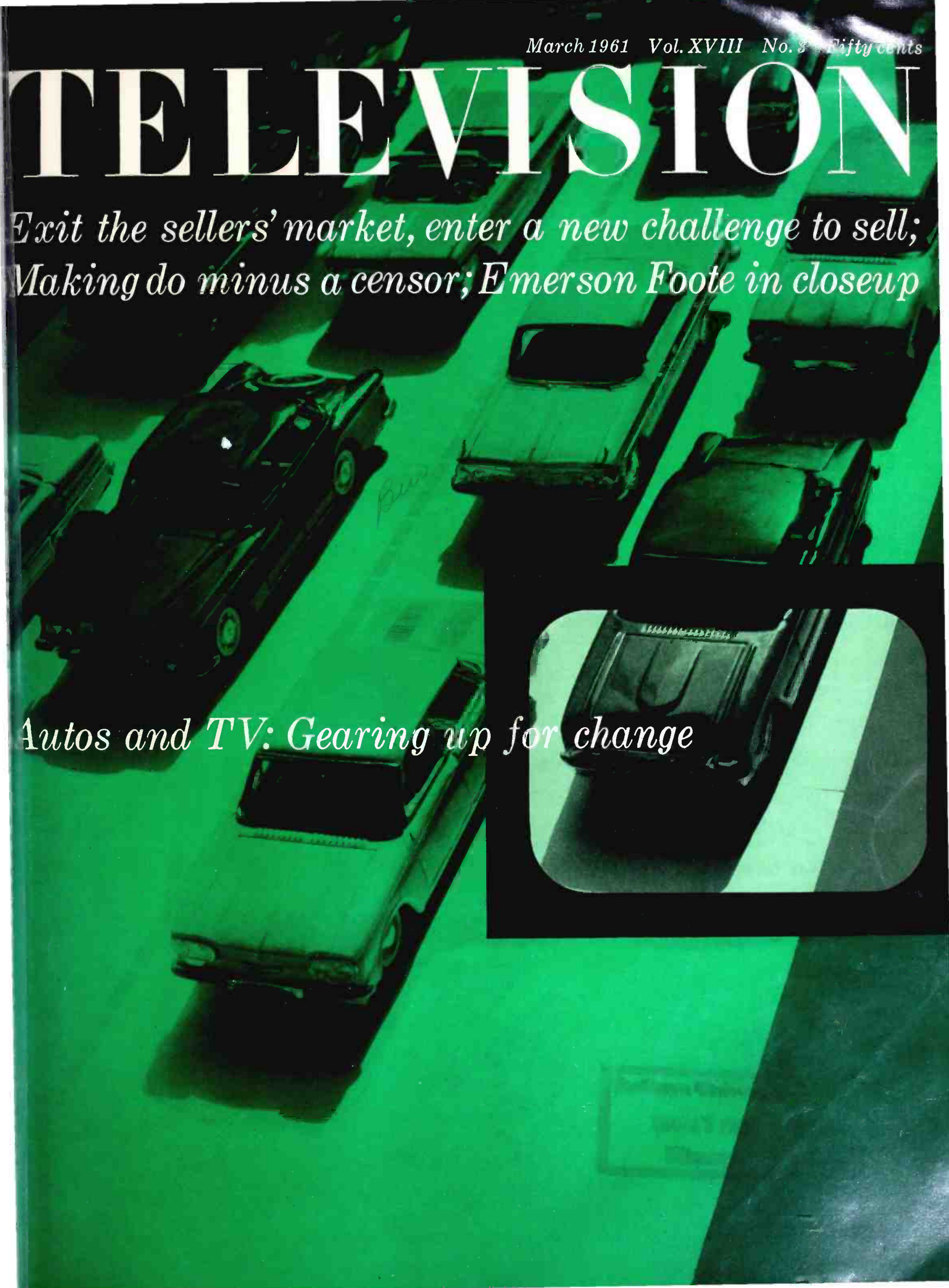
March 1961 Vol. XVIII No. 3 Fifty cents

TELEVISION

Exit the sellers' market, enter a new challenge to sell; Making do minus a censor; Emerson Foote in closeup



Autos and TV: Gearing up for change

SEEING IS BELIEVING*

If one picture equals 1,000 words, advertisers get more than their money's worth with Spot Television. In a one-minute commercial no less than 1,440 pictures, plus sound and motion, sell your product as no other medium can, and these stations are the leaders in this effective form of selling. Remember: seeing is believing—and they buy what they believe in!

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

*Ham the chimp knows that "seeing is believing" as he peers from his space couch after an historic 420-mile space trip in a Project Mercury space cabin, fired by a Redstone missile from Cape Canaveral, Fla.

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

17 out of 30

Including top-rated shows of all kinds: eight comedies, three westerns, three variety programs, two suspense shows, one dra

11 out of 20

Including five top-rated comedy programs (Nos. 5,10,11,14,18)—more than the other two networks combined.

6 out of 10

Including television's top-rated show for more than four years (No. 1); television's most popular new show (No. 5); the show with the longest record of popularity in television (No. 9).

1. GUNSMOKE 4. RAWHIDE 5. CANDID CAMERA 6. HAVE GUN 9. ED SULLIVAN 10. DENNIS THE MENACE 11. ANDY GRIFFITH 14. JACK BENNY 17. G. E. THEATER 18. DANNY THOMAS 20. PERRY M

23 out of 40

CBS Television Network presents more than half of Nielsen's top-rated shows—including six of the eight hits the new season (pictures numbered 5, 11, 25, 29, 39, 40).

'S MY LINE? 22. RED SKELTON 24. GERSHWIN YEARS 25. PETE & GLADYS 29. ROUTE 66 30. DOBIE GILLIS 34. TO TELL THE TRUTH 35. GARRY MOORE 37. LASSIE 38. HENNESEY 39. CHECKMATE 40. TOM EWELL

This remarkable record, based on the latest nationwide Nielsen report, is actually an old story: Throughout the past 134 Nielsen reports issued since July 1955 the CBS Television Network has averaged 22 of the 40 top-rated programs.† In 100 of these reports it has presented more of the Top Ten than the other two networks combined. In sum, if you are an advertiser, producer, performer or viewer, the place to be is The CBS Television Network.*

CBS

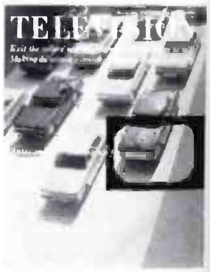
**2nd January report. †Evening programs; average audience rating basis.*

March 1961 • Established 1944, Volume XVIII, Number 3

TELEVISION

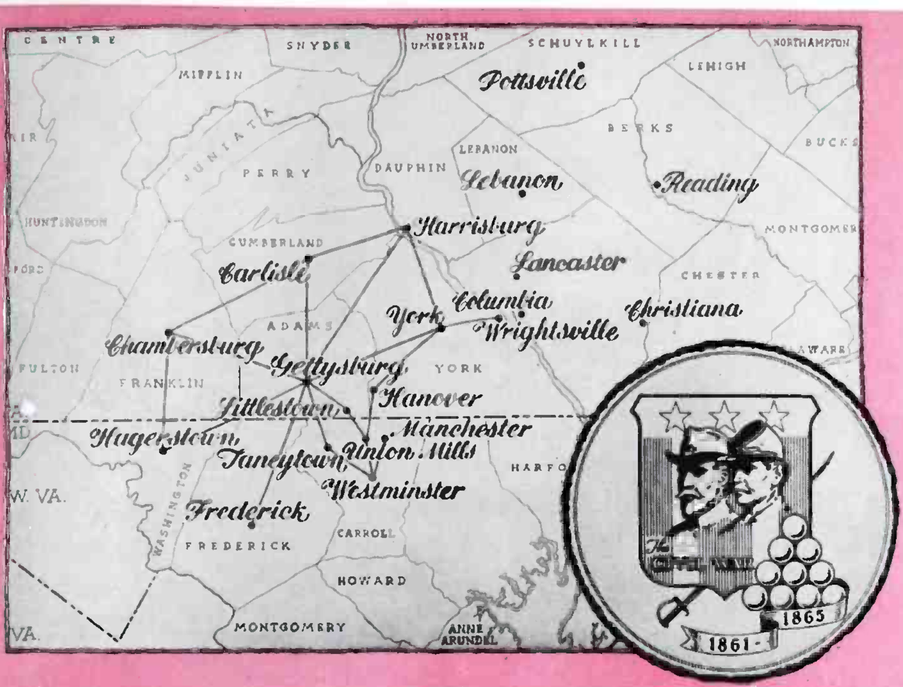
DEPARTMENTS

Cover: The nation's jammed highways give daily testimony to Detroit's importance in the American economy. It's a constantly changing panorama, and the changes have never come faster than they do now. The careful reader may note that the cars on the cover have no drivers; be not alarmed, for these are only models.



Published monthly by the Television Magazine Corp. Executive editorial, circulation and advertising offices: 422 Madison Ave., New York 17, N. Y. Telephone PLaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, $5.00; in Canada, $5.50; elsewhere, $6.00. Printing Office: 50 Emmett St., Bristol, Connecticut. Second-class postage paid at Bristol, Conn.

WGAL-TV serves the public interest



THE GREAT CENTENNIAL

Footnotes to the Civil War in the Channel 8 Area Every Monday Morning. Each program in this fascinating historical series features a separate community, as many cities and towns in the Channel 8 area were affected by the Civil War. Well-known examples: Battle of Gettysburg, burning of Chambersburg, Confederate occupation of York. This series is just one phase of this station's many activities dedicated to inspire and enlighten the viewers it serves.

WGAL-TV
Channel 8
Lancaster, Pa. · NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

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


BOB MURPHY
6' 8" host of the
WJBK-TV
"Morning Show"
9-11 a.m., Mon. thru Fri.
HEAD AND SHOULDERS ABOVE ALL COMPETITION
Detroit's Top Salesman In 136,800 TV Homes Daily*
It isn't in height alone that Bob Murphy tops 'em all in 4-station Detroit! It's persuasive power plus active participation that make Murphy's emceeing so sales provoking. Here's the formula that keeps 'em tuning to "Morning Show." A good movie. Surprise visits from guest notables. Daily "calls" by three doctors . . . Dr. John T. Dempsey, WJBK-TV news director, backgrounding the news, Detroit Health Commissioner Dr. Joseph T. Molner on health topics, and Dr. Elton McNeil, child psychologist, on child rearing. Total: 120 minutes of sell. Ask your Katz man how you can get in on it!
*Nielsen, (Aug.60-Jan. 61 Avg.)
WJBK-TV
CHANNEL 2 CBS DETROIT
a Storer Station
NATIONAL REPRESENTATIVE: THE KATZ AGENCY

The grocer's getting less of the consumer's new dollar budget

This is The Case of The Missing Nickel.

The pennies in point represent how much less of his dollar the average American parts with for food and drink today than he did 12 years ago. To replenish his larder in 1948, he gave the grocer 30 cents. Today it's a quarter (see the chart below).

What makes the quest for that quarter significant to television is the way food and drink sellers dominate the medium —by rough estimate, 45 cents of each spot dollar comes from that source, as do 31 cents of each network dollar.

During the first half of last year, national food and grocery companies were spending an average of $1 million a day in television advertising, with those big spot TV products—coffee, tea and food drinks—leading the parade.

On the surface, food's shrinking share of the consumer dollar may not seem much. After all, consumers spent $80 billion on food and drink in 1960, 45% more than in 1948; and advertising expenditures for this product category have more than doubled in the past decade.

Of further aid and comfort to food advertisers, of course, is the resilience of their industry even during recession periods. For example, despite the fact that the composite trend of industrial production dropped as much as 10% during the recessions in 1949, 1954 and 1958, sales of grocery stores showed an increase of 2%.

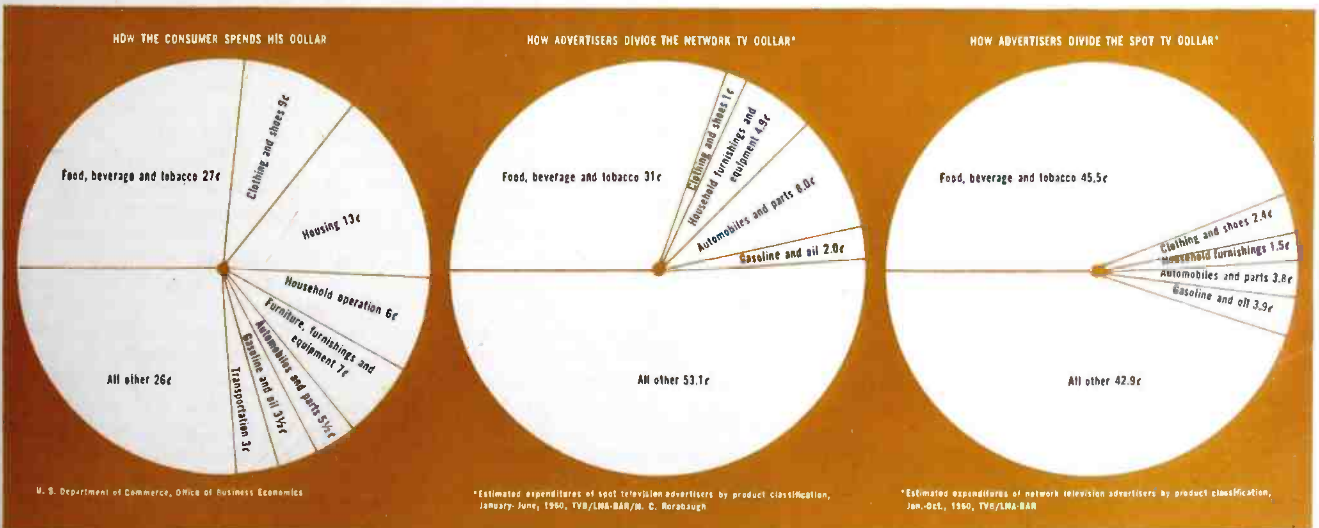
Even so, the missing nickel in the consumer's food budget indicates the savage competition for sales that has become the food industry's challenge and television's opportunity in the Sixties.

At the crux of this challenge and opportunity is the postwar shift in consumer buying, recently outlined by Louis J. Paradiso, Chief Statistician, Office of Business Economics, U.S. Department of Commerce.

As Paradiso and his colleagues imply, the amount the consumer spends on food has failed to keep pace with the growth in total consumer expenditures and population. Even though the outlays for food and beverages were 45% higher in 1960 than in 1948, "this rise compares with the increase in total personal consumption expenditures of 85% over the same period. The lower proportion for food is accounted for by the smaller price advance in foods than in other consumption items."

In their January report in the Survey of Current Business, Paradiso & Co. state that "on a per capita basis, purchases of food and beverages by consumers were somewhat higher in 1960 than in 1948, implying that the rate of increase in total food purchases was a little more than population growth."

In short, food advertisers and the television business are up against some basic shifts in buying habits. "The pattern of expenditures in 1960," according to the *Survey of Current Business*, "represents a shift from that of 1948, when the economy had once again reached high rates of civilian employment and output following the conversion from wartime operations. In that year—when the expenditure pattern had not as yet returned to 'normal'—consumers channeled 55%



of their total expenditures into nondurable goods, a larger proportion than in 1960; the services absorbed a much smaller proportion than in 1960—32%; and about the same proportion, 13%, was spent on durable goods."

What has happened is that the consumer, after his postwar buying binge, is now apportioning more of his dollar for household operation, medical care and what he puts into his car and its maintenance.

Housing alone has moved from 10 to 13 cents of the consumer dollar. Household operation expenditures, which are closely related to those for housing, also have moved upward in relation to the total since 1948, and by about the same percentage as housing. Within the household operation total, the current proportions are higher than in 1948 for electricity, gas, water and telephone services.

Medical care such as hospitalization fees and health insurance payments have moved up from four cents of the consumer dollar in 1948 to five cents in 1960.

It also cost more to have and maintain a car in the past 12 years. The consumer put out 5½ cents toward a new car purchase from a dollar in 1960 vs. four cents in 1948; he even reached as high as seven cents in 1955, autos' most lush year. Gasoline and oil also got an additional cent from him in 1960: 3½ vs. 2½ in 1948.

Purple Hearts in the Sixties

What it all boils down to is that the food and beverage advertiser is not only bucking his fellow competitors, but also a basic trend. Undoubtedly, as someone recently said, the battle for shelf space, made a cliché in the Fifties, will produce even more Purple Hearts in the Sixties. There are many other reasons than those outlined by the Department of Commerce.

For one thing, there is the revolution in the demographic composition of the population that buys and eats the products extolled by television. One expert, Wayne C. Marks, the president of General Foods, the nation's largest food packager and spender of $110,000,000 in advertising, emphasizes what's about to happen.

As he explained at GF's annual stockholders' meeting last year: "In the next five years, the group from 15 through 19 years of age will jump almost 30%, against 9% for the total population.

"By 1965, close to half of the people in the country will be under 25. These younger people will have different nutritional requirements and taste preferences, thus providing opportunities for companies alert enough to anticipate them."

As if the changing composition of the food market were not enough, there is always the growing pressure of the avalanche of new products.

In 1950, a grocer handled 3,750 items; in 1955, 4,000; and in 1960, 5,227.

Progressive Grocer reported in mid-1960 that a typical grocer who carried 65 soaps and detergents in 1950 had 116 in 1960; where he had 84 flours and mixes in 1950, he had 169 in 1960. *Business Week* has estimated that new product development is moving three to ten times its 1948 rate.

Concentration through supermarkets

The rash of new products makes for more competition with the growing concentration in the food business. J. Walter Thompson's Arno Johnson figured that in 1957, 29,000 supermarkets with total sales of $31.1 billion had a greater sales volume than the total volume of 394,000 in existence in 1951—just six years earlier.

Supermarkets—about 10% of the stores—account for 67% of the business. And the big chains, in a wave of mergers, are getting more of a share of the market. Some 13 of the biggest chains account for nearly one-third of the total sales volume.

What it takes to sell the food and beverage market today—with the younger population and changes in distribution—is clear from the recent action of one major advertiser.

With the largest advertising campaign in its history, Pepsi-Cola this month set out to make sure it gets as many pennies as possible from the consumer dollar. And from the medium's standpoint the key facet of the new campaign, a total of $34,000,000 on the national and local level, is the return of Pepsi to network television after an absence of four years.

The company itself will spend, through BBDO, about $12,000,000 on the national level, with well over 50% going into television and radio. Pepsi's 500 bottlers are expected to respond with about $22,000,000 worth of advertising locally.

The goal in network television is to hit the widest possible audience. The opening blast (beginning March 5) concentrated on major evening prime-time programming with participation buys on all three networks: NBC-TV's *Laramie*, *Outlaws* and *Americans;* ABC-TV's *Asphalt Jungle*, *Islanders* and *Cheyenne*; CBS-TV's *Aquanauts*.

Next month Pepsi will pick up the tab for an hour-long variety special, "Young At Heart," on NBC-TV. The follow-up comes in October with sponsorship of a regular, weekly half-hour series, *The Jane Powell Show*.

As some of the program titles indicate, the big word among Pepsi advertising executives is youth. And to make their point as provocatively as possible, they've hired the highly creative, and equally expensive, services of photographer Irving Penn, supervising Pepsi's new set of filmed TV commercials.

Under Penn's direction, the commercials will highlight youth in action—bowling, dancing, swimming, and, of course, drinking you-know-what. Camera angles and light-shadow effects a la *Life's* technique are expected to convey the appropriate realism.

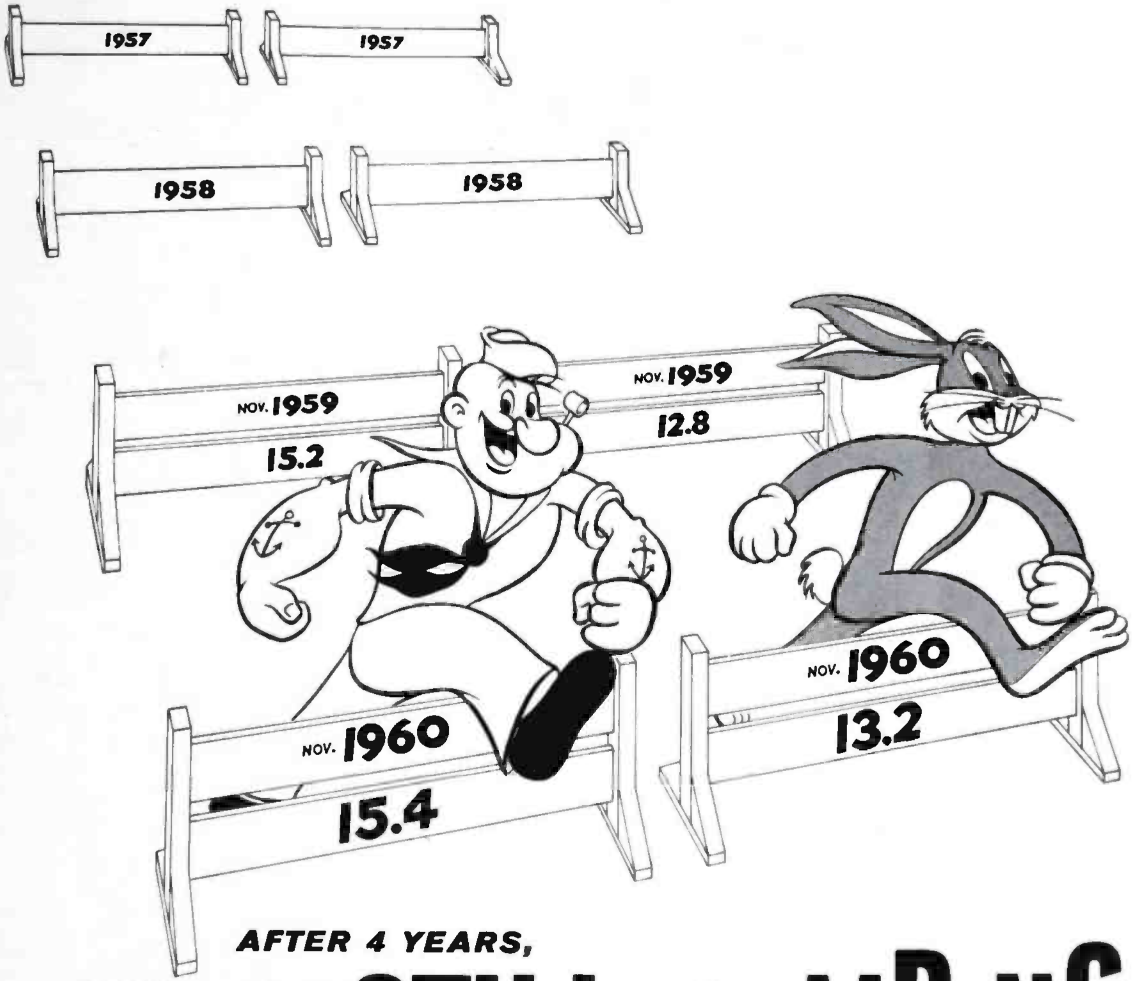
Pepsi's television buy, and its early commitment to a fall program series, reflects, in part, what seems to be a new trend in sponsor buying habits.

The network perennials—General Foods, Procter & Gamble, Lever, Chevrolet and American Tobacco—already have set a new pattern. Without waiting for the traditional March selling season, they've already committed themselves heavily to fall purchases. Participations, according to most industry observers, are doing in the traditional sales periods. By the end of February, the rumor mongers of Madison Avenue estimated $30,000,000 in fall commitments to CBS-TV by General Foods, $22,000,000 to ABC-TV by P&G. And while Chevrolet and Dinah Shore will part next season, the auto advertiser will be back with *Bonanza* on NBC-TV (see story on page 48).

Bullish forecast for film

Another important trend is the record year predicted for film production for network television and syndication. Sam Cook Digges, administrative vice president, CBS Films, Inc., in a recent bullish forecast estimated film production would hit $170 million this year, compared with $155 million in 1960. In 1950, according to Digges, 80% of TV programming was live and only 20% was film. By 1960, the reverse was true: 76% on film, the rest live.

Today's situation is such, says Digges, that producers must invest some $1,300,000 in negatives to deliver 39 programs with good production quality. In addition, prints will run about $50,000 for the series; advertising and promotion, $50,000, and residual costs paid to talent will near $200,000. Further, a distributor, calculates Digges, needs to hit sales over $2,000,000 to show a profit after administrative and sales costs. END



AFTER 4 YEARS,

RATINGS ARE STILL JUMPING

UAA's Popeye and Warner Bros. cartoons, after four years on the air, are rating higher this year than last. Popeye scored a Nov. 1960 ARB average of 15.4 in 122 markets. Warner Bros. cartoons scored a solid 13.2 in 104 markets. This out standing result* includes all markets for which ratings are available, regardless of station, time period or competition. No wonder that stations, almost without exception, have been renewing these profitable cartoon programs. Be sure you stay on this winning team. Call or wire.

* tabulation of individual market ratings available on request.

u.a.a. UNITED ARTISTS ASSOCIATED, INC.

NEW YORK 247 Park Avenue, MU 7-7800
CHICAGO 75 E. Wacker Dr., DE 2-2030
DALLAS 1511 Bryan St., RI 7-8553
LOS ANGELES 1041 N. Formosa Ave., HO 7-5111

FOCUS ON PEOPLE

IN: DIXON

OUT: KINTNER

Nominated this month by President Kennedy to chair the Federal Trade Commission: **Paul Rand Dixon,** chief counsel and staff director of the Senate Antitrust and Monopoly Subcommittee. Dixon, 47, a Tennessee Democrat, will succeed **Earl W. Kintner** as chairman of the federal agency which patrols the nation's advertising and business practices.

Dixon, once an assistant football coach at the University of Florida, accepted appointment as a trial attorney on the staff of the FTC in 1938 and, with the exception of the war years when he served active duty with the Navy, continued with the FTC until February 1957. From that time to the present, Dixon served on the Senate Antitrust and Monopoly Subcommittee, assisting in the development of public and Congressional attention on vital problems in the field of restraints of trade.

Outgoing Earl W. Kintner has been the FTC's chairman since 1959. He joined the Commission in 1948 as a trial attorney, five years later was named general counsel. Kintner, who has twice served as president of the Federal Bar Association, will enter private law practice in Washington with Berge, Fox & Arent. The name will be changed to Fox, Arent, Kintner, Kahn & Plotkin.

Four significant actions took place at a meeting of the board of directors at National Telefilm Associates: 1) The board agreed to negotiate for the sales of the company's broadcasting properties—WNTA-TV and WNTA (radio). (Both properties are wholly-owned subsidiaries, and together account for less than 20% of NTA's gross income.) 2) **Ely A. Landau,** chairman of the board, submitted his resignation as a director, and as chief executive officer of the company and its subsidiaries. He indicated to the board that he intended to bid for the purchase of the broadcasting properties. 3) The board elected **Oliver A. Unger** chief executive officer and chairman and 4) **Martin Leeds,** previously executive vice president of Desilu Productions Inc., was elected a director.

Ely Landau, currently in the process of setting up a company to acquire TV stations, will be bidding for the stations against a group headed by Howard C. Sheperd which hopes to purchase WNTA-TV and use it for non-commercial and educational telecasts. Landau formed Ely Landau Inc. in 1951 as an independent TV film producer. It was this company that developed into National Telefilm Associates. His first attempt to organize a film network came in 1952 when he worked to organize the First Federal Film Network. In order to acquire nationwide distribution for his product and raise production capital, he sold franchises for distribution rights in various areas throughout the country. In 1954, when Oliver Unger, now president of NTA, and Harold Goldman, president of NTA International and executive vice president of NTA, joined forces with Landau, he retired all franchises. He then acquired a number of feature film properties from J. Arthur Rank, David O. Selznick and

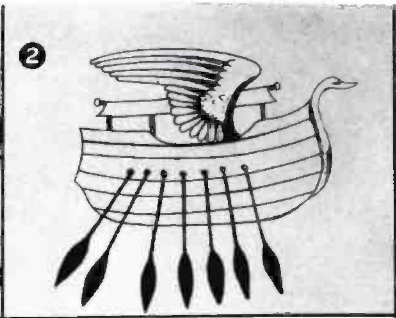
IN: UNGER

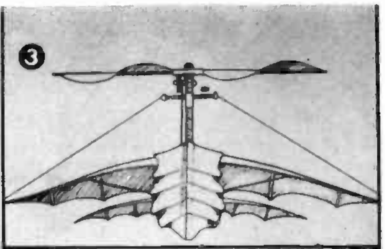
OUT: LANDAU

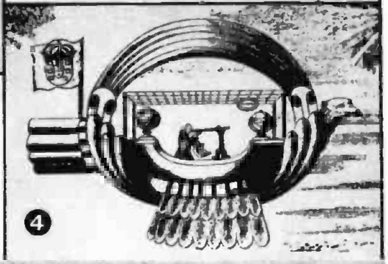
NEW JOB: MICKELSON

OUT: KINGSLEY

NEW LINEUP AT (L TO R) PAPERT, KOENIG, LOIS







❶ EARLIEST flying effort is credited by mythology to Daedalus, who fashioned feather-and-wax wings for himself and his son, Icarus. Legend says this flight 'got off the ground' but Icarus flew too near the sun. Wax melted. Wings disintegrated. Icarus plunged to death in the sea, thenceforth named 'Icarian Sea.'

❷ AMPHIBIAN design by unknown Chinese 'genius', about 50 B.C.

❸ 12TH CENTURY concept hints of the Helicopter, to come 800 years laters.

❹ 15TH CENTURY inventor designed this airship with enclosed fuselage. Luckily he never tried to fly it.

"The Exciting Years" on WXYZ-TV, Detroit

17TH CENTURY peasants attack 'monster' from the skies—actually one of the earliest balloons. The artist who captured this scene neglected to leave his card. Pictures on this page were among the many used by WXYZ-TV in "Flight" a telecast in 'The Exciting Years' series, depicting man's long struggle to gain mastery of the air.

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**

"Our objective for programing: To provide our entire area with a well-rounded schedule, including plenty of mental nutrition, seasoned with genuine interest. In 'The Exciting Years' a solid core of science has been dramatized and successfully paced. In such productions, we have made static subjects leap from the tv screen with real excitement. Advertisers tell us that such programing creates a very friendly acceptance for their messages"

John F. Pival
President, WXYZ-TV

PEOPLE *continued*

20th Century-Fox productions. In 1956, Landau formed the NTA Film Network, which at one time sold to more than 130 stations.

Walter Kingsley, president of Independent Television Corporation, announced his resignation from the film company because of existing differences on policy planning. Kingsley joined ITC (film production-distribution-financing established for world-wide operation by the Jack Wrather Organization and Associated Television Ltd.) as its president in 1958. Kingsley started his TV film career in 1949 at Ziv Television. In 1957, he became Ziv-TV's general sales manager for all syndication.

In a postscript to last month's shakeup at CBS News, the Broadcasting Division of Time Inc. announced the appointment of **Sig Mickelson**, former president of CBS News, to its staff. Mickelson, with CBS for 18 years and since 1954 head of the combined radio and television CBS News division, will assume broad responsibilities for Time Inc. plans in international broadcasting and broadcast news.

Mickelson joined the Columbia Broadcasting System as news editor of CBS station WCCO Minneapolis in 1943, was successively director of news and special events and director of public affairs. He moved to New York in 1949 as CBS director of public affairs, in 1951 was named director of news and public affairs for CBS-TV. In 1954, he was promoted to vice president of CBS and general manager of CBS News. He became president of the News division in 1959.

Papert, Koenig, Lois Inc., New York (handling Pharmacraft's Coldene, Ronson shavers, Wolfschmidt Vodka) announced a series of executive changes. **Frederic Papert**, president, became board chairman; **Julian Koenig** succeeded him as president; **George Lois** was named first vice president, and **Norman Grulich** was appointed executive vice president.

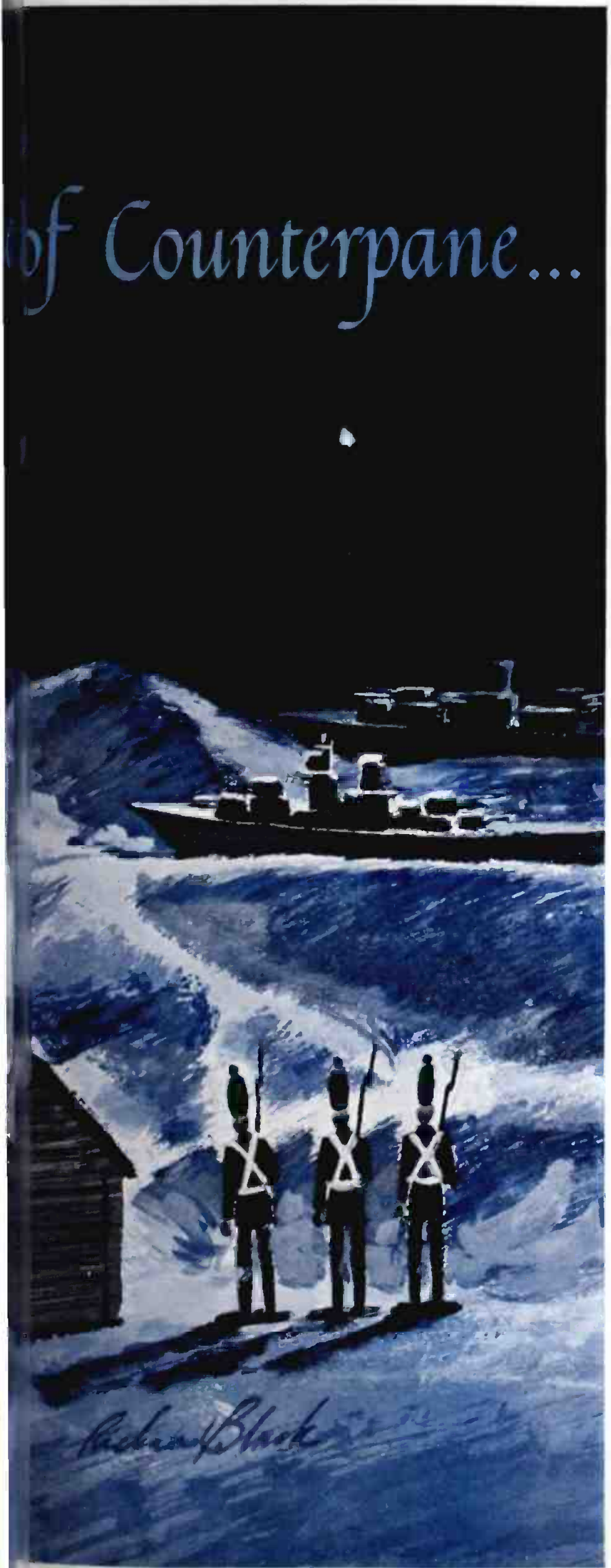
Others on the move:

Jack W. Minor, previously director of marketing, sales and advertising for Plymouth, Valiant and DeSoto, joined Don Fedderson Productions, Hollywood, as vice president in charge of sales and development.

John S. Hayes, president of the Washington Post Broadcast Division was promoted to executive v.p. of the Washington Post Company, parent organization.

At the network level, **Lawrence White**, director of New York daytime programs for CBS-TV, was appointed vice president, daytime programs of the network. At NBC-TV, **Lester Gottlieb**, replacing **Richard Linkroum**, was appointed director, special programs. END


The Land



When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay
To keep me happy all the day.

And sometimes for an hour or so
I watched my leaden soldiers go,
With different uniforms and drills
Among the bedclothes, through the hills;

And sometimes sent my ships in fleets
All up and down amid the sheets;
Or brought my trees and houses out,
And planted cities all about.

I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.

— Robert Louis Stevenson

Maybe it's leaden soldiers . . . or ships in fleets . . . or little toy cities . . . sent by the WLW Stations to children in hospitals that help keep them "happy all the day."

We hope so. Over the past nineteen years, the Crosley Broadcasting Corporation Ruth Lyons Annual Fund has collected almost two million dollars for children in thirty-four hospitals, with last year's record contribution of over $315,000.00.

This is more than the policy . . . this is the spirit of the WLW Stations — to serve their communities in every way, especially to remember those who are forgotten . . . like the little "giant great and still that sits upon the pillow-hill."

Naturally, we are proud of our reputation in the communications industry. But we are most proud when our ratings and statistics, when our business and technology are pleasantly lost for priceless moments in such lands of counterpane.

Yes, this is our pride — but also our privilege.

WLW-T Television Cincinnati

WLW-C Television Columbus

WLW-D Television Dayton

the dynamic Crosley Stations

WLW-A Television Atlanta

WLW-I Television Indianapolis

WLW Radio

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

FOCUS ON NEWS

They're jockeying for position on all fronts in television

It was the earliest selling season in network television history. The top brass of all three networks' sales and program departments were fully engaged in the difficult business of shaping and selling a fall program schedule that would not be on the air for more than half a year.

The selling season had moved into full swing at least two months earlier than it had in 1960. The reason was obvious: the third network, ABC-TV, had become a strong competitor for every loose piece of network business. In some program periods it was drawing bigger audiences than both CBS-TV and NBC-TV, in some others outdrawing one or the other. No one network was any longer supreme. It was a three-contestant race, and all three had plenty of legs and wind.

The program trends that were taking shape were being molded by the pressures of the race for business. The tentative nighttime lineups were heavier on action-adventure, lighter on comedy, in recognition of the relative popularity of those types in the current season. There was still room for specials, but fewer would be entertainment shows and more would be in the category of information programming.

For the first time a national television network reached into Hollywood's stockpile of feature movies for a prime time movie series. NBC-TV paid $6 million for a batch of 20th Century-Fox feature films made since 1950 and will play them Saturdays at 9 p. m.

Meanwhile, back in Washington

While network executives were coping with the realities of creating the 1961-62 program schedule, developments were going on in Washington that could have some bearing on their plans.

A new chairman of the Federal Communications Commission took office with a mandate from President Kennedy to do something to improve TV quality.

A new president of the National Association of Broadcasters shook the association's membership with a stern speech calling for better shows.

The FCC chairman, Newton N. Minow, has said he believes networks and stations are underestimating public tastes in much of their current programming. He told the Senate Commerce Committee during his confirmation hearing that although the government cannot be specific in its criticism or control of individual programs, it has the duty to encourage an improvement in the general quality of what is on the air. He also told the committee that he intended to look into the influence of rating services which he thought might be the instruments for rationalizing poor programs that have mass appeal. Minow has never said so, but it is authoritatively known that President Kennedy has told him to move in on programs.

The NAB president, LeRoy Collins, agreed that programming ought to be improved, although he thought the improvement ought to come from voluntary action of broadcasters and not from government ukase. Improvement was necessary, he said, because "broadcasting is in serious trouble . . . its public favor is dangerously low."

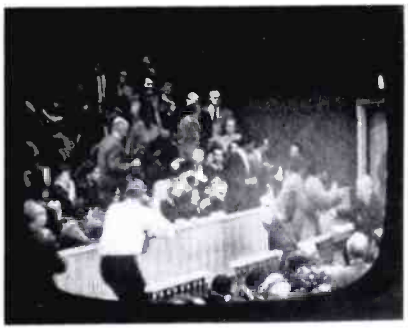
Collins tramped hard on the subject of program upgrading during a facts-of-life speech to the NAB board of directors at their winter meeting in Palm Springs (also see PLAYBACK, page 23). He made it plain that he intends to be president in fact as well as name. He proposed a "positive program for broadcasting" in three parts:

"First, we must improve broadcasting's relationship with the Federal government.

"Second, we must improve broadcasting's relationship with the American people.

"And, further, we must improve the broadcasting profession itself."

The NAB must be in a position to provide leadership in the program of self-improvement, but, said Collins, it is too weak to lead now (despite an annual



One of the most dramatic events in the history of the United Nations occurred last month when rioters protesting the slaying of ex-premier Patrice Lumumba disrupted Ambassador to the U.N. Adlai Stevenson's presentation of the U.S. position on the Congo crisis. TV cameras were there to record the shock and horror of Stevenson and gallery onlookers.

budget of more than $1.6 million). He told the directors that at their meeting next June he would submit a reorganization plan aimed at giving the association "the strength, prestige and respect essential to meet the needs of broadcasting."

By the time he had finished his speech, the directors knew that if broadcasters wanted leadership when they gave Collins a three-year contract at $75,000 a year, they had got what they wanted.

What else is new

A showdown struggle is beginning among three rival systems of subscription television, triggered by the Federal Communications Commission's approval of a test of Zenith's on-the-air system in Hartford, Conn.

1. Zenith's system has been franchised to RKO General, licensee of WHCT (TV) Hartford, an ultra high frequency station that RKO bought for the purpose of testing pay TV. Unless it runs into delays from legal appeals, RKO intends to begin operation by autumn.

2. International Telemeter Corp., which is owned by Paramount Pictures, announced it had granted its first American franchise for its coin-box wired system to a Little Rock, Ark., syndicate of southeastern financiers including Winthrop Rockefeller. A Telemeter system has been in operation in a Toronto, Canada, suburb for a year.

3. TelePrompTer Corp., which held television rights to the Patterson-Johansson heavyweight championship fight March 13, planned to distribute a live telecast of it to community antenna systems on a fee basis. The telecast was also to be shown in theatres throughout the country. TelePrompTer also intends soon to install its own Key TV system of subscription television on a community antenna system it owns in Liberal, Kan.

RKO's authority in Hartford is for a three-year test of the Zenith system. The company has committed itself to spend as much as $10 million on the experiment. Most of its subscription programs will be motion pictures, at least at the outset, and program charges will range from 35 cents to $3.50. (RKO will also broadcast a schedule of free TV.)

The Zenith system uses a scrambled signal that can only be cleared up when the subscriber activates a decoding device on his set. The decoder also makes a tape record of tune-in. Hartford subscribers will be billed monthly from the record of the tapes.

Telemeter uses a coin-box on the theory that the only sure way to collect money for amusements is to get it in advance. When the subscriber inserts enough coins to equal or exceed the charge for a particular program, the box activates the telemeter circuit which is wired. The coin-box also gives a credit if the subscriber does not have the exact change.

TelePrompTer's Key TV is yet to be tested in an actual subscription operation. It's also designed to work on a wired system. The Key TV device is activated when a subscriber turns a key and pushes an "accept" button. A tape records tune-in. Key TV also has "yes" and "no" buttons that can be used to send a vote to the transmitter. TelePrompTer thinks the voting device has possibilities for collecting ratings and orders for merchandise.

The big question, of course, is whether pay TV can be made to make money. So far it has not.

In its year of operation in Etobicoke, the Toronto suburb, Telemeter has never broken even. But the company believes its experience has proved there is a strong profit potential. The Etobicoke system has about 5,800 subscribers. According to Telemeter, a total of 30% of them tuned a special show featuring comedian Bob Newhart that ran three nights at a box-office price of $1.25 per show. That wasn't enough to pay Newhart's fee, but the per cent of tune-in, projected to a larger body of subscribers, suggests a bright future to Telemeter.

Telemeter has never released detailed figures on expenses or revenues. An independent survey firm (Elliott-Haynes of Toronto) reported last October that the average Telemeter subscriber was spending 80 cents a week. Telemeter programming in Etobicoke has consisted mainly of sports and movies.

TelePrompTer's one experience with a rudimentary form of subscription television occurred in June 1960 when it fed the second Patterson-Johansson heavyweight championship fight to 14 community antenna systems. Viewers were placed on an "honor" system to pay $2 for watching the fight. (TelePrompTer had no way of knowing who tuned it in.) According to Irving Kahn, president of TelePrompTer, $23,500 was mailed in.

Zenith moves in on color

The color television market—so far the almost exclusive domain of RCA and its subsidiary, NBC—was given a bullish nudge when Zenith announced it would introduce a line of color receivers next fall.

Zenith's entry into the color field was considered significant for several reasons. The company enjoys a reputation for quality production and shrewd marketing. For the past two years it has been the leading manufacturer of black-and-white sets (more than a million each year). A Zenith move in color would not be casually dismissed. It could mean that Zenith figured color would give a new and needed push to the television market at a time when black-and-white sales were softening. It could also mean that Zenith was eyeing the higher mark-ups that are possible on color sets. Color is two to two-and-a-half times as expensive as monochrome and its mark-up margins correspondingly larger for manufacturer, distributor and dealer.

Several manufacturers (Admiral, Magnavox, Packard-Bell, Emerson-DuMont and Olympic) have been producing some color receivers, but only RCA has put real steam behind color marketing. If Zenith's know-how were added to RCA's it looked as if color might at last be on the move. About 600,000 color sets are now believed to be in operation. END

TELEVISION MAGAZINE RATING CONTEST WINNERS

An agency account representative, an agency media executive and a broadcaster scored a three-way tie for first place in TELEVISION MAGAZINE's third annual rating contest. Their selections were closest among readers challenged by the magazine last fall to predict the top ten network shows for the November-December 1960 rating period. The winners 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 4, 1960.

Each of this year's three winners predicted eight of the top ten listed in the Nielsen report. They received the choice of a case of crystal balls or of a favorite beverage.

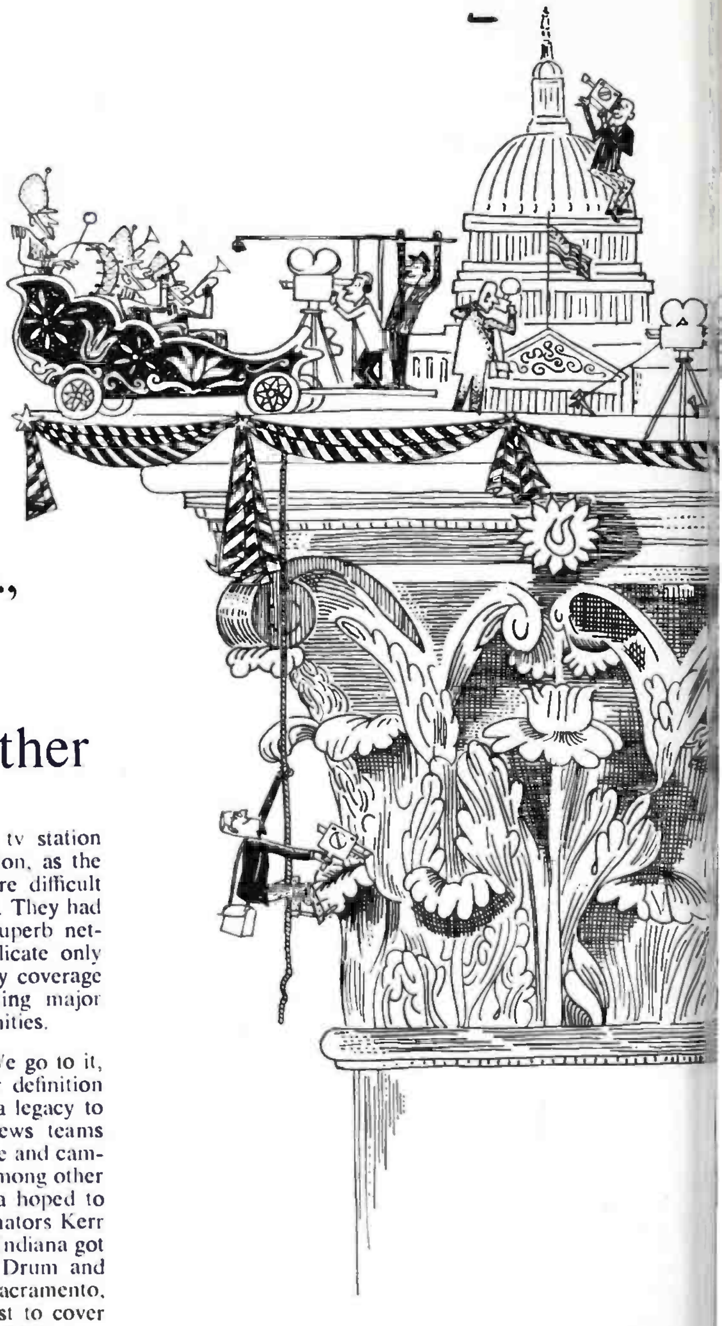
MARVIN ANTONOWSKY
Associate Media Director
Kenyon & Eckhardt Inc.

JACK BROOKS
Assistant Account Executive
Compton Advertising

ROBERT M. HOFFMAN
Director of Marketing and Research
Television Advertising Representatives, Inc.

WESTERN ROUND-UP!

Heading your way–for the first time in television–a library of three of the most successful Western adventure programs ever presented. A walloping 250 half-hours in all: 81 episodes of **ANNIE OAKLEY** (named the "Best Western Performer" on television for two consecutive years by The Billboard)...78 episodes of **RANGE RIDER** ("Action with a capital A is the byword in these films." Radio Television Daily)...and 91 episodes of **GENE AUTRY** ("King of the Cowboys" and one of the biggest money-makers in the Western field). This sure-fire three-in-one library, backed by a national merchandising campaign, is available now for unlimited run (and profits) from **CBS FILMS**



Tenting in D.C.,
or
In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.

Responsibility in Broadcasting

THE CORINTHI

LETTERS

Bouquets

The first two issues of TELEVISION MAGAZINE under the sagacious aegis of Broadcasting Publications Inc. certainly indicate that addressing yourselves to the professionals of our industry at all levels results in a damn fine magazine. RAYMOND E. JONES JR. *Coordinator, Spot Broadcast Media, Young & Rubicam, New York.*

I found your survey of comedy in the February issue highly illuminating.

It was also timely.

Comedy seems to be making a long postponed comeback—a healthy and welcome development in this present excess of westerns and private eye series.

It is interesting to note that of all the new programs launched in the past season, only three made the top fifteen in Nielsen's Average Audience Report for January. All three are comedies—*Candid Camera, Andy Griffith* and *My Three Sons.*

This serves to reaffirm our conviction that comedy, properly produced, can be the most explosively successful of all program forms.

On the other hand, as we all know, comedy is the frailest entry; the demand for writers, actors, directors and producers far exceeds the professional supply.

In-depth studies such as yours can be useful tools to those of us who are impaled on the horns of this savage dilemma. RICHARD A. R. PINKHAM, *Ted Bates & Company, New York.*

It is a fascinating issue. ARTHUR BELLAIRE *Vice President, BBDO, New York City.*

The article on Leonard Goldenson entitled "Miracle Worker of West 66th Street" in the February issue of TELEVISION is by far the best I have read not only on Leonard but on the network he heads. We have a mailing list of approximately 250 business, civic and government leaders in our coverage area that I would like to send a reprint of this article. R. R. OWEN *General Manager, WTVC Chattanooga, Tenn.*

In the February issue of TELEVISION MAGAZINE there is an article on the marketing revolution in gasoline ("Giant Battle for a Shrinking Market"). I would like very much to secure six copies of this issue. E. T. BARRET, *Sales Manager, Esso Standard Div. of Humble Oil & Refining Co., Memphis, Tenn.*

TELEVISION is everything you said [it would be]—and more. Let me congratulate you on this additional evidence of the editorial efficiency of your organization. I am most impressed. WILLIAM DALTON *President, National Community Television Association, Washington, D.C.*

More on January

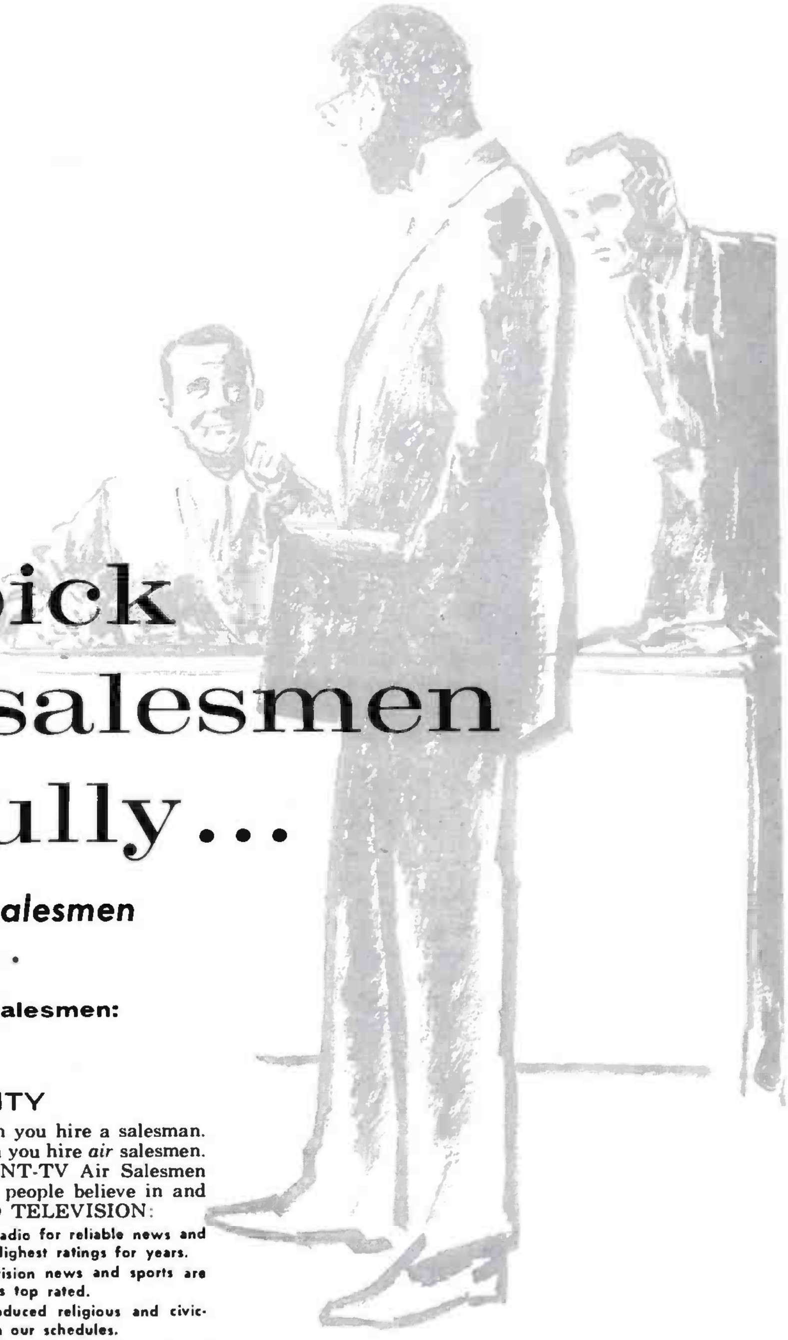
You are correct in assuming that there may be further revisions of the political broadcasting law, and you may be sure I will carefully consider any such proposals which are brought before the House for action. REP. DON L. SHORT *(R-N.D.), Washington, D.C.*

I am certain that the information contained in this issue relative to the operation of the temporary suspension of Section 315 as it relates to the Presidential and Vice Presidential campaigns will be most helpful to me in the coming deliberations of the Interstate and Foreign Commerce Committee and of the House itself. REP. JOHN E. MOSS *(D-Calif.), Washington, D.C.*

I found it to be not only a handsome but intelligent volume with an admirably balanced attitude toward the place of television in modern America. I am certain that TELEVISION will become in its field what *Broadcasting* magazine has been in its field for nearly thirty years. SEN. JOHN M. BUTLER *(R-Md.), Washington, D.C.*

I am sure [the information in the January TELEVISION] will be most useful when legislation on the political broadcasting law comes up for consideration. REP. PETER H. DOMINICK *(R-Colo.), Washington, D.C.*

The reports contained [in the January issue] will be most helpful to me in the consideration of legislative proposals affecting the television industry. REP. WALTER L. MCVEY *(R-Kan.), Washington, D.C.*



You pick your salesmen carefully...

Choose your air salesmen just as carefully . . .

Check List for Hiring Salesmen:

- ✓ INTEGRITY
- ✓ STABILITY
- ✓ RESPONSIBILITY

You look for these qualities when you hire a salesman. Be just as sure you get them when you hire *air* salesmen. In Des Moines KRNT and KRNT-TV Air Salesmen have these qualities. That's why people believe in and depend on KRNT RADIO AND TELEVISION:

- People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.
- ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.
- The community knows locally-produced religious and civic-minded shows appear regularly in our schedules.
- Local radio advertisers have given us by far the biggest share of business in a six-station market.
- Local television advertisers have given us 80% of the local business in a three-station market.

Check our ratings with the Katz Man. He can help you hire our salesmen, too.

KRNT

Radio and TV – Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

PLAYBACK

A monthly measure of comment and criticism about TV

LeRoy Collins, president, National Association of Broadcasters, at the NAB Board of Directors meeting:

It is natural that broadcasters should regard the prime threat to their profession as coming from Washington.

But the real threat is only reflected in Washington; it originates in every home town in America.

If it were just a question of the natural tendency of governmental bureaus to be bureaucratic and legislators to be legislative, the problem would be a lot simpler. If it were just a matter of competing with zealous politicians, I believe the broadcasting industry could better than hold its own in a defensive engagement.

But the regulatory proposals from within government are more than that; they are manifestations of serious dissatisfactions from substantial segments of the public. And when each proposal is introduced, the proponents are receiving increasing support.

Setting the record straight with excuses will gain for us little more time.

There is little to be gained now by arguing that there is no measurable connection between the extensive broadcasting of crime and violence and the growth of juvenile delinquency, for the truth is that a large part of the public feels there is.

There is little to be gained now by arguing that there is more "good" programming than "bad" programming, for a large part of the public is convinced that there is not enough "good" and too much "bad."

There is little to be gained now by pointing to the marvelous job done by the networks and the industry generally in political and news reporting if by doing so we should assume that this magnificent right in one area condones wrong in another.

There is little to be gained now by insisting that the ratings show this program or that program to be most popular, for our basic commitment is to advance the public interest—and if any program is an influence for debasement and is inimical to the public welfare, regardless of how popular, in my opinion its public broadcast cannot be justified.

Broadcasting cannot afford to fall into serious public disrepute. It simply cannot afford to become identified with what is cheap and degrading.

Broadcasters, I feel, should stand firmly on the proposition that nothing in their business which is wrong can be excused and left unattended and, further, it is their business to correct it.

Our efforts up to now leave a vacuum. And no vacuum lasts for long.

Into this vacuum are entering many who have "positive" programs: newspaper and magazine commentators . . . members of the Federal Communications Commission . . members of the Congress . . . the Supreme Court . . . more and more individual citizens. . . .

Yes, everybody is coming forward to fill the vacuum with ideas on "what to do about broadcasting."

And individual broadcasters and the NAB and the networks have been spending their time trying to bat down the arguments, the criticisms and the proposals one by one.

But we have not provided a positive, unified, attainable program through which broadcasters, themselves, will fill the vacuum.

Once, down in South America, I went to a bull fight. After the bull was turned into the arena, a series of efforts was made to agitate and weaken him.

The picadores came on horseback, driving their barbed sticks into the big neck muscles and causing the bull to charge in pain and frustration.

Then, another group came after him. They were the banderilleros with their torturous barbs. And the bull got more of the same treatment.

Finally, the matador came with a red cape. The slowly exhausting bull charged with all his remaining strength after the elusive man with the sword. But when all his strength was gone and the huge neck muscle had been weakened from the barbs, the bull's head lowered, and the matador could, with apparent ease, drive the keen steel through the shoulder-blades to the heart.

Broadcasting is getting a lot of barbs in the neck muscle at this point.

Are we going to exhaust ourselves by thrashing around with defensive movements?

If we do, then sooner or later our head will come down, and we will be the easy target for the fatal plunge which will pierce the heart of our profession—and our basic freedoms will die.

In my judgment, no amount of defensive posturing is going to cure broadcasting's ailing image to the public eye.

It will take an offense—a positive program designed effectively to remedy wrongs—to capture the public enthusiasm—to serve better the public interest—in order to do this. It is the substance of broadcasting, rather than the image of that substance, which demands our most earnest and determined efforts.

The candidates' advantages

Robert E. Kintner, president of NBC, urging permanent legislative relief from the "equal time" regulations embodied in Section 315, before the Senate Communications Subcommittee:

There is no doubt that the format of these encounters between the Presidential candidates could be improved, and there is room for difference of opinion as to how to improve it. But it seems to me that no one who believes in the essential idea of democracy can fail to approve the basic technique of giving the public this kind of chance to observe the candidates closely in direct exchanges on the issues before the country.

There has been some question over whether this technique does not give one candidate an advantage over another. It is difficult to conceive of *any* campaign procedure in which one candidate or another would not appear to advantage. Indeed, it is the purpose of a campaign to establish one candidate's advantage over the other. There has been some question over whether this technique of televised debate does not place a premium on relatively superficial qualities in a candidate instead of the true attributes of Presidential stature. But it seems to me that the technique provides a far better insight into a candidate and a more meaningful gauge of his fitness than his recitation of a carefully prepared speech or an eight-minute hail-and-farewell from the rear platform of a train. . . .

The journalistic freedom we seek is nothing that broadcasters can turn to their profits in dollars and cents. In fact, its exercise places a business burden on broadcasters rather than giving them any business advantage. The broadcasting industry loses vast sums of money on its informational programming efforts, even in most cases when such programs attract the sponsorship of advertisers. It is no secret that some broadcasters have gladly taken refuge behind the obstacle of Section 315 to plead that this law prevents them from devoting time to presentation of the candidates to the public. To remove the obstacle would be to remove the refuge, and thereby to get more public affairs on the air. . . .

Robert W. Sarnoff, chairman of the board of NBC, in a speech before the 44th annual convention of the National Automobile Dealers Association:

It is free competitive enterprise that has made possible the automotive industry's phenomenal growth and continuing contribution in the United States and has enabled us to lead the world in this field. By the same token, it is freedom of broadcasting as an advertising-supported medium that has developed American television and radio as the most flourishing in the world, not only for the range and vitality of its programming but for constructive benefits to our economy as a whole.

We cannot take this freedom for granted, because there are always people ready to run it down. They are the insolent charioteers who, in their superior wisdom, ride roughshod over such scorned manifestations of popular taste as tail fins or westerns. They profess great concern for the public and the public interest—as long as they can presume or prescribe what the public *ought* to want. Essentially, they feel contempt for the public, because they regard it as a patsy for hidden persuaders, a pawn in the hands of industrial intriguers and the manipulators of Madison Avenue.

They pay us an impossible compliment. It is one of their articles of faith that the public can be made to buy what it doesn't want, or doesn't need. The public itself is the best judge of what it needs, and indeed whether it should buy things it *doesn't* need. But nobody buys what he doesn't want. I have spent some time this afternoon singing the praises of advertising, but I would never suggest it can sell a product that people don't want or that it can hypnotize them into decisions they don't wish to make. . . .

Research or promotion?

Melvin A. Goldberg, director of research for Westinghouse Broadcasting Co., speaking last month before the Radio & Television Executives Society's Timebuying and Selling Seminar session in New York City:

I have a feeling that most often what is set forth as research is nothing more than what I choose to call "Egoistic Research." This is research that starts out with the point of view that "my station is better than anybody's" and then by a process of manipulation, rationalization, promotion and demotion attempts to prove the point. . . .

But, I protest that it is not research —despite the camouflage. It is promotion pure and sometimes not so simple. This type of material may serve to call attention to the station—but with 3,500 AM stations and 580 TV stations and 750 FM stations (all trying to gain the attention of the buyers and media personnel), how much of an impact can it have?

John F. White, president of the National Educational Television and Radio Center, in an address delivered before the Committee of One Hundred:

. . . The development of an educational television station is not unlike the raising of a family. First you go through all the struggle of deciding if and how you can afford it; next you tackle the job of providing adequate supervision; then, it always costs more than you really thought it would or certainly should; at times you wonder whether it is really worth it, and on infrequent occasions of weakness you even consider abandonment. This you really never come to, though, and in the end you find yourself completely fulfilled, terribly proud, and, in fact, wondering how you yourself could ever raise this wondrous monster—and do so much good for so few dollars! . . .

Our program schedule is best compared to a good library where you go to select materials to fulfill in depth your particular needs or interest of the moment. The ideally successful commercial station would be one that has us tuned to its channel when we get out of bed in the morning and never change channels or turn off the set until we climb back into bed at night. The ideally successful educational station would be one whose program inspires us to turn off the set when it is finished and discuss it with our fellow viewers, read further on the subject, or just plain think. The commercial station is operated because some individual—or group of individuals—has seen fit to risk his capital in the honorable expectation of a fair return. Commercial stations—who, by the way, are generally among our best friends—are in the honest business of making dollars. Those dollars are made by the sale of advertised products and, therefore, every program decision is rightfully made with one eye on the question "What does this do to audience size?" or "What does this do to the balance sheets?" The educational station is *not* in business to make money. It is in business to spend money—every cent it can lay its hands on—in the service of the

two more reasons why your TV dollars count for more on CH. 4 ... Buffalo!

New programming and scheduling of our full-length feature films means *new opportunities* for advertisers in the rich, vital Western New York Market.

Western New Yorkers like their film-fare at home and we're giving them more to like than ever before. The new early feature films on the "CH. 4 Theater" opens a whole new audience to meet and sell in this *six-billion-dollar-plus* retail market.

And the new time for "Starlight Theater" brings this favorite film feature on earlier to attract even more viewers to Buffalo's most popular late-evening film show.

Both programs carry the finest product Hollywood has made available to WBEN-TV. Here's your big chance to do a big job in this important metropolitan area.

Get the facts from Harrington, Righter & Parsons, National Representatives

WBEN-TV

The Buffalo Evening News Station

CH. 4

CBS in Buffalo

public. Our responsibility is to ask one simple question—"What good will this do and for whom?"

James M. Landis, the President's special assistant on regulatory agencies, at the Advertising Federation of America's Midwinter Conference:

Two facts stand out, I think, in our estimation of the regulatory scene. The first is that it isn't very efficient. Delays, delays, delays characterize the action of almost every regulatory agency. The second is a growing knowledge or conception that if you take these regulatory agencies as a whole instead of looking at them one by one, great areas of enterprise fall within their jurisdiction, probably greater than the areas that fall within the jurisdiction of cabinet departments. The trouble is there has been tremendous fragmentation in the handling of the various problems. . . .

There has been in my opinion too much of an effort to try and handle every problem by the bureaucratic method. You can't do it that way. You have to devise ways and means that are shorter, speedier, and still accurate to handle these problems other than going to a hearing and having lawyers examine them, cross examine witnesses for months and even years on end. There must be other ways of doing it. Then I think one of the other factors that has to be considered is that you have to delegate more and more from the heads of the agencies down to their staffs. That means you have to build up good and adequate staffs. . . .

I think that process should be tried first before we come to the point where someone says, "You should have a law." Maybe it won't work, but there will be no harm in trying. . . .

Anything that makes easier traffic control provides for the handling of more traffic, and that is what we have to do these years. Your part in it is plain, but please don't regard my function as being that of any kind of a czar; I don't like czars, and you don't like them either. But I think you can understand if you have been in these fields, and many of you have, that we should eliminate, if we can, overlapping jurisdictions, try and bring about some kind of a coordinating policy. . . .

The map and its uses

Frank Mayans, vice president and associate director of research at Young & Rubicam, speaking at the RTES Timebuying and Selling Seminar:

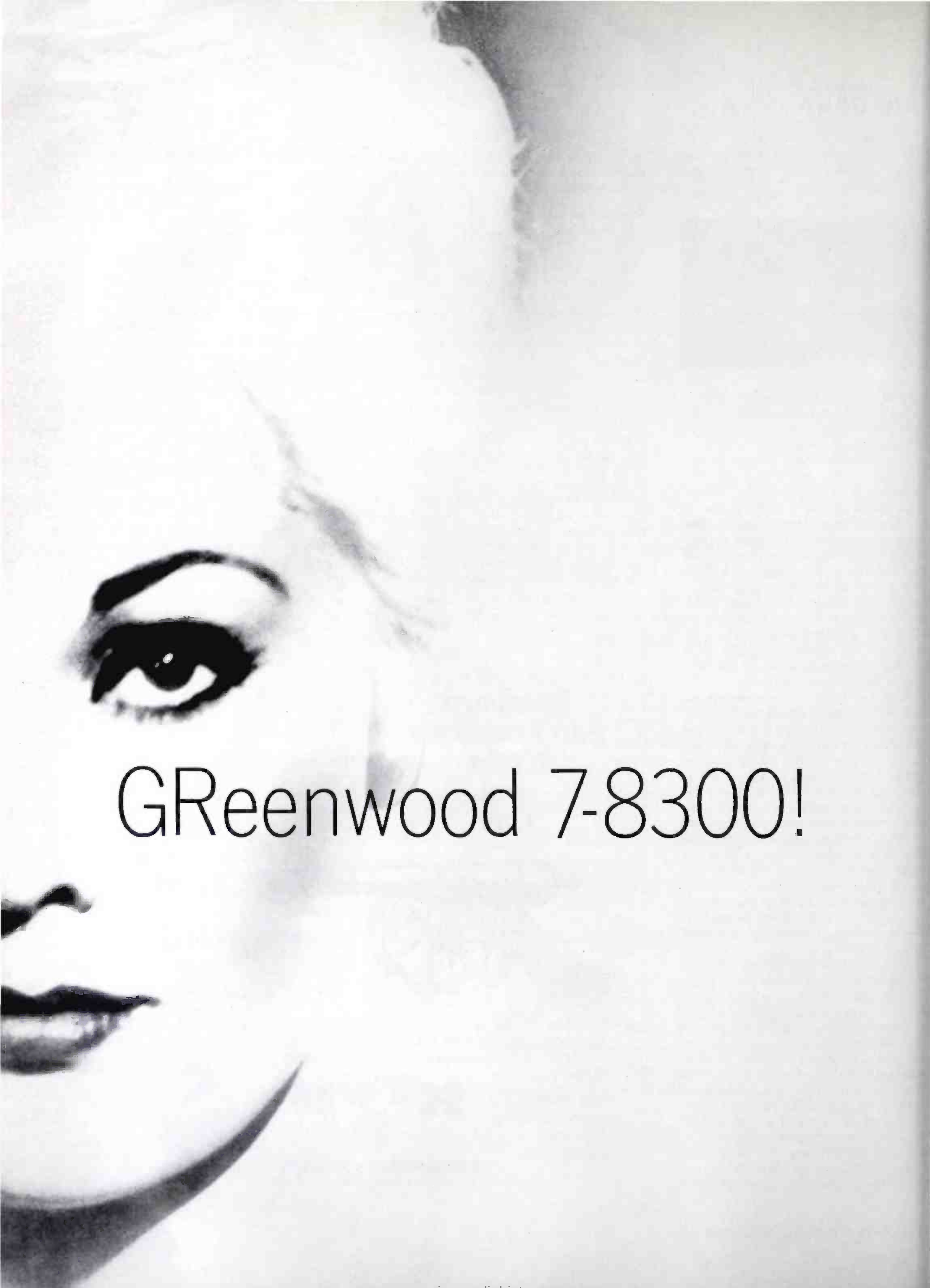
Stations use research for one of two purposes usually. They wish to promote their station over another station in the market, or their market over a competitive market. . . .

One of the favorite devices of stations is the use of maps. Why is it that a man who would blush to verbalize a series of facts would not hesitate to put them down in the form of a map?

I am extremely fond of maps. So are many stations. They are also very fond of large circles that suggest the majestic sweep of their signal. And I must say that often there is a rough correspondence between the area that the circle encompasses, and area covered by the station. It may be argued by a purist that the homes just inside the perimeter presented by some stations need 300 foot antennas to bring in some snow, but this is quibbling. Usually, though, no matter how far from reality the encircled area resides, nevertheless based on such things as antenna height above average terrain, effective radiated power and channel number, *theoretically*, the coverage is accurate. But wild results are possible when a station resorts to such things as antenna height above sea level. We have one such map of a station in the Midwest with *fantastic* coverage. I think they reach Europe.

Maps too are supposed to lend clarity. That, my friends, is why we use them.

One station in that impossible-to-sort-out Pennsylvania area had an engineering firm map out the number of television services in each little segment of the area. We only found out what the map represented when we called the station representative. How he found out, no one ever knew. We keep the map for training purposes: it teaches humility to research people who think they know it all. END


GReenwood 7-8300!

Kim is the name.

And you can reach her, and many more of Hollywood's biggest stars, with a call to WCAU-TV Philadelphia.

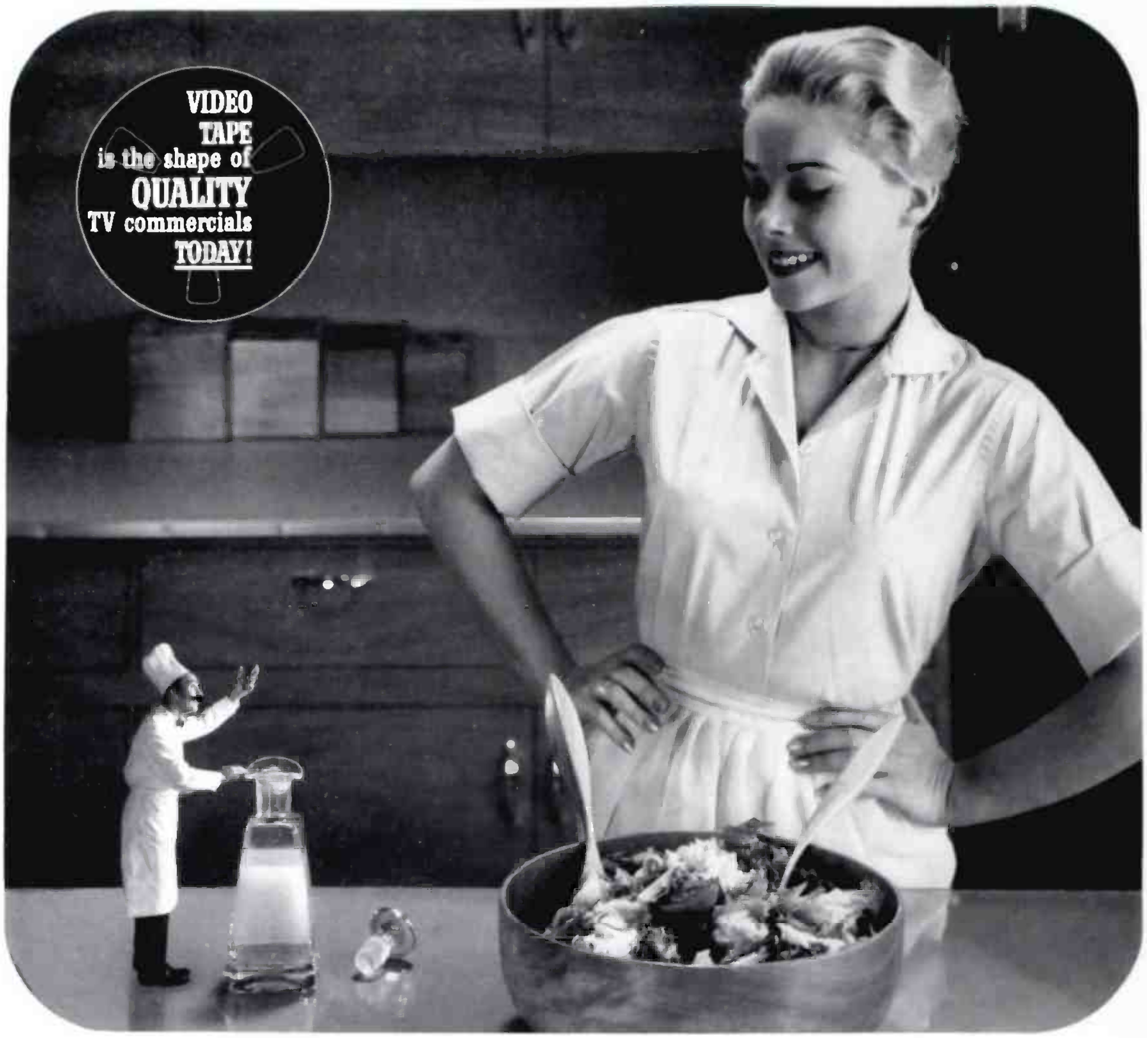
Channel 10 has just added, to its already fabulous feature film library, two new star-studded packages of more than three hundred major post-'48 movies—from both Warner Brothers and Columbia Pictures—never before seen on television.

In the months ahead, Philadelphians will be tuning to 10 to see big premieres like *The Caine Mutiny, Born Yesterday, A Star is Born, The High and the Mighty* and *Rebel Without a Cause*... with big stars like Marlon Brando, Rock Hudson, Judy Holliday, Jack Lemmon, John Wayne, Judy Garland, Doris Day. All coming to Channel 10's top-rated Early Show and Late Show!

In short, "colossal" motion picture entertainment and a "stupendous" advertising buy.

Get the picture?
Dial GReenwood 7-8300 or write to WCAU-TV

Channel 10, Philadelphia · CBS Owned
Represented by CBS Television Spot Sales



SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . excitingly new in video-taping special effects on "SCOTCH" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire, smoke, even dream sequences—you name it!

And special effects are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

Get the tape story! Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. FREE ILLUSTRATED BOOKLET: "Techniques of Editing Video Tape"—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn.

MINNESOTA MINING AND MANUFACTURING COMPANY
. . . WHERE RESEARCH IS THE KEY TO TOMORROW
3M COMPANY

FOCUS ON COMMERCIALS

Wordless idyll: In novel TV spot selling friendliness of Texaco dealers, children enact two-minute pantomime: boy romps in park with girl playmate, then wends homeward; his bouncing ball rolls under car in Texaco station; dealer retrieves it, hands it to boy with smile. Happily, Texaco plans more such spots.

What Chet Huntley saw on the studio monitor during a *Huntley-Brinkley Report* one evening last December made him too happy to constrain himself. When the Texaco commercial had ended and the camera switched back to him, a beaming Huntley ad libbed: "Too bad there isn't an Emmy for commercials. That would win it."

What evoked Huntley's unsolicited and unabashed enthusiasm was a two-minute film in which not a word is spoken. It depicts a small boy playing in a park. After a few blissful moments with a little girl who joins him in a whirl of playground fun, the boy disconsolately starts home. He bounces a ball as he goes, and suddenly it rolls onto a gas station lot and under a car. The boy can't reach it, but a man's arm stretches past his and retrieves the ball. The man turns out to be a Texaco dealer, who glowers at the boy momentarily in feigned anger, then grins and tosses him the ball. They say goodbye, and the boy strides off—past a Texaco sign.

The silent subtlety of it all struck a lot of viewers the way it did Huntley. People given to buying one brand of gasoline or another for no hard reason found the Texaco approach so human and friendly that they felt impelled to write the sponsor. "In gratitude," said a letter from Burlingame, Calif., "my family and I shall buy no other products." A Brooklynite proclaimed: "My own personal Emmy award is the awarding of all my business to my local Texaco dealer."

Only a few days earlier, Texaco's agency, Cunningham & Walsh, had unveiled still another wordless sell in the same vein. In this one, a little girl rides her tricycle into a Texaco station and asks the dealer to oil the front wheel. After he obliges, she peddles merrily around the gas pumps, has him oil a rear wheel, too, then waves and cycles off—past the Texaco sign.

Do such charming pantomimes sell gas? "If they don't sell gas, oil, etc.," a Spring Valley, N.Y., auto dealer wrote, "nothing will!"

But why?

Texaco's answer is that, to the motorist, the corner Texaco dealer *is* Texaco. Often he's the only tangible symbol, other than the Texaco trademark, in the motorist's mind when he thinks of Texaco. If the gas-station man is characterized as a warm, friendly neighbor, it helps him win friends—and customers. If he's successful, so is Texaco.

Obviously it doesn't necessarily take words to get this idea across.

Texaco is so well sold on the idea that the two wordless commercials have become a sort of re-run feature on the *Huntley-Brinkley Report*.

Who's behind it all?

The two slice-of-life sequences are the brainchildren of Joe McDonough, creative supervisor on the Texaco account at C&W. The ideas came to him, he says, while he was working in a Texaco station. (C&W people periodically spend a day doubling, incognito, as hired help in clients' retail outlets, in order to get first-hand knowledge of the problems of selling.)

McDonough saw that the typical gas-station dealer performs a variety of gratuitous services, and the agency man felt that these ought to be dramatized in some compelling way. Using his own children, he first filmed his ideas with an 8 mm. home-movie camera. Bob Thompson, a Hollywood composer who had written tunes for other Texaco spots, was called in to create musical settings for the two sequences. The spots then were produced professionally by Tom Craven Studios. "The boy and girl in the park" was shot in Nutley, N.J., where McDonough lives. "The girl on the tricycle" was filmed in a Texaco station at Bloomfield, N.J. Non-professional children were employed.

Agency and client are both so pleased with the response, critical as well as viewer—a C&W aide said viewers' letters total upwards of 300 and more are coming in—that five sequels to the two wordless spots are now in work. Two of these are slated to be introduced sometime this month.

One of the letters received in recent days was a request for the Thompson musical scores from the conductor of the Midland, Tex., Symphony Orchestra. He said the orchestra wanted to perform the music at a forthcoming spring concert.

Program priority over commercials

The whole Texaco-C&W approach to the *Huntley-Brinkley Report* as an advertising vehicle has a number of uncommon aspects. The commercials (which are not used elsewhere) are not tailored to any exact length. The news show permits two and a half minutes of commercial; Texaco deliberately uses something less than this. Future spots will continue to vary in timing. In the case of the two-minute "boy and girl in the park," when it is run—and it has been given frequent exposure—it is the only spot used except for opening and closing Texaco identification.

Reuven Frank, the *Huntley-Brinkley Report's* producer, holds the sponsor in understandable esteem. When he needs a little extra time to squeeze in all the news, Texaco, he says, never quibbles about substituting a short commercial in place of a scheduled longer one. The times are too numerous to remember, Frank adds, when the sponsor has willingly foregone its entire commercial time so major news stories could get maximum play.

The two juvenile mood pieces, different as they are, are not a revolutionary departure in Texaco's frequent soft-sell. For more than a year now, sprinkled in with more conventional commercials, Texaco and its agency have been running a series of mostly speechless depictions of the joys of touring. These are backgrounded by the same bright, whistleable tune, usually picture a happy pair of motorists spinning up winding roads through scenic mountain areas, and conclude with a Texaco sign looming into view. At that point come the only spoken words: "Drive with more pleasure. Save for good measure . . . with Texaco." These also are McDonough's concepts.

Do these also sell gas?

One housewife, after watching Texaco's tourists, commented: "It makes me want to go for a ride."

That takes gas.

Texaco, of course, is not the innovator of the wordless sell on TV. Wrigley long since used it to plug its chewing gum. And there have been other passing instances. Nor are these Texaco silent-sells likely to launch a vogue for mute and super-subtle TV advertising. Very few sponsors can resist the temptation to say a hundred and some chosen words per minute about their favorite subject. But, in addition, not many have Texaco's combination of circumstances:

(1) Since motorists generally look upon all gasolines as much the same, Texaco, like its competitors, must seek other reasons why the public can be made to prefer one brand over the others, then try to make its image most attractive in those respects. Picturing the dealer as a typically helpful, friendly soul who likes kids makes an effective pitch in that direction.

(2) With its sponsorship of the *Huntley-Brinkley Report* running five nights a week, 52 weeks a year, Texaco has (at the rate of two "commercial positions" per show) a chance to tell its story 520 times a year. With such frequency to play with, the company can spell out the various facets of its story—the quality of its products, the coast-to-coast utility of Texaco credit cards, the romance of its oil explorations and industrial services, the world-girdling spread of Texaco operations, the accomplishments of continuing research—and still have ample time left for the meanderings of a boy with his ball.

Still, the kind of self-restraint thus exhibited by Texaco is not a virtue lately come by. For the past 20 years the company has sponsored the Saturday afternoon radio broadcasts of the Metropolitan Opera. During an average four-hour broadcast, there are no commercials—only about two minutes of messages identifying Texaco and its dealers as sponsors of the program.

The point especially made by the current wordless commercials, C&W feels, is that actions can speak louder than words in getting across the thought that the Texaco gas pumper up the street is a man to know.

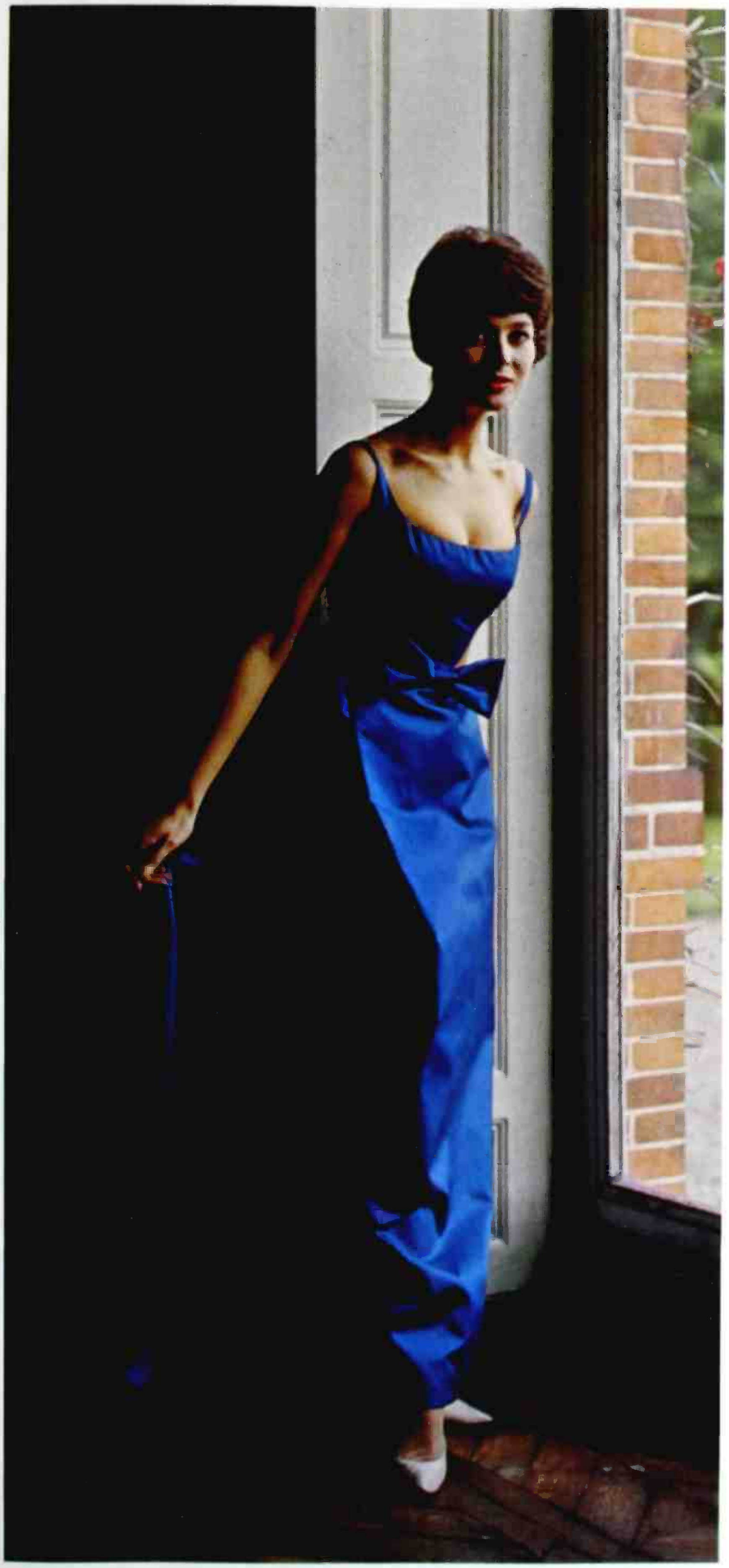
No one, of course, would expect Texaco, if a choice had to be made, to forego the hard sells and corporate documentaries in total favor of whimsical girl-on-a-tricycle adventures.

But the sheer novelty, for a change, of the almost-no-sell is not to be doubted. Too many of the letters reaching Texaco have read like one from Orlando, Fla.:

"We thought you would like to know that we, after having used [another brand of gas] for over 10 years, are now switching to Texaco."

That kind of fan mail isn't easy to come by. END

Free service: implying that no little kindness is too troublesome to Texaco's gas pumpers, one-minute spot—without spoken word—shows girl getting free "lube job" for tricycle wheels; after trial spin, she tells dealer it's fine, peddles off past Texaco sign. Delighted television viewers say it sold them on the product.



At home in the country or the city... wherever important things are done or discussed, you'll find the "Metropolitan personality."

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N.Y.

TELEVISION STATIONS
WNEW-TV, New York, N.Y.
WTTG, Washington, D.C.
KOVR-TV, Sacramento-Stockton, California
WTVH, Peoria, Illinois
WTVP, Decatur, Illinois

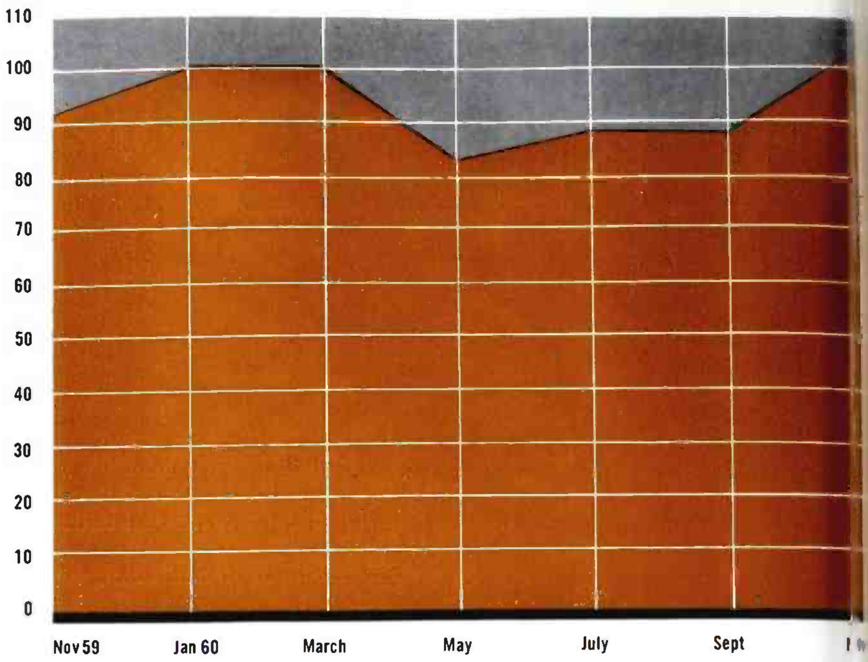
RADIO STATIONS
WNEW, New York, N.Y.
WHK, Cleveland, Ohio
WIP, Philadelphia, Pa.

INTERNATIONAL
WRUL, Worldwide Broadcasting System

OUTDOOR ADVERTISING
FOSTER & KLEISER
operating in Washington, Oregon, Arizona and California

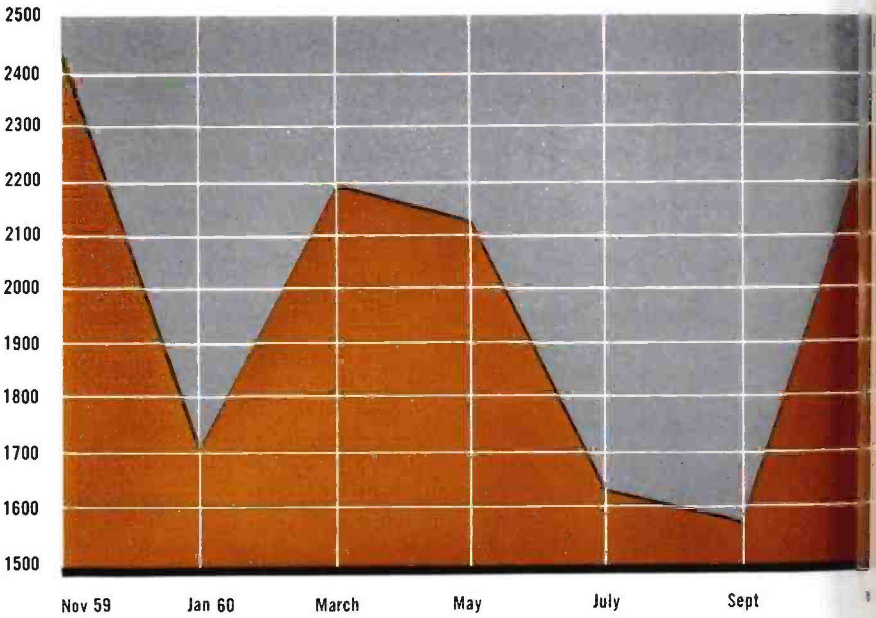
Gown by Lanvin-Castillo, Paris
Photograph by Peter Fink

By Rufus Crater
Editorial director of *Broadcasting Magazine*



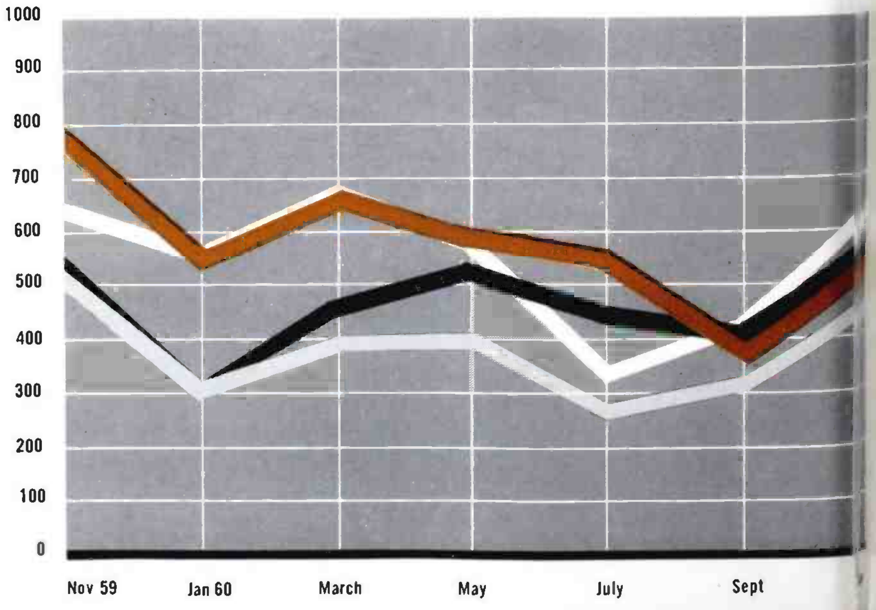
AS VIEWERS SEE IT

These Nielsen audience figures on a major 4-station market show the tune-in curve for November 1959 through November 1960, including the so-called "summer slump."



AS CLIENTS BUY IT

BAR monitoring data shows that market's spot traffic (by number of spots) during the same period. Significantly, the pattern does not match that made by the tune-in graph.



AS STATIONS SELL IT

A breakdown of the market's spot traffic by individual stations shows that all are not affected in the same way by seasonal buys. Those on the bottom need to know why.

order-taking, the submission of lists of availabilities and reliance on lump packages that exploit cheapness.

It also means selling more helpfully—and therefore more effectively—both to advertisers who buy primarily by the numbers and to those who are looking for extra qualities beyond the mass audience figures. It means that while the old-fashioned principles of salesmanship have not gone out of style and are not inadequate to meet the need, they do need to be dusted off and put into use with more vigor, by more people, than has been the case in the past. In short, it means that the sellers' market is over, men, and salesmen (or managements) who dawdle around waiting for business to come to them are in for a lot of uninterrupted dawdling.

There are salesmen and there are salesmen, and it doesn't take a scorecard to tell the difference. A glimpse at their working habits will do. Here are a few glimpses:

In a midwestern market of about 200,000, a station is notified that one of the country's biggest advertisers has cancelled its schedule of six announcements a week. In New York, the station's rep, who had relayed the bad word and knows what was behind it, is already pawing through a pile of statistics and in a few minutes finds what he's looking for: The number of municipal water-meter connections in that market is 40,000 . . .

In New York, a network executive is thinking about the Presidential campaign that is going on and the election coming up. He gets to wondering, too—salesmen often think in *non sequiturs*—about what might be done with the fact that the president of a certain well-known but poorly TV-oriented company likes to collect old campaign buttons . . .

In an agency office a few blocks down the street, a tired salesmen calls on a harassed buyer. "Anything new?" he asks . . .

Meanwhile, in too many stations around the country—nobody knows the exact count or ever will, but by general confession it is too high—managers are getting the word that they're about to lose an order because a competitor came in with a better deal. Their answers follow a pattern: "Whatever deal they offer you, Mac, I'll beat it . . ."

These short scenes, all taken from specific cases except for the composite at the end, depict three principal sales psychologies at work in television today. One is the "old" salesmanship from an earlier, more carefree period of television's booming growth, when "Anything new?" just might produce requests for yards of profit-making availabilities (especially if asked for over cherries jubilee at one of the expense-account palaces off Madison Avenue). Another is the classic bird-in-the-hand approach of a man who doesn't fear the effects of price-cutting so much as he is panicked by the thought of missing a sale at any price. The men studying water meters and campaign buttons reflect the sort of initiative that marks the breed known as "creative."

This is the breed that looks for new customers to sell, new ways to sell old customers, new ways to match television's capabilities against client needs more productively than other media can do. These are the boys who, in the opinion of most thoughtful managements, not only represent the future salvation of television business but who, if they do not actually inherit the earth, will in all probability get an option on it.

This is not to say that there hasn't always been "creative" salesmanship in television. Rather, it is to say that there just isn't enough, and probably could never be too much.

The reasons are simple and not seriously challenged. For a long time television billings bounced along from peak to peak, as in any growth industry. Sales didn't come easy—what salesman would admit they ever do?—but television was young and the woods were full of prospects. Big prospects. If one fat-cat advertiser hesitated to get into this new medium, there was always another around the corner, just as big and twice as willing.

This isn't true any more. Now, the fat accounts are *in* television, and so are a vast number of middle-sized and smaller ones. At the last count approximately 7,000 different brands produced by some 1,500 different companies were using national or regional television—network and/or spot—every year.

A new plague: "Instant Cancellations"

On top of all that, there's a "slump" or "recession" (depending on your semantics) on, advertisers are demanding greater efficiency in all media, controversial new selling patterns are gaining headway among the networks, there is practically a Civil War between network and spot, other media are trying new ways to become more competitive, seasonal slumps still have to be contended with, and as if things weren't rough enough for the television salesman, a new disease diagnosed as "instant cancellations" is rising to plague him.

This is obviously neither the time nor the place for a simple order-taker.

Equally obviously, this is not a situation that has come to pass overnight. Many men and companies not only saw it coming but began organizing themselves to cope with it as long ago as, say, the mid-1950s. The Television Bureau of Advertising was created in 1955 because it was clear that sales development would become increasingly important, and the television networks, most of the leading station representation firms and many stations have taken steps to devote more man-hours, under one system or another, to the same objective.

Thus the "new" salesmanship that is in demand is, in fact, already in evidence and open to scrutiny. Here are some

THIRD QUARTER SLUMP IN FOUR MAJOR MEDIA

	Spot Television	Newspapers	Magazines	Network TV
1956	−20.6%	−24.8%	−29.2%	+1.3%
1957	−21.7%	−21.1%	−29.0%	−4.5%
1958	−13.2%	−22.5%	−25.5%	−10.3%
1959	−18.5%	−18.5%	−22.5%	−6.2%
1960	−22.2%	−27.3%	−29.7%	−3.4%

How the third quarter compared with the second for 1956-1960

A buy can turn on that "little extra" in the salesman's effort

CREATIVE SELLING AT WORK: WCAU-TV *Philadelphia can boast one of the industry's outstanding examples of applying sales creativity to a problem account. Its goal was to sell a campaign to Pepsi-Cola bottlers, with the added problem of working out individual dealers' share of the cost. Solution: this closed-circuit presentation which demonstrated how the station's signal covered each bottler's area, gave the percentage of TV homes in each, and suggested a like apportionment of the campaign cost. The seven bottlers' reaction to this unique pitch for TV business was the kind that brightens any TV station sales manager's day: they accepted the recommendation and bought the full campaign.*

examples, intended to be more typical than exceptional, as gathered from all levels of salesmanship—local, spot and network—and arranged to illustrate a few random but rudimentary principles of selling:

1. **"Know what you're selling . . ."**

If the salesman doesn't know his product, he'll never be able to show a prospect how to use it to best advantage. There are case histories to prove this, but the salesmen who starred in them insist on being anonymous—for reasons obvious to others who've shared their plight. It is easier to demonstrate what a little knowledge *can* do.

Knowing that Los Angeles supermarkets are open seven days a week, for instance, can open up Saturday and Sunday time sales to grocery-product advertisers there, and the fact that the average annual temperature in Norfolk, Va., is 60.9 degrees can be used to overcome an advertiser-agency inclination to think of Norfolk as a "southern" market with less than average potential for the sale of, say, hot cereals. The number of kids who carry their lunches to school in a given market may seem like an improbable statistic, but a sale to advertisers of kitchen wraps, sandwich spreads or peanut butters could turn on it. At least one salesman is still confident he'll eventually make a sale based on the fact that for some reason the people of Dallas-Fort Worth seem to prefer shingle roofing on their houses.

Or take that Midwest market where the number of municipal water-meter connections became important. The advertiser was a soap manufacturer who had decided to cancel all soft-water markets, and he lopped off this one because his records showed it had a municipal water-softening system. The station's rep, Edward Petry & Co., whose marketing director William B. Rohn keeps voluminous inventories on all its markets, was able to restore the campaign, amounting to about $700 a week, by showing that less than a fourth of the homes were connected to the water-softening plant. The market inventory also overcame the advertiser's secondary objection by showing that while the population was largely blue-collar, a big percentage qualified as skilled labor whose incomes averaged 30% above normal.

2. **"Know your customer and think from his point of view . . ."**

Station, rep and network files bulge with contracts to prove that when an advertiser is besieged by media salesmen he usually will favor the one who comes in with the plan most apt to accomplish his own objectives. Sometimes this also means developing and volunteering a plan which shows more promise than something he's already using.

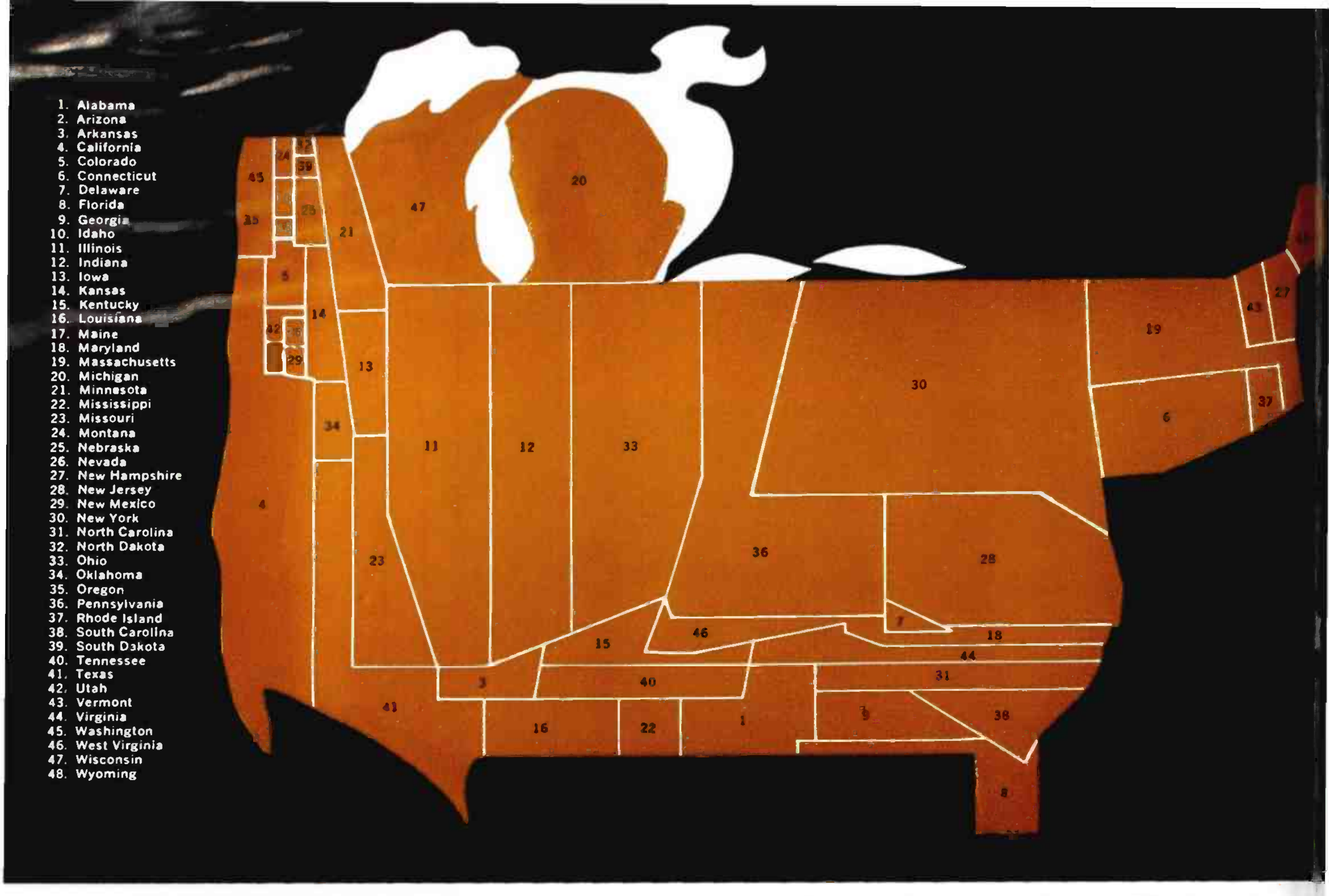
George Castleman, vice president and sales development director of Peters, Griffin, Woodward, tells how PGW helped convert a kitchen-wrap advertiser to spot on the theory that housewives already knew what a kitchen-wrap was and might use more of it if the company used short copy with greater frequency to suggest new uses for its product, instead of explaining the nature of the product in the long copy it had been using in network programs. Television Advertising Representatives (TvAR) pulled in the entire budget of a group of bottlers in one of its markets, according to TvAR marketing and research director Bob Hoffman, by proving through research that reminder copy was all they needed and that they could get more mileage with the same money by using short announcements in a heavy campaign rather than the longer announcements

THE GROWING POPULATION IN BRANDS

This chart shows how the number of brands using spot TV has multiplied in eleven product categories since 1956. Still other new brands remain to be converted.

	Number of Brands	
Category	1956	1960
Cigarettes	23	36
Household laundry	95	122
U. S. automotive	18	26
Household cleaners, cleansers etc.	38	53
Liquid detergents	2	8
U. S. compact cars	1	9
Instant potatoes	2	7
Spray starches	0	9
Liquid shortenings	2	3
Cosmetics	288	307
Drugs	208	220

Source: N. C. Rorabaugh



GRAPHIC PITCH: *The Katz Agency uses a map treatment to emphasize a sales argument for spot TV—that as few as eight states provide more than 50% of automobile sales, and that spot allows the client to adjust his pressure to potential.*

they'd been using in monthly movies and occasional short flights.

When networks went gunning for a chunk of the dollars that put Wrigley chewing gum into the ranks of the top 10 spot advertisers, Halsey Barrett, television sales development director for the Katz Agency, used the client-point-of-view psychology to help save the day for spot. He cast Wrigley's competitor, American Chicle, in the role of the "horrible example" in a presentation analyzing what Wrigley was getting in spot and what American Chicle had been getting in network. Wrigley kept its big money in spot.

An understanding of the client's corporate way of thinking undoubtedly helped John Karol, CBS-TV special projects vice president, sign Firestone Tire & Rubber as a regular sponsor of *Eyewitness to History*. Other salesmen were pitching entertainment programs, but Firestone had been an occasional sponsor of *Eyewitness* and Karol put his emphasis on the "image" that this informational series offered without impeding an advertiser's opportunity for hard sell. The Firestones held a board meeting on the spot and signed up for an investment running at about $4.5 million a year.

Any advertiser wants as much exposure as he can get for his money, but one riding a skinny budget in a race with the biggest spenders needs it more than most. That was Purex's problem: competing with Procter & Gamble, Lever and Colgate with only a fraction of their budgets. NBC-TV evolved its current series of "Purex specials," some in daytime, some at night, which in terms of public identity with television make Purex seem to be spending considerably more than the estimated $4 million it's putting out.

American Motors' Rambler had a similar problem—little budget, big competition—which it solved through spot television. Rambler elected to concentrate its fire on one night a week in its 80-85 biggest markets, pouring in minutes, 20-seconds and IDs to make that night (Friday, to drum up weekend showroom traffic) almost literally "Rambler night" in those markets.

The uselessness of drawing up a campaign plan without knowing what the prospect has in mind is typified by an experience recalled by Bruce Bryant, vice president and general manager of CBS-TV Spot Sales. Bryant once helped prepare and deliver an elaborate presentation which the client, a multi-product advertiser, received with apparent enthusiasm before explaining that it contained a small flaw: It was designed for a product whose prospects, the company had decided, did not justify further advertising support. "We had based our whole presentation on a product they knew was going to die because, without telling anybody they were going to let it die," Bryant recalls.

His experience, incidentally, also points up another problem that salesmen must contend with: Advertisers are notoriously secretive, especially bigger ones, and although some are beginning to show signs of opening up, most salesmen will say "Amen" to Bryant's plea: "Couldn't we be more effective in helping you if you took us into your confidence on what you're trying to do?"

3. "Create new concepts . . . new program approaches . . . new sales forms . . ."

This advice roughly approximates that of the father who instructed his son: "Go get rich." But it's still done, and sometimes it is enough to revive and revamp old concepts.

Sylvester L. (Pat) Weaver Jr., then at NBC, started something when he took the old idea of participating sponsorships, called it "the magazine concept" and pushed it as a device to enable small-budget advertisers to get into television. ABC-TV broke into daytime with a sort of revolving edition of the participation idea that it called "Operation Daybreak," and in one form or another, mostly namelessly (and entirely over the bitterest protest of reps), participation selling has gained ground among the networks ever since (see chart below).

In a more general but potentially more productive area the "umbrella" or "TV market" concept—the idea that television signals, with a fine disregard for city or state lines, can define a product's logical distribution areas better than the traditional fixed-boundary system—has been pushed by a number of broadcasters, notably Corinthian and Westinghouse Broadcasting companies, and has attracted wide advertiser interest.

In yet another field—the usually sensitive one of rates—a "two-section" rate card concept is gaining substantial acceptance among broadcasters and buyers. This plan offers two sets of rates for each time classification, charging advertisers normal (Section One) rates for high-audience spot positions but allowing them to buy less valuable positions at lower (Section Two) prices, subject to being moved out on two weeks' notice if some other advertiser is willing to pay the Section One prices for the same spots. Blair-TV picked up the idea from WABC-TV New York, developed and promoted it, and says that at last count some 80 stations were using it. Edward R. Shurick, executive vice president of Blair-TV, regards the two-section card as a realistic solution to many problems: Moving fringe time that might go unsold at normal prices, enabling small-budget advertisers to get into television, helping solve the annual summer-slump problem.

The biggest headlines accorded any one television time contract in recent history carried the news of the "banking" arrangement worked out between NBC-TV and Gulf Oil a few months ago. In effect, Gulf "deposited" more than a million dollars with NBC-TV for sponsorship of hot-news specials to be prepared and scheduled by NBC News as events warrant. The idea, originated by Ed Friendly, NBC-TV director of special program sales (now vice president, program administration), not only answered Gulf's wish to be identified with distinctive programming but also solved a tough problem for NBC: The fact it simply would not have time to sell such fast-breaking programs by normal methods.

On a local basis KNOE-TV Monroe, La., currently is in its second year with a similar deal with a local bank: The bank pays a set price for weekend news reports scheduled at the station's discretion, and in addition acts as a standby sponsor for regional news specials that may break during the week.

Among other current departures from traditional commercial forms, TvAR reports that it is finding extra sales through a two-minute "featurette" (weather, news, etc., plus one-minute commercial) created for insertion in local participating programs. The Petry company with the help of KCOP-TV Los Angeles, one of the stations it represents, is currently developing an idea—a 30-second "service program" consisting of a headline and a quickie commercial—which it hopes may get Chevrolet into spot on a regular basis.

WNBC-TV New York took the not-so-new idea of fashion shows and started a parade—of fashion shows. Its third in a year, done like its predecessors in cooperation with Macy's department store but with another advertiser picking up the sponsorship tab (Alitalia Airlines, this time), is set for March 12. But one good thing often leads to another, and this one spawned two extra-business sources. Unlike the first two shows, this one will be repeated a few nights after its first exposure. In addition, since the show was to be filmed in Rome, the station worked up a week-long "Salute to Italy" to follow the March 12 fashion showing. For "Salute" week the station mustered a wide range of special Italy-oriented programming to attract local advertisers. The first three to sign had never used television before.

On the network level, recent programming tailor-made for specific advertisers includes the pair that CBS-TV developed, in cooperation with Massachusetts Institute of Technology, for American Machine & Foundry—*The Thinking Machine* and *The Big City*, which, with a re-run of the latter included, represented an AMF investment of approximately $750,000.

4. "In looking for clients, be logical . . . but don't overlook improbable opportunities . . ."

A program or spot availability often nominates its own buyer. Local distributors frequently want to buy spots adjacent to network programs underwritten by company headquarters. On the program level another kind of affinity of interest brought program and advertiser together in Boston a few weeks ago. WBZ-TV Boston was preparing a series of

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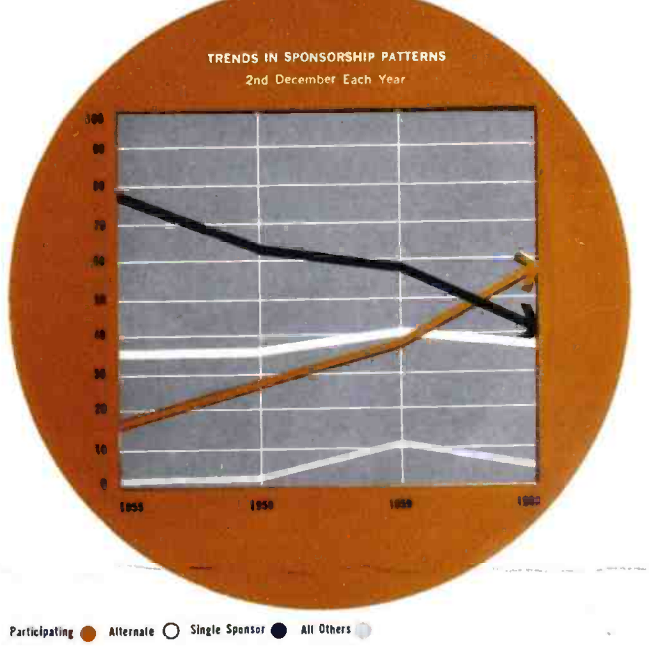


WORTHINGTON MINOR ON CENSORSHIP:

THE TERRIBLE TOLL OF TABOOS

Nobody loves a censor. Yet in all times and in all media there falls to some men the burden of deciding what is and what is not fair game for the communicator. In direct proportion to their vigor in wielding the blue pencil arise the anguished cries of the artist whose work has been, in his opinion, scarred beyond reason.

To television the problems of censorship are more acute than to any other medium, for TV's signal is virtually universal, touching all manner of people and tastes. It has had censorship from its earliest moments, and surely always will. How to achieve the delicate balance of developing to the fullest TV's opportunity to communicate the best there is, while not offending vast segments of its audience, has been and remains the subject of controversy and debate within and without the industry.

TELEVISION MAGAZINE *presents on these pages an articulate episode on one side of that debate. The spokesman is Worthington Minor, now executive producer of NTA's* The Play of the Week *and long an outstanding TV and theatrical figure. Mr. Minor's position is unique among those who have sided against the censor in the past, for he speaks as one who has been freed from artistic restrictions, not as one fettered by them. His text was first delivered publicly in New York last month. Mr. Minor has amplified those comments for* TELEVISION *with examples of outstanding literary works which he feels would not have been allowed on a contemporary television network, at least in their original forms. All these were allowed on* Play of the Week, *where they met general critical and audience acclaim.*

THE subject is censorship—good or bad? There are advocates here, I am sure, and also dissenters. Let me first, however, define our terms—let us be quite certain we are speaking about the same thing.

My dictionary defines the word censor as: *"an official*—who examines books, plays, news reports, motion pictures, radio programs, etc., for the purpose of suppressing parts deemed objectionable on moral, political, military or other grounds—any person who supervises the manners and morality of others."

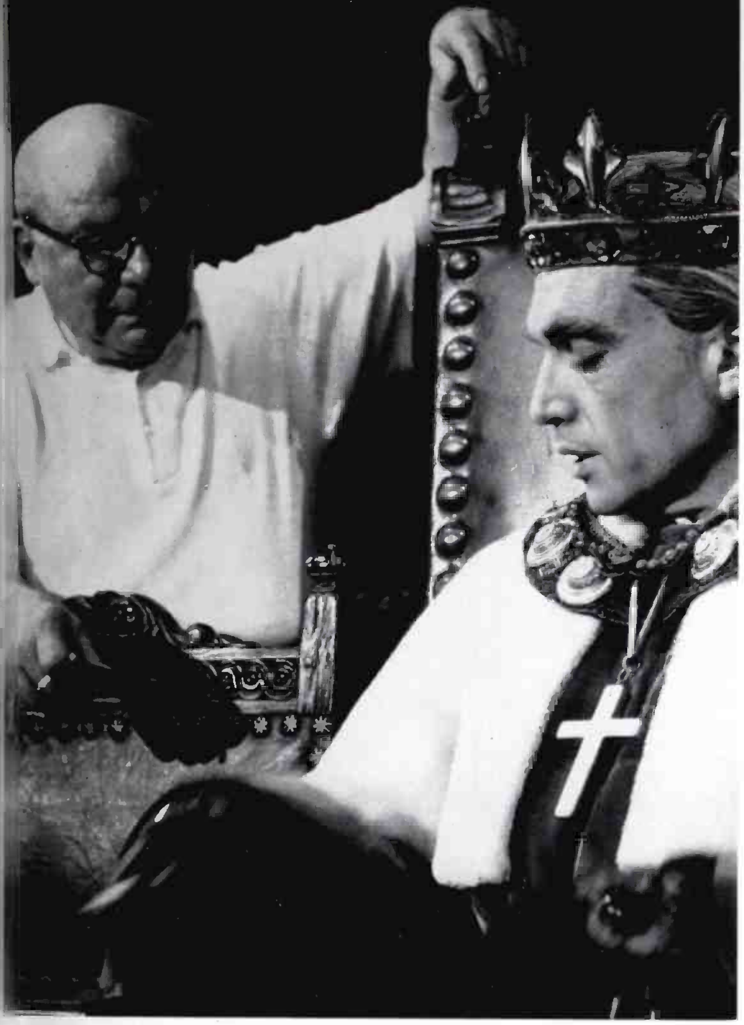
I quarrel with this definition because it covers only half the problem—but for the moment we'll let it stand. I'd also like to limit my observations to the only aspect of this problem about which I feel in any way qualified to speak—namely the dramatic area in broadcasting—in broadest terms, the theatre.

The theatre has always been—and is still—a meeting place for the rebellious spirit and the rebellious mind. Aristophanes—I trust that's going back far enough—delighted huge audiences just because he tore to shreds the moral, political and military codes of his time. The best of theatre has always been vulgar, violent and disturbing. It feeds on the false values most firmly advocated by the Pharisees of every age. Its favorite butt is the complacent palace-guard set up to protect some inviolate half-truth—be it moral, political, military or religious. In order to delight its audience—to win allegiance and applause—it must shock, awaken and disturb. Every great dramatist creates a spiritual standard of his own, challenging all who refuse to accept his way of spelling "good" or "bad."

He is at war with the censor before he starts.

Look at a handful of the accepted giants of the theatre. Within certain areas Shakespeare was the censor's darling—indeed, he might well qualify for a vice presidency at BBDO. Not one passionate kiss nor one unchallenged blasphemy appears in all the twenty-six plays. On the other hand, he painted a nobleman of the realm as a whoremaster, a thief, a drunkard and a liar. He spewed the foulest venom through the lips of Thersites, created a series of monstrous, amoral and incestuous women, made an aging Jew into a public laughing-stock, and spattered his dialogue

One may defend what censorship deplores, says Minor, but who can defend what it permits? Herewith a portfolio of what 'Play of the Week' has done without benefit of blue pencil.



MR. MINOR ON THE SET OF HENRY IV, PART ONE

BEN JONSON'S VOLPONE

O'NEILL'S THE ICE MAN COMETH

REGINALD ROSE'S BLACK MONDAY

These four dramas—three classics and a contemporary morality play—are in the Play of the Week *repertory—although all include dialogue not designed for drawing room conversation, such as this from "The Iceman Cometh": "All right, Rocky, we're whores. You know what dat makes you? A lousy pimp, dat's what." And if some flinch at Reginald Rose's using "nigger" and "coon" in his play about segregation, Minor holds it a small price to pay for achieving an honest picture of a present-day problem facing U.S. schools.*

HELLO FROM BERTHA

LADY OF LARKSPUR LOTION

PURIFICATION

One of the pioneers in the exploration of Southern decadence, Tennessee Williams has authored shocking theatre in our time. Courageous theatre production has placed his name in the front ranks of American playwrights. Play of the Week *might be said to have gone beyond courage in presenting "Four by Tennessee" to the TV audience. The four short plays are fairly strong "early" Williams: incest, sensual poetry and two death scenes—in "Hello from Bertha," the final thoughts of a dying prostitute, and in "I Rise in Flame" an intimate view of the dying D. H. Lawrence.*

I RISE IN FLAME

Anouilh succeeded in a rare combination of humor and sex in his "Toreadors," the study of an impotent lecher. Giraudoux' "Tiger at the Gates" was a sexy, passionate plea against war.

ANOUILH'S WALTZ OF THE TOREADORS

GIRAUDOUX' TIGER AT THE GATES

a brief time, an intimate relationship with O'Neill. He was a man without a dirty thought in his mind—he deplored blasphemy and he deplored a dirty joke. But he knew people and felt for them with the deepest compassion. He also respected them too much to present them in any roseate glow to appease the delicate nostrils of a watch-dog censor. He let them speak for themselves—and their speech was crusty, crude and accurate.

It is faintly amusing now to look back on the reaction of so many after "The Iceman" was first put on tape. Ely Landau was battered with dire forebodings—forebodings born and conditioned by the commercial mind, which inevitably belittles the stature of the public and shrivels before a hint of adverse response. He was told didactically by every wise, objective observer—from salesman to lawyer—that he would lose half his audience, lose every sponsor on the series, lose his license for the station, lose his shirt. To his credit, and against this wave of adverse advice, he let "The Iceman" go on the air. And go on the air it did, as O'Neill wrote it.

None of the dire forebodings of the wise Madison Avenue minds were borne out. There was a microscopic amount of adverse mail—something like thirty letters. There was no sponsor complaint nor cancellation, no FCC complaint, no religious complaint. In the face of compelling theatre, little voices are stilled. Also, quite incidentally, the rating doubled.

"The Iceman" is merely the outstanding example of how far a courageous man with flexible imagination can go toward giving television a shot in the arm without suffering a catastrophic economic setback in return. No network censor would have passed this production—but, by the same token, 80% of all our productions this year would have been refused. Integrity of purpose and dignity of spirit are weightless assets on the censor's scale.

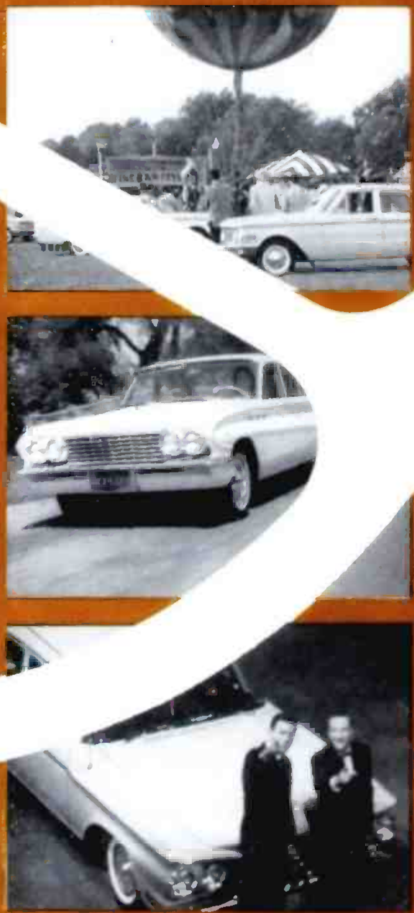
This is bad enough. But not the worst. The worst is what remains under the golden stamp of approval. When all searching into politics, religion and sex are removed—when every damn and hell is gone—when every Italian is no longer a wop and every Negro is no longer a nigger—when every gangster is renamed Adams or Bartlett, and every dentist is an incipient Schweitzer, when, indeed, every advertiser and account executive smiles—what is left? For this the censor must answer.

What is left? Synthetic hogwash and violence! Not one corpse per half-hour, but three. Shot through the guts, the head or the back—the bloodier the better—Nielsen and Trendex demand it! Untruth and spurious gallantry. Let a woman blast her man in the face with a shotgun—but, please, no cleavage. Tears? Oh, yes—lots of tears—for the poor misunderstood woman, or man, who just happened on the side to be selling heroin—or themselves. And in the daytime—Woman! The backbone of the home, the family, the business, the works. Oh, yes, within the censor's acceptance, the woman is forever a giant of integrity, loyalty, force—while generally misunderstood and abused. Man—a poor, fumbling, well-meaning idiot—or a martyr. This is what the censor declares every American adolescent should know about his father.

Here, then, is the ultimate evil of censorship. One may defend some of the things it deplores—but who can defend the things it permits? Mediocrity, boredom, sadism and untruth.

Over my name, I'll let "The Iceman" stand. Let the censor and his supporters put their names above *The Untouchables*. END

For both autos and TV, the old order changeth



Three automotives contributing to the $75 million Detroit will likely spend in TV this year—*(from top)* Falcon, Buick, Plymouth.

THEY'RE DEALING NEW HANDS IN DETROIT

BY ALBERT R. KROEGER

IN Detroit board rooms this month the icy sweat of decision is almost drenching the carpeting. On tables lie the advertising strategies for 1961. Beside them lie plans for the suggested cutbacks. Automobile production is running about 40% below 1960 levels. The slack buying of recession continues. In the balance is a 1961 new car advertising expenditure of perhaps $260 million, better than a quarter of it slated for television. What will happen?

Little filters through the secrecy in which the U.S. automotive industry insists on clothing itself. But undoubtedly, as in recession-1958, the advertising cutbacks will come. How severe? Only Detroit knows. Already the program discontinuances are coming—Chevrolet parts from Dinah Shore, Dodge from Lawrence Welk, Ford from *Wagon Train*.

The auto companies have experienced recession before—and easily survived. No one doubts the eventual coming of economic bounce-back and the high-speed turning of wheels in Detroit once again. The Motor City's big fear is not 1961, although its poor sales couldn't come at a worse time —Detroit needs to know what the public favors in its dizzying new range of compact, pseudo-compact, and standard-sized cars. The fear, for want of a better name, could be called the "future factor."

The automobile, in any shape or size, is no longer revolutionary. It is almost a staple in the American family. While the consumer today spends about 5½ cents out of every dollar on autos and parts (vs. 4 cents in 1948), other, perhaps more exciting things, vie for his disposable income: swimming pools and boats, airplanes and foreign travel, the rapid increase in the cost of a youngster's higher education.

As the potential auto buyer weighs his choices—and dreads the thought of fighting saturation traffic on the highway—he becomes a complex "unknown" on the marketing terrain of the Sixties. Already he is increasingly turning to home recreation (including television). His car may be kept shiny, but is it being kept rolling?

With so many factors at work on today's consumer, the primacy of car ownership is diminishing. He may decide against a second car. And further, the culmination of Detroit's anxiety, he may even decide to make his first car do!

The auto industry has a tough job cut out for it in the 1960s. This year and next it must find out what will sell, what the new car buyer wants. It must find out more about the baffling U.S. market—the consumer with so many choices to make. It must make its advertising do what its new findings indicate it to. And it must examine the effectiveness of the media it is using. Which are best? Which will do the job the changing market demands?

No one needs to tell Detroit its problems. It knows them better than anyone, and it can still laugh. A story is told among auto men of a young automotive account executive, now president of a top 10 agency, who on a trip to Detroit many years ago met the head of the client company.

When talk ran to the merits of the auto maker's current model, the account man, showing deep interest, asked, "How good mechanically is this year's car?"

"Near perfect," answered the auto chief, who lowered his voice to confide that "next year's model, with one more detail, will be perfect."

"And what," bit the young account executive in the secrecy of the moment, "is that?"

"A hammock slung under the chassis," laughed the auto president, "to catch all the damn parts that fall out!"

If there is a moral, it is that Detroit may never build the perfect, ultra-durable car. In the physical sense of mass production, it isn't geared for it. In the economic sense of fast replacement sales, life-blood of the industry, it doesn't want it—nor could the vast part of the American public afford it.

To function profitably and efficiently today the U.S. auto business must produce and sell between six and seven million cars a year. If the term *planned obsolescence* is distasteful, it is also essentially real; the auto business, like steel production, is too important a part of the American economy to limp in with less than maximum or near maximum output. And automotive advertising, a key tool in whetting consumer desire for the annual product of Detroit, has to keep pace.

The pace for 1961—production, sales, advertising—is in

doubt. For television, now taking better than a quarter of total new car ad spending (about $73 million out of a total expenditure of roughly $250 million in 1960), the 1961 forecast is filled with question marks.

TV had been expecting an automotive advertising investment of about $85 million for the 1961 model year. It is doubtful if it will get it.

(The Television Bureau of Advertising, in a first rough estimate, puts network gross time for cars at $42 million in 1960. This compares with $37.5 million in 1959, $42 million in 1958. TvB puts spot TV at $16.8 million in 1960 vs. $12.1 million in 1959.)

The question of where the auto makers will put their TV emphasis next season is also clouded. Increasingly, Detroit has been giving evidence of changing program strategy.

The TV special, long a favorite of the auto companies, is a dwindling TV commodity. The day of the big star vehicle is fast running to discard; the star salesmen themselves are in descendancy. Pat Boone stopped being a boon to Chevrolet last year; durable Dinah Shore becomes less so for Chevy with the end of her program in June; Lawrence Welk will no longer turn on the bubble machine for Dodge.

Detroit's eyes are increasingly turning to action-adventure programming and the younger audience, the group, presumably, with the pocketbook for the lower priced cars that are TV's big bankrollers.

Daytime TV, stamping ground of appliance sponsors like General Motors' Frigidaire division, may be in the minds of market-seeking auto men weary of prime time battles. The U.S. housewife, powerful partner with her husband in shaping discretionary spending, is not above bending toward the siren song of Detroit fashion.

Spot TV, nodded at for years by the auto men, may be coming out of the nodding stage. It has been working for American Motors and its stellar success, the Rambler; for Studebaker and last year for Pontiac, and for large numbers of dealers handling the product of all companies. Spot salesmen in Detroit, including industry representative TvB, report many favorable reactions to their recent spot presentations among the Big Three.

Network participation "spot," the offer of an industry driven to sell its high-cost programming in bits and pieces, has been accepted almost readily by Detroit—with no apparent fear of selling alongside inexpensive packaged goods. The reasons for this have caused widespread speculation.

The high cost of sole sponsorship is certainly a factor. Reach and mass circulation are important. With commercia

To page 6

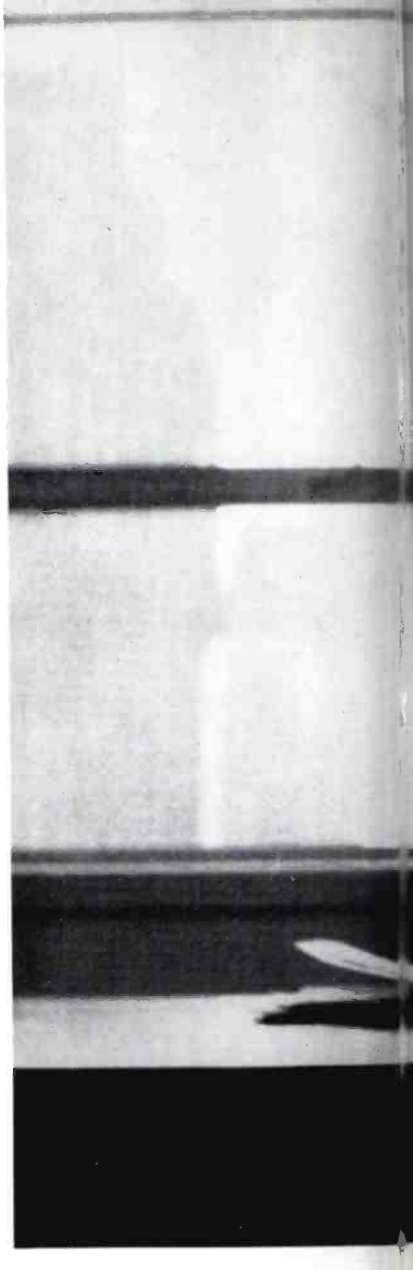
FORD *Like one of its* Wagon Train *stars (above), Ford is running low on TV ammunition. Next month, for the first time in five seasons, the motor company will back out of participation on the top-rated NBC-TV western. It will also share or give up* Alfred Hitchcock*—leaving only the* Tennessee Ernie Ford Show *to hold the fort against competition. With auto industry sales sagging, the Ford move tends to be a straight cutback of its ad budget. Ford will return to* Wagon Train, Hitchcock *and perhaps take other shows in the fall. But in retrospect, it is a far cry from what Ford was doing on TV in another recession period—it sponsored 17 shows during 1957-58.*

CHRYSLER *In 1958 Fred Astaire danced for Chrysler and won nine Emmys. He's been dancing for the auto maker ever since, a show a year and a repeat. For the auto companies the TV special has been a broadcast staple, a corporate showcase in which to display a family of cars. But TV specials are a dwindling commodity. They will be around but not nearly in the quantity they have been—costs are high and the networks are leaning toward regular programming. Missing from the Chrysler stable of shows next season may not be Fred Astaire, but the dance has ended for Lawrence Welk, a Dodge dancing partner for six years. Remaining, for Chrysler's Plymouth-Valiant division: the* Garry Moore Show. *Casualties of Plymouth this season:* Mr. Garlund *and* You're in the Picture. *As with other major automobile makers, Chrysler's television strategy remains a cloudy picture.*

GM *A decade of Dinah is coming to an end, at least for Chevrolet. What started as two 15-minute shows a week on NBC-TV back in 1950 (at $225,000 a season) has grown into a $14 million investment for General Motors' key division. The end of the Dinah Shore* Chevy Show *in June ends a decade in which the auto giants banked on identity with star-salesmen—Milton Berle, Jackie Gleason, Patti Page, Steve Allen, Ed Sullivan. Pat Boone, on another* Chevy Show, *faded last year. For GM, only the* Bob Hope Buick Show *now remains as a personality vehicle. For Chevrolet, only* My Three Sons *stays as a sole sponsorship. The move at GM (and in the auto industry) is toward participation programming—the Chevy television replacement for Dinah:* Bonanza.

CLOSEUP

EMERSON FOOTE



CAREER DIPLOMAT IN ADVERTISING

By Judith Dolgins

Back in 1945, when television wasn't setting off many flares except in the minds of the network officials themselves, Emerson Foote, then president of Foote, Cone & Belding, startled a Chicago meeting of the 4As by predicting that TV would become advertising's most important medium. "Academic as it seems now," he says, "most of the people who heard about that speech disagreed with me violently. Using television for advertising was like talking about something on Mars."

People who keep records of this sort of thing say that Foote was one of the very first agency men to publicly acclaim television's advertising potential. Today, as president of McCann-Erickson Inc., the domestic advertising operation that was known as McCann-Erickson (U.S.A.) until the parent company recently rechristened itself Interpublic Incorporated, Foote oversees approximately $190 million worth of annual billings, a hefty $68 million of which is in network television.

McCann is now one of the biggest users of TV, and most competitive agencies aren't exactly camera shy these days either. Mars, clearly, has been attainable. Foote is now predicting similar breakthroughs for color television, and also forecasts that liquor will be advertised on television within three years. So maybe other planets will be attainable, too.

Foote's more or less prophetic analysis of television's future back in 1945 "is easily explainable," says one ad man who knows him well. "In his 30 years of working with some of advertising's most flamboyant pioneers, Emerson has simply learned to recognize and live with all these so-called 'radical' advertising innovations."

By the time he was 29, Foote had already co-owned a small San Francisco agency and was working for J. Sterling Getchell, the dynamic head of one of the earliest creative agencies, one of the first to use research extensively (he hired Ernest Dichter in the 1930s) and a man well-known for teaching his executives much and working them around the clock. At Lord & Thomas, inventor of "reason why" copy, Foote worked for Albert D. Lasker and with American Tobacco Co. president George Washington Hill, irascible but brilliant advertising pioneers both. And with Fairfax Cone and Don Belding he organized Foote, Cone & Belding, which he left in 1950.

When Foote became president of McCann's domestic advertising operation in 1960 at the not-so-advanced age of

53, one observer, an executive with a competitive agency in fact, took stock of his background and commented, "Here is a man who is still young, yet he has come up through the advertising that we regard as history. Emerson is the bridge between the scientific advertising that we practice today and the old intuitive advertising of the Laskers that is now a legend."

Foote unintentionally became somewhat of a legend himself back in the mid-forties when word got around that he was supposedly the man on whom Frederic Wakeman based the character of the jumpy agency president in "The Hucksters."

Now, 15 years after its publication, Foote seems to look on the book with more amusement than dismay, "although I was very mad at first." Wakeman ("he'd been a good friend of mine, though I haven't seen him in years") was an account executive on American Tobacco at Foote, Cone & Belding, which he left in 1945 for a job at MGM. A year later the book appeared with a barrelful of publicity. As Foote says, "There was no possibility of denying that Mr. Hill was supposed to be Evan Llewelyn Evans, the president of the Beautee Soap Co. in the book, or that I was supposed to be Kimberly, the agency president, although," Foote says now with a grin, "I, of course, don't inwardly feel it was an accurate characterization."

Foote terms "The Hucksters" "a cunning mixture of fact and fiction." As an example of the latter: in the movie version, "the account executive 'hero' Vic Norman, who was Wakeman, of course, resigns from the agency immediately after an incident with the president of Beautee Soap, and as a noble gesture throws his last $10 into the river. As it really happened," Foote straightens the record. "Wakeman left Foote, Cone & Belding when Mr. Hill wasn't even in town, and he left to take a job at MGM that paid three times what he was getting at the agency."

After the book was published, Foote says, "the press bombarded us for statements. Hill was madder than hell and wrote one himself. I still have it someplace. It was very colorful, you might say. But I wouldn't let him issue it. What would it have accomplished?

"As a matter of fact, I did make one comment about the book myself. Everyone was calling it a sensational exposé of the advertising business, so I answered that 'The only thing exposed by Mr. Wakeman's book is the state of his'

"Foote is one of the top five advertising and marketing strategists in the country"

own mind.' But look at it this way too. 'The Hucksters' was on the best seller list for about 17 weeks and then it was made into the movie: the way I see it, anytime you can make a half million dollars parodying your friends you're a pretty smart so-and-so. I was more concerned about what the book would do to the advertising business than to me personally."

But some of Foote's friends are still angry at what in their opinion was a formidable personal injustice. "I never told Emerson this," says one, "but when that book came out I was seriously going to write something, perhaps an article for a mass magazine, to debunk all this nonsense. I never did it, mostly because I realized that his friends and associates, the ones who count, know what he is really like."

What Foote is really like is a crack advertising and marketing strategist, "one of the top five in the entire country," says the president of an advertising association whose work has naturally thrown him in with many and all manner of ad men.

Foote is also, most unhucksterishly, intensely active in a batch of charitable and educational causes on which he spends a staggering amount of time raising funds and frequently traveling to deliver speeches, which he always writes himself. Foote's interest in worthy projects created a strong bond between him and Lasker, and the two remained close until the latter's death. Lasker, far from shy when it came to criticizing people, openly admired Foote. As John Gunther pinpointed this admiration in "Taken at the Flood," his book about Lasker: "Most advertising men of the day become stereotypes, with their Madison Avenue uniforms, ulcers, and somewhat prim glibness; but Foote was an individual. A tall, good-looking man, he was as respectable as an archbishop. Also, he was extraordinarily bright, and what A.D. (Lasker) particularly admired, unselfishly devoted to public service."

The president's post at McCann-Erickson represents something of a "homecoming" for Foote. Since its organization at the start of 1960 as a company specializing solely in the creation of advertising, it is close to the "pure" advertising agency that he had been associated with since his early days with Lasker.

Foote's forte is his ability to bring the business-like, client view to plans created by the agency. At plans review meetings, he is often the man who asks: "Where are the bench marks in this plan against which a client can measure our performance? If we make a proposal, we should be willing to be measured."

As president of McCann, Foote doesn't have time to get too involved with the routine buying of TV time ("much to my regret") but he is very active in the production of commercials for McCann clients. He personally supervises all aspects of several accounts, including NBC, Schenley, Swift & Co., and National Cash Register ("I am really a frustrated account executive; sometimes I wish I had just one account and could devote all my energies to it"), and is deemed a master at maintaining smooth agency-client relations.

"He is a wonderful guy with all the charm of a European diplomat—a consummate diplomat. Even in the most difficult of situations. I have never seen Emerson put his foot in his mouth," says one friend, not intending the pun. Another ad man who served on McCann's board of directors with Foote and is now at another agency, adds, "He's one of the nicest guys I've ever met, and one of the best ad men. He is a whiz at getting right to the core of a problem and coming up with the proper strategy. And I have never heard him say a word to offend anyone."

Foote's amazingly consistent reputation as "a nice guy" obviously hasn't hurt in the fine art of client relations. Nor has the fact that he is somewhat of a veteran in a business fabled as the stronghold of the "bright young man."

A commitment to advertising

For as Interpublic president Marion Harper Jr., rather a boy wonder himself, puts it, "One of the great tributes to Emerson is the fact that the stature his name commands in the industry extends over a 30-year period." Harper goes on to say that "Emerson long ago made a commitment to the advertising business. This commitment is based on a high level of personal practice and ethics and a strong belief in social values. In servicing our clients, Emerson can always be counted on to do more than is expected."

As with many successful businessmen, there is little in Emerson ("nothing to do with Ralph Waldo") Foote's family background that could have greased the route to his chosen profession.

Foote was born on December 13, 1906, in Sheffield, Ala., where his father was a cotton and corn broker. The family moved to California when Foote was five ("My sister is back in Sheffield. Sometimes when things are rough in the business and I visit her I think I should stay—for about two hours"), and he attended Los Angeles public schools. In 1923, after a year at the University of Southern California, Foote, age 17, made his way into the business world by getting a job as clerk for a building and loan association.

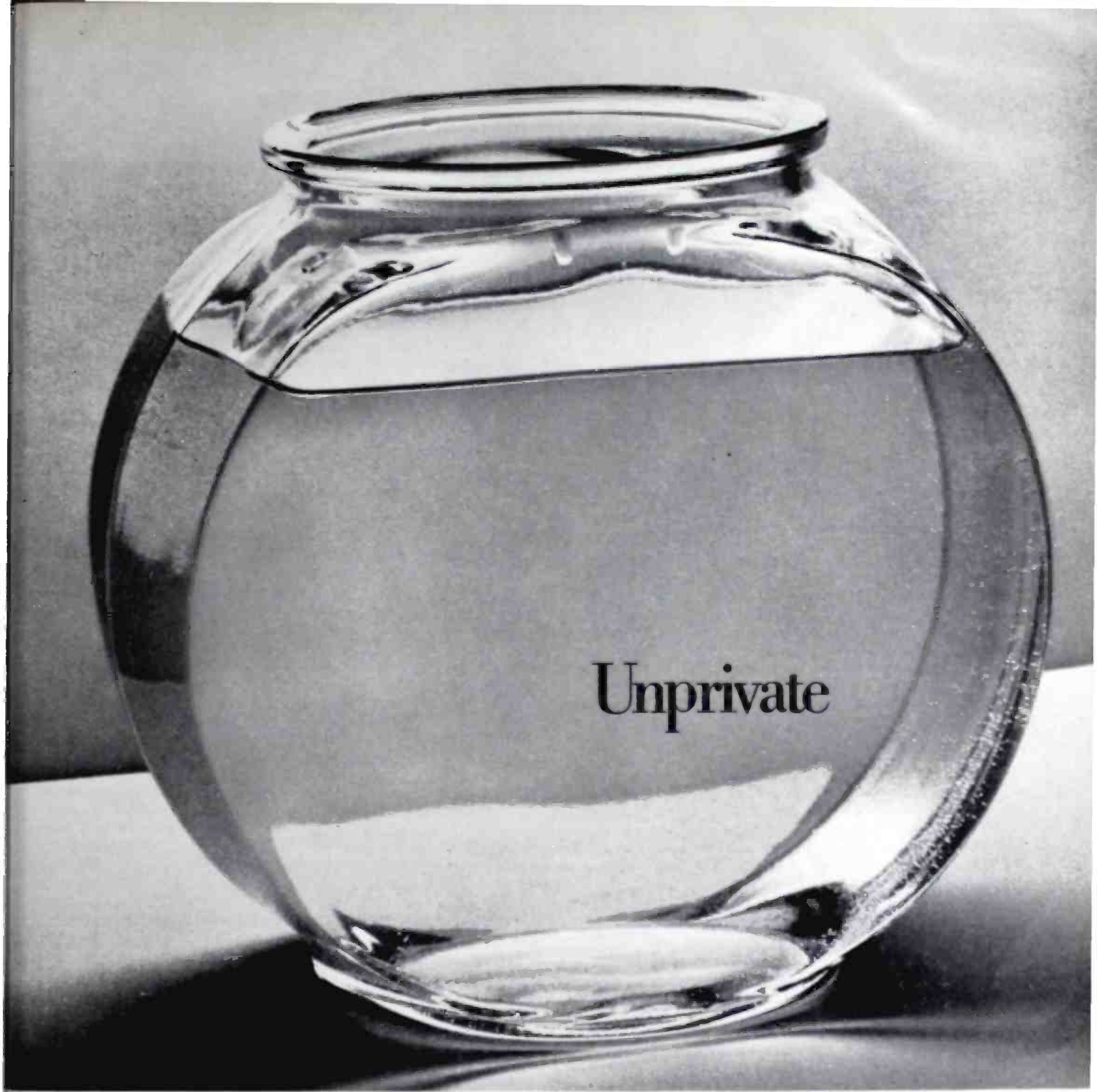
In 1929 Foote, then working as traffic manager for James W. McAlister, a large Northern California Chrysler distributor, had a blind date with Sabina Fromhold, a young copywriter for H & S Pogue, Cincinnati department store, who was vacationing in San Francisco. Miss Fromhold sized up her new acquaintance and exercised that peculiar commodity called woman's intuition by saying, "I think you would be a very good account executive. You should go into advertising."

Three days later Foote and Sabina Fromhold were engaged, though they didn't marry until 1938 ("I wanted to be a success first"). Nor did Foote rush right into advertising, but instead became an actuary for a life insurance company. "Then, when I was fired in a wave of personnel cutting in 1931, I decided to take Sabina's advice, and I was pretty naive about it," Foote recalls. "I walked into agencies and said, 'I want to get into the advertising game.' None of them paid any attention to me, McCann-Erickson included."

But perseverance will out. One day, Foote dropped in on the Lawrence Livingston Advertising Agency in San Francisco and was offered a free-lance research assignment—an investigation of the California Olive industry, to be completed over the weekend. Foote said he would do it for $25. Livingston thought this was too much, but offered Foote a staff job at $125 a month, and he became, in one fell swoop, a combination account executive and copywriter.

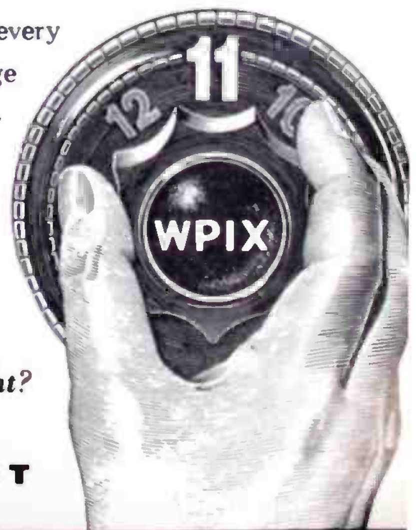
Foote left Livingston in 1935 to form his own San Francisco agency with the late Louis Yeomans, who was then handling the Plymouth account for J. Sterling Getchell. "We tossed a silver dollar to see whose name would go first." Foote lost the toss, and Yeomans & Foote thrived with a batch of local clients including a sausage maker, wholesale radio company, and Foote's old employer, the James McAlister Chrysler distributorship ("We got it away from a Detroit agency").

Tiny Yeomans & Foote proved to be the ticket to the big time. Says Foote, "They had started paying veterans' bonuses in 1926, and everyone was writing ads with headlines like, 'Special Attention Veterans,' which went on to tell them how they should spend their



The programming standards of a television station are exposed every minute of every hour of every day. All you need do is *look* to see that WPIX-11, New York's Prestige Independent, has the "network look" . . . network-proved and network caliber programs night after night. Programs like M Squad, Air Power, the Honeymooners, Mike Hammer, You Are There. When you, the advertiser, painstakingly produce TV commercials, you have a right to expect they will be presented in programs that do justice to your product *and* your company. WPIX-11 is the only New York Independent Television Station qualified to display the Seal of Good Practice.

where are your 60 second commercials tonight?



NEW YORK'S PRESTIGE INDEPENDENT

money every which way." So Foote took the opposite tack and for McAlister wrote one headed, "Why Doesn't Someone Suggest that Veterans Keep Their Money?" The ad was picked up and read on the Major Bowes radio show and attracted the attention of several people, including J. Sterling Getchell, who offered Foote a job in 1936.

"A general handyman"

"I'd always had a yen to get to New York and I accepted Getchell's offer. I was account executive and research director—sort of a general handyman." Foote has great respect for the now defunct Getchell shop. "It was a very creative agency—an early Ogilvy. Also, we did quite a bit of research, especially for those days. We interviewed consumers by the thousands. Actually, you know, the change in research over the years has been more a refinement of techniques rather than a change in purpose."

In the fall of 1938 Foote got an offer from Albert Lasker to come to Lord & Thomas as assistant account executive on Lucky Strike. Getchell, alluding to George Washington Hill's reputation for ferocity, asked, "Why do you want to leave here to become a contact man on an account that notoriously devours its contact men?" Foote says, "I was young. Lasker wasn't as active as he had been and Lord & Thomas wasn't at its peak any more. I felt it would be a challenge."

It was definitely that. Foote had been assistant account executive on Lucky Strike a year when the account executive was devoured. He got the job and remained key man on the account, under Lasker of course, holding the position of executive vice president in charge of New York when Lasker decided to dissolve Lord & Thomas in 1942.

Unlike Getchell, Lasker was far from a big fan of research. One of his favorite comments was, "Research is something that tells you that a jackass has two ears." Eventually, however, competition from other agencies forced him to establish extensive research departments.

Foote puts working with Lasker and Hill high on his list of unforgettable experiences. Neither, he found, was as tough as the legends had them, "although they both were getting on when I met them, and I suppose they might have mellowed. Hill, well everybody has heard all sorts of things about him. I would say he was brilliant and colorful."

Not that working with Lord & Thomas was a snap. The people there had to be pretty sharp to second-guess Lasker. At one point, for instance, Foote was made a vice president of the agency, but was getting paid a very modest salary that was far less than that of the man who

Emerson Foote in conference with Paul Foley (left), executive vice president, eastern region, McCann-Erickson Inc., who has the office adjacent to Foote's.

had previously held the job. Months went by before Lasker finally summoned him, saying, "Mr. Foote, you have never asked me for a raise. I will now ask you a direct question. Is this because you don't care about money, or because you think that *not* asking for a raise is the smartest way to handle me?"

Foote, who had to do some quick thinking, replied, "The latter."

Lasker beamed and said: "I'm delighted."

Foote did not get the raise.

Lasker and Foote nevertheless got along very well, all the more so because of their mutual interest in charitable causes. When Lasker decided to retire in 1942, Foote, then executive vice president in charge of New York, and Fairfax Cone and Don Belding, who held the same title for Chicago and the Pacific Coast, bought Lord & Thomas's operating assets. All three held equal status, but unlike at little Yeomans & Foote, there was no coin tossing to determine whose name went first. Foote was the one, of course, and he was also made president of the new agency, largely because the partners felt that it would flatter New York-based George Washington Hill to have the president to work with.

Hill died in 1946, and two years later FC&B resigned the Lucky Strike account. Foote says, "We never would have done it if Mr. Hill had been alive. We had some differences with his successor. It was not a snap decision, but something we thought about for six months. We discussed it with Lasker too, and he thought we were doing the right thing."

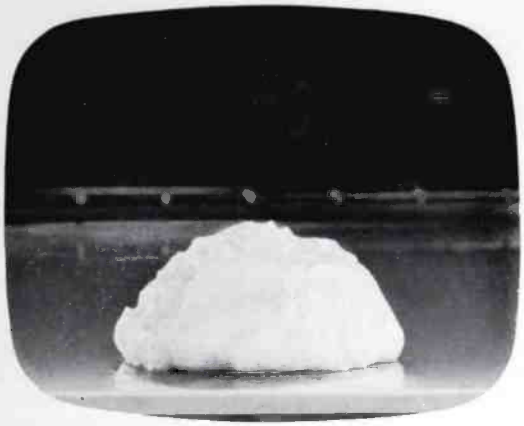
Foote resigned from FC&B in 1950 (Cone is now chairman of the executive committee; Belding retired in 1957). He is somewhat reticent about it, but those who were close to the situation say that during the final years of the partnership severe policy disagreements developed, particularly between Foote and Cone, both of whom were under considerable pressure and strain. Foote says only this: "Lasker retired, and essentially the three of us were thrown together. Why I left is as easy to answer as 'Why do people get divorces?' "

Met Harper at luncheon

Foote spent a year in Hawaii. When he returned to New York in 1951 he met Marion Harper at a luncheon given by Mike Cowles of *Look*. The two agency men got to talking, and a few months later Harper invited Foote to join McCann-Erickson Inc. (then the name of the parent organization).

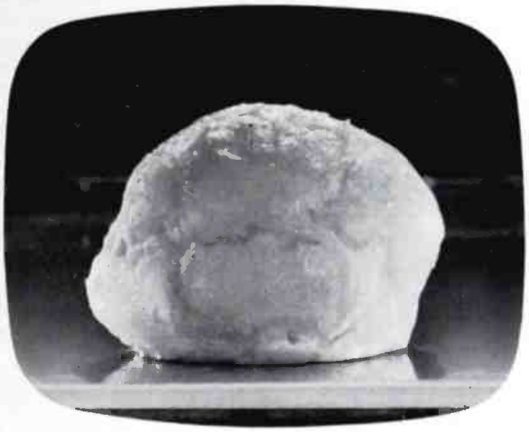
From then until 1959, Foote held several positions: vice president, senior vice president, director, executive vice president, and was made a member of the executive policy committee. He was named president of the domestic advertising operation, then McCann-Erickson (U.S.A.) and now McCann-Erickson Inc., in 1960, and also serves on Interpublic's executive policy committee along with president Marion Harper, Robert E. Healy, board chairman of McCann-Erickson Inc., Frank White, vice chairman of Interpublic, and Frank Sherer, vice president of finance for Interpublic.

The offices of Interpublic and its various operations are on Lexington Avenue. Foote, an eight-window man with a large

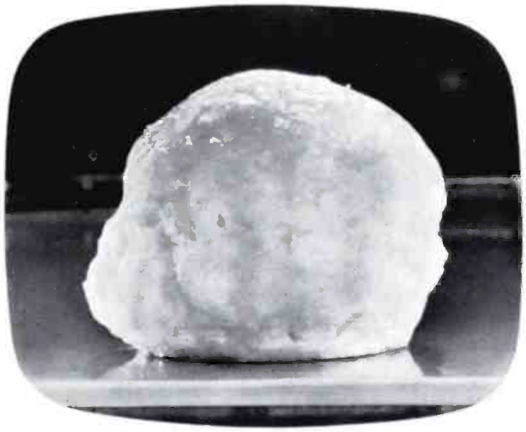


Right before your eyes . . .

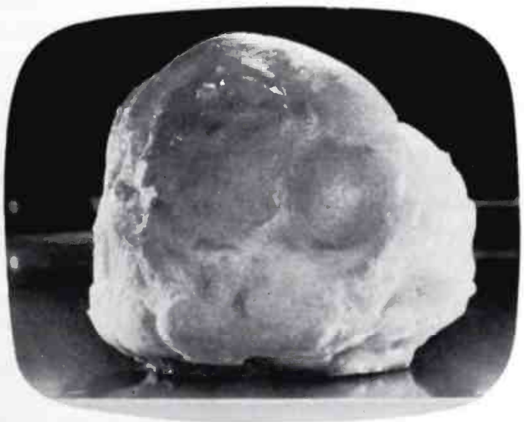
UP . . .



UP . . .



UP . . .



UP . . .

UP . . .

Film does the "impossible"!

Think of it! A front-row seat in a baking oven! Right before your eyes, mounds of dough puff up . . . and up . . . into tender, golden shells—lovely, luscious, ready-to-eat—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that packs minutes into seconds . . . magic possible *only with film!*

But that's only part of the story! Only part of the reason why so many advertisers are turning (or returning) to film. For film *and film alone*, gives the optical effects you must have . . . gives commercials —crisp, vivid, exciting—the way you want them—and when!

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires. *For more information*, write Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.
Midwest Division, 130 East Randolph Drive, Chicago 1, Ill.
West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.

or **W. J. German, Inc.,** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: General Foods Corp. • AGENCY: Young & Rubicam Inc. • PRODUCER: MPO Videotronics

"Emerson is a pacer and a big man with the telephone. His mind is working every minute."

office on the 30th floor, sits at a large modern desk (he is a large man), frequently drinking Cokes (client) from the bottle.

McCann-Erickson Inc. is the largest of Interpublic's several operations, the others being McCann-Marschalk Inc., a smaller domestic advertising agency; McCann-Erickson Corporation (International); Pritchard, Wood & Partners Ltd., a British agency recently acquired by Interpublic; M-E Productions (TV and radio), and Communications Affiliates Inc., the service arm that includes CCI (public relations), SCI (sales promotion) and Marplan (research). The agency's 12 offices extend from Boston to Atlanta in the East, Seattle to Honolulu in the West.

McCann-Erickson Inc., Foote's domain, has, at last count, 97 clients, many of them formidable in size and demanding in their requests for personal attention. Between his agency work and his charitable activities, Foote has his hands full, though to the casual observer he seems unusually calm. "I would call it self-inflicted composure," says one former associate. "Emerson is a pacer and a big man with the telephone. His mind is working every minute, and he can remember more phone numbers than anyone I've ever known."

One item on which Foote's mind is always working is naturally how to make advertising better yet. As he puts it, "Advertising is an indispensable part of our kind of economy, but it is not as efficient and well-mannered as it should be for its own optimum performance. The screaming hard-sell has to go. A TV commercial coming into the home should be friendly and personal—it should not start beating at the desk."

While Foote thinks advertising still has a long way to go, he adds that we have also "come a long way," and cautions members of the advertising profession against reacting too strongly against critics of the business, i.e., Vance Packard and presumably good old Frederic Wakeman.

Another Foote conviction is that "advertising is going to become a lot more scientific, though that doesn't mean it will become a science. And of course we've already made great headway. Getchell believed in research, but his techniques were primitive by our standards. I was the research director at his agency, and a good one, I think, but there have been so many new developments that I'm sure I don't know enough to get a research job today."

Lasker and Hill were "intuitive operators," Foote points out. "They were not receptive to research, and worked almost entirely on the judgment of themselves and their close associates. And as brilliant as they were, I feel that unless they adopted a different set of principles, Lasker and Hill would have a hard time today. Just like you couldn't drive a 1941 auto as comfortably as a 1961 model."

Foote currently has a couple of quiet crusades in mind. "I hate the word 'creativity.' It is a pompous and non-creative word, and I wish we in advertising would quit talking about it. I don't object to the verb 'to be creative' or to 'creative' as an adjective; advertising must be creative to exist. But I am against the worship of oddly creative things—the bizarre—and I am totally against making a fetish of the basic 'creativity' of the business."

Foote's secret ambition

Foote is harboring a secret ambition. "I want to become a time engineer," he says. "One of the most important things executives must do is learn how to organize their time." Foote, who has somehow managed to find some spare time of his own to do research on the subject at the public library, says "there have been plenty of time and motion studies done for workers, but the executive area is almost totally unexplored.

"I would like to be known as a time engineer on the executive level, and if I could make a 10% improvement in our own business, it would be phenomenal. How do I have time for all this? Well, I don't sleep too much," Foote jokes, "but my use of time is improving. And if I don't have all the time I need to make some really original contributions to executive time management, maybe I can inspire others to do it."

One look at Foote's list of extra-curricular activities clearly shows that to him time must be a valuable commodity. In the professional area, he has been a vice president of the 4As, a director, chairman of the committee on media relations and is currently director-at-large. Foote was a director of the Brand Names Foundation and is an active member of the Advertising Research Foundation. He has served the Advertising Federation of America in numerous posts, and is currently national plans chairman of the AFA's Advertising Week Committee.

Advertising education is one of Foote's deepest concerns. He is vice chairman of the AFA's Advertising Educational Foundation, organized to try to get legacies for the furtherance of advertising education, and is on the executive and industry advisory committees of the James Webb Young Fund for Education in Advertising at the University of Illinois, which raises money for scholarships for promising young future ad men.

For the past two years, Foote also was chairman of the AFA-sponsored two-week advertising seminar at Harvard, which he thinks will be eventually "the outstanding short-form course in advertising." His strong interest is based on the belief that "advertising has outrun its educational facilities—the profession has matured beyond what is being taught about it. It takes about 11 years to make a doctor, and at some time advertising men are going to have comparable backgrounds. I'll bet that in 20 years, no one will get a job in advertising without a Master of Business Administration."

Foote is currently active in at least 12 organizations dedicated to the cure and prevention of diseases ("If I had it to do all over again I'd be a doctor"), and was instrumental during the 1940s in breaking down the ban on mentioning the word cancer on the radio.

As with his advertising career, one effective Foote charitable campaign led to another. In 1944, Albert and Mary Lasker got the *Reader's Digest* to donate two-thirds of a page to an American Cancer Society drive. Foote sold the Society on using the fear appeal ("years later I advised them to stop—they'd gone far enough") and wrote an unbylined article that started, "Some facts of life and death interest to you. One out of six of you who read this will die of cancer unless something is done about it, and precious little is being done."

The American Cancer Society, which had never raised more than $400,000 a year in its national drives, received $84,000 in the mail on the strength of the one *Digest* article. Seven years later, Dr. William Menninger of the famed Topeka psychiatric clinic asked the *Digest* to suggest a layman who could write a good article on mental health. The magazine put him in touch with Foote, and mental health soon became one of his most enthusiastically served medical interests. Foote, who is on the Menninger Foundation's Board of Governors and chairman of the New York Committee for the Menninger Foundation, explains his dedication this way: "As a cause, mental health is not popular and it is hard to raise money. People don't like to think about it. They'll admit they might get cancer or heart trouble, but they will never admit the possibility that they can break down."

The Footes have a son, three adopted daughters (they are natural sisters), a 13 year old beagle named Daniel Boone Foote and a cat called Sabinchen, the German equivalent of Sabina, Mrs. Foote's name.

The oldest daughter, Florence Anne, is married to Harlow Rockwell, a free-lance artist and former art director at Young & Rubicam. The apple of Foote's eye is two-and-a-half year old Hannah Rockwell, the first grandchild ("Until she came along I thought grandfathers were something you took off a shelf").

Katherine Penn, second oldest Foote daughter, teaches at New York's Searing School, a tutorial institution for children who need extra help. Jennifer Broughton, the youngest girl, is studying at New York University and son James Adair is a junior at Brown. "I keep trying to talk him into becoming a doctor," says Foote, "but he keeps talking about advertising."

Quick changes for Mrs. Foote

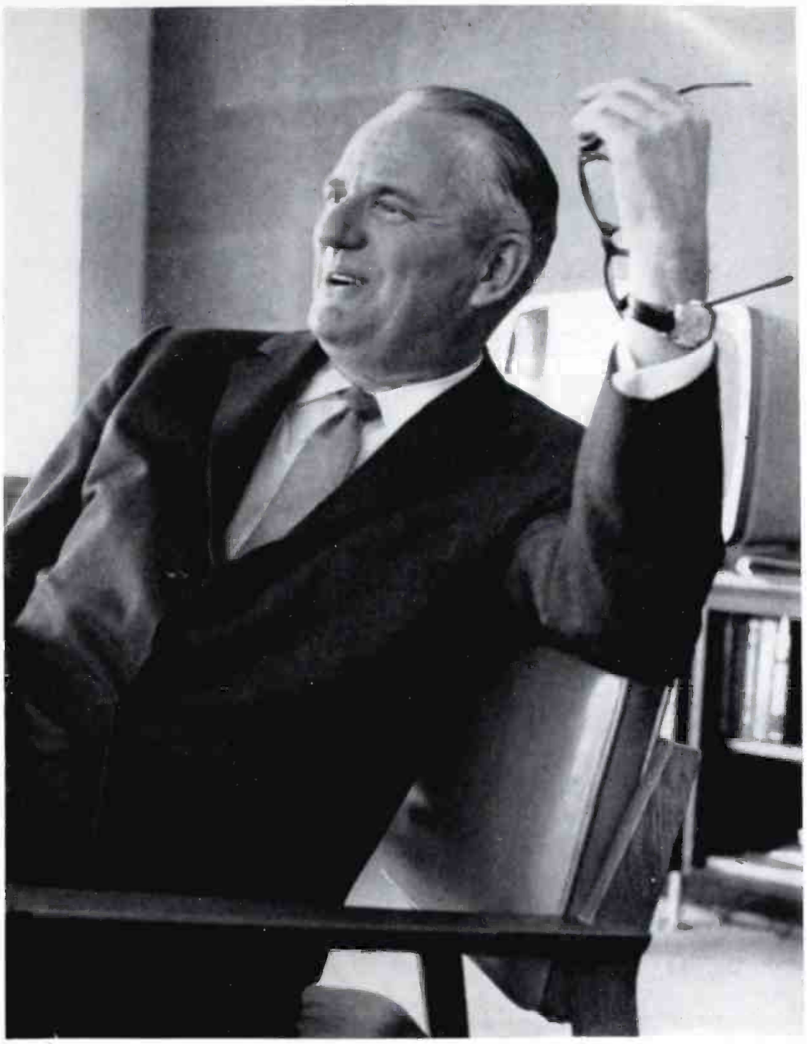
Foote, a long-distance commuter between Chicago and New York, figures that his trips around the country amount to 100,000 miles a year, "but at least the traveling gives me time to catch up on my reading." Slender Mrs. Foote, a very attractive grey-haired woman, frequently travels with him, keeps tabs on things via a schedule of Foote's plans sent her each week by his secretary, and by now is so used to quick changes in the routine that she can be packed and ready to board a plane at the drop of an ad plan.

The Footes have an apartment in Chicago (they're giving it up soon because he expects to be doing less commuting); a house on the grounds of the Gypsy Trail Club in Carmel, N.Y., and an apartment on midtown Manhattan's east side.

Their tastes in furnishings are simple and run along contemporary lines (a former Foote home in Rye, N.Y., was twice featured in *House Beautiful*). The Carmel house, surrounded by a hemlock forest, is constructed and decorated like a lodge, with pine paneling and a two-story open fireplace made of flagstone. Foote has a study there "where he does a lot of his thinking and reading," says his wife.

In Manhattan, the Footes solved the scarcity of large apartments by renting two 4-room units and breaking through a wall. Each apartment has a large terrace ("We eat most of our meals out there in the summer"), a living room, dining room, kitchen (they have two, use one as a bar when they entertain) and a bedroom.

Foote, according to his wife, is "an epicure; one of his great enjoyments is eating in fine restaurants." His hobbies are trap shooting and tennis (he plays a good but unconventional game, Mrs.



Emerson Foote: "A self-inflicted composure"

Foote says) and he pursues both sports as often as possible ("And when he does it's usually more than he should," his wife adds).

Foote is generally at his office by nine ("I wish he'd get here at 9:30," says his secretary) and frequently works late, although, Mrs. Foote remarks, "not as much as he used to. He's learned to relax." He frequently takes work home.

The Footes aim for the house in Carmel every weekend (they don't always make it) and this winter took two very short vacations in Miami Beach. They would like more and longer jaunts, but the problem again is precious time. "Any man or woman," says Foote, "who has a demanding job and doesn't take a month's vacation every year is stupid. I have never taken one. I always think the current year will be the one. I'm not too optimistic about 1961, but I have high hopes for 1962."

Reflecting on his long years in advertising, Foote says, "I hated reaching 40—I felt like an old man—but I didn't mind becoming 50." These thoughts bring him to a favorite subject: the legend of advertising as a young man's business. "It is generally impossible to get past 60 or 65 and stay in advertising," Foote maintains. "I think mandatory retirement is bad.

"Everyone has four ages—the numerical or calendar age, the physical age, the emotional age, and the mental age. The four are almost never the same, but employers do not recognize this. I don't mean that a man who reaches a certain age must automatically keep working—people shouldn't think they have a vested right to their jobs. But companies and agencies should have a way of evaluating the four age factors. Their attitude will change gradually, and I hope it changes before I hit 65." And this is one Foote statement with which few would disagree. END

The television salesman's search for logical prospects can lead to improbable sales

twelve monthly reports on *The Complex Community*, a study of Boston problems and activities: Sperry & Hutchinson, expanding its S&H Green Stamps operation in Boston, was looking for some sort of public relations project to show that it was taking its place in local affairs. S&H had never sponsored a local series before, according to advertising manager Emil Corona, but "when WBZ-TV came in with their plans for *The Complex Community*, they found us in the mood."

Not all salesmen are lucky enough to find a ready-made sponsor, but when they can find a prospect with a really unusual problem, the result may be just as good. Harrington, Righter & Parsons' John Dickinson tells how HR&P sold *Ask Your Doctor*, a telephone question-and-answer program using panels of local doctors, to the Smith, Kline & French ethical drug company on the theory that it would solve an unusual problem confronting, not the advertiser, but his customers. HR&P's argument was that most ethical-drug advertising to doctors extolled the virtues of assorted miracle medicines so much that unconsciously it reflected on the doctors' own abilities. Hence, the reasoning ran, it would be smart for SK&F to give doctors a public forum from which they might project their prestige in their own communities. SK&F bought the idea and the program, sponsoring the latter in Louisville, Buffalo, Milwaukee and a number of other markets.

The fact that President J. Doyle DeWitt of Travelers Life Insurance is a political campaign buff almost certainly played a part in that company's decision to spend an estimated $400,000 for "The Right Man." This was a 1960 pre-election special on CBS-TV which was developed with Mr. DeWitt's hobby in mind and accordingly used one of his pet projects, a museum of campaign mementos, as springboard for an hour-long review of past political campaigns.

Less obviously but almost certainly, Shell Oil's current corporate sponsorship of New York Philharmonic telecasts on CBS-TV was not impeded by the fact that Max Burns, president of Shell when the contract was written, is also a member of the Philharmonic's board. Nevertheless, salesmen can't trade exclusively on a client's personal whims with certainty. Travelers was interested in tying-in with the political campaign to begin with, and the Philharmonic was in tune with Shell's corporate purposes.

For management, the "logical" approach in seeking new advertisers may begin with making lists for salesmen. ABC-TV, for instance, in getting ready for the annual assault on the summer-slump problem, recently prepared and distributed to its salesmen a prospect list containing the names of all products that had spent $20,000 or more in network television during last July (three-network total: 316 brands).

The search for logical prospects can lead to improbable sales. An imaginative salesman discovered long ago that there's a unique potential in "cable breaks." In Sioux City, Iowa, for instance, both KVTV (TV) and KTIV (TV) were reported recently to have sold their "network interruptions" to a local television service company. Whenever there's a breakdown in the network feed to either station, the usual "Please Stand By" sign is replaced by one saying, in effect, that "This time it's network trouble, but next time it might be your television tube. When you need a new tube, call Williams. . . ." A number of salesmen report they've made similar sales, some of them dating to radio network days, but authorities at WIBW-TV Topeka, Kan., add a cautioning postscript. They report that they discontinued the practice some years ago because a network advertiser got wind of it and protested that they were selling "network time."

5. "Consolidate . . ."

This advice to salesmen has proved profitable whether applied to buyers or sellers of time.

For prospects, getting them to unite may mean a chance at television sponsorship that they could not afford individually. WMTW-TV Poland Spring, Me., is one of the stations benefiting from the extra effort it took to put together a "package" of Rexall dealers. When the local Rexall distributor's co-op money ran out after a 13-week campaign, WMTW-TV went after the dealers in its area, got 15 to underwrite a campaign of their own, is currently carrying the drive with 47 Rexall dealers.

In Philadelphia a few months ago WCAU-TV produced one of the most-talked-about presentations in recent local selling, and with it got a chunk of new money. The presentation, a 25-minute video-tape demonstration which TvB has since displayed to its station-representative members as a model selling instrument, not only showed the seven Pepsi-Cola bottles in the Philadelphia area what television is, and how they, specifically, might use it in a consolidated campaign, but also set up an allocation system showing how they might divide the cost on a coverage basis (see page 38).

For broadcasters, a joint sales effort can sometimes accomplish more than anything the participating stations can do individually.

One especially ambitious project in which competitors put aside their rivalries for this purpose is the current year-long, $75,000 advertising and public relations campaign by the three stations in the Norfolk-Portsmouth-Newport News, Va., area: WTAR-TV, WAVY-TV and WVEC-TV. Their objective is to get across to advertisers and agencies that these cities form a single market rather than a series of smaller individual markets.

Most of the leading station representation firms angle many of their presentations toward the sale of spot television as a medium, or of whole markets as presenting a good potential for advertisers, rather than make all their pitches for specific stations.

At the local level stations have devised numerous ways of developing new accounts, from man-to-man solicitation to organized presentations on a weekly or other regular basis. WTRF-TV Wheeling, W. Va., for example, brings in a different local prospect every week or so, gives him a complete presentation and then shows him via closed-circuit a set of commercials tailor-made for his firm. Station spokesmen say the effectiveness of this approach can be judged from the fact that during the first year they made specific presentations to 15 prospects—and signed 13 of them.

6. "To keep a client, keep him happy"

No good salesman under-rates the importance of client service, but some go further than others in making sure the customer realizes what a good buy he's made. CBS-TV Spot Sales, for one, often prepares detailed analyses to show a client not only what sort of audience he's reaching, how often he's reaching it and at what cost, but also how these values rate against competing media.

7. "Suggest a test campaign if a client doesn't believe television is for him . . ."

That's the policy of many stations, working through their reps, when a good prospect is reluctant to get into television for the first time. These plans usually are devised and administered by the rep, with the stations contributing toward the cost of before-and-after research to show the advertiser what sales gains the test campaign produces. Those station

"RCA Color TV Tape . . . Equal of Color Live!"

—says William B. McGrath, V.P. and Managing Director, WHDH-AM, FM, TV, Boston

"Here at WHDH-TV we are enjoying great success with our RCA Color Television Tape operation. Taped programs, commercials and special events sparkle in color. We find color *tape* the equal of color *live*—and with the convenience and ease that only RCA TV Tape can give.

"RCA Color TV Tape Recorders have completed our RCA color facilities. We do all our local programs in color. By adding the client convenience of television tape to the new dimension of color, we have an unbeatable combination for success."

RCA Color TV Tape Recorders are proving themselves in installations like WHDH because they are designed for color. Picture quality is virtually built in, thanks to multiple monitoring checks. You can check through the entire system for the very best picture. Precision headwheel interchangeability for color, too, means you can play back tape on any machine, regardless of where it was made.

More and more broadcasters are specifying RCA TV Tape for color operation because it is part of a completely matched line of color equipment available from one single source—including color TV tape recorders, studio color cameras, 3-V film cameras and projectors, color monitors, switching and special effects. They find service before and after the sale of the kind that only RCA with its broad background in color television can perform.

Find out how you can get live color quality with tape convenience. See your RCA Representative. Or write to RCA, Dept. S-121, Building 15-1, Camden, N.J.

RCA®

The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

representation firms that offer systematic testing programs can cite impressive case histories of advertisers who moved heavily into television after being impressed by relatively limited tests. Many reps who do not have formal test plans can and do arrange for tailor-made testing in specific instances where prospects want it. At least one rep firm, however, CBS-TV Spot Sales, which was one of the first to offer a formal testing program, now takes the position that most advertisers are aware of what television can do, and accordingly no longer emphasizes the availability of its test program.

8. If at first you don't . . ."

The files are full of business that wasn't written the first time around. Virtually every salesman can point to contracts that were signed months or more after he gave his spiel the first time—and indeed it is generally acknowledged that relatively few major deals can be said to have resulted from one specific presentation by a single salesman or organization. As an indication of this time that can elapse (and without professing to have been more than a contributor to the final decisions) Petry company officials point out that Ansco did not finally move into spot until 18 months after hearing their presentation, and that Del Monte did not act for a year after getting the Petry proposal.

Whether he moves quickly or slowly, the chances are strong—based on television's overall track record to date—that the advertiser's first investment will be followed by more and bigger ones. That's one thing running in the television salesman's favor as he faces the 1961 challenge.

There are other favorable factors. Despite the fact that most of the biggest advertisers and hundreds of others are already in television, simple statistics show that the potential for expansion is great. There are, to begin with, more new products coming on the market every day to join the competition for the consumer's dollar—and also to join the ranks of media salesmen's new-business targets.

So much from so few

Although the recent history of new products shows they are attracted quickly to television as an introductory as well as demonstration and sales medium, the record also shows that as late as 1959—latest year for which these details are available—the 100 top national advertisers accounted for almost 70% of television's total national gross billings (network and spot). Thus over 90% of the advertisers were splitting up 30% of the total.

Those 1,400 advertisers or so give the 1961 salesman a lot of targets at which to aim his pitches for enlarged use of television. And getting their 30% up to a bigger share of the national total can seem dreadfully urgent to broadcasters speculating about what might happen if a significant number of the top 100 should suddenly, unaccountably cut back on the expenditures that now represent 70% of the medium's national gross.

That isn't the only pressure on salesmanship, however. Apart from the natural growth hurdles to be cleared, a combination of the current tightening in the general economy and a growing advertiser inclination to demand more precise justification of expenditures in all media apparently is being generally felt. "I can't remember when advertisers and agencies were more insistent about getting justification for every proposal," one salesman reported recently.

The print competition's own stiffening sales effort is not making the TV salesman's life any easier, either: newspaper color, the "magazone" concept of regional editions for national magazines, and the rising trend among newspapers to offer broader "continuity impact discounts" are all helping to splinter the dollar that television is after.

The network trend in selling participations is giving the spot salesman fits, for participations, he contends, are spot's prerogative and the dollars they attract are dollars that ought to go to spot. From the network point of view the trend in itself bespeaks a difficulty in selling entirely in the classic network patterns. Either way, the trend shows no signs of abating as yet, even though CBS-TV officials say they hope to restore two of their four nighttime "participating" programs to the traditional concept of selling by next fall (*Perry Mason* and *Rawhide;* the other two are *Aquanauts* and *Gunslinger*).

As further insurance that the spot salesman in particular is not apt to find his work less complicated, there is the emergence of those "instant cancellations." This new hazard is an offspring of "instant ratings," which thus far are limited to New York and a seven-city network lineup but whose effectiveness in causing business to come unstuck is attested by a New York station executive. Blaming them primarily for showing up weaknesses in parts of his network programming so quickly that he found himself with 13 unsold availabilities in one programming block where he normally had 14 sold, this executive confided: "Buyers now can spot a bad show inside two weeks, where it used to take two months."

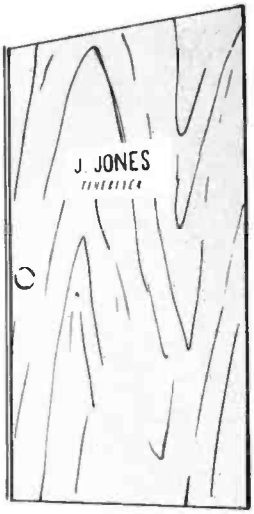
The local potential

Many of the same conditions being cited to support the call for a "new" salesmanship apply at the local level as well as the national. But the local market potential, as compared to the national, is practically virginal. For while television accounts for some 20% of all national advertising expenditures, at the local level it's getting only 6%.

Many stations simply don't bother with retail prospects, figuring (in many cases with some justification) that most retailers know so little about how to use television attractively and/or effectively —and are so newspaper-oriented anyway —that the educational and servicing job would scarcely be worth the dollars it would produce. Yet $4,556,400,000—that's billions—were spent in local advertising last year, according to estimates produced by McCann-Erickson. Newspapers took down $2,805,000,000 of that total, as against $280,000,000 for television. If television's share were increased to only 10%, its total would go up $176,000,000, and raising the share to a par with television's 20% slice of national business would produce a total of almost a billion dollars at the local level.

Stations which have concentrated on retail business feel that the effort can be rewarding, but not many are apt to say that it's easy. And that, in the consensus of salesmen, is pretty much the story for business expansion efforts at all levels of salesmanship in Television 1961—rewarding but not easy. It's on that theory, at least, that the emphasis on "creative salesmanship" is being based. Or to put it another way, as one did, "the order-takers in this business might as well close their transoms and go home." END

How successful TV stations handle unsold time...



7 steps that increase the effectiveness of TV station time salesmen

ARB LOCAL MARKET REPORTS—This industry standard is a basic ingredient in any station's sales effort. As a complete quarter-hour measure of television audience by both metro and total area, this report provides each and every station in the country with data that is recognized throughout the industry as the ultimate in accuracy, reliability and believability.

ARB 1960 COVERAGE STUDY (with Totals Updated to November 1960)—Station coverage strength in areas of importance to your marketing program is essential . . . and ARB's full county-by-county report documents your station story. Updated station totals based on November 1960 survey results are also available for stations where changes have occurred since the basic study was made.

SPECIAL TABULATIONS—Demonstrating to a timebuyer how the cumulative audience for your spot package ranks with the "Gunsmokes" and "Wagon Trains" makes extraordinary sales (dollars and) sense. Dozens of other specially tailored ARB tabulations can have equally effective results for your specific needs.

OVERNIGHT COINCIDENTAL REPORTS—New program or new time period availabilities occurring between ARB market reports receive quick audience documentation with a special ARB Telephone Survey. Results are available overnight . . . in time to whisk them off to the timebuyer's office for a "proof of performance" sales presentation.

SPECIAL SURVEYS—Studies of your picture quality in competitive fringe areas . . . analysis of farm audience delivered . . . or a report on audience reaction to your news programming are but a few of the special areas where your efforts to inform the buyer will turn the trick in your favor.

ARB TV-NATIONALS—This complete and qualitative report on the audience to all network programs will greatly aid the local network affiliate in selling surrounding time spots to the "specific audience" conscious buyer. A wealth of detailed information in the TV-National complements the ARB Local Market Report, especially in sales presentations.

MULTI-CITY ARBITRON—Local network affiliates who receive this report daily are kept up to date by this competitive program index. Fast rising new programs are spotted immediately, and local spot adjacencies are sold just as quickly when such evidence is presented to the buyer.

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Auto strategy: Spread yourself around and hit the mass market, but remain flexible

minutes spread through the week on a variety of shows, instead of only on one or two "showpieces," a bigger market can be reached. But the very nature of Detroit's product, changed considerably in the last few years, may be dictating auto company program sharing with soaps and nasal sprays, cigarettes and foodstuffs.

In 1961's motors à la mode there are still only 14 basic "make" cars, divisions like General Motors' *Pontiac,* Ford's *Mercury,* Chrysler's *Dodge.* But new "lines" within divisions, like Pontiac's *Tempest,* Mercury's *Comet* and Dodge's *Lancer,* bring today's total number of lines up to 25. And the variety of models available, styles within each line, is staggering. General Motors alone has 119 models.

Like a soap company, and like a food manufacturer, the members of the Big Three—GM, Ford and Chrysler—have multiplied their brands, have some lines within a single company in competition with each other. They have also fragmented their price structure to unusual degree. The low, medium and high price range in autos today is complemented by "in-between" prices.

This all leads some Detroit observers to believe that autos are being sold this season (and will be more so next) on the basis of an advertising and marketing strategy long used by the packaged goods industries, in essence: spread yourself around, hit the mass market in varied time slots, pinpoint your audience where you can but remain flexible.

Spokesmen of packaging

This may come close to what Detroit's marketing strategists have planned. Indeed, there are strong voices in the auto industry well spoken on the method and means of packaged goods marketing. One belongs to Gail Smith, a former associate manager of advertising production at Procter & Gamble who went with GM in 1959 as director of TV advertising. He is now in the strong, decision-making position of director of advertising and market research.

Lately come to Detroit board rooms is another master of packaged goods marketing and advertising: Charles G. Mortimer, chairman and chief executive officer of General Foods Corp. Mortimer, a director of Ford, may have a voice in Ford's ad thinking.

If television's automotive picture for the remainder of 1961 is still largely a fuzzy test pattern, Detroit's own problems are clear and coming in on all channels. There is a recession, a million car inventory to move and unparalleled confusion as to what the American public wants in the way of cars—tiny, compact, de luxe compact, standard-sized?

There is "something for everyone" within today's segmented market; a multiple of styles, a maze of price structures. What will sell? Detroit wishes it had the answer.

The profusion of new models, of course, is counted on to bring in the motorist who showed an unanticipated reluctance to part with his late-model car in the 1960 market, a market that looked good on paper (6.7 million cars produced, the industry's second best year), but which in point of fact had thousands of new cars piling up in dealer's lots unsold.

The start of Detroit's 1961 model year has been poor. Already it is being compared with 1958, a slack year in the industry.

Passenger car sales in the first ten days of February, according to *Ward's Automotive Reports,* were running nearly 30% below the 1960 volume, and production was "hovering at its lowest level since 1952." Some 66,000 auto workers and scores of assembly plants have been idled for weekly stretches in an effort to adjust inventories to demand.

At the dealer level this winter a long spell of bad weather across the nation has kept prospective buyers away from new car showrooms. A continued recession may keep more away over the course of the year, although recent consumer surveys put auto purchase intentions at a higher level than in early 1960.

The used car business is also in serious trouble. Not only is there a backlog of new cars to be had on a "good deal" basis, but the unusual fragmentation of the 1961 price structure (with a profusion of low-priced models) is helping to drive the used car market down to the lowest levels since 1958, sizably increasing the cost of trade.

Automotive products today—passenger cars, trucks, replacement parts—have a combined yearly wholesale value of better than $15 billion. The business of selling, fueling and repairing automobiles runs to about $45 billion a year. One out of every six business firms in the U.S. is in the automotive field. One out of every seven employed persons works in a highway transportation industry.

General Motors is the largest industrial company in the U.S. Ford ranks third, Chrysler ninth. The same Big Three rank among America's ten top advertisers. The "little two," American Motors and Studebaker-Packard, also rank high in ad spending.

Any random facts about the auto industry are bound to loom impressive. It is Big Business closely bound into the national economy. It is also a deadly serious business that grows more competitive each year. The penalties for mistakes are heavy. And with so many new cars being offered today, there will be flops. Ford could survive the Edsel bust but could little Studebaker endure a miss on its Lark?

The area for further saturation

Automobile manufacturing in the U.S. has become primarily a replacement industry. Since 1955 the ratio of cars per person has changed only slightly. The car population stands at a hefty 61 million.

There is now roughly one automobile for every three Americans vs. one for every five at the end of World War II, one for every seven in 1925. Detroit's market has not reached saturation, but even if its sales closed in on 6.7 million units in an average annual market between now and 1965, relatively little of this would mark absolute growth.

While U.S. population is expanding rapidly—and the grown-up mass of the post-war baby boom is coming of driving age, good prospects for new and used cars—the auto industry's current long-range forecasts (to 1965) are modest. General Motors foresees a 3% annual increase in new car sales, a seven million car year in 1965. Ford's forecast is for a 2.8% increase.

No one is taking bets on the outcome of 1961; the auto industry is not pushing for a widely expanded market. Success is measured by per cent of (individual company) penetration in the existing market.

The 1960 sales pie, according to *Automotive News,* split this way: General Motors accounted for 43.63% of the domestic sales; Ford took 26.60%; Chrysler 14.01%; American Motors 6.42% and Studebaker-Packard 1.62%. This represented gains for GM, Chrysler and American.

A tentative indication of how the market divides on a sales basis this year comes from *Ward's Automotive Reports: Ward's* put auto sales during the first 10 days of February at 50.1% for GM, 31.1% for Ford, 11.4% for Chrysler 5.8% for American and 1.6% for Studebaker. It is, of course, too early to get a clear market picture, but GM is pressing to regain the 50.8% it had in 1955; Ford is after the 30.4% it had in 1957;

both perhaps could do it if the trend holds.

In the heavily banked-on field of compact cars (about 13% of 1959 sales, 25% of 1960 sales). *Ward's*, in its early February report, put compacts at 34% of the market. Industry forecasters have variously estimated the compact to do from 30% to 50% of the 1961 business.

The compact battle in 1960 had a close finish between the top two cars. Ford reported 457,000 sales for the Falcon. American Motors announced 434,701 for Rambler. Chevrolet's Corvair trailed far behind in third position with sales of 235,315. (But Ford's success with the Falcon is deceptive. Sales of the standard-sized Ford were down heavily, Ford buyers presumably going for Falcon at the expense of the bigger car. The standard-sized Chevrolet, on the other hand, held its own against the competition of little brother Corvair.)

Following the compact leaders, in descending sales, during 1960 were Chrysler Valiant, Mercury Comet, Studebaker Lark, Dodge Lancer, Oldsmobile F-85, Buick Special and Pontiac Tempest. The 1961 standings should show many changes as the new compacts (and their advertising) become better known.

In the 1960 battle of the makes, based on new car registrations into November, it was Chevrolet in first position followed by Ford, Plymouth and Rambler, the latter, still the big industry success story, moving up from sixth position in 1959 to fourth position last year.

Compacts down foreign imports

Detroit's fear of imported cars is lessening. The rise of the U.S. compact has undoubtedly helped slash foreign car penetration (nearly 10% of the domestic market in 1959). Imports last year fell to 498,785 after a 614,131 year in 1959. Only Volkswagen kept its healthy U.S. sales pace.

In the estimation of many auto dealers, Detroit would have been a lot better off last year if it had produced only 5.8 million cars instead of almost a million more than that which haven't sold. Detroit would perhaps agree. It is cautious about 1961 and "playing-it-by-ear" in closer harmony with demand. And the demand seems to be for the compact car.

A big chunk of the car-buying public more or less stated its preference for the small car during the 1950s by buying an alarming number of foreign makes. American Motors' president George Romney won his prophet badge by filling-in in Detroit's absence with the compact Rambler. In 1958 the Big Three put down their studies showing buyer preference for big, chrome-laden power-packages to introduce or announce plans for their own small cars.

The Big Three's future strategies, in very broad strategic patterns, are indicated as this: Ford and Chrysler will increasingly place emphasis on a lower-priced market and the compact car, with Ford believing in the need for specialized vehicles designed to fill particular requirements in a "segmented" market. GM, less committed to low price, seems to be pulling for standard-sized cars and the middle-price brackets, with compacts a fringe market.

Advertising's job for the auto companies in the 1960s will have to take on added importance. "It is not enough," says one agency man, "to excite a 'run-down-to-the-showroom' mood anymore. Auto advertising must also combat changes in the public attitude toward the automobile itself."

Auto advertising's job has always been a difficult one. As a considered purchase, the automobile must live up to its ad claims enough to satisfy the probing. And the product itself, along with its price, is at the time of buying decision perhaps the most powerful advertising. Media ads can urge "get behind the wheel and try it yourself," but this is only half the battle. The "trying," and liking, is the victory.

A 'lemon' can cost 100 families

Detroit's product must be good. If the consumer is badly fooled on one model—one he buys and which fails him—he is not likely to go back to it for the rest of his car-buying life. And auto advertising in any form is not strong enough to combat the occasional mechanical "lemon" that escapes into the market. "When word-of-mouth brings news of a 'lemon' or of a dissatisfied owner in a neighborhood," says one auto ad man, "the model in question gets what can amount to a 100-family black eye."

Television has fitted nicely into Detroit's selling strategy, as evidenced by the roughly $550 million that auto companies have pumped into the medium over the last decade.

Commercial benefits are clear cut. With TV, the auto companies can get the mass audience they are after. Their commercials get the plus of demonstration along with "showroom-in-the-living-room" realism. And it cannot be overlooked that each new television season coincides with annual new car introduction.

The auto industry budgets its advertising on a per-car basis. This averaged out to roughly $33 per-car sold in 1959, higher for low-unit sellers like Lincoln, lower for major makes like Chevrolet and Ford. The industry's all-media ad expenditure in 1959 on passenger cars was more than $240 million. This probably advanced $10-$20 million in 1960. In 1961? "It looks like 1958 all over again," says one Detroit observer. Auto ad spending in sales-poor 1958 (4.2 million passenger units) plummeted with cutbacks in media.

If 1961 is to be another 1958 for the auto business, its TV spending in that year is worth examining.

The total measured media ad investment (time and space only) for U.S. automobiles in 1958 was $147.8 million. When poor sales were obvious, auto ad budgets were pared. The Big Three cut their newspaper budgets an average of 36% but *increased* their network and spot investment by about 8%. (GM in 1958 was the factor in television's gain; it upped its TV investment by about 60%, from $14.3 million in 1957 gross time to $22.1 million in 1958. Ford cut back TV 17%, from $16.4 million to $13.6 million. Chrysler also put the brakes on TV, dropped by about 20% from 1957, from $19.5 million to $14.7 million.)

It cannot be concluded that TV will *gain* in automotive ad spending this year, as in 1958. Different auto advertising and marketing strategies are in effect, and the rash of TV sponsorship shift announcements last month did not have the "we'll-be-back-big-in-the-fall" ring to them.

Chevrolet, in ending its 10-year relationship with Dinah Shore, pulls out of a TV investment (on the *Chevy Show*) of roughly $14 million in time and talent. It is true that Dinah—appearing in only 20 shows a season as other musical formats filled in over the last two years—has not been the Chevy center-piece as much as in former years, but her hour has been the auto company's top TV vehicle. Chevy is reportedly taking another NBC-TV show, *Bonanza*, a Saturday western hour, and moving it into *Chevy Show* time on Sunday for the 1961-62 season. But it will certainly not have the investment the auto maker put behind the *Chevy Show*.

Dodge's parting time from ABC-TV's *Lawrence Welk* show next June ends the Chrysler division's six-year dance with the "one, and-a two, and-a three man," a $5 million investment this season (with sponsorship shared, since last June, with the J. B. Williams Company). The Dodge discontinuance announcement said the company was cutting Welk "in order to increase flexibility in formulating future plans for ad media . . . plans involve balanced representation in all media, including TV."

Ford, meanwhile, has announced the ending next month of its five-year participation on NBC-TV's top-rated *Wagon Train*, now shared with R. J. Reynolds Tobacco Company and the National Biscuit Company. Ford will also share or give up (to Revlon) NBC-TV's *Alfred Hitchcock*, formerly a sole sponsorship. In both cases, however, Ford reserves the right to resume sponsorship of the programs next fall.

The Ford move would tend to be a straight cutback of its advertising budget, inspired by slow sales. But the Chevrolet and the Dodge actions, while they have the element of recession cutback to them, may be something else again.

"Moneyed viewers don't buy Chevy"

One network TV executive says this: Chevrolet wanted to escape Dinah Shore because of the "mature" audience she was getting, a high percentage of older, more moneyed viewers who, when they were ready for a new car, went out and bought a higher-priced model than Chevy.

"And Dodge," says the network man, "probably decided that the Welk audience had been saturated enough. Chevy, too, had this to contend with. The same audience week after week with few new viewers to sell to. Welk undoubtedly drew a mature audience, perhaps right for the Dodge medium-priced range, but Dodge has its low-priced Lancer to sell now. It is also pushing its full-size Dart as a price competitor for Ford and Chevy.

"These auto companies want mass audience. With so many low-priced compacts around they also want younger audiences who can afford them. Spread around on a participation basis, the direction they seem to be going in, they can hit the mass, hunks of it all week long without the risk of 'one' audience."

The forecast for 1961 model auto spending on TV, spot and network, according to before-cutback estimates, was to have been about $84 million. Increases over 1960 spending were seen for GM and American Motors. The breakdown: GM up from an estimated TV expenditure of $33.9 million on 1960 models to $48.5 million. Ford down from $21.6 million last year to $17.6 million this year. Chrysler down from $14.4 million to $13 million. Studebaker almost even with $1.3 million. American up from about $3 million to an estimated $4 million in 1961, backed heavily by dealer spot support.

Detroit's advertising and ad media, understandably, have to work harder this year and on less money. But long-range too, all of the auto companies are concerned with the effectiveness of their media selection.

In 1959 the five major auto companies spent about $340 million in both

Though dealers cite TV for best selling job, they invest heaviest in newspaper advertising

measured and unmeasured media, some $240 million of this for passenger car advertising, the rest for such industry "second" lines as trucks, parts, financing plans and household appliances. GM alone in 1959, with a total advertising expenditure estimated at $155 million, largest in the world, put about $110 million behind its cars, $45 million behind such divisions as AC Spark Plug, Delco-Remy, Fisher Body, Frigidaire, Hyatt Bearings, GMC Truck & Coach, etc. Ford's total ad spending in 1959 hit $92 million, better than $61 million of this for cars.

These are staggering sums, and with media costs constantly on the rise, the auto companies want to know if they are spending effectively, especially on the biggest part of their media investment, automobiles.

TV cut newspaper's share

The auto men's media accent continues on newspapers, but notably less over the last few years than in the early 1950s—television, primarily network TV, has been cutting in on newspapers' traditional auto strength.

TELEVISION MAGAZINE's exclusive product group trends report (median share of measured budget for the top 50 advertisers—see "Ten-Year Budget Trend of the Top 50 Advertisers," August 1960) shows that newspapers took 61% of measured media automobile ad spending in 1950. By 1959 this had dropped to 40%. Network TV in the same period rose from a 5% to a 25% share. Spot TV, in the brief span of two years (1958 to 1959), rose from 1% to 6%. (Magazines and network radio have remained fairly constant with the auto group: Magazines had a budget share of 32% in 1950, 28% in 1959, network radio kept a 2% share.)

American Motors is the industry media maverick (see "Romney Counterattacks," TELEVISION MAGAZINE, November 1960). While the other auto companies have been trending alike in their media dollar proportionments, American has stayed heavily with newspapers (about 60%,) but has taken the industry lead in spot TV with about 14% of its budget. It has not used network TV in three years.

There are likely to be no radical variances in the auto media trend pattern this year in the estimation of most Detroit auto advertising observers. In the broadcast area, however, automotive timebuyers see big gains ahead for spot radio and spot TV. (The auto companies and their dealer groups have been moving steadily ahead in spot TV spending. TvB-Rorabaugh puts their 1960 spot at $16.8 million. This compares with $12.2 million in 1959, only $4.1 million in 1958.)

What direction automotive media strategy will take in the future is open to guess work—and careful analysis by the auto giants. Ford in particular is being watched closely on a project it now has under way. But Ford isn't telling much about it, certainly not the results.

Last November Ford, through its Ford division agency, J. Walter Thompson, launched a long-range, $2 million media effectiveness study, initially in four markets but now on a national basis. To be determined: the effectiveness of media and the result of copy objectives on factory-placed advertising for Ford, Falcon, Thunderbird, trucks, parts and used cars. The method: concentration on one medium—TV, radio, regional editions of national magazines, newspaper or outdoor—in each market, measuring sales-related factors and contrasting them with the results obtained from the "rival" media in the other test markets.

From this will come, perhaps over a range of two years, information bound to affect Ford's media accents, and perhaps, in time, the industry's.

How smart is Detroit in its use of advertising? How advertising-oriented are the top auto managements? The answers are not clear cut. Indeed, some TV men claim shock at how little (they say) top managements in Detroit know about their own advertising programs, and especially about what their dealers are doing.

Some agency men on auto accounts admit privately that they are "stumped" on how to get ideas through. "It's the old problem," says one. "Most of the client ad men know what we are doing . . . are receptive to our ideas. But they haven't a door through to their top managements. I'm afraid, like in so many businesses, most of them still lack stature."

The strongest proponents of advertising also decry Detroit's advertising slashes, those in the rough sales period of 1958 and those now being made. The theory is that in times of poor sales more advertising, not less, is the key to breaking out of the slump. "Detroit, the biggest advertiser there is," says one ad man, "should know better."

It is not necessarily a bad sign that most of today's auto heads have come up through sales and production instead of through advertising—very few chief corporate officers have. But Detroit has a high management turnover. A financial man may head a top auto company one year, a production man the next. Industry ad staffs, too, have had good turnover. The various advertising views and approaches inherent in this may not be having time to jell on a central course best for the industry. Encouragement is seen, however, in the great number of ad men in auto companies and the increasing number of them who are moving up.

TV representatives report that they are getting good hearing lately in Detroit. Some agencies report that they are getting more latitude in which to develop campaigns and more cooperation from marketing-conscious general managers. And, says one TV representative, managements are even becoming aware of what their dealers are doing in the way of advertising.

"I remember being in the office of one auto executive a few years ago," says this TV representative, "when he was told what the spot TV spending was on one of his company's current models. He didn't know the car had spot support and was amazed that it was coming from dealers."

Dealers sometimes form strategy

According to some TV men, dealers often do a better job on TV than the parent automotive company. And they have sometimes hit on strategy later used by their companies. Lawrence Welk, before he went network for Dodge, was sponsored locally on the West Coast by Dodge dealers. American Motors' use of spot TV was signaled by a group of Los Angeles Rambler dealers who bought local spot on Friday night, asked viewers to go to their Rambler showrooms and "Get the Saturday Deal," the same time-buying and copy approach later used by American in various markets nationally.

In numerous media preference studies taken among auto dealers, television is most often cited as the ad medium thought to do the best selling job. But dealers, except for perhaps one or two exceptions per large market, invest heaviest in newspapers or urge their companies to do so. Why?

According to one TV automotive man it is "because of the dealer's link to the local newspaper that existed long before TV. Community pressures are present and it is not unknown," says this TV man, "for a newspaper to ask area dealers to write to their factory recommending newspaper advertising. Don't forget the very important point of people liking to see their name and business in print . . . auto dealers are no different. Their

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name and a where-to-buy listing is powerful to them. It could be on a local TV spot, too, but it vanishes mighty fast."

While the future of spot TV at the dealer level looks good, there are two factors about it which are disturbing.

If a dealer in a large market makes spot the backbone of his selling, it may be costly but it is generally successful. He draws business from a wide area. Other dealers call him "The All-America Boy"—he wants to sell the whole country. He doesn't, but he does the biggest business in town—and perhaps knocks down the share of sales for other dealers selling the same car. Individual spot, in other words, may not increase a company's area sales. It just directs them to one man.

The way around this sales trap is through dealer group advertising, a technique coming increasingly into play. A company's dealers in a market or region promote jointly, go into a spot campaign, news and weather, regional baseball or football on a group basis. Most auto companies no longer provide dealers with co-op funds, but in group campaigns the dealers are assessed so much per auto and the collected money is used

THE FIFTIES: GROWTH DECADE

Detroit's network sponsorship history is long and colorful. Its dollars helped shape much of an era. Back in the 1950-51 season the auto companies plunked down the exalted sum of $15 million for network programming, about 17 shows. DeSoto was paying $1.4 million of Groucho and *You Bet Your Life*, a relationship that endured until 1959. This year even DeSoto is gone, discontinued as a Chrysler model.

In 1950, Dinah Shore was doing two 15-minute shows a week for Chevrolet at a season cost of $225,720, and General Motors in all was spending only $3 million, a good part of it for its Frigidaire division on *Pulitzer Prize Playhouse* and *The Comedy Hour*. Oldsmobile had *CBS News* and the *Sam Levenson Show*.

Ford in 1950-51 led the auto companies in network spending with $6.6 million. *Toast of the Town* was being stoked with an investment of $2.7 million and *Ford Festival* with an outlay of $2.2 million. Ford also had *Kukla, Fran & Ollie* and the *Ford Theatre*, which ran into 1957.

There were other auto names a decade ago also. The Hudson Motor Car Company (to merge with Nash-Kelvinator in 1954 and become American Motors) was sponsoring *The Billy Rose Show*. Nash-Kelvinator had the *Nash Airflyte Theatre* and *Paul Whiteman's TV Teen Club*. The Packard Motor Company, later to merge with Studebaker, was sponsoring *Holiday Hotel* and *The Packard Musical Playhouse*. And Kaiser-Frazer Corp., with the first "new" cars since World War II, was near the end of its run as it sponsored *By-line* and *Ellery Queen*.

Chrysler and GM in 1952 started what was to be a big daytime vehicle for autos and appliances over the coming years with participations in NBC-TV's *Today* show. GM invested $9.2 million in programming, bettering Ford by over $3 million and taking a TV spending lead (for autos) that it has never relinquished. GM in 1951-52 had 10 programs, including two of the "special" type. The investment in Dinah Shore was up to $2.2 million.

In the 1952-53 season, automotive TV spending had shot past the $21 million mark. Ford invested $600,000 in a "50th Anniversary" program, first of many Ford specials. GM had 10 regular shows plus such specials as the 1953 Presidential Inauguration and Queen Elizabeth's coronation. Buick signed for the *Buick-Berle Show* and "Uncle Miltie" became the first in a long line of Buick star salesmen that was to include Jackie Gleason (1955-56), Patrice Munsel (1956-57) and Bob Hope (1957 to date).

The end for Kaiser Motors

The 1952-53 season was also notable as the last for Kaiser Motors, although Kaiser (Frazer had been dropped from the corporate name) was to purchase Wills-Overland Motors and come back with Willys "Jeep" advertising as part of an overall Kaiser Industries selling job on ABC-TV's *Maverick* smash in 1956.

Auto ad spending on TV in 1953-54 hit $38 million. American Motors was a new name and it modestly took up sponsorship of ABC-TV's *Disneyland* program for little more than $700,000. (This bounded to $1.4 million the following season.) The association lasted until 1957, closed with American going off to spot TV.

Chrysler in 1953 picked up what turned out to be a yearly tradition, sponsorship of the "J. L. Hudson Thanksgiving Day Parade." It also began sponsorship of *Climax* and *Shower of Stars*, shows that ran until 1958. The investment in *You Bet Your Life* was up to $3 million and summer re-runs called *The Best of Groucho* were a painless way to fill out a schedule.

Ford began its *Producers' Showcase* specials and was putting close to $6 million behind Lincoln-Mercury's *Toast of the Town*, to be renamed the *Ed Sullivan Show* the following season. GM put in an ambitious season: 14 regular shows, four specials, $17.5 million worth of time and talent (Buick, $4 million; Chevrolet, $3.5 million; Oldsmobile, $3.4 million; Frigidaire, $3.2 million and Pontiac, $2.7 million. Cadillac and other corporate divisions accounted for the rest. Even Cadillac invested in *Today* and *Tonight*.)

Chrysler was the surprise of the 1954-55 season. Its TV investment jumped from $12.5 million to $21.3 million, its shows from 10 to 15 (including five specials or one-shots). But GM was stronger. Its network investment was $25.6 million, its show total 26 (with six specials). Television began eating more dollars but the auto companies were also advertising harder in their record sales year (1955) of 7.9 million cars.

In 1954-55, Ford began sponsorship of *Ford Star Jubilee* and had a winning special in "Peter Pan." Buick, in addition to Milton Berle, put on *The Honeymooners*. Chevrolet brought on a variety attraction called the *Chevy Show* (a title later transferred to the Dinah Shore and Pat Boone programs). It also began the first of three seasons on the *Garry Moore Show*. Oldsmobile was in its second season with the "Max Liebman Presents" specials and also had the *Patti Page* and *Perry Como* shows. Pontiac continued its strategy of specials started in 1953-54, enlisted such stars as Red Buttons, Jack Carson and Dave Garroway.

Also in the 1954-55 season Dodge

for regional dealer advertising. This now makes up a good part of the yearly spot billing total.

The Television Bureau of Advertising has been "cultivating" Detroit in a two-year educational program on the benefits and tactics of TV advertising. In this it supplies the auto men with the most authoritative research available—tabs on auto ownership and driving, network audience profiles and their socio-economic breakdowns—and checks out questions on the medium. It also has advice.

Guy Cunningham, TvB's automotive specialist, estimates that most auto companies on TV this season are "missing from 40% to 50% of their potential audience" by not taking full advantage of times and program types, or by staying too heavy in one area. "Before Dodge decided to abandon Lawrence Welk," says Cunningham, "it was missing all but the musical audience. Chevrolet, while spread around on other programing, was paying a lot for the same kind of audience drawn to the *Chevy Show*."

Cunningham notes that the picture did improve in 1960 in respect to the increased reach and frequency of commercial messages. There was more spot TV and more diversification on network shows.

But Cunningham feels that Detroit's TV selling job today is tougher than ever before. "Uncoverage," the audiences being overlooked by an auto sponsor, must be turned into coverage. And with the increase in the number of new models—the ten compacts in addition to the

FOR AUTOS AND TELEVISION

quietly came on with a $1.8 million investment in a program called the *Lawrence Welk Show,* a backseater to its *Break the Bank* and *Make Room for Daddy* programs.

In the 1955-56 season the TV special was in high gear. GM alone had 18 special or one-shot programs. Total program spending was upwards of $80 million.

Chrysler had pushed its investment in *Climax* up to $6.3 million and its Dodge outlay in Welk up to $5.2 million. It also added another Welk show, *Top Tunes & New Talent,* and brought in Plymouth to share sponsorship with Dodge.

Ford in 1955-56 was putting nearly $9 million on Ed Sullivan and added another star in the *Tennessee Ernie Ford Show.* GM, among its 29 network shows, had Oldsmobile on such varied special programming as the Academy Awards, Emmy Awards, the Democratic and Republican national conventions and election returns. A multiple of GM products invested $6.3 million in Garroway's *Wide Wide World* program.

Studebaker-Packard (a newly merged company in 1953) was also maintaining a network schedule. It had a $500,000 investment in 1953-54, a $2.9 million shot on *Today, Tonight* and *TV Reader's Digest* the following season and a $2.1 million return to *Digest* and *NBC News* in 1955-56.

In the 1956-57 season Ford had a new car to sell, the Edsel. It put on a special, *The Edsel Show,* and included the Edsel in with Ford cars on a new show called *Wagon Train.* The Ford program line-up also included *The Brothers, Dick Powell-Zane Grey Theatre, I Love Lucy, High Low* and *Suspicion,* a varied $22 million spread.

GM in 1956-57 had 23 programs including nine specials or one shots. Buick now had *Patrice Munsel* and *Tales of Wells Fargo.* Chevrolet added a bright new singer in *Pat Boone.* Oldsmobile had Jerry Lewis and Vic Damone specials and Pontiac had the "Annie Get Your Gun" special. And GM, like Ford before, had a 50th Anniversary program.

$28 million from Chrysler

Chrysler was putting $11 million behind Dodge and Plymouth on the two Welk programs and $8.7 million behind *Climax.* It also managed to top GM in TV spending with $28 million vs. GM's $23 million.

In the 1957-58 season Ford went heavily for westerns after the success of *Wagon Train.* It was on *Cheyenne, Buckskin, Sugarfoot, Wild Bill Hickok* and the third and final season on *Dick Powell-Zane Grey.* It also had *Desi-Lucy* hours.

Chrysler had the first of what was to be (with repeats) six Fred Astaire specials. GM had made Chevrolet its runaway spender on TV with a budget of $17.8 million and kept bringing on specials—Ginger Rogers, Phil Silvers and Victor Borge for Pontiac; Bing Crosby and Jerry Lewis for Oldsmobile.

Studebaker-Packard in 1957-58 had something to shout about, the Lark. It did so with participation on *Jack Paar* and *Today.* Foreign cars also became network advertisers for the first time. Renault in 1957 co-sponsored a public affairs program, *Small World.* It also brought viewers the Gator Bowl Game. Volkswagen did likewise with the Sugar Bowl Game.

In the 1958-59 season, Chrysler cut back its TV schedule but added a star in Plymouth's *Steve Allen Show.* It also introduced its new Valiant on Ryder Cup Golf and its import, the Italian Simca, on *Today.*

Ford had its new Falcon compact on *Startime, Wagon Train,* the *Ford Show* and a special "Bernstein in Moscow." Edsel, near its end as a Ford model, had the Phil Harris special, *Playhouse 90* and parts of Sullivan, "Highlights of the Greatest Show on Earth" and *Richard C. Hottelet & the News* with Mercury.

GM in 1958-59 had a whopping 30 shows, 19 regular, 11 specials. Eight of these shows were daytime serials on NBC-TV for Frigidaire. The new Chevrolet Corvair received exposure on Dinah Shore and Pat Boone programs, specials by Red Skelton and Art Carney. Pontiac had its usual specials, Oldsmobile had Bing Crosby shows and two regular programs, the *Dennis O'Keefe Show* and the *Patti Page Show.*

Renault in 1958-59 turned out to be a $2.5 million network advertiser with parts of *Ed Sullivan* and *Playhouse 90* and two specials, "Kovacs on Music" and "Moon & Sixpence." Studebaker continued with spots on *Jack Paar,* Volkswagen on another Sugar Bowl game.

The 1959-60 season for the auto men pretty much leveled out into its somewhat confused 1960-61 state. There were more participation buys, the dropping of such big shows as the *Steve Allen Plymouth Show,* the *Ford Startime* series and the *Pat Boone Chevy Show.* The *Lawrence Welk Plymouth Show* was also written off. With the end of its 1959-60 *Pontiac Star Parade* specials, this GM model turned to spot TV and participations. And right down the line the number of auto sponsorships has dwindled.

With the 1950s ended an era in auto advertising on TV. The big name stars, the big shows, the sole sponsorships and the 15 to 25 show season (per company) have faded. What does 1961-62 and beyond hold for the auto men? Only the Detroit strategists know—or do they?

GM gets most TV men's votes for doing the best all-round job on television this season

standard-sized lines—Cunningham sees the need for longer commercials to match the longer telling of the sales story. "Stations," he points out, "will take two-minute commercials. Texaco has already used them. There is no reason why Detroit can't."

As a group, the auto companies showed their wares on TV this season on every network, on every night of the week, and in every prime time period from 7:30 to 11. There were regular shows and specials: music, variety, action-adventure, situation comedy and sports, even an ill-fated panel show. As a *group*, autos reached every TV audience there is—the thing TV men would like each company to do by itself.

The 1960-61 breakdown: Chevrolet: *The Chevy Show* (NBC); *My Three Sons* (ABC); *Route 66* (CBS). Ford: *Ford Show* starring Tennessee Ernie Ford; *Alfred Hitchcock* and *Wagon Train* (all NBC); *Leonard Bernstein and the Philharmonic* (CBS). Dodge: *Lawrence Welk* (ABC). Plymouth-Valiant: *Garry Moore Show*, *Mr. Garlund* and a brief appearance on *You're in the Picture*, the Jackie Gleason panel show that gave way to a "talk" format (all CBS).

Also—Oldsmobile: *Hawaiian Eye* (ABC); *Michael Shayne* (NBC). Pontiac: *Surfside Six* (ABC). Studebaker-Packard: *Pro Football* (CBS) and, in current strategy, a syndicated program, *Mr. Ed* (Filmways), a situation comedy about a talking horse, in some 100 markets.

Kaiser Industries has also been advertising its Willys Jeep on *Maverick* (ABC) and Renault, the only substantial foreign car advertiser on network TV, started the season as a co-sponsor of *Markham* (CBS).

Syndicated programming, generally via dealer groups, is reported as increasing around the nation. Lincoln-Mercury, on CBS-TV's *Toast of the Town—Ed Sullivan Show* for over a decade, left it last year, had *Hitchcock* with Ford, is now behind L-M dealers on such local syndications as *Man and The Challenge*, *Miami Undercover* (both Ziv-UA) and California National Production's *Jim Backus*.

The network casualties among autos this season will be heavy—*The Chevy Show* and *Welk*, a Ford hiatus on *Alfred Hitchcock* and *Wagon Train*, Oldsmobile departing from *Hawaiian Eye* and *Michael Shayne* at the end of this month. *Mr. Garlund* went under earlier for Plymouth.

For the auto companies, like so many others, the sole sponsorship is becoming a thing of the past. Next season, Chevrolet will presumably have *Bonanza* to itself, Ford will probably have the *Ford Show* and perhaps *Alfred Hitchcock*. The lone "star" salesmen: Tennessee Ernie and maybe Bob Hope, continuing, as he has this season, on Buick "specials."

Who has done the best all-round job on TV this season in reaching the most people (perhaps 70% of the total TV audience) with the best variety of programming? According to most TV men it has been General Motors. The GM product range and budget, of course, help.

In addition to eight regular network shows for GM products, there will be eight "Bob Hope Buick Shows" (on NBC). GM was a World Series sponsor and a sponsor on the Rose Bowl and Blue-Gray football games. It enlisted the elusive Danny Kaye for a special and had John Wayne and Victor Borge on for two Pontiac specials. Bing Crosby also performed on three Oldsmobile specials.

Except for GM's specials, and Chrysler's re-run of a Fred Astaire show last month, this form of TV is at a low point for the auto companies. With more minute buys—participations with low-cost packaged items—and the loss of "personalities," Detroit is moving rapidly away from its old fetish of program and star identification. Most observers see this as a blow to dealer relations.

Dealers love "showbiz" association

Dealers dearly love the "big" show and the link with showbusiness via a personality. The merchandising air lent by Groucho Marx, Ed Sullivan and Milton Berle in their respective stints for De Soto, Lincoln-Mercury and Buick was once the backbone of the auto franchise selling system. But there appear to be no replacements for this trio, nor for Dinah Shore or Lawrence Welk currently. Chevrolet will replace Shore with a western. Dodge is reported to be looking for a "cheaper" public affairs sponsorship.

The history of automotive sponsorships during the 1950s (see box, page 70) was star-studded, heavy with names like Jerry Lewis, Gene Kelly, Phil Silvers, Perry Como, Dave Garroway and Red Skelton on spectaculars and specials: Patti Page, Jackie Gleason, Milton Berle, Lucille Ball and Danny Thomas on regular programming. In the 1955-56 season alone the auto companies invested in about 60 network shows, about a third of them specials or one-shot events.

The program types have varied. You name it and the auto companies have sponsored it. Especially favored have been the big musical shows. But generally, a company's shows have been chosen with an eye to supplementing each other in covering audience on the basis of a wide national spread in income, age and size of family. Ford in 1957-58, for instance, used the *Tennessee Ernie Ford Show* to draw the older, rural audience; *Zane Grey* for the younger crowd; *Suspicion* for the metropolitan, high-income group and *Desi-Lucy* for mass circulation.

Prime time, the peak viewing periods between 8-11, has been a must for the auto men, although entrenchment has not come on any particular evening. Sunday night was strong with Lincoln-Mercury and *Ed Sullivan*, Chevrolet with *Dinah Shore*. Welk worked for Dodge on Saturday. Specials and most regular shows fell on a variety of weekday nights.

The agencies working for the auto companies are a substantial group, either very big or specialized to the client's needs. The relationships are generally stable, although some Detroit observers see a "struggle for power" shaping up on "corporate" advertising, the central packages (specials) bought and placed by one agency with assists from a company's other agencies. Who does what and who gets credit may be the sore point here.

The current agency lineup for the five auto companies: GM divides among four basic agencies. Chevrolet-Corvair is with Campbell-Ewald; Buick-Special is with McCann-Erickson; Oldsmobile-F-85 is with D.P. Brother and Pontiac-Tempest and Cadillac are with MacManus, John & Adams. Various agencies handle the corporate advertising.

Ford has only two agencies. Ford-Falcon and Thunderbird are with J. Walter Thompson. Lincoln-Mercury, Mercury-Comet, Lincoln-Continental and Ford corporate are with Kenyon & Eckhardt.

Chrysler Corp. has Leo Burnett on its corporate advertising; Young & Rubicam on Chrysler-Imperial; BBDO on the Dodge division and N. W. Ayer on the Plymouth-Valiant division.

The "Little Two," American Motors and Studebaker-Packard, have one agency each. American is with Geyer, Morey, Madden & Ballard; Studebaker-Packard is with D'Arcy.

The last major agency shifting in the auto industry occurred last year and involved troubled Chrysler (which turned a sales and earnings gain in 1960 but which now faces a mismanagement suit by stockholders and a possible proxy contest).

Chrysler, the only auto company to

show a loss in 1959, was struggling to revise its advertising and marketing set-up when it hit the industry just a year ago with one of the biggest account realignments in ad history, a $33 million shuffling of agencies and account responsibilities. About $20 million in billings on the Dodge account were shifted from Grant Advertising and Ross Roy Inc. to BBDO. BBDO in turn relinquished the De Soto-Valiant account to N. W. Ayer, agency for Plymouth. Smaller chunks of Chrysler billing (including international) swam around between Young & Rubicam and some other agencies.

Currently, the agency situation for all the auto companies appears to be in a state of calm. The only rumblings are at Studebaker-Packard where the company's new president, Sherwood H. Egbert, took note of skimpy 1960 profits ($709,000 vs. $28.5 million in 1959) and sagging Lark sales and ordered an overhaul of the S-P ad program by D'Arcy "or else."

If words sell new cars, Detroit and its agencies would probably do little more than write copy and create slogans. But the consumer is disbelieving, especially when it comes to auto advertising. One motivation research study, taken in 1959 to gauge the effectiveness of auto advertising, found that 73% of the sizable sample covered felt that auto ads were "dishonest," "misleading," or "double-talk."

Other studies show a high consumer interest in auto advertising for one model immediately "after" the consumer has purchased that model. Then he has a real or "check-up" interest in it. Along with this it is found that the new-car owner tends to have low interest in all auto advertising in the year after his purchase, a little better interest in the second year, peak interest in the third year or after when he is perhaps thinking of a new car again.

In this atmosphere auto advertising must work hard. It must inform and it must do it dramatically and colorfully, as with something constantly new. In all the windy claims there are facts. And in all the campaigns there are central themes under which the car and the company sell.

The Chrysler "Forward Look" theme of the middle and late 50s pictured the auto maker as progressive, years ahead in its product.

The Ford theme four seasons ago communicated an image of youthfulness, prestige and fun to its product. Last year it was style, "The World's Most Beautifully Proportioned Car." Plymouth, stressing its model's body strength, was "Solid for '60."

With compacts, the new themes are economy and ease of operation, price and keeping in tune with the times. Rambler, doing this kind of advertising for years, now says " . . . compare with Rambler, the car that started it all." Rambler has another 1961 sales device, a "customer progress sharing program" that sends U.S. Savings Bonds to buyers in any one month when Rambler sales top those of the same period a year before.

Variations on central theme

The auto companies can generally relate their print campaigns and their broadcast advertising, keep on a central theme with only variations to suit the medium. (Outdoor advertising would in essence be a picture and slogan.) Chevrolet, for instance, with dozens of 1961 models, says in print "Chevy can match your personality" with a variety of "people-pleasing" cars. On TV the same thing is said but an impressive electronic machine called a "Chev-o-vac" is the visual "hook." A punch card with the buyer's personality and circumstance goes in, the name of the "right" Chevy model comes out.

Pontiac on TV hammers its unique feature—Wide-Track design. Studebaker Lark has "Performability." Ford, still accenting style, has "The Classic Ford Look for '61." Chrysler, after a quality image, serves "America's new quest for quality." All Chrysler cars have "Alternator Electrical Systems," "Torsion Aire Ride," "Unibody Construction" and "7 Soak Rustproofing."

To tell all this the TV commercial is crowded. Its form is varied. The on-the-highway scene followed by announcer commentary . . . the showroom set with the personality running his hands over the finish, seating attractive passengers, slamming doors . . . the family piling into a station wagon for an outing in the country.

It's all been done before. It will be repeated in 1961-62. The signs are still posted in the agencies near the auto account sections, "Unauthorized personnel keep out—restricted zone." The "annual game" is still being played. The fall campaigns are in the works despite recession and an uncertain market. And Detroit, as always, is well ahead of the game—1963 models are well along in design.

There's a Ford in your future, or a GM product, or one from Chrysler, American or Studebaker. Despite the bumps of 1961, Detroit will survive, be it a dismal four million car year or a banner six million car year.

For television, the fall of the year will see most of the auto companies back strong for 1962 models. Their TV strategy is under revision, their spring campaigns may be almost non-existent (depending on sales), but the start of a new model year does not go by without ballyhoo.

The move in Detroit is away from long-term TV contracts, costly talent, identification with a company-controlled blockbuster. Syndicated shows appear to be the pacifier for dealer groups, spot TV and flexible participations in network hours the less costly remedy to mass market coverage.

In all, it's a new era for Detroit on television. TV has to prepare to meet it and the fact of perhaps fewer auto dollars coming in. Detroit, caught up in the compact revolution, has to learn the new market and new ways of selling it. END

THE SWIFT GROWTH OF THIS MAGAZINE'S EDITORIAL BREADTH AND DEPTH is being matched in magnitude by immediate response of its readers. ■ Literally hundreds are writing **TELEVISION MAGAZINE**, voluntarily acclaiming its new purpose and usefulness to them in their evaluation of TV's own mercurial growth. ■ Within the month after **TELEVISION**'s revitalized format became evident, its roster of **PAID** individual subscriptions among agency-&-advertiser executives had jumped a remarkable 12½% — and still grows! ■ **PAID** is a word of key significance — for people must truly **want** something before they pay for it. ■ **TELEVISION**'s expanding reader acceptance will grow even taller with April's vital Data Issue. Its pages (for only one example) will bring high-level advertising people an exclusive compilation of B.A.R.'s programming estimates for all 1960 TV network shows, by sponsoring brands and by expenditures per show. ■ **TELEVISION** can (and should) also bring your own advertising message to these same top decision-makers — to influence them while they read, plan, and think about television. ■ Closing deadline for April is March 20. Phone or wire collect, this day, to reserve your best possible position.

TELEVISION MAGAZINE ■ 422 Madison Avenue, New York 17 ■ PLaza 3-9944

MARCH TELEVISION HOMES

TELESTATUS
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, 1958, plus various industry interim reports. The March, 1958 survey was prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

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

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

The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

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

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and, in some cases, the regular reports of the various rating services. The ARB data in particular has become TELEVISION MAGAZINE's guide for estimating coverage and re-evaluating markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore, based upon this definition, TELEVISION MAGAZINE reports maximum coverage for each television market, based upon a 25% weekly nighttime cut-off.

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

In many regions, individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no real substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV homes figures accordingly. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the end of this report.

TOTAL U.S. TV HOMES..............46,900,000
TOTAL U.S. HOUSEHOLDS............53,448,000
U.S. TV PENETRATION...................87.7%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—69.0 KXAB-TV (N,C,A)	21,800
ABILENE, Tex.—79.0 KRBC-TV (N)	71,500
ADA, Okla.—80.0 KTEN (A,C,N)	82,400
AGANA, Guam KUAM TV (C,N,A)	††
AKRON, Ohio—45.0 WAKR-TV† (A)	†70,500
ALBANY, Ga.—64.0 WALB-TV (A,N)	135,900
ALBANY-SCHENECTADY-TROY, N.Y.—93.0 W TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**421,800
ALBUQUERQUE, N.M.—71.0 KGGM-TV (C), KOAT-TV (A) KOB TV (N)	135,800
ALEXANDRIA, La.—71.0 KALB TV (A,C,N)	84,600
ALEXANDRIA, Minn.—75.0 KCMT (N,A)	94,600
ALTOONA, Pa.—88.0 WFBG-TV (A,C)	272,300
AMARILLO, Tex.—79.0 KFDA-TV (C), KGNC-TV (N) KVII-TV (A)	111,200
AMES, Iowa—89.0 WOI-TV (A)	291,100
ANCHORAGE, Alaska KENI-TV (A,N), KTVA (C)	††
ANDERSON, S.C. WAIM-TV† (A,C)	††
ARDMORE, Okla.—76.0 KXII (N)	28,200
ASHEVILLE, N.C.- **GREENVILLE-SPARTANBURG, S.C.—79.0** WISE-TV† (C,N), WLOS-TV (A) WFBC TV (N) WSPA-TV (C)	397,200 ††
ATLANTA, Ga.—84.0 WAGA-TV (C), WLW-A (A) WSB-TV (N)	536,700
AUGUSTA, Ga.—75.0 WJBF-TV (A,N), WRDW-TV (C)	181,400
AUSTIN, Minn.—86.0 KMMT (A)	145,600
AUSTIN, Tex.—78.0 KTBC-TV (A,C,N)	136,200
BAKERSFIELD, Calif.—93.0 KBAK-TV† (C); KERO-TV (N) KLYD-TV† (A)	181,900 †62,400
BALTIMORE, Md.—92.0 WJZ TV (A), WBAL-TV (N), WMAR-TV (C)	722,100
BANGOR, Me.—92.0 WABI-TV (A,C) WLBZ TV (N,A) (Includes CATV Homes)	96,100
BATON ROUGE, La.—74.0 WAFB TV (C,A) WBRZ (A,N)	231,600
BAY CITY-SAGINAW-FLINT, Mich.—91.0 WNEM TV (A,N), WKNK-TV† (A,C); WJRT (A)	408,200 †62,400
BEAUMONT-PORT ARTHUR, Tex.—78.0 KFDM TV (C,A), KPAC-TV (N,A)	146,600
BELLINGHAM, Wash.—84.0 KVOS-TV (C)	*48,500
BIG SPRING, Tex.—77.0 KEDY TV (C)	19,100
BILLINGS, Mont.—69.0 KOOK TV (A,C), KGHL-TV (N)	56,400
BINGHAMTON, N.Y.—92.0 WNBF TV (A,C) WINR TV† (A,N,C)	337,900 †42,700
BIRMINGHAM, Ala.—78.0 WAPI TV (A,N) WBRC TV (C)	420,900
BISMARCK, N.D.—73.0 KXMB-TV (A,C) KFYR-TV (N,A) (KFYR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,400
BLOOMINGTON, Ind.—91.0 WTTV (See also Indianapolis, Ind.)	610,900
BLUEFIELD, W. Va.—80.0 WHIS-TV (N,A)	118,500
BOISE, Idaho—82.0 KBOI-TV (C); KTVB (A,N)	63,600

Market & Stations—% Penetration	TV Home
BOSTON, Mass.—93.0 WBZ-TV (N); WNAC TV (A,C), WHDH-TV (C,N)	1,655,000
BRIDGEPORT, Conn. WICC TV† (A)	††
BRISTOL, Va.-JOHNSON CITY, Tenn.—71.0 WCYB-TV (A,N), WJHL TV (A,C)	170,900
BRYAN, Tex.—72.0 KBTX-TV (A,C)	42,300
BUFFALO, N.Y.—92.0 WBEN-TV (C); WGR-TV (N), WKBW-TV (A)	557,400
BURLINGTON, Vt.—88.0 WCAX-TV (C)	*184,600
BUTTE, Mont.—70.0 KXLF-TV (A,C,N) (Operates satellite KXLJ-TV, Helena, Mont.)	**59,000
CADILLAC, Mich.—85.0 WWTV (A,C)	98,500
CAPE GIRARDEAU, Mo.—82.0 KFVS-TV (C)	195,900
CARLSBAD, N.M.—86.0 KAVE-TV (A,C)	12,000
CARTHAGE-WATERTOWN, N.Y.—82.0 WCNY-TV (A,C) (Includes CATV Homes.)	*65,700
CASPER, Wyo.—59.0 KTWO-TV (A,N,C)	32,800
CEDAR RAPIDS-WATERLOO, Iowa—90.0 KCRG-TV (A); WMT-TV (C), KWWL-TV (N)	300,100
CHAMPAIGN, Ill.—90.0 WCIA (C); WCHU† (N)1 (1 See Springfield listing)	321,300
CHARLESTON, S.C.—76.0 WCSC-TV (C); WUSN-TV (A,N)	143,200
CHARLESTON-HUNTINGTON, W. Va.—82.0 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	437,000
CHARLOTTE, N.C.—84.0 WBTV (C); WSOC-TV (A,N)	643,600
CHATTANOOGA, Tenn.—77.0 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	196,300
CHEBOYGAN, Mich.—73.0 WTOM-TV (N,A)	24,000
CHEYENNE, Wyo.—68.0 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**54,100
CHICAGO, Ill.—93.0 WBBM-TV (C); WBKB (A), WGN-TV, WNBQ (N)	2,201,000
CHICO, Calif.—83.0 KHSL-TV (A,C)	108,500
CINCINNATI, Ohio—91.0 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	782,800
CLARKSBURG, W. Va.—76.0 WBOY-TV (A,C,N)	79,200
CLEVELAND, Ohio—93.0 WEWS (A), KYW-TV (N), WJW-TV (C)	1,284,800
CLOVIS, N.M.—68.0 KVER-TV (C)	15,300
COLORADO SPRINGS-PUEBLO, Colo.—83.0 KKTV (C), KRDO-TV (A); KCSJ-TV (N)	95,500
COLUMBIA-JEFFERSON CITY, Mo.—82.0 KOMU-TV (A,N); KRCG-TV (A,C)	123,200
COLUMBIA, S.C.—79.0 WIS-TV (N); WNOK-TV† (C)	182,700 †33,300
COLUMBUS, Ga.—79.0 WVTM (A,N); WRBL-TV (C)	124,800
COLUMBUS, Miss.—60.0 WCBI-TV (C,N,A)	49,500
COLUMBUS, Ohio—93.0 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	546,700
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—79.0 KRIS-TV (N); KZTV (C,A)	94,800
DALLAS-FT. WORTH, Tex.—86.0 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	735,100
DANVILLE, Ill.—73.0 WICD-TV† (N)	†23,300

• Markets coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% penetration.

Market & Stations—% Penetration	TV Homes
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92.0 WOC-TV (N); WHBF-TV (A,C)	324,400
DAYTON, Ohio—94.0 WHIO-TV (C); WLW-D (A,N)	487,000
DAYTONA BEACH-ORLANDO, Fla.—76.0 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	260,500
DECATUR, Ala.—39.0 WMSL-TV† (C,N)	†31,400
DECATUR, Ill.—79.0 WTVP† (A)	†121,000
DENVER, Colo.—85.0 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	362,900
DES MOINES, Iowa—90.0 KRNT-TV (C); WHO-TV (N)	274,900
DETROIT, Mich.—92.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,601,800
DICKINSON, N.D.—61.0 KDIX-TV (C)	15,300
DOTHAN, Ala.—61.0 WTVY (A,C)	74,400
DULUTH, Minn.-SUPERIOR, Wis.—85.0 KDAL-TV (C); WDSM-TV (A,N)	149,300
DURHAM-RALEIGH, N.C.—76.0 WTVD (A,C); WRAL-TV (N)	296,100
EAU CLAIRE, Wis.—92.0 WEAU-TV (A,C,N)	109,200
EL DORADO, Ark.-MONROE, La.—74.0 KTVE (A,N); KNOE-TV (A,C)	161,200
ELKHART-SOUTH BEND, Ind.—69.0 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†148,500
EL PASO, Tex.—80.0 KELP-TV (A); KROD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*104,700
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—95.0 WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	*♦171,000 †57,300
EUGENE, Ore.—85.0 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**100,100
EUREKA, Calif.—80.0 KIEM-TV (A,C); KVIQ-TV (A,N)	58,200
EVANSVILLE, Ind.-HENDERSON, Ky.—84.0 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	221,100 †124,500
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FAIRMONT, W. Va. WJPB-TV (A,C)	†††
FARGO, N.D.—77.0 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	140,200
FLINT-BAY CITY-SAGINAW, Mich.—91.0 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	408,200 †62,400
FLORENCE, Ala.—51.0 WOWL-TV† (C,N,A)	†14,700
FLORENCE, S.C.—75.0 WBTW (A,C,N)	162,500
FT. DODGE, Iowa—60.0 KQTV† (N)	†27,400
FT. MYERS, Fla.—66.0 WINK-TV (A,C)	12,900
FT. SMITH, Ark.—71.0 KFSA-TV (C,N,A)	51,900
FT. WAYNE, Ind.—81.0 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†180,700
FT. WORTH-DALLAS, Tex.—86.0 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	735,100
FRESNO, Calif.—91.0 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	228,900 †185,300
GLENDIVE, Mont.—60.0 KXGN-TV (C,A)	2,000
GOODLAND, Kan.—60.0 KBLR-TV (C)	10,600
GRAND FORKS, N.D.—75.0 KNOX-TV (A,N)	32,600
GRAND JUNCTION, Colo.—65.0 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**26,500
GRAND RAPIDS, Mich.—93.0 WOOD-TV (A,N) (See also Kalamazoo)	470,000
GREAT BEND, Kan.—74.0 KCKT-TV (N) (KCKT-TV operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**101,300
GREAT FALLS, Mont.—81.0 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	51,100
GREEN BAY, Wis.—90.0 WBAY-TV (C); WFRV (N); WLUK-TV (A)	317,000

• Markets coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% penetration.

Market & Stations—% Penetration	TV Homes
GREENSBORO-WINSTON-SALEM, N.C.—86.0	392,900
WFMY-TV (A,C); WSJS-TV (N)	
GREENVILLE-SPARTANBURG, S.C.-ASHEVILLE, N.C.—79.0	397,200
WFBC-TV (N); WSPA-TV (C);	††
WLOS TV (A); WISE-TV† (C,N)	
GREENVILLE-WASHINGTON, N.C.—75.0	174,600
WNCT (A,C); WITN (N)	
GREENWOOD, Miss.—62.0	57,400
WABG-TV (C)	
HANNIBAL, Mo.-QUINCY, Ill.—89.0	171,400
KHQA-TV (C,A); WGEM-TV (A,C)	
HARLINGEN-WESLACO, Tex.—74.0	*75,000
KGBT-TV (A,C); KRGV-TV (A,N)	
HARRISBURG, Ill.—83.0	197,800
WSIL-TV (A)	
HARRISBURG, Pa.—71.0	†159,300
WHP-TV† (C); WTPA† (A)	
HARRISONBURG, Va.—75.0	45,500
WSVA-TV (A,C,N)	
HARTFORD-NEW BRITAIN, Conn.—94.0	642,900
WTIC-TV (C); WNBC† (N); WHCT†	†288,900
HASTINGS, Neb.—81.0	99,500
KHAS-TV (N)	
HATTIESBURG, Miss.—64.0	49,900
WDAM-TV (A,N)	
HENDERSON, Ky.-EVANSVILLE, Ind.—84.0	221,100
WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	†124,500
HENDERSON-LAS VEGAS, Nev.—77.0	49,400
KLRJ-TV (N); KLAS-TV (C); KSHO-TV (A)	
HOLYOKE-SPRINGFIELD, Mass.—87.0	**†319,400
WWLP† (N); WHYN-TV (A,C)	
(WWLP operates satellite WRLP†, Greenfield, Mass.)	
HONOLULU, Hawaii	***149,000
KGMB-TV (C); KONA-TV (N); KHVH-TV (A)	
(Includes 14,600 television homes on military bases)	
(Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV)	
HOUSTON, Tex.—88.0	492,500
KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	
HUNTINGTON-CHARLESTON, W. Va.—82.0	437,000
WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	
HUNTSVILLE, Ala.	††
WAFG-TV†	
HUTCHINSON-WICHITA, Kan.—83.0	**296,000
KTVH (C); KAKE-TV (A); KARD-TV (N)	
(KTVC, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	
IDAHO FALLS-POCATELLO, Idaho—73.0	62,400
KID-TV (A,C,N); KTLE (N)	
INDIANAPOLIS, Ind.—91.0	721,700
WFBM-TV (N); WISH-TV (C); WLW-I (A)	
(See also Bloomington, Ind.)	
JACKSON, Miss.—68.0	216,900
WJTV (C); WLBT (A,N)	
JACKSON, Tenn.—71.0	56,200
WDXI-TV (A,C)	
JACKSONVILLE, Fla.—82.0	288,300
WJXT (C); WFGA-TV (N,A)	
JEFFERSON CITY-COLUMBIA, Mo.—82.0	123,200
KRCG-TV (A,C); KOMU-TV (A,N)	
JOHNSON CITY, Tenn.-BRISTOL, Va.—71.0	170,900
WJHL-TV (A,C); WCYB-TV (A,N)	
JOHNSTOWN, Pa.—91.0	548,500
WARD-TV† (A,C); WJAC-TV (N)	
JOPLIN, Mo.-PITTSBURG, Kan.—83.0	133,600
KODE-TV (A,C); KOAM-TV (A,N)	
JUNEAU, Alaska	††
KINY-TV (C)	

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♦ Market being held as it has reached 95% penetration.

Market & Stations—% Penetration	TV Homes
KALAMAZOO, Mich.—93.0	609,800
WKZO-TV (A,C)	
(See also Grand Rapids)	
KANSAS CITY, Mo.—90.0	602,400
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
KEARNEY, Neb.—77.0	**88,300
KHOL-TV (C)	
(Operates satellite KHPL-TV, Hayes Center, Neb.)	
KLAMATH FALLS, Ore.—70.0	13,700
KOTI-TV (A,C,N)	
KNOXVILLE, Tenn.—71.0	210,300
WATE-TV (N); WBIR-TV (C); WTVK† (A)	†47,500
LA CROSSE, Wis.—88.0	118,400
WKBT (A,C,N)	
LAFAYETTE, La.—71.0	96,400
KLFY-TV (C)	
(Includes CATV Homes)	
LAKE CHARLES, La.—72.0	73,200
KPLC-TV (A,N); KTAG-TV† (C)	††
LANCASTER, Pa.	•517,800
WGAL-TV (C,N)	
LANSING, Mich.—91.0	376,100
WJIM-TV (C,A); WILX-TV (N) (Onondaga)	
LAREDO, Tex.—64.0	10,500
KGNS-TV (A,C,N)	
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77.0	49,400
KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	
LEBANON, Pa.—83.0	†106,700
WLYH-TV† (A)	
LEXINGTON, Ky.—47.0	†55,500
WLEX-TV† (A,C,N); WKYT† (C)	
LIMA, Ohio—65.0	†53,900
WIMA-TV† (A,C,N)	
LINCOLN, Neb.—85.0	176,000
KOLN-TV (A,C)	
LITTLE ROCK-PINE BLUFF, Ark.—72.0	252,800
KARK-TV (N); KTHV (C); KATV (A)	
LOS ANGELES, Calif.—91.0	2,752,000
KABC-TV (A); KCOP; KHJ-TV;	
KNXT (C); KRCA (N); KTTV	
LOUISVILLE, Ky.—81.0	420,500
WAVE-TV (A,N); WHAS-TV (C)	
LUBBOCK, Tex.—80.0	108,400
KCBD-TV (A,N); KDUB-TV (C)	
LUFKIN, Tex.—68.0	33,800
KTRE-TV (N,C,A)	
LYNCHBURG, Va.—82.0	128,500
WLVA-TV (A)	
MACON, Ga.—75.0	109,300
WMAZ-TV (A,C,N)	
MADISON, Wis.—90.0	229,100
WISC-TV (C); WKOW-TV† (A); WMTV† (N)	†85,500
MANCHESTER, N.H.—92.0	133,300
WMUR-TV (A)	
MANKATO, Minn.	†††
KEYC	
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85.0	52,000
WLUC-TV (C,N,A)	
MASON CITY, Iowa—87.0	150,500
KGLO-TV (C)	
MAYAGUEZ, P.R.	††
WORA-TV (C,A)	
MEDFORD, Ore.—73.0	43,300
KBES-TV (A,C,N)	
MEMPHIS, Tenn.—77.0	465,200
WHBQ-TV (A); WMCT (N); WREC-TV (C)	
MERIDIAN, Miss.—66.0	90,400
WTOK-TV (A,C,N)	
MESA-PHOENIX, Ariz.—85.0	230,800
KVAR (N); KTVK (A); KPHO-TV; KOOL-TV (C)	
MIAMI, Fla.—90.0	569,300
WCKT (N); WPST-TV (A); WTVJ (C)	
(Includes 66,800 tourist only sets)	
MIDLAND-ODESSA, Tex.—70.0	85,100
KMID-TV (A,N); KOSA-TV (C)	
MILWAUKEE, Wis.—93.0	633,100
WISN-TV (A); WITI-TV (C); WTMJ-TV (N); WXIX†	†163,800
MINNEAPOLIS-ST. PAUL, Minn.—90.0	730,600
KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
MINOT, N.D.—71.0	*33,600
KXMC-TV (A,C); KMOT-TV (A,N)	
MISSOULA, Mont.—73.0	56,500
KMSO-TV (A,C)	
MOBILE, Ala.—79.0	237,900
WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	
MONAHANS, Tex.—70.0	25,600
KVKM-TV (A)	
MONROE, La.-EL DORADO, Ark.—74.0	161,200
KNOE-TV (A,C); KTVE (A,N)	
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—71.0	150,200
WCOV-TV† (C); WSFA-TV (N,A)	†49,600
MUNCIE, Ind.—59.0	†20,600
WLBC-TV† (A,C,N)	
NASHVILLE, Tenn.—70.0	372,900
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	
NEW BRITAIN-HARTFORD, Conn.—94.0	642,900
WTIC-TV (C); WNBC† (N); WHCT†	†288,900
NEW HAVEN, Conn.—92.0	952,600
WNHC-TV (A)	
NEW ORLEANS, La.—84.0	367,600
WDSU-TV (A,N); WVUE (A); WWL-TV (C)	
NEW YORK, N.Y.—93.0	5,030,000
WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C)	
WOR-TV; WPIX; WNBC-TV (N)	
NORFOLK, Va.—86.0	299,900
WAVY (N); WTAR-TV (C); WVEC-TV (A)	
NORTH PLATTE, Neb.—69.0	20,200
KNOP-TV (N)	
OAK HILL, W. Va.—78.0	84,000
WOAY-TV (A,C)	
OAKLAND-SAN FRANCISCO, Calif.—90.0	1,318,000
KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	
ODESSA-MIDLAND, Tex.—70.0	85,100
KOSA-TV (C); KMID-TV (A,N)	
OKLAHOMA CITY, Okla.—85.0	313,400
KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	

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Market & Stations—% Penetration	TV Homes
OMAHA, Neb.—92.0	319,800
KMTV (N); WOW-TV (C); KETV (A)	
ORLANDO-DAYTONA, Fla.—76.0	260,500
WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	
OTTUMWA, Iowa—84.0	86,100
KTVO (C,N,A)	
PADUCAH, Ky.—79.0	177,700
WPSD-TV (N)	
PANAMA CITY, Fla.—76.0	26,000
WJHG-TV (A,C,N)	
PARKERSBURG, W. Va.—44.0	†19,100
WTAP† (A,C,N)	
PEORIA, Ill.—78.0	**†175,500
WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	
PHILADELPHIA, Pa.—91.0	1,947,000
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	
PHOENIX-MESA, Ariz.—85.0	230,800
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	
PINE BLUFF-LITTLE ROCK, Ark.—72.0	252,800
KATV (A); KARK-TV (N); KTHV (C)	
PITTSBURG, Kan.-JOPLIN, Mo.—83.0	133,600
KOAN-TV (A,N); KODE-TV (A,C)	
PITTSBURGH, Pa.—93.0	1,165,500
KDKA-TV (C); WIIC (N); WTAE (A)	
PLATTSBURG, N.Y.—84.0	*104,200
WPTZ (A,N)	
POCATELLO-IDAHO FALLS, Idaho—73.0	62,400
KTLE (N); KID-TV (A,C,N)	
POLAND SPRING, Me.—92.0	319,100
WMTW-TV (A,C) (Mt. Washington, N.H.)	
PONCE, P.R.	††
WSUR-TV; WRIK-TV (C,A)	
PORT ARTHUR-BEAUMONT, Tex.—78.0	146,600
KPAC-TV (N,A); KFDM-TV (C,A)	
PORTLAND, Me.—92.0	224,700
WCSH-TV (N); WGAN-TV (C)	
PORTLAND, Ore.—86.0	469,500
KGW-TV (N); KOIN-TV (C); KPTV (A); KHTV†	†††
PRESQUE ISLE, Me.—84.0	19,900
WAGM-TV (A,C,N)	
PROVIDENCE, R.I.	•796,900
WJAR-TV (A,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo.—83.0	95,500
KCSJ-TV (N); KKTV (C); KRDO-TV (A)	
QUINCY, Ill.-HANNIBAL, Mo.—89.0	171,400
WGEM-TV (A,N); KHQA-TV (C,A)	
RALEIGH-DURHAM, N.C.—76.0	296,100
WRAL-TV (N); WTVD (A,C)	
RAPID CITY, S.D.—58.0	**33,800
KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	
REDDING, Calif.—79.0	71,200
KVIP-TV (A,N)	
RENO, Nev.—84.0	41,300
KOLO-TV (A,C,N)	
RICHMOND, Va.—82.0	267,500
WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	
RIVERTON, Wyo.—54.0	6,600
KWRB-TV (C,N,A)	
ROANOKE, Va.—81.0	250,300
WDBJ-TV (C); WSLS-TV (A,N)	
ROCHESTER, Minn.—87.0	76,200
KROC-TV (N)	
ROCHESTER, N.Y.—92.0	330,500
WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, Ill.—91.0	200,500
WREX-TV (A,C); WTVO† (N)	†106,000
ROCK ISLAND, Ill.-DAVENPORT, Iowa—92.0	324,400
WHBF-TV (A,C); WOC-TV (N)	
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—80.0	49,800
KSWS-TV (A,C,N)	

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Market & Stations—% Penetration	TV Homes
SACRAMENTO-STOCKTON, Calif.—88.0	436,000
KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV†	
SAGINAW-BAY CITY-FLINT, Mich.—91.0	408,200
WKNX-TV† (A,C); WNEM-TV (A,N); WJRT (A)	†62,400
ST. JOSEPH, Mo.—90.0	110,200
KFEQ-TV (C,A)	
ST. LOUIS, Mo.—92.0	855,500
KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	
ST. PAUL-MINNEAPOLIS, Minn.—90.0	730,600
WTCN-TV (A); WCCO-TV (C); KSTP (N); KMSP-TV	
ST. PETERSBURG-TAMPA, Fla.—84.0	339,200
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†216,300
SALINAS-MONTEREY, Calif.—88.0	**215,000
KSBW-TV (A,C,N)	
(See also San Jose, Calif.)	
(Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	
SALISBURY, Md.—68.0	†33,500
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—88.0	254,600
KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	
SAN ANGELO, Tex.—81.0	31,600
KCTV (A,C,N)	
SAN ANTONIO, Tex.—82.0	319,000
KCOR-TV† KENS-TV (C); KONO (A); WOAI-TV (N)	††
SAN DIEGO, Calif.—93.0	*289,900
KFMB-TV (C); KFSD-TV (N)	
SAN FRANCISCO-OAKLAND, Calif.—90.0	1,318,000
KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	
SAN JOSE, Calif.—84.0	249,000
KNTV (A,C,N)	
(See also Salinas-Monterey, Calif.)	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82.0	60,900
KEY-T (A,C,N)	
SAVANNAH, Ga.—74.0	100,400
WSAV-TV (N); WTOC-TV (A,C)	
SCHENECTADY-ALBANY-TROY, N.Y.—93.0	**421,800
WRGB (N); W-TEN (C); WAST (A)	
(W-TEN operates satellite WCDC, Adams, Mass.)	
SCRANTON-WILKES-BARRE, Pa.—87.0	†280,300
WDAU† (C); WBRE-TV† (N); WNEP-TV† (A)	
(Includes CATV Homes)	
SEATTLE-TACOMA, Wash.—90.0	573,000
KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	
SEDALIA, Mo.—88.0	27,300
KMOS-TV (A)	
SHREVEPORT, La.—78.0	278,300
KSLA (A,C); KTBS-TV (A,N)	
SIOUX CITY, Iowa—87.0	180,700
KTIV (A,N); KVTV (A,C)	
SIOUX FALLS, S.D.—79.0	**226,300
KELO-TV (C,A); KSOO-TV (N,A)	
(KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.—69.0	†148,500
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	
SPARTANBURG-GREENVILLE, S.C.-ASHEVILLE, N.C.—79.0	397,200
WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	††
SPOKANE, Wash.—80.0	271,500
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.—77.0	***†137,900
WICS† (N)	
(Operates satellite WCHU, Champaign, Ill.)	
SPRINGFIELD-HOLYOKE, Mass.—87.0	***†319,400
WHYN-TV† (A,C); WWLP† (N)	
(WWLP operates satellite WRLP† Greenfield, Mass.)	
SPRINGFIELD, Mo.—81.0	112,700
KTTS-TV (C); KYTV (A,N)	

Market & Stations—% Penetration	TV Homes
STEUBENVILLE, Ohio—88.0	336,600
WSTV-TV (A,C)	
STOCKTON-SACRAMENTO, Calif.—88.0	436,000
KVUE-TV†; KOVR (A); KCRA (N); KXTV (C)	
SUPERIOR, Wis.-DULUTH, Minn.—85.0	149,300
WDSM-TV (N,A); KDAL-TV (C)	
SWEETWATER, Tex.—82.0	47,900
KPAR-TV (C)	
SYRACUSE, N.Y.—92.0	**460,200
WHEN-TV (A,C); WSYR-TV (N,A)	
(WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
TACOMA-SEATTLE, Wash.—90.0	*572,800
KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—64.0	130,200
WCTV (C,A)	
TAMPA-ST. PETERSBURG, Fla.—84.0	339,200
WFLA-TV (N); WTVT (C); WSUN-TV† (A)	†216,300
TEMPLE-WACO, Tex.—78.0	125,600
KCEN-TV (N); KWTX-TV (A,C)	
TERRE HAUTE, Ind.—92.0	194,500
WTHI-TV (A,C)	
TEXARKANA, Tex.—73.0	88,300
KCMC-TV (A,C)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93.0	417,100
WSPD-TV (A,N); WTOL-TV (C,N)	
TOPEKA, Kan.—81.0	116,600
WIBW-TV (C,A,N)	
TRAVERSE CITY, Mich.—85.0	45,500
WPBN-TV (N,A)	
TROY-ALBANY-SCHENECTADY, N.Y.—93.0	**421,800
WRGB (N); W-TEN (C); WAST (A)	
(W-TEN operates satellite WCDC, Adams, Mass.	
TUCSON, Ariz.—86.0	108,500
KGUN-TV (A); KOLD-TV (C); KVOA TV (N)	
TULSA, Okla.—82.0	323,600
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
TUPELO, Miss.—60.0	45,100
WTWV (N)	
TWIN FALLS, Idaho—77.0	25,100
KLIX-TV (A,C,N)	
TYLER, Tex.—73.0	106,000
KLTV (A,C,N)	
UTICA-ROME, N.Y.—94.0	147,000
WKTV (A,C,N)	
VALLEY CITY, N.D.—78.0	133,800
KXJB-TV (C)	
(See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—78.0	125,600
KWTX-TV (A,C); KCEN-TV (N)	
WASHINGTON, D.C.—88.0	871,200
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—75.0	174,600
WITN (N); WNCT (A,C)	
WATERBURY, Conn.	††
WATR-TV† (A)	
WATERLOO-CEDAR RAPIDS, Iowa—90.0	300,100
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87.0	118,000
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Tex.—74.0	*75,000
KRGV-TV (N,A); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.—78.0	83,400
WEAT-TV (A); WPTV (N)	
WHEELING, W. Va.—85.0	238,300
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—83.0	**296,000
KAKE-TV (A); KARD-TV (N); KTVH (C)	
(KTVC, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	
WICHITA FALLS, Tex.—82.0	136,800
KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	
WILKES-BARRE-SCRANTON, Pa.—87.0	†280,300
WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C)	
(Includes CATV Homes)	
WILLISTON, N.D.—56.0	18,500
KUMV-TV (N,A)	

Market & Stations—% Penetration	TV Homes
WILMINGTON, N.C.—72.0	96,600
WECT (A,N,C)	
WINSTON-SALEM—GREENSBORO, N.C.—86.0	392,900
WSJS-TV (N); WFMY-TV (A,C)	
WORCESTER, Mass.	††
WWOR† (N)	
YAKIMA, Wash.—63.0	†99,300
KIMA-TV† (A,C,N); KNDO-TV† (A)	
(KIMA operates satellites KLEW-TV, Lewiston, Ida., KBAS,TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	
YORK, Pa.—55.0	†38,800
WSBA-TV† (A)	
YOUNGSTOWN, Ohio—74.0	†170,100
WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A)	
(Includes CATV Homes)	
YUMA, Ariz.—81.0	27,500
KIVA (C,N,A)	
ZANESVILLE, Ohio—47.0	†11,400
WHIZ-TV† (A,C,N)	

* Markets coverage area being re-evaluated.

† U.H.F.

†† Incomplete data.

††† New station-coverage study not completed.

* U.S. Coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

♦ Market being held as it has reached 95% penetration.

TV MARKETS
MARCH, 1961

1-channel markets	127
2-channel markets	69
3-channel markets	54
4- (or more) — channel markets	17
Total U.S. Markets	267
Commercial stations U.S. & possessions	528

EDITORIAL

A NEW CREATIVITY MAY GET A CHANCE AT BAT

TELEVISION may just possibly be on the verge of the biggest spurt of creative energy in its short history. The times demand it. What was good enough yesterday is not good enough today and will be definitely inferior tomorrow. Television faces the prospect of freezing at approximately its present levels of business volume and audience appeal—unless it recruits the best minds in the communications field and gives them the opportunity to function. This fact is beginning to be recognized by those in influential positions.

As the lead article in this publication reports, the seller's market in television has ended. The more imaginative sales executives now say that television cannot boost its advertising revenue much above present levels unless its sales force creates new ways to make television advertising more effective and more useful for more advertisers.

The need for new creativity in television advertising is accompanied by an equally demanding need for new creativity in programming. The broadcasters' own spokesman, LeRoy Collins, new president of the National Association of Broadcasters, emphatically described the latter need in his maiden speech to the association's board of directors. Collins pointed to "widespread criticism we are getting from responsible individuals, public officials and a growing variety of reputable organizations. . . . We can wear ourselves out in Washington, and talk ourselves hoarse trying to impress the public," he said, "but if we do not make some substantial further progress in the improvement of our own product, we will be whipped before we start. . . . It is the substance of broadcasting, rather than the image of that substance, which demands our most earnest and determined efforts."

Collins committed the association and its members to a dramatic policy of program improvement. The commitment cannot be easily revoked. Collins cannot retreat from his position without a show of weakness that would be fatal to his future, wherever it might be. The association cannot reject his observations openly, it cannot shut him up, without making him a martyr sacrificed in the worship of mediocrity. Some of the NAB's members do not agree that public disenchantment is as extensive as Collins sees it, but they cannot repudiate him, especially when the new government administration with which he must do business has asserted a determination to upgrade program quality through the thread of government control.

Like it or not, television has become obligated to provide a heartier and tastier diet than bread and butter shows. It is obligated to an expensive search for new programs and new program forms, and the obligation is the less comfortable to bear for having come at a time when the business side of television is being forced to search for new ways to sell and use television advertising. The predicament of television in 1961 is that it must simultaneously spend more for programming and more for selling in the speculative hope that revenue can be made to rise as fast as costs.

Yet the situation may not be as disagreeable in the long run as it may seem at this moment to anyone trying to prepare a network or station P & L forecast. Hard necessities of business are the forces that will bring about the creative spurt. Business gains must be the inevitable result if the creative process is encouraged. As a practical matter, television has no choice but to progress. It is indefinitely committed to the alternatives of growth or atrophy.

No communications medium as complex as television can be stabilized. There is no norm, no plateau on which it is possible for television to rest comfortably. If the medium is to survive at all, it must ceaselessly forage for new ideas; it must consider change the only constant it can count on.

In these circumstances the creative mind must become dominant. The play-it-safe accountant may be useful, indeed essential, as a counterbalance. He will be harmful, perhaps lethal, if at this stage of television evolution he gets the upper hand.