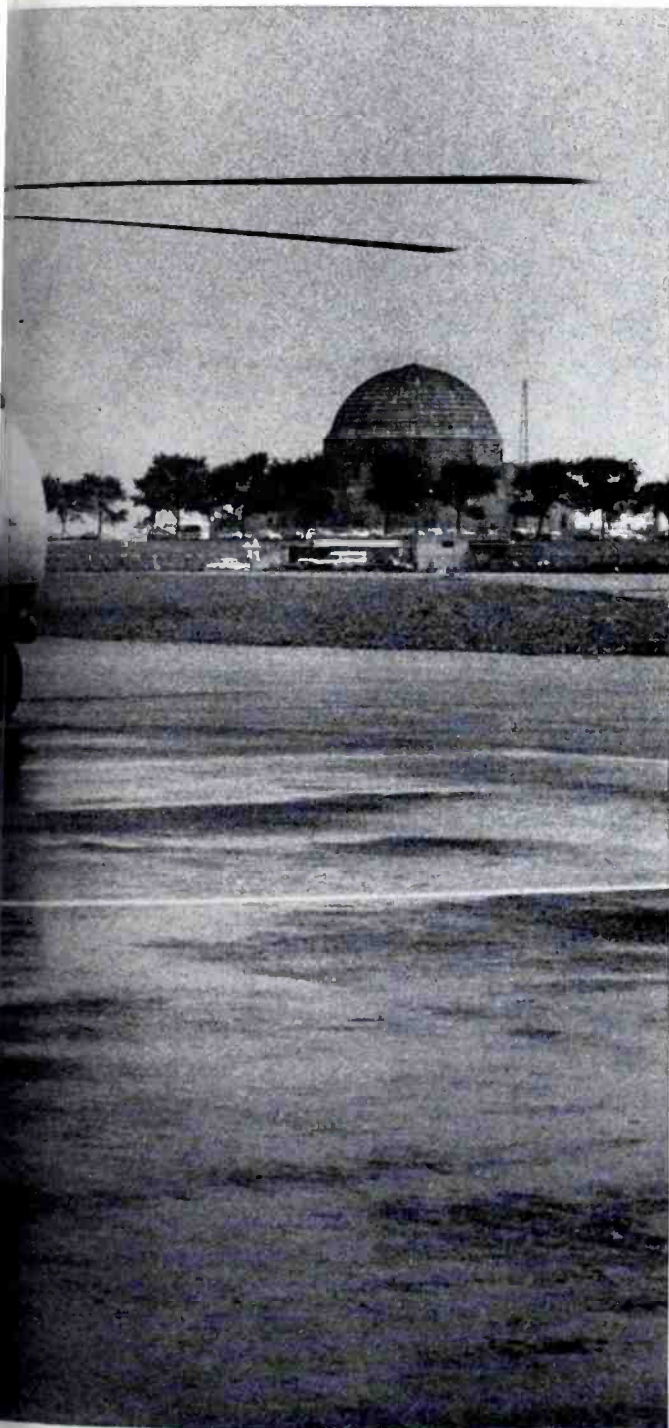
	May 1960	May 1959
ABC	\$12,876,050	\$9,945,570
CBS	23,197,036	22,278,271
NBC	19,396,704	19,674,494
Total	\$55,469,790	\$51,919,335

Source: LNA-BAR As released by T.P.

# In Chicago



... **Meigs Field**, a man-made island on the lake front, is the busiest single-runway airport in the world. Here you'll find helicopter service to major airports; private flights; and scheduled airline departures—only *three minutes* from the "Loop."



In Chicago

**WGN**

**TELEVISION**

*—owned and operated by  
Chicagoans—is dedicated to  
quality programming and  
community service.*



**WGN IS CHICAGO**

*Quality • Integrity • Responsibility*

# FOCUS ON PEOPLE



HOWARD J. MORGENS

It is only fitting that the most successful, widely respected—and feared—marketing organization in the world should be headed by a man who himself came up through the advertising ranks. Such is the case of St. Louis-born **Howard J. Morgens**, the 49-year-old president of Procter & Gamble, for the second straight year the top company in TELEVISION MAGAZINE'S 10th annual list of the Top 50 advertisers, this month's lead story on page 40.

And how does the media head of one of P&G's advertising agencies look at the problems of media selection today? **Dr. E. Lawrence Deckinger**, the brilliant and witty vice president and media director of Grey Advertising, gives his views in the 13th article in TELEVISION MAGAZINE'S Media Strategy series, on page 48. Chairman of the Radio-Television Ratings Review Committee of the Advertising Research Foundation, and past president of innumerable advertising research groups, Deckinger proposes that selection of media is an art, not a science.

Equally forceful about the application of scientific disciplines to advertising and marketing is the subject of this month's profile, the erudite and articulate **G. Maxwell Ule**, senior vice president for marketing at Kenyon & Eckhardt. Ule, who zipped through four years of undergraduate work at the University of Chicago in two-and-one-half years to become a member of Phi Beta Kappa, might be properly described as the prophet and chief philosopher of the new "marketing elite" among top executives. The article on page 52 shows why.

The nearest thing to a network television executive training program is CBS' "farm team" operation, which TELEVISION MAGAZINE described in an article almost four years ago ("Where Do TV Executives Come From?", TELEVISION MAGAZINE, February, 1956). The story on page 44 describes what has happened to the 1956 members of the "farm team," who its members are now and the management philosophy behind its operation. Two "farm team" graduates who have enjoyed notable success are **James T. Aubrey, Jr.**, president of the CBS-TV network and **Merle S. Jones**, president of the CBS Television Stations Division.

Last year McCann-Erickson's radio billings totaled \$18,000,000, a hefty one-fifth of the more than \$100,000,000 McCann spent in electronic media. Influencing much of the agency's attitudes toward radio's progress and pitfalls in recent years is its research arm, the Marplan research division of Communications Affiliates, Inc., an affiliate of McCann. Marplan president **Edwin H. Sonneck** is one of the key contributors to this month's Radio Study (page 66) of McCann's views on current trends in radio. Sonneck came to Marplan from the Ford Motor Company, where he was programming manager responsible for integrating Ford car and truck marketing plans.



G. MAXWELL ULE



DR. E. LAWRENCE DECKINGER



EDWIN H. SONNECKEN



MERLE S. JONES



JAMES T. AUBREY, JR.

# Interview: *Elizabeth Black*

Director of Broadcast Media for Cohen & Aleshire Advertising Agency, New York,  
explains why she selects WLW Radio and TV Stations for 4-WAY Cold Tablets.



"The 6 Crosley Stations  
provide extensive coverage  
in important markets  
thru 9 states."



"This tremendous  
audience reach makes WLW Radio  
and WLW TV Stations one of the best  
buys on the media map!"



"Yes, for coverage—  
it's hard to beat the  
6½ million home area of  
WLW Radio and TV land."



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



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

## Buying Patterns of Headache and Cold Remedy Spot Advertisers

This month's tabulation of headache and cold remedy spot TV advertising has been expanded to show a breakdown on a regional basis.

The schedules for each advertiser represent spot activity during the first quarter of 1960 in cities monitored by Broadcast Advertisers Reports in the Eastern, Midwestern, Western and Southern regions of the United States.

For each city, the figures below represent a variety of randomly sampled weeks during January-March 1960. It is important to note that the recording weeks for the markets differ.

	Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off
<b>EASTERN REGION</b>			
<b>ALKA-SELTZER</b>			
Baltimore		10:60	4:60
Boston	6:60	5:60	3:60
Buffalo	3:60	1:60	4:60
Harrisburg - Lancaster - Lebanon	6:60	4:10; 5:60	6:60
Hartford	3:60	2:60	6:60
New York	12:20; 12:60	26:60	8:60
Philadelphia	8:20; 1:60	2:10	
Pittsburgh	6:60	3:60	3:60
Providence	6:60	2:60	5:60
Syracuse	2:20; 8:60		6:60
Washington	1:20; 12:60	5:10	1:10; 9:60
<b>ANACIN TABLETS</b>			
Baltimore		1:60	4:60
Boston	3:60	1:60	9:60
Buffalo			5:60
Harrisburg - Lancaster - Lebanon	3:60		1:60
New York	2:60	2:10; 18:60	6:60
Philadelphia			4:60
Pittsburgh			2:60
<b>BAYER PRODUCTS</b>			
Harrisburg - Lancaster - Lebanon		1:60	
Philadelphia	2:20		1:60
<b>B. C. REMEDY</b>			
Baltimore	2:20; 2:60	1:60	
Washington	2:20; 5:60		1:20
<b>BROMO QUININE PRODUCTS</b>			
Baltimore	5:60	2:60	2:60
Boston	2:60		3:60
New York	11:60	16:60	
Philadelphia	8:60		1:60
Pittsburgh	4:20	1:60	1:60
Washington		3:20; 3:60	3:20; 3:60
<b>BROMO-SELTZER</b>			
Baltimore	3:10	1:60	1:60
Boston	3:60	1:60	2:60
Buffalo		1:60	1:60
Harrisburg - Lancaster - Lebanon			2:60
Hartford		1:20	
New York	2:20	1:20	1:60

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

Here is a theoretical example of how the tables below should be read:

	B. C. REMEDY Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
Chicago	2:10; 6:60	3-30 min. per.	

In Chicago, B. C. Remedy ran two 10-second and six 60-second announcements before 6 p.m., three 30-minute periods between 6-11 p.m. and nothing in the time period after 11 p.m.

	Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off
Philadelphia	1:60	1:20	2:60
Pittsburgh		1:20	1:60
Providence			2:60
Syracuse			2:60
Washington		1:20; 1:60	
<b>BUFFERIN TABLETS</b>			
Baltimore		6:60	2:60
Boston	1:60	1:60	4:60
Buffalo	1:60		2:60
Hartford		1:60	13:60
New York	1:60	12:60	1:60
Philadelphia	3:60	2:60	5:60
Pittsburgh	4:60	1:60	
Providence		2:60	5:60
Syracuse	1:60	1:60	1:60
Washington	2:60	10:60	4:60
<b>CANDETTES</b>			
Baltimore	3:20	1:20	1:20
Boston	4:20	1:20	1:20
Buffalo	1:20	1:20	2:20
Hartford	2:20		
New York	1:10		
Philadelphia	9:20	4:20	
Washington	2:20	4:20	2:20
<b>COCILANA COUGH NIPS</b>			
New York	12:10	15:10	7:10
<b>COLDENE PRODUCTS</b>			
Baltimore		3:60	3:60
Boston	2:10; 3:60		2:60
Buffalo	2:20; 2:60		2:20; 1:60
Philadelphia	1:60	2:20	1:20; 1:60
Pittsburgh			4:60
Syracuse	2:20; 1:60	1:60; 1-5 min. per.	3:60
Washington	2:20	2:20	1:20; 3:60
<b>CREOMULSION COLD REMEDY</b>			
Washington	4:20; 4:60		
<b>DRISTAN NASAL MIST</b>			
Baltimore		1:60	3:60
Boston	2:60		1:60
Buffalo		1:60	2:60
Harrisburg - Lancaster - Lebanon			3:60
New York	5:60	1:60	3:60
Philadelphia			2:60
Pittsburgh	2:60		1:60
Providence	1:60		1:60
Washington	1:60	5:60	

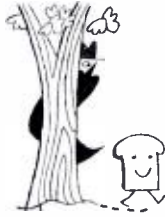




The buyer was hardly encouraging. "Sorry, Bub," he told the HR&P man, "but in *this* particular Southern market your station

doesn't get even a crumb of our bread advertiser's budget. It all goes to your competition because: (1) I can't economically split the budget; and (2) on total coverage, you lose hands down."

To some salesmen, this might seem as final as a shot in the head. But not to one so determined and resourceful as this HR&P man. He went out, studied the bread company's delivery routes – and found just the clue he needed.



The bread trucks, you see, didn't go beyond our station's grade A coverage area. This plainly indicated the buy should be based on metropolitan coverage alone – not on rural coverage which had dictated the adverse decision. So he went back to the buyer with the facts.



**Result:** By using his head, our man got the business. It was the HR&P station – instead of the competitor – that now won hands down!

CHALLENGES LIKE THIS aren't unusual at HR&P. That's one reason why we choose our salesmen for their creative ability and resourcefulness. Another is because – representing just *one* medium – we have no barriers to wholehearted creation of new business for the spot TV field. Uniquely, we can afford to be creative *both* ways – for the stations we represent, and for all spot television alike.



*Frank Grindley,  
New York office*

# here's how to de-horn a dilemma...

HARRINGTON, RIGTER & PARSONS, Inc.  
NEW YORK • CHICAGO • DETROIT • ATLANTA • BOSTON • SAN FRANCISCO • LOS ANGELES

# IN AUGUSTA, GEORGIA



YOUR  
PRODUCT'S  
BEST  
FRIEND  
IS

The FRIENDLY Group's

# WRDW-TV

CHANNEL

# 12

**IN AUGUSTA:**  
Robert E. Metcalfe—TA 4-5432

**IN NEW YORK:**  
Lee Gaynar—OXford 7-0306  
Represented Nationally: Avery-Knodel, Inc.

Everybody breaks par with WRDW-TV in Augusta, "Golfing Capital of the World", where you can tell and sell more than a Million people with 721 million to spend. For Augusta, Georgia's second city, is now one of the nation's top 100 INDUSTRIAL MARKETS where new industry has invested \$110 million dollars in the past 20 months. New facilities of Continental Can, S. H. Kress, General Electric, Glassine Corp. and Owens-Corning Fiber-Glass have joined the billion dollar Du Pont plant in this rich area where WRDW-TV is your product's best friend.

Member The FRIENDLY Group



John J. Laux, Exec. Vice-President

# WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT 2-6265  
Represented by Avery-Knodel, Inc.  
STEUBENVILLE-WHEELING

# KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260  
Represented by Avery-Knodel, Inc.  
JOPLIN, MISSOURI

# WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505  
Represented by H-R  
CHATTANOOGA, TENNESSEE

# WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC NetWorks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432  
Represented by Avery-Knodel, Inc.  
AUGUSTA, GEORGIA

# WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAIn 4-7573  
Represented by Avery-Knodel, Inc.  
CLARKSBURG, WEST VIRGINIA

REPORT ON SPOT from page 14

Sign-on—6 p.m.

6-11 p.m.

11 p.m.—Sign-off

**DRISTAN TABLETS**

Baltimore	1:60	1:60	
Boston	1:60	1:60	3:60
Buffalo	1:60	1:60	2:60
Harrisburg - Lancaster -			
Lebanon	3:60	1:60	
Hartford		7:60	1:60
New York	5:60	8:60	9:60
Philadelphia		1:60	9:60
Pittsburgh	3:60		1:60
Providence	1:60	1:60	
Syracuse	1:60		1:60
Washington	2:60		7:60

**DUPLEXIN TABLETS**

Pittsburgh	3:60	3:60	
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**FATHER JOHN'S MEDICINE**

Philadelphia	1-5 min. per.		
Providence	1:60		

**FIZRIN INSTANT SELTZER**

Boston	2:60	3:60	5:60
Hartford		4:60	3:60
Providence		2:60	5:60

**4-WAY PRODUCTS**

Baltimore	1:10; 2:20; 5:60		1:60
Boston	3:20		1:10
Buffalo	2:20; 2:60		1:60
New York	10:20; 9:60	1:20; 1:60	1:20; 8:60
Philadelphia	1:20; 5:60	4:10; 1:20	
Pittsburgh	6:10; 9:60		
Washington	8:60	6:60	

**INSTANTLY NASAL DECONGESTANT**

Boston	8:20; 5:60	5:20; 2:60	1:60
Hartford	7:60	20:60	
New York	1:60	5:20; 9:60	6:20; 3:60

**ISODINE GARGLE**

Baltimore	10:60	6:60	
Boston	3:60	3:60	6:60
Buffalo	7:60	1:60	2:60
Harrisburg - Lancaster -			
Lebanon	4:60	4:60	4:60
Hartford	3:60	6:60	
New York	1:30; 19:60	4:60	8:60
Philadelphia	4:60	1:60	
Pittsburgh	10:60	3:60	2:60
Providence	8:60	4:60	2:60
Syracuse	1:60	1:60	4:60
Washington	9:60	1:60	

**ISODINE ISODETTES**

Baltimore	4:20; 4:60	3:20; 4:60	
Boston	6:20; 3:60	2:20; 3:60	6:60
Buffalo	6:20; 5:60	2:20; 1:60	1:60
Harrisburg - Lancaster -			
Lebanon	6:60	5:60	5:60
Hartford	2:60	3:20; 5:60	1:20
New York	1:20; 13:60	1:20; 3:60	4:60
Philadelphia	1:60	6:20; 1:60	
Pittsburgh	6:20; 5:60	3:20; 2:60	2:20; 2:60
Providence	3:20; 4:60	5:20; 3:60	2:60
Syracuse		1:60	3:60
Washington	3:20; 5:60	4:20; 2:60	

**KAZ PRODUCTS**

New York		1:60	
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**PERTUSSIN COUGH SYRUP**

Baltimore	7:60	1:60	
Boston	5:60		2:60
Buffalo	3:60		
Harrisburg - Lancaster -			
Lebanon	8:60		
Hartford	8:60	1:30	1:60
New York	14:60	7:60	
Philadelphia	4:60		
Pittsburgh	4:60	1:60	
Providence	5:60		

Sign-on—6 p.m.

6-11 p.m.

11 p.m.—Sign-off

Syracuse	5:60		
Washington			2:60

**PERTUSSIN NASAL SPRAY**

Boston	2:60		
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**PERTUSSIN VAPORIZER**

Baltimore	4:60	1:60	
Boston	7:60		2:60
Buffalo	2:60		
Harrisburg - Lancaster -			
Lebanon	3:60		
Hartford	11:60		2:60
New York	7:60	5:60	
Philadelphia	3:60		
Pittsburgh	1:60	1:60	
Providence	9:60		
Syracuse	5:60		
Washington	3:60	1:60	

**PRIMATENE TABLETS**

New York		1:60	
Washington			1:60

**ST. JOSEPH ASPIRIN**

Baltimore	4:20; 9:60		
Boston	1:20; 9:60		2:60
New York	4:20; 14:60;	4:60	
	5-15 min. per.		
Philadelphia	1:20; 3:60	2:20; 1:60	
Pittsburgh	1:20; 9:60		1:60
Providence	1:10; 4:20; 5:60		
Washington	6:20; 8:60	2:60	2:60

**SINECEN COLD REMEDY**

Buffalo	1:60		1:60
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**SPECTRAN B COLD REMEDY**

Baltimore	8:60		2:60
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**SUPER ANAHIST ANADREX**

Baltimore		1:60	3:60
Buffalo			3:60
Syracuse		1:60	2:60
Washington	3:60	8:60	3:20; 8:60

**SUPER ANAHIST COUGH SYRUP**

Baltimore		1:60	3:60
Boston		1:60	
Buffalo			3:60
Harrisburg - Lancaster -			
Lebanon		1:30; 6:60	3:60
Hartford		6:60	
New York	6:60	6:60	4:60
Philadelphia	2:60		3:60
Pittsburgh	1:60	2:60	4:60
Providence		1:60	2:60
Syracuse		2:60	2:60
Washington	1:60	5:60	5:60

**SUPER ANAHIST NASAL SPRAY**

Baltimore		2:60	
Boston		1:60	
Buffalo		1:60	2:60
Harrisburg - Lancaster -			
Lebanon		6:60	3:60
Hartford		6:60	
New York	6:60	6:60	4:60
Philadelphia	3:60	1:60	3:60
Pittsburgh	1:60	2:60	4:60
Providence		1:60	2:60
Syracuse		2:60	
Washington	1:60	2:60	3:60

**SUPER ANAHIST TABLETS**

Baltimore		1:60	3:60
Boston		1:60	4:60
Buffalo		3:60	1:60
Harrisburg - Lancaster -			
Lebanon	1:60	9:60	3:60
Hartford	2:60	2:60	1:60
New York	3:60	8:60	
Philadelphia	2:60		8:60

10 page 1'

**A large point...More advertisers buy kMtv than any other Omaha station, because kMtv lowers cost per thousand by selling two markets, Omaha and Lincoln. In Omaha, kMtv leads day and night in Homes Reached and Metro Ratings. In Lincoln, kMtv leads in 105 quarter hours while the other Omaha stations combined lead in only 26. Check ARB...Then make it a point buy you've ever made...KMTV 3:**

**Check Rorabaugh. Check Nielsen. to call Ed Petry for the best Omaha exclusive NBC for Omaha-Lincoln!**



REPORT ON SPOT from page 17

Sign-on—6 p.m. 6-11 p.m. 11 p.m.—Sign-off

**SUPER ANAHIST TABLETS** *continued*

Pittsburgh	2:60	1:60	
Providence	2:60	4:60	
Syracuse	1:60	2:60	
Washington	2:60	7:60	

**SUPER ANAHIST THROAT LOZENGES**

Baltimore	2:60		
Buffalo			2:60
Syracuse	1:60		
Washington	1:60	2:60	2:60

**SUPER ANAHIST THROAT SPRAY**

Philadelphia	1:60	1:60	
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**THOREXIN COLD REMEDY**

Baltimore	1:60	2:60	
Boston	3:60		
New York	14:60	7:60	2:60
Philadelphia	1:60		6:60
Pittsburgh	1:60	1:60	
Washington		5:60	

**TONSILENE COLD REMEDY**

Philadelphia	1:60		
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**VICKS COUGH DROPS**

Baltimore		3:60	3:60
Boston	3:60		7:60
Buffalo	2:60		
Hartford			4:60
Philadelphia	2:60		4:60
Providence	1:60	3:60	2:60
Syracuse	2:60	2:60	4:60
Washington	1:60	1:60	2:60

**VICKS COUGH SYRUP**

Baltimore	2:60	3:60	3:60
Boston	3:60		7:60
Buffalo	3:60		2:60
Philadelphia	3:60; 1-5 min. per		
Providence	5:60	1:60	1:60
Syracuse	4:60	1:60	1:60
Washington	8:60	3:60	3:60

**VICKS FORMULA 44**

Baltimore	2:60	3:60	2:60
Boston	8:60	1:60	1:60
Buffalo	5:60		2:60
Philadelphia	1:60; 1-5 min. per	1:60	
Providence	4:60	1:60	1:60
Syracuse	6:60	1:60	1:60
Washington	9:60	3:60	2:60

**VICKS SINEX**

Baltimore		1:60	3:60
Boston	3:60		2:60
Buffalo	1:60		1:60
Hartford			4:60
Philadelphia	2:60; 1-5 min. per	1:60	5:60
Providence	1:60	3:60	2:60
Syracuse	1:60	1:60	1:60
Washington	1:60	2:60	3:60

**VICKS TABLETS**

Boston	1:60		1:60
Philadelphia	1:60	1:60	4:60
Providence	1:60		1:60
Syracuse		1:60	1:60
Washington	1:60		

**VICKS VAPORUB**

Baltimore	2:60	1:60	1:60
Boston	4:60	1:60	5:60
Buffalo	4:60		
Hartford			1:60
Philadelphia	3:60; 3-5 min. per		3:60
Providence	5:60		2:60
Syracuse	2:60	1:60	2:60
Washington	2:60	1:60	1:60

Sign-on—6 p.m. 6-11 p.m. 11 p.m.—Sign-off

**MIDWESTERN REGION**

**ALKA-SELTZER**

Chicago	1:60	2:60	1:20, 6:60
Cincinnati	1:20; 3:60	1:60	7:60
Cleveland	9:60	5:60	3:60
Columbus	1:60	4:60	4:60
Dayton	4:60	2:60	3:60
Des Moines		7:60	2:60
Detroit	13:60	9:60	8:60
Evansville - Henderson	3:60	5:60	3:60
Fort Wayne	2:60	3:60	
Indianapolis	2:60	2:60	3:60
Kansas City	9:60	1:60	
Lansing - Flint - Bay City	8:60	2:60	2:60
Milwaukee	2:60	2:60	1:60
Minneapolis	6:60	2:60	5:60
So. Bend - Elkhart		17:60	2:60
St. Louis	5:60; 5-5 min. per	2:60	5:60
Toledo		1:60	5:60

**ANACIN TABLETS**

Chicago	8:60	1:60
Cleveland	2:60	5:60
Columbus	2:60	
Des Moines	4:60	2:60
Detroit		3:60
Indianapolis	4:60	
Kansas City	2:60	1:60
Milwaukee	2:60	2:60
Minneapolis	1:60	10:60
St. Louis	1:60	1:60

**ARIDEN TABLETS**

Cincinnati	4:60	3:60
Columbus	2:60	6:60
Dayton	1:60	4:60
Kansas City	7:60	6:10; 2:20; 1:60

**B. C. REMEDY**

Cincinnati	3:20	
Columbus	1:10; 1:20; 1:30	
Dayton	1:40; 1:60	
Indianapolis	1:10; 1:20; 1:30	
Kansas City	2:20; 2:60	2:60

**BROMO QUININE PRODUCTS**

Chicago	11:60	5:60
Cincinnati	1:20; 2:60	3:60
Cleveland	8:60	2:60
Columbus	1:60	
Des Moines	2:60	2:60
Detroit	5:60	3:60
Kansas City	2:60	2:60
Milwaukee	3:60	1:20; 1:60
Minneapolis	12:60	8:60
Toledo	4:60	1:20

**BROMO-SELTZER**

Chicago	1:20; 1:60	2:60
Cincinnati	1:60	2:60
Cleveland		2:20
Columbus		1:20
Dayton		1:20; 1:60
Des Moines	1:60	1:60
Detroit	1:20	2:20; 2:60
Evansville - Henderson		1:60
Fort Wayne		1:20
Indianapolis		2:60
Kansas City	1:60	1:60
Lansing - Flint - Bay City		2:60
Milwaukee		2:60
Minneapolis		1:20
So. Bend - Elkhart		1:20; 1:60
St. Louis		1:20
Toledo		1:60

*Continued*

REPORT ON SPOT *continued*

Sign-on—6 p.m.      6-11 p.m.      11 p.m.—Sign-off

**BUFFERIN TABLETS**

Chicago	1:60	2:60	5:60
Cincinnati	1:60	2:60	5:60
Cleveland	1:60	3:60	1:60
Columbus		5:60	2:60
Dayton		1:60	2:60
Des Moines	5:60	5:60	3:60
Detroit	1:60		6:60
Fort Wayne		6:60	2:60
Indianapolis	1:60	3:60	11:60
Kansas City	3:60	3:60	
Milwaukee	1:60	15:60	3:60
Minneapolis	1:60	4:60	6:60
St. Louis	6:60	3:60	4:60

**CANDETTES PRODUCTS**

Chicago	10:20	5:20	
Cincinnati	1:20	2:20	1:20
Indianapolis	4:20	1:20	1:20
St. Louis	3:20		

**CEPAÇOL GARGLE**

Dayton		2:20	
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**COLDENE PRODUCTS**

Chicago	3:60	1:60	2:60
Cincinnati			2:60
Cleveland	1:10; 1:60		2:60
Columbus		1:10	1:60
Dayton			2:20; 4:60
Detroit	4:10		3:60
Indianapolis			3:60
Kansas City	3:10; 2:20; 3:60	1:20	1:60
Milwaukee	2:10; 2:60	1:20; 1:60	
Minneapolis	1:10; 2:20	2:60	1:60
St. Louis	1:10; 1:20; 1:60	1:10; 1:60	2:10; 1:60

**CREOMULSION COLD REMEDY**

Cleveland	14:60	1:60	
Dayton		2:60	
Evansville - Henderson	3:20	1:60	2:60
Kansas City	3:20; 5:60		
St. Louis	4:20; 9:60	1:20	

**DONDRIIL PRODUCTS**

Des Moines	1:60		1:60
Minneapolis			1:60

**DRISTAN NASAL MIST**

Cincinnati	2:60	1:60	3:60
Cleveland		2:60	
Columbus			1:60
Des Moines	1:60		
Detroit		1:60	5:60
Indianapolis		2:60	1:60
Kansas City	1:60	1:60	
Milwaukee		1:60	
Minneapolis	1:60	3:60	
St. Louis	1:60		4:60
Toledo			2:60

**DRISTAN TABLETS**

Chicago	2:60	2:60	5:60
Cincinnati	1:60		6:60
Cleveland	1:60	1:60	6:60
Columbus	1:60	2:60	2:60
Dayton			5:60
Des Moines		2:60	1:60
Detroit	1:60	3:60	2:60
Evansville - Henderson			1:60
Fort Wayne			1:60
Indianapolis	1:60	2:60	2:60
Kansas City		3:60	1:60
Lansing - Flint - Bay City		1:60	2:60
Milwaukee		1:60	
Minneapolis		2:60	2:60
St. Louis		9:60	8:60
Toledo			1:60

Sign-on—6 p.m.      6-11 p.m.      11 p.m.—Sign-off

**DUPLEXIN TABLETS**

Cincinnati	10:60		5:60
Columbus	8:60	3:60	4:60
Dayton	6:60	1:60	4:60

**EXCEDRIN PAIN RELIEVER**

Fort Wayne		4:60	
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**FIZRIN INSTANT SELTZER**

Cincinnati		2:60	
Columbus		6:60	2:60
Dayton	1:60	6:60	3:60
Indianapolis		6:60	2:60

**4-WAY COLD TABLETS**

Chicago	4:20; 8:60		2:60
Cincinnati	3:20; 9:60	2:20; 2:60	3:60
Cleveland	8:60	2:10; 2:60	1:60
Dayton	3:10; 2:20; 3:60		
Detroit	1:10; 7:60	1:10; 2:60	3:60
Evansville - Henderson	11:60	7:60	1:60
Fort Wayne	3:60	2:10	
Indianapolis	1:60		
Kansas City	1:10; 19:60	4:10; 4:20; 1:60	3:60
Milwaukee	5:60	2:10; 2:60	
Minneapolis	4:10; 5:60		
St. Louis	4:20; 5:60	8:60	
Toledo	2:10; 2:60		1:60

**HEDDRINS PRODUCTS**

Evansville - Henderson		1:20	6:20
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**ISODINE GARGLE**

Chicago	9:60	6:60	4:60
Cincinnati	1:05; 2:40; 8:60		
Cleveland	4:60	3:60	
Columbus	1:05; 2:40		
Dayton	1:20; 7:60		1:60
Des Moines	3:60	1:60	3:60
Detroit	8:60	4:60	4:60
Evansville - Henderson	3:60	2:60	3:60
Fort Wayne	10:60	2:60	10:60
Indianapolis	1:05; 2:40		
Kansas City	12:60	5:60	1:60
Milwaukee	4:20; 7:60	5:20; 4:60	1:60
Minneapolis	1:20; 6:60	4:20; 6:60	2:60
So. Bend - Elkhart	1:60		
St. Louis	6:60	1:60	
Toledo	11:60	7:60	

**ISODINE ISODETTES**

Chicago	6:60	3:60	2:60
Cincinnati	5:60		
Cleveland	5:20; 4:60	1:20; 3:60	
Columbus	1:05; 2:40		
Dayton	5:60		1:60
Des Moines		1:60	3:60
Detroit	6:20; 6:60	5:20; 3:60	3:60
Evansville - Henderson	4:20; 3:60	2:20; 1:60	1:20; 2:60
Fort Wayne	5:20; 9:60	4:20	9:60
Indianapolis	1:05; 2:40		
Kansas City	4:20; 7:60	3:20; 3:60	1:60
Milwaukee	4:20; 6:60	5:20; 6:60	1:60
Minneapolis	3:20; 4:60	4:20; 4:60	1:20
So. Bend - Elkhart	1:60		
St. Louis	1:20; 4:60	3:20	
Toledo	11:20; 8:60	3:20; 5:60	

**LBQ PRODUCTS**

St. Louis	3:60	3:20; 7:60	3:60
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**LIQWID CENTER COUGH DROPS**

Detroit	8:10; 10:60	2:10; 9:60	7:10
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**PETUSSIN COUGH SYRUP**

Chicago		2:60	
Cincinnati	6:60		4:60
Cleveland	8:60		3:60
Dayton	5:60		
Detroit	3:60	1:60	2:60

To page 23



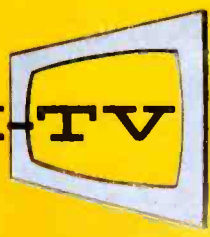
has  
the  
keys  
to  
higher  
local  
ratings!



Lock up your Fall program schedule now. Close up those blanks in your local programming. Line up any of these MGM-TV shorts across the board. Or combine them in any of many exciting ways. Open up new sponsor possibilities with the comedies, cartoons, novelties and specialties that really click!

Wire, write or phone **MGM-TV**

**MGM-TV, 1540 Broadway, New York, N. Y., JUdson 2-2000**





## The Sun Also Rises in Tulsa

"Please stop saying 'A-a-a-h-h-h!' when you drink your Cain's coffee. You're teaching grandpa bad habits."

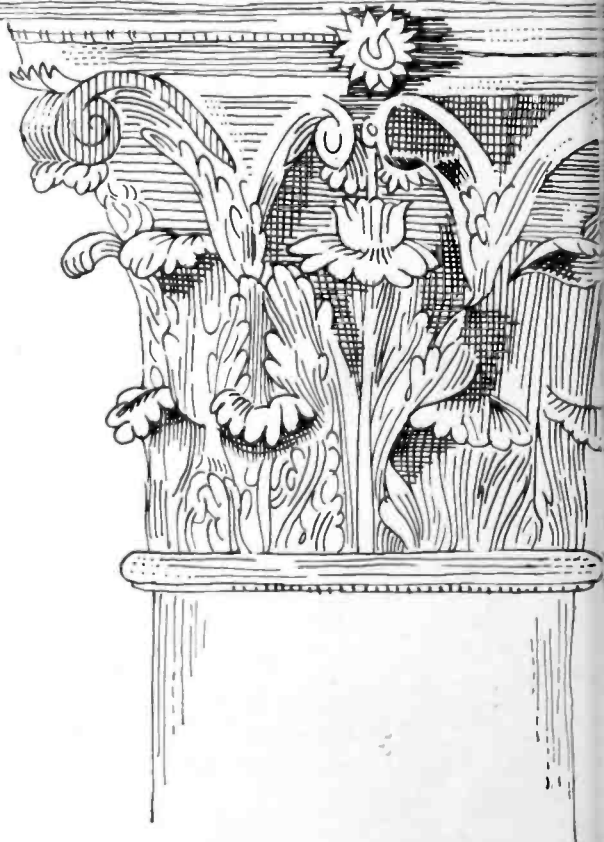
So wrote a little girl to KOTV's local Helios, whose enthusiastic coffee breaking on "Sun-Up" prompted the bit of sponsor identification quoted above.

KOTV's sun chariot rolls across the Tulsa sky every morning from 7 to 8. For half that time a long-established early morning network program tries to make a race of it on another channel—but our program out-rates it two- or three-to-one. We think we know why.

There's the program's spontaneity. (If someone goofs, corrections are made on camera. It's not unusual for a cameraman to shout, "What do we do next?" The audience usually sees the behind-the-scenes answer.)

But the most significant reason for the program's success is its happy blend of *local* service and entertainment. It is indigenous. Without the unlimited budget of its network competitor, without the pick of the nation's brain power or talent—although visiting national personalities frequently put in an appearance—"Sun-Up" is nevertheless fresh and informative. It does not offer the academic charm of national weather reports—it tells how to dress the kids *this* morning. It presents conversation-making neighbors, not headline-making global celebrities. And, while it is important to keep up with world affairs—as "Sun-Up" does through newscasts—what the viewer really sees is a reflection of life in his own community.

"Sun-Up" interprets Corinthian's basic programming philosophy. Through the unequalled CBS eye, we bring our viewers entertainment and information from the outstanding network. In addition, regional needs and tastes are met by creative *local* programming. This, we believe, builds audience loyalty, wins viewer respect, and helps make friendly prospects for our advertisers.



*Responsibility in Broadcast*

**THE CORINTHIAN**



REPORT ON SPOT from page 20

Sign-on—6 p.m.      6-11 p.m.      11 p.m.—Sign-off

**PERTUSSIN COUGH SYRUP continued**

Fort Wayne	1:60		
Indianapolis	1:60		
Kansas City	2:60		1:60
Lansing - Flint - Bay City	3:60		
St. Louis	2:60	2:60	1:60

**PERTUSSIN VAPORIZER**

Chicago	2:60	2:60	
Cincinnati	3:60		2:60
Cleveland	8:60		3:60
Dayton	5:60		
Fort Wayne	1:60		
Indianapolis	1:60		
Lansing - Flint - Bay City	3:60		

**REM COLD REMEDY**

Chicago	2:60		2:60
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**ST. JOSEPH ASPIRIN**

Chicago	10:20; 6:60		
Cincinnati	8:60	1:60	1:60
Cleveland	3:20; 10:60		4:60
Detroit	2:20; 11:60		1:60
Evansville - Henderson	28:60	3:60	3:60
Indianapolis	1:60		
Kansas City	11:60	2:60	2:60
Milwaukee	5:20; 8:60		
Minneapolis	5:20; 5:60		
St. Louis	3:20; 27:60	3:60	2:20; 5:60

**SAL-FAYNE HEADACHE REMEDY**

Dayton	1:10		
--------	------	--	--

**SPECTRAN B COLD REMEDY**

Chicago	5:60		5:60
Evansville - Henderson	7:60	3:60	
Milwaukee	4:60		2:60
St. Louis	10:60		3:60

**SUPER ANAHIST ANADREX**

Cleveland	1:60		2:60
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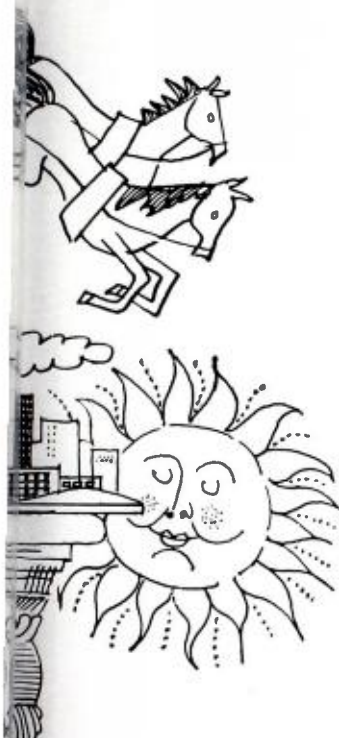
**SUPER ANAHIST COUGH SYRUP**

Chicago	2:60		
Cincinnati	1:60	1:60	3:60
Cleveland	1:60	1:60	8:60
Columbus	1:60	2:60	3:60
Dayton		4:60	1:60
Des Moines	1:60	5:60	1:60
Detroit	1:60	1:60	4:60
Fort Wayne	1:60	5:60	6:60
Indianapolis	2:60	4:60	2:60
Kansas City	2:60	6:60	2:60
Lansing - Flint - Bay City		6:60	2:60
Milwaukee		4:60	1:60
Minneapolis		6:60	2:60
St. Louis	1:60	9:60	2:60
Toledo		2:60	3:60

**SUPER ANAHIST NASAL SPRAY**

Chicago	2:60	2:60	
Cincinnati	1:60	1:60	3:60
Cleveland			3:60
Columbus	1:60	2:60	3:60
Dayton		4:60	1:60
Des Moines		5:60	2:60
Detroit	1:60	1:60	4:60
Fort Wayne	1:60	3:60	6:60
Indianapolis	2:60	4:60	2:60
Kansas City	4:60	4:60	2:60
Lansing - Flint - Bay City		6:60	2:60
Milwaukee		4:60	2:60

Go page 102



- KOTV**  
TULSA (H-R)
- KHOU-TV**  
HOUSTON (CBS-TV Spot Sales)
- KXTV**  
SACRAMENTO (H-R)
- WANE-TV**  
FORT WAYNE (H-R)
- WISH-TV**  
INDIANAPOLIS (H-R)
- WANE-AM**  
FORT WAYNE (H-R)
- WISH-AM**  
INDIANAPOLIS (H-R)

**STATIONS**



**WJAC**  
JOHNSTOWN, PENNSYLVANIA

**YEARS**

**OF BROADCASTING AND PUBLIC SERVICE**

**RADIO**

**1925 - 1960**

This year marks WJAC's thirty-fifth anniversary in broadcasting. A pioneer in AM Radio, FM Radio and Television, WJAC Inc. is proud to serve the people of Southwestern Pennsylvania in accordance with the industry's highest standards.

JOHNSTOWN'S *FIRST* STATIONS

**TELEVISION**

**1949 - 1960**

# RADIO WRAP-UP

## A Monthly Review of the Radio Industry

A. W. Ayer's much-chronicled blast at radio stations over unequal rate treatment for national advertisers, delivered via station representatives, is getting a loud reaction.

Indications are that stations would like to oblige Ayer and other complaining agencies, but they are confused on how to iron out a definition of what constitutes national business, what does not. The key question: Does a national product offered stations locally by distributors and jobbers get the local rate or the national rate? There is also the fear that if definitions are set up for the various categories of business offered, and if all stations in a market agree to the same definitions, would this be equivalent to collusive rate fixing—and anti-trust trouble?

Rate standardization is likely to be a top radio problem for months to come. No true solution has yet been offered.

### Radio Research

Aside from its current rate trouble, radio fares much better in a newly released Radio Advertising Bureau booklet, *Radio 1960*, largely an updated concentration of basic statistics on radio's size, reach, audience composition and tuning habits, costs and cost comparison with other media . . . sales ammunition pointing up broad growth in the aural medium. Examples:

1. Almost 156.4 million working radio sets in the U.S. last January 1 vs. 146.2 million a year before;

2. Set ownership growth of 98% since 1949;

3. A 7% gain in radio's daily reach in the last two years, rising from 68.9 million persons a day to almost 73.7 million;

4. U.S. sales of Japanese transistor sets up from 641,000 in 1957 to 4 million last year.

RAB notes that its analysis, compiled from various research sources, is significant in many areas because it points to the accelerated growth of radio during the 1950s, television's boom decade.

Other new radio data: The Station Representative Assn. reports that national spot radio business for the first quarter of 1960 hit \$40.08 million, slightly ahead of the \$39 million recorded for the same period last year.

The Pepsi-Cola Co. (387 broadcasts), Electric Auto-Lite Co. and Renault Inc. (170 broadcasts each) were the three top network advertisers in terms of total home broadcasts delivered, according to A. C. Nielsen Co.'s monthly index for the period ending May 8.

The number of AM and FM stations on the air at the end of May totaled 4,206—3,479 AM, 727 FM—an increase of 20 over the previous month.

### Winter out-of-home listening increased

And with out-of-home listening now on its usual summer rise, it appears that winter out-of-home listening isn't bad either. Pulse reports that out-of-home listening during the past winter was higher than any winter previously studied. Highlights of the Pulse study:

1. An average of 4.6% of all U.S. radio families listened to radios other than at home between 6 a.m. and midnight;

2. This January-April figure is only slightly below the average for out-of-home listening for the peak July-August period which came to 5%;

3. Cities with the highest level of out-of-home listening: New York and Kansas City—5.4%.

The distribution of home radio sets, as reported by Fact Finders via A. C. Nielsen, is also interesting. A trend away from set location in the living room is noted with bedrooms and kitchens favored.

Bedrooms with radio now account for 84% of all radio homes; kitchens 71%; living rooms 36%; homes with portables 16% and homes with outside radio (including autos), 53%.

If set distribution is changing, so presumably is listener distribution. WGMs, Washington, D.C., attuned to summer zaniness, is under way with a "Radio

reaches everywhere" contest which invites listeners to tell about the most unusual place in which they have listened to the "Good Music Station."

Replies: Berlioz under water with a swimming pool repair man; Mozart as background music for a mother giving birth; an engineer of a rival station who "sneaks" his listening in the control room.

Radio station audience promotion, long a zany mixture of guessing games and treasure hunts, may, however, be growing sounder. According to a number of industry observers, more and more stations are coming to the conclusion that listenership cannot be built on programming and prizes alone. A pickup is noted in the number of stations accenting community ties—charities, citizenship ventures—in an effort to get good public relations. END

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

Hour	Number of Homes (000)
<b>Morning (Monday through Friday)</b>	
5 a.m.—7 a.m.	3,363
7 a.m.—8 a.m.	6,874
8 a.m.—9 a.m.	7,961
9 a.m.—10 a.m.	—
10 a.m.—11 a.m.	7,071
11 a.m.—12 noon	6,231
<b>Afternoon (Monday through Friday)</b>	
12 noon—1 p.m.	5,885
1 p.m.—2 p.m.	5,835
2 p.m.—3 p.m.	5,093
3 p.m.—4 p.m.	4,302
4 p.m.—5 p.m.	4,055
5 p.m.—6 p.m.	4,302
<b>Evening (Monday through Sunday)</b>	
6 p.m.—7 p.m.	4,648
7 p.m.—8 p.m.	3,956
8 p.m.—9 p.m.	3,313
9 p.m.—10 p.m.	3,165
10 p.m.—11 p.m.	3,066
11 p.m.—12 midnight	2,918

Source: A. C. Nielsen

# ***“Action speaks loudest!”***

Speaking of sales...nothing speaks *clearer* than high-speed television action. And CBS Films has three of the fastest-moving action shows in all syndication:

***NAVY LOG***...the U. S. Navy at war and in peace, in 102 half-hours of adventure on the high seas. A favorite on network television for 3 years, “Navy Log” is repeating that success in scores of markets coast-to-coast.

***THE GRAY GHOST***...the daring exploits of Colonel John S. Mosby (of Mosby’s Raiders), and the ideal action show to tie-in with the forthcoming Civil War Centennial celebrations. Stars Tod Andrews in 39 half-hours.

***U.S. BORDER PATROL***...the adventures of the nation’s most active law-enforcement agency, battling crime on land, sea and in the air, along 6,000 miles of United States border. Richard Webb stars in 39 half-hours.

Want to turn up sales volume? Let one of these action-charged series do the talking for you.

***CBS FILMS*** 

*“...the best film programs for all stations”*

*New York, Chicago, Los Angeles, Detroit, Boston, St. Louis,  
San Francisco, Dallas, Atlanta. Canada: S. W. Caldwell Ltd.*





## PROMOTION

By Gene Godt, President, BPA



# ARE YOU GETTING THE MOST FROM YOUR G-2?

*Don't overlook that uniquely qualified intelligence operative, the station promotion manager*

*One of the reasons for Allied victory in World War II was the presence on our side of John Hurlbut. The military habits of thought have persisted in Mr. Hurlbut, presently vice president of the WFBM Stations, coming to the fore when he was asked to write the following article on the subject of the virtues of closer relationships between the advertiser and agency on the one hand and the broadcast promotion expert on the other.*

As many a military campaign, battles have been won and lost because of the relative merits of one side's intelligence.

In the battle for business, have you ever thought of the station promotion manager as a G-2? Of the promotion department as an intelligence outpost? Whether they are military or business battles, campaigns rest their foundations on accurate briefing sessions. They're what we ex-service-men used to refer to as "the estimate of the situation."

If rating books comprise your only "estimate of the situation," you are overlooking many important factors in planning your campaign. In military circles, the "estimate of the situation" is based on every piece of pertinent intelligence available. Only then can tactics be determined. Such should be true in advertising.

### No confidence violation involved

Modern station promotion departments are naturals for G-2. Because they are so involved with the station's market, its myriad activities, promotion departments become important sources of information. This isn't to say that we promotion managers violate confidences. Like the military, we have "classified" information. But this zealous guarding of secrets doesn't hinder us in furnishing much helpful infor-

mation. Called in at the planning stage, promotion managers can furnish you valuable data on the present situation, on strategy, logistics and even tactics with which to win your sales goals.

An important part of any briefing session is the "nature of the terrain." What are the up-to-the-minute facts on station coverage and influence? How do they match your marketing patterns? Perhaps your sales maps are based on outmoded, limited forms of advertising warfare without consideration of the speed and range of television. TELEVISION MAGAZINE has been a pioneer in establishing the definition of TV's wide market coverage influence . . . the unrivaled range of this newest and most effective sales weapon.

### Getting the right buy to reach the "right" audience

What about the citizenry—friendly or hostile? Again an important consideration in planning your campaign. Here the promotion manager with his sales manager can help you with the "right" group of avails to match your product or service to friendly citizenry . . . to reach new friends and allies for what you have to sell.


What is the nature of the enemy? How firmly is he entrenched? What are his indicated tactics in this market? Again your station promotion manager can brief you on competitive strongholds, and past effective tactics.

Few military commanders would think of planning a campaign without consulting G-2 on what it presently knows, or even asking G-2 to ascertain certain information. Buyers of television time can well consider utilizing the rich fund of market information at the fingertips of the promotion manager.

Just ask us . . . after all, we're on your side. We want you to win!

END

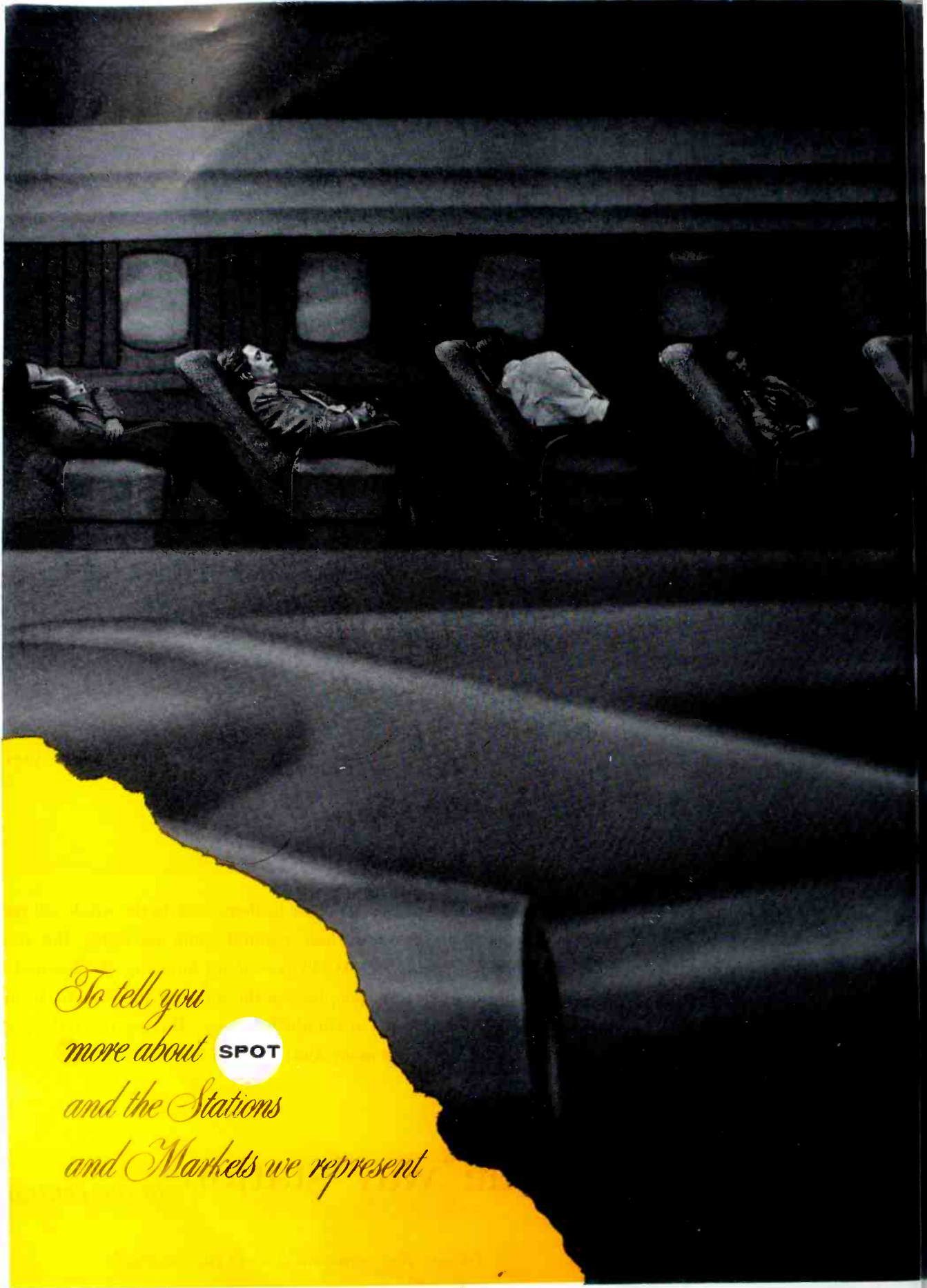


Ever wish you could get in there and do the whole job yourself? Then you'd get what you want; then it would come out right. But you can't do it all yourself. And at WLAC-TV *you don't have to*. We learned a long time ago we needed the right people—on the mike, at the camera, behind the desk—to do the job the way it should be done. Having the right people is one way WLAC-TV wins so many awards—and audiences. , of course.

**WLAC-TV**  
nashville

the "way" station *to the central south*

*Ask any Katz man—he'll show you the way!*



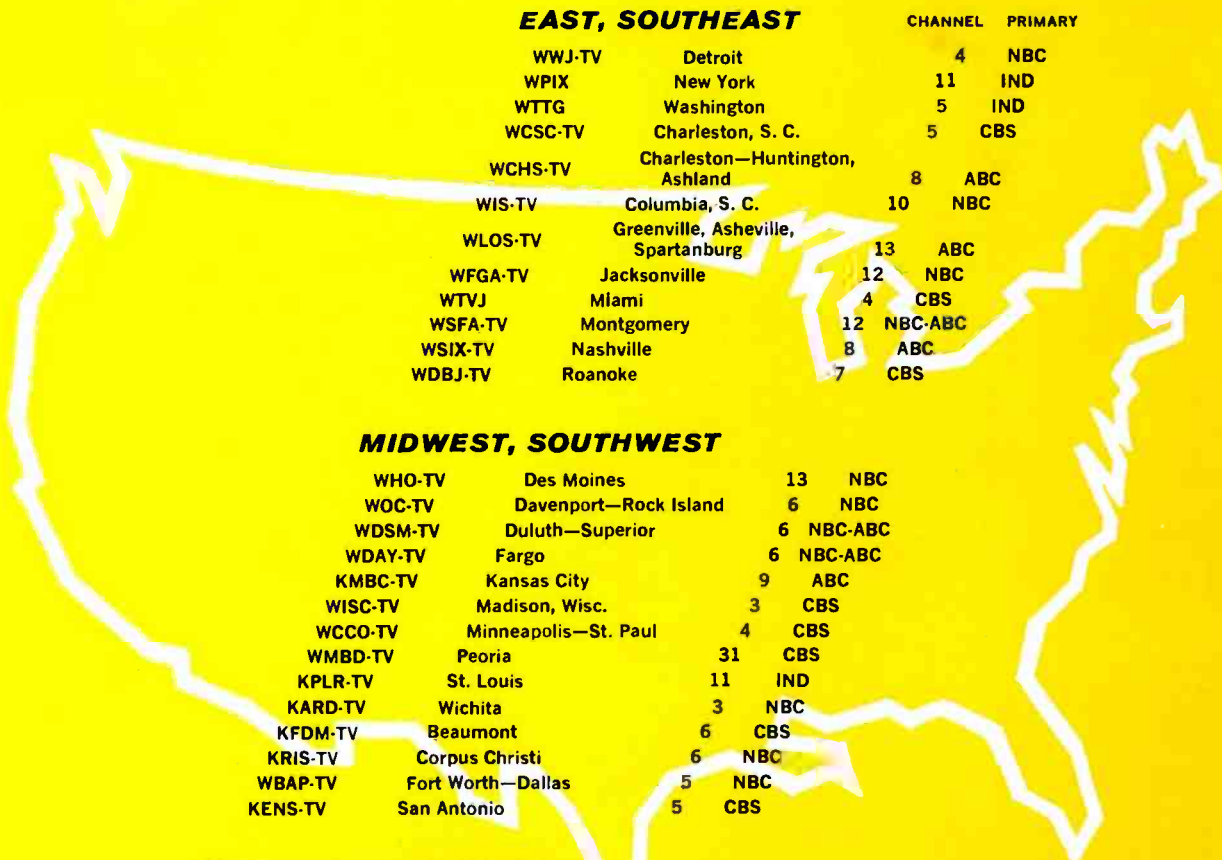
*To tell you  
more about **SPOT**  
and the Stations  
and Markets we represent*





PETERS, GRIFFIN, WOODWARD, INC.

...and these are the fine Television Stations  
and Markets we represent:



**EAST, SOUTHEAST**

		CHANNEL	PRIMARY
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WTTG	Washington	5	IND
WCSC-TV	Charleston, S. C.	5	CBS
WCHS-TV	Charleston—Huntington, Ashland	8	ABC
WIS-TV	Columbia, S. C.	10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WSFA-TV	Montgomery	12	NBC-ABC
WSIX-TV	Nashville	8	ABC
WDBJ-TV	Roanoke	7	CBS

**MIDWEST, SOUTHWEST**

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport—Rock Island	6	NBC
WDSM-TV	Duluth—Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wisc.	3	CBS
WCCO-TV	Minneapolis—St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS
KPLR-TV	St. Louis	11	IND
KARD-TV	Wichita	3	NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth—Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

**MOUNTAIN AND WEST**

KBAK-TV	Bakersfield	29	CBS
KBOI-TV	Boise	2	CBS
KBTB	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU-KHBC-TV	Hawaii		
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle—Tacoma	7	CBS

Pioneer Station Representatives Since 1932

**PETERS, GRIFFIN, WOODWARD, INC.**

NEW YORK  
ATLANTA

CHICAGO  
DALLAS

DETROIT  
FT. WORTH

HOLLYWOOD  
SAN FRANCISCO

BOSTON  
ST. LOUIS

## ON RADIO

By Kevin B. Sweeney, President, RAB



# TIME TO CREATE NEW PRIME TIME

*Too many advertisers in too few late-week hours means a rate increase is probably on the way*

**P**REMIUM rates in radio, not yet styled "Class AAAA" as in television, have been concentrated primarily in the 7-9 a.m. and 4-6 p.m. periods.

But on the horizon is another premium rate area: Wednesday noon to Saturday noon, daytime. The forces that will create this new premium rate have been building up for the past five years. While it may require a similar period to produce the new rate, it's a-comin', no mistake.

The law of supply and demand will be the most important factor in creating this new prime time period. Hardly an order from an agency is received by stations that does not specify Thursday and Friday as the days in which they would like the bulk of the schedule run. Most stations try to oblige by clearing more availabilities on those days.

But as radio's grocery customers, retail and manufacturing, expand steadily and the 24-hour day shows little sign of expansion, the problems of shoehorning customers into those days become impossible for station operators. The result will be a higher rate for the days of higher demand just as newspapers command a premium for Sunday and television demands a premium for 8-10 p.m.

### Newspapers handle demand by adding pages

This concentration of advertising volume immediately before the weekend is, of course, nothing new. It's been a problem for the press for more than a generation. Part of the problem has been solved by newspapers' ability to increase pages. This helps to meet the requirements of the weekend purchaser, the retailer, and the advertiser who feels there is some merit in nestling close to retailers.

But, even the newspapers have forced advertisers into some fairly ridiculous positions because it is economically unsound for them to produce a 96-page edition on Thursday and 12 pages on Monday. For example: Gasoline advertisers find themselves pushed up into first of the week editions although the pattern of consumer buying in their field

argues as convincingly for late-week advertising as the grocery industry.

How intelligent this concentration on Thursday and Friday is still remains a large, fat question. RAB is fairly vocal about positioning advertising close to the expected time of consumer purchase because of the forgetfulness of the consumer.

### Misdirected efforts to limit buys

But while we argue the particular advantages of radio in persuading the customer during those vital hours before a brand decision is made, we wince at the misdirected efforts of some buyers to buy everything either in (a) traffic times, or (b) close to weekend.

Not all products have a weekend-purchase profile although some agencies do their radio buying on this premise. And, more important, many products have a long "gestation" period where obtaining the "last word," that crucial argument just before purchase, is considerably less important than it is with a 73¢ can of coffee.

There are far too many advertisers specifying traffic times when there is really no sound argument for this purchase when they examine their consumer profile and match it with the profile of the listener. 9 a.m. to 1 p.m. is not only less expensive and produces more prospects *per dollar* for many food and grocery products advertisers but actually produces *more* prospects, period, than the morning time.

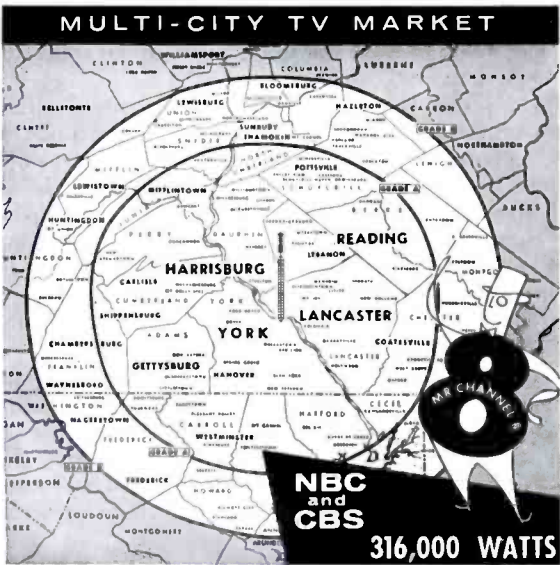
Similarly, the weekend fixation offers nothing except less effective advertising at premium rates for radio advertisers who do not have overwhelmingly clear patterns of weekend purchasing.

The demand will mount quickly and steadily enough that there are going to be Thursday and Friday premiums on radio in the next few years. They will be worthwhile for many advertisers but if you aren't one of them, it's not too early to plan being elsewhere when they are invoked. END

Everywhere people are saying...



KEYSTONE PRESS AGENCY, INC.



# WGAL-TV

is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.

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

STEINMAN STATION  
 Clair McCollough, Pres.

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

## THE TV SCENE

By George G. Huntington, v.p. and general manager, Tv8



# SELL YOUR PRODUCT AND IMAGE WITH ONE COMMERCIAL

*Retail survey results prove that product-sell advertising also carries your institutional message*

**A** LONG with most people, I'm in favor of so-called institutional or corporate image advertising. Today, no large company can rely upon chance to have the public, government and stockholders appreciate it. But I don't think institutional advertising needs to pretend the company isn't in the business of making something that's for sale. I believe institutional ads can also sell products, just as product ads also sell the institution that makes them.

### His commercials reveal the advertiser

Think for a minute of the last ad you saw. While you learned about the product, I'll bet you also learned something about the company that made the product. If the manufacturer felt he could shout at you, his customer, think how he must feel he can treat his employees! When a company tells you with great care how highly it considers its employees, it is also telling you something about the company. It works both ways—simultaneously.

Every time an ad is prepared, it is selling both the maker and the product. If it uses tricks that deceive, if it irritates on purpose, if it bores, threatens, think what the company itself must be like. It is almost impossible for a company to talk about its product without telling you a great deal about the company itself.

We had a chance to measure this institutional impact of product-sell advertising when we did a recent retail survey. We asked a group of people about stores in their city. We also asked them whether they had been exposed to the advertising of these stores. One store, for example, had been on television with a series of commercials designed to do one thing: sell specific products.

People who had seen the product-sell commercials thought the store to be more friendly, more modern, to have better service, to be more reliable, more exciting, more a place where their friends shopped, etc., than did non-viewers. These product-sell commercials had actually changed the public's picture of the store that sold these

products—and sold the products at the same time as well.

Because we had a record of these viewers' shopping patterns, we were able to place a definite value on such psychological factors of store image as friendliness, whether it was exciting, modern, etc. Here, I believe, is the first statistical proof that what people think of a store is reflected in their shopping habits. And all these changes in store image were brought about by the product-sell commercials.

Just as this idea of selling the company while promoting its products is true, the reverse is also true. I have seen many corporate image commercials that have talked only about the abstracts of the company. I feel they would have been far stronger commercials had they told me these abstracts *while* they told me about their product.

If a company tells me about its work in developing a new technique, I am also being told about the attitude of the company toward new ideas. If it shows me its international offices, I also learn its international importance.

### A combination of ingredients sell the company

Almost everything in advertising can be both product-sell and institutional at the same time. The tone of voice, the gestures, the selection of color, the amount of copy, the respect with which they treat you as a prospect or thank you as a customer, all these tell you something about both the product—and its maker.

The selection of the media to carry this advertising also carries with it an institutional impact. Our E-Motion study shows that the public recognizes that companies advertising on television are more modern, do more research, are more friendly and more reliable than advertisers in other media. Just as the selection of the advertiser's personal vehicle tells you something about him, so too does the selection of his vehicle for his produce *and* his company's message.

We all have something to sell and when we do, we are selling ourselves. Selling ourselves without a product is no sale.

END

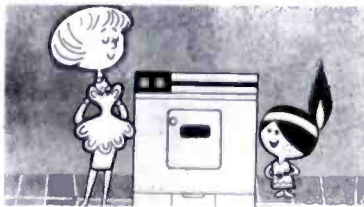
**THE TV COMMERCIAL**

By Beatrice Adams, Vice President, Gardner Advertising



**LIVELY  
COMMERCIALS  
FOR LAZY VIEWERS**

*When your customers wilt in summer's dog days, try using commercials that sell with a chuckle*



Top left: Minneapolis Gas Co. Agency: Knox-Reeves. Animation by Playhouse.  
 Top right: Dutch Masters Cigars. Agency: Erwin Wasey, Ruthrauff & Ryan.  
 Center: Eagle Stick-Pen. Agency: Shaller-Rubin. Production: Wilbur Streech.  
 Bottom Left: U.S. Navy Recruiting. Production: Playhouse.  
 Bottom right: Northwest Orient Airlines. Campbell-Mithun. Producer: Desilu.



**I**n this sticky month of August, when most people are enjoying a vacation, getting ready to enjoy one, or trying to recover from one, let's cast a lazy eye at some of the more light-hearted commercials which have the double-whammy of smile-plus-sell. While we're about it, and Pollyanna is prancing around on the cinema screen, let's be glad there's no concerted movement to bring about mirth-control.

One TV series with a built-in laugh which doesn't fog up the sales story is the Ernie Kovacs series for Dutch Masters Cigars. Scarcely a word is spoken, but the video is delightfully vocal. Agency: Erwin Wasey, Ruthrauff & Ryan, N. Y. Lew Gomavitz, agency producer. Barry Shear, producer/director. Clair Higgins, cinematography, and art direction by Al Wein. Step right up and give each a big seegar.

**Minneapolis Gas Company's bewildered bride**

Another batch of light-hearted commercials is the animation series created by Knox-Reeves. Minneapolis, for Minneapolis Gas Company. Whining bridegroom keeps needling Mildred, the bewildered bride. Mildred's shortcomings are due to (what else?) the absence of certain gas appliances. Once she has these magic gadgets, her life changes. Also her personality.

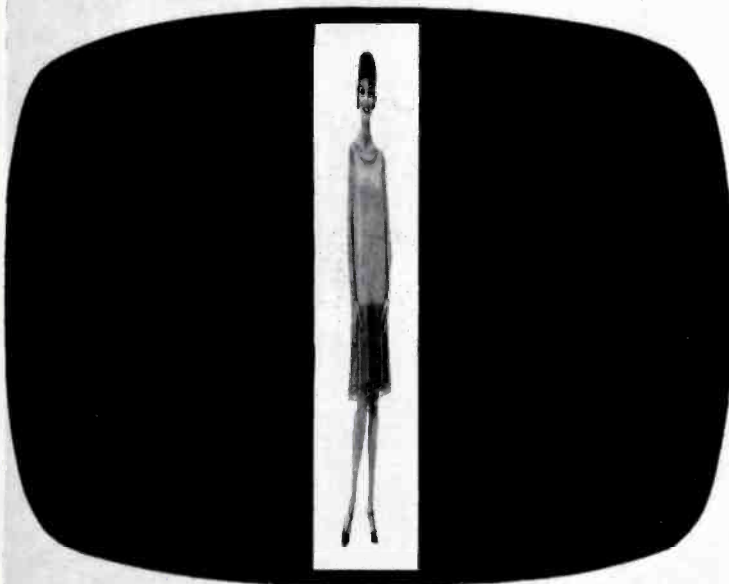
In some of these spots, she really lets the Lesser Half have it. Very amusing. With plenty of sell by soft-voiced Indian maiden Minnegasco. Who's responsible for these Minnie Ha Ha's? Larry LaBelle, Bill Shepherd, Russ Neff for the agency. Grant Simmons of Grantray-Lawrence, Cal., and Bill Melendez of Playhouse, Cal., on animation.

Also from up yonder via Campbell-Mithun comes a rib-tickling yet memorable series for Northwest Orient Airlines. Produced by Desilu with agency producers Cleo Hovel and

*To page 100*



WON'T SHRINK



WON'T STRETCH



ALWAYS STAYS THE SAME

# In TV too... Film does the "impossible!"

Like to show something that doesn't happen—really can't happen? Want to show the "No!"—thus emphasize the "Yes!"? Chemstrand Nylon did it brilliantly... visually squeezed a whole selling sequence into a few film frames.

Adaptable!... That's the way it is with film!

Film, and film alone, does three things for you: (1) gives animation—crisp, exciting; (2) provides the optical effects you've always required for high-polish commercials; (3) assures you the coverage and penetration which market saturation requires.

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:**  
The Chemstrand Corp.

**ADVERTISING AGENCY:**  
Doyle Dane Bernbach, Inc.

**PRODUCER:**  
Transfilm-Caravel, Inc.



## where makes the difference

When a lion roars in the jungle, everyone trembles. But when he roars in a zoo, even the children laugh. There's a lesson here . . . and not only for lions. Very often, *where* you say something counts as much as *what* you say or *who* you are.

In advertising, this phenomenon is known as media climate. And nowhere is its effect more pronounced than in the pages of TELEVISION MAGAZINE. Here a climate of authority, of prestige, that assures maximum impact for your sales message. For the people you sell to have come to regard TELEVISION MAGAZINE as spokesman for the broadcast industry — as inter-





preter of broadcasting's vital role, not only in the American economy, but in our social and cultural development as well.

It is this emphasis on the big picture . . . the broad concept . . . that has won for TELEVISION MAGAZINE the confidence, the respect, the month-after-month readership of so many of the industry's top execu-

tives—the decision-makers who mean business for you. When your advertising message roars out in TELEVISION MAGAZINE, it roars loudest—and on the management level.

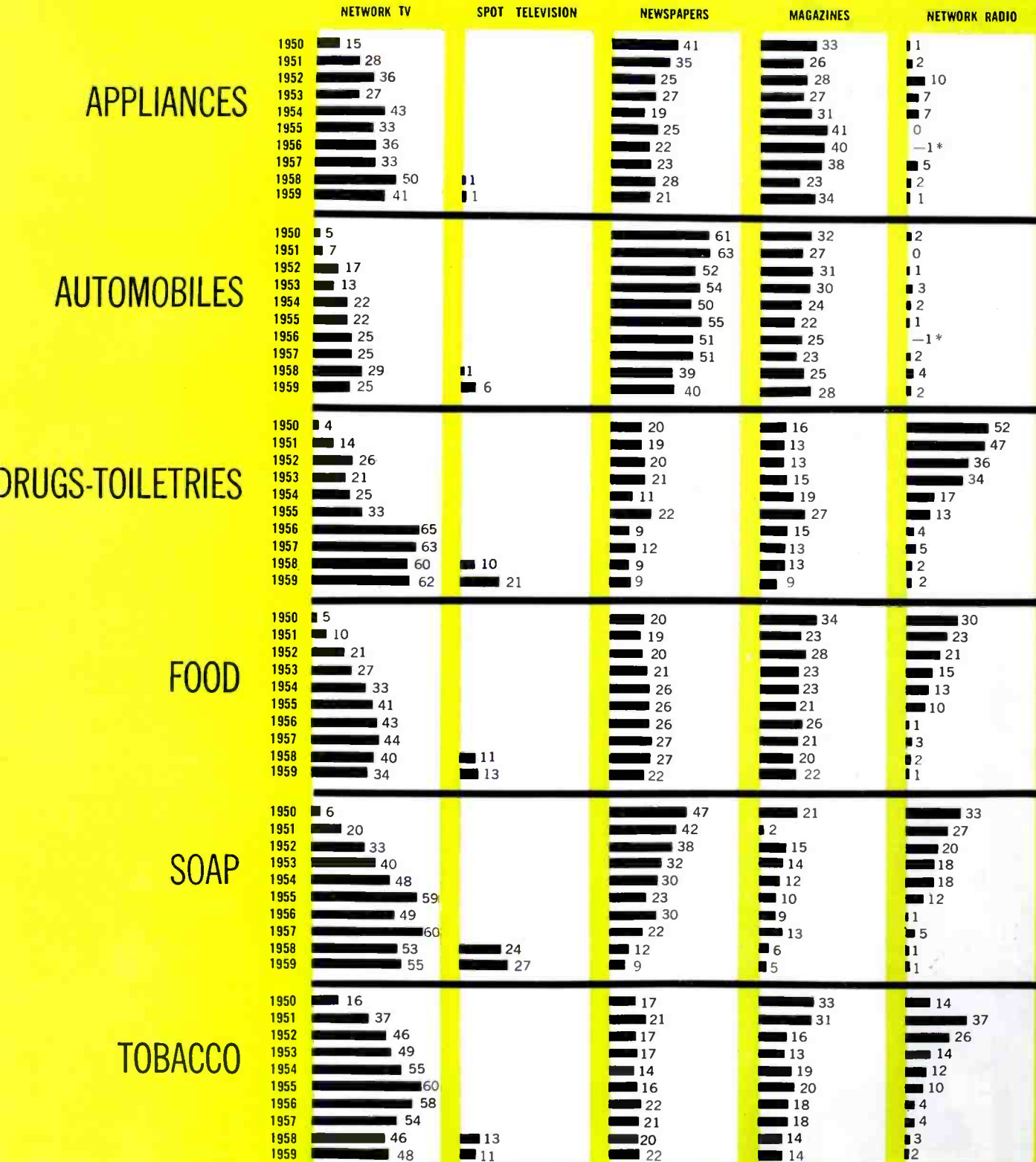
**TELEVISION** THE MANAGEMENT MAGAZINE  
OF BROADCAST ADVERTISING



# TEN-YEAR BUDGET TREND BY PRODUCT GROUP

Based on the only published budget estimates including costs of programming, production, space and time.

Exclusive — product group trends in terms of median share of measured budget for the top 50 advertisers (half the members of each product group allocated more than the median figure listed, half allocated less).



# TEN-YEAR BUDGET TREND OF THE TOP 50 ADVERTISERS

*This exclusive trend report traces allocations to network and spot television, newspapers, magazines and network radio, adjusted for discounts, production and programming costs.*

**I**N 1959, the nation's advertising leaders, the largest, richest and most successful U.S. marketers, intensified their dominance in television. The upper-bracket media spending pattern, which showed a huge dollar drift to TV throughout the 1950s, has unquestionably confirmed TV as the single most important force in marketing. Last year, as in 1958, 37 of the Top 50 national advertisers made TV their primary medium. And of the \$1.3 billion spent by the Top 50 in the five measured media in 1959, 56.9%, or almost \$754 million went to television.

But if the last two years are any indication, TV's share of the Top 50's media spending has reached a leveling off point, a new mark of stability after a heady, unpredictable flight upward. The medium will undoubtedly continue to make dollar gains, but its percentage of the total media appropriations will not likely show spectacular jumps, as in the past.

#### **TV share of budget up 5% in two years**

Top 50 TV spending in 1957, which stood at nearly \$613 million, gave TV a media share of 51.8%. In 1958 TV spending climbed to over \$637 million for a media share of 55.7%. Last year's Top 50 TV spending of almost \$754 million, some \$117 million better than in 1958, was only good enough for a media share rise of just over one percentage figure to 56.9%.

Television's contributions to marketing over the last decade have been immeasurable. And the TV advertisers' total investment in the medium—better than \$8.7 billion since 1949—is evidence in itself of how great an advertising force TV has become. The fact has not escaped top man-

agements everywhere. In planning for the '60s, they are looking back on the media strategies of the '50s. How the pace-setting Top 50 companies spent their ad money is carrying tremendous weight in the new management-marketing decisions.

#### **Newspapers place second as primary medium**

In 1959, after a decade of testing various media combinations, 29 of the Top 50 advertisers put 50% or more of their budgets into television. Thirty companies made network TV their primary medium. Three companies accented spot TV. Newspapers were the chief vehicles for ten others, and magazines were the prime support of the remaining seven.

Media selection patterns last year ran a traditional, relatively unchanged course. Overall, a slight shift to spot TV was in evidence, largely at the expense of network TV. Magazines also scored a slight gain while newspapers and network radio continued downward.

The three liquor companies (deprived of TV) and the four automobile companies (attuned to local dealer support) remained loyal to newspapers. Schenley Industries, however, increased its magazine share while Distillers Corp.—Seagram's Ltd. made magazines its prime medium by a slight margin over newspapers.

Of the three appliance companies, one—RCA—continued to break pattern. After a strong 63% of budget swing to TV in 1958 at the expense of newspapers and magazines, RCA last year turned 50% to print (accenting magazines), 45% to TV. Westinghouse increased its network TV allegiance, while GE stuck even stronger to magazines. Soap, drug and

*To next page*

**Newcomer to the Top 50, American Motors rockets to 34th place with double 1958's media budget**

tobacco manufacturers continued to show their overwhelming preference for TV while the food company emphasis varied.

The Top 50 have shown great stability over the years. Seven of last year's 10 leaders have appeared in the top since 1954—Procter & Gamble, General Motors, General Foods, Ford, Lever, Colgate and Chrysler.

**P&G tops GM by nearly \$4 million**

While positions within the top 10 shifted slightly between 1958 and 1959, with Ford, for example, dropping from fourth to seventh place, and American Home Products climbing from eighth to fifth, the top three remain the same. P&G took the number one position for the second straight year with spending of \$110,199,000, some \$4 million more than second place GM, the company P&G displaced from the top in 1958 after a GM reign of five straight years. General Foods held fast to third place. New in the top 10 is General Mills, which exchanged 11th for 10th place with American Tobacco.

The most dramatic climb was that of American Motors. Not even a member of the Top 50 in 1958, American rocketed to 34th place last year powered by a media budget more than doubled over 1958 as an expression of faith in the small car. Its primary media choice in 1959 was newspapers, with magazine and some spot TV support.

Adell Chemical and National Biscuit made notable gains, each investing over 50% in TV last year. Those slipping most in rank from 1958 to 1959 were Pillsbury Mills, RCA and Schenley, all accenting print.

In addition to American Motors, two other companies appear in last year's Top 50 which were not included in 1958: Texaco in 46th place with 73% of its budget in network TV (vs. only 4% in 1958), and Borden Co. in 48th place, returning after a year's absence with 42% of its budget in spot and network TV. Displaced from the Top 50 in 1959: Johnson & Johnson, Carnation and Pepsi-Cola.

The hard goods manufacturers, hardest hit among all product groups in the 1958 recession, all bounced back with increased sales, although not all ad expenditures rose. Of the auto makers, GM and American Motors increased ad spending hugely, Chrysler slightly and Ford not at all. Only GE, among the appliance makers, boosted its media budget. RCA cut spending by about \$1,000,000; Westinghouse kept appropriations at their 1958 level.

Among the package goods advertisers in the Top 50, 12 food processors boosted their media budgets, three cut back; in tobacco, five were up, one was down; in soap, all increased their spending; in drugs & toiletries, seven were up and two were down in expenditures. From net sales figures available on 32 of the 34 package goods advertisers, 28 registered gains, one held even, three were down.

Overall, 40 of last year's Top 50 increased their media budgets. And of these, 33 enjoyed increased sales.

Among the 30 companies putting a greater relative emphasis on network TV last year, the heaviest were Carter Products, Pharmaceuticals Inc., Gillette, Texaco and S. C. Johnson, the latter upping its share of network TV from 68% to 81%. Adell Chemical, Continental Baking and Warner-Lambert favored spot TV, and it was apparent that

**TELEVISION MAGAZINE'S TOP 50**

The Top 50 advertisers are ranked here according to their expenditures in five measured media: network TV, spot TV, newspapers, magazines and network radio. Dollar totals and share-of-budget refer to these five media only. If billboard were included, for example, comparative rankings would change and the Top 50 listing would be slightly altered. Spot radio, for which complete figures are unavailable, might change the rankings again.

The media expenditures listed here are unduplicated elsewhere. To gross time and space costs derived from standard sources TELEVISION MAGAZINE has applied two factors, the first to account for media discount structures and the second to include production costs. The result is an estimate of the advertiser's total expenditure.

Although there are wide variations among companies in the same product category, a common approach is usually apparent in their spending patterns. The chart on the opening page traces these group trends in terms of media shares of measured budgets (half the members in the group allocated more than the median figure, half allocated less.) These median shares are based on network TV, spot TV, newspapers, magazines and network radio.

many more companies were heaving up in the medium.

Aside from the four auto and three liquor companies that are traditionally heavy in newspapers, Borden, Pillsbury and Swift increased their newspaper share to round out the ten companies emphasizing the medium. Of the seven advertisers accenting magazines, the parade was led by AT&T (81% of spending), GE, DuPont, Campbell Soup and Coca-Cola, the latter shifting out of newspapers to give magazines 50% of its media emphasis.

**Analysis of the six key industries**

*The following is an analysis of how the six key industry groups represented in the Top 50 divided their advertising dollars among the five measured media in 1959:*

**APPLIANCES:** The major shift in media emphasis among the three appliance manufacturers was carried out by RCA which moved back to an overall accent on print after a big 63% of budget venture into network TV in 1958. RCA kept network TV as its prime medium last year with 41% of spending, but it increased its magazine share from 23% to 34%, its newspaper share from 10% to 16%, both approximating 1957 levels.

General Electric and Westinghouse both continued to follow media patterns that have been standard for them for close to a decade: GE accenting magazines, Westinghouse giving the nod to network TV. Last year GE increased its magazine share to 47%, largely at the expense of newspapers. Westinghouse increased its network TV spending to 56% of budget, also at the expense of newspapers. Of the three appliance makers, only GE increased its total ad expenditure last year, had net sales better than those of its two competitors combined.

**AUTOMOBILES:** With American Motors joining the elite

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TEN YEAR TREND OF EXPENDITURES BY THE TOP 50

Share of budget in each medium adjusted for production and programming costs and discounts

DOLLAR totals represent advertisers' expenditures in the measured media only. For 1956-59, these are spot TV, network TV, newspapers, magazines and network radio. Prior to 1956, spot TV is not included. Percentage figures, which add up to 100% for each year, indicate relative shares of the measured media only.

These figures are based on time and space billings, which have been adjusted to allow for production costs in all media and for programming costs and discounts in radio and television. (See earlier note on how this study was done.)

These are estimates based on the best data available, and intended primarily for comparison purposes between advertisers and for media trends dating back to 1950.

Asterisk (\*) indicates that the company used the medium, but spent less than 1% of its total measured budget. Net sales figures are compiled from *Fortune* magazine, or directly from the company's annual report when it does not appear in *Fortune's* "Top 500." All sales are for the fiscal year ending not later than January 1, 1959, except as indicated by (#), when fiscal year ended in the first quarter of 1960. N.A.—not available.

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>1. Procter &amp; Gamble Co.</b>							
1959	33	57	6	4	*	110,199	1,369
1958	25	60	7	7	1	104,920	1,295
1957	21	60	8	10	1	101,143	1,156
1956	16	62	8	13	1	91,256	—
1955	—	64	12	12	12	70,939	—
1954	—	55	13	12	20	58,437	—
1953	—	41	16	15	28	52,186	—
1952	—	37	16	15	32	53,313	—
1951	—	20	29	15	36	52,881	—
1950	—	3	29	15	53	36,336	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>2. General Motors Corp.</b>							
1959	3	23	39	32	3	106,532	11,233
1958	1	28	39	28	4	93,795	9,522
1957	1	16	53	27	3	105,091	10,990
1956	2	21	50	25	2	115,631	—
1955	—	16	55	24	5	120,976	—
1954	—	17	50	29	4	80,289	—
1953	—	16	50	30	4	69,865	—
1952	—	16	49	32	3	44,081	—
1951	—	6	63	29	2	40,533	—
1950	—	5	62	32	1	47,364	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>3. General Foods Corp.</b>							
1959	18	40	23	18	1	65,317	1,053
1958	15	45	27	11	2	57,499	1,009
1957	15	44	18	18	5	47,074	971
1956	17	45	16	21	1	45,534	—
1955	—	44	22	31	3	42,432	—
1954	—	35	27	30	8	37,360	—
1953	—	27	27	26	20	34,481	—
1952	—	31	26	23	20	32,895	—
1951	—	25	27	25	23	31,633	—
1950	—	9	27	34	30	25,992	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>4. Lever Bros. Co.</b>							
1959	18	64	12	5	1	63,661	410
1958	23	50	18	6	3	54,808	383
1957	13	42	30	10	5	49,960	346
1956	11	44	34	8	3	33,360	—
1955	—	49	32	7	12	25,926	—
1954	—	41	30	12	17	23,999	—
1953	—	28	40	14	18	28,491	—
1952	—	30	44	6	20	30,978	—
1951	—	15	49	9	27	25,339	—
1950	—	6	48	13	33	21,692	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>5. American Home Products Corp.</b>							
1959	15	62	8	14	1	56,516	421
1958	13	60	12	14	1	42,328	374
1957	9	72	6	12	1	33,105	347
1956	6	74	7	11	2	27,634	—
1955	—	61	13	12	14	20,523	—
1954	—	51	12	15	22	14,677	—
1953	—	38	10	15	37	12,097	—
1952	—	27	19	13	41	11,134	—
1951	—	7	27	13	53	11,154	—
1950	—	2	30	15	53	10,120	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>6. Colgate-Palmolive Co.</b>							
1959	21	52	15	11	1	53,643	582
1958	17	56	17	8	2	50,968	534
1957	14	52	19	11	4	47,772	507
1956	12	50	26	11	1	50,822	—
1955	—	59	23	10	8	42,978	—
1954	—	48	30	11	11	39,343	—
1953	—	40	32	14	14	40,264	—
1952	—	33	33	16	13	34,455	—
1951	—	23	42	17	18	27,394	—
1950	—	9	49	21	21	19,550	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>7. Ford Motor Co.</b>							
1959	7	28	40	25	*	53,183	5,357
1958	1	29	39	25	6	54,832	4,130
1957	4	24	49	22	1	68,591	5,771
1956	5	24	49	22	*	55,200	—
1955	—	22	59	18	1	53,549	—
1954	—	22	52	24	2	36,707	—
1953	—	19	59	21	1	33,082	—
1952	—	19	51	29	1	22,683	—
1951	—	22	59	19	—	19,505	—
1950	—	17	57	23	3	25,441	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Maga-zines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>8. Chrysler Corp.</b>							
1959	4	26	40	30	*	46,081	2,643
1958	1	39	38	20	2	45,323	2,165
1957	1	37	42	18	2	65,780	3,565
1956	3	44	36	17	*	53,299	—
1955	—	38	42	17	3	60,946	—
1954	—	34	37	24	5	34,333	—
1953	—	15	52	30	3	29,712	—
1952	—	10	58	27	5	21,552	—
1951	—	8	65	23	4	22,353	—
1950	—	5	68	23	4	21,622	—

(Top 50 listings are continued on page 7)

# THE CBS "FARM TEAM"

*All companies are faced with the problem of developing executive*

FOUR years ago, in an analysis of where network executives come from, TELEVISION MAGAZINE featured the five men at right as typical products of the CBS "farm team"—men destined for top management positions. Today, James Aubrey and Merle Jones are presidents of CBS divisions, Thomas Dawson, Sam Cook Digges and Edmund Bunker hold key vice presidencies.

The farm team training that brought these men to the top represents one solution to the problem of recruiting and developing executive manpower facing all businesses, particularly the fast-expanding communications industry.

Through a firm grounding process, farm team development is usually from a berth in spot or station sales; on to station sales manager, general manager of the spot division, or managership of an owned station; then up into the network level, possibly as high as a presidency, as in the case of Aubrey, Jones, and before them Jack Van Volkenburg. The great advantage of the farm team is that it gives young men a chance to develop on their own with a good deal of responsibility, but still under the guidance of experienced hands like stations division president Merle Jones and Craig Lawrence, v.p. of stations and spot sales.

Strictly speaking, the farm team is not a formal management program outlined in memos and activated by a set of policy directives. More simply, it is a pattern of executive development and advancement that has evolved out of the long-range thinking that has made the management team of Paley and Stanton one of the most respected in and outside the industry.

The farm team evolved back in the 1930s when a number of men who had worked for Leslie Atlass at WBBM radio, Chicago, went on to jobs at the St. Louis and Minneapolis stations, and then upward and onward to the "big city." Time has seen the pattern of intra-company upward movement repeated with a consistency especially rare in the restive communications business. Consider, for example, this sequence of farm team activity back in 1956.

James Aubrey, general manager of KNXT, became manager of network programs in Hollywood.

Clark George, general manager of CBS television spot sales, replaced Aubrey as general manager of KNXT.

John Schneider, Eastern manager of spot sales, replaced

Clark George as general manager of the spot division.

Tom Judge, midwestern manager of spot sales, replaced Schneider as Eastern manager.

Arthur Elliot, account executive in spot sales, replaced Judge as midwestern manager.

Bruce Bryant, spot sales account executive, replaced Judge as Eastern manager when the latter left CBS shortly after his appointment.

John Schneider switched from general manager of spot sales to general manager of WCAU-TV.

Bruce Bryant replaced Schneider as general manager of spot sales.

Arthur Elliot replaced Bryant as Eastern manager.

John White of spot sales' San Francisco office replaced Elliot as midwestern manager.

With all its obvious advantages, a paradox is that the farm system may actually create an embarrassment of riches: more capable men on their way up than places to put them. During their farm team days, Jim Aubrey, Merle Jones and Tom Dawson all left CBS temporarily, and Ed Bunker at one point was on the verge of going.

Stations division vice president Craig Lawrence admits that movement upward is not quite so rapid as when the network was acquiring its full quota of stations, but he stresses that new opportunities are being created as various divisions within the network expand.

Today's farm team members (page 46), presumably pitching for their chance at the majors, are relatively young, but so are many of the executives above them in the network. The recent move conferring the title of vice president on the five station general managers is officially explained as a "belated action to put these men who do millions of dollars' worth of business on the same level as executives in other industries." It's likely, however, that the gesture was partially offered as a vote of confidence during the waiting game; indeed, with the vice-presidential title and responsibilities, many may well feel these men have already "arrived."

Nevertheless, today's farm team members have ample precedents to go by, and with most present network executives expected to hold on for a while, the biggest problem may be, how're you going to keep them down on the farm?

EDMUND C. BUNKER, vice president in charge of Washington, D.C. office



THOMAS H. DAWSON, vice president of network sales



MERLE S. JONES, president, television stations division



*manpower. What makes CBS' system outstanding is that it works.*

SAM COOK DIGGES, administrative vice president, CBS Films



JAMES T. AUBREY, JR., president, television network



## FIELD GRADUATES

For these ex-farm team members, it's now the big leagues. TV network president James Aubrey came up through sales and general managership of KNXT, went on to head CBS network programs in Hollywood. After a two-year hitch at ABC as v.p. of network programming and talent, he rejoined CBS as v.p.-creative services, soon was executive v.p. Merle Jones' route to two division presidencies, first of TV network, now of owned stations, was via management of KMOX and KNX radio and KRST-TV (now KNXT). Like Aubrey, he temporarily left the farm team, was for two years v.p. of Cowles Broadcasting. Thomas Dawson, v.p. of network sales, played in the radio farm team as salesman for WCCO and Eastern sales manager of spot radio. Following a two-year stint as director of TV for the Petry Co., he returned to CBS as general manager of TV spot sales, advancing to sales manager of the network. Sam Cook Digges, administrative v.p. of CBS Films, typically rode up through spot sales, went on to manage WCBS-TV. Edmund Bunker, v.p. of CBS' Washington, D.C. office, was general sales manager of KNXT, general manager of WXIX. He entered the network arena as v.p. first in affiliate relations, then in sales.

Today's farm team members on their way to the top →



CRAIG LAWRENCE, vice president, owned TV stations and spot sales

TO

*Under the farm team system, young men develop their potential*

## OTHER FARM TEAM ALUMNI

William Hylan (below, top), v.p. of TV network sales administration, joined the farm team in 1937 as account executive in radio spot sales. After army service, he moved into the network as assistant to the director of station administration. The next step was to network sales as account executive, on to assistant sales manager, Eastern sales manager and v.p. of network sales. Harvey Struthers (center), v.p. of station services, got his fieldwork as general manager of WEEI radio and WHCT-TV. Carl Ward (bottom), v.p. of affiliate relations, made his way into CBS at WCCO, later becoming general manager of WCCS radio.

Craig Lawrence, v.p. of CBS-owned TV stations and spot sales, is pivot man of the farm team operation. Formerly with Cowles Broadcasting, he joined CBS in 1952 as general manager of WCCS, moving up to director of station administration. Today's farm team members follow patterns of their predecessors. Bruce Bryant, v.p. and general manager of spot sales, started selling for CBS in Chicago, became Eastern manager, then general manager of spot. Of the owned stations' v.p./general managers: WCCS' Frank Shakespeare rose from spot sales to general sales manager of WCCS, then general manager of WXIX. Clark George of WBBM also held general managership of KNXT, climbed through station sales to the spot division, eventually as Eastern sales manager. Robert Wood moved into general managership of KNXT after serving as the station's sales manager, previously had been sales service manager of KNX radio and spot sales account executive. Eugene Wilkey, manager of KMOX-TV, also headed KMOX radio. His beginnings at CBS were at WCCO radio, where he rose from assistant program director to general manager. John Schneider of WCAU joined CBS ten years ago as spot sales account executive in Chicago, transferred to New York in the same capacity, became Eastern manager, then general manager of the spot division. It's from this group and others coming up with them that CBS' future top-level executives will be drawn.



(Above) FRANK J. SHAKESPEARE, JR., vice-president/general manager, WCCS-TV  
(Bottom) JOHN SCHNEIDER, vice president/general manager, WCAU-TV





# DAY'S FARM TEAM

*with the expert guidance of experienced network executives*



(Above) BRUCE BRYANT, vice president and general manager, TV spot sales  
(Bottom) ROBERT D. WOOD, vice president/general manager, KNXT-TV

(Above) CLARK GEORGE, vice president/general manager, WBBM-TV  
(Bottom) EUGENE B. WILKEY, vice president/general manager, KMOX-TV

## OTHER ROUTES TO THE TOP

Of course not all CBS executives have come from the field. Some, particularly among the specialists, started as "rookies," working their way up through the network itself. William Lodge (below, top), for example, joined CBS as an engineer in 1931. In 1948 he was named v.p. of engineering, later adding responsibilities for station administration. John Cowden (center), now v.p. of information services, started in the promotion department in 1936. By 1951 he was director of operations, advertising and sales promotion for the TV network, and seven years later was appointed v.p. of advertising and sales promotion for the TV stations division. Oscar Katz (bottom) entered CBS' research department 22 years ago, became director of research for the TV network in 1951. Switching specialties five years later, he was appointed v.p. of daytime programs, and a year ago was elevated to v.p. of network programs.



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# Media

By DR. E. LAWRENCE DECKINGER

**D**RAPER DANIELS had this to say recently about his boss, Leo Burnett: "For the sake of everyone, all who know Leo hope he will get his reward in Heaven. Otherwise, we expect to see a large-scale advertising campaign launched which will change the image of Hell and make it seem like the only place worth going to."

One of the most serious problems in media choice is that the selection of media for advertising messages is an art, not a science. Not that we don't have better media data than ever before. We do. With the growth and expansion of the ratings services, and the development of research techniques, we are certainly more richly endowed with the tools of media measurement than we ever were before. We have more scientific information on which to base intelligent media decisions, and we are most grateful to the research folk for making these data available.

Twelve articles in the Media Strategy series have appeared thus far in TELEVISION MAGAZINE. These have been uniformly well written, enlightening, and useful. They explain some ingenious media thinking that has been done, and is being done, in the advertising business today, and show why it was done the way it was.

And, for the most part, they present statistical compilations on the number of different homes reached, of the gross number of homes reached, and the frequency with which they are contacted—all valuable and important data in arriving at intelligent decisions in the making of media choices.

It now seems appropriate to step back a few steps, and take a panoramic look at media from the standpoint, "What

have we proved?"—or, at least, "What are we in the process of proving?" In other words, have we established some ground rules that can be helpful to the readers of these articles in their own media planning?

The most value will have been achieved if some rules of action are now evident, if we are in the process of setting up a scientific body of information, a set of rules based on experience which can be used to predict results if we adopt certain courses of advertising action. Then, the media selection part of advertising, at least, will be on its way to being established as a science.

Unhappily, this is really not true. Four of the articles were general in nature, or concerned with specific tactical situations. The other six were concerned with the media strategy suggested in the marketing of specific products—"Glint," "Eatsome," "Goodies," "Fizz-o," "Plan B" and a new shape electric light bulb.

### No certainty that only course of action was followed

None of the case histories which have been presented—good as they are, and important as they are, and useful as they are—can be used as evidence that the course of action selected is the one course which, under similar circumstances, for similar products in the future (perhaps, even, the same product!), will produce like results. There is no way of knowing but that another course of action—even in the case of all the articles which have been written up to date—would have produced different results than anticipated for the course of action which was "recommended." (It is understood that four of the five case histories were



*In a review of the ten articles comprising Television Magazine's Media Strategy series over the past year, Dr. E. Lawrence Deckinger, vice president and media director of Grey Advertising maintains that . . .*

## Selection Is An Art, Not a Science

licitious, but presumably were based on true situations.)

In other words, although sound-sounding and logical reasons can be offered for the media selection, sound-sounding and logical reasons could have been offered for some other course of action. There is only rationale to support our conclusions; there is no proof that our rationale is valid.

The reason for this is that, as yet, we simply do not have a scientific body of knowledge about media selection. Media selection, at least in the areas of media choice which are not mail order, is an art, and not a science.

Don't misunderstand. While it is true that media selection is an art, it is a very skilled art. Experience teaches us something about what works and what doesn't work, and under what circumstances. It takes good, trained, skilled people to take the data that is available and mold it into a logical media plan with high promise of success in the market place. The point is that, as in most businesses, the most important ingredient is good judgment.

Is that bad? Of course not! All business is an art. Media selection, in fact, with the data now at its disposal, probably comes closer to being a science than any other branch of the advertising arts. But, because media selection is still an art, the "facts" of a media situation are rarely conclusive. They can be persuasive, but not conclusive. Because another individual can take the same facts and arrive at a different conclusion.

As in so many things, in constructing media plans it is easy to get opinions—very hard to get facts. The casual observer will say: "Oh, it's easy enough to get the facts as to what works. Just try out different things in different mar-

kets." Unhappily, while this is so easily stated as a principle, there are so many vitiating factors that operate in the conduct of test markets that it is much easier to say: "Let's get the facts in a test market operation" than it is to do it. And, often, there isn't time for a test market operation anyway. Moreover, there aren't enough test markets in the world to test all the alternatives that can present themselves.

**... the impossible takes longer"**

Once again, this is not to say we should throw up our hands and give up. On the contrary. It merely is intended to emphasize the magnitude of the problem. "The difficult we do immediately, the impossible takes a little longer." We must never relent in our search for knowledge and truth, in our endeavor to experiment, to test market, to learn. But we should be aware, going in, that it isn't going to be easy.

So the media analyst, for the most part, is left with his judgment as to what is best. He finds himself, often, looking squarely in the face of two look-alikes from the point of view of logic. It's sort of like meeting and having a discussion with a two-headed man in the circus, face-to-face-to-face. How do you decide which one is right?

Next are a few examples of ideas which are quite opposite, but for both of which logical cases can be built. The interesting and fascinating thing is that each is correct, in its own way, for certain products under certain conditions. The media man's skill and appraisal power enters at the point of deciding which is "rightest" under the conditions of the moment.

1. One publication will glowingly speak of the virtues of

*To page 8*



*Radiotelevisione Italiana in Rome.*

## INTERNATIONAL TELEVISION

**A**s marketing gears for the coming decade, more and more U.S. advertisers are focusing their attention on the sales potential of such overseas areas as the European Common Market and the Outer Seven. It's estimated that by 1970 the market for goods and services in Western Europe will surpass that of the United States.

### **Foresee more foreign than U. S. TV sets**

Such potential has, in turn, focused advertisers' attention on the overseas prospects for television, already proved as this nation's major marketing medium as well as an enormous sales force in recent years via commercial TV in England. Television's growth abroad is so great, according to one prediction, that by the end of 1962 there will be more sets in use in free world countries overseas than in the United States.

The following is a special report of recent developments in television overseas, country-by-country. It is based almost entirely on reports issued by the United States Information Agency. Canada, the U.S., its territories and the U.S. Armed Forces TV Service are not included.

The USIA stresses that its reports are not an in-depth analysis of the state of television overseas, but a quick arm-chair tour of what's happening where. And the agency is at

pains to point out that all statistical data must be weighed with caution, since the reliability of sources varies.

Except in the case of a few countries, the number of television transmitting stations includes all types—main stations that originate programs, relay stations, satellites and experimental outlets. In many instances a breakdown is not available, a problem compounded by the fact that different countries define the word "station" in vastly different ways.

From January 1 to June 1, the total number of overseas television transmitting stations of all types increased by 149—from 1,088 to 1,237. Of these, the free world accounted for 1,008, including 109 new stations. The Sino-Soviet bloc totaled 229 stations, 40 of them new.

During the same six months period, overseas sets in use increased by a minimum of 2,500,000 for a total of 34,500,000. The free world is credited with 28,950,000 sets, an increase of about 2,150,000. The Sino-Soviet bloc has 5,600,000 sets in use, 300,000 more than at the first of the year.

### **WESTERN EUROPE AND YUGOSLAVIA**

Countries of Western Europe continued to cement their communication links. Eurovision, the West European tele-

## *A country-by-country report on recent television developments abroad*

vision network, now includes 14 nations: Austria, Belgium, Denmark, Finland, France, West Germany, Italy, Luxembourg, Monaco, the Netherlands, Norway, Sweden, Switzerland, and the United Kingdom. Recently two additional countries contributed to Eurovision for the first time: Spain's Television Española broadcast an international soccer match held in Madrid, and Yugoslavia's Jugoslaven-ska Televizija televised the international skiing championships from Planica.

Progress is also reported in the eventual establishment of a permanent hook-up between Eurovision and Nordvision, the Scandinavian TV network. A temporary connection between Stockholm and Helsinki was completed in May. Finland is constructing a link between Helsinki and Maarianhamina in the Aaland Islands, and a corresponding link within range of the Maarianhamina station is being set up between Stockholm and Väddö.

Among the individual countries of Western Europe, the year's television developments as compiled by the USIA were these:

### **AUSTRIA**

By June, Austria's sets in use climbed to 141,800, a healthy gain from the 111,000 recorded at the beginning of the year and the 60,000 sets tallied in January, 1959. It's estimated that a goal of 220,000 sets—expected by 1961—must be reached before Austrian TV pays for itself. According to USIA's latest count, Austria has 17 transmitting stations. Telecasts are now on a daily basis.

### **BELGIUM**

The Belgian government announced a \$12,000,000 broadcasting expansion program, with the bulk of the money earmarked for construction of a TV center in Brussels and modernization of the country's Eurovision facilities; about 25 per cent of the budget will be invested in radio development. There are currently five transmitting stations, all government-owned, non-commercial, and 350,000 television sets in use. Effective January 1, the government raised the license fee for television receivers to 840 Belgian francs (about \$17). The law also calls for stricter enforcement of requirements that retailers report the names and addresses of persons who purchase radio and television sets.

### **DENMARK**

The newest of Denmark's eight government-owned, non-commercial transmitting stations was inaugurated October 10 on Seeland Island. Although used as a local transmitter, the station is an important link in the Eurovision network between Germany and Scandinavia, and is expected to improve reception in an area where East German TV programs had been coming through more clearly than Danish

telecasts. Sets in use hit 420,000 in June, 70,600 more than at the end of 1959. A total of 130,000 TV receivers are now produced annually by some 15 Danish manufacturing companies.

### **FINLAND**

After five years of study, the Hakkinen Committee on a New Radio Law recently recommended that the Cabinet allow the establishment of private radio and TV firms to compete with the government-owned Finnish Broadcasting Company (Yleisradio), which operates 12 of the country's 13 television stations. At the same time, though, Finland's Parliament is debating legislation that proposes to close down the one "commercial" station, Testelvisio (or Tesvisio), which is sponsored by the Foundation for Technical Advancement and operates three transmitters under a contract that runs until 1963.

With these matters up in the legislative air, Finland's sets in use stand now at 61,000, an 18,600-set jump since the end of last year. According to a Helsinki broadcast, over one million inhabitants of Finland are within the television reception area. Plans are under way to extend reception next year to the region of Kokkola and to an area running north of a line from Kuopio to Koli. By next fall, the reception area around Tampere is expected to increase from the present 25 km. radius to 80 km. through a large station under construction at Yloejaervi. Also planned for completion in 1962 is a 105-meter tower built on a 45-meter rock in Helsinki's Linnamaeki Park.

### **FRANCE**

The Ministry of Finance has proposed a sizable cut in the budget of Radiodiffusion-Télévision Française, the government agency which owns and operates the French TV network. RTF is appealing to the Ministries of Information and Culture to stave off the budget reduction, arguing that it would postpone indefinitely the long-hoped-for second television network and also cut down the extent and quality of present programming.

Meantime, USIA reports that French television has been developing healthily. Sets in use reached 1,550,000 in June, a steady climb from the 1,000,000 operating in 1958 and 1,400,000 counted the last month of 1959. The number of stations, all non-commercial, has grown from 32 at the end of 1958, 52 at the close of 1959, to the present 69 (a source other than USIA says that about 30 of these are repeater stations), and reports have it that there is still a big job market for much-needed technicians to operate the burgeoning transmitter system.

### **WEST GERMANY**

Despite opposition from the 11 state governments that run the present television network, in July the Bonn Government authorized the Freies Fernsehen GmbH company to establish a second commercial TV system. CBS, through the Television Stations Division, has made an agreement to place its "total television experience" at the disposal of the company. The new network, scheduled to start transmitting by January 1, according to Chancellor Adenauer, will operate on ultra-high frequencies. Even before anything had been officially resolved, German manufacturers were advertising new TV sets "adaptable to UHF." Adapters for old sets are expected to cost \$60, and a recent survey, reported by the USIA, disclosed that 50 per cent of present set owners are willing to buy them. *To page 92*

"Twenty per cent of the TV audience gets 40 to 45 per cent of the impressions," declares Maxwell Ule, senior v.p. for marketing at Kenyon & Eckhardt. "We're just reaching the same people again and again."

# ULE OF K&E: MARKETING PROPHET

**W**HY is it that television, the most dynamic of the media, requires the most frequency?" The question is put rhetorically. The man who propounds it continues, "I don't believe television demands anything near the amount of frequency many advertisers use. Perhaps all they need is minutes once a month, or on an irregular basis. Perhaps weekly sponsorship is a wasteful concept."

These are the observations of G. Maxwell (Max) Ule, senior vice president for marketing of Kenyon & Eckhardt, an agency which spends \$50,000,000 of its nearly \$100,000,000 in billings in air media.

Along Madison Avenue and its environs, Max Ule is something of a phenomenon. In a service where the practical and the creative man, for the most part, predominate, he is distinctive, a scientific theorist. More particularly, those scientific disciplines which seem to interest him most are mathematics, engineering and psychology; his language contains such words as "feedback," "maximize," "input," "output" and "optimum." His greatest preoccupation is with bringing the scientific approach, which includes consumer research and analysis, to bear on the problems of marketing and advertising.

#### "Many research tools are not being used"

"I know many people feel that research measurements are not refined enough," he says in his peculiarly forceful way. "But I submit that many research tools are not being used. Some, in fact, are so sensitive that it's frightening to think of their implications. Regardless, we must use what we have and create and perfect what is lacking. Otherwise we will still remain in this never-never land of decision-making, substituting hunches for an orderly rational process."

Max Ule, however, has other iconoclastic ideas about tele-

vision. "Twenty per cent of the TV audience gets 40 to 45 per cent of the impressions. This, too, is wasteful. We're just reaching the same people again and again," he observes.

"To me, minimizing the variance of communications among groups is one of the criteria for buying media. In other words, how many different kinds of people am I reaching with my messages, and what is the relative frequency of this reach? As the advertiser reduces his interest in noses, his interest will become greater in minimizing variance. Perhaps then we may see a greater diversity of programming. Perhaps then TV will lose some of its mass character," he declares.

#### "Association is an overrated concept"

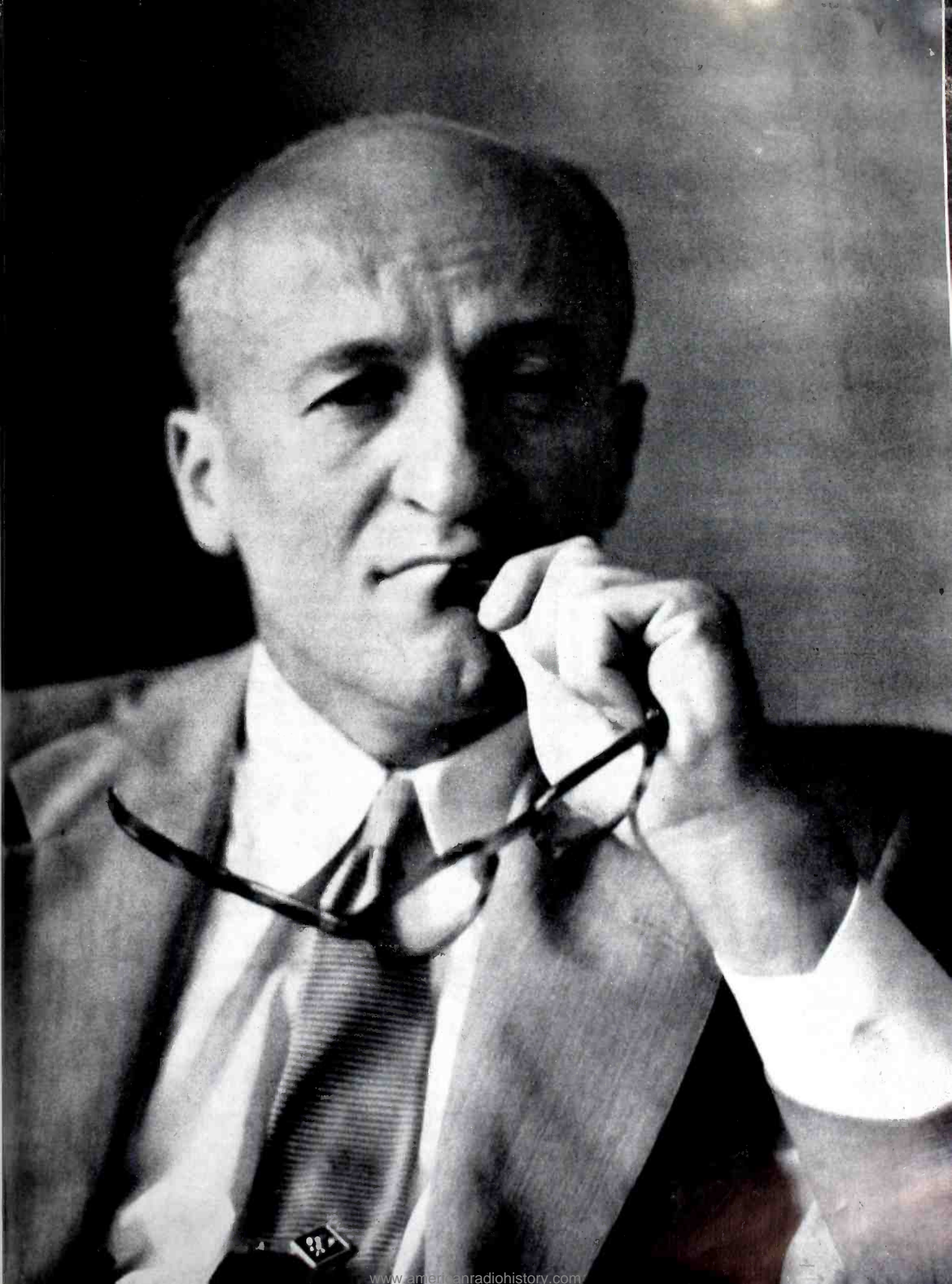
Ule also questions the value of program association or identification by an advertiser. "Association is an overrated concept which runs into diminishing returns. It would be wiser for clients to buy more minutes in varied programs than to own equities in individual ones, unless there are special reasons."

He is equally outspoken about the future roles of marketing and advertising, particularly in respect to the problems of the present that interfere with more rapid progress.

"In the sixties, change will be accelerated," he points out. "The public has already shown that it is ready, willing and able to accept new ideas. But we are facing new and more formidable problems. One is to make the introduction of new products more efficient. A friend recently asked whether we could soon afford to introduce new products. I replied we were dead no matter what we did. If we didn't bring them out, the competition would damage us; if we did, the cost would ruin us."

Ule expects that the true role of advertising in the

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*The fierce competition engendered among*

# Daytime TV—A Status Report

**D**AYTIME, long the center of relative calm in television's otherwise often stormy seas, has become a center of turbulence as a new wind blows from a different direction offshore. It is the fresh and low-cost breeze of ABC, which has created a degree of three-network daytime competition hitherto unseen.

When "Operation Daybreak," the ABC daytime plan, got under way in October 1958, it was something of a failure: in the first 90 days its Nielsen share of audience was 13. In May 1960, however, ABC's Nielsen from 10 a.m. to 5 p.m. was 20.9. The network now predicts a minimum 26 share in 1960-61.

This new situation has created a new and continual shifting of forces. Stable situations have become much more volatile; programs which dominated in former seasons are now faced with stronger rivals; some time periods have lost some of their value, others have gained. Viewers have been given new and different alternatives, and program ideas which previously could not get a hearing are now eagerly sought after.

Not only have these new conditions created risks for advertisers and their agencies, but they may also have created great opportunities. Daytime has been given a new and broader flexibility. Its penetration is greater and its costs have been kept in check.

True, daytime's metamorphosis is also marked by a sales lull: in the first five months of 1960, gross daytime billings (Monday through Friday) were 6.3% below those of the same period in 1959, pulling the total Monday-Sunday billings down 2.9% despite a 16.2% increase in Saturday and Sunday daytime sales.

Daytime's proponents argue that this softness in sales is

only a natural, short-lived slackening-off after a period of immense growth. In 1959, advertisers spent \$171,243,799 in daytime, \$25,000,000 more than in 1958. Of all television expenditures, 27.3% went into daytime last year, an increase of almost 5% in the ratio of daytime to nighttime over the last five years.

Explanations for the sales slump are many: the shift of daytime dollars into nighttime by major advertisers such as P&G; the growing use of nighttime for the introduction of new products; the attraction of the advertiser's dollar by new nighttime selling plans spawned by intensified three-network competition; even the demise of several daytime quiz shows late last year.

## **Daytime viewing up by three million homes**

Despite these factors, its promoters claim that daytime's dimensions are expanding, with unusual opportunities for the advertiser. In the first quarter of 1960, daytime network programs reached 12.2% more homes than in the same quarter of 1959, or a total of 3,648,000 homes per telecast, says Nielsen. Though in 1958 the average minute was viewed by 5,642,000 homes, in 1960 it was viewed by 8,859,000 homes, according to Nielsen's January-February figures.

And for the nation's leading package goods manufacturers, daytime TV remains basic. It is the anvil upon which they repeatedly hammer home their message. Its vaunted asset, low-cost frequency, is delivered at a price nighttime cannot match. Cost-per-thousand runs from as low as \$1.00, comparable to radio, to as high as \$1.75, still considerably below the great majority of evening TV.

As everyone knows, daytime is primarily watched by women, 52% of all American women, to be exact, though





he networks by ABC's low-cost plan has created new daytime opportunities for advertisers

men, teenagers and children also abound. It contains the largest families (24% of all TV homes), the youngest families (36.3% of all TV homes), and the most homes with children (55.3% of all TV homes). Competition among the three networks has not depressed the number of homes reached. In 1956, again according to Nielsen, the average quarter-hour reached a total audience of 3,254,000; in 1960 it reached 3,489,000.

The great foundation stones of the daytime edifice are the soap companies. Even with discounts, Procter & Gamble will spend an estimated \$20,000,000 on daytime TV in 1960. In a March week, 1960, it sponsored eight daytime shows to sell 17 brands; it used 104½ commercial minutes in that week.

Lever Brothers will spend \$12,500,000 this year. In that same March week, it sponsored 15 programs for 17 brands; they were spread over 69 commercial minutes. Colgate's daytime costs for 1960 will be about \$8,500,000. In that March week it sponsored three programs for eight of its brands; they consumed 39 commercial minutes.

These advertisers illustrate two patterns of daytime sponsorship. Procter & Gamble and Colgate reflect the traditional one. They own most of their shows. The benefits are strong program identification plus a position which blocks their rivals from prime properties and time periods. Lever Brothers takes another road—maximum dispersion for its brands. Only in Art Linkletter's *House Party* has Lever a large equity, and this reflects its faith in his salesmanship.

In large multi-product companies, each brand makes its own media decisions. Many brands use daytime, but many use nighttime too. The choice depends on the nature of the product and its marketing problem. In one major soap com-

pany, two brands use daytime primarily and two use nighttime.

For the large package goods manufacturer, nighttime TV has become the primary vehicle, though daytime is still basic. Some, such as American Home Products, state that if confronted with a choice of media, they would remain in daytime.

#### Overweighting produces diminishing returns

Nevertheless, many rely greatly on nighttime because of its greater reach. Media specialists at these soap companies maintain that in the daytime, 40% of the homes do 70% of the viewing. "You reach a point of diminishing returns in daytime, where you're overweighting one group," says an executive of an important package goods sponsor. Procter & Gamble cancelled seven quarter-hours of CBS daytime in late spring and spent the money on two alternate half-hours of nighttime.

But daytime has proven a boon to many of the smaller companies who cannot spend as heavily on TV, and to some larger ones who are looking for greater cost efficiency. Using CBS daytime are Gerber's baby foods, Dumas Milner, Standard Brands, Chicken of the Sea tuna and Bauer and Black. On NBC are Jergens, Proctor Electric, the Frigidaire division of General Motors, Mentholatum, Heinz, Knox Gelatin, Plough and Mennen. On ABC are A. E. Staley, Beechnut, Coty, Minute Maid, Knapp-Monarch, Chemway and Welch Grape Juice, among others.

To illustrate, an NBC client, Thomas Leeming & Co., in 1959 spent \$500,000 to advertise Baume Bengue and Pacquins hand lotion; in 1960 it will spend \$1,000,000 on the network's daytime TV. It was only five years ago that

To next page



Far left: 'The Price is Right'  
Center: 'Edge of Night'  
Left: 'Love That Bob'

## *CBS and NBC have reacted to ABC's competitive thrust by adjusting prices on specific shows*

Alberto-Culver cosmetics came into daytime with \$100,000; in 1959 it spent \$5,000,000 on network TV, daytime and nighttime. It is the one-brand company which is reaping the daytime harvest for the first time, especially at ABC.

ABC sells minutes, not quarter-hours; its daytime costs are relatively lower than either of its rivals'. ABC's D rate, 33 $\frac{1}{3}$ % of nighttime, is in effect all day; by purchasing seven minutes on the network, the advertiser earns the full 40% discount. With full discounts, three minutes on ABC costs about \$6,600; on NBC and CBS a quarter-hour runs about \$14,000.

While there have been and are one-brand advertisers on the other networks, ABC has acquired a few which could not afford TV previously. For example, the *Saturday Evening Post* bought only three one-minutes on ABC for a one-week test campaign last season; it has renewed 10 times since. The Melmac division of American Cyanamid spent \$55,000 to test TV for seven weeks; it too has renewed.

CBS and NBC have reacted to ABC's competitive thrust. They have adjusted prices on specific programs to make them more efficient, particularly in those time periods with lower ratings. They hope to attract enough new business to increase their station clearances, a problem when programming is not too successful.

NBC charter clients who buy reruns of Danny Thomas' *Make Room for Daddy*, new to daytime this season, pay \$1,000 for program costs alone per half-hour—for a film show whose program cost to the network is estimated at \$30,000. It should be understood that this is only the first of many uses of the film, which the network owns. And the same is true of CBS and many of its shows; reruns of *December Bride* cost \$1,000 per half-hour.

### **Bonus system used by CBS and NBC as well as ABC**

The bonus, another ABC inducement, has found its way to CBS and NBC also. For every three quarter-hours of *Here's Hollywood* bought on NBC, one quarter-hour is given free. On CBS, an advertiser pays only the \$1,000 program fee plus station charges for *December Bride* or *Video Village* if he purchases a quarter-hour in either of the programs that follow, *I Love Lucy* and *Clear Horizon*.

Aside from price adjustments, the NBC and CBS counter to the ABC sales argument is to persuade advertisers to get maximum efficiency by concentrating all their buys on one

network. It is also to show nighttime advertisers how cheaply they can buy daytime with discounts. Among new CBS clients with all their programs on CBS are Drackett and Vicks; new to NBC, daytime and nighttime, is General Mills.

Examples of advertisers who moved into daytime because of favorable discount positions are Corn Products, Armstrong Cork, U.S. Steel, Seven-Up and Remington Rand.

Daytime costs have been reduced to the point where, by adding one quarter-hour, or three minutes at ABC, advertisers can now reach entirely new audiences. This is the particular pitch at ABC. It is trying to educate nighttime advertisers who have never been in daytime to the fact that with small, minimal buys, they can enhance their efficiency by adding reach.

### **Seven-Up and Johnson's Wax among new flight purchasers**

Flight buying is another innovation new to daytime and practiced by ABC. Among new ABC clients are Seven-Up and Johnson's Wax. The former company bought a six-week campaign to run through the holidays, the latter two 12-week bursts of daytime advertising. Flight purchasing has obvious advantages for those clients who are seasonal, who want to move in and out, and who want to saturate.

As in nighttime, programming is the key to successful daytime usage. In daytime, however, the entire schedule must be watched. Most advertisers are spread out all over the lot. They cannot watch only specific programs.

A study of ratings during the past season reveals that CBS and its soap operas are still supreme, particularly in the afternoon.

This season Purex will pioneer daytime specials in combination with nighttime specials. It will sponsor seven of each on NBC, at an estimated cost of \$3,000,000. In each four-week period the TV audience will see two specials, one at night and another during the day. Purex is frankly after impact. It realizes that it cannot spend as much as its giant competitors, and therefore cannot hope to match them in frequency.

The sale of minutes by ABC has given an entirely new dimension to daytime. It has allowed a degree of dispersion never possible before. The fruits of dispersion are, of course, greater reach and lessened risk. To illustrate, Brillo, advertising a single product, will this fall buy five commercial

	ABC		ABC	CBS	NBC
10:00	—	7 10 28	—	—	DOUGH-RE-MI General Mills 3 Thomas Leeming 15
10:30	—	VID To 2 37 27	—	VIDEO VILLAGE Eastman Kodak 12 J. B. Williams 33 Lever Brothers 41	PLAY YOUR HUNCH Colgate 2 General Mills 10 Menthatum 36 Colgate 2
11:00	DAY IN COURT	I LO To 13 3 15 37	DAY IN COURT	I LOVE LUCY Best Foods 28 Vick Chemical 29 Eastman Kodak 12	PRICE IS RIGHT Lever Brothers 3 Alberta-Culver 9 General Mills 3
11:30	LOVE THAT BOB	CLE To 10 3 2 27	LOVE THAT BOB	CLEAR HORIZON To Be Sold Eastman Kodak 12	CONCENTRATION Lever Brothers 3 Miles 37 Lever Brothers 3 Simoniz 10
12:00	THE TEXAN	LOV To 21 3 Ame Pr 9	THE TEXAN	LOVE OF LIFE Nobisco 23 Quaker Oats 36 R. T. French 36	TRUTH OR CONSEQUENCES General Mills 3 Frigidaire 10 Procter & Gamble 9 Whitehall 2
12:30	QUEEN FOR A DAY	SEA TON Pro 28 37 GUI Pro 10	QUEEN FOR A DAY	SEARCH FOR TOMORROW Procter & Gamble 6 GUIDING LIGHT Procter & Gamble 9	IT COULD BE YOU Frigidaire 10 General Mills 3 Procter & Gamble 10
1:00	ABOUT FACES	NET To 1:05	ABOUT FACES	NETWORK NEWS To Be Sold 1:05—STATION TIME	—
1:30	—	AS Pro Hel	—	AS THE WORLD TURNS Best Foods 28 Vick Chemical 29 R. T. French 36 Carnation 14	—
2:00	DAY IN COURT	FUL To 23 27	DAY IN COURT	FULL CIRCLE To Be Sold	JAN MURRAY SHOW To Be Sold Alberta-Culver 9
2:30	ROAD TO REALITY	HOU Lever 3 Chi 4 J. B. 4 27	ROAD TO REALITY	HOUSE PARTY Lever Brothers 36 Kendall 6 Armstrong Cork 3	LORETTA YOUNG THEATRE General Mills 10 Procter & Gamble 4 General Mills 10
3:00	BEAT THE CLOCK	THE Col 9 37 To 10 10	BEAT THE CLOCK	THE MILLIONAIRE Colgate 25 Gerber 11 Nobisco 28	YOUNG DR. MALONE Mennen 19 Simoniz 10 Sterling Drug 10
3:30	WHO DO YOU TRUST	VER To 27 3 Ame Pr 39	WHO DO YOU TRUST	VERDICT IS YOURS Quaker Oats 36 Vick Chemical 29 Lever Brothers 32	FROM THESE ROOTS Plough 24 Gold Seal 7
4:00	AMERICAN BANDSTAND	BRI To 15 31 SEC Ame Pr EDGE Pro 10 Vick 27 Hel	AMERICAN BANDSTAND	BRIGHTER DAY Best Foods 28 Lever Brothers 36 SECRET STORM Amer. Home Prod. 2 R. T. French 36 EDGE OF NIGHT Quaker Oats 36 Sterling Drug 10	MAKE ROOM FOR DADDY General Mills 3 Alberta-Culver 9 Procter-Silex 40 HERE'S HOLLYWOOD Procter-Silex 40 General Mills 10
4:30					

# FALL SCHEDULE DAYTIME, 1960-

This worksheet was designed so that changes and other pertinent data may be



THE MANAGER  
OF BROADCAST

AGEN

1. Anderson & Cairns
2. Ted Bates
3. Batten, Barton, Durstine & Osborn
4. Benton & Bowles
5. Frank Block Assoc.
6. Leo Burnett
7. Campbell-Mithun
8. Cohen & Aleshire
9. Compton Advertising
10. Dancer-Fitzgerald-Sample
11. D'Arcy Advertising
12. Doherty, Clifford, Steers & Shenfield
13. Doyle Dane Bernbach
14. Erwin Wasey, Ruthrauff & Ryan
15. William Esty
16. Foote, Cone & Belding
17. Clinton E. Frank
18. Gardner Advertising
19. Grey Advertising
20. L. C. Gumbinner
21. George H. Hartman
22. Charles W. Hoyt
23. Kenyon & Eckhardt
24. Lake-Spiro-Shurman, Inc.
25. Lennen & Newell
26. Richard K. Manoff
27. Maxon, Incorporated
28. McCann-Erickson
29. Morse International
30. Needham, Louis & Brorby
31. North Advertising
32. Ogilvy, Benson & Mather
33. Parkinson Advertising
34. Russell M. Seeds
35. Sullivan, Stauffer, Colwell & Bayles
36. J. Walter Thompson
37. Wade Advertising
38. Warwick & Legler

## *CBS and NBC have reacted to ABC's competitive thrust by adjusting prices on specific shows*

Alberto-Culver cosmetics came into daytime with \$100,000; in 1959 it spent \$5,000,000 on network TV, daytime and nighttime. It is the one-brand company which is reaping the daytime harvest for the first time, especially at ABC.

ABC sells minutes, not quarter-hours; its daytime costs are relatively lower than either of its rivals'. ABC's D rate, 33 $\frac{1}{3}$ % of nighttime, is in effect all day; by purchasing seven minutes on the network, the advertiser earns the full 40% discount. With full discounts, three minutes on ABC costs about \$6,600; on NBC and CBS a quarter-hour runs about \$14,000.

While there have been and are one-brand advertisers on the other networks, ABC has acquired a few which could not afford TV previously. For example, the *Saturday Evening Post* bought only three one-minutes on ABC for a one-week test campaign last season; it has renewed 10 times since. The Melmac division of American Cyanamid spent \$55,000 to test TV for seven weeks; it too has renewed.

CBS and NBC have reacted to ABC's competitive thrust. They have adjusted prices on specific programs to make them more efficient, particularly in those time periods with lower ratings. They hope to attract enough new business to increase their station clearances, a problem when programming is not too successful.

NBC charter clients who buy reruns of Danny Thomas' *Make Room for Daddy*, new to daytime this season, pay \$1,000 for program costs alone per half-hour—for a film show whose program cost to the network is estimated at \$30,000. It should be understood that this is only the first of many uses of the film, which the network owns. And the same is true of CBS and many of its shows; reruns of *December Bride* cost \$1,000 per half-hour.

### **Bonus system used by CBS and NBC as well as ABC**

The bonus, another ABC inducement, has found its way to CBS and NBC also. For every three quarter-hours of *Here's Hollywood* bought on NBC, one quarter-hour is given free. On CBS, an advertiser pays only the \$1,000 program fee plus station charges for *December Bride* or *Video Village* if he purchases a quarter-hour in either of the programs that follow, *I Love Lucy* and *Clear Horizon*.

Aside from price adjustments, the NBC and CBS counter to the ABC sales argument is to persuade advertisers to get maximum efficiency by concentrating all their buys on one

network. It is also to show nighttime advertisers how cheaply they can buy daytime with discounts. Among new CBS clients with all their programs on CBS are Drackett and Vicks; new to NBC, daytime and nighttime, is General Mills.

Examples of advertisers who moved into daytime because of favorable discount positions are Corn Products, Armstrong Cork, U.S. Steel, Seven-Up and Remington Rand.

Daytime costs have been reduced to the point where, by adding one quarter-hour, or three minutes at ABC, advertisers can now reach entirely new audiences. This is the particular pitch at ABC. It is trying to educate nighttime advertisers who have never been in daytime to the fact that with small, minimal buys, they can enhance their efficiency by adding reach.

### **Seven-Up and Johnson's Wax among new flight purchasers**

Flight buying is another innovation new to daytime and practiced by ABC. Among new ABC clients are Seven-Up and Johnson's Wax. The former company bought a six-week campaign to run through the holidays, the latter two 12 week bursts of daytime advertising. Flight purchasing has obvious advantages for those clients who are seasonal, who want to move in and out, and who want to saturate.

As in nighttime, programming is the key to successful daytime usage. In daytime, however, the entire schedule must be watched. Most advertisers are spread out all over the lot. They cannot watch only specific programs.

A study of ratings during the past season reveals that CBS and its soap operas are still supreme, particularly in the afternoon.

This season Purex will pioneer daytime specials in combination with nighttime specials. It will sponsor seven each on NBC, at an estimated cost of \$3,000,000. In each four-week period the TV audience will see two specials, one at night and another during the day. Purex is frankly after impact. It realizes that it cannot spend as much as its giant competitors, and therefore cannot hope to match them in frequency.

The sale of minutes by ABC has given an entirely new dimension to daytime. It has allowed a degree of dispersion never possible before. The fruits of dispersion are, of course, greater reach and lessened risk. To illustrate, Brillo, advertising a single product, will this fall buy five commercial

# MONDAY

# TUESDAY

	ABC	CBS	NBC	ABC	CBS	NBC
10:00	—	—	DOUGH-RE-MI Sterling Drug 10	—	—	DOUGH-RE-MI To Be Sold Procter-Silex 40
10:30	—	VIDEO VILLAGE To Be Sold	PLAY YOUR HUNCH Whitehall 2 Brown & Williamson 34 Colgate 2	—	VIDEO VILLAGE To Be Sold J. B. Williams 33	PLAY YOUR HUNCH Colgate 2 Hariz Mountain 21 Colgate 2 Sterling Drug 10
11:00	DAY IN COURT	I LOVE LUCY To Be Sold	PRICE IS RIGHT To Be Sold Sterling Drug 10 Whitehall 2	DAY IN COURT	I LOVE LUCY To Be Sold	PRICE IS RIGHT General Mills 3 Menthalatum 36
11:30	LOVE THAT BOB	CLEAR HORIZON To Be Sold	CONCENTRATION Alberto-Culver 9 Lever Brothers 3 Mennen 19 Lever Brothers 3	LOVE THAT BOB	CLEAR HORIZON Vick Chemical 29 Scott Paper 36 To Be Sold	CONCENTRATION Frigidaire 10 Thomas Leeming 15 Alberto-Culver 9
12:00	THE TEXAN	LOVE OF LIFE To Be Sold American Home Products 2	TRUTH OR CONSEQUENCES Miles 37 Procter & Gamble 9	THE TEXAN	LOVE OF LIFE Quaker Oats 36 American Home Products 2	TRUTH OR CONSEQUENCES Nabisco 23, 28 Alberto-Culver 9
12:30	QUEEN FOR A DAY	SEARCH FOR TOMORROW Procter & Gamble 6 GUIDING LIGHT Procter & Gamble 9	IT COULD BE YOU Alberto-Culver 9 Menthalatum 36 Procter & Gamble 10	QUEEN FOR A DAY	SEARCH FOR TOMORROW Procter & Gamble 6 GUIDING LIGHT Procter & Gamble 9	IT COULD BE YOU Miles 37 Procter & Gamble 10
1:00	ABOUT FACES	NETWORK NEWS To Be Sold 1:05—STATION TIME	—	ABOUT FACES	NETWORK NEWS To Be Sold 1:05—STATION TIME	—
1:30	—	AS THE WORLD TURNS Procter & Gamble 41 Helene Curtis 39	—	—	AS THE WORLD TURNS Procter & Gamble 41 Quaker Oats 36 Sterling Drug 10	—
2:00	DAY IN COURT	FULL CIRCLE To Be Sold	JAN MURRAY SHOW To Be Sold	DAY IN COURT	FULL CIRCLE To Be Sold	JAN MURRAY SHOW To Be Sold
2:30	ROAD TO REALITY	HOUSE PARTY Lever Brothers 36 Chicken of the Sea 14 J. B. Williams 33	LORETTA YOUNG THEATRE To Be Sold Procter & Gamble 4	ROAD TO REALITY	HOUSE PARTY Scott Paper 36 Kellogg 6	LORETTA YOUNG THEATRE Toni 31 General Mills 3 Gold Seal 7
3:00	BEAT THE CLOCK	THE MILLIONAIRE Colgate 25 To Be Sold	YOUNG DR. MALONE Gold Seal 7 Thomas Leeming 15 Procter & Gamble 10	BEAT THE CLOCK	THE MILLIONAIRE Quaker Oats 36 Vick Chemical 29	YOUNG DR. MALONE Chemstrand 13 Procter & Gamble 10 Procter & Gamble 10 Sterling Drug 10
3:30	WHO DO YOU TRUST	VERDICT IS YOURS To Be Sold American Home Products 2	FROM THESE ROOTS Simoniz 10 To Be Sold	WHO DO YOU TRUST	VERDICT IS YOURS Armstrong Cork 3 Scott Paper 36	FROM THESE ROOTS To Be Sold
4:00	AMERICAN BANDSTAND	BRIGHTER DAY To Be Sold SECRET STORM American Home Products 2	MAKE ROOM FOR DADDY To Be Sold	AMERICAN BANDSTAND	BRIGHTER DAY Vick Chemical 29 SECRET STORM Quaker Oats 36 Scott Paper 36	MAKE ROOM FOR DADDY To Be Sold Procter & Gamble 5
4:30	—	EDGE OF NIGHT Procter & Gamble 4 Vick Chemical 29 Helene Curtis 39	HERE'S HOLLYWOOD To Be Sold	—	EDGE OF NIGHT Procter & Gamble 4 R. T. French 36 Sterling Drug 10	HERE'S HOLLYWOOD To Be Sold

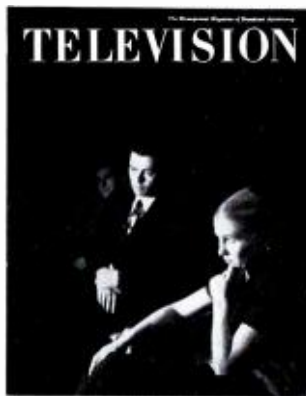
# WEDNESDAY

# THURSDAY

ABC			CBS			NBC			ABC			CBS			NBC			ABC		
---			---			DOUGH-RE-MI To Be Sold			---			---			DOUGH-RE-MI Gold Seal 7			---		
						Block Drug 19									Sterling Drug 10 Nabisco 23, 28					
---			VIDEO VILLAGE Lever Brothers 41			PLAY YOUR HUNCH General Mills 10			---			VIDEO VILLAGE To Be Sold			PLAY YOUR HUNCH Colgate 2			---		
			J. B. Williams 33 Vick Chemical 29			Colgate 2									Miles 37 Heinz 27					
DAY IN COURT			I LOVE LUCY Lever Brothers 23			PRICE IS RIGHT Frigidaire 10 Sterling Drug 10			DAY IN COURT			I LOVE LUCY To Be Sold			PRICE IS RIGHT Chemstrand 13 Lever Brothers 3			DAY IN COURT		
			To Be Sold			Heinz 27 Alberto-Culver 9						U. S. Steel 3 Lever Brothers 23			Thomas Leeming 15 Miles 37					
LOVE THAT BOB			CLEAR HORIZON Colgate 2			CONCENTRATION Miles 37 General Mills 10			LOVE THAT BOB			CLEAR HORIZON To Be Sold			CONCENTRATION General Mills 10 Lever Brothers 3			LOVE THAT BOB		
						Proctor-Silex 40 Nabisco 23, 28									Whitehall 2 Heinz 27					
THE TEXAN			LOVE OF LIFE To Be Sold			TRUTH OR CONSEQUENCES Heinz 27			THE TEXAN			LOVE OF LIFE To Be Sold			TRUTH OR CONSEQUENCES Hortz Mountain 21 General Mills 3			THE TEXAN		
			American Home Products 2 Lever Brothers 3			Procter & Gamble 9						American Home Products 2			Procter & Gamble 9					
QUEEN FOR A DAY			SEARCH FOR TOMORROW Procter & Gamble 6			IT COULD BE YOU Thomas Leeming 15 Whitehall 2			QUEEN FOR A DAY			SEARCH FOR TOMORROW Procter & Gamble 6			IT COULD BE YOU Nabisco 23, 28 Miles 37			QUEEN FOR A DAY		
			GUIDING LIGHT Procter & Gamble 9			General Mills 3 Heinz 27						GUIDING LIGHT Procter & Gamble 9			Procter & Gamble 10					
ABOUT FACES			NETWORK NEWS To Be Sold			---			ABOUT FACES			NETWORK NEWS To Be Sold			---			ABOUT FACES		
			1:05—STATION TIME									1:05—STATION TIME								
---			AS THE WORLD TURNS Procter & Gamble 41			---			---			AS THE WORLD TURNS Procter & Gamble 41			---			---		
			Sterling Drug 10									Pillsbury 7								
DAY IN COURT			FULL CIRCLE To Be Sold			JAN MURRAY SHOW To Be Sold			DAY IN COURT			FULL CIRCLE To Be Sold			JAN MURRAY SHOW Nabisco 23			DAY IN COURT		
															Heinz 27					
ROAD TO REALITY			HOUSE PARTY Lever Brothers 36			LORETTA YOUNG THEATRE Chemstrand 13			ROAD TO REALITY			HOUSE PARTY Lever Brothers 36 Drackett 41			LORETTA YOUNG THEATRE General Mills 3 Procter & Gamble 4			ROAD TO REALITY		
			Hoover 6 Carnation 14			Knox Gelatin 22 Frigidaire 10						Pillsbury 7			Procter & Gamble 4 Heinz 27					
BEAT THE CLOCK			THE MILLIONAIRE Colgate 25			YOUNG DR. MALONE General Mills 10 Plough 24			BEAT THE CLOCK			THE MILLIONAIRE To Be Sold			YOUNG DR. MALONE Alberto-Culver 9 Miles 37			BEAT THE CLOCK		
						Heinz 27 Plough 24						Drackett 41			Procter & Gamble 10 General Mills 10					
WHO DO YOU TRUST			VERDICT IS YOURS Drackett 41			FROM THESE ROOTS General Mills 3 Lever Brothers 3			WHO DO YOU TRUST			VERDICT IS YOURS Lever Brothers 32 Sterling Drug 10			FROM THESE ROOTS Heinz 27 General Mills 3			WHO DO YOU TRUST		
			Sterling Drug 10 Lever Brothers 32			Proctor-Silex 40						To Be Sold			Purex 39					
AMERICAN BANDSTAND			BRIGHTER DAY To Be Sold			MAKE ROOM FOR DADDY To Be Sold			AMERICAN BANDSTAND			BRIGHTER DAY Drackett 41			MAKE ROOM FOR DADDY Thomas Leeming 15 Toni 31			AMERICAN BANDSTAND		
			SECRET STORM American Home Products 2			Heinz 27						SECRET STORM American Home Products 2 Remington Rand 41			To Be Sold					
			EDGE OF NIGHT Procter & Gamble 4			HERE'S HOLLYWOOD To Be Sold						EDGE OF NIGHT Procter & Gamble 4			HERE'S HOLLYWOOD General Mills 3, 10					
			Pet Milk 18 Nabisco 23			Hortz Mountain 21						Pillsbury 7			Heinz 27					

# FALL SCHEDULE DAYTIME, 1960-'61

This worksheet was designed so that new programs, ratings, sponsorship changes and other pertinent data may be noted on it as the season progresses.



THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING.

AGENCY KEY

- |   |                           |
|---|---------------------------|
| 1. Anderson & Cairns                      | 39. Edward H. Weiss & Co. |
| 2. Ted Bates                              | 40. Weiss & Geller        |
| 3. Batten, Barton, Durstine & Osborn      | 41. Young & Rubicam       |
| 4. Benton & Bowles                        |                           |
| 5. Frank Block Assoc.                     |                           |
| 6. Leo Burnett                            |                           |
| 7. Campbell-Mithun                        |                           |
| 8. Cohen & Aleshire                       |                           |
| 9. Compton Advertising                    |                           |
| 10. Dancer-Fitzgerald-Sample              |                           |
| 11. D'Arcy Advertising                    |                           |
| 12. Doherty, Clifford, Steers & Shenfield |                           |
| 13. Doyle Dane Bernbach                   |                           |
| 14. Erwin Wasey, Ruthrauff & Ryan         |                           |
| 15. William Esty                          |                           |
| 16. Foote, Cone & Belding                 |                           |
| 17. Clinton E. Frank                      |                           |
| 18. Gardner Advertising                   |                           |
| 19. Grey Advertising                      |                           |
| 20. L. C. Gumbinner                       |                           |
| 21. George H. Hartman                     |                           |
| 22. Charles W. Hoyt                       |                           |
| 23. Kenyon & Eckhardt                     |                           |
| 24. Lake-Spiro-Shurman, Inc.              |                           |
| 25. Lennen & Newell                       |                           |
| 26. Richard K. Manoff                     |                           |
| 27. Maxon, Incorporated                   |                           |
| 28. McCann-Erickson                       |                           |
| 29. Morse International                   |                           |
| 30. Needham, Louis & Brorby               |                           |
| 31. North Advertising                     |                           |
| 32. Ogilvy, Benson & Mather               |                           |
| 33. Parkson Advertising                   |                           |
| 34. Russell M. Seeds                      |                           |
| 35. Sullivan, Stauffer, Colwell & Bayles  |                           |
| 36. J. Walter Thompson                    |                           |
| 37. Wade Advertising                      |                           |
| 38. Warwick & Legler                      |                           |

ABC ADVERTISERS\*

- Alberto-Culver 37
- Armour 16
- Beechnut 41
- Block Drug 20
- Bordens 10
- Brillo 36
- Chemway Corp. 8
- Chesebrough-Pond's 9
- Coty 3
- Dow-Corning 1
- Ex-Lax 38
- General Foods 32, 41
- General Mills 10
- Johnson & Johnson 41
- S. C. Johnson 16, 30
- Knapp-Monarch 5
- Lever Brothers 16
- Miles Labs 37
- Minute Maid 10
- Noxzema 35
- Old London 26
- Pan American Coffee 3
- Reynolds Metals 17
- A. E. Staley 14
- Sterling 10
- Toni 31
- Welch Grape Juice 26

\*Under ABC's Commercial Dispersion Policy an advertiser buys quarter hours and may disperse two out of three commercial minutes among other daytime shows.

			<b>DOUGH-RE-MI</b> General Mills 3
			Thomas Leeming 15
<b>VIDEO VILLAGE</b> Eastman Kodak 12		<b>PLAY YOUR HUNCH</b> Colgate 2 General Mills 10	
J. B. Williams 33		Mentholatum 36	
Lever Brothers 41		Colgate 2	
<b>I LOVE LUCY</b> Best Foods 28 Vick Chemical 29		<b>PRICE IS RIGHT</b> Lever Brothers 3	
		Alberto-Culver 9 General Mills 3	
Eastman Kodak 12			
<b>CLEAR HORIZON</b> To Be Sold		<b>CONCENTRATION</b> Lever Brothers 3 Miles 37	
		Lever Brothers 3 Simoniz 10	
Eastman Kodak 12			
<b>LOVE OF LIFE</b> Nabisco 23		<b>TRUTH OR CONSEQUENCES</b> General Mills 3 Frigidaire 10	
		Procter & Gamble 9 Whitehall 2	
Quaker Oats 36			
R. T. French 36			
<b>SEARCH FOR TOMORROW</b> Procter & Gamble 6		<b>IT COULD BE YOU</b> Frigidaire 10 General Mills 3	
<b>GUIDING LIGHT</b> Procter & Gamble 9		Procter & Gamble 10	
<b>NETWORK NEWS</b> To Be Sold			
1:05—STATION TIME			
<b>AS THE WORLD TURNS</b> Best Foods 28 Vick Chemical 29			
R. T. French 36			
Carnation 14			
<b>FULL CIRCLE</b> To Be Sold		<b>JAN MURRAY SHOW</b> To Be Sold	
		Alberto-Culver 9	
<b>HOUSE PARTY</b> Lever Brothers 36		<b>LORETTA YOUNG THEATRE</b> General Mills 10	
		Procter & Gamble 4 General Mills 10	
Kendall 6			
Armstrong Cork 3			
<b>THE MILLIONAIRE</b> Colgate 25		<b>YOUNG DR. MALONE</b> Mennen 19 Simoniz 10	
		Sterling Drug 10	
Gerber 11			
Nabisco 28			
<b>VERDICT IS YOURS</b> Quaker Oats 36 Vick Chemical 29		<b>FROM THESE ROOTS</b> Plough 24	
		Gold Seal 7	
Lever Brothers 32			
<b>BRIGHTER DAY</b> Best Foods 28 Lever Brothers 36		<b>MAKE ROOM FOR DADDY</b> General Mills 3	
		Alberto-Culver 9 Proctor-Silex 40	
<b>SECRET STORM</b> Amer. Home Prod. 2 R. T. French 36			
<b>EDGE OF NIGHT</b> Quaker Oats 36		<b>HERE'S HOLLYWOOD</b> Proctor-Silex 40 General Mills 10	
		To Be Sold	
Sterling Drug 10			
Whitehall 2			

# WEDNESDAY

# THURSDAY

ABC	CBS	NBC	ABC	CBS	NBC
---	---	<b>DOUGH-RE-MI</b> To Be Sold  Block Drug 19	---	---	<b>DOUGH-RE-MI</b> Gold Seal Sterling Drug Nabisco 23
---	<b>VIDEO VILLAGE</b> Lever Brothers 41  J. B. Williams 33 Vick Chemical 29	<b>PLAY YOUR HUNCH</b> General Mills 10  Colgate 2	---	<b>VIDEO VILLAGE</b> To Be Sold	<b>PLAY YOUR HUNCH</b> Colgate  Miles Heinz
<b>DAY IN COURT</b>	<b>I LOVE LUCY</b> Lever Brothers 23  To Be Sold	<b>PRICE IS RIGHT</b> Frigidaire 10 Sterling Drug 10  Heinz 27 Alberto-Culver 9	<b>DAY IN COURT</b>	<b>I LOVE LUCY</b> To Be Sold  U. S. Steel 3 Lever Brothers 23	<b>PRICE IS RIGHT</b> Chemstrand Lever Brothers  Thomas Leeming Miles
<b>LOVE THAT BOB</b>	<b>CLEAR HORIZON</b> Colgate 2	<b>CONCENTRATION</b> Miles 37 General Mills 10  Proctor-Silex 40 Nabisco 23, 28	<b>LOVE THAT BOB</b>	<b>CLEAR HORIZON</b> To Be Sold	<b>CONCENTRATION</b> General Mills Lever Brothers  Whitehall Heinz
<b>THE TEXAN</b>	<b>LOVE OF LIFE</b> To Be Sold  American Home Products 2 Lever Brothers 3	<b>TRUTH OR CONSEQUENCES</b> Heinz 27  Procter & Gamble 9	<b>THE TEXAN</b>	<b>LOVE OF LIFE</b> To Be Sold  American Home Products 2	<b>TRUTH OR CONSEQUENCES</b> Hartz Mountain General Mills Procter & Gamble
<b>QUEEN FOR A DAY</b>	<b>SEARCH FOR TOMORROW</b> Procter & Gamble 6  <b>GUIDING LIGHT</b> Procter & Gamble 9	<b>IT COULD BE YOU</b> Thomas Leeming 15 Whitehall 2  General Mills 3 Heinz 27	<b>QUEEN FOR A DAY</b>	<b>SEARCH FOR TOMORROW</b> Procter & Gamble 6  <b>GUIDING LIGHT</b> Procter & Gamble 9	<b>IT COULD BE YOU</b> Nabisco 23 Miles  Procter & Gamble
<b>ABOUT FACES</b>	<b>NETWORK NEWS</b> To Be Sold  1:05—STATION TIME	---	<b>ABOUT FACES</b>	<b>NETWORK NEWS</b> To Be Sold  1:05—STATION TIME	---
---	<b>AS THE WORLD TURNS</b> Procter & Gamble 41  Sterling Drug 10	---	---	<b>AS THE WORLD TURNS</b> Procter & Gamble 41  Pillsbury 7	---
<b>DAY IN COURT</b>	<b>FULL CIRCLE</b> To Be Sold	<b>JAN MURRAY SHOW</b> To Be Sold	<b>DAY IN COURT</b>	<b>FULL CIRCLE</b> To Be Sold	<b>JAN MURRAY SHOW</b> Nabisco  Heinz
<b>ROAD TO REALITY</b>	<b>HOUSE PARTY</b> Lever Brothers 36  Hoover 6 Carnation 14	<b>LORETTA YOUNG THEATRE</b> Chemstrand 13 Knox Gelatin 22 Frigidaire 10	<b>ROAD TO REALITY</b>	<b>HOUSE PARTY</b> Lever Brothers 36 Drockett 41  Pillsbury 7	<b>LORETTA YOUNG THEATRE</b> General Mills Procter & Gamble Procter & Gamble Heinz
<b>BEAT THE CLOCK</b>	<b>THE MILLIONAIRE</b> Colgate 25	<b>YOUNG DR. MALONE</b> General Mills 10 Plough 24  Heinz 27 Plough 24	<b>BEAT THE CLOCK</b>	<b>THE MILLIONAIRE</b> To Be Sold  Drockett 41	<b>YOUNG DR. MALONE</b> Alberto-Culver Miles  Procter & Gamble General Mills
<b>WHO DO YOU TRUST</b>	<b>VERDICT IS YOURS</b> Drockett 41  Sterling Drug 10 Lever Brothers 32	<b>FROM THESE ROOTS</b> General Mills 3 Lever Brothers 3  Proctor-Silex 40	<b>WHO DO YOU TRUST</b>	<b>VERDICT IS YOURS</b> Lever Brothers 32 Sterling Drug 10  To Be Sold	<b>FROM THESE ROOTS</b> Heinz General Mills  Purax
<b>AMERICAN BANDSTAND</b>	<b>BRIGHTER DAY</b> To Be Sold  <b>SECRET STORM</b> American Home Products 2  <b>EDGE OF NIGHT</b> Procter & Gamble 4  Pet Milk 18 Nabisco 23	<b>MAKE ROOM FOR DADDY</b> To Be Sold  Heinz 27  <b>HERE'S HOLLYWOOD</b> To Be Sold  Hartz Mountain 21	<b>AMERICAN BANDSTAND</b>	<b>BRIGHTER DAY</b> Drockett 41  <b>SECRET STORM</b> American Home Products 2 Remington Rand 41  <b>EDGE OF NIGHT</b> Procter & Gamble 4  Pillsbury 7	<b>MAKE ROOM FOR DADDY</b> Thomas Leeming Toni To Be Sold  <b>HERE'S HOLLYWOOD</b> General Mills 3  Heinz



**Low-rated periods thus become more efficient.**

minutes on ABC each week. It will have commercial minutes in seven different shows and be represented every day of the week. ABC also allows two cross plugs for each three minutes of time purchased.

Advertisers are watching certain pressure points this season. A much better showing in the 10-11 a.m. time periods is vital if CBS is to make gains in the morning. On the other hand, NBC's strength is centered in the morning and rides on its game shows. It must produce better ratings in its 4-5 p.m. periods to regain some of its afternoon position. ABC's greatest gains were made between 12 and 3 p.m., mainly at the expense of NBC. Its rollback into the 11-12 a.m. hour is the focus of its morning challenge. With *Queen for a Day* shifting to ABC this fall, the network's position obviously will be strengthened. *Queen* has done well in any time period so far.

There is little likelihood of any radical programming developments in daytime TV. "The creative burden is in the hands of fewer people," says Giraud (Jerry) Chester, ABC's vice president for daytime programs. "We don't have the large Hollywood studios packaging shows for us. We have restrictions on budgets. The most we can afford for five half-hours is \$25,000. Daytime demands programs that are flexible enough to allow the insertion of six minutes every half-hour. It's not easy to create new forms overnight, particularly with the degree of loyalty many daytime viewers have for their favorites."

**"Daytime programs are second-class citizens"**

"The greatest problem in daytime is the reluctance of top talent to work for you," declares Larry White, director of program development for CBS-TV. "The medium suffers from a bad image. It has no critical acceptance. Daytime programs are second-class citizens. Naturally we can't find the names we want."

Very likely, the talent problem is tied into the decline of the daytime personality, whose usual vehicle was the musical-variety program, now almost eliminated from the medium. Of the important early names, only CBS' Art Linkletter remains. Gone are Arthur Godfrey, Garry Moore, Tennessee Ernie and others.

Moore and Tennessee Ernie illustrate one aspect of this problem. They went to nighttime because the pay was higher, the work easier, and prestige greater. *To page 101*

**DAYTIME'S DIMENSIONS**

	Home Impression	
	Cos. Per Thousand*	Per Dollar
1956	\$1.57	637
1957	1.59	629
1958	1.33	752
1959	1.82	549
1960	1.36	735

\*Nielsen January February each year all weekday daytime programs

**NET REACH OF DAYTIME TV IN FIVE WEEKDAYS**

	%	(000)
6 a.m.-12 Noon	62.3	27,412
12 Noon-6 p.m.	83.1	36,564
6 a.m.-6 p.m.	85.9	37,796

Nielsen March 1959

**HOMES VIEWING DAYTIME TELEVISION**

	Per Minute
1955	5,642,000
1956	6,634,000
1957	7,664,000
1958	8,628,000
1959	8,316,000
1960	8,859,000
Gain: 1960 vs. 1955	3,217,000 (57.0%)

Nielsen January February each year

**TIME SPENT PER DAY WITH DAYTIME TV\***

	Per TV Home (Hrs. Mins.)	No. TV Homes (000)	Home Hours (000)
1955	2:11	31,000	67,580
1956	2:16	35,100	79,677
1957	2:21	39,300	92,355
1958	2:26	42,500	103,700
1959	2:16	44,000	99,800
1960	2:21	45,200	106,220
Gain: 1960 vs. 1955			38,640 (57.2%)

\*Average weekday Nielsen January February each year

**DISTRIBUTION OF DAYTIME SPOT AVAILABILITIES: BY TYPES\***

Type of Spot	% of all Spot Availabilities
ID's	33%
20's	23%
60's	14%
Participations	30%
	100%

\*TVB survey of 107 stations Feb. 1960

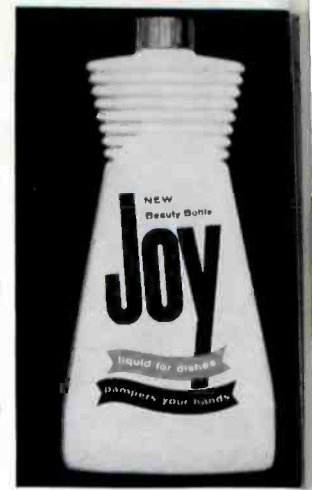
**CUMULATIVE TV AUDIENCE OF WOMEN\***

Average Weekday	No. Women (000)	% of all Women	Average No. of Quarter Hrs Viewers per Viewer
6 a.m.-9 a.m.	6,130	10.9	32.1
9 a.m.-12 Noon	13,399	23.8	48.7
6 a.m.-12 Noon	15,865	28.2	42.4
12 Noon-2 p.m.	14,457	25.7	48.7
2 p.m.-4 p.m.	13,900	24.7	48.1
4 p.m.-6 p.m.	15,616	27.8	30.3
12 Noon-6 p.m.	24,361	43.3	35.7
6 a.m.-6 p.m.	28,047	49.9	36.3

\*TVB How To Reach People November 1959

(Charts continued on page 101)

# COFFEES, DENTIFRICES, GASOLINES AND LIQUID DETERGENTS



Continuing Brand Study No. 48: Based on 1500 interviews in Chicago, New York, Los Angeles

Joy jumps to the top in use and recall among liquid detergents in New York, Chicago and Los Angeles. Yuban is the big new hit in New York's instant coffee market. Socony Mobil edges ahead in use among gasolines in New York and Los Angeles. Crest improves its ranking among dentifrices.

Such are the key findings in TELEVISION MAGAZINE's latest brand study, based on 1,500 interviews conducted by Pulse, 500 each in the nation's top three markets. Findings are based on these questions asked viewers: "What brands of (product category) have you seen advertised on TV during the last few weeks?" "Which did you use?" "Have you changed (product category) within the past six months?" While the products and services named were those recalled by respondents and were not necessarily advertised on TV in the period stated, the results are indicative of the state of the market in question. Here are the highlights of the current study:

### Joy jumps from third and fourth to lead

The major changes in the liquid detergent market occurred in New York, where Joy moved from fourth to first in use, third to first in recall. Ivory moved from fifth to second in use, sixth to fourth in recall. While Mr. Clean slipped from first to second in both use and recall, Lestoil retained its grip on second in use although dropping from second to fifth in recall.

In Chicago, Joy remained tops in use and eased from second to first in recall. Wisk was up from sixth to fourth in use. Wisk, Lux and Vel all improved their recall positions. In Los Angeles, it was Joy again in the top spot in recall and use, with an improved percentage in each category.

Yuban's striking and immediate success in the New York instant coffee market reflected how quickly a newly-introduced brand moves these days (it was introduced in New York in March). As the top brand switcher in New York (primarily from Maxwell House instant), Yuban moved into second place in use and tops in recall, dropping Maxwell House to second in recall. Maxwell House suffered a drop in percentage in both use and recall. In Chicago, however, Maxwell House instant remained the king, although losing in percentage in recall.

In Los Angeles, results are mixed, with Yuban jumping

LIQUID DETERGENTS NEW YORK	RECALL				USE				% switch to brand last 6 months
	June 1960		July 1959		June 1960		July 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Joy	1	22	3	12	1	14	4	8	13
Mr. Clean	2	17	1	41	2	10	1	22	4
Lux	3	16	5	10	5	9	6	4	13
Ivory	4	14	6	6	2	10	5	5	8
Lestoil	5	10	2	18	2	10	2	19	4
Vel	6	8	7	5	7	4	7	1	6
Wisk	7	7	4	11	6	6	3	9	
Handy Andy	8	5	8	4	8	3	7	1	
Glim	9	1			9	1			

LIQUID DETERGENTS CHICAGO	RECALL				USE				% switch to brand last 6 months
	June 1960		July 1959		June 1960		July 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Joy	1	31	2	20	1	23	1	15	10
Ivory	2	21	3	17	3	15	3	10	15
Lux	3	20	4	16	2	18	2	12	23
Wisk	4	5	7	5	4	5	6	3	
Vel	5	4	7	5	7	2	6	3	
Chiffon	6	2			4	5			
Mr. Clean	6	2	1	33	6	3	4	8	
Lestoil	8	1	5	14	7	2	5	5	
Handy Andy	8	1	6	8	7	2	6	3	

LIQUID DETERGENTS LOS ANGELES	RECALL				USE				% switch to brand last 6 months
	June 1960		July 1959		June 1960		July 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Joy	1	32	1	26	1	18	1	10	26
Lux	2	22	4	18	2	15	1	10	8
Ivory	3	16	5	13	3	11	4	7	6
Wisk	4	5	6	10	5	5	5	5	
Vel	5	4	8	4	5	5	7	3	
Chiffon	5	4			7	4			
Mr. Clean	7	3	2	23	8	2	3	9	
Trend	8	1			4	6			
Handy Andy	8	1	7	5	8	2	8	1	
Lestoil	8	1			10	1			
Genie			3	19			5	5	

from sixth to first in recall, tying with Folgers. Folgers, despite a drop in per cent of recall, climbed from third to second in use in the market, tying with Yuban. Maxwell House, meantime, suffered another big drop in per cent of recall, skidding from first to third behind Folgers and Yuban. Maxwell House still is tops in use in L.A.

In the regular coffee market, Maxwell House retained

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DENTIFRICES NEW YORK	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Colgate	1	30	1	40	1	38	1	38	7
Gleem	2	26	2	30	2	18	2	20	12
Stripe	3	19	3	29	5	8	3	12	16
Ipana	4	14	5	10	3	10	5	8	14
Crest	4	14	6	8	6	7	6	7	18
Pepsodent	6	8	4	12	4	9	4	10	9

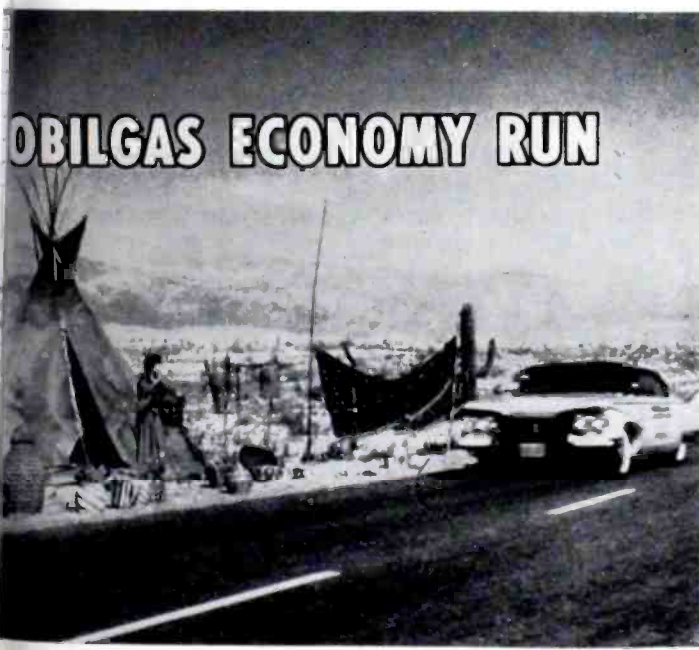
DENTIFRICES CHICAGO	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Gleem	1	22	2	36	3	18	3	22	11
Stripe	1	22	3	28	4	11	6	8	20
Colgate	3	14	1	39	1	31	1	32	10
Crest	3	14	6	15	5	10	4	9	14
Pepsodent	5	12	4	18	2	20	2	24	10
Ipana	6	11	4	18	6	8	4	9	11

DENTIFRICES LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Gleem	1	23	1	52	2	17	2	16	11
Colgate	2	20	2	36	1	23	1	24	10
Crest	3	19	4	28	3	14	4	12	10
Stripe	4	15	3	29	6	8	6	9	17
Pepsodent	5	10	6	17	3	14	5	11	9
Ipana	6	8	5	18	5	12	3	15	10
Listerine			7	5					

\* Less than 1%



Stripe toothpaste



Mobilgas (Socony)

GASOLINES NEW YORK	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Esso	1	30	1	15	1	21	1	19	9
Chevron	2	16	3	12	8	2	8	1	
Texaco	3	14	2	14	5	6	5	6	9
Shell	4	11	4	10	3	8	3	7	8
Gulf	5	6	6	6	6	5	5	6	8
Sunoco	6	5	5	7	3	8	2	8	14
Amoco	6	5	7	4	6	5	7	4	
Mobil (Socony)	8	4	7	4	2	9	3	7	14
Flying A (Tydol)	9	1	9	2	9	1	8	1	

GASOLINES CHICAGO	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Standard	1	60	1	66	1	34	1	34	8
Oklahoma	2	24	3	15	5	8	6	4	
Shell	3	12	2	19	2	14	2	10	9
Texaco	4	9	3	15	3	9	2	10	8
Phillips 66	5	3	5	7	6	4	5	5	
Sinclair	6	2	6	5	3	9	4	9	4
Clarks	6	2	6	5	6	4	8	3	
Mobil (Socony)	8	1			6	4	6	4	
Cities Service	8	1	10	2	9	2	8	3	
Gulf	8	1	8	4	10	1	11	2	
Martin			9	3			8	3	

GASOLINES LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Flying A (Tydol)	1	13	8	2	7	5	7	5	
Chevron (Standard)	2	12	2	26	1	20	1	18	6
Richfield	3	11	1	29	4	11	2	15	10
Union 76	3	11	5	9	4	11	3	13	12
Shell	5	6	3	27	2	13	3	13	11
Mobil (Socony)	6	5	5	9	2	13	6	10	22
Texaco	6	5	4	10	6	10	5	12	14
Signal	8	2	8	2	8	2	9	2	
Associated			7	5			8	4	

(Charts continued on page 90)

*Dim advertiser attitudes cloud the radio image but, underneath, McCann sees new potential*



Marplan's Edwin Sannecken (l.) and David Inauye: "There is a growing recognition on the part of media people that radio is making a comeback."

MC-

**R**ADIO today has new horizons for advertisers, many of them just starting to be seriously explored. It labors, however, under certain advertiser attitudes which take its characteristics as drawbacks. Overshadowed by other, more "dramatic" media, radio's battle is not with these media so much as it is with the elements influencing media selection. Radio's potential lies under an opinion-clouded surface. The surface must be peeled back, a new look taken, and new opinions formed.

These, essentially, are findings and views held by the Marplan research division (Market Planning Corp.) of Communications Affiliates, Inc., an affiliate of McCann-Erickson, Inc. The agency's radio billings last year totaled an estimated \$18,000,000, a hefty one-fifth of the more than \$100,000,000 McCann spent in electronic media.

Marplan research and recommendations influence not only McCann-Erickson thinking, but the thinking of dozens of other marketing-minded companies, associations and government groups as well. Formed three years ago when McCann, in a move toward "functional specialization," reorganized itself into a group of interrelated but independently-operating units, Marplan functions as McCann's research arm. (The agency maintains its own statistical media research department.) It can be hired by McCann-Erickson clients or non-clients and is experienced in a broad range of

marketing consulting and marketing research services.

Marplan's interest in radio stems from a number of client-assigned projects initiated to probe into the media selection attitudes held by advertisers and agencies. A basic Marplan finding culled from interviews with a large cross-section of top advertisers and agencies is that—sound or unsound, rational or emotional, the broad advertiser-agency attitude toward radio, in comparison with other media, is largely negative.

**Why do they look upon radio with distaste?**

To many national advertisers, one of the chief values of radio today lies in frequency of impression. They can and do pile radio message after radio message on top of a basic schedule in other media. But while they may nod at this radio advantage, they view the medium overall with distaste. Why?

In reviewing the general findings of Marplan's media studies, Marplan president Edwin H. Sonnecken, a former Ford Motor Co. programming manager and Ford Division consumer research department manager, says that TV and magazines are looked on with respect, while radio does not rate as high. It is felt, continues Sonnecken, that radio is not sold particularly well. Its merchandising and promotional efforts show up poorly in comparison with TV efforts.



Television Magazine

RADIO  
STUDY  
SERIES  
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## CANN – ERICKSON LOOKS AT RADIO

In this regard, points out the Marplan president, "Radio, being an electronic medium, stands in TV's shadow. It is emotionally compared with its sister medium, and in this respect it can rarely come out on top."

Marplan media attitude studies also find other elements working against the image of radio. The medium has low ratings in the era of high-rating importance. The 61,000-000-plus audience for the radio-only Patterson-Johansson fight, a radio rarity, is to one Marplan research man, "a perfect example of radio before television." Radio's relatively low cost, too, gives it a "cheap" image. It is felt to lack in impact, and is seen as having an uncertain audience that is only half listening. In short, it is overwhelmed by other more dramatic media.

While radio is undoubtedly having image trouble, Marplan feels that the medium has a much greater potential than its present surface picture would indicate. "Radio's difficult financial position," says Sonneck, "has caused the medium to experiment, to take a 'what have we got to lose' attitude. This, perhaps, is to the good, but radio has to better know its strengths and weaknesses, and then do something about them. Actually, radio scores high in the things advertisers consider important in selecting media."

What Sonneck refers to are these media characteristic considerations:

- How much does it cost to reach 1,000 people?
- How much does it cost to deliver 1,000 ad messages?
- What kind of schedule flexibility is there?
- What kind of geographic flexibility is there?
- What kind of audience selection flexibility is there?

• The flexibility of advertising expenditure—how far will the budget stretch?

In the opinion of the ad men surveyed by Marplan, radio rates high in every area except audience selection flexibility—the ability to reach a certain kind of audience, a certain group an advertiser might consider his prime market.

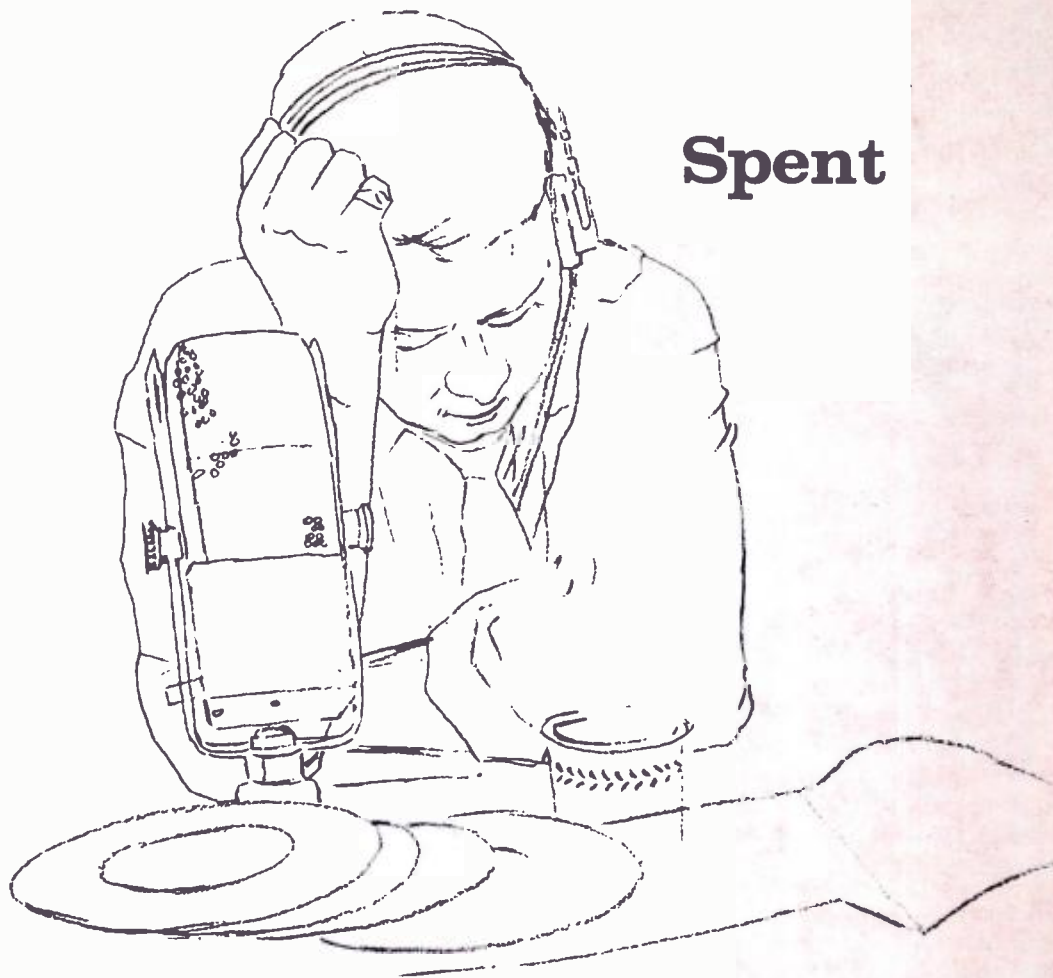
### Cites specialization of more and more stations

Is a station's audience a great unknown pool of mixed tastes and divergent interests? Marplan, and an increasing number of radio stations apparently, think not. There are quality, all-music stations in the mold of New York's WQXR springing up; stations programming heavily for teenagers; stations aiming at the travel market.

"Stations," says Sonneck, "are beginning to select audiences in the manner of special interest magazines. [See "A New Approach to Radio," TELEVISION MAGAZINE, October 1959—Mexico City stations serve distinct audiences.] They can combine in their programming the national selectivity of magazines and the local flavor of newspapers. And with radio economics being what they are, they do not have to reach everybody to sustain themselves financially. This has taken the accent off network radio, but ahead may lie a new kind of network, offering programming aimed at selected audiences."

New prospects for radio, as Marplan sees them, do not end with selectivity and specialization—they begin there. K. David Inouye, a Marplan vice president and a McCann-Erickson research specialist since 1950, feels that, "From a research point of view, radio is suited to marketing ex-

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# Spent

This man has just put in **twelve** hours doing a **three** hour radio show.  
The first **nine** hours were devoted to preparation.

No detail was ignored. The entire show was outlined in script form. Each record was chosen to provide consistency of sound. Each commercial was studied so its full value could be realized. Responsibility to the Community provided the basic theme.

**Crowell-Collier** disc jockeys and newsmen are hard workers and perfectionists. This accounts for the overlage audiences of **Crowell-Collier** stations.

When a **Crowell-Collier** air personality finishes his program he is spent.

Result? An audience has enjoyed a soaring experience...a "sound" satisfaction from radio listening.

They will tomorrow, too.



## CROWELL-COLLIER BROADCAST DIVISION

*first in Contemporary Communications*

ROBERT M. PURCELL, DIRECTOR

### KFWB

Los Angeles  
Robert M. Purcell, Gen. Mgr.  
Natl. Sales Reps:  
John Blair & Co.

### KEWB

San Francisco/Oakland  
Milton H. Klein, Gen. Mgr.  
Natl. Sales Reps:  
The Katz Agency, Inc.

### KDWB

Minneapolis/St. Paul  
John McRae, Gen. Mgr.  
Natl. Sales Reps:  
Daven F. McGavren Co., Inc.

*The task of changing attitudes can be performed by major research to show what radio can do*

perimentation because local tests can be set up inexpensively and results can be obtained quickly. Usually, radio works immediately," says Inouye, "or it doesn't work at all."

Inouye recalls the example of a recent Marplan client, a manufacturer of a personal teen-age product. A test was set up in one market to gauge the relative effectiveness of radio versus other media advertising for the product. "Radio worked better, faster and at lower cost," says the Marplan vice president, "and the company's future ad strategy will reflect this."

Inouye feels that if advertisers would do more media research by setting up test situations involving radio, "We could see quite a lot more learned about the medium." And Inouye also feels that radio research now coming into play can lead to a wider, more intelligent use of the medium. (See Radio Study No. 35, TELEVISION MAGAZINE, July 1960 —RAB advertiser services.)

**Test cases will give indication of product response**

"You can expect to see," Inouye says, "greater selectivity in the use of radio for specific products as the number of test cases add to our knowledge of the products that respond well to radio advertising. There will also be a greater exploitation of radio's sound values. Radio does not have to confine itself to words. It has the power of reinforcing spoken words with symbolism in sound . . . this is part of the whole area of perception which is becoming as important to radio as the background scene has become to the success of the TV commercial.

"Research can help to enhance the effectiveness of radio by revealing some of the ways in which sound effects can contribute to more effective commercials."

Clearly, radio to Marplan has new horizons for advertisers, many of them barely explored as yet. But behind all of the medium's trouble in the area of attitudes lies the very real job of showing advertisers where their opinions are wrong and proving what radio can do.

Marplan feels that the big advertisers who use a steady schedule of "high powered" media, and who turn to radio for added frequency, have a hard time justifying their radio expenditure. If radio is helping their sales, they don't know it; results are too hard to measure; credit in the end often goes to the "glamour" media.

The big beginning of radio helping its own cause, as Marplan sees it, is research. Needed is better information on commercial effectiveness and on markets and audiences—audience characteristics, logical advertiser and product target groups.

At McCann-Erickson itself, Marplan's media findings and thinking are known and used. How important is radio to the parent? Aside from M-E Productions, which is similar to the standard radio-television department at other agencies, McCann puts no special departmental focus on the aural medium. Among its chief radio users are Liggett & Myers, Standard Oil (N.J.) and Bulova Watch.

The media department of McCann-Erickson Advertising (U.S.A.) is organized on a group basis, with each group having specific account assignments, but responsibilities for all media.

The group heads are McCann's associate media directors

—John B. Caudell, William A. Fricke, Alfred R. Sanno and Thomas F. Swick. These four, along with their own staffs, obtain advice and information from the McCann research department. They clear their planning with media director William C. Dekker (who also heads an account group) and with the McCann product group. These are the key groups and people in McCann media recommendation.

McCann is probably no different from most major agencies today in looking at radio as *part* of an overall media mix. The radio-only advertiser has become a rarity. The medium by itself is not enough for a product in national competition with other brands. McCann's media men see radio largely as an "in addition" or support force which offers frequency of impression.

In presenting radio to its clients where its need is indicated, McCann is likely to set up a "What do you do next?" situation. Example: An advertiser is in network TV and national magazines. Costs are high. The amount of frequency is not sufficient. How does he peak his advertising?

The choice, says McCann, is between radio, newspapers and possibly outdoor. Here the finer points of media selection come into play—cost, availability, market situation, attitudes both rational and emotional. But radio is strongly in the running. Last spring, the Bulova Watch Co., a McCann client, returned to radio after an absence of nearly a decade. It had pioneered the radio time signal and made "Bulova watch time" one of radio's most remembered phrases. Why did Bulova leave radio? Why did it return?

William Fricke, a McCann associate media director working on the Bulova account, says that the watch company, like a host of other radio advertisers during the early 1950's, saw the rise of television as a signal for the disappearance of radio. Bulova pulled out of radio and entered TV. It stayed there, on a seasonal, network carrier basis, until earlier this year, when it switched to magazines.

**Why Bulova turned from TV to radio**

Explaining the switch, Fricke says, "It became too difficult to get the kind of time availabilities and exposure we were looking for at peak seasons such as Christmas and the spring graduation cycle. The decision was made to drop TV and enter magazines with ads spotted from two weeks to a month apart. But we needed something to enforce the magazine schedule. Radio had emerged in new form; it was time to get back into it and gain greater frequency."

In entering radio again, Bulova faced the problem of turning to "sell" with 60 second announcements, or returning to "the natural relationship of time signals which had done a highly effective job in the past." Bulova's compromise: ten second time signals with "short sell."

Bulova today, with two-thirds of its ad budget invested in magazines, one-third in radio, is running a 26-week spot schedule in 25 markets. Message frequency ranges from a minimum of 50 spots a week to a high of 120, averages 100. "The schedule," says Fricke, "may continue in 1961."

McCann believes that one of the most significant new trends in radio is coming about in the buying area. The buying accent, it feels, is shifting from rating considerations to quality considerations.

Says a McCann media account supervisor, "The radio

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# WROC-TV

ROCHESTER, NEW YORK

*First in New York State's 3rd largest market. Delivering 29.4% more net weekly circulation than the second station.*

Net Weekly Circulation*	
WROC-TV	244,500
Station X	188,900

\*NAB June 1960

NBC - ABC — CHANNEL 5 • ROCHESTER

SYMBOL OF SERVICE



WROC-TV CHANNEL 5 NBC-ABC ROCHESTER, N.Y. • A TRANSCONTINENT STATION

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.  
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,  
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

Represented by



The Original Station Representative

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



# AUGUST

## TELEVISION HOMES

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

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

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

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

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

A 95% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., over 97% in Cleveland and Milwaukee), but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be the most logical theoretical ceiling for the TV market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF outlets refer to VHF only.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Viewer studies are used when current—engineering contours, only where research data is made obsolete by station facility or market changes.

Antenna height, power and terrain determine the phys-

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

ical contour of a station's coverage and the probable quality of reception. Other factors, however, may well rule out any incidence of viewing despite the quality of the signal.

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

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

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

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

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and 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. ▶



# WLOS-TV

## King of the Carolina Triad!

WLOS-TV reigns supreme in the rich, six-state Carolina Triad! Every day of the week, from 9 am to midnight, WLOS-TV delivers an average of 34,000 homes per quarter-hour.\* That's 108.6% more than station "C" and 21.4% more than station "B"! So if you're looking for coverage, get the complete story from your PGW Colonel!

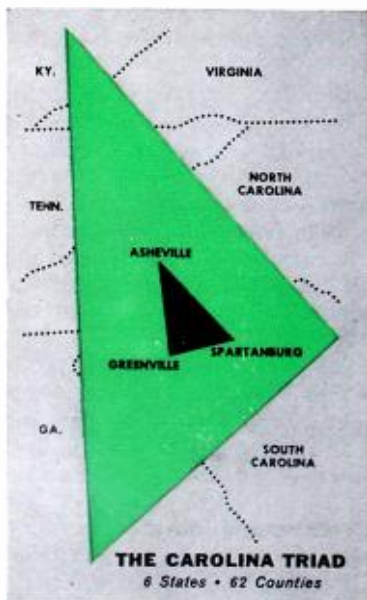
\*March ARB.

# WLOS-TV



Serving  
**GREENVILLE**  
**ASHEVILLE**  
**SPARTANBURG**

A Wometco Enterprise



REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.  
 SOUTHEASTERN REP.: JAMES S. AYERS CO.

TOTAL U. S. TV HOMES.....45,838,000  
 TOTAL U. S. HOUSEHOLDS.....52,425,000  
 U. S. TV PENETRATION.....87.4%

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
<b>ABERDEEN, S.D.—70.0</b> KXAB-TV (N,C,Al)	19,600
<b>ABILENE, Tex.—81.0</b> KRBC-TV (N)	79,100
<b>ADA, Okla.—76.0</b> KTEN (A,C,N)	80,400
<b>AGANA, Guam</b> KUAM-TV (C,N,Al)	††
<b>AKRON, Ohio—45.0</b> WAKR-TV† (A)	170,200
<b>ALBANY, Ga.—65.0</b> WAIB-TV (A,N)	91,800
<b>ALBANY-SCHENECTADY-TROY, N.Y.—92.0</b> W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	°°464,300
<b>ALBUQUERQUE, N.M.—73.0</b> KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	127,200
<b>ALEXANDRIA, La.—71.0</b> KALB-TV (A,C,N)	94,000
<b>ALEXANDRIA, Minn.—77.0</b> KCMT (N,Al)	51,500
<b>ALTOONA, Pa.—90.0</b> WFBG-TV (A,C)	277,600
<b>AMARILLO, Tex.—78.0</b> KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	112,000
<b>AMES, Iowa—91.0</b> WOI-TV (A)	316,600
<b>ANCHORAGE, Alaska—</b> KENI-TV (A,N); KTVA (C)	°31,000
<b>ANDERSON, S.C.—39.0</b> WAIM-TV† (A,C)	19,100
<b>ARDMORE, Okla.—76.0</b> KXII (N)	30,400
<b>ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—79.0</b> WISE-TV† (C,N); WLOS-TV (A) WFBC-TV (N); WSPA-TV (C)	395,500 ††
<b>ATLANTA, Ga.—84.0</b> WAGA-TV (C); WIVW-A (A); WSB-TV (N)	580,000
<b>AUGUSTA, Ga.—74.0</b> WJBF-TV (A,N); WRDW-TV (C)	191,700
<b>AUSTIN, Minn.—89.0</b> KMMT (A)	121,100
<b>AUSTIN, Tex.—79.0</b> KTBC-TV (A,C,N)	157,600
<b>BAKERSFIELD, Cal.—91.0</b> KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	177,900 †66,000
<b>BALTIMORE, Md.—93.0</b> WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	674,500
<b>BANGOR, Me.—89.0</b> WABI-TV (A,C); WIBZ-TV (N,Al)	118,100
<b>BATON ROUGE, La.—74.0</b> WAFB-TV (C); WBRZ (A,N)	268,900
<b>BAY CITY-SAGINAW-FLINT, Mich.—92.0</b> WNEM-TV (A,N); WKNK-TV† (A,C)	306,500 †67,500
<b>BEAUMONT-PORT ARTHUR, Tex.—79.0</b> KFDM-TV (C,Al); KPAC-TV (N,Al)	154,400
<b>BELLINGHAM, Wash.—83.0</b> KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	°53,400
<b>BIG SPRING, Tex.—84.0</b> KEDY-TV (C)	24,700
<b>BILLINGS, Mont.—64.0</b> KOOK-TV (A,C); KGHl-TV (N)	50,800
<b>BINGHAMTON, N.Y.—90.0</b> WNBf-TV (A,C); WINR-TV† (A,N,C)	327,900 142,100

Market & Stations—% Penetration	TV Homes
<b>BIRMINGHAM, Ala.—79.0</b> WAPI-TV (A,N); WBRC-TV (C)	432,600
<b>BISMARCK, N.D.—69.0</b> KBMB-TV (A,C); KFYZ-TV (N,Al) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	°°°46,000
<b>BLOOMINGTON, Ind.—93.0</b> WTTV (See also Indianapolis, Ind.)	637,100
<b>BLUEFIELD, W.Va.—75.0</b> WHIS-TV (N,Al)	127,800
<b>BOISE, Ida.—78.0</b> KBOI-TV (C); KTVM (A,N); KCIX-TV (Nampa)	68,500
<b>BOSTON, Mass.—94.0</b> WBZ-TV (N); WNAC-TV (C); WHDH-TV (A,C,N)	1,448,800
<b>BRIDGEPORT, Conn.</b> WICC-TV† (A)	††
<b>BRISTOL, Va.—JOHNSON CITY, Tenn.—70.0</b> WCYB-TV (A,N); WJHL-TV (A,C)	154,400
<b>BRYAN, Tex.—75.0</b> KBTX-TV (A,C)	42,100
<b>BUFFALO, N.Y.—92.0</b> WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	648,400
<b>BURLINGTON, Vt.—90.0</b> WCAX-TV (C)	°167,000
<b>BUTTE, Mont.—70.0</b> KXII-TV (A,C,N) (Operates satellite KXII-TV, Helena, Mont.)	°°°35,400
<b>CADILLAC, Mich.—88.0</b> WWTV (A,C)	120,000
<b>CAPE GIRARDEAU, Mo.—83.0</b> KFVS-TV (C)	225,800
<b>CARLSBAD, N.M.—80.0</b> KAVE-TV (A,C)	11,300
<b>CARTHAGE-WATERTOWN, N.Y.—86.0</b> WCNY-TV (A,C) (Includes community antennas in counties not credited)	°78,800
<b>CASPER, Wyo.—54.0</b> KTWO-TV (A,N,C)	24,600
<b>CEDAR RAPIDS-WATERLOO, Iowa—91.0</b> KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	325,600
<b>CHAMPAIGN, Ill.—92.0</b> WCIA (C); WCHU† (N) (See Springfield listing)	346,300
<b>CHARLESTON, S.C.—75.0</b> WCSC-TV (C); WUSN-TV (A,N)	149,600
<b>CHARLESTON-HUNTINGTON, W.Va.—82.0</b> WCHS-TV (A); WHTN-TV (C); WSZA-TV (N)	445,200
<b>CHARLOTTE, N.C.—82.0</b> WBTV (C); WSOC-TV (A,N)	597,600
<b>CHATTANOOGA, Tenn.—76.0</b> WDEF-TV (A,C); WRGP-TV (N); WTVG (A)	203,400
<b>CHEBOYGAN, Mich.—79.0</b> WTOM-TV (N,Al)	28,800
<b>CHEYENNE, Wyo.—76.0</b> KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	°°86,400
<b>CHICAGO, Ill.—94.0</b> WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,191,700
<b>CHICO, Cal.—81.0</b> KHSI-TV (A,C)	97,800
<b>CINCINNATI, Ohio—90.0</b> WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	650,300
<b>CLARKSBURG, W.Va.—73.0</b> WBOY-TV (A,C,N)	77,000
<b>CLEVELAND, Ohio—94.0</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,307,600
<b>CLOVIS, N.M.—71.0</b> KVER-TV (C)	12,000
<b>COLORADO SPRINGS-PUEBLO, Colo.—79.0</b> KKTV (C); KRDO-TV (A); KCSJ-TV (N)	91,800
<b>COLUMBIA-JEFFERSON CITY, Mo.—86.0</b> KOMU-TV (A,N); KRCC-TV (A,C)	127,100
<b>COLUMBIA, S.C.—79.0</b> WIS-TV (N); WNOK-TV† (C)	207,200 †35,500
<b>COLUMBUS, Ga.—75.0</b> WTVM† (A,N); WRBL-TV (A,C)	145,100 †55,600

Market & Stations—% Penetration	TV Homes
<b>COLUMBUS, Miss.—61.0</b> WCBM-TV (C,N,A)	56,000
<b>COLUMBUS, Ohio—94.0</b> WBNS-TV (C); WLWC (N); WTVN-TV (A)	487,600
<b>CORPUS CHRISTI, Tex.—75.0</b> KRIS-TV (N); KZTV (C,A)	114,500
<b>DALLAS-FY. WORTH, Tex.—86.0</b> KRID-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	710,600
<b>DANVILLE, Ill.—63.0</b> WDAN-TV† (A)	124,900
<b>DAVENPORT, Iowa—ROCK ISLAND, Ill.—93.0</b> WOC-TV (N); WHBF-TV (A,C)	349,800
<b>DAYTON, Ohio—93.0</b> WHO-TV (C); WLWD (A,N)	489,500
<b>DAYTONA BEACH-ORLANDO, Fla.—75.0</b> WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	222,800
<b>DECATUR, Ala.—50.0</b> WMSL-TV† (C,N)	122,500
<b>DECATUR, Ill.—84.0</b> WTVF† (A)	1124,700
<b>DENVER, Colo.—85.0</b> KBTM (A); KJLZ-TV (C); KOA-TV (N); KTVR	355,600
<b>DES MOINES, Iowa—92.0</b> KRNT-TV (C); WHO-TV (N)	277,800
<b>DETROIT, Mich.—94.0</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,597,400
<b>DICKINSON, N.D.—56.0</b> KDIX-TV (C)	23,300
<b>DOTHAM, Ala.—63.0</b> WTVY (A,C)	75,500
<b>DULUTH, Minn.—SUPERIOR, Wis.—83.0</b> KDAL-TV (C); WDSM-TV (A,N)	171,700
<b>DURHAM-RALEIGH, N.C.—76.0</b> WTVD (A,C); WRAL-TV (N)	276,500
<b>EAU CLAIRE, Wis.—91.0</b> WEAU-TV (A,C,N)	119,900
<b>EL DORADO, Ark.</b> (See Monroe, La.)	
<b>ELKHART, Ind.</b> (See South Bend)	
<b>EL PASO, Tex.—85.0</b> KEP-TV (A); KRDD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*102,900
<b>ENID, Okla.</b> (See Oklahoma City)	
<b>ENSON-GARDEN CITY, Kan.—63.0</b> KTVC (A); KGLD-TV (N)	39,100
<b>ERIE, Pa.—95.0</b> WUCU-TV (A,N); WSEE-TV† (A,C) (Includes community antennas in counties not credited)	*186,400 156,200
<b>EUGENE, Ore.—82.0</b> KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**109,800
<b>EUREKA, Cal.—78.0</b> KTEM-TV (A,C); KVIQ-TV (A,N)	48,400
<b>EVANSVILLE, Ind.—HENDERSON, Ky.—85.0</b> WRE-TV† (N); WTVW (A); WEHT-TV† (C)	251,300 1128,000
<b>FAIRBANKS, Alaska</b> KFAR-TV (A,N); KTVF (C)	††
<b>FARGO, N.D.—76.0</b> WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	152,000
<b>FLINT, Mich.—94.0</b> WJRT (A)	369,700
<b>FLORENCE, Ala.—31.0</b> WOVL-TV† (C,N,A)	18,800
<b>FLORENCE, S.C.—72.0</b> WBTV (A,C,N)	176,700
<b>FT. DODGE, Iowa—56.0</b> KQTV† (N)	127,100
<b>FT. MYERS, Fla.—69.0</b> WINK-TV (A,C)	18,000
<b>FT. SMITH, Ark.—75.0</b> KPSA-TV (C,N,A)	52,300
<b>FT. WAYNE, Ind.—87.0</b> WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	1207,800
<b>FT. WORTH-DALLAS, Tex.—86.0</b> KFJZ-TV; WBAP-TV (N); KRID-TV (C); WFAA-TV (A)	710,600

Market & Stations—% Penetration	TV Homes
<b>FRESNO, Cal.—90.0</b> KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	225,200 1168,400
<b>GARDEN CITY, Kan.</b> (See Ensign-Garden City, Kan.)	
<b>GLENDIVE, Mont.—54.0</b> KXGN-TV (C,A)	3,100
<b>GOODLAND, Kan.</b> KBIR-TV (C)	†††
<b>GRAND FORKS, N.D.—75.0</b> KNOX-TV (N)	39,200
<b>GRAND JUNCTION, Colo.—66.0</b> KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**24,800
<b>GRAND RAPIDS, Mich.—94.0</b> WOOD-TV (A,N) (See also Kalamazoo)	459,300
<b>GREAT BEND-HAYS, Kan.—75.0</b> KCKT-TV (N); KAYS-TV (A) IKCKT-TV operates satellites KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**89,400
<b>GREAT FALLS, Mont.—77.0</b> KFBB-TV (A,C,N); KRTV (Includes community antennas)	52,300
<b>GREEN BAY, Wis.—92.0</b> WBAY-TV (C); WFRV (N); WLUX-TV (A)	324,500
<b>GREENSBORO, N.C.—83.0</b> WFMY-TV (A,C)	402,800
<b>GREENVILLE-SPARTANBURG, S.C., ASHEVILLE, N.C.—79.0</b> WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	395,500 ††
<b>GREENVILLE-WASHINGTON, N.C.—77.0</b> WNCT (A,C); WITN (N)	193,700
<b>HANNIBAL, Mo.—QUINCY, Ill.—91.0</b> KHQA-TV (C,A); WGEN-TV (A,N)	193,200
<b>HARLINGEN-WESLACO, Tex.—72.0</b> KGBT-TV (A,C); KRGV-TV (A,N)	*75,400
<b>HARRISBURG, Ill.—84.0</b> WSIL-TV (A)	174,700
<b>HARRISBURG, Pa.—71.0</b> WHP-TV† (C); WTPA† (A)	1113,800
<b>HARRISONBURG, Va.—76.0</b> WSVA-TV (A,C,N)	66,300
<b>HARTFORD-NEW BRITAIN, Conn.—94.0</b> WTIC-TV (C); WNBC† (N); WHCT†	639,800 1295,100
<b>HASTINGS, Nebr.—77.0</b> KHAS-TV (N)	115,300
<b>HATTIESBURG, Miss.—64.0</b> WDAM-TV (A,N)	51,200
<b>HENDERSON, Ky.—EVANSVILLE, Ind.—85.0</b> WEHT-TV† (C); WHE-TV† (N); WTVW (A)	251,300 1125,000
<b>HENDERSON-LAS VEGAS, Nev.—77.0</b> KLB-TV (N); KLAS-TV (C); KSHO-TV (A)	37,100
<b>HONOLULU, Hawaii</b> KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites K BC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMWI-TV, Wailuku, and KHJK-TV, Hilo to KHVH-TV; KALA, Wailuku to KONA-TV.)	**129,900
<b>HOUSTON, Tex.—86.0</b> KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	504,100
<b>HUNTINGTON-CHARLESTON, W.Va.—82.0</b> WHTN-TV (C); WSZA-TV (N); WCHS-TV (A)	445,200
<b>HUNTSVILLE, Ala.</b> WAFG-TV†	†††
<b>HUTCHINSON-WICHITA, Kan.—85.0</b> KTUH (C); KAKE-TV (A); KARD-TV (N) IKTVC, Ensign, Kan satellite of KAKE-TV)	**259,100
<b>IDAHO FALLS-POCATELLO, Ida.—71.0</b> KID-TV (A,C,N); KTIK (N)	60,100
<b>INDIANAPOLIS, Ind.—93.0</b> WFBI-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	716,900
<b>JACKSON, Miss.—67.0</b> WJTV (C); WJBT (A,N)	239,800



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Market & Stations—% Penetration	TV Homes
<b>JACKSON, Tenn.—71.0</b> WDXL-TV (A,C)	89,200
<b>JACKSONVILLE, Fla.—75.0</b> WJXT (C); WFGA-TV (N,A)	308,000
<b>JEFFERSON CITY-COLUMBIA, Mo.—86.0</b> KRCG-TV (A,C); KOMU-TV (A,N)	127,100
<b>JOHNSON CITY, Tenn.—BRISTOL, Va.—70.0</b> WJHL-TV (A,C); WCYB-TV (A,N)	154,400
<b>JOHNSTOWN, Pa.—92.0</b> WARD-TV† (A,C); WJAC-TV (N)	565,800 †10,700
<b>JOPLIN, Mo.—PITTSBURG, Kan.—81.0</b> KODE-TV (A,C); KOAM-TV (A,N)	152,300
<b>JUNEAU, Alaska</b> KINY-TV (C)	††
<b>KALAMAZOO, Mich.—94.0</b> WKZO-TV (A,C) (See also Grand Rapids)	596,600
<b>KANSAS CITY, Mo.—90.0</b> KCMT-TV (C); KMBC-TV (A); WDAF-TV (N)	611,100
<b>KEARNEY, Neb.—74.0</b> KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**102,800
<b>KLAMATH FALLS, Ore.—68.0</b> KOTI-TV (A,C,N)	20,700
<b>KNOXVILLE, Tenn.—71.0</b> WATE-TV (N); WBIR-TV (C); WTVK† (A)	230,100 †59,300
<b>LA CROSSE, Wis.—87.0</b> WKBT (A,C,N)	117,600
<b>LAFAYETTE, La.—72.0</b> KIFY-TV (C) (Includes community antennas in counties credited)	100,100
<b>LAKE CHARLES, La.—73.0</b> KPLC-TV (A,N); KTAG-TV† (C)	87,700 †17,100
<b>LANCASTER, Pa.—90.0</b> WGAL-TV (C,N)	516,000
<b>LANSING, Mich.—93.0</b> WJIM-TV (C,A); WILX-TV (N) (Onondaga)	425,600



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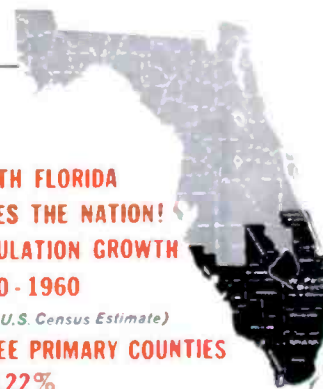
Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
LABEBO, Tex.—64.0 KGNB-TV (A,C,N)	10,200	MARQUETTE, Mich.—83.0 WLUC-TV (C,N,A)	64,000
LA SALLE, Ill. (See People, Ill.)		MASON CITY, Iowa—88.0 KGLO-TV (C)	161,200
LAS VEGAS-MENDERSON, Nev.—77.0 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	37,100	MAYAGUEZ, P.R. WORA-TV (C,A)	††
LAWTON, Okla.—83.0 KSWO-TV (A)	49,200	MEDFORD, Ore.—78.0 KBES-TV (A,C,N)	45,000
LEBANON, Pa.—79.0 WLYH-TV (A)	158,600	MEMPHIS, Tenn.—76.0 WHBQ-TV (A); WMCT (N); WREC-TV (C)	489,100
LEXINGTON, Ky.—44.0 WLEX-TV (A,C,N); WKYT (C)	144,000	MERIDIAN, Miss.—65.0 WTOK-TV (A,C,N)	104,200
LIMA, Ohio—81.0 WIMA-TV (A,C,N)	147,900	MIAMI, Fla.—86.0 WCKT (N); WPST-TV (A); WTVJ (C) (Includes 66,800 tourist—only sets in counties currently credited)	517,700
LINCOLN, Nebr.—84.0 KQIN-TV (A,C)	187,602	MIDLAND-ODESSA, Tex.—73.0 KMD-TV (A,N); KOSA-TV (C)	86,800
LITTLE ROCK-PINE BLUFF, Ark.—73.0 KARK-TV (N); KTHV (C); KATV (A)	232,000	MILWAUKEE, Wis.—94.0 WISN-TV (A); WITI-TV (C); WTMJ-TV (N); WXIX (†)	601,700
LOS ANGELES, Calif.—91.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,741,300	MINNEAPOLIS-ST. PAUL, Minn.—91.0 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	743,600
LOUISVILLE, Ky.—82.0 WAVE-TV (A,N); WHAS-TV (C)	459,700	MINOT, N.D.—66.0 KXMC-TV (A,C); KMOT-TV (A,N)	43,200
LUBBOCK, Tex.—78.0 KCBQ-TV (A,N); KDUB-TV (C)	107,300	MISSOULA, Mont.—72.0 KMSO-TV (A,C)	50,400
LUFKIN, Tex.—73.0 KTRE-TV (N,C,A)	52,800	MOBILE, Ala.—78.0 WALA-TV (N,A); WKRG-TV (C)	229,200
LYNCHBURG, Va.—81.0 WLVA-TV (A)	154,800	MONAHANS, Tex. KVKM-TV (A)	††
MACON, Ga.—73.0 WMAZ-TV (A,C,N)	110,300	MONROE, La.—EL DORADO, Ark.—74.0 KNOE-TV (A,C); KTVL (A,N)	140,300
MADISON, Wis.—90.0 WISC-TV (C); WKOW-TV (A); WMTV (N)	232,200 105,600	MONTGOMERY, Ala.—70.0 WCOV-TV (C); WSFA-TV (N,A)	154,900 56,200
MANCHESTER, N.H.—94.0 WMUR-TV (A)	574,000	MUNCIE, Ind.—68.0 WLBC-TV (A,C,N)	131,600
MARINETTE, Wis. (See Green Bay)			



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(new U.S. Census Estimate)

**THREE PRIMARY COUNTIES  
UP 122%**

(Dade, Broward, Palm Beach)

**12-COUNTY SOUTH FLA. MARKET  
UP 108.3%**

Total Population 1,699,141

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### County by County

TV Homes

Total Households

Population

Updated as of September 1, 1960  
and adjusted for the ARB 1960 Coverage Study

Also the latest county figures on Retail Sales and Effective Buying Income

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Make sure your station story is "there" when market decisions are being made.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>NASHVILLE, Tenn.—75.0</b> WAC-TV (C); WSM-TV (A); WSM-TV (N)	347,200	<b>PLATTSBURG, N.Y.—87.0</b> WPZ-TV (A,N)	121,600	<b>ST. JOSEPH, Mo.—89.0</b> KFEQ-TV (C,A)	203,900
<b>NEW BRITAIN-HARTFORD, Conn.—94.0</b> WTIC-TV (C); WNBC-TV (N); WHCT-TV	639,800 1295,100	<b>POLAND SPRING, Me.—92.0</b> WMTW-TV (A,C) (Mt. Washington, N.H.)	314,100	<b>ST. LOUIS, Mo.—93.0</b> KSD-TV (N); KTVI (A); KMOX-TV (C); KPJR-TV	881,900
<b>NEW HAVEN, Conn.—92.0</b> WNHC-TV (A)	861,800	<b>PONCE, P.R.</b> WSUR-TV; WRK-TV (C,A)	††	<b>ST. PETERSBURG-TAMPA, Fla.—81.0</b> WSUN-TV (A); WFLA-TV (N); WTVT (C)	330,000 1198,100
<b>NEW ORLEANS, La.—83.0</b> WDSU-TV (A,N); WVUE (A); WWL-TV (C)	387,000	<b>PORTLAND, Me.—92.0</b> WCSH-TV (N); WGAN-TV (C)	212,800	<b>SALINAS-MONTEREY, Cal.—87.0</b> KSBW-TV (A,C,N) <i>(Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)</i>	197,700
<b>NEW YORK, N.Y.—93.0</b> WABC-TV (A); WNEW-TV; WNJA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	4,965,200	<b>PORTLAND, Ore.—85.0</b> KGW-TV (N); KOIN-TV (C); KPTV (A); KXTV	463,100 †††	<b>SALISBURY, Md.—86.0</b> WBOC-TV (A,C)	134,800
<b>NORFOLK, Va.—87.0</b> WAYV (A); WTAR-TV (C); WVEC-TV (A)	342,900	<b>PRISQUE ISLE, Me.—82.0</b> WAGM-TV (A,C,N)	19,700	<b>SALT LAKE CITY, Utah—82.0</b> KSL-TV (C); KCPX (N,A); KUTV (A); KIOR-TV (Provo, Utah)	280,600
<b>NORTH PLATTE, Ne.—70.0</b> KNOP-TV (N)	20,700	<b>PROVIDENCE, R.I.—94.0</b> WJAR-TV (A,N); WPRO-TV (C)	798,000	<b>SAN ANGELO, Tex.—77.0</b> KCTV (A,C,N)	29,000
<b>OAK HILL, W. Va.—74.0</b> WOAY-TV (A,C)	131,300	<b>PUEBLO-COLORADO SPRINGS, Colo.—79.0</b> KCSJ-TV (N); KKTV (C); KRDO-TV (A)	91,800	<b>SAN ANTONIO, Tex.—82.0</b> KCOR-TV; KENS-TV (C); KONO (A); WOAI-TV (N)	9314,900 ††
<b>ODESSA-MIDLAND, Tex.—73.0</b> KOSA-TV (C); KMID-TV (A,N)	86,800	<b>QUINCY III.—HANNIBAL, Mo.—91.0</b> WGM-TV (A,N); KHQA-TV (C,A)	193,200	<b>SAN DIEGO, Cal.—95.0</b> KFMB-TV (C); KFSD-TV (N)	9299,400
<b>OKLAHOMA CITY, Okla.—84.0</b> KWTV (C); WKY-TV (N); KOCO-TV (A) (End)	335,400	<b>RALEIGH-DURHAM, NC.—76.0</b> WRAL-TV (N); WTVB-TV (A,C)	276,500	<b>SAN FRANCISCO-OAKLAND, Cal.—90.0</b> KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,326,100
<b>OMAHA, Neb.—92.0</b> KMTV (N); WOW-TV (C); KETV (A)	337,300	<b>RAPID CITY, S.D.—56.0</b> KOTA-TV (A,C); KRSD-TV (N) <i>(KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)</i> <i>(KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)</i>	**35,200	<b>SAN JOSE, Cal.—86.0</b> KNTV (A,C,N)	242,700
<b>ORLANDO-DAYTONA, Fla.—75.0</b> WDBO-TV (C); WOLF-TV (A); WESH-TV (N)	222,800	<b>REDDING, Cal.—78.0</b> KVIP-TV (A,N)	60,600	<b>SAN JUAN, P.R.</b> WAPA-TV (A,N); WKAQ-TV (C)	††
<b>OTTUMWA, Iowa—86.0</b> KTVO (C,N,A)	137,200	<b>RENO, Nev.—84.0</b> KOLO-TV (A,C,N)	39,800	<b>SAN LUIS OBISPO, Cal. (See Salinas-Monterey)</b>	
<b>PADUCAH, Ky.—79.0</b> WPSD-TV (N)	190,100	<b>RICHMOND, Va.—84.0</b> WRVA-TV (A); WTVR (C); WLEX-TV (N) (Petersburg, Va.)	276,100	<b>SANTA BARBARA, Cal.—85.0</b> KEY-TV (A,C,N)	71,300
<b>PANAMA CITY, Fla.—73.0</b> WJHG-TV (A,C,N)	22,500	<b>RIVERTON, Wyo.—52.0</b> KWRB-TV (C,N,A)	8,200	<b>SAVANNAH, Ga.—73.0</b> WSAV-TV (N); WTOG-TV (A,C)	108,500
<b>PARKERSBURG, W.Va.—58.0</b> WTAP-TV (A,C,N)	125,500	<b>ROANOK, Va.—82.0</b> WDBJ-TV (C); WSLS-TV (A,N)	299,400	<b>SCHENECTADY-ALBANY-TROY, N.Y.—92.0</b> WRGB (N); W-TEN (C); WAST (A) <i>(W-Ten operates satellite WCDC, Adams, Mass.)</i>	**464,300
<b>PENSACOLA, Fla.—79.0</b> WEAR-TV (A)	199,800	<b>ROCHESTER, Minn.—89.0</b> KROC-TV (N)	92,000	<b>SCRANTON-WILKES-BARRE, Pa.—81.0</b> WDAU-TV (C); WBRE-TV (N); WNEP-TV (A) <i>(Includes community antennas in counties not credited)</i>	1253,100
<b>PEORIA, Ill.—79.0</b> WEEK-TV (N); WMBD-TV (C); WTVH (A) <i>(WEEK-TV operates WEEQ-TV, La Salle, Ill.)</i>	**1169,300	<b>ROCHESTER, N.Y.—92.0</b> WROC-TV (A,N); WHEC-TV (A,C); WRET-TV (A,C)	321,400	<b>SEATTLE-TACOMA, Wash.—90.0</b> KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	553,000
<b>PHILADELPHIA, Pa.—93.0</b> WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,913,800	<b>ROCKFORD, Ill.—92.0</b> WREX-TV (A,C); WTVQ (N)	202,300 1100,700	<b>SEDALIA, Mo.—87.0</b> KMOS-TV (A)	26,500
<b>PHOENIX-MESA, Ariz.—84.0</b> KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	205,200	<b>ROCK ISLAND, Ill.-DAVENPORT, Iowa—93.0</b> WHBF-TV (A,C); WOC-TV (N)	349,800	<b>SHREVEPORT, La.—79.0</b> KSLA (A,C); KTBS-TV (A,N)	255,300
<b>PINE BLUFF-LITTLE ROCK, Ark.—73.0</b> KATV (A); KARK-TV (N); KTHV (C)	232,000	<b>ROSWELL, N.M.—73.0</b> KSWB-TV (A,C,N)	56,500	<b>SIoux CITY, Iowa—89.0</b> KTIV (A,N); KVTV (A,C)	204,500
<b>PITTSBURG, Kan.-JOPLIN, Mo.—81.0</b> KOAM-TV (A,N); KODE-TV (A,C)	152,300	<b>SACRAMENTO-STOCKTON, Cal.—87.0</b> KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV	389,400 ††	<b>SIoux FALLS, S.D.—76.0</b> KELO-TV (C,N,A); KSOO-TV (N) <i>(Operates boosters KDIO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)</i>	**224,700
<b>PITTSBURGH, Pa.—93.0</b> KDKA-TV (C); WHIC (N); WTAE (A)	1,267,600	<b>SAGINAW-BAY CITY-FLINT, Mich.—92.0</b> WKON-TV (A,C); WNEM-TV (A,N)	306,500 167,500		



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

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

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



Nashville, Tennessee  
Represented by PETRY

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

Market & Stations—% Penetration	TV Homes
<b>SOUTH BEND-ELKHART, Ind.—74.0</b>	†155,400
WNDU-TV† (IN); WSBT-TV† (CI); WSJV-TV† (AI)	
<b>SPARTANBURG, S.C.</b>	
(See Asheville, N.C., Greenville-Spartanburg, S.C.)	
<b>SPOKANE, Wash.—78.0</b>	249,700
KHQ-TV (IN); KREM-TV (AI); KXLY-TV (CI)	
<b>SPRINGFIELD, Ill.—67.0</b>	**127,200
WICS† (IN)	
(Operates satellite WCHU, Champaign, Ill.)	
<b>SPRINGFIELD-HOLYOKE, Mass.—80.0</b>	**172,100
WHYN-TV† (A,C); WWLP† (IN)	
(WWLP operates satellite WRIP† Greenfield, Mass.)	
<b>SPRINGFIELD, Mo.—83.0</b>	179,800
KTIS-TV (CI); KYTV (A,NI)	
<b>STEUENSVILLE, Ohio—91.0</b>	438,400
WSTV-TV (A,C)	
<b>SUPERIOR, Wis.-DULUTH, Minn.—83.0</b>	171,700
WDSM-TV (IN,A); KDAL-TV (CI)	
<b>SWEETWATER, Tex.—83.0</b>	66,200
KPAR-TV (CI)	
<b>SYRACUSE, N.Y.—92.0</b>	**458,200
WHEN-TV (A,C); WSYR-TV (IN,A)	
(WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
<b>TACOMA-SEATTLE, Wash.—90.0</b>	553,000
KTNT-TV (CI); KTWJ; KING-TV (IN); KOMO-TV (AI); KIRO-TV (CI)	
<b>TALLAHASSEE, Fla.-THOMASVILLE, Ga.—64.0</b>	118,200
WCTV (A,NI)	
<b>TAMPA-ST. PETERSBURG, Fla.—81.0</b>	330,000
WFLA-TV (IN); WTVT (CI); WSUN-TV† (AI)	†198,100
<b>TEMPLE-WACO, Tex.—81.0</b>	128,100
KCEN-TV (IN); KWTX-TV (A,C)	
<b>TERRE HAUTE, Ind.—92.0</b>	218,100
WTHI-TV (A,C)	
<b>TEXARKANA, Tex.—75.0</b>	83,500
KCMC-TV (A,C)	
<b>THOMASVILLE, Ga.-TALLAHASSEE, Fla.</b>	
(See Tallahassee)	

Market & Stations—% Penetration	TV Homes
<b>TOLEDO, Ohio—94.0</b>	381,900
WSPD-TV (A,NI); WTOL-TV (CI,NI)	
<b>TOPEKA, Kan.—81.0</b>	115,700
WIBW-TV (CI,A,NI)	
<b>TRAVERSE CITY, Mich.—87.0</b>	38,700
WPBN-TV (IN,A)	
<b>TUCSON, Ariz.—82.0</b>	103,600
KGUN-TV (AI); KOLD-TV (CI); KVOA-TV (IN)	
<b>TULSA, Okla.—84.0</b>	304,300
KOTV (CI); KVOO-TV (IN); KTUL-TV (AI)	
<b>TUPELO, Miss.—61.0</b>	57,700
WTWV (IN)	
<b>TWIN FALLS, Ida.—73.0</b>	26,900
KLIX-TV (A,C,NI)	
<b>TYLER, Tex.—74.0</b>	114,800
KLTV (A,C,NI)	
<b>UTICA-ROME, N.Y.—94.0</b>	140,500
WKTV (A,C,NI)	
<b>VALLEY CITY, N.D.—75.0</b>	169,700
KXJB-TV (CI)	
(See also Fargo, N.D.)	
<b>WACO-TEMPLE, Tex.—81.0</b>	128,100
KWTX-TV (A,C); KCEN-TV (IN)	
<b>WASHINGTON, D.C.—91.0</b>	837,500
WMAL-TV (AI); WRC-TV (IN); WTOP-TV (CI); WTTG	
<b>WASHINGTON-GREENVILLE, N.C.—77.0</b>	193,700
WINT (IN); WNCN-TV (A,C)	
<b>WATERBURY, Conn.</b>	††
WATR-TV† (AI)	
<b>WATERLOO-CEDAR RAPIDS, Iowa—91.0</b>	325,600
KWWL-TV (IN); KCRG-TV (AI); WMT-TV (CI)	
<b>WAUSAU, Wis.—90.0</b>	98,300
WSAU-TV (A,C,NI)	
<b>WESLACO-HARLINGEN, Tex.—72.0</b>	*75,400
KRGV-TV (IN,A); KGBT-TV (A,C)	
<b>WEST PALM BEACH, Fla.—80.0</b>	77,700
WEAT-TV (AI); WPTV (IN)	
<b>WHEELING, W.Va.—89.0</b>	351,100
WTRF-TV (A,NI)	
<b>WICHITA-HUTCHINSON, Kan.—85.0</b>	***259,100
KAKE-TV (AI); KARD-TV (IN); KTVH (CI)	
(IKTVC, Ensign, Kan., satellite of KAKE-TV)	
<b>WICHITA FALLS, Tex.—81.0</b>	128,900
KFDX-TV (A,NI); KSYD-TV (CI)	
<b>WILKES-BARRE-SCRANTON, Pa.—81.0</b>	†253,100
WBRE-TV† (IN); WNEP-TV† (AI); WDAU-TV† (CI)	
(Includes community antennas in counties not credited)	
<b>WILLISTON, N.D.—52.0</b>	20,800
KUMV-TV (IN,A)	
<b>WILMINGTON, N.C.—69.0</b>	121,800
WECT (A,N,C)	
<b>WINSTON-SALEM, N.C.—87.0</b>	340,300
WSJS-TV (IN)	
<b>WORCESTER, Mass.</b>	††
WWOR† (IN)	
<b>YAKIMA, Wash.—68.0</b>	†107,100
KIMA-TV† (CI,NI); KNDO-TV† (AI)	
(KIMA-TV operates satellites KLEW-TV, Lewiston, Ida.; KBAS-TV†, Ephrata, Wash.; KEPR-TV†, Pasco, Wash.)	
<b>YORK, Pa.—60.0</b>	†39,500
WSBA-TV† (AI)	
<b>YOUNGSTOWN, Ohio—71.0</b>	†144,800
WFMJ-TV†; WKBN-TV† (CI); WKST-TV† (AI)	
(Includes community antennas in county not credited)	
<b>YUMA, Ariz.—78.0</b>	26,000
KIVA (CI,N,A)	
<b>ZANESVILLE, Ohio—87.0</b>	†24,000
WHIZ-TV† (A,C,NI)	

\* Market's coverage area being re-evaluated.  
† U.H.F.  
†† Incomplete data.  
††† New station—coverage study not completed.  
\* U.S. Coverage only.  
\*\* Includes circulation of satellite (or booster).  
\*\*\* Does not include circulation of satellite.

#### TV MARKETS

1-channel markets	127
2-channel markets	70
3-channel markets	52
4- (or more) channel markets	17
Total U.S. Markets	266
Commercial stations U.S. & possessions	522

# CAN PUBLIC SERVICE BE COMMERCIAL?



We think so! DATELINE SHREVEPORT, a station-produced public-service program that focuses attention on local current events and happenings of interest in the area, has been commercial for two years!

Following the Early Edition News, DATELINE SHREVEPORT is KSLA-TV's "feature page" complementing our regular news coverage with items of current interest to our viewers.

This "commercial" public service program has gained the confidence and loyalty of viewers that is reflected in the ratings as well as the results advertisers tell us they get.

DATELINE SHREVEPORT is just part of KSLA-TV's successful six years of continually building a better medium for a continuously growing audience. Harrington, Righter & Parsons, Inc., can fill you in on all the dynamic details . . . including ratings!

**KSLA-TV**  
channel 12 shreveport, la.  
CBS  
Represented nationally by:  
Harrington, Righter and Parsons, Inc.

# COOL-OFF

STIR UP SALES BUY WREX-TV THE HOT BUY EVERY MONTH

GET THE FACTS FROM OUR PERSPIRING REPS

TELEVISION, INC.

**WREX-TV**  
CHANNEL 13 ROCKFORD

J. M. BAISCH  
Vice Pres. & Gen. Mgr.

**Top soap and cleanser companies put over 70% of a combined \$242 million expenditure into TV**

Big Three by virtue of a more than doubled media budget in 1959, the auto makers in the Top 50 invested better than \$220 million in the five measured media. All had sales increases and all but Ford boosted media expenditures. American's spending was up from \$6.2 million to \$14.3 million; GM's from \$93.8 million to \$106.5 million.

The auto men's media accent continued on newspapers, but with the exception of American, it was notably less over the last few years than in the early '50s. The use of spot TV was increased by all, heavy by Ford, heaviest by American—from 1% in 1958 to 11% in 1959. American, too, made its first sizeable use (8%) of network radio. Ford and Chrysler, however, dropped network radio entirely. The Big Three cut their network TV shares with Chrysler, which had made network TV its primary medium in 1958 by a slight margin over newspapers, going from 39% to 26% and back to newspapers. American spent its second straight year without network TV. Magazines gained slightly in importance with Chrysler and GM but were downgraded by American.

**DRUGS and TOILETRIES:** Network television remained as the major ad vehicle of the drug group as seven of the nine companies represented put over 50% of their budgets in the medium. When spot expenditures are added, all nine put over half of their funds into television. The combined media spending of the group totaled better than \$205 million, with all but Bristol-Myers and Gillette increasing their expenditures. All had net sales increases.

Warner-Lambert was the only company making spot TV (for the fourth straight year) its primary medium, cutting further away from magazines and network TV to do so. In 1955 the company had nothing in spot, 50% in network TV, 35% in magazines. Last year its spot share was 51%, its network TV share 17%, its magazine share 19%. Revlon and Bristol-Myers also increased spot, Revlon from 6% to 22%, B-M from 7% to 21%. And both took from their TV allocations: B-M from 65% to 52%, Revlon from 67% to 41%. Spot TV, however, was downgraded by Carter Products, which had used it as a primary medium since 1956. Carter last year cut spot from 47% to 27%, nearly doubled network TV from 34% to 66%. Miles Laboratories also dropped spot as its primary choice, from 43% to 35%, while increasing network TV emphasis from 42% to 52%.

Pharmaceuticals, Inc., for the eighth straight year, made network TV its primary ad weapon, devoted more of its budget (95%) to the medium than any other company in the product group. American Home Products, whose media spending has boomed from \$10.1 million in 1950 to \$56.5 million in 1959, continued the same pattern of accenting network TV (62%), keeping other media shares stable, although giving slight gains to spot TV. Sterling Drug kept its network TV share climbing, from 60% to 68%, at the expense of the other media. Gillette, with decreased ad spending, dropped its network TV share from 79% to 74% to slightly benefit spot TV.

Revlon gave magazines a 25% share of its media dollars, up from 17% in 1958, highest of any company in the drug group. Newspaper use by the group generally remained at 1958 levels, with relatively minor gains and losses. Of the

seven companies using network radio in 1958, five held their 1959 radio shares at about the same level. Carter dropped its from 7% to 3%, and Miles Laboratories, with 6% in the medium in 1958, dropped radio entirely.

**FOOD:** While television remained strong in this category, its dominance declined. Of the 15 companies represented in the Top 50, eight gave TV the largest slice of their budgets as compared with 13 out of 16 companies doing so in 1958. Network TV received the largest single appropriation from eight companies, spot TV was favored by one—Continental Baking—magazines were picked by two—Coca-Cola and Campbell Soup—and newspapers were chosen by four—Swift, Quaker Oats, Pillsbury and Borden. The combined ad spending of the food group: better than \$297 million. Net sales increases were registered by all but three.

The decline in Kellogg's network TV from 65% to 42% allowed National Biscuit to take first place in share-of-budget going to the medium with 59%, up from 38% in 1958. Also up in network TV share: Armour, General Mills and Coca-Cola, the latter back limitedly in network TV after a 1958 hiatus. Down noticeably: Swift, Quaker Oats, Pillsbury, Kellogg and Borden. Standard Brands and Campbell Soup were notable in keeping their media shares relatively unchanged, Standard Brands favoring network TV, Campbell Soup heaviest in magazines.

Continental Baking continued to boom spot TV with a hefty 72% of budget, same as in 1958. Spot received boosted shares from General Foods, Armour, Quaker Oats, Corn Products, Pillsbury, Campbell Soup, Kellogg, National Dairy, General Mills and Borden. Heaviest spot cutter: National Biscuit, from 26% to 11%, largely to benefit network TV.

Magazines gained in share with ten companies, led by Coca-Cola, 20% to 50%; and Swift, 11% to 28%. Eight companies boosted their newspaper shares, six lowered them, notably again Coca-Cola, cutting from 48% to 14% to heavy up in magazines.

Of the eight network radio users in 1958, four decreased their shares, one increased, one held firm and two dropped out. Radio, however, was rejoined by two—Kellogg, after a 1958 absence, and Borden, for the first time since 1950.

**SOAPS and CLEANSERS:** Television continued as the overwhelming favorite among the four companies in this product group, all putting more than 70% of their budgets, which totaled better than \$242 million last year, into television. Procter & Gamble and Lever Bros. both increased their television shares last year. Colgate-Palmolive remained at its 1958 level and Adell Chemical, a newcomer to the Top 50 in 1958 and the top advocate of spot TV, decreased spot from 99% to 98%, transferring the percentage point to newspapers, its only other medium.

Lever showed the only major change in media emphasis, boosting its network TV share from 50% to 64% at the expense of the other media. P&G cut network TV, newspapers, magazines and network radio to boost spot, as did Colgate with the exception of magazines, which it also increased.

The entire group increased its ad spending and all but Adell showed increased sales.



**TOBACCOS:** The six cigarette companies last year had a combined ad expenditure of \$175 million. All fell into the upper half of the Top 50. All increased their net sales. And all, for the second straight year, made network television their primary medium. Philip Morris, Brown & Williamson and P. Lorillard increased their network TV share, Lorillard hitting first place with 57%, followed by Liggett & Myers with 56%, down from the group high of 65% in 1958.

Brown & Williamson was the only company remaining strong (33%) in spot TV after Lorillard dropped spot from 20% to 12%. R. J. Reynolds, cutting network TV, shifted more to newspapers, as to a lesser extent did L&M and American Tobacco. American, for the third straight year, also put the tobacco groups' strongest accent on magazines, 25%. Each firm continues to spread out its allocations.

### How these expenditures were compiled

Gross billings for time and space for each of the measured media were compiled from the following sources: Media Records (newspapers and newspaper sections); Publishers Information Bureau (magazines); LNA-BAR (network TV during 1959, previously from PIB); TvB-Rorabaugh (spot TV). Network radio expenditures for 1955 were projected from Publishers Information Bureau data which was available for the first seven months, to provide estimates for the entire year. Prior to 1955, they were provided by PIB. Network radio billings for 1956 through 1959 are provided directly by the four networks.

To gross billings for newspapers and magazines are added the most recent estimate of production factors developed by McCann-Erickson for the *Printers' Ink* continuing index of advertising expenditures. For spot TV and network TV, gross billings are reduced to net through factors also developed by McCann-Erickson, and production and talent costs for both programming and commercials are applied to the net. For network radio, TELEVISION MAGAZINE's own discount factor is applied to gross billings, and the McCann-Erickson production costs are added to the net figure.

### How the figures were adjusted

To newspaper gross billings, 6.9% was added for 1950-1959; to magazine gross billings, 11.5% for 1950-59.

On network television, for 1950, 1951, 1952, 1956, 1957, 1958 and 1959, 75% of the gross was taken as net; for 1953-55, 77% was taken. To these net figures, 42.8% was added for production in 1950; 86.2% in 1951 and 1952; 87.1% in 1953; 75% in 1954-56; 70% in 1957; and 67% in 1958-59.

On spot television, 70.7% of the gross was taken as net in 1956 through 1959; 17% was added for production in both 1956 and 1957; 15% was added in 1958 and 1959.

On network radio, 64% of the gross was taken as net for 1950-55, 50% in 1956, 75% in 1957, 1958 and 1959. In 1950-53, a production factor 57.5% was added to net; in 1954 the factor was 45%; in 1955, 40% and in 1956-59, 35%.

### TOP 50 LISTINGS from page 43

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Magazines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>9. R. J. Reynolds Tobacco Co.</b>							
1959	8	49	21	14	8	41,444	724
1958	5	57	16	15	7	35,071	641
1957	8	53	15	18	6	31,781	583
1956	6	52	25	15	2	28,052	—
1955	—	67	16	14	3	24,725	—
1954	—	66	14	13	7	24,019	—
1953	—	56	17	13	14	23,568	—
1952	—	50	17	16	17	20,904	—
1951	—	40	23	18	19	17,345	—
1950	—	21	36	18	25	16,190	—

### 10. General Mills Inc.

1959	8	47	22	21	2	34,230	546
1958	7	42	20	29	2	31,804	530
1957	3	45	13	36	3	24,445	528
1956	2	52	15	31	*	24,653	—
1955	—	54	18	18	10	23,558	—
1954	—	49	16	19	16	21,111	—
1953	—	42	12	22	24	19,214	—
1952	—	29	22	16	33	19,358	—
1951	—	17	23	16	44	15,521	—
1950	—	7	24	16	53	15,311	—

### 11. American Tobacco Co.

1959	8	37	30	25	—	33,307	681
1958	7	40	27	25	1	34,889	637
1957	10	44	21	25	—	27,052	621
1956	4	48	25	23	*	25,354	—
1955	—	55	18	21	6	26,203	—
1954	—	59	13	21	7	21,494	—
1953	—	47	20	22	11	22,485	—
1952	—	46	17	23	14	17,846	—
1951	—	28	21	27	24	14,739	—
1950	—	16	17	33	34	12,784	—

Company	Spot TV Share (%)	Net-work TV Share (%)	News-papers Share (%)	Magazines Share (%)	Net-work Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>12. General Electric Co.</b>							
1959	1	25	26	47	1	31,234	4,350
1958	1	26	30	41	2	25,166	4,121
1957	2	28	27	43	*	26,534	4,336
1956	2	28	29	41	*	37,828	—
1955	—	33	26	41	—	30,790	—
1954	—	38	16	43	3	24,976	—
1953	—	31	17	45	7	21,881	—
1952	—	23	23	52	2	17,345	—
1951	—	15	31	53	1	20,656	—
1950	—	9	29	61	*	15,409	—

### 13. Bristol-Myers Co.

1959	21	52	3	17	7	30,429	132
1958	7	65	4	16	8	31,113	114
1957	6	53	11	18	12	30,455	107
1956	3	57	11	24	5	20,539	—
1955	—	45	17	27	11	14,960	—
1954	—	39	10	36	15	9,497	—
1953	—	33	29	32	6	8,183	—
1952	—	24	27	29	20	9,173	—
1951	—	18	18	38	26	8,663	—
1950	—	14	22	43	21	8,004	—

### 14. P. Lorillard Co.

1959	12	57	26	5	*	28,362	280
1958	20	47	25	5	3	25,858	271
1957	16	44	30	1	9	15,129	162
1956	15	59	15	7	4	11,682	—
1955	—	60	5	20	15	14,588	—
1954	—	55	8	18	19	16,111	—
1953	—	48	15	18	19	15,290	—
1952	—	50	7	16	27	10,479	—
1951	—	46	1	22	31	9,245	—
1950	—	3	14	37	46	5,990	—

To next page

THE TOP 50 ADVERTISERS *continued*

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>15. Distillers Corp. — Seagram's Ltd.</b>							
1959	—	2	47	51	—	26,170	731
1958	—	—	55	45	—	23,601	705
1957	—	5	58	37	—	21,898	746
1956	—	4	58	38	—	21,679	—
1955	—	—	55	45	—	19,023	—
1954	—	—	59	41	—	17,852	—
1953	—	—	58	42	—	17,488	—
1952	—	*	58	41	—	16,757	—
1951	—	*	56	43	—	15,388	—
1950	—	1	55	44	—	13,362	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>16. Liggett &amp; Myers Tobacco Co.</b>							
1959	9	56	14	19	2	25,703	318
1958	7	65	10	16	2	20,757	316
1957	17	53	15	13	2	19,888	319
1956	20	54	10	13	3	18,589	—
1955	—	64	11	14	11	15,551	—
1954	—	47	22	16	15	17,603	—
1953	—	52	12	11	25	17,503	—
1952	—	45	6	22	27	15,625	—
1951	—	37	2	19	42	13,414	—
1950	—	22	4	21	53	10,385	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>17. Sterling Drug Co.</b>							
1959	12	68	9	9	2	24,006	209
1958	14	60	12	12	2	20,538	198
1957	37	31	13	16	3	19,531	199
1956	45	21	17	16	1	16,137	—
1955	—	21	30	26	23	9,141	—
1954	—	11	32	22	35	9,326	—
1953	—	7	27	15	51	11,680	—
1952	—	6	26	13	55	12,028	—
1951	—	7	21	12	60	12,070	—
1950	—	1	18	16	65	12,208	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>18. National Dairy Products Corp.</b>							
1959	5	34	30	31	—	23,355	1,606
1958	3	37	28	32	—	22,752	1,451
1957	7	39	33	15	6	21,896	1,432
1956	5	36	37	22	—	20,300	—
1955	—	41	27	17	15	19,353	—
1954	—	51	23	21	5	15,567	—
1953	—	41	30	22	7	13,509	—
1952	—	36	25	26	13	11,411	—
1951	—	23	27	35	15	12,644	—
1950	—	28	32	24	16	10,029	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>19. Gil'ette Co.</b>							
1959	10	74	9	4	3	23,063	209
1958	6	79	9	3	3	25,721	194
1957	6	73	12	5	4	27,878	195
1956	5	73	11	5	6	27,024	—
1955	—	69	7	9	15	30,667	—
1954	—	63	10	6	21	24,667	—
1953	—	51	14	4	31	18,948	—
1952	—	37	21	10	32	13,927	—
1951	—	28	19	13	40	9,777	—
1950	—	21	15	16	48	8,671	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>20. Brown &amp; Williamson Tobacco Corp.</b>							
1959	33	47	9	8	3	22,976	N.A.
1958	32	45	5	13	5	22,870	N.A.
1957	40	33	5	8	14	27,200	N.A.
1956	54	30	5	9	2	17,159	—
1955	—	49	14	17	20	5,946	—
1954	—	57	15	26	2	4,964	—
1953	—	71	4	25	—	1,366	—
1952	—	—	75	25	—	858	—
1951	—	—	62	9	29	1,872	—
1950	—	—	62	9	29	1,519	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>21. Philip Morris Inc.</b>							
1959	15	47	23	14	1	22,903	293
1958	18	35	33	13	1	17,832	278
1957	22	27	32	18	1	18,412	257
1956	38	5	39	18	*	16,249	—
1955	—	16	50	24	10	10,354	—
1954	—	54	15	20	11	9,168	—
1953	—	49	28	8	15	12,728	—
1952	—	32	33	8	27	12,307	—
1951	—	22	29	4	45	10,395	—
1950	—	11	38	3	48	10,120	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>22. Kellogg Co.</b>							
1959	22	42	19	15	2	21,983	242
1958	10	65	13	12	—	19,903	220
1957	14	61	16	8	1	16,653	213
1956	25	50	11	11	3	15,682	—
1955	—	62	14	14	10	10,196	—
1954	—	56	11	16	17	10,349	—
1953	—	47	24	16	13	10,571	—
1952	—	56	12	11	21	8,880	—
1951	—	40	21	17	22	8,124	—
1950	—	17	38	37	8	5,985	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>23. Campbell Soup Co.</b>							
1959	2	30	26	41	1	20,062	497
1958	1	30	27	39	3	18,000	501
1957	1	36	28	35	—	17,416	441
1956	5	30	22	43	*	19,170	—
1955	—	35	17	48	—	14,822	—
1954	—	44	12	40	4	13,998	—
1953	—	37	13	33	17	13,185	—
1952	—	19	12	36	33	10,957	—
1951	—	7	10	35	48	11,089	—
1950	—	3	6	34	57	10,781	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>24. Miles Laboratories Inc.</b>							
1959	35	52	10	3	—	17,895	72
1958	43	42	6	3	6	14,262	63
1957	38	47	3	4	8	13,839	49
1956	33	44	3	6	14	13,233	—
1955	—	49	3	9	39	9,179	—
1954	—	12	4	13	71	8,931	—
1953	—	—	6	10	84	10,302	—
1952	—	8	3	8	81	7,425	—
1951	—	5	5	5	85	5,933	—
1950	—	9	4	7	80	7,430	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>25. Standard Brands Inc.</b>							
1959	19	44	20	15	2	17,776	435
1958	19	43	16	18	4	18,020	520
1957	7	34	24	29	6	16,755	514
1956	9	28	23	35	5	13,647	—
1955	—	22	33	44	1	9,370	—
1954	—	17	45	38	—	8,931	—
1953	—	21	59	20	—	10,302	—
1952	—	13	62	25	—	7,425	—
1951	—	10	69	21	—	7,430	—
1950	—	1	82	17	—	5,933	—

Company	Spot TV Share (%)	Network TV Share (%)	Newspapers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>26. Warner-Lambert Pharm. Co.</b>							
1959	51	17	11	19	2	17,121	183
1958	44	23	11	20	2	15,743	169
1957	32	22	15	29	2	14,702	151
1956	39	24	5	26	6	12,240	—
1955	—	50	15	35	—	5,662	—
1954	—	28	13	45	14	4,738	—
1953	—	16	24	40	20	4,370	—
1952	—	23	39	40	14	4,595	—
1951	—	12	7	71	10	6,435	—
1950	—	—	12	74	14	4,500	—

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## WJAR-TV SCORES NEWS BEAT AT NEWPORT JAZZ FESTIVAL

On TV news programs throughout the nation, a startled nation watched the explosive riot at the Newport Jazz Festival last July — thanks to a crack camera crew of WJAR-TV. WJAR-TV filmed this major news event, and supplied NBC, CBS, TELENEWS and other New England stations with film. At the same time, WJAR RADIO fed NBC's "Monitor". Major scoops like this are another reason why the Peabody-Award-winning News Department of WJAR-TV dominates the Providence market!

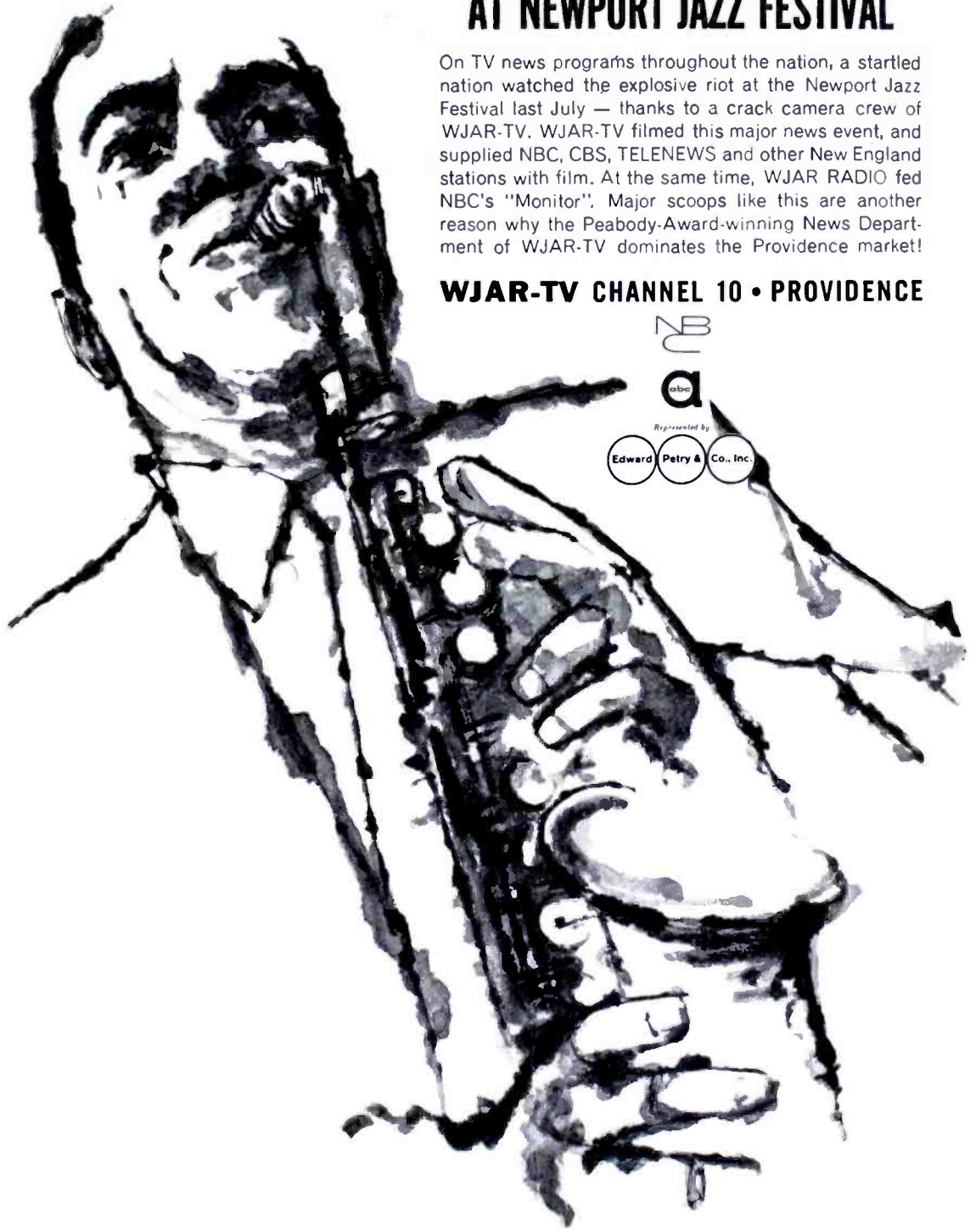
**WJAR-TV CHANNEL 10 • PROVIDENCE**

NBC

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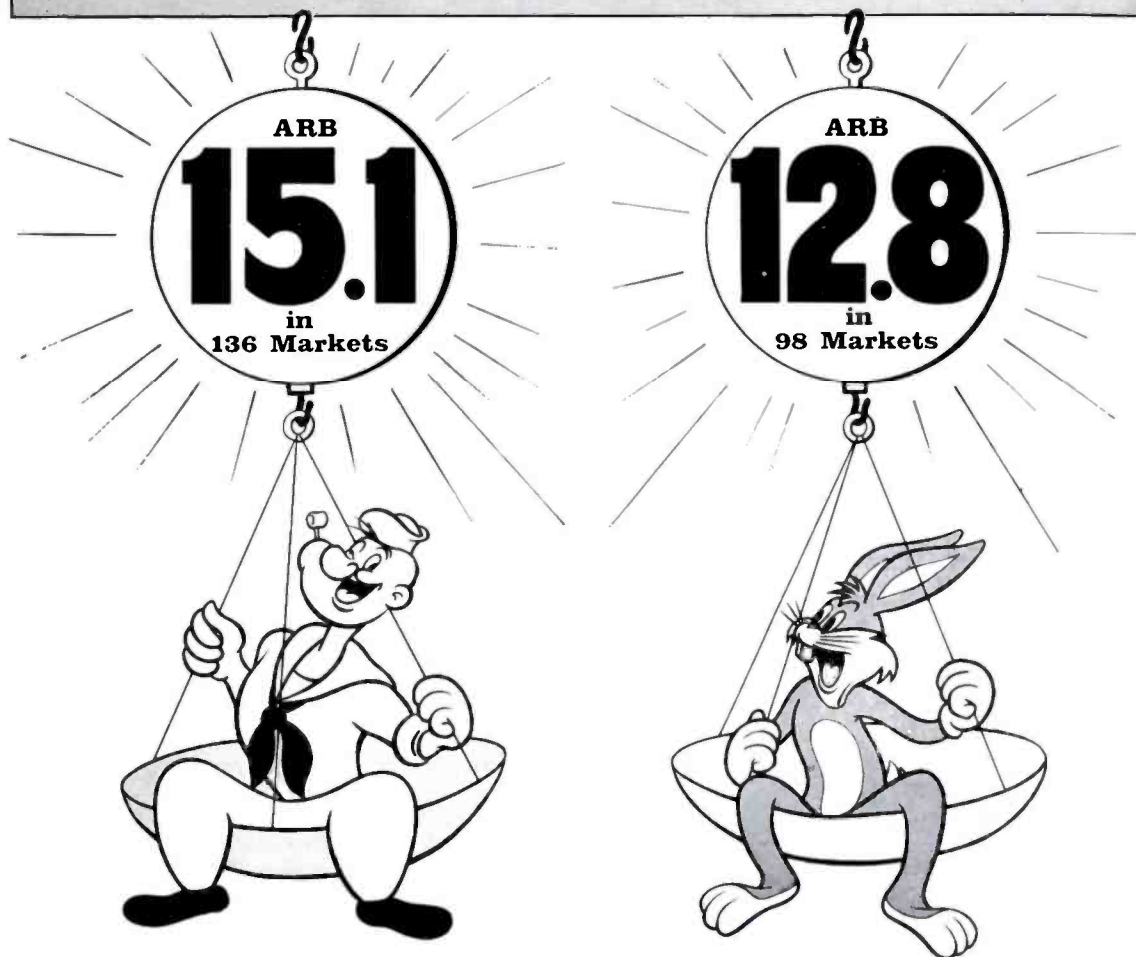
Edward Petry & Co., Inc.



THE TOP 50 ADVERTISERS from page 80

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)	Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>27. Pillsbury Mills Inc.</b>								<b>33. E. I. duPont de Nemours &amp; Co.</b>							
1959	13	31	34	22	—	16,890	360	1959	3	40	13	44	—	14,632	2,114
1958	3	53	26	18	—	12,289	351	1958	4	26	15	54	1	12,899	1,829
1957	4	46	31	16	3	10,667	331	1957	5	20	21	52	2	11,049	1,964
1956	4	47	23	21	5	13,607	—	1956	8	18	17	57	—	10,011	—
1955	—	55	13	19	13	13,016	—	1955	—	13	14	73	—	8,033	—
1954	—	54	10	17	19	9,967	—	1954	—	15	14	71	—	6,496	—
1953	—	48	8	22	22	10,238	—	1953	—	13	13	71	3	5,312	—
1952	—	32	12	28	28	8,651	—	1952	—	4	25	58	13	5,163	—
1951	—	8	23	25	44	8,827	—	1951	—	1	23	54	22	3,276	—
1950	—	3	24	33	40	6,770	—	1950	—	—	13	68	19	3,953	—
<b>28. National Biscuit Co.</b>								<b>34. American Motors Corp.</b>							
1959	11	59	16	14	—	16,150	429	1959	11	—	63	18	8	14,348	870
1958	26	38	27	9	—	11,862	413	1958	1	—	74	25	—	6,186	470
1957	38	23	29	10	*	12,605	424	1957	2	23	55	20	—	5,460	362
1956	35	18	35	10	2	13,008	—	1956	2	34	37	27	*	8,349	—
1955	—	42	47	6	5	8,074	—	1955	—	41	36	22	1	9,995	—
1954	—	26	47	16	11	5,387	—	1954	—	23	50	26	*	8,505	—
1953	—	6	35	31	28	4,536	—	1953	—	1	61	38	—	11,183	—
1952	—	14	22	31	33	4,526	—	1952	—	15	53	32	—	8,038	—
1951	—	9	22	30	30	5,059	—	1951	—	21	54	25	—	8,941	—
1950	—	—	30	27	43	5,088	—	1950	—	11	54	35	—	8,999	—
<b>29. Corn Products Refining Co.</b>								<b>35. Pharmaceuticals Inc.</b>							
1959	23	37	10	30	—	15,208	671	1959	2	95	3	*	—	14,040	N.A.
1958	16	41	21	21	1	15,224	471	1958	1	92	6	1	*	13,858	N.A.
1957	23	42	16	19	—	8,999	332	1957	6	81	8	5	—	13,606	N.A.
1956	27	27	16	27	3	8,709	—	1956	10	85	5	—	—	9,484	—
1955	—	25	27	40	8	4,330	—	1955	—	91	8	*	—	5,664	—
1954	—	5	33	55	7	3,467	—	1954	—	93	6	*	—	6,984	—
1953	—	4	39	50	7	3,367	—	1953	—	83	10	—	7	3,683	—
1952	—	7	31	62	—	2,493	—	1952	—	53	7	2	38	1,760	—
1951	—	20	32	48	—	2,807	—	1951	—	—	26	5	69	1,787	—
1950	—	—	53	47	—	2,296	—	1950	—	6	28	—	66	1,559	—
<b>30. Adell Chemical Co.</b>								<b>36. Quaker Oats Co.</b>							
1959	98	—	2	—	—	15,019	40	1959	11	26	32	29	2	13,454	322
1958	99	—	1	—	—	9,600	40	1958	9	41	29	20	1	14,328	315
<b>31. Eastman Kodak Co.</b>								<b>37. American Tel. &amp; Tel. Co.</b>							
1959	1	47	14	38	—	14,929	914	1959	—	14	2	81	3	12,637	N.A.
1958	2	56	7	35	—	13,175	829	1958	*	14	3	81	2	10,785	N.A.
1957	4	42	9	45	—	9,800	798	1957	1	31	*	64	4	13,580	6,314
1956	2	37	17	44	—	7,820	—	1956	19	18	2	58	3	16,289	—
1955	—	41	17	42	—	6,723	—	1955	—	—	5	87	8	9,022	—
1954	—	—	34	66	—	5,306	—	1954	—	—	1	88	11	6,979	—
1953	—	—	22	78	—	4,453	—	1953	—	—	—	84	16	5,246	—
1952	—	—	18	82	—	2,827	—	1952	—	—	*	82	17	4,981	—
1951	—	—	7	93	—	2,203	—	1951	—	—	1	79	20	4,384	—
1950	—	—	17	83	—	2,420	—	1950	—	—	8	73	19	4,619	—
<b>32. National Distillers &amp; Chemical Corp.</b>								<b>38. Continental Baking Co.</b>							
1959	—	—	59	41	—	14,700	268	1959	72	8	19	1	—	12,181	386
1958	—	—	57	43	—	12,668	233	1958	72	9	19	—	—	9,926	328
1957	—	—	59	41	—	15,419	240	1957	73	7	20	*	—	11,607	308
1956	*	—	63	37	—	14,700	—	1956	55	13	30	2	*	8,670	—
1955	—	—	55	45	—	13,007	—	1955	—	39	34	4	23	3,822	—
1954	—	—	57	43	—	12,544	—	1954	—	50	19	—	31	2,479	—
1953	—	—	61	39	—	11,193	—	1953	—	35	36	—	29	2,750	—
1952	—	—	56	44	—	8,780	—	1952	—	16	51	—	33	2,201	—
1951	—	1	60	39	—	11,257	—	1951	—	—	62	—	38	1,966	—
1950	—	—	57	43	—	7,728	—	1950	—	—	61	—	39	1,999	—

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Most Believable Station . . . KRNT-TV!

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Most People Vote KRNT-TV

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## Wonderful Ratings on KRNT-TV!

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Ask Katz  
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# KRNT-TV

## DES MOINES

A COWLES STATION

THE TOP 50 ADVERTISERS from page 82

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>39. Revlon Inc.</b>							
1959	22	44	9	25	—	12,112	125
1958	6	67	10	17	—	11,734	110
1957	1	76	10	13	—	11,912	95
1956	14	61	11	14	—	10,660	—
1955	—	69	13	18	—	5,613	—
1954	—	15	63	22	—	2,675	—
1953	—	66	20	14	—	1,616	—
1952	—	—	46	54	—	1,075	—
1951	—	3	34	63	—	1,540	—
1950	—	—	64	36	—	944	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>40. Schenley Industries Inc.</b>							
1959	*	1	68	31	—	12,085	195
1958	—	—	74	26	—	12,920	203
1957	1	3	64	32	—	13,757	199
1956	—	—	66	34	—	11,856	—
1955	—	—	62	38	—	10,284	—
1954	—	—	64	36	—	10,245	—
1953	—	4	61	35	—	11,954	—
1952	—	9	56	35	—	12,108	—
1951	—	8	52	33	7	13,433	—
1950	—	5	54	36	5	11,817	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>41. Goodyear Tire &amp; Rubber Co.</b>							
1959	1	16	29	54	—	11,959	1,579
1958	—	20	26	54	—	11,113	1,368
1957	*	22	26	52	—	11,935	1,422
1956	*	26	21	52	1	11,236	—
1955	—	26	20	51	3	11,175	—
1954	—	21	24	52	3	10,226	—
1953	—	23	19	55	3	9,243	—
1952	—	21	19	54	6	9,516	—
1951	—	21	9	63	7	6,734	—
1950	—	15	15	70	—	4,714	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>42. Radio Corp. of America</b>							
1959	4	41	16	34	5	11,634	1,388
1958	—	63	10	23	4	12,766	1,171
1957	7	31	18	35	9	9,528	1,171
1956	9	33	20	36	2	13,040	—
1955	—	23	25	47	5	10,128	—
1954	—	31	20	39	10	8,242	—
1953	—	36	25	29	10	8,654	—
1952	—	38	27	23	12	6,998	—
1951	—	18	36	17	29	8,281	—
1950	—	24	43	21	12	7,951	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>43. Westinghouse Electric Corp.</b>							
1959	*	56	21	23	—	11,557	1,911
1958	1	50	28	21	—	11,648	1,896
1957	*	46	23	31	—	12,548	2,009
1956	1	65	20	14	—	16,999	—
1955	—	56	25	19	—	10,562	—
1954	—	51	25	24	—	9,508	—
1953	—	61	21	18	—	10,623	—
1952	—	46	14	32	8	10,675	—
1951	—	39	28	32	*	7,306	—
1950	—	3	51	43	3	5,091	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>44. Armour &amp; Co.</b>							
1959	9	51	15	22	3	11,371	1,870
1958	5	40	22	28	5	11,009	1,850
1957	4	37	35	23	1	9,861	1,936
1956	7	37	40	16	—	10,661	—
1955	—	24	41	19	16	8,966	—
1954	—	23	36	32	9	7,179	—
1953	—	16	32	37	15	6,630	—
1952	—	6	32	41	21	6,458	—
1951	—	9	38	25	28	6,304	—
1950	—	6	44	32	18	5,250	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>45. S. C. Johnson &amp; Son Inc.</b>							
1959	8	81	3	8	—	10,948	N.A.
1958	14	68	7	11	—	9,685	N.A.
1957	1	61	27	11	—	6,865	N.A.
1956	2	64	17	17	—	6,983	—
1955	—	64	13	23	—	7,427	—
1954	—	44	21	14	21	8,249	—
1953	—	45	13	14	28	7,513	—
1952	—	32	18	12	38	5,584	—
1951	—	13	44	42	1	3,749	—
1950	—	6	49	31	14	2,814	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>46. Texaco Inc.</b>							
1959	5	73	6	16	—	10,654	2,678
1958	23	4	12	41	20	6,000	2,328
1957	28	5	16	31	20	5,961	3,112
1956	3	21	23	53	—	5,556	—
1955	—	31	16	34	19	7,674	—
1954	—	10	35	43	12	6,725	—
1953	—	24	15	55	6	5,116	—
1952	—	39	1	54	6	5,706	—
1951	—	40	1	52	7	4,062	—
1950	—	5	3	79	13	2,287	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>47. Carter Products Inc.</b>							
1959	27	66	2	2	3	10,423	48
1958	47	34	8	4	7	8,504	42
1957	50	14	22	3	11	11,503	42
1956	57	16	20	3	4	6,616	—
1955	—	88	12	*	N.A.	1,931	—
1954	—	72	1	*	27	3,341	—
1953	—	75	7	—	18	4,250	—
1952	—	61	13	*	26	2,991	—
1951	—	37	23	8	32	1,917	—
1950	—	5	27	13	55	1,140	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>48. Borden Co.</b>							
1959	22	20	39	17	2	10,327	941
1958	18	29	27	26	—	8,138	915
1957	9	37	23	31	—	9,648	931
1956	12	48	15	25	—	10,083	—
1955	—	56	20	24	—	10,158	—
1954	—	36	40	24	—	7,504	—
1953	—	25	44	30	*	6,086	—
1952	—	21	37	42	—	4,845	—
1951	—	15	41	44	—	5,043	—
1950	—	2	43	51	3	3,935	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>49. Coca-Cola Co.</b>							
1959	31	5	14	50	—	9,406	342
1958	32	—	48	20	—	8,875	309
1957	35	13	37	14	1	10,064	297
1956	26	40	19	14	1	11,744	—
1955	—	44	32	21	3	9,236	—
1954	—	45	23	26	6	7,175	—
1953	—	32	27	31	10	7,331	—
1952	—	—	35	44	21	5,122	—
1951	—	—	32	37	31	4,951	—
1950	—	1	33	35	31	5,806	—

Company	Spot TV Share (%)	Network TV Share (%)	News-papers Share (%)	Magazines Share (%)	Network Radio Share (%)	Total in Dollars (000)	Net Sales (millions)
<b>50. Swift &amp; Co.</b>							
1959	7	31	34	28	—	9,328	2,475
1958	12	45	28	11	4	8,146	2,645
1957	2	63	18	14	3	10,601	2,542
1956	7	41	27	24	1	12,807	—
1955	—	41	26	14	19	12,925	—
1954	—	32	26	19	23	12,276	—
1953	—	9	31	29	31	11,183	—
1952	—	5	29	33	33	10,009	—
1951	—	8	21	31	40	8,855	—
1950	—	1	29	38	31	9,973	—

END

## Without definitive rules, how can media men decide between logical but conflicting arguments?

"pass-on" circulation. Another magazine will minimize the value of such audience. It would not be hard, without seeing any figures, for the casual observer to arrive at a correct conclusion as to which of the two publications has a lot of the "pass-on" circulation, relatively, and which has a little of it.

Is pass-on important? Under most circumstances, it is, after all, audience. Why shouldn't it be important? Well, there might be a case where a message has to be gotten across in a day or so to be effective. In that case, who can wait for the pass-on?

2. One publication will argue that its circulation is "better" than another's because it's all subscription circulation, and hence goes back over and over to the same audience. Its competitor, with an all-newsstand circulation, will argue that his type of circulation is better because it's obviously issue-by-issue demand!

### Sellers adopt desirable aspects

Two opposite types of circulation—and one finds in each a virtue. There's always a way to get business, and media sellers are resourceful in finding the way, and finding the story that presents their alternative in a desirable light.

3. A publication bought for itself, versus one bought as a by-product. Magazines will argue that their circulation is stronger circulation than newspaper supplements for at least the reason that the public buys the magazine for itself. The newspaper supplement fellow will argue, however, that the publication gets in the house, is able to get into the house at a much lower cost-per-thousand circulation, and that the difference is more than made up by the fact that the publication is in the house, and is read.

There is undoubtedly some truth to both arguments. The media analyst must decide, for a given product, under given circumstances, which should prevail.

4. A magazine will argue that it can produce more appetite appeal for a food product because of the richness of reproduction that is possible in full color on its slick paper. Television will argue that it can more than overcome the absence of color by being able to show the product in preparation.

Which is right? Certainly, an important ingredient in arriving at the right answer here is what's the creative story? How important is color to it—what are the other elements in the plan? Is the appeal achieved in other ways?

5. One television station will argue that its programs produce high ratings, and therefore it produces for the adver-

tiser the biggest "reach" per dollar spent on the station in the market. The competing station, however, will argue that, although it has low ratings, it also has low cost, and therefore will produce greater frequency per person reached for a given budget.

In other words, one makes a virtue out of the fact that it has the greatest reach, the other a virtue out of the fact that it has the greatest frequency. Either can take primacy, depending on the situation. Or, maybe the advertiser needs as much of both as he can get!

6. One radio station will make a virtue of the fact that it has the highest audience. And it therefore offers the advertiser the greatest opportunity to produce the greatest volume of sales—if his copy theme is good enough.

The other station will argue that it may not have as big an audience as the first fellow, but it has a gentler climate in which the advertiser can make a sale. He may argue that there are fewer commercials per unit of time. Therefore, that the advertiser's message has a better chance of coming through.

7. One medium will make a virtue of the fact that it is bulging with advertising of all kinds. Because of all this advertising, it must be a good medium, or it wouldn't attract so many advertisers. The other medium, much leaner, will make a point of the fact that it is less bulky, that there is greater opportunity for the subject advertiser to obtain visibility for his advertising.

8. A strong dominant medium, making a strong bid for all of an advertiser's business, will emphasize the importance of concentration. He will say, "You will get the maximum result if you pour your investment in one place, and make a 'big splash' there."

A less fortunate medium, which can't possibly get all the business and can only gain if the dollar is divided, will argue that it is important to reach people in different ways, it is important to broaden reach, it is important to "skim cream off the top" by reaching folks everywhere; and will argue, in fact, that he reaches the same people as the other medium, because of the nature of mass media, but reaches them at less cost. Maybe, if the advertiser can afford it, he should have a little of both!

Can opposites both be correct? They are, for a sleepwalker. After all, he gets both rest and exercise at the same time. How are we to know which of these things are right, under a given set of circumstances, for a given advertiser? The only way we'll ever be able to move this

mountain—if we're ever able to move it at all—is by carrying away small stones.

Perhaps, in time, we'll have more rules to guide us. Today, we have more traditions than rules. We have certain logical-sounding concepts that we have come to believe—such as those which are expounded in a media strategy series, and given as the reasons for the media choices shown there—most of which we would be hard put to set down as proved beyond any reasonable question by any reasonable man for any given product in a given circumstance.

And what we really have, in the long run, is skilled people with years and years of experience and millions and millions of dollars of experience who can, through applying logical judgments to basic facts, synthesize the varying alternatives and the welter of points on divergent sides of a many-headed coin, and arrive at intelligent decisions such as were reached in the Media Strategy articles to date.

The burden of this communication to this point is that these are difficult evaluations, based on value judgments, that are generally not conclusive beyond any shadow of a doubt.

What can we do? We can keep trying to use our scientific measurements, our scientific facts, to add to them—and, eventually, arriving at scientific rules in media selection.

### Some rules of attitude

In the meantime, the only rules that might be offered for the media strategist are perhaps rules of attitude and behavior. Here are some. They are not specifically media-oriented—but they address themselves to how he should approach his problem:

1. *The mind must be open.* As you study a problem, new twists come to mind. You must be prepared to explore them, to think about them. When a doctor said: "If I can't cure it, you don't have it," he was expressing a certainty media folk cannot have.

2. *Media is a subject of many facets—all turned on at once.* Several courses are often acceptable. Several alternatives might all be "right." The difference might be unmeasurable; if we were to conduct tests over 100 years, we might never be able to isolate with any certainty the difference in results obtained using the two alternate approaches.

3. *New situations are constantly appearing.* Like the fellow who walked through a screen door, and strained himself. We're forever seeing new perspectives, new media seaways.

4. *The answer is nowhere a 1-to-1 correlation.*

To page 88





.....cum laude!"

**WNEM-TV**  
for outstanding  
excellence  
in AMERICA!



**WNEM-TV**

... the only Television Station to win the distinguished SCHOOL BELL AWARD in Michigan ... now joins 5 community-minded colleagues in receiving the National Education Association's coveted SCHOOL BELL AWARD for America!

Conferred upon WNEM-TV, Channel 5, in recognition of outstanding excellence in Education reporting and programming.

Another outstanding FIRST for WNEM-TV ... Eastern Michigan's award-winning FIRST VHF Station!



**WNEM-TV**

serving FLINT • SAGINAW • BAY CITY • MIDLAND



# PRELUDE TO HER PURCHASE KOIN-TV

The night before... the morning before... KOIN-TV's proven high standards of program service to the Portland, Oregon market earn the respect that captures her shopping eyes.\* Her confidence and respect for what she sees and hears on KOIN-TV are powerful factors in determining what she buys.

Highest Nielsen ratings and widest coverage in the area... 7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties. (Nielsen NCS #3).

# KOIN-TV

PORTLAND, OREGON  
CHANNEL 6

One of the Nation's Great INFLUENCE Stations  
Represented Nationally by CBN-TV Spot Sales

## MEDIA SELECTION from page 86

respondent. Be thorough, get as much information as you can. It sometimes lurks in some obtuse and obscure place, not where you are looking. A little girl was playing an accordion. "Why are you crying? I didn't know you were so sensitive," said a listener. "It's not the music," said the little girl. "It's the accordion—it's pinching my stomach."

5. *Every part of the media plan can be improved. Keep working at it!* Harlow Curtice said that the inquiring mind is never satisfied with things as they are. It always assumes that everything and anything can be improved.

6. *Don't try to accomplish everything at once.* Take it in easy stages. In media, we can't afford the luxury of the railroad. When they found that you couldn't open the windows in the car, they air-conditioned the train. In media, we're going to have to take it in easy stages.

7. *Face the problem head-on.* You may not be able to solve it, but don't avoid it by trying to run around it. That's sort of business birth control—evasion of the issue.

8. *Seek advice from any quarter.* Creative people sometimes get an idea. Clients have been known to have good ideas. You just don't know where a good one will come from. "Your leg is broken, but I wouldn't worry about it," the doctor said to the patient. To which the patient replied: "And if your leg was broken, I wouldn't worry about it either." Not very sporting.

### It's harder without the answers

With so much unknown in the media business as to what is right and what is wrong, judgment becomes the critical ingredient. A prospective employer said to his prospective employee: "You ask for a lot of money, for someone with no experience." The prospective employee said: "When you have no experience, the work is harder." There are so many things in which we have no experience that the work for a media man, in arriving at a logical answer, is "so much harder" than it will be, one day, when we have more answers. In the meantime, he's got a difficult assignment indeed—and needs all the experience and training he can possibly develop over the years.

Progress has come slowly. It has been said that girls are not what they were in 1940. Some are as much as two years older. How far has media selection advanced since 1940? We've come a long way in knowledge. We've come a long way in experience. We still have a long way to go in converting our experience into automatic rules. Perhaps that will never happen—and judgment will always be the key ingredient! **END**

## ULE OF K&E from page 52

marketing mix will be further defined in the sixties. Though he is an important agency executive, he is by no means an uncritical partisan of advertising.

"On one hand, advertising becomes the scapegoat for management and is blamed for many things it is not designed to do. On the other, much advertising is wasteful; it is used to substitute for an incompetent sales force, or for a faulty distribution system, or to help inadequate merchandising. If you have a bad product you can lay advertising end to end and there is no better gutter for losing money in than that.

### "Advertising is not total answer"

"Advertising is not the total answer by a long shot. It's beginning to reach a point of diminishing returns in many situations. And its worst fault is that it tends to encourage competitive over-expenditures. There's nothing like the security of mass ignorance, you can believe me.

"We do a service to management by puncturing many of the myths about advertising budgets. You can't establish a budget by estimating 'a per cent of last year's sales,' or 'a per cent of projected sales'; even worse is 'a set amount per unit to be sold.'

"An advertising budget must be set up in the area of the job to be done," Ule observes. "You've got to define your marketing objective. Is it to maintain sales volume? Is it to maintain profit levels? The neatest trick of the week is to increase your profit level by spending more on advertising. The real objective of advertising, of course, is to make its contribution for profit.

"But the role of advertising in the marketing mix is the role it can do better than any other element in the mix, that is, create product attitude and awareness. By awareness I mean the degree a product projects itself above its rivals, and by attitude the degree of emotional involvement it engenders. These two basic responsibilities are measurable.

"Once we have defined the role of advertising," Ule continues, "our next task is to measure the amount of advertising needed to meet marketing objectives. Here we need measurements which will enable us to factor out more effectively the net contribution of advertising.

"Then we move to the last step in the process, developing objective and realistic criteria by which we can measure the performance of components of the advertising process itself. But these measurements must be so sensitive that they reflect performance accurately. Once such creative measurements are established, we may be on the verge of a great age.

"Writers and artists will be able to relax and learn from these measurements, rather than withdraw from them. We should see more impressive creative developments in the next ten years than in the last twenty. There will be subtle variations in the quality of the messages."

Ule understands the resistance of the artist and writer to this area of advertising measurement. "I am strongly on their side," he observes. "Some of the measurements developed in the past which have wide currency now in many circles are inadequate. They measure only parts of the real effectiveness of the advertising. When their results are summarized, they tend to produce findings which are stereotyped and formal."

"These procedures don't measure the real effectiveness of the advertising, but measure attributes of advertising whose relationship to the final effect are largely assumed, unproved and undemonstrated. From this form of restrictive strait jacket, Lord preserve us!"

Ule takes issue with the Gallup-Robinson and Starch school of research. He claims that their remembrance measures are "limited tools which prevent us from seeing the bigger vision of communication. Remembrance is no guarantee that the product will be bought. At Kenyon & Eckhardt, we're not interested in what people do to advertising, but what advertising does to people."

He believes in motivational research or what he calls "emotional research." He is a proponent of the controlled-experiment school which uses a stimulus-response technique to gather its research.

But he also warns against the creative fallacy, the assumption that license means freedom. "I don't go along with those people who cry, 'Let me alone, I know what I'm doing.' Creativity must be willing to submit to the discipline of knowledge. I don't believe in egocentric, intuitive, mystic, undisciplined creativity. We have a responsibility to learn from our total environment."

#### Conflict will emerge in sixties

Yet before advertising's role in the marketing concept can be more clearly defined, Ule believes that the sixties will be productive of a basic clash. The emerging conflict will be between the analytical scientific method of marketing and the largely intuitive and 'practical' decision-making which still prevails in many quarters.

An egghead, Ule is critical of many in management. "There is clearly a cultural lag in business," he points out. "By cultural lag, I mean the difference between what you can do at the ultimate extreme of knowledge and what the administrative system permits to be done. There are many foes of the open society in business. They would like to solidify

the *status quo* and choke off new ideas. They dislike the zeal of the social scientist. They seek security, not salvation."

Ule knows who his antagonists are. "Most of the top decision-makers are relatively too old to make important changes in their methods of thinking and acting. They tend to solve problems from the distribution standpoint, to focus on the feedback of salesmen, jobbers and retail contacts. They always want to use conventional marketing gimmicks. Then there are those who are action-oriented. 'Let's do something' is their usual reaction. They act first and think later, and all that it produces is an aura of vitality."

Ule maintains, too, that the new techniques of management, participation and permissiveness, tend to kill off new ideas. "They use the group as a jungle where executives fight it out. By the time you win, you're prostrated solving the problem. Management must take a role and state its philosophy. It cannot supervise a popularity contest, or be passive in its reaction to new conceptions."

#### History provides encouragement

Nevertheless, Ule has faith that scientific marketing will come into its own. "We have the lessons of history behind us," he observes. "It was not long ago that the automobile was being designed by graduates of machine shops. Now design is in the hands of graduate engineers. Besides, in the present marketing frontier we are confronted with increased competitive pressures to reduce marketing risks and costs. Technological developments come so fast these days we're playing a floating crap game with the future."

What Max Ule expects to see gradually appear is what he euphemistically calls a "marketing elite." These men will be primarily concerned with the new social, behavioral and mathematical sciences; they will be planners rather than thinkers; they will emphasize problem defining, goal setting, performance evaluating and creative discipline through feeding back results. "They will be more like the architect who plans the structure than the contractor who puts the plan into action," he notes.

Ule's career and position in the advertising community bespeaks his role as the chief prophet and philosopher of this "marketing elite." Chairman of the Technical Committee of the Advertising Research Foundation, he joined Kenyon & Eckhardt in 1949 as a vice president and research director. He became a director of the agency in 1955, senior vice president in charge of marketing services in 1956, and senior vice president, marketing, his present title, in 1959.

Previously, he had been research director of McCann-Erickson, Chicago, for nine years, and an economist for Oren


Publications. He received an A.B. degree from the University of Chicago in 1936, after doing four years' undergraduate work in two-and-one-half years, and became a member of Phi Beta Kappa. He received an M.B.A. from the same institution a year later.

Ule believes that eventually the executives who comprise the "marketing elite" will concern themselves with such sophisticated techniques for market planning as marketing model designs and operations research models. The marketing model takes the product from its inception into the hands of the consumer. Its aim is to force the marketing process to be viewed as an interrelated flow, to break down each and every component of that process and examine it. The purpose of operations research models is to rehearse alternate marketing plans and to appraise their net contribution to sales and profits.

It might be thought that the intention of Max Ule is to create a completely automated world of marketing, but that is not the fact.

"We simply are not ready for a completely automated world, nor do we need it. There will always be many uncertainties that can never be calculated. We can never expect to know the plans of our competitors. Nevertheless, disciplined thinking has its rewards. It will help take the water out of the marketing process." END

ONE OF THE WORLD'S  
DISTINGUISHED RESTAURANTS



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SUNDAY BRUNCH  
Open seven days a week

BANQUETS & PARTIES  
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For Reservations: Mitchell  
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**CONTINUING BRAND STUDY** from page 65

its top place in use and recall in New York despite Yuban's invasion. The latter placed seventh in use and third in recall. In Chicago, the lineup among regular coffee brands remained stable, although the leaders—Folgers, Hills Brothers and Maxwell House—all dropped in per cent of recall. The per cent of use remained about the same, the order being Hills Brothers, Maxwell House and Folgers. In Los Angeles, Yuban lost the top spot in use to Folgers, up from second, although Yuban regular rose from fifth to second in recall, just after the leader, M.J.B.

In the gasoline market, Socony Mobil moved from third to second in use in New York, although dropping from seventh to eighth in recall. Esso is still tops in that market. In Los Angeles, Mobil also moved up in use, sixth to second

behind the market leader, Chevron. Flying A registered a huge increase, going from eighth to first in recall, with Richfield down from first to third in that category. In Chicago, Standard remained the leader in use and recall. Sinclair improved its position in use.

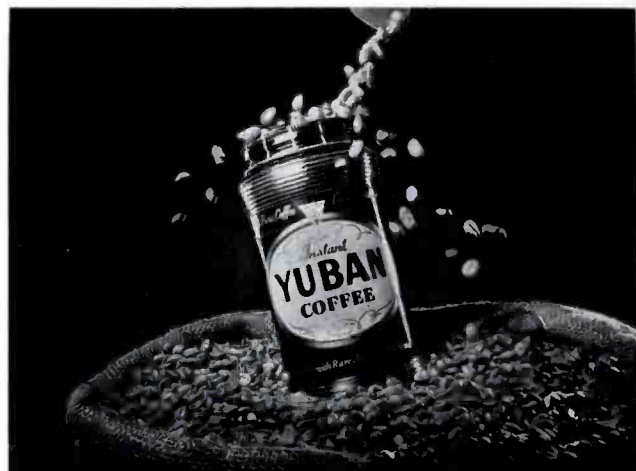
In the dentifrice market, Ipana was up in both recall and use in New York, with Crest up in recall. In Chicago, Gleem grabbed first in recall, as did Stripe, with Colgate going from first to third. The latter is still tops in use. Stripe rose in use. In Los Angeles, it was about the same story as in December, 1959, with Colgate number one in use, Gleem second. And in recall, Gleem and Colgate in the first and second spots, respectively, despite a heavy loss in per cent for both.

END

Maxwell House regular coffee



Yuban instant coffee



REGULAR COFFEE NEW YORK	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Maxwell House	1	.27	1	.32	1	.27	1	.30	4
Savarin	2	.22	2	.24	2	.18	2	.23	12
Yuban	3	.13			7	1			
Chock Full O' Nuts	4	.12	3	.21	3	.13	3	.15	14
Old Dutch	5	2	4	2	6	2	5	2	
Sanka	5	2	4	2	7	1	6	1	
Martinson	7	1	4	2	4	5	4	6	4
Chase & Sanborn	7	1			5	3			

REGULAR COFFEE CHICAGO	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Folgers	1	.33	1	.49	3	.11	3	.13	22
Hills Brothers	2	.17	2	.26	1	.27	1	.27	10
Maxwell House	3	.14	3	.20	2	.16	2	.17	16
Manor House	4	2	5	6	5	6	5	6	
Chase & Sanborn	5	1	6	4	4	7	4	7	6
Stewarts	5	1	4	7	6	5	5	6	
McLaughlin	5	1			7	3			
Sanka	5	1	7	1	8	2	7	1	

REGULAR COFFEE LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
M. J. B.	1	.31	1	.46	2	.16	4	.12	9
Yuban	2	.21	5	.22	2	.16	1	.20	5
Hills Brothers	3	.14	3	.28	4	.11	4	.12	6
Folgers	4	.12	2	.30	1	.19	2	.17	8
Maxwell House	5	.9	3	.28	4	.11	3	.13	23
Butternut	6	1	6	3	6	7	6	5	12
Chase & Sanborn			6	3			7	1	

\* Less than 1%

INSTANT COFFEE NEW YORK	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Yuban	1	.42			2	.16			67
Maxwell House	2	.18	1	.27	1	.28	1	.35	5
Nescafe	3	.7	2	.11	3	.7	2	.10	6
Savarin	4	.6	4	.9	3	.7	5	.4	6
Sanka	5	.4	3	.10	3	.7	3	.7	12
Jomar	6	.3	5	.3	7	.2	7	.1	
Bordens	7	.1	6	.1	6	.5	4	.6	
Chase & Sanborn	7	.1	6	.1	8	.1	6	.2	

INSTANT COFFEE CHICAGO	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Maxwell House	1	.19	1	.32	1	.17	1	.17	11
Hills Brothers	2	.11	3	.8	2	.8	2	.9	6
Nescafe	2	.11	3	.8	4	.4	4	.4	
Sanka	4	.5	2	.12	3	.6	3	.5	3
Chase & Sanborn	5	.2	5	.4	5	.2	5	.3	
Manor House	6	.1	7	.3	5	.2	6	.2	
Decaf	6	.1	8	.1	7	.1	7	.1	
Folgers			5	.4			7	.1	

INSTANT COFFEE LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	June 1960		Dec. 1959		June 1960		Dec. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Folgers	1	.13	2	.26	2	.12	3	.11	12
Yuban	1	.13	6	.13	2	.12	2	.12	9
Maxwell House	3	.12	1	.33	1	.13	1	.17	3
Hills Brothers	4	.11	4	.16	5	.6	4	.7	6
Sanka	5	.8	7	.7	6	.5	6	.6	
M. J. B.	6	.7	3	.20	6	.5	6	.6	
Nescafe	7	.5	5	.15	4	.9	4	.7	12
Decaf	8	.3	8	.1	8	.1	8	.2	
Chase & Sanborn	9	.1	8	.1	8	.1	10	.1	

Fabulous fabulous  
 MORE MORE  
 HIGHEST HIGHEST HIGHEST  
 tops tops tops  
 BEST BEST BEST  
 TERRIFIC TERRIFIC  
 GIGANTIC GIGANTIC  
 leader leader leader  
 TALLER TALLER TALLER

$$E=mc^2$$

*(Just a matter of Relativity)*

- WBTB-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 596,900 TV HOMES
- WBTB DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B" \*\*

\*Television Magazine - June 1960

\*\*NCS #3



JEFFERSON STANDARD BROADCASTING COMPANY

**WBTB**  
 CHANNEL 3  CHARLOTTE

**LET'S COMPARE MARKETS!**

WBTB - CHARLOTTE	596,900
ATLANTA	577,600
MIAMI	513,100
MEMPHIS	487,600
LOUISVILLE	459,500
BIRMINGHAM	430,500
NEW ORLEANS	385,600
NASHVILLE	346,400
NORFOLK-PORTSMOUTH	342,000
RICHMOND	274,700

**Reported sets in use: Italy—1,800,000; West Germany—3,800,000; United Kingdom—10,200,000**

By June, West Germany's sets in use reached 3,800,000, compared to 3,500,000 at the beginning of the year, and 2,000,000 in 1958. The number of transmitting stations in the existing network, a limited commercial operation, has risen steadily: 91 at the end of 1958, 152 by December, 1959, to 191 this June. About 30 are main TV stations, the rest band IV stations, satellites and boosters. A couple of months back, CBS reported that the West German Government is currently installing 30 additional transmitters to initially serve 65 per cent of the country's population and 95 per cent of the cities with populations exceeding 100,000.

#### IRELAND

Ireland's 60,000 television sets tune in to United Kingdom stations; there is no TV in the country itself. This winter, however, the government retained Eamonn Andrews of the BBC to head a new Television Advisory Committee to develop TV in Ireland. Andrews visualizes a service like the BBC, only with sponsors—though not a completely commercial network like England's ITA. A plot of land atop a mountain near Dublin has been purchased for the first transmitter.

#### ITALY

It's upward and onward for the government-owned, partially commercial Radiotelevisione Italiana network. In 1958 there were 252 transmitters; by the end of 1959, 343; since the first of the year 29 have been added for a total of 372. About 25 of these are main TV centers, the rest an intricate web of satellites. A second television channel is expected to start testing the end of this year. By June, sets in use were at 1,800,000, rising steadily from the 1,666,400 counted in 1959 and 1,070,000 recorded for 1958.

In preparation for the Olympics, Italy has spent over \$2,000,000 for equipment and special relay links from the 14 stadiums where the games are scheduled. About 100 hours of coverage will be broadcast live over Eurovision, with non-member countries serviced by jet-delivered tapes and films.

#### MALTA

For the Maltese people, whose 7,000 TV sets now receive programs from Italy, there are bright prospects. The government of Malta announced plans to have a TV service operating by 1961. A Statutory Authority is being created,

with members appointed by and responsible to the governor. The commercial side of the TV operation will be licensed to a private contractor and the Statutory Authority is to be responsible for public service programming. Distracting note: The opposition Malta Labor Party has warned that if it is returned to power it will not recognize any television commitments made by the present government.

#### MONACO

One television station, commercial and located in fabled Monte Carlo, transmits to 11,000 sets.

#### NETHERLANDS

The government plans investing 16,000,000 gulden (about \$4,250,000) within the next three years for new TV transmitters, relay lines and studio facilities. Currently, the Netherlands' seven government-controlled transmitting stations—all non-commercial—beam programs to 678,000 sets, an 84,200-set increase since the end of last year, and 308,000 more than the 1958 total. The Minister of Education reports that broadcasting will be upped from the present 18 hours a week to 22 hours in 1961, 26 hours in 1962, and 30 hours in 1963—at which time the country anticipates 1,400,000 sets in use.

Proposals to introduce commercial television are still being studied. According to one USIA report, three applications have been filed. The Netherlands Newspapers Association and a magazine publishers' group each proposes to operate a commercial network in cooperation with the broadcasting companies that now operate the country's existing TV system under the government's Netherlands Television Foundation. The third applicant, the Independent Television Exploitation Company (OTEM), wants to establish a separate TV network along the lines of England's ITA.

At one point the government announced it was considering granting a commercial television license to the OTEM group. But, when critics demanded that advertising be limited to spot commercials, with all programming placed under the jurisdiction of the Netherlands Television Foundation, the government resumed its investigation.

Meantime, another company, VRON, which was organized to broadcast commercial radio programs from an offshore ship, is also interested in establishing commercial television by means of aircraft, to be transmitted at times when official Netherlands TV is off the air.

#### NORWAY

Started as an experimental outlet in 1954, Norway's one TV station—government-owned and located in Oslo—began operating on a full-time, non-commercial basis last year. At least five additional transmitters are under construction; one in Bergen is scheduled to begin broadcasting late in August. With 10,000 television sets now in use, Norwegian manufacturers are stepping up production toward a goal of 34,000 receivers a year.

#### PORTUGAL

Portugal's five-station network, operated by Radiotelevisao Portuguesa, is a combination government-private commercial enterprise. Three additional transmitting stations are planned soon. In June, USIA reported 35,000 sets in use, compared to 20,000 at the end of 1958.

#### SPAIN

In January, 1959, Spain had one television station. Today there are 6, all commercial and government-owned by Radio Nacional de España. At the beginning of 1959, the country had 35,000 sets in use. One year later there were 150,000, and by this June, a total of 240,000 sets with a viewing audience of about 2,000,000.

#### SWEDEN

According to the Swedish Telecommunications Board, about \$200 million has been spent on the purchase of TV sets since television was introduced in September, 1956. The government-owned, non-commercial television network now includes 33 transmitters and 1,440 miles of radio links. By the end of 1960, 12 more stations and 420 additional miles of link connections are anticipated. The USIA reports 750,000 sets in use by June, compared to 200,000 at the beginning of 1959. By June, 1964, Sweden foresees 1,426,000 sets beaming 35 hours of programming a week to the entire country.

This past fall, a proposal to consider permitting advertising on the government television network was rejected by the Nordic Council in Stockholm; the American TV scandals were used as an argument against commercial TV. As in the Netherlands, establishment of a commercial TV system via aircraft has also been proposed.

Under a Swedish company's plan, covering a substantial portion of Scandinavia, two planes, flying at an altitude of 7,000 meters (about 4 miles), would

take in all of Denmark, southern Norway including Oslo, and southern, central and eastern Sweden as far north as Ornskoldsvik. The company is affiliated with a German concern, and the aircraft would be based in Germany. At last reports, the Swedish Board of Telecommunications was fighting this and all other efforts to inaugurate commercial television.

#### SWITZERLAND

Switzerland will host an international television festival May 15 to 27, 1961, in Montreux. At least 16 free-world countries have promised to participate, and inquiries have come from the USSR, Poland, East Germany and OIRT—the International Radio and Television Organization composed primarily of Communist bloc nations. On tap will be an exhibition of TV receivers and production and transmitter equipment, plus a competition to award prizes for outstanding news, educational, musical and variety programming.

Of Switzerland's 14 TV transmitters—twice as many as at the end of 1958—nine are stations owned by the Swiss General Post Office. The rest, boosters, are operated by local authorities or viewer associations. Commercials are not yet included. Television sets in use numbered 100,500 by June, compared to 78,700 at the beginning of 1959 and 48,200 in 1958.

#### UNITED KINGDOM

Television in the U.K. has been flourishing. TV set sales for 1959 are estimated at 18 per cent higher than the previous year, with production hitting the 2,700,000 mark. As of June, sets in use were 10,200,000. Of the total 34 stations—up seven since January, 1959—21 are government-owned BBC, ten are in the privately-operated, commercial Independent Television Authority (ITA) network. At least five additional ITA stations are either under construction or in the planning stage.

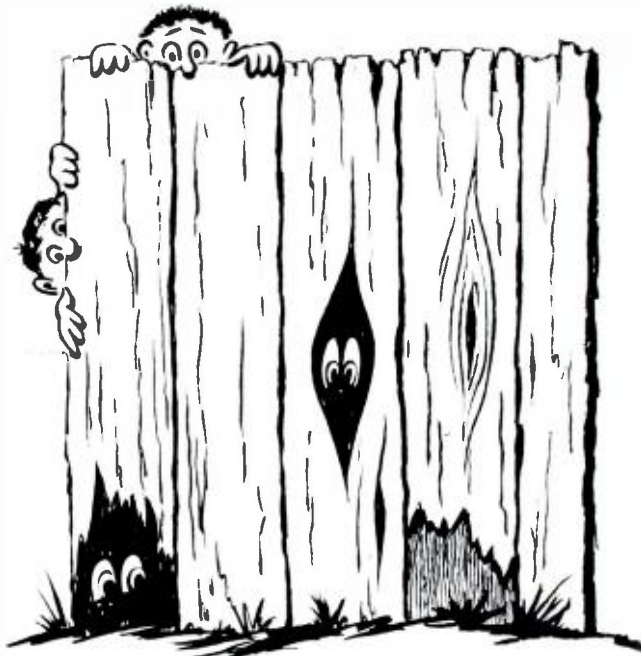
On the technical front, a new type of zoom lens developed by British scientists was unveiled in the coverage of Princess Margaret's wedding. The Technical Advisory Committee of the Post Office has advocated a change from the present 405-line TV transmission to the Continental 625-line system, to be implemented over a period of years so that present receivers would not become obsolete overnight. And until definite decision is reached on a change of standards, feeling is that no action will be taken on proposals to establish a third network.

#### YUGOSLAVIA

According to *Yugoslav Life*, in 1959 alone about 10,000 new TV sets were installed in private homes and public

To page 95

Ever Have The Feeling That  
Someone Is WATCHING You?



WE Have It ALL THE TIME!

And both "Dr. \*Nielsen" and "Dr. \*ARB" say it's not a psychosis, but a FACT!

We're being watched seven days a week by the MAJORITY of TV viewers in the rich Rochester, New York, area!—By folks who can afford to BUY your product!

\*Nielsen Survey, April 10, 1960  
Rochester Metropolitan Area

\*ARB Report, March, 1960  
Rochester Metropolitan Area

**CHANNEL 10**

ROCHESTER, N. Y.

(WVET-TV • WHEC-TV)

VERETT-Mc KINNEY, INC. • THE BOLLING CO. INC.

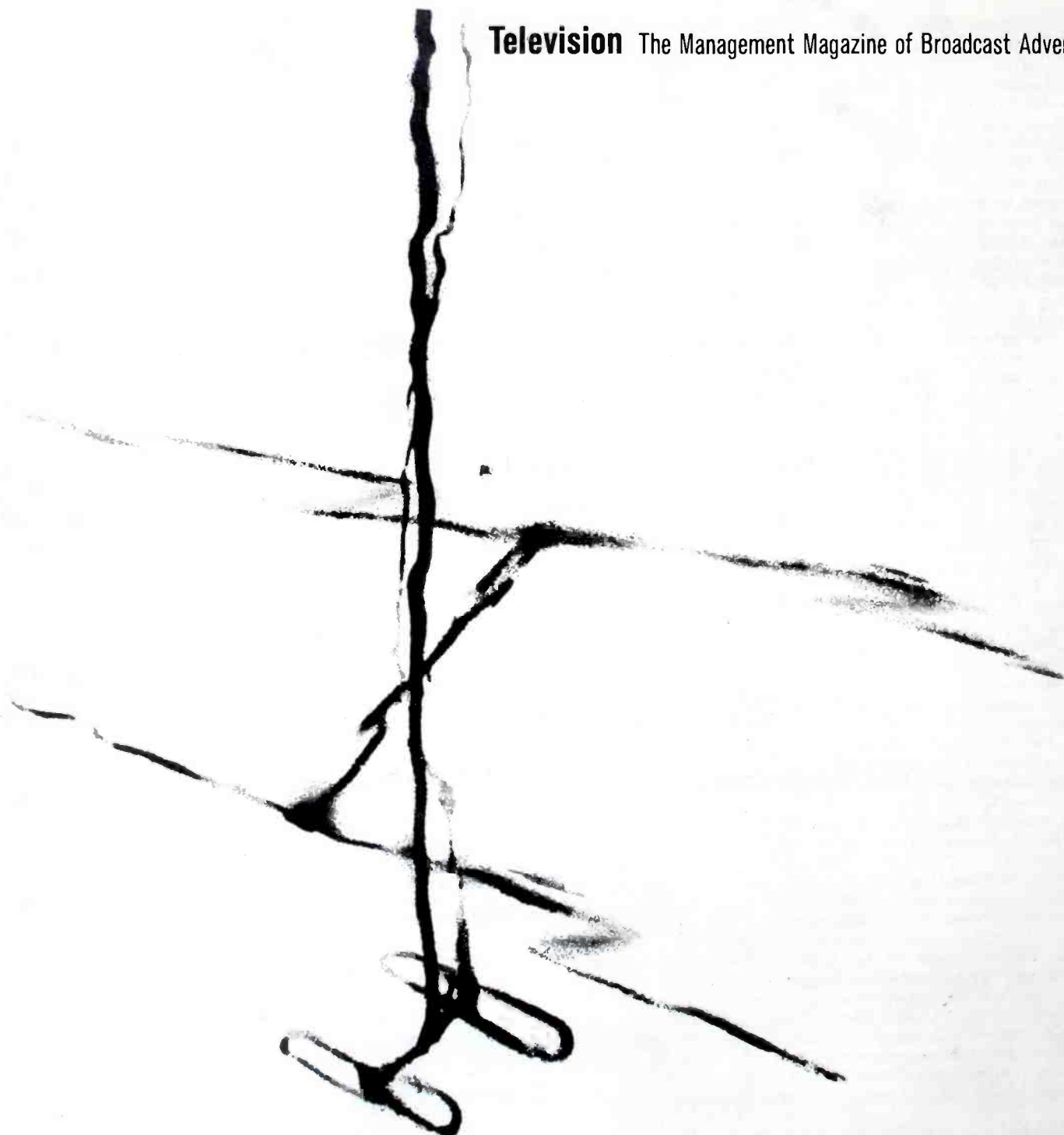
## to reflect the stature

In a little over a decade, television has established itself as the most compelling medium of communications the world has ever known. Day after day, it demonstrates its unmatched ability to influence people . . . to move men's minds as it moves a nation's products and services.

Because television, now more than ever, strikes so deeply into

the every-day lives of the American public, its leaders—the men who control the destiny of this great industry—share an awesome power, a gigantic responsibility. It is to reveal the scope of their problems and achievements . . . to reflect the stature of the television industry through informed, thoughtful reporting-in-depth . . . that TELEVISION MAGAZINE is dedicated.

**Television** The Management Magazine of Broadcast Advertising





institutions, compared to only 2,000 and 3,000 in each of the two previous years. The USIA credited Yugoslavia with 15,000 sets in use by June, up 7,500 since January, 1959. Yugoslav sources estimate that about 25,000 new TV sets will be registered in the country this year, noting that the number of viewers is growing much more rapidly than the number of sets because a large number of receivers are bought by clubs, reading rooms, youth and other social organizations, schools, economic enterprises, etc.

Yugoslavia's five-station government-owned network (commercials permitted) claims coverage of about five million inhabitants, a shade less than one-third of the total population, according to the USIA report. In the next two years, about 20 new stations are planned, and sources predict that TV programs will be available to more than 80 per cent of the country's inhabitants.

### LATIN AMERICA

The big news in Latin America is the formation this spring of the Central American Television Network (CATVN) composed of stations in El Salvador, Guatemala, Nicaragua, Honduras and Costa Rica. American Broadcasting-Paramount Theatres, Inc. has a 51 per cent interest in the enterprise. In addition, word from some Latin American sources is that agreement on the desirability of eventually establishing a TV network similar to Eurovision has been reached by 12 countries: Argentina, Bolivia, Brazil, Colombia, Cuba, Ecuador, El Salvador, Mexico, Paraguay, Peru, Uruguay, and Venezuela.

### ARGENTINA

Argentina's one station, in Buenos Aires, accepts advertising and transmits to 400,000 TV sets, up 50,000 sets since the end of 1959. Five additional transmitters are planned soon, and a closed circuit experimental outlet in Cordoba began operating this spring. A survey conducted in Buenos Aires found that the TV audience totaled about 1,400,000, with approximately four viewers per set; there are more women viewers than men; children under 14 comprise less than one fifth of the audience; peak viewing hours are between 8 and 10 p.m.; and the large majority of female viewers prefer dramatic shows over other TV fare.

### BRAZIL

A television station was inaugurated in the new capital of Brasilia on April 20, bringing Brazil's total number of transmitters to 21. About 13 stations are commercial. Sets in use stand at approximately 1,000,000.

### CHILE

Still no sign of television for the general public. The two stations, at the Catholic Universities in Santiago and Valparaiso, are deemed experimental, and a third test unit is being constructed at the University of Chile (Santiago). According to the USIA, the president of Chile has refused to authorize a commercial TV station on the grounds that the country's resources would be "diverted to non-productive sources through the imports of TV sets and transmitting equipment."

### COLOMBIA

Hit by a strike of technicians and performers, the nine government-owned stations suspended operations indefinitely on April 18. Left pictureless by this move were the owners of 150,000 television sets.

### COSTA RICA

The country's first station, Televisora de Costa Rica—35 per cent owned by American Broadcasting-Paramount Theatres, Inc.—began broadcasting in May. By June, the USIA credited Costa Rica with 2,000 TV sets. According to ABC, about 70 per cent of the 1,100,000 population lives in the station's coverage area. The USIA reported in February that a second television station, operated by Compania Televisora Nacional, S.A., is expected to start operations later this year.

### CUBA

A Castro-instigated government broadcasting network has been organized. Called FIEL, it claims an affiliation of 128 radio and two TV stations. Other of Cuba's 24 television stations have been taken over by the government, and the accounts of the Mestre brothers, owners of CMQ, the largest radio and TV network, were frozen by the National Bank.

Cuba's 500,000 TV sets are getting a heavy dose of anti-American, pro-Communist propaganda. The Ministry of Education has selected television as the prime medium for a stepped-up public orientation effort; nightly half-hour programs discuss subjects such as "Why many Cubans from the earliest times of the Republic lost their capacity to govern themselves."

### DOMINICAN REPUBLIC

Four stations, all commercial, reach 13,000 sets, a 5,500-set jump in the last year and a half.

### EL SALVADOR

Three commercial stations, one planned, 22,000 sets in use. *To next page*

# WTHI-TV

the  
**Number One**  
single station  
market  
in  
**America!**

WTHI-TV is a single  
station market of  
217,400 TV homes.

An advertising dollar  
on WTHI-TV delivers  
more TV homes than  
many dollars in a  
multiple station  
market.



# WTHI-TV

CHANNEL 10

TERRE HAUTE,

INDIANA

Represented by THE BOLLING CO.

## *Technical experts from both countries study a project to link Mexican and U.S. television.*

### ECUADOR

In December the government announced it would consider authorizing establishment of a TV system. Under the rules set forth, transmitters must have a minimum power of 250 watts; a 50,000 sucre guarantee (about \$3,000) will be required from license applicants; the number of personnel employed by a station must be at least 75 per cent Ecuadorean; and licenses will be granted only to Ecuadorean citizens, companies or corporations, although non-Ecuadoreans may participate in the venture. By the end of the first quarter of 1960, no licenses had yet been issued, though there are reports that a group has purchased low-power TV equipment for a station to be constructed in Guayaquil.

### GUATEMALA

Two commercial stations, 20,000 sets in use.

### HAITI

The first television station, Tele-Haiti in Port-au-Prince, started broadcasting as a commercial outlet December 16. About 4,000 persons viewed the first show. Sets in use are now approximately 5,000. According to a USIA report, Morris Rosenberg, an American who obtained the TV concession, stated that its major source of revenue will come from the ten-year monopoly on the duty-free import and sale of TV sets granted him by the Haitian government. Rosenberg's arrangement also requires that his station transmit free of charge all official communications submitted by the government, and that he put his entire TV facilities at the government's disposal should news arise requiring instant dissemination.

### HONDURAS

TV started in Honduras on September 18, when commercial station HRTC in Tegucigalpa went on the air. Reports claim reception is so good that telecasts are being received in San Pedro Sula, about 200 miles away. According to one source, there are approximately 3,800 sets now in use.

### MEXICO

Hopes are still high for a link between Mexican and U.S. television. A few months back, Emilio Azcarraga, head of Mexico's XEW-TV network, held a series of talks with U.S. television executives. Latest word is that a project to study the form in which the link would operate is being readied, with top tech-

nical experts from both countries acting on a joint commission.

This winter, Mexico's Department of Communications announced it had 56 applications for the establishment of new television stations, and predicted that by the end of 1960 the country will have full TV coverage. According to the USIA, as of June there were 19 transmitting stations in Mexico, all commercial and privately owned. Sets in use stand at 660,000, compared to 450,000 in the first month of 1959. Television officials are looking forward to significant commercial, technical and artistic advances, says the USIA. Morning television will soon be instituted, experimental color transmissions are expected to start in the next few months, and several cities, including Acapulco, Merida and Veracruz will inaugurate TV shortly.

A new code to regulate radio and television broadcasting went into effect in January, with control and enforcement exercised by the Ministries of Government, Communication and Transportation, Education, and Health. Objective of the code is to see that broadcasting avoids harmful or disturbing influences on children and youth; contributes to the culture of the people and preserves their national traits, customs and traditions; and works to strengthen democratic convictions, national unity and international cooperation.

The government has also cracked down on radio and TV shows that feature contests, gifts or lotteries. Program directors of such shows are now required to submit a copy of the script and a list of awards that will be made.

### NICARAGUA

One station, located in Managua. Sets in use total about 4,300.

### PANAMA

In September, Panama's first TV station, HOA-TV, was launched in Parque Lefevre, about five miles from the central district of Panama City. However, according to a USIA report, the station was immediately prohibited from continuing transmissions by the government, which claimed that although the installation contract called for an RCA transmitter and equipment, a 500-watt Gates transmitter was being used. The station's owner discontinued transmissions and is appealing the case to Panama's Supreme Court.

Meantime, a second station, RPC-TV, which began experimental operations last September, was officially inaugurated on March 14. The transmitter and 200-

foot Italian-made antenna tower are located atop a 1,600-foot peak near Las Cumbres, about nine miles from Panama City. Backers of the station claim the signal now reaches as far as Chitre, 92 miles from Panama City, and say they are ready to establish links servicing the entire country. The USIA puts sets in use at 8,000.

### PERU

Except for the station started last August in Arequipa, television activity is concentrated in the capital, Lima, where there are three commercial outlets and another planned, plus one non-commercial station operated by the Ministry of Education and UNESCO. A second non-commercial station is expected soon. Sets in use numbered 33,200 in June, a hefty increase over the 5,000 sets counted by the first month of 1959.

### URUGUAY

One commercial station in Montevideo, three more planned for that city, and 15,000 sets now in use.

### VENEZUELA

The country's 11 transmitting stations broadcast to 250,000 sets in use, up 50,000 since December, 1959. Greater growth in the set department is expected due to a recent joint resolution by the Venezuelan Ministries of Treasury and Development that largely cancels licensing requirements on imports of radios, television sets and phonographs.

In mid-August, American Broadcasting-Paramount Theatres, Inc. announced purchase of a minority interest in a new Venezuelan TV network, Corporacion Venezolana de Television S.A. Controlling interest is held by a group of Venezuelan businessmen. Three stations in Caracas, Valencia and Barquisimeto are scheduled to start broadcasting about October 1.

## NEAR EAST, SOUTH ASIA AND AFRICA

### ALGERIA

The television network is being extended to eventually cover an area 1,000 km. long and 200 km. wide. So far, a transmitter in Chrea, about 80 km. from Algiers, has been added to the existing three stations. Sources estimate that the network now services an area with a population of 2,000,000—expected to expand to 3,000,000 when two stations under construction at Constantine and Tlemcen go into service later this year.

All stations are non-commercial.

owned by Radiodiffusion-Télévision Française, and operate with simultaneous sound channels for French and Arabic. By June, sets in use were 38,100, compared to 20,000 in January, 1959.

#### CENTRAL AFRICAN FEDERATION (Rhodesia and Nyasaland)

A contract to operate a TV service was awarded by the Federation government to Rhodesia Television Ltd. (R.T.V.), owned by a Netherlands group. Broadcasting is expected to start in Salisbury on November 15, 1960; in Bulawayo on December 31, 1961; and in the Copperbelt on December 31, 1962.

Under the contract, a minimum of 28 hours will be broadcast per week; locally produced programs are to consume up to 20 per cent of the broadcast time by the end of the first year; and general programs will be obtained from sources in Europe and the U.S. Advertising, probably spot only, will take up to ten per cent of the broadcast time, and the government's Federal Broadcasting Corporation can intervene any time it thinks programs or advertising are objectionable or not of sufficient quality.

#### CEYLON

An eight-man Japanese team has reportedly been discussing with the Ceylon government the possibility of setting up both a television system and plants to manufacture TV sets. Over a year ago, Australian interests made some preliminary inquiries about establishing a television network in Ceylon, but there apparently have been no concrete developments.

#### CYPRUS

One station, 3,000 sets in use, compared to 1,000 sets in January, 1959.

#### GREECE

The government is expected to invite bids for establishment of a TV system costing an estimated \$1.7 million. Initially a service for Athens is envisaged, with relays to Thessaloniki and Patras at a later date, and ultimately for the rest of Greece. Word has it that the government also plans offering a contract for construction of a TV set manufacturing plant.

An invitation to bid for a TV license was issued once before, in 1958, then cancelled following press criticism that introduction of television at that time was not consistent with the government's efforts to discourage consumption of luxury goods.

#### INDIA

A 500-watt experimental educational station started in New Delhi last September is currently testing various transmitting and programming techniques. A regular service for the country is

planned once the experiments are completed.

#### IRAN

The two stations, in Tehran and Abadan, both carry advertising, are owned by Habib Sabet, an RCA distributor. Sets in use, a mere 1,500 in January, 1959, had climbed to 21,400 by this June. Some time ago, a government official stated that Iranian television may eventually become part of the Department of Publications and Broadcasting. The government, he explained, considers present programming lacking in educational content and would, if it takes over, eliminate commercials.

#### IRAQ

The range of the one station, in Baghdad, was extended to 62 miles by the installation of a new 5 km. transmitter last year. Construction of relay stations at Mosul and Kirkuk in the north, and Samawa and Basra in the south, is planned next year. In December, the Iraqi cabinet approved the introduction of limited advertising. By June, sets in use were 10,000, a 1,000-set increase since the beginning of the year.

#### ISRAEL

The pros and cons of television are still being debated. Several foreign and Israeli investors have entered bids to

establish a TV station, but the government has not taken action.

#### JORDAN

The cabinet has said it will hire a foreign expert to study the prospects of establishing a Jordanian television system.

#### KENYA

A special TV commission appointed by the Kenya government last October has recommended the introduction of television by mid-1961. The commission's report indicates that Kenya may soon seek an agreement among African countries over television channel allocations.

#### KUWAIT

About 600 sets receive programs from a government-owned experimental station, and a private outlet is reported in the offing.

#### LEBANON

A government decree on February 27 announced approval of a second television company, expected to start broadcasting on two channels by the end of the year. The two existing stations, both in Beirut and owned by the Television Company of Lebanon, beam programs to 10,500 sets, a 2,500-set increase since the end of last year. *To next page*

## In Roanoke in '60 the Selling Signal is SEVEN...

Wig-wagging will get you nowhere, but your selling message on WDBJ-TV will go into over 400,000 homes in Virginia, N. Carolina and W. Va. . . . a rich and growing Television Market of nearly 2,000,000 people.

You can sell like sixty on seven. In Roanoke, seven is WDBJ-TV . . . best in sight, day or night, for higher ratings at lower cost. Your only station in this area offering CBS network shows — plus superior local programming, plus hard-hitting merchandising assistance.

ASK YOUR PGW COLONEL  
FOR CURRENT AVAILABILITIES

# WDBJ-TV

Roanoke, Virginia



*Japan's station count doubles in six months, climbs to 92; foreseen 10 million sets in use by 1964.*

**NIGERIA**

Two stations in Western Nigeria began broadcasting in 1959. Sets in use by June numbered about 2,500. The Eastern Region government is considering the establishment of a separate TV system in Eastern Nigeria to be owned and operated jointly by the regional government and a group of British promoters. In the meantime, though, one of the Western Nigerian stations is seeking to extend its operations into the eastern sector.

**PAKISTAN**

An experimental educational station is planned for Karachi.

**SAUDI ARABIA**

The one station, owned by the Arabian-American Oil Company and intended primarily for the firm's employees, broadcasts to about 2,500 sets. The company exercises strict censorship over programming, cuts drinking, dancing and card playing from the films it shows. All programs are in Arabic with English translations. About 40 per cent of the fare is deemed educational; commercials are not permitted.

**TURKEY**

The Teknik Universite operates an experimental station in Istanbul which is received by about 1,000 sets. The government is studying several bids from foreign organizations to establish a regular service. Once a bid is accepted, the plan is to construct large stations in Istanbul and Ankara, and a smaller transmitter in Izmir. According to the Turkish press, "Special courses will be opened to the (station) personnel, and some will be sent to other countries for training."

**UNION OF SOUTH AFRICA**

Prime Minister Verwoerd has stated that television will not be introduced until a nation-wide color TV service is feasible and the government has worked out methods of combatting the medium's "social and educational disadvantages." Verwoerd further maintains that should TV eventually come to the Union of South Africa, it would be completely non-commercial, with importation of all equipment handled by the South African Broadcasting Corporation.

**UNITED ARAB REPUBLIC**

A government-owned television system is expected to bow in Cairo and Damascus this summer, with programs commemorating the eighth anniversary of the

revolution and the coming of President Nasser. Booster stations throughout the UAR are scheduled for completion by next summer. Five hours of programs in Arabic will be telecast each evening, and by next year three-hour daily shows in English and French are planned.

The government has reportedly placed about 10,000 imported TV receivers on sale, pending construction of the UAR's own set manufacturing company in Cairo. A few months back, the UAR press announced that 16,000 applications to buy sets, accompanied by down payments, had already been received from the citizens.

**FAR EAST****AUSTRALIA**

Since the first of the year, stations in Adelaide, Perth and Hobart have gone on the air, bringing the total number to 15. Ten are commercial stations. By June there were 830,000 sets in use. A provisional frequency assignment plan envisages a minimum of 120 stations throughout Australia, with four outlets in each state capital and two in every town with a population over 5,000. Within the next five years TV is expected to spread into the rural areas, so that by the mid-1960s about 75 per cent of Australia's homes will be covered.

The Postmaster General, who oversees all television operations, recently announced that after a station has been in operation for three years, at least 40 per cent of its broadcast time should be devoted to locally produced programs. Immediately affected are most of the Sydney and Melbourne stations.

**CAMBODIA**

At last word, the Director of Posts and Telecommunications was willing to examine bids for the construction of the first TV station, in Phnom Pehn.

**HONG KONG**

About 4,500 sets are serviced by a closed circuit TV system.

**JAPAN**

Two recently inaugurated NHK (government) stations and three new commercial outlets brought Japan's station count to 92, almost twice as many as in January, 1959. By June, there were 4,840,000 sets in use, a 2,863,700 increase since the end of 1958. An NHK spokesman predicts 10,000,000 sets in use by the time of the Tokyo Olympics in 1964. One recent survey indicated a marked increase

in set ownership by middle-class homes.

**SOUTH KOREA**

Seoul's HLKZ-TV, started in 1956, went off the air after a fire in February, 1959. A new station is planned to service the country's 7,000 sets.

**MALAYA**

Two Radio Malaya officials, upon return from an educational exchange visit to the U.S., have recommended that their government establish a television system soon, suggesting that courses such as those in American universities be organized in Malaya to train future TV experts.

**NEW ZEALAND**

Despite criticism from the opposition party and the Associated Chambers of Commerce, the government says that a State owned and controlled television system will be organized this year. As a first step, telecasts from the government's experimental station in Auckland will be increased and programming expanded to include entertainment. Other experimental stations are planned for Wellington, Christchurch and Dunedin. From 15,000 to 20,000 sets is the target for the first 12 months of operation. According to the Minister of Broadcasting, commercials will be permitted once there are enough viewers to warrant them.

**OKINAWA**

After several postponements the island's first commercial station, owned by the Okinawa Television Broadcasting Company, went on the air at the end of last year. A second station, controlled by the Ryukyu Broadcasting Company, reportedly started transmitting very recently.

**PHILIPPINES**

Four stations, all commercial and located in Manila, broadcast to 30,000 sets, a 12,000-set jump since the beginning of 1958. Five additional transmitters are planned, two for Cebu City, and one each for Baguio City, Bacolod City and Davao City.

**TAIWAN**

According to the local press, the government has made arrangements with the Shibaura Electric Company of Japan to jointly establish a television station on Taiwan this year. The investment, 51 per cent Chinese and 49 per cent Japanese, is put at about \$750,000. Shibaura will provide telecasting equipment primarily for experimental purposes, then

furnish 30,000 TV receivers once the test phase has been completed.

### THAILAND

Two stations, both with commercials and located in Bangkok, service 40,000 sets.

## WEST AND EAST

A meeting was held in Geneva this February between the European Broadcasting Union—a West Europe group, and the International Radio and Television Organization (OIRT), composed primarily of Communist bloc countries. Three groups of experts from both sides studied and reported the possibilities and problems of exchanging radio and TV programs.

The Polish press agency, PAP, reported that as a result of the Geneva meeting, an agreement on cooperation and exchange of programs has been reached between West Europe's Eurovision and Intervision, the new Eastern network linking Czechoslovakia, East Germany, Poland and Hungary. The exchange will principally cover artistic, musical, popular science, sports and children's programs, with the Olympics in Italy scheduled for the first project.

### Soviet Baltics exchange TV programs

Tass reports that with completion of the Leningrad-Tallinn-Riga-Vilnyus relay link this year, the Soviet Baltic states will be able to exchange television programs with Finland and Sweden. Officials of the Rumanian and French broadcasting organizations met in Paris recently to discuss the possibility of developing TV exchanges and cooperation. In April a three-member Russian radio and television delegation spent 20 days in Tokyo exploring broadcasting exchanges. In return, five officials of Japanese commercial TV stations will spend 20 days inspecting radio and TV facilities in Russia.

## BEHIND THE IRON CURTAIN

In January, OIRT—the International Radio and Television Organization of 21 countries in Europe, Asia and Africa, most of them Communist-dominated—established the Intervision network linking Czechoslovakia, East Germany, Poland and Hungary. According to the Secretariat General of OIRT in Prague, the Intervision network will be joined by the USSR network in 1960-1961, and by the Bulgarian and Rumanian TV systems in 1961-1962.

Non-European members of OIRT are expected to start participating in the future. Among the various Iron Curtain countries the TV situation is this:

### ALBANIA

According to a radio broadcast, television experiments are being carried out in Tirana with equipment supplied by Russia and East Germany.

### BULGARIA

The Sofia television station, replacing an older experimental transmitter, was officially inaugurated on December 26, and broadcasts Wednesday and Saturday evenings starting at 7:30. Future plans call for 12 more transmitting stations and a television radio relay line operating on centimeter waves to be built between Sofia, Bucharest and Moscow. By June, Bulgaria had 3,000 sets in use.

### COMMUNIST CHINA

The fifth television station started test operations in January, and five additional transmitters are reportedly ready to begin service. Sets in use total 6,000. In the spring, "television universities" were inaugurated by stations in Peking and Shanghai, with courses in math, chemistry and physics being taught on screen by professors and through educational films.

### CZECHOSLOVAKIA

In a broadcasting reorganization move announced this fall, radio and television were each placed under the control of separate government committees. According to the USIA, Czechoslovakia now has 13 transmitting stations and a set count of 600,000, compared to seven stations and 315,000 sets in January, 1959. A large TV center of studios and transmitters is planned for Prague by about 1963. Relay lines are being built for a TV hookup with Russia.

### EAST GERMANY

The "Seven-Year Plan" (1959-1966) contemplates establishment of a second television network, and construction of several broadcasting stations and directional towers for the present system. The existing East German network consists of 11 main stations and 27 low-power relay transmitters, covering about 75 per cent of the territory.

With about 650,000 sets now in use, East German factories expect a 420,000 production mark this year. Supply, however, seems to be short of demand, says the USIA, for an additional 35,000 receivers will be imported from Hungary,

and an additional 26,000 from Czechoslovakia.

### HUNGARY

With five stations now broadcasting to 60,000 sets, the press predicts for the near future a network of 11 stations and many relay transmitters bringing reception to 75 per cent of the country.

### POLAND

Press reports and broadcasts claim that the present television network of 16 stations covers about 30 per cent of Poland's area and 47 per cent of the population. There are 260,000 TV sets in use with an estimated audience of 1,500,000. Some 14 new TV installations, including eight main stations, are planned for completion by 1962, reportedly enabling the entire country to receive television programs. Construction of a TV link between Moscow and Warsaw is scheduled to begin in Poland early next year.

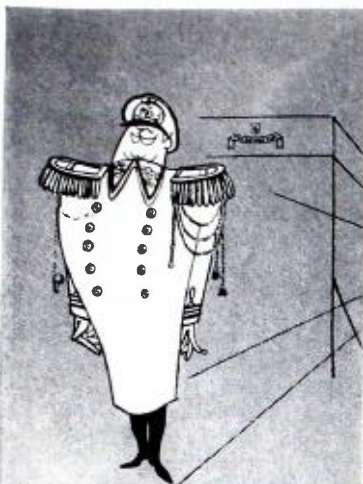
### USSR

In January and February the Communist Party Central Committee issued several decrees aimed at reorganizing radio and television in the Soviet Union. Among the changes ordered: the use of more outside contributors to programming, particularly government ministers and local party officials; TV stations must devote at least one hour a day to children's programming; local party authorities are to organize programs on a regional basis to help out small stations; the Soviet news agency Tass is ordered to assist the television services more readily, and news correspondents and photographers are to be specially assigned to the TV network.

### Russia rapidly constructing facilities

According to the USIA report, Russian television facilities continue to grow at an undiminished rate. Since the first of the year, 13 transmitters have been put into service, bringing the total number of television centers to 78 and the number of relay stations to 72. Activity is also reported in the construction of radio relay lines linking various TV centers. The Moscow-Kiev and Moscow-Kharkov lines were recently opened, and the Tallinn-Leningrad link is being extended to Moscow at one end and to Riga, Vilnyus and Minsk—with a spur to Kaliningrad—at the other end.

Russia expects by 1965 to have 10 television centers, more than 300 low-powered relay stations, and 15,000,000 TV sets. Number of sets in use right now: 1,000,000. END



## 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



New  
**DRYDEN-EAST**  
Hotel  
39th Street, just East of  
Lexington Ave., New York 16

Tariff from \$15 to \$60 daily.

Several executive suites suitable for large companies as a year round city apartment.

Robert Sarason, General Manager

Ernest Andrews. Buster Keaton, dear old deadpan, helps put the sales pitch over in a very merry manner.

To Manhattan now to Skaller-Rubin, the agency responsible for the crazy 20-second commercials for Eagle Stick-Pen featuring that funny man, Milt Kamen. Easy to look at, easy to laugh at, easy to remember. Produced by Wilbur Streech, N. Y., with agency producer Jack Silverman.

Dutch Masters, Minnegasco, and Northwest Orient Airlines are all on the reel of U.S. Festival winners. If you've let this many weeks go by without viewing this reel, better get with it now. It's well worth looking at, and Wallace A. Ross at 40 East 49th St., N.Y., is the man to contact.

Two other highly entertaining commercials on the reel are Y&R's absolute gem for General Electric, featuring Nichols and May; and Campbell-Mithun's dandy for American Dairy Association, which has a wild little figure running through the commercial screaming "Remember the Ala Mode."

For humor packed with sell, now let's all salute the U. S. Navy. Their recruiting films, via Playhouse Pictures, are great.

### Commercials for summer?

Question: If book publishers benefit by plugging light summer reading (and they do!), wouldn't TV advertisers benefit by scheduling light commercial viewing for the summer months? Commercials designed especially for lazy looking? Okay, think about it.

Since these are dog days, there are a few "dogs" I'd like to touch on in a sort of hit-and-run fashion. Some TV'ers seem preoccupied with techniques.

Example: the Pillsbury Strawberry Shortcake, one square of which is bigger than all of us. The woman who stands in front of this giant monster to tell us about the shortcake is decidedly dwarfed. If this is appetite appeal, I'm not hungry. I wonder how women viewers view this commercial.

The same overpowering technique is used by a fellow who assures us that Dash is put into I-don't-know-how-many automatic washers. One washer is so tremendous by comparison that someone could easily toss him in for a cleaning. (He'd probably make a Dash for it, though.) Seriously, I think the technique used in this manner squeezes the ego until it hurts.

The Dentyne commercial which starts so sneakily in the dentist chair seems like a dog to me. If the white-coated men must survive, can't we give them nets and let them catch a few of these TV commercial creators? END

buyer is increasingly looking behind the ratings in consideration of audience quality, program quality and station image.

"Buying patterns themselves," he continues, "have remained basically unchanged over the last five years. With the in-and-out quality of the radio listener, the advertiser needs to run more spots; needs four, six, eight and thirteen week schedules, with perhaps the hypo of summer radio on top of this for more gross impressions. High frequency purchases are the rule."

The same McCann media man, pursuing the importance of radio quality further, notes that N. W. Ayer's recent blast at radio stations over dual rate inequities, and its plea for a fair single rate structure, highlights a major danger for radio.

### Rate-cutting "poor business"

According to the McCann spokesman, who feels that top stations in top markets are not involved in rate cutting, "If a station is to maintain its position in the minds of buyers in light of the growing buying accent on quality and image, it should not bastardize the medium by selling its product for less than it is worth. It is not only poor business, but the risk of throwing away image is too great. Rather, it should price itself realistically and competitively in the media market and make these prices available to all advertisers on an equal basis."

As for the recent Congressional probe into broadcasting practices and the resulting publicity, McCann feels that radio may be coming out of the fracas in a better position than that in which it entered.

"Government investigation," one McCann executive feels, "is a strike against radio and a recent past which got a little out of hand." But, he says, "by examining itself, finding its mistakes, rectifying them, and searching for new vitality in the areas of programming, rate structure and research, radio can have a new resurgence."

If there is truly no hardening of the kilocycles, just hardening of advertiser attitudes, as Marplan research suggests, then someone, namely radio, must change the attitudes. "There is a growing recognition on the part of media people," say Marplan's Sonneck and Inouye, "that radio is making a comeback."

"The feeling is that radio's demoralization has helped weed out the disillusioned radio people, left men with faith in the medium who are presently getting down to a positive job of service to radio's clients." END

For the most part, it is the game and participation shows which have produced such new host-salesmen as Jack Bailey, Johnny Carson, Bill Cullen, Bill Barker, Ben Alexander and Hugh Downs. Most of these personalities are concentrated on NBC.

It is this form of programming on NBC that has been under the severest test. Naturally, their ratings have slipped. In February 1959 their average audience rating from 10:15-1 p.m. was 10.6, according to Nielsen; in February 1960 it was 8.8. It was this form of programming too that was most damaged by the quiz scandals. Among the daytime participation vehicles dropped by NBC were *Tic Tac Dough* and *Treasure Hunt*. Now, however, replacements are beginning to move back in increasing numbers. Two new ones are *Video Village* on CBS and *Charge Account* on NBC.

The soap opera of 1960 is stronger than ever. *Edge of Night*, presented in the 4:30-5 strip on CBS-TV, is the leading program on daytime. A recent Nielsen second report for February gave it an average audience rating of 10.8; it was seen by 4,475,000 homes.

Now, however, the soap opera comes in a half-hour package, though a few quarter-hour soap strips remain on CBS. Among the new half-hour entrants are *Full Circle* and *Clear Horizon*.

**Rerun tide ebbs**

Last year it seemed as if the rerun tide would overwhelm the medium. This year it is apparent that it has ebbed, though NBC has high hopes for *Make Room For Daddy*. The networks disagree as to the value of reruns. CBS takes the position that they do not have the long-term potential, and many advertisers agree. CBS hopes to drop its two remaining rerun properties, *I Love Lucy* and *December Bride*, by early next season.

The greatest partisan of reruns is ABC's Chester. He points out that they have worked well for him in every situation. In 1959 *Restless Gun* and *Love That Bob* replaced *Peter Lind Hayes* and *Mother's Day* on ABC and promptly doubled their ratings.

Regardless of problems, the networks still keep trying to find new program ideas. Among the more promising newcomers are ABC's *Road To Reality*, a venture into group therapy, and NBC's *Here's Hollywood*, a women's show.

Any recapitulation must make it plain that daytime TV is in for more and greater changes. Three-network competition has set forces in motion which will be at work for a long time before they spend themselves. Such competition can't help but result in better buys and opportunities for advertisers. END

**DISTRIBUTION OF DAYTIME SPOT AVAILABILITIES: BY DAYTIME PERIODS\***  
Per Cent Available

Time Period	10's	20's	30's	Participations
Sign-On—9 a.m.	25%	29%	33%	22%
9 a.m.—12 Noon	27%	26%	24%	30%
12 Noon—4 p.m.	31%	29%	26%	24%
4 p.m.—6 p.m.	17%	16%	17%	24%
	100%	100%	100%	100%

\*TV8 survey of 107 stations February 1960

from a proud past  
comes a...  
**FUTURE  
UNLIMITED!**



Everywhere you look in Montgomery you see progress. This new Air University Library at Maxwell Air Force Base, part of a \$103,000,000 property and material investment at Maxwell, is the world's largest aerospace library. It is only one example of this area's vast growth. Expansion means opportunity... an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

**WSFA-TV**

NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South  
WIS-TV Columbia, South Carolina

REPORT ON SPOT from page 23

	Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off		Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off
<b>SUPER ANAHIST NASAL SPRAY</b> <i>continued</i>							
Minneapolis		6:60	2:60	Memphis	2:20; 7:60	1:20; 3:60	2:60
St. Louis	1:60	9:60	1:60	New Orleans	1:10; 3:20; 9:60	2:60	1:60
Toledo		2:60	3:60	Norfolk	1:60	1:60	3:60
<b>SUPER ANAHIST THROAT LOZENGES</b>				Richmond	1:20; 6:60	2:20; 1:60	
Cleveland		1:60	2:60	Roanoke-Lynchburg	7:60	2:60	2:60
<b>SUPER ANAHIST THROAT SPRAY</b>				Tampa - St. Petersburg	9:60	2:60	1:60
Cleveland			1:60	<b>BROMO QUININE PRODUCTS</b>			
Fort Wayne		1:60		Atlanta	6:60		5:60
<b>THOREXIN PRODUCTS</b>				Charleston - Huntington	3:60		3:60
Chicago	5:60	3:60	1:60	Charlotte	7:60	1:60	
Cincinnati		2:60	2:60	Jacksonville	1:60	3:60	1:60
Cleveland	1:60		2:60	Memphis	1:10	1:20; 3:60	
Dayton	1:60		3:60	New Orleans	10:60		
Detroit	1:20; 3:60	1:20	1:60	Norfolk	1:10; 4:60	2:60	
Kansas City	3:60		2:60	Richmond	3:60	5:60	
Milwaukee	1:60	1:60	2:60	<b>BROMO-SELTZER</b>			
Minneapolis	1:60	4:60		Asheville - Greenville -			
St. Louis	3:60	4:60		Spartanburg		2:60	2:60
<b>VICKS COUGH DROPS</b>				Atlanta		2:10; 1:60	
Chicago	5:60	2:60	2:60	Charleston - Huntington		1:20; 1:60	1:60
Dayton	1:60		2:60	Charlotte		1:60	
Kansas City	1:60	3:60	1:60	Jacksonville		1:60	1:60
<b>VICKS COUGH SYRUP</b>				Norfolk		1:60	2:60
Chicago	11:60	3:60	1:60	Richmond		1:20; 6:60	1:60
Dayton	7:60		5:60	Roanoke - Lynchburg		1:60	
Kansas City	3:10; 5:60	1:60	4:60	Tampa - St. Petersburg		1:60	
<b>VICKS FORMULA 44</b>				<b>BUFFERIN TABLETS</b>			
Chicago	9:60	1:10; 2:60	1:60	Atlanta		1:60	8:60
Dayton	3:60		5:60	Charleston - Huntington		5:60	1:60
Kansas City	2:10; 5:60		4:60	Charlotte		1:60	5:60
St. Louis	2:60			Jacksonville		1:60	3:60
<b>VICKS SINEX</b>				Memphis		1:60	1:60
Chicago	2:60	2:60	1:10; 1:60	New Orleans		1:60	4:60
Dayton	1:60		1:60	Norfolk		3:60	1:60
Kansas City	1:10; 1:60	2:60		Richmond		7:60	1:60
<b>VICKS TABLETS</b>				Roanoke - Lynchburg		3:60	
Chicago			1:10	Tampa - St. Petersburg		3:60	2:60
Kansas City	1:10			<b>COLBAN LIQUID</b>			
Milwaukee	4:10			Roanoke-Lynchburg	3:60		5:60
St. Louis	1:10			<b>COLBAN TABLETS</b>			
<b>VICKS VAPO STEAM</b>				Roanoke-Lynchburg	3:60		5:60
Chicago	1:10; 3:60		1:60	<b>COLDENE PRODUCTS</b>			
Minneapolis	10:60			Atlanta	2:20; 2:60		3:60
<b>SOUTHEASTERN REGION</b>				Charleston - Huntington	1:60		6:60
<b>ALKA-SELTZER</b>				Jacksonville	2:10; 1:20; 1:60	1:20; 1:60	
Asheville - Greenville -				Memphis		4:60	
Spartanburg	5:60	5:60	6:60	New Orleans		1:60	3:60
Atlanta	6:60	2:60		<b>CREMULSION PRODUCTS</b>			
Charleston - Huntington	6:60	3:60		Asheville - Greenville -			
Charlotte	5:60	3:60		Spartanburg	1:20; 6:60	1:20; 4:60	4:60
Jacksonville	4:60	1:60		Atlanta	4:20; 6:60		1:20
Memphis	3:60	2:60	1:60	Charleston - Huntington	2:20; 10:60	1:60	
New Orleans	2:60	6:60		Charlotte - Huntington	2:20; 1:5:60		3:60
Norfolk	8:60			Jacksonville	5:20; 6:60		2:60
Roanoke-Lynchburg	2:60	5:60	4:60	Memphis	7:60	1:60	2:60
Tampa - St. Petersburg	2:60		3:60	New Orleans	3:20; 6:60		
<b>ANACIN TABLETS</b>				Richmond	18:60		
Asheville - Greenville -				Roanoke - Lynchburg	1:20; 5:60		1:20
Spartanburg	1:60	5:60	2:60	Tampa - St. Petersburg	1:20; 4:60	3:20; 1:60	
Atlanta		1:60	1:60	<b>DRISTAN NASAL MIST</b>			
Charleston - Huntington		4:60	2:60	Atlanta	1:60		
Charlotte		2:60	2:60	Charleston - Huntington		2:60	1:60
Memphis		6:60	3:60	Charlotte	1:60		
New Orleans	1:60	3:60	2:60	Memphis		3:60	2:60
Roanoke - Lynchburg			3:60	New Orleans	1:60	2:60	1:60
<b>B. C. REMEDY</b>				<b>DRISTAN TABLETS</b>			
Asheville - Greenville -				Asheville - Greenville -			
Spartanburg	4:10; 1:20; 9:60	2:20; 5:60	9:60	Spartanburg	1:60	1:60	4:60
Atlanta	5:60		4:60	Atlanta	2:60	5:60	4:60
Charlotte	1:10; 5:60	1:10; 1:20; 4:60	2:60	Charleston - Huntington		7:60	6:60
				Charlotte		2:60	1:60
				Jacksonville		6:60	1:60



Sign-on—6 p.m.

6-11 p.m.

After 11 p.m.

Memphis . . . . .	3:60	2:60
New Orleans . . . . .	2:60	1:60
Norfolk . . . . .	1:60	
Roanoke-Lynchburg . . . . .		3:60
Tampa - St. Petersburg . . . . .	1:60	

**DECONGESTOL TABLETS**

Charleston - Huntington . . . . .	1:60	1:60
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**DUPLIXIN TABLETS**

Charleston - Huntington . . . . .	2:60	8:60	1:60
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**FATHER JOHN'S MEDICINE**

Jacksonville . . . . .	1:60	
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**FIZRIN INSTANT SELTZER**

Charleston - Huntington . . . . .	2:60	1:60	
Jacksonville . . . . .	2:60	4:60	3:60
Richmond . . . . .	2:60	1:60	

**4-WAY PRODUCTS**

Atlanta . . . . .	2:10; 2:20; 3:60	1:60	3:60
Charleston - Huntington . . . . .	2:10; 3:60	1:60	1:60
Charlotte . . . . .	2:10; 3:20; 5:60	1:60	2:60
Jacksonville . . . . .	5:60	8:60	3:60
Memphis . . . . .	2:10; 5:60	1:60	3:60
New Orleans . . . . .	2:10; 6:60		
Norfolk . . . . .	2:10; 4:60		2:60
Richmond . . . . .	1:10; 4:60	1:10	1:60
Roanoke-Lynchburg . . . . .	3:10; 1:60	2:10	

**ISODINE GARGLE**

Asheville - Greenville - Spartanburg . . . . .	10:60		
Atlanta . . . . .	11:60	1:60	3:60
Charleston - Huntington . . . . .	14:60	3:60	5:60
Charlotte . . . . .	5:60	2:60	
Memphis . . . . .		4:60	
New Orleans . . . . .	7:60	2:60	1:60
Norfolk . . . . .	7:60	3:60	5:60
Richmond . . . . .	8:60		5:60
Roanoke - Lynchburg . . . . .		5:60	
Tampa - St. Petersburg . . . . .	6:60	2:60	5:60

**ISODINE ISODETTES**

Asheville - Greenville - Spartanburg . . . . .	7:20; 6:60		
Atlanta . . . . .	7:20; 11:60	1:20	1:60
Charleston-Huntington . . . . .	8:20; 10:60	2:60	2:20; 4:60
Charlotte . . . . .	4:60	1:60	
Memphis . . . . .		4:60	
New Orleans . . . . .	6:20; 7:60	1:20; 2:60	1:60
Norfolk . . . . .	7:20; 5:60	3:60	2:60
Richmond . . . . .	8:20; 4:60		4:60
Roanoke - Lynchburg . . . . .		3:60	
Tampa - St. Petersburg . . . . .	2:20; 6:60	4:20; 2:60	4:20; 5:60

**MULINAX COLD TABLETS**

Asheville - Greenville - Spartanburg . . . . .	1:60	
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**PERTUSSIN COLD REMEDY**

Charleston - Huntington . . . . .	1:60	
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**ST. JOSEPH ASPIRIN**

Asheville - Greenville - Spartanburg . . . . .	14:60		
Atlanta . . . . .	1:20; 11:60		
Jacksonville . . . . .	10:60		
Memphis . . . . .	9:60	2:60	3:60
New Orleans . . . . .	9:60	1:60	

**SOLTICE COUGH SYRUP**

Jacksonville . . . . .	7:10; 5:60	
Memphis . . . . .	4:60	1:60

**SOLTICE NASAL SPRAY**

Asheville - Greenville - Spartanburg . . . . .	1:10; 2:60	1:60	1:60
Atlanta . . . . .	3:10; 6:60	2:10; 2:20	
Charleston - Huntington . . . . .	4:10; 1:20; 1:60	2:60	2:10
Charlotte . . . . .	3:10; 1:20	1:60	2:10
Memphis . . . . .	4:10; 3:60		

Sign-on—6 p.m.

6-11 p.m.

After 11 p.m.

**SOLTICE TABLETS**

Charlotte . . . . .	3:60	
Memphis . . . . .	3:60	
New Orleans . . . . .	3:10; 1:60	2:60
Roanoke - Lynchburg . . . . .	6:10; 3:60	1:60

**SOLTICE VARIOUS**

Asheville - Greenville - Spartanburg . . . . .	2:60	1:60	1:60
Charlotte . . . . .	3:60		1:60
Jacksonville . . . . .	5:60		
Memphis . . . . .	10:60	1:60	
New Orleans . . . . .	1:60	2:60	
Roanoke - Lynchburg . . . . .	3:60	1:60	

**SPECTRAN B COLD REMEDY**

New Orleans . . . . .	4:60	
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**SUPER ANAHIST COUGH SYRUP**

Asheville - Greenville - Spartanburg . . . . .	5:60	1:60	
Atlanta . . . . .	1:60	3:60	
Charleston - Huntington . . . . .	4:60	2:60	
Charlotte . . . . .	1:60	2:60	5:60
Jacksonville . . . . .	3:60	2:60	1:60
Memphis . . . . .	4:60	1:60	
New Orleans . . . . .	3:60	1:60	
Norfolk . . . . .	5:60		
Richmond . . . . .	2:60	6:60	2:60
Roanoke - Lynchburg . . . . .	1:60	3:60	
Tampa - St. Petersburg . . . . .			5:60

**SUPER ANAHIST NASAL SPRAY**

Asheville - Greenville - Spartanburg . . . . .	5:60	1:60	
Atlanta . . . . .	1:60	3:60	
Charleston - Huntington . . . . .	4:60	2:60	
Charlotte . . . . .	1:60	2:60	3:60
Jacksonville . . . . .	2:60	2:60	1:60
Memphis . . . . .	4:60	1:60	
New Orleans . . . . .	3:60	1:60	
Norfolk . . . . .	6:60		
Richmond . . . . .	2:60	6:60	2:60
Roanoke-Lynchburg . . . . .	1:60	3:60	
Tampa - St. Petersburg . . . . .			3:60

**SUPER ANAHIST TABLETS**

Asheville - Greenville - Spartanburg . . . . .	1:60	2:60	1:60
Atlanta . . . . .	5:60	2:60	
Charleston - Huntington . . . . .	8:60	2:60	
Charlotte . . . . .	3:60	5:60	
Jacksonville . . . . .	1:60	2:60	
Memphis . . . . .	6:60		
New Orleans . . . . .	3:60		
Norfolk . . . . .	3:60	1:60	
Richmond . . . . .	1:60	4:60	2:60
Roanoke - Lynchburg . . . . .	2:60	2:60	1:60
Tampa - St. Petersburg . . . . .	4:60		4:60

**THOREXIN COUGH MEDICINE**

Atlanta . . . . .	3:60	
Charleston - Huntington . . . . .		6:60
Charlotte . . . . .	2:10; 1:60	1:60

**VICKS COLD TABLETS**

Charleston - Huntington . . . . .	3:60	
Roanoke - Lynchburg . . . . .	2:60	

**VICKS COUGH DROPS**

Atlanta . . . . .	1:40; 2:60	1:60	4:60
Charleston - Huntington . . . . .	3:60		2:60
Richmond . . . . .		1:60	
Roanoke - Lynchburg . . . . .		1:60	

**VICKS COUGH SYRUP**

Atlanta . . . . .	4:60	1:60	1:60
Charleston - Huntington . . . . .	1:60	5:60	1:60

In m st page

REPORT ON SPOT *continued*

	Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.		Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.
<b>VICKS FORMULA 44</b>							
Atlanta	3:60			Oklahoma City	4:60		1:60
Charleston - Huntington	4:60	3:60		Portland, Ore.	1:60	6:60	1:60
<b>VICKS SINEX</b>							
Atlanta	2:60		4:60	San Antonio		2:60	1:60
Charleston - Huntington	1:60	2:60	1:60	San Diego	1:60	4:60	
<b>VICKS VAPORUB</b>							
Atlanta	5:60	3:60	2:60	San Francisco	2:60	9:60	1:60
Jacksonville	1:10			Seattle - Tacoma		5:60	2:60
Richmond	3:60	1:60		Tulsa		1:60	10:60
Roanoke - Lynchburg	3:60	1:60		<b>CANDETTES PRODUCTS</b>			
<b>WESTERN REGION</b>							
<b>ALKA-SELTZER</b>							
Dallas - Ft. Worth	1:60	6:60	1:60	Los Angeles	4:20	9:20	
Denver		2:60	6:60	San Francisco	9:20	2:20	
Houston	5:60	3:60		<b>COCILANA COUGH NIPS</b>			
Los Angeles		2:20; 6:60;		Oklahoma City	4:10; 2:20		
		2-5 min. per.		<b>COLDENE PRODUCTS</b>			
Oklahoma City	5:20; 20:60	3:20; 25:60	2:60	Dallas - Ft. Worth	1:10		4:60
Portland, Ore.	16:60	4:20; 10:60	4:60	Denver		4:60	
San Antonio	7:60	2:60		Houston	2:60	5:60	
San Diego		1:60		Los Angeles	5:60	2:20	1:20; 2:60
San Francisco		3:60		Oklahoma City	3:60	3:60	1:60
Seattle		2:60		Salt Lake City		1:20; 1:60	2:60
Tulsa	2:60	6:60		San Antonio	2:10	2:60	1:60
<b>ANACIN TABLETS</b>							
Dallas - Ft. Worth	1:60	3:60	3:60	San Francisco	1:20		4:60
Denver		3:60		Seattle - Tacoma			3:60
Los Angeles	4:60	22:60		<b>COLD-HIST COLD TABLETS</b>			
Oklahoma City		1:60		Houston		1:60	
Portland, Ore.		1:60		<b>DONDRIL COLD REMEDY</b>			
Salt Lake City		1:60	2:60	Oklahoma City	4:60	1:60	1:60
San Francisco			8:60	<b>DRISTAN NASAL MIST</b>			
Seattle	3:60	10:60		Dallas - Ft. Worth	1:60		3:60
<b>BAYER PRODUCTS</b>							
San Antonio		1:10		Los Angeles		2:60	
San Diego	4:60	4:60	3:60	Portland, Ore.		2:60	
<b>B. C. REMEDY</b>							
Dallas - Ft. Worth	13:60	1:60	1:60	San Francisco	1:60	2:10; 1:60	
Houston	6:60	3:60	2:60	Seattle - Tacoma		2:60	2:60
Los Angeles	1:20; 8:60	1:60		Tulsa		1:60	
Oklahoma City	4:60		1:60	<b>DRISTAN TABLETS</b>			
San Antonio	2:20; 8:60		2:60	Dallas - Ft. Worth	11:60	3:60	2:60
Tulsa	2:20; 3:60			Denver		7:60	
<b>BROMO QUININE PRODUCTS</b>							
Dallas - Ft. Worth	8:60	3:60	4:60	Fresno		4:60	1:60
Fresno	4:60		2:60	Houston	4:60	8:60	1:60
Houston	5:60	3:60		Los Angeles	2:60	8:60	5:60
Los Angeles	2:60	6:60	10:60	Oklahoma City		3:60	2:60
Oklahoma City	5:60	2:60		Portland, Ore.			1:60
Portland, Ore.	4:60	1:60	2:60	Salt Lake City	4:60	4:60	2:60
Salt Lake City	2:10; 5:60	3:60		San Antonio			2:60
San Francisco	6:60	5:20	1:60	San Diego		2:60	
Seattle - Tacoma	1:60			San Francisco	5:60	1:60	1:60
Tulsa	1:20		1:60	Seattle - Tacoma		4:60	1:60
<b>BROMO-SELTZER</b>							
Dallas - Ft. Worth		1:20		Tulsa		3:60	1:60
Denver		1:20; 2:60		<b>CREMULSION PRODUCTS</b>			
Fresno		1:60		Dallas - Ft. Worth	10:20; 13:60	1:60	2:60
Los Angeles		1:60;		Houston	9:20; 14:60	1:60	
		3-5 min. per.		Oklahoma City	5:20; 5:60		
Oklahoma City		1:60	1:60	Salt Lake City	1:20; 9:60		
Portland, Ore.		1:20		San Francisco	6:20; 7:60		
Salt Lake City		4:60		<b>FIZRIN INSTANT SELTZER</b>			
San Antonio		1:60		Fresno		8:60	
San Francisco	1:60	2:20	2:60	Los Angeles	4:60	3:60; 3-5 min. per.	1-5 min. per.
<b>BUFFERIN TABLETS</b>							
Dallas - Ft. Worth	1:60	5:60	2:60	Oklahoma City	6:60	11:60	4:60
Denver	1:60	7:60	4:60	Portland, Ore.		8:60	9:60
Houston	6:60	6:60		Salt Lake City		5:60	1:60
Los Angeles	2:60	18:60	4:60	San Diego	1:60	6:60	1:60
				San Francisco	2:60	1:20; 15:60	2:60
				Seattle - Tacoma	1:60	3:60	4:60
				Tulsa	3:60	6:60	
				<b>FORTISUN COLD REMEDY</b>			
				Fresno		6:60	
				San Francisco	1:60	6:60	3:60
				<b>4-WAY PRODUCTS</b>			
				Dallas - Ft. Worth	7:10; 1:20; 13:60	2:10; 1:20	5:60
				Denver	2:10; 3:60	5:60	1:60
				Houston	1:20; 9:60	2:60	1:60
				Los Angeles	3:10; 4:60	1:60	6:60

Sign-on—6 p.m.

6-11 p.m.

After 11 p.m.

Sign-on—6 p.m.

6-11 p.m.

After 11 p.m.

Oklahoma City	2:10; 8:60		2:60
Portland, Ore.	3:10; 3:60		
San Diego	2:10; 4:60	1:10; 1:60	1:20
San Francisco	2:10; 2:20; 3:60	1:60	2:60

**ISODINE GARGLE**

Dallas - Ft. Worth	9:60	1:60	3:60
Denver	11:60		6:60
Fresno	5:60	2:20; 2:60	1:60
Houston	6:60	2:60	3:60
Los Angeles	29:60	7:60	
Oklahoma City	4:60	2:60	5:60
Portland, Ore.	8:60	2:60	7:60
Salt Lake City	23:60	3:60	4:60
San Diego	10:60	5:60	4:60
San Francisco	7:60		7:60

**ISODINE ISODETTES**

Dallas - Ft. Worth	5:20; 9:60	3:20; 1:60	1:20; 3:60
Denver	10:60	6:20	5:60
Fresno	2:20; 5:60	4:20; 1:60	1:60
Houston	7:20; 6:60	2:20	3:60
Los Angeles	2:20; 18:60	1:20; 5:60	2:20
Oklahoma City	5:60	4:20	5:20; 1:60
Portland, Ore.	1:20; 7:60	7:20; 1:60	2:20; 6:60
Salt Lake City	14:20; 16:60	12:20; 2:60	1:20; 4:60
San Diego	1:20; 8:60	6:20; 5:60	2:60
San Francisco	9:20; 4:60	1:60	3:60

**LBQ COLD TABLETS**

Denver	4:60	3:60	
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**MEDI-POPS FOR COLDS**

Dallas - Ft. Worth	8:10		
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**PERTUSSIN COUGH SYRUP**

Fresno	4:60	1:60	
Los Angeles	6:60	3:60	3:60
Oklahoma City	2:60		
Portland, Ore.	7:60		
Salt Lake City	4:60	2:60	
San Diego	5:60		
San Francisco	6:60		

**PERTUSSIN VAPORIZER**

Fresno	3:60		
Los Angeles	5:60		2:60
Portland, Ore.	2:60		
Salt Lake City	4:60	1:60	
San Diego	5:60		
San Francisco	6:60		

**RADAN COLD REMEDY**

Dallas - Ft. Worth	12:60	4:60	
Houston	4:60	2:60	

**REXALL SUPER ANAPAC**

Fresno		1:60	
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**ST. JOSEPH ASPIRIN**

Dallas - Ft. Worth	14:60	1:60	
Houston	15:60	2:60	
Los Angeles	3:10; 4:20; 3:60		
Oklahoma City	21:60	3:60	
San Francisco	7:20; 9:60		

**SOLTICE COUGH SYRUP**

Dallas - Ft. Worth	2:20; 4:60	2:10; 1:20; 1:60	
Oklahoma City	2:10; 5:60	3:10	

**SOLTICE PRODUCTS**

Houston	3:10; 3:60	2:10; 2:60	
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**SPECTRAN B COLD REMEDY**

Denver	8:60	5:60	
Houston	6:60	1:60	3:60
Portland, Ore.	8:60	5:60	4:60

**SUPER ANAHIST ANADREX**

Los Angeles		2:60	1:60
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**SUPER ANAHIST COUGH SYRUP**

Dallas - Ft. Worth	3:60	6:60	
Denver	3:60	4:60	2:60
Fresno	1:60	4:60	1:60

Houston	1:40; 7:60	1:60	
Los Angeles	5:60	3:60	
Oklahoma City	1:60	4:60	
Portland, Ore.		3:60	1:60
Salt Lake City		5:60	
San Diego		5:60	1:60
San Francisco	1:60	5:60	3:60
Seattle - Tacoma			2:60
Tulsa		1:60	

**SUPER ANAHIST NASAL SPRAY**

Dallas - Ft. Worth	3:60	6:60	
Denver	3:60	6:60	
Fresno	1:60	4:60	1:60
Houston		7:60	1:60
Los Angeles	1:60	4:60	3:60
Oklahoma City		3:60	2:60
Portland, Ore.		3:60	1:60
Salt Lake City		5:60	
San Diego		5:60	1:60
San Francisco	1:60	5:60	2:60
Seattle - Tacoma			1:60
Tulsa		1:60	

**SUPER ANAHIST TABLETS**

Dallas - Ft. Worth	5:60	7:60	1:60
Denver	1:60	7:60	
Fresno		7:60	
Houston	1:60	4:60	
Los Angeles		10:60	7:60
Oklahoma City		4:60	1:60
Portland, Ore.		6:60	1:60
Salt Lake City		8:60	
San Diego		4:60	1:60
San Francisco		1:60	3:60
Seattle - Tacoma			1:60
Tulsa		1:60	1:60

**SUPER ANAHIST THROAT SPRAY**

Fresno	1:60		
Los Angeles	1:60	1:60	1:60
Oklahoma City			2:60

**TENIHIST COLD REMEDY**

Dallas - Ft. Worth	1:10; 2:20; 1:60	2:20; 2:60	1:20
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**THOREXIN COUGH SYRUP**

Dallas - Ft. Worth	1:60	4:60	
Denver	5:60	11:60	
Houston	1:60	2:60	1:60
Los Angeles		10:60	1:60
Oklahoma City	1:60	5:60	

**VICKS COUGH DROPS**

Los Angeles	7:60	4:60	6:60
Oklahoma City		1:60	1:60
Portland, Ore.	1:60	1:60	4:60
San Francisco	3:60	7:60	15:60

**VICKS COUGH SYRUP**

Denver	3:60	3:60	
Oklahoma City	3:60		

**VICKS FORMULA 44**

Denver	3:60	2:60	
Oklahoma City	3:60		

**VICKS SINEX NASAL SPRAY**

Los Angeles	6:60	3:60	6:60
Portland, Ore.	1:60	1:60	4:60
San Francisco	3:60	5:60	12:60

**VICKS COLD TABLETS**

Oklahoma City	2:60	3:60	
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**VICKS VAPORUB**

Denver	2:60	1:60	
Los Angeles	11:60	1:60	1:60
Oklahoma City	1:60	1:60	1:60
Portland, Ore.	5:60	1:60	5:60
San Francisco	7:60	3:60	5:60

END.

## ARE WE COMMUNICATING?

TELEVISION MAGAZINE will shortly announce details of an annual fellowship in Applied Communications.

We will be making these yearly grants because, although it is obvious that so much of our future depends on an informed electorate and all mass media have done a tremendous job in exposing their audiences to the major issues facing us today, there is still a serious question as to whether mass media are really "getting through."

When you consider the large, impressive audiences that were exposed to the nominating conventions via print and the air media, it would seem that the public must be getting "the message." But when you examine the findings of the sociologists and the pollsters, you soon get the feeling that something is missing in the communications process. Significant is a recent analysis of the last two Presidential elections by the University of Michigan Survey Research Center (See "Television and Politics," July, 1960). The study found that, despite heavy voting in both elections, "For a large part of the public, political affairs are probably too difficult to comprehend in detail . . . Very few people seem motivated strongly enough to obtain the information needed to develop a sensitive understanding of decision-making in government."

Noting the electorate's "pervasive sense of attachment to one or the other of the two major parties"—a situation that leads to voting by rote, the study goes on to report, "It is a rather unusual individual whose deeper personality needs are engaged by politics, and in terms of rational self-interest, the stakes do not seem great enough for the ordinary citizen to justify his expending the effort necessary to make himself well-informed politically."

Along this line of thinking, mass media indeed face a formidable problem, but one that has been faced many times in the past: before you can inform, you must first gain interest. It is precisely to the area of gaining interest that the social scientists relegate the greatest responsibilities of mass media. On the basis of their research, the sociologists conclude that the real job of informing still belongs primarily to the usual educational channels. Their contention is that mass media's principal job is to make people more aware of community organizations, such as, say, the PTA, and to get them to attend and participate in these projects rather than to take over the educational role of these various groups. In other words, mass media can only bring the horse to water.

We simply cannot go along with this rather limiting role that so many social scientists attribute to mass media. Actually there is a shocking lack of any definitive research in communications. There is so much we simply do not know. For example, the upcoming "Great Debates" undoubtedly should make for a lively TV series and do much to increase public interest in the coming elections. And perhaps this is as far as television can go.

On the other hand, one might well ask, what will these debates prove—who is the best debater? Or will these programs actually give the large audiences a better evaluation of the candidates' qualifications and the issues? It is conceivable that although the audiences might be considerably smaller, the straight, one-hour interview with each of the candidates, as exemplified by the recent Walter Lippmann program, could prove exceedingly more valuable in helping the public to evaluate the best man to vote for.

Who is to know which approach is best? Perhaps both are needed. What is so unfortunate is that, for those in politics and broadcasting, there are no guide posts to the best possible format which will not only reach, but inform the greatest number of viewers.

Specific knowledge in this area might well be the factor which could swing the election. The most important task of the minority Republican party is to win over the independent or non-committed vote and the strays within the Democratic party. The fact that they are uncommitted presupposes that they are allegedly more thoughtful, more independent intellectually. Therefore, a straight interview program might well be more enlightening to this group for it would give first-hand the complete thinking and philosophies of the candidates without the necessary compromises of the debate format.

Over 90 million people watched the nominating conventions. Undoubtedly an even larger audience will view the "Great Debates." Coupled with the tremendous coverage of broadcasting is the wide exposure of print media. There are few homes that have not been exposed, in one way or another, to the major issues facing our country during the past few months.

But still comparatively few in this country know much about the UN, can tell what Communism really is, or what the major issues of the party platforms are today. The big job ahead is to learn how to communicate, how to go beyond the first step in the process of alerting interest.

*Fred Regal*