

TELEVISION

Exclusive report: the nation's 100 fastest growing television markets; The role of the creative man today; Thurm of Lever, is the sponsor a scapegoat?





VITAL

The need for security is a VITAL drive of humanity, and it takes many forms. In a child it is the feel and touch of the familiar. In the mass, public security is based in great measure on a balanced, healthy economy that showers down the blessings of freedom and raises the living standards of all.

The dynamic economy of the Houston area gives the audience that KTRK-TV serves the VITAL security of present plenty—and boundless opportunity in the future.

P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC • HOUSTON CONSOLIDATED TELEVISION CO. • NATIONAL REPRESENTATIVES: GEO. P. HOLLINGBERRY CO., 500 FIFTH AVENUE, NEW YORK 36, N. Y. • GENERAL MANAGER: WILLARD E. WALBRIDGE; COMMERCIAL MANAGER: BILL BENNETT

KTRK-TV Channel 13
THE CHRONICLE STATION

SPECIALIST
IN
SPOTS



Right on the beam—just like the many national advertisers who are spotting their TV dollars on these great stations.

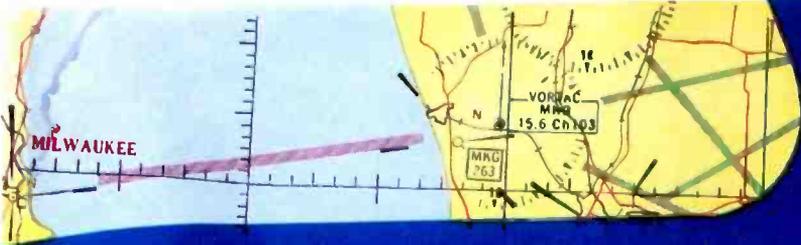
KOB-TV	Albuquerque	KCOP	Los Angeles	WJAR-TV	Providence
WSB-TV	Atlanta	WPST-TV	Miami	WTVD	Raleigh-Durham
KERO-TV	Bakersfield	WISN-TV	Milwaukee	WROC-TV	Rochester
WBAL-TV	Baltimore	KSTP-TV	Minneapolis-St. Paul	KCRA-TV	Sacramento
WGR-TV	Buffalo	WSM-TV	Nashville	WOAI-TV	San Antonio
WGN-TV	Chicago	WNEW-TV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

Television Division

Edward Petry & Co., Inc.

The Original Station
Representative

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



YOU KNOW WHERE YOU'RE



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TELEVISION

Detroit
WJBK-TV

Cleveland
WJW-TV

Toledo
WSPD-TV

Atlanta
WAGA-TV

Milwaukee
WITI-TV

RADIO

Philadelphia
WIBG

Detroit
WJBK

Cleveland
WJW

Los Angeles
KPOP

Wheeling
WWVA

Toledo
WSPD

Miami
WGBS



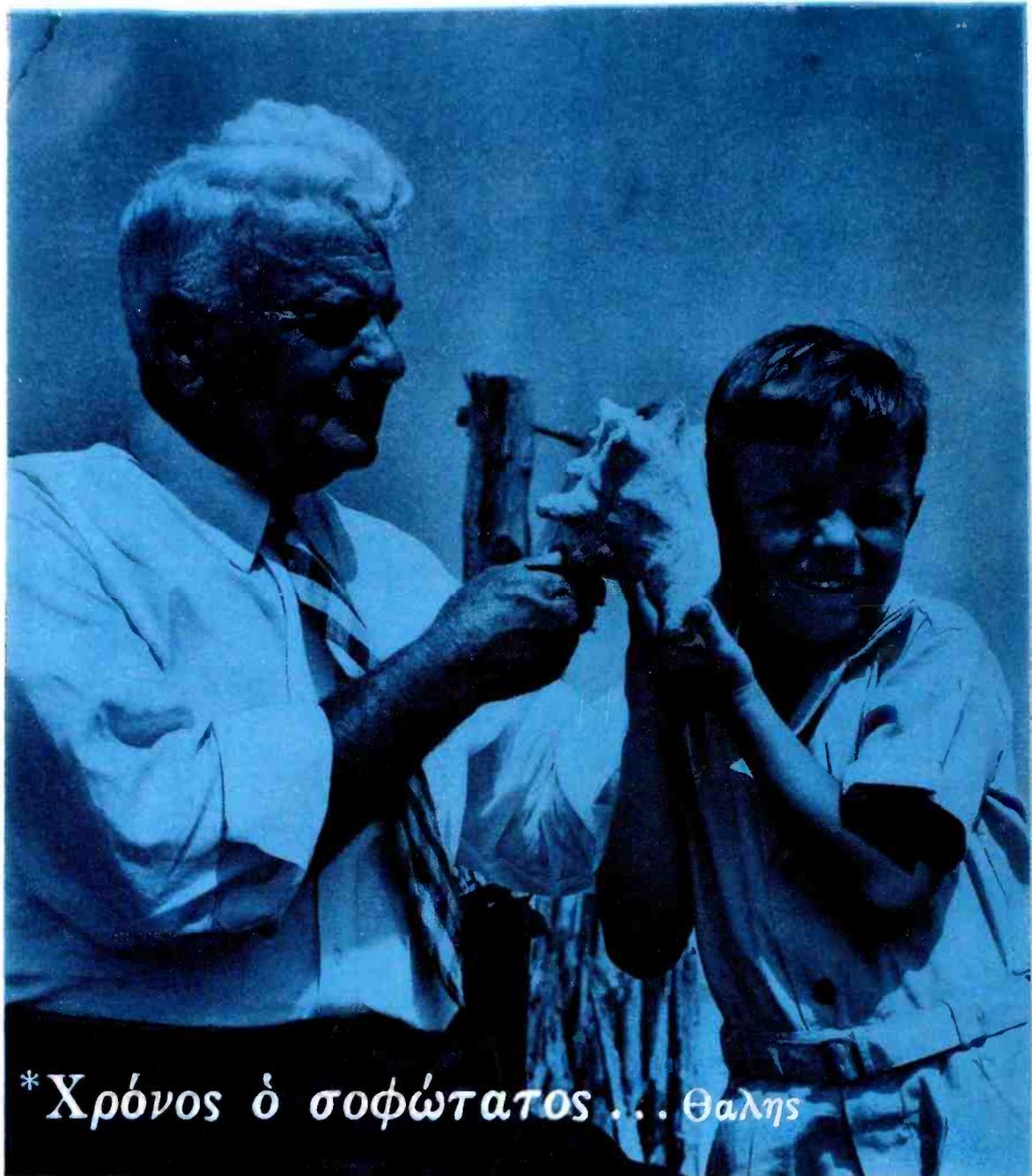
GOING WITH STORER

The fastest route between your product and the cash register is the non-stop service between a Storer station and its buying audience. Storer pilots you to increased sales and bigger profits through maximum audiences.

Storer strength and acceptance in the nation's markets are the results of many years of community leadership, dedication to continuing public service, fine programming, and ethical practices. This is why — always — you know where you're going with Storer.

Storer Broadcasting Company

National Sales Offices: 625 Madison Ave., N.Y. 22, PLaza 1-3940
230 N. Michigan Ave., Chicago, FRanklin 2-6498



* Χρόνος ὁ σοφώτατος ... Θαλης

Few things resist the exposure of TIME. So, if EXPOSURE for your sales message is your certain goal, then it follows that the wisest use of TIME will accomplish your purpose more directly.

WBAL Television 11 in Baltimore provides you with a direct line of communication with the Maryland market and to the people you want to reach at the TIME you need to reach them. Our fine NBC and local programming, our excellent record of Public Service, our constant effort to integrate our station

with the life of our community . . . assure you of a large and loyal audience at any TIME.

"The wisest thing is time . . ." so the philosopher says. In the Maryland Market, a WISE TIME BUY is WBAL Television 11.

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

WBAL-TV BALTIMORE

Nationally represented by Edward Petry & Co., Inc. 

*THE WISEST THING IS TIME . . . Thales

CIGARETTE MAKERS' FORMULA FOR TV SUCCESS *Proliferation of new brands and fragmentation of the market have created new media problems for cigarette advertisers. Here are their solutions. . . .* **34**

TODAY'S CREATIVE MAN: COG OR WHEEL? *One of advertising's leading creative figures, John Tinker of McCann-Erickson, discusses the state of the creative man in today's atmosphere of total marketing and team play. . . .* **38**

ONE MEDIUM, UNIQUE AND INDIVISIBLE *All TV is public service; its various components—from programming to commercials—cannot have separate standards of ethics, according to Professor Sydney W. Head, chairman of the radio-TV-film department at Miami University. . . .* **42**

MEDIA STRATEGY SERIES: HOW TO PUT NEW LIFE INTO AN OLD MARKET *William C. Dekker, v.p. and media director of McCann-Erickson, outlines a marketing-media plan for Westinghouse's new shape light bulb. . . .* **44**

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CONTINUING BRAND STUDY: THE FIGHT IN THE COFFEE MARKET *Maxwell House, king in the instant coffee market, faces stiff competition among regular brands. This study also covers dentifrices and gasolines. . . .* **50**

RADIO STUDY: WESTINGHOUSE REVISITED *Westinghouse Radio's strategy may be the key to the future structure of radio broadcasting. . . .* **53**

SPECIAL REPORT: THE 100 FASTEST GROWING TV MARKETS *The markets expanding fastest in population and households. A qualitative analysis prepared by the research department of Television Magazine. . . .* **58**

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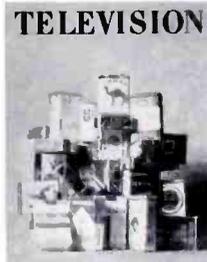
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Member of Business Publication Audit of Circulation, Inc.

This month's cover gives a mild idea of the some 117 shapes and sizes of cigarette brands on the market today. This proliferation of brands has resulted in the morass of media strategies outlined in the lead story beginning on page 34. Altogether, cigarettes account for almost 15% of prime network time.



IN THE



**first ratings of the
upcoming decade!**

FIRST TRENDEX OF 1960:

ABC-TV	19.1
NET Y	19.0
NET Z	17.5

Source: Trendex Report, January, 1960, 8-10:30 PM, Mon.-Sun.

FIRST NIELSEN OF 1960:

ABC-TV	19.3
NET Y	19.1
NET Z	17.3

Source: Nielsen 24 Market TV Report, Average Audience, first
January, 1960 interval, week 1, 8-10:30 PM, Monday-Sunday.

TENSE...TERSE...
TERRIFIC...AND A

SMASH

SOLD IN 110 MARKETS TO BIG NAME SPONSORS...BALLANTINE BEER, DUKE, CAMEL, CHESTERFIELD, MARLBORO, RICHARD HUDNUT, R.G. DUN CIGARS, DIAL SOAP, STUDEBAKER DEALERS...

39 ALL NEW...ALL FIRST-RUN HALF HOURS NOW AVAILABLE TO REGIONAL AND LOCAL SPONSORS

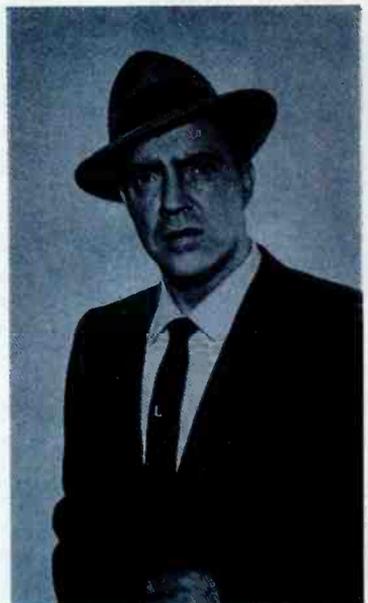
JOHNNY MIDNIGHT STARRING ACADEMY AWARD WINNER EDMOND O'BRIEN

Socko success is written all over this "top-10" contender. Already sold solid to the biggest name advertisers: Ballantine Beer (26 markets), Camel, Chesterfield, Duke, Marlboro, Richard Hudnut, R. G. Dun Cigars, Dial Soap, Studebaker Dealers, P&C Food Markets. And sold to the key stations—WBZ-TV Boston...WGN-TV Chicago...WDSU-TV New Orleans...WRCA-TV New York...WJW-TV Cleveland—plus 105 more across America. Its world is Broadway at midnight... background for the intriguing adventures of actor-turned-detective Johnny Midnight. Produced by Jack Chertok.

mca
TV FILM SYNDICATION

598 MADISON AVENUE, NEW YORK 22, N. Y., PLAZA 9-7500 AND PRINCIPAL CITIES EVERYWHERE

Call your MCA representative today.



FEBRUARY 26

Bell Telephone rings in with "The Music Makers:" They are: Polly Bergen, John Raitt, Barbara Cook, the Dukes of Dixieland and piano prodigy Lorin Hollander (NBC-TV, 8:30-9:30 p.m.)*
A 1960 Olympics report: the men's free figure skating contest (CBS-TV, 9-10 p.m.)

FEBRUARY 27

This time it's ice hockey at Squaw Valley (CBS-TV, 4:30-7 p.m.)
John Gunther takes the *High Road* for a look Inside Canada (ABC-TV, 8-8:30 p.m.)
Eisenhower vs. Paladin & Dillon: NBC's *Worldwide 60* turns over the time to Vol. III of *Journey to Understanding*—the President's visit to Latin America (NBC-TV, 9:30-10:30 p.m.)

FEBRUARY 28

Back to the Olympics again for the men's 80-metre ski jump (CBS-TV, 2-5 p.m.)
Hope for the deaf: *Conquest* reports on surgical progress towards restoring hearing on "A Voice is Heard" (CBS-TV, 5-5:30 p.m.)
The end of the Victorians: *The Twentieth Century* reports on "The Turn of the Century" in America and Great Britain (CBS-TV, 6:30-7 p.m.)
If at first you don't succeed . . . NBC again tries to schedule Archibald MacLeish's first TV play, "The Secret of Freedom," after two valiant attempts. Thomas Mitchell, Kim Hunter and Tony Randall star on this *Sunday Showcase* (NBC-TV, 8-9 p.m.)

FEBRUARY 29

The golfer and the barber—Bing and Perry—team up with the Crosby boys and the two Oldsmobile pitchmen, Bill Hayes and Florence Henderson (ABC-TV, 8:30-9:30 p.m.)
Possibly the most expensive show of the year—for the menfolk watching: TV lifts the veil of secrecy surrounding \$250,000 worth of 1960 Paris fashions created by Balmain, Nina Ricci, Yves St. Laurent (Dior), et. al. The special is hosted by Jacques Bergerac and features 15 of the highest-paid mannequins (NBC-TV, 10-11 p.m.)

MARCH 1

A probing examination of the universal problem of old age: Helen Hayes hosts "The Lonely Years" on *Woman!* (CBS-TV, 3-4 p.m.)
The ABC News department under John C. Daly and Fritz Littlejohn contrasts the old with the new Japan, *Anchor In The East* (ABC-TV, 10-11 p.m.)

MARCH 2

As a sequel to that network's successful "Music For A Summer Night," ABC-TV launches "Music for a Spring Night" with Bill Hayes, Betty Johnson (ABC-TV, 7:30-8 p.m.)
Venice, California and Greenwich Village, New York, get the once-over from

Armstrong Circle Theatre's documentary on the beat generation (CBS-TV, 10-11 p.m.)

MARCH 3

Journey to Understanding continues its Eisenhower coverage, also looks in on Mr. K's tour of India, Burma and Indonesia (NBC-TV, 7:30-8 p.m.)

MARCH 4

Is there no stopping him? The indefatigable and extremely versatile Art Carney, back for more (NBC-TV, 8:30-9:30 p.m.)

MARCH 5

The alchemists on the Brandywine, named DuPont, air a classic about a boy in search of pirate gold: Robert Louis Stevenson's "Treasure Island," adapted by Dale ("I, Don Quixote") Wasserman, starring Hugh Griffith, Boris Karloff and Richard O'Sullivan (CBS-TV, 7:30-9 p.m.)
The president's trip assized: *Journey To Understanding* takes a post-facto look at the Eisenhower junket through Latin America (NBC-TV, 9:30-10:30 p.m.)

MARCH 6

Mr. Bernstein's cup runneth over—with Shell Oil: another in the new series of *New York Philharmonic Young People's Concerts* (CBS-TV, 1-2 p.m.)
Conquest travels to Cambridge to film a report on how Harvard psychologists measure man's learning capacity (CBS-TV, 5-5:30 p.m.)
The Twentieth Century follows ABC's lead and reports on Japan's Changing Face, a two-part report (CBS-TV, 6:30-7 p.m.)
Julie Harris stars in "Turn The Key Deftly," an original TV play by Alfred ("Murder and the Android") Bester on *Breck Sunday Showcase* (NBC-TV, 8-9 p.m.)

MARCH 7

After a triumphant tour de force with Faulkner's "The Old Man" two seasons ago, *Playhouse 90* adapts another short story titled "Tomorrow" (CBS-TV, 9:30-10 p.m.)

MARCH 12

Gunther's *High Road* leads to Tanganyika for a political and social profile of that African country caught in the grips of nationalism (ABC-TV, 8-8:30 p.m.)

MARCH 13

Leonard Bernstein, Joseph Welch, The Ford Motor Company, and the New York Philharmonic Symphony Society (CBS-TV, 4:30-5:30 p.m.)

MARCH 17

Writer Alvin Boretz examines the why's and wherefores of suicide on *Armstrong Circle Theatre* (CBS-TV, 10-11 p.m.)

MARCH 20

A repeat from *Bell Science*: Dr. Frank Baxter, as Dr. Linguistics, and Hans Conreid are members of "The Alphabet Conspiracy" (NBC-TV, 6-7 p.m.)

*All times EST

This month, the peripatetic TV camera pokes its lens into history, both old and new, both factually and dramatically. Viewers will share in the excitement of the Eisenhower junket through Latin America; they will watch Mr. K. wooing the Asians; they will shriek with excitement as the Olympic skiers take the 500-metre jump . . . They will also learn more about suicide, about what makes the beatniks tick, and the progress of restoring hearing to the deaf through surgery. Viewers will be told more about nationalism in Tanganyika . . . about the changing face of Japan . . . about our Canadian neighbors. And they'll be entertained by such untiring troupers as Leonard Bernstein, Art Carney, Julie Harris, Polly Bergen, Jack Benny, Bing Crosby, et. al. Glamour? Lots of it. Just look at \$250,000 worth of new Paris fashions—and weep!

Interview: *Al Strietmann*

Strietmann Biscuit Company Advertising Manager tells why he selects
WLW-TV and WLW Radio for Zesta Crackers

"In the Strietmann area, the combined wide coverage of the WLW-TV Stations and WLW Radio is that powerful advertising plus."



"This wide coverage matches a product's wide distribution—in our case, Zesta Crackers in the new 8 Pak."



"So this perfect coverage-distribution combination assures 8 times the lasting freshness for advertisers' commercial messages!"

The dynamic WLW group

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



Crosley Broadcasting Corporation, a division of *Arco*

FOCUS ON PEOPLE



FRANCIS G. CARTER

The cliché, "Where there's smoke, there's fire," has a particular application to our lead story this month. "Cigarette Makers' formula for TV Success" concerns the heated battle being fought on the screen by the nation's tobacco advertisers. Much is at stake: over 15% of prime TV time is sponsored by such firms as R. J. Reynolds Tobacco Co., whose Camel and Winston brands topped their respective categories in 1959. Reynolds' president (since last year) is Francis G. Carter, 47, a native Virginian who began with the firm in 1934 as a "foot salesman," i.e. rounded his beat. Rising through the ranks he became a corporate v.p. and director in 1958.

In a suite of the Waldorf Astoria Towers in New York recently, "John Tinker & Partners" hammered out their new concept for the care of the creative man. (See page 38.) The "senior partner," 54-year old John Hepburn Tinker, is senior v.p., director of McCann-Erickson Inc. and a legendary figure in the creative world. Tinker began his career as an art director with J. W. Ayer & Sons and J. M. Mathes Inc.

A colleague of Tinker's is William C. Dekker, media v.p. of McCann-Erickson (USA) Inc. His concern (among many) is how to sell a new product in a market that has become accustomed to the same type of product for years. How his client, Westinghouse Electric Co., swung the trick is detailed in the Media Strategy series beginning on page 44. Dekker is an old hand at McCann, which he joined in 1943 as director of radio time and station relations; in 1952, he shifted into media. Dekker got his start as a media specialist in 1934 with Procter & Gamble.

Another man to whom the slogan, "You Can Be Sure, etc" means a lot is 39-year old Donald H. McGannon, president of Westinghouse Broadcasting Co., a subsidiary of the electric company. He's sure that the WBC approach towards news and public affairs is setting the trend in radio today, as the Radio study on page 53 suggests. Don McGannon was head of the DuMont Television Network O-and-O stations when, in March 1955, he became WBC's "general executive." He moved into the presidency that November and today is chairman of the NAB's Code Review Board.

In the backwash of the quiz scandals, the advertiser is the public's scapegoat, says Samuel Thurm, the 41-year old v.p. of advertising for Lever Brothers Company. Profiled on page 46, Thurm maintains that Lever is determined to air the best possible programming because it has so many chips (not to mention products) riding on each of its shows.

But before TV can be properly operated, regulated and used, the medium must be properly defined. Such is the provocative view (on page 42) of Professor Sydney W. Head, chairman of the radio-TV-film department and director of broadcasting and film services at the University of Miami. Dr. Head, winner of Rockefeller and Kaltenborn Fellowships, this year was the first recipient of the Fellowship Award for the study of the medium given by the New York chapter of the National Academy of Television Arts and Sciences. Author of the book, "Broadcasting in America", Dr. Head is also a member of the Governor's Committee for Educational Television in Florida.



JOHN H. TINKER



SAMUEL THURM



WILLIAM C. DEKKER

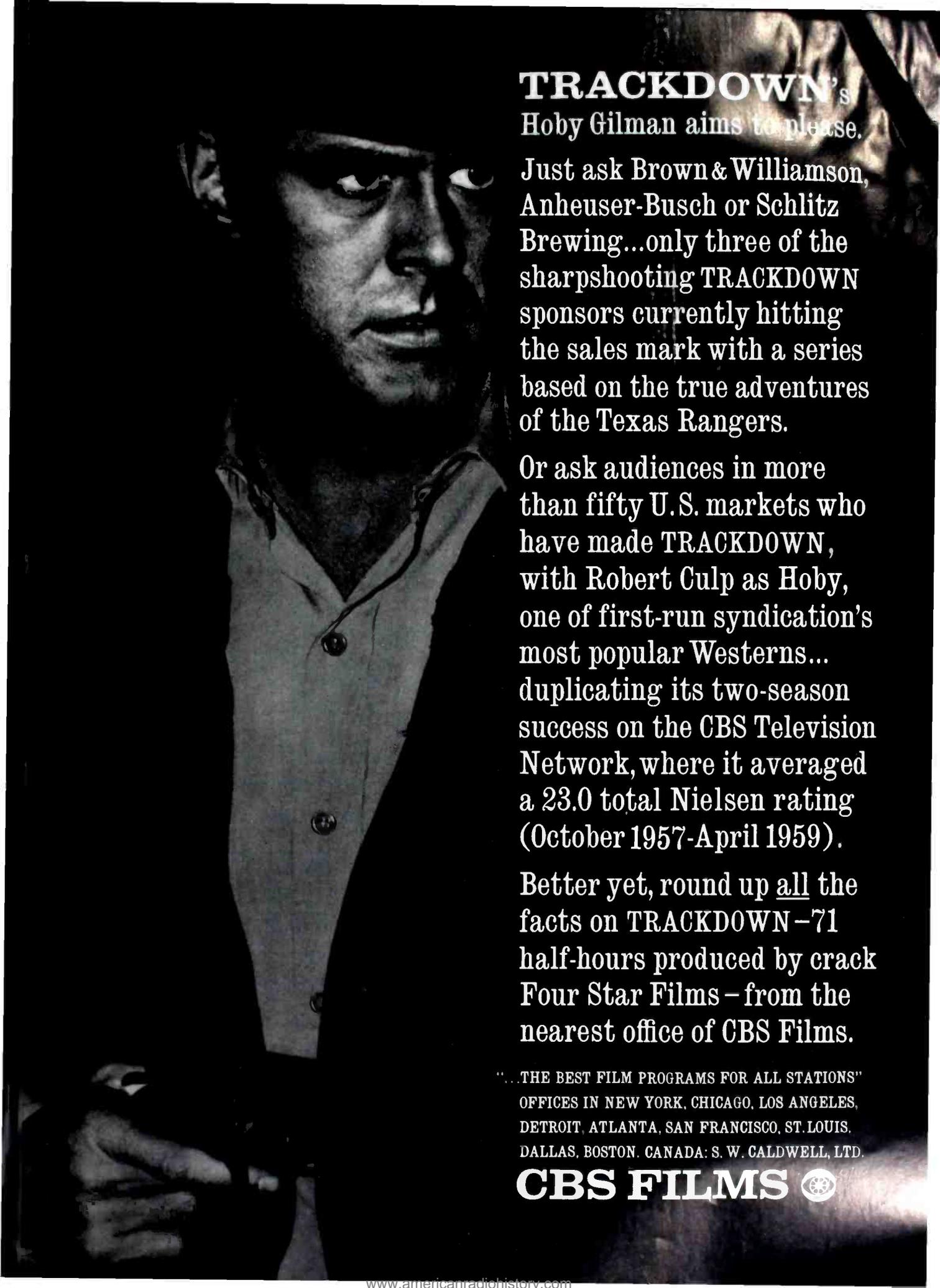


DONALD H. MCGANNON



SYDNEY W. HEAD

***THIS MAN
MEANS
BUSINESS!***



TRACKDOWN's
Hoby Gilman aims to please.

Just ask Brown & Williamson, Anheuser-Busch or Schlitz Brewing...only three of the sharpshooting TRACKDOWN sponsors currently hitting the sales mark with a series based on the true adventures of the Texas Rangers.

Or ask audiences in more than fifty U.S. markets who have made TRACKDOWN, with Robert Culp as Hoby, one of first-run syndication's most popular Westerns... duplicating its two-season success on the CBS Television Network, where it averaged a 23.0 total Nielsen rating (October 1957-April 1959).

Better yet, round up all the facts on TRACKDOWN—71 half-hours produced by crack Four Star Films—from the nearest office of CBS Films.

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"
OFFICES IN NEW YORK, CHICAGO, LOS ANGELES,
DETROIT, ATLANTA, SAN FRANCISCO, ST. LOUIS,
DALLAS, BOSTON. CANADA: S. W. CALDWELL, LTD.

CBS FILMS 



LET YOURSELF GO KPRC-TV, HOUSTON and enter an entirely new world of advertising where every commercial is transportation to sales results you had not dreamed of. This proud insignia, the KPRC-TV channel number, is borne by every KPRC-TV advertiser. It proclaims a degree of quality, engineering and good taste unmatched on the TV sets of the world. Kings, diplomats, princes and connoisseurs have been enchanted by the graceful "2". You will be too!

KPRC-TV availabilities include programs, minutes, chainbreaks, and ID's. Prices range from about \$90 to \$1100. Ask your Edward Petty man for a demonstration.

KPRC-TV, HOUSTON, TEXAS *(An Affiliate of the National Broadcasting Company)*

"Courtesy of Mercedes-Benz Sales, Inc."

THE PROSPECTS FOR 1960'S ADVERTISERS

It's already apparent that the first of the "Soaring Sixties" will be a prosperous year, though hardly presaging a runaway boom. At current rate of growth, first quarter Gross National Product may hit \$500 billion—an estimated \$15 billion gain over the final quarter of 1959. Department of Commerce figures show December retail sales hit \$21.7 billion, which would bring the total 1959 retail figure to \$215.6 billion, or 8% higher than 1958.

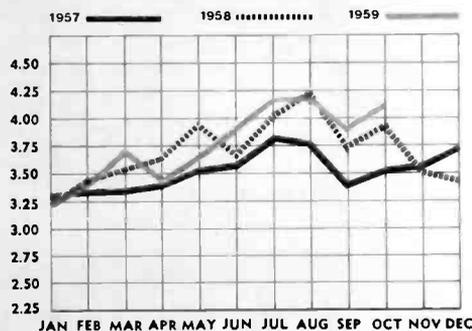
Yet, caution hangs heavy in financial circles. January auto sales were comparatively slow, home building is down, the Dow-Jones stock average slipped. The talk is not of recession, but—as one economist said recently—"of a sudden re-awakening to the facts of life." These facts: the post-war baby boom, the growing family, shows rising incomes to be spent on necessities—food, shelter, clothing, education—at the expense of luxury cars, expensive household equipment, etc.

That advertisers are facing a sterner test is shown by a new DuPont study on the supermarket shopper. She's well-educated, her husband makes over \$100 a week; she makes three shopping trips a week, spending an average of \$7.44 each time. *But*, she now spends more time pricing and picking (27 minutes per trip as against 18 minutes a year ago) and she only buys one additional item (13.7 as against 12.7 items a year ago).

Advertising outlays are no guarantee of sales success: while Procter & Gamble, with a \$116 million ad budget last year, earned \$11.18 sales on each advertising dollar spent, it cost American Tobacco roughly 42 cents of advertising to promote a single carton of Hit Parade. (Yet, American found that it could move a carton of Lucky Strikes at 2¢ a carton.)

Worth watching is the small car market. Compact and/or six-cylinder autos now comprise 40% of the total car market (against 28% last year).

TV NETWORK COST PER THOUSAND



OCTOBER 1959: \$4.09

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.

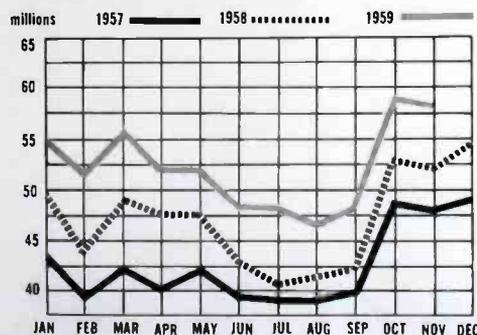
Sources: ARB, LNA-BAR TELEVISION MAGAZINE

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

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	30.9	33.0	30.6	32.1
6 PM	37.0	49.7	42.1	42.9
7 PM	49.4	58.7	57.1	54.4
8 PM	59.2	65.2	61.4	61.8
9 PM	63.1	55.3	58.8	59.8
10 PM	50.0	30.7	37.2	41.4
11 PM	24.0	14.9	12.7	19.0
MIDNIGHT	12.7	3.4	6.2	8.5

Source: ARB, November 1959

TV NETWORK BILLINGS



	November 1959	November 1958
ABC	\$12,929,960	\$10,338,126
CBS	23,442,765	21,853,592
NBC	21,765,361	19,817,075
Total	\$58,138,086	\$52,008,793

Source: LNA-BAR As released by TvB

LETTERS

SIR:

I must agree that your special January issue does graphically illustrate television's performance and promise in an area of extreme importance.

For years I have steadfastly fought any moves on anyone's part that would tend to dictate the type of programs a station may offer or censor any program no matter how slight this censorship might be. I am a firm believer in giving the broadcasters every freedom possible in the arrangement of its programs. I am a firm believer in self-regulation and only support intervention by government when absolutely necessary to protect the public.

Therefore, it is encouraging to me to see the recent trend in programming as depicted in your publication. I am hopeful this significant trend will continue.

WARREN G. MAGNUSON (D.)
United States Senate
Chairman, Committee on
Interstate and Foreign Commerce

SIR:

The January issue of TELEVISION MAGAZINE is indeed a fine presentation of television's accomplishments and its future potential.

EDWIN B. DOOLEY, (R.)
Congress of the United States
House of Representatives
26th Dist., N.Y.

SIR:

I sincerely appreciate your courtesy in sending to me the special January issue of TELEVISION MAGAZINE.

It is timely and should be read by all who doubt the accomplishments of the television industry and its benefits to our people as a whole. Continued good programming will erase the "smudges" of the past. The potential influence of this industry is without limit.

ELMER J. HOFFMAN (R.)
Congress of the United States
House of Representatives
14th Dist., Ill.

SIR:

Congratulations on your wonderful January issue containing "The Other Side Of The Television Coin."

This is terrific public relations for our great television industry and you can be very proud of your magazine.

MITCHELL WOLFSON, President
Wometco Enterprises, Inc.
Miami

SIR:

The current issue of TELEVISION MAGAZINE is an exciting issue—exciting in its concept, exciting in its timeliness and importance, and exciting in terms of the potential good it can do when it arrives in the hands of the important people to whom it will be sent. I certainly congratulate TELEVISION MAGAZINE in this undertaking.

The industry today needs and can use help of this sort, and it's a pity that the vision you have shown is limited to so

TRANSCONTINENT...

Servicing and Selling



TRANSCONTINENT TELEVISION CORPORATION

Offices: 15 East 47th Street, New York City, Plaza 1-3030 • 70 Niagara Street, Buffalo, MOhawk 2600

OF SERVICE

T
T
C

now of the publications in our business today.

ALFRED L. HOLLENDER
Executive Vice President
Grey Advertising, N.Y.

R:
Congratulations on your excellent January issue!

I believe there is much in this issue that can be helpful toward more effective use of the medium. Some of this help comes directly from the authoritative comments and illustrative text on television experiences. Some of it comes directly via the interpolative route that would help *all* in the business embrace new concept of the three "R's": Recognition, Responsibility and Reward.

Recognition of the full potential of the television medium to serve mankind's needs.

Responsibility to use the medium properly and keep it dominantly free of strains and impurities.

Reward is the ultimate benefit to all who adhere to the precepts of vision and good taste in the growth and development of the medium.

I am certain this could be more lyri-

cally phrased. But perhaps it will suffice to demonstrate the impression I gained from this most interesting issue.

PETER A. KRUG, Account Executive
Batten, Barton, Durstine & Osborn, Inc.
New York

SIR:

Your January issue with the feature article on television as a communications force is beyond doubt the finest thing I've seen in the trade press. Your efforts will go a long way in raising the prestige of television in the eyes of the public.

We would appreciate obtaining a dozen reprints of this section of your issue to show our clients.

May I also obtain permission to quote from and display the article before a proposed college television course in the near future?

Thanks again for a fresh and concise insight into a much abused medium.

G. CRANEW, Radio/TV Director
Bauerlein Advertising
New Orleans

[By all means.—Ed.]

SIR:

As president of the Radio and Tele-

vision Executives Society, I would like to express the appreciation and admiration of our members, directors, and officers for the perfectly outstanding job of presenting the "Pictorial Story of Television" in your January issue.

This is an achievement of which you and every member of your staff can be justifiably proud. It is the finest thing of its kind that has been done thus far, and I'm sure will live long in the annals of our industry.

Please, also, accept our thanks for the exceptionally wide distribution you have given, not only to that issue of the magazine, but to the special reprints. This was most thoughtful and generous on your part and will greatly enhance the value of the work. I wish that all organizations, institutions and companies engaged or interested in broadcasting would augment and supplement your good work by also ordering reprints in quantities for further distribution to their membership and to others who might be interested or influenced thereby (even at the risk of considerable duplication, on the theory that if the same influential person receives more than one copy, he will pass on the extra

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COAST TO COAST

The Markets of America

BUFFALO • WGR-TV, WGR-AM, WGR-FM

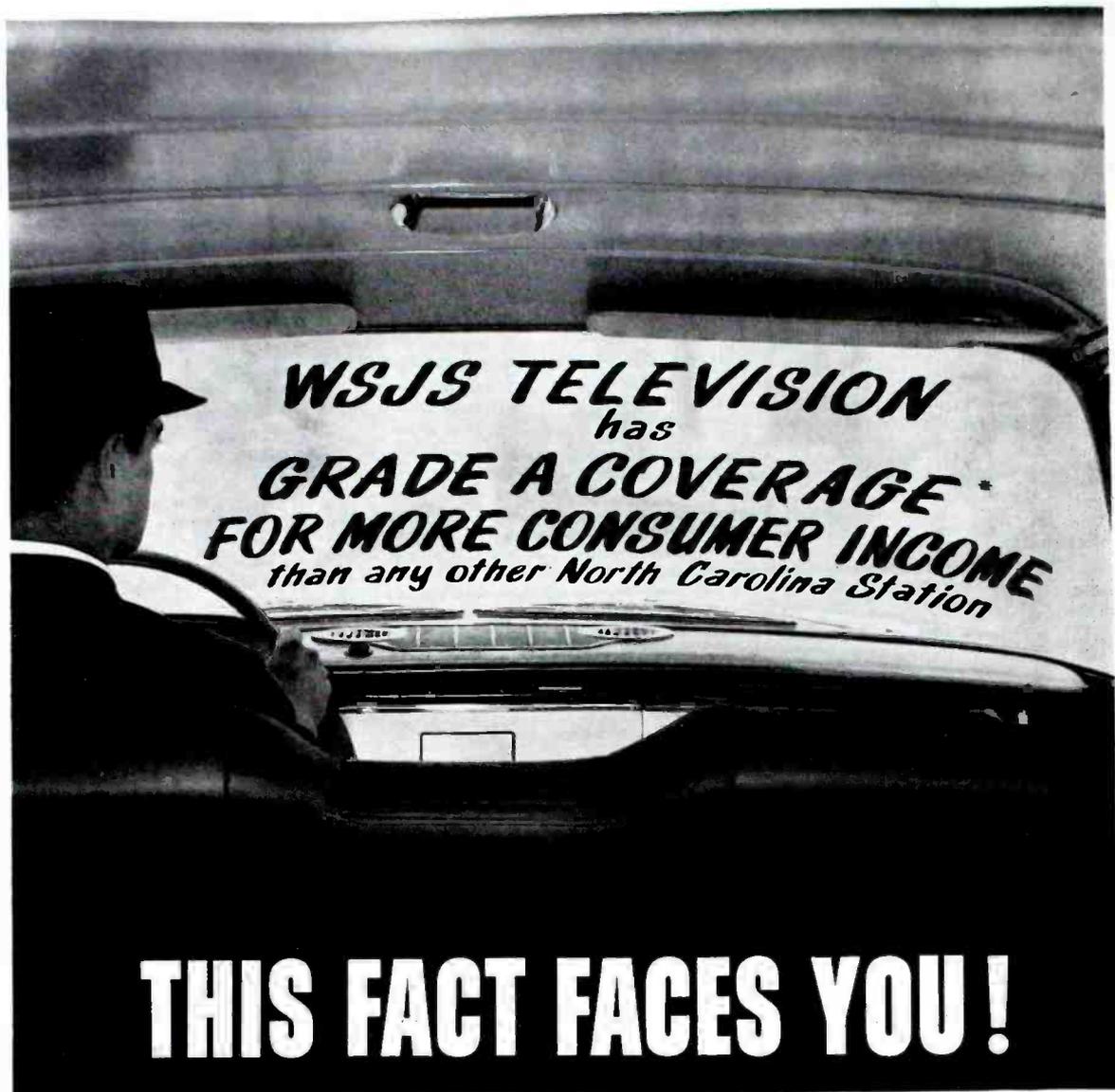
SAN DIEGO • KFMB-TV, KFMB-AM, KFMB-FM

ROCHESTER • WROC-TV, WROC-FM

BAKERSFIELD • KERO-TV

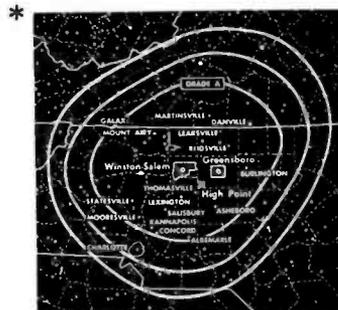
SCRANTON-WILKES-BARRE • WNEP-TV

REPRESENTED BY EDWARD PETRY & CO., INC.



PROOF:

Within its Grade A telecasting area, WSJS-Television reaches a consumer population of 1,393,420 with total spendable income of \$1,827,286,000. In North Carolina's biggest Metropolitan market located in the rich industrial Piedmont, the WSJS-Television market represents a more powerful buying force than that offered by any other North Carolina station.



WSJS television
Winston-Salem / Greensboro



CHANNEL 12
Headley-Reed, Reps.

Buying Patterns of Bar and Powdered Soap Spot Advertisers

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

	Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.
MAY			
Cleveland	1:60	1:60	
Dallas—Ft. Worth		2:60	1:60
Detroit		1:60	1:60
Minneapolis		1:60	2:60
New York		2:60	2:60
Pittsburgh	4:60		
San Francisco			1:60
SOAP PRODUCTS			
St. Louis	1:60		
PAPERWITE WASH POWDER			
New York	1:60		
DOVE TOILET BAR			
Cleveland	9:60	1:60	5:60
Indianapolis		2:60	
WILSON'S NAPHTHA INSTANT SOAP			
Chicago	5:60		
Cleveland	2:40; 25:60		1:60
Indianapolis	2:10; 1:20; 1:30; 2:40;		
	3:60		
Los Angeles	4:60		
New York	6:60	1:60	2:60
Pittsburgh	11:60		
St. Louis	4:60		
MAYLA COMPLEXION SOAP			
Boston	2:60		5:60
GLORY SOAP			
Boston	15:60	1:60	1:60
Minneapolis	8:60		
New York		1:60	2:60
Philadelphia		1:60	1:60
Pittsburgh	7:60		1:60
IRON SOAP			
Indianapolis	41:60	1:10; 1:20; 8:60	1:60
WAX SOAP			
Los Angeles	7:20; 11:60	7:20; 5:60	1:20; 2:60
APPLE LEAF PRODUCTS			
Detroit		1-5 min. per.	
ALMOLIVE SOAP			
Chicago	2:60		
Los Angeles	3:60		
New York	3:60		
St. Louis	2:60		
RAISE DEODORANT BATH BAR			
Baltimore	2:60	5:60	
Chicago		6:20; 10:60	4:60
Cleveland	6:60	2:20; 1:60	
Dallas—Ft. Worth	5:60		1:60
Detroit	3:60	4:60	
Indianapolis	2:60	2:20; 1:60	4:60
Los Angeles	2:60	3:20; 18:60;	6:60
		4-6 min. per.	
Minneapolis	1:60	2:60	
New York	14:60	3:60	4:60
Philadelphia	3:60	4:20	4:20; 6:60
Pittsburgh	1:60	2:20; 6:60	1:60

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

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

	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
DOVE			
Chicago	5-60 minute per.	1-30 min. per.	2:10; 8:30

In Chicago, Dove ran five 60-minute periods before 6 p.m., one 30-minute period between 6-11 p.m., and two 10-second and eight 30-second announcements after 11 p.m.

	Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.
San Francisco	13:60	2:20; 15:60	1:60
St. Louis	1:60	3:20; 1:60	1:60
Washington	2:60	4:60	1:60
SWEETHEART SOAP			
Baltimore	5:20; 1:60	3:20	2:60
Boston	2:20; 1:60	1:20; 2:60	
Cleveland	2:20; 1:60	1:20; 2:60	2:20
Detroit			1:60
Minneapolis	4:20; 3:60	1:20; 2:60	1:60
New York	4:20	2:20; 1:60	
San Francisco	2:20; 2:60	1:20; 1:60	1:20; 1:60
Washington	2:20; 2:60	2:20; 1:60	
TWENTY MULE TEAM BORAX AND BORAXO			
Baltimore		3-30 min. per.	
Boston		1-30 min. per.	
Chicago		3-30 min. per.	
Cleveland		3:60; 3-30 min. per.	
Dallas—Ft. Worth		2-30 min. per.	
Detroit		3-30 min. per.	
Indianapolis		3-30 min. per.	
Los Angeles		3-30 min. per.	
Minneapolis		3-30 min. per.	
New York		4-30 min. per.	
Philadelphia		3-30 min. per.	
Pittsburgh		3-30 min. per.	
San Francisco		3-30 min. per.	
St. Louis		2-30 min. per.	
Washington		3-30 min. per.	
WOLFOAM WOOL SOAP			
San Francisco	5:10; 4:20; 6:60		3:10
WOOL-O-LENE WOOL SOAP			
Minneapolis	4:60		
WOOL TREAT COLDWATER SOAP			
Pittsburgh	1:60		
WOOLYN WOOL SOAP			
Los Angeles	1:10; 4:20; 5:60	4:10; 2:60;	1:60
		3-5 min. per.	
San Francisco	1:60	1:20; 2:60	
ZEST BEAUTY BAR			
Baltimore		17:60	1:60
Boston			3:60
Chicago	2:60	3:60	8:60
Cleveland	2:60	6:60	9:60
Dallas—Ft. Worth		4:60	
Detroit	1:60	1:20; 3:60	8:60
Indianapolis		5:60	5:60
Los Angeles		1:40; 4:60;	2:60
		1-5 min. per.	
		2-6 min. per.	
Minneapolis	1:60	3:60	2:60
New York	2:10; 3:60	1:60	8:60
Philadelphia	1:60	6:60	8:60
Pittsburgh	4:60	10:60	3:60
San Francisco		3:60	
St. Louis	1:60	7:60	
Washington		12:60	2:60

END

CROWELL COLLIER
BROADCAST
DIVISION

First in Contemporary Communications

KFWB
Channel 98
Los Angeles

KEWB
Channel 91
San Francisco
Oakland

KDWB
Channel 63
Minneapolis
St. Paul

RADIO WRAP-UP

A Monthly Review of the Radio Industry

For radio, the year ahead looks promising. Billing for the first six weeks of the new year climbed briskly, particularly in spot and local radio. Even network radio, which appears to be subject to more cross-trends than any other medium, shows considerable health.

One area worth watching is nighttime radio. In the month ahead, there will be some hard selling efforts directed to advertisers by both networks and stations. Keynoting the drive is RAB's newest presentation, which points out that over a week's time, nighttime radio delivers over half of the U.S. population on just an in-home listening basis. (Presumably, the car audience increases this estimate considerably, but RAB avoids counting audiences numerically, aware of the duplication factor.)

Male percentage higher

Because today's advertisers are more interested in reaching specific audiences, i.e., men, women, children, white collar, executive, etc., RAB also finds that the percentage of males listening to nighttime radio is higher than the percentage of males watching TV *at any time of the day or night*.

With much of radio's programming centering on news (see Radio Study on page 53), advertisers are naturally anxious to reach the largest number of news listeners; outside of the peak 7-9 a.m. audience, they are usually found after 6 p.m. This is especially true at the networks: for example, MBS has some 100 nighttime news programs scheduled a week, ABC over 70, NBC over 30 and CBS over 20.

Daytime network radio, too, is facing brighter prospects. While advertisers appear to be undeterred by the general programming curtailment at the three major networks (MBS concentrating on news fare), one problem has always been that of getting station clearances. At NBC Radio, under its new programming schedule, stations can carry network-led shows on a somewhat delayed basis, usually within an hour's interval. *To page 90*

Coverage doesn't come this way yet!

Just ask your time-buyer! He'll tell you coverage isn't just had for the asking. But—with your 30-minute show or 30-second station break on film—getting the coverage you want and need is not only possible but economical and practical.

Goes without saying that film also gives you control of your message.

In fact, film does three things for you . . . 3 big important things:

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

For more information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Ave.
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.

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





STEINMAN STATION • Clair McCollough, Pres.



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

THE TV SCENE

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



TV'S DAILY ELECTION

The selection of television programming is more democratic than the U.S. Presidential election

Some critics say ratings are responsible for poor television programming. Let's look at the morality of electing programs by ratings and, for comparison, look too at the electing of Presidents by votes . . . not pretending for a second the two are equal in importance.

Forget the Electoral College in Presidential elections and assume the rating services are accurate only to the point where a higher rating means more homes than a lower rating. (This isn't too bad a comparison when you recall Mr. Eisenhower won 55% of the public's votes but 86% of the College votes and that twice in the past, a man who won the public's vote was kept from being President by the Electoral College's vote.)

When you tune in you vote

When you tune from program to program, you are voting for your television programs. It is these votes that the ratings sample. (Unless you can define "probable error" don't say anything about sample size, please.) When you turn from a program, you vote *against* it. When you keep your set off, you vote against *all* that's offered. When you vote for President, you vote for one man, against his competitors. In both television and Presidential contests, the ones with the most votes get elected.

But you must meet many qualifications to vote for President. These deny the vote to some. Your only qualification for your television vote is access to a television set. In the last Presidential election, only about 62% of those who could vote did vote. We know nothing about the preference of the 38% who could but didn't vote . . . or all those who couldn't vote. Not so with television where daily, about 95% of the people watch . . . over 128 million people for the ratings to sample. And remember that even the turned-off set is considered a "no" vote in television.

In presidential elections, the few who vote determine

the President for all the people. In television, the 95% who view determine the programming for themselves (and there's only 5% left over).

Proper rating sampling means that they cover people wherever they live . . . in proportion to where they live. The government takes ten years between Census measures to adjust its proportional representation. (How much does the rural vote still influence your state-wide elections?)

Every four years there's a Presidential election. Virtually every minute of every day all year long there's a television election. The TV program that loses public support does not long remain in office. Good television, like good government should lead as it follows the public.

Critics like to blame ratings for the removal from the air of low audience (i.e., unpopular) programs. In the last Presidential election, about 168,000 votes were cast for Mr. T. Coleman Andrews. Once the vote was in, these 168,000 people didn't still demand that Mr. Andrews be President. No one suggested he be given a portion of the country where he could be President. Should Mr. Eisenhower be president only 55% of the time because he received only 55% of the Presidential votes?

Minorities well cared for on TV

The winner in politics wins 100% . . . regardless of the size of the minority against him. In television, things are better for these "minorities." In television, time is divided among majority and minority interests with, I'll bet, more time allocated to "minority" interests than the size of these minorities would warrant. If these relatively unpopular shows seem to fall into certain time periods, their viewers should be delighted to see them on the air at all . . . they are there against the votes of the majority.

Presidents are more important than ratings but the right of the people is the same. The idea of substituting a board

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DONUTS TO

DOLLARS



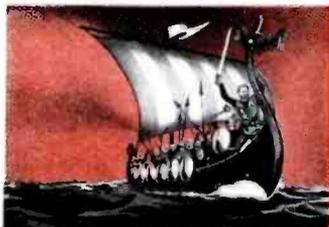
HERE'S THE HIT SHOW THAT GETS RESULTS FOR ALL PRODUCTS...ALL SPONSORS!

"DONUT SALES INCREASED BETTER THAN 50% IN 24 HOURS! UA KNOWS WHAT THEY ARE DOING!"

—William Izzard, Adv. Mgr., Royal Castle System, Inc., (77 Coffee Shops), Miami, Florida

"A WINNER!"

— J. T. Loehnert, Vice President, Dollar Federal Savings And Loan Bank, Columbus, Ohio



TALES OF THE VIKINGS

A BOOMING 23.1 RATING

"...and we expect the rating to go even higher!"

—Jack Atwood, Station Mgr., WCHS-TV, Patland, Maine

"TREMENDOUSLY PLEASED!"

—Walter E. Sickles, Program Director for Television—WDBO, Orlando, Florida

Already sold in 110 markets, "Tales of the Vikings" is ringing up phenomenal sales for sponsors coast to coast!

There are some good markets left—snap it up now!

AMONG TOP TEN in Los Angeles! Miami! St. Louis! Seattle!

"FIRST PLACE AND CLOSE SECOND PLACE RATINGS! ALL AUDIENCE APPEAL!"

—Dave Crockett, Manager of Programming —KOMO-TV Seattle, Washington

The Biggest, Most Spectacular "All-Family" Sea Adventure Series Ever Brought To Television!



TALES OF THE VIKINGS

WRITE, WIRE OR PHONE: UNITED ARTISTS TELEVISION



729 Seventh Avenue
New York, N. Y., Circle 5-6000

THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising



LIFE WITH NO APOLOGIES

Simple, straightforward television commercials—doing their job efficiently and often with a smile



Top left: Kaiser Film, Y&R, San Francisco. Producer: Freberg Ltd. & Playhouse Pictures.
Top right: Budweiser, D'Arcy, St. Louis. Producer: MPO.
Left: Lipton Soup, Y&R. Producer: Peter Elgor Productions.
Bottom: Kruger. Producer: Animation, Inc.



This column was pre-recorded on yellow paper on an old portable. Although it will be read by a live (we hope) audience, reaction will not be technically augmented.

Life is real, life is earnest on TV these days but there are still some bright spots which need no explanation, no apology.

To warm the hearts of all who believe in sugar plum trees, there's the charming Kraft Marshmallow half-minute. Little Linda wishes the Kraft jet would drop marshmallows in her backyard. Whoosh, it rains marshmallows and animated Linda does a gentle job of selling. Agency: Foote, Cone & Belding. Commercial created by writer William Baker and art director John Bruenig. Executed by Cascade Pictures of California.

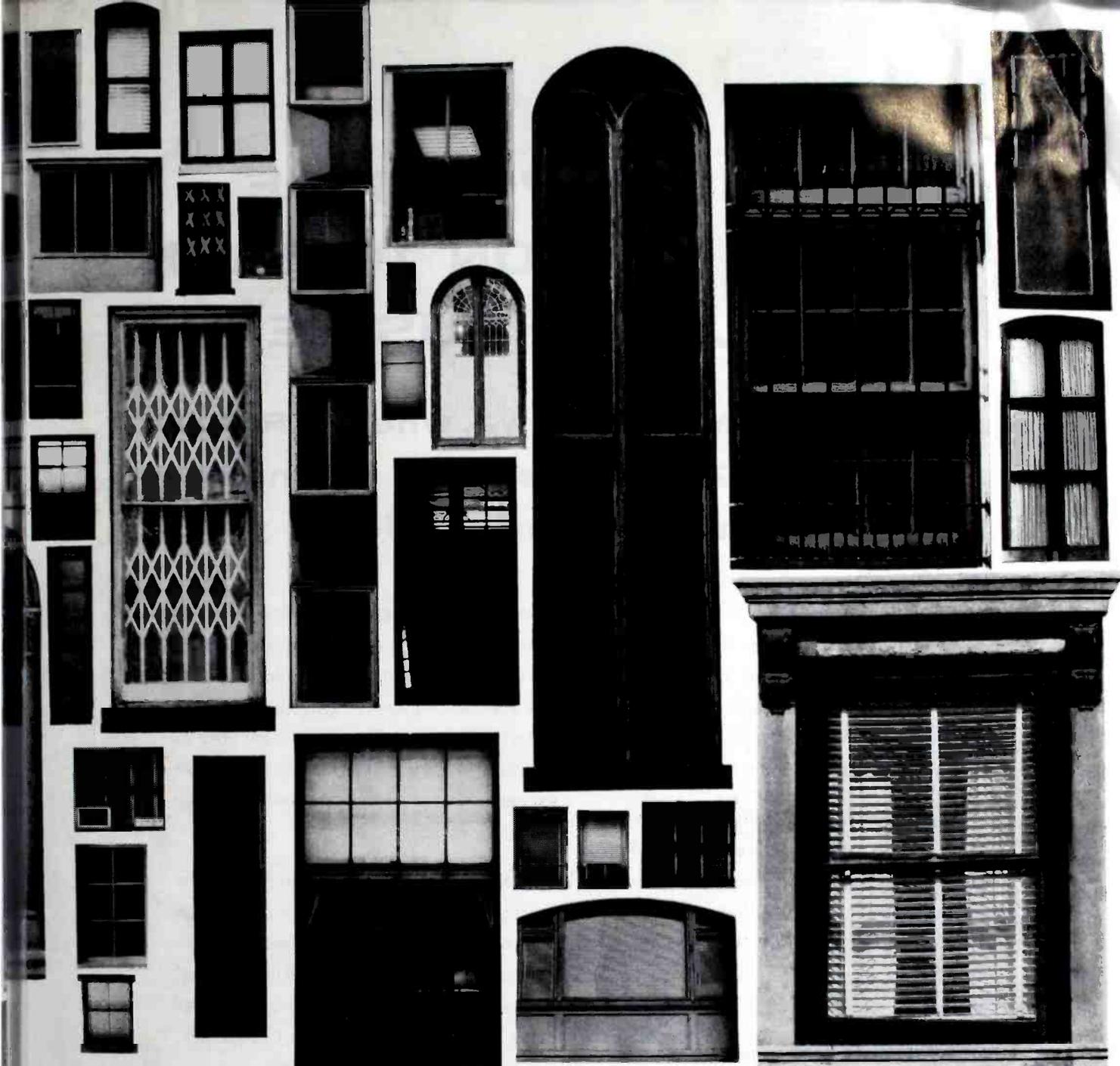
Bellow for Jello commercial scores

From Y&R, a National Jello Week commercial that handles a tough subject tenderly. Opens on meek little man, voices over singing about National Jello Week. Mr. Meek, grown bolder, decides it's Bellow Jello Week, and he bellows for Jello. The wife enters, Mr. Meek shrinks, but of course she encourages him to bellow for Jello. Who did Bellow Jello? Art Director Jack Sidebotham and writer Barbara Demaray for the agency. Animation studio: Ray Pattin Productions.

A feather in the cap of D'Arcy's Bob Johnson (St. Louis) for the most thirst-provoking opening and pouring beer shots these eyes have yet seen. The stills, though great, tell only half the story. The sound is the other half—the wonderful, promising sound of that cap coming off and the beer going into the glass. This round of Budweiser commercials produced by MPO Television Films, Inc., New York.

We also admire Lipton Soup's spoof series with Gretchen Wyler. The sets, an art director's dream, were created by

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view into the soul of the city

...the people—their needs and their deeds; the problems — their roots and their remedies: this is the raw material of "PROJECT: NEW YORK." WRCA-TV cameras penetrate the glass walls, explore the streets, examine the heart and search the soul of The City. Death in Harlem... taxes in mid-town... the drug traffic... crosstown traffic... the dilemma of racial prejudice—and of the sub-

urban commuters: for good or evil, they're caught in close-up by America's most distinguished local public service series.

Programming in the public interest... programming that builds awareness of The City—and an understanding of its people and its problems—this is part of WRCA-TV's leadership... and leadership is its reward.

"PROJECT: NEW YORK" ON WRCA-TV

NBC Owned · Channel 4 in New York



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

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

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

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

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

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

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

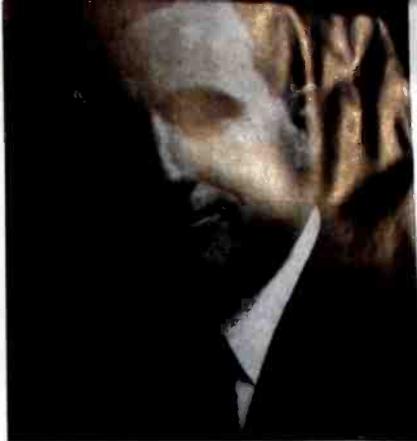
People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

KRNT **RADIO and TV**

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC.

ON RADIO

By Kevin B. Sweeney, President, RAB



A NEW SERVICE FROM RAB

RAB's new service offers a solution to any and all marketing problems of agency or advertiser

This is going to be 101 per cent a commercial for a relatively new RAB service to advertisers and agencies. Forewarned, you have only yourselves to hate if you are not thrilled, chilled, amused, and bemused by what you read from this paragraph on.

What you are about to read is probably the most interesting item we have retailed to agencies during our eight years in business. It has never been described before in such detail in the public prints. It's called the RAB Proposal Service. This is how it works:

An agency (or advertiser) has a problem, either nationwide or concentrated in one or a half-dozen markets for a specific product. The problem could be anything from loss of brand share due to heavy premium and pricing pounding from competitive brands to puny distribution. The only qualification is that it is a problem which advertising is capable of solving.

The RAB attempts—in conjunction with the agency—to plot a solution to the problem first by field investigation, then by specific “on target” research to fix the exact audience that should be reached on radio to avoid waste and the precise way to reach this audience—specific times, stations, start dates and perhaps even copy and marketing plans.

What kind of problem does RAB tackle?

Here's the scope of some of the problems we've recently worked on:

A food product, being “murdered” in its own home territory, by aggressive sampling of a new competitor plus relentless price advertising of the leading product in this category.

A beer, spending \$150,000 in a market annually, has slipped back to a bad fourth although the media mix for this market is one that has been successful in other markets.

A cleanser with 100% distribution but no movement in the product. Present media mix is not achieving the high rate of movement that is necessary to hold the shelf space.

What to do in two key markets in the territory to get the vital movement?

Sometimes the remedy isn't advertising. If so, RAB says so—with candor. Many times, radio is indicated. But sometimes it is not. We try to be forthright in those cases because seeing many dozens of them has convinced us that there are only a few where radio, properly employed, cannot play a key role and it's just better to say so.

Media recommendations not confined to radio

A few weeks ago, in delivering a plan for a grocery store product to invade a new market we recommended a combination of radio and newspapers, specifically “full color of no less than 1000 lines for the introductory ad.” If the agency account supervisor had discovered the Loch Ness monster coiled around his left leg, he couldn't have looked more amazed. How specific are the proposals? Probably more specific than is needed—exact times on each station, days of the week, personalities to be used and how to use them. You name it.

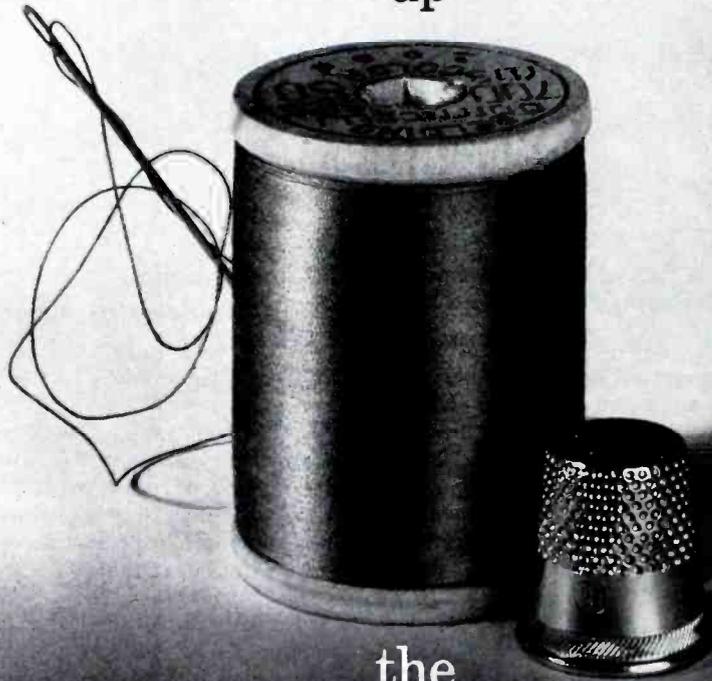
Do agencies feel their territory is being invaded? A few do, 90% don't. Most see the value of picking the brains of guys who (1) draw upon one of the largest libraries of past advertising available anywhere (right here I should give name credit to our loyal staff that has hacked 70,000 ads out of newspapers, magazines and filed the pictures of outdoor) (2) guys who talk to all their client's competitors and to many of the factors in the chain of distribution (3) guys who are spending research money specifically for their clients to make the advertising as waste-free as possible.

Do broadcasters feel this is something RAB shouldn't do? Yep, some do—but it's considerably less than 10% of our members. They recognize that radio lacks the “sexiness” of some other media at the plans board level and that we have to make up for it by being more effective per dollar. By pinpointing the right buy for the advertiser, we take a giant step toward greater effectiveness.

FND

WJAR-TV

sews
up



the
feature film audience
in Providence

with the
hottest exclusives in filmdom!

Shirley Temple, Danny Kaye,
Martin & Lewis, Tarzan — exclu-
sives with WJAR-TV in Provi-
dence! 460 top-drawer features
from Hollywood's 9 biggest studios
just added to the largest film library



in the market! Station personality,
Jay Kroll — "Mister Movie" to his
New England viewers! Not 2, but 7
great nighttime features per week!
All on the station that pioneered
movie programming!

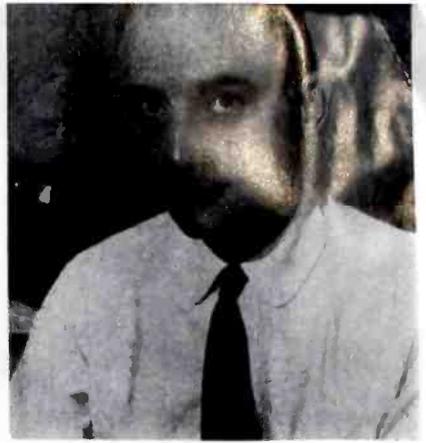
Represented by



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

PROMOTION

By Gene Godt, President, BPA



WHEN TO SAY "DEFINITELY NOT!"

A real sales promotion professional knows how to investigate the bait before he grabs at the hook

Sales promotion—like merchandising—seems to have just about as many definitions as definers. Yet every television and radio station has someone in charge of "sales promotion." And a great many of them do a mighty good job of it.

Alas, however, this is not the general rule. There are few sales promotion efforts which couldn't have been done better. And sharper. And probably at less expense. So the subject for today's sermon, ladies and gentlemen, is sales promotion. A couple of opinions on what it is, and on what makes some sales promotion better than others.

"Whatever sticks is sales promotion"

One promotion manager defined his job as "everything which doesn't have a commission. Sales promotion? Well, when the salesmen say 'let's throw it up against the wall and see what sticks,' why what they throw is what I do. And what sticks is sales promotion."

A more formal definition might be "anything used to promote a station so as to make its time or programs more salable."

Jack Dorr, promotion director of WBNS-TV, Columbus, Ohio, who edits the *Sales Promotion Bulletin* for the Broadcasters' Promotion Association, has come up with seven guideposts for good sales promotion he admits he copied somewhere:

1. It must be a big idea, promising important benefits for the station and its clients.
2. It must be an idea which is a credit to the broadcasting industry as well as one which satisfies the commercial interests of the station and its clients.
3. It must be an idea with news value. One, Jack says, which would make your mother-in-law say: "What will they think of next?"

4. It must be an idea simple enough so that salesmen and sales representatives can understand it and perhaps be inspired by it.

5. It should be an idea that can be followed through. In other words, it has to last long enough to get to and be understood by a great number of timebuyers. As Door comments: "About the time you are sick to death of a good promotion, it is just becoming accepted. On the other hand, about the time you are getting sick of a bad promotion, it is far too late for a decent burial."

6. It should be an idea that includes all areas of station operation—such as promotion and merchandising as well as sales.

7. It should be an idea you are proud to carry out. In addition to building sales, it should also build the station reputation and strengthen the station image.

I don't know who originally put together these seven touchstones for good sales promotion. If I did, he'd get credit right here because they are undoubtedly based on the experience of a good professional promotion man. And more and more it's becoming obvious that the highest compliment one can pay a really effective promotion person is the simple phrase, "He's a real pro."

A pro avoids old traps

A real professional in the broadcast promotion field will make mistakes occasionally. Usually, however, he'll be the first one to realize the mistake, and nobody's criticism of it will be half as mean as the criticism he will give himself—nor will he, as a rule, get himself caught in the same trap twice.

Here's a case in point: A certain station had been working without success to get an important firm on the air with an advertising campaign. One day the prospective client

To next page

We Repeat:
It Sure Is A
**Happy
New Year**



For **CHANNEL 10** Rochester, New York

According to The Latest Nielsen Report:

CHANNEL 10
Carries
11
of Rochester's
TOP 12
Programs!

- | | |
|---------------------------------|------|
| 1. THE TEXAN | 53.0 |
| 2. GUNSMOKE | 50.5 |
| 3. HAVE GUN, WILL TRAVEL | 50.0 |
| 4. FATHER KNOWS BEST | 47.3 |
| 5. SEA HUNT | 46.5 |
| 6. DENNIS THE MENACE | 46.1 |
| 7. ED SULLIVAN SHOW | 45.4 |
| 9. PERRY MASON | 43.2 |
| 10. TIGHTROPE | 42.5 |
| 11. MR. LUCKY | 41.3 |
| 12. WANTED, DEAD OR ALIVE | 40.8 |

Afternoons and Evenings, when TV Audiences are
Largest, **CHANNEL 10's** Share is

56% Noon to 6:00 P.M.
54% 6:00 P.M. to Midnight

"10" Has The **LARGEST** Share-of-Audience
Over-all, Sign-On To Sign-OFF!

*Nielsen 4-week Survey. Oct. 12 to Nov. 8, 1959

CHANNEL 10

ROCHESTER, N. Y.

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

THE BOLLING CO. INC. • NATIONAL REPRESENTATIVES • EVERETT-MCKINNEY, INC.

GODT from page 31

summoned the station's promotion manager to a meeting. The company, he was told, was going to have a big promotion. Because his station's local personalities were particularly popular, the firm wanted to use these people for a series of personal appearances during the big celebration. There would be no pay for these people, but they would be identified in displays and in large newspaper ads by name and by their station's call letters.

The promotion manager went for the deal. It was, he figured, a foot in the door to sell some time. It was also good exposure for the station's personalities.

One week before the big promotion, the company bought some broadcast advertising—on a rival station. Our friend's station got not one cent of the advertising budget.

Two simple questions

It was a bitter lesson, for the eager broadcast promotion man involved should have asked two simple questions: (1) How much time are you planning to buy—for this event and for the other selling events? (2) What share of this expenditure is going to be with my station?

If the answers to those questions had not been a significant total, the promotion man—if he had been a real pro—should have suggested quite candidly that the firm hire the personalities at the going rate, and thus guarantee themselves large turnouts for their promotion event.

And I hope I never make that mistake again.

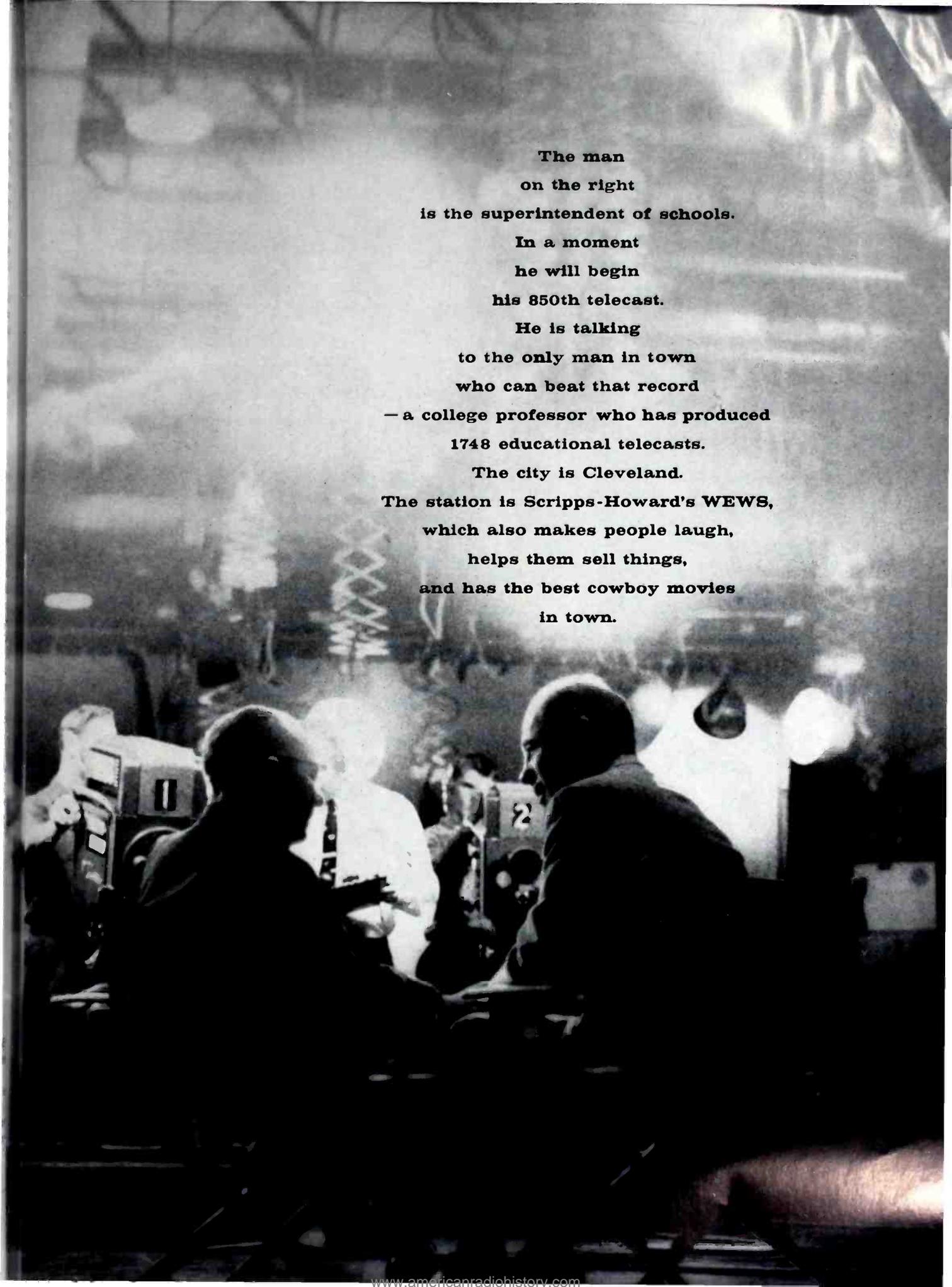
A real pro in broadcast promotion has to say "no" occasionally. As one broadcast promotion man who's trying to learn to be a pro, all I ask is that somehow I acquire the gift of knowing for sure when to say "no." END

**TELEVISION
MAGAZINE'S
RATING
CONTEST WINNERS!**

Results of TELEVISION MAGAZINE's Top Ten Programs contest appear in this issue.

Three tied for first place, and four, for second.

Turn to page 48 to see if your name appears among the winners and to compare your selections with theirs.

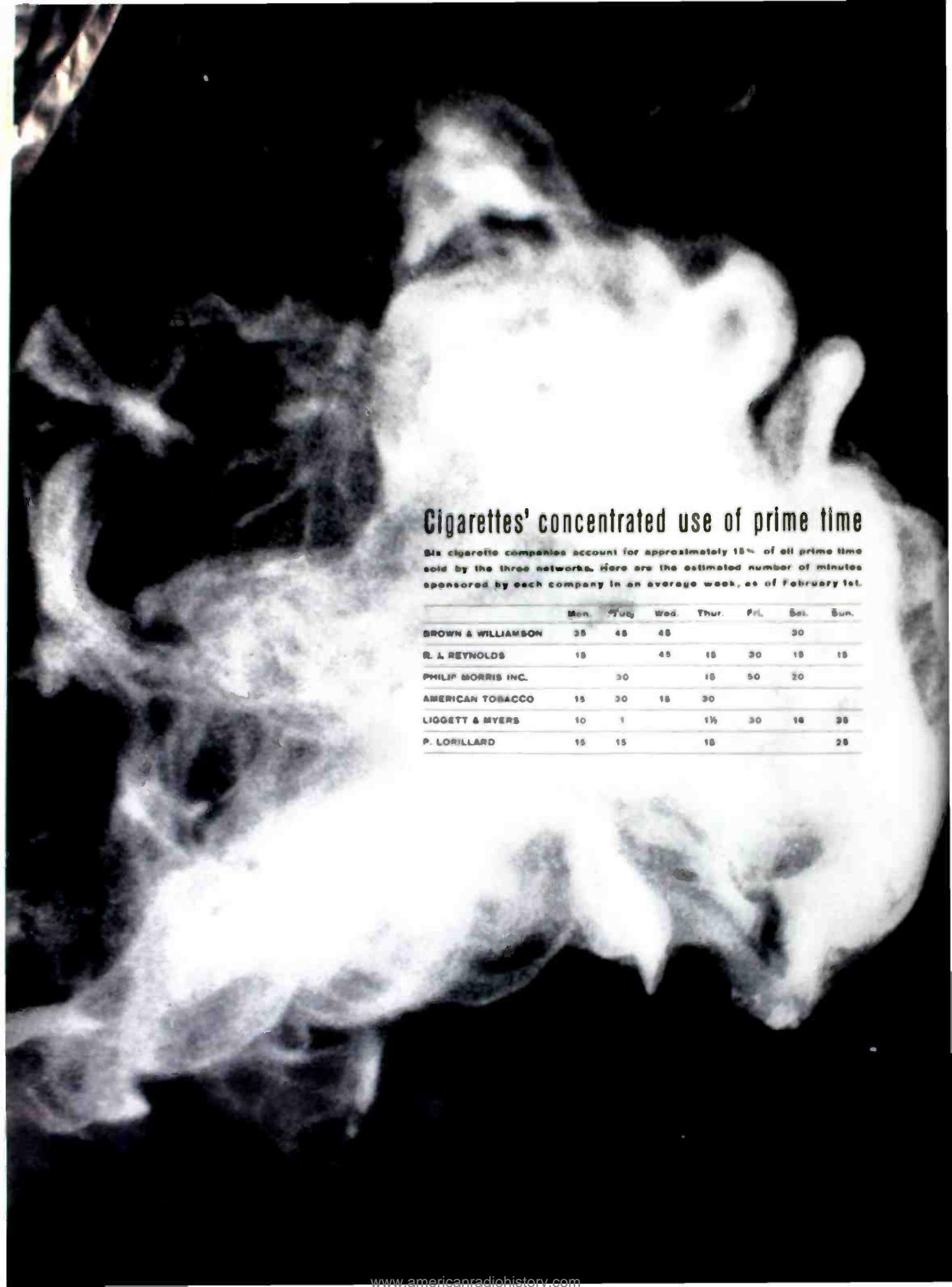


**The man
on the right
is the superintendent of schools.**

**In a moment
he will begin
his 850th telecast.**

**He is talking
to the only man in town
who can beat that record
— a college professor who has produced
1748 educational telecasts.**

**The city is Cleveland.
The station is Scripps-Howard's WEWS,
which also makes people laugh,
helps them sell things,
and has the best cowboy movies
in town.**



Cigarettes' concentrated use of prime time

Six cigarette companies account for approximately 15% of all prime time sold by the three networks. Here are the estimated number of minutes sponsored by each company in an average week, as of February 1st.

	Mon.	Tue.	Wed.	Thur.	Fri.	Sat.	Sun.
BROWN & WILLIAMSON	25	45	45			30	
R. J. REYNOLDS	15		45	15	30	15	15
PHILIP MORRIS INC.		30		15	50	20	
AMERICAN TOBACCO	15	30	15	30			
LIGGETT & MYERS	10	1		15	30	15	25
P. LORILLARD	15	15		15			25

Cigarette Makers' Formula For TV Success

Cigarette advertisers have faced many problems other marketers of new products have yet to encounter—from selling in a shifting market to maneuvering in a medium overcrowded with rivals.

BY LEON MORSE

THE fifties were a significant period in advertising primarily for two reasons: they saw television turn the media circus into a one-man show; they saw an unprecedented number of new products propelled into American homes. These two developments are, of course, related; it is television that found buyers for most of these new babies. As advertising enters the sixties, it obviously faces a more competitive decade. Television is no longer as novel. More new products are certain to be marketed. The times call for greater intelligence in all aspects of the business. Consequently, it should be of great value to study an industry which has been tested to an exceptional degree during the past ten years, tested in the use of television to sell its new products. This is the cigarette business, which is almost uniquely dependent upon TV advertising to move its goods. Two of the first five, five of the first ten leading brands of cigarettes in America were not in existence ten years ago. In 1959, four brands were introduced nationally: Duke, Alpine, Spring, Life. Three are in various stages of regional testing: Riviera, Belair and Mayfield.

The largest single buyer of nighttime TV

As a result of this proliferation of brands, they keep tripping over each other on TV. At the beginning of last season, the cigarette industry was probably the largest single purchaser of nighttime TV in the country, owning pieces of 40 different shows, half-hours and hours.

It has already faced many problems which many other manufacturers of new products have yet to encounter—problems of evaluating product differences, of consistency in advertising, sameness and credibility in copy and of adept

use of TV, a medium which, because it is so crowded with rivals, leaves little room for maneuverability.

It was said in the old days of the cigarette industry that it took five years and \$5,000,000 to get a brand's sales to the break-even point of five billion cigarettes. These days, if a brand doesn't make it in two years its chances are slim indeed. A minimum of \$2,000,000 is needed for the first year's advertising, though of the new brands, Alpine and Duke will spend at the rate of \$4,000,000 their initial year.

Most cigarettes sold in food and drug stores

A product must explode. There is little room in the cutthroat democracy of the supermarkets for anything but those new products that are in great demand. The shelves are too crowded with established brands. This, of course, is especially true of cigarettes; forty-seven per cent are sold in food and drug stores (including chain); thirteen per cent are sold in vending machines; and fourteen per cent sold in cigar stores.

While its distribution problems are typical of other package goods advertisers, the cigarette industry has had to contend with its own unusual trials.

In the early 1950's, the indictment of cigarette smoking as a major accomplice of lung cancer placed the cigarette industry in serious trouble; thousands of people quit smoking; sales dropped precipitously in 1954 to 369.3 billion, according to the Department of Agriculture.

Yet five years later, happy days were back again; sales in 1959 were approximately 455 billion, an all-time high. Profits are at a peak. R. J. Reynolds, American Tobacco and P. Lorillard split their stocks this year. Philip Morris

To next page

Proliferation of brands and fragmentation of the market have resulted in a morass

and Liggett & Myers are doing well; as a subsidiary of the British-American Tobacco Company, Brown & Williamson does not report any figures.

If it is advertising that can be credited with selling these new brands, it is research that created many of them. Millions have been poured into building and staffing new laboratories, into expanding old ones.

Advertising has been intensified. Not only have costs risen, but the volume of advertising is greater. Expenditures were estimated at \$160,000,000 for 1959; they were estimated at \$125,000,000 in 1954.

Spend between 60 and 75 per cent on TV

Television time and programming consumed a minimum of \$100,000,000 in 1959. Aside from American Tobacco, these companies spend between two-thirds and three-quarters of their budgets on TV. American Tobacco spends about 60 per cent, an approach it terms "more balanced."

Per brand spending has increased; it runs from between 20 and 25 cents per thousand for Lucky Strike and 28 cents for Camel, to an average of 50 cents per thousand for filters, and well above \$1 for those brands without any sales volume. In 1945, a *Saturday Evening Post* survey showed "traceable ad costs" for the previous ten years as 12.7 per thousand for Lucky Strike, and 20.8 for Camel.

The day of the big brand is over. A variety of filter brands serve 50.5 per cent of a market now fragmented, split into a multi-brand battle much in the manner of the soap business: menthol filters alone have more than 10 per cent of the pie; in 1954, filters combined had 10 per cent. More than 25 brands elbow each other for smaller shares of the market.

Once all cigarettes were "straights." Now there are four major categories and innumerable hybrids to select from. They include low filtration cigarettes (also known as flavor filters) as typified by Winston and Marlboro; high filtration (the major competition here is between Kent, Viceroy, L&M, Parliament and Tareyton menthols) both heavy and light; and straights, regular and king size, the domain of Camel and Lucky Strike.

These classifications reflect the needs of four kinds of smokers. There are the brand-loyal hard core who are indifferent to anti-cigarette information. Blood brothers in dedication to pure tobacco taste are the buyers of Pall Mall and Chesterfield straight kings. In a different grouping is a

newer customer, the low filter smoker. He wants the psychological safeguards of filters with the oppressive filter safety cell, and he wants taste too. The high filtration menthol buffs are in a different category. They want protection first, taste later.

The result of all these factors—from the pace of new product introduction to the fragmentation of the market—is a morass of media strategies—the key to which is repetition. In a recent week, cigarette sponsors entered 55,000,000 homes, each home with an average of 2.7 persons in the family. Yearly impressions for most brands run in the trillions. The sheer weight of such advertising is staggering.

Not all these packagers of new products use the medium in the same way. Some maintain a strong separation between brands. Others let them ride side by side assuming that the differences are pronounced enough.

On one hand are R. J. Reynolds and American Tobacco and Lorillard. They believe all brands to be competitive; allocate one brand to a program. On the other are Philip Morris and Brown & Williamson. They use the medium almost as a spot carrier, and carry two brands per half-hour, and in some cases, three per hour.

Reynolds maintains you confuse the public by selling more than one brand on a show. Even when sponsoring the New York Yankees, it never mixes brands, though it rotates them.

Some see competition only within groups

The other two companies believe competition is between brands within a group, rather than between the entire cigarette universe; that is between Marlboro and Winston and Viceroy and Kent, etc. Brown & Williamson does not think Kool and Life are competitive, nor does Philip Morris see Alpine and its Philip Morris brand as rivals. Philip Morris incidentally, sponsors *Rawhide* and *Troubleshooters* which compete against each other on Friday nights.

These companies would like their own show for each brand, but the cost rules such sponsorship out. Multiple brand sponsorship with the dispersion it allows as well as the reach and frequency has done the job for them, regardless.

Even the older companies have had to compromise with identification to get other values. American Tobacco relinquished its top property, Jack Benny, last summer because

media strategies. Repetition is the key.

he was just too expensive. Though Phil Silvers delivered an ideal integrated commercial, the program was cancelled by Reynolds because it couldn't find an alternate sponsor. The same advertiser traded half of *I've Got A Secret* for half of *Peter Gunn* to widen its reach, and to get further dispersion in its TV programming operations.

Liggett & Myers aims for the best of two worlds, though it seldom achieves it. Chesterfield and Duke share several shows; L&M has its own vehicles; Oasis gets the billboard on most weekly properties; and Liggett & Myers even presents spectaculars for identification. This year it has an option to telecast Debbie Reynolds; for two years running it had "Pied Piper." McCann-Erickson's Terry Clyne says of this buy, "It gives your advertising a different dimension." The agency handles Chesterfield and Duke.

Program selection is vital factor

Central to the use of television for new products or old ones, for that matter, is the selection of programs. It can mean the difference between Lorillard's former program, *The World of Talent* which delivered an average of about 2,850,000 homes in a recent week, and Reynolds' *Wagon Train* which attracted an average audience of about 16,280,000 homes that same week.

Because nighttime cigarette advertising is so near its saturation point, program choice is restricted. One must act quickly and decisively, and often take what is available rather than what one prefers.

Cigarette advertisers are fortunate: they can use all types of programs. Cigarettes are sold to everyone: everyone must be reached. Men smoke twice as much as women. They are the primary buyers. Some sports is a necessity. But along with it, they purchase action-adventure, mystery, situation-comedy, quiz, etc. because they know such programming is viewed by large numbers of women as well as men.

Only in the broadest sense do their TV properties indicate the individual buying characteristics of the various cigarette companies. Because Chesterfield was a big-city brand, Liggett & Myers preferred Broadway and Hollywood names. That yen has been de-emphasized in the last several years. Lorillard favored the less expensive quiz shows, but recently switched to action-adventure, the current programming staple.

R. J. Reynolds' hard-headed approach to programming has
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CIGARETTE COMPANIES' BUYS—AVERAGE WEEK

Estimated share of prime time for major cigarette companies, by show and by brand for an average week as of February 1, 1960.

BROWN & WILLIAMSON

The Texan (CBS)...	Mon.	8:00	half	Life-Kool
Bourbon St. Beat (ABC)...	Mon.	8:30	third	Life-Kool
Sugarfoot-Bronco (ABC)...	Tue.	7:30	alt. half	Viceroy-Kool-Raleigh
Philip Marlowe (ABC)...	Tue.	9:30	half	Life-Kool
Wednesday Night Fights (ABC)...	Wed.	10:00	half	Viceroy-Kool, Sir Walter Raleigh pipe tobacco
Wanted, Dead or Alive (CBS)...	Sat.	8:30	half	Viceroy
Mr. Lucky (CBS)...	Sat.	9:00	half	Life-Kool

R. J. REYNOLDS

Peter Gunn (NBC)...	Mon.	9:00	half	Winston
Wagon Train (NBC)...	Wed.	7:30	alt. half	Salem
I've Got A Secret (CBS)...	Wed.	9:30	half	Winston
Johnny Staccato (NBC)...	Thu.	8:30	half	Salem
Playhouse 90 (CBS)...	Thu.	9:30	alt. half	Camel
Man From Blackhawk (ABC)...	Fri.	8:30	half	Winston
77 Sunset Strip (ABC)...	Fri.	9:00	one min. wkly.	Salem
Man and the Challenge (NBC)...	Sat.	8:30	half	Winston
Lawman (ABC)...	Sun.	8:30	half	Camel

PHILIP MORRIS INC.

Dobie Gillis (CBS)...	Tue.	8:30		Marlboro-Alpine
Doug Edwards (CBS)...	Thu.	7:15	alt. qtr.	Philip Morris
Doug Edwards (CBS)...	Fri.	7:15	alt. qtr.	Parliament-Alpine
Rawhide (CBS)...	Fri.	7:30	alt. third	Parliament-Alpine
Troubleshooters (NBC)...	Fri.	8:00	half, full network	Marlboro-
Perry Mason (CBS)...	Sat.	7:30	alt. third	Philip Morris Parliament

AMERICAN TOBACCO

Wells Fargo (NBC)...	Mon.	8:30	half	Pall Mall
Tightrope (CBS)...	Tue.	8:30	half	Pall Mall
M Squad (CBS)...	Tue.	10:00	half	Pall Mall
Men Into Space (CBS)...	Wed.	8:30	half	Lucky Strike
Plainsmen (NBC)...	Thu.	7:30	half	Pall Mall
Bachelor Father (NBC)...	Thu.	9:00	half	Tareyton filter

LIGGETT & MYERS

Adventures In Paradise (ABC)...	Mon.	9:30	alt. third	Chesterfield-Duke
Laramie (NBC)...	Tue.	7:30	one min. wkly.	Duke
The Unfouchables (ABC)...	Thu.	9:30	90 sec. wkly.	Chesterfield-Duke
Hotel de Patee (CBS)...	Fri.	8:30	half	L&M Filters
Black Saddle (NBC)...	Fri.	10:30	half	Chesterfield
Bonanza (NBC)...	Sat.	7:30	one min. wkly.	Chesterfield-Duke
Gunsmoke (CBS)...	Sat.	10:00	half	L&M Filters
The Rebel (ABC)...	Sun.	9:00	half	L&M Filters
Alaskans (ABC)...	Sun.	9:30	alt. third	Chesterfield-Duke

P. LORILLARD

Hennessey (CBS)...	Mon.	10:00	half	Kent
Arthur Murray Party (NBC)...	Tue.	9:30	half	Newport
Johnny Ringo (CBS)...	Thu.	8:30	half	Kent
Overland Trail (NBC)...	Sun.	7:00	third	Newport
Twenty One Beacon Street (ABC)...	Sun.	10:30	half	Kent



TODAY'S

Is the role of the creative man diminished in today's atmosphere of total marketing and team play? John Tinker, executive creative director of McCann-Erickson, doesn't think so. He has a startling new concept for nurturing creativity and some provocative views on its practitioners.

CREATIVE MAN: COG OR WHEEL?

IN a suite high in Manhattan's Waldorf Towers last month, a select band of McCann-Erickson executives were perfecting what might be called a new concept in the care and feeding of the creative man.

They are charter members of a group officially designated by McCann-Erickson as John Tinker & Partners ("because here is no boss"). Tinker, of course, is wiry, ebullient John Hepburn Tinker, a director of McCann and a senior vice-president. His colleagues include specialists in art and copy, research and account work. Working collectively or individually with Tinker (who reports directly to McCann president Marion Harper), these specialists might be called executives in charge of tomorrow.

Mature executives paid to think ahead

Divorced from normal agency operational and administrative responsibilities, Tinker's creative unit is much like a new product development group. Among its goals: thinking ahead for McCann-Erickson in broad areas of business growth for the national economy as well as the agency; experimentation with new marketing techniques, whether copy, media or in research, pricing or packaging.

The emergence and organization of the Tinker group is important from a number of aspects. For one thing, it reflects, in the advertising agency business, a trend now common to many of the country's biggest corporations: establishment of a staff of mature and recognized executives who are paid to think ahead either in the manner of General Electric's Marketing Services Division (with advertising consultants on its payroll), or in the form of a marketing director or even a head of research and development.

Equally, and perhaps more immediately important to advertising and broadcasting executives, is the fact that formation of the Tinker group represents another attempt to help nurture the role of the creative man in today's atmosphere of total marketing and team play.

On one hand, the creative man may well ask: "Am I turning more and more into just a cog in the marketing wheel? Does the client know how much I contribute? Must I take on administrative responsibilities to get recognition?"

At the same time, the agency with a staff of valued creative people has some questions of its own. Just as the creative employe must not be pigeon-holed and deprived of room to use his imagination, neither can he be permitted to behave like a Madison Avenue Brendan Behan. How, then, do you integrate him into the marketing team and yet retain his or her individuality?

Its namesake and founder believes that John Tinker & Partners is one step toward solving some of these problems. Acclaimed one of the industry's great art directors, Tinker, at 54, thinks that such a "community of creative people" offers new challenges above and beyond the satisfactions of more money and titles ("Not everyone wants to be president, you know!").

Tinker takes great pains to point out, "Our concept is in the experimental stages. Nothing is formal about it yet. We are seeing what can be done." Aside from its charter members, Tinker's unit may eventually offer a place, either on a permanent or rotating basis, for those outstanding creative people who may not have the temperament nor the inclination to move up in administrative ranks.

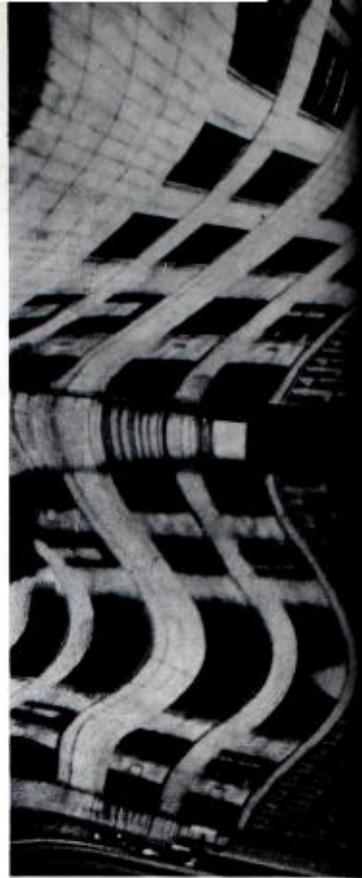
All creative people not created equal

This is not to deny, as Tinker wishes to make clear, that some creative people "such as Margot Sherman (McCann's v.p. and chairman of the creative plans board) or a Charlie Brower (president of BBDO) can be both creative as well as successful administrators." But, since all creative people are not created equal, it is imperative that agencies take steps to keep the top talent where it belongs. "Top creative people," says Tinker, "are very much like professional ball players. Their greatest loyalty is to themselves, their ambitions and their talent. Generally, they don't have too much loyalty to their employers. We must do what we can for them or we must expect to lose them. It's inevitable.

"In a way, you might say that we want to set up guided careers, that is trying to find out what a creative person wants out of life and then help him achieve it. Perhaps the creative person wants to work in an atmosphere such as John Tinker & Partners. Perhaps we should give certain

To next page

The creative man "should be encouraged to experience, to wallow in all the flavors of living . . . The chambered and precious don't have much to offer this business."



qualified people time off to finish that book they're always talking about.

"These are all areas we are looking into. It obviously isn't as easy as it may sound. We've done some interviewing and you'd be surprised how many people, especially important creative people, find it very difficult to say what they want out of their careers and their lives.

"There are other problems, too. You have to strike a balance to give creative people other satisfactions and get out the daily work of the agency."

Not competitive with other agency sections

Tinker readily admits, too, that giving the creative man such aid and comfort can result in diplomatically difficult situations, creating jealousies over status. For example, Tinker stresses that John Tinker & Partners is not competitive in any way with the regular creative sections of the agency. "It's meant to complement the agency's activities and help set the tone for our over-all creative concept."

Steps already have been taken within the agency itself to inspire as well as free the creative person. For instance, McCann tries to stimulate the creative juices by presenting every six weeks specially prepared films culled from well-known documentary, entertainment and commercial films. Known as "Cinema 60," each reel in the series is designed to spark new ideas. One of the most recent: "Doing the Usual in an Unusual Manner." Meantime, each creative man in an executive position has an administrative counterpart to free him of details.

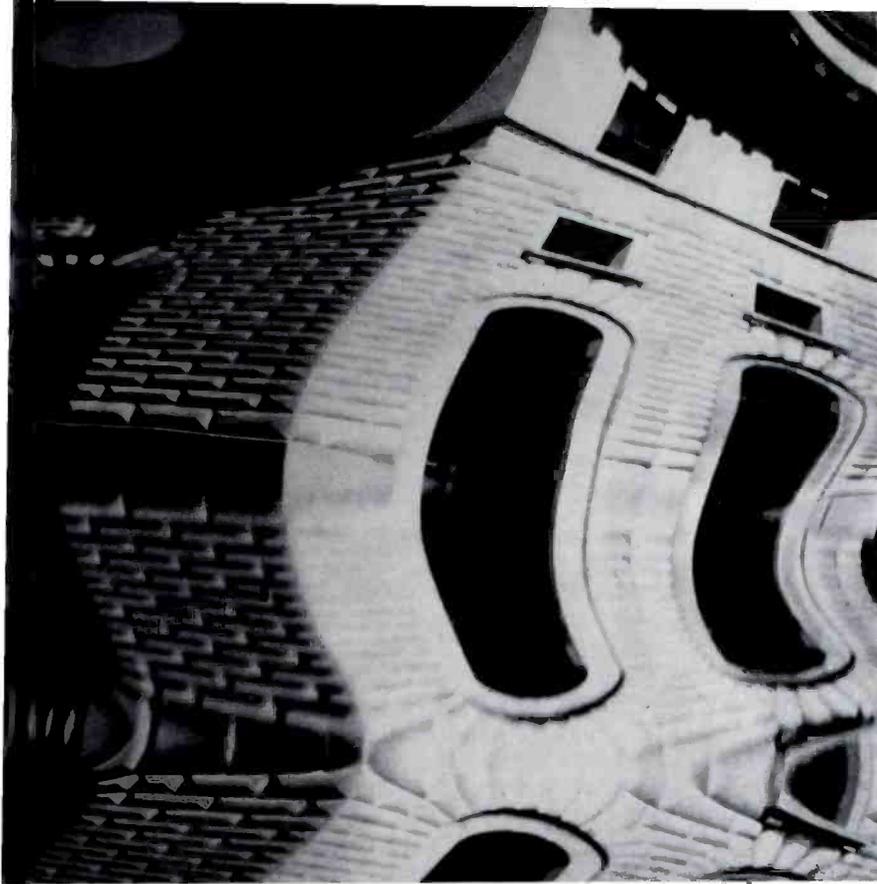
Advertising's growing maturity and complexity, says Tinker, has placed a new premium on getting creative people to produce efficiently and happily. Recalling the days of 1930 when he began his advertising career as an art director at N. W. Ayer (and later J. M. Mathes before McCann), Tinker explains changes in the business: "In those days the ads presented a more serious face to those in the country. They were heavier with copy and more argumentative. Copy themes and ideas were more the result of hunch and personal opinion. Advertising didn't know where it was going.

"These days ads are lighter, easier to take and understand. Our creative people are more important now. They're more integrated members of the advertising community.

"Personalities are not round or square. I don't mind if some of our more productive executives give me trouble. That's what I'm here for. A certain amount of creative cockiness is to be expected. Besides, the job provides plenty of frustrations. We try to keep them satisfied, to keep them happy working together."

The prime requisite of the successful creative man in advertising, says Tinker, "is a unique point of view that gives him and his work individuality.

"He also must have the ability to adjust, to give and to take, to lose and to win. Few other businesses that use creativity, provide so many opportunities to succeed and fail each day. You've got to learn how to live with a measure of frustration. You need mature flexibility," says Tinker who thinks that the inability to adjust contributes almost as



nuch to a failure in advertising as does a lack of talent.

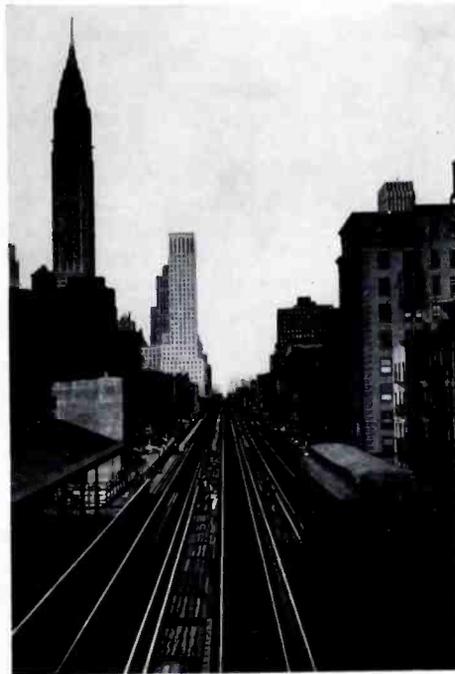
Equally important is a curiosity about life and the ability to enjoy living, Tinker continues. "The chambered and the precious types don't have much to offer in this business. You get 80 per cent of your ideas from life. The creative man must be a communicator; to get through to people you must first of all understand them—and like them. I believe that the good writer or artist should be encouraged to experience, to wallow in all the flavors of living."

Unfortunately, not all creative men have the right attitude, Tinker warns, "I can detect a tendency these days for too many creative people to try to act and even think more like businessmen than writers and artists. They become a bastard mutation between statisticians and writers—diggers for facts and formulas instead of the talented free-swinging portrayers of human desires and emotions that they should be."

Must understand drives and frustrations

But the truly creative person? "The first thing he's got to be is a remarkably observant, curious, human being with a burning desire to tell the world through words or pictures what a hell of a talented fellow he is." Furthermore, says Tinker, with a passion that often creeps into his discussions of this subject, the creative man has "got to understand the tensions in some people today that pull them apart like rubber bands—the frustrations, the business of living in a world where the news is often so loaded with grief that an axe murder comes as pleasant relief.

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To keep the ideas coming, McCann holds a seminar for its creative people called "Cinema 60" featuring the techniques of unusual documentary, entertainment or commercial films. The effects created by distortion lenses in "NYNY" (upper left), a prize winner at the 1959 Cannes Film Festival, were used in the current McCann commercial for Nestle Quik, an instant chocolate flavor mix. Other techniques studied: the work of animation pioneer John Hubley (upper right); the color qualities of the live action film "The Third Avenue El" (above).

ONE MEDIUM, UNIQUE AND INDIVISIBLE

BY PROFESSOR SIDNEY W. HEAD,
*Chairman of Radio-TV-Film Dept.,
University of Miami*

All TV is public service, says a veteran observer

BEHIND the spate of scolding which has battered television lately lurks an underlying confusion about what television properly is. Both the criticisms and the enormous public appetite for them are symptomatic of this universal confusion. Because television has not yet been defined, it tries to be all things to all men with consequent disillusionment on all sides.

This lack of focus need surprise no one. No social innovation in history has evolved with the dizzying rapidity of television. In terms of normal velocities of social change, television has become part and parcel of everyday life of most of the world's population overnight. CBS is fond of pointing out that it took the telephone 80 years, the automobile 49 years, and radio 25 years to achieve the saturation that television achieved in a single decade. The uniqueness of this social phenomenon must color every generalization we make about the medium. At the same time, we must assume that the next ten years may see equally rapid developments in other phases of television's long-term evolution.

The problem of definition is complicated further by the fact that television as an influence has been interacting with other influences in a general pattern of social change, worldwide in scope. Radio rode in on a more-or-less localized forerunner of this larger movement just after World War I. Television, of course, reflects as well as influences such changes, and no one yet has satisfactorily answered the chicken-and-egg question which lies implicitly behind every cry of alarm about the supposed deleterious effects television has on viewers.

The time has not yet come when we can see television clearly and see it whole in the perspective of its eventual social role. But we might start to do some tidying up in the meantime by agreeing on what television *isn't*.

A catch-all term with strong odor of the carnival

One misconception we can eliminate at the outset is the notion of television as "show-business." Some of those directly involved in the quiz-rigging episode, as well as many who merely made value-judgments from the side-lines, excused the whole thing on the grounds that—after all—it was just "show-business." This is a catch-all term, often highly charged with meretricious sentimentality, but it usually carries with it a strong odor of the carnival and the shell game. The cloak of "show-business" legitimizes mendacity and flim-flam.

The fundamental error in this rationalization is the assumption that television is a medium without any character of its own. In this concept, television is protean—it becomes different things at different times: at one moment an objective and responsible medium of news, the next, an irresponsible exploiter of the rubes; at one moment a dignified pedagogue, the next, an irreverent clown. This view fails

industry. In his opinion, separate areas of programming cannot have separate codes of ethics.

to take into account the well-known fact that a medium of communication has a character of its own and becomes, in the lingo of the social-psychologist, an "intervening variable" in the communication process.

Moreover, among public media, television has the most consistent and highly developed character. It is true that the whole world of images and ideas is raw material for the television mill, but everything it mediates is inevitably colored by its unique character. People have expectations about the medium as such, not alone about individual, isolated programs. Hence the medium, i.e., those responsible for programming, cannot simply bow out periodically and withdraw to the wings as neutral observers while "show-business," or any other business, takes over.

total programming constitutes "public service"

There are other evidences of failure to recognize the uniqueness and invisibility of television. Generically, the term "public service" applies to broadcasting as a whole, not to one particular type of program. The totality of a station's transmissions constitute its "public service." Use of the term "public service" to designate only some programs (and the minority of programs at that) lends symbolic sanction to the ideas that (1) the conscience and responsibility of the medium are somehow confined primarily to that class of programs, and (2) entertainment programs have no service function to perform. It has long since been established, legally and scientifically, that there is no such thing as "pure" entertainment. No program material can be considered devoid of consequences.

This concept extends itself to commercials as well as programs. It is not enough to ask whether a given sales approach is acceptable to print media, to the FTC, the Food and Drug Administration, or whatnot. The question must be whether or not it is acceptable to the television medium.

Any satisfactory definition of television must take into account its extraordinary ability to dramatize conflicts of cultural values. Consider the inordinate, almost compulsive interest aroused by Charles Van Doren's tortuous road to public confession. More people became aware of this event than were aware of even the gravest and most significant concurrent political events. Some spokesmen for broadcasting (taking them at face-value) so seriously underestimate their own medium and its social role that they accused the newspapers of overplaying the Van Doren incident for selfish reasons. Neither then nor since have the newspapers overplayed news of the peccadilloes of broadcasting. On the contrary, they have correctly gauged the mass mind.

For television rivals the weather and personal health as universal topics of conversation. Its ubiquity is so complete that it can invariably provide the basis for a neutral conversational meeting ground between strangers. The passionate

interest aroused by the Van Doren incident, however has a deeper cultural significance. Americans are notorious worshippers in the cult of success. Most social commentators become so intrigued at playing cleverly with symbols for money, youth, competition, and materialism, and so on that they quite overlook the fact that American culture is actually deeply schizoid in its dedication to materialistic values.

Side-by-side with this obvious trait is a latent admiration for all the things money can't buy. This contradiction in the American character produces an undercurrent of conflicting values.

On the one hand, the man who dedicates himself to intellectual pursuits is despised because he lacks the material appurtenances of success; on the other hand, he is secretly admired for his very lack of need for these prestige symbols, and he gains thereby a precarious prestige of his own. The recent discoveries about Russian education as compared to American education have caused an entirely unnecessary outpouring of complaints that Americans do not honor or appreciate intellectual achievement as much as athletic or financial achievement.

The problem lies not in the realm of values so much as in the realm of social mechanisms which artificially segregate the average intellectual from his materialistically successful fellows.

The relevancy of all this to the quiz-rigging incident is that Van Doren developed into a remarkably pat protagonist suggestive of a resolution to this conflict of values. Here was an astounding-ly brainy man who received a contemptibly paltry salary as a professor, but through the miracle of television was simultaneously able to earn a handsome sum as a performer—a perfect wedding of intellectual and materialistic values.

The drama of disillusionment that subsequently unfolded—with all the inevitability of a Greek tragedy spiced with the suspense values of a modern syndicated detective story—could not fail to capture universal attention and excite universal comment.

Obviously the "show-business" mentality is at a complete loss to deal with a medium so complexly rooted in the substratum of cultural values. This is the kind of thing the ultimate definition of television must take into consideration, along with the more obvious factors such as the public's

Mike Nichols: Van Doren was my idol . . . And now I don't know what to think. I mean, does he know a thing or is he just a very thin man with a high forehead? At least the government has taken a firm stand.
Elaine May: Well, they can't fool around with the way they did with integration.
Mike Nichols: It's a moral issue . . . a moral issue.
Elaine May: To me that's always so much more interesting than a real issue.

"Fabulous Fifties"—CBS-TV

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BY WILLIAM C. DEKKER

PPROMOTING a product change to enhance a corporate image is not necessarily a revolutionary technique in today's marketing economy. But it is unusual if the product is launched in a market so old and relatively unchanged that consumers conclude there is not much difference among brands.

Our case in point is the introduction of Westinghouse's new shape eye-saving white light bulb. The objectives of the marketing-media plan prepared by McCann-Erickson for the Westinghouse Lamp Division's Large Lamp Department were:

- 1) To use "the first major advance in light bulbs since 1925" to promote the image of Westinghouse as a company constantly looking to the future through the creation of improved products for its customers.
- 2) To make consumers realize that all light bulbs are not alike and to suggest that "Anything other than Westinghouse is old-fashioned." In place of the ordinary bulb's frosted inner surface, the Westinghouse process coats the bulb interior with millions of special "glare-deflecting filters." The result is soft, glareless light, distributed evenly over the entire bulb surface.
- 3) To persuade distributors and dealers to carry the new line regardless of other brands they were selling; to expand distribution of Westinghouse bulbs wherever possible.

Over 400% increase in sales in 1959

Of course, the over-all impact and success of any marketing and advertising program can best be measured by sales. The score: Westinghouse sold four times as many new shape white bulbs in the first ten months of 1959, as it sold white teardrop shape bulbs in all of 1958.

The Westinghouse new shape bulb sales and advertising

story began in March 1958. The Lamp Division advised McCann-Erickson that it was considering changing the shape of a light bulb. It planned to test the product as a "New Shape Eye-Saving Light Bulb."

The client was interested in promptly putting the shape to a consumer and store test in the period from May to July 1958. If the results proved favorable, the client planned to build inventory and introduce the product to consumers in January 1959.

Went ahead with retooling before survey

The Lamp Division decided, however, to move ahead quickly. It invested capital for the tooling of new molds to convert some of its then standard bulb manufacturing equipment. Westinghouse reasoned that it could gain nine weeks' production time instead of holding back everything for the results of the consumer surveys.

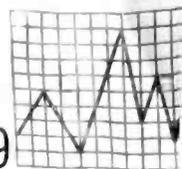
The Starch Survey, completed July 17, 1958, revealed an overwhelmingly favorable consumer reaction to the new shape bulb, as follows:

- 1) 78% of the 1,018 households surveyed said the light quality of the new bulb was better than the standard inside frosted bulb.
- 2) 86% liked the shape of the new bulb better than the inside frosted bulb.
- 3) 81% liked the "feel" better than the inside frosted bulb.

These extremely favorable results, plus equally favorable advance information from the store audit tests, caused the client and agency to move quickly to take advantage of what they considered unusual marketing and sales opportunities.

It was decided to create an accelerated advertising program that would implant in consumers' minds the fact that

How to



William C. Dekker, vice president and media director, McCann-Erickson, presents a marketing-media plan for launching a new product in a market so old and unchanged that consumers believe there is little difference among brands.

Put New Life in an Old Market

Westinghouse pioneered in this development and was the first company in 34 years to offer a totally new light bulb.

The basic strategy was to present the new light bulb as a better light bulb. Major emphasis was given in advertisements to the new shape, with this being carried out in illustrations and headlines.

The superiority of these new bulbs over all other ordinary, "old-fashioned" light bulbs was demonstrated by means of photographic comparisons. Recognizable and impressive advertising, featuring a distinctive format that was repeated time and again, was used to promote the corporate image of Westinghouse as a forward-looking organization.

Extensive merchandising and publicity programs were started in 1958 to pave the way for the announcement of the new shape bulbs. As just one part of this, a total of 2,000 promotional broadsides announcing the 1959 program were mailed to prospective and present wholesalers and retailers.

New bulb was first shown on TV program

Three weeks after McCann-Erickson's presentation was made on August 14, 1958, the Lamp Division approved a recommendation to announce to consumers that the product would be available soon. The introductory segment of the consumer announcement program during 1958 utilized two media—television and magazines. The new bulb was first featured on the Westinghouse *Desilu Playhouse* as the opening commercial on the October 29, 1958 show. A second announcement commercial appeared on the January 12, 1959 show. Additional commercials throughout the year featured the new shape bulb and were timed to support the print program.

All commercials during 1958 and 1959 were 90 seconds in

duration. Some traced historically the development of the light bulb from the time of Edison. Others contained more "hard sell" for the product. On November 10, 1958, the print advertising campaign began with a full-page, two-color insertion in *Life* magazine. This advertisement served as the opening wedge to establish consumer awareness of the new Westinghouse bulb.

Continued use of consumer publications

The initial wave of consumer advertising was released early in 1959 with a full-page, two-color advertisement in the January 26 issue of *Time* magazine. Immediately following this, there appeared in *Life* magazine a two-page, two-color spread advertisement. The February issue of the *Reader's Digest* contained a similar insertion. Two additional, two-color, full-page advertisements followed in the March 21 issue of the *Saturday Evening Post* and the March issue of the *Ladies Home Journal*. With the addition of a two-color advertisement in the April 27 issue of *Life* magazine, these various insertions constituted the consumer print media program for the first half of 1959.

The second six months led off with a two-color advertisement as part of a 36-page "Live Better Electrically" insert in the September 14 issue of *Life* magazine. This was followed by a full-page, two-color advertisement in *Life* and another in the *Saturday Evening Post* during October and November, plus an insertion in the November *Reader's Digest*. The trade advertising segment of the comprehensive campaign was started during the last quarter of 1958. All advertisements were two-page, black and white spreads scheduled to appear in the 12 leading trade publications serving the grocery, variety, drug, hardware and electrical channels of distribution.

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"The advertiser is no monster," says Sam Thurm, vice-president in charge of advertising for Lever Brothers. "He's more interested in good programming than the public is."

THURM OF LEVER: IS THE SPONSOR A SCAPEGOAT?

IN the backwash of the quiz scandals has come the greatest attack on advertising and broadcasting in the history of both. Each is on the defensive as never before; their values have been denigrated; their policies, whether copy techniques or programming, subject to the keenest scrutiny ever.

In light of these developments, how do advertisers evaluate such criticism? Do they believe they are guilty as charged? Or that they are doing the best job possible?

At least one top advertising executive, perhaps speaking for many who have remained silent in the industry, is quite skeptical about the basis for such attacks on the advertiser. He is Samuel Thurm, vice president in charge of advertising for Lever Brothers, the country's second largest television advertiser (after its arch rival, Procter & Gamble).

"The trouble is," says Thurm, "that the public always looks for a scapegoat. Well, the advertiser is no monster. He's more interested in better programming than the public is. He's in a position to be badly damaged by a failure. He may have a \$50,000,000 line of products riding on a show.

Take a look at what's offered

"Perhaps some people are too spoiled. Is TV programming really so bad? I don't think so. How many good newspapers are there in this country? Are there more than ten good movies produced in a year? Are there more than five plays? If you take the trouble to look, you'll find plenty that's good on TV. There's a limitation to creativity. They're producing programs, not peanuts. It's easy to criticize. It's not as easy to be constructive or to be positive.

"The advertiser doesn't get the slightest credit, even when he does something worthy of it," Thurm complains. "*Father Knows Best* was consigned to the scrap heap when Mr. McCabe of Scott Paper rescued it. Many of the spectaculars these days are created by sponsors and their agencies."

Advertisers may or may not get recognition, but Sam Thurm has. At 41, he is an integral part of the relatively new management team that has revitalized Lever. Previously this important package goods advertiser had lagged behind its rivals. But new products have accelerated Lever's growth tremendously. Over half of its earnings today are from products that didn't exist seven years ago. In 1957, Lever earned \$6,000,000 on sales of \$345,000,000. In 1958, Lever's earnings rose an astronomical 71% to \$10,000,000 on record sales of \$382,000,000. And 1959 looked as if it would at least equal if not top 1958's record.

Lever spends \$40 million in TV

And the use of television has been a major instrument of Lever's sales rise. Today \$40,000,000, between 85% and 90% of its total estimated national advertising budget, goes into television.

Thurm firmly believes that much public criticism of advertisers stems from a lack of understanding about the risks and costs of television, its role in the marketing mix and the medium's immense scope.

"Most people don't recognize how great TV is in terms of numbers," says Thurm. "Only a relatively few motion pictures gross \$4,000,000 at the end of a run which can extend over years. Such pictures may be viewed by as many as 10,000,000 people. Yet a half-hour TV show which reaches 6,000,000 homes and is seen by 16,200,000 people each week will very likely fail.

"On the other hand," the executive comments, "numbers alone don't count. TV, by itself, won't bring success. You must have a good product, one which is priced right, and distributed well. TV is only a part of the overall mix. This may seem awfully obvious, but it's not to the public which always looks for simple answers."

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SPECIAL Frying Spray

NEW Light Spray

Stripe
Pepsodent
Pepsodent
Pepsodent
Pepsodent

LUX LIQUID

NEW Light Spray

Rinso Blue
the MODERN DETERGENT

Silver Dust

TELEVISION MAGAZINE RATING CONTEST WINNERS

*An advertiser, an agency executive
and a broadcaster tied for first place; there was
a four-way tie for second place.*

LAST fall, readers were challenged by TELEVISION MAGAZINE to predict the top ten network shows for the November-December, 1959 rating period. As a base for such personal predictions, TELEVISION MAGAZINE suggested the program-by-program forecast, published in the October issue for all nighttime network shows. This forecast was prepared exclusively for this magazine for the second consecutive year by program analyst James H. Cornell of N. W. Ayer.

Shown at right are the winners and runners-up in the TELEVISION MAGAZINE rating contest. They were determined by our research department on the basis of those whose top ten came closest to the top ten (average audience per cent ratings) listed in A. C. Nielsen's report for the two weeks ending December 6 (see below).

There was a three-way tie for first place. Each of the winners predicted nine of the top ten listed in the Nielsen report. And four competitors tied for second place by predicting eight of the top ten programs listed in the Nielsen report for the specified period.

Intriguingly enough, all three winners and all four runners-up picked the same first three shows in the same order. They were, as you can see, right about the shows and wrong about the order. Beyond that, coming close to the Nielsen report was a matter of picking the correct number and order of westerns. Six of the top ten network shows in the two weeks ending Dec. 6, 1959 were westerns.

NIELSEN TOP TEN

Two weeks ending Dec. 6, 1959

- | | |
|--------------------------|--------------------------|
| 1. Gunsmoke | 6. Father Knows Best |
| 2. Wagon Train | 7. Wanted, Dead or Alive |
| 3. Have Gun, Will Travel | 8. 77 Sunset Strip |
| 4. Danny Thomas Show | 9. Rifleman |
| 5. Red Skelton Show | 10. Perry Mason Show |

TIED FOR FIRST PLACE



K. L. SKILLIN
Advertising Director of
Armour & Co.

1. Wagon Train
2. Gunsmoke
3. Have Gun, Will Travel
4. Wanted, Dead or Alive
5. Danny Thomas Show
6. Father Knows Best
7. Rifleman
8. Perry Mason
9. 77 Sunset Strip
10. Perry Como



L. S. MATTHEWS
Vice President of
Leo Burnett Co.

1. Wagon Train
2. Gunsmoke
3. Have Gun, Will Travel
4. Ford Startime
5. Father Knows Best
6. Wanted, Dead or Alive
7. Danny Thomas Show
8. Perry Mason
9. Red Skelton Show
10. Rifleman



WILLIAM RUBENS
Mgr. of Audience
Measurement—NBC

1. Wagon Train
2. Gunsmoke
3. Have Gun, Will Travel
4. Father Knows Best
5. Danny Thomas Show
6. Wanted, Dead or Alive
7. Perry Mason
8. Rifleman
9. Red Skelton Show
10. Lawman

TIED FOR SECOND PLACE

M. F. BYRNE
Vice President of
William Esty Co.

1. Wagon Train
2. Gunsmoke
3. Have Gun, Will Travel
4. Perry Mason
5. Wanted, Dead or Alive
6. Maverick
7. Rifleman
8. 77 Sunset Strip
9. Danny Thomas Show
10. Untouchables

A. E. DURAM
TV-Radio Director of
Fuller & Smith & Ross

1. Wagon Train
2. Gunsmoke
3. Have Gun, Will Travel
4. Wanted, Dead or Alive
5. Rifleman
6. Father Knows Best
7. Jack Benny
8. Perry Mason
9. Red Skelton Show
10. Rawhide

C. J. HIBBARD
Director of Public
Relations, Pet Milk Co.

1. Wagon Train
2. Gunsmoke
3. Have Gun, Will Travel
4. Danny Thomas Show
5. Father Knows Best
6. Wanted, Dead or Alive
7. Red Skelton Show
8. Perry Mason
9. Perry Como
10. Rawhide

R. L. CONDIT
Associate Mgr. of
Media—P&G

1. Wagon Train
2. Gunsmoke
3. Have Gun, Will Travel
4. Wanted, Dead or Alive
5. Perry Mason
6. Danny Thomas
7. Father Knows Best
8. Rifleman
9. Jack Benny
10. The Detectives

THE FIGHT FOR FIRST IN THE COFFEE MARKET

In the regular coffee market, Maxwell House, instant coffee king, faces stiff competition. Esso shows substantial recall rise in New York market.

When it comes to instant coffee brands, no one shows up better in the nation's top three markets than Maxwell House. But when it comes to regular coffee brands, the king faces some rugged regional competition.

Such is the marketing dichotomy evident in TELEVISION MAGAZINE's latest Brand Study. Maxwell House continues to top all other instant coffee brands in use and recall in New York, Chicago and Los Angeles. In New York, both Nescafe and Sanka advanced in recall, but still lagged far behind the king. In Chicago, Sanka edged Hills Brothers out of second place in recall. And Folgers moved up to second place in recall in Los Angeles, displacing Yuban.

Only in New York did Maxwell House retain the use and recall crown in the regular coffee market. In Chicago, it was second in use after Hills Brothers and third in recall after Folgers and Hills Brothers, in that order. Regional brands were first again in Los Angeles, with Maxwell House third in recall and use. Interestingly enough, Yuban, although ranked fifth in recall, was number one in use.

Here are the highlights reflected in other product areas covered in the December brand study:

In the dentifrice market, Stripe was the top brand switcher in the last half of 1959. Only in Chicago was Stripe pressed for the honor, with Crest hard on its heels. Despite a drop in recall in New York and in recall and use in Los Angeles, Stripe maintained the outstanding gains it estab-

lished earlier in the year. Colgate continued as the number one brand in recall and use in New York and Chicago. In Los Angeles, Gleem pushed Stripe out of the top spot in recall, while Colgate remained first in use.

In gasolines, the survey continued to reflect the regional character of brand distribution and very little brand switching. In New York, the outstanding change was Esso's rise in recall, dropping Chevron from first to third. Sunoco remained second in use. In Chicago, Standard continued to outstrip all other brands in recall and use. In Los Angeles, Richfield advanced from fourth to second in use, remaining tops in recall. Chevron, number one in use, climbed from fourth to second in recall.

How this study was conducted

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

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

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

INSTANT COFFEE NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Maxwell House	1	27	1	44	1	35	1	33	5
Mescafe	2	11	3	11	2	10	2	10	14
Ranka	3	10	4	10	3	7	3	8	12
Starvin	4	9	2	18	5	4	5	5	25
Comar	5	3	7	2	7	1	6	2	
Ordens	6	1	5	4	4	6	4	6	10
Chase & Sanborn	6	1	6	3	6	2	6	2	

INSTANT COFFEE CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Maxwell House	1	32	1	29	1	17	1	18	7
Ranka	2	12	3	13	3	5	3	7	8
Hills Brothers	3	8	2	14	2	9	2	13	6
Mescafe	3	8	4	5	4	4	5	2	
Chase & Sanborn	5	4	4	5	5	3	4	4	
Folgers	5	4	6	3	7	1	8	1	
Manor House	7	3	7	2	6	2	5	2	
MesCaf	8	1			7	1			

INSTANT COFFEE LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Maxwell House	1	33	1	37	1	17	1	18	7
Folgers	2	26	3	17	3	11	2	11	10
J.B.	3	20	5	11	6	6	5	4	
Hills Brothers	4	16	7	9	4	7	4	5	12
Mescafe	5	15	8	5	4	7	8	2	22
Yuban	6	13	2	25	2	12	3	10	12
Ranka	7	7	5	11	6	6	5	4	18
Butternut	8	1	4	14	8	2	7	3	
MesCof	8	1	9	1	8	2			
Chase & Sanborn	8	1	9	1	10	1	9	1	
MesCaf	8	1			10	1			

REGULAR COFFEE NEW YORK	RECALL				USE				% switched to brand in last 6 months
	December, 1959				December, 1959				
	Rank	%	Rank	%	Rank	%	Rank	%	
Maxwell House	1		32		1		30		6
Starvin	2		24		2		23		6
Rock Full O'Nuts	3		21		3		15		12
Martinson	4		2		4		6		15
Old Dutch	4		2		5		2		
Ranka	4		2		6		1		

REGULAR COFFEE CHICAGO	RECALL				USE				% switched to brand in last 6 months
	December, 1959				December, 1959				
	Rank	%	Rank	%	Rank	%	Rank	%	
Folgers	1		49		3		13		27
Hills Brothers	2		26		1		27		11
Maxwell House	3		20		2		17		11
Stewarts	4		7		5		6		
Manor House	5		6		5		6		
Chase & Sanborn	6		4		4		7		15
Ranka	7		1		7		1		

REGULAR COFFEE LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	December, 1959				December, 1959				
	Rank	%	Rank	%	Rank	%	Rank	%	
M. J. B.	1		46		4		12		13
Folgers	2		30		2		17		8
Maxwell House	3		28		3		13		7
Hills Brothers	3		28		4		12		9
Yuban	5		22		1		20		6
Butternut	6		3		6		5		
Chase & Sanborn	6		3		7		1		

* Less than 1%.

DENTIFRICES NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Colgate	1	40	1	49	1	38	1	41	10
Gleem	2	30	3	24	2	20	2	18	5
Stripe	3	29	2	26	3	12	3	8	23
Pepsodent	4	12	5	11	4	10	5	7	12
Ipana	5	10	4	12	5	8	6	6	16
Crest	6	8	5	11	6	7	3	8	16

DENTIFRICES CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Colgate	1	39	1	26	1	32	1	28	14
Gleem	2	36	2	25	3	22	3	19	12
Stripe	3	28	3	21	6	8	6	7	29
Pepsodent	4	18	4	20	2	24	2	23	20
Ipana	4	18	5	14	4	9	4	11	12
Crest	6	15	6	12	4	9	5	10	25

DENTIFRICES LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Gleem	1	52	2	32	2	16	2	18	12
Colgate	2	36	3	25	1	24	1	24	10
Stripe	3	29	1	36	6	9	5	10	26
Crest	4	28	6	17	4	12	6	7	11
Ipana	5	18	4	18	3	15	4	11	17
Pepsodent	6	17	4	18	5	11	3	15	8

GASOLINES NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Esso	1	15	3	12	1	19	1	20	4
Texaco	2	14	2	14	5	6	4	6	9
Chevron	3	12	1	24	8	1	8	2	
Shell	4	10	6	4	3	7	3	8	9
Sunoco	5	7	4	8	2	8	2	10	7
Gulf	6	6	5	7	5	6	6	5	8
Mobil (Socony)	7	4	6	4	3	7	4	6	9
Amoco	7	4	8	1	7	4	7	3	
Flying A	9	2			8	1			

GASOLINES CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Standard	1	66	1	61	1	34	1	29	6
Shell	2	19	5	5	2	10	5	6	8
Texaco	3	15	4	6	2	10	2	7	12
Oklahoma	3	15	2	27	6	4	6	5	
Phillips 66	5	7	3	9	5	5	6	5	8
Sinclair	6	5	7	1	4	9	2	7	8
Clarks	6	5	6	4	8	3	8	4	
Gulf	8	4			11	2			
Martin	9	3	7	1	8	3	10	2	
Cities Service	10	2			8	3	9	3	
Mobil		*		*	6	4	2	7	

GASOLINES LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Dec., 1959		July, 1959		Dec., 1959		July, 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Richfield	1	29	1	18	2	15	4	11	5
Chevron (Standard)	2	26	4	10	1	18	1	16	5
Shell	3	21	2	13	3	13	2	15	7
Texaco	4	10	5	8	5	12	6	8	4
Union 76	5	9	7	7	3	13	5	10	4
Mobil	5	9	3	11	6	10	3	12	6
Associated	7	5			8	4			
Signal	8	2			9	2	8	1	
Flying A (Tydal)	8	2	5	8	7	5	7	2	

total RADIO



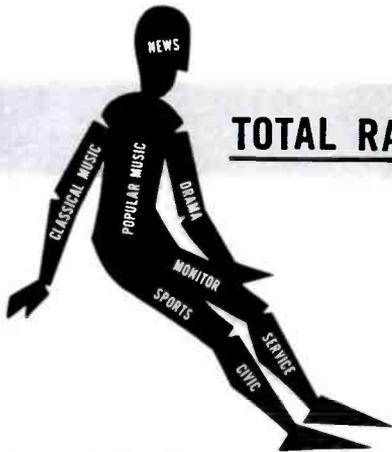
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Just the right note for mid-morning listeners and advertisers! Broadcasting from Detroit's famed Northland Shopping Center, Les Martens presents a smooth parade of familiar favorites, laced with experienced airmanship that stimulates sales. And note this extra: attractive product displays are available to participating sponsors at no additional cost.

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Television Magazine

RADIO STUDY

no. 32

Here's why Westinghouse Radio's successful strategy may be the key to radio's future.

WESTINGHOUSE REVISITED

By FRANK P. MODEL

"This is Rod MacLeish . . . chief of Westinghouse's News Bureau . . . here in Paris on the Rue Faubourg de St. Honoré . . . where eager crowds are lining the curb for a glimpse of Mr. Eisenhower . . ."

"Here in New Delhi . . . Jawaharlal Nehru appears to be a neutralist caught on the horns of a self-made dilemma. Now, this is Vincent Sheean . . . returning you to your Westinghouse station . . ."

THESE voices belong to correspondents of the Westinghouse Broadcasting Company. Behind this extensive news operation, heretofore largely in the province of the networks, may well lie the key to the future structure of radio broadcasting.

In 1956, Westinghouse made a most significant move when it disaffiliated its radio stations from the networks. A few major radio stations had done this previously and since that time, many others have followed the trend.

What has happened since 1958?

A comprehensive study of Westinghouse's operation in 1958 ("An Endless Love Affair With Broadcasting," TELEVISION MAGAZINE, January 1958) showed that Westinghouse had made considerable progress in establishing a successful independent radio operation. What has happened since then? As more stations have switched to independent operation, as networks have drastically changed their own approach to the medium, has Westinghouse been able to maintain or improve its position? The answers to this question may very well indicate to broadcasters and advertisers alike

the most effective use of radio as an advertising medium.

In terms of billings and competitive share of audience, all indications are that Westinghouse has achieved its objective.

Westinghouse increased its share in many markets

The comparative ratings chart in this article shows that Westinghouse has been able to maintain a strong competitive position in all its markets and increase its share in most. As to its performance before and after network disaffiliation, the Westinghouse share of audience for the 6 a.m. to noon period in Fort Wayne was 39% in 1955, 46% in 1959; Cleveland, 17% in 1955, 28% in 1959; Portland, 18% in 1955 and 17% in 1959; Pittsburgh 17% in 1955, 26% in 1959; and Boston, 14% in 1955, 15% in 1959.

In billings, Westinghouse has shown steady progress. In 1957 (in terms of comparing the same properties) radio billings hit an all-time high. In fact, every single year has shown an increase over the previous one.

At the time of the big switch four years ago, Westinghouse President Donald McGannon summed up his thinking as follows:

"Television has taken over many of radio's former functions. That is, TV is the major entertainment medium; it is consumed by the family in a living-room group situation, and claims the viewer's entire attention; TV is the *leisure-time* medium.

"To radio is left new but vital functions. The listener turns to it for companionship, for music, as a source of service information, news, weather reports, for car-company, a morning alarm clock, for sports results. Radio becomes a

To next page

Radio audience patterns have changed: listeners now listen to stations rather than to programs.

companion medium while he works, drives, eats, reads, dreams; it accompanies him during his *non-leisure* hours, which make up the largest part of his waking day.

"As a consequence of the altered listener demands on the medium, and the change in program structures that has been stimulated by the need to meet these demands, listening has taken on a basically new character: listeners listen to *stations* rather than *programs*."

This was one of the major findings of the study made for NBC in June 1955 by the Bureau of Applied Research of Columbia University. It was called "Futures for Radio, An Interpretive Study of Radio Potentials Under Television Conditions." Columbia's researchers were astonished at the degree to which people tend to find a station they like and let it run, and of how little old-fashioned program selection is done.

The decision to go independent

Westinghouse's own analysis had led to the conclusion that in order to succeed in the new era, it had to be able to establish a distinct and appealing over-all station personality which would cater to all-day listening. All indications pointed to a music-and-news format as the answer. But since the network affiliation meant a clash between the station's efforts to achieve a personality and the national needs of the network and national advertiser, it was clear that the all-day station character could not be maintained under network conditions. This led to the decision to go independent.

Westinghouse's overall programming is not particularly different from that of some of the other leading independents throughout the country. The base still is music and news. But the music is deliberately "balanced"; that is, pops, jazz, semi-classical, some rock and roll.

The key to WBC's success is primarily in the news area and it is here that the networks face their severest challenge. From the advertiser's point of view, the quality of news programming that is beginning to appear on local independent stations is most encouraging, particularly so for those who are concentrating their buys on the "balanced" station.

What gives the WBC news its unique and distinctive flavor is the fact that it is custom-tailored to the particular market.

Jim Snyder, head of WBC's Washington, D. C. News Bureau, recalls the McClellan hearings on ex-Teamster boss Dave Beck. "Our people in Cleveland or Boston or any of the other cities were curious about Beck, but not half as curious as our listeners in Portland. So the KEX feed was done separately." And, let us not forget, Mr. Snyder was identified on KEX as "our Washington correspondent."

In recent months, WBC News has even gone to greater lengths to dramatize the foreign news on the local level. For instance, WBZ sent its intrepid girl reporter, Betty Adams, to East Berlin to interview Communist satrap Walter Ulbricht, while wowo news director Hal Cessna, touring Europe, did an on-the-spot report from the Mercedes-Benz plant in Stuttgart, Germany, to discuss the impact of foreign cars on the American market, then flew on to Moscow, there to tape a Fourth of July message to the folks back home from the tombs of Lenin and Stalin on Red Square.

In Westinghouse's eyes, news need not be restricted to

"hard news" or just plain reporting the facts in a cut-and-dried manner. That news can be made by a station was dramatically proven last August when WBZ aired its "Pornography" program. It not only triggered action by the authorities—Massachusetts Governor Foster Furcolo pushed through a bill stiffening the penalties under the Commonwealth's Obscene Literature Law—but also evoked such enthusiastic listener response that WBC "put it on the circuit," that is, piped it to the other five stations for rebroadcast.

Editorializing a function of management

Then, of course, there's the matter of editorializing on the air. Recently, testifying before the FCC in Washington, president McGannon noted, "All Westinghouse stations editorialize, not as an optional activity, but as a matter of operating policy." It is not a function of the news staff, he explained, but that of the station's general manager or area vice president.

"Pure politics," explained McGannon, "are not considered potential subjects for editorials; every editorial must be clearly labeled; station editorials from the program schedule must be well insulated from news programs; as criteria, WBC stations will not editorialize via spot announcements; and the station must be prepared at all times to represent fairness in the presentation of interested representatives' points of view on controversial issues." McGannon describes such editorials as representing "a whole new dimension to the service the [radio-TV] industry will render the public in the future. The people of this country want and need to be exposed to responsible opinion—and perhaps the broadcasting industry is in a position to fill this need with exceptional effectiveness because of the low readership of newspaper editorials."

The question of cost

With all this increasing emphasis on news and public affairs, what does it cost? And furthermore, can other station operators follow suit?

"Yes," say those at Westinghouse who administer this vast area. National program manager Bill Kaland says, "Money is not the be-all and end-all. Imagination and ideas can go a long way." Possibly. But it cannot be denied that money plays a large role in Westinghouse's destiny. It is in this area that the independent stations, in spite of the number of news sources available to them, are having their biggest problem. Line costs are almost prohibitive. Even Westinghouse has found this out and keeps the use of lines to a minimum, successfully substituting the telephone for piping in the news from all its bureaus for a good part of its coverage.

The degree to which the parent company, Westinghouse Electric, gets into the act, was revealed also during the recent FCC hearings. E. V. Huggins, a WEC vice president, also serves as WBC board chairman. As he told the Commissioners:

"Naturally the corporation wishes to recover a reasonable return on the investment of its stockholders' funds."

But Westinghouse Electric, Huggins went on, is more interested in the intangibles. "We believe that the association of the Westinghouse name with . . . stations which meet the desires and needs of the people and communities those

**THE PROGRAM WEEK FOR
ONE WESTINGHOUSE STATION
(KYW Cleveland)**

MONDAY TO FRIDAY:

5:30-5:35 a.m.	News
5:35-6:00 a.m.	RFD—Farm show with music
6:00-6:05 a.m.	News
6:05-7:45 a.m.	Big Wilson Show—music and news (5 mins on half-hour)
7:45-7:55 a.m.	News
7:55-10:00 a.m.	Big Wilson—music and news on half-hour
10:00-2:00 p.m.	Specs Howard Show—music and news on half-hour
2:00-6:00 p.m.	Wally King Show—music and news on half-hour
6:00-6:05 p.m.	Sports
6:05-6:30 p.m.	Dick Reynolds Show—music and news
6:30-6:40 p.m.	News
6:40-8:00 p.m.	Dick Reynolds Show—music and news
8:00-9:00 p.m.	Hi-Fi Club—classical, semi-classical recordings and news
9:00-10:30 p.m.	Program PM—live evening entertainment, interviews, remotes, forums and news, etc.
10:30-10:35 p.m.	News
10:35-11:00 p.m.	Dick Reynolds
11:00-11:05 p.m.	News
11:05-11:10 p.m.	Sports
11:10-11:15 p.m.	European News Desk
11:15-12:00 m.	Dick Reynolds Show (resumes)—music and news
12:00-5:30 a.m.	Hawthorne—music and news on half-hour

SUNDAY:

6-6:30 a.m.	Prelude to Prayer
6:30-6:45 a.m.	Day By Day (philosophy)
6:45-7 a.m.	The Sacred Heart (Catholic)
7-7:30 a.m.	The Methodist Men's Hour
7:30-7:50 a.m.	The Search (religious)
7:50-8 a.m.	The Sacred Note: religious news, e.g., sermons scheduled, etc.
8-8:30 a.m.	Your Story Hour
8:30-8:45 a.m.	Morning Hymns
8:45-9 a.m.	Road To Adventure (inspirational)
9:00-9:15 a.m.	Changing Times (Kiplinger News Letter)
9:15-12:00 n.	Keith Morris (with news on half-hour)
12:00-12:10 p.m.	News
12:10-2:00 p.m.	Keith Morris (with news on half-hour)
2:00-7:45 p.m.	Ronnie Barrett: similar music and news
7:45-8:00 p.m.	Changing Times (Kiplinger News Letter)
8:00-10:00 p.m.	Dimension
10:00-10:30 p.m.	The Mennonite Hour
10:30-11:00 p.m.	The Temple Hour
11:00-11:30 p.m.	The Hour of the Crucified
11:30-11:35 p.m.	News
11:35-12:00 m.	Master Control (religious program)
12:00-12:05 a.m.	News
12:05-12:20 a.m.	Cradle of Christianity
12:20-12:25 a.m.	News
12:25 a.m.	Sign-Off

tations serve, reflects credit upon its reputation, adds prestige to its name and generally contributes to its overall health and well-being. The corporation, as a large corporation, must and does recognize its public responsibilities. It recognizes fully that the application of high standards of broadcasting furthers the broad public service and educational objectives of the corporation."

Controversy is Westinghouse's forte. It thrives on headlines as much as the vote-hungry presidential aspirant. When it set out as an independent chain, its public service activities were mildly amusing, highly sophisticated, and

somewhat bland. John K. M. McCaffery talked to authors about books, lexicographer Bergen Evans spouted semantic quips and Dr. Helen Parkhurst, the noted child psychologist, talked to parents about teen-age problems. The turning point apparently took place in mid-1958.

WBC's management appeared to be besting the State Department's Cultural Exchange Program when it shipped the Benny Goodman aggregation to the Brussels World's Fair, post-paid, to perform at the U.S. Pavilion, which had been lacking the box-office of the neighboring Soviet exhibit. There were practical aspects to this venture as well as Westinghouse's avowed belief in "the responsibility of big business." WBC taped, both for TV and radio, the phenomenally successful concerts, and on the local stations, the result was 12 hour-long jazz concerts that boosted its program ratings as well.

Schools subject of WBC series

WBC also seemed to twit Washington when it dramatized the controversial Rockefeller Brothers Foundation reports on America's inadequacy in the cold war, and its *Spotlight on Schools* series with Henry Toy Jr., head of the National Citizens Council for Better Schools, did not make President Eisenhower's school program look any better, although WBC insists this was not the object of the series.

The local stations, by themselves, also stirred up a few hot coals in addition to those passed down from its management. For example, KYW Cleveland now airs a program direct from the City Council chambers, while KDKA Pittsburgh covers the Commonwealth of Pennsylvania's weekly parole hearings.

While there can be no doubt that the "image" of the Westinghouse stations has received wide circulation over the past few years, there is still the question of what kind of an image it has.

To sales v.p. Alexander (Biuk) Dannenbaum and his aide-de-camp, national radio sales manager Pery B. Bascom, this is all-important because Westinghouse's rates in the six markets are higher than those of its competitors. "We are selling 'believability,'" Bascom points out, "and ratings alone will not reflect this."

The quest for the 'semantic differential'

Research director Melvin Goldberg agrees wholeheartedly, and supplements his statistical research with what he calls "the quest for the semantic differential." Goldberg explains: "We want to find out what makes our stations sound different from the others, insofar as image is concerned. In other words, I'm more interested in finding out what people actually think of our stations than in how many listen."

Two summers ago, Goldberg decided to see what connection there was between WBC news and the station "image." He commissioned Pulse to sample the Boston market. At the same time, he continued to probe Cleveland for that "semantic differential." The Cleveland studies, now extended to such other WBC markets as Pittsburgh, were begun back in 1956, at the time KYW (then WTAM) disaffiliated itself from NBC, and for research purposes, were far wider in scope than the Boston study. In Boston, Goldberg wanted to learn only one thing: Boston's reaction to WBZ news. In Cleveland, he and his associates were looking for an overall image.

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WBC'S RATINGS: A COMPARISON WITH LEADING STATIONS IN EACH MARKET

BOSTON		WBZ (WBC)	WEEI (CBS)	WCOP (Ind.)	WNAC (Yankee)	WHDH (Ind.)
6 a.m. - 12 noon						
Mar/April	1954	14%	21%	9%	11%	17%
	1955	14	19	9	11	17
	1956	11	16	11	12	18
	1957†	13	17	12	10	18
	1958	16	15	12	10	16
	1959	15	13	10	10	17
12 noon - 6 p.m.						
Mar/April	1954	15	24	9	9	17
	1955	15	22	11	9	17
	1956	13	17	12	10	19
	1957	12	14	17	9	18
	1958	14	13	15	11	16
	1959	14	12	12	9	16
6 p.m. - 12 midnite						
Mar/April	1954	18	21	11	14	17
	1955	17	18	12	15	18
	1956	17	18	12	14	20
	1957	14	16	15	13	21
	1958	14	15	13	13	19
	1959	13	13	15	12	19

CLEVELAND		KYW (WBC)	WGAR (CBS)	WJW (NBC)	WHK (Ind.)	WERE (Ind.)
6 a.m. - 12 noon						
Mar/April	1954	17%	21%	18%	13%	14%
	1955	17	22	16	13	16
	1956	16	21	16	12	17
Feb/March	1957†	17	20	13	10	21
	1958	23	17	12	8	18
	1959	28	17	10	8	17
12 noon - 6 p.m.						
Mar/April	1954	17	21	11	13	19
	1955	17	20	11	12	22
	1956	16	18	13	12	23
Feb/March	1957	17	16	12	11	24
	1958	22	14	11	9	20
	1959	24	16	10	8	17
6 p.m. - 12 midnite						
Mar/April	1954	22	21	15	15	14
	1955	22	19	13	14	18
	1956	21	17	14	13	20
Feb/March	1957	17	16	13	14	21
	1958	21	15	14	11	20
	1959	23	14	12	14	17

FT. WAYNE, INDIANA		WOWO (WBC)	WANE (CBS)	WGL (ABC)	WJR (Ind.)	WKJG (NBC)	WLW (NBC)
(26 counties, incl. Detroit-Cincinnati)							
6 a.m. - 12 noon							
Oct/Nov	1954	38%	5%	8%	6%	6%	6%
	1955	39	4	8	6	6	5
	1956	39	4	8	5	6	6
	1957†	40	5	6	5	6	6
	1958	43	5	6	5	5	6
Nov. only	1959	46	4	6	4	5	6
12 noon - 6 p.m.							
Oct/Nov	1954	40	5	6	7	7	5
	1955	40	5	6	7	7	5
	1956	42	5	6	6	6	5
	1957	41	5	5	6	7	6
	1958	45	6	5	6	6	5
Nov. only	1959	44	5	6	5	6	5
6 p.m. - 12 midnite							
Oct/Nov	1954	36	5	6	6	8	7
	1955	40	4	6	6	8	7
	1956	43	5	5	6	6	6
	1957	42	5	6	6	8	5
	1958	44	5	6	5	7	6
Nov. only	1959	45	5	7	5	6	7

† Bold face dates indicate period after WBC disaffiliated its stations from NBC Radio.

CHICAGO		WIND (WBC)	WBBM (CBS)	WGN (Ind.)	WJJD (Ind.)	WMAQ (NBC)
6 a.m. - 12 noon						
Mar/April	1956*	24%	21%	12%	4%	12%
	1957†	24	20	11	9	12
	1958	26	19	11	11	11
	1959	25	15	13	12	11
12 noon - 6 p.m.						
Mar/April	1956	18	20	11	5	14
	1957	20	18	11	12	12
	1958	21	18	10	16	11
	1959	19	15	11	16	11
6 p.m. - 12 midnite						
Mar/April	1956	18	20	15	**	17
	1957	18	19	14		15
	1958	20	19	13		15
	1959	19	16	15		13

PITTSBURGH		KDKA (WBC)	KQV (ABC)	WAMP- WJAS (NBC)	WCAE (Ind.)	WWSW (Ind.)
6 a.m. - 12 noon						
Mar/April	1954	15%	19%	15%	22%	19%
	1955	17	17	13	21	22
	1956	19	15	13	20	21
	1957†	23	14	13	19	19
	1958	25	11	13	19	17
	1959	26	19	11	11	12
12 noon - 6 p.m.						
Mar/April	1954	17	22	19	19	19
	1955	16	17	13	21	22
	1956	16	13	13	22	21
	1957	18	13	16	20	18
	1958	19	12	11	17	16
	1959	19	20	10	10	12
6 p.m. - 12 midnite						
Mar/April	1954	22	21	16	18	18
	1955	23	19	16	18	18
	1956	21	18	16	19	18
	1957	21	16	17	19	19
	1958	23	16	14	18	18
	1959	25	23	10	13	14

PORTLAND, OREGON		KEX (WBC)	KOIN (CBS)	KGW (NBC)	KPOJ (Ind.)	KVAN- KSIN (Ind.)	KXL (Ind.)
6 a.m. - 12 noon							
Mar/April	1954	18%	28%	13%	13%	6%	9%
	1955	18	26	12	13	7	10
	1956	19	24	11	15	9	12
	1957†	20	20	11	14	9	14
	1958	21	18	10	13	11	14
	1959	17	17	14	12	14	9
12 noon - 6 p.m.							
Mar/April	1954	14	26	19	14	7	6
	1955	13	26	19	13	7	7
	1956	16	24	15	16	8	10
	1957	17	21	13	15	8	13
	1958	17	18	11	13	12	14
	1959	14	17	13	13	14	9
6 p.m. - 12 midnite							
Mar/April	1954	14	25	23	19	8	††
	1955	14	23	22	19	8	
	1956	16	21	20	22	9	
	1957	17	19	17	21	10	
	1958	19	20	15	19	10	
	1959	16	17	16	19	18	

* WBC moved into Chicago in 1956.

** Does not broadcast for the complete six-hour period and the share of audience is unadjusted for this situation.

† Bold face dates indicate period after WBC disaffiliated its stations from NBC Radio.

†† daytime station only.

Listeners were given certain phrases, e.g., "lively," "dull," etc., and asked to associate these labels with any of the five leading stations. In Boston, on the other hand, the sample was asked to look at a line drawing showing two people talking to one another about radio and then tell the interviewer what they thought the figures were saying. Interestingly, most Bostonians felt the people were discussing the latest news, that the people were friends, rather than strangers.

"This," says Goldberg, "bears out my contention that radio today is a personal instrument that forms an integral part of the listener's daily life. It is, respectively, a newspaper, a traffic reporter, a weatherman, a casual entertainer, a clock and a source of background music. It is also a friend."

When the Boston people were told the two figures were discussing a recent auto accident, the sample was asked how the news got around.

Of the 500 people sampled, 222 answered "by radio." Of these, the largest (56) faction identified WBZ by call-letters, the second largest faction identifying WHDH, the leading music-and-news station in town.

Cleveland station achieved "lively" image

What was learned in Cleveland was that the Westinghouse station continually improved its overall "image," rising out of third place in 1956 to first place as the station most residents in Cayuga and Lake counties tend to identify as lively, "bright," "exciting" and the principal source for radio news.

Interestingly, the threat to KYW's supremacy now comes from two stations that were hardly considered contenders several years ago. Metropolitan's WHK, a new acquisition, is fast developing an "image" of its own, not unlike that of Westinghouse, for the simple reason that it, too, is building an aggressive, local news operation, and that Metropolitan, like Westinghouse, is placing increasing emphasis on public affairs programming.

The other outlet, emerging out of left field, as it were, is independent WOK, which is rapidly improving its standing as a news source, largely through carrying the MBS news schedule.

Radio is still an evolving medium

Summing it up, the Westinghouse Radio sales and share of audience records conclusively prove that the well-balanced independent station, with a strong news operation and powerful promotion and exploitation, occupies a well-trenched position in the advertising community. The independent can and does turn in respectable profits for its owners and delivers large cumulative audiences at probably the most efficient cost of all media.

But radio enjoys no status quo. Both networks and independents are continuously undergoing considerable change—for example, the network change in programming set-up in favor of stepped-up news in depth, a development which affords the local station an opportunity to establish its own identity and still retain the power of network public service programming.

It does not seem to be so much a case of network vs. independent—the significant fact is that each type of operation, in its own sphere, is delivering large audiences effectively for the advertiser.

END

**TV MARKETS
BY COUNTIES**

**TV VS. STANDARD
METROPOLITAN MARKETS**

**NETWORK ADVERTISER
EXPENDITURES—
PROGRAM AND TIME COSTS**

PRODUCTION ESTIMATES

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The 100 Fastest Growing Tele

This special study introduces a new factor in the vitality of individual TV markets. The study and households helps indicate those markets

ADVERTISERS and their agencies will find a special significance in the listings of the nation's 100 fastest growing television markets which appear on the following pages. This exclusive study, prepared by the Research Department of TELEVISION MAGAZINE, introduces a factor other than market size as one of the bases for advertising decisions—the vitality of individual television markets.

Such qualitative analysis—based on a comparison of the relative growth in population and number of households between 1950 and 1959—should help in almost any evaluation of those markets with the most growth potential. It should be an important aid to advertisers and agencies out to determine which markets are expanding at a rate that justifies the establishment of new consumer franchises, despite the size of the market.

Distribution same as TV market coverage

What makes this qualitative rather than quantitative comparison even more important is the fact that the actual sales pattern or distribution of many advertisers is synonymous with their television market coverage. This is a development in which this publication has played a major part (see "Busch Bavarian's Radical New Marketing Strat-

egy," TELEVISION MAGAZINE, December, 1959). Since 1953, this magazine annually has made available for every television market, county by county set circulation, total retail sales, families and population. (Our March issue, which is our annual DATA BOOK, will carry the latest figures.)

One of the outstanding aspects of this special study is the parallel between the growth of specific television markets and major shifts in the nation's population over the past decade.

Las Vegas has fastest growing population

The well-documented trek to the West and to the South in the past ten years is reflected in the expansion of California, Texas and Florida, the three top states in the ranking of the 100 fastest growing television markets. Las Vegas, the gambling capital of the world, also has the distinction of being the fastest growing television market in terms of population. Florida alone accounts for five out of the top 10 fastest growing television markets. Miami is not only the leader in the Florida group; it's also the fastest growing major television market in the country.

Perhaps less well-known, but equally significant, is the expansion of television markets in the Midwest, second only

ision Markets

*basis for advertising decisions—the
year comparison of growth in population
you have the greatest growth potential.*

to the Southwest on the basis of overall population growth.
fourth of the nation's 100 fastest growing television mar-
kets are in the Midwest, with Ohio the leading state.

Top markets comprise over 80% of total population

The 100 markets listed at right alphabetically and ranked
in the following pages in terms of population and house-
holds comprise an ever-increasing proportion of the nation's
total population. In 1950, 76% of all Americans lived in
these 100 markets. By last year, the figure was up to 82%.
The growth in the number of households is almost identical.
The top 50 fastest growing television markets in this study
alone represented more than one-third of the nation's total
population and households in 1959.

Population and household information are from *Sales
Management's* specially prepared estimate made for **TELE-
VISION MAGAZINE**. Television market definitions are com-
puted by **TELEVISION MAGAZINE**. This data is copyrighted by
TELEVISION MAGAZINE and may not be reproduced without
permission of the publisher.

*The 100 Fastest Growing TV Markets ranked
by population appear on the following pages.*



THE 100 FASTEST GROWING TV MARKETS

ALPHABETICAL LIST OF 100 FASTEST GROWING TELEVISION MARKETS

(See ranking by population on following pages)

Ranking by:	Popu- lation	House- holds	Ranking by:	Popu- lation	House- holds
AKRON, Ohio	30	28	LOS ANGELES, Cal.	9	8
ALBUQUERQUE, N.M.	27	27	LUBBOCK, Tex.	17	22
AMARILLO, Tex.	39	47	MADISON, Wis.	97	97
BAKERSFIELD, Cal.	78	69	MEDFORD, Ore.	100	103
BALTIMORE, Md.	45	55	MIAMI, Fla.	2	2
BAY CITY-SAG., Mich.	42	43	MIDLAND-ODESSA, Tex.	13	13
BEAUMONT-PORT ARTHUR, Tex.	48	67	MILWAUKEE, Wis.	57	51
BELLINGHAM, Wash.	67	65	MISSOULA, Mont.	90	56
BIG SPRING, Tex.	74	110	MOBILE, Ala.	43	52
BILLINGS, Mont.	97	77	MUNCIE, Ind.	76	87
BLOOMINGTON, Ind.	95	95	NEW HAVEN, Conn.	25	25
BUFFALO, N.Y.	88	81	NEW ORLEANS, La.	64	75
BUTTE, Mont.	80	35	NEW YORK, N.Y.	89	83
CARLSBAD, N.M.	32	37	NORFOLK, Va.	52	39
CASPER, Wyo.	95	85	ORLANDO-DAYTONA BEACH, Fla.	6	6
CHEYENNE, Wyo.	92	82	PANAMA CITY, Fla.	59	92
CHICAGO, Ill.	69	58	PARKERSBURG, W. Va.	78	83
CHICO, Cal.	56	48	PENSACOLA, Fla.	50	64
CINCINNATI, Ohio	72	75	PHILADELPHIA, Pa.	71	70
CLEVELAND, Ohio	61	62	PHOENIX-MESA, Ariz.	11	12
COLORADO SPRINGS- PUEBLO, Colo.	34	46	PORTLAND, Ore.	75	79
COLUMBUS, Ohio	55	58	RAPID CITY, S.D.	58	63
CORPUS CHRISTI, Tex.	18	23	REDDING, Cal.	92	86
DALLAS-FT. WORTH, Tex.	52	68	RENO, Nev.	31	31
DAYTON, Ohio	40	36	RICHMOND, Va.	99	115
DENVER, Colo.	21	21	ROCHESTER, N.Y.	94	88
DETROIT, Mich.	26	24	ROCKFORD, Ill.	62	48
EL PASO, Tex.	14	14	ROSWELL, N.M.	15	16
EUGENE, Ore.	54	50	SACRAMENTO- STOCKTON, Cal.	24	20
FLINT, Mich.	36	32	ST. PETERSBURG- TAMPA, Fla.	10	11
FLORENCE, Ala.	84	101	SALINAS-MONTEREY, Cal.	22	18
FT. MYERS, Fla.	7	10	SALISBURY, Md.	70	91
FT. WAYNE, Ind.	82	89	SALT LAKE CITY, Utah	35	33
FRESNO, Cal.	86	72	SAN ANTONIO, Tex.	63	71
GRAND JUNCTION, Col.	81	90	SAN DIEGO, Cal.	4	5
GRAND RAPIDS, Mich.	51	52	SAN FRANCISCO, Cal.	23	18
GREAT FALLS, Mont.	66	37	SAN JOSE, Cal.	3	3
HARLINGEN-WESLACO, Tex.	28	29	SANTA BARBARA, Cal.	16	15
HARTFORD, Conn.	76	80	SEATTLE-TACOMA, Wash.	73	66
HOUSTON, Tex.	20	25	STH. BEND-ELKHART, Ind.	47	42
HUTCHINSON-WICHITA, Kan.	67	73	SPOKANE, Wash.	64	60
INDIANAPOLIS, Ind.	90	94	TOLEDO, Ohio	59	60
JACKSONVILLE, Fla.	41	52	TUCSON, Ariz.	8	7
KALAMAZOO, Mich.	45	41	WASHINGTON, D.C.	29	30
LAKE CHARLES, La.	38	45	WATERBURY, Conn.	48	44
LANSING, Mich.	37	34	WEST PALM BEACH, Fla.	5	4
LAREDO, Tex.	33	57	WILLISTON, N.D.	87	77
LAS VEGAS, Nev.	1	1	WILMINGTON, N.C.	84	126
LIMÁ, Ohio	83	92	YAKIMA, Wash.	44	40
			YUMA, Ariz.	19	17

Newsweek

JANUARY 4, 1960 25c

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RISING PHOENIX: MIRACLE IN ARIZONA

NEWSWEEK COVER STORY
Jan. 4, 1960

HOME OF
AMERICA'S NUMBER ONE*
INDEPENDENT

KPHO-TV

TAKING PART in this "MIRACLE STORY" is the Meredith Station in Phoenix, Arizona, KPHO TELEVISION, CHANNEL 5, Arizona's First Television Station Since 1949. KPHO-TV announced a \$475,000 improvement program for its facilities this year including the newest and most up-to-date full power transmitter. Available NOW, Arizona's first RCA fully compatible television tape recorder!!

KPHO-TV

A Meredith Station
Represented Nationally by The Katz Agency
Affiliated with Better Homes & Gardens Magazine

V. P. & General Manager

RICHARD B. RAWLS

Station Manager

HOWARD STALNAKER

*Based on figures supplied by American Research Bureau.

The background of this advertisement is a black-and-white reproduction of Newsweek's recent color cover featuring Phoenix's busy Central Avenue.

Rising Phoenix: 'Miracle' in Arizona

SPOTLIGHT ON BUSINESS

THE 100 FASTEST GROWING TV MARKETS

POPULATION

HOUSEHOLDS

Television Market	Rank based upon % change	% Change 1959 vs. 1950	Population in thousands		Rank based upon % change	% Change 1959 vs. 1950	Households in thousands	
			1959	1950			1959	1950
LAS VEGAS, Nev.	1	167.3	151.8	56.8	1	175.9	48.0	17.4
MIAMI, Fla.	2	108.6	1700.9	815.4	2	108.7	527.1	252.6
SAN JOSE, Cal.	3	80.6	906.2	501.9	3	87.9	281.6	149.9
SAN DIEGO, Cal.	4	73.6	1076.0	619.8	5	70.3	315.9	185.5
WEST PALM BEACH, Fla.	5	69.9	299.8	176.5	4	77.2	97.8	55.2
ORLANDO-DAYTONA BEACH, Fla.	6	67.7	972.5	580.0	6	70.0	298.4	175.5
FT. MYERS, Fla.	7	61.9	86.6	53.5	10	63.5	26.0	15.9
TUCSON, Ariz.	8	61.5	447.7	277.2	7	65.6	126.0	76.1
LOS ANGELES, Cal.	9	58.4	8973.9	5663.8	8	64.6	3012.7	1830.1
ST. PETERSBURG-TAMPA, Fla.	10	58.3	1282.4	810.1	11	61.1	406.5	252.3
PHOENIX-MESA, Ariz.	11	57.8	864.6	547.8	12	58.6	243.0	153.2
EUREKA, Cal.	12	54.3	191.6	124.2	8	64.6	61.9	37.6
MIDLAND-ODESSA, Tex.	13	53.7	420.3	273.4	13	55.0	118.4	76.4
EL PASO, Tex.	14	48.9	469.2	315.1	14	53.7	121.0	78.7
ROSWELL, N. M.	15	48.3	284.0	191.5	16	46.9	78.0	53.1
SANTA BARBARA, Cal.	16	46.1	260.5	178.3	15	52.6	83.8	54.9
LUBBOCK, Tex.	17	39.4	497.0	356.6	22	38.2	137.2	99.3
CORPUS CHRISTI, Tex.	18	35.2	588.6	435.4	23	37.1	152.5	111.2
YUMA, Ariz.	19	34.6	122.5	91.0	17	38.8	33.6	24.2
HOUSTON, Tex.	20	33.9	2015.7	1504.9	25	35.1	588.6	435.7
DENVER, Colo.	21	33.1	1362.4	1023.8	21	38.3	419.6	303.4
SALINAS-MONTEREY, Cal.	22	32.8	725.4	546.3	18	38.6	228.4	164.8
SAN FRANCISCO, Cal.	23	32.6	4565.2	3442.2	18	38.6	1475.6	1064.4
SACRAMENTO-STOCKTON, Cal.	24	32.3	1438.8	1087.7	20	38.5	447.3	323.0
NEW HAVEN, Conn.	25	30.9	3254.8	2486.9	25	35.1	938.2	694.7

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Keeping Pace

with Palm Beaches expanding market

weat-tv

Channel **12**

An ABC Station

Announces

NEW 200,000 sq. ft. TELEVISION STUDIOS — THE LARGEST IN THE WORLD! — in the huge new Bazaar International, completely equipped with indoor and outdoor coaxial facilities.

"FIRST" in merchandising — Hour-and a half daily "Bazaar Caravan," novel on the scene program co-sponsored by and originating in the "new world of shops under one roof."

NEW Mobile Facilities

Palm Beaches Phenomenal Market Growth
See Story Page 58

Population:	169.9%	Retail Sales	231.6%
Households	177.2%	Buying Income	202.8%
		Retail Sales Rank	2nd!

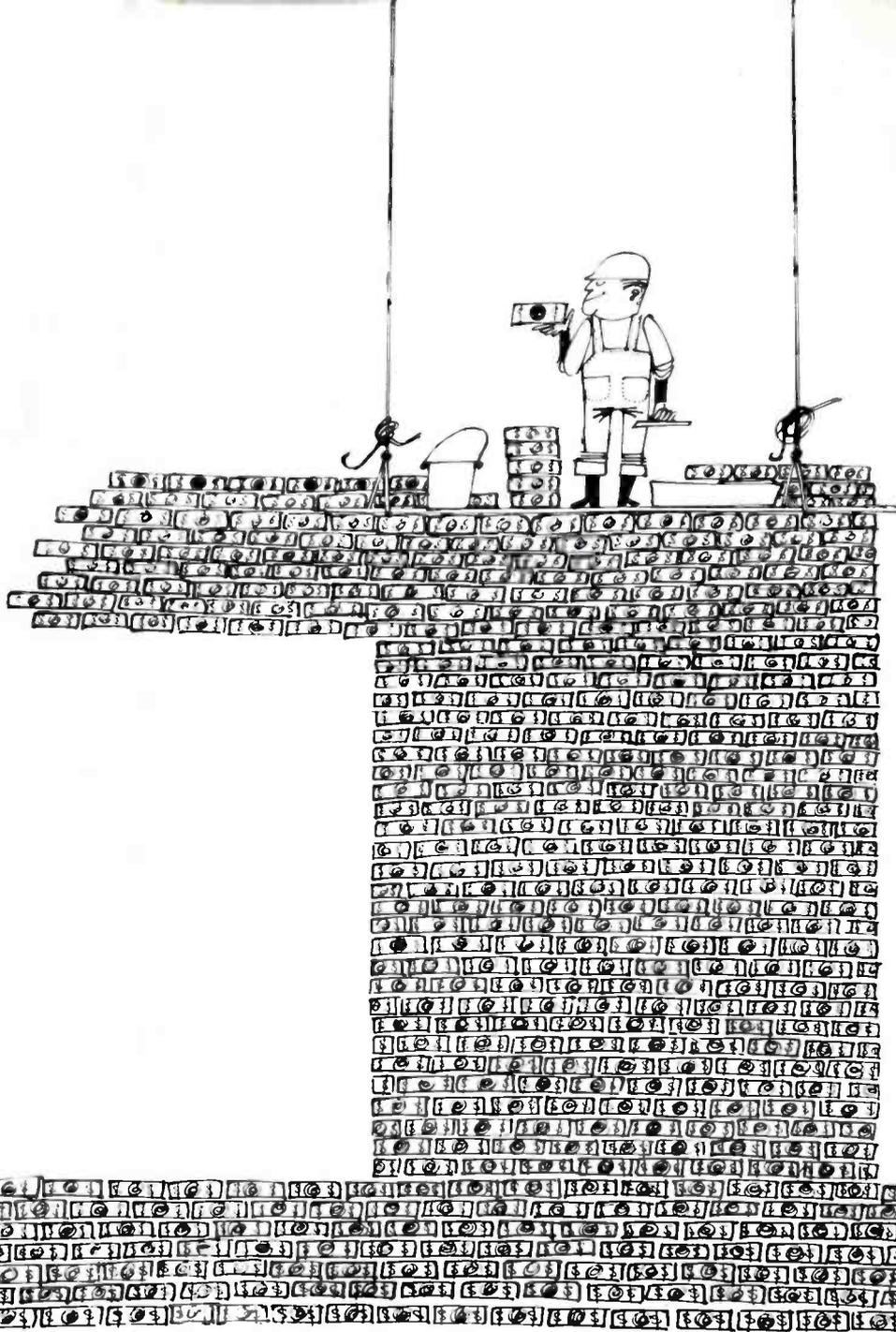
The Palm Beaches
most

**PROGRESSIVE
PROMOTIONAL**

and

POPULAR STATION

OFFICES: Palm Beach Towers, Palm Beach / STUDIOS: West Palm Beach
AUX. STUDIOS: Bazaar International, Riviera Beach, Florida



NUMBER ONE IN THE NATION WHERE GROWTH REALLY COUNTS—IN THE CASH REGISTER. FORT MYERS AND SOUTHWEST FLORIDA FIRST IN RETAIL SALES GROWTH

Source: TELEVISION Magazine's Special Report "The Top 100 Growth Markets" based on TELEVISION'S market definitions and Sales Management's market statistics covering the 10-year period 1950-1959.

Look to Florida's "Southern Gulf Coast" for the new boom area of the U.S.A.

Now 65,000 watts, WINK-TV exclusively CBS-ABC for this area, serves an estimated 70,000 TV families including permanent and semi-permanent residents (hotels, motels, trailers, apartments, cottages and houses). In addition, 150,000 home building permits were issued in 1959 here. This includes such major real estate developments as Port Charlotte, Lehigh Acres and Cape Coral.

Stake out your consumer franchises NOW.

A. J. BAUER—GENERAL MANAGER FORJOE-TV, INC.—REP.



THE 100 FASTEST GROWING TV MARKETS from page 61

Television Market	POPULATION				HOUSEHOLDS			
	Rank based upon % change	% Change 1959 vs. 1950	Population in thousands		Rank based upon % change	% Change 1959 vs. 1950	Households in thousands	
			1959	1950			1959	1950
DETROIT, Mich.	26	30.4	5893.6	4518.0	24	35.4	1703.5	1257.7
ALBUQUERQUE, N. M.	27	30.3	686.1	526.5	27	31.5	174.8	132.9
HARLINGEN-WESLACO, Tex.	28	30.2	442.6	340.0	29	31.1	104.1	79.4
WASHINGTON, D. C.	29	28.4	3353.9	2611.8	30	30.8	925.0	707.4
AKRON, Ohio	30	27.3	522.0	410.0	28	31.3	156.8	119.4
RENO, Nev.	31	26.9	151.0	119.0	31	29.7	47.6	36.7
CARLSBAD, N. M.	32	26.8	51.5	40.6	37	27.0	14.1	11.1
LAREDO, Tex.	33	26.6	71.0	56.1	57	24.2	15.9	12.8
COLORADO SPRINGS-PUEBLO, Colo.	34	26.5	416.1	328.9	46	25.5	116.6	92.9
SALT LAKE CITY, Utah	35	26.2	1038.7	823.1	33	28.2	286.2	223.3
FLINT, Mich.	36	25.1	1363.1	1089.3	32	28.3	395.5	308.2
LANSING, Mich.	37	24.6	1550.7	1244.6	34	28.1	455.8	355.9
LAKE CHARLES, La.	38	24.5	440.0	353.3	45	25.6	120.8	96.2
AMARILLO, Tex.	39	24.3	492.7	396.3	47	25.4	143.7	114.6
DAYTON, Ohio	40	24.2	1744.5	1404.4	36	27.3	517.9	406.9
JACKSONVILLE, Fla.	41	23.6	1534.1	1241.8	52	24.9	408.8	327.3
BAY CITY-SAGINAW, Mich.	42	23.4	1159.7	939.7	43	25.9	332.2	263.9
MOBILE, Ala.	43	22.8	1120.3	912.5	52	24.9	293.9	235.3
YAKIMA, Wash.	44	22.6	518.9	423.4	40	26.3	156.8	124.1
BALTIMORE, Md.	45	22.5	2570.5	2098.9	55	24.5	723.9	581.3
KALAMAZOO, Mich.	45	22.5	2111.5	1724.1	41	26.1	635.5	503.8
SOUTH BEND-ELKHART, Ind.	47	22.0	686.8	563.0	42	26.0	210.7	167.2
WATERBURY, Conn.	48	21.5	655.8	539.7	44	25.7	190.8	151.8
BEAUMONT-PORT ARTHUR, Tex.	48	21.5	695.7	572.5	67	22.4	195.7	159.9
PENSACOLA, Fla.	50	21.3	963.3	794.4	64	23.3	254.4	206.4

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THRUWAY TO SELLING in MID-FLORIDA



DIRECT ROUTE
 ORLANDO
 DAYTONA
 LAKELAND
 SANFORD
 WINTER HAVEN
 WINTER PARK
 OCALA
 MELBOURNE
 LEESBURG
 DELAND
 COCOA
 CAPE CANAVERAL

ONE OF AMERICA'S TOP 10 GROWTH MARKETS...

3rd U.S. Market in Retail Sales Growth
 5th U.S. Market in Income Growth
 6th U.S. Market in Population Growth Source: Television Magazine, Rank of TV Markets, Feb. 1960
 1st Metro Growth Market in Florida Source: Sales Management, Survey of Buying Power 1950-1959

ONLY WLOF-TV GIVES YOU TOTAL COVERAGE...

WLOF-TV presents the only unduplicated network shows in Mid-Florida. And to this complete line-up of the fast rising ABC shows, WLOF-TV adds top-rated local and syndicate features.

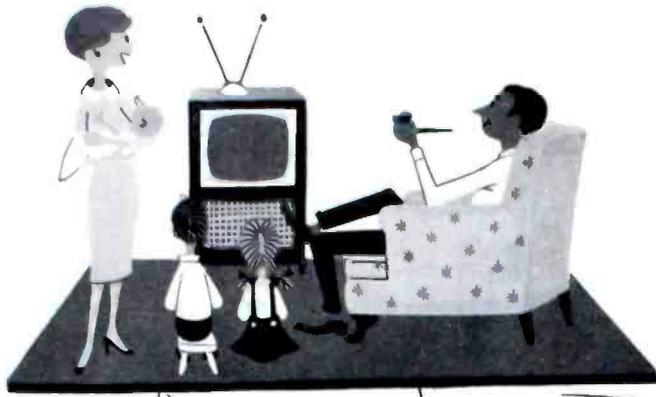
ONLY WLOF-TV ASSURES YOU TOP RETURNS...

Here's proof of the pulling power of WLOF-TV's unique unduplicated coverage. This past December a toy manufacturer received 6,023 orders from 20 counties as a result of only 20 TV spots on WLOF-TV. (Details on request.)

The RIGHT ROUTE for Results in the 23 County ORLANDO-DAYTONA-BREVARD MARKET

WLOF-TV Channel 9 • Unduplicated ABC
 MAXIMUM POWER: 316,000 watts

Headley-Reed



THINGS
ARE

POPulating

IN SACRAMENTO!

HERE IS DRAMATIC PROOF
OF KCRA-TV's MARKET VITALITY!

*Based on a 10 year comparison of the country's
fastest-growing TV markets! (1950-1959)**

	AVERAGE FOR U. S.	SACRAMENTO MARKET	ABOVE U. S. AVERAGE
POPULATION	Up 16.1%	1959-1,438,800 Up-32.3% since 1950	100%
HOUSEHOLDS	Up 19.6%	1959-447,300 Up-38.5% since 1950	96%
INCOME	Up 51.2%	1959-\$2,701,061,000 Up-65.7%	28%
RETAIL SALES	Up 39.8%	1959-\$1,797,190,000 Up-47.9%	20%

* Source: Television Magazine

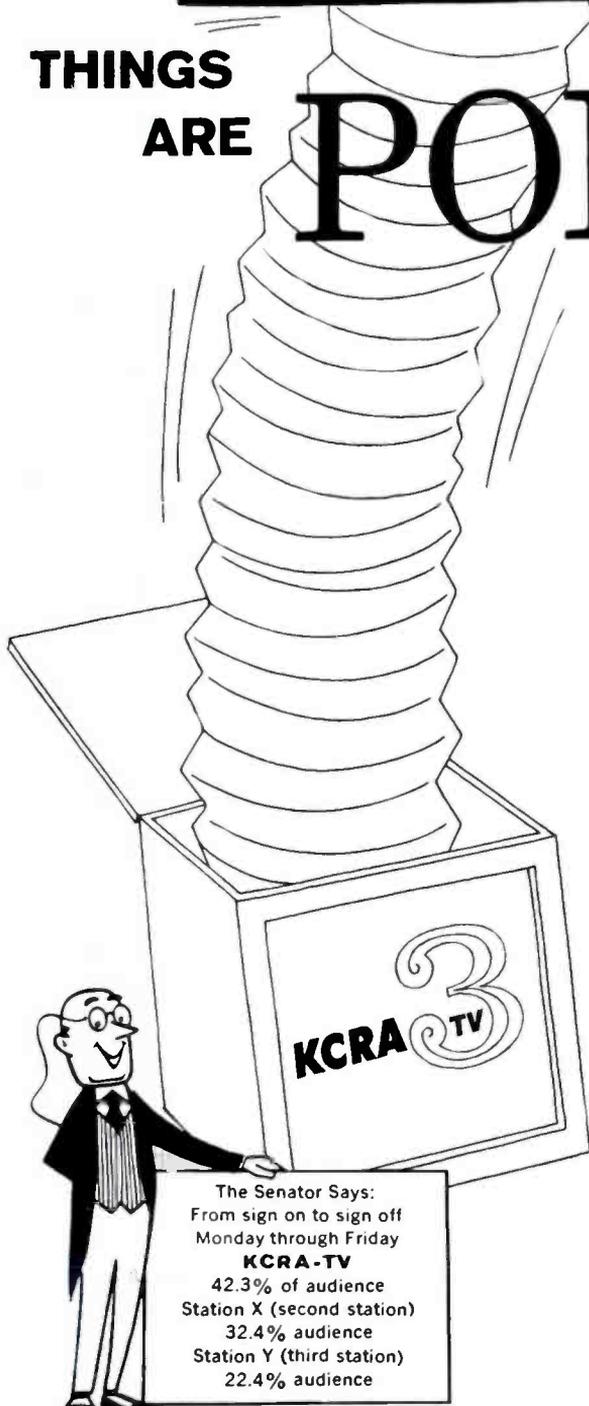
Now in our fifth consecutive year of unquestioned leadership

KCRA-TV

Represented by



The Original Station Representative



The Senator Says:
From sign on to sign off
Monday through Friday
KCRA-TV
42.3% of audience
Station X (second station)
32.4% audience
Station Y (third station)
22.4% audience

THE 100 FASTEST GROWING TV MARKETS from page 63

POPULATION

HOUSEHOLDS

Television Market	Rank based upon % change	% Change 1959 vs. 1950	Population in thousands		Rank based upon % change	% Change 1959 vs. 1950	Households in thousands	
			1959	1950			1959	1950
GRAND RAPIDS, Mich.	51	21.2	1629.5	1344.2	52	24.9	487.2	390.2
DALLAS-FT. WORTH, Tex.	52	21.0	2727.0	2254.3	68	21.9	823.4	675.5
NORFOLK, Va.	52	21.0	1527.8	1262.8	39	26.8	394.7	311.3
EUGENE, Ore.	54	20.9	430.7	356.1	50	25.1	134.7	107.7
COLUMBUS, Ohio	55	20.8	1739.0	1440.1	58	23.8	516.6	417.4
CHICO, Cal.	56	20.5	380.3	315.6	48	25.2	120.9	96.6
MILWAUKEE, Wis.	57	20.4	2169.7	1801.6	51	25.0	642.5	514.2
RAPID CITY, S. D.	58	20.2	225.9	187.9	63	23.4	63.3	51.3
TOLEDO, Ohio	59	20.1	1338.7	1114.9	60	23.7	404.7	327.1
PANAMA CITY, Fla.	59	20.1	118.5	98.7	92	18.5	30.7	25.9
CLEVELAND, Ohio	61	19.9	4662.8	3889.5	62	23.6	1358.0	1120.4
ROCKFORD, Ill.	62	19.8	718.3	599.6	48	25.2	220.9	176.4
SAN ANTONIO, Tex.	63	19.3	1220.3	1022.6	71	21.5	325.2	267.7
NEW ORLEANS, La.	64	19.0	1710.7	1437.8	75	21.1	468.8	387.1
SPOKANE, Wash.	64	19.0	1022.0	858.8	60	23.7	319.9	258.7
GREAT FALLS, Mont.	66	18.9	218.4	183.7	37	27.0	67.8	53.4
HUTCHINSON-WICHITA, Kan.	67	18.4	956.3	807.9	73	21.3	305.0	251.5
BELLINGHAM, Wash.	67	18.4	198.2	167.4	65	23.2	64.3	52.2
CHICAGO, Ill.	69	18.3	7650.9	6469.2	58	23.8	2338.5	1889.0
SALISBURY, Md.	70	18.2	211.0	178.5	91	18.7	62.8	52.9
PHILADELPHIA, Pa.	71	17.5	7138.9	6078.1	70	21.7	2062.2	1693.8
CINCINNATI, Ohio	72	17.2	2396.1	2043.6	75	21.1	722.1	596.3
SEATTLE-TACOMA, Wash.	73	17.1	1877.8	1604.8	66	22.9	617.4	502.4
BIG SPRING, Tex.	74	16.6	109.1	93.6	110	14.0	29.4	25.8
PORTLAND, Ore.	75	16.5	1671.1	1434.2	79	20.9	544.4	450.3
MUNCIE, Ind.	76	16.3	148.3	127.5	87	19.3	46.4	38.9

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Down Town Corpus Christi at Dusk. From New \$16 Million Harbor Bridge Over Ship Channel.

KRIS - TV
CHANNEL 6
 MOST POWERFUL CHANNEL
 IN CORPUS CHRISTI

NBC
 ABC

GROWTH

AMONG AMERICAN CITIES
 CORPUS CHRISTI RANKS

18th

IN RATE OF
 POPULATION GROWTH
 1950 - 1959

T. FRANK SMITH
 PRESIDENT

PETERS, GRIFFITH & WOODWARD
 REPRESENTATIVES

IN LAS VEGAS ... KLRJ-TV2 IS FIRST!

AND ...

LAS VEGAS IS FIRST IN THE NATION!

... IN **POPULATION** GROWTH!

... IN GROWTH OF **BUYING INCOME!**

... IN **HOUSEHOLD** GROWTH!

RATE OF GROWTH EVIDENCED IN THE LAS VEGAS TELEVISION MARKET					
POPULATION		HOUSEHOLDS		BUYING INCOME	
1959	151,800	1959	48,000	1958	\$262,184,000
1950	56,800	1950	17,400	1950	\$ 98,687,000
LAS VEGAS - UP 176%		LAS VEGAS - UP 175%		LAS VEGAS - UP 165%	
IN RATE OF GROWTH LAS VEGAS IS NO.1		IN RATE OF GROWTH LAS VEGAS IS NO.1		IN RATE OF GROWTH LAS VEGAS IS NO.1	

TO PUT YOUR PRODUCT

ON THE NUMBER 1 STATION

IN THE NUMBER 1 MARKET

SEE YOUR HEADLEY-REED MAN

KLRJ-TV  **NBC TELEVISION FOR THE LAS VEGAS VALLEY**

Blanketing the state, with the Las Vegas Review-Journal, KORK radio, Las Vegas, KOLO-TV and KOLO radio, Reno.

THE 100 FASTEST GROWING TV MARKETS from page 65

Television Market	POPULATION				HOUSEHOLDS			
	Rank based upon % change	% Change 1959 vs. 1950	Population in thousands		Rank based upon % change	% Change 1959 vs. 1950	Households in thousands	
			1959	1950			1959	1950
HARTFORD, Conn.	76	16.3	2339.5	2011.3	80	20.5	683.3	567.0
PARKERSBURG, W. Va.	78	16.2	143.8	123.7	83	19.7	43.7	36.5
BAKERSFIELD, Cal.	78	16.2	654.0	562.7	69	21.8	195.9	160.8
BUTTE, Mont.	80	16.1	154.8	133.3	35	27.9	50.9	39.8
GRAND JUNCTION, Colo.	81	16.0	129.3	111.5	90	18.9	37.8	31.8
FT. WAYNE, Ind.	82	15.9	777.9	671.2	89	19.0	237.8	199.9
LIMA, Ohio	83	15.7	197.9	171.0	92	18.5	59.5	50.2
WILMINGTON, N. C.	84	15.6	803.9	695.6	126	11.5	175.4	157.3
FLORENCE, Ala.	84	15.6	108.4	93.8	101	16.3	28.5	24.5
FRESNO, Cal.	86	15.5	829.7	718.3	72	21.4	250.9	206.6
WILLISTON, N. D.	87	15.3	135.8	117.8	77	21.0	39.7	32.8
BUFFALO, N. Y.	88	15.2	2400.1	2084.3	81	19.9	708.0	590.6
NEW YORK, N. Y.	89	14.7	17533.7	15284.9	83	19.7	5317.0	4443.6
MISSOULA, Mont.	90	14.6	212.0	185.0	56	24.4	70.3	56.5
INDIANAPOLIS, Ind.	90	14.6	2482.0	2166.3	94	17.9	771.9	654.9
REDDING, Cal.	92	14.4	234.2	204.7	86	19.5	77.9	65.2
CHEYENNE, Wyo.	92	14.4	381.1	333.1	82	19.8	112.7	94.1
ROCHESTER, N. Y.	94	14.3	1168.4	1022.0	88	19.1	350.7	294.4
BLOOMINGTON, Ind.	95	14.2	2216.1	1940.4	95	17.6	684.7	582.4
CASPER, Wyo.	95	14.2	146.7	128.5	85	19.6	45.2	37.8
MADISON, Wis.	97	13.9	883.7	775.6	97	17.1	258.0	220.3
BILLINGS, Mont.	97	13.9	257.1	225.8	77	21.0	79.5	65.7
RICHMOND, Va.	99	13.8	1315.5	1156.2	115	13.5	329.2	290.0
MEDFORD, Ore.	100	13.2	178.8	157.9	103	16.0	58.0	50.0
TOTAL UNITED STATES		16.1	174,914.2	150,701.2		19.6	51,217.2	42,826.3

Note: Due to the current lack of complete information and the fact that the market is going through a transition period, Honolulu, Hawaii is not included in the above listing. However, based upon the data we do have, it appears that the rate of growth in Honolulu, Hawaii would entitle the market to be listed among the top ten. For complete reports on latest figures for population, households, retail sales and effective buying income, write Business Manager, TELEVISION MAGAZINE.

yes, No. 1
in DENVER
K B T V a **9**
CHANNEL

***13 of the Top Twenty programs are on KBTV!**
Greatest share of audience from 3 P.M. to sign off!
Greatest number of homes reached from 3 P.M. to sign off!

The figures are in. They prove that great ABC-Television Network shows, powerful local programs, combine with KBTV's "Perpetual Promotion" to place Channel 9 in undisputed first place with Denver TV viewers.

HOW CAN YOU COVER THE DENVER MARKET WITHOUT KBTV?

* Nielsen Station Index for Denver November, 1959.

A television code station.

KBTV THE FAMILY STATION
 Call your P G W Colonel

9 DENVER, COLORADO



JOHN C. MULLINS, President
 JOE HEROLD, Station Manager



**INSTANT
SALES**

IN

SAN DIEGO

KFMB-TV

SENDS MORE

PEOPLE AWAY

FROM HOME (TO BUY)

THAN ANYTHING!



KFMB  TV SAN DIEGO 

A

TRANSCONTINENT

Represented by
 Edward Petry & Co., Inc.



americanradiohistory.com

FEBRUARY

TELEVISION HOMES

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

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

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

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

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

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

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

Antenna height, power and terrain determine the 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 by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV Homes figures accordingly. ▶

WLOL Television Audiences

In 1st Place
3-6 p.m. Every Day
Tied for 1st Place
6-9 p.m. Every Day

7 of top 10 programs
Highest-rated
Movies in Entire Triad

NCS

#3
UP-DATED

Largest TOTAL circulation
Largest night-films weekly
circulation 343,200 Homes!

WLOS-TV FIRST in the Carolina Triad!

All measurement surveys show that WLOS-TV is **FIRST** in the Carolina Triad in delivering the audience for your product or service at a low, low CPM. Get all the facts from your PGW Colonel.



WLOS-TV

lowering new force in Southeastern TV

UNDUPLICATED ABC IN
GREENVILLE • ASHEVILLE • SPARTANBURG

WLOS AM-FM

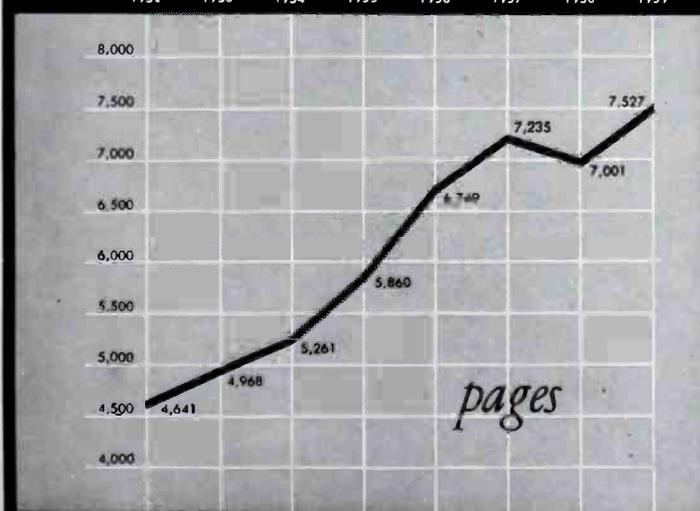
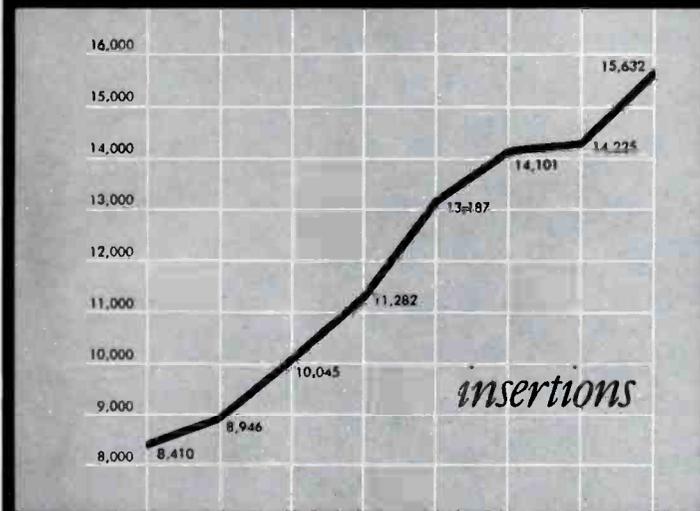
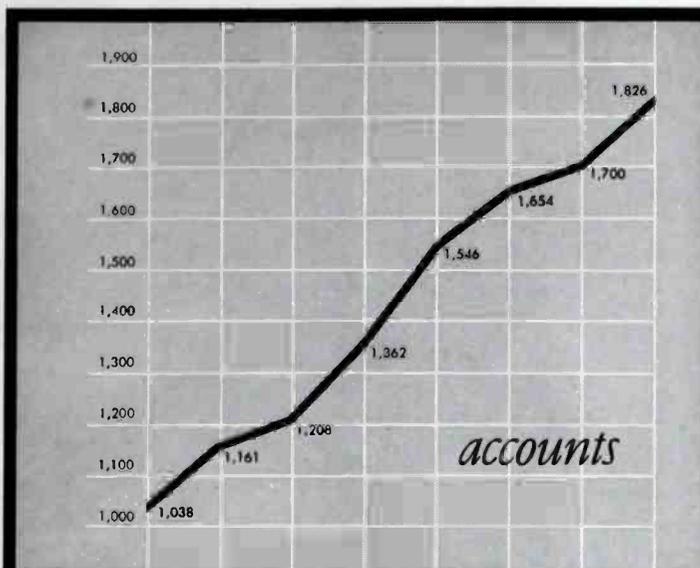
Represented by: Peters, Griffin, Woodward, Inc.
Southeastern Rep: James S. Ayers Co.

FEBRUARY, 1960
TOTAL U. S. TV HOMES..... 45,370,000
TOTAL U. S. HOUSEHOLDS..... 52,116,000
U. S. TV PENETRATION..... 87.1%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—69.0 KXAB-TV (N,C,AI)	19,300
ABILENE, Tex.—79.0 KRBC-TV (NI)	77,500
ADA, Okla.—76.0 KTEN (A,C,NI)	80,400
AGANA, Guam KUAM-TV (C,NI)	††
AKRON, Ohio—43.0 WAKR-TV† (AI)	169,800
ALBANY, Ga.—64.0 WALB-TV (A,NI)	90,600
ALBANY-SCHENECTADY-TROY, N.Y.—92.0 W-TEN (C); WAST (AI); WRGB (NI) (W-TEN operates satellite WCDC, Adams, Mass.)	***461,500
ALBUQUERQUE, N.M.—72.0 KGGM-TV (C); KOAT-TV (AI); KOB-TV (NI)	125,200
ALEXANDRIA, La.—70.0 KALB-TV (A,C,NI)	93,100
ALEXANDRIA, Minn.—77.0 KCMT (N, AI)	51,500
ALTOONA, Pa.—90.0 WFBG-TV (A,C,NI)	277,600
AMARILLO, Tex.—77.0 KFDA-TV (C); KGNC-TV (NI); KVR-TV (AI)	110,000
AMES, Iowa—91.0 WOI-TV (AI)	316,200
ANCHORAGE, Alaska KENI-TV (A,NI); KTVA (C)	*31,000
ANDERSON, S.C.—16.0 WAIM-TV† (A,C)	††3,800
ARDMORE, Okla.—76.0 KXII (NI)	30,400
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—79.0 WISE-TV† (C,NI); WLOS-TV (AI) WFBC-TV (NI); WSPA-TV (C)	394,300 ††
ATLANTA, Ga.—83.0 WAGA-TV (C); WLVA (AI); WSB-TV (NI)	572,700
AUGUSTA, Ga.—74.0 WJBF-TV (A,NI); WRDW-TV (C)	190,400
AUSTIN, Minn.—89.0 KMMT (AI)	121,000
AUSTIN, Tex.—78.0 KTBC-TV (A,C,NI)	154,300
BAKERSFIELD, Cal.—89.0 KBAK-TV† (C); KERO-TV (NI); KLYD-TV† (AI)	175,000 †63,000
BALTIMORE, Md.—92.0 WJZ-TV (AI); WBAL-TV (NI); WMAR-TV (C)	669,000
BANGOR, Me.—89.0 WABI-TV (A,C); WLBZ-TV (NI)	117,700
BATON ROUGE, La.—74.0 WAFB-TV† (C); WBRZ (A,NI)	266,100 †63,100
BAY CITY-SAGINAW, Mich.—92.0 WNEM-TV (A,NI); WKNX-TV† (A,C)	303,900 †67,000

Market & Stations—% Penetration	TV Homes
BEAUMONT-PORT ARTHUR, Tex.—78.0 KFDM-TV (C,AI); KPAC-TV (N,AI)	181,800
BELLINGHAM, Wash.—82.0 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*53,000
BIG SPRING, Tex.—82.0 KEDY-TV (C)	24,200
BILLINGS, Mont.—63.0 KOOK-TV (A,C); KGHl-TV (NI)	49,700
BINGHAMTON, N.Y.—90.0 WNBF-TV (A,C); WING-TV† (A,NI)	326,600 †41,900
BIRMINGHAM, Ala.—78.0 WAPI-TV (A,NI); WBRC-TV (C)	426,200
BISMARCK, N.D.—68.0 KBMB-TV (C,AI); KFYP-TV (A,NI) (KFYP-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	***45,600
BLOOMINGTON, Ind.—93.0 WTTV (See also Indianapolis, Ind.)	634,500
BLUEFIELD, W.Va.—74.0 WHIS-TV (NI)	126,700
BOISE, Ida.—78.0 KBOI-TV (C); KTVB (A,NI); KCIX-TV (Nompal)	68,400
BOSTON, Mass.—93.0 WBZ-TV (NI); WNAC-TV (C); WHDH-TV (AI)	1,441,100
BRIDGEPORT, Conn. WICC-TV† (AI)	††
BRISTOL, Va.— JOHNSON CITY, Tenn.—69.0 WCYB-TV (A,NI); WJHL-TV (A,C)	152,900
BRYAN, Tex.—74.0 KBTX-TV (A,C)	41,300
BUFFALO, N.Y.—91.0 WBEN-TV (C); WGR-TV (NI); WKBW-TV (AI)	645,000
BURLINGTON, Vt.—93.0 WCAX-TV (C)	*166,300
BUTTE, Mont.—68.0 KXIF-TV (A,C,NI)	34,400
CADILLAC, Mich.—87.0 WWTV (A,C)	118,700
CAPE GIRARDEAU, Mo.—83.0 KFVS-TV (C)	224,800
CARLSBAD, N.M.—78.0 KAVE-TV (A,C)	11,000
CARTHAGE-WATERTOWN, N.Y.—84.0 WCNY-TV (A,C)	*77,700
CASPER, Wyo.—54.0 KTWO-TV (A,NI)	24,600
CEDAR RAPIDS-WATERLOO, Iowa—91.0 KCRG-TV (AI); WMT-TV (C); KWWL-TV (NI)	324,900
CHAMPAIGN, Ill.—91.0 WCIA (C,NI); WCHU† (A,NI) ¹ (¹ See Springfield listing)	343,400
CHARLESTON, S.C.—75.0 WCSC-TV (C); WUSN-TV (A,NI)	149,500
CHARLESTON-HUNTINGTON, W.Va.—81.0 WCHS-TV (AI); WHTN-TV (C); WSAZ-TV (NI)	443,000
CHARLOTTE, N.C.—81.0 WBTV (C); WSOC-TV (A,NI)	595,400



1959

*... another
year of growth
for Standard Rate
& Data Service*

(media advertising volume)

Reflected in this growth pattern is the increasing employment, by media owners, of a modern marketing concept which adds force to all of their selling actions by tying in with a buying action common to buyers, everywhere . . . habitual and repetitive use of their "classified directory."

Two thirds of the publishers and station owners whose promotion programs include no space advertising in editorial-type periodicals, do use space in SRDS to be sure of representation every time their medium or market is being considered.

And of all media that use space in advertising periodicals, the majority use Service-Ads in SRDS with adequate information dominantly and constantly in evidence at the time and place of media comparison.

The trend, for years, has been toward thinking like this: "No matter what else we do in our sales promotion program, we'll run informative Service-Ads in SRDS to help us sell the way the advertising business buys."

standard rate & data service, inc.

the national authority serving the media-buying function

Walter E. Botthof, Publisher

5201 Old Orchard Road, Skokie, Illinois

Sales Offices—

Skokie • New York • Atlanta • Los Angeles



WHAT MAKES WXYZ RADIO
AND WXYZ-TV DETROIT'S
MOST POPULAR STATIONS?*

Meat and potatoes programming for our meat and potatoes audience . . . that's what!

Our hard working *young* audience likes down-to-earth information and entertainment with lots of *zing* . . . a specialty of the young-at-heart stations.

How many do we reach? More than there are in Maine, New Hampshire, Vermont, Rhode Island and Connecticut put together.** They work hard, play hard and will spend more money this year than ever before. Industry leaders say they'll sell more than 7 million cars in 1960. This means our listeners and viewers will earn over 13 billion dollars.*** Better put *WXYZing* in your advertising plans.

*Check your rating books and see.

**Population of WXYZ signal area: 6,505,500.

***Effective Buying Income: \$12,921,160,000.

Source: Sales Management, 1958.

THE STATIONS WITH **WXYZing**

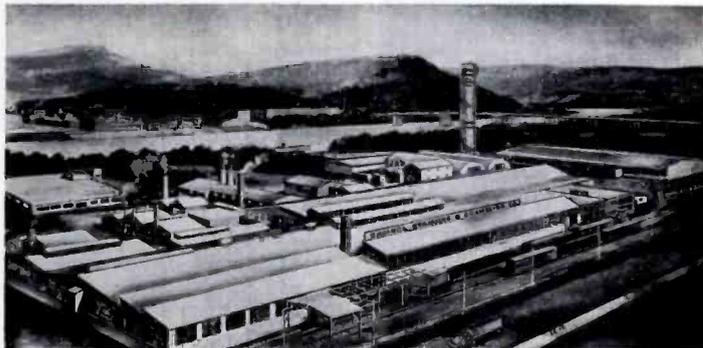
WXYZ RADIO 1270 • WXYZ-TV CHANNEL 7 • ABC DETROIT

Represented nationally by John Blair & Co. & Blair-TV

Market & Stations—% Penetration	TV Homes
CHATTANOOGA, Tenn.—75.0 WDEF-TV (A,C), WRGP-TV (NI), WTVC (A)	201,100
HEBOYGAN, Mich.—78.0 WTOM-TV (N,A)	28,500
HEYENNE, Wyo.—76.0 KFBC-TV (A,C,N) Operates satellite KSTF Scottsbluff, Neb.	86,400
CHICAGO, Ill.—93.0 WBBM-TV (C), WBBK (A), WGN-TV, WNBO (NI)	2,172,500
SAN DIEGO, Cal.—80.0 KHSL-TV (A,C)	96,200
CINCINNATI, Ohio—90.0 WCPO-TV (A), WKRC-TV (C), WLW-TV (NI)	649,300
CHARLESTON, W.Va.—72.0 WBOY-TV (A,C,N)	76,500
CLEVELAND, Ohio—94.0 WEWS (A), KYW-TV (NI), WJW-TV (C)	1,305,100
DOV, N.M.—70.0 KVER-TV (C)	11,800
COLORADO SPRINGS-PUEBLO, Colo.—79.0 KKTV (C), KRDO-TV (A), KCSI-TV (NI)	91,700
COLUMBIA-JEFFERSON CITY, Mo.—86.0 KOMU-TV (A,N), KRCC-TV (A,C)	126,900
COLUMBIA, S.C.—79.0 WIS-TV (A,N), WNOK-TV† (C)	207,200 135,500
COLUMBUS, Ga.—74.0 WTVM† (A,N), WRBL-TV (A,C)	143,100 154,900
COLUMBUS, Miss.—60.0 WCBI-TV (C,N)	55,000
COLUMBUS, Ohio—94.0 WBNS-TV (C), WLW-C (NI), WTVN-TV (A)	486,600
CORPUS CHRISTI, Tex.—74.0 KRIS-TV (A,N), KZTV (C)	112,100
DALLAS-FT. WORTH, Tex.—85.0 KRLD-TV (C), WFAA-TV (A), KFJZ-TV, WBAP-TV (NI)	696,300
DENVER, Ill.—65.0 WDAN-TV† (A)	124,600
DES MOINES, Iowa — ROCK ISLAND, Ill.—93.0 WOC-TV (NI), WHBF-TV (A,C)	348,200
DAYTON, Ohio—94.0 WHIO-TV (C), WLW-D (A,N)	487,800
DAYTONA BEACH-ORLANDO, Fla.—72.0 WESH-TV (NI), WDBO-TV (C), WLOF (A)	216,000
DECATUR, Ala.—49.0 WMSI-TV† (C,N)	122,200
DECATUR, Ill.—84.0 WTVF† (A)	123,600
DENVER, Colo.—84.0 KBTV (A), KIZ-TV (C), KOA-TV (NI), KTVR	355,600
DES MOINES, Iowa—92.0 KRNT-TV (C), WHO-TV (NI)	277,500
DETROIT, Mich.— WINDSOR, Can.—93.0 WJBK-TV (C), WWJ-TV (NI), WXYZ (A), CKLW-TV	1,591,300
DICKINSON, N.D.—55.0 KDIX-TV (C)	22,900
MOBIL, Ala.—62.0 WTVY (A,C)	74,100
MILWAUKEE, Wis.— SUPERIOR, Wis.—83.0 KDAL-TV (A,C), WDSM-TV (A,N)	171,500
DURHAM — RALEIGH, N.C.—76.0 WTVD (A,C), WRAL-TV (NI)	275,300
EAU CLAIRE, Wis.—91.0 WEAU-TV (A,N)	119,500
FORT SMITH, Ark. (See Monroe, La.)	
EVANSVILLE, Ind. (See South Bend)	
EL PASO, Tex.— JUAREZ, Mex.—80.0 KELP-TV (A), KRDD-TV (C), KTSM-TV (NI), XEJ-TV	96,400
ENID, Okla. (See Oklahoma City)	
ENSIEN-GARDEN CITY, Kan.—63.0 KTVC (A), KGID-TV (NI)	39,000
PHILADELPHIA, Pa.—92.0 WICU-TV (A,N), WSEE-TV† (A,C)	181,800 156,200
ASTORIA, Ore.—82.0 KVAL-TV (NI) Operates satellite KPIC-TV, Roseburg, Ore.	**109,800
REDAWOOD, Cal.—77.0 KIEM-TV (A,C,N), KVIQ-TV (A,N)	47,700
EVANSVILLE, Ind.— HENDERSON, Ky.—85.0 WRE-TV† (NI), WTVW (A), WEHT-TV† (C)	250,200 124,500
FIRBANKS, Alaska KFAR-TV (A,N), KTVF (C)	††

CHATTANOOGA

Industrial Center of the South



Samuel Stamping & Enameling Co., Manufacturers of nationally known Suburban Built-In Ranges, Suburban Gas Wall Heaters and Samco Floor Furnaces and Space Heaters. This company, established in 1926, has grown with Chattanooga and now employs approximately 500 people.

A DIVERSIFIED TELEVISION MARKET READY TO BUY YOUR PRODUCT

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

Test Market of The South

WDEF-TV CHANNEL 12 **WTVC** CHANNEL 9 **WRGP-TV** CHANNEL 3

CHATTANOOGA • TENNESSEE



SELLING the GOLDEN OHIO VALLEY?

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

WHTN-TV

HUNTINGTON-CHARLESTON, W. VA.

better **VIEWING**
better **PROGRAMMING**
better **SELLING**
for
591,020 TV Homes
in
5 prime cities
89 counties
4 states



WHTN-TV

A Cowles Operation
Huntington-Charleston, W. Va.



BLAIR TELEVISION ASSOCIATES
National Representatives

Market & Stations—% Penetration	TV Home
FARGO, N.D.—76.0 WDAY-TV (NI); KXGO-TV (AI) Isee also Valley City, N.D.)	151,200
FLINT, Mich.—93.0 WJRT (AI)	366,600
FLORENCE, Ala.—30.0 WOWI-TV† (C,NI)	18,700
FLORENCE, S.C.—72.0 WBTW (A,C,NI)	176,400
FT. DODGE, Iowa—56.0 KQTV† (NI)	127,100
FT. MYERS, Fla.—67.0 WINK-TV (A,C)	17,500
FT. SMITH, Ark.—75.0 KNAC-TV (C,N,AI)	52,300
FT. WAYNE, Ind.—87.0 WANE-TV† (C); WKJG-TV† (NI); WPTA-TV† (AI)	1206,800
FT. WORTH-DALLAS, Tex.—85.0 KPZ-TV; WBAP-TV (NI); KRID-TV (C); WFAA-TV (AI)	696,300
FRESNO, Cal.—88.0 KFRE-TV (C); KJEO-TV† (AI); KMI-TV† (NI)	221,500 165,700
GLENVIEW, Mont.—52.0 KXGN-TV (C)	3,000
GOODLAND, Kan. KBIR-TV (C)	111
GRAND FORKS, N.D.—75.0 KNOX-TV (NI)	39,000
GRAND JUNCTION, Colo.—66.0 KREX-TV (A,C,NI) Ioperates satellite KREY-TV, Montrose, Colo.	**24,800
GRAND RAPIDS, Mich.—94.0 WOOD-TV (A,NI) Isee also Kalamazoo	456,600
GREAT BEND — HAYS, Kan.—75.0 KCKT-TV (NI); KAYS-TV (AI) IKCKT-TV operates satellite KGID, Garden City, Kan.	**89,300
GREAT FALLS, Mont.—64.0 KFBB-TV (A,C,NI); KRTV	43,200
GREEN BAY, Wis.—91.0 WBAY-TV (C); WFRV (NI); WLUK-TV (AI)	322,700
GREENSBORO, N.C.—84.0 WFMY-TV (A,C)	400,400
GREENVILLE-SPARTANBURG, S.C.— ASHEVILLE, N.C.—79.0 WFBC-TV (NI); WSPA-TV (C); WIOS-TV (AI); WISE-TV† (C,NI)	394,300 11
GREENVILLE-WASHINGTON, N.C.—77.0 WNCT (A,C); WITN (NI)	192,900
HANNIBAL, Mo.—QUINCY, Ill.—91.0 KHQA-TV (C,AI); WGEM-TV (A,NI)	192,600
HARLINGEN-WESLACO, Tex.—71.0 KGBT-TV (A,C); KRGV-TV (A,NI)	73,800
HARRISBURG, Ill.—83.0 WSIL-TV (AI)	173,800
HARRISBURG, Pa.—53.0 WHP-TV† (C); WTPA† (AI)	113,800
HARRISONBURG, Va.—75.0 WSVA-TV (A,C,NI)	65,300
HARTFORD-NEW BRITAIN, Conn.—93.0 WTIC-TV (C); WNBC† (NI); WHCT†	635,600 1294,200
HASTINGS, Nebr.—77.0 KHAS-TV (NI, AI)	115,100
HATTIESBURG, Miss.—63.0 WDAM-TV (A,NI)	50,100
HENDERSON, Ky.—EVANSVILLE, Ind.—85.0 WEHT-TV† (C); WRE-TV† (NI); WTVW (AI)	250,200 124,500
HENDERSON — LAS VEGAS, Nev.—76.0 KLRJ-TV (A,NI); KLAS-TV (C); KSHO-TV (AI)	36,300
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (NI); KHVV-TV (AI) Iincludes 14,600 television homes on military bases† ISatellites: KHBC-TV, Hilo, and KMAU-TV, Wailuku to KGMB-TV KMVI-TV, Wailuku, to KHVV-TV; KALA, Wailuku to KONA-TV.	**129,900
HOUSTON, Tex.—84.0 KPRC-TV (NI); KTRK-TV (AI); KHOU-TV (C)	453,700
HUNTINGTON-CHARLESTON, W.Va.—81.0 WHTN-TV (C); WSAZ-TV (NI); WCHS-TV (AI)	443,000
HUNTSVILLE, Ala. WAFG-TV†	111
HUTCHINSON-WICHITA, Kan.—85.0 KTVH (C); KAKE-TV (AI); KARD-TV (NI) IKTVC, Ensign, Kan. satellite of KAKE-TV	**258,700
IDAHO FALLS — POCATELLO, Ida.—71.0 KID-TV (A,C,NI); KTLI (NI)	59,700

Market & Stations—% Penetration	TV Home
INDIANAPOLIS, Ind.—93.0 WFHM-TV (NI); WISH-TV (C); WLW-I (AI) Isee also Bloomington, Ind.	713,700
JACKSON, Miss.—66.0 WJTV (C); WBT (A,NI)	233,100
JACKSON, Tenn.—71.0 WDIX-TV (A,C)	88,350
JACKSONVILLE, Fla.—73.0 WJXT (A,C); WFGA-TV (A,NI)	300,000
JEFFERSON CITY-COLUMBIA, Mo.—86.0 KRCC-TV (A,C); KOMU-TV (A,NI)	126,900
JOHNSON CITY, Tenn.—BRISTOL, Va.—69.0 WJHL-TV (A,C); WCYB-TV (A,NI)	152,900
JOHNSTOWN, Pa.—92.0 WARD-TV† (A,C); WJAC-TV (NI)	565,500 110,700
JOPLIN, Mo.—PITTSBURG, Kan.—81.0 KODE-TV (A,C); KOAM-TV (A,NI)	152,100
JUNEAU, Alaska KINY-TV (C)	11
KALAMAZOO, Mich.—93.0 WKZO-TV (A,C) Isee also Grand Rapids	592,700
KANSAS CITY, Mo.—90.0 KCMO-TV (C); KMBC-TV (AI); WDAF-TV (NI)	610,800
KEARNEY, Neb.—74.0 KHOL-TV (A,C) Ioperates satellite KHPL-TV, Hayes Center, Neb.	**102,600
KLAMATH FALLS, Ore.—68.0 KOTI (A,C)	20,600
KNOXVILLE, Tenn.—70.0 WATE-TV (NI); WBRN-TV (C); WTVK† (AI)	228,300 158,700
LA CROSSE, Wis.—87.0 WKBT (A,C,NI)	117,200

in Las Vegas...

KLRJ-TV2 IS FIRST

and...

LAS VEGAS IS FIRST IN THE NATION!

IN

GROWTH

- POPULATION
- BUYING INCOME
- HOUSEHOLDS

For the complete story
See Page 66

KLRJ-TV2
NBC TELEVISION
FOR THE LAS VEGAS VALLEY

Growing
GROWING
GROWING



CBS · NBC · ABC

Now Reaching
51,000 TV HOMES

And Gaining New Viewers All Over
WESTERN MONTANA
PERFECT TEST MARKET

- 51,000 TV Homes
- Drug Sales Index 167
- Retail Sales Index 143
- Auto Sales Index 176

PERFECT TEST STATION

- Captive Audience in 90% of the area
- Dominates the remainder completely
- Now the only TV station on the air in Western Montana
- Low Cost/1,000 Homes

NATIONAL REPRESENTATIVES
FOR JOE-TV, INC.

in Las Vegas ...

KLRJ-TV2 IS FIRST

and ...

LAS VEGAS IS FIRST IN THE NATION!

IN

GROWTH

- POPULATION
- BUYING INCOME
- HOUSEHOLDS

For the complete story
See Page 66

KLRJ-TV2

NBC TELEVISION
FOR THE LAS VEGAS VALLEY

Market & Stations—% Penetration	TV Homes
LAFAYETTE, La.—70.0 KIFY-TV (CI)	97,100
LAKE CHARLES, La.—72.0 KPLC-TV (A,NI); KTAG-TV† (CI)	86,700 †16,900
LANCASTER, Pa.—90.0 WGAL-TV (CI,NI)	515,600
LANSING, Mich.—93.0 WJIM-TV (CI,A); WILX-TV (NI) (Onondaga)	422,000
LAREDO, Tex.—63.0 KGNS-TV (A,C,NI)	10,000
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—76.0 KLAS-TV (CI); KSHO-TV (A); KLRJ-TV (A,NI)	36,300
LAWTON, Okla.—83.0 KSWO-TV (A)	49,200
LEBANON, Pa.—79.0 WLYH-TV† (A)	†58,600
LEXINGTON, Ky.—44.0 WLEX-TV† (A,C,NI); WKYT-TV†	†44,000
LIMA, Ohio—80.0 WIMA-TV† (A,C,NI)	†47,800
LINCOLN, Neb.—84.0 KOLN-TV (A,C)	187,100
LITTLE ROCK—PINE BLUFF, Ark.—73.0 KARK-TV (NI); KTHV (CI); KATV (A)	231,900
LOS ANGELES, Cal.—90.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (CI); KRCA (NI); KTLA; KTTV	2,701,400
LOUISVILLE, Ky.—82.0 WAVE-TV (A,NI); WHAS-TV (CI)	459,100
LUBBOCK, Tex.—77.0 KCBD-TV (A,NI); KDUB-TV (CI)	105,100
LUFKIN, Tex.—72.0 KTRE-TV (NI)	51,700
LYNCHBURG, Va.—80.0 WLYA-TV (A)	152,400
MACON, Ga.—72.0 WMAZ-TV (A,C)	108,900
MADISON, Wis.—90.0 WISC-TV (CI); WKOW-TV† (A); WMTV† (NI)	231,000 †105,100
MANCHESTER, N.H.—93.0 WMUR-TV (A)	571,300
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85.0 WLUU-TV (CI)	63,400
MASON CITY, Iowa—88.0 KGIO-TV (CI)	161,000
MAYAGUEZ, P.R. WORA-TV (CI,A)	††
MEDFORD, Ore.—78.0 KBES-TV (A,C,NI)	44,900
MEMPHIS, Tenn.—75.0 WHBQ-TV (A); WMCT (NI); WREG-TV (CI)	484,500
MERIDIAN, Miss.—64.0 WTOX-TV (A,C,NI)	102,300
MIAMI, Fla.—83.0 WCKT (NI); WPST-TV (A); WTVJ (CI)	437,100
MIDLAND-ODESSA, Tex.—72.0 KMID-TV (A,NI); KOSA-TV (CI)	85,000
MILWAUKEE, Wis.—93.0 WISN-TV (A); WITI-TV (CI); WTMJ-TV (NI); WXIX†	600,100 ††
MINNEAPOLIS-ST. PAUL, Minn.—90.0 KMSP-TV; KSTP-TV (NI); WCCO-TV (CI); WTCN-TV (A)	743,400
MINOT, N.D.—65.0 KXMC-TV (A,C); KMOT (A,NI)	42,800
MISSOULA, Mont.—70.0 KMSO-TV (A,C)	49,000
MOBILE, Ala.—76.0 WALA-TV (NI,A); WKRG-TV (CI,A)	224,400
MONAHANS, Tex. KVKM-TV (A)	††
MONROE, La.— EL DORADO, Ark.—73.0 KNOE-TV (A,C); KTVE (A,NI)	138,800
MONTGOMERY, Ala.—69.0 WCOV-TV† (CI); WSFA-TV (NI)	152,600 †55,400
MUNCIE, Ind.—68.0 WIBC-TV† (A,C,NI)	†31,400

From Palm Beach to the Florida Keys

WTVJ MIAMI

IS SOUTH FLORIDA'S
LARGEST DAILY
CIRCULATION MEDIUM!

South Florida's 1,700,000 permanent residents month after month select WTVJ as their overwhelming favorite. The Nov.-Dec. 8-week NSI shows WTVJ with a 48.9% share of audience, sign-on to sign-off. This preference applies specifically to Palm Beach viewers also. The Nov. NSI gives WTVJ a 40% share of audience, 6 p.m. to midnight.



Only WTVJ—with unduplicated network signal—delivers TOTAL COVERAGE of South Florida. See Your PGW Colonel for complete details.

WTVJ SOUTH FLORIDA

CHANNEL 4



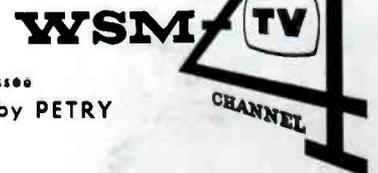
Represented Nationally by Peters, Griffin, Woodward, Inc.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
NASHVILLE, Tenn.—74.0 WVAC-TV (C); WWSX-TV (A); WSM-TV (NI)	344,800	PLATTSBURG, N.Y.—86.0 WPTZ (A,NI)	121,000	ST. JOSEPH, Mo.—89.0 KFEQ-TV (C)	203,800
NEW BRITAIN-HARTFORD, Conn.—93.0 WTIC-TV (C); WNBC-TV (NI); WHCT-TV	635,600 †294,200	POLAND SPRING, Mo.—92.0 WMTW-TV (A,C) IMI, Washington, N.H.J	313,200	ST. LOUIS, Mo.—92.0 KSD-TV (NI); KTVI (A); KMOX-TV (C); KPLR-TV	849,200
NEW HAVEN, Conn.—91.0 WNHC-TV (A)	856,500	PONCE P.R. WSUR-TV, WRIK-TV (C,A)	††	ST. PETERSBURG-TAMPA, Fla.—79.0 WSUN-TV (A); WFLA-TV (NI); WTVT (C)	320,000 †192,100
NEW ORLEANS, La.—82.0 WDSU-TV (A,NI); WVUE (A); WWL-TV (C)	382,700	PORTLAND, Me.—92.0 WCSH-TV (NI); WGAN-TV (C)	212,300	SALINAS-MONTEREY, Cal.—85.0 KSBW-TV (A,C,NI) (includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	194,500
NEW YORK, N.Y.—93.0 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C) WOR-TV; WPIX; WRCA-TV (NI)	4,938,000	PORTLAND, Ore.—85.0 KGW-TV (NI); KOIN-TV (C); KPTV (A); KMTV-TV	462,800 †††	SALISBURY, Md.—54.0 WBOC-TV (A,C)	†34,100
NORFOLK, Va.—86.0 WAVY (NI); WTAR-TV (C); WVEC-TV (A)	340,200	PRESQUE ISLE, Me.—82.0 WAGM-TV (A,C)	19,600	SALT LAKE CITY, Utah—87.0 KSL-TV (C); KCPX-TV (NI); KUTV (A) KLRN-TV (Provo, Utah)	249,700
NORTH PLATTE, Neb.—70.0 KNOP-TV (NI)	20,600	PROVIDENCE, R.I.—93.0 WJAR-TV (A,NI); WPRO-TV (C)	792,000	SAN ANGELO, Tex.—76.0 KCTV (A,C,NI)	28,400
OAK HILL, W. Va.—73.0 WOAY-TV (A,C)	130,300	PUEBLO-COLORADO SPRINGS, Colo.—79.0 KCSJ-TV (NI); KKTV (C); KRDO-TV (A)	91,700	SAN ANTONIO, Tex. KCOR-TV; KENS-TV (C); KONO (A); WOAI-TV (NI)	*276,300 ††
ODESSA-MIDLAND, Tex.—72.0 KOSA-TV (C); KMID-TV (A,NI)	85,000	QUINCY, Ill.—HANNIBAL, Mo.—91.0 WGM-TV (A,NI); KHQA-TV (C,A)	192,600	SAN DIEGO, Cal.—TIJUANA, Mex.—94.0 KFMB-TV (C); KFSD-TV (NI); XETV (A)	296,900
OKLAHOMA CITY, Okla.—84.0 KWTV (C); WKY-TV (NI); KOCO-TV (A) (Enid)	335,400	RALEIGH-DURHAM, N.C.—76.0 WRAL-TV (NI); WTVB (A,C)	275,300	SAN FRANCISCO-OAKLAND, Cal.—89.0 KGO-TV (A); KPX (C); KRON-TV (NI); KTVU	1,309,400
OMAHA, Neb.—92.0 KMTV (NI); WOW-TV (C); KETV (A)	337,000	RAPID CITY, S.D.—55.0 KOTA-TV (A,C); KRSD-TV (NI) IKOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.J	**34,900	SAN JOSE, Cal.—85.0 KNTV (A,C,NI)	238,700
ORLANDO-DAYTONA BEACH, Fla.—72.0 WDBO-TV (C); WTOF-TV (A); WESH-TV (NI)	216,000	REDDING, Cal.—77.0 KVIP-TV (A,NI)	59,600	SAN JUAN, P.R. WAPA-TV (A,NI); WKAQ-TV (C)	††
OTTUMWA, Iowa—86.0 KTVO (C,NI)	137,000	RENO, Nev.—83.0 KOLO-TV (A,C,NI)	39,600	SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
PADUCAH, Ky.—78.0 WPSD-TV (NI)	189,200	RICHMOND, Va.—83.0 WRVA-TV (C); WTVR (A); WXEX-TV (NI) (Petersburg, Va.)	271,800	SANTA BARBARA, Cal.—84.0 KEY-TV (A,C,NI)	70,100
PANAMA CITY, Fla.—71.0 WJDM-TV (A,C,NI)	21,800	RIVERTON, Wyo.—52.0 KWRB-TV (C,NI,A)	8,200	SAVANNAH, Ga.—72.0 WSAV-TV (NI); WTOG-TV (A,C)	107,200
PARKERSBURG, W. Va.—58.0 WTAP-TV (A,C,NI)	†25,300	ROANOKE, Va.—81.0 WDBJ-TV (C); WSLS-TV (A,NI)	295,300	SCHENECTADY-ALBANY-TROY, N.Y.—92.0 WRGB (NI); W-TEN (C); WAST (A) W-TEN operates satellite WCDC, Adams, Mass.J	**461,500
PENSACOLA, Fla.—77.0 WEAR-TV (A)	195,500	ROCHESTER, Minn.—89.0 KROC-TV (NI)	91,900	SCRANTON-WILKES-BARRE, Pa.—81.0 WDAU-TV (C); WRE-TV (NI); WNEP-TV (A) (includes community antennas in counties not credited)	†253,100
PEORIA, Ill.—78.0 WEEK-TV (NI); WMBD-TV (C); WTVH-TV (A) IWEEK-TV operates WEEQ-TV, La Salle, Ill.J	**†167,800	ROCHESTER, N.Y.—91.0 WRPC-TV (A,NI); WHEC-TV (A,C); WRET-TV (A,C)	319,400	SEATTLE-TACOMA, Wash.—89.0 KING-TV (A); KOMO-TV (NI,A); KTNB-TV; KTVU, KIRO-TV (C)	548,800
PHILADELPHIA, Pa.—92.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (NI)	1,905,600	ROCKFORD, Ill.—91.0 WREX-TV (A,C); WTVQ-TV (NI)	200,600 199,900	SEDALIA, Mo.—87.0 KMOS-TV (A)	26,500
PHOENIX-MESA, Ariz.—83.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (NI)	201,100	ROCK ISLAND, Ill.—DAVENPORT, Iowa—93.0 WHBF-TV (A,C); WOC-TV (NI)	348,200	SHREVEPORT, La.—78.0 KSLA (A,C); KTBS-TV (A,NI)	252,000
PINE BLUFF-LITTLE ROCK, Ark.—73.0 KATV (A); KARK-TV (NI); KTHV (C)	231,900	ROSWELL, N.M.—71.0 KSWB-TV (A,C,NI)	55,500	SIoux CITY, Iowa—89.0 KTIV (A,NI); KVTM (A,C)	203,800
PITTSBURG, Kan.—JOPLIN, Mo.—81.0 KOAM-TV (A,NI); KODE-TV (A,C)	152,100	SACRAMENTO-STOCKTON, Cal.—86.0 KXTV (C); KCRA-TV (NI); KOVR (A); KVUE-TV	383,600 ††	SIoux FALLS, S.D.—75.0 KELO-TV (C,NI,A) (Operates boosters KDIO-TV, Florence, S.D. and KPIO-TV, Reliance, S.D.)	**223,300
PITTSBURGH, Pa.—93.0 KDKA-TV (C); WHIC (NI); WTAE (A)	1,267,200	SAGINAW-BAY CITY, Mich.—92.0 WKXN-TV (A,C); WNNM-TV (A,NI)	303,900 167,000		



Few of the 260,000 registered dogs in WSM-TV coverage area actually keep track of WSM-TV program times. But — their masters do. And that means well over a million people to whom Channel 4 has become a daily "open sesame" to information, education, entertainment.

With the tallest tower in the area, WSM-TV offers instant and constant access to the largest TV audience in the Central South. And the Central South is one of America's most spectacular growth markets. This adds up to concentrated, highly effective sales power in a market no advertiser can afford to overlook. Anyone for selling?



Nashville, Tennessee
Represented by PETRY

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

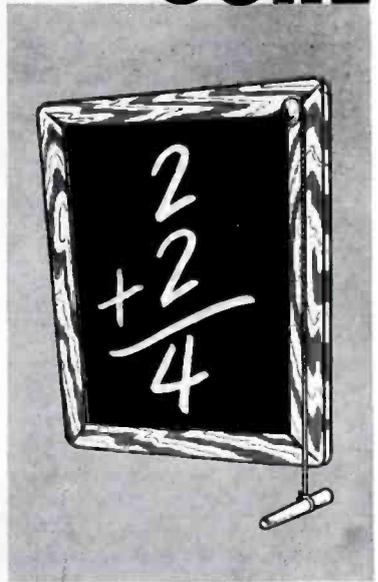
City & Stations—% Penetration	TV Homes
TH BEND-ELKHART, Ind.—68.0 NDU-TV† (NI), WSBT-TV† (CI), WSVI-TV† (AI)	†143,700
RTANBURG, S.C. Asheville, N.C., Greenville-Spartanburg, S.C.)	
KANE, Wash.—77.0 IQ-TV (NI), KREM-TV (AI), KXLY-TV (CI)	247,300
NGFIELD, Ill.—66.0 ICS† (A,NI) operates satellite WCHU-TV, Champaign, Ill.)	**†126,100
NGFIELD-HOLYOKE, Mass.—80.0 HYN-TV† (A,CI), WWLP† (NI) /WLP operates satellite WRLP†, Greenfield, Mass.)	**†171,000
NGFIELD, Mo.—83.0 TS-TV (CI), KYTV (A,NI)	179,600
BENVILLE, Ohio—91.0 STV-TV (A,CI)	437,700
RIOR, Wis.—DULUTH, Minn.—83.0 DSM-TV (IN, AI), KDAL-TV (A,CI)	171,500
STWATER, Tex.—81.0 AR-TV (CI)	64,800
ACUSE, N.Y.—91.0 HEN-TV (A,CI), WSYR-TV (NI) /SYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**455,500
OMA — SEATTLE, Wash.—89.0 NT-TV, KTWV, KING-TV (AI) OMO-TV (IN, AI), KIRO-TV (CI)	548,800
THASSEE, Fla.— THOMASVILLE, Ga.—62.0 CTV (CA,NI)	115,800
PA — ST. PETERSBURG, Fla.—79.0 FLA-TV (NI), WTVT (CI), WSUN-TV† (AI)	320,000 †192,100
PLE—WACO, Tex.—80.0 EN-TV (NI), KWTX-TV (A,CI)	125,600
IE HAUTE, Ind.—92.0 THI-TV (A,CI)	217,000
ARKANA, Tex.—74.0 KMC-TV (A,CI)	82,700
THASVILLE, Ga.— TALLAHASSEE, Fla. (See Tallahassee)	

Market & Stations—% Penetration	TV Homes
TOLEDO, Ohio—94.0 WSPD-TV (A,NI), WTOL-TV (CI,NI)	380,400
TOPEKA, Kan.—81.0 WIBW-TV (A,CI)	115,500
TRAVERSE CITY, Mich.—86.0 WBPB-TV (IN, AI)	38,200
TUCSON, Ariz.—81.0 KGUN-TV (AI), KOLD-TV (CI), KVOA-TV (NI)	101,500
TULSA, Okla.—84.0 KOTV (CI), KVOO-TV (NI), KTUL-TV (AI)	304,200
TUPELO, Miss.—60.0 WTWV (NI)	56,600
TWIN FALLS, Ida.—73.0 KLIK-TV (A,CI,NI)	26,800
TYLER, Tex.—72.0 KLTV (A,CI,NI)	112,400
UTICA-ROME, N.Y.—93.0 WKTU (A,CI,NI)	139,800
VALLEY CITY, N.D.—75.0 KXJB-TV (CI) (See also Fargo, N.D.)	168,700
WACO-TEMPLE, Tex.—80.0 KWTX-TV (A,CI), KCEN-TV (NI)	125,600
WASHINGTON, D.C.—90.0 WMAL-TV (AI), WRC-TV (NI), WTOP-TV (CI), WTTG	830,500
WASHINGTON-GREENVILLE, N.C.—77.0 WITN (NI), WNCN (A,CI)	192,900
WATERBURY, Conn. WATR-TV† (AI)	††
WATERLOO-CEDAR RAPIDS, Iowa—91.0 KWWL-TV (NI), KCRG-TV (AI), WMT-TV (CI)	324,900
WAUSAU, Wis.—89.0 WSAU-TV (A,CI,NI)	97,900
WESLACO-HARLINGEN, Tex.—71.0 KRGV-TV (IN, AI), KGBT-TV (A,CI)	*73,800
WEST PALM BEACH, Fla.—77.0 WEAT-TV (AI), WPTV (CI,NI)	75,400
WHEELING, W. Va.—89.0 WTRF-TV (A,NI)	350,200
WICHITA-HUTCHINSON, Kan.—85.0 KAKE-TV (AI), KARD-TV (NI), KTVH (CI) (KTVC, Ensign, Kan., satellite of KAKE-TV)	**258,700
WICHITA FALLS, Tex.—80.0 KFDX-TV (A,NI), KSYD-TV (CI)	127,500
WILKES-BARRE-SCRANTON, Pa.—81.0 WVBE-TV† (NI), WNEP-TV† (AI), WDAU-TV† (CI) (Includes community antennas in counties not credited.)	†253,100
WILLISTON, N.D.—51.0 KUMV-TV (IN, AI)	20,400
WILMINGTON, N.C.—69.0 WECT (A,NI)	121,400
WINSTON-SALEM, N.C.—87.0 WSJS-TV (NI)	338,400
WORCESTER, Mass. WWOR† (NI)	††
YAKIMA, Wash.—68.0 KIMA-TV† (CI,NI), KNDO-TV† (A,CI) /KIMA-TV Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	**†106,300
YORK, Pa.—60.0 WSBA-TV† (AI)	†39,500
YOUNGSTOWN, Ohio—71.0 WPMJ-TV†, WKBN-TV† (CI), WKST-TV† (AI) (Includes community antennas in counties not credited.)	†144,500
YUMA, Ariz.—76.0 KIVA† (CI,NI)	25,600
ZANESVILLE, Ohio—86.0 WHIZ-TV† (A,CI)	†23,900

* Due to conflicting research data, this market has not been reevaluated pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite for booster.
*** Does not include circulation of satellite.

TV MARKETS	
1-channel markets.....	124
2-channel markets.....	67
3-channel markets.....	59
4- (or more) — channel markets.....	14
Total U. S. Markets.....	264
Commercial stations U. S. & possessions.....	517

YOU CAN BE SURE



... when you buy the Shreveport market. Like every other business, television stations must build their own reputations to gain the respect and loyalty of their customers and the industry. Six years ago KSLA-TV started operations as Shreveport's first and only television station. Today it is still the #1 preference of viewers and advertisers alike.

We like to feel that this is possible because of our strict adherence to good station practices . . . consistent, yet imaginative, programming . . . and loyalty to national and local advertisers who can depend on KSLA-TV to fulfill its obligations to both advertisers and viewers.

This consistency PLUS dynamic ratings (and we have 'em) add up to KSLA-TV. Your Harrington, Righter & Parsons man has the complete story. Why not give him a call?

KSLA-TV channel 12 shreveport, la.

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

EVERYONE WATCHES WREX-TV

IN ROCKFORD ILL.

METROPOLITAN ROCKFORD AREA — FEBRUARY 9 - MARCH 8, 1959 DEMONSTRATES AGAIN WREX-TV'S COMMANDING AUDIENCE LEADERSHIP

23 OF TOP 25 PROGRAMS ALL ON WREX-TV

STATION SHARE OF SETS IN USE		
	WREX-TV	STATION B
SIGN ON TO NOON	62.2	40.3
NOON TO 6:00 P.M.	62.0	37.0
6:00 P.M. TO MIDNIGHT	54.7	44.5
SIGN ON TO SIGN OFF	59.9	39.6

WREX-TV CHANNEL 13 ROCKFORD

Represented by H-R TELEVISION, Inc.



TELE-URBIA:

The Market-Media Continuum

(This gets deep later on)

THERE'S a new reality in marketing. Corinthian's name for it is Tele-Urbia. The Einstein-like phrase above describes it beautifully. Now all we have to do is define the description. Hold onto your hats.

America's flowing, exploding population is changing conventional marketing ideas. Data for traditional "metro markets" fail to reflect the change. New residential, industrial and transportation patterns alter marketing and media patterns. Industry disperses. City department stores and supermarket chains become retail networks serving scattered focal points for shoppers. In customs, spending power, and consumption, farm families look like suburban families. New transportation networks tie clusters of miniature metropolises together around larger metropolitan centers.

What medium ties the clusters together? Television. In communication between seller and consumer the clusters—and areas between—are made cohesive by the television signal.

That's the new dimension of marketing. The

medium employed as the major sales instrument delineates the market covered, transcends city, county and state boundaries, forms a market-media continuum. Corinthian's name—Tele-Urbia—suggests the urban origin of a television signal whose contour determines the size of a market. The name is new. The concept isn't.

Anheuser-Busch recognized the concept in marketing Busch Bavarian beer. They discarded conventional metro market definitions, marked out "media coverage areas," built a distribution pattern based on television signals, fashioned sales territories, wholesalers' coverage areas, and retail effort after television's superior market coverage, achieved signal success in a remarkably short period.

The Busch Bavarian experience points the way to a profound change in marketing theory and practice. Key to the change is television.

In purely physical terms—ignoring positive values of impact, sight, sound and motion—television best meets modern marketing requirements.

Responsibility in Broadcasting

THE CORINTHIAN

THURM OF LEVER from page 47

"That's why the advertiser can be made the scapegoat for a lack of public service programming," Thurm points out. "Public service programming is the obligation of the networks and the stations, not the advertisers. Lack of space in the spectrum restricts competition. Just anybody can't start a station.

"We assume that the price we pay for time includes monies for public service programming. You can't tell me stations aren't making sufficient profits. I wouldn't agree. I've seen reports in the papers of the prices being paid for channels. These prices are tied to profit structure, not expense."

Doesn't want "magazine concept"

Thurm is equally forthright about a recent suggestion that advertisers change their manner of TV usage. "We at Lever don't want one man at each network selecting all the programs. We don't think that one man is qualified to select a full year's schedule for an entire network.

"We believe that it is better for TV to have 300 people involved in selecting programs rather than three. The more producers you have, the better. We don't want programs manufactured in a mold as in the old days of the motion pictures.

"We don't want to take pot luck in program choice. We want the advantages of program identification.

"Lever buys selectively," he continues. "We try to buy only alternate weeks because we have so many competitive products. Sometimes you must make compromises, but we know why we buy a program. We have a good idea who it is going to reach. We'd rather have the young housewife in our evening audience than older folks because, obviously, young households consume more. We don't like too many westerns or any other single program category because they are watched by too many children. We don't care either for the commercial framework that the 'magazine concept' would give our products.

"We're after diversification and balance in programming. If you sponsor only quiz shows and they collapse as they did, you can find yourself in grave trouble. Look at our schedule and you'll see that we have all types—a western, situation-comedy, personality comedy, quiz and mystery-adventure.

"Our program strategy is to aim at maximum audience with the least risk," Thurm explains. "We try to sponsor established personalities whenever we can. They may cost more but the probability is that they will deliver larger audiences than the second-rate. The high

To next page

WHDH-TV

BOSTON, MASSACHUSETTS
HAS JUST HOPPED ON THE
BIG MAC
GRAVY TRAIN!



with NABISCO CEREALS SPONSORING
½ HR A WEEK FOR 26 SOLID WEEKS!

GET COMPLETE DETAILS FROM:

U.A.A.
UNITED ARTISTS ASSOCIATED, INC.

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

WESH-TV

is
the choice
of
national spot buyers
in the

**ORLANDO-
DAYTONA BEACH
MARKET**

100,000
watts

2

1,000
ft. tower

NBC AFFILIATE

Call Avery-Knodel

In The KGNC MARKET

The Percentages
Are In Your Favor!

24.3%*

Growth in Population

25.4%*

Growth in Households

33.1%*

Growth in Retail Sales

45.9%*

Growth in Effective
Buying Income

Growth reflects Market Vitality
and Increasing Sales Potential.

Tap this Fast Growing Market
for Greater Sales.

*Source: TELEVISION Magazine—100 Fastest
Growing Markets study covering the period
1950-1959.



NBC

Represented by KATZ

THURM OF LEVER *continued*

price of talent can be overcome by the rewards of success. To illustrate, time costs naturally are the same for everyone. One program however, may cost \$55,000 and another \$40,000. The more expensive one, with an established personality may deliver 12,000,000 homes, the cheaper one 8,000,000 homes. Naturally we would prefer an inexpensive successful show. Who wouldn't? Occasionally however, this Lever Brothers buying pattern (which, of course, includes buying new shows too) does not work e.g., Jackie Gleason was cancelled in the middle of last season.

Less really bad shows these days

"We can't always be right. We know that. Risk is inherent in the medium. We try to mitigate against it however, by searching for programs 12 months a year. Programs aren't produced as we need them. We must be flexible enough to buy them as they're available. It's just as hard to find anything very good now as it ever was. There are less really bad shows produced, that's all."

Occasionally, buyers are so preoccupied trying to find that needle in the haystack that they overlook the hay, the executive maintains. "We got one of our best properties when we went to Scott Paper and asked them to sell us half of *Father Knows Best*. The same is true of Procter & Gamble which went to Sylvania and picked up *The Real McCoys*, and of Remington which many years ago found *Stopette* ready to release half of *What's My Line?*"

Thurm is a marketing specialist, a graduate of Dartmouth College who took his masters in marketing at Columbia University. After working as research director for Eversharp, he joined Young & Rubicam where he spent ten years; when he left he was the associate media director of the agency.

He joined Lever in February, 1956, as the company's media director, moved on in January, 1958, as the general manager of the advertising services division. In February, 1959, he took his present job when Henry Schachte became one of Lever's two executive v.p.s.

For a marketing man, he holds strong ideas about programming. "The hour show provides no definitive answer to our problems. It is the individual show that counts, not the program length. Besides, I don't like the way the hour show runs commercials together, dissipating their value without offering much identification," he remarks.

"I believe that the hour show was created by the networks so they could control more programming. Minutes are in demand. As costs rise, fewer sponsors can afford half-hours so they automatically convert to participation media."

A Part of Every
Community Project

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

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

WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA

Represented Nationally by Belling Co.

KTVR
DENVER, COLORADO
HAS JUST HOPPED ON THE
BIG MAC
GRAVY TRAIN!



with NABISCO CEREALS SPONSORING
½ HR A WEEK FOR 26 SOLID WEEKS!

GET COMPLETE DETAILS FROM:

U.A.C.I.
UNITED ARTISTS ASSOCIATED, INC.

Thurm is a practical man. He is quick to recognize the inevitable. For example, controversy sporadically breaks out over the relative lack of new programs presented during the summer. Many in TV believe the medium is wasting a great opportunity to experiment. He disagrees. "I find sets-in-use are tied to living bits. And during the summer, my bit is to come home and take a bucket of golf balls and practice in my yard. I don't watch TV until it gets dark. Sets-in-use are bound to go down no matter which programs you present. That is why we don't buy any time periods before 8:30 p.m. The earlier evening time periods are most affected by the longer daylight hours.

"We sponsor *The Price Is Right* all year round. Last December," he says, looking at his Nielsen pocket piece, "the show reached 12,000,000 homes while in July it was seen by 8,000,000 homes. And its share of audience was 40% during each period. When you lose audience, you must find a way to cut costs and that is to present reruns or less expensive programs. Interestingly enough, we have found that reruns do better than cheap new programs. However, the networks and advertisers still try new shows in the summer so I don't know what all the howling is about."

Against spectaculars for Lever products

Thurm finds one of the newer forms of TV programming, spectaculars, out of bounds for Lever Brothers. "They're over-priced for package goods advertisers," he complains. "We pay about \$9,000 for our average half-hour. We can't pay \$250,000 for an hour. We sell co-cost items, purchased frequently.

"If you look at the figures you'll find that because so many have been presented this year, their circulation has been down; 'The Philadelphia Story' got about an 18, Harry Belafonte about a 20, Frank Sinatra an 18.9. Of course, they give you identification, but we can't copy that much for identification."

Mr. Thurm constantly refers to ratings and to research statistics. He has no doubt as to their relative accuracy. He dismisses such critics of ratings as John Cosby with "Let him quarrel with the Census Bureau. They use samples based on the same mathematical principles."

As for TV, Thurm is aware that, even aside from the recent clamor which arose late last year, the medium is moving into a period of greater problems for the advertiser. "More and more," he points out, "we are getting less and less identification. Costs keep going up. The networks now split audience almost evenly. Program ratings are generally down. Set circulation has just about reached the saturation point. With all of its problems however, TV is certain to play a prominent role in Lever's future. END

penetrating the charcoal gray curtain

To quote Foote, Cone & Belding's president Fairfax Cone: "... every moment of the reader's and viewer's time has become more precious. Our competition is for time ... advertising must reach new creative heights to capture attention. Ordinary advertising won't do this."

And ordinary editorial coverage won't do it either. To penetrate the charcoal gray curtain and reach the decision makers, to capture the attention, the readership of the busy TV executive, TELEVISION MAGAZINE has invested heavily in special research projects that go considerably beyond the usual trade paper coverage.

Publishing essential information not available elsewhere, such as TV Homes, TV market data and Continuing Brand Studies is a policy that has made TELEVISION MAGAZINE the industry's one authoritative source for the facts and figures of TV advertising.

This is the kind of coverage that sets TELEVISION MAGAZINE apart from other publications in the field. It provides a unique double-barreled medium by serving the two vital groups you must reach: (1) media and (2) advertising management in a climate of editorial reinforcement that cannot be duplicated—your guarantee of maximum readership of the magazine and its advertising.

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING



Molten steel fires the forces of progress in the

market on the move TAMPA-ST. PETERSBURG

Tampa-located, the Electric Steel Mill Division of Florida Steel Corporation typifies the mushrooming industries in a dynamic market.

This rich, booming market is *dominated* by WTVT, the station on the move — *your* most profitable buy in the entire Southeast!

TOTAL SHARE OF AUDIENCE
48.6%... Latest ARB

Check the Top 50 Shows!

ARB	NIELSEN
WTVT 37	WTVT 38
Station B 9	Station B 10
Station C 4	Station C 2

Station on the move

WTVT



Channel 13

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO Oklahoma City Represented by the Katz Agency

majority investment in the system and the public "ownership" of the frequency spectrum.

As a teacher of broadcasting, I find myself no less confused by the lack of definition of the medium than the commercial broadcasters. Although several hundred universities teach broadcasting, there is no agreement either as to where it belongs in the spectrum of studies or to its specific subject matter. Again, we see the results of failure to recognize the uniqueness and indivisibility of the medium. The journalism schools see it as a branch of newspapering, the drama schools as a branch of the theatre, the business schools as a branch of advertising.

Little systematic thinking

In the course of the recent FCC hearings, I proposed that, before plunging so far into new legislation and rule making, it might be a good idea to arrange for a little quiet and systematic thinking about broadcasting. The medium has evolved so fast there hasn't been time to do more than improvise ideas on the run. It may still be too soon, but eventually we're going to make up our minds about this medium. Once we decide what it is—in its own right—it will be much easier to operate, to regulate, and to utilize efficiently. END

The heavy tempo of trade advertising continued into 1959 with two-page, black and white spread advertisements appearing in January and February, and single page, black and white advertisements in April, and a four-color, four-page trade insert in May. A second color insert was used in August to kick-off the fall selling program.

This was followed by spreads and ad pages in the following list of trade publications: *Food Topics*; *Progressive Grocer*; *Chain Store Age* (grocery); *Supermarket News*; *Voluntary & Coop Grocery*; *Chain Store Age* (variety); *Variety Store Merchandiser*; *Drug Topics*; *Chain Store Age* (drug); *Hardware Age*; *Electrical Merchandising*; *Electrical Wholesaling*.

Sales of the "New Shape Eye-Saving" bulbs for 1959 were 34.4% greater than 1958, and 585% higher than in 1957. This amazing sales record was made with two bulb sizes, whereas most bulb sales are based on the availability of several sizes.

Over-all light bulb sales up

In the variety store field, the new shape bulb has enabled Westinghouse to secure brand new distribution in these important chains: F. W. Woolworth, J. J. Newberry, McCrory, Kresge and G. C. Murphy. Specific successes have also been reported in the grocery field. This quote from Val S. Bauman, vice president in charge of advertising and merchandising for National Food Stores, is typical: "Our sales managers in National branches featuring New Shape Westinghouse bulbs report greater over-all light bulb sales than ever before. Usually it takes a new merchandising idea quite a while to get started, but New Shape Westinghouse took off immediately in every National branch in which it was featured.

"Aggressive Westinghouse advertising and displays continued to help National branches immensely in winning new customers with the Westinghouse line."

Wins promotion award

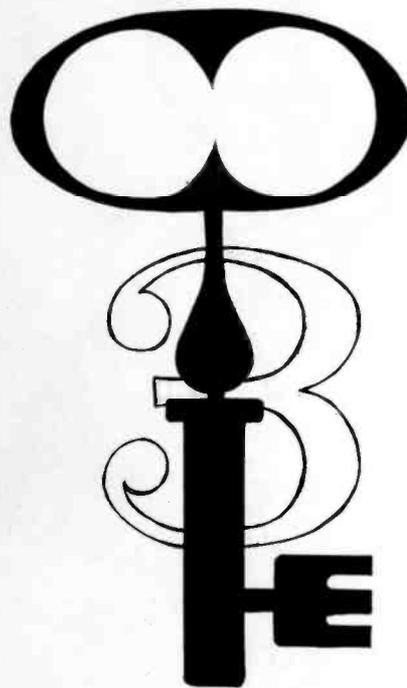
Additionally, New Shape Eye-Saving Light Bulb won the *Food Topics* "promotion of the year award." This means that the program was accorded first place in competition with the always extensive promotions of top food companies. This marked the first time a bulb product was accorded this distinction.

Competitively speaking, Westinghouse still enjoys the unique advantage of exclusivity with its new light bulb. At the same time it has converted a product innovation into a major sales asset and tried to give tangible evidence to consumers that Westinghouse is a leader in giving consumers better products. END

Your Key To Sales

IN FABULOUS SANTA BARBARA

ONE OF AMERICA'S 15 BONANZA MARKETS



KEY-T CHANNEL 3 NBC • ABC • CBS

SERVING CENTRAL AND SOUTHERN COASTAL CALIFORNIA

- INCOME—
15th in growth nationally—increase: 81 %
- HOUSEHOLD—
15th in growth nationally—increase: 52.6%
- POPULATION—
16th in growth nationally—increase: 46.1%

*Source: Sales Management 1959 Survey of Buying Power; Television Magazine.

KEY TELEVISION INC.
730 Miramonte Drive
Santa Barbara, Calif.
REPRESENTED BY HEADLEY-REED

WBEN-TV BUFFALO, NEW YORK HAS JUST HOPPED ON THE BIG MAC GRAVY TRAIN!



with NABISCO CEREALS SPONSORING
1/2 HR A WEEK FOR 26 SOLID WEEKS!
GET COMPLETE DETAILS FROM:
U.A.C.I.
UNITED ARTISTS ASSOCIATED, INC.

EVERGLADE KITE

... Known To Hundreds Of Bird-Watchers As Florida's Own!



*By Wallace Hughes. FLORIDA WILDLIFE Magazine
Florida Game and Fresh Water Fish Commission*

WCKT-TV 7, Miami

... Known To 1,600,000 TV-Watchers As South Florida's Own!

For reprints of this painting and for availabilities — N.B.C. Spot Sales

Peter F. Elgar of Peter Elgar Productions in collab with Y&R's art director, Carl Koehler. Refreshing commercials packed with easy humor, good appetite appeal, and some skillful selling that makes a virtue out of the ten minutes needed to bring those dehydrated ingredients back into shape. Anyone exposed to these TV spots will have a hard time forgetting Lipton's Soup, say we.

There's an impish ho-ho-ho approach to comparative sell in the Stan Freberg 60-second gems for Kaiser Foil. Animation, but of course. In one, one researcher says to other: "They want us to create an aluminum foil better than our competitor, Kaiser Foil, and it can't be done." Neat way to be competitive without being heavy-handed. The agency: Y&R, San Francisco. Produced by Freberg, Ltd. with Playhouse Pictures, Hollywood. Director, Bill Melendez. Animators, Bob Carlson and Jim Pabian.

Kroger continues to do an excellent job of selling Kroger quality via animation and the "Kroger cares about you" line. Still shown is from a 20-second spot that sings the praises of Kroger's fresh lettuce, crackling fresh eggs, and Tenderay beef. Quite a load for 20 seconds and smoothly handled by Animation.

Needed: a solid sales proposition

A hard-working commercial, we believe, must begin with a solid sales proposition. In some commercials, the sales proposition is missing. In others, it's unmistakable. Example: Band Aid Sheer Strips blend with your skin, disappear on your skin. That's solid selling.

Another: New Liquid Swan. Anyone who's washed dishes (and these hands have) knows that with some detergents the suds are gone before you get to the pans. Sales point: New Liquid Swan gets the pan you washed last really clean—like the glass you washed first.

While we're in the dish pan, a word about a Lux Liquid pitch presented by Jack Benny and Don Wilson. Don's complaint: the stuff's so great, not once has his wife let him to do the dishes. And he *wanted* to do them because Lux cuts grease fast, etc. Benny's echo: he's sad because he must be on TV while Rochester gets to stay home and do dishes. On paper it sounds fine. Actually, it seemed to us it didn't quite make it home.

As we view commercial fare on the air, we sometimes have the feeling that some commercial creators simply don't understand the women they're trying to reach. Example: the Phantom Fatigue story by Ovaltine. In the spots we've seen, women stoke up on Ovaltine so they can do more ironing, wash more dishes, make beds faster, run the vacuum cleaner with more zip. Wouldn't these commercials have

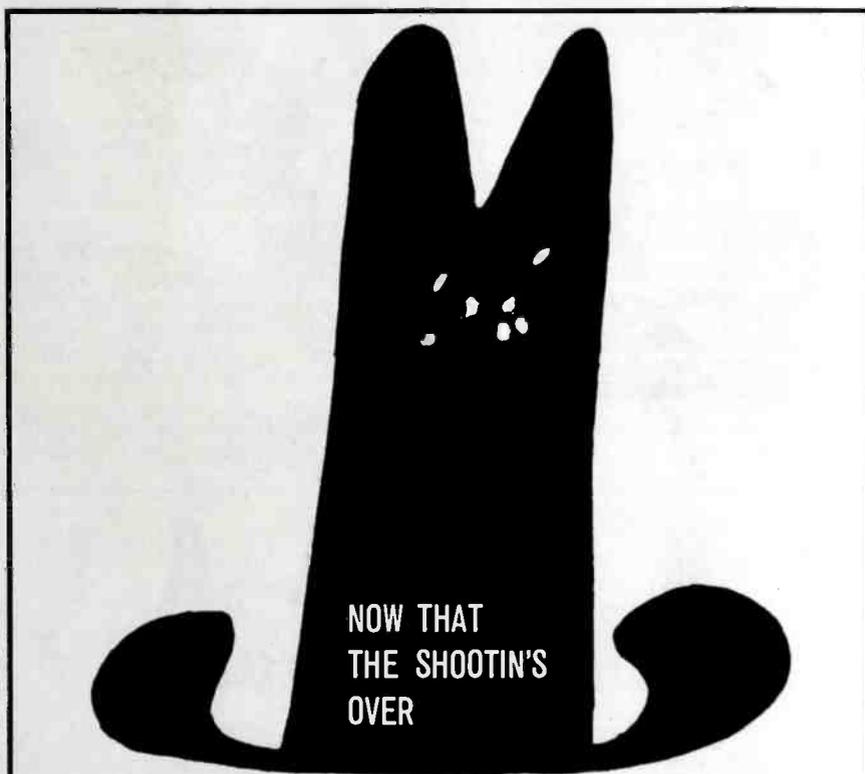
far more appeal if the poor hard-working housewives could perhaps have a little fun if they got rid of Phantom Fatigue? We think so.

A small shame-on-Chevy. In a commercial spectacular featuring around-the-clock fashions tied in with fashionable Chevy cars, one model lets her fur stole slither down to expose a somewhat nekid kid back as announcer gets in a coy "body by Fisher." We've long been an admirer of Chevy commercials, and we viewed

this bit of horseplay with a gee-why-did-they-have-to feeling.

A quickie for laughs: In a Skippy Peanut Butter commercial, the announcer confides, "Best of all, it doesn't taste like peanut butter."

Ordinary Department: "After 100 years of ordinary cough remedies, Rexall Cough Center Tablets were perfected." "Super Anahist has what ordinary cough syrups lack." "Ordinary wax turns yellow—but not Kleer." END



THE FASTEST GROWING MARKET IN ALL OF TEXAS
MIDLAND-ODESSA

FIRST IN TEXAS in POPULATION GROWTH*
FIRST IN TEXAS in HOUSEHOLD GROWTH*
FIRST IN TEXAS in RETAIL SALES GROWTH*

In this booming state with such great cities as Houston, Dallas, Fort Worth and San Antonio; Midland-Odessa outstrips them all in growth—the qualitative factor which measures a market's vitality. In the entire nation, in rate of growth, Midland ranks 13th in households, 13th in population, 9th in retail sales and 18th in effective buying income. Put this booming market to work for you.



KMID-TV



Reps

Venard, Rintoul & McConnell
 New York, New York

Clarke Brown Co.
 Dallas, Texas

*Television Magazine; Sales Management 1959 Survey of Buying Power

WAST ALBANY, NEW YORK HAS JUST HOPPED ON THE BIG MAC GRAVY TRAIN!



with NABISCO CEREALS SPONSORING
½ HR A WEEK FOR 26 SOLID WEEKS!
GET COMPLETE DETAILS FROM:
U.A.C.I.
UNITED ARTISTS ASSOCIATED, INC.

CIGARETTE MAKERS from page 37

been very successful. It sponsored Robert Cummings for five years, *I've Got A Secret* for seven and Phil Silvers for four years. There is exceptional stability to its sponsorship pattern; even those of its programs that start slowly get plenty of chance to succeed. Philip Morris has put together a pretty strong combination this season in *Rawhide*, *Perry Mason* and *Dobie Gillis*.

75% of TV budget for network

During the last two years, Brown & Williamson has moved swiftly into the network stream. In 1956, about 50 per cent of its TV budget was spot. This last year, less than 25 per cent will be spot, the rest of the 75 per cent will be network.

The reasons are many. It has been revising copy platforms for older brands such as Viceroy and Kool, once prime buyers of IDs but now in the market for minutes to tell a longer story. Its new representative, Life, also is seeking minutes. Network TV delivers those minutes most easily. Though not as flexible, network can however, be bought very cheaply when bought in sufficient quantity; it offers better time periods on better-rated stations.

Brown & Williamson has come up with a wrinkle which lessens the cost of net-

work time. It buys half-hours back-to-back; instead of paying 120 per cent for two separate half-hours, it pays 100 per cent, the hour rate. This was also recently done by Liggett & Myers, an advertiser which also purchased time and programming wholesale during the last two years: in 1958 from NBC; in 1959 from ABC.

In most cases, TV spot only supplements network advertising. This is particularly true of new brands which need longer exposure, though Duke has been using some 20-second spots. For most brands, spot is concentrated in the top 50 markets, but some only use the top 25. Advertisers buy complete lineups from networks where they can add markets at a cheaper rate. Wherever money is spent on daytime TV is spent in spot (Raleigh, the only daytime advertiser, used it to sell its premiums to women, but has gone nighttime too).

Most companies have corporate spot pools. These are used by their various brands according to needs. Such a spot pool is particularly valuable for a special situation—the introduction of a new brand, for example—because it is a reserve that can be called on in an emergency. Minutes are the primary spot vehicle, especially late at night when they cover about 85 to 90 per cent of the total audience in a city over a four-week period, maintains such a spot buyer as Philip Morris.

Lorillard's Kent is the biggest buyer of IDs. These short spots, when used in combination with network programming, have great reinforcement value for the brand. For efficiency, Philip Morris combines IDs and minutes.

Heavy buyer of syndicated properties

Reynolds is the heavyweight in syndicated programming. Its 88 different syndicated properties provide those important minutes. All brands rotate in them. For example, recently Salem became aware of impending competition from the new menthol brands and it ran a big spot campaign in the second quarter of the year.

Lucky Strike is another which relies heavily on syndicated shows (virtually all the cigarette companies use some syndicated properties), but it buys only a few select markets, mainly those in such mid-industrial cities as Cleveland and Akron where the brand is under considerable pressure.

With so many TV strategies, who's ahead in the cigarette race?

Most successful with its new products, R. J. Reynolds is the pacemaker in the cigarette field in 1959. According to Harry Wooten, a leading industry consultant who writes for *Printers' Ink*,

EUREKA!

Cried Archimedes

(The Greeks Had A Word For It.)

- ★ "Eureka ranks 12th in U.S. in Rate of Population Increase;
 - ★ "Eureka ranks 8th in Rate of Household Increase;
 - ★ "Eureka ranks 13th in Rate of Income Increase;
 - ★ "Eureka ranks 20th in Rate of Retail Sales Increase;
- and Eureka,—(California, that is) is delivered by
100,000-Watt KIEM-TV, Channel 3, CBS-TV & ABC-TV

Matter of fact, the whole Mid-Pacific Coast
is DELIVERED by the CAL.-ORE. TV TRIO."



The California-Oregon TV Trio*, Donald H. Telford, Manager
Eureka, California TWX Ek 16 Telephone HI 33-123

Represented Nationally by GEO. P. HOLLINGBERY CO.
Chicago-New York-San Francisco-Los Angeles-Atlanta-Detroit
Art Moore & Associates—Seattle-Portland

*AM Affiliates:—KIEM-KRED FM, Eureka
KAGI-KGPO FM, Grants Pass, Ore.

ORLANDO

- A MUST BUY!

Among the nation's fastest growing television markets,

ORLANDO

ranks, by growth:

6th in POPULATION

3rd in RETAIL SALES

5th in INCOME

Source: TELEVISION MAGAZINE

1st in penetration of this rich, booming Central Florida market is

WDBO-TV



CHERRY BROADCASTING COMPANY

Represented Nationally by
BLAIR TELEVISION ASSOCIATES

Winston sold 46.2 billion and Salem, 28.3 billion, showing the greatest increase among leading brands. Camel, the Reynolds' third trump card, sold 65.2 billion to top all other brands in the nation. Reynolds' domestic share of market is 31.1 per cent as contrasted to 24.5 in 1954.

American Tobacco's relative inability to come up with a leading filter has cost it heavily: its share is now 26.5 whereas six years ago it was 32; its biggest brand is Pall Mall (63.2 billion). Still one of the big three, Liggett & Myers has been muddling through; its domestic share has slid downward from 13.4 in 1954 to 12.3 in 1959.

Among the smaller companies, Lorillard, the owner of Kent, the best selling hi-fi brand, has reaped the rewards; its share in 1959 was 11.1 as compared to 6.6 in 1954. Neither Philip Morris nor Brown & Williamson has shifted share significantly. They both have about 9%.

Reynolds best for consistency

At this point, R. J. Reynolds seems to be in the best spot in regard to the revolutionary compliance of cigarette makers with the Federal Trade Commission's request to drop references in their advertising to the effectiveness of their filters. Both Winston, the top-selling filter, and Salem, Reynolds' fast-rising menthol, have concentrated on taste rather than their filters. Taste, of course, is Camel's copy theme. Altogether Reynolds is unparalleled for consistency in its copy.

Reynolds is relatively unmatched for the clarity of its brand images. Lack of sharply defined product images has already wrought fiscal havoc with several cigarette companies. Differences are nullified if a new brand cannot demonstrate a unique advantage.

Chesterfield is a brand with an image muddled through the years. In an effort to crack the kingsize market in which Pall Mall had a 10-year headstart, Chesterfield went to a king in 1952, as did Old Gold and Philip Morris. Though Chesterfield king gives Pall Mall a slight measure of rivalry, it has not prospered. It has, in effect, cannibalized itself by switching many smokers of Chesterfield regulars to the kingsize. It is difficult enough for a brand to sell one image; for the same brand to sell two is almost impossible.

With filter claims all but a thing of the past, indications are that almost all brands will return to the same kind of campaigns featured five or more years ago, stressing, as Kent has begun to do, the satisfying flavor of good tobacco.

The result is that, as so often in the past decade, the cigarette industry is in the midst of another upheaval. As 1960 progresses, it should become clear just what methods are winning the newest round in the cigarette sales war. **END**

HOLY MACKREL 'dere!

SOUTH BEND ELKHART

is the fastest growing

TV market in Indiana

Population up 22%

Households up 26%

Here's how the Indiana Markets rank nationally in order of rate of growth*

	HOUSEHOLDS	POPULATION
SOUTH BEND ELKHART	42nd	47th
FORT WAYNE	89	82
INDIANAPOLIS	94	90
EVANSVILLE	192	197
TERRE HAUTE	194	196
MUNCIE	87	76

*Television Magazine, Sales Management

This is some market . . .
and we deliver it!

wndu-tv

CHANNEL 16

NBC in SOUTH BEND • ELKHART

Represented by

Venard, Rintoul & McConnell

New York • Chicago • Detroit
San Francisco • Dallas • Los Angeles

"The true creative man has got to understand the yearning for beauty that lies in almost everyone. I'll never forget a watercolor by Percy Crosby of a tough little city kid standing on a hillside in a field of daisies. The kid was saying, 'It's so beautiful it makes you want to smack someone on the snoot.'

"To understand man, you've got to be aware of his constant fight with ugly, mute inanimate objects. The thick-headed hammer that's always ready to flatten your thumb . . . If you've lived you've known the monumental feeling of frustration when a shoelace breaks—a shattering experience that can lead to a day in which an otherwise pleasant man will scream at his wife and children, fire his secretary, and worst of all—kill an advertising idea. It's happened.

"The understanding writer must know the strange compulsions that drive us—the sharp crackle of cold, crisp celery that turns you into a rotary mower at cocktail parties; the need to go back to touch a lamp post you've missed if you've been furtively touching each one; the feeling that you could fly if only the first few flaps were right."

Along with an understanding of people, the good creative man understands and adjusts to the various components of advertising, Tinker contends. "We don't want creative people at McCann who want to go to heaven as marketing analysts, but we do insist that they know the totality of the marketing problem. Every advertising problem is a problem in the round. The creative person performs an individual task, but that task is part of the over-all team operation."

Warning that neither the creative man

nor the agency can afford to be rigid about creativity, Tinker says, "You've got to be wary of stereotyped solutions. Success builds its formula, too. That's how you get imitation. I've often seen creative people in advertising who repeat the same formula continually. We can't allow that to happen."

Before you can break the rules

About the old cry that research thwarts creativity, Tinker has this to say, "Creative people shouldn't fight research. They should use it. Research is just a guide, a tool. It's been productive in many areas—in print copy, in media selection. Certainly it leads to self-scrutiny, and that's good, but it should not stifle the creative man's flow. It doesn't have to structure the creative message. But you've got to know the rules before you break them."

On the subject of research, Tinker thinks that television commercials could use more of it. "We must learn more about impact, penetration, retention. We must investigate the viewer's span of attention. We must understand the semantics of graphics as well as the semantics of symbols.

"Television is still young. We're still thrashing about in the mud. Though by and large most commercials have improved, we've still a long way to go. Many commercials are still too complex. Many of the principles are too fascinated with film production techniques; they pay too little attention to content.

"I believe commercials should be kept simple. We're not making enough use of the picture, though we're doing more with it than in the past.

"You hear a lot of criticism about

mood commercials. Demonstration offers a great opportunity on TV, but not all products are vacuum cleaners. They don't all lend themselves to the straight sell. Besides, I'm not sure that mood commercials are so different from demonstrations. Perhaps you are demonstrating, but in a different way."

Tinker theorizes that the creative person's sought-after recognition would be helped by a general uplifting of advertising's image. "Somehow we've got to make the public aware of the function of advertising, how it reaches them and touches them. It's important that advertising get the recognition it deserves. It would be more fulfilling than money to creative people. And while we're at it, we could explain advertising better to clients. They should be exposed to creative people regularly. Usually all the client is interested in is results. Well, let them see what goes into the results. They'd be less apt to go contrary to sound advice."

"Great ads come from individuals"

Whether the client will agree with that or not, to Tinker the creative person is here to forever make his mark: "We can organize like an ant colony. We can go in for group work, crowd thinking—but these methods and procedures in themselves are no guarantee of brilliant creative writing and art. The great ads like the great paintings, novels, plays and songs will come from talented individuals. One of our writers," says Tinker, "put it this way—

*Truly great ads come out of
great beans
And never machines, even
clever machines."*

END

NEW

CHANNEL

KRDO-TV

BIG

- ▶ POWER
- ▶ TOWER
- ▶ COVERAGE

Increased 21 times!
225,000 Visual — 112,000 Aural
3270 Feet Above Colorado Springs
4670 Feet Above Pueblo
2 of Colo.'s 3 Metro. Mkts. — plus
30 counties in Colo., Kan. & N.M.

Serving Colorado Springs and Pueblo
with ONE, NEW, BIG Signal!
399 S. 8th St. — Colorado Springs, Colo.
Harry W. Hoth, President

- ▶ AUDIENCE
- ▶ MARKET
- ▶ RESULTS

132,700 Households
¼ Billion Dollars in
Effective Buying Income
Call KRDO-TV or Branham Co. for
latest ratings and sales successes

KRDO-TV is a MUST Buy in any COMPLETE Colorado Campaign!



WHEN-TV

MEREDITH
SYRACUSE
TELEVISION CORP.
GR. 4-8511

101 COURT STREET, SYRACUSE 8, NEW YORK

Remember the story of the shoemaker's children going barefoot? How he took care of everyone else in the village but never got to his own family?

We were reminded of it some weeks ago when Nettleton, quality shoemakers for the world and a Syracuse firm for nearly a century, made plans for its January local sale. Although the sale is an annual event Nettleton had never used Television to promote it.

In fact, Nettleton had never even used television anywhere before.

To make a long sales success story short, the Nettleton Shop doubled its volume in one week with the use of minutes and ID's around our early evening newscast. John Lemly, their advertising manager, will be happy to show you the figures.

Our commercial manager, Fred Menzies, will be happy to show you something stylish in a 9C while all of the Katz men have shoe horns and will travel. We don't want them running around barefoot either.

Cordially,

Paul Adanti

Paul Adanti
Vice-President

PA/gb

Nettleton—
more than three
generations in
Syracuse, with
300 employees.



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

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

ABC Radio is giving its advertisers a two-hour leeway; ABC affiliates must carry network-fed programming within "fixed intervals," which would mean that national advertisers can schedule their messages to fit into local adjacencies with the highest audiences. Explains ABC Radio president Edward J. DeGray, "This plan takes realistic account of the situation whereby each station has its own community situation and listening patterns."

Where NBC Radio has been playing down entertainment, CBS is stepping up

such fare. On Feb. 29, it launches a new across-the-board, 10:40-11 a.m. series with Bing Crosby and Rosemary Clooney. Charter sponsor for 28 weeks is GE's Small Lamp Division (BBDO) which intends to push lightbulbs just before milady leaves for the supermarket. It is joined in this venture by Norcross Greeting Cards (Y&R) and Fels Inc. (Aitkin-Kynett) which has been pushing its household cleansers on all four networks.

NBC's new, slimmed-down program schedule apparently has had little effect on sales. The network reports that since

last November, when it announced its new operational plan, some \$8 million net of new and renewed business has come into the house. Among the advertisers: Pepsi-Cola Co. (a four-network spread amounting to over \$1.5 million), Vick Chemical, Alcoa, Curtis Circulation, Time Inc., Ex-Lax, R. T. French, Northam-Warren, Bristol-Myers (and Clairol Inc., a division), Whitehall Labs, Amoco, American Motors (Rambler & Kelvinator), GF's Maxwell House, Renault and 20th Century-Fox.

Brighter still is the spot picture. Not only is spot radio the mainstay of any new product testing strategy (the most recent users: American Tobacco for Riviera cigarettes, Nabisco for a new sweets item), but the attractiveness of big discount structures (based on frequency) has not escaped a number of advertisers signing long-term contracts. Among them: Dully-Mott (Clapp's Baby Food), Hudson Pulp & Paper, Monarch Wine, E. I. DuPont (Fabrics Div.), American Machine & Foundry (AMF Pinspotter Div.), Dictograph Co. (Acousticon Div.) Electric Autolite, William Wrigley Co. and Sterling Drug.

Auto supplies advertise

An advertiser awareness of the number of car listeners, too, has made radio's selling job somewhat easier. Fast becoming "regular" radio advertisers in the manner of the Big Three automakers and the oil and gas chains are the specialty manufacturers of auto parts: Electric Autolite, Maremont Mufflers, Monroe Mfg. (auto coils), Walker Mfg. and Gabriel Co. (auto horns). Their emphasis on nighttime radio is in line with RAB's presentation, which also talks of the number of highway stores open in the evening.

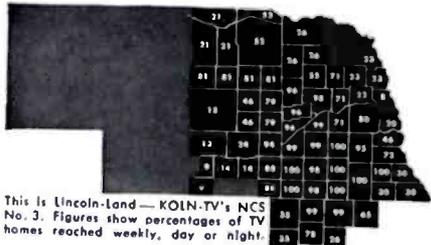
The disc-jockey investigations

Radio executives this month are keeping a watchful eye on the Harris Committee's look-see into disc-jockey operations. Meanwhile, Arthur Hull Hayes, CBS Radio president, has issued a 10-page memorandum to his network detailing standards of practice. Worth noting: part of the memo takes up the little-discussed area of listener image. Is the typical radio program "live" or "pre-recorded"? Is the applause "real" or "canned"? Before such discussion comes into being, Hayes wants them to know the answer. "Every effort," he writes, "should be taken to avoid creating illusions that pre-recorded excerpts are, in fact, live." Thus, celebrity interviews that conceivably would be edited before air-time should be clearly identified as such; so should canned laughter and other practices that could, in time, be tagged "deceitful."

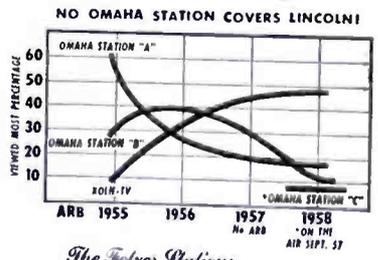
END



**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV!**



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.



The Folyer Stations
 WFLY-TV — GRAND RAPIDS, MICHIGAN
 WFLY-TV — GRAND RAPIDS, MICHIGAN

Nebraska has two big television markets. They are both good markets, but there's a big difference in the way they are covered!

One market—in the extreme East—is well-served by three top TV stations, making it tough to reach a high percentage of the viewers economically.

The other—Lincoln-Land—is really covered by just one top TV station—KOLN-TV! And the area contains more than HALF the buying power of the entire state.

Ask Avery-Knodel for all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

copies to others who might be equally important).

RANK E. PELLEGRIN, President
Radio and Television Executives Society
New York

Audience share predictions

IR:

Now that the figures are in, we thought it would be interesting to compare the actual audience shares with the predicted audience shares for November-December 1959, that were published in the October issue of TELEVISION MAGAZINE.

The comparison, I must admit is a bit startling. While your forecast saw NBC-TV as the number one network, it actually wound up in third place, with ABC-TV and CBS-TV virtually tied for the number one spot in popularity.

You predicted 8-10:30 p.m. shares as follows: ABC: 30; CBS: 31; NBC: 32. They were actually 31, 31, and 28 respectively. For 7:30-10:30 p.m. all network shows, you predicted: ABC: 30; CBS: 31; NBC: 32. They were 31, 31 and 28. And finally, your figures for 7:30-11 p.m. all half-hours; ABC: 29; CBS: 31; NBC: 32. Actual Nielsen figures: 29, 32, 29.

If you remember, your predictions had *Deputy*, *Riverboat*, *Twilight Zone*, *Bonanza*, and *The Rebel* as the five top new shows for the 1959-1960 season. In reality, only one of these, ABC-TV's *The Rebel* landed in the top five along with two other ABC-TV shows (*Robert Taylor's Detectives* and *The Untouchables*), one CBS-TV show (*Dennis The Menace*), and one NBC-TV show (*Wichita Town*).

It is most gratifying to me to note that ABC-TV is first on three nights of the week (Tuesday, Thursday and Friday) and a strong second on all other nights.

Significantly, of the four new ABC-TV shows under a 25 share in November-December, one was a documentary show (*High Road*), and three were low-cost live panel shows (*Hobby Lobby*, *Take A Good Look* and *World of Talent*). By contrast, all the new CBS and NBC shows under the 25 share mark were expensive film and 'special' programs.

This certainly bears out the fact that ABC-TV is the network where advertisers face the least risk in buying new properties.

As you can see from the preceding, audience prediction is a risky business. Nonetheless, I'd like to make a prediction of my own—that by the spring of 1960 (March-April), ABC-TV will be clearly established as the most popular network in prime evening time.

FRED PIERCE
Manager of Research
ABC-TV

END

of critics . . . a panel of well-meaning experts . . . to replace the public's rated vote would be as unhealthy in the selection of television programs as it would be in the selection of Presidents. Today's television programming is the result of millions of votes for and against the programs offered. The task of television is to maintain a variety of these offerings. The task of television is also to

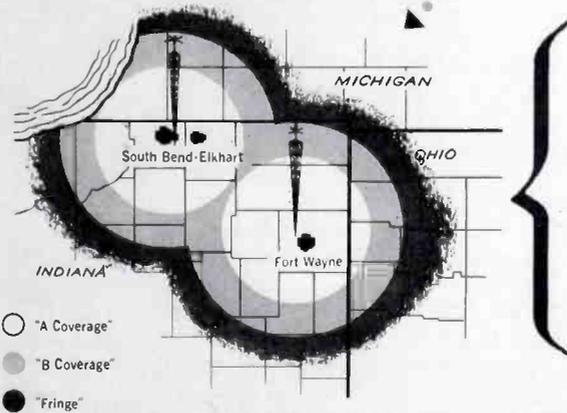
temper the popular vote and to maintain certain "unpopular" programs for the minorities who wish them.

Certainly the challenge to TV is to provide the best of what the public wants . . . to keep offering new and better candidates . . . but always to count the votes because television can be little more than the people who view it, without whom there is no medium. **END**

Cover Indiana's 2 growth markets
with 1 money-saving combination buy!

Advertisers anxious to "knock 'em dead" in Indiana have found a potent one-two punch in Fort Wayne and South Bend - Elkhart. These two major markets merge into a growing interurbia — now embracing more than 1.6 million people, with an Effective Buying Income of nearly \$3 billion!

A single, two-station TV buy blankets this market—at a 10% savings! This special, budget-stretching combination rate has the effect of delivering a town the size of New Haven, Connecticut *free!* You don't pay a cent for 168,000 people—34,000 TV homes. Call Branham for all the facts!



HERE ARE TELEVISION MAGAZINE'S RATE-OF-GROWTH FIGURES FOR THESE RICH, ADJACENT MARKETS!

	House-	Popu-
	holds	lation
SOUTH BEND-ELKHART	42nd	47th
FORT WAYNE	89th	82nd

(See elsewhere this same issue.)

Call your **BRANHAM COMPANY** man today!

WSJV-TV

28 ABC

SOUTH BEND - ELKHART

WKJG-TV

33 NBC

FORT WAYNE

YOU'VE GOTTA HAVE HEART

There's one thing that bothers me above all other developments in the current Congressional investigations and advertising's reaction to them. This is the feeling of fear that seems to have inspired all reactions from the pronouncements of the 4A's and ANA to the recent Washington meeting of the Advertising Federation of America and the sharpening of teeth in the NAB Code.

How much and how fast would any of these fine reactions have taken place unless inspired by the threat of government regulation or the pressure that Congress has put on the Federal Communications Commission and the Federal Trade Commission?

I don't mean for a minute that most of those running the advertising and broadcasting business aren't responsible, public-service minded people. I just feel that, motivated mainly by fear, many have responded with so many pragmatic proposals for improving matters that they are not dealing with the heart of the matter.

The codes of good conduct and the manifestoes on improving taste that I've read seem to deal with television advertising and programming as if the latter were made up of unrelated parts, each with its own little code of ethics.

I think the nature and variety of these approaches fail to recognize what Professor Sydney Head (in his article on page 42) calls, "The uniqueness and indivisibility of television." As the professor points out, there cannot be separate standards for entertainment, separate standards for public information shows and separate standards for commercials.

All these are only part of television's total image. All television is public service. If one part of it is loused up, then the rest of the medium will suffer. The quiz scandals showed how much adverse publicity the many have to suffer because of the transgressions of a few.

The question, as Professor Head puts it, isn't one of whether you can get by with a given sales pitch that doesn't offend the FTC or Better Business Bureau. The point is whether a sales pitch or program is acceptable to the television medium as a whole.

Advertisers seem to worry a great deal these days about whether their products, their advertising and their pricing are integrated into a total corporate image. But how many have policy committees devoted to the image—either in commercials or programs—they present on television, which, for many, is their only pipeline to the public? If the total television image suffers, so does that of those corporations associated with the medium.

In my opinion for example, there are too many news-

casters who become involved in the delivery of commercials. I just don't think that this builds confidence in the news program but rather vitiates its authority. This is only one area where I think advertisers muddy their own image as well as that of television and do a grave injustice to both.

All these problems of establishing standards which recognize the indivisibility of television boil down to an old shibboleth—but, in this case, one that has more pertinence today than ever: research. I think that so many present proposals from within the advertising and broadcasting industries are jerry-built improvisations to offset government interference. They have been fast made to meet breaking crises. Yet we still don't know what are the best times to present public information shows. We still don't have enough research to indicate whether hour-long documentaries or cultural segments in mass entertainment programs do the job television should do as a public service. I think there is much work to be done in these areas.

Isn't it possible that there are many who might be receptive to an important information program on a relaxed weekend, who are just too tired to concentrate sufficiently at 8 or 9 o'clock in a week-day evening to derive full benefit from such a program? And is the only answer the full-hour blockbuster documentaries? Isn't it conceivable that a small ten- or fifteen-minute excerpt from the Phillipine Ballet in a Dinah Shore program might expose many, many more millions of viewers to this art than any one hour devoted to the ballet as such? Certainly Ed Sullivan in his weird concoction of show business has exposed many millions to the best in music and dance, and probably entertained as well the very people who would not possibly tune to an hour of piano music or the American Ballet.

I'd be much happier to see a slew of vice-presidents assigned to this area at the networks rather than to "standards and practices." Here is where more probing is needed. In other words, how to communicate via a mass medium, how to convey information.

There's no doubt it can be done. Of course important work has been going on in this area for years.

NBC's *Project 20*, CBS' *See It Now*, and the current crop of documentaries on all networks . . . they serve a very important purpose, but they certainly are not the whole answer to the full use of television as a communications force. Although television can never be *Harper's* magazine or the *Saturday Review*, it must harness its great power as a mass communications media to inform as well as to entertain. There is a tough job ahead.

Ed Rogel