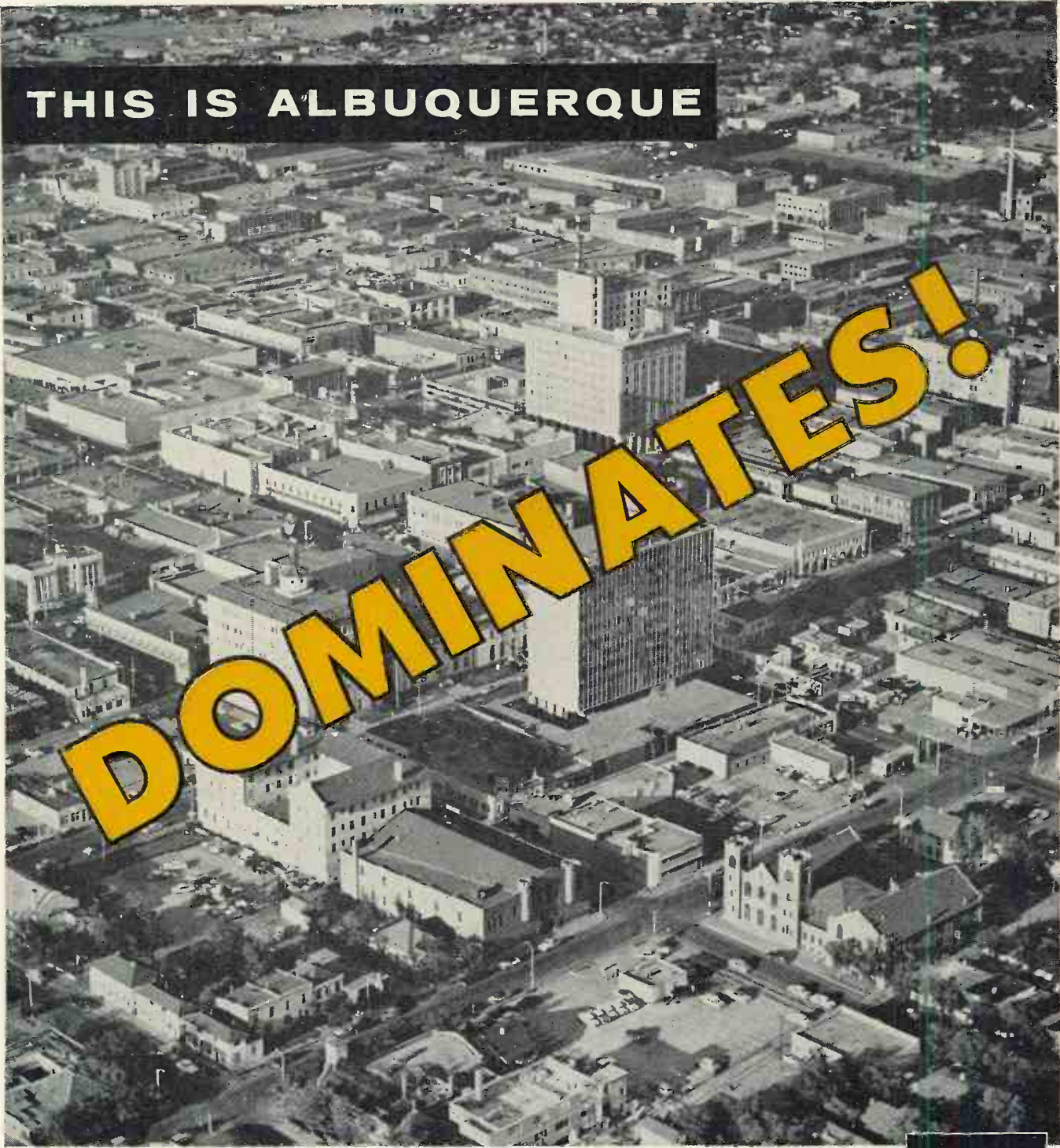


TELEVISION

The Hollywood viewpoint; The top 50 TV markets in retail sales growth; Stan Freberg – savant of the soft sell; Walter Guild, west coast iconoclast

Wire Pay-TV: A Progress Report...page 46



THIS IS ALBUQUERQUE

DOMINATES!

KOB-TV...

offers **DOUBLE DOMINANCE** of the exploding Albuquerque area, now the 64th market in the nation in population. KOB-TV delivers the *most* homes in both metropolitan and total coverage areas and the *most* quarter-hour firsts, day and night (more than the other 2 stations combined.) Your *one* buy to **DOMINATE** the billion-dollar Albuquerque market is KOB-TV.

KOB-TV
ALBUQUERQUE
NEW, MEXICO

4

Represented by
Edward Petry & Co., Inc.

The Original Station Representative

KOB

SPECIALIST IN SPOTS



Watch your sales grow *up*—when you follow the lead of the many alert national advertisers, who are spotting their TV dollars on these great stations.

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

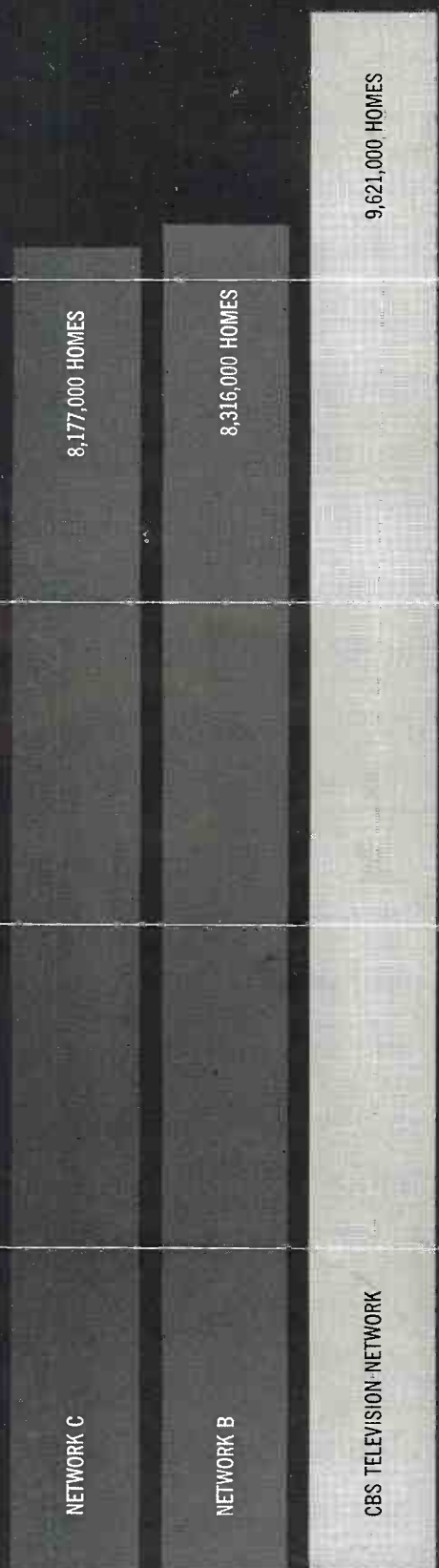
Television Division

Edward Petry & Co., Inc.

The Original Station
Representative

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

Our nighttime is even better...



AVERAGE NETWORK AUDIENCE

(Nationwide Nielsen (AA) Reports, Jan.-Apr. I, 1960, 6-11 pm)

What makes one network better looking than another? And why, in the average nighttime minute, do 1,305,000 *more* families watch the CBS Television Network than any other?

It could be the wildly hilarious satire by Jack Benny and Phil Silvers on Dr. Jekyll and Mr. Hyde that overwhelmed all its opposition one evening last March.

It could be a vivid revelation of a crucial issue—like “The Population Explosion” presented twice this winter on CBS REPORTS.

It could be a star-studded, two-hour panorama of an entire decade—like THE FABULOUS FIFTIES in January.

It could be the sustained emotional intensity of Julie Harris and Sterling Hayden in last February’s brilliant production of ETHAN FROME.

It could be the antics of an incorrigible little boy who strikes a common chord every Sunday night in the hearts of all parents—like DENNIS THE MENACE.

Or it could be the dramatization in May of THE GAMBLER, THE NUN AND THE RADIO, the fourth in a series of exciting 90-minute productions of Ernest Hemingway’s greatest stories.

Surely these must be some of the reasons why *just the difference* between our average audience and the next network’s is equal to all families in Los Angeles, Pittsburgh, and Washington!

Despite any fanciful claims to the contrary, this is how the networks stand today when you measure all U. S. television families, all sponsored programs from 6 to 11 pm, and all reports for the current year.

The best looking network is the one where viewers find the best things to watch—and where advertisers reach the biggest nationwide audiences, for the fifth straight year.

CBS Television Network



when you look behind the bars





IN THIS ISSUE

Established 1944 • Volume XVII • Number 5 • May 1960

WIRE PAY-TV—A PROGRESS REPORT *A special house-to-house survey by Television Magazine finds that International Telemeter's Etobicoke operation shows great promise of success at this time. Preliminary results in Etobicoke are worth the appraisal of all those connected with the medium and may foreshadow pay-TV's ultimate effect on commercial television* **46**

THE HOLLYWOOD VIEWPOINT *What programming executives at the top TV film studios think about their production burden, the critics, the nature of entertainment and the audience may provide important clues to future patterns* **50**

FREBERG—SAVANT OF THE SOFT SELL *Once a lone voice crying in a wilderness of the hard sell, humorist Stan Freberg and his concept of the television commercial are attracting an increasing number of adherents in the advertising business* **54**

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THE TOP 50 TELEVISION MARKETS BY GROWTH IN RETAIL SALES DOLLARS *The second in a series of special studies by the research department of Television Magazine, measuring the vitality of television markets over a nine-year period* **60**

CONTINUING BRAND STUDY *A study of current consumer preferences for cigarettes, desserts, cameras and banks in the nation's three top television markets* **62**

RADIO STUDY: RADIO FREE EUROPE *How top executives from nearly every area of American business have pooled their efforts to make RFE a successful weapon for the West* **65**

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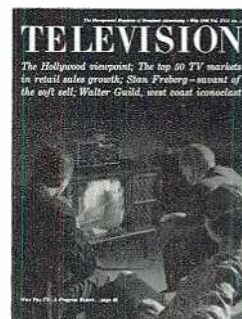
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This month's cover: Scenes such as this are not the only product of International Telemeter's introduction of its wire pay-TV system in Etobicoke four months ago. What's happening in the Toronto suburb, reported in the lead story on page 46, may yet, in the eyes of many observers, determine the eventual effect of fee on commercial TV.



THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

TELEVISION

Interview: *Wasby Parker*

President of Dr Pepper tells why he recommends
time on WLW Television and Radio Stations.



"The famous Crosley Group reaches over 9 states and 6.5 million homes—giving advertisers one of the best buys and biggest markets of all 'time!'"

"The 5 WLW Television Stations and WLW Radio offer that great big number one desirability—AUDIENCE COVERAGE!"

"So to doctor and pep up your sales, just leave it to Crosley Broadcasting Cooperation—as we call it. Because the WLW Stations sure give complete cooperation to advertisers!"

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

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton



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

Religion

“Faith of Our Children”
(Sundays, 1:30-2:00 pm)
has won four consecutive
Emmy Awards as
the most outstanding
children’s program
in Los Angeles.

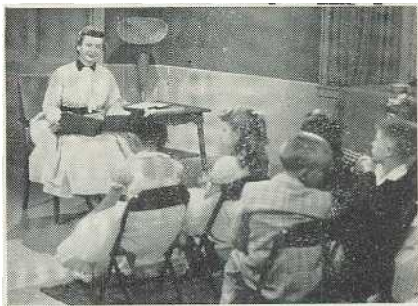
A warmly inspiring
half-hour of
Bible reading, prayer,
pantomime skits
and comedy sketches
with religious themes,
“Faith of Our Children”
is known throughout
Southern California
as “TV’s Sunday School.”

Choir direction
and production
is provided by
visiting ministers,
while the
program’s “teachers”
have ranged over
a multitude of Hollywood’s
most highly regarded
leading ladies.

Among them:

Dale Evans,
Anne Baxter,
Gale Storm,
Jeanette MacDonald
and June Lockhart.

Connie Haines currently
fills the role,
to the delight
of children and adults.



This is one of a
broad range of programs
designed to entertain,
enlighten and inform
KRCA’s vast viewing public
... to reach the few
as well as the many
... to provide something
of interest for
every television taste.

KRCA

NBC Owned
Channel 4 in Los Angeles

and everything

Relaxation

“The Giroux Show”
(Monday through Friday,
4:40-6:00 pm)

is sparked by versatile,
personable Lee Giroux.

A gifted interviewer,
he constantly attracts
top names from
the entertainment
and sports worlds
to his program.

Recent guests have included:

Carl Sandburg,
Sammy Davis, Jr.,
Lowell Thomas,
Gene Krupa,
Rosemary DeCamp
and Carl Reiner.

At the other end of
the roster,

some of his “off-beat”
guests have included
doubles of Eisenhower,
De Gaulle and Khrushchev.

The spontaneity of
his *live* interviews
is entertainingly balanced
by two half-hour
“Award Theatre” film dramas—
and the sum total
is thoroughly relaxing fare
to end the busy
householder’s afternoon.

Lee Giroux is
strictly for fun,
and a most welcome sight
for Southern California viewers.



This is one of a
broad range of programs
designed to entertain,
enlighten and inform
KRCA’s vast viewing public...
to reach the many
as well as the few...
to provide something
of interest for
every television taste.

KRCA

NBC Owned

Channel 4 in Los Angeles

...a between...

the prestige independent with network advertisers!

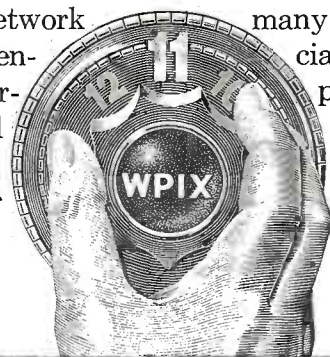


THE PROCTER & GAMBLE CO.
 GENERAL MOTORS CORP.
 BRISTOL-MYERS CO.
 GENERAL FOODS CORP.
 CHRYSLER CORP.
 AMERICAN AIRLINES, INC.
 COLGATE-PALMOLIVE CO.
 R. J. REYNOLDS TOBACCO CO.
 WARNER-LAMBERT
 PHARMACEUTICAL CO., INC.
 UNITED AIR LINES, INC.
 GENERAL MILLS, INC.
 NATIONAL BISCUIT CO.
 U. S. RUBBER CO.
 BROWN & WILLIAMSON
 TOBACCO CORP.
 FORD MOTOR CO.
 THE COCA-COLA CO.
 GENERAL CIGAR CO.
 BORDEN'S
 TRANS-WORLD AIRLINES, INC.
 VICK CHEMICAL COMPANY
 P. LORILLARD CO.
 BEST FOODS
 U. S. TOBACCO CO.
 TEXACO CANADA LIMITED
 KELLOGG COMPANY
 MILES LABORATORIES, INC.
 THE AMERICAN TOBACCO CO.
 CANNON MILLS, INC.
 INTERNATIONAL SHOE CO.
 FIRESTONE
 GULF OIL CORP.
 STERLING DRUG, INC.
 LEVER BROTHERS CO.
 AND MANY, MANY MORE

WPIX-11 carries more minute advertising from the top 25 national spot advertisers than any other New York television station.* ■ Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or

over-long commercials—because WPIX-11 *does not accept* this kind of advertising ■ Only WPIX-11, of all seven New York TV stations, offers you so many opportunities to place *minute* commercials in such a productive selling atmosphere during the *prime nighttime hours!*

Where are your 60-second commercials tonight?



W P I X *new york*

*Broadcast Advertiser Reports

FOCUS ON PEOPLE



Viewers of wire pay TV in Toronto, Canada

Is the scene pictured above the way of TV's future? To find out, **TELEVISION MAGAZINE** sent a special editorial team to the Toronto suburb of Etobicoke for personal interviews with users of **International Telemeter's** wire pay TV system. The results of this and other surveys are reported in the lead article on page 46, analyzing what pay TV means to the world of advertising and broadcasting.

The editors' travels in recent months, this time to Los Angeles and San Francisco, are also reflected in three other stories in this issue. The result is a panorama of West Coast attitudes toward film programming, advertising in general and TV commercials in particular. The first of these reports (see page 50) features the views of 11 top creative executives at Hollywood's TV film studios, typified by such men as **Tom McDermott**, former program head and vice president at Benton & Bowles, now a vice president at Four Star Films. McDermott, for one, feels that much criticism leveled at Hollywood programming is unwarranted, and explains why.

Not so sanguine about the state of television and all advertising is another prominent West Coast figure, **Walter Guild**, the tough-minded president of San Francisco's Guild, Bascom & Bonfigli. Profiled on page 58, Guild rips into what he considers some of the more unimaginative and questionable practices of his profession.

In step with Guild, but taking an even more radical position is the subject of the third West Coast story, **Stan Freberg**, the comedian and packager of his own brand of television commercial. Describing his own creative methods, Freberg attacks his peers for lacking guts, as he puts it, and for their addiction to the hard sell, which he considers an unsound way to attract the attention of the American public.

Attracting the attention of the public is also the problem set forth in this month's installment of **TELEVISION MAGAZINE's** Media Strategy Series. The case in point, however, is one of attracting and using that particular segment of the public, the opinion leader who sets the tastes and purchasing preferences for his or her immediate group. Behind the story are four key members of Chicago's North Advertising: marketing services vice president **Lester A. Delano**, who supervised the project, media director **Tom Garrabrant**, and its two byliners, research director **Stanley Matz** and media planning supervisor **Martin Ryan**. Matz and Ryan not only work together at North but have been connected with the University of Chicago's Committee on Communications. Garrabrant previously was radio-TV supervisor at the Toni Company. Delano has, during his career, been an agency research director and marketing consultant, now oversees North's marketing, research, market planning and media departments.

As chairman of the Crusade for Freedom, **W. B. Murphy**, president of the Campbell Soup Company, is one of the many top executives from all areas of business who have devoted themselves unstintingly to Radio Free Europe. The unique efforts of Murphy, former executive vice president of A. C. Nielsen, and his colleagues, and the scope of RFE, are described in the Radio Study on page 65.



TOM McDERMOTT



WALTER GUILD



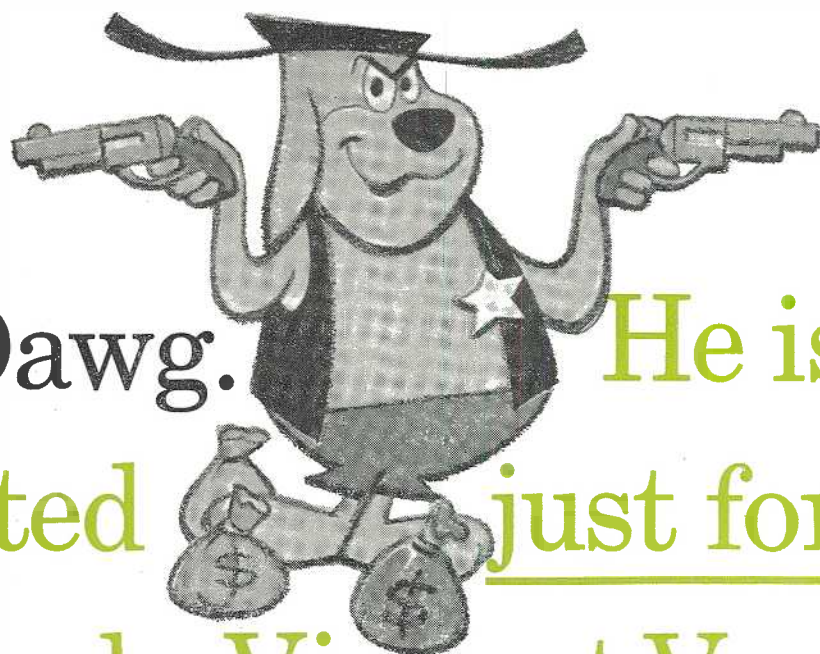
L. to r.: Lester A. Delano, Tom Garrabrant, Stanley Matz and Martin Ryan



STAN FREBERG



W. B. MURPHY



This is Deputy Dawg. He is
best friend. Created just for
Deputy, and his pals, Vincent Van
Muskie and others, are part
ever assembled to tickle
Now, 26 half-hours available
everybody will love Deputy Dawg.



Sales Primer

lovable, brave and a (sales)man's
television by Terrytoons,

Gopher  Li'l Whooper




of the  most joyful series

audiences,  delight advertisers.

from CBS Films.  Kids, parents,

Sponsors  especially!



CBS Films  "...the best film programs for all stations"
Offices in New York, Chicago, Los Angeles, Detroit, Boston, St. Louis,
San Francisco, Dallas, Atlanta. In Canada: S.W. Caldwell, Ltd.

take a look at mel-o-toons!



104 full color animated cartoons based on the 104 most popular children's records

Now your young audience can see, as well as hear, their very favorite stories and characters. For each 6 minute animated cartoon uses as its sound track the actual recording on which it is based. And each recording has been

proved a best-seller by actual across-the-counter sales figures. Mel-O-Toons gives you top animation. Top entertainment. It's the perfect combination for record ratings in the successful tradition of POPEYE and WARNER BROS. CARTOONS. Write, wire or phone...

Titles include such favorite classics as: TREASURE ISLAND, PINOCCHIO, PETER AND THE WOLF, CINDERELLA, SLEEPING BEAUTY, HANSEL AND GRETTEL, TOM SAWYER, DAVID AND GOLIATH, SINBAD THE SAILOR, SNOW WHITE, RUMPELSTILTSKIN, THE UGLY DUCKLING.

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

- New York, 247 Park Ave., MUrray Hill 7-7800
- Chicago, 75 E. Wacker Drive, DEarborn 2-2030
- Dallas, 1511 Bryan Street, RIVERSIDE 7-8553
- Los Angeles, 400 S. Beverly Dr., CREstview 6-5886

MAY 15
 "Presidential Mission—The Summit," a special four-program series of on-the-scene reports on the **Big Four Paris meetings** by the ABC news department (ABC-TV, 4-4:30 p.m.*). Other broadcasts in the series: May 18 (8-8:30 p.m.), 19 (7:30-8 p.m.) and 22 (4-4:30 p.m.)
The Twentieth Century repeats its study of Argentine ex-dictator **Juan Peron** in "Peron and Evita" (CBS-TV, 6:30-7 p.m.)

MAY 17
Startime reruns Alec Guinness' TV debut, "The Wicked Scheme of Jebal Deeks" (NBC-TV, 8:30-9:30 p.m.)

MAY 18
Arthur Kennedy and **Oscar Homolka** are paired on *Playhouse 90's* "In the Presence of Mine Enemies" (CBS-TV, 8-9:30 p.m.)
Danny Thomas, **Raymond Burr** and a family of trained chimpanzees join **Jack Benny** in a repeat of his November special "Jack Benny Hour" (CBS-TV, 10-11 p.m.)

MAY 19
 The Ernest Hemingway 'revival' continues with "The Gambler, the Nun and the Radio," adapted for TV by A. E. Hotchner and presented on *Buick Playhouse*. Story deals with a nun who nurses two hospital patients, one a Mexican gambler (CBS-TV, 9:30-11 p.m.)

MAY 21
 The Preakness, richest of the "Triple Crown" races at \$150,000-added, originates from Pimlico in Baltimore (CBS-TV, 5:30-6 p.m.)

MAY 22
 "From Kaiser to Fuehrer," shown again on *The Twentieth Century*, examines **Germany between wars**: the prelude to World War II (CBS-TV, 6:30-7 p.m.)

MAY 24
 Ford *Startime* goes musical with **Mitch Miller** in "Sing Along With Mitch" (NBC-TV, 8:30-9:30 p.m.)

MAY 25
 Another ABC news special—this time on **Hong Kong**: "Listening Post East" (ABC-TV, 7:30-8:30 p.m.)

MAY 27
 A special report depicting the work of five **American physicians** in various locales is the subject of "MD USA," a documentary in the award-winning *March of Medicine* series (NBC-TV, 8:30-9:30 p.m.)
 Even adults should get a kick out of the "greatest show on earth," the 1960 Ringling Brothers, Barnum & Bailey Circus. **Bert Parks** will be the host (CBS-TV, 9-10 p.m.)
CBS Reports on the South. **Ed Murrow** narrates and interviews "Who Speaks for the South?" with a look at Atlanta, Ga. and its public school system. Georgia Governor **Ernest Vandiver**, various local

officials and just plain people will discuss the problems of **integration** (CBS-TV, 10-11 p.m.)

MAY 28
 Is the "American Fighting Man" getting soft? *World Wide 60* will seek some answers (NBC-TV, 9:30-10:30 p.m.)

MAY 29
 The little nation that almost won a war with Communist Russia: the story of the **Finn's valiant fight** in a prelude to all-out European war, "The Russo-Finnish War" is rerun on *The Twentieth Century* (CBS-TV, 6:30-7 p.m.)

MAY 31
 Talented **Nanette Fabray** will have her own *Startime*, properly rumored to be a Hollywood musical (NBC-TV, 8:30-9:30 p.m.)

JUNE 1
Betsy Palmer and **Jeff Donnell** star in "Game of Hearts," a British play adapted by Philip Lewis for the *U.S. Steel Hour* (CBS-TV, 10-11 p.m.)
 NBC-TV plays it cool with "Summer on Ice—1960," a special skating extravaganza with **Craig Stevens**, **Gisele MacKenzie**, **Tab Hunter** and the "Ice Capades of 1960" revue (NBC-TV, 9:30-10:30 p.m.)

JUNE 3
 Part I of a two-part documentary drama on "Sacco-Vanzetti" by **Reginald Rose** examines the 1920 *cause célèbre*. The director is **Sidney Lumet** (NBC-TV, 8:30-9:30 p.m.)

JUNE 4
World Wide 60 will go way out on the narcotics problem on "Kicksville" (NBC-TV, 9:30-10:30 p.m.)

JUNE 5
 Germany's training ground for World War II, the **Spanish Civil War**, is reviewed in "War in Spain," on *The Twentieth Century* (CBS-TV, 6:30-7 p.m.)

JUNE 10
 Part II of **Reginald Rose's** "Sacco-Vanzetti" (NBC-TV, 8:30-9:30 p.m.)

JUNE 11
 Final jewel of the "Triple Crown" races, the **Belmont Stakes** from Belmont Park (CBS-TV, 4:30-5 p.m.)
 An exploration of the American phenomena "Politics and Primaries" on *World Wide 60* (NBC-TV, 9:30-10:30 p.m.)

JUNE 15
Ann Sheridan, **Liliane Montevecchi** and **Claude Dauphin** star in "The Imposter" on *U.S. Steel Hour* (CBS-TV, 10-11 p.m.)

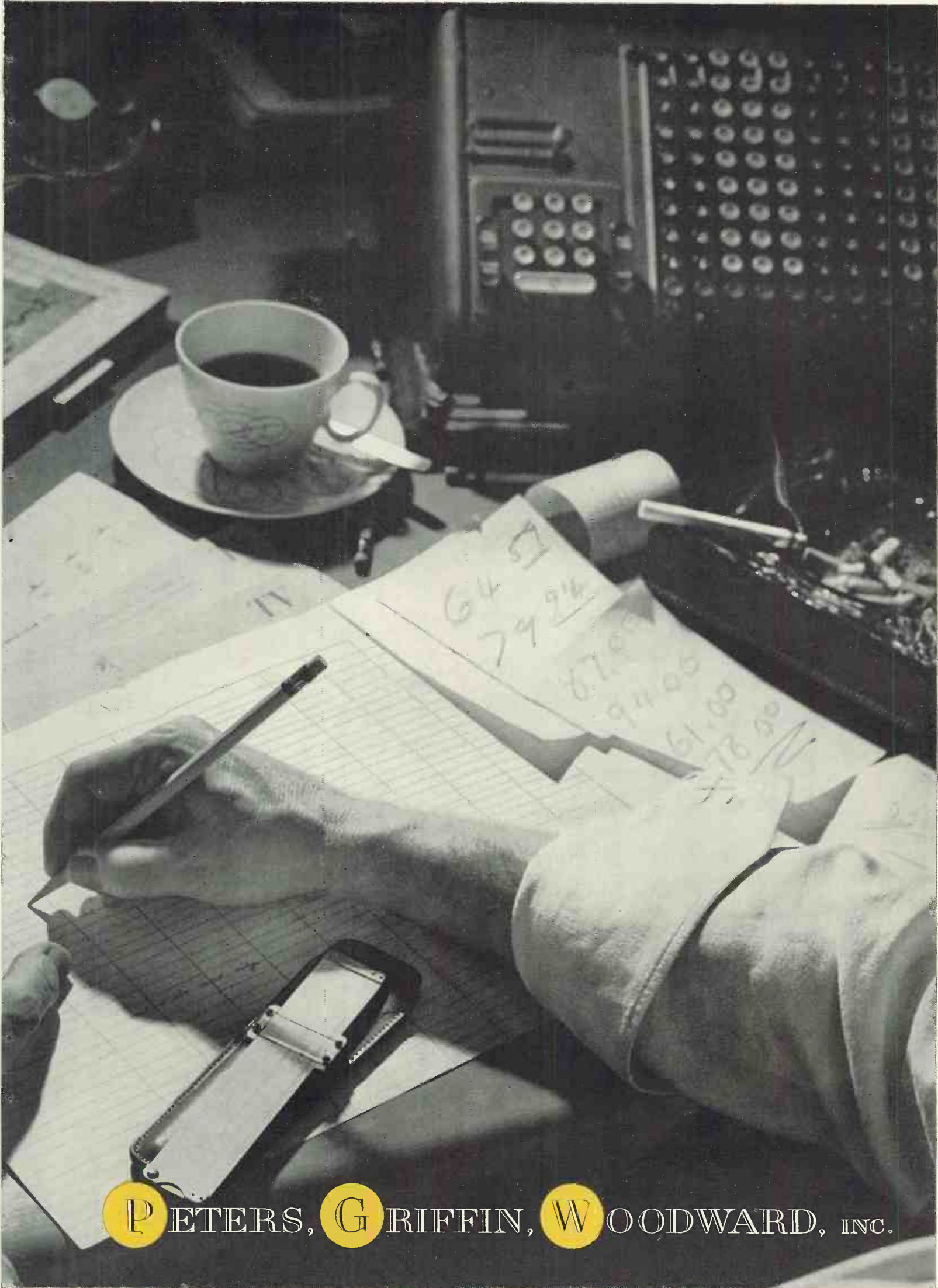
JUNE 20
 The long-awaited (by the industry anyway) "Emmy Awards Show" (NBC-TV, 10-11:30 p.m.)

* All times EDT.

History, past and present, international and domestic, will provide exciting programming fare in the weeks ahead. Heavy coverage of the Big Four's coming Paris talks will write another major page in TV's record of international events. On the domestic front, TV will delve into such contemporary problems as the progress of integration in the South, Presidential primaries, the quality of America's fighting men, and the stark realities of narcotics addiction. And in an area where it particularly excels, TV will turn its documentary clock back to a re-examination of the Russo-Finnish War, the Spanish Civil War and episodes during World War II. Just plain entertainment fun will not, however, be forgotten if these stars have their way in the days immediately ahead: Nanette Fabray, Gisele MacKenzie, Oscar Homolka, Claude Dauphin, Arthur Kennedy and Mitch Miller.



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



PETERS, GRIFFIN, WOODWARD, INC.

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

EAST, SOUTHEAST			CHANNEL	PRIMARY
WWJ-TV	Detroit		4	NBC
WPIX	New York		11	IND
WTTG	Washington		5	IND
WCSC-TV	Charleston, S. C.		5	CBS
WCHS-TV	Charleston—Huntington, Ashland		8	ABC
WIS-TV	Columbia, S. C.		10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg		13	ABC
WFGA-TV	Jacksonville		12	NBC
WTVJ	Miami		4	CBS
WSFA-TV	Montgomery		12	NBC-ABC
WSIX-TV	Nashville		8	ABC
WDBJ-TV	Roanoke		7	CBS
MIDWEST, SOUTHWEST				
WHO-TV	Des Moines		13	NBC
WOC-TV	Davenport—Rock Island		6	NBC
WDSM-TV	Duluth—Superior		6	NBC-ABC
WDAY-TV	Fargo		6	NBC-ABC
KMBC-TV	Kansas City		9	ABC
WISC-TV	Madison, Wisc.		3	CBS
WCCO-TV	Minneapolis—St. Paul		4	CBS
WMBD-TV	Peoria		31	CBS
KPLR-TV	St. Louis		11	IND
KFDM-TV	Beaumont		6	CBS
KRIS-TV	Corpus Christi		6	NBC
WBAP-TV	Fort Worth—Dallas		5	NBC
KENS-TV	San Antonio		5	CBS
MOUNTAIN AND WEST				
KBAK-TV	Bakersfield		29	CBS
KBOI-TV	Boise		2	CBS
KBTB	Denver		9	ABC
KGMB-TV	Honolulu		9	CBS
KMAU-KHBC-TV	Hawaii			
KTLA	Los Angeles		5	IND
KRON-TV	San Francisco		4	NBC
KIRO-TV	Seattle—Tacoma		7	CBS

Pioneer Station Representatives Since 1932

PETERS, **G**RIFFIN, **W**OODWARD, INC.

NEW YORK
ATLANTA

CHICAGO
DALLAS

DETROIT
FT. WORTH

HOLLYWOOD
SAN FRANCISCO

BOSTON
ST. LOUIS

RADIO WRAP-UP

A Monthly Review of the Radio Industry

The purchase of the Mutual Radio Network by Minnesota Mining and Manufacturing Co. for more than \$1,250,000 was undoubtedly the most significant development in radio last month. The new owners have the wherewithal to provide the sickly radio network with a king-size injection of wonder drugs. The old owners, the McCarthy-Ferguson group, needed to realize profits much more quickly than the network would produce. Not only is the Minnesota Mining bankroll important to Mutual, but the new owner adds substance to the entire operation and will create a greater climate of confidence among advertisers. The reason Minnesota Mining, a very profit-minded firm, moved into network radio has been subject to conjecture. The probability is that the company now believes that at this stage of its growth, Minnesota Mining needs to improve its image with the public by offering more public service. There is, of course, the possibility of profit, too, and the use of the network to sell Minnesota Mining products. . . .

Radio listening attention

A Kenyon & Eckhardt inter-agency seminar held recently in New York pointed out the value of radio during the summer. According to agency figures, summer radio listening increases while attention to other media drops. Time spent with radio in the summer goes up 9 per cent, and out-of-home listening increases about 25 per cent. People spend an average of 14 hours and 29 minutes per week with radio in the winter; in the summer they increase this listening to 15 hours and 32 minutes, the K&E figures maintain.

At a recent Radio & Television Society Roundtable, national advertisers revealed several successful radio strategies. For less than \$30,000, Chesebrough-Pond's bought "Holiday With Chevalier" on the CBS Radio network and moved its Vaseline Hair Tonic to the teenage market. The network provided

merchandising help and dealers got behind the vehicle with displays. New accounts were acquired. The advertising vice president of Chesebrough-Pond's Albert Richardson said that in cost-per-thousand homes reached, radio is more efficient than ever, but that it must now improve its research. Margaret West, advertising media manager of Scott Paper, noted radio's value for special promotions, e.g. Cut-Rite Paper used combinations of network and spot during the past two years to sell waxed paper to the picnic trade. The cost was \$1 for each \$100 of sales. Local merchandising aspects of radio were especially important to the company which is now planning its third summer campaign. A pre-Fourth of July purchase of radio will be made on two networks and will use 145 stations.

Eight effective commercials

The past month also saw the selection of the eight most effective radio commercials of 1959 by the Radio Advertising Bureau. They are, in alphabetical order by their brand name: Budweiser beer (D'Arcy), Coca Cola (McCann-Erickson), Ford (J. Walter Thompson), Nescafe (William Esty), Northwest Orient Airlines (Campbell-Mithun), Pepsi-Cola (Kenyon & Eckhardt), Schlitz beer (J. Walter Thompson), and Winston (William Esty).

All indications point to the heavy use of radio this summer by the various gasoline companies. A number of such advertisers have already moved into radio; they include Sunoco which is in 60 markets for its spring push, Texaco, Cities Service, Quaker State for its oil products, Amoco and Esso; the Eastern division of Tidewater Oil has bought a two-week campaign of IDs. Among other radio advertisers interested in the car-owners' trade are: Champion Spark Plug which has bought 45 markets on the Mutual Broadcasting System, and the General Motors Acceptance Corporation which is using saturation traffic bul-

letins and newscasts in as many as 135 markets.

Among the newer radio advertisers are the Curtis Publications for the *Saturday Evening Post* and the *Ladies Home Journal*, the Bankers Life & Casualty Company of Chicago. END

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

Hour	Number of Homes (000)
Morning (Monday through Friday)	
6 a.m.—7 a.m.	2,868
7 a.m.—8 a.m.	6,577
8 a.m.—9 a.m.	8,258
9 a.m.—10 a.m.	7,418
10 a.m.—11 a.m.	6,923
11 a.m.—12 noon	6,330
Afternoon (Monday through Friday)	
12 noon—1 p.m.	6,330
1 p.m.—2 p.m.	6,132
2 p.m.—3 p.m.	4,896
3 p.m.—4 p.m.	4,549
4 p.m.—5 p.m.	4,203
5 p.m.—6 p.m.	4,698
Evening (Monday through Sunday)	
6 p.m.—7 p.m.	4,599
7 p.m.—8 p.m.	3,313
8 p.m.—9 p.m.	2,967
9 p.m.—10 p.m.	2,720
10 p.m.—11 p.m.	2,374
11 p.m.—12 p.m.	2,275

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hours
March 1959	1.92
April	1.82
May	1.95
June	1.37
July	1.67
August	1.61
September	1.85
October	1.89
November	1.94
December	1.83
January, 1960	1.86
February	1.82

Source: A. C. Nielsen



The George Foster Peabody Award won by "Great Music from Chicago"



For the second consecutive year!

WGN television wins Peabody Award

The 1959 Peabody Award for television entertainment (musical) was won by WGN-Television's acclaimed series of live, color telecasts, "Great Music from Chicago."* With Deems Taylor as commentator and such renowned artists as Fritz Reiner, Sir Thomas Beecham, Andre Kostelanetz, Howard Barlow, Dorothy Kirsten, Byron Janis, Woody Herman, Count Basie, Sarah Vaughn and many others—WGN-Television brought to Sunday night television a new breath of life.

One year ago, WGN-Television's "Blue Fairy" won the coveted Peabody Award for "the nation's outstanding program for children in 1958"—the only Peabody Award given to a television station!

"Great Music from Chicago" also won the Radio-TV Mirror Award for the "best musical program in the Mid-West."

Awards are wonderful proof that devotion to excellence has paid off. But an equally important reward is growth in both audience size and audience loyalty—a direct result of WGN-Television's policy of quality programming presented with integrity.

*Now available for syndication in your market.

WGN-TELEVISION



441 N. Michigan Avenue • Chicago
Quality - Integrity - Responsibility

Only Kprc-TV?

Yes, only KPRC-TV. Because only KPRC-TV has CH-2,
most effective selling agent put in television. Thousands
rely on KPRC-TV and only KPRC-TV to stimulate
sales. Only KPRC-TV—the station for people who
like results.



Courtesy of
Dial

Aren't you
glad you use
Kprc-TV!



(don't you wish nobody else did?)

PREDICT 10.5% INCREASE IN 1960 TV EXPENDITURES

Despite some uncertainty and hesitation over the nation's future economic state, business prophets seemed to agree on one prediction by last month's end: 1960 will be the year when the gross national product easily crosses the magic half-trillion dollar mark.

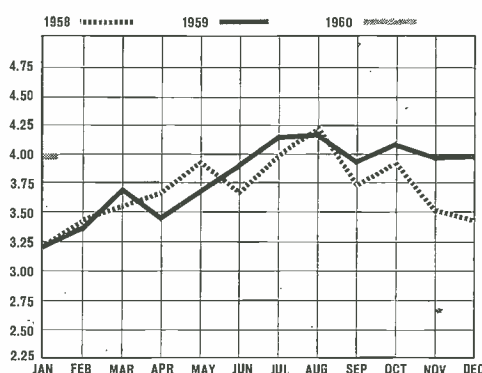
The nation's total output of goods and services in the first quarter was climbing to a year-end rate of \$498,000,000,000, up sharply from the \$483,500,000,000 level of the final quarter of last year. And predictions, based on figures from the Council of Economic Advisors, seemed to assure that the final GNP figure would crack \$500,000,000,000.

While inflation, unemployment, tight money controls and a cautious atmosphere in Wall Street furrowed many a business brow, the U.S. consumer seemed to be continuing his merry way—personal consumption in the first quarter hit \$320,800,000,000, \$3,800,000,000 higher than in the first quarter of 1959.

Consumer confidence seemed to be reflected in the spending patterns of the nation's TV advertisers. By the beginning of April, the Television Bureau of Advertising had predicted that total time and talent expenditures in TV should hit \$1,685,500,000 this year, or a 10.5% increase over 1959.

At the present rate, according to TvB estimates, expenditures in network TV should rise 8% by the end of this year versus 1959; advertiser investment in spot TV should be up 12%. Moreover, it is expected that TV will take an even greater share of the advertiser dollar: 14% in 1960 versus 13.8% in 1959 and 13.1% in 1958. So optimistic is TvB about the future that it informed the annual meeting of the American Association of Advertising Agencies late last month that it is setting a new goal for what is spent in TV: revenue in 1964 double that totaled by TV in 1959.

TV NETWORK COST PER THOUSAND



JANUARY 1960: \$3.97

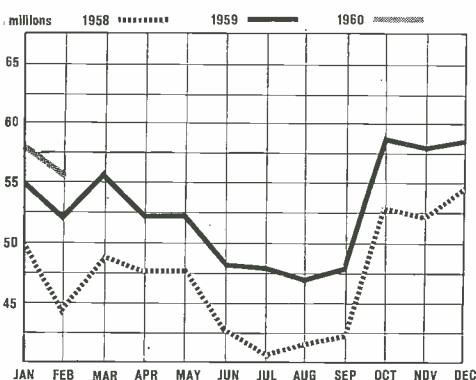
This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total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

Sources: ARB, LNA-BAR
TELEVISION MAGAZINE

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	33.7	32.6	25.2	32.5
6 PM	41.6	52.4	44.4	45.7
7 PM	54.3	60.6	59.8	57.1
8 PM	63.3	66.7	64.4	64.5
9 PM	67.2	58.7	64.2	63.9
10 PM	51.9	33.0	43.2	44.3
11 PM	22.7	16.3	16.4	19.6
MIDNIGHT	12.0	4.2	8.2	8.9

Source: ARB, March 1960



TV NETWORK BILLINGS

	February, 1960	February, 1959
ABC	\$12,677,110	\$10,024,460
CBS	22,998,153	20,806,220
NBC	19,923,712	18,053,828
Total	\$55,598,975	\$48,884,508

Source: LNA-BAR
As released by TvB

Fred we think you GOOFED!



WBZ CHANNEL 2 BATON ROUGE, LOUISIANA

March 15, 1960

Mr. Frederick A. Kugel
Television Magazine
422 Madison Avenue
New York, N. Y.

Dear Fred:

When you initiated the practice of determining TV markets and establishing set counts for those markets, you and your magazine rendered the industry an invaluable service. Several of your more recent innovations have been equally commendable. But when you re-released your latest "The 100 Fastest Growing TV Markets" - Fred, and we say this in all friendliness - "You goofed."

In the first place, our industry is plagued by too many figures and too much arithmetic - much of it meaningless and most of it without foundation - so we feel the "fastest growing" belongs in the category of "interesting but without real meaning."

The advertiser wants figures to show what he is "getting today" - not what he was "getting in 1950" or is going "to get tomorrow." He buys television today to sell merchandise today.

I suppose that if Baton Rouge were mentioned in your list this letter would never have been written. But to be left out completely is more than we (WBZ, our competitors, and others in Baton Rouge) can take. The big advertiser will give this "new" concept very little consideration, but the smaller advertiser (and heaven bless them) will be apt to think that Baton Rouge is either standing still or is slipping back. And we can assure you neither is happening.

We are not asking for a retraction - as far as the figures are concerned we assume they are accurate. We merely say "They are not the final word."

Sincerely,

Douglas Manship
Douglas L. Manship
President and General Manager

from
your own
data book



298,500 TV homes
411,100 Total Households
1,561,200 People
\$1,285,000,000 Retail Sales

WBZ channel

Whether We grew up to these figures in 10 years doesn't really matter. We got them NOW!

TELEVISION MAGAZINE

PUBLISHED BY FREDERICK KUGEL COMPANY INC., 422 MADISON AVE., NEW YORK 17, N.Y. • PLAZA 3-9944
March 10, 1960.

Dear Mr. Manship:

I thought you would be interested and delighted with the following information on the Baton Rouge market, based on a special growth study of the country's 264 markets. In the entire nation Baton Rouge ranked 25th in retail sales growth.

While naturally there are a number of other indices that indicate the growth of a market, the real control factor is retail sales -- what people are spending in a market for products and services.

Another area of importance to advertisers in evaluating your market is its potential -- the money available. Here our index of effective buying income shows an increase in the 10-year period of 1950-1959 of \$599,730,000 in the Baton Rouge market.

These figures are based on your television coverage. In our opinion most advertisers could not possibly evaluate markets such as yours on the outmoded concept of the standard metropolitan area. For example, the standard metropolitan area of Baton Rouge has 56,200 TV homes, whereas your TV market contains 266,500 TV homes. And, your standard metro area shows \$279,441,000 in retail sales, while your TV market is listed at \$1,150,686,000.

Sincerely,

Marvin D. Melnikoff
Marvin D. Melnikoff
Director of Research

MDM:am

Mr. Douglas Manship
WBRZ
P. O. Box 2906
Baton Rouge, Louisiana

WESTERN UNION TELEGRAM

CLASS OF SERVICE
This is a fee message unless its defined character is indicated by the proper symbol.

The Billing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SY ZGAT26 PD=ZG NEW YORK NY 9 321PME=
DOUGLAS L MANSHIP, WBRZ=
1650 HIGHLAND RD BATON ROUGE LA=
1960 MAR 9 PM 308

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

RE 100 FASTEST GROWING TELEVISION MARKETS. FIGURES BASED ON GROWTH TRENDS IN TV COVERAGE AREA IN BATON ROUGE NOT METRO AREA. CHECKED SALES MANAGEMENT AND THERE IS SOME CONFUSION AS TO HOW YOU GOT YOUR GROWTH LEVELS AND RANKINGS. ON BRITHER SIDE BATON ROUGE TELEVISION MARKET RANKS 25TH IN RETAIL SALES AND THAT'S WHERE IT REALLY COUNTS.

MARVIN D MELNIKOFF DIRECTOR OF RESEARCH
TELEVISION MAGAZINE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ELEVISION MAGAZINE

MPANY, INC., 422 MADISON AVE., NEW YORK 17, N.Y. • PLAZA 3-9944

March 10, 1960

can understand Doug Manship's concern about Baton Rouge not being included in our February study on growth markets. Although your market's growth rank was 111th in population and 118th in households among the country's 264 markets, in retail sales, the category which really counts (at least in terms of the National Advertiser), Baton Rouge ranked 25th in growth for the entire country. And in the category of effective buying income, you came off 53rd.

I'm attaching a letter from our Research Director which more fully explains the meaning of these rankings in terms of your television market.

Best regards,

Fred

FK:am



Fred we agree — its the size of the market and what's in it that counts—when working on your statistics.

Remember,

- In the United States**—the Gulf South made up of Mississippi, Louisiana and Texas is **BIG**. One out of every twelve people lives there.
- In the Gulf South**—The Baton Rouge T. V. Market is **BIG** exceeded only by Dallas, Fort Worth, Houston and New Orleans.
- In Baton Rouge, WBRZ is BIGGEST**, covers the greatest area, has the largest audience, leads in local advertising, leads in national advertising.

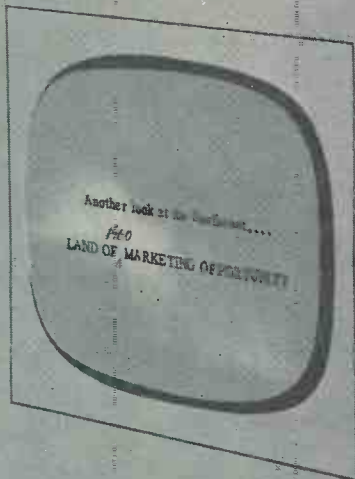
We don't know when we grew up this BIG. We know we are this big NOW!

Nationally represented by Hollingbery

WBRZ

get
your
Free Copy
today

a New Measurement of a Booming Market



**AVERY-KNODEL
INCORPORATED
television**

**NATIONAL ADVERTISERS GET HELP THESE
3 WAYS FROM SOUTHEASTERN MARKET-MEDIA
STUDY JUST RELEASED BY AVERY-KNODEL ...**

Plan your Spot TV budget. Plan your market list. Plan your station list. You can do all three better with Avery-Knodel's 1960 Second Edition of **"Spotlight on the Southeast . . . Land of Marketing Opportunity."**

In the report you'll find a wealth of such surprising and significant marketing data as this: During the past year **alone** in the Southeast's nine states — Population is up 480,000 . . . spendable income up \$1.2 billion. You'll learn about viewing habits in 6½ million TV homes . . . about economic trends in relation to the rest of the country . . . and the reasons for them. You'll find out

why television penetration is growing far faster in the Southeast than in any other area. You'll discover how and why **Spot TV** is the **best** answer to your marketing opportunities in this booming region.

This report to national advertisers and agencies is yours for the asking. Use the coupon. But do it now. The edition is limited.

ATTENTION, STATION MANAGERS! If you are in the Southeast, you are encouraged to use this revealing study to promote your own market. Because this calibre of research and promotion, plus

individual market promotion, is typical of Avery-Knodel's Station Representation, you are welcome to use this study's contents.

Mail This Coupon Today!
AVERY-KNODEL, INC.
720 Fifth Avenue, New York 19, N. Y.
YES, please send me a copy of "Spotlight on the Southeast . . ."

Name

Firm

Your position

Address

CityT.

REPORT ON SPOT

Buying Patterns of Dessert and Frosting Mix Spot Advertisers

Listed below is a tabulation of dessert, frosting mix and topping TV advertising schedules for the first six months of 1959. The schedules for each advertiser represent spot activity in each of 15 monitored Broadcast Advertisers Reports cities.

Reddi-Wip Dessert Topping shows the most spot activity among these products with 108 announcements in 10 cities. Junket Desserts follow with 69 spots running in eight cities during this period.

In most cases, the figures below represent three randomly sampled weeks during the January-June 1959 period. It is important to note, however, that these recording weeks for each

of the markets differ. In some cases, schedules represent only two weeks of activity.

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

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

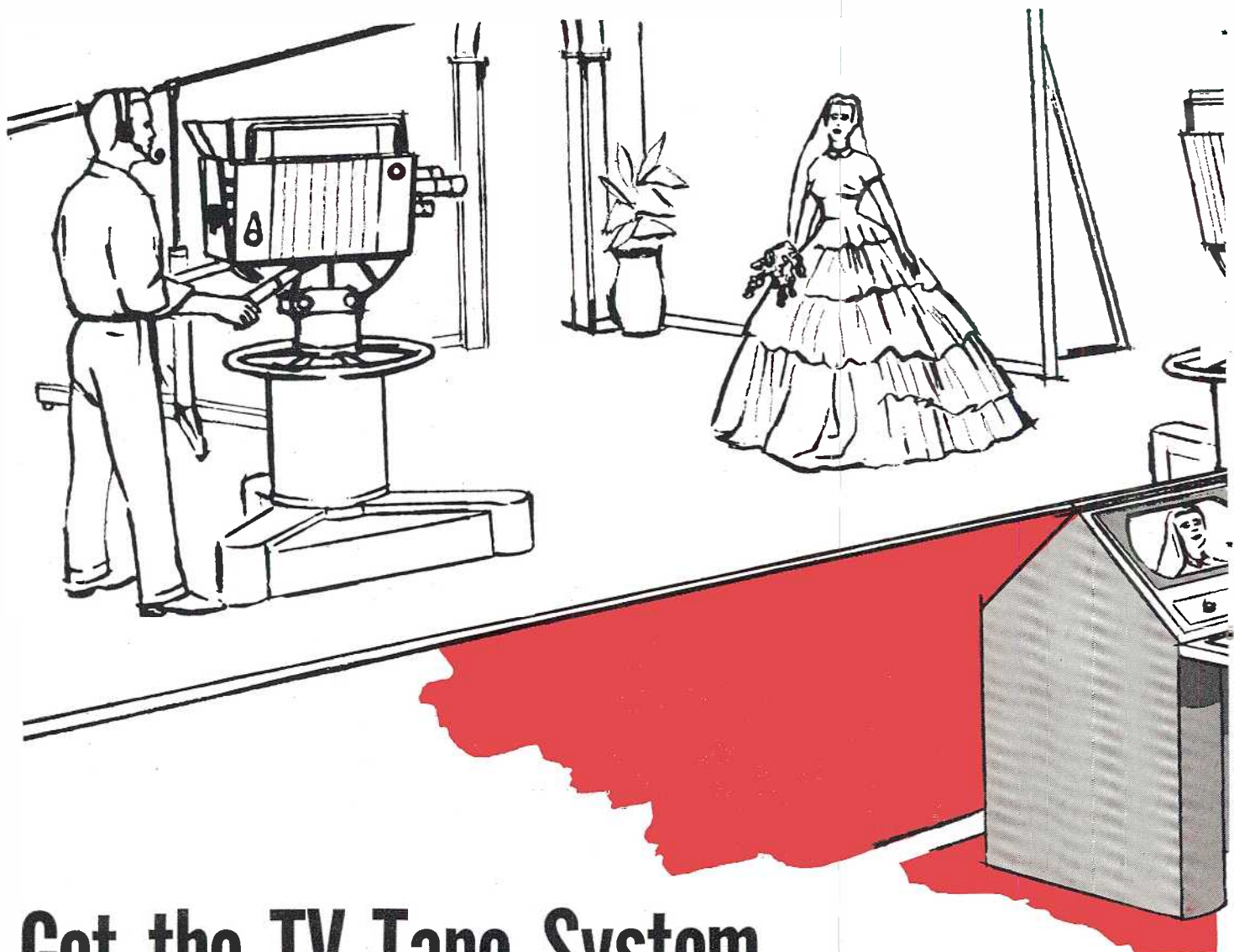
CAKE MATE	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
New York	5-60 min. per.	1-30 min. per.	2:10; 8:30

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

	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
ADAMS FOOD PRODUCTS			
Dallas—Ft. Worth	1:10		
CAKE MATE			
Chicago	5:60		
COMSTOCK FOOD PRODUCTS			
Cleveland	4:10; 6:60	3:60	
Dallas—Ft. Worth	9:10	1:60	
CORONET DESSERTS			
Chicago	1:60		
DURKEE FOOD PRODUCTS			
Cleveland		2:30	
HIP-O-LITE MARSHMALLOW			
Indianapolis	5:60		
JUNKET DESSERTS			
Baltimore	14:60		
Boston	10:60		
Chicago	4:60		
Cleveland	1:20		
Los Angeles	3:60	2:60	
New York	1:30; 14:60	7:60	
Philadelphia	1:60		
Washington	7:60	5:60	
LEM DESSERTS			
Philadelphia	10:20		
MY-T-FINE DESSERTS			
Indianapolis	1:10; 4:30; 2:40; 1:60		
New York	2:60; 18-15 min. per.		
NEUTRO DESSERT TOPPING			
Indianapolis	6:30		
PARTI DAY DESSERT TOPPING			
Boston	6:60	2:60	
Chicago	1:20; 4:60		
Minneapolis	3:60	2:60	
New York	7:60	3:60	
PARTI TIME FOOD PRODUCTS			
Chicago	1:60		
Q-T FOOD PRODUCTS			
Boston	1:60		
New York	6:60	2:60	
Philadelphia	4:60		
Pittsburgh	5:60	1:60	

	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
REDDI-WIP DESSERT TOPPING			
Cleveland	6:20		
Dallas—Ft. Worth	8:20	2:20	
Los Angeles	10:20; 9:60		2:20
Milwaukee	6:60		
Minneapolis		1:40	
New York	10:60		
Philadelphia	4:60		1:60
San Francisco	9:20; 12:60		1:20
St. Louis	8:20; 15:60		3:60
Washington	1:60		
ROYAL DESSERTS			
Chicago	20:60		
Indianapolis	1:05; 3:10; 5:20; 4:30; 4:60		
Los Angeles	8:60	1:60	1:60
Philadelphia	6:60		1:60
7-MINIT FOOD PRODUCTS			
Milwaukee	4:60		
Minneapolis	4:60		
Pittsburgh	2:60		
St. Louis	4:60		
SUGAR SPECKS CANDY DECORATORS			
Minneapolis	2:60		
SWEL FROSTING MIX			
Baltimore		4:60	
Cleveland	6:60		
Dallas—Ft. Worth	5:60		
Indianapolis	1:05; 2:10; 2:20; 1:40; 5:60		
Los Angeles	4:60		
Pittsburgh	2:60		
San Francisco	8:60		
THANK YOU PIE FILLING			
Cleveland	1:60		
Pittsburgh	1:60		
TOP WHIP DESSERT TOPPING			
Cleveland	3:20; 1:60		
Los Angeles	2:20; 1:60	1:60	
Milwaukee	6:60		
Minneapolis		1:40	
New York	27:60		
Philadelphia	3:60		2:60
San Francisco	1:20; 6:60		
Washington	6:60		

END



Get the TV Tape System with a **"MATCHED"** line of

RCA TV Tape Recorder • RCA Video Equipment • RCA TV Film Equipment •
RCA Audio Equipment • RCA Switching and Special Effects • RCA Film Recording
Equipment (Studio or Mobile—Monochrome or Color)

SEE THE COMPLETE LINE AT THE SMPTE CONVENTION,
INCLUDING THE ALL-NEW 4½" IMAGE ORTHICON TELEVISION CAMERA



Program Production Equipment

With an RCA TV Tape System you get equipment that is *designed* for incorporation into a complete package. You get everything you need from one reliable source of supply—from cameras to TV tape recorders, including audio, switching, and special effects. You obtain equipment with a background of experience that is without equal in the film and television industries. You get the finest pictures—both color and black-and-white . . . Why risk the chance of failure with unmatched equipment when you can get equipment from RCA that is matched—both electrically and mechanically—to work in a system.

Free brochure on RCA Customized TV Tape System is available. See your RCA Representative. Or write to RCA, Dept. G-121, Building 15-1, Camden, N.J.



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.



“The cashier slipped
and caught her foot in a
loose basket of money

... now we are \$12.60 short.”

“... but it’s a small price to pay for the entertainment,” concludes the manager of a Fort Wayne company, in a tongue-in-cheek fan letter to Ann Colone.

The Ann Colone Show (WANE-TV, weekdays, 1 to 1:25 p.m.) includes burlesqued as well as conventional physical exercises, interviews with visiting firemen, occasional cooking sprees, and, on one memorable occasion, an unscheduled bout with a chimpanzee that tripped her on a mike cord.

“Ask stout lady giving instructions to please join in . . .” “My tv picture’s off but I still hear sound . . . hope you do hair-curling part again when set’s fixed . . .” “My specialty is spaghetti . . . I get the real cheese at your brother’s grocery.

. . .” (From real, live letters; Ann’s brother hasn’t written, but we understand he also approves.)

The Ann Colone Show is daily confirmation of the vitality of local, live daytime tv. It takes its viewers (85% women) out of the kitchen, provides color, humor, and serious information, draws an audience double that of either of two competing network shows. It typifies the Corinthian approach to programming—that it is not enough to rely on network service, even when it is as good as CBS makes it. Corinthian stations create their own programs to meet specific regional needs and tastes. This builds audience loyalty, wins viewer respect, helps make friendly prospects for our advertisers.

Responsibility in Broadcasting

THE CORINTHIAN

LETTERS

March Data Book

SIR:

The annual Data Book—believe it or not—is better than ever.

This is one annual that *really* gets used!

Congratulations to your staff for a job well done.

PETER M. BARDACH
Media Supervisor
Foote, Cone & Belding
New York, N. Y.

Continuing Brand Study

SIR:

The trend study on our brand (Continuing Brand Study Number 43, TELEVISION MAGAZINE, February, 1960) was intensely interesting and extremely helpful to us in the evaluation of our advertising in the Chicago and Los Angeles areas.

D. R. KEOUGH
V.P.-Director of Marketing
Butter-Nut Foods Co.
Omaha, Nebraska

Damm's new life

SIR:

The unusual sweep and diversity of the editorial content of the April issue of TELEVISION MAGAZINE underscore its continuing usefulness in supplying essential and accurate information and interpretation to those charged with the management of the ever-growing medium of television.

Many of us at NBC who have known and admired Walter Damm for his vigor, spirit and iconoclasm when he was an active participant in broadcasting's daily affairs, were both delighted and enlightened by the article revealing the characteristically unique mode of retirement he now enjoys.

Thanks for bringing us the story in such fine detail and thanks also for alerting me to the many significant features in the April issue.

ROBERT E. KINTNER
President
National Broadcasting Company
New York, N. Y.

Media strategy

SIR:

You may be interested in knowing that TELEVISION MAGAZINE frequently contributes to the discussion material of our department meetings. The April issue contained much food for thought and we were especially attentive to Herb Zeltner's thorough analysis of spot broadcasting.

WILLIAM M. FROMM
Manager-New Business & Promotion
NBC Spot Sales
New York, N. Y.

Godt's advice

SIR:

My hat's off to Gene Godt for his article regarding the creation of trade ads, "How Do You Rate On The Grey Scale?" (TELEVISION MAGAZINE, January 1960).

[As of April 1] WMAR-TV, Channel 2 in Baltimore, [appointed] Newhoff-Blumberg, Baltimore, as its advertising agency and plans call for a new creative approach to be used in connection with trade publications. At this time, this particular article was not only most informative, but most timely and provides future reference data for the agency and WMAR-TV.

A. G. PICHA
Promotion and Publicity Director
WMAR-TV
Baltimore, Md.

G&R's rules for success

SIR:






Your December, 1959 issue carried an article entitled "Gallup and Robinson's Ground Rules for TV Success."

This is one of the most informative articles I have seen on the subject and I anticipate it proving most helpful to me in the future.

I am wondering if it would be possible for me to receive three copies of this article so that I might pass them on to members of my management group.

SAM R. ZAISS
Director of Advertising
Tidy House Products
Shenandoah, Iowa

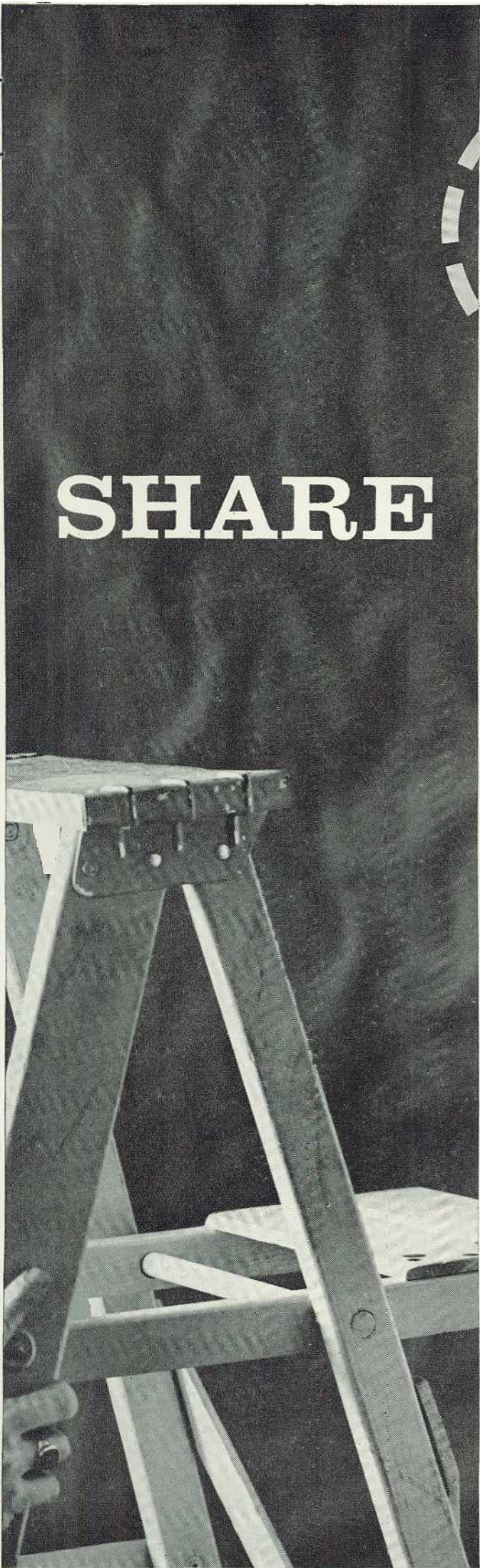
[Gladly.—Ed.]

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

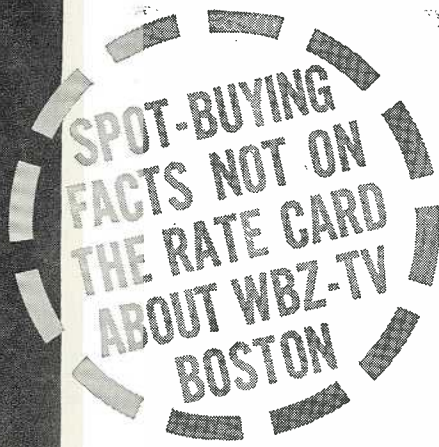
STATIONS



LARGEST TV



SHARE



*of audience**

And look at these other facts about WBZ-TV!

- Most national advertisers of any Boston TV station—193 compared to 148 for the second-place station.
- Most newscasts of any Boston TV station.
- Public service programming—234 hours and 12,667 spot announcements contributed last year to 203 charitable projects.
- Most local air personalities—more than any other Boston TV station.
- Most awards of all Boston TV stations.

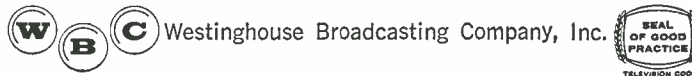
*ARB

That's why, in Boston, no TV spot campaign is complete without the WBC station,

WBZ-TV

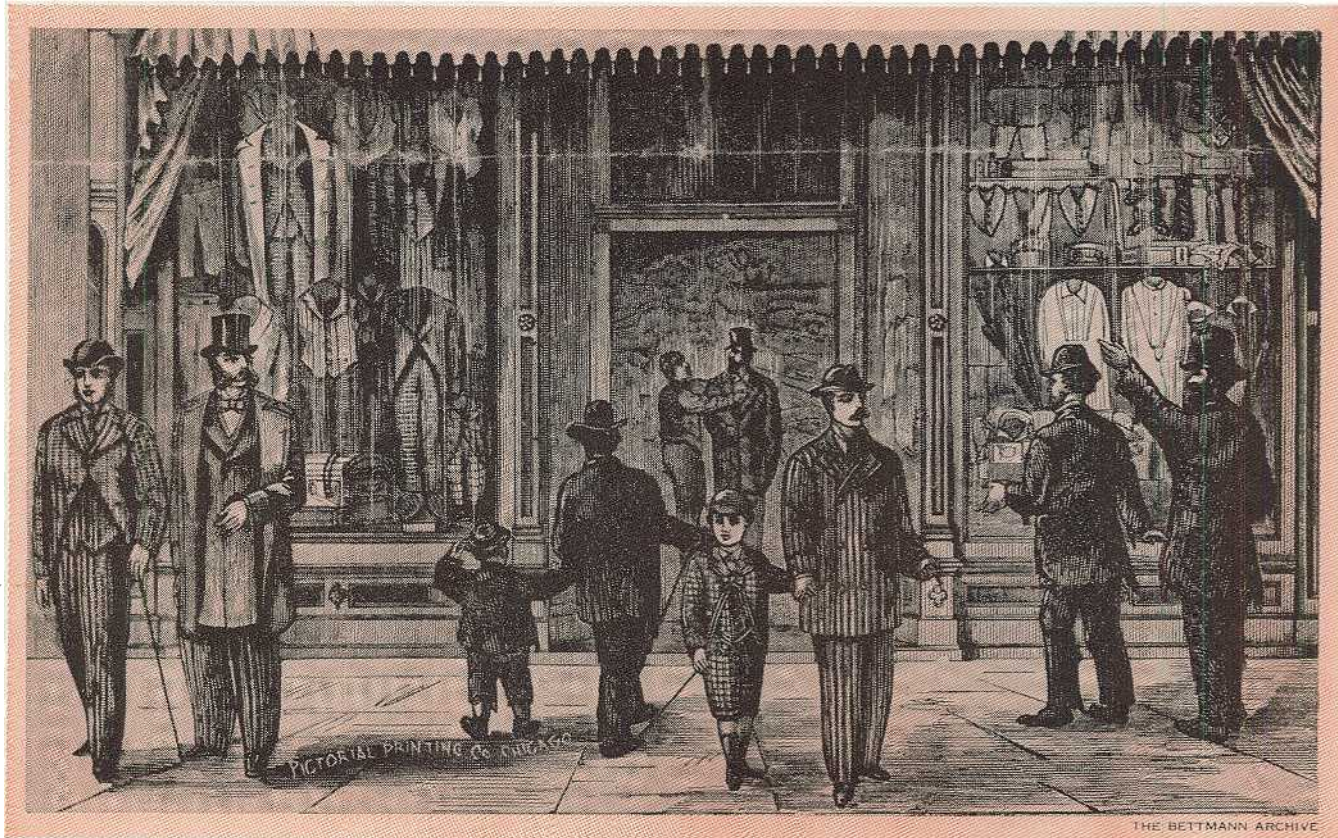
BOSTON

Represented by Television Advertising Representatives, Inc.

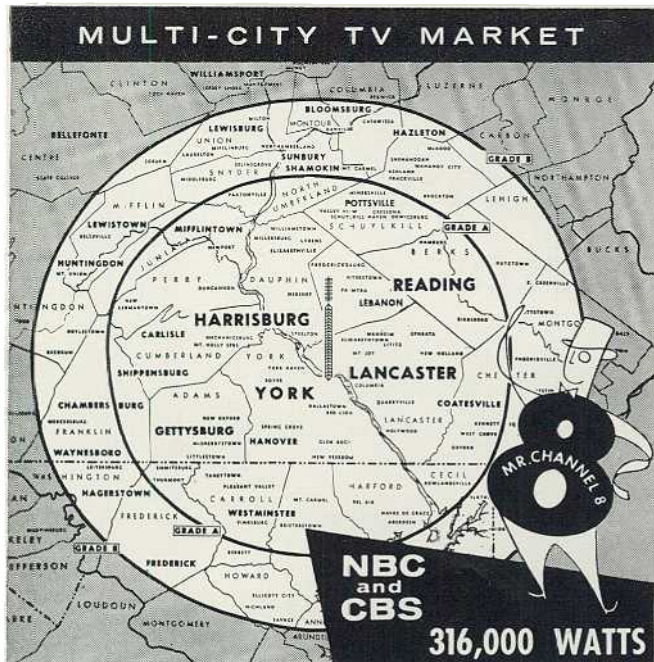


WGAL-TV

the well-dressed market



\$223,529,000 apparel sales



In this multi-city market—Lancaster, Harrisburg, York, and numerous other cities—buying is solidly in fashion. Two reasons: the people have money and spend it. This Channel 8 station delivers an audience greater than the combined audience of all other stations in its coverage area.

(See ARB or Nielsen surveys.)



STEINMAN STATION
Clair McCollough, Pres.

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

THE TV SCENE

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



TIME WAITS FOR NO ONE

Money spent for television time saves both valuable time and money for the astute advertiser

The magic ingredient in corporate as well as personal success is time. Not just the sense of timing, but the sense of getting something done in less time. Many executives work 70-hour weeks—for which they earn over twice as much per week as their 35-hour helpers.

I've always had the feeling that if I can manage to live long enough, medical science will discover the cure for the disease that would otherwise kill me. The longer I stay alive, the better the chances of my living longer.

Time costs dealers money on space

Time is the one ingredient most people overlook in evaluating things. Had our missile experts put in a little more time a few years ago, there'd now be no gap requiring still more time to close. Time makes an item on a dealer's shelf decline in value because its space costs money. The longer the item sits, the lower its price becomes until finally it saves the dealer money if he can sell it below cost.

If you can do something in a fraction of the time your competitor can do the same thing, you'll be able to do more: you'll be worth more. This is something I believe applies equally well to your advertising.

When you buy a program or spot on TV, you say you've bought time. I believe that's literally true: you bought *time*.

If you can send your commercial message into homes within days of your creating the message, don't you have an advantage over someone who must wait weeks or months from the conception to the execution of that idea? If you can change messages with a phone call and have the change going into homes within an hour, can't you beat competition to the market? And if you can reach twenty to thirty million people in a minute rather than the months it takes others to reach the same number, aren't you ahead?

Let's assume that all major media eventually reach almost everyone. But let's recognize that some media get there far faster than others. As we have said before, if advertising is

to create sales and from these sales come the profits that lead to new advertising budgets, then the faster this advertising creates sales, the faster you get the profits from which to create a new advertising budget. Taking a budget and spreading it over a year doesn't mean you'll reach more people . . . you just delay your reaching of some. It seems to me you'd be better to reach people now . . . for sales now, profits now, a new budget tomorrow.

How much would you pay a member of your staff who took off every Wednesday? He's cutting the amount of work he does, delaying everything by 52 days each year. Apply the same logic to your advertising. Suppose you stop in the summer . . . right in the middle of the year. You can coast a time on your advertising's momentum, but you won't be still in high gear when fall comes. You not only need to overcome inertia, you'll need to make up time . . . which may not be there to make up if your competitor hasn't taken the same summer vacation.

No reason to hibernate for the summer

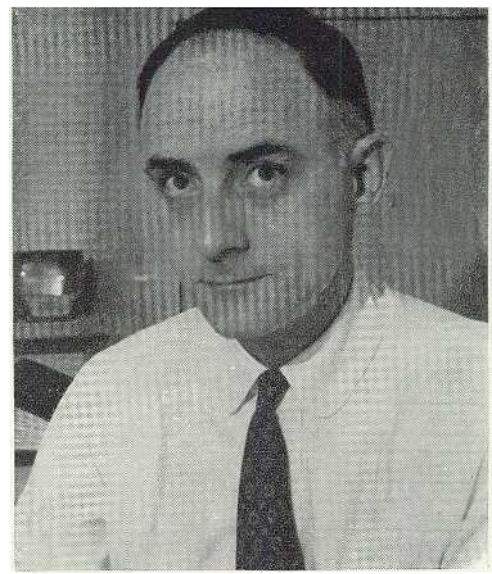
I'm certain many manufacturers would like to run their plants more hours than they do if they only could. In advertising, there's no reason to close the plant in mid-season, hibernate for the summer. Actually, we're handing our competitor time. For many businesses, we're just lucky our competitors are as lazy as we are and just as content to coast during the summer.

I often wonder what would happen if an advertiser placed a dollar value on the *time* his ad budget spends between its allocation and its resulting return from sales. I wonder if he ever considers the appropriate rate of return he could expect from the same dollars invested in real estate or stocks. I'll bet if he saw the dollars he was losing by waiting, he'd see summer as the time of opportunity . . . and television as the medium where money spent for time saves both time and money.

END

PROMOTION

By Gene Godt, President, BPA



LET'S LOOK AT YOUR ON-THE-AIR PROMOS

Management must establish the station image and basic pattern for its promotion people to follow

EARLY in April, a session of the NAB Convention was set aside for four intelligent radio promotion people to address the multitude on the subject of "Promotion as an Essential Management Function."

Janet Byers of KYW Cleveland, Jim Bowermaster of WMR Cedar Rapids, Chick Kelly of the Storer Broadcasting System, and Chuck Wilson of WGN Chicago addressed themselves to management's role in promotion. What they said applies to all broadcasting promotion—radio and television.

Here are their major points, stolen a paragraph here and a paragraph there from the texts of their speeches, and placed in the form of a memo from promotion manager John Smith to his station manager, James J. Jones. You might want to make sure your own manager reads it:

Memo: from John Smith, promotion manager

"I want to talk to you about promoting our station, and more specifically what I'd like to ask you to do to help.

"You and I are in agreement on many things, such as the importance—the necessity—of good programming. This is our product. But we have to let the people know about our good programming: We have to *promote*. Intelligently and to the point. That's where I want to work more closely with you than ever before.

"Let's take a long cold look at our own on-the-air promotion, and how I want your help in this key area.

"Let me give you a for instance: Suppose we were to budget \$36,000 for an ad in *Life* magazine. We'd assemble the best copy writers we could find, employ the sharpest layout experts, have the darndest series of meetings you can imagine, and—weeks later—finally come up with the ad. Everybody would get into the act. Why? Because this ad was going to reach six million people, and we would want to make sure it truly reflected our station.

"Meantime, back at the catacombs, a little \$60-a-week

girl just two years out of high school would be down in our own copy department grinding out five on-the-air promotional announcements per day. Rate card price: \$20 each. \$100 a day; or \$36,500 a year (just about the space charge for that *Life* ad) reaching 30,000 families per announcement—using the example of a 3.0 rating in our million-family market.

"That's nearly 55 million on-air impressions per year—about ten times as many folks as will see our big one-time *Life* ad. Frankly, I'm not satisfied that these on-air spots are anywhere near as representative of our station as they should be. Are you?

"I'm not suggesting we hire a thousand-dollar-a-week copy writer to handle five on-air promotion spots per day. I am suggesting that you and I *together* go over this problem, and get the people we have writing these spots in on the discussion. Because we need to know from you the thinking, the planning, and the reason behind each of our station's programs.

"What 'station image' do you want to create? Let's make sure everybody in the place knows it—especially the people who are trying to implement that image through your promotion department. Because good promotion consists mainly of doing everything in one direction. And let's build more promotable features into our programs.

Promotion department should do promotion

"You can do me a great favor, Jim, if you will pass the word firmly that you want your promotion department to do *promotion* and not all the rag-tag duties everybody else is too busy to take care of.

"In short, I want to do my job better than ever before. As I see it, you set the basic pattern. You administrate, plan and communicate. You don't have to worry about executing the details of your pattern. That's what I'm for." END

Emotional. Controversial. Provocative. This question, put to a distinguished guest panel, is illustrative of the thought-provoking topics discussed on CBS Owned WBBM-TV...where Chicagoans look for—and have learned to expect—bold, creative, adult television programming throughout the week.

People who value their time find more worth watching on WBBM-TV. Which of course is why time is so valuable on WBBM-TV, Chicago's top-rated television station for 58 consecutive Nielsen reports.

WBBM-TV, CHANNEL 2 IN CHICAGO - CBS OWNED

IS THERE A GOD?

THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising



A TOUCH OF SPRING ON THE AIR

Commercials on the TV airwaves: some refreshing, some whimsical, and some with solid sell



Top left: Rambler. Agency: Geyer-Morey-Madden & Ballard. Producer: Klaeger.
 Top right: Princess telephone. N.W. Ayer. Producer: Filmways.
 Center: Sunbeam Electric Can Opener. Perrin-Paus. Production by Filmco Productions.
 Bottom left: Supp-hose. Daniel & Charles. Producer: Elliot, Unger & Elliot.
 Bottom right: Scotties Facial Tissue. J.W. Producer: Elliot, Unger & Elliot.



It isn't easy to keep the nose pressed to TV when all *this* nose wants to do is sniff the outdoors where the magnolia is in bloom, and all the golden spring flowers—forsythia, jonquils, daffodils—are popping up like jacks-in-the-box.

Of course, there is a bit of freshness in some commercials that compensates to a degree. The Salem cigarette commercials, for example. If we smoked, we have a hunch we'd be asking for Salems, because of the fresh feeling that's such an integral part of the commercials. And because we haven't seen any muscle-conscious men in the Salem commercials. (We liked these huskies when they were introduced in Marlboro advertising, but now they've been taken up by so many advertisers they make us a little weary.)

Another refreshing commercial is one for the Princess telephone. This telephone makes its bow in a deliciously regal setting and the music, the voice, the setting all blend together beautifully to get across the idea that this telephone is little, lovely, and light. The agency for these spots is N. W. Ayer. Writer: Steve deBaun; producer: Burt Harris.

A practical demonstration with one finger


We've long crusaded for demonstrations in commercials when it is possible to present a believable and fairly dramatic demonstration of a consumer benefit. Certainly Sunbeam Electric Can Opener achieves this 100%. The commercial we have in mind opens with only one finger visible on the screen, as voice over asks, "Open a can with just one finger? How?" Up go the lights and we're smack-dab in the middle of a very practical demonstration. Real sound advertising. Writer: Ray Chan at the agency, Perrin-Paus. Production: Filmco Productions, both of Chicago.

Because we've done some howling about cough medicine commercials, we'd like to applaud one we saw not long ago.

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In TV, too...

FILM does the "impossible"!



THE REAL McCOY! Not a background projection! This scene, from a 60-second TV film commercial, was shot, as a unit, skyline and all, from the roof of a Brooklyn hotel. It comes to viewers *real as life*, and—real importantly—at lowest possible cost.

And so it goes—whenever you want the exceptional—turn to film. For film, and film alone, gives you the opticals, the other effects, you must have for high-polish commercials . . . provides animation . . . assures coverage and penetration the world over.

For further information, get in touch with Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York, 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.

PRODUCER: Gray-O'Reilly Studios
ADVERTISING AGENCY: Young and Rubicam, Inc.
ADVERTISER: General Cigar Company, Inc.
PRODUCT: Robt. Burns Continental

Reproduced from retouched 20X enlargement of original 35mm film.

ADAMS, from page 37

It proves—to us, at least—that all commercials which cough are not annoying.

In this one, Art Linkletter speaks up for Thorexin. He explains, via quite non-irritating animation, what this so-called guided cough medicine does. Then, as a final touch, he spoons some Thorexin into the mouth of an adorable freckle-faced boy. That boy and the look on his face left us with a most pleasant feeling about Thorexin.

You've no doubt seen quite a few of the Scotties Facial Tissue commercials demonstrating the wet strength of these tissues. But if you haven't seen the girl-and-father one, you've missed a commercial that really wraps up this sales point. Father suggests to the little girl that they play a game. Natch, the game is the familiar demonstration. First, the girl blows through one kind of tissue. Whammy. Father blows through the other. It holds. Agency: J.W.T.

Not for just the lisle-clad-leg set

We're not on the inside track but we're supposing that Supp-hose has had a rather tough time convincing women that Supp-hose were for someone other than the old ladies' lisle-clad-leg set. If that supposition is right, at least one TV commercial we've seen has tackled the problem and come through triumphantly. Commercial depicts an actual Paris opening. The pitch: Even the gams of glamorous models get weary. And . . . fashionable women wear Supp-hose. The presentation was most convincing. The agency is Daniel & Charles. Production by Elliot, Unger & Elliot.

We've seen quite a few automobile commercials recently. Many of them are content to show how many cars are rolling off the assembly line. Which isn't enough to make us want to visit anyone's show-room, let alone get in the mood for a trade-in.

The Rambler series, however, gets right down to business, gives facts.

We learn from the TV commercials that we can get one for \$1795, that it's single unit construction, never rattles, never shakes. And . . . mark this: it's submerged in deep dip rustproofing clear to the top. You don't care? We do. Our car is exposed day after day to the elements and is getting somewhat freckled with rust. The point hit home hard. Rambler agency: Geyer-Morey-Madden & Ballard, Inc. Writer: Neil Quinn. Commercials were produced by various studios—primarily Klaeger of New York and Van Praag of New York.

And now, if it's all right with everyone, we'll return to the magnolia. TV, you have competition. How you gonna keep 'em watching you when spring is springing outside?
END



BOOSTER

Amazing how Joe Floyd's KELO-LAND booster hookup rounds up crowds of consumers for you. The sales message you place on KELO-tv, SIOUX FALLS, gives you 48.6% more viewers than the same sales message would get on the highest rated Omaha station. 49.2% more viewers than the highest rated Des Moines station. 84.3% more viewers than the highest rated Sioux City station. In fact, the same ARB Nov. surveys show that KELO-LAND'S husky audience outdelivers TWO of the four Minneapolis-St. Paul stations by 204.5% and 10.5% respectively. If you want to sell more people more goods, latch on to this powerful hookup yourself.

CBS • ABC

KELO LAND

KELO-tv SIOUX FALLS; and boosters

KDLO-tv Aberdeen, Huron, Watertown

KPLO-tv Pierre, Valentine, Chamberlain

General Offices: Sioux Falls, S.D.

Represented nationally by H-R

in Minneapolis by Wayne Evans & Assoc.

A large, bold, black number '8' is the central focus of the image. The number is filled with a solid black color, and a white, irregularly shaped area is cut out from its center. Inside this white area, the text 'LARGEST SHARE OF AUDIENCE* OF ALL BALTIMORE TV STATIONS' is printed in a bold, black, sans-serif font. The text is arranged in four lines, centered within the white space. The background is plain white.

**LARGEST SHARE
OF AUDIENCE*
OF ALL BALTIMORE
TV STATIONS**

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WJZ-TV BALTIMORE

And that's not all!

- Highest rated local live shows of all Baltimore TV stations.
- Most newscasts of any Baltimore TV station.
- Only Baltimore station that editorializes on community problems.

That's why, in Baltimore, *no spot TV campaign is complete without the WBC station* **WJZ-TV 13**

*Balt. ARB Reports, Nov. 1958-Mar. 1960 **BALTIMORE**

WJZ-TV Baltimore represented by Television Advertising Representatives, Inc.



WESTINGHOUSE BROADCASTING COMPANY, INC.





Michigan Week
May 15-21

Michigan—Your Opportunity

Big, brawny Michigan is bustling all over. In small towns and large, its skilled, fast-moving people are busy making goods and money. They're busy buying, too—food, drugs, appliances, clothing, home furnishings, all manner of merchandise.

So make Michigan a major target this year. And make the WWJ Stations in Detroit your major buys for solid coverage and impact throughout the business heart of the state.

WWJ AM and FM
RADIO
Detroit's Basic Radio Station



WWJ-TV
Michigan's First Television Station

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

ON RADIO

By Kevin B. Sweeney, President, RAB



RADIO'S STORY IN FIVE CAPSULES

In Chicago, five major advertisers tell why radio maintains its place on their media schedules

In New York, March 31 and then in Chicago the next day, eight gentlemen from the buying side of the desk—advertisers and agency vice presidents—unburdened themselves to our National Radio Advertising Clinic registrants.

If you weren't in either the Waldorf Sert Room or in the Sheraton Blackstone French Room on those days, here is one important capsule from the speeches of five of these buyers about radio. The whole story of each is available in most cases from RAB.

FLOYD J. TORRENCE, advertising director, John Morrell and Co.:

"Radio and Red Heart seem to have a natural affinity for each other, and this relationship, while not constant, has been in effect for more than 25 years. So as far as I am concerned, it has been a romantic story—literally from cases to carloads.

"At the beginning of our current fiscal year, we were faced with an intensive review, not only of Red Heart's sales performances and consumer image, but how to most effectively sell the right Red Heart story to the right customers.

Daytime radio is closer to shopping trips

"Radio was selected to target in on local areas where sales were concentrated because of its reliability and flexibility to reach the audience we wanted . . . Daytime radio was selected for local targeting because it is the medium that permits us to get closer to the actual shopping trips made by women during which dog food is most likely to be purchased . . . During the last six months, we have experienced one of the most effective marketing programs in the history of Red Heart Dog Food."

WILLIAM G. MENNEN, JR., vice president, Mennen Co.:
"Just last year we were given a sharp reminder of what a

vital selling force radio can be. From mid-July through November of 1959, we used radio as the sole advertising medium for five products in our men's line . . . Four weeks after the spots started we were getting indications that they were producing. One of the largest wholesale drug houses in St. Louis reported a 50 per cent increase in Mennen Deodorant sales, with a 15 per cent increase in Foam Shave and a 25 per cent increase in Quinsana. A Los Angeles chain reported it was running out of stock on Skin Bracer faster than its normal reorder pattern. Similar reports came in from several other markets.

More Mennen on radio in summer

"I can say that we at Mennen have been so pleased with the effectiveness of radio advertising, that our entire Speed Stick budget is now in this one medium. And as summer comes on and people turn more and more from TV to radio, as they do every summer, you're going to find Mennen on radio with a greatly expanded schedule, not only with Speed Stick, but with a flock of other products for men."

GORDON M. BAIN, vice president, Northwest Orient Airlines:

"In 1956 when I came to Northwest, I had no sales experience and no advertising experience . . . so we took a fresh approach to our advertising . . . We had gone through the battle of long copy vs. short copy, funny ads, long on the bottom of the paper ads. And still the only fact that impressed me was that our growth wasn't much, and people didn't know us.

"As a test, we scheduled 160 radio spots in Detroit over the weekend preceding the Labor Day rush . . . We got tremendous response. Late in 1956 we put a saturation campaign of 160 spots in New York over a weekend . . . Again, a big response.

To page 95

PICK AN HOUR FROM 9 TO 10

YOU'LL BE PICKING THE KIND OF PRIME-TIME PROGRAMMING
THAT MAKES ABC-TV AVERAGE OUT FIRST*

SOURCE: NIELSEN 24-MARKET TV REPORT, WEEK ENDING APRIL 10, ALL SEVEN NIGHTS 8-10:30 PM, NYT.
*9-10:00 PM. †PROGRAM'S TIME PERIOD, 8-10:30 PM.

www.americanradiohistory.com



MON. (ADVENTURES IN PARADISE) 9:30-10:30 PM



FRI. (77 SUNSET STRIP) 9-10 PM



TUES. (RIFLEMAN) 9-9:30 PM



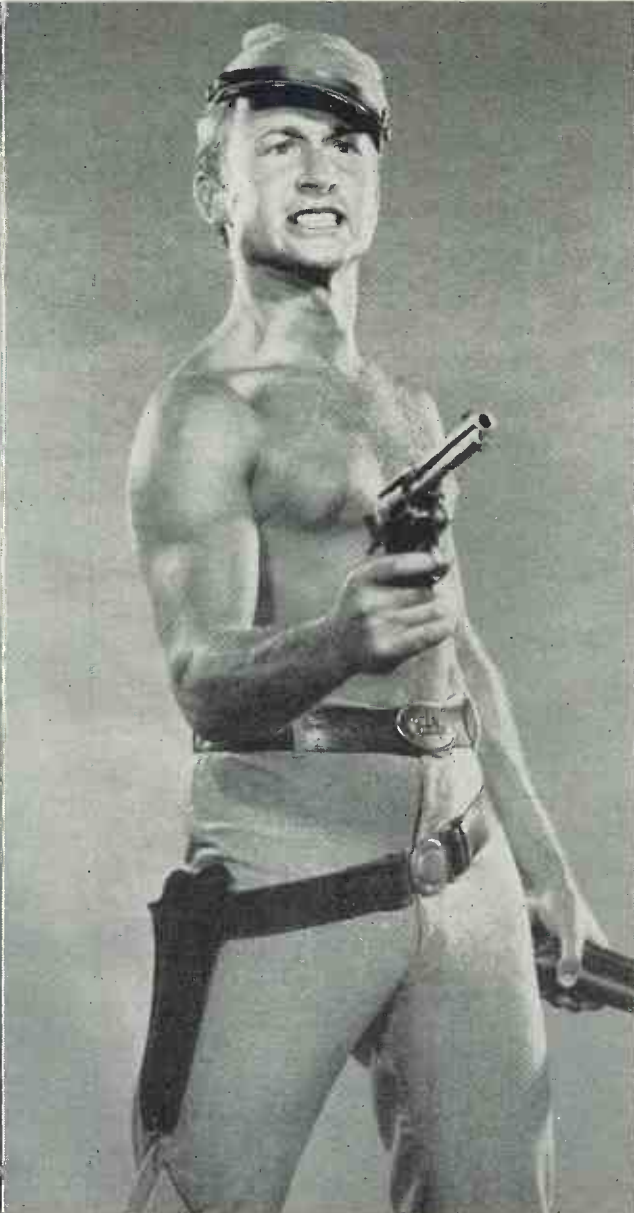
WED. (HAWAIIAN EYE) 9-10 PM



THURS. (THE UNTOUCHABLES) 9:30-10:30 PM



SAT. (LAWRENCE WELK'S DANCING PARTY) 9-10 PM



SUN. (THE REBEL) 9-9:30 PM

AND IT'S THE
SAME KIND OF PROGRAMMING
THAT MADE THESE ABC
SHOWS FIRST†

MAVERICK
LAWMAN
WYATT EARP
REAL McCOYS
ROBERT TAYLOR STARRING IN
THE DETECTIVES
WALT DISNEY PRESENTS



ABC TELEVISION



WIRE PAY-TV, A PROGRESS REPORT

An on-the-spot survey by Television Magazine finds that Telemeter's Etobicoke system shows great promise of success at present. Initial results may foreshadow pay-TV's future effect.

INTERNATIONAL Telemeter's introduction of its wire pay television system in the Toronto suburb of Etobicoke in February has whipped the long simmering question of fee-TV into one of the hottest, potentially explosive issues ever to confront broadcasters and advertisers.

Far exceeding all previous pay-TV tests in depth and technical advancement, the Telemeter experiment may very well determine whether the principle of pay-TV works. One of the nation's biggest advertising agencies, which has studied both Telemeter's Etobicoke operation and the ill-fated experiment of Video Independent Theaters in Bartlesville, already has concluded that the Telemeter system shows great promise of success. And this agency plans to re-survey the Telemeter operation after the novelty factor wears off.

A Television Magazine survey of Telemeter viewers

To evaluate the situation on a first-hand basis, an editorial research team from TELEVISION MAGAZINE conducted a series of interviews with Telemeter viewers in Etobicoke. The responses of these consumers parallel the findings of other, similar surveys and lead, as these analyses have, to this preliminary but almost inescapable conclusion:

At this stage pay television, at least a wire system such as Telemeter's, appears on its way to becoming an integral part of broadcasting's structure. The real question seems not to be so much whether pay-TV can work, but rather how seriously it will affect commercial television.

TELEVISION MAGAZINE's survey of Etobicoke subscribers

found that with very few exceptions they approve of the principle of paying for programs ("Nobody is forcing you to watch;" "You buy magazines—so why not TV entertainment?"). Subscribers like the hockey games and selection of movies that Telemeter has presented so far. They like the price of the programs: \$1 apiece. And they are avidly looking forward to promised specials such as Broadway shows. Moreover, they say they have had no difficulty operating the Telemeter pay mechanism.

Few view pay-TV more than three hours weekly

Even so, Etobicoke pay-TV users have not by any means abandoned free television. Few of the subscribers interviewed by TELEVISION MAGAZINE—even those most enthusiastic about Telemeter—watch pay programs more than two or three hours a week. So far, the bulk of Telemeter's pay programming has consisted of full-length movies such as "Gigi," "The Nun's Story" and "The Ten Commandments." Each is shown nightly for three or four consecutive evenings. The general pattern among subscribers surveyed is to watch their favorite free programs as they have always done, and buy the Telemeter movies at times when they are not particularly interested in what's being offered on the commercial stations and probably would not watch anyway.

Says one Telemeter subscriber, a teacher: "We are educated to free television. Turning on the set is as automatic as taking a bath. It's one thing to pay for good shows occasionally, but let's face it—there's nothing like a solid evening of free, innocuous westerns and comedies to make a man forget his troubles."

To next page

Telemeter's coin box for selecting programs fed over three wire channels. Details on p. 47.

"The broadcaster who allows his emotions to get in the way of an objective evaluation"

Would Telemeter viewers in Etobicoke pay for what they now get free? Among the subscribers interviewed by TELEVISION MAGAZINE most said that with the exception of a few quality shows (several singled out *Playhouse 90*) they would not pay. And those who said they would pay for programs now available on free television emphasized that the price would have to be very low—five, ten, at the most, 25 cents. "Shows like *Maverick* and *Jack Paar* are extremely pleasurable, and I should certainly miss them if they went off [free television]," says one Telemeter user. "But if they cost me money, I'd just as soon read a book."

Reactions of Telemeter consumers also may have vast implications for the future in another area—the television commercial. On one hand, Etobicoke subscribers seemed delighted with TV *sans* commercials: "It's wonderful;" "Thank God for no interruptions;" "Not having commercials is the best thing about Telemeter programs."

Real objection is to poor taste and repetition

Yet close questioning of subscribers reveals that objections are not to commercials *per se*. What those interviewed don't like, and this shouldn't surprise too many advertising men, are hard sell, badgering, poor taste and repetition.

In fact, Etobicoke subscribers indicated that if these crudities could be eliminated, they would not be adverse to participating in a pay system that has limited advertising support, that is, where careful slotting of commercials might reduce the price of a pay program from \$1 to 50 cents. "If the commercials were not too long or numerous," says one Etobicoke housewife, "I'd go along with it." At the moment, however, this is pure speculation since Telemeter's contracts with franchise holders strictly forbid commercials on pay programs.

The foregoing are, of course, early findings, but research experts who have studied them are of the opinion that they may accurately foreshadow the future. True, there are numerous questions about Telemeter's Toronto test that won't be answered for six months or more. Telemeter itself cautiously announced in February that it would take a year to judge the Etobicoke operation. Not until the novelty wears off can anyone tell if, and how much, subscribers will pay on a continuing basis. Programming patterns and quality must yet be firmly established and sustained. Even then, it can be argued that the success of one experiment doesn't mean universal acceptance is around the corner.

There is considerable skepticism among some experienced broadcasters, particularly those who have been connected with related ventures such as community antenna systems. They consider the current enthusiasm somewhat premature and caution against swallowing Telemeter's excellent promotion uncritically.

What is being overlooked, these broadcasters hold, is a possible economic flaw at the heart of the Telemeter opera-

tion—a flaw they believe is obscured because of the high level of viewer receptivity to be expected at this early stage.

The point in question, they say, is Telemeter's claim that the local franchise-holder, who is responsible for all operations and programming, needs only 7,500 households paying an average of \$2 per week apiece to break even on his investment (Telemeter started in February with 1,000 Etobicoke subscribers, had 3,000 units installed by the beginning of May, with a waiting list of 1,500).

If, as has been reported, the franchise-holder pays Telemeter a royalty of 5% of his annual gross or box office take, plus what Telemeter estimates as 35% of the gross to the program supplier, the franchise-holder has an estimated 60% of the gross left for himself.

What critics point out is that in the movie industry today, a distributor can demand and get 50% or better of the gross if he has an outstanding attraction. And they argue that since movies are the backbone of the Telemeter operation, why couldn't similar demands be made of pay-TV franchise-holders?

From the remaining funds the franchise-holder must amortize his equipment, pay for maintenance and then take his profits. Some consider this a questionable investment, particularly since they believe that Telemeter would benefit hugely from royalty payments and sales of equipment regardless of the fate of the franchise-holder.

Telemeter promoters, on the other hand, stoutly maintain that their wire system will prove profitable for franchise-holders, regardless of any reasonable increase in payment to a program supplier since an outstanding attraction would inevitably draw a bigger box office take. Furthermore, Telemeter claims that a single franchise-holder can still reap a good profit up to 300,000 homes. Telemeter frankly admits that installation costs make expansion less profitable beyond that level, with the coverage of air pay-TV a far better financial bet.

The development of air pay-TV

Anticipating such expansion, the company says it has developed an air pay system, which, in addition to servicing new markets, could be linked with communities using wire pay-TV: for example, if a local commercial station could, with FCC approval, broadcast pay programs during part of the day, the Telemeter wire pay studio would intercept broadcast signals and transmit them by wire to the television set.

Regardless of all the present uncertainties, the results in Etobicoke are impressive enough for all those connected with television to try and assess the impact that a successful pay-TV system is likely to have. One well-informed observer sees this as the only realistic attitude to take: "The broadcaster who allows his emotions to get in the way of an objective evaluation of this thing is doing so at his own peril."



There are five pay television systems: Paramount's Telemeter, Zenith's Phonovision, Skiatron's Subscriber-Vision, Teleglobe, and Bi-Tran. Following is a description of how each system works and its present stage of development:

PARAMOUNT'S TELEMETER: Telemeter's wire operation, which its backers say took eight years and \$10,000,000 to perfect, is the only system in test now. Unscrambled audio and video signals are fed over a cable to feeder lines that are either attached to telephone poles or entrenched underground. A drop-off wire from the feeder line enters the subscriber's home where it is attached to a Telemeter unit the size of a table radio. The unit, in turn, is connected by a pair of leads to the outside of an ordinary television receiver; no internal adjustment of the set is necessary.

The Telemeter unit contains a coin box and a tape that records which shows have been bought and the amount of money deposited. Separate speakers in the unit broadcast free hi-fi music throughout the day as well as continuous program information. Coin boxes are collected and replaced at intervals of 30 to 60 days.

Telemeter programs are fed over three wire channels—designated A, B and C, which are simultaneously received on a single unallocated air channel. To buy a show, the subscriber tunes his TV set to the unallocated channel, sets the selector on the Telemeter unit to either A, B or C, and turns on the Telemeter dial. The price of the program he's selected is immediately indicated on a small window in the unit. Deposit of the required amount brings on sound and picture of the selected program.

Should too much be deposited by mistake, the excess is indicated on another window in the unit and automatically applied to the price of the next show purchased. Also, up to \$2.50 may be stored in the unit against a time when coins might not be handy.

During a show, a subscriber can switch from a Telemeter channel to a free channel and back to the same Telemeter channel without paying a second time. (He does pay if he switches to another Telemeter channel.) If the entire set is accidentally turned off during a pay program, money must be deposited to get the show back—but the tape inside the unit records that it has been paid for twice and a refund is given later. If weather stops a sporting event mid-telecast, the subscriber gets a raincheck or a refund.

In Etobicoke, full-length movies are shown nightly on Channels A and B. Each film runs for three or four consecutive evenings. They start at 7 p.m. and are generally repeated at about 10. The price of each movie is \$1; subscribers can sit through the evening's two showings for the one price. Short films (e.g., travelogues) are sometimes inserted between the full-length movies' two performances, and on weekends special films for children (variously priced under \$1) start at 2 p.m.

Channel C is earmarked primarily for local and public service programming, presents news and weather daily from 5:55 p.m. to 7:00 p.m., and operates without charge except for special programs such as hockey games. /To page 83

of this thing does so at his own peril."

We have to take an unbiased look and determine, on the basis of the hard evidence, whether pay-TV is here and, if so, how can we live with it."

To do so, one must consider at least two important, inter-related factors—a discernible shift in industry and public attitudes toward pay-TV and the scope and completeness of the Etobicoke operation.

What is most striking about pay-TV these days is the change of mood surrounding it. Compared to the heated opposition of 1957 and 1958, the attitude seems to be one of watchful waiting, perhaps even resigned acceptance.

This shift is evident in the comments of advertising agency presidents and executives of major TV advertisers queried in a separate, confidential survey by TELEVISION MAGAZINE. The majority of these advertising executives are sure that pay-TV will find a definite place in our society. And many are willing to predict that free and fee television can peacefully coexist, although there already have been signs of the competitive days ahead. Telemeter, for example, recently outbid competitors for Menotti's "The Consul" and has Jean Dalrymple, director of the New York City Center, searching for other quality productions.

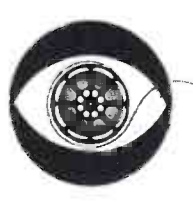
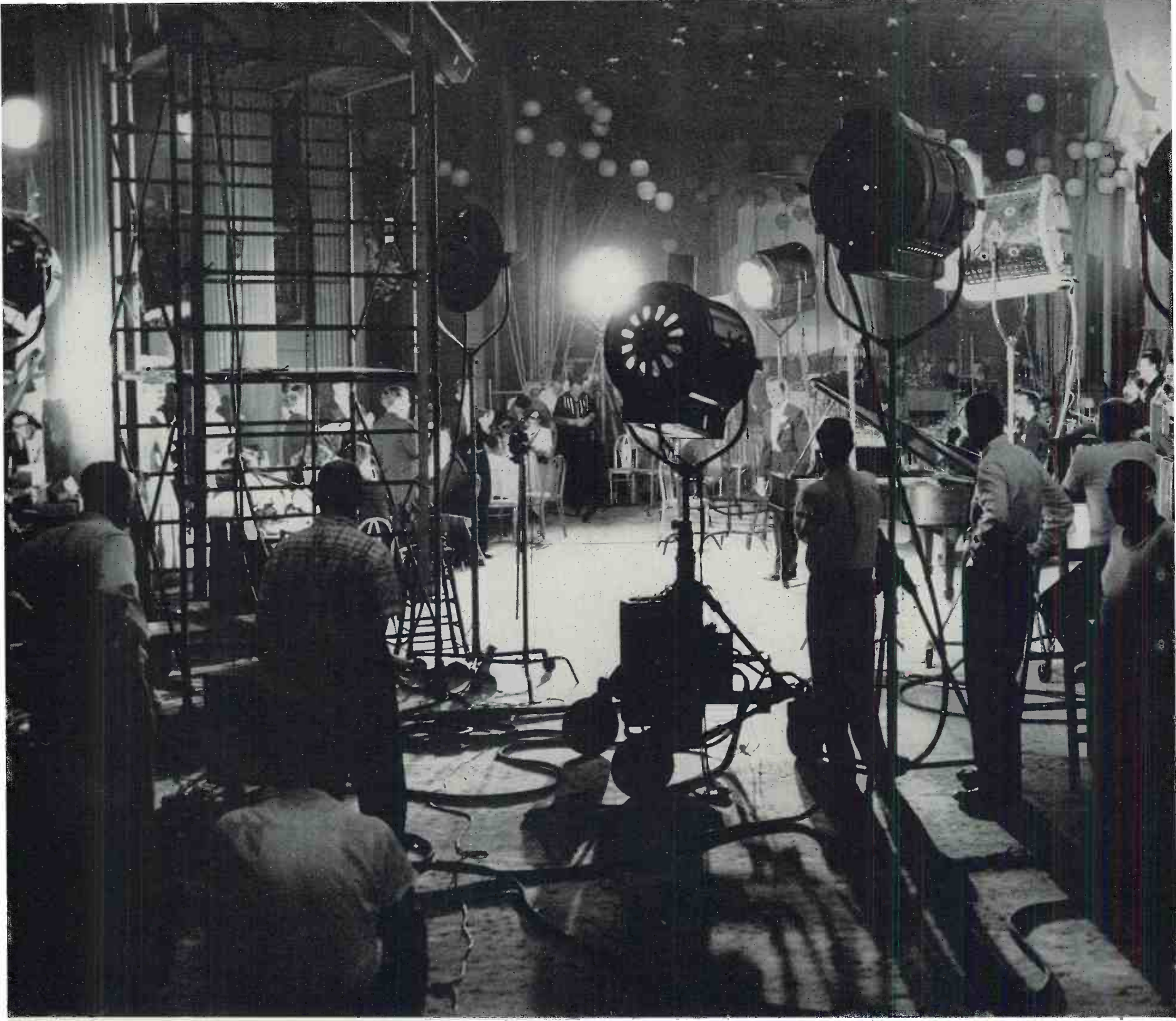
Networks bank on their experience and facilities

"Maybe the pay-TV operators will have a great deal of money to bid for talent," speculates one advertising director. "But in the final analysis, really good shows are not bought, they are created. And when it comes to this no one can beat the networks' years of experience." Even if they have to go into pay-TV themselves, the networks are confident of their experience. As CBS president Frank Stanton has pointed out, ". . . In such an eventuality we will, of course, have the advantage of established television facilities, trained and experienced talent, and our knowledge of programming and the techniques of broadcasting."

Most of the advertising executives queried by TELEVISION MAGAZINE are convinced that even if pay-TV does eventually monopolize the spectacular shows, the networks will always draw an audience with their bread and butter programs. Says one executive, whose views parallel the preliminary reactions of Telemeter subscribers in Etobicoke: "A look at the ratings of westerns and situation comedies clearly shows that's what the good old public wants. But, as much as they want them, I doubt that they'd pay. As I figure, pay-TV might try a few westerns and half-hour comedies, but one look at the empty coin boxes would have them sending these shows right back to the networks where they belong."

One advertising agency president takes this rather fatalistic attitude toward a future with fee television: "If the loss of network audience occurred just occasionally, say when pay-TV hurled a real blockbuster, it would make little difference to most advertisers. After all, in broadcasting today, one network frequently runs a show that clobbers the

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NHC TELEVISION FILMS A DIVISION OF
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CALIFORNIA NATIONAL PRODUCTIONS, INC.



Desilu



Programming executives at the top television film studios on the West Coast evaluate they consider really are the actual influence of the critics, the capacities of the audience

THE HOLLYWOOD VIEWPOINT

BY LEON MORSE

CONGRESS and the newspaper critics may probe or carp. But to Hollywood, whose film programs fill nearly eight out of every 10 hours of prime network time, there is only one criterion for programming:

"It is the needs of the mass market that dictate the kind of programs we produce in Hollywood. We only respond to the public's desires. If we ignore those desires, we ignore them at our peril. And we're not in the business of living dangerously."

This basic attitude of Hollywood's top TV film producers, 11 of whom are represented in this report, persists despite the recent clamor and controversy in the East over TV.

Yet the current Hollywood viewpoint is based on more than an apparent lack of concern with charges that its programming during the last few years has been mediocre. Behind this attitude is what Hollywood's top creative executives consider a realistic appraisal of their production burden, the actual influence of the critics, the capacity of the television audience and the very nature of entertainment itself.

The philosophies shaping fall programming

While more in the nature of opinion than specific detail (e.g., the number of situation comedies in production), the Hollywood executives' collective viewpoint has a special significance. For any study of their attitudes toward production, the critics et al, should give advertisers, their agencies and broadcasters a better, perhaps even more profound, understanding of the philosophies shaping Hollywood's programming for the fall and even the seasons to come.

Pertinent to such understanding is Hollywood's sincere belief in the quality of most of its TV shows. "For the volume turned out, the quality is astonishing," says Tom McDermott, v.p. of Four Star Films, the leading independent film packager. Says Richard Dorso, vice president in charge of programs for Ziv (recently purchased by United Artists): "There's never been such a volume of entertainment in the history of the world. It's remarkable that its quality is so high."

These statements overwhelmingly reflect the prevailing sentiment at most TV film operations. Most are secure in their faith. In fact, McDermott offers this challenge to Hollywood's critics: "Let's black out TV for a week. Let's see the public reaction then." His suggestion implies, of course, that the public would be greatly disturbed.

Not all of Hollywood's top creative people are as sanguine.

To next page



NTA



*their production burden and what
and the nature of entertainment.*

"Most TV criticism is unwarranted. It's generated by people whose job is to be critical.

Harry Ackerman, executive producer and vice president of Columbia Pictures' Screen Gems, notes that the past season has been "dismal" and "resulted in the most imitative programming pattern in history."

Mort Abrahams, director of creative programming for National Telefilm Associates, puts it another way: "This season is no more mediocre than any other year. We've just been presenting the same thing for the second year in a row. It's that sameness that has made TV seem worse." Robert F. Lewine, vice president of CBS Films, terms the season "undistinguished."

While there is some difference of opinion among producers themselves over the season's quality, most agree on one subject: the New York TV critics, specifically Jack Gould of the *New York Times*, and John Crosby of the *Herald Tribune*. In their view, the opinions of these critics are virtually worthless as guides to the improvement of their product. They are almost bitter about their effect on many influential people.

Soft-spoken Harry Ackerman says of these New York critics, "Most of them sneer at anything that comes out of Hollywood." Peter Levathes, president of Twentieth-Century-Fox TV Inc., asserts that "most TV criticism is academic. It doesn't reflect the popular view. Jack Gould has a special taste and he's trying to impose that taste on the public."

McDermott feels as strongly. "Most TV criticism is unwarranted," he says. "It's generated by people whose job it is to be critical. They consistently underrate the good shows. They ignored our *Rifleman* last season and it became very successful. It's smart to be negative these days, but I've noticed they're not as negative about *Playhouse 90*. They stand on their heads to talk about it; they like the superlative mediocrity produced by guys trying to interest themselves. If you want to be pretentious, you can do anything."

"Criticism can be necessary and healthy," declares Dick Dorso, "but it's got to be related to reality. Let's put TV programs in perspective. How many novels are worth reading each year? How many plays are worth seeing? Many of our critics keep insisting on more mature TV. Why we kill ourselves trying to do adult themes. What they really want is sophisticated television. We're mature enough but occasionally maturity can be dull. And sophistication can be sprightly."

"The critics scold too often"

A softer note on critics is struck by Bob Lewine, and Robert M. Weitman, vice president in charge of TV production for Metro-Goldwyn-Mayer. Lewine believes that critics take no special position against film shows. However, he also believes that they "contribute little to the improvement of programs because they scold too often, without giving an occasional pat on the back." Weitman says that the critics generally are trying "to be objective, but that they've got a job to do."

Many of these executives are worried about a new development which springs from program criticism. CBS has created a program committee whose task it is to scan all scripts to evaluate their content. Hollywood sees this as giving the CBS committee a measure of control over its shows without the network making any creative contribution. "It could lead to a further stifling of the creative spark," says an important TV film producer. "You can't create by committee."

If Hollywood dismisses many of its foremost critics, it seems to have developed a wholesome respect for TV audiences. "I don't believe this 12 year-old average mind baloney," remarks Desi Arnaz, president of Desilu Productions, Inc. Arnaz strongly disagrees with those who think that the mass media serve a public whose average mentality

PROGRAMMING EXECUTIVES AT TOP HOLLYWOOD TV FILM STUDIOS



Harry Ackerman



Thomas J. McDermott



Desi Arnaz



William T. Orr



Peter G. Levathes



Frank Cleaver



Robert F. Lewine



James

They consistently underrate the good shows."

is low. Abrahams agrees: "Audiences are always more intelligent than they are given credit for."

But it is Peter Levathes, who has the greatest faith in public taste. "You can't sell bad shows to TV audiences any more than you can sell bad products to them. If you could, all you'd need to do is spend enough money for advertising and publicity. Motion picture companies have tried that and failed. After all, TV is self-corrective. I'd hate to think the public is not responsive. We'll broaden the program base as the demand broadens. There are already a large number of advertisers ready to do educational and cultural material," he states.

Dick Dorso credits TV with substantially improving public tastes. "TV has helped make audiences around the country more sophisticated by exposing them to many new experiences," he points out. "They are already more aware than we begin to realize."

Lewine maintains that audience tastes have improved over the years. "There's been a logical evolution of audience tastes," he claims. "They don't stare at as much wrestling as they did. They select what they want, and dial you out if you don't measure up."

But the battle between Hollywood and many of its critics does not center about sophistication or the improvement of audience tastes. It is a far different issue.

These people are not speaking to each other; each group, program executives and the critics, is talking to itself. The conflict focuses around a concept of entertainment—reality versus escape. "Our quarrel as critics is not so much with what is on TV, as with what is not on," said Jack Gould in the November, 1958 TELEVISION MAGAZINE. He continued, "TV must offer a greater diversity of programming, a better balance." Gould obviously disagrees with Bob Lewine's notion that there is something for everybody on TV. In this article, Gould bemoaned the lack of adult drama, and the

alleged overproduction of westerns, as well as the corny and the phony on TV. He implied he wants programming that is much more rooted in reality, that deals with problems of our time, personal and otherwise.

Hollywood rejects his concept of entertainment, and with good reason. The capitol of dreamland has made billions in profits. It knows there is a vast market for its product.

Hollywood is the perfect place to fabricate fantasy. To many it has an unreal quality, something of a candy city where the sun shines eternally (through the smog), the flowers bloom the year-round and the sale of Cadillacs is the highest in the nation. You can earn \$20,000 a year and be a pauper by its standards.

The purpose of entertainment, as Hollywood sees it, is to remove us from the daily bruises of living, to help us "relax." It cannot conceive of inflicting reality upon a public that, for the most part, wishes to leave it behind.

One of its rationales is expressed by Peter Levathes. "When you set out to entertain, you must do it in its proper form," he points out. "You can't throw messages and significance into a comedy. The public expects it to be funny. When you set out to instruct, you must do that in its proper form too. You can't mix the two without confusing people." While Bob Lewine feels you can place messages in comedy, he observes "you can't overpower the audience with them without pulling the entertainment out of form."

Best shows better than best five years ago

Hollywood is ready to discuss complaints against some escapist drama. First, however, it wishes to point out that there has been a sharp improvement in its product over the years. Mort Abrahams remarks, "The successful programs now are much better than they were five years ago. We have erected new and shinier façades on the same old material. *Maverick* is certainly preferable to *Roy Rogers*, *Peter Gunn* to *Foreign Intrigue*."

A common charge against TV film presentations is that they contain too much violence. Lewine makes the obvious comment that many shows portray a violent era which was full of "hangings, shootings, robbery and claim-jumping. They are a true reflection of the period. Who would want to see anyone grow corn on the prairies?"

The quick-minded Dick Dorso adds that violence was common to the greatest drama in the English-speaking theater, the Elizabethan, and particularly with Shakespeare. "One of the bloodiest stories ever told was 'Romeo and Juliet,'" he claims. "Every one of the leading characters died." Abrahams however, maintains that violence is often used because it is easier to engender suspense. "It is a sub-

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Schulke | Robert M. Weitman | Mort Abrahams | Richard Dorso

The creative executives shown at left (their backgrounds are detailed on page 75) head TV film production companies that are responsible for turning out between 50 to 70 per cent of the programming seen on prime time. From left to right: Harry Ackerman, executive producer and vice president, Screen Gems; Thomas J. McDermott, vice president, Four Star Films; Desi Arnaz, president, Desilu Productions; William T. Orr, vice president in charge of television, Warner Brothers; Peter G. Levathes, president, Twentieth-Century-Fox Television; Frank Cleaver, vice president, California National Productions; Robert F. Lewine, vice president, CBS Films; James Schulke, vice president, Paramount Television Productions; Robert M. Weitman, vice president in charge of television production, Metro-Goldwyn-Mayer; Mort Abrahams, director of creative programming, National Telefilm Associates; Richard Dorso, vice president in charge of programs, Ziv TV Programs.

WELL along Hollywood's Sunset Boulevard, between Schwab's Drugstore and the New York Life Building stands an old, vine-covered Charles Addams house. An air of peace, of quiet, of repose seems to surround the dwelling which is circled by blue flowers on one side and a rolling lawn on the other.

But it is a deceptive quiescence. The house is the domain of that beatnik of Pacific Coast advertising, the pungent pitchman of the satirical sell, Stan Freberg. This comedian-turned commercial entrepreneur has been promulgating views which are getting increasing attention in the world of Madison Avenue.

Freberg is a controversial personality. On one hand, he dresses like someone's fraternity brother. On the other, he has the look of a mad owl; spectacles with plenty of window space surround his eyes. He has the manner of a monstrously overdeveloped child who feels his stupid parents are headed for disaster.

What makes him important is not his well-publicized commercial success. In three years, Freberg Ltd. (but not very, according to him) has serviced such clients as Butter-Nut Coffee, Esskay Meats, Rosemarie Reid Swim Suits, Instant Ralston, Bank of America, Kaiser Foil and others. His business is expected to gross \$250,000 this year, and net him about \$100,000.

Rather, Freberg's new significance is related to the aftermath of the quiz scandals, the public attacks on advertising and the government scrutiny of commercials. For many years, Freberg has been a neglected and scorned voice crying in the wilderness of the hard sell. Now he has found a growing number of adherents.

Freberg takes the position that hard sell eventually does itself in by canceling itself out. "The woman listener or viewer has been beaten about the ears with the baseball bat of hard sell, or what is worse to me, dull sell, for so long now that it's a little hard to get the old message through the scar tissue.

Still hoping for a golf ball in the eye

"And do you know why it's dull? Because it isn't entertaining. That's why. People don't want to be trapped in their living rooms. People turn on their radios and television sets expecting to be entertained. They watch the Gardol commercial because they keep hoping the glass will break and the announcer will get the golf ball right in the eye."

The humorist wants it understood, of course, that much has been done to soften the hard sell atmosphere, primarily by those using cartoon techniques—John Hubley, Bob and Ray, UPA and others.

What he reserves his severest censure for are such agencies as Ted Bates and other proponents of the hard sell. His specific recommendation is that "Carter's Little Liver Pills is the kind of client Ted Bates should beat to death with a stick," if its commercials are an example of the type of advertising the client insists on. "They have a lot of other accounts. They don't have to fool with that kind of stuff, regardless of the amount of billing.

"I'm not sure I believe in advertising," Freberg says, "but if we have to live with it, the idea is to make it bearable. It must be made more palatable, less annoying as well as honest. The trouble with many people at networks and agencies is that so many of them don't even know a lousy commercial. They've been brain-washed by years of hard

With television commercials under attack, the an approach for achieving more pleasant per- placing the accent on entertainment rather

FREBERG - SAVANT OF THE

sell in radio to where they've lost their sense of values. They've forgotten what taste means."

It is mostly the agency that the comedian blames for second-rate commercials. "The client in its natural state is a kind of an idiot, . . . someone you have to take by the hand like a child. He doesn't know what's good for him. His idea of a simply swell commercial is one in which an announcer comes in and screams at the top of his lungs, 'Our competitor's product is garbage!'" As to the attitude of advertisers about their own products, he observes, "Many of them think they're selling the holy grail."

The trouble with many agencies, he declares, is that they haven't the courage of their convictions. An advertiser "hires an advertising agency to help him," Freberg remarks. "It is now that we see the fine, trained hand of the agency. With experience and research behind them, they move in with great dexterity and change it to read, 'Now proof positive! Our competitor's product is garbage!'"

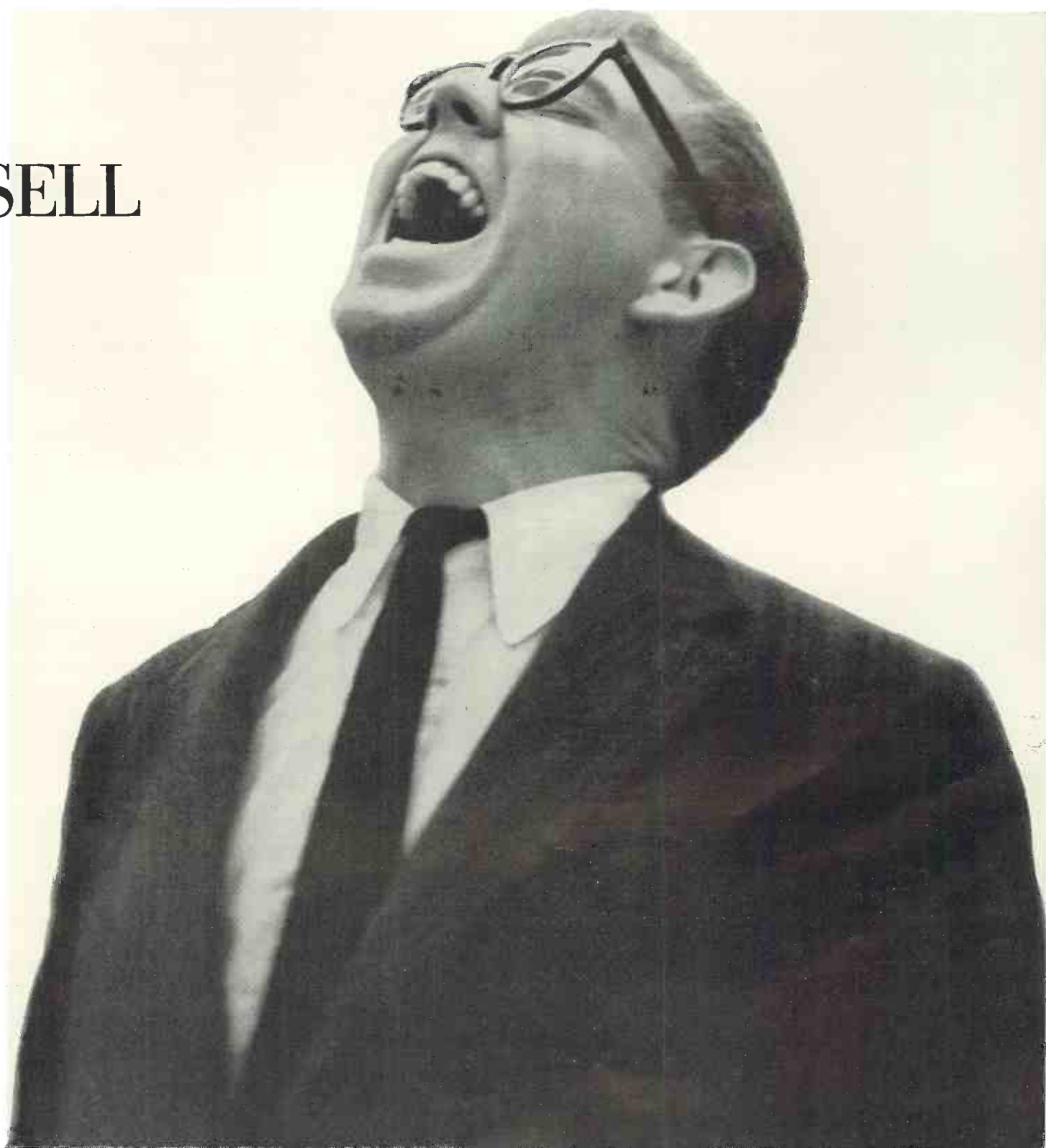
To Freberg, there is plenty of talent at agencies, but most of it is on a leash. Their best efforts are stuffed away in their desk drawers. "The usual question most copy writers ask me," Freberg says, "is how do you get away with it?" And he also adds, "But agencies keep right on prating about being creative. Why they use the word 'creative' like the old motion picture companies used the word, 'stupendous.'"

It goes without saying that most large Eastern agencies are not exactly enthusiastic about the work of this oddball. Few of them have bought his commercials; it has always been their Western branches which commissioned the

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*West Coast humorist suggests
suasion by
than on the "baseball bat of hard sell"*

SOFT SELL



Television Magazine's Media Strategy Committee

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

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

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

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

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

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

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

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

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

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

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

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

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v.p., media, J. Walter Thompson, New York

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

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

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

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

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

The

By STANLEY MATZ AND MARTIN RYAN

PREVIOUS contributions to the Media Strategy Series have included a number of excellent media/marketing plans. In this article, we'd like to venture into the realm of speculation about a social phenomenon which may be relevant to media strategy . . . but may or may not be "practical."

The phenomenon is personal influence. It concerns the transmission of influence from people to people.⁽¹⁾ Our purpose here is not only to describe this pattern of influence. But we will also present a hypothetical case history of one product, in this instance a liquid detergent, to illustrate the possible uses of personal influence in a media/marketing plan.

As we all know, influential people are not necessarily, or exclusively, the prominent figures in the community—the local politicians, journalists, clergymen or members of the professional or business elite. Rather, they are husbands, wives, children, the card party participants, the woman next door, the man at the next desk or at the nearby lathe.

The focus of personal influence lies in small social groupings. We hear opinions, advice and comments traded back and forth among people all around us. The context are families, friendship groups, colleague groups at the office and even somewhat more formally organized structures such as fraternal clubs and business associations. All of these are possible "locales" for opinion-swapping.

The overall view of personal influence, presented in this way, is one of fluidity—a scene in which people seem to move

in and out of overlapping groups, generating and receiving a constant flow of opinions and advice. In this perspective, all people seem equal; one person seems just as likely to be influential as another.

Patterns in picture show some more important

But, as we have learned, this picture is not without patterns. There is evidence in academic literature which indicates that certain members of groups play more important roles than others in the communication of incoming messages.

The "handlers" for these messages have been called variously influentials, gatekeepers, relay points, opinion leaders—to name but a few labels. They may or may not relay a message. If they do, they might transmit all or just part of the communication. In either event, the message might receive their endorsement, disapproval, or be relayed without any effective comment. It may become distorted—sometimes to the original sender's advantage, occasionally to his disadvantage.

Opinion leaders may also be "followers." Which role they play at a given time may depend on *which friends* they are talking to and *what they talk about*. Put another way, different persons are "influentials" in different cases—the influencer for cosmetics may not be the influencer for brands of coffees. Thus, if we inject content or subject matter, the patterns become more clear: some persons tend to lead more than they follow.

There had been an attempt made to identify or locate opinion leaders and to trace the flow of influence between

(1) Katz, Elihu and Lazarsfeld, Paul F., (1955) *Personal Influence*, Glencoe, Ill.: The Free Press. This work provides an excellent review of the relevant literature in addition to reporting on a major study of opinion leaders undertaken by the authors.



Research director Stanley Matz and media planning supervisor Martin Ryan of North Advertising analyze the phenomenon of opinion leaders as a purchasing influence and how they might be used to market a liquid detergent.

Concept of Personal Influence

them and other people. Elihu Katz, assistant professor of sociology at the University of Chicago, and Dr. Paul Lazarsfeld, chairman of Columbia University's sociology department, (TELEVISION MAGAZINE, April, 1960) studied these factors in four areas of content—fashion, “marketing” (in the housewife's sense of buying food and household products), movie-going and public affairs. Using actual instances of advice-giving and taking, they were able to designate leaders and non-leaders in each area. They then analyzed the leaders on three dimensions—life cycle, social/economic status and gregariousness. They considered also the question of “interest”—did opinion leaders tend to be more interested in the specific subject than non-leaders.

The points demonstrated by their study which are most pertinent to our discussion can be summarized in this way:

1. *The Distribution of Opinion Leaders:* Opinion leaders were found to be present at every level of the life cycle, social/economic status and gregariousness dimensions.

However, for a given subject the leaders may be clustered at certain points on certain scales. In “marketing,” for example, influencers are fairly evenly distributed along the social/economic status scale—but they tend to cluster at certain points on the life cycle scale and at the high end of the gregariousness dimension.

2. *The Flow of Influence:* Depending on the subject area, the flow of influence tends to take on certain directions. For example, for “marketing” it tends to remain *within* the social status level, but it moves more often from older adults to younger adults than conversely.

3. *Interest in the Subject:* Opinion leaders (at least in

fashions and public affairs) appear to be more interested in their respective subjects than non-leaders. Interest by itself, however, does not seem to be a leadership determinant.

4. *The Two-Step Flow of Communication:* The hypothesis that ideas flow from media to opinion leaders and then from these “relay points” to less active people among the population gains support in the Katz and Lazarsfeld study. The authors found that opinion leaders seem to be more exposed to mass media in general—and, specifically, more exposed to the content most pertinent to their area of leadership.

A practical relation to advertising?

How does all this relate to advertising and media, our everyday concerns? Unfortunately, there are no ready-made “how-we-see-it” books on personal influence. We know of no “translator” research that neatly bridges the gap between academic inquiry and commercial application.

Each of us, however, in one way or another, may make some concession to this person-to-person phenomenon in our media strategies. Most of us have a point of view—or, if asked, could summarize its applicability to planning. Some of its useful functions are evident to us in our everyday environment; some are based on, suggested or implied by research, and others are pure out-and-out assumptions.

Whatever else might be said about personal influence, few people will argue that it is not relevant to media planning. Many of us, however, will say that it is relevant but not practical—that there is nothing that can be done to use

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"Television has not lived up to its responsibilities. It's being used to make a fast buck," declares tough-minded Walter Guild, president of Guild, Bascom & Bonfigli. "All it is now is radio with pictures."

WALTER GUILD: WEST COAST ICONOCLAST

WHY are so many advertising people suspicious of creativity? Too many advertising executives talk about it, but when you expose them to a creative idea they run. I don't say they have to use humor the way we do. Doyle Dane Bernbach, Leo Burnett and Ogilvy, Benson & Mather don't and they do creative work. There's plenty of talent around, but the top brass doesn't back up its creative people. I suppose what I am saying is that too often the advertising executive lacks guts. He's afraid to risk his bread and butter. Most advertising today is written not to produce sales, but to please the advertiser."

"We don't believe in the *status quo* in anything"

These are the views of tough-minded Walter Guild, the president of Guild, Bascom & Bonfigli, San Francisco's contribution to the world of the persuasive sell. "A guy can come into this shop with the craziest idea in the world," Guild points out. "It can be offbeat, screwball, untested—the crazier the better. Even if we don't use it, we'll be receptive to it. And if we like it, we'll dig in our heels and fight for it. We don't believe in the *status quo* in anything."

Evidently unorthodoxy can be profitable. Eleven years ago, the agency got under way with one \$200,000 account, five employees and a determination to be truly national 3,000 miles away from New York City, the advertising hub of America. In 1960, it will bill about \$17,000,000 (with nearly three quarters of it in television) has 100 employees and serves several regional accounts as well as national ones.

Though Guild believes that advertising has improved over the years, and is continuing to improve, he is disturbed over many of its abuses. "I'm sorry to see that advertising has taken advantage to see how far it could bait the American public. So much advertising is in bad taste," he notes. "So much of it is terribly unbelievable and self-defeating.

It's an adaptation of the old patent medicine sell. You know, with the big lie and the half truth you can sell anything. Promise them enough and there's no trick to it. They will sell love potions and aphrodisiacs in cheap magazines.

"But most of this stuff hasn't anything to do with the main body of advertising," he insists. "Some of it may be dull, but there's nothing reprehensible about being dull. I hope government regulations will take care of the flagrant violators."

Guild is just as critical over the way television has developed over the years. "The medium has not lived up to its responsibilities," he observes. "It's being used to make a fast buck. There are a few hopeful experiments, but it hasn't come along on the scale it should. It's full of the same kind of programming. All it is now is radio with pictures."

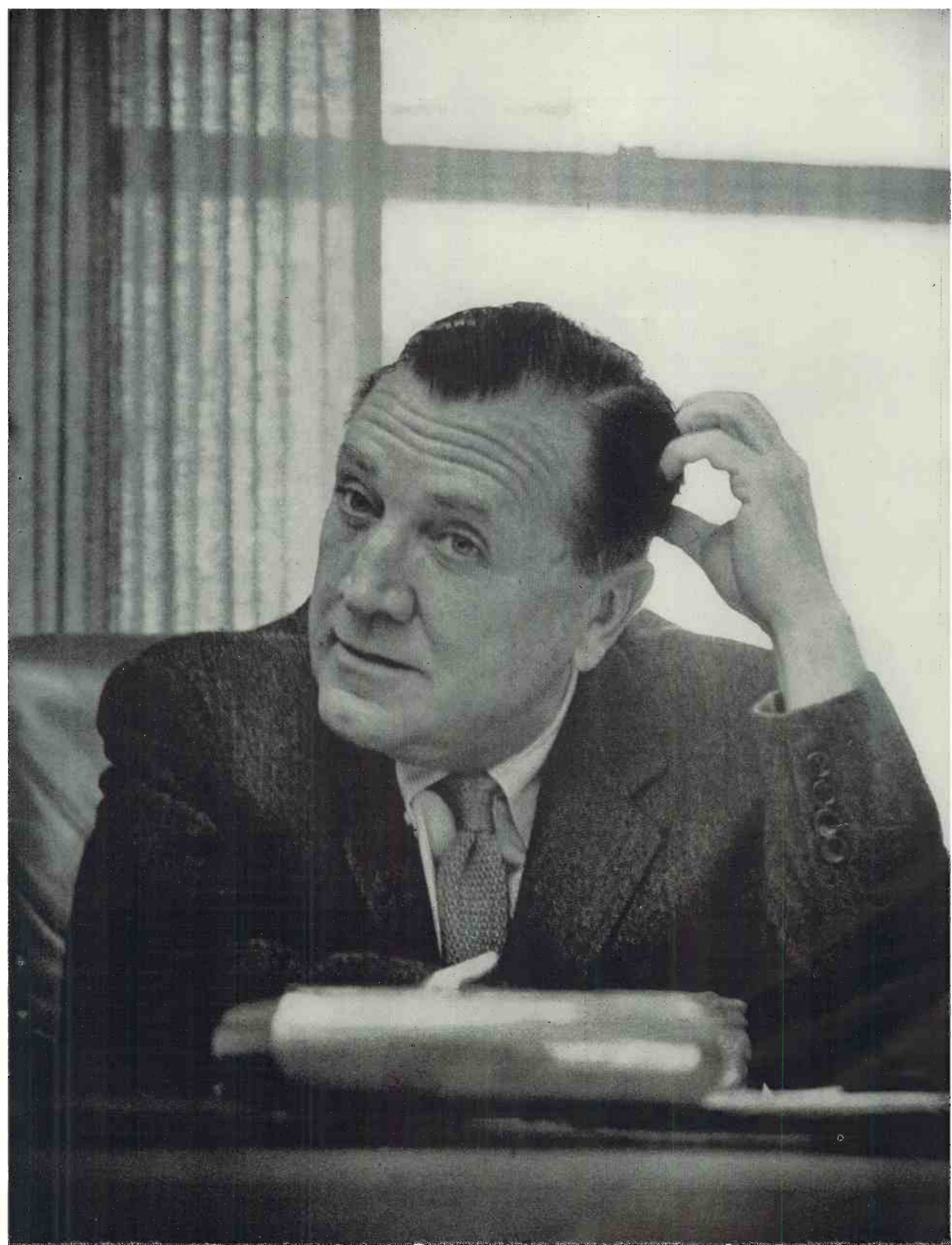
Extravagantly praised through the years, the iconoclastic advertising of Guild, Bascom & Bonfigli has been skeptically received in certain quarters of the business.

Eight out of nine accounts increased sales

"Sure I know what they say about us," he remarks. "They say our advertising is funny but it doesn't sell. Well, we only have ten accounts including the Democrats. Of the remaining nine, eight have had sales increases every year since we've had them, and the ninth has maintained a stable position in a declining market. They don't seem to understand. We don't believe in the 'naked girl' school of advertising. We do the unusual and the unconventional, not for its own sake but for a purpose."

Regardless of its image in the field, the advertising of Guild, Bascom & Bonfigli definitely differs a great deal from that of most agencies. The key to this difference is the agency's canny evaluation of consumer attitudes toward the

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Television Markets	Rank*	TOTAL RETAIL SALES			TOTAL HOUSEHOLDS		
		1958 (\$000)	1950 (\$000)	Increase (\$000)	1958	1950	Increase
NEW YORK, N. Y.	1	22,690,546	16,434,514	6,256,032	5,317,000	4,443,600	873,400
LOS ANGELES, Cal.	2	11,536,012	6,880,735	4,655,277	3,012,700	1,830,100	1,182,600
CHICAGO, Ill.	3	10,054,852	7,545,628	2,509,224	2,338,500	1,889,000	449,500
PHILADELPHIA, Pa.	4	8,501,729	6,209,516	2,292,213	2,062,200	1,693,800	368,400
BOSTON, Mass.	5	6,700,858	4,938,490	1,762,369	1,548,900	1,395,500	153,400
DETROIT, Mich.	6	6,656,509	4,960,857	1,695,652	1,703,500	1,257,700	445,800
SAN FRANCISCO-OAKLAND, Cal.	7	5,633,122	3,943,493	1,689,629	1,475,600	1,064,400	411,200
CLEVELAND, Ohio	8	5,503,127	4,037,851	1,465,276	1,358,000	1,120,400	237,600
NEW HAVEN, Conn.	9	4,081,016	2,672,566	1,408,450	938,200	694,700	243,500
MIAMI, Fla.	10	2,509,142	1,102,428	1,406,714	527,100	252,600	274,500
WASHINGTON, D. C.	11	3,934,061	2,561,018	1,373,043	925,000	707,400	217,600
PITTSBURGH, Pa.	12	5,093,872	4,004,179	1,089,693	1,356,200	1,269,000	87,200
DALLAS-FT. WORTH, Tex.	13	3,261,394	2,223,636	1,037,758	823,400	675,500	147,900
TAMPA-ST. PETERSBURG, Fla.	14	1,759,072	792,541	966,531	406,500	252,300	154,200
ATLANTA, Ga.	15	2,553,101	1,650,597	902,504	690,700	616,800	73,900
HARTFORD-NEW BRITAIN, Conn.	16	2,976,978	2,105,330	871,648	683,300	567,000	116,300
PROVIDENCE, R. I.	17	3,308,392	2,458,325	850,067	851,800	737,800	114,000
ST. LOUIS, Mo.	18	3,296,274	2,466,040	830,234	919,800	786,000	133,800
CHARLOTTE, N. C.	19	2,408,071	1,624,972	783,099	732,000	653,900	78,100
HOUSTON, Tex.	20	2,299,532	1,523,821	775,711	588,600	435,700	152,900
MINNEAPOLIS-ST. PAUL, Minn.	21	3,435,600	2,660,779	774,821	822,000	709,800	112,200
BALTIMORE, Md.	22	2,800,304	2,066,140	734,164	723,900	581,300	142,600
JACKSONVILLE, Fla.	23	1,659,666	939,345	720,321	408,800	327,300	81,500
MILWAUKEE, Wis.	24	2,648,056	1,941,047	707,009	642,500	514,200	128,300
DAYTONA*BEACH-ORLANDO, Fla.	25	1,219,297	531,793	687,504	298,400	175,500	122,900
INDIANAPOLIS, Ind.	26	2,805,769	2,130,333	675,436	771,900	654,900	117,000
GREENSBORO, N. C.	27	1,818,203	1,149,176	669,027	475,000	419,600	55,400

The Top 50 TV Markets By

*A special study which
measures the economic vitality of
television markets
by comparing retail sales growth in
dollars over a nine-year period.*

THE chart above is the second in a series of special reports, prepared by the research department of TELEVISION MAGAZINE, to help advertisers and their agencies evaluate the sales potential of individual television markets.

First report showed population, household growth

The first report (see p. 58, TELEVISION MAGAZINE, February, 1960) listed the nation's 100 fastest growing markets in terms of growth in population and households. The purpose of that report was to provide advertisers and their agencies with a qualitative factor for measuring the vitality of the television markets, despite the size of the individual markets.

This second report is a statistical and quantitative look at the top 50 television markets in terms of growth in retail sales. It must be stressed that these rankings are based on the total dollar increases for each market over a nine-year period. Listings based on *per cent* changes in retail sales

Television Markets	Rank*	TOTAL RETAIL SALES			TOTAL HOUSEHOLDS		
		1958 (\$000)	1950 (\$000)	Increase (\$000)	1958	1950	Increase
CINCINNATI, Ohio	28	2,546,556	1,884,479	662,077	722,100	596,300	125,800
BUFFALO, N. Y.	29	2,728,131	2,074,915	653,216	708,000	590,600	117,400
DENVER, Colo.	30	1,811,468	1,163,735	647,733	419,600	303,400	116,200
BLOOMINGTON, Ind.	31	2,512,329	1,896,264	616,065	684,700	582,400	102,300
MANCHESTER, N. H.	32	2,421,591	1,815,605	605,986	613,500	555,000	58,500
SEATTLE-TACOMA, Wash.	33	2,264,289	1,667,412	596,877	617,400	502,400	115,000
SAN DIEGO, Cal.	34	1,268,348	678,739	589,609	315,900	185,500	130,400
KALAMAZOO, Mich.	35	2,326,014	1,743,617	582,397	635,500	503,800	131,700
SACRAMENTO-STOCKTON, Cal.	36	1,797,190	1,215,507	581,683	447,300	323,000	124,300
WINSTON-SALEM, N. C.	37	1,492,756	911,464	581,292	389,800	347,500	42,300
COLUMBUS, Ohio	38	1,967,128	1,401,111	566,017	516,600	417,400	99,200
KANSAS CITY, Mo.	39	2,541,742	1,983,097	558,645	678,000	584,400	93,600
BIRMINGHAM, Ala.	40	1,724,231	1,200,092	524,139	549,100	521,400	27,700
NEW ORLEANS, La.	41	1,556,221	1,040,788	515,433	468,800	387,100	81,700
LOUISVILLE, Ky.	42	1,820,726	1,324,139	496,587	558,500	419,800	138,700
LANCASTER, Pa.	43	2,170,847	1,687,962	482,885	571,100	528,600	42,500
MOBILE, Ala.	44	1,084,247	605,890	478,357	293,900	235,300	58,600
SAN JOSE, Cal.	45	1,037,961	567,428	470,533	281,600	149,900	131,700
LANSING, Mich.	46	1,710,169	1,239,936	470,233	455,800	355,900	99,900
GRAND RAPIDS, Mich.	47	1,797,506	1,342,773	454,733	487,200	390,200	97,000
SYRACUSE, N. Y.	48	1,975,039	1,523,389	451,650	500,200	428,100	72,100
PHOENIX-MESA, Ariz.	49	1,004,825	555,069	449,756	243,000	153,200	89,800
PENSACOLA, Fla.	50	954,094	520,778	433,316	254,400	206,400	48,000

* Rankings are based upon actual numerical increases noted in Total Retail Sales from 1950 to 1958.

Figures are based upon current county coverage areas, as defined by TELEVISION MAGAZINE, and they also assume that the current coverage area existed in 1950.

Source: TELEVISION MAGAZINE for Television market definitions, Sales Management's 1959 "Survey of Buying Power" for data on households and retail sales.

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Growth In Retail Sales Dollars

would result in an entirely different ranking of television markets.

The listing above is another benchmark for measuring the economic vitality of major TV markets across the country, despite their rate of growth in population and households. For example, the New York TV market, which ranked 89th in terms of population growth between 1950 and 1959, is the number one market in terms of growth in retail sales. In fact, New York's actual growth in retail sales between 1950 and 1958, was larger than the total retail sales figure for all but five other television markets in 1958.

Top 50 had four fifths of nation's sales

The 50 markets listed above accounted for 86.5% of the total retail sales in the United States in 1958 and 85.4% of the total households in the country in 1959.

On a regional basis, the East led among the top 50 markets

in terms of retail sales, followed in order by the Midwest, the West and the South. Here's how each region stacked up in relation to the rest of the country and each other:

Fourteen of the top 50 television markets in retail sales are in the East. They accounted for 37.9% of the national total in 1958 and 43.8% of the total for the top 50.

Midwest is second with 13 top markets

Thirteen markets are in the Midwest, accounting for 21.5% of the national total, 24.8% of the total retail sales of the top 50.

The ten markets in the West recorded 15.9% of the U.S. retail sales total, 18.4% of the total for the top 50 listed above.

The South, with 13 markets in this list, registered an 11.2% share of total U.S. retail sales in 1958, 13% of the sales racked up by the top 50. END

This month:

CIGARETTES, DESSERTS, BANKS, CAMERAS

Top brand switcher L&M takes recall lead in three major cities. Jell-O and Kodak are first in recall and use in their categories.

L&M apparently found the secret for unlocking cigarette smokers' pocketbooks in the six months ending in March.

According to TELEVISION MAGAZINE's latest brand study, L&M was the top brand switcher in New York and Los Angeles between September and March. In New York, the brand bounced from sixth to second in use, as Marlboro slipped from second to fourth; L&M also moved from third to first in recall, reversing positions with Winston.

In Los Angeles, L&M repeated the pattern: up from eighth to fourth in use, sixth to first in recall. Although L&M did slip in use from third to fourth in Chicago, it soared from sixth to first in recall in the Windy City.

Kent, meantime, retained its grip on first place in use in all three markets.

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

In the dessert and toppings market, Jell-O, after moving up from second to first in recall in Chicago, topped all comers in all three markets in both use and recall. Jell-O registered an enormous jump in recall in Chicago, from 8% to 25%, as Lucky Whip slipped from first to third, 15% to 4%. Royal, meantime, improved its position in two mar-

kets. The brand rose from fifth to second in use in Chicago and third to second in use in Los Angeles.

In the camera market, Kodak continued as king in all three markets, with Polaroid a solid second.

And in the banking world, First National City was first in use and recall in New York; Bank of America topped all others in use in Los Angeles, placing second in recall; and First National was first in use and recall in Chicago.

How this study was conducted

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

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

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

CIGARETTES NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
L&M.....	1..	27	3..	19	2..	7	6..	5	27
Kent.....	2..	19	3..	19	1..	11	1..	11	19
Winston.....	3..	16	1..	27	5..	5	4..	6	19
Camel.....	4..	13	9..	11	5..	5	6..	5	4
Salem.....	4..	13	5..	18	8..	3	8..	4	4
Newport.....	6..	11	7..	12	10..	2	10..	2	4
Marlboro.....	7..	10	6..	13	4..	6	2..	8	6
Chesterfield.....	7..	10	10..	9	5..	5	4..	6	4
Viceroy.....	7..	10	2..	23	10..	2	10..	2	4
Life.....	10..	7			12..	1			4
Pall Mall.....	11..	6	11..	6	2..	7	2..	8	6
Alpine.....	12..	5	7..	12	*				4
Lucky Strike.....	13..	4	12..	4	8..	3	8..	4	4

CIGARETTES CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
L&M.....	1..	29	6..	13	4..	7	3..	6	3
Camel.....	2..	18	8..	9	2..	8	4..	5	9
Kent.....	3..	15	3..	20	1..	9	1..	11	11
Salem.....	3..	15	5..	14	6..	5	8..	4	4
Winston.....	5..	14	2..	22	6..	5	10..	3	16
Marlboro.....	6..	13	4..	15	9..	3	10..	3	4
Newport.....	6..	13	9..	8	13..	1	13..	1	4
Viceroy.....	8..	9	1..	26	9..	3	4..	5	4
Chesterfield.....	9..	7	7..	11	6..	5	4..	5	4
Pall Mall.....	10..	6	7..	12	2..	8	2..	9	7
Spring.....	10..	6	13..	4	*		*		4
Lucky Strike.....	12..	5	13..	4	5..	6	4..	5	4
Duke.....	13..	4			*		*		4
Life.....	14..	3			*		*		4
Herbert Tareyton.....	15..	2	13..	4	9..	3	12..	2	4
Alpine.....	15..	2	11..	6	*		*		4
Kool.....	17..	1	10..	7	12..	2	8..	4	4

CIGARETTES LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
L&M.....	1..	43	6..	24	4..	7	8..	4	24
Salem.....	2..	26	2..	32	2..	8	3..	8	16
Marlboro.....	3..	24	3..	29	8..	4	5..	6	16
Viceroy.....	4..	22	1..	37	5..	6	8..	4	7
Winston.....	5..	20	5..	25	5..	6	6..	5	22
Kent.....	6..	17	4..	26	1..	9	1..	12	13
Camel.....	7..	15	7..	14	5..	6	4..	7	3
Chesterfield.....	8..	14	9..	13	8..	4	10..	2	3
Alpine.....	9..	12	7..	14	11..	2			3
Newport.....	10..	9	13..	7	14..	1	10..	2	3
Pall Mall.....	11..	7	12..	11	2..	8	2..	11	3
Kool.....	12..	6	10..	12	11..	2	10..	2	3
Lucky Strike.....	13..	5	10..	12	10..	3	6..	5	3
Spring.....	13..	5			*		*		3
Life.....	13..	5			*		*		3
Raleigh.....	16..	4	14..	6	11..	2	10..	2	3

CAMERAS NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Kodak.....	1..	36	1..	44	1..	52	1..	57	24
Polaroid.....	2..	33	2..	36	2..	7	2..	5	16
Bell & Howell.....	3..	2	4..	1	3..	4	6..	2	7

CAMERAS CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Kodak.....	1..	29	1..	36	1..	50	1..	40	24
Polaroid.....	2..	28	2..	24	2..	8	3..	3	16
Bell & Howell.....	3..	3	3..	2	3..	4	2..	4	7

* Less than 1%.

CAMERAS LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Kodak.....	1..	58	1..	67	1..	59	1..	58	24
Polaroid.....	2..	32	2..	26	3..	6	3..	6	16
Keystone.....	3..	1			5..	2			7

DESSERTS & TOPPINGS NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Jell-O.....	1..	19	1..	22	1..	49	1..	54	24
Lucky Whip.....	2..	8	2..	8	5..	5	4..	4	16
My-T-Fine.....	3..	6	4..	4	2..	19	2..	16	16
Reddi-Wip.....	3..	6	4..	4	4..	6	6..	3	16
Royal.....	5..	3	7..	3	3..	13	3..	11	16
Minute Tapioca.....	6..	2			*		*		16
Betty Crocker.....	7..	1	4..	4	6..	2	4..	4	16
Dream Whip.....	7..	1			7..	1			16
Duncan Hines.....			3..	5			6..	3	16

DESSERTS & TOPPINGS CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Jell-O.....	1..	25	2..	8	1..	48	1..	34	24
Betty Crocker.....	2..	8	4..	4	4..	6	3..	4	16
Lucky Whip.....	3..	4	1..	15	5..	4	2..	8	16
Royal.....	4..	3	7..	2	2..	7	5..	3	16
Kosto.....	4..	3			2..	7			16
Pillsbury.....	6..	2	7..	2	5..	4	3..	4	16
Reddi-Wip.....	6..	2	5..	3	8..	2	8..	2	16
Dream Whip.....	8..	1			7..	3			16
Duncan Hines.....	8..	1			8..	2			16
Bosco.....	8..	1	5..	3	8..	2	5..	3	16
Kraft.....	8..	1			*		*		16
Tapeo.....			3..	6			5..	3	16

DESSERTS & TOPPINGS LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Sept. 1959		Mar. 1960		Sept. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Jell-O.....	1..	30	1..	29	1..	54	1..	56	24
Betty Crocker.....	2..	9	2..	10	2..	14	2..	20	16
Reddi-Wip.....	3..	6	3..	7	4..	7	5..	8	16
Royal.....	4..	5	7..	2	2..	14	3..	15	16
Dream Whip.....	5..	4	6..	3	7..	1	7..	1	16
Pillsbury.....	6..	3	3..	7	4..	7	4..	12	16
Duncan Hines.....	7..	2	5..	6	6..	4	5..	8	16
Quick Whip.....	7..	2			7..	1			16
Kraft.....	9..	1	7..	2	7..	1	7..	1	16
Lucky Whip.....	9..	1	7..	2	*		7..	1	16

BANKS NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Dec. 1957		Mar. 1960		Dec. 1957		
	Rank	%	Rank	%	Rank	%	Rank	%	
First National City.....	1..	47	1..	51	1..	18	1..	11	24
Chase Manhattan.....	2..	26	2..	32	3..	9	3..	9	16
Manufacturers Trust.....	3..	14	3..	13	2..	10	2..	10	16

BANKS CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Dec. 1957		Mar. 1960		Dec. 1957		
	Rank	%	Rank	%	Rank	%	Rank	%	
First National.....	1..	28	3..	5	1..	11	1..	15	24
First Federal.....	2..	18	1..	17	3..	5	3..	3	16
Talman Savings.....	3..	9	2..	15	2..	9	2..	4	16

BANKS LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Mar. 1960		Dec. 1957		Mar. 1960		Dec. 1957		
	Rank	%	Rank	%	Rank	%	Rank	%	
Coast Fed. Savings.....	1..	17			6..	1			24
Bank of America.....	2..	12	1..	21	1..	46	1..	41	16
Home Fed. Savings.....	3..	9	3..	1	5..	2	4..	1	16
First Fed. Savings.....	4..	6			6..	1			16

BEST JET OFFER YET!

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



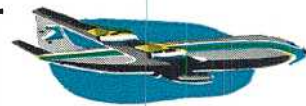
BEST JET OFFER YET!

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



BEST JET OFFER YET!

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



BEST JET OFFER YET!

*Famous Luxury  Service in First class ... no extra cost • Superb à la
carte cuisine • Thrifty Economy Class with complimentary meals • Bar service**



BEST JET OFFER YET!

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

*Modest prices.

See Your Travel Agent or
LUFTHANSA
GERMAN AIRLINES
OFFICES IN PRINCIPAL CITIES OF U.S.A. AND CANADA



Television Magazine

RADIO STUDY

no. 34

Top executives from every area have united to make RFE a successful weapon for the West.

RADIO FREE EUROPE

A FEW weeks ago, in a rare instance of togetherness, the presidents of ABC, CBS, NBC and Westinghouse Broadcasting Company sat down at a long table to tape a television show.

What brought ABC's Leonard Goldenson, CBS' Frank Stanton, NBC's Robert Sarnoff and Westinghouse's Donald McGannon together was a mutual and strong interest in an absolutely uncommercial venture: Radio Free Europe, which is currently celebrating its tenth year of broadcasting truth and hope to the captive people in five iron curtain countries.

Tenth year goal—\$10 million in 1960

The telecast, shown via closed circuit to personnel at network and independent stations across the country, kicked off the broadcasting industry's campaign to help Radio Free Europe raise \$10,000,000 this year.

Broadcasting's intramural drive represents one very recent example of the hearty support that American industry has given Radio Free Europe over the past decade. Significantly, 61% of RFE's total annual income is donated by industry.

Furthermore, few people probably are aware of the great number of high-ranking executives in all fields who devote precious time and energy working for Radio Free Europe's fund-raising and public information division, Crusade for Freedom. The purpose of this report is to give advertising and broadcasting executives a better understanding of the men behind RFE and the scope of its activities.

Industry's involvement in the Crusade operates basically on three levels.

First, there are three officers and 11 members of the board of directors. With the exception of president John M. Patterson and one director who are both full-time paid employees, all Crusade officers and board members are top executives and industrialists. Currently serving as Crusade chairman is W. B. Murphy, president of the Campbell Soup Company. Gwilym A. Price, board chairman of Westinghouse Electric Company is chairman of the Crusade's executive committee. As speech-makers and ever-ready subjects for press and broadcast interviews, these officers and board members (see box on page 67) donate much time and energy to raising money for Radio Free Europe. Chairman Murphy, for one, recently toured RFE's European facilities, then personally delivered a report at 14 fund-raising luncheons held for businessmen in U.S. industrial cities.

Corporate members for vertical solicitation

On the second level, Crusade for Freedom has 57 "corporate members"—representatives of major industries, like Westinghouse Broadcasting's Don McGannon, Procter & Gamble's Neil McElroy—who lend their names to fund-raising drives. Their forte is vertical solicitation. As Andre F. Rhoads, Crusade vice president and director of its field operations, explains it: "Each of these corporate members is an opinion leader in his field or industry. As such, his support is very valuable. For instance, Roger Blough (chairman of United States Steel Corporation) will solicit funds from

To next page

In the belief that truth triumphs, RFE broadcasts all the news, even when unfavorable to the West

all steel companies listed in Poore's. The fact that a man of his standing is behind Radio Free Europe carries a lot of weight in that industry."

On the third level, industry's involvement is through a volunteer chairman in each state. They are company board chairmen, presidents and vice presidents; they come from organizations like Chrysler Corporation, Owens-Corning Fiberglass Corporation, Encyclopedia Britannica. The big job of each of these volunteer chairmen: to coordinate all Radio Free Europe fund-raising in his state.

Volunteers are the key to the Crusade's operation (Rhoads says it has less employees in the entire U.S. than the Heart Fund has just in the state of New Jersey). The Crusade gets immeasurable assistance from about 77 organizations, including women's clubs, The U.S. Chamber of Commerce, religious groups, labor and industry associations.

In the communications field, it is supported by the Advertising Council, the National Association of Broadcasters, the Association of Industrial Editors and the Outdoor Advertising Association of America. Last year, about \$5,000,000 worth of advertising time and space was donated to Radio Free Europe's fund drives.

How media gave support to contest

A recent and typical example of cooperative volunteer activity was the Crusade's sponsorship this spring of a contest inviting American citizens to submit their own "truth messages" for possible broadcast over Radio Free Europe. Through the Advertising Council, Ted Bates, the volunteer agency, prepared newspaper ads announcing the contest. The American Hotel Association distributed contest entry blanks in all its member hotels. The NAB supplied stations with promotion material and scripts, offering the two TV and two radio outlets that do the best job of promoting the contest over the air an opportunity to send a representative to visit Radio Free Europe's foreign-based facilities.

The broadcasting operation to which so many executives and plain citizens give time and money grew out of the realization that Russia's post-war development of Eastern Europe presented a tremendous threat to the free world.

In June 1949, the Free Europe Committee was incorporated in the state of New York for the purpose of giving employment and moral support to the hordes of people escaping from satellite countries. A few months later, a plan was formulated to have these escapees help combat Communist propaganda by broadcasting truth to their countrymen still behind the iron curtain.

In December, 1949, Radio Free Europe was established as a division of the Free Europe Committee and six months later went on the air with a 7.5-kilowatt short-wave transmitter located in Frankfurt. Today, RFE is a network of 28 transmitters and relay stations situated in West Germany and Portugal. Each week it beams 3,000 hours of programs to the 76,000,000 captive people in Poland, Hungary, Czechoslovakia, Romania and Bulgaria.

There are about 40 other known free-world radio groups broadcasting messages into Communist-dominated countries. They range in scope from special-interest operations such as Radio Vatican which broadcasts mainly religious programs, to the global activities of the British Broadcasting

Corp.'s foreign service and the U.S.'s Voice of America.

A division of the United States Information Agency, Voice of America speaks officially for the U.S. and is supported by government funds. As the most extensive free-world radio operation, VOA is a network of 78 transmitters located throughout the world. Its news, educational and entertainment programs average 82 hours a week, are broadcast in 37 languages, and are beamed to countries in all continents, including Soviet Russia, Red China and the European Communist satellites.

Although Radio Free Europe does not speak officially in the name of a government but is a private organization supported entirely by private funds, it does follow the general line of official U.S. government policy. It has the moral enthusiasm of the State Department and, each year since RFE's establishment, the White House has held a luncheon to launch the fund-raising drive (this year, due to President Eisenhower's earlier commitments, the luncheon was held in New York, with Richard Nixon as chief speaker).

The organization of Radio Free Europe is a complex hierarchy whose structure has changed somewhat through the years. Briefly, the operation is headquartered in New York and Munich, with the former holding superior position, especially in regard to long-range policy decisions.

Overseeing the entire Radio Free Europe operation is Archibald S. Alexander, director of the Free Europe Committee. Reporting to Alexander is a New York director of Radio Free Europe. And reporting to the New York director is RFE's European director, based in Munich.

Major responsibility for program preparation lies with five Munich "desks" (one for each satellite country), and counterpart desks in New York that serve more or less like bureaus to cover the North American scene and the UN.

All Munich desk chiefs are exiles, who report directly to the European director. RFE gets its programming material from numerous reliable sources. One extremely important part of its information-gathering set-up is located in Schleissheim, 20 miles north of Munich, where 35 Communist-controlled radio stations are monitored 24 hours a day.

Exiles speak to their captive countrymen

The on-the-air voices of Radio Free Europe are always the voices of exiles. Speaking as countrymen of the still-captive people, it is they, in their native tongues, who present the facts aimed at combatting the one-sided viewpoint offered by Radio Prague, Radio Budapest and the other satellite stations. Radio Free Europe broadcasts are beamed to Poland, Hungary, and Czechoslovakia 18 hours each day, and to Bulgaria and Romania six hours per day.

The backbone of the programming is news, aired for ten minutes each hour. Great pains are taken to present the news objectively so, on the theory that truth always wins in the end, news that may not be at all flattering to the Western world is nevertheless included in the reports. The remainder of the broadcast day is devoted to political commentary, educational programs and entertainment, where the stress is on the audience's national heritage (music by native composers, historical dramas), something the Communists go out of their way to suppress.

How effective is Radio Free Europe? Obviously no such

THE MEN BEHIND RFE

The list of those who continually work to make Radio Free Europe more effective reads like a who's who of American business. A good example is this rundown of the officers and directors of Crusade for Freedom, the fund-raising and public information division of Radio Free Europe, in turn, a division of the Free Europe Committee.

Officers:

W. B. Murphy, president, Campbell Soup Co., chairman

Gwilym A. Price, chairman of the board, Westinghouse Electric Co., chairman

John M. Patterson, president

Board of Directors:

Archibald S. Alexander, director of the Free Europe Committee

Leston P. Faneuf, president, Bell Aircraft Co.

Dr. Frank Stanton, president, CBS, Inc.

Harlow Curtice, former president, General Motors, now chairman, Genesee Merchants Bank & Trust Co.

Earl Newsom, president, Earl Newsom & Co., public relations

Roy Larsen, president, Time Inc.

Howard C. Sheperd, president, First National City Bank, New York

Eugene Holman, chairman of the board, Standard Oil Co. (New Jersey)

Cecil Morgan, executive assistant to Mr. Holman

Benjamin F. Fairless, former president of U. S. Steel, now president and director of the American Iron & Steel Institute

Arthur W. Page, former vice president in charge of public relations for AT&T, now a consultant

wonder as a Nielsen can penetrate the iron curtain. RFE does, however, think its strength as a propaganda weapon is clearly indicated by the fact that the Communists spend huge sums to jam the broadcasts, the cost of jamming exceeding many times the costs of the programs themselves.

One way that RFE does attempt a quantitative evaluation is by interviewing people who escape from iron curtain countries: one recent survey of 760 escapees found that 75% of them listened to RFE at least twice a week.

Furthermore, qualitative analysis of interviews with exiles through the years indicates that RFE fulfills two major purposes. First, by merely being on the air it demonstrates that the West has not lost interest in the fate of the captive peoples; as long as this interest remains there is hope for the future. Second, the information beamed over RFE provides answers to the powerful Communist propaganda, answers that many of the people, especially the less sophisticated, cannot supply themselves.

Radio Free Europe follows the U.S. government's policy of "peaceful liberation." Never do its broadcasts advocate violent overthrow of the regime. As Crusade for Freedom's Murphy puts it, RFE broadcasts "so that the people of the five captive nations will continue to resist Soviet domina-

tion, keep alive their hopes for regaining their freedom and escape the slavery that would inevitably come from hearing only half truths." Thus, RFE works for peaceful liberation by presenting the whole truth. Its broadcasts do not advise the people on what action to take. Rather, RFE tries to inform them of events and situations in their own countries and the world at large, and to interpret these events in such a way that they will be able to chart effectively their own non-violent course toward freedom.

Peaceful liberation obviously cannot happen overnight. And the progress toward it is difficult to measure, especially with the Communists' knack for making their worst setbacks look like major victories. Occasionally, though, there is some evidence of reform brought about by RFE broadcasts. One such incident was the case of Colonel Josef Swiatlo, the former Polish secret police official who defected to the West. Swiatlo started broadcasting over Radio Free Poland, documenting the brutality and corruption of the secret police. Between September 28 and December 31, 1954, RFE featured Swiatlo on 101 broadcasts and mentioned him in 146 news items (not counting repeats). Shortly after this "saturation campaign," the entire Polish secret police was reorganized from top to bottom, relieving the people of a significant amount of terror.

Broadcast entire Khrushchev denunciation of Stalin

Another famous RFE coup was the broadcast of Khrushchev's now-famous speech denouncing Stalin. On June 4, 1956, the State Department got hold of the then still unpublished speech which was rushed to Munich. Translating the 27,000 words into five languages and preparing special background programs, RFE's staff worked through the night. It was decided that two transmitters to each country would broadcast the entire speech over and over for several days. At 5 a.m. June 5th, the barrage of truth began pouring from radio sets in the iron curtain countries, bringing the news that Stalin--the idol of world Communism--had fallen. Not surprisingly, the satellite regimes have never published or broadcast a word of the speech.

At best, people's reaction to truth is difficult to pinpoint; in Communist countries where any facts undermining the regime are suppressed, it is near impossible. Significantly, though, as Westinghouse Electric Company's Gwilym Price points out, since Khrushchev's denunciation of Stalin was brought to the satellite people, there have been the Poznan riots (June 1956) leading to the silent revolution in Poland, and the tragic uprising in Hungary (November 1956). Poland has gone so far as to abolish 80% of its collective farms and permit religious instructions in its public schools. And while the actual extent to which RFE inspired these developments is unknown, it is a fact that during the Poznan riots, one of the first actions the mob took was to destroy the local jamming equipment so that Western broadcasts could get through.

The broadcast of truth and communication to the people behind the iron curtain grows increasingly important as the years of Communist domination lengthen. Red Cross president General Alfred M. Gruenther expressed it this way: ". . . all the missiles, airplanes and armies are not going to win the final, most important battle--which is for the minds and hearts of men. I am absolutely certain that World War III can and will be avoided if we win this struggle for men's minds."

END



THE 17TH ANNUAL
NEWS PICTURES OF THE YEAR COMPETITION

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OUTSTANDING CONTRIBUTION TO THE FIELD OF PHOTOJOURNALISM
ACCLAIMS

KFMB-TV, SAN DIEGO
NEWSFILM STATION OF THE YEAR
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THE NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION
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NEWS IS
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A TRANSCONTINENT STATION

CHANNEL 8



MAY

TELEVISION HOMES

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

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

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

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

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

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

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

Antenna height, power and terrain determine the phys-

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

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

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

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

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

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

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

TOTAL U. S. TV HOMES.....45,604,000
TOTAL U. S. HOUSEHOLDS.....52,270,500
U. S. TV PENETRATION.....87.2%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—69.0 KXAB-TV (N,C,A)	19,500
ABILENE, Tex.—80.0 KRBC-TV (N)	78,300
ADA, Okla.—76.0 KTEN (A,C,N)	80,400
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45.0 WAKR-TV† (A)	†70,100
ALBANY, Ga.—64.0 WALB-TV (A,N)	91,200
ALBANY-SCHENECTADY-TROY, N.Y.—92.0 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**462,900
ALBUQUERQUE, N.M.—72.0 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	126,200
ALEXANDRIA, La.—70.0 KALB-TV (A,C,N)	93,500
ALEXANDRIA, Minn.—76.0 KCMT (N,A)	51,500
ALTOONA, Pa.—90.0 WFBB-TV (A,C)	277,600
AMARILLO, Tex.—77.0 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	111,000
AMES, Iowa—91.0 WOI-TV (A)	316,400
ANCHORAGE, Alaska— KENI-TV (A,N); KTVK (C)	*31,000
ANDERSON, S.C.—16.0 WAIM-TV† (A,C)	††3,800
ARDMORE, Okla.—76.0 KXII (N)	30,400
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—79.0 WISE-TV† (C,N); WLOS-TV (A) WFBC-TV (N); WSPA-TV (C)	394,900 ††

Market & Stations—% Penetration	TV Homes
ATLANTA, Ga.—83.0 WAGA-TV (C); WLVA-A (A); WSB-TV (N)	576,300
AUGUSTA, Ga.—74.0 WJBF-TV (A,N); WRDW-TV (C)	191,000
AUSTIN, Minn.—89.0 KMMT (A)	121,100
AUSTIN, Tex.—79.0 KTBC-TV (A,C,N)	155,900
BAKERSFIELD, Cal.—90.0 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	176,400 †63,500
BALTIMORE, Md.—93.0 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	673,000
BANGOR, Me.—89.0 WABI-TV (A,C); WLBZ-TV (N,A)	117,900
BATON ROUGE, La.—74.0 WAFB-TV† (C); WBRZ (A,N)	267,500 †63,400
BAY CITY-SAGINAW-FLINT, Mich.—92.0 WNEM-TV (A,N); WKNX-TV† (A,C)	305,300 †67,300
BEAUMONT-PORT ARTHUR, Tex.—78.0 KFDM-TV (C,A); KPAC-TV (N,A)	153,100
BELLINGHAM, Wash.—83.0 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*53,200
BIG SPRING, Tex.—83.0 KEDY-TV (C)	24,500
BILLINGS, Mont.—63.0 KOOK-TV (A,C); KGHZ-TV (N)	50,300
BINGHAMTON, N.Y.—90.0 WNBF-TV (A,C); WINR-TV† (A,N,C)	327,200 †42,000
BIRMINGHAM, Ala.—78.0 WAPI-TV (A,N); WBRC-TV (C)	429,400
BISMARCK, N.D.—69.0 KBMB-TV (C,A); KFYZ-TV (A,N) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	***45,800
BLOOMINGTON, Ind.—93.0 WTTV (See also Indianapolis, Ind.)	635,800
BLUEFIELD, W.Va.—75.0 WHIS-TV (N,A)	127,200
BOISE, Ida.—78.0 KBOI-TV (C); KTVB (A,N); KCIX-TV (Nampa)	68,500
BOSTON, Mass.—93.0 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A,C,N)	1,445,400
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.—JOHNSON CITY, Tenn.—69.0 WCYB-TV (A,N); WJHL-TV (A,C)	153,600
BRYAN, Tex.—74.0 KBTX-TV (A,C)	41,700
BUFFALO, N.Y.—91.0 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	646,700
BURLINGTON, Vt.—90.0 WCAX-TV (C)	*166,600
BUTTE, Mont.—69.0 KXLF-TV (A,C,N)	34,900
CADILLAC, Mich.—87.0 WWTW (A,C)	119,400
CAPE GIRARDEAU, Mo.—83.0 KFVS-TV (C)	225,300
CARLSBAD, N.M.—79.0 KAVE-TV (A,C)	11,100
CARTHAGE-WATERTOWN, N.Y.—86.0 WCNY-TV (A,C) (Includes community antennas in counties not credited)	*78,600
CASPER, Wyo.—54.0 KTWO-TV (A,N,C)	25,600
CEDAR RAPIDS-WATERLOO, Iowa—91.0 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	325,200
CHAMPAIGN, Ill.—91.0 WCIA (C); WCHU† (N) (See Springfield listing)	344,800
CHARLESTON, S.C.—75.0 WCSC-TV (C); WUSN-TV (A,N)	149,600
CHARLESTON-HUNTINGTON, W.Va.—81.0 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	444,100
CHARLOTTE, N.C.—82.0 WBTV (C); WSOC-TV (A,N)	596,600
CHATTANOOGA, Tenn.—76.0 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	202,300
CHEBOYGAN, Mich.—78.0 WTOM-TV (N,A)	28,700
CHEYENNE, Wyo.—76.0 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**86,400
CHICAGO, Ill.—93.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,182,100

Market & Stations—% Penetration	TV Homes
CHICO, Cal.—80.0 KHSL-TV (A,C)	97,000
CINCINNATI, Ohio—90.0 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	649,900
CLARKSBURG, W.Va.—73.0 WBOY-TV (A,C,N)	76,800
CLEVELAND, Ohio—94.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,306,800
CLOVIS, N.M.—70.0 KYER-TV (C)	11,900
COLORADO SPRINGS-PUEBLO, Colo.—79.0 KKTV (C); KRDO-TV (A); KCSI-TV (N)	91,800
COLUMBIA-JEFFERSON CITY, Mo.—86.0 KOMU-TV (A,N); KRCC-TV (A,C)	127,100
COLUMBIA, S.C.—79.0 WIS-TV (N); WNOK-TV† (C)	207,200 †35,500
COLUMBUS, Ga.—75.0 WTVM† (A,N); WRBL-TV (A,C)	144,100 †55,200
COLUMBUS, Miss.—60.0 WCBM-TV (C,N,A)	55,500
COLUMBUS, Ohio—94.0 WBNS-TV (C); WLW-TV (N); WTVN-TV (A)	487,200
CORPUS CHRISTI, Tex.—74.0 KRIS-TV (N); KZTV (C,A)	113,300
DALLAS-FT. WORTH, Tex.—85.0 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	703,500
DANVILLE, Ill.—65.0 WDAN-TV† (A)	†24,800
DAVENPORT, Iowa-ROCK ISLAND, Ill.—93.0 WOC-TV (N); WHBF-TV (A,C)	349,100
DAYTON, Ohio—94.0 WHIO-TV (C); WLW-TV (A,N)	489,000
DAYTONA BEACH-ORLANDO, Fla.—74.0 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	219,400
DECATUR, Ala.—49.0 WMSL-TV† (C,N)	†22,400
DECATUR, Ill.—84.0 WTVP† (A)	124,200
DENVER, Colo.—85.0 KBTX (A); KJZZ-TV (C); KOA-TV (N); KTVR	355,600
DES MOINES, Iowa—92.0 KRNT-TV (C); WHO-TV (N)	277,600
DETROIT, Mich.—WINDSOR, Canada—94.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,594,300
DICKINSON, N.D.—56.0 KDIX-TV (C)	23,100
DOTHAN, Ala.—62.0 WTVY (A,C)	74,800
DULUTH, Minn.—SUPERIOR, Wis.—83.0 KDAL-TV (C); WDSM-TV (A,N)	171,600
DURHAM-RALEIGH, N.C.—76.0 WTVY (A,C); WRAL-TV (N)	275,900
EAU CLAIRE, Wis.—91.0 WEAU-TV (A,N,C)	119,700
EL DORADO, Ark. (See Monroe, La.)	
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.—JUAREZ, Mex.—80.0 KELP-TV (A); KRDD-TV (C); KTSM-TV (N); XEJ-TV	97,300
ENID, Okla. (See Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—63.0 KTYC (A); KGID-TV (N)	39,100
ERIE, Pa.—95.0 WICU-TV (A,N); WSEE-TV† (A,C) (Includes community antennas in counties not credited)	186,400 †56,200
EUGENE, Ore.—82.0 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**109,800
EUREKA, Cal.—78.0 KIEM-TV (A,C); KVIQ-TV (A,N)	48,100
EVANSVILLE, Ind.—HENDERSON, Ky.—85.0 WIE-TV† (N); WTVW (A); WEHT-TV† (C)	250,800 †124,800
FAIRBANKS, Alaska	††
FARGO, N.D.—76.0 KFAR-TV (A,N); KTVF (C) WDAY-TV (N); KKGO-TV (A) (See also Valley City, N.D.)	151,600
FLINT, Mich.—93.0 WJRT (A)	368,300
FLORENCE, Ala.—31.0 WOWL-TV† (C,N,A)	†8,700
FLORENCE, S.C.—72.0 WBTV (A,C,N)	176,600
FT. DODGE, Iowa—56.0 KQTV† (N)	†27,100
FT. MYERS, Fla.—68.0 WINK-TV (A,C)	17,700
FT. SMITH, Ark.—75.0 KFSA-TV (C,N,A)	52,300
FT. WAYNE, Ind.—87.0 WANE-TV† (C); WKJG-TV† (N); WPTA† (A)	†207,300
FT. WORTH-DALLAS, Tex.—85.0 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	703,500

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12 STARS out of past 17 Months—indicating one full year of "better than average" business performance—the place to advertise.

MISSOULA—leads all other Montana cities in "High Spot-Preferred Cities" with a city index of 109.6 (1960 over 1959).

KMSO-TV'S WESTERN MONTANA MARKET is "greatly extended" by 18 Community Boosters. Coverage includes Missoula, Butte, Anaconda, Deer Lodge, Hamilton, and Kalispell.

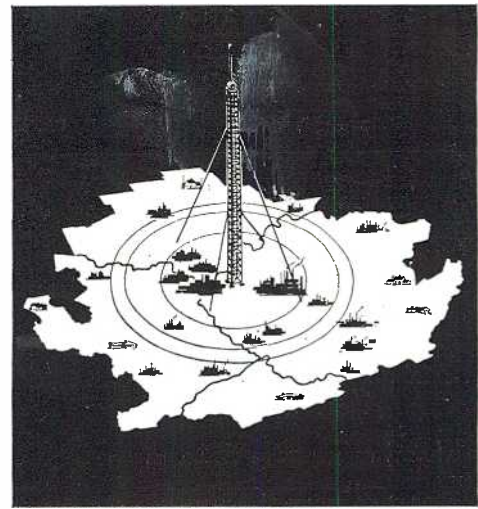
CBS*NBC***ABC**
58,475 TV HOMES

KMSO-TV
MISSOULA, MONTANA

NATIONAL REPRESENTATIVES
FOR JOE-TV, Inc.

Market & Stations—% Penetration	TV Homes
FRESNO, Cal.—89.0 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	223,400 †167,100
GARDEN CITY, Kan. (See Ensign-Garden City, Kan.)	
GLENDIVE, Mont.—53.0 KXGN-TV (C,A)	3,000
GOODLAND, Kan. KBLR-TV (C)	††
GRAND FORKS, N.D.—75.0 KNOX-TV (N)	39,100
GRAND JUNCTION, Colo.—66.0 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**24,800
GRAND RAPIDS, Mich.—94.0 WOOD-TV (A,N) (See also Kalamazoo)	458,200
GREAT BEND-HAYS, Kan.—75.0 KCKT-TV (N); KAYS-TV (A) (KCKT-TV operates satellites KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	***89,400
GREAT FALLS, Mont.—76.0 KFBB-TV (A,C,N); KRTV (N) (Includes community antennas)	51,700
GREEN BAY, Wis.—91.0 WBAY-TV (C); WFRV (N); WLUK-TV (A)	323,600
GREENSBORO, N.C.—85.0 WFMY-TV (A,C)	401,600
GREENVILLE-SPARTANBURG, S.C., - ASHEVILLE, N.C.—79.0 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	394,900 ††
GREENVILLE-WASHINGTON, N.C.—77.0 WNCT (A,C); WITN (N)	193,300
HANNIBAL, Mo.-QUINCY, Ill.—91.0 KHQA-TV (C,A); WGEM-TV (A,N)	193,000
HARLINGEN-WESLACO, Tex.—72.0 KGBT-TV (A,C); KRGV-TV (A,N)	*74,600
HARRISBURG, Ill.—83.0 WSIL-TV (A)	174,200
HARRISBURG, Pa.—71.0 WHP-TV† (C); WTPA† (A)	†113,800
HARRISONBURG, Va.—75.0 WSVA-TV (A,C,N)	65,800
HARTFORD-NEW BRITAIN, Conn.—93.0 WTIC-TV (C); WNBC-TV (N); WHCT†	637,700 †295,200
HASTINGS, Nebr.—77.0 KHAS-TV (N)	115,200
HATTIESBURG, Miss.—64.0 WDAM-TV (A,N)	50,700
HENDERSON, Ky.-EVANSVILLE, Ind.—85.0 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	250,800 †124,800
HENDERSON-LAS VEGAS, Nev.—77.0 KLJ-TV (N); KLAS-TV (C); KSHO-TV (A)	36,700
HONOLULU, Hawaii KGMB-TV (C); KONA (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo, and KMAU-TV, Wailuku to KGMB-TV, KIVI-TV, Wailuku, to KHVH-TV, KALA, Wailuku to KONA.)	** *129,900
HOUSTON, Tex.—85.0 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	498,900
HUNTINGTON-CHARLESTON, W.Va.—81.0 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	444,100
HUNTSVILLE, Ala. WAFG-TV†	†††
HUTCHINSON-WICHITA, Kan.—85.0 KTVH (C); KAKE-TV (A); KARD-TV (N) (KTVH, Ensign, Kan. satellite of KAKE-TV)	***258,900
IDAHO FALLS-POCATELLO, Ida.—71.0 KID-TV (A,C,N); KTLN (N)	59,900
INDIANAPOLIS, Ind.—93.0 WFBS-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	715,300
JACKSON, Miss.—66.0 WJTV (C,A); WLBT (A,N)	237,400
JACKSON, Tenn.—71.0 WDXI-TV (A,C)	88,700
JACKSONVILLE, Fla.—74.0 WJXT (A,C); WFGA-TV (N)	304,000
JEFFERSON CITY-COLUMBIA, Mo.—86.0 KRCG-TV (A,C); KOMU-TV (A,N)	127,100
JOHNSON CITY, Tenn.-BRISTOL, Va.—69.0 WJHL-TV (A,C); WCYB-TV (A,N)	153,600
JOHNSTOWN, Pa.—92.0 WARD-TV† (A,C); WJAC-TV (N)	565,700 †10,700
JOPLIN, Mo.-PITTSBURG, Kan.—81.0 KODE-TV (A,C); KOAM-TV (A,N)	152,200

Market & Stations—% Penetration	TV Homes
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—94.0 WKZO-TV (A,C) (See also Grand Rapids)	594,900
KANSAS CITY, Mo.—90.0 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	611,000
KEARNEY, Neb.—74.0 KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**102,700
KLAMATH FALLS, Ore.—68.0 KOTI-TV (A,C,N)	20,700
KNOXVILLE, Tenn.—70.0 WATE-TV (N); WBIR-TV (C); WTVK† (A)	229,200 †59,000
LA CROSSE, Wis.—87.0 WKBT (A,C,N)	117,400
LAFAYETTE, La.—70.0 KLFY-TV (C)	97,500
LAKE CHARLES, La.—72.0 KPLC-TV (A,N); KTAG-TV† (C)	87,200 †17,000
LANCASTER, Pa.—90.0 WGAL-TV (C,N)	515,800
LANSING, Mich.—93.0 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	424,000
LAREDO, Tex.—63.0 KGNS-TV (A,C,N)	10,100
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77.0 KLAS-TV (C); KSHO-TV (A); KLJ-TV (N)	36,700
LAWTON, Okla.—83.0 KSWO-TV (A)	49,200
LEBANON, Pa.—79.0 WLYH-TV† (A)	†58,600
LEXINGTON, Ky.—44.0 WLEX-TV† (A,C,N); WKYT† (C)	†44,000
LIMA, Ohio—80.0 WIMA-TV† (A,C,N)	†47,900
LINCOLN, Nebr.—84.0 KOLN-TV (A,C)	187,400
LITTLE ROCK-PINE BLUFF, Ark.—73.0 KARK-TV (N); KTHV (C); KATV (A)	232,000
LOS ANGELES, Calif.—90.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,721,400
LOUISVILLE, Ky.—82.0 WAVE-TV (A,N); WHAS-TV (C)	459,400
LUBBOCK, Tex.—77.0 KCBD-TV (A,N); KDUB-TV (C)	106,200
LUFKIN, Tex.—73.0 KTRE-TV (N,C,A)	52,300
LYNCHBURG, Va.—81.0 WLVA-TV (A)	153,600
MACON, Ga.—73.0 WMAZ-TV (A,C,N)	109,600
MADISON, Wis.—90.0 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	231,600 †105,400
MANCHESTER, N.H.—93.0 WMUR-TV (A)	572,600
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85.0 WLUC-TV (C,N,A)	63,700
MASON CITY, Iowa—88.0 KGLO-TV (C)	161,100
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—78.0 KBES-TV (A,C,N)	45,000
MEMPHIS, Tenn.—75.0 WHBQ-TV (A); WMCT (N); WREC-TV (C)	486,800
MERIDIAN, Miss.—64.0 WTOK-TV (A,C,N)	103,300
MIAMI, Fla.—84.0 WCKT (N); WPST-TV (A); WTVJ (C) (Includes 66,800 tourist—only sets in counties currently credited to Miami)	510,800
MIDLAND-ODESSA, Tex.—73.0 KMID-TV (A,N); KOSA-TV (C)	85,900
MILWAUKEE, Wis.—94.0 WISN-TV (A); WITI-TV (C); WTMJ-TV (N); WXIX†	600,900 ††
MINNEAPOLIS-ST. PAUL, Minn.—90.0 KMSR-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	743,400
MINOT, N.D.—66.0 KXMC-TV (A,C); KMOT-TV (A,N)	43,000
MISSOULA, Mont.—71.0 KMSO-TV (A,C,N)	49,700



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89 counties
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Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Home	Market & Stations—% Penetration	TV Homes
MOBILE, Ala.—77.0 WALA-TV (N,A); WKRG-TV (C)	226,800	PINE BLUFF-LITTLE ROCK, Ark.—73.0 KATV (A); KARK-TV (N); KTHV (C)	232,000	SACRAMENTO-STOCKTON, Cal.—86.0 KXTV (C); KCRA-TV (N); KOVR-TV (A); KVUE-TV†	386,500 ††
MONAHANS, Tex. KVKM-TV (A)	††	PITTSBURG, Kan.-JOPLIN, Mo.—81.0 KOAM-TV (A,N); KODE-TV (A,C)	152,200	SAGINAW-BAY CITY-FLINT, Mich.—92.0 WKNX-TV† (A,C); WNEM-TV (A,N)	305,300 †67,300
MONROE, La.-EL DORADO, Ark.—74.0 KNOE-TV (A,C); KTVE (A,N)	139,600	PITTSBURGH, Pa.—93.0 KDKA-TV (C); WJIC (N); WTAE (A)	1,267,400	ST. JOSEPH, Mo.—89.0 KFEQ-TV (C,A)	203,900
MONTGOMERY, Ala.—70.0 WCOV-TV† (C); WSFA-TV (N,A)	153,700 †55,800	PLATTSBURG, N.Y.—87.0 WPTZ (A,N)	121,300	ST. LOUIS, Mo.—93.0 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	850,600
MUNCIE, Ind.—68.0 WLBC-TV† (A,C,N)	†31,500	POLAND SPRING, Me.—92.0 WMTW-TV (A,C) (Mt. Washington, N.H.)	313,600	ST. PETERSBURG-TAMPA, Fla.—80.0 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	325,000 †195,100
NASHVILLE, Tenn.—75.0 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	346,000	PONCE, P.R. WSUR-TV; WRIK-TV (C,A)	††	SALINAS-MONTEREY, Cal.—86.0 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	196,100
NEW BRITAIN-HARTFORD, Conn.—93.0 WTIC-TV (C); WNBC-TV (N); WHCT-TV	637,700 †295,200	PORTLAND, Me.—92.0 WCSH-TV (N); WGAN-TV (C)	212,600	SALISBURY, Md.—55.0 WBOC-TV† (A,C)	†34,500
NEW HAVEN, Conn.—92.0 WNHC-TV (A)	859,000	PORTLAND, Ore.—85.0 KGW-TV (N); KOIN-TV (C); KPTV (A); KHTV†	462,900 †††	SALT LAKE CITY, Utah—87.0 KSL-TV (C); KCPX-TV (N); KUTV (A); KLOR-TV (Provo, Utah)	250,200
NEW ORLEANS, La.—82.0 WDSU-TV (A,N); WVUE (A); WWL-TV (C)	384,800	PRESQUE ISLE, Me.—82.0 WAGM-TV (A,C,N)	19,700	SAN ANGELO, Tex.—77.0 KCTV (A,C,N)	28,700
NEW YORK, N.Y.—93.0 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,954,000	PROVIDENCE, R.I.—93.0 WJAR-TV (A,N); WPRO-TV (C)	795,000	SAN ANTONIO, Tex. KCOR-TV† KENS-TV (C); KONO (A); WOAI-TV (N)	*276,300 ††
NORFOLK, Va.—87.0 WAVY (N); WTAR-TV (C); WVEC-TV (A)	341,500	PUEBLO-COLORADO SPRINGS, Colo.—79.0 KCSJ-TV (N); KKTV (C); KRDO-TV (A)	91,800	SAN DIEGO, Cal.-TIJUANA, Mex.—95.0 KFMB-TV (C); KFSD-TV (N); XETV (A)	298,500
NORTH PLATTE, Neb.—70.0 KNOP-TV (N)	20,600	QUINCY, Ill.—HANNIBAL, Mo.—91.0 WGEM-TV (A,N); KHQA-TV (C,A)	193,000	SAN FRANCISCO-OAKLAND, Cal.—89.0 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,317,800
OAK HILL, W.Va.—74.0 WOAY-TV (A,C)	130,800	RALEIGH-DURHAM, N.C.—76.0 WRAL-TV (N); WTVD (A,C)	275,900	SAN JOSE, Cal.—86.0 KNTV (A,C,N)	240,700
ODESSA-MIDLAND, Tex.—73.0 KOSA-TV (C); KMID-TV (A,N)	85,900	RAPID CITY, S.D.—55.0 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Nebr.)	**35,000	SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
OKLAHOMA CITY, Okla.—84.0 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	335,400	REDDING, Cal.—77.0 KVIP-TV (A,N)	60,100	SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
OMAHA, Neb.—92.0 KMTV (N); WOW-TV (C); KETV (A)	337,200	RENO, Nev.—83.0 KOLO-TV (A,C,N)	39,700	SANTA BARBARA, Cal.—84.0 KEY-T (A,C,N)	70,700
ORLANDO-DAYTONA, Fla.—74.0 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	219,400	RICHMOND, Va.—83.0 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.)	273,900	SAVANNAH, Ga.—72.0 WSAV-TV (N); WTOG-TV (A,C)	107,900
OTTUMWA, Iowa—86.0 KTVO (C,N,A)	137,200	RIVERTON, Wyo.—52.0 KWRB-TV (C,N,A)	8,200	SCHENECTADY-ALBANY-TROY, N.Y.—92.0 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**462,900
PADUCAH, Ky.—78.0 WPSD-TV (N)	189,600	ROANOKE, Va.—81.0 WDBJ-TV (C); WSLS-TV (A,N)	297,400	SCRANTON-WILKES-BARRE, Pa.—81.0 WDAU-TV (C); WBRE-TV† (N); WNEP-TV† (A) (Includes community antennas in counties not credited)	†253,100
PANAMA CITY, Fla.—72.0 WJDM-TV (A,C,N)	22,200	ROCHESTER, Minn.—89.0 KROC-TV (N)	91,900	SEATTLE-TACOMA, Wash.—89.0 KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW; KIRO-TV (C)	550,900
PARKERSBURG, W.Va.—58.0 WTAP-TV (A,C,N)	†25,400	ROCHESTER, N.Y.—91.0 WRCC-TV (A,N); WHEC-TV (A,C); WVEV-TV (A,C)	320,400	SEDALIA, Mo.—87.0 KMOS-TV (A)	26,500
PENSACOLA, Fla.—78.0 WEAR-TV (A)	197,700	ROCKFORD, Ill.—91.0 WREX-TV (A,C); WTVQ-TV (N)	201,500 †100,300	SHREVEPORT, La.—79.0 KSLA (A,C); KTBS-TV (A,N)	253,700
PEORIA, Ill.—78.0 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	**†168,600	ROCK ISLAND, Ill.-DAVENPORT, Iowa—93.0 WHBF-TV (A,C); WOOC-TV (N)	349,100	SIoux CITY, Iowa—89.0 KTIV (A,N); KVTV (A,C)	204,200
PHILADELPHIA, Pa.—93.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,910,200	ROSWELL, N.M.—72.0 KSWB-TV (A,C,N)	56,000		
PHOENIX-MESA, Ariz.—84.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	203,100				



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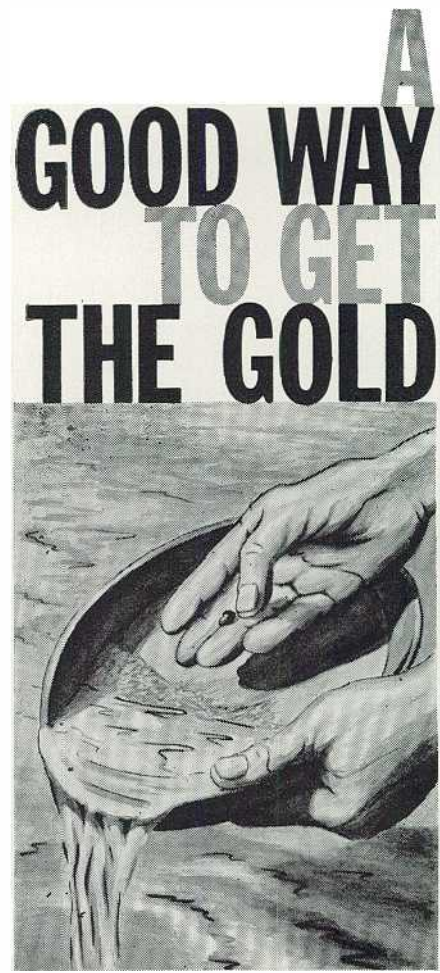
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Market & Stations—% Penetration	TV Homes
SIoux FALLS, S.D.—76.0	**224,000
KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.—69.0	†144,200
WNDU-TV† (N); WSBT-TV (C); WSJV-TV† (A)	
SPARTANBURG, S.C.	
(See Asheville, N.C., Greenville-Spartanburg, S.C.)	
SPOKANE, Wash.—78.0	248,500
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.—66.0	**†126,700
WICS† (N) (Operates satellite WCHU, Champaign, Ill.)	
SPRINGFIELD-HOLYOKE, Mass.—80.0	**†171,500
WHYN-TV† (A,C); WWLP† (N) (WWLP operates satellite WRLP† Greenfield, Mass.)	
SPRINGFIELD, Mo.—83.0	179,800
KTTS-TV (C); KYTV (A,N)	
STEBENVILLE, Ohio—91.0	438,000
WSTV-TV (A,C)	
SUPERIOR, Wis.-DULUTH, Minn.—83.0	171,600
WDSM-TV (N,A); KDAL-TV (C)	
SWEETWATER, Tex.—82.0	65,500
KPAR-TV (C)	
SYRACUSE, N.Y.—91.0	**456,900
WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
TACOMA-SEATTLE, Wash.—89.0	550,900
KTNT-TV; KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—63.0	117,000
WCTV (C,A)	
TAMPA-ST. PETERSBURG, Fla.—80.0	325,000
WFLA-TV (N); WTWT (C); WSUN-TV† (A)	
TEMPLE-WACO, Tex.—80.0	126,900
KCEN-TV (N); KWTX-TV (A,C)	
TERRE HAUTE, Ind.—92.0	217,500
WTHI-TV (A,C)	
TEXARKANA, Tex.—75.0	83,100
KCMC-TV (A,C)	

Market & Stations—% Penetration	TV Homes
THOMASVILLE, Ga.-TALLAHASSEE, Fla.	
(See Tallahassee)	
TOLEDO, Ohio—94.0	381,200
WSPD-TV (A,N); WTOL-TV (C,N)	
TOPEKA, Kan.—81.0	115,600
WIBW-TV (C,A,N)	
TRAVERSE CITY, Mich.—86.0	38,400
WPBN-TV (N,A)	
TUCSON, Ariz.—82.0	102,600
KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	
TULSA, Okla.—84.0	304,300
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
TUPELO, Miss.—61.0	57,200
WTWV (N)	
TWIN FALLS, Ida.—73.0	26,800
KLIX-TV (A,C,N)	
TYLER, Tex.—73.0	113,600
KLTV (A,C,N)	
UTICA-ROME, N.Y.—94.0	140,300
WKTV (A,C,N)	
VALLEY CITY, N.D.—75.0	169,200
KXJB-TV (C) (See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—80.0	126,900
KWTX-TV (A,C); KCEN-TV (N)	
WASHINGTON, D.C.—90.0	834,500
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—77.0	193,300
WITN (N); WNCT (A,C)	
WATERBURY, Conn.	††
WATR-TV† (A)	
WATERLOO-CEDAR RAPIDS, Iowa—91.0	325,200
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
WAUSAU, Wis.—89.0	98,100
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Tex.—72.0	*74,600
KRGV-TV (N,A); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.—78.0	76,600
WEAT-TV (A); WPTV (N)	
WHEELING, W.Va.—89.0	350,700
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—85.0	**258,900
KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVC, Ensign, Kan., satellite of KAKE-TV)	
WICHITA FALLS, Tex.—81.0	128,200
KFDX-TV (A,N); KSYD-TV (C)	
WILKES-BARRE-SCRANTON, Pa.—81.0	†253,100
WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited)	
WILLISTON, N.D.—52.0	20,600
KUMV-TV (N,A)	
WILMINGTON, N.C.—69.0	121,600
WECT (A,N,C)	
WINSTON-SALEM, N.C.—87.0	339,300
WSJS-TV (N)	
WORCESTER, Mass.	††
WWOR† (N)	
YAKIMA, Wash.—68.0	†106,700
KIMA-TV† (C,N); KNDO-TV† (A) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	
YORK, Pa.—60.0	†39,500
WSBA-TV† (A)	
YOUNGSTOWN, Ohio—71.0	†144,600
WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in county not credited)	
YUMA, Ariz.—77.0	25,800
KIVA (C,N,A)	
ZANESVILLE, Ohio—87.0	†24,000
WHIZ-TV† (A,C,N) * Due to conflicting research data, this market has not been reevaluated pending further study. † U. H. F. †† Incomplete data. ††† New station-coverage study not completed. * U. S. Coverage only. ** Includes circulation of satellite (or booster). *** Does not include circulation of satellite.	

TV MARKETS	
1-channel markets	123
2-channel markets	68
3-channel markets	59
4- (or more)-channel markets	14
Total U.S. Markets	264
Commercial stations U. S. & possessions	515



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WREX-TV
CHANNEL 13 ROCKFORD

stitute for excitement," he asserts, "but I think we'll gradually get away from it. An amazing number of producers are trying. It's not easy," he reflects "when everything is designed for the forty rating."

"The public likes action framework"

Another charge is that TV relies too much on the action-adventure framework for its drama. "We transfer things to an action-adventure framework," Dorso states, "because the public likes it that way. They find the terms in which the story is told more exciting. They prefer it to drawing room drama."

In a recent interview published in the *New York Times*, William Orr, vice president in charge of TV at Warner Brothers, made the same claim. He observed that westerns and other types of action plays constituted a basic ingredient of motion picture business, that cycles of cowboy doings and mystery shows were a familiar occurrence in the entertainment world and that broad public preferences could not be ignored.

Action-adventure, under different ge-

neric titles—westerns, mysteries, etc.—is a staple of Hollywood TV film programming. This is not only because the public likes it, but because so many other entertainment forms have their limits or have failed.

"Anthologies as such are dead. They have no pattern, no continuing character," says Desi Arnaz whose *Desilu Playhouse* was canceled this season by Westinghouse. "TV is an intimate medium whose programs need continuing characters the public can like," he explains. "That was the strength of *I Love Lucy*. It wasn't a great show, but we never did a bad one, and we never did anything to disturb the relationship between ourselves and the public."

Among other program forms which have run dry are musicals, variety and the old style gag-comedy, according to these Hollywood executives. Levathes maintains that the reservoir of talent for variety shows is limited and soon becomes exhausted when it makes the rounds of several programs. He also observes that "original musicals are doomed on TV. Only the well-known or familiar

musical has a chance." He explains that the intimacy of the medium, the constant interruptions while viewing work against new musical material. "The proper way to use music on TV is in the tradition of the stage," he adds. While Mort Abrahams laments the disappearance of many of the old style comedians, he is inclined to believe they will never return. "They've tried everything including pairing them and it hasn't helped."

Must fill 5,000 hours each year

Lewine maintains that the very nature of the medium does not allow for the development of new forms. "We've got about 10,000 half-hours a year to fill. Talent is consumed as never before in the history of show-business. Naturally new forms are needed more quickly. The need however, is often so great that we present many new program ideas before they are fully perfected. Failure is the obvious consequence."

These packagers cherish the well-made action-adventure series. As Levathes says about *Gunsmoke*: "There's a pure consistency about the hero that's classic in its

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT KPIX, SAN FRANCISCO



relationship to the world around us. It's a simple folk drama. These stories have dramatic validity without gimmicks or tricky, synthetic situations. It is the predictability of the behavior of Marshall Dillon and his friends, Chester, Doc, and Kitty that make it pleasurable for the public to watch."

Levathes has another theory about TV programs that differs from that held by many Hollywood program officials. According to him, "It's a basic error to fault shows because of their backgrounds, their subject matter. The important factor about entertainment is the manner in which it is done, the style of production. Many motion picture critics and exhibitors thought westerns were played out until 'Stagecoach' arrived on the scene; 'Shane' and 'High Noon' set new patterns also. Success comes to old ideas in new ways."

The prevailing belief among most film executives however, is that repetition of subject matter levels out program appeal. "Imitateness is at the heart of many of our problems," says Frank Cleaver, vice president in charge of programs for California National Productions. This opinion is voiced too by

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EXECUTIVES OF TOP HOLLYWOOD TV FILM STUDIOS

The top creative executives who run Hollywood's TV film studios belie the usual stereotypes of motion picture personalities. They are a hard-working, responsible group, devoting their total energies to their work. If any of their programs do not succeed, it is not for lack of application. An analysis of the backgrounds of 11 Hollywood TV film producers shows, as you might expect, that the heaviest experience is in the motion picture business, with all kinds of careers represented, from writer to agent to performer. A number of them are transplanted Easterners with considerable agency experience. But their move to the lush Hollywood climate has not slowed their driving pace.

The following rundown on each man's career shows what may have shaped his present-day thinking:

A specialist in situation-comedies, **Harry Ackerman**, executive producer and vice president at Screen Gems, has played a leading role in their

creation; among them are *I Love Lucy*, *Dennis the Menace*, *Bachelor Father*, and *Leave It To Beaver*. Born in Albany, New York of an Irish mother, and a French Indian (Mohawk) father, Ackerman graduated from Dartmouth. After college, he went into broadcasting as a writer for comedian Raymond Knight and then into advertising. At Young & Rubicam, he rose from office boy to vice president in charge of programs. In 1948, Ackerman joined CBS as a top program official. He was transferred to the West Coast not long afterward where he became vice president in Hollywood for CBS. He then left CBS to become an independent producer. In early 1958, he joined Screen Gems as a vice president and executive producer. He is married to actress Mary Shipp. Ackerman owns one of the most complete collections of American historical documents extant, and has contributed original discoveries to this field. He lives in Beverly Hills.

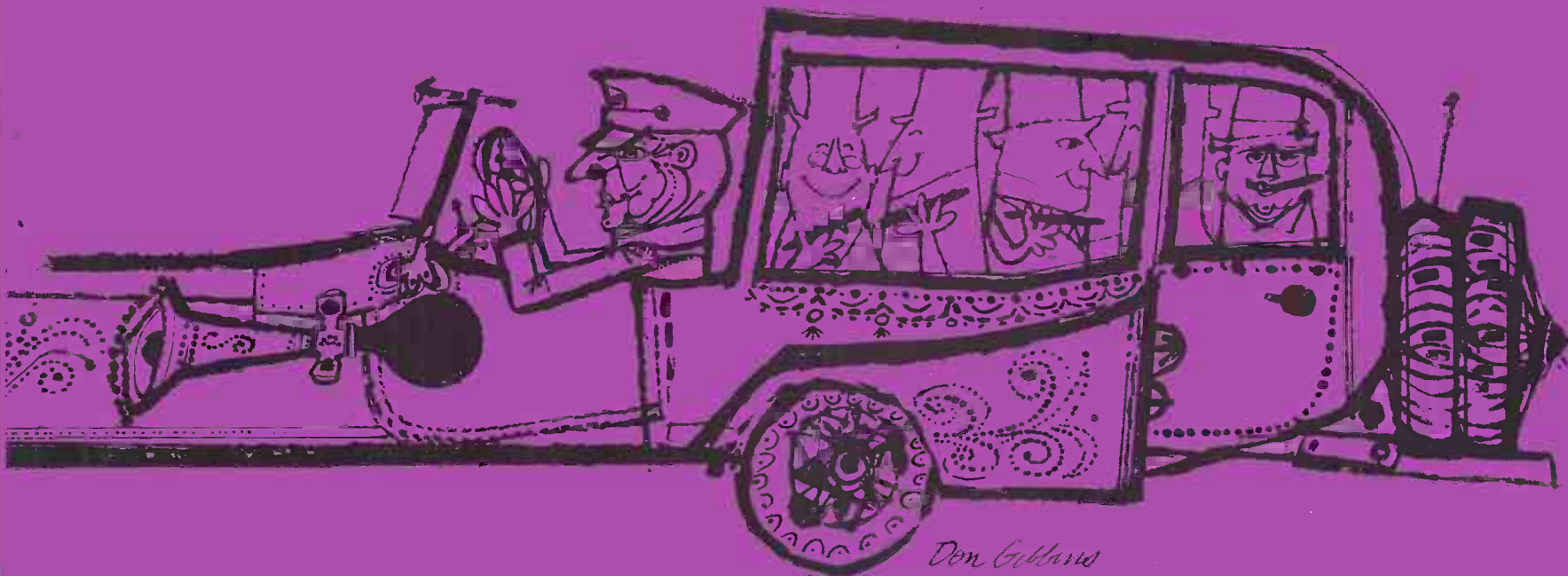
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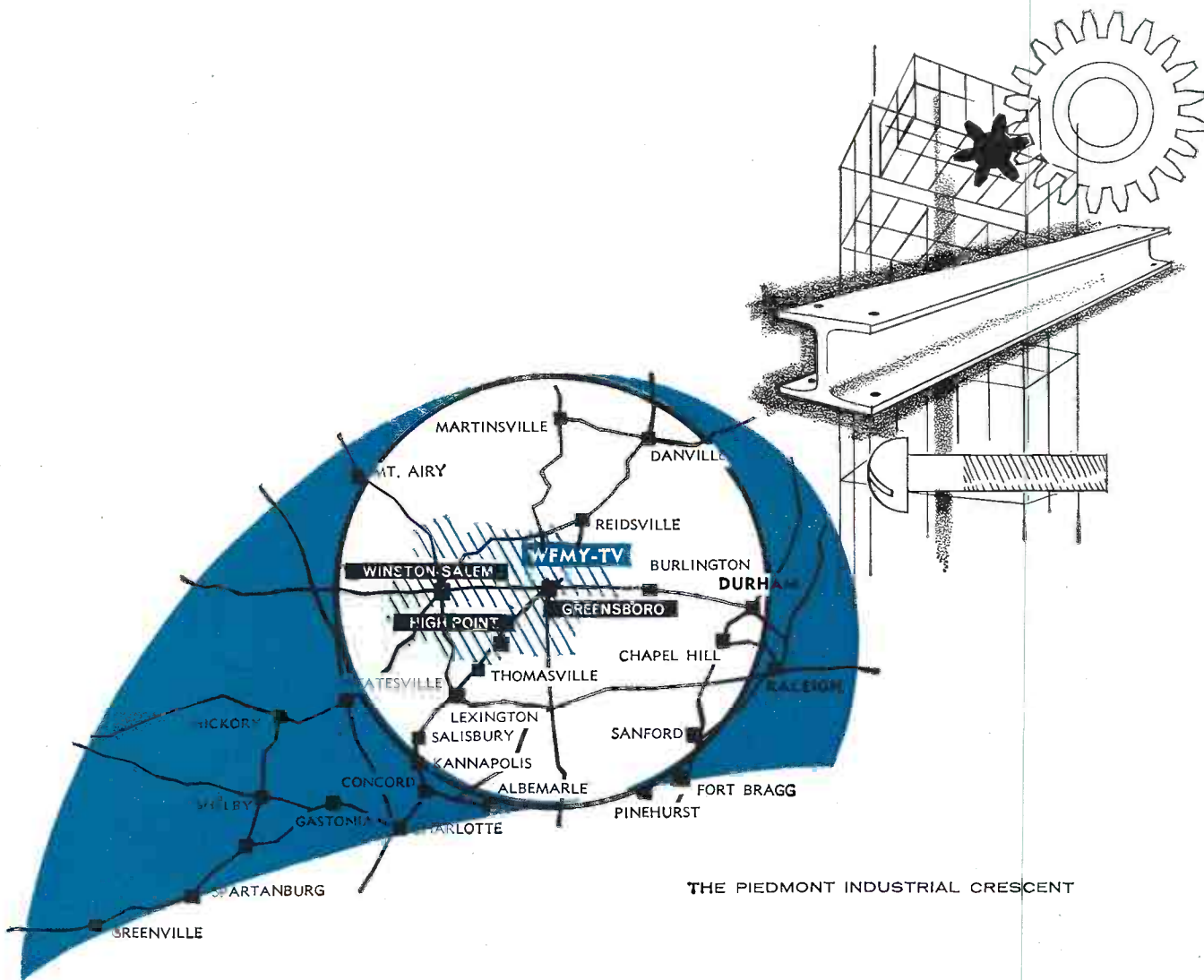
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James Schulke, vice president and top official of Paramount TV Productions.

The big question in TV is the cause or causes of imitateness. Harry Ackerman explains that "an advertiser is in the business of selling products and if left to his own devices will repeat the type of program which he knows has sold product in the past. He reasons that an imitation of last season's hit, outfitted with a cast of carbon copy characters and situations will succeed again. He forgets that the original had impact because it *was* different. "In a large measure, the past season was so bad because sponsors dictated to producers," Ackerman believes. He claims that sponsors tried to emulate the successes of the past.

The thrusts to conformity in our national life explain the cycles of programs, asserts Mort Abrahams. Advertisers who sponsor shows which are very different seem a little strange to their fellows, he maintains. While these executives may disagree with clients who buy imitative programs, they do not deny their right to do so. Bob Weitman explains it simply. "If a suit looks good on a friend, why not buy one yourself?" Besides, they understand the natural reluctance to become too venturesome when large investments are at stake.

Lack encouragement for the new

The way many of these packagers see it, the networks must take a large share of the blame for not sufficiently encouraging the new and the different—the experimental, the offbeat. This is an attitude not manifested directly. "You can believe in an idea, but you can't present it to the American public," reports Desi Arnaz wistfully. More than once, Arnaz repeats he wishes there were some way for the TV audience to see many of the new program ideas that are never exposed to them.

"The lack of creative talent is the bottleneck. Even the motion pictures have trouble finding enough really creative people," maintains Frank Cleaver. This then is the chief reason given for the shortage of better programs.

To illustrate, several packagers complain that some of their colleagues tried to do too much during the past season. "They spread themselves too thin, and their programs showed it. There are physical limits to what an executive producer can do."

Another major shortage in Hollywood is that of writers. This is particularly true in the field of situation comedy where, at most, two dozen are considered professionals in their craft. The limited number of comedy writers is said to be the reason for lack of such programs in the coming season, according to many

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By the age of 15, New York-born, **Thomas Joseph McDermott**, now the 40-year-old vice president of Four Star Films, had dabbled in drama while attending LaSalle Academy. He graduated from Manhattan College ('40) with a B.A. in dramatic arts. After working in summer stock, writing radio soap operas and directing a Broadway show that ran one week, he joined B&B. His first assignment was to direct soap operas; then he was named assistant radio director in 1949, and moved to v.p. in charge of radio-TV in 1953. His tie to Four Star began when he purchased several of their shows. He joined the company as vice president in the summer of 1959. McDermott is married to actress Anne Burr.

Born in Santiago, Cuba in March 1917, Desiderio Alberto Arnaz y de Acha, the Third, better known as **Desi Arnaz**, was among the heirs to three ranches (100,000 acres of land), a palatial home, a private island in Santiago Bay, speed boats, a fleet of motor cars, a cruiser and a racing stable. His father was mayor of Santiago for eight years, but in 1933 a Cuban Revolution confiscated his estates and property. The family went to the United States where the Second World War indirectly pushed Desi into show business. He broke a knee-cap in basic training and was shifted into special services. It was there Desi learned to front an orchestra. An appearance in the 1939 Broadway stage musical, "Too Many Girls" brought him to Hollywood and Lucille Ball when MGM bought the property. At the end of the picture they were married. Desi and Lucy went their separate careers until *I Love Lucy* came along. Arnaz likes the outdoors; fishing, riding and swimming are among his sports as well as cooking. He is the father of two children.

William T. Orr, Warner Brothers' TV vice president, was born in New York City in September, 1917. He was educated at Rumsey Hall in Connecticut and Phillips Exeter Academy. A talent for impersonations led Orr into a career as an entertainer; when his parents moved to California, he followed and landed a job in "Meet The People." A Warner Brothers contract followed and work in several of its films.

When he was released from the Air Force, he joined the Warner Brothers production staff. Orr served a long term tour of duty in Warner Brothers' talent department. In 1955 he was put in charge of the studio's TV operations, and in 1947 was named vice president of Warners. He is married to Jack Warner's step-daughter, Joy Garette Page. They have three children and reside in Beverly Hills.

Peter George Levathes, born in Pittsburgh in 1911, became a lawyer (Georgetown '57) for Spyros Skouras. After spending the war years as an FBI undercover agent in Latin America (his cover: motion picture exhibitor), Levathes returned to 20th Century Fox, headed up short subjects, started TCF Productions by engineering a marriage between Fox Movietone and United Press. His biggest deal was to bring Eisenhower's "Crusade in Europe" to TV via "March of Time," *Life* magazine and Young and Rubicam. He joined Y&R in 1953 as media director, became, in 1954, media vice president and in January, 1959 radio-TV vice president. He heard the call from Spyros Skouras in September '59 and returned to head up TCF Productions.

In Frank Cleaver, California National Productions has an executive whose knowledge of story values is considerable. Born in Massillon, Ohio, Cleaver attended the University of Wisconsin where he majored in dramatics. He left to study acting with Eva LeGallienne, and then joined a stock company in Wisconsin, a job lined up for him by his friend, Ralph Bellamy. Soon afterward, Cleaver switched into writing when he lined up 30 trade magazines for free lance features on a cross-country junket. He moved deeper into the field with a story "Kitty" bought by Columbia Pictures. He later served most of the major studios as a story editor, writer and reader. In 1953, he joined NBC as director of film programs. In 1958, the executive moved over to California National Productions as vice president. He has two grown children and lives in the San Fernando Valley.

Unusually comprehensive programming experience characterizes **Robert F. Lewine**, vice president of

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HOLLYWOOD VIEWPOINT *continued*

packagers. Harry Ackerman complains that the great percentage of them are trying to handle too many jobs. "Because they are so greedy," he observes, "they are becoming hacks. They take too much work and then delay turning in scripts. Not only do they do their work carelessly, but they try to skip the necessary rewriting."

There is a school of thought that believes that the TV industry must find some way to develop new talent. "You must do exactly what the government does," suggests Bob Lewine. "When you cut down trees, you must plant new ones, or someday there will be a wasteland." Lewine remains hopeful. "The demand may give people a chance."

There are several executives who disagree with him. "You can't train people onstage at MGM," says Frank Cleaver. Dick Dorso comments, "This is an empirical business. You must know exactly

what directors and writers can do before you buy them."

In the eyes of these officials there is also another major reason for inadequate programs—time, and insofar as it can buy time, money. All of them point out however, that costs are rising and that the pressure is in the other direction, to find time-saving devices to cut costs.

Costs rose phenomenally on *Lucy*

Arnaz notes that *I Love Lucy* cost \$24,000 per half-hour in 1951 to produce; six years later, the sponsor paid \$80,000 for the same half-hour; *I Love Lucy*, in its hour version, now costs \$400,000. To use a subway kiosk in one scene for a pilot film being shot of *My Sister Eileen*, the charges would have been \$1,900, most of which would have been for trucking, says Harry Ackerman.

"Once you turn a series on, you can't turn it off," James Schulke remarks. "You

can't go back and redo a scene," he adds. "Sure you need imagination, but you also need a vast machine to grind out shows," Dorso points out. "We spend three years in preparation for some of our shows. You never see what goes into a successful show," he adds.

To Bob Lewine however, the industry's problems stem from the people in it rather than the limitations of time, money and talent. "The biggest trouble in the business now is that too many of the people in it—writers, producers, directors, agents and actors—are more interested in capital gains than creativity. They're living in the future, dreaming of residuals. There's not as much creative integrity, by that I mean unwillingness to settle for anything but your best, as there was five and ten years ago. You can't keep the money you make so you look for a nest egg. I suppose it's a phenomenon of the times." END

EXECUTIVES OF TOP HOLLYWOOD TV FILM STUDIOS *continued*

CBS Films. Born in New York City in 1913, he graduated from Swarthmore College during the heart of the depression, and entered his family's real estate firm when few opportunities presented themselves in advertising or entertainment. During the war he was in the navy and served for three years, graduating as a lieutenant. His early background in TV was in program research, commercial production and as an Eastern representative of Dudley Films. In May, 1950, Lewine joined the Hirshon-Garfield advertising agency as head of radio-TV. Two and a half years later, he moved to ABC as Eastern program director. When he left ABC to join NBC as vice president in charge of nighttime programs, he was its top programming official. In February 1958, he was given complete charge of all programs at NBC. He joined CBS Films last year. Married, he has one son. Lewine now resides in New York City, but expects to move to Hollywood ultimately.

James Schulke, vice president of Paramount TV Productions, was born in Cleveland in 1922. He went to Lakewood High and to college at Ohio's Denison University where he received his bachelor of arts. During the war he served in the marines, and afterward finished his education at the Harvard Business School where he took his masters degree. In 1950, he joined Young & Rubicam. After three years he left to become an

agent. He represented the James Saphier office and Rosenberg-Coryell in New York. In December 1957, he joined Paramount to accelerate its push into TV. He is a bachelor and lives in the Sunset Strip section of Hollywood.

For a production executive, Robert M. Weitman, who became MGM's vice president for TV production last month, has an unusual amount of experience as an exhibitor of motion pictures. Born in New York City and a product of one of its high schools, he graduated from Cornell University. Immediately afterward, he joined the management training program of the New York Paramount Theater. Later Weitman became its managing director and was responsible for inaugurating the band policy in presentation houses. He switched into TV in 1953 and joined the ABC network as a vice president. In 1956, he moved over to CBS where his last title was, vice president, independent productions. He is married and has three children. Among his hobbies is golf.

Born in New York City in 1916, Mort Abrahams, director of creative programming for NTA, graduated from New York University with a Phi Beta Kappa key and from Columbia University with his masters. He started in the entertainment business as an elevator operator for Twentieth-Century-Fox. In 1941, his career was well on the rise; he di-

rected numerous shorts for the film company. After the war, Abrahams entered independent film production, and then moved into television. His career was active, successful and notable for numerous live and film production assignments; they include *Tom Corbett*, *Tales of Tomorrow*, *Medallion Theater*, *General Electric Theater*, *Suspicion*, and the spectacular *Producer's Showcase*. He lives in a large rambling 10-room house in Sherman Oaks with his wife Dorothy and his two children. Among his hobbies is skin diving.

Born in San Francisco in 1910, Richard Dorso, Ziv's vice president of programs, joined the NBC Artists Bureau in San Francisco at the age of 25. Two years later, he was hired by the Hollywood office of the William Morris Agency as an agent. In 1940, he and several other agents opened Century Artists Ltd. In 1951, he formed United TV programs, and one year later sold out his interest and moved to Bing Crosby Productions as a writer-producer. Soon after that came a spell as a producer-writer of feature pictures both on a free lance basis and for Warner Brothers. In 1955, he joined Ziv TV Programs, Inc. He is married to fashion coordinator, Betty McLaughlin, a second marriage for both. Together they have five children from their first marriages and two grandchildren. He lives in New York City and makes about 15 trips to the West Coast each year. END



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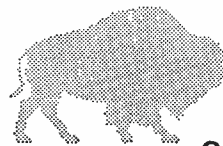
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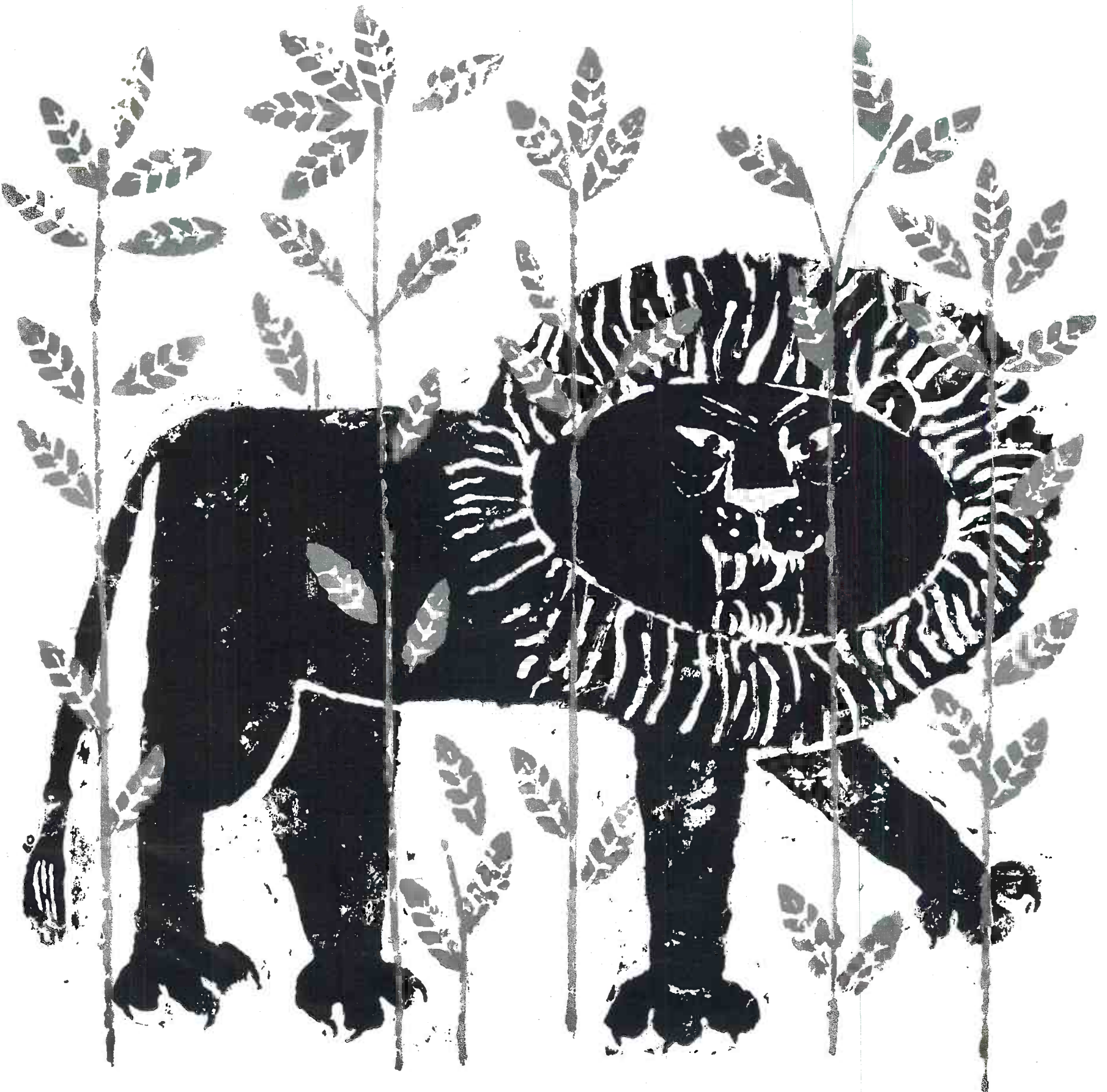
CBS in Buffalo

4

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

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



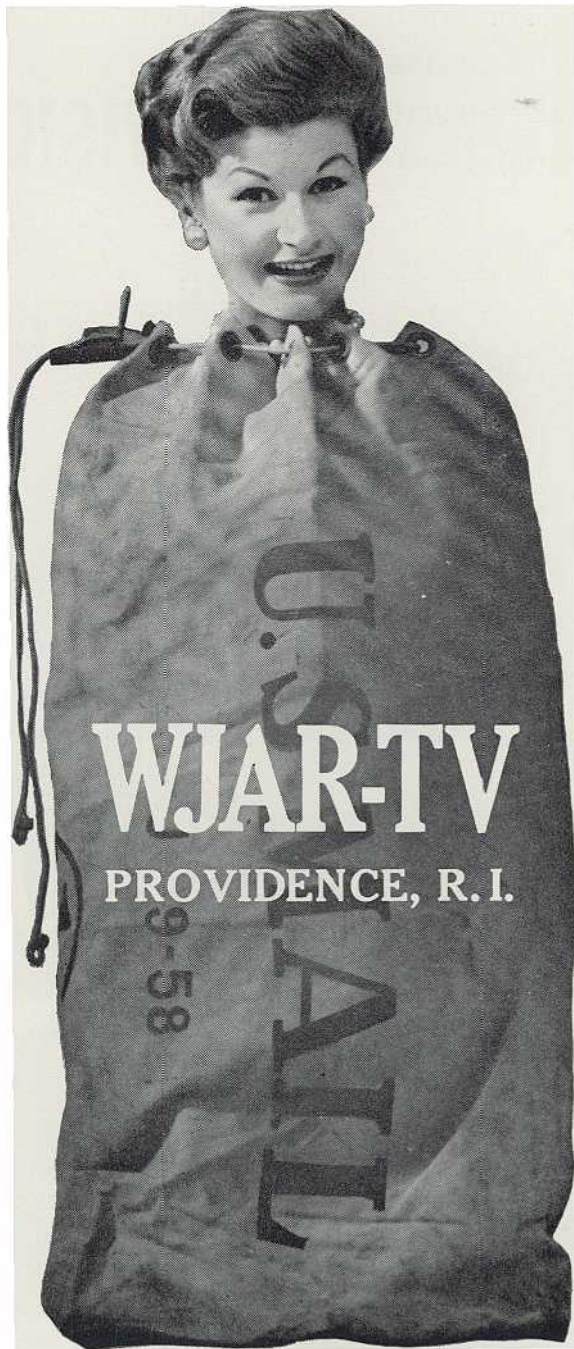
preter of broadcasting's vital role, not only in the American economy, but in our social and cultural development as well.

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programs opposite on the other networks.

"But, if the network should consistently lose their audience to pay television, you can bet there'll be long, late sessions in media departments. The goal of the advertiser naturally is to get the most for his dollar. So, if network audiences decline and advertisers find that another medium delivers a far better cost-per-thousand, they'll put the money there. It's the same situation, in reverse, that occurred way back when the coming of TV drew advertising away from magazines."

TV stations express interest

The shift in attitude toward pay television also is clear in other quarters. Several television stations, some of them network affiliates, have openly expressed interest in carrying pay-TV programs on a part-time basis. At the recent meeting of the National Association of Broad-

casters in Chicago, representatives of 15 network affiliates told *The Wall Street Journal* that if pay television should prove to be a money-maker, they want to try it.

Some movie exhibitors want in

Even some U.S. movie exhibitors, a group long and violently opposed to pay-TV, now say they will seek to become franchise holders of one of the proposed systems to offset the financial oblivion of dwindling theater audiences. Telemeter, and its parent company, Paramount Pictures, have already set the precedent: in Etobicoke, the franchise-holder is Famous Players Canadian Corp., which, aside from being controlled by Paramount, operates the largest chain of movie theaters in Canada (and has a heavy financial interest in three Canadian TV stations). Another factor is the possible award by Telemeter of one of its first U.S. franchises to Henry Griffing,

president of Video Independent Theaters, which ran the Bartlesville test, but more importantly, owns a chain of 200 movie houses and drive-ins in the Midwest.

The recent public posture of the networks also has contributed to the changing mood surrounding pay-TV. Among the most vocal anti-pay-TV forces a few years back, they have refused to comment on these new developments, other than to reiterate their basic opposition to the principle of pay-TV. The reasons, perhaps, are not too hard to find.

Wire TV not subject to FCC rules

The fact that Telemeter is a wire operation has put the pay-TV controversy on totally different ground. Because Telemeter transmits programs over telephone wires and cables and not the air waves, it is not subject (at least not right now) to any FCC or other government regulations. Telemeter is free to expand

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Telemeter also has developed an air pay system, not yet in operation, but which would broadcast scrambled signals, requiring decoding equipment attached to the receiver.

ZENITH'S PHONOVISION: Zenith's Phonovision uses the airwaves to transmit garbled audio and video signals that are unscrambled at the television receiver by a table radio-sized decoding unit. If the FCC authorizes it, Phonovision will get a three-year test on WHCT, a Hartford, Conn. UHF station that RKO General expects to buy from Capital Broadcasting, Inc.

The Hartford experiment would represent air pay television's first test. RKO General—which already owns four TV and six radio stations, is itself owned by General Tire and Rubber Co.—will assume the test's programming and operating costs. Zenith will manufacture the decoding equipment, also work at promoting pay-TV nationally.

Phonovision's decoding unit is equipped with both a coin box and credit apparatus; both methods of payment will be tried in Hartford. Under the credit system, all programs that a subscriber tunes in are recorded simultaneously on magnetic tape and a printed sheet. At the end of a billing period, probably a month, the subscriber pulls the printed sheet out of the decoder,

mails it with his payment to the station. The tape is locked in the decoder out of reach, will be checked periodically by maintenance men to see that payments have been made.

Under FCC regulations governing tests of air pay television, WHCT can broadcast Phonovision programs only at certain hours of the day and night, would have to operate as a free channel the rest of the time. Among the other FCC rules for air pay-TV experiments: tests can be conducted only in cities that receive four or more regular television signals; only one system can be tested in one city, and only one city can be used for a test by any one system; individual tests cannot run longer than three years.

SKIATRON'S SUBSCRIBER-VISION: Skiatron's Subscriber-Vision was initially conceived as an air system, then switched to wire after several years of unsuccessful attempts to get FCC approval for a test.

In December, the Securities and Exchange Commission, charging misleading practices, suspended all trading on Skiatron's common stock. Until the SEC ban on trading is lifted and the company can obtain fresh capital, a Subscriber-Vision test is obviously highly unlikely. Skiatron reportedly has liabilities totaling almost \$4,650,000.

If and when a test does eventually

come, Subscriber-Vision would run coaxial cables above and below ground, following the route of existing telephone company facilities. Drop-off wires hook into subscribers' TV sets, bringing pay programs in on an unallocated broadcast channel. Subscribers would be billed for each program viewed, also pay a fixed fee of \$4.33 per month.

TELEGLOBE: Teleglobe (Teleglobe Pay-TV Systems, Inc.) separates the audio signals from the video at a studio. It proposes, with FCC approval, to transmit over the airwaves an unscrambled, soundless picture that would be broadcast on a regular, allocated air channel and could be received on any TV set in the test area. The sound would be sent over telephone-type wire to subscribers' homes only.

Teleglobe, negotiating last month with two commercial stations interested in carrying pay-TV programs part of the day, claims the one selected will apply for FCC permission to conduct a test.

BI-TRAN: Bi-Tran (Blonder-Tongue Laboratories, Inc.) ran into technical trouble with its complicated system of "piggy-backing" a pay program on the same channel as a free program. The company says it is now perfecting another system, expects to demonstrate it soon. **END**

WIRE PAY-TV *continued*

as fast as it wishes and wherever it wants, unlike Zenith's Phonovision, which must, under FCC order, first run a test in only one area for three full years before it can branch out, and then only to FCC-approved markets.

Thus Telemeter's wire system, in effect, eliminates the oft-heard arguments over the morality and legality of charging the public for using the air waves which it owns by law. As CBS president Frank Stanton has said: "CBS cannot properly take toward wire pay television exactly the same position we feel we must take toward the use of broadcasting channels for pay television. The use of wires to bring added screen entertainment into the home of those who can pay for it represents a new kind of competition for us. We do not welcome its development because it will, we think, eventually have the same effect on free television as (would) pay television over the air. But we cannot very well seek legislative protection against competition from another medium of entertainment . . ."

A changing climate for free TV

Wire pay-TV's unlimited freedom to expand also takes on added significance, according to some industry insiders, because of the changing psychological and political climate in which free television has operated in recent years.

Free television obviously is not the novelty it once was and it has been criticized increasingly over the years. The recent quiz scandals and revelations concerning payola have contributed to the disenchantment with free-TV among opinion leaders and even viewers in general. And print media have lost little

time in acquainting the American public with some of pay-TV's more attractive features and promises.

If such straws in the wind were the only factors that seem to favor pay-TV's future, it might still be possible to shrug off its progress. But for those who have analyzed Telemeter's Etobicoke system on the spot, the competence of the operation makes pay-TV's progress difficult to discount. As Richard Allerton, research manager of the National Association of Broadcasters (which understandably is not a fan of pay-TV) reported after a study of the Etobicoke installation:

"It is my considered opinion that this Telemeter operation in Toronto is a professionally competent one; that they know just what they are doing; have planned it well; and have a money-collecting device which works. There is just no comparison between this operation and the abortive one in Bartlesville, Oklahoma . . ."

The difference is clear in the trouble Telemeter has taken to make things as painless as possible for subscribers. Unlike the unsuccessful Bartlesville operation, where subscribers were charged a flat \$9.50 monthly fee whether they watched all the shows or none, Telemeter viewers pay only for the programs they elect to see, plus a \$5 installation fee.

Moreover, most observers agree that Etobicoke is almost ideal as an area to test pay-TV's potential. Ninety-four per cent of the suburb's 40,000 families own television sets. Even more important, they can get free programs from five separate sources—the local Canadian Broadcasting Company station and an independent Hamilton station, plus the three U.S. network affiliates in Buffalo.

Also, Toronto has more movie theaters than any other city in Canada.

Etobicoke, too, is a solidly middle class community, consisting mainly of private homes and some garden apartments, many of them concentrated in clusters of housing developments, where word-of-mouth traditionally is a strong purchasing influence. In fact, the word-of-mouth process already is evident. Several Etobicoke subscribers told TELEVISION MAGAZINE that their friends from outside the wired area frequently drop in to watch pay programs, and are anxious for Telemeter to come to their neighborhood.

Investigate other areas for tests

By this month Telemeter was working on plans to expand the Etobicoke operation to metropolitan Toronto. And the company says it currently is investigating five areas in the U.S. (one is a New York suburb) for a test it hopes to launch by the end of this year.

While the Telemeter system's economic feasibility and viewers' reactions over the long run are still in doubt, the progress in Etobicoke and the company's plans underscore how serious the pay-TV issue has become in recent months. For, as has been pointed out here, preliminary results make it imperative for anyone with a stake in television to lose no more time in becoming as informed as possible on the subject. Some still believe that pay-TV's eventual effect on commercial TV will remain a mystery for at least several years. But there is a growing body of opinion within the advertising-television complex that holds that the issue may even be joined by the end of this year or at the beginning of next. Perhaps they are right. END



NIELSEN STATION INDEX **CHAMPAIGN-DANVILLE AREA**
DECATUR-SPRINGFIELD AREA

WCIA's DOMINANCE **PROVES**
IN CENTRAL ILLINOIS

Nielsen Station Index Mar. 1960 Central Illinois Area

STATIONS CH.	MONDAY THRU FRIDAY				SUNDAY THRU SATURDAY	
	MORNING		AFTERNOON		NIGHT	
	6am-9am Homes	9am-Noon Homes	Noon-3pm Homes	3pm-6pm Homes	6pm-9pm Homes	9pm-Mid Homes
WCIA 3	17,300	51,600	66,500	69,200	111,300	70,200
Station A	4,700	9,900	8,200	11,400	24,000	14,700
Station B	#	5,800	9,100	19,400	34,700	16,100
Station C	#	900	#	700	2,300	1,500
Station D	#	#	1,700	3,400	6,200	1,800

WCIA Channel 3
CHAMPAIGN, ILLINOIS
George P. Hollingbery • Representative

SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central
Surveys Study
(Feb. 1960)
Ask Katz
for the
facts

Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!
Most Believable Station . . . KRNT-TV!
Most People Would Prefer KRNT-TV Personalities As Neighbors!
Most People Vote KRNT-TV
The Station Doing the Most to Promote Worthwhile
Public Service Projects!

Nielsen
(Feb. 1960)
Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

ARB
(Mar. 1960)
Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

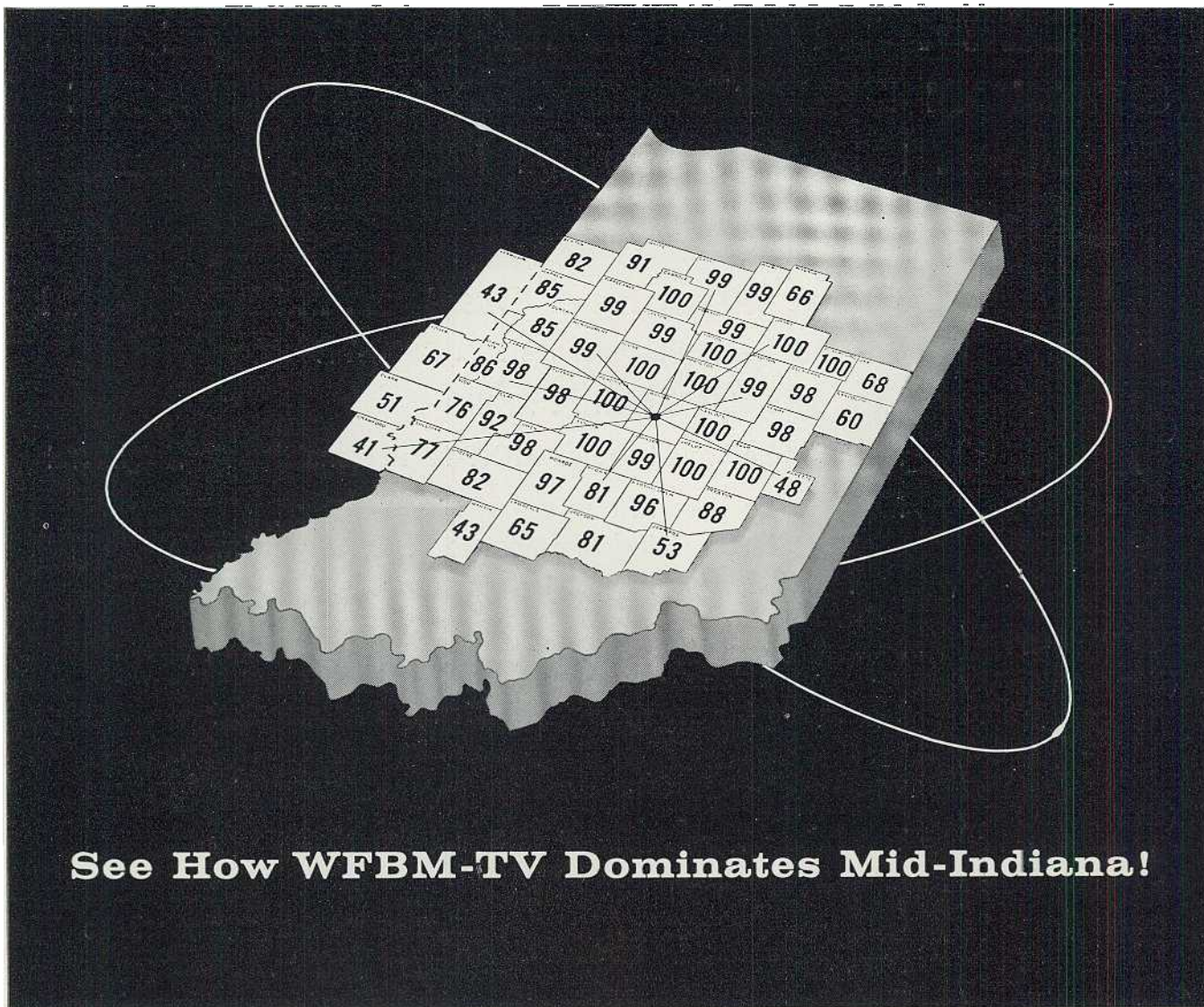
Ask Katz
about
Central Iowa
Advertisers

See for yourself the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

See for yourself the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

See for yourself why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

KRNT-TV
DES MOINES
A COWLES STATION



See How WFBM-TV Dominates Mid-Indiana!

First by a good margin, WFBM-TV dominates all other stations in Mid-Indiana both in total coverage and market penetration, because it is the only basic NBC outlet. *Map shows county percentages measured by Nielsen Coverage Study No. 3.*

where else . . .

- will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself?
- does a central market exert such an economic pull on so *many* specific areas that are retail trading centers in their own right?
- do you find such a *widespread* marketing area covered from *one* central point . . . and by WFBM-TV!
- can you buy just *one* station with no overlapping penetration by basic affiliates of the same network?

only here—where WFBM-TV is *first* in Mid-Indiana—can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Let us show you how to test regional marketing ideas here with amazing results.

The Nation's 13th Television Market
 ...with the only basic NBC coverage
 of 760,000 TV set owning families.

☉ *Indianapolis itself*—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families *with 90% television ownership!*

☉ *11 Satellites*—Each a recognized marketing area and well within WFBM-TV's basic area of influence—*totaling more than 420,000 additional TV homes.* Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Lafayette • Peru • Logansport • Kokomo • Danville, Illinois.

Represented Nationally by the **KATZ** Agency



flood of advertising impressions deluging them. Guild, Bascom & Bonfigli takes an advanced position; that much of the public doubts many of the claims made by advertisers and their agencies; that a considerable resistance has been generated toward such advertising.

Guild, Bascom & Bonfigli accepts as its advertising objective the task of building on these attitudes or finding ways to circumvent them. Its use of humor is calculated to disarm the doubting Thomases among the consumers.

"Humor used badly can be deadly. It's neither humor nor advertising. Humor used properly is the 'false whiskers' of advertising," says Guild. "We make friends by getting people in good humor. And we increase believability because we do not take ourselves too seriously. The consumer feels we are telling the truth." The agency also freely admits the weaknesses of its client's products to lend credibility to claims that are to follow.

'False whiskers' and 'nutzenboltz'

Along with "false whiskers," Guild, Bascom & Bonfigli's copy contains a great amount of "nutzenboltz," a term coined by David Franklin Bascom, the flavor-some oddball who is its creative director as well as chairman of its board; executive vice president Dan Bonfigli is in charge of its art and of its packaging. Besides handling administration and account supervision, Walter Guild is its marketing specialist, and acknowledged agency head.

The agency's advertising is soundly rooted in first principles. "Nutzenboltz" persuades logically; "false whiskers" emotionally. Each of its advertisements contains some of both. The quantity and quality of "false whiskers" are in inverse proportion to the quantity and quality of "nutzenboltz." In other words, the more genuine consumer benefits ("nutzenboltz") your product can boast, the less "false whiskers" needed, and conversely.

These advertising concepts have, of course, been applied to TV copy as well as copy in other media. The agency has been exceptionally successful in TV for a relatively small operation. During the current year, it will spend an estimated 74 per cent of its clients' billings in TV. Interestingly enough, it has no head of its TV department. Alex Anderson is its creative TV director, but when a program idea is needed, everyone contributes, including account executives. Walter Guild, and Jerome Rosefield, head of the company which at that time owned Skippy Peanut Butter (now a product of Best Foods), collaborated on the concept of *You Asked For It*, which

was on the ABC network for eight years until 1959.

Guild, Bascom & Bonfigli takes a different approach to TV than most other agencies. It is not interested primarily in high-rated programs. It does not recommend alternate sponsorship whenever there is the slightest chance that full sponsorship can be purchased.

Maximum identification is one of its precepts, maximum identification in low-cost programs. Its aim is to purchase shows which will attract a certain quality of audience. Sole sponsorship reinforces the identification.

"Skippy Peanut Butter sponsored *You Asked For It* for eight years during which our ratings ranged between 10 and 20. Only on one occasion did we receive a 20. We were however, reaching 3,000,000 people a week 52 weeks each year," Guild stresses.

"Each month, Skippy was seen by about 12,000,000 people on TV with its show. During that time, a big advertiser with several high-rated shows may have reached double that number of homes. But we believe it is better to have a full page in a magazine rather than an eighth of a page in several magazines.

"Skippy is the largest selling peanut butter in the country," Guild notes. "We know that its TV advertising was pretty potent. It had to be. It was one hundred per cent on the same product. There was no confusion with other shows. The big success of radio was built on sole sponsorship. When the cost of your show is low enough, the same principle still applies."

Strive for painless interruptions

Fusion is another of the agency's TV precepts. "Audiences generally resent interruptions in programs for commercials. We strive to make those interruptions as painless as possible," Guild explains.

"We steer clear of mystery shows because commercials in them can't be fused with highly dramatic situations," Guild says. "We prefer situation-comedies, travel, adventure or musicals. You can interrupt them more easily for your message. We shy away from shows which use comedians for another reason. When we're using humorous commercials for a product, we don't want the commercial to compete with the entertainment. It's bound to suffer by comparison."

The agency's TV commercials also are singular. Instead of shooting them inside studios, whenever possible they are performed before live audiences so as to allow for the important interplay between performer and audience that, so often, lends an additional, vital spark of life.

Entertainers and actors are featured

in the agency's commercials instead of announcers. "We can't use the usual announcer," Guild complains. "The minute he gets on camera he stops talking like a human being and starts talking like an announcer. We want people who can project. We find them mainly among entertainers.

"Whenever possible we prefer to sign our commercial performers to exclusive contracts," Guild notes. "We don't want them spreading themselves thin, being seen selling toothpaste on Monday, cigarettes on Tuesday, coffee on Wednesday and so on. Lee Goodman who does the commercials for Ralston's is under contract to us for several years."

The agency takes an equally uncommon approach to its copywriters. "We can't use most agency copywriters," Guild maintains. "Their copy reads like advertising. We prefer professional writers. We have only one copywriter here who saw the inside of an agency before he came to us. The others have written fiction, articles, one was an artist. If they have an innate sense of what can sell, we can teach them how to write copy."

Individualistic to the core, the agency, as is to be expected, reflects the personality of its leader. It is an extremely in-

To next page

WALTER GUILD'S CREATIVE GUIDE

"The key to creativity is the approach to a problem. To the creative thinker, a problem is not a problem but a challenge to be creative.

"Free your mind of negative thoughts. The moment you say 'It can't be done,' or 'Our competitors did it that way and it didn't work,' you have stopped all possibilities for creative thought.

"Don't be ashamed of your imagination. Strengthen it by exercise in every possible direction. Everyone has an imagination, and everyone's imagination is different. Cultivate yours.

"Be contrary. The hell with tradition. Take the opposite point-of-view. There are other ways to go than the usual way.

"Don't be afraid to take a chance. Usually if a new idea is completely safe it is probably no good. However, it is also a good idea to recognize the elements of danger in any new thought and to evaluate these elements of risk completely and objectively.

"Daydream. Take advantage of your ability to associate ideas. Association of ideas takes place when

one is daydreaming. One thing leads to another.

"Understand the problem. Nobody writes outstanding classical music without a pretty thorough knowledge of harmony. Much time is wasted on creative thinking that does not understand the problem.

"Think big! Make no little plans! Think of big plans.

"You can always reduce them in size, if necessary. Accomplishments become big because of big plans, and big thinking.

"If you are going to think creatively, try if possible to become part of a creative atmosphere. It is always possible to build your own creative atmosphere. Creative people have a habit of igniting one another. Creative people need other creative people to bounce ideas against."

These suggestions, according to Guild, "are not a cinch to put into use. There is nothing more difficult than just plain ordinary thinking.

"No one who has made a hobby out of thinking is going to be bored or miserable for long, because he has developed some inner resources. He has found out that it's fun to think."

formal shop, a "fun piace" at which to work. Each office has a lived-in look, complete with slogans on its walls. When the trout season and the duck season open, Guild, Dave Bascom and other key executives make for the open spaces.

Guild, Bascom & Bonfigli is now very expansion-minded. A specialist in food accounts, the agency is interested in working in other fields. It has enlarged its office in Los Angeles, and has increased its staff in New York. San Francisco will however, always be its main base. Guild does not regard this as any handicap. "They'll come to North Platte, Nebraska for good advertising," he remarks. He makes clear too that he has no ambitions toward giantism for the agency. "We don't want to be the biggest agency. We just want to be the best. Size is no particular virtue."

Walter Guild feels the same way about smaller advertisers who must compete against big ones. The agency has several regional accounts which are among the leaders in their particular areas; among those on the West Coast are Mother's Cakes and Cookies, Mary Ellen Jams and Jellies and Heidelberg beer. Tidy House Products is primarily in the middle West. All of these companies take on such rivals as Procter & Gamble, National Biscuit and Anheuser-Busch.

Regionals must be opportunistic

"The big advertiser has no monopoly on brains," Guild asserts. "Why Procter & Gamble's advertising is as stylized as a Japanese dance. The company operates by rote. The trouble is that too many regionals don't know how to advertise against the big ones. They must be smart enough to be opportunistic, to concentrate their advertising, something the national advertiser cannot do as well."

Illustrative of Guild, Bascom & Bonfigli's techniques against the big guns is the success of Farmer John Bacon which it services for the brothers Clougherty. In the intensely competitive Los Angeles market, this brand was moved by the agency from fourth place in 1956 to first place in 1957, '58 and '59 against the competition of brands marketed by such companies as Armour and Swift. Television, specifically local musical shows, has carried the principal media burden.

The agency has successfully tilted with such titans as General Foods and Kellogg in representing Ralston's Wheat and Rice Chex. Sales of the Ralston products were slipping when Guild, Bascom & Bonfigli was hired in 1955. "The company needed big ideas to overcome the handicap of competing with big budgets," according to Geoffrey Baker, vice president of the Ralston

**In Roanoke in '60
the Selling Signal
is SEVEN...**

You won't get rich selling bongo drums in the Roanoke Television Market, but there are nearly 2,000,000 people who are willing and able to help you turn a neat profit on foodstuffs, toiletries, pharmaceuticals, gasoline, household products and other items.

The magic number for reaching these heavy-spending, non-Calypso folks is seven. In Roanoke, seven is WDBJ-TV . . . which will beat the drum for your product in over 400,000 television homes of Virginia, N. Carolina and W. Va.

WDBJ-TV has maximum power, highest tower, superior service and programming . . . to help you sell like sixty on seven.

ASK YOUR PGW COLONEL
FOR CURRENT AVAILABILITIES

WDBJ-TV
Roanoke, Virginia



division. The big ideas were forthcoming. Guild suggested selling the cold cereals to adults, and the elimination of premiums. The second idea was a master-stroke because it made a virtue out of necessity (Ralston could not use premiums for adults). "Look, Ma! No Premiums!" became the rallying cry of harassed motherhood. In 1958, Baker reported that Ralston Wheat and Rice Chex had scored a 34 per cent sales increase over 1957; the average increase in business among cold cereals in 1958 was five per cent.

Agencies can help clarify politics

Guild also is proud and honored that his agency has been selected to handle the account of the Democratic Party. "I don't believe that garbage that Madison Avenue elected the President in the last election. Advertising agencies are experts in the field of communications. They can help clarify much of the political gobbledegook. They'll make politicians say it so people can understand it."

As one may gather, Walter Guild is an extremely forthright individual. Nor does he spare his clients when the occasion warrants. San Francisco's Regal beer, a former account, had the habit of switching campaigns; Guild manifested his dissatisfaction in no uncertain terms and resigned the business. He would not allow the agency's parting from Foremost Dairy to be cloaked over with amicability. He circulated a memorandum at the agency which stated "We were fired because we did not have an office in Greece" (Foremost wanted the agency to open offices abroad), and the next day, Guild held an office party.

Walter Guild's iconoclastic career started in Ponoka, Alberta, Canada, where he was born 56 years ago. Educated in the high schools of Nebraska and Iowa, he became a pianist at an early age and barnstormed through the West with a dance band. He was thirty-three years old, a master of ceremonies in a radio show on the West Coast, when he forsook entertainment for advertising 23 years ago. Guild is still addicted to the piano. It is his greatest hobby, aside from his family. He practices one hour before work and two hours afterward.

Such concentration is typical of this intense man who helped educate himself in advertising by copying several advertising textbooks twice in longhand to make certain he would not forget their contents.

Today Walter Guild looks forward to a bright future for advertising. "We're in an economy of plenty. There's more desire to spend. There's more money. People don't want to be average, to be conformists. They're going to be looking for products which help them prove they are not. It's going to be easier to advertise, and easier to sell."

END

How Come CHANNEL 10 Stays Perennially On Top in the Rich Rochester N. Y. Area?

COULD BE BECAUSE:—

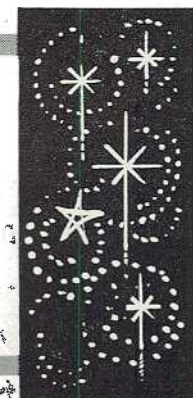
we have the POWER

Yes, thanks to our new 316 KW (maximum power) transmitter, we now speak to more than a million Western New Yorkers with a stronger voice—look at them with a brighter eye! Our primary coverage area is considerably extended!



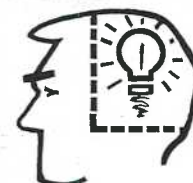
we have the SHOWS

We offer our viewers the very finest programs of two major networks—CBS and ABC—a galaxy of great stars in a brilliant host of new shows and old favorites! We also offer News-Weather-Sports, complete and accurate, twice nightly at 6:30 and 11:00 P.M.—plus many other fine, live local shows, and the great MGM movies.



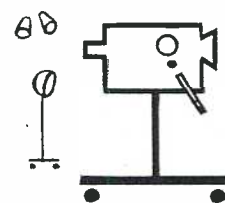
we have the KNOW-HOW

Not only do we possess the technical know-how that guarantees best-quality production, but being Rochester-owned, we understand the wants and whimsies of the people of this area, give them what they want, know how to promote our station and our programs in the most effective manner.



we have the FACILITIES

Now that we have the very latest in Videotape, our facilities, both in equipment and personnel, leave nothing to be desired. Our well-trained engineers and production staffs welcome the constant challenge of handling live shows and live commercials in truly expert fashion.



we have the WILL

Perhaps our BEST quality is our ceaseless will to please! We are intensely proud of our consistent leadership in Rochester, and we are determined to maintain it!



Adequate power, top-notch programming, expert know-how, modern facilities and the resolve to please and satisfy—every one of these things is *essential* to a successful television station—and these are the things that attract and hold our ever-increasing number of sponsors.

CHANNEL 10

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

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



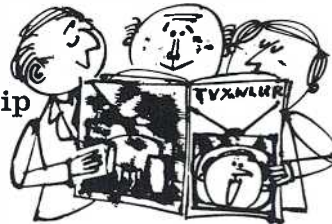
When each publication "surveys" all the rest

And each proves the absolute, unbiased best

365
21240
1795

With print run the highest, subscribers blue-chip

Magnificent coverage and key readership



Appeal that's so broad yet exclusively for



The top brass, the time buyers, stations and more.

When all of these claims make a bid for your green



And the flagpole's so cluttered the flag can't be seen

When superlatives lead you a most dreary dance

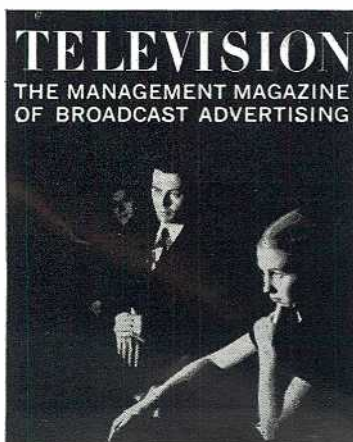


And you're steering your way by the seat of your pants—



THEN... One suggestion seems the simplest of any:

Read the magazines—compare them. Your own judgment, your own evaluation will quickly show you what books to advertise in.



You cannot read any new issue of TELEVISION Magazine without discovering a book with an unusually deep and powerful hold upon the attention of its readers. Any comparison with other publications dramatically shows TELEVISION Magazine's unique editorial approach... its ability to reach management on its own level... to provide through research the working tools for media people... to reflect the full impact of television as a major communications force... to provide a contagious climate of prestige, an authoritative showcase for your advertising.

assignments. Freberg Ltd. does the majority of its commercials for such Western agencies as San Francisco's Guild, Bascom & Bonfigli, Weiner and Gossage, and Carson, Roberts Inc. In the East, Van Sant, Dugdale of Baltimore is his sole agency client.

Not only would many agencies find the fey humorists' approach to advertising lacking in seriousness, but he poses another problem to them. He claims that they are responsible for the schizophrenic images the public is given of their clients because they do not unify their advertising in all media. Freberg Ltd. consequently suggests that whenever possible it be allowed, as it did for Kaiser Foil, to do a complete job, promotion and merchandising as well as commercials.

With a staff of only four, Freberg Ltd. accepts only some 10 or 12 commissions a year. They are created in a six-month span of time to give Freberg time for his other activities. No business is accepted from beer, cigarette or foundation garment advertisers.

Four guides to good commercials

Freberg has four guides to good commercials: One, that they be musically memorable; two, that they be absolutely unorthodox; three, that they be humorous; and four, that whenever possible all three of these approaches be combined.

In fact, far more attention might be paid to Freberg's musical achievements with commercials. In the early fifties, the comedian became a best-selling record artist; his successes included "John and Marsha," and "St. George and the Dragonet." This experience has been translated into a distinctive musical sound which few commercials duplicate.

He uses the talents of Billie May and his orchestra, and for vocals, Jud Conlon and his Rhythmairs. To get extra lushness, polish, and smoothness—a distinctive and memorable musical experience—the basic orchestral unit is increased whenever possible to the degree that the budget will afford. Each of his jingles are integrated into their backgrounds so that a Dixieland musical treatment will go with a New Orleans setting, and a Hawaiian treatment when the commercial is set in Hawaii. The comedian will also work hours for a musical effect, and will make demands on himself that neither the agency nor the client finds necessary.

Freberg believes that commercials of quality are necessities not luxuries. "Today, your commercial can end up sandwiched between Perry Como on one side and Frank Sinatra on the other. With positioning like that, how does an

agency in its right mind dare to go in with a Hammond organ to save a few dollars and not expect consumers' minds not to snap off like an army of castinets. Yet agencies all over America continue to spend two hundred thousand dollars in radio time to showcase a dollar ninety-eight jingle and then wonder why nobody walks out of the kitchen whistling the score."

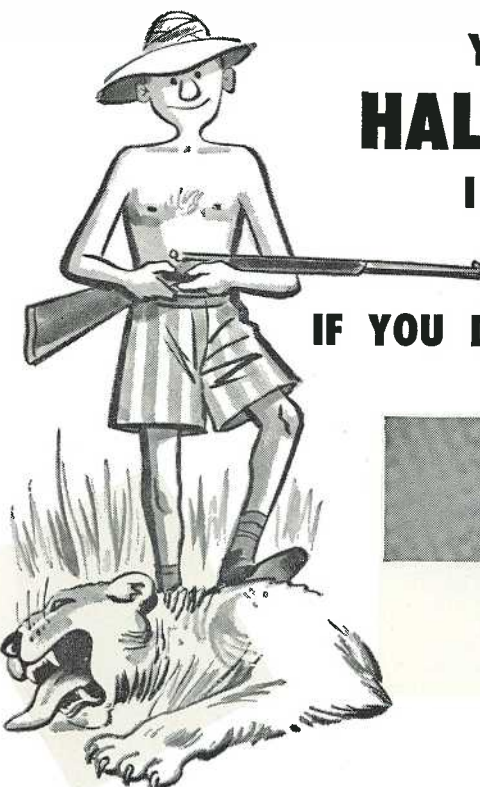
Humor is still so rare in commercials that, in most cases, it is the key to Freberg's unorthodoxy. The producer however, is quick to recognize that not everyone can handle humor. He comments,

"It is a fragile thing best left to professionals." He also notes that agencies should be as willing to pay for professional humor as they are for finished art. Both are highly specialized skills in his view.

Pseudo funny may destroy a good thing

He maintains that there are too many "pseudo funny commercials . . . which increase the danger of not only overdoing a good thing, but of destroying a potent communications tool." It doesn't work, he believes, to assign them to amateur humor copywriters. They

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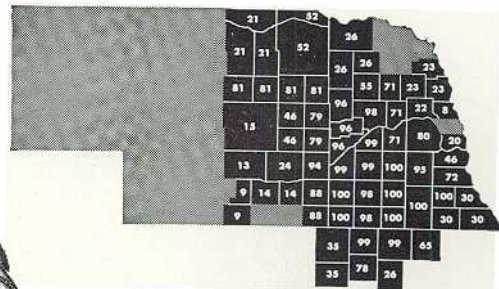
YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!

**KOLN-TV DELIVERS THE
MAXIMUM AUDIENCE IN NEBRASKA***

Gunsmoke 98,000 homes
Father Knows Best . . 86,500 homes
6:00 p.m. News . . . 84,400 homes
10:00 p.m. News . . 74,400 homes


*November Lincoln NSI



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

The Felzer Stations

WICZ-TV — GRAND RAPIDS-KALAMAZOO
 WZZD RADIO — KALAMAZOO-SATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTW — CADILLAC, MORGAN
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WABD RADIO — PEORIA, ILLINOIS
 WABD-TV — PEORIA, ILLINOIS



KOLN-TV

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

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative

know the technique of selling with words, not of creating humor. And comedy writers, he adds, know the technique of creating laughter, but not of selling with laughter. He also advises, "You don't start off with what seems to hold the promise of a funny commercial and then, in effect, clear your throat. People feel cheated, and what's more, downright antagonistic toward the sponsor."

Pertinence is the most important quality of a humorous commercial, according to the 33-year-old entertainer. One of the

marks of an amateur writer of humorous commercials is that he always ends with a non-sequitur. "I learned my lesson the hard way. You must build your jokes off the copy points and leave them laughing about the connection with the product. You must build your jokes by setting them up as they do in a Broadway musical. Verbiage must be pruned."

Maintains permanent stock company

To Freberg the commercial is an art form like a novel or a play, with a broad structure and basic principles be-

hind it. He even maintains a permanent "stock company" of actors who rotate from one commercial to the next.

Of his aims in constructing a commercial, one of the foremost is an almost fanatic emphasis on attracting attention. A friend has said of Freberg that he is always trying to get arrested while selling a product. Freberg's credo: "If they remember your commercial, they'll remember your product."

A prime example is his company's work for Butter-Nut Coffee, starting in 1958 when the client set out both to improve the sales of its regular brand in Los Angeles and to introduce its new instant there and elsewhere.

To do the job for Butter-Nut regular, Freberg created a six-minute satirical comedy, "Omaha." It is five minutes and 30 seconds before the name Butter-Nut is mentioned ("It's easier to sell Omaha than Butter-Nut Coffee," says Freberg). For the instant brand, Freberg turned a product problem into a strong copy point. His angle: dramatizing the lateness of the introduction of Butter-Nut Instant with the tagline, "Five years isn't exactly instant."

How have these approaches paid off? A year after "Omaha" went over the air, sales of Butter-Nut regular coffee more than doubled in Los Angeles. Butter-Nut instant achieved 88% distribution two months after its commercial hit Los Angeles and 1,000,000 jars in sales in 13 middle Western states later on. "Omaha" is now spearheading Butter-Nut's current drive for distribution of its regular brand in Seattle and Tacoma, Washington, Portland, Oregon, and San Francisco, California.

The strategy of exposing the public to the product problem *a la* the late introduction of Butter-Nut Instant also figured heavily in Freberg's commercials for Kaiser Foil.

Distribution expansion for Kaiser

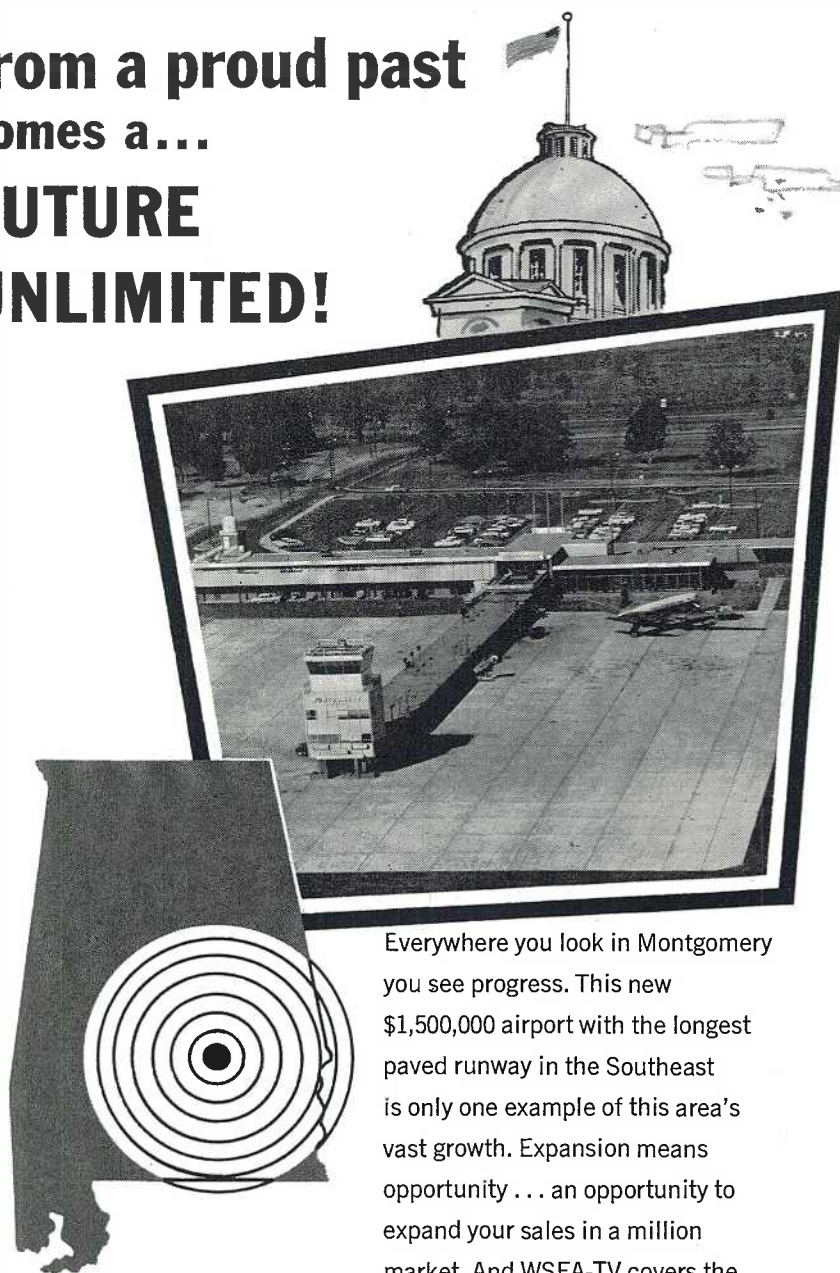
In the case of Kaiser, it was a problem of expanding distribution. In his humorous commercials for Kaiser, Freberg set up a straw man—the grocer—and then created a conflict between him and an animated character called Clark Smathers, a Kaiser Foil salesman.

In the first round of commercials, Smathers beamed the grocer who didn't carry the product. In a second sequence, the grocer beamed back if he carried the line.

Although the results aren't easy to measure, Freberg claims the commercial series forced the product into 8,000 new outlets within six weeks.

In almost all cases, Freberg leans heavily on his enormous talent for focusing on the preposterous. This dates from his

from a proud past
comes a...
**FUTURE
UNLIMITED!**



Everywhere you look in Montgomery you see progress. This new \$1,500,000 airport with the longest paved runway in the Southeast is only one example of this area's vast growth. Expansion means opportunity... an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

earliest commercial days, when he created a great visual image for Contadina Tomato Paste with the slogan, "Who put eight great tomatoes in that itty bitty can?," to spots for Zee Paper Products' paper towels and Bubble Up, a new soft drink.

Scenes in one Zee commercial, for example, show the Great Wall of China getting a paint job. And Freberg pushed Bubble Up into third market place in Los Angeles with his "Bigger than King-Size" campaign. The latter depicted Freberg as official measurer of everything from king-size tweezers to king-size roller skates.

Attacks on sham and vulgarity

Such shafts aimed at some of advertising's more pompous techniques are but a mild reflection of what he's done to vulgarity, sham and pretension as a recording artist. A recent example is his attack on rock 'n' roll records with his own disk, "The Old Payola Blues." And still ranking in some ears is "Green Christmas," which was his blast at the excessive commercialization of the holiday.

All such barbs—whether woven into his commercials or stated frankly on his numerous recordings—continue to contribute to that complex reputation called Stan Freberg.

On one hand, he has been called a "muscular Christian" by many in advertising who resent his biting the hand that feeds him. On the other, there is much of the zany about him. The two are naturally combined in his work, though his deepest needs are probably to proselytize.

He may come by his talent for morality naturally. His father is a retired Baptist minister. Born in Pasadena, Stan apprenticed himself at the age of eleven to his uncle, Conray, the Magician, as a coat stuffer. He soon outdistanced his kin in the world of exhibitionism and at the age of 17 was making a big buck doing cartoon voices for several studios. The army beckoned, but in 1949 he began a five-year career on *Time For Beany* where he played such characters as Cecil, the Seasick Serpent, Peeper Frijole and others. Afterward came a surge as a recording artist. Later he created a puppet named Grover who entertained on NBC's *Comedy Hour*.

Today, Stan Freberg makes Jack Armstrong the all-American boy look like a second-rater. He has enough talents to single-handedly staff a motion picture studio; he can sing; he can conduct; he plays several instruments; he can write; he can compose music and has 150 published songs to prove it; he can mimic voices. Little wonder that oftentimes he becomes impatient with some of his elders.

Only time will tell who's right. END

PERSONAL INFLUENCE from page 57

the concept in media planning. This may, in fact, be so.

But, we're not sure. To illustrate just how this social phenomenon *could* be useful, here's a speculative example. It rests on several basic assumptions, presented briefly afterwards.

THE HYPOTHETICAL CASE STUDY

1. *The Product:* Brand "B", a liquid detergent now on the market, second ranked in terms of share, but "solid" in its distribution, competitive price and product performance.

2. *Creative Story:* An innovation in detergent packaging—new container, shape and design, and a unique method of dispensing the liquid.

3. *Marketing Objectives:* Consumer use tests and test market operations have led to optimistic forecasts. The problem becomes one of gaining the greatest number of triers in the fastest time—before the competition develops its counter-measures.

4. *Media Strategy:* The "new" money being invested by the advertiser for this project is slated to cover the costs of couponing and stock allowances. Therefore, the direct media budget for the six-month introduction is pegged at a rate

which is normal for this brand. As a result, it is unlikely that we can count on using expensive TV specials or gatefolds for a special push. Moreover, because the creative story requires 60-second TV commercials and full-page magazine insertions, it is not possible to go to 20's or IDs or half-pages to increase gross media weight beyond normal levels for Brand "B".

The Problem: What special media technique can be used to substitute for the "catalysts" we can't afford (television special, gatefolds, media weight heavy-up)?

The answer—personal influence.

THE PLAN—PHASE I

We start with the customary consumer profile. Prospects have been defined for us along dimensions of age, income, city size, and regions, etc. Consumption statistics reflecting incidence and frequency patterns for liquid detergents and competitive products are provided for every category, on each dimension. From this, we spell out categories in which there are problems and those which suggest opportunities.

Next, the media plan is developed. The selection of particular media is

To next page

yes, No. 1
in DENVER

KBTV CHANNEL **9**

* 6 out of the top 10 programs are on KBTV!
Greatest share of audience from 3 P.M. to sign off!
Greatest number of homes reached from 3 P.M. to sign off!

The figures are in... and they conclusively prove that for the second straight rating period... Channel 9 is the top station with Denver TV viewers.
Great ABC-Television network shows, powerful local programs combine with KBTV's "perpetual promotion" to place Channel 9 in this number one position.

HOW CAN YOU COVER THE DENVER MARKET WITHOUT KBTV?

* Nielsen Station Index For Denver February 1960

SEAL OF GOOD PRACTICE

KBTV THE FAMILY STATION CHANNEL **9**
Call your P G W Colonel

Denver, Colorado
JOHN C. MULLINS, President
JOE HEROLD, Station Manager

based on the market definition; we try to match media audiences to prospects. Media weight and dollars are allocated in varying degrees according to media ability to reach the right prospects at economically efficient costs.

PHASE II

We look now at the data available to us on opinion leaders for the product involved—liquid detergents.

Research shows us that there are *no* important clusters in distribution of our opinion leaders when viewed on income, city size and regional scales; roughly 25% of each income category are opinion leaders. The same proportion seems to hold, irrespective of city size and area of the country.

However, when we examine opinion leadership in terms of age groups, we find a rather peculiar pattern. Research

shows us that among all married homemakers between 18 and 29, the incidence of opinion leadership is 35%. This compares to only 23% for the group ranging from 30 to 44 and 15% for the category 45 and over.

The opinion leader profile is in rather sharp contrast to the prospect definition on which we had based initial media selections. This target had ranged in age from 18 to about 45 and assumed no important difference in potential among the age groups.

Little influence between income levels

Holding this "discovery" in abeyance for a moment, we look to the information available on the *flow* of influence. In terms of income, most of the influence is "contained" horizontally within the income level. That is, there is very little communications traffic between income levels where liquid detergents are concerned.

And it is obvious, of course, that there should be almost no interchange between broad groups of cities or regions.

When we study the flow of influence between age groups, however, we find a very marked current going from the youngest to the older age groups. Opinion leaders among the youngsters have the capacity for influencing the entire market. While half of the leader-follower cases in the young age group occurred "internally," among women 18 to 29, the other half consisted of 18-29 leaders talking to older women.

PHASE III


How do we use this finding? In the first place, we have found no evidence to contradict the prospect definition. As far as age is concerned, we still want to advertise to the broad group between 18 and 45.

No alteration of the plan is necessary to account for income, city size or regional distributions of opinion leaders. The leaders occur in roughly the same proportion everywhere.

We do, however, wish to refine the basic strategy to increase exposure opportunities among the key opinion leaders.

Our plan consists presently of media—television and print—with an audience age profile roughly congruent to that of the general population of housewives.

The change that is called for, obviously, is the allocation of more weight against the critical younger group . . . and ideally, against the influencers among these younger women. To our delight (in this article) we have available to us an analysis showing the variations in incidence of opinion leaders for this



IMPACT!

MORE Metropolitan Share of Audience
MORE Average Quarter-Hour "Homes Reached"
THAN ALL Other El Paso Stations Combined*

*ARB, November 1959

In Metropolitan audience . . . in area "Homes Reached" audience . . . KROD-TV once again proves itself to be the dominant voice of El Paso. 53.2% Metropolitan Share of Audience . . . 53.9% of the total Average Quarter-Hour "Homes Reached" . . . and that's in a competitive, 3-station, 3-network market. Ask your Bolling man for the full story on this **must** station in West Texas', Southern New Mexico's **must** market.

4 **KROD-TV** **CBS**
EL PASO, TEXAS

The TV Buy **KROD-TV KVII-TV KOSA-TV**
EL PASO AMARILLO ODESSA-MIDLAND


DELIVERS TEXAS' 3 FASTEST-GROWING MARKETS
IN EFFECTIVE BUYING INCOME — 1959-1965**

**Sales Management, Nov. 10, 1959
 "Marketing On the Move!"

1. Odessa-Midland	Up 66.9%
2. El Paso	Up 57.8%
3. Amarillo	Up 53.3%
4. Lubbock	Up 50.9%
5. Corpus Christi	Up 48.2%
6. Houston	Up 47.7%
7. Dallas-Fort Worth	Up 46.1%
8. Temple	Up 45.5%

3 QUALITY STATIONS / **1** NATIONAL REPRESENTATIVE
 QUALITY MARKETS / **THE BOLLING COMPANY, INC.**

Jack C. Vaughn, Chairman of the Board
 Cecil L. Trigg, President
 George C. Collie, Nat. Sales Mgr.



product category for various media audiences.

We know, for instance, that our opinion leaders for this product category tend to congregate to a greater degree in family situation programming than in variety shows.

Since the corporate network television lineup of our advertiser includes both alternatives, we naturally select the former in order to focus our messages on the opinion leaders.

Similarly, in the case of national publications, where our plan calls for three publications with roughly equivalent editorial and advertising content, as well as comparable c-p-m's—we find that the books are different in regard to incidence of opinion leadership in this particular product category. Accordingly, we shift our money to only two magazines (those with the highest incidence of opinion leadership) to further channel our efforts against the key group.

To summarize: Our media plan was originally based on the market definition of prospects for Brand "B". Then we refined it to provide more exposure opportunities for those prospects who are influential for products in this particular category.

We accomplished this by: shifting our TV allocations to those TV shows with relatively more opinion leaders and by selecting magazines on the basis of high incidence of opinion leaders. The case is "blue sky." Obviously, we made the opinion leadership concept work in the example.

To make it practical, we had to make certain critical assumptions. We "guessed" about characteristics of both prospects and opinion leaders for liquid detergents. We assumed a great deal about media audiences.

Utility of concept for media planning

Actually these assumptions would be better phrased as questions. In our view, the utility of the personal influence concept for media planning depends on the answers to these questions, which will, in turn, vary by product category. Let's list them:

1. Do opinion leaders exist?
2. How can they be identified? Which dimensions are most relevant for measuring them?
3. Are they valuable?
4. How can we gauge how valuable?
5. Do they cluster at various scale points—e.g., on the life-cycle scale, the social status scale? If not, what does this mean to media planning?
6. Do they exert influence outside their own social status group, life-cycle group, etc.?
7. Are there proportionately more opinion leaders delivered by some media vehicles than by others?

It's your move.

END

SWEENEY, from page 43

"We then went 80% into radio, the first major airline to do so, and, I believe still the only one . . . From 1957 to 1958, business increased 20% or about \$20 million; from 1958 to 1959 business increased again, this time about 24% or \$25 million . . . Radio does the job and does it extremely effectively."

ROBERT LLEWELLYN, advertising manager, American Bakeries:

"We decided last fall to embark upon strong use of radio in each of 33 cities in order to increase their volume of Taystee and Cook Book Bread. Radio was chosen because it gave the frequency needed to sell a product which is mass-consumed, such as bread. The average housewife buys bread three times a week. Any advertising that is selected must contain a frequency to reach Mrs. Housewife a great number of times.

Decided on soft-sell treatment

"The cost of radio was another consideration. But one ingredient had to be there. Which is the ingredient of copy, what all commercials should say . . . Why not, we asked, make up commercials that do not intrude, commercials that are in themselves entertainment . . . This soft sell technique in radio we felt improved the good will for Taystee. We know it helped us in our sales."

RAYMOND C. KECK, advertising manager, Cities Service Co.:

"Our company currently markets in 38 states east of the Rockies and Canada, through some 19,000 service station outlets . . . Spot radio permits the intensification of advertising in those areas of the greatest importance to our marketing operation.

"We have found that our radio campaign to be effective, must first of all be a saturation campaign; secondly, it must be timed, as near as possible, to reach the consumer at the most strategic selling periods, and third, it must coincide with realistic budgeting.

"The schedules call for the use of one-minute spots concentrated on Wednesdays, Thursdays and Fridays of each week; periods when we know driving to be relatively heavy. Within these three days, we have pinpointed our spot schedule to the periods of maximum radio listening and maximum automobile driving.

"This '59 campaign proved extremely effective. Cities Service dealers reported new customers, increased sales, and, what's more important, a new awareness of Cities Service in their communities."

END

WITHIN A STONE'S THROW
OF COMMUNICATIONS ROW!

One of New York's
most desirable locations

MADISON AVENUE
AT 52nd STREET



A Bigger and Better

Berkshire
HOTEL

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



The magnificent new

BARBERRY

17 E. 52 St.

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

PLAZA 3-5800 • TWX: NY 1-138



MEMO TO STATION OWNERS

As the sixties begin to surge along, it behooves station owners to ponder deeply the recent criticisms of TV, disproportionate as much of it might be, and perhaps draw a few conclusions which may be of use in future planning.

Two ideas suggest themselves: first, that in the present world of jet travel, integration and nuclear energy, long-range statesmanship in the administration and management of stations may be, by far, the better part of wisdom for station owners to pursue to prevent government interference than the goal of playing "Can you top this?" with their profit and loss statements; and second, to stand on their hind legs, stretch themselves out to their full size and demand their due—higher prices for their product, time, instead of undervaluing their facilities.

The two ideas are related; for by charging more, the advertisers themselves would be better served because their money could be used to provide more quality and greater service for most viewers, and stations would be better able to take public service positions.

Station owners can rightly take credit for their vision in involving themselves in TV; many of these early pioneers had the guts to back their opinions with hard cash, to suffer losses until the public made their living rooms the center of the world of entertainment. Now, of course, conditions have changed, and the majority of broadcast properties are gilt-edged investments. With this new prosperity must come a new maturity. Success should no longer mean only being "sold out," or attracting a larger share of audience to one's time periods than the competition. The old reliable barometer, the profit and loss statement, can no longer be the only way to measure success. Naturally each station must provide a fair return on its investment.

But the word "fair" is used advisedly because in TV the return on investment can be exorbitantly high in comparison with other businesses. It is when the return does soar beyond its expected proportions that station owners must question the wisdom of winning what may actually become Pyrrhic victories.

One wonders whether they are building a solid foundation for long-range operation. It is obvious that programming weighed heavily with adventure and certain types of "sure fire" children's shows will easily outpoint programming which seeks to attract a more adult audience and to offer more balanced entertainment. These days when the difference in network share is so little, total share of audience for a station can easily be determined by the amount of public service a station presents. And unfortunately, at this

stage of audience development, public service programming, regardless of how high a calibre, may not get very large ratings. Stations which take their community responsibilities seriously consequently cannot compete with those of its rivals out to impress with ratings only.

But I firmly believe that station management which does not offer strong public service is not managing well: Owners need look no further than newspaper publishing throughout the United States. With few exceptions, the strong newspapers are strong editorially, though, in a large number of cases, their circulation may be less than those of their competitors who build their business on sensationalism at the expense of responsibility.

Now let us consider the goal that so many stations put before themselves, being "sold out." Here again is another false criterion of success, another instance of poor long-range thinking. Any station which offers a sufficient number of "discount packages" can easily be "sold out." Advertisers are only too glad to snatch up these inexpensive deals in major markets.

The error here is that TV is underpriced to begin with. Its sight and sound cannot be duplicated by any other media. Used properly, it must be more productive than competing media because, virtually by any cost-per-thousand yardstick, it is cheaper. Packages should be discarded. Television rates should be based on a good, solid rate structure. Stations should receive the same income with less time sold. When this happens, TV will have more time to devote to public service programming and announcements.

In the same vein, while TV discounts its own time, it spends far too much in print media for audience promotion. It does this because being so "sold out," it doesn't have the time available for effective audience promotion. Stations who believe in giving their product away cheaply and buying the competing media at full rates are only deceiving themselves.

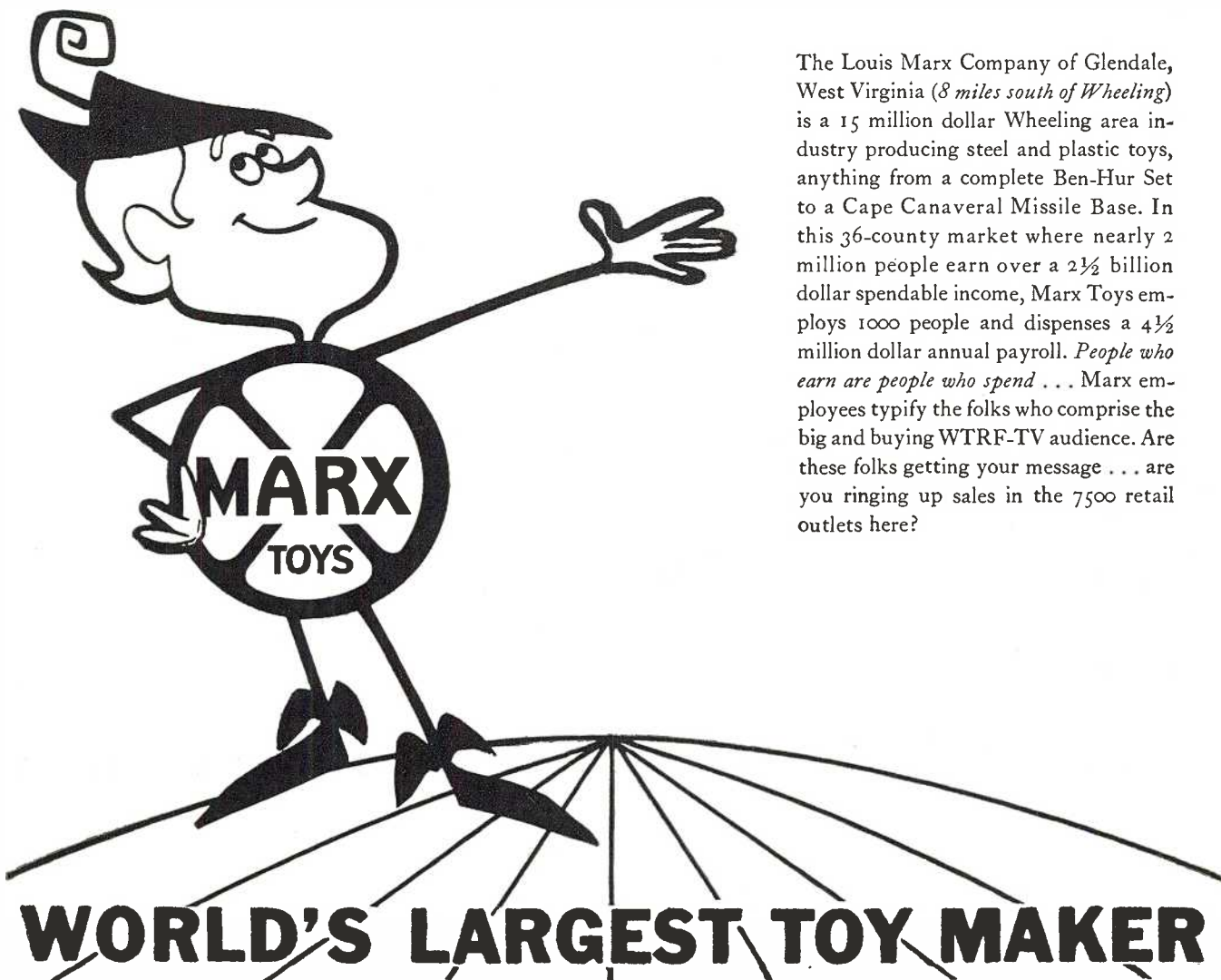
If station owners believe this editorial is completely unrealistic, let them take a look at some of the better operations in the country. There are many stations which do not carry network programs which they do not think are in the public interest; there are many which will not carry commercials they consider in poor taste. They take seriously their mandate to operate in the public service and program along those lines. To the amazement of many of their skeptical rivals, these public-service-minded stations not only are less subject to the vicissitudes of our economy, but turn in a respectable profit.

Fred Rogel

WHEELING: MAJOR TV MARKET

One Station Reaching The Booming Upper Ohio Valley

No. 18
WTRF-TV Image Series
TOYS



The Louis Marx Company of Glendale, West Virginia (8 miles south of Wheeling) is a 15 million dollar Wheeling area industry producing steel and plastic toys, anything from a complete Ben-Hur Set to a Cape Canaveral Missile Base. In this 36-county market where nearly 2 million people earn over a 2½ billion dollar spendable income, Marx Toys employs 1000 people and dispenses a 4½ million dollar annual payroll. *People who earn are people who spend . . .* Marx employees typify the folks who comprise the big and buying WTRF-TV audience. Are these folks getting your message . . . are you ringing up sales in the 7500 retail outlets here?

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEder 2-7777.

National Rep., George P. Hollingbery Company.

316,000 watts **NBC** network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf tv
7
CHANNEL



THE
QUALITY
TOUCH

These are the hands of a billiard champion. Hands that reflect the experience of the years . . . the dedication of the mind . . . the desire of the heart. These are the elements which produce that quality touch! You'll find them, too, in that which sets great television stations apart from the rest!

Represented by



The Original Station Representative



TELEVISION abc DALLAS

Serving the greater DALLAS-FORT WORTH market

TELEVISION SERVICE OF THE DALLAS MORNING NEWS