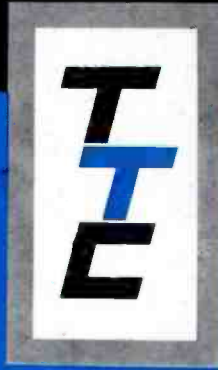


TELEVISION

*Exclusive forecast of share of audience for
new season's nighttime network television
Harvard revisited; A report on education*





ROCHESTER • WROC-TV, WROC-FM

BUFFALO • WGR-TV, WGR-AM, WGR-FM

SCRANTON—WILKES-BARRE • WNEP-TV

KANSAS CITY • WDAF-TV, WDAF-AM

BAKERSFIELD • KERO-TV

WDAF-TV CHANNEL 4 WDAF-AM 610 KC

SD • KFMB-TV, KFMB-AM, KFMB-FM

KANSAS CITY, MO.

Transcontinent Television Corporation is proud to welcome two stations known for distinguished broadcasting service in the Heartland of America: WDAF-TV and WDAF Radio, in the thriving Kansas City Market. These fine stations enhance the entire Transcontinent group: 12 stations, individual in operation, cumulative in experience, recognized leaders in their markets. Appreciating the confidence placed in them by corporations and their advertising agencies, Transcontinent stations serve them with quality programming tailored to meet the requirements of the individual community.

Each station draws upon the individual successes of the entire group and constantly improves through the intimacy of this association.

12 DYNAMIC STATIONS IN 6 LIVELY MARKETS

SYMBOL OF SERVICE



WROC-TV, WROC-FM, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.

WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM,

KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

WDAF-TV, Kansas City, Mo. Rep. by Harrington, Righter & Parsons Inc. WDAF-AM, Rep. by Henry I. Christal Co. Inc.

Represented by



The Original Station Representative

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

WDAF and **WDAF-TV**

KANSAS CITY, MISSOURI

announce the appointment of

Edward Petry & Co., Inc.

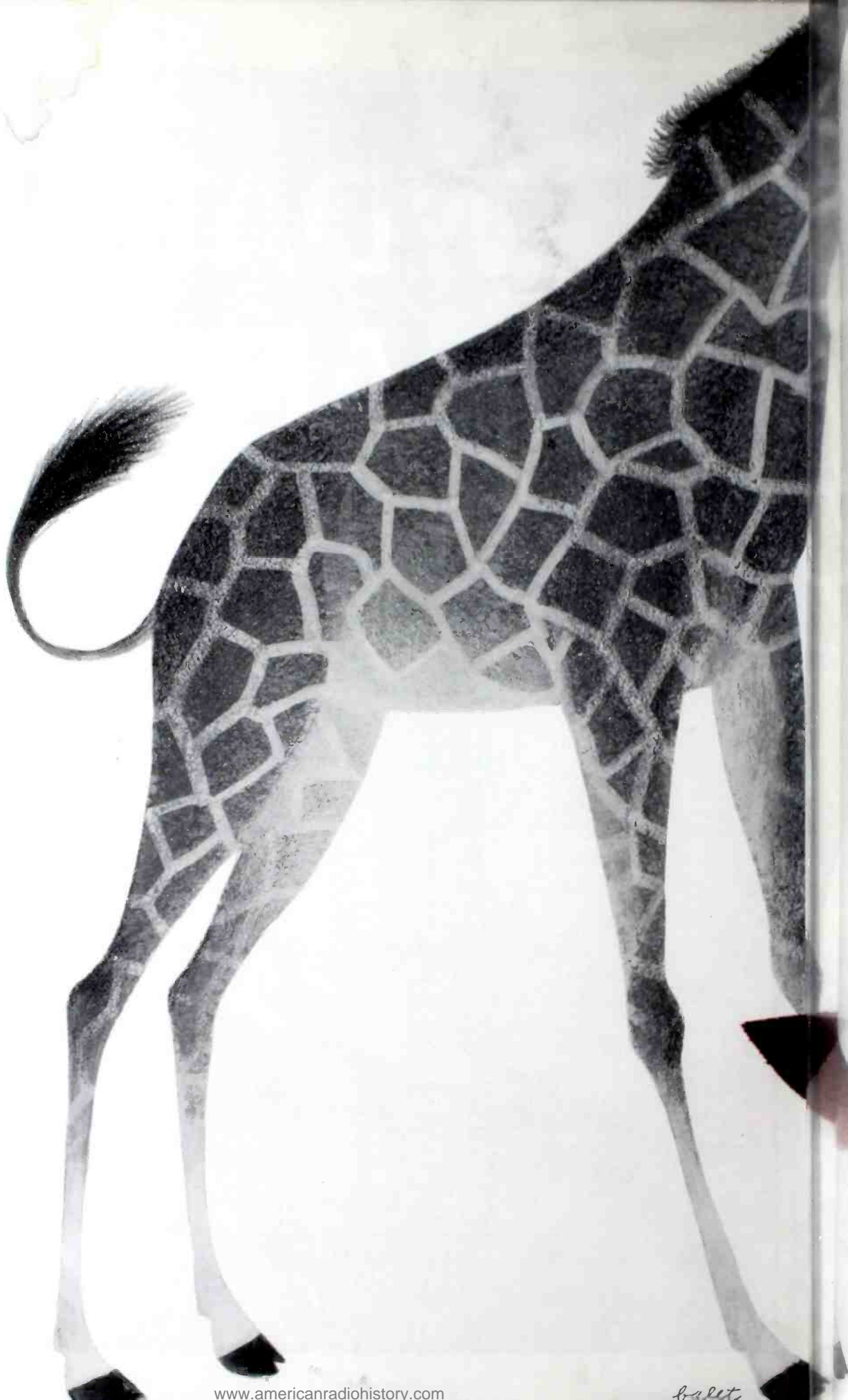
as National Sales

Representative

effective October 1st



Transcontinent Stations



More than 112 billion dollars worth of purchasing power! That's how much was missed last year, in the top 15 markets alone, by advertisers with their heads in the clouds, still overlooking the rush of people and their spending power to suburban and "extra-urban" areas. (Since 1950, effective buying income in these markets has soared 94% in the suburbs, only 39% in the cities.)

Today's market is spread out. And to reach all of it—all at once—you need spot television. You select the markets you need. Then spot television blankets the entire area with unique sight, sound and motion salesmanship no other medium can begin to match.

No need for you to miss out. Our new "Telemarketing" study will provide you with a down-to-earth view of where the spending power is today... plus the first authoritative estimate (by Market Statistics, Inc.) of where it will be in 1965. For your copy, call PLaza 1-2345 or write to 485 Madison Avenue, New York 22, main office of **CBS TELEVISION SPOT SALES**

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

**"Does he
know
what he's
missing?"**



IN THIS ISSUE

Established 1944 • Volume XVII • Number 10 • October 1960

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Can you pick the new season's Top 10 shows? For details on Television Magazine's annual rating contest, see page **85**

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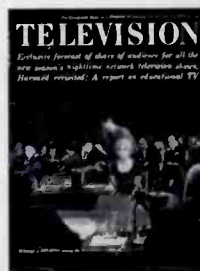
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This month's cover: A scene from Talent Associates' 'Witness,' one of the pace-setting new shows singled out by N. W. Ayer program analyst James H. Cornell in his forecast of share of audience for all the new season's nighttime network TV shows, reported exclusively for the third consecutive year, on page 46.



Member of Business Publications



Audit of Circulation, Inc.

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

TELEVISION



To every thing there is a season, and a time to every purpose.

Ecclesiastes 3:1

To each purpose there is a proper *time* for accomplishment. The important thing is having the perspective to recognize it.

Successful advertising is predicated on this axiom, also. For whether an advertiser seeks a broad or a select, a laboring or a white-collar, a youthful or an adult audience for his sales message . . . tastes and interests differ widely; and there is a specifically effective *time* to reach every audience. The important thing is having the perspective to employ it.


In the Maryland Market, WBAL-TV programs to satisfy the variety of needs of the widest practical audience, but with the perspective to reach every audience in direct relationship to the significance its percentage bears upon the whole. Our schedule is so balanced,

carefully, because we have a public responsibility to provide entertainment, information and education for *all* of our viewers. Thus, at WBAL-TV, an advertiser's efforts may be directed specifically to the particular audience he seeks. The *time* he requires to accomplish his purpose remains only to be realized.

"To every thing there is a season, and a *time* to every purpose . . ." the prophet says. At WBAL-TV in Baltimore, our advertisers reap the fruit of *time* well spent.

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

WBAL-TV BALTIMORE

Nationally represented by Edward Petry & Co., Inc. 



The better half...

Reaching more Philadelphia adults than any other station in the area is only half of the WCAU-TV picture. The other (and even better) half: WCAU-TV reaches more women more often... with 28% more quarter-hour firsts than the second station, 69% more than the third station. It's important to reach adults; it's even better to reach the half that holds the pursestrings. And throughout greater Philadelphia, people who spend the most, spend most of their time with **WCAU-TV**

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

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?)

FOCUS ON BUSINESS

UNLIKE THE ECONOMY, AD SPENDING ADVANCES

The business picture, as the economy slides gently into the year's last quarter, is a confusing mixture of strengths and weaknesses that add up to over-all stability. There is no overpowering force in sight either to drag the economy down into a bust or to lift it up into a run-away boom. The trend is flat.

Slackening of activity during the summer months fell into the regular pattern. But despite a mild stimulus to the economy in the form of a series of Federal Reserve actions in August designed to increase the availability of credit, the First National City Bank reports that businessmen are increasingly concerned over continued slackening in new orders and the pressures of costs and price competition on profit margins.

With fall, seasonal expansion is expected. A high, stable level of business and steady growth in consumer demand, after all, has not weakened. On balance, cutbacks, such as the spectacular decline in steel mill operations, have been offset by expansion elsewhere.

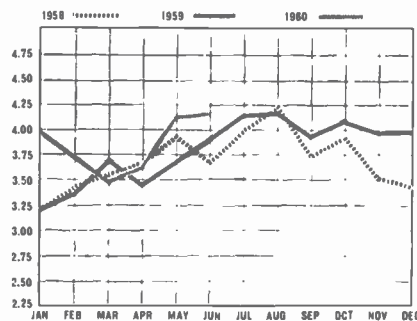
Unlike the economy, which is resting on a plateau temporarily without momentum, ad spending continues to advance, probably will hit close to \$12 billion this year. Print media are having an exceptionally strong year. And network television is definitely making gains.

TvB reports that the estimated expenditures of network TV advertisers for the first half of 1960 totaled \$336,235,352 vs. \$308,651,214 for the same period last year.

Network TV made strong gains in four product classifications: Apparel jumped from \$2,824,957 in 1959 to \$4,223,212 in 1960; beer and wine from \$2,760,541 to \$4,030,002; gasoline from \$2,187,148 to \$7,685,827 and household furnishings from \$1,791,151 to \$3,329,265.

Procter & Gamble was the leading advertiser in the second quarter with gross time billings of \$12,506,267.

TV NETWORK COST PER THOUSAND



JUNE 1960: \$4.17

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.

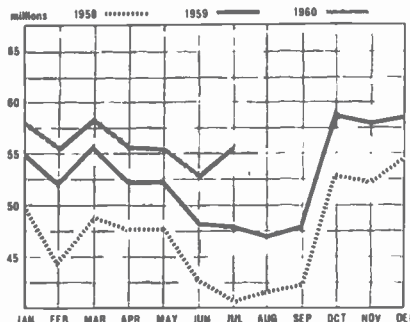
Sources: ARB, LNA-BAR
TELEVISION MAGAZINE

TOP 25 NETWORK COMPANY ADVERTISERS

Estimated Expenditures—Second Quarter 1960

1. Procter & Gamble Co.	\$12,506,267	11. Texaco, Inc.	3,006,100
2. American Home Products Corp.	8,365,411	12. Ford Motor Co.	2,916,546
3. Lever Brothers Co.	6,840,605	13. Brown & Williamson Tobacco Corp.	2,842,789
4. Colgate-Palmolive Co.	5,856,924	14. General Mills, Inc.	2,773,835
5. General Foods Corp.	5,183,500	15. American Tobacco Co.	2,733,461
6. General Motors Corp.	5,131,783	16. National Biscuit Co.	2,658,916
7. R. J. Reynolds Tobacco Co.	4,190,939	17. Liggett & Myers Tobacco Co.	2,644,903
8. Sterling Drug, Inc.	3,957,891	18. Kellogg Co.	2,418,209
9. Philip Morris, Inc.	3,201,998	19. Bristol-Myers Co.	2,376,510
10. Gillette Co.	3,163,387	20. Chrysler Corp.	2,341,180

Source: LNA-BAR
As released by TvB



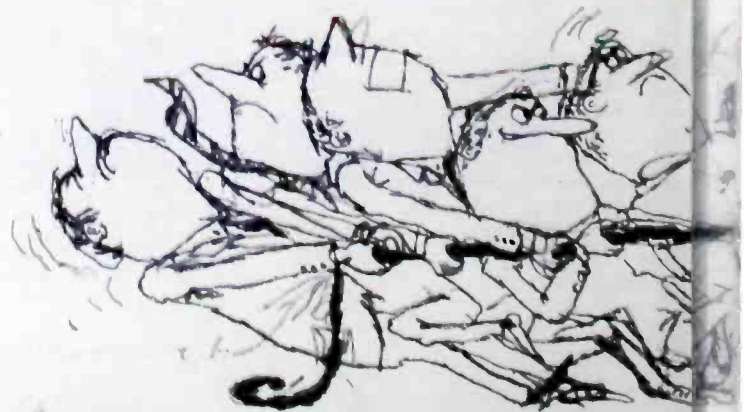
TV NETWORK BILLINGS

	July 1960	July 1959
ABC	\$12,529,660	\$ 8,391,470
CBS	23,475,841	21,269,782
NBC	19,805,457	17,883,111
Total	\$55,810,958	\$47,544,363

Source: LNA-BAR
As released by T R

*You bet!
Daytime,
KMOX-TV
share of
St. Louis
women
viewers is
a mighty
50.4%...
57% more
than the
second
station,
190% more
than the
third,
according
to Nielsen.*

*What
strength...
all down
the line!*



The Early Show and Late Show on KMOX-TV are St. Louis' two top-rated multi-weekly film shows. Each one averages a 10.5 Nielsen; each reaches 91% more homes than the nearest multi-weekly movie competitor'

Programming in depth does it. KMOX-TV's film library includes hits from MGM, Paramount, Warner Brothers, Columbia. And that's not all.

There's KMOX-TV's nighttime leadership. Channel 4 nighttime station breaks (6:30 to 10:30, Sunday through Saturday) average a 23.2 Nielsen rating!

KMOX-TV delivers almost 5 times as many nighttime station breaks with a 25-plus rating as the 3 other St. Louis stations combined.

CBS Owned KMOX-TV has strength everywhere: an over-all 40% Nielsen share of audience... vs. 31% for the second station, 23% for the third and only 6% for the fourth station.

And ARB confirms KMOX-TV's leadership. But there's more...

In short...



LETTERS

Service from syndicators

SIR:

... "The Time Has Come, the Walrus Said" ... With syndicated film moving in ever-increasing concentric circles, it is high time the syndicators realize that what no longer suffices just to sell their product in a market. They must stand ready (as the Detroit boys do) to service what they sell.

The day of the film salesman hopping a plane into a market, grabbing a contract, signing down the required number of minutes with the client and then forgetting to set an account 'till two weeks prior to expiration date, is over. Good hard-hitting sales forces are great, but not enough.

In every other major industry, sales service plays the largest role in consideration of contract renewals. Keeping the client sold after the initial sale becomes paramount. Facing the problems of tougher competition, network relinquished properties, and expanding network schedules, syndicators must adopt a sales service policy in order to survive.

Assistance in the marketing, merchandising and promotion of a given film property is a responsibility which the station and the station's clients will expect from the syndicators. This is a burden they (the stations) have carried alone for too many years. They need and want help.

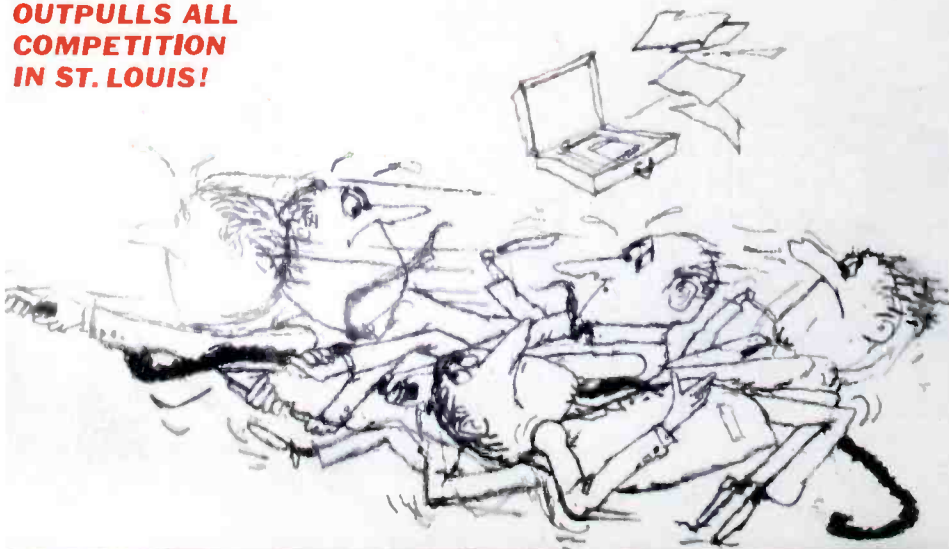
The syndicators must realize that the delivery of prints along with a small kit to help promote the film is just not enough. Floundering or misdirection at the station level can shorten a film's life in the market. It's time the film salesman help to insure their future by acting as a guiding light instead of a blinker signal.

Once the product has been placed, follow-up on the handling of promotion, advertising, client relations and competitive programming are just a few areas in which most stations would welcome help from the syndicator.

Sales-service to stations and their accounts, could and will some day be as important as the film product they are buying. With ever-increasing costs in the whole industry, the syndicator making the first move into sales-service will, a

To page 4

**KMOX-TV
OUTPULLS ALL
COMPETITION
IN ST. LOUIS!**





I'm sold on 7! *

**** Los Angeles***

KABC-TV sells her on buying... and 7 million Southern Californians just like her are watching ABC's Flagship in the West. It takes great strides to keep one step ahead of America's busiest market. KABC-TV has what it takes... You can be sold on 7, too.

RENEWED!

**BY BALLANTINE BEER IN
27 MARKETS: TV'S HIT MYSTERY AND ADVENTURE SHOW
FOR SECOND YEAR!**



**SHOTGUN
SLADE** STARRING
**SCOTT
BRADY**

**\$9 ALL-NEW HALF HOURS ON FILM...
TOTAL OF 78 NOW AVAILABLE FOR
REGIONAL AND LOCAL SPONSORSHIP!**



Shotgun Slade is the "detective on horseback" series that combines both of TV's great audience appeals. Roaring adventure...thrill-a-minute mystery. And it gets double-barreled results—big and fast! Its big-name star, Scott Brady, became a top, two-fisted TV personality in a matter of weeks. Its excitement sold on sight. Shotgun Slade has proved its selling power. No wonder regional sponsors like P. Ballantine & Sons, Brewers, are ordering up a second smash year!

**IT SHOT RIGHT INTO
THE "TOP 10" LOCALLY
AND NATIONALLY—
AND STAYED THERE!**

A double-barreled winner with that big audience look. Just check ARB for March, 1960...

RANK* IN MARKET	RATING	SHARE
#1 in Boston, WBZ-TV	21.9	41.0%
#2 in Oklahoma City, KWTW	31.8	50.6
#2 in Jacksonville, WJXT	33.1	56.8
#1 in Phoenix, KOOL-TV	19.9	32.6
#2 in Charleston, S. C., WUSN-TV...	48.3	71.9
#3 in Omaha, WOW-TV	24.9	41.4
#9 in Philadelphia, WRCV-TV	17.2	44.4
#2 in Portland, Me., WCSH-TV	32.2	61.1
#5 in Baltimore, WMAR-TV	16.9	40.1
#3 in Fresno, KJEO	22.6	49.8
#1 in Binghamton, WNBC-TV	41.5	89.8
#5 in Baton Rouge, WBRZ	35.8	59.6
#7 in New Orleans, WDSU-TV	20.9	61.1
#8 in Miami, WTVJ	26.0	51.3
#7 in Albany-Troy, WRGB	20.7	44.7
#2 in Amarillo, KVII-TV	22.9	37.5
#8 in Burlington, WCAX-TV.....	29.0	53.3
#5 in Harrisburg, WGAL-TV.....	25.2	35.4
#1 in Chico-Redding, KVIP-TV	35.8	61.1
#5 in Birmingham, WBRC-TV	34.5	58.8
#1 in Bristol-Johnson City, WJHL	32.5	57.7
#5 in Savannah, WTOG-TV	28.5	50.5
#5 in Tampa-St. Petersburg, WTVT.....	27.8	50.5
#10 in Knoxville, WATE-TV.....	23.6	49.1

Sorry — no room for all the others! Better write, wire or phone your MCA TV film representative today.

**among all syndicated shows*

produced by **revue** studios

mca
TV FILM SYNDICATION

598 Madison Avenue, New York 22, N. Y., PLaza 9-7500
and principal cities everywhere

SELECTIVE PROGRAM LOG

SEPTEMBER 30

DuPont Show of the Month opens its fourth season with "Men In White," a Pulitzer Prize play by Sidney Kingsley that deals with the life of a young doctor (CBS-TV, 8:30-10 p.m.)

Bell Telephone Hour rings in with a potpourri of music—Van Cliburn, Benny Goodman, Sally Ann Howes, Howard Keel, and ballet—Melissa Hayden, André Eglevsky (NBC-TV, 9-10 p.m.)

Eyewitness to History, last season a batch of public affairs specials and now on every Friday night, documents the big news of the week (CBS-TV, 10:30-11 p.m.)

OCTOBER 1

The second in a series of debates over *Our Nation's Future* between public leaders, who also answer questions from the studio audience (NBC-TV, 9:30-10:30 p.m.)

OCTOBER 2

A special 90-minute show opens the second season of the 'CBS Television Workshop.' The dramatic series, noted for introducing new writers and directors, will revert to its regular 55-minute format after the opening show (CBS-TV, 12 noon-1:30 p.m.)

A short course on "Love in America" by Art Carney (CBS-TV, 9-10 p.m.)

The Presidential Countdown as called by Walter Cronkite, on every Monday until the Big Night (CBS-TV, 10:30-11 p.m.)

OCTOBER 5

Bing Crosby, in the first of two specials, croons a few with guests Louis Armstrong and Rosemary Clooney (ABC-TV, 10-11 p.m.)

Claire Trevor, a woman judge, sits on a delicate case involving two juvenile delinquents from socially prominent families. In the face of strong political pressure, she imposes an unusual sentence. "The Revolt of Judge Lloyd" co-stars Jeff Morrow on *U. S. Steel Hour* (CBS-TV, 10-11 p.m.)

OCTOBER 6

Rock Cornish hen expert Victor Borge brings his wit and piano (ABC-TV, 9:30-10:30 p.m.)

OCTOBER 8

"Just Polly (Bergen) and Me (Phil Silvers)" in an hour of fun and games (CBS-TV, 8:30-9:30 p.m.)

OCTOBER 9

"The Great American Salesman" acts as springboard for a Jackie Gleason variety special (CBS-TV, 9-10 p.m.)

OCTOBER 11

CBS Reports on missiles in this "Year of the Polaris" (CBS-TV, 9-10 p.m.)

Songs, dancing and patter with the ver-

satile Donald O'Connor (NBC-TV, 10-11 p.m.)

OCTOBER 14

"The Unforgettable Music of Vincent Youmans" will be heard on *Bell Telephone Hour*. The all-star cast includes Patrice Munsel, Janet Blair, Gretchen Wyler, Red Nichols, the Norman Luboff Choir and dancer Bambi Linn (NBC-TV, 9-10 p.m.)

OCTOBER 18

Lawyer Joseph Welch is at his old stand as host of the *Dow Hour of Great Mysteries*, the greatest of which at press time was the plot of the story (NBC-TV, 10-11 p.m.)

OCTOBER 19

Max Liebman's "Step on the Gas" spoofs life in our automotive age, with drivers Hans Conried, Jackie Cooper, Pat Carroll and Shirley Jones (CBS-TV, 10-11 p.m.)

OCTOBER 21

Alexander Hamilton's contributions to *Our American Heritage* launch the series' second season. Arthur Kennedy plays Hamilton, Ralph Bellamy is Thomas Jefferson (NBC-TV, 7:30-8:30 p.m.)

OCTOBER 24

As Richard M. Nixon and John F. Kennedy gear for the home stretch, CBS telescopes the fates of their predecessors in "The Right Man," a historical revue of U.S. political campaigns told in music, dance, vignettes, cartoons and film. Garry Moore presides over these events (CBS-TV, 8:30-9:30 p.m.)

Hallmark Hall of Fame begins its tenth consecutive year with "Shangri-La," a play-with-music based on James Hilton's novel, "Lost Horizon" (NBC-TV, 9:30-11 p.m.)

OCTOBER 26

Tomorrow, a science series produced in cooperation with Massachusetts Institute of Technology, makes its debut with "The Thinking Machine," a discussion of similarities and differences in the thinking of men, animals and machines (CBS-TV, 10-11 p.m.)

OCTOBER 28

Part I of "The Scarlet Pimpernel," the first of six two-hour plays based on literature deemed *Family Classics* (CBS-TV, 7:30-8:30). Tune in tomorrow, same time, same place, for Part II.

OCTOBER 30

The Twentieth Century looks at the phenomenon of football with N. Y. Giants player Sam Huff (CBS-TV, 6-6:30 p.m.) Danny Kaye, a comparative stranger to TV, comes on with his legendary routines and some new material (CBS-TV, 8-9 p.m.)

The new season promises a good-sized helping of public affairs programming. Highlighting the intensive pre-election coverage planned by the three networks will be the "Great Debates"

between Nixon and Kennedy, scheduled for September 26, October 13 and October 21.

CBS has expanded 'Eyewitness to History' from special status to a weekly analysis of major news developments.

On NBC each Friday night two public leaders will debate the state of 'Our Nation's Future.' And

political pundit Walter Lippmann has agreed to make an annual appearance on 'CBS Reports' following

his most auspicious TV debut this summer.

On hand for the lighter touch are a batch of stalwarts, among them

Victor Borge, Jackie Gleason, Danny Kaye, Art Carney, Phil Silvers and Bing Crosby.

The musical version of "Lost Horizon" adds an exotic touch.

A new science series rounds out a promising October.

Interview: Bert Schloemer

Executive Vice President, Stockton-West-Burkhart Advertising Agency, Cincinnati, tells why he selects the WLW-TV and Radio Stations for Hudepohl Beer.



"You can always look to the Crosley Stations for the latest accomplishment of true significance to the broadcasting industry."

"This summer the WLW-TV Stations are televising night baseball in COLOR for the first time in TV history. Undoubtedly color adds tremendously to the appeal of the game and to the effectiveness of our commercials."



"This COLORCASTING of outdoor night remotes under normal lighting conditions is of real value to TV advertisers and gives added weight to the already heavy list of other WLW-TV's advantages."

"The Hudepohl Brewing Company is happy to receive this extra programming and commercial advantage as one of the WLW-TV sponsors of these Cincinnati Reds games."



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

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

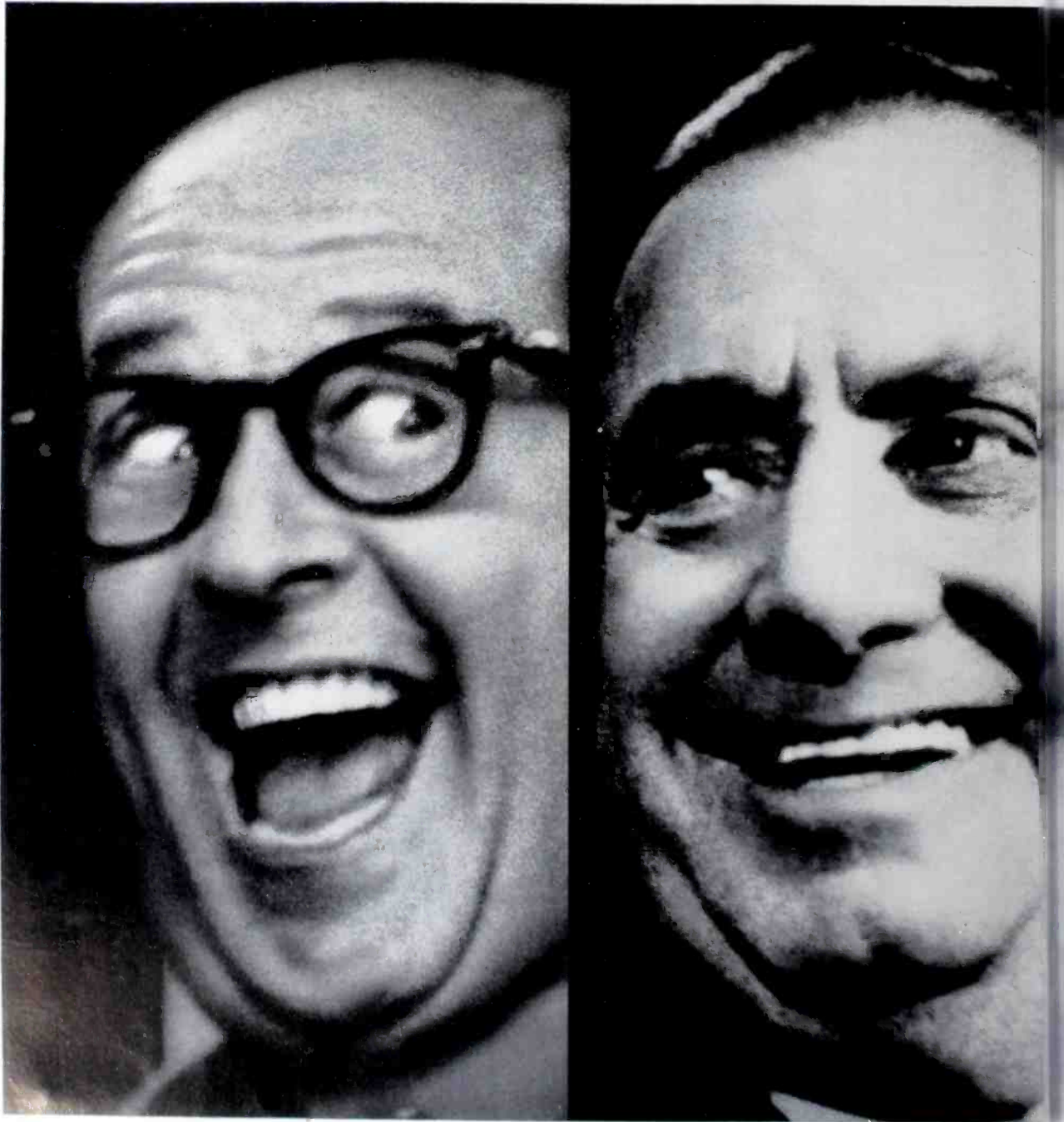
WLW-A
Television
Atlanta

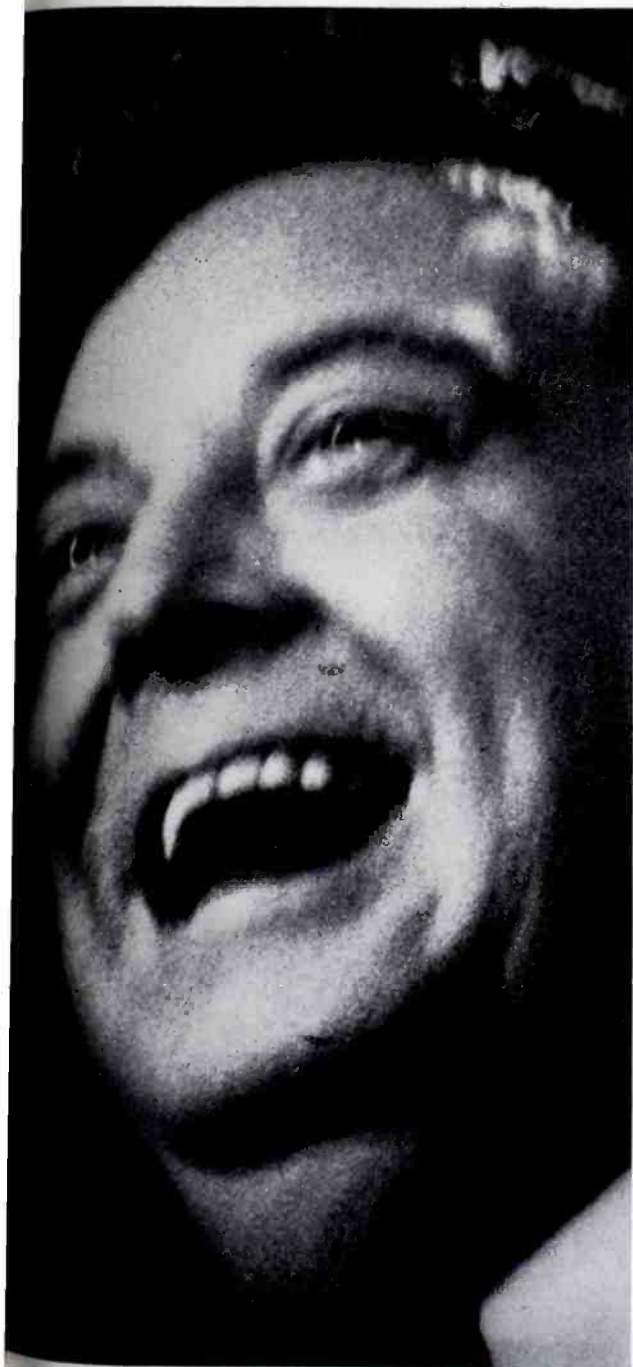
WLW-I
Television
Indianapolis



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

Smiles that make you happy!





The pleasure is all *yours* when you select one of these *proven* laugh-winners (and big audience-winners!) from CBS Films. This Fall, scheduled to be comedy's biggest season, is the ideal time to put these guaranteed gloom-chasers to work for you. See how happy *you'll* be with . . .

The Phil Silvers Show

Sponsored by Dial, Ronzoni, Coca-Cola, Brylcreem, Studebaker-Packard, others. First in its evening time period in seven-station New York (NSI Jan.-June '60). Said the American Stores (Acme) ad manager: "Add us to the long list of clients for whom Bilko has done a solid job. We sought the ideal program for a family audience, and found a winner." (138 half hours)

Colonel Flack

Sponsored by Colgate-Palmolive, Kroger, Dow Chemical, Pepsi-Cola, others. First in its evening time periods in Milwaukee, Great Falls, Jackson, others (NSI, Jan.-June '60). Saluted *TV Guide*: ". . . as long on charm as it is short on pretense . . . one of TV's pungent delights." When "Flack" ended in Detroit, the protests made front-page news, and *The Detroit News* headlined: "Civic, Business Leaders Rally Round Flack." (39 half hours)

The Honeymooners

Sponsored by Anheuser-Busch, Safeway, Progresso, S&W, Canada Dry, Clairol, others. First in its evening time periods in Boston, Albany, Norfolk, others (NSI and ARB, Jan.-June '60). Said New York's *Daily News*: "You would have to go far to find a more amusing foursome. . . ." Said *Variety*: ". . . a perfect mating of script and cast." Sponsor Armour & Co. (Youngstown) reported: ". . . does a real selling job for all our Armour products." (39 half hours)



"... the best film programs for all stations"

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

CBS Films



**THE BIG
SPLASH
IN "THE
LAND OF THE
SKY BLUE WATERS"**

Meet the Hamm's Bear. He's a symbol of the Land of Sky Blue Waters where famous Hamm's Beer is brewed. Symbol, too, of one of television's smartest advertising campaigns. The Hamm's Bear gets himself in one kind of trouble after another while slick background copy sells entertained viewers on Hamm's beer. Of course, Hamm's uses SPOT television, because they want to sell only the markets they're in.

The spot medium has more advantages than you might realize.

Your nearest H-R man is an expert on spot. He'll show you how spot can do the right job for you. Call him.



H-R

Television, Inc.
Representatives

REPORT ON SPOT

Buying Patterns of Frozen Food and Seasoning Spot Advertisers

This month's tabulation of frozen food and seasoning spot TV advertising has been expanded to show a breakdown on a regional basis.

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

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

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

EASTERN REGION

BIRDS EYE FROZEN FOODS			
New York	1:60		
Syracuse	2:10		
DINNER-REDY FROZEN FOODS			
New York	5:60	7:60	1:60
Pittsburgh	2:60		1:60
DIAMOND CRYSTAL SALT			
Pittsburgh	2:60		
DOMINO SUGAR			
Washington	1:10		
DORRANN FARMS FROZEN FOODS			
Boston	1:20; 3:60		
FARM HOUSE FROZEN FOODS			
Hartford		1:10	
MCCORMICK FOOD PRODUCTS			
Harrisburg-Lancaster-Lebanon		1:60	
MRS. PAUL'S FROZEN FOODS			
Baltimore	6:60		2:10; 2:60
Hartford	2:10; 2:60	1:60	2:60
New York	1:10; 4:20; 8:60	1:60	1:20; 3:60
Philadelphia		1:20	
Washington	6:10; 6:60		2:60
OLD BAY SEASONINGS			
Baltimore	4:10		
PILLSBURY FOOD PRODUCTS			
Baltimore	4:60	2:60	
Boston	4:60	4:60	1:60
New York	1:60		
Washington	5:60	4:60	
RED L FROZEN FOODS			
New York	2:20; 9:60	5:20	1:20; 4:60
REVERE SUGAR			
Boston	6:10	1:10	
SARA LEE FROZEN FOODS			
Baltimore	5:60	2:20; 3:60	
Boston	13:60	2:20	1:20; 3:60
New York	1:10		
Washington	2:20; 7:60	2:20	1:60
SEABROOK FARMS FROZEN FOODS			
New York	4:60	4:60	

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

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

	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
DOMINO SUGAR			
Chicago	2:10; 6:60	3:30 min. per	

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

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

SWANSON FROZEN FOOD PRODUCTS

Harrisburg - Lancaster - Lebanon	5:60
----------------------------------	------

WESTERN REGION

BANQUET FOOD PRODUCTS

Los Angeles	2:20
-------------	------

BRUHN FREEZER MEATS

Denver	5-5 min. per
--------	--------------

DARTMOUTH FROZEN FOODS

Denver	4:10
--------	------

CARNATION FOOD PRODUCTS

Los Angeles	1:10
-------------	------

DOMINO SUGAR

Dallas - Ft. Worth	2:20; 2:60	1:60
--------------------	------------	------

DINNER-REDY FROZEN FOODS

Dallas - Ft. Worth	1:60	1:60
--------------------	------	------

FIGARO LIQUID BARBECUE SMOKE

Dallas - Ft. Worth	1:60
--------------------	------

FIVE STAR FROZEN FOOD

Seattle - Tacoma	3:20; 1:40
------------------	------------

G W SUGAR

Denver	1:10	1:10; 1:20
--------	------	------------

IMPERIAL SUGAR

Dallas - Ft. Worth	14:60	
San Antonio	18:60	4:60

KEKKOMAN FOOD SEASONING

San Francisco	1:10
---------------	------

LARRY'S POOR BOY FROZEN SANDWICHES

Los Angeles	3:60
-------------	------

LIBBY FOOD PRODUCTS

Fresno	1:60
--------	------

MORTON FROZEN FOODS

Denver	2:10	2:10
Houston	5:20	
Oklahoma City	2:60	

MRS. PAUL'S FROZEN FOODS

Denver	3:60	1:20; 1:60	1:60
--------	------	------------	------

PILLSBURY FOOD PRODUCTS

Oklahoma City	1:60
---------------	------

1, page 25



The Sun Also Rises in Tulsa

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

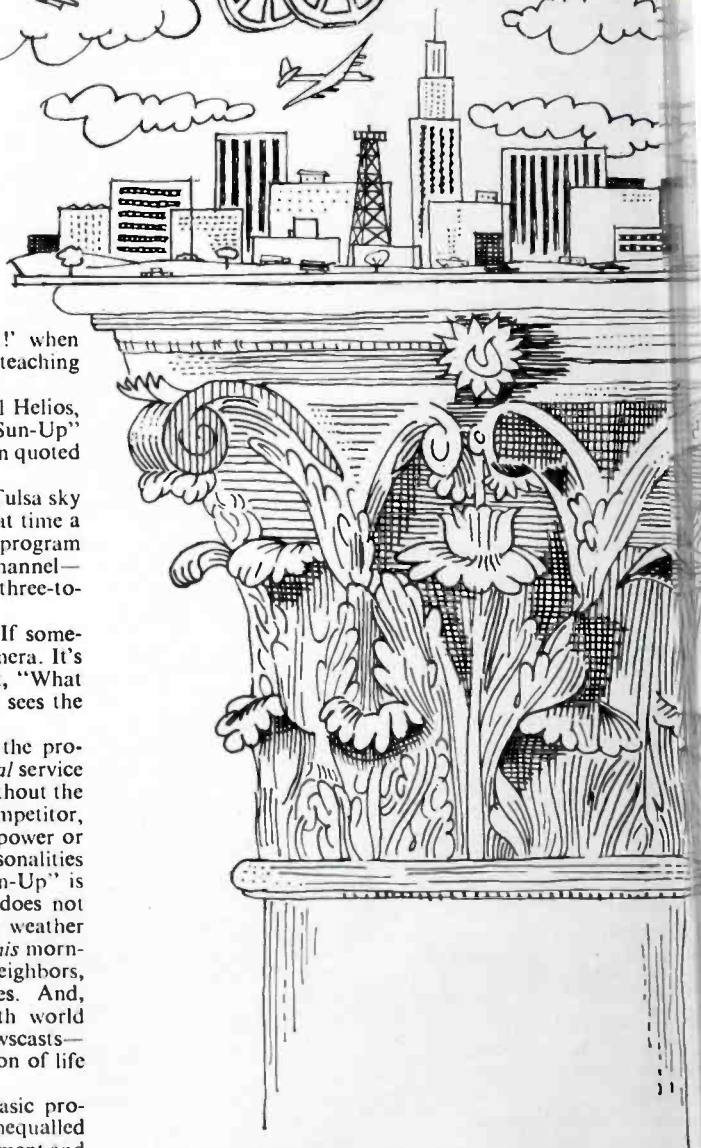
So wrote a little girl to KOTV's local Helios, whose enthusiastic coffee breaking on "Sun-Up" prompted the bit of sponsor identification quoted above.

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

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

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

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



Responsibility in Broadcast

THE CORINTHIAN

REPORT ON SPOT from page 23

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

SCHILLING FOOD PRODUCTS

San Francisco 1:60 1-30 min. per.

SEABROOK FROZEN FOODS

San Francisco 1:10

SUCARYL ARTIFICIAL SWEETENER

Oklahoma City 1:20; 5:60 5:10; 1:20; 2:60 1:10

SWEET-10 ARTIFICIAL SWEETENER

Denver 1:40

Oklahoma City 1:20

Tulsa 1:40

TOP FROST FROZEN FOODS

Denver 5:10

TOP TASTE FROZEN FOODS

Denver 1:30

U & I SUGAR

Seattle - Tacoma 1:10 1:10

UTAH FROZEN FOODS

Salt Lake City 6:10 1:10

WHITE SATIN SUGAR

Salt Lake City 2:10; 1:60 2:20 1:10; 1:60

WILLISON FROZEN FOODS

Portland, Ore. 1:60

MIDWESTERN REGION

BANQUET FOOD PRODUCTS

Dayton 1:30

BETTY CROCKER FOOD PRODUCTS

Minneapolis 6:60 6:60

St. Louis 1:30; 12:60 7:60 4:60

BIRDS EYE FROZEN FOODS

Dayton 1:10

Fort Wayne 2:60

Toledo 1:30

BLUE STAR FOOD PRODUCTS

Toledo 1:30

BRUHN FREEZER MEATS

Des Moines 1:60 1:60

Kansas City 1:60 1:60 3:60

CELL-U LIQUID SWEETENER

Chicago 1:60

CRYSTAL SUGAR

Des Moines 3:60 1:20

Minneapolis 1:20; 10:60 3:60

DIAMOND CRYSTAL SALT

Cleveland 1:10

Detroit 3:60

DOMINO SUGAR

Chicago 1:10

Columbus 1:20; 5:60 1:20; 2:60

Indianapolis 1:20; 4:60

DULANY FROZEN FOODS

Cleveland 1:60

DURKEE FOOD PRODUCTS

Indianapolis 2:30

FLAVOR PAK FROZEN FOODS

Dayton 2:20

FREEZER MEATS

Minneapolis 5:60

G W SUGAR

Des Moines 3:10

JIFFY FROZEN FOODS

Cincinnati 1:30

MARVEL FOOD PRODUCTS

Minneapolis 5:60 1:60

MC CORMICK FOOD PRODUCTS

Minneapolis 4:30; 1:40; 1:60 1:30; 1:60

MORTON FROZEN FOODS

Columbus 2:20; 12:60 3:20 1:60

Indianapolis 7:60 2:60

MRS. PAUL'S FROZEN FOODS

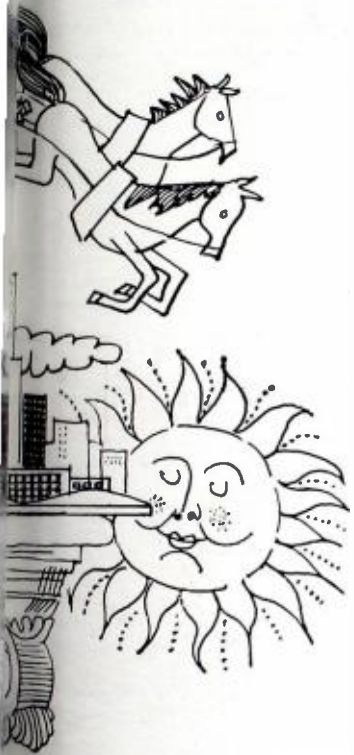
Cincinnati 2:60

Columbus 1:40; 1:60

Dayton 1:40; 1:60

Indianapolis 1:40; 1:60

To next page



- **KOTV**
TULSA (H-R)
- **KHOU-TV**
HOUSTON (H-R)
- **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

WTHI-TV
 the
Number One
 single station
 market
 in
America!

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

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



WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

Represented by THE BOLLING CO.

REPORT ON SPOT *continued*

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

PILLSBURY FOOD PRODUCTS

Chicago 14:60 2:60
 Fort Wayne 1:60 1:60

SWANSON FROZEN FOODS

Evansville-Henderson 1:30

SWEETA SWEETENER

Des Moines 1:60 1:60
 Minneapolis 1:60
 St. Louis 1:60

SWEET-10 SWEETENER

Chicago 1:20
 Columbus 2:60
 Fort Wayne 1:60
 Indianapolis 2:60 1:40; 1:60
 Kansas City 1:30
 Milwaukee 1:30
 Minneapolis 1:20; 1:60
 St. Louis 1:30

TASTE O'SEA FROZEN SEAFOOD

Dayton 2:20

TERRY FROZEN FOODS

Chicago 7:10 4:10 2:10
 Columbus 6:10
 Indianapolis 5:10 5:10
 St. Louis 1:10 9:10

TOP FROST FROZEN FOODS

Columbus 1:60

WHIZ CAKES FROZEN PANCAKES

Minneapolis 1:60

SOUTHERN REGION

BAR B FROZEN FOOD PRODUCTS

Memphis 1:60

BETTY CROCKER FROZEN FOODS

Asheville - Greenville -
 Spartanburg 1:20; 6:60 3:60 2:60

BIRDS EYE FROZEN FOODS

Charleston-Huntington 1:60
 Charlotte 2:60

COLONIAL SUGAR

Memphis 2:10

DINNER-REDY FROZEN FOODS

Jacksonville 3:60

DIXIE CRYSTAL SUGAR

Atlanta 1:30 1:60
 Charlotte 1:30 min. per.

DOWNY FLAKE FROZEN FOODS

New Orleans 5:60 1:60
 Tampa-St. Petersburg 4:10

DULANY FROZEN FOODS

Charlotte 2:10; 5:60 1:10

FARM HOUSE FROZEN FOODS

Tampa-St. Petersburg 6:10

HENDERSON SUGAR

New Orleans 10:10

JESSE JEWEL FOOD PRODUCTS

Atlanta 1:10 2:60

MCCORMICK FOOD PRODUCTS

Jacksonville 1:60

MRS. PAUL'S FROZEN FOODS

Tampa - St. Petersburg 2:60

MRS. SMITH BAKERY PRODUCTS

Tampa - St. Petersburg 2:30

PILLSBURY FOOD PRODUCTS

Atlanta 10:60
 Roanoke - Lynchburg 5:60

SARA LEE FROZEN FOODS

Richmond 5:60 3:20; 5:60 1:60

SWEETA LIQUID SWEETENER

Memphis 1:60

SWEET-10 SWEETENER

Tampa-St. Petersburg 5:20; 6:60 1:60

END

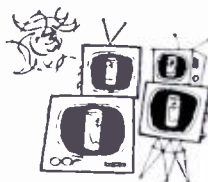
how to unfreeze a prospect...



Thanks to some homework reading, an HR&P salesman came across a story in one of the food trade papers about a drug company that had developed something new. This was a product making it possible to freeze fresh fruit, without discoloration, in your home freezer. The decision to market in a new field, however, brought up many problems the drug company had not faced before.

The HR&P man called its ad manager and his agency to present spot TV as logical for the job – and to ask if he could help in the overall marketing effort.

Turned out he could. They welcomed his ideas on test markets and stations (from the HR&P list, of course). Besides developing effective spot TV schedules, he said he'd also be glad to line up brokers in those markets... supply them with merchandising material for their salesmen... arrange for mail-pull tests... and, in general, hold the new product's hand until it got started. Which it did, in a prompt and prospering manner.



Result: within a year, this advertiser bloomed from two test markets to 37 markets. What's more, the schedule was expanded from six to 13 mid-Summer weeks! Our man's initiative paid off for HR&P stations *and* for the spot TV industry.

WE ADMIT that things like this don't happen every day, but neither are they unusual in our shop. That's one reason why we put such a premium on creative flair and resourcefulness in selecting our sales staff. Another is because, representing one medium only, we need place no artificial limitations on the creation of new business for the spot TV industry. Uniquely, we can afford to be creative *both* ways.



*Carter Knight,
Boston office*

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

"THIS NEW LINK WILL MAKE NORFOLK, VA., THE MANHATTAN OF THE SOUTH!"

Construction has begun!

"Once the Chesapeake Bay crossing is completed, Greater Norfolk, the experts say, will burst into millions and become the South's leading market."

—NEWSWEEK MAGAZINE

The new 17½-mile bridge-tunnel link will put Tidewater, Va., 70 miles and 1¼ hours closer to New York, and on the fastest route to Florida.

This mammoth 200 million dollar project already is boosting business in the market. What a time and place to plant a promotion dollar, for profit, for growth!

Already metropolitan Tidewater (Norfolk & Newport News) has the greatest concentration of population in the entire Southeast—820,000 people in half the area of metro Atlanta or Miami!

TIDEWTAR is a better way to spell it, and sell it. For WTAR-TV is the most powerful medium in the market—first in every rating survey ever made here!

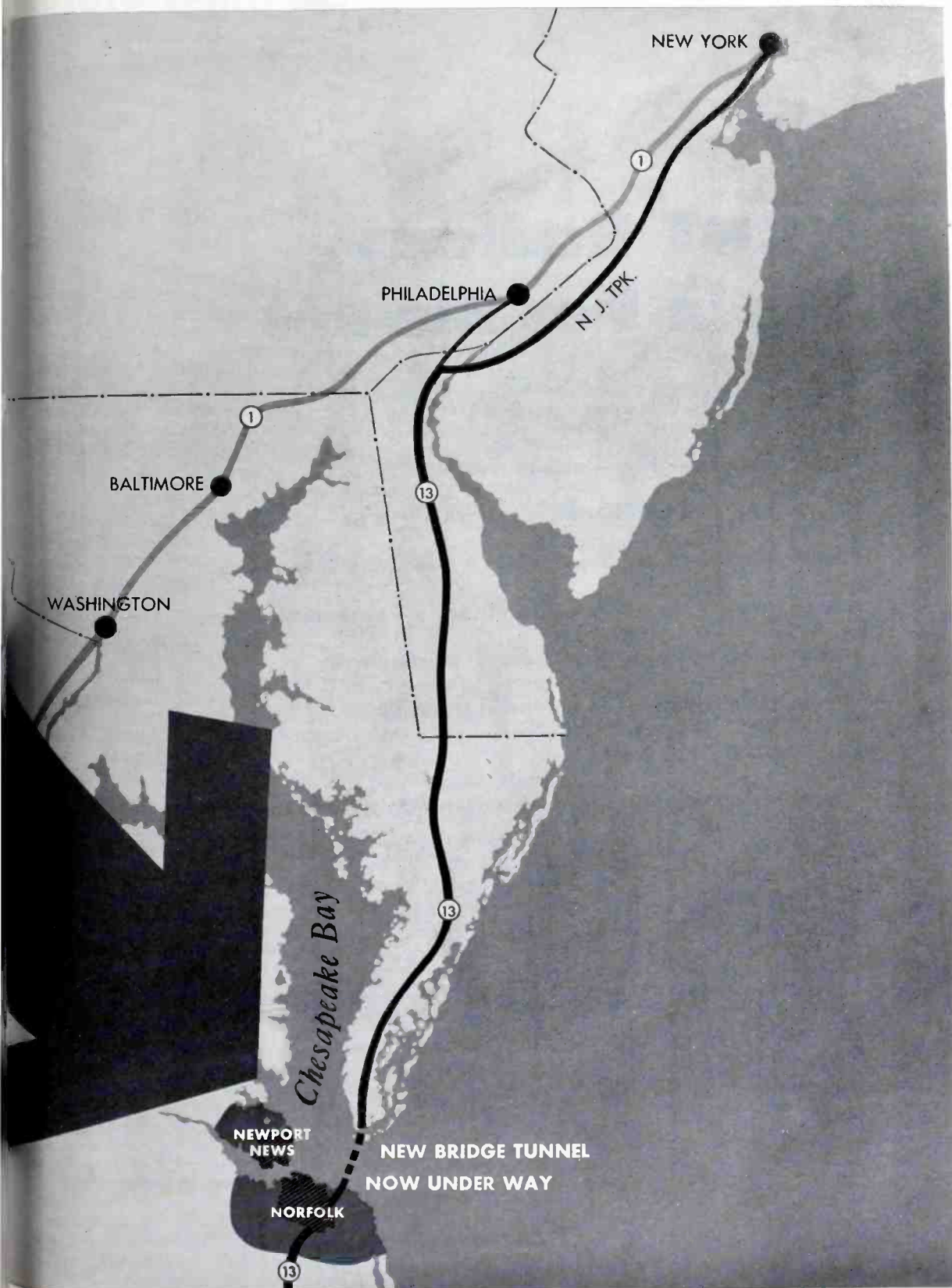
Charles K. Agle
City Planning
Consultant,
Princeton, N.J.

WTAR-TV

Represented by  The Original Station Representative

NORFOLK, VIRGINIA
CHANNEL 3





KRNT Radio is very big in Des Moines

Big in total audience – see all surveys

Big in total adult audience – see all surveys

Big in service to the community – see Central Surveys

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

Big in personalities – see Central Surveys

Big in believability – see Central Surveys

Big in local business

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

Big in sales impact – see Katz

KRNT is Total Radio in Des Moines

A COWLES OPERATION

RADIO WRAP-UP

A Monthly Review of the Radio Industry

The meaning behind the dropping next month of the last of the daytime serials, the end of an era in network radio, is clear. Arthur Hull Hayes, president of CBS Radio, says the move "reflects and lays the groundwork for the new direction in which we believe network radio must move. . . ." The direction indicated: more news and information, less entertainment.

Emphasis on news expansion

CBS' termination of daytime drama, officially a "modification" in the network's Program Consolidation Plan (PCP), marks the money-losing program form of "soap opera" for oblivion after a reign of 20 years. The new emphasis will be put on expanded news and informational programming and, importantly, affiliated stations will get what they want—more time for local use.

ABC, never strong in serials, discontinued them in 1957. NBC, a CBS rival in the serial business, scrapped them at the beginning of this year. CBS, the holdout for "soaps," now goes along with the idea that network radio cannot compete with other media on an entertainment basis, but that it is equipped to play a vital informational role.

CBS Radio itself moves into its new programming pattern showing a profit for the first half of 1960 and for the last quarter of 1959. Credit is given to PCP, in operation for the last 21 months.

Reinforcing CBS on the new role of radio, NBC board chairman Robert Sarnoff recently stated that radio's future lies in the "number and variety" of services it can provide and that its meaning to the community today includes a composite picture of increased attention to news, specialization on local service and more emphasis on individual or specific needs.

The broadcast industry's feeling seems to be that network radio in its new form, with such programming concepts as NBC's *Emphasis*, ABC's *Flair* and *Dimension* on CBS-owned stations (see page 64), plus a host of new ideas working into local radio, is giving the medium a burst of creativeness far in advance of

old formats. A new "content" platform is being built on which to interest and sell advertisers on the use of a medium virtually rebuilt over the last decade.

And in a specific industry move for more advertising, the Radio Advertising Bureau last month introduced a new "Study of radio's adult audience penetration compared with TV." The study makes two key points: Daytime radio outranks daytime TV in adult audience and adults are the only important audience for most advertisers.

The RAB claims that radio's penetration of the adult consumer audience is "consistently greater" than television's during the daytime hours when "most buying takes place."

The study, now being shown to TV's top daytime advertisers as well as to ad agencies, is aimed at moving in on daytime TV's estimated annual billings of \$550 million, a figure said to be equal to daytime radio billings.

RAB's figures, based on a 27-market breakdown of adult audience hour-by-hour, 6 a.m. to 6 p.m., show radio far out-reaching TV during what RAB calls "buy time," and in greater numbers than when a similar study was conducted in 1958.

SRA favors single rate card

In radio's problem area, the question of the single rate—what business is local and what is national—is no nearer solution than when it was brought up anew by N. W. Ayer several months ago. Some sort of on-the-record progress was achieved, however, with the recent announcement by the Station Representatives Association that it is in favor of the single rate card.

While stations themselves line up variously for and against the single rate, the SRA move would tend to assure the buyers of radio and TV time that the industry is not dragging its feet on the issue. The SRA keeps the issue boiling and perhaps even puts agency men in a better bargaining position with stations.

Reports on national spot radio buying for the fall indicate that orders and availability calls are heavy with such

names as Campbell Soup, Borden's Instant, Lucky Strike and Watchmakers of Switzerland alongside the added beef of auto manufacturers in with introduction schedules this month for their 1961 lines.

Radio spot advertising billings during the first six months of 1960, according to estimates compiled by the SRA (via Price, Waterhouse & Co.) dipped slightly under the total for the same period a year ago. SRA puts the first half 1960 figure at \$85,909,000 as compared to \$85,923,000 in 1959.

END

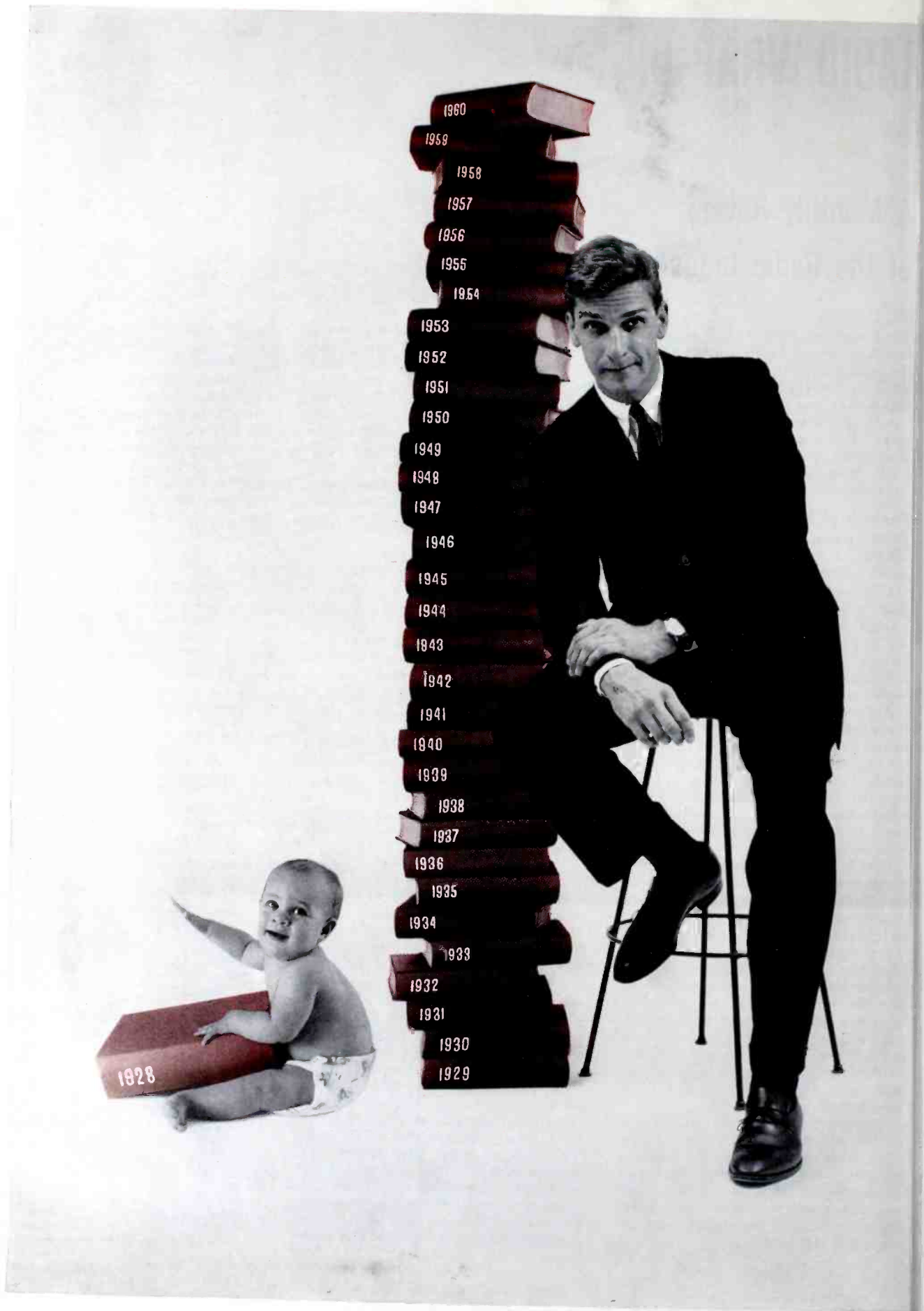
TOTAL U.S. RADIO HOMES USING RADIO (000) AVERAGE PER MINUTE— BY HOURS OF DAY June, 1960

Hour	Number of Homes (000)
Morning (Monday through Friday)	
6 a.m.—7 a.m.	2,868
7 a.m.—8 a.m.	5,786
8 a.m.—9 a.m.	7,071
9 a.m.—10 a.m.	6,972
10 a.m.—11 a.m.	6,478
11 a.m.—12 noon	5,835
Afternoon (Monday through Friday)	
12 noon—1 p.m.	5,588
1 p.m.—2 p.m.	5,736
2 p.m.—3 p.m.	5,143
3 p.m.—4 p.m.	4,401
4 p.m.—5 p.m.	4,302
5 p.m.—6 p.m.	4,401
Evening (Monday through Sunday)	
6 p.m.—7 p.m.	4,648
7 p.m.—8 p.m.	4,055
8 p.m.—9 p.m.	3,313
9 p.m.—10 p.m.	3,115
10 p.m.—11 p.m.	2,868
11 p.m.—12 p.m.	2,918

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hours
July, 1959	1.67
August	1.66
September	1.86
October	1.89
November	1.94
December	1.83
January, 1960	1.86
February	1.82
March	1.98
April	1.86
May	1.91
June	1.84

Source: A. C. Nielsen.



- 1960
- 1959
- 1958
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- 1931
- 1930
- 1929



YOU LEARN A LOT IN 33 YEARS

Storer Broadcasting Company has learned that responsible, responsive audiences are the keys to success in broadcasting. We've learned that the best way to develop such audiences is to operate in the public interest.

We've learned, too, that before you can sell a product or an idea, you first must earn your position within the community, both as a good neighbor and as a broadcaster of integrity.

For 33 years Storer stations have had responsible, responsive audiences. We are appreciative of this continued interest and confidence; and we will do everything within the bounds of good taste and highest community service to keep them.

STORER BROADCASTING COMPANY

33 years of community service

Radio

DETROIT...WJBK
CLEVELAND...WJW
TOLEDO...WSPD
WHEELING...WWVA
PHILADELPHIA...WIBG
MIAMI...WGBS
LOS ANGELES...KGBS

Television

DETROIT.....WJBK-TV
CLEVELAND...WJW-TV
MILWAUKEE...WITI-TV
ATLANTA.....WAGA-TV
TOLEDO.....WSPD-TV

NATIONAL SALES OFFICES: 625 Madison Ave., N.Y. 22, PLaza 1-3940 / 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising



THE VIEW FROM A 2-CHANNEL MARKET

Local commercials underscore the effectiveness of messages delivered with a personal touch

THIS is being written from Olathe, Colorado. Elevation: 5,353 feet, 7 inches. Population: 810, according to 1950 census. TV situation: two channels with but a single program lineup. Sameness ends when local commercials begin in Montrose (Channel 10) or Grand Junction (Channel 5). A fertile market? No. But maybe something can be learned here.

The TV day begins at 8:55 with the Daily Word. Example: Rid yourself of resentments. I tried. Honest. But I still resent some of the commercials. Anyway, more about those later.

Commercials with a special heart-beat

First, a dollop of my red-feathered hat to Bob McMahan and others at KREX Channel 5 for locally-produced bank commercials with a special heart-beat. Commercials feature staff announcer Roger Scholbe who interviews five to seven youngsters anywhere from four to eight years old. Each has a savings account at U. S. Bank and announcer Scholbe asks the youngsters what they want to be when they grow up, what they're saving for.

On the commercial I caught, two little girls wanted to be nurses. One is saving for college, the other doesn't know what she's saving for. One boy is saving for a horse, another for an organ; a third who wants to be a cement man is saving for a cement truck. The commercials have a charming warmth and spontaneity and I suspect do a great job for U.S. Bank.

Another local series that intrigues me, though not the same way, is for Gay Johnson Service Stations. Seems a motorist can get free coffee at any one of the stations, and several G.J. stations have lunch rooms.



U.S. Bank commercial on KREX, Grand Junction, Colorado

The announcer is usually Gay Johnson himself, well-fed station owner, who makes it a point to tell you precisely how much you pay for what. It's all written out real plain on a blackboard. (70¢ buys you pancakes with sausages.) Gay Johnson will never be mistaken for a suave Hollywood or Manhattan announcer, but he has an earthy me-to-you sincerity the value of which has been forgotten by too many national TV advertisers.

Soaps and soap operas

So much for local commercials most of which are pretty much the same as elsewhere. Soaps are the same, too, with the same "Love-of-Life" conflicts, neuroses, tensions, and with such familiar friends as Pet Milk, Ivory, Duncan Hines, Dash, Mister Clean, Dove and Camay. (You should see the

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Get the TV Tape System with a "Matched" Line of 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.

**WHY NOT LET AN
"OLD HAND" ASSEMBLE
YOUR TV TAPE
PRODUCTION PACKAGE?**

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

Broadcast and Television Equipment • Camden, New Jersey

**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)**



The Most Trusted Name in Electronics

® RADIO CORPORATION OF AMERICA



TIDBITS FROM THE "IN" BASKET

A coffee brand that went from nowhere to first place in a few weeks, and other news items

WHEN you don't have enough ideas for a column about one subject, you stir up a mess of rabbit parts, odd vegetables, and whatever is left from last night's TV dinner.

That, I'm afraid, is what you have this month. I'll try to make it provocative like . . .

Juan and his finca will be back plugging Colombian coffee this year, I read. I'm delighted even though radio gets none of the dollars. Maybe this year I'll understand the campaign. We're involved deeply in the coffee business in at least three markets with as many processors and I still don't understand its strategy.

Yuban Instant—a dramatic success story

Speaking of the coffee business, one of the national coffee brands, General Foods' Yuban Instant, came into one of our coffee test markets and gave every household a 2-oz. jar of this good-tasting product plus a coupon. We watched Yuban Instant come from nowhere—maybe eighth—to first place in brand share in the space of a few weeks with relatively little advertising. Cost? Maybe \$350,000, of which advertising was a negligible part. Scary, ain't it?

And speaking of brand shares, over at 460 Park Avenue in RAB's research department, we have an exciting technique for developing this data. We have been piloting it in Ft. Wayne and San Francisco to secure cost data on the technique and it looks practical. Don't be too surprised if we are able to add perhaps 50 markets to the list now available from the newspapers' Top Ten Brands and Consolidated Consumer Analysis studies.

And speaking of 460 Park and RAB, I'm very proud of the creative contributions to various radio campaigns that our guys have made recently in every field from consumer-deal strategy to copy platforms. The contributions have come principally from the supposedly non-creative people in our organization. Being a kook, essentially, the one that delights me most was the inspiration to sell Columbia Pic-

tures' new movie about Franz Liszt with a guy talking rock and-roll's own language.

If you would like a few tips we've picked up on how to sell your radio campaign to the retailer, we'll be pleased to hear from you. If you don't want to call, here's a one sentence suggestion: Twenty dollars' worth of gimmick mailed over the district manager's or broker's name to the key buyers—providing the gimmicks relate to the campaign—will do more for awareness of your advertising than all the jumbo postcards and six-color brochures you can turn out.

Two of the most significant facts about advertising on radio I've read on this hot weekend while I am desultorily hacking at this column come from widely different sources.

(1) For the Nielsen worshiper, there's a page-one item in the *Nielsen Newscast* that says that during every hour from 7-11 a.m., the weekly in-home audience exceeded 20 million families on a Monday through Friday come basis. Once again that 9-11 a.m. time's tremendous and truly unrealized potential is underscored.

Deals move more merchandise

(2) The "Fabulous Von's Story" developed by *Super Market Merchandising* emphasizes (at least to me) that advertising can only play its role effectively as part of a marketing plan. e.g. 65% of the annual case sales of the five breakfast foods that had deals, 45% of the case sales of the two soups that had deals, and 45% of the 20 coffees that had deals were in the deal merchandise. Even more convincing—of all soaps and detergents sold during the 48-week period of this study, 66% were deal merchandise.

Little goodies like that are ending the tenure of the advertising manager as we knew him and bringing on the marketing manager with a rush.

With that heavy thought, that ends this muggy afternoon's work.

END

total RADIO



Detroit is speaking its piece—and loving the opportunity—on WWJ's exciting radio public forum. A torrent of phone calls rushes to the studio every evening. Citizens from far and near air their views on myriad timely subjects as the whole town listens. And popular Bob Maxwell handles every one with consummate skill.

Human interest, community service, a salesman! That's "Phone-Opinion", another example of Total Radio for the Total Man on WWJ.

*Better place your call today—
to your nearest PGW office.*

WWJ AM and FM
RADIO

Detroit's Basic Radio Station

NBC Affiliate

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

Nina Simone
 Sammy Davis Jr.
 Stan Kenton
 Ella Fitzgerald
 Sylvia Syms
 Jo March
 Dizzy Gillespie
 Dick Haymes
 Lenny Bruce
 Sarah Vaughan
 Anita O'Day
 Bob Newhart
 Mabel Mercer
 "Professor" Irwin Corey
 Julie Wilson



where else could you get all these entertaining people together.
 except on the fresh, new HOUR show **PLAYBOY'S PENTHOUSE**

If we may name-drop for a moment . . . our guest list is impressive. Just check the group assembled here (identified above, if a name should escape you). **PLAYBOY'S PENTHOUSE** relies on an old-fashioned, but **always** unbeatable factor: superb entertainment made by the show business people everybody is talking about from one coast to the other. Add to that an atmosphere of a sophisticated penthouse . . . a witty host* who projects a mood

of easy informality and graciousness . . . and you have a show that has great appeal for a vast audience. **PLAYBOY'S PENTHOUSE** is available now for syndication—26 one-hour shows. Arrange for a screening now. This is the show to **WATCH**. *Hosted and produced by Hugh M. Hefner, Editor and Publisher of Playboy Magazine. **OFFICIAL FILMS, INC.**



PROMOTION

By Gene Godt, President, BPA



THEY ASK MORE FROM BROADCAST MEDIA

Advertisers seem willing to accept fuzzy audience data from print but not from broadcast media

As I head into the setting sun, bald spot gleaming, it saddens me to realize the answers to so many broadcasting promotion questions still escape me, still elude my bony fingers and head. Oh, I think, if only I were as omniscient as Elmo Roper, Abigail Van Buren, or even a two-tube IBM electronic brain. Then I'd know.

Like this one: Why can't I understand the idea that everyone who gets a newspaper reads every ad in it? I see in the ads that the *Daily Gazette* has a home-delivered circulation of 100,000, and the ad says this means the fellow who advertises in the *Daily Gazette* makes 100,000 family advertising exposures. Every fellow who advertises in the *Gazette* gets into the eager eyes of every family, the assumption follows.

So the next fellow who has bought a 15-minute program on my station asks me: "How many people saw my show?" And I say blithely, "Well, the latest survey shows one million families watch our station regularly."

Advertiser requires detailed measurement from TV

"Listen, brother," this fellow kind of snarls, "I didn't ask you what your total circulation is. I asked you how many people saw my program on your station at 9:00 Tuesday night. And I want to know how many of them were women, how many men, how many teen-agers, and how many children. Furthermore, I want to know how many men, women, and children were watching Station B and Station C. To lapse into the quaint patois of you TV people."

So I get out my little books and I figure and I say, "These rating books indicate 360,000 people saw that spot of yours—150,000 men, 130,000 women, 50,000 teen-agers, and 32,000 children."

You see, it was a case where we had 60% sets-in-use, and split the audience evenly three ways with our competition, with 1.8 viewers per set; 41% men, 36% women, 14% teen-agers, and 9% children. Really not the best spot on the board, come to think of it. Only about twice the number of homes which had a newspaper delivered to them.

Double standard for print and broadcasting

But I still can't understand why circulation equals family readership in one case, while total sets doesn't mean anything in the other.

Another thing, I don't know—and I wish I did: Why do so many manufacturer-dealer contracts covering cooperative advertising make no provision for a co-op of radio and/or television advertising?

And another: When an advertiser or agency buys a page ad in a newspaper, does the promotion guy at the newspaper get a letter saying, "How many radio or television spots are you going to use to tell people about the big ad I have purchased?" I keep wondering how many broadcast promotion spots are expected when an entire Sunday supplement is bought.

I wonder about that because once I got a letter from a fellow who had bought a five-minute program on a television station where I was working, and this gentleman asked me how many and what size newspaper ads I was going to provide to tell people about his five-minute television show.

Maybe someday I'll learn the answers. Someday. And in the meantime, will one of you give me a hand with this grindstone? I have to turn it and hold my nose on it at the same time.

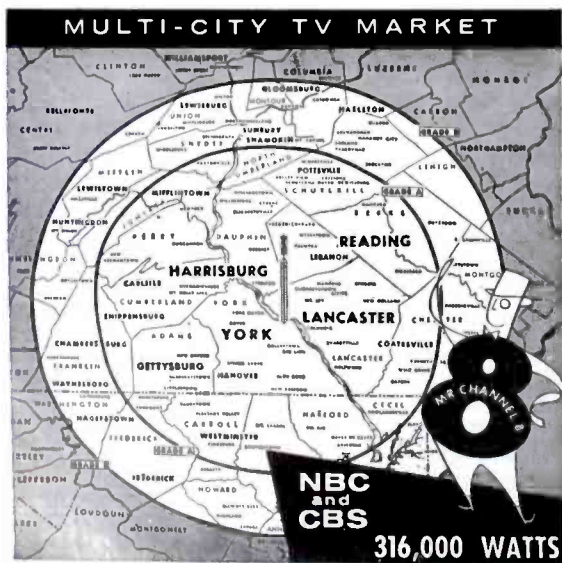
END

Everywhere people are saying . . .



Lancaster-Harrisburg-York
is one TV market when
you use WGAL-TV

FRENCH GOVERNMENT TOURIST OFFICE



WGAL-TV

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

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

STEINMAN STATION
Clair McCollough, Pres.

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

THE TV SCENE

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



WANTED:
NEW RESEARCH;
\$10,000 REWARD

A TvB contest to get the country's best minds working on original communications research ideas

SOMEONE has said, and I won't argue with him, that advertising spends less for research than almost any other industry. He also said that much of what we consider research is really just a check on something we have already done and not true research to help our future progress or explain *why* something did as it did. We can't learn from experience unless we have a way of evaluating these experiences.

Research that might have helped Ford

In many advertising decisions we start with an executive guess and, based upon the assumption that it is correct, we proceed to research and measure all the details that follow . . . seldom testing the original guess. I'm certain research would have led Ford to produce the Falcon instead of the Edsel . . . if the research had been designed to find the type of car that would sell best . . . and not just to judge the Edsel by itself.

The professionals of advertising willingly (too willingly I believe) admit that we have no real measure of advertising effectiveness. Certainly the sales of products show advertising moves people . . . but how could the advertising have been made more effective? Which of the many factors in our advertising caused the final sale? We don't know and too few of us are seriously interested in finding out.

But once you have the desire to find out, you'll find another problem: manpower. Who is going to create the research strategy or technique that will show the dollar value of sight, sound, motion and emotion in product movement or idea implanting or copy point conviction? Certainly we in the advertising business have yet to come close to finding a way. The professional research companies haven't found one . . . and, to the best of my knowledge, are not even working on the problem.

If you turn to the academic world, you'll generally find the entire area of advertising has a foreign flavor. The area of mass communications through mass media is still more foreign. So the problem is to attract these academic experts to our field, to start their thinking along the channels of our requirements.

There's another avenue: the scientist working in other areas. There are computer people and theoretical mathematicians and astronomers and physicists who may already have techniques or research strategies that can be applied to our problems . . . if they only knew our problems.

To turn some of the academic and scientific thinking into the areas of measuring the effectiveness of mass media in mass communication, TvB is now in the midst of a "contest" to select exceptional plans in the field of television research.

TvB's competition committee

We went first to the very few experts in communications to see how best to attract (1) the attention and (2) the efforts of the academic and scientific world. These experts became our competition committee to set up and run the competition. Mark May, chairman of the U.S. Advisory Committee for Information and chairman of our committee; C. R. Carpenter of Penn State; Joseph T. Klapper of General Electric; John B. Carroll of Harvard, Paul Lazarsfeld of Columbia; Wilbur Schramm of Stanford and Milton Sherman of McCann-Erickson . . . and Leon Arons of our TvB staff.

Research plans are to deal with television and human behavior and may involve experimental studies, surveys, correlation studies and the like.

To assure the broadest possible participation, we offer a double incentive to people entering our "contest": the pub-

To next page

cameo complexions of some of these mountain maids.)

One ain't-it-a-shame item; A Black Flag commercial shouting about dead roaches preceded, by only two or three minutes, a Bisquick commercial—the one showing a piece of peach shortcake about ten times bigger than the little woman who made it. Tsk. Tsk.

Another commercial bringing out some of that resentment I'm supposed to rid myself of: the Soft-Weve Tissue job featuring big names in a bathroom fashion show to sell each heavenly roll. The flimsy tie-in: The tissue comes in colors such as "negligee blue."

Leave 'em laughing spots

Some advertisers seem to feel a compulsion to put a cute tag line on commercials. I guess this is meant to leave the viewer with a smile. I'd rather leave 'em with a sales point.

Example of this leave-'em-laughing thinking: an Oxydol spot which opens with an explosion caused by a tinkerer using a home repair encyclopedia. Naich, his clothes get right soiled. Enter Grandma with the pitch on Oxydol. Sales pitch okay, but at commercial's end Grandma says brightly, "Oh-oh, I'm late for my bowling tournament."?

Although this column is about the TV commercial, I'd like to skip to the program side for a bit. At 10 a.m. in this town there's a program listed as *Hints and Helps for Homemakers*. I tuned in expecting hints and helps for homemakers.

What I got was a half-hour sell on American Medical Association with John Cameron Swayze narrating. And it turned out to be pretty dull after the first 10 minutes.

One afternoon I tuned in to a program called *Helping Hands for Julie*. It turned out to be sponsored by Squibb and AMA.

Of course, TV being what it is, the commercials surrounding the program assured me that there's no need to call the doctor for everything because Bufferin takes care of your tension; Bayer Aspirin helps arthritic pains; and Haley's M.O. takes care of your acid stomach and other needs and (I quote) is so gentle you can even take it following a delicate abdominal operation. Maybe *then* is when you call the family doctor.

It's a great world—this make-believe TV world. And if I've learned anything out here, it's this: Never underestimate the power of personal selling. Never forget people are interested in *people*. So long, Olathe. It's been nice knowing you. See you next year at peach-picking time. END

things being equal, lead the industry in renewal business within a few years.

Facts to substantiate the value of sales-service are readily available in the files of such companies as General Motors, General Electric, Ford Motor Company, etc.

The problem of sales-service can no longer be avoided, side-stepped or shielded away from. All right gentlemen, who'll be first?

C. W. MASON
General Executive
WSUN-TV
St. Petersburg-Tampa, Florida

Cone of FC&B

SIR:

I enjoyed your article on my dear friend and colleague, Fax Cone (see "Cone of FC&B: Practical Idealist," TELEVISION MAGAZINE July, 1960).

PHILIP LIEBMAN
President
Liebmann Breweries
Brooklyn, New York

Local programming issue

SIR:

I have read all (of your June issue) with great interest.

As you may know, I have used the television medium extensively during my service in Congress and have found it a most effective way of keeping in touch with my constituents. During the period when the Senate is in session, I have one fifteen-minute television show each week, which is carried in almost every major city in New York State. In addition, I participate in various panel, question-and-answer, and interview shows throughout the year. It is my hope that the television industry will continue to expand its coverage of public affairs because I believe this medium can uniquely keep the American people informed about the all-important activities of government on all levels.

KENNETH B. KEATING
United States Senate
(R.) New York

SIR:

I found the section devoted to Local Government (in the June, 1960 TELEVISION MAGAZINE) particularly interesting, and I think that both I and my staff were very much impressed by the presentation of the service local television can render to the community.

THOMAS N. DOWNING
Congress of the United States
House of Representatives
1st Dist., Virginia

lication of their outstanding plans entered in the competition and a total of \$10,000 in awards, top winner to receive \$4,250.

Our story has now appeared in a wide range of scientific journals, all leading colleges and universities have been informed, mailings have gone to top corporations, advertising agencies, scientific government branches, a wide assortment of academic-research groups.

In other words, this is an attempt to encourage the entire scientific community (irrespective of field) to focus its creative talents on the scientific study of mass communications and its relationship to human behavior. Already we're receiving many requests for more information.

Our competition or contest is to find exceptional *plans* for communications research. We want the plans . . . not the results. We're interested mainly in finding new research ideas . . . whether they be experimental studies, surveys, correlational studies, methodological developments, conceptual models, communication theory or any combination of these categories.

The results will help advertising and television but they may well aid total knowledge in the fields of learning and education, consumer behavior, cultural values, inter-personal relationships, etc. We seek anything that would be a contribution to our knowledge of how mass communications work so that we may all better use mass media.


Compiled research bibliography

Two years ago we had Penn State compile the most extensive bibliography of inter-media communications research ever assembled. From it, we learned many things . . . and many things not to do. This library of past studies showed us the need for fresh thinking, for broader academic and scientific interest, for higher research standards.

All of this is really an admission that we in the advertising business remain too close to the daily trees to see the long-range forest. We assume and judge and evaluate and guess when it is probably possible to know . . . if we will but find the people with the skill, creativity and willingness to find out.

We at TvB believe our competition will bring new thinking to all of advertising, not just television, and from some place, however surprising, we hope to find the techniques and the plans that will enable us to reduce the areas of advertising's guesses and replace them with supportable knowledge.

If you'd like to join our competition, please write. We're at One Rockefeller Plaza, in New York. END



FILM does the
"impossible!"

That's how it happens that you and millions of other viewers can see (and remember)—the lion strolling Wall Street.

Same with so many other commercials, some rich with optical effects . . .

others, live with animation! As a matter of fact, it's film that makes both high-polish commercials and animation possible . . . assures you of coverage and penetration world-over.

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

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

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

PRODUCER: MPO VIDEOTRONICS, Inc.

ADVERTISER: Dreyfus Corporation

ADVERTISING AGENCY: Doyle Dane Bernbach, Inc.

In Chicago



... **O'Hare International**, the "jet capital," is the largest commercial airport in the world. Its ten-square-mile complex now handles over 125 jet flights a day. And with the completion of its \$120,000,000 building program in 1962, it will be capable of handling twelve million passengers annually!



In Chicago
WGN
TELEVISION

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



WGN IS CHICAGO

Quality • Integrity • Responsibility

FORECAST FOR 1960-1961

Predicted shares for all nighttime network programs in competitive markets for the November-December 1960 rating period prepared exclusively for Television Magazine by James H. Cornell, program analyst, N. W. Ayer

	ABC <i>Estimated share of audience</i>	CBS <i>Estimated share of audience</i>	NBC <i>Estimated share of audience</i>	
SUNDAY	6:00-6:30	Local 45%	Small World 18%	Meet The Press 18%
	6:30-7:00	Disney 36	20th Century 25	People Are Funny 25
	7:00-7:30	Disney 35	Lassie 30	Shirley Temple 25
	7:30-8:00	Maverick 32	Dennis 36	Shirley Temple 25
	8:00-8:30	Maverick 34	Ed Sullivan 30	National Velvet 30
	8:30-9:00	Lawman 35	Ed Sullivan 32	Tab Hunter 28
	9:00-9:30	Rebel 35	G. E. Theater 31	Chevy Show 26
	9:30-10:00	Islanders 30	Jack Benny 37	Chevy Show 25
	10:00-10:30	Islanders 30	Candid Camera 32	Loretta Young 29
	10:30-11:00	Churchill 18	What's My Line 40	This Is Your Life 32
	Average 33%	31%	27%	
MONDAY	7:15-7:30		30%	30%
	7:30-8:00	Cheyenne 35	To Tell The Truth 30	Riverboat 22
	8:00-8:30	Cheyenne 38	For Pete's Sake 27	Riverboat 22
	8:30-9:00	Suriside Six 33	Bringing Up Buddy 25	Wells Fargo 29
	9:00-9:30	Suriside Six 30	Danny Thomas 33	Klondike 27
	9:30-10:00	Adv. In Paradise 33	Andy Griffith 34	Dante 24
	10:00-10:30	Adv. In Paradise 34	Hennesey 35	Barbara Stanwyck 22
	10:30-11:00	Peter Gunn 40	Face The Nation 18	Jackpot Bowling 26
		Average 35%	29%	25%
	TUESDAY	7:15-7:30		31%
7:30-8:00		Bugs Bunny 26	Local 24	Laramie 35
8:00-8:30		Rifleman 30	Father Knows Best 28	Laramie 33
8:30-9:00		Wyati Earp 30	Dobie Gillis 27	A. Hitchcock 34
9:00-9:30		Stagecoach West 32	Tom Ewell 28	Thriller 32
9:30-10:00		Stagecoach West 31	Red Skelton 30	Thriller 31
10:00-10:30		Alcoa Presents 30	Garry Moore 34	Specials 26
10:30-11:00		Public Service 19	Garry Moore 38	Specials 29
		Average 28%	30%	31%
WEDNESDAY		7:15-7:30		27%
	7:30-8:00	Hong Kong 25	Aquanauts 28	Wagon Train 37
	8:00-8:30	Hong Kong 25	Aquanauts 28	Wagon Train 37
	8:30-9:00	Ozzie & Harriet 25	Wanted 33	Price Is Right 31
	9:00-9:30	Hawaiian Eye 32	My Sister Eileen 24	Perry Como 32
	9:30-10:00	Hawaiian Eye 33	I've Got A Secret 27	Perry Como 30
	10:00-10:30	Naked City 32	U.S. Steel & 26	Peter Loves Mary 32
	10:30-11:00	Naked City 33	Armstrong 27	Local 28
		Average 29%	27%	33%
	THURSDAY	7:15-7:30		31%
7:30-8:00		Guestward Ho 20	Witness 33	Outlaws 30
8:00-8:30		Donna Reed 26	Witness 33	Outlaws 30
8:30-9:00		Reol McCoys 36	Zane Grey 28	Bat Masterson 26
9:00-9:30		Fred MacMurray 32	Angel 30	Bachelor Father 28
9:30-10:00		Untouchables 39	Ann Sothern 26	Ernie Ford 26
10:00-10:30		Untouchables 39	Person To Person 25	Groucho Marx 27
10:30-11:00		Take A Good Look 20	June Allyson 35	Local 30
		Average 31%	30%	28%
FRIDAY		7:15-7:30		32%
	7:30-8:00	Funday Comics 25	Rawhide 33	Dan Raven 30
	8:00-8:30	Harrigan & Son 22	Rawhide 35	Dan Raven 32
	8:30-9:00	Flintstones 27	Route 66 36	Westerner 27
	9:00-9:30	77 Sunset Strip 33	Route 66 35	NBC Specials 23
	9:30-10:00	77 Sunset Strip 34	Mr. Garland 35	NBC Specials 22
	10:00-10:30	The Detective 30	Twilight Zone 37	Mike Shayne 26
	10:30-11:00	Law & Mr. Jones 36	Eyewitness 18	Mike Shayne 30
		Average 30%	33%	27%
	SATURDAY	7:15-7:30		38%
7:30-8:00		Roaring Twenties 25	Perry Mason 35	Bonanza 32
8:00-8:30		Roaring Twenties 25	Perry Mason 35	Bonanza 32
8:30-9:00		Beaver 28	Checkmate 34	The Tall Man 29
9:00-9:30		L. Welk 30	Checkmate 35	The Deputy 27
9:30-10:00		L. Welk 32	Have Gun 46	Nation's Future 14
10:00-10:30		Boxing 20	Gunsmoke 55	Nation's Future 12
10:30-11:00		Boxing 23	Local 48	Local 16
		Average 26%	41%	22%
MONDAY-SUNDAY		Average 30%	32%	28%

THE NEW SEASON'S RANKINGS IN ADVANCE

An exclusive prediction of future program performance. Here is N.W. Ayer's share of audience forecast for all nighttime network shows, covering the November-December rating period.

ON the opposite page is a forecast of share of audience for all nighttime network programs for the season of 1960-61. The forecast, covering the November-December rating period, was prepared for N. W. Ayer & Son by its program analyst, James H. Cornell. It is presented here exclusively for the third consecutive year. (See "The New Season's Rankings In Advance," TELEVISION MAGAZINE, October 1958 and October 1959.)

Leaders will come from old shows

From the current analysis, which does not take into consideration program shifts after September 15, one thread of prediction makes it clear that nothing succeeds like success: While new programs usually benefit at the expense of the old, the new season's ranking leaders will generally be older, tried and proven shows. Top among them: *Gunsmoke*.

The forecast also indicates these salient features of the new season:

- A wave of new shows giving the public more of what obviously satisfied it—"tense" mystery-suspense, western, action-adventure formats. And, in an effort at balance, a ripple of new situation comedy.
- A spate of one-hour shows, dictated by TV economics and scheduled heavily at 7:30 to start audiences off with the individual network.
- Fierce, continuing network competition with CBS declining but still leading, ABC holding its own and NBC trailing and continuing to lose ground. Cornell sees independents and local programming gaining what the networks lose.

The thing that makes Cornell's share of audience forecasts important (much of his work starts in January and continues up to the new season) is that they, unlike rating-based predictions, occur before the fact of program appearance and at a time when sponsors can best use them, helping to reduce risk in their program buying and placement.

Enhancing this technique is Cornell's own enviable track record as a forecaster resulting from an analytical art developed over more than 13 years in the field of broadcast audience research, initially with NBC-TV, for the last three years with N. W. Ayer.

Last year, Cornell's estimated overall accuracy on audience change on all programs hit 81%. The year before he predicted 50 out of the 100 shows involved within an accuracy range of three share points, and over two-thirds within a five-point range, all the more impressive when it is considered that statistically, a one-or-two-point range of error is virtually meaningless.

Why Cornell uses share of audience

Cornell uses share of audience figures rather than ratings in order to provide a comparative measurement of program appeal unaffected by set usage potentials at different hours. The use of competitive TV markets provides data which is virtually unaffected by different station lineups of competing programs. But Cornell maintains that it is a relatively simple matter to project audience shares in these markets to national ratings of audience size.

Share, on a broad basis, measures the intrinsic appeal or strength of a show itself as it relates to competitive programming pressures. The intrinsic strength of a program

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Anticipated Share of Audience for New Nov.-Dec. 1960

is quality related to idea, star-personality, novelty, theme, production and writing. But no show, no matter how fine, Cornell points out, can stand by itself. Its share will also be affected by such things as the competition in its time period, its own and its competitor's lead-in program, time period itself, kind of audience viewing and who actually controls the dial.

ANTICIPATED SHARES OF AUDIENCE NOVEMBER-DECEMBER 1960 Competitive TV Markets

7:30-11:00 p.m.	ABC	CBS	NBC
Sunday*	33%	31%	27%
Monday	35	29	25
Tuesday	28	30	31
Wednesday	29	27	33
Thursday	31	30	28
Friday	30	33	27
Saturday	26	41	22
Average	30%	32%	28%

*6-11 p.m. on Sunday

CBS' *Gunsmoke*, entering its sixth season on TV, could be looked at as an example of many of the above factors at work. Cornell says its predicted 55 audience share, top among all programs, does not mean that it is "the most likeable show on the air." Its competition, however, is the second half of an NBC public service documentary (a program type that usually does not score high ratings) and *Boxing* on ABC. The competing networks, according to Cornell, have, in effect, conceded the time period.

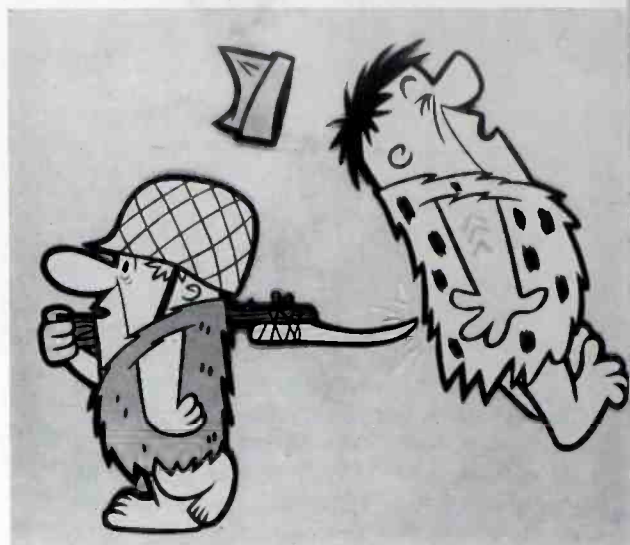
Other ingredients for *Gunsmoke's* success

Gunsmoke also inherits a large audience. Its lead-in program, following an exceptionally strong Saturday night lineup on CBS, is the consistently popular *Have Gun, Will Travel*, another western, whose share will be second highest among all programs. Add to this the kind of audience *Gunsmoke* normally gets—broad appeal spread over every income group, children, men, more women—and past performance (better than a 35 rating in every geographic county in the U.S.), and the ingredients for success are obvious.

Cornell would guess that on the competition factor alone, "there are at least 25 mid-rated programs this season which, if they were put in *Gunsmoke's* time period, would get a share of 40 or better."

Ayer's program analyst does not believe it valid to rank programs in anything like a top ten order, the share difference between them being negligible and therefore mean-

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Flintstones



	Same time period Mar.-Apr.	Estimate share Nov.-De.
Law & Mr. Jones	34%	36%
Naked City (hr.)	20	32
Stagecoach West (hr.)	30	32
Fred MacMurray	25	32
Surfside Six (hr.)	23	31
Islanders (hr.)	26	30
Flintstones	27	27
Bugs Bunny	25	26
Funday Comics	32	25
Roaring 20s (hr.)	20	25
Hong Kong (hr.)	10	25
Harrigan	35	22
Guestward Ho	16	20
Winston Churchill	20	18
Average per half-hour	24%	28%
Number of half-hours		20

Programs



Route 66



Thriller

CBS

	Same time period Mar.-Apr.	Estimated share Nov.-Dec.
Andy Griffith	35%	35%
Route 66 (hr.)	30	35
Mr. Garland	28	35
Checkmate (hr.)	33	35
Witness (hr.)	31	33
Candid Camera	33	32
Angel	31	30
Tom Ewell	26	28
Aquanauts (hr.)	17	28
For Pete's Sake	23	27
Bringing Up Buddy	40	25
My Sister Eileen	22	24
Face The Nation	39	18
Eyewitness	28	18
Average per half-hour	29%	30%
Number of half-hours		18

NBC

	Same time period Mar.-Apr.	Estimated share Nov.-Dec.
Thriller (hr.)	25%	32%
Peter Loves Mary	37	32
Dan Raven (hr.)	21	31
Outlaws (hr.)	35	30
National Velvet	16	30
Tall Man	29	29
Mike Shayne (hr.)	24	28
Tab Hunter	17	28
Westerner	29	27
Tuesday Specials (hr.)	26	27
Klondike	24	27
Jackpot Bowling	31	26
Dante	22	24
Barbara Stanwyck	22	22
Nation's Future (hr.)	12	13
Average per half-hour	24%	27%
Number of half-hours		21

As the fight for share of market grows hot

The Electric Shaver Makers' New

ONE of today's significant media developments is the gradual if unheralded emergence of the electric shaver industry as a major group of television advertisers.

Not only will the industry's big five—Remington Rand, Schick, Sunbeam, Norelco and Ronson—invest more than an estimated \$10,000,000 in the medium this year—close to 30% more than they spent last year—but they are becoming increasingly important as users of spot TV. All but Ronson will make television, network and spot, their primary sales medium this year. Schick alone probably will plow some \$1,500,000 into a heavy spot schedule in 50 markets.

What makes this growing reliance on television so significant is that it comes as all electric shaver makers are out to overcome an industry-wide sales lag, chaotic pricing at the retail level, fear of a saturated market and relentless competition from their archenemies in the blade business.

Sales lag sharpens competition

Until two years ago, overall sales of electric shavers rocketed ahead. Then they unaccountably leveled off and sagged. This sales lag has, in turn, magnified the already intense competition among companies for a better share of the electric shaver market as well as their basic battle with the leaders of the safety razor industry, The Gillette Co. and the Schick Safety Razor Co. (which operates independently of Schick Inc.).

Gillette, a multi-product giant, is by far shaving's top firm in both sales and ad spending (see "Gross of Gillette, Always a Jump Ahead," TELEVISION MAGAZINE, October, 1959). Its TV gross time spending for blades and razors last year was better than \$4.2 million, higher than that of Remington, Norelco, Sunbeam and Ronson combined, according to TvB estimates.

And Gillette has been capturing shaving's top headlines over the past year and a half with the introduction of improved products—the 195 razor and Super Blue Blades. Schick Safety Razor, hot after Gillette, has also in-

troduced a new blade. Both companies use heavy barrages of advertising.

Electric's big five must not only buck this strengthened competition, they must continue to fight against the strongly ingrained idea held by a vast sector of American men that traditional blade shaving, with its admitted inconvenience of preparation, still gets the best results.

Another problem standing in the way of industry advance is chaotic retail pricing that has turned the electric shaver—sold through appliance dealers, jewelers, and hardware, drug and department stores—into a much footballed "convenience" item.

Saddled with an unrealistic pattern of pricing during the 1950s, the industry was prey for the discount pricing that has



TV Sales Strategy

electric shaver companies will spend more in television

gained momentum over the last several years. Many small retailers were discounted out of the electric shaver business or were forced to carry shavers only as an "accommodation."

With the decline of the Fair Trade laws, the industry was also forced to abandon its popular trade-in practice on old shavers—a means of gaining discount in fair-traded markets.

After Fair Trade, with profit margins on shavers slim, retailers have been using the shaver as a traffic item to get people into their stores and switching them to something else.

The industry, however, has been working hard to stabilize retail prices and discourage discounting practices. Schick, for instance, in quest of a more "realistic marketing format," last year terminated its wholesaler contracts and took over all distribution on a direct selling, factory-to-dealer basis. It reduced list prices as much as 29% on some of its models, doubled its sales force, tripled its sales territories.

And industry-wide, there are indications of tighter retail control, more "selling around" basic wholesaler set-ups. Profit margins are beginning to widen. Stepped-up television advertising for the industry is also a way to generate greater consumer acceptance for the electric shaver and a means to the high-volume, fast-turnover selling that seems indicated by the present market situation.

For the 1960-61 television season, the electric shaver makers boast fattened television advertising budgets, some new shaver models, some new commercial approaches and network program vehicles, and ad strategies with which they hope to jolt industry sales beyond what now appears to be a hard-to-be-bettered average annual high of 6.5 million units.

According to TvB-released gross time estimates, the top five electric shaver companies invested close to \$7 million in spot and network television last year, with roughly twice as much going to network as to spot. The companies themselves, however, estimate their 1959 gross time spending at closer to \$8 million.

Time expenditures should approach \$10 million

From all indications, the industry's TV gross time spending this year, concentrated in the third and fourth quarters, will climb to between \$9.5 and \$10 million, with Schick and Remington leading the spending parade, as they did last year. Norelco, starting to accent TV more heavily, joins them this year as a better-than-\$2 million TV advertiser.

Despite the strong competition from the safety razor companies, and blocks in the way of the electric shaver, the industry has made giant inroads on the shaving market since its birth 30 years ago.

Today some 35 million electric shavers are in use, owned by 40% of all males over 15, by 10% of all women over 20. The dollar value of 6.5 million units purchased in 1959 (the industry-accepted count) was an estimated \$110 million, a value greater than for any of 20 electric housewares items and exceeded only by purchases of electric clocks and irons.

According to one industry source, however, sales are not at all keeping up with past performance. In 1956, this source

calculates, unit sales hit 6.6 million. They kicked up to an all-time high of 6.7 million in 1957, dropped to 6.4 million in 1958 and down to 6.2 million units last year. But the picture may be brightening. Individual company reports show sales taking a healthy upswing again this year.

A tight fight for the lead

A current ranking of the big five electric shaver companies as to their share of market would bring an argument from at least four of them. The fight for first place among the top four is that tight, and individual company claims are conflicting; 1960 could see a realignment from this 1959 lineup: Remington, Schick, Sunbeam, Norelco and Ronson.

No one company probably has more than 30% of the market at this time, but it would be extremely hard to pinpoint exact shares. And dividing the market into men's shavers and women's shavers further complicates the situation. Remington, for instance, while claiming the lead in men's shavers, ranks behind Schick and Sunbeam in the women's division.

Norelco, owned by the North American Philips Co., is undoubtedly the industry growth leader. Its product, manufactured in Holland, is marketed worldwide, justifying the claim "the largest-selling shaver in the world." Its ten-year U.S. growth is indicated by one fact: In 1950, Norelco had a sales volume of \$50,000. Its ad budget alone this year is better than \$4 million. A current Norelco claim is that its sales put it "near" first place in men's shavers.

Ronson, which has been marketing an electric shaver only since 1955 (as compared with Schick, the inventor of electric shaving, since 1930, Remington since 1933, Sunbeam since 1937 and Norelco since 1950), counts below 8% of the market, has to admit to being low man of the big five. A Sears, Roebuck electric shaver and imports account for the rest of the market with minor shares.

Schick, displaced from the share of market lead by Remington in 1956, hopes to capture the lead again this year. Sunbeam, third in the industry, expects to better its position, as does Norelco. All are counting on television to be the big help.

Network television for most of the electric shavers began emerging in the early 1950s as a key ad weapon. The choice of programs and formats varied—sports, comedy-variety, drama, panel shows, news shows, crime and later westerns and specials.

The general criterion for program selection was and still is mass prime-time audience. The family audience—a good mixture of men and women—has loomed more important over the last several years as Schick and Sunbeam and now Remington (with daytime TV) put increased accent on their "Lady" shavers.

The essential difference between the broadcast strategies of the electric shavers and the blade razors, who both actually promise the same thing—better shaves—is audience selection.

Blade men primarily aim at the so-called "blue collar"
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SCHICK
REMINGTON
NORELCO
SUNBEAM
RONSON



Tracing the evolution of electric shaver commercials over the years is worth the attention of all those interested in improving and perfecting their TV copy techniques. For shaver makers have used nearly every conceivable approach—from straight stand-up sales pitches to testimonials and “shock” demonstrations. And they show signs of coming almost full circle from a traditional hard-sell treatment to a softer approach, emphasizing believability and realism.

In the early and middle 1950s, shaver commercials took largely a stand-up approach: star salesmen, personified by Dick Stark for Remington and Bill Nimmo for Schick, talked to their audiences man-to-man. They held and used their respective products, showed their unique features, repeated

the industry’s magic words, the core of all the copy platform—the promise of faster, cleaner, closer, smoother shaves.

The stand-up approach, while not as popular as in former years, is still used, tied for the most part into a demonstration story. Dick Stark, in a Remington commercial early this year, had his son as co-star. Packing Junior off to college with a Remington was the key theme. Aside from the commercial’s inherent human-interest appeal, the play was for the important youth market.

Throughout the 1950s, demonstration “aids” played a big part in shaver commercials. Schick at one point coined the phrase “stubble trouble” in the continuing battle to improve the competition’s products were poor at shaving as close

Remington used a clay test to prove its shaver’s merits in the battle of “the hidden beard.” Clay pressed against the face showed “whisker marks” after “shaving,” none after “shaving with Remington.”

Schick’s “cotton picking” test

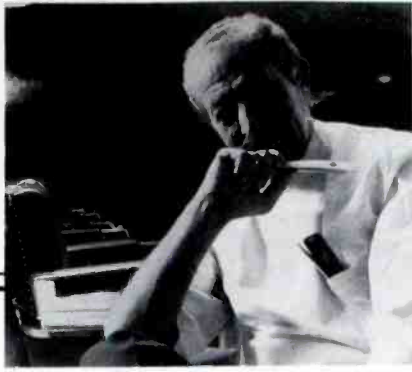
Schick, in a similar demonstration vein, tried a “cotton picking” test, and got into trouble. The idea for the test—rubbing cotton over the face after a non-Schick shave and again after a Schick shave, to show the stubble picking up cotton—is reported to have originated with Warwick & Legler, Schick’s advertising agency from 1955 to 1957.

Schick, at the time of the idea, was in the process of changing agencies. It moved to Benton & Bowles in June, 1957 and the cotton test evidently went with it. B&B prepared a campaign with the theme “No more cotton-pickin’ shaves.” When the first air ran, Warwick & Legler brought suit claiming prior right to the idea. Schick eventually was hit with a restraining injunction and withdrew the campaign.

Of the many testimonial commercials, the standout was probably Remington’s use of Sal “The Barber Maglie, a heavy-bearded Brooklyn Dodger (at the time) pitching steel. This commercial, for Remington’s Auto-Home shaver, showed Maglie shaving in a car at Ebbets Field. It had

THE BIG CHANGE IN SHAVER TV COPY STRATEGY





all the elements for success—a star with a recognized beard problem, manly sports connotation, product demonstration in an interesting locale and under unusual circumstances. It was also World Series time and Brooklyn was in it.

Perhaps the electric shavers' biggest dent in viewer consciousness occurred in 1953 and has run, off and on, up to the present. Remington shaved a peach.

By way of demonstrating shaving gentleness, peach fuzz fairly piled up in American living rooms, and it was clear to the TV viewer that peach skin stood up beautifully under it all. Brushes were also shaved to make the point of Remington victory over toughness.

If this was whimsey, it was also practical stuff. Remington got talked about. And its sales started climbing.

Not to be outdone, Schick produced a series of commercials in which a cactus plant was shaved, making the comparison with tough beards. It appeared that there would be no end of inanimate objects to be shaved, but by the close of 1958, the industry apparently decided it had gone far enough with the inanimate approach. It turned back to human models just before Ronson took a slap at the competition with a final word on the subject of shaving fruit and prickly plants.

A Ronson pre-Father's Day 1959 magazine ad pictured a hand holding a grape stem with a lone grape on it. The headline read: "Who'll be first to shave the sour grape?" Copy read: "Not Ronson. [Our] CFL Shaver is concerned with one thing. The human beard."

Ronson's grape stirred no wrath with the competition. Said Schick: "A little defensive, a little late." Said Remington: "When a company with such a small share of the market does something like this . . . it makes us wonder whose is the 'sour grapes' attitude."

A traditional approach in 1959-1960 season

During the 1959-1960 TV season, electric shaver commercials quieted noticeably from the '58 mood of shock. Stress was laid on new models and exclusive features—a traditional, continuing approach. Schick boomed its new 3-Speed shaver with a copy platform which stated "No one speed is right for one man." Remington had "swath" commercials which showed men with heavy growths of beard cutting a neat swath through the stubble.

Today realism and believability are the keys to the latest copy themes. There is a move on the parts of at least Schick and Remington to add a new element to their commercials—the psychology of honesty.

"Demonstration is important for our product," says Schick's marketing vice president Gerald Light. "But demonstration alone is not enough. People don't always believe what they see. They've been seeing a logical shaver story un-

told for a long time, yet they don't appear to be convinced to buy on its merits. Schick's new advertising will be tailored to a psychological approach."

The Schick psychology: A common-sense approach of admitting that there are a lot of good ways to shave, the best shave probably being one by a barber, but coming back with the sell for Schick's new 1066 shaver. The key copy theme: ". . . until today, only a barber could shave you so close with such comfort."

Interest is in converting wet shavers to dry

"Our new commercials," says Jack Southard, Schick account supervisor at Benton & Bowles, "do not shout competitive advantages. The industry has done this for too long . . . and its sales have not grown over the past two years." Adds Gerry Light, "Subtle approaches and more sophisticated methods of conviction are needed to sell shavers. We are particularly interested in converting wet shavers to dry as opposed to 'borrowing' customers from within the industry."

Competitor Remington apparently agrees with Schick on the idea of psychology (or "believability," as it would prefer to call it), but not on the point of competitive shouting.

As industry leader, Remington makes the copy point "outshaves other electrics because it outsells them all." It also claims that its Rolleromatic "outshaves the razor blade." Both themes are part of a TV campaign Remington started last May in which the hidden camera technique is used to render a realistic interpretation of the sales message.

Remington's first commercial in the hidden camera series made use of Allen Funt, the man who pioneered the "catch-people-as-they-really-are" technique. Funt got Remington into the format by interviewing a customer in a New Jersey barber shop. Given a Remington Rolleromatic to use, the man, when questioned, had to admit "It shaves as close or closer than my blade razor."

This has been the general circumstance in the commercials that have followed. And they will probably run through the end of the year. Remington is obviously alter more blade razor converts through a fresh approach.

"We will not overstress any point and we will not go beyond believability," says George A. Garnes, assistant advertising manager, North American Philips Co., concerning Norelco's new Speedshaver with "floating heads." The Norelco design features twin rotary blades, unique in the shaver field. The new floating action principle gives it another distinctive copy point. And Norelco's copy theme is based on illustrating the differences between it and competitors.

Sunbeam's new commercials, via Foote, Cone & Belding, carry the apparent admission that "Nothing shaves like a blade." No bow to the razor people, however, the theme serves to point up that the new Model 555 has three "self-

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EDUCATIONAL TV

A

STATUS REPORT

The progress and the potential of the National Educational Television and Radio Center

BACK in the early 1950s when educational television started showing signs of developing from an egghead's dream to a nationwide reality, one fact in the still-amorphous planning was abundantly clear: If educational stations were to succeed they would need a strong helping hand, especially in the formative years.

Thus in 1953, the National Educational Television and Radio Center (NET) was created with a \$3,000,000 Ford Foundation grant for the purpose of providing ETV stations with programming, advice and moral support.

The country's "fourth television network"

Today—seven years after the U.S.'s first educational television station hung out its shingle in Houston, there are 48 ETV outlets operating in 28 states and Puerto Rico, and they constitute what is quite rightly being called the country's "fourth TV network."

Many of them owe their birth to Ford Foundation money. They owe a large chunk of their continued existence to NET, which each week services all 48 "affiliates" with eight hours of filmed and taped programming spanning six major subject areas: social science, natural science, public affairs, humanities, fine arts and children's fare. For this, plus a ready supply of counseling, the stations pay a yearly fee ranging from \$7,000 to \$12,000.

About \$1,850,000 of NET's annual \$2,500,000 budget goes into programming. The bulk of the shows are produced by individual educational stations with NET money (or sometimes with special grants from sources like the National Science Foundation), then distributed to the other affiliates. Some programs are purchased from or produced in co-operation with U.S. and foreign networks; others are occasionally acquired gratis from corporations and broadcasters, e.g., Westinghouse Broadcasting's "Reading Out Loud" series. Although primarily involved in TV, NET distributes tapes to 190 commercial and 30 educational radio stations. In addition, each year it plans and contracts for the production of a radio series highlighting significant public issues. This year's project: "American Youth in the Twentieth Century."

Approximately 40% of the nation's educational stations are connected with universities, 40% are community-supported, and 20% are attached to public school systems. Oper-

ating in the rarefied atmosphere of no sponsors, no ratings, no traumas and no profits, they can naturally afford to air prime time programs whose potential audience would warrant so much as a small shot from *Peter Gunn*. Just recently, for instance, NET bought from the French television network a series of plays starring the famed Comedie Francaise, which a number of ETV stations here are seriously considering running without dubbing, subtitles, or any other sort of translation.

Admittedly this is a somewhat extreme example—NET offers such comparatively mundane fare as programs on politics and the virus—but it does nevertheless reflect the philosophy of educational programming. "Our goal," explains NET president John F. White, "is to provide viewing for that growing and articulate minority that constantly seeks and deserves stimulation, knowledge and new ideas."

And as admirable as is this intent in its own right, it has potentially far broader implications. For, as the quality of educational programming grows sharper (which NET admits it must), and as the number of ETV outlets increases, exposing more people to intellectually stimulating viewing in prime time, educational television's influence could reach far beyond the present minority, and have a significant effect on the content of all TV programming.

Not surprisingly, numerous misconceptions have accompanied the rise of educational TV. White likes to recall a magazine cartoon showing a small boy evidently caught red-eyed in front of the television set by his father. The youngster is rationalizing, "It's an educational, historical feature called 'Blazing Guns of Dodge City.'"

Commercial broadcaster miscast as "bad guy"

"What this seems to signify," White interprets, "is that if the term 'educational' is attached to a program, then it is acceptable. It also underscores a point held by many in the country—that the educational broadcaster sits on Cloud Robed in white with a mortarboard perched beneath his halo and that the commercial broadcaster assumes the role of the 'bad guy.'"

None of these images could be farther from the truth, White points out. In reality, today's educational broadcaster is infinitely more likely to be robed in grey flannel with a firm knowledge of television principles perched



Television Magazine's Media Strategy Committee

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By ROBERT E. BRITTON*

THE high-level executive heading up the marketing-media-research complex in a modern agency is likely to be smothered by figures and surfeited with facts. He is surrounded by nose-counters, both human and machine. In fact, he may be so preoccupied with noses that he loses sight of the face of a vital problem: measurement of the degree of emotional involvement of the viewer or reader or listener with the vehicle which will carry the ultimate advertisement.

For the most skillfully compounded sales message set down in an alien emotional environment will be almost inevitably a casualty, just as an Eskimo transported from the Arctic to Times Square would be a sure candidate for Bellevue or the morgue.

Alone in a statistic-less jungle

I don't know what Eskimos cost these days. But I am acutely aware of the cost of advertising and the savage competition for consumer attention. Today we can measure audience with reasonable exactitude. And we can break down that audience by age and income groups, sex and financial potential. But when it comes to the moment of truth—when the executive must forecast the emotional climate in which the advertisement will stand or fall . . . then he must abandon his beautiful machinery, bid farewell to his staff Ph.D.'s and strike off alone into a statistic-less jungle.

Until there is invented a spiritual sphygmomanometer this will continue to be a lonely, frightening decision which every media executive must make for himself—he cannot

job it off on the marketers, the merchandisers, the researchers. Confronted with this problem all his chrome-plated computers flash TILT!

The measurement of emotional environment of various media, in my opinion, is the major variable between successful advertising and failure. It probably is the next media frontier which we must conquer or at least attain some semblance of dimension from its present shapeless mass.

Measurement of emotional involvement—the basic feeling of a reader or viewer or listener toward a particular medium—at present must be based on the personal opinion or judgment of the top man in the department. It cannot be delegated or assigned. It cannot be squared with established theory because none exists. The buck stops right in the corner office.

And because opinion and judgment cannot be bolstered with figures, nor can they be beautifully bound for client perusal and possible self-vindication—some media planners and strategists manage to look the other way when the moment of truth arrives.

Hesitancy and reluctance to grapple with the unknown is a natural thing, particularly when millions of dollars are riding on the outcome. Many fall back to using the research crutch; it's so easy to prove you're right with research.

Whenever some of us reach the point where we must use good honest judgment—where we must strike out creatively to implement a well-documented program and make it come alive—many falter or stop entirely because it is much safer to pioneer with an AAA Tour Guide.

It is unfortunate that media, itself, has been so slow to

Emotional



Robert E. Britton, v.p. and executive director of marketing-media-research at MacManus, John & Adams analyzes that moment of truth when the media executive must forecast the emotional climate surrounding an advertisement

Involvement: The Next Media Frontier

probe environmental measurement. I've talked to many research people who have given the subject considerable thought, but who eventually backed off and again started counting noses, numbers of cars and dollars of income . . . because the problem seemed so mammoth and so ephemeral. If one or two of my three or four readers at this point take this as a challenge, I'm delighted.

The fact that there is some thinking in this area is evidenced by a few rather tentative published approaches and by the fact that *The Ladies' Home Journal* is going to considerable expense to show us the extent to which "involvement" is a characteristic of its readers. Television has claimed for years that emotional involvement is one of the basic advantages of television over print, and I am inclined to agree; but claims and an established body of proof are quite different things. Most of the major media recognize that there is an "environment" which they place around an advertisement in their book or show or newspaper; but in the absence of measurement, this is an ungraded thermometer.

Every medium fills a need

There is no doubt in anyone's mind that every medium we have today has a "reason for being." It fills the needs or desires of as many people as subscribe to it, buy it from the newsstand or tune it in on their radio or television set. I think enough work has been done in the field of communications research—either academically or otherwise—to show that people approach each of these media not only with a preconceived notion of what they will see or hear, but also

with the feeling that the medium will give them what they want or need at that particular time.

When several media are available to a person at one time, such as a newspaper, several magazines of various types, radio and television, he selects that one and that type that he feels will best reflect or fill his emotional needs of the moment. Does he want to be kept up-to-date (newsbooks or newspaper); look for new ideas for his home (shelter books); be entertained with pictures and stories of people and happenings (general magazines); escape with fiction stories (many magazines, television and some radio); or delve into one or more of his specialties or hobbies, such as fishing, do-it-yourself projects, etc.?

And even beyond this, we have the extent of effort that the person wants to put into this endeavor at the moment. We can hardly dispute the fact that for the average person, it is easier just to sit and watch and listen than it is to read. Does he want to be entertained, or to entertain himself? Does he want to do this as a part of a group or all by himself?

I am sure that every person we are trying to communicate with in our advertising is consuming these various media in response to one or a combination of these emotional needs or desires of the moment. I am not suggesting that we must all turn "head shrinker" in the media department in order to explore these phenomena; but I am suggesting that once all the other data is collected and collated, we consider this last area of emotional involvement of our prospect with the media we have chosen in relationship with the emotional content of the advertising that we have created to run

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JAMES J. McCAFFREY

senior v.p., Ogilvy, Benson & Mather, New York

NEWMAN F. McEVROY

senior v.p., Cunningham & Walsh, New York

LEONARD MATTHEWS

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

WILLIAM E. MATTHEWS

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

ARTHUR A. PORTER

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

LEE RICH

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

R. R. RIEMENSCHNEIDER

media director, Gardner Advertising, St. Louis

MAXWELL ULE

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

BLAIR VEDDER, JR.

v.p. & media director, Needham, Louis & Brarby, Chicago

HERBERT ZELTNER

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

By ROBERT E. BRITTON*

THE high-level executive heading up the marketing-media-research complex in a modern agency is likely to be smothered by figures and surfeited with facts. He is surrounded by nose-counters, both human and machine. In fact, he may be so preoccupied with noses that he loses sight of the face of a vital problem: measurement of the degree of emotional involvement of the viewer or reader or listener with the vehicle which will carry the ultimate advertisement.

For the most skillfully compounded sales message set down in an alien emotional environment will be almost inevitably a casualty, just as an Eskimo transported from the Arctic to Times Square would be a sure candidate for Bellevue or the morgue.

Alone in a statistic-less jungle

I don't know what Eskimos cost these days. But I am acutely aware of the cost of advertising and the savage competition for consumer attention. Today we can measure audience with reasonable exactitude. And we can break down that audience by age and income groups, sex and financial potential. But when it comes to the moment of truth . . . when the executive must forecast the emotional climate in which the advertisement will stand or fall . . . then he must abandon his beautiful machinery, bid farewell to his staff Ph.D.'s and strike off alone into a statistic-less jungle.

Until there is invented a spiritual sphygmomanometer this will continue to be a lonely, frightening decision which every media executive must make for himself—he cannot

job it off on the marketers, the merchandisers, the researchers. Confronted with this problem all his chrome-plated computers flash TILT!

The measurement of emotional environment of various media, in my opinion, is the major variable between successful advertising and failure. It probably is the next media frontier which we must conquer or at least attain some semblance of dimension from its present shapeless mass.

Measurement of emotional involvement—the basic feeling of a reader or viewer or listener toward a particular medium—at present must be based on the personal opinion or judgment of the top man in the department. It cannot be delegated or assigned. It cannot be squared with established theory because none exists. The buck stops right in the corner office.

And because opinion and judgment cannot be bolstered with figures, nor can they be beautifully bound for client perusal and possible self-vindication—some media planners and strategists manage to look the other way when the moment of truth arrives.

Hesitancy and reluctance to grapple with the unknown is a natural thing, particularly when millions of dollars are riding on the outcome. Many fall back to using the research crutch; it's so easy to prove you're right with research.

Whenever some of us reach the point where we must use good honest judgment—where we must strike out creatively to implement a well-documented program and make it come alive—many falter or stop entirely because it is much safer to pioneer with an AAA Tour Guide.

It is unfortunate that media, itself, has been so slow to

Emotional



Robert E. Britton, v.p. and executive director of marketing-media-research at MacManus, John & Adams analyzes that moment of truth when the media executive must forecast the emotional climate surrounding an advertisement

Involvement: The Next Media Frontier

probe environmental measurement. I've talked to many research people who have given the subject considerable thought, but who eventually backed off and again started counting noses, numbers of cars and dollars of income . . . because the problem seemed so mammoth and so ephemeral. If one or two of my three or four readers at this point take this as a challenge, I'm delighted.

The fact that there is some thinking in this area is evidenced by a few rather tentative published approaches and by the fact that *The Ladies' Home Journal* is going to considerable expense to show us the extent to which "involvement" is a characteristic of its readers. Television has claimed for years that emotional involvement is one of the basic advantages of television over print, and I am inclined to agree; but claims and an established body of proof are quite different things. Most of the major media recognize that there is an "environment" which they place around an advertisement in their book or show or newspaper; but in the absence of measurement, this is an ungraded thermometer.

Every medium fills a need

There is no doubt in anyone's mind that every medium we have today has a "reason for being." It fills the needs or desires of as many people as subscribe to it, buy it from the newsstand or tune it in on their radio or television set. I think enough work has been done in the field of communications research—either academically or otherwise—to show that people approach each of these media not only with a preconceived notion of what they will see or hear, but also

with the feeling that the medium will give them what they want or need at that particular time.

When several media are available to a person at one time, such as a newspaper, several magazines of various types, radio and television, he selects that one and that type that he feels will best reflect or fill his emotional needs of the moment. Does he want to be kept up-to-date (newsbooks or newspaper); look for new ideas for his home (shelter books); be entertained with pictures and stories of people and happenings (general magazines); escape with fiction stories (many magazines, television and some radio); or delve into one or more of his specialties or hobbies, such as fishing, do-it-yourself projects, etc.?

And even beyond this, we have the extent of effort that the person wants to put into this endeavor at the moment. We can hardly dispute the fact that for the average person, it is easier just to sit and watch and listen than it is to read. Does he want to be entertained, or to entertain himself? Does he want to do this as a part of a group or all by himself?

I am sure that every person we are trying to communicate with in our advertising is consuming these various media in response to one or a combination of these emotional needs or desires of the moment. I am not suggesting that we must all turn "head shrinker" in the media department in order to explore these phenomena; but I am suggesting that once all the other data is collected and collated, we consider this last area of emotional involvement of our prospect with the media we have chosen in relationship with the emotional content of the advertising that we have created to run

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HARVARD REVISITED



HOW 33 TOP AD EXECUTIVES



FARED THIS SUMMER AT THE AFA'S 2ND ANNUAL MANAGEMENT SEMINAR AT HARVARD

Of all the major problems posed by today's marketing economy, few are as acute as the need for better communications and understanding between advertising men and top corporate management.

Those pictured on these pages have taken an important step toward fulfilling that need. They are the 33 advertising executives who attended the Advertising Federation of America's second annual management seminar this summer at Harvard University's Graduate School of Business Administration.

For two weeks (July 24th through August 5th), these executives (at \$550 apiece for room, board and tuition) concentrated on how management makes decisions on advertising and marketing policy and how advertising fits into the broad complex of marketing decisions that management must make.

The outstanding objective of the seminar was to stimulate the thinking and decision-making processes of each "student" (14 of the executives represented advertisers, 11 came from advertising agencies, eight were from media). As Harvard's professors have said, "The objective is to get them

into a way of thinking by reappraising each other. Then self-appraisal is automatic and you get them to re-think without pat answers."

To accomplish this goal, the seminar employed the now-famous and much-copied case history technique where each student is expected to work through his own understanding of the cases as they are analyzed in class. For example, loose leaf copies of 37 cases of actual business situations were distributed at the start of the course. The group virtually ate, slept and argued out each case before it was discussed during one of the three-hour-and-twenty-minute class discussions each day. Leading each class discussion was one of three faculty members assigned to the AFA group (such as Professor Milton P. Brown, right), and discussion with each of them continued after the class was over.

Lived and ate together for two weeks

Seminar participants attended all classes as a group, lived together in one dormitory and ate together in the dining hall, usually with one or more of the professors on hand. Intensive discussions before the day's classes were conducted in the so-called "can" groups of seven or eight students (the name arises from the fact that each suite of several "students" rooms surrounds a single common bathroom).

All of these intensive techniques for getting executives to think are based, of course, on Harvard's famous 13-week Advanced Management Program. The objectives of the Advanced Management Program are twofold: to broaden each participant to make him a better man in his present job; and to assist participating companies in the development of executives capable of assuming positions of even wider responsibility in top management (see "What Harvard Done For Me," TELEVISION MAGAZINE, September, 1958).

One of the best illustrations of the AFA seminar's objectives and techniques comes from one of this year's "graduates," Charles W. Packer, marketing supervisor at Leo Burnett. Here are excerpts from a special memo Packer sent to top executives at Burnett upon his return:

"To summarize, I would list the main values of the program as follows:

- The approach to advertising from the viewpoint of top management, as one element in the whole business operation.

- The study of the relationship of advertising to the other elements in the marketing mix, and how these relationships change under various marketing situations.

- The exposure to a variety of marketing problems.

- The personal contacts with other participants, both in and out of class.

- The discipline of the case method, and the training that it gives in problem solving.

"Now for more detail on the five points mentioned above:

"I. The Top Management Viewpoint

"The course was designed to look at advertising as one part of the whole business operation—very much the way top client management would look at it. Emphasis was given to the integration of advertising with the many other business elements which management acts upon. The purpose, of course, was to give us a better understanding of the problems management faces, and how it thinks in deciding about advertising. This in turn should help us communicate better with management and be of more help in solving its marketing problems.

"The School believes this is an area where it can make a significant contribution. The advertising business has

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SEMINAR STUDENTS

- Jack D. Bernhardt, V.p. & Acct. Supervisor, Benton & Bowles, Inc
- Robert F. Calrow, Advertising Mgr., Minneapolis Gas Co
- Sidney A. Da Costa, Asst. Mgr. Chg of Adv., The First National City Bank of N. Y.
- John V. Doyle, Acct. Exec., Campbell-Ewald Co., Detroit
- Dana Fernald, Exec. V.p. & Adv. Dir., The Farm Journal, Inc
- Kenneth M. Hart, Marketing Mgr., Kraft Foods (Cheese Products)
- Richard O. Howe, V.p. in Chg. of Boston Office, Batten, Barton, Durstine & Osborn, Inc.
- George G. Huntington, V.p. & General Mgr., Television Bureau of Advertising
- Ferdinand Isserman, Jr., Brand Mgr. Deep Magic & Colarcade, The Toni Company
- Ronald J. Leavesley, Advertising Mgr., The National Drug Company
- Craig W. Moadie, Jr., Asst. Dir. & Mgr. Adv. & Promotion, Armstrong Cork Co.
- Karl Mueller, Asst. Adv. Mgr., Standard Oil Co., Indiana
- Anthony C. Kupris, V.p., McCann-Erickson Adv (U.S.A.)
- Hiram W. Neuwaeher, Jr., Partner, Batz-Hodgson-Neuwaeher Inc. (Ad Agency in St. Louis)
- Robert J. Nevin, Account Dir (Minneapolis), Campbell Mithun Inc
- Thomas W. Norton, Manager General Advertising, U S Steel
- Charles W. Packer, Marketing Supervisor, Leo Burnett Company Inc.
- Paul R. Phillips, V.p., Sec. & Operations Dir., Knox Reeves Adv Inc. (Minneapolis)
- Allen A. Raymond, Jr., Adv. Mgr. McCall's Magazine, McCall Corporation
- John D. Raymond, Eastern Sales Manager Bureau of Advertising of the American Newspaper Publishers Assoc
- Albert Russomanno, V.p.-Eastern Adv Sales, The Family Circle, Inc
- Robert A. Sonder, New England Retail Divisional Mgr., Scott Paper Company
- Peter E. Schruth, V.p. & Adv. Dir (Sat. Eve. Post), The Curtis Publishing Co.
- Marvin Schwartz, V.p. & General Mgr., Transport-Ads of Milwaukee, Inc.
- Manuel J. Silva, Asst. Prod. Mgr., Maxwell House Div. General Foods Corp.
- James D. Stocker, Jr., Advertising Mgr., Scott Paper Company
- John P. Swan, Adv. Mgr. Automotive & Household Products, E I du Pont de Nemours & Co.
- Charles T. Young, III, V.p. & Acct. Supervisor, Young & Rubicam
- Stuart Bernard Upson, V.p., Dancer-Fitzgerald-Sample, Inc
- W. F. Vernon, Jr., President, The Vernon Company (Ad Specialties, Calendars, Gifts) North Newton, Iowa
- Harold D. Wakefield, Prod. Mgr., S. C. Johnson & Son, Inc
- Shelton Weeks, Senior V.p., Cunningham & Walsh, Inc
- Thomas W. Wilson, Mgr. Service Station Advertising, Esso Southern Div. of Humble Oil & Refining Co.



Key men in client firms are coming from Harvard Business School

grown so rapidly, and the people in it have had to develop so rapidly, that many of them have not had much opportunity to learn about marketing problems. Also, as advertising has become a bigger force, top management has decided to integrate it more closely into the total business operation, so advertising people need to know more about top management thinking.

"2. The Relative Importance of Advertising

"We studied quite a lot about the relationship of advertising to the other elements of the marketing mix such as product, pricing, promotion, channels of distribution, etc., and we saw how the relative importance of these elements changed under various marketing situations. In some cases advertising was a key element, in others it was relatively unimportant or not necessary at all. In some cases it was clear that other elements of the mix had to be fixed before advertising could be used more effectively.

"The point was that only by analysis of the whole marketing picture can we determine the proper role of advertising in a given situation and how best to use it.

"3. The Variety of Marketing Problems

"The course of study covered a wide variety of marketing situations. This gave us a better idea of marketing procedures and problems in areas which were unfamiliar. It also gave us a chance to apply basic marketing principles to the solutions of problems in these areas. The cases we studied covered the following: food package goods, proprietary drugs, household cleaners and supplies, consumer durables, auto accessories, greeting cards, clothing and furs, yard goods, institutional advertising, trade association advertising, private brands, chain store buying, trading stamps. And for a change of pace, we had some personnel problem cases on [a] Saturday morning.

"4. Personal Contacts

"One of the most worthwhile aspects of the seminar was the contact with the other men, both in and out of class. Some of them were pretty smart guys, and it was interesting to see how they approached and solved the marketing problems. It was also helpful to see how your own approach compared with theirs, and how effective your presentation was in getting the agreement of the group.

"5. The Case Method

"One of the class characters described this as a 'do-it-yourself course.' This was pretty accurate, and it points out one of the strengths of the program.

Individual analyses and solutions presented

"I think it is particularly true of the case method that what you learn from it is in direct proportion to the amount of preparation you put into it. In the preparation of each case, the job was to pick out the key problems and try to decide how to solve them. Then in the class discussion, each man had a chance to present his analysis of the problems and his recommended solution. The professor tried to get as many different views into the discussion as possible, particularly opposing views.

"In my opinion, this was excellent training in thinking through to the heart of a problem, quickly working out what you felt was the best solution, and then deciding how best to present it to get agreement from the group.

"My recommendation is that we should send more of our people to this course in future years. I believe it would be good for anyone in the Client Service or Marketing Departments, particularly . . . supervisors.

"In addition to the specific benefits mentioned above I believe that participation in this course will help in working with some of our present and future clients. The Harvard Business School turns out over 600 graduate students a year. Most of these men go into 'opportunity' positions in leading companies and rise rapidly to the top. In addition, the School puts 300 from top management a year through its Advanced Management Program.

"Thus it appears that we are going to find more and more men with Harvard Business School experience in key positions with our clients, evaluating our advertising and marketing recommendations. I think it would be helpful if quite a few of our people knew something about the training these men had received, and the attitudes and thought patterns they had developed at the Business School."

" . . . we were seldom in bed before 2 a.m."

Some of the most striking aspects of the AFA seminar as far as other participants were concerned were its intensity and the composition of its student body. "The cloistered ivy halls of the Harvard Business School were misleading," notes George G. Huntington, vice president and general manager of the Television Bureau of Advertising. "There was not the quiet leisurely pace of the academic world . . . with three case problems a day to study, analyze and discuss, we were seldom in bed before 2 a.m.

"The varied backgrounds of our class . . . became immediately apparent. Although all were in the advertising-marketing business, it was apparent that most of us had not met before and that our outlooks on most problems differed.

"The only thing we really had in common was a belief that advertising is a good first answer to most problems; after all, we've been proving this all our business lives.

"At first we seemed to resent what seemed an anti-advertising attitude on the part of the professors—they talked about the 'marketing mix' in which advertising is the last ingredient. The success of the seminar can best be judged by the fact that in the very last case we had an extra million dollars to spend. The question was in which medium should it be spent.

"Instead of the inter-media battle that could have started, the class decided almost to a man to spend the money to open a branch office—and not to increase advertising at all. This realization of advertising's position in the total picture of selling products at a profit is something we have all known—but have been too successful in keeping in the background.

"And from all this comes a question: Shouldn't all ad-

vertising-marketing people be challenged more often concerning their basic belief that advertising works? How much do we really know? How much can we prove . . . and how much do we just assume? As Professor Martin Marshall said at the end of the course, the purpose is not to make us better technicians in our daily work, but to cause us to make changes. The test of the course must rest with the changes we make."

What is the future of the AFA management seminar? It seems that the course's basic pattern is pretty well established. It was expanded to two weeks this summer since many who took the course in 1959 thought that one week (its length then) was too short a period to jam in that much material (see "Now, When I Was At Harvard . . ." TELEVISION MAGAZINE, September, 1959). "We've got a broad seminar now," says AFA president James Proud. "The course seems pretty complete. I am very pleased with results."

The big problem, says Proud, is to come up with a more convenient time schedule—perhaps a split course, a week in February and a week in June, or even a 10-day course. Perhaps such an arrangement would relieve some of the pressure on advertising executives who find it difficult to attend a two-week summer course as well as attend to family vacation needs and work demands. The AFA has already had the matter up for consideration in September.

In any event, next year's seminar probably will attract an overflow of applications similar to that of this year and last. Each year AFA sends a general announcement of the seminar to its members and to non-members who are part of the advertising fraternity. Those who subsequently apply are then screened by the AFA seminar committee of top advertising executives working with chairman Emerson Foote, president of McCann-Erickson Advertising (U.S.A.), and vice-chairman Robert Douglass, consultant to AFA and the seminar's program director. Educational director of the seminar is Harvard Professor Martin V. Marshall, who is in charge of the advertising courses at the Business School and is one of the three Harvard faculty members who conduct the class sessions. Author of such books as "Advertising: Text and Cases" and "Automatic Merchandising," Marshall has been a consultant to such companies as Cone Mills, Scott Paper, Standard Oil of Ohio and Salada Tea.

" . . . an awakening among advertising men . . . "

All those connected with the AFA seminar hope to make it what Emerson Foote calls "the outstanding 'short-term' course in marketing." Foote views the seminar "as being symbolic of an awakening among marketing and advertising men of the increasing need for better educational tools in this business. There ought to be more of these held, and I am sure there will be.

"Getting people away from their desks is the only way that this can be accomplished. Too many of us are so tired after a day's work, that there is little time or desire left for furthering our business education.

"The biggest value of this seminar compared with most others held in the industry is that there is a discussion of how to do things, rather than just what to do. Too many seminars are conducted at a level at which there is nothing more than endless talk about things that people already know. . . . One of the values of the Harvard seminar is that it results in an exchange of information. Certainly there is no place in the world that has a better collection of organized marketing data than Harvard."

END

"If one were to keep a diary of events, most outstanding would be the out-of-class meetings. These informal, often heated discussions — in our rooms, at the morning coffee break or afternoon cocktail hour—explored more marketing problems than we faced in class."



" . . . it is particularly true of the case method that what you learn from it is in direct proportion to the amount of preparation you put into it . . . In the class discussion, each man had a chance to present his analysis of the problems and his recommended solution."



"One of the most worthwhile aspects of the seminar was the contact with the other men, in and out of class. Some were pretty smart guys, and it was interesting to see how they approached the marketing problems . . . and how your presentation compared . . ."



THE 15-HOUR DAY

Officially it was approximately a 15-hour day for advertising executives who attended the AFA management seminar at Harvard this summer. But, as one "student" pointed out, "The claistered ivy halls of Harvard were misleading . . . we were blasted out of bed at 6:40 a.m. by a fire siren, and with quite a few cases to prepare and discuss, many of us burned the lights until 2 a.m." Here is the hour-by-hour program for a typical day:

7:30- 8:50 a.m.	Breakfast in Kresge Hall, then study period
9:00-10:20	Group discussion of a case history
10:20-10:45	Coffee break for all in Hamilton Hall
10:45-12:05 p.m.	Group discussion of a case history
12:05	Luncheon in Kresge Hall
2:00- 3:20	Group discussion of a case history
3:20- 5:30	Preparation for classes and recreation
5:30- 6:15	Social Hour (cocktails in Hamilton Hall)
6:15- 7:30	Dinner in Kresge Hall
8:00-10:30	Preparation for next day's classes

CBS RADIO'S NEW "DIMENSION"

In the battle for listener attention, radio is

A KEY question facing radio advertisers today is whether their sales messages are getting lost in the midst of an almost monotonous diet of music-and-news which only serves as a half-listened-to background for more important audience activity. What, they ask, can be done to overcome this sameness and capture the listener's undivided attention? What can be done, in turn, to give a station a distinct image for showcasing commercials?

CBS Radio, for one, believes it may have some of the answers.

Last month, culminating more than three years of CBS research and planning, the seven CBS-owned radio stations embarked on a new programming concept called *Dimension*. It is now running on WCBS, New York; WBBM, Chicago; WCAU, Philadelphia; WEEI, Boston; KMOX, St. Louis; KCBS, San Francisco; KNX, Los Angeles.

Vignettes range from serious to entertaining

The mechanics of the concept: Each CBS Radio c-o station gets a "library" of one- to three-minute recorded sound essays by outstanding personalities in the world of entertainment, government, industry and the arts. The sound vignettes, furnishing a variety of voices and subject matter, range from the serious and meaningful to the strictly entertaining.

By integrating the *Dimension* features into local record shows according to the individual program schedule and community taste, the recordings become "local" programming. And each c-o station augments the supplied discs with its own specially prepared tapes of local figures, keeping to the "local" idea.

What CBS Radio hopes to accomplish with *Dimension* is basic: raise audience levels and thereby stimulate sales of local programs. The features themselves are not available for sponsorship.

Another effect seen in the new concept is a heightened stress on the CBS station's "sound" and quality programming level, emphasis on the contrast between the c-o outlet and any other station.

Reasoning based on 1957 study

The key men behind *Dimension* are Jules Dundes, vice president in charge of station administration for CBS Radio; Allen Ludden, director of programs services for c-o radio stations and *Dimension* producer, and assistant director Len Schlosser. The reasoning behind the concept, according to Dundes, goes back to 1957 and a study of CBS-owned radio stations vs. independent stations.

The 1957 study (see Radio Study No. 12—"Believability: Network vs. Independent," TELEVISION MAGAZINE, December 1957) was termed at the time "a major breakthrough in the field of qualitative media research." It was conducted for six CBS-owned radio stations (the present c-o lineup minus the not-yet-acquired WCAU Philadelphia) by Motivation Analysis, Inc. It concentrated on the qualitative differences between two station types—the CBS-owned station and the leading independent station in each market—and how the two compared as advertising buys.

Dr. Philip Eisenberg, president of Motivation Analysis, reported at the time that "there is such a thing as a station image," that "station images differ from one another," and that "these images are definable."



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ing out a host of new programming techniques.

Here is the thinking behind CBS Radio's newest local programming concept, "Dimension."

Dr. Eisenberg maintained that "people think of radio stations as highbrow-lowbrow, dignified-cheap, friendly-unfriendly, authoritative-not authoritative, and so forth. The personality of a station results from its programs, its performers, its community relations, its publicity and other factors. But, in turn, the station personality which has emerged affects how listeners feel about its programs, its performers, and its commercials."

In the study's central hypothesis—"The station which has the highest prestige and authority will have the greatest authority in its advertising"—the CBS stations outranked the independent competition. CBS fans were said to "pay the most attention to the radio," show the greatest "trust" in CBS stations because of their "authority and prestige." It was claimed that "Network stations are more likely to be believed than independent stations."

Foreground vs. background listening

The study was, of course, controversial. With the two broad categories of stations—the network affiliate and the independent station—fighting for supremacy, the CBS study and its conclusions could be disputed as an attempt to ward off competitive inroads. But CBS Radio has seized on one key finding of the study to mold the new concept of *Dimension*—the matter of foreground and background listening.

Dr. Eisenberg found the factor of listener attentiveness vastly important. He maintained that the listener to the CBS

station is "set" to listen both to programs and commercials because he is listening to speech, which requires more attention than listening to music. On the other hand, Eisenberg said, when listeners turn to radio merely as a pleasant background, they are not "set" to listen to both programs and commercials.

To encourage conscious listening

Convinced that c-o station listeners are listening, CBS Radio's Dundes calls *Dimension* "a way to preserve that distinction, a way to stimulate and encourage even more conscious foreground listening."

The radio role and format of *Dimension*, with its accent on the spoken word that entertains, informs or pleases, is seen by Dundes as a natural outgrowth of radio evolution, a concept to be looked at in the historical perspective of the medium.

"From 1927 to 1948," says Dundes, "radio could justifiably claim itself the greatest home entertainment medium in the U.S. And network radio, with 75% of the medium's listenership, was the star. Then television began capturing radio's performers and audiences. When the FCC in 1948 allowed many new radio stations on the air, making possible the growth of non-affiliated radio, the face of the medium took on a completely new look and the network star began to wane.

"The new stations had to exist without the benefit of net-

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Dundes: "Very little music satisfies the intellect. 'Dimension' had to be voice, the spoken word."

work service. They had to find an economic way to operate . . . they found it in the phonograph record. Television, luckily, did not offer music. The music-and-news station and combines of independent stations came into their own.

"Radio, in effect, became an auxiliary to audience activity, cutting out for itself specific times and domains . . . the car, the kitchen, the bedroom, breakfast, off moments throughout the day.

"As a companion to other activity, the nature of radio listening has also changed. Once the listener had time to listen to programs with a plot. Today he hasn't. And radio hasn't the ability to time programs to the listener's schedule.

"The situation has necessitated the single program without beginning or end—the record show with its choice of good music or rock and roll or album or sweet. With these formats it has been possible to achieve respectable audiences."

Soap operas down the drain

The radio networks have made their concession to the record program and their affiliates' preference for local programming. A new type of radio listener needs new types of programming. CBS Radio, on its full network, admits this. Next month it will drop its seven remaining soap operas to accent more news and informational programming, let affiliates take their own head with local shows.

But Dundes maintains that even when the voice of a personality (disk jockey) is added to the music format, the music show's content remains the same. "A personality," says Dundes, "no matter how glib or knowledgeable, often finds it hard to sustain hours of solo talk between records. The music show has a repel and attract quality; its strength is its ability to fit the pattern of listening; its weakness is that the listener never must stay tuned, lest he miss something important."

Conversely, Dundes feels that with the network or c-o station, the listener does miss something—the content within regularly scheduled programming such as Arthur Godfrey and Garry Moore, local features such as Jack Sterling and Martha Wright (wcrs, New York). "This," says Dundes, "is c-o station strength as well as weakness."

The *Dimension* concept, according to Dundes, aims at overcoming that weakness on c-o stations. The scheduled feature programs remain as proven loyal audience draws. *Dimension* comes in as a way of adding something to local record programs, "capitalizing," says Dundes, "on the advantages of independent stations [no-beginning no-end music listening] as well as the advantages of c-o stations [foreground listening]."

In considering what *Dimension* should be, CBS Radio ruled against the straight program form, poor for today's in-and-out listening. It decided instead on "program elements" that could be integrated into existing shows, with each element no longer than the average pop record.

Dimension in musical form was also ruled out. It would only pile music on top of music and appeal primarily to background listening. "Very little music," notes Dundes, "satisfies the intellect. *Dimension* had to be voice, the spoken word in carefully planned context and with enough content so that people will look forward to hearing it."

What does the *Dimension* concept mean to advertisers? Dundes can cite four key benefits:

1. *Dimension* will keep listeners alert to c-o programming and therefore alert to the advertising messages within it.
2. It will be the kind of programming that will keep listeners tuned to the c-o station longer so that they will hear more ad messages.
3. It will be the exclusive property of the c-o station, whose audience the advertiser can get nowhere else.
4. And as *Dimension* is not written to the lowest common denominator, it will deliver to the advertiser a better quality of listener.

The seven c-o stations start out with a *Dimension* library of 150 features with from 25 to 50 new discs produced and available each week from *Dimension's* c-o programs services staff. Producer Allen Ludden estimates that each station will run about three discs per 50-minute period in suitable local program time.

All the *Dimension* discs are accompanied by cue sheets which will indicate for the local personality playing them a conversational route into and out of the feature, plus thumbnail biographies on the guests who are interviewed.

The topics covered by the series are "American Landscape," "American Heritage," "The Year 2,000," "This is My Profession," "People You'd Like to Know," "The Wonderful World of Sixteen," "The Village of My Childhood," and "The Most Influential and Wisest Person in My Life."

The guests, whose voices complement those of the series' narrators Dorothy Kilgallen, Bill Lipton, Kevin McCarthy and Burgess Meredith, include such personalities as: James Michener, Margaret Mead, Bennett Cerf, Vincent Price, Theodore Bikel, William Zeckendorf, et al.

Local stations to produce similar tapes

The c-o outlets are encouraged to match the recordings supplied by programs services on a one-to-one basis with their own taped essays of local dignitaries and entertainers to maintain the flavor of "local" programming, community interest.

Dundes feels that it will take from six months to a year before the effectiveness of *Dimension*, as measured by audience increases and c-o time sales, can really be seen.

In the meantime, the new programming service will be promoted on the air and in local newspaper advertising by the c-o stations, and in trade advertising by CBS Radio. Informal polls will also be undertaken by the c-o stations to measure immediate audience reaction.

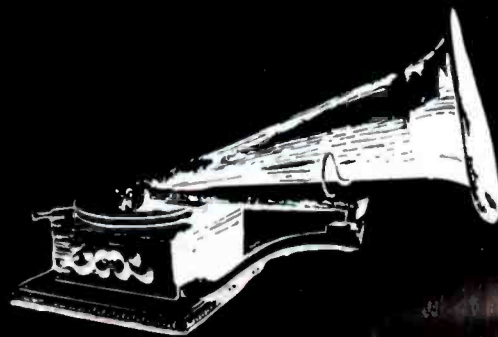
Dundes holds out the possibility of eventual syndication of the program service, which could be sold by the c-o stations to other CBS Radio affiliates. If competitors wanted to copy the *Dimension* concept, Dundes feels that it would take them at least a year to catch up.

With its new program concept, CBS Radio feels that its c-o stations can get the best of two worlds—the proven appeal of local record programs and the spice of "new sound"—both tying back into the claim held for the c-o stations of believability, authority and prestige on the part of an attentive listenership. CBS Radio feels that *Dimension* is another reason for listening in an era when advertisers want their messages heard.

END

*Television
Magazine
announces an
exciting new
communications aid*

*marking a milestone in
broadcast publishing history ▶*



Attached is an actual, playable phonograph record of six outstanding radio commercials selected by the editors of Television Magazine. Just tear it

This issue of TELEVISION MAGAZINE marks a milestone in broadcast publishing history with the introduction of an exciting new communications aid.

The far-reaching implications of the actual phonograph record at right are self-evident, and the concept of selling by sound, of presenting advertising and public service messages in a direct, personal manner, could represent a most potent communications breakthrough.

On the attached record (tear off and place on phonograph) are six outstanding regional radio commercials selected by the Radio Advertising Bureau and the editors of TELEVISION MAGAZINE. They were picked from several hundred tapes submitted by stations in the RAB's competition for regional advertisers. Although none or perhaps all of them may emerge as winners when the RAB concludes its final judging in a few months, each commercial is an excellent illustration, an "audible tearsheet," of what an advertiser can accomplish with sound regardless of the size of his budget or where he does his business.

The RAB is judging commercials submitted in its competition on (1) what the advertiser is trying to say, (2) how he is saying it, i.e., through comedy, soft sell, institutional approach, and (3) the production technique used. The six here were picked to represent a variety of geographical areas, types of businesses and advertising approaches.

As a pre-listening guide, here are some details and objectives of each commercial.

(1) Pate Oil Company, Milwaukee. Represented by Al Herr Advertising, Milwaukee, which also produced the 60-second jingle spot, submitted to RAB by WRIT Milwaukee. Objectives: to build consumer awareness of Perfect Flame Fuel Oil, the company's only product not sold under the Pate name; to acquaint the customer with the local dealer's phone number, via musical repetition.

(2) Public Finance Corporation, St. Louis. Sixty-second commercial produced by Spot Makers, Hollywood, and submitted by WLCT, Newark, Ohio. Objective: projection of warm, friendly image through whimsical humor designed to convince consumer that taking a loan is an easy and painless experience.

(3) Stegmaier Brewing Company, Wilkes-Barre. William T. Kelly Advertising, Wilkes-Barre. Gordon Day Productions, N.Y.C., produced the 60-second spot, submitted by

WILK Wilkes-Barre. Objective: to appeal to the robust listener through rousing band music and hearty rendering of jingle by vocal group.

(4) Scott's Lawn Products, Marysville, Ohio. Represented by Geer-Dubois Agency, Inc., New York. Thirty-second spot, one of a series, was submitted by station KGMC Denver. Objective: to gain consumer's attention through humor and special sales deals in an area with a high incidence of home ownership and heavy competition.

(5) Trans-Texas Airways, Houston. Sixty-second spot produced by Rogers and Smith Advertising, Dallas, and submitted by WFAA Dallas. Objectives: projection of excitement through music simulating sounds of flying; projection of confidence and efficiency via female (stewardess type) and male voices.

(6) Gordon Bread Company, represented by McCann-Erickson, both Los Angeles. One-minute commercial, one of a series, by Dalls Williams Productions, Los Angeles. Objective: to stress quality and distinctive features of each type of bread made by the company through a humorous play on name.

The record appearing in TELEVISION MAGAZINE this month is a product of Americom Corporation. (The trademarked name is Ameridisc.) It is truly a new means of communication since, for the first time, audio information of all kinds can be bound into a printed publication without danger of damage in the mails or from severe handling. The material is only four mils thick and is completely flexible. Its unique qualities include a broad cycle range (12,000 cycles guaranteed), lack of surface noise due to texture, clarity of reproduction, amazing resiliency eliminating scratch, and ability to retain an audio impression for hundreds of plays (tests to a thousand have been conducted satisfactorily).

Ameridisc's flexibility offers broad application possibilities to the editor, advertiser and educator. Americom can manufacture complete books where Ameridisc recordings are interleaved with printed pages. The entire book is die-cut, with a hole in the center large enough to receive the spindle of a record player. It is bound with a flexible binder so that the entire book can be folded back at any page and/or recording allowing, therefore, for the placement of the entire book on a phonograph for play. END

*cord of
Radio Advertising Bureau and
off and play.*



CEREALS, TEAS, SOFT DRINKS AND DEODORANTS

KELLOGG continued to reign in the cereal market, with General Mills coming up strong. Arrid and Ban, locked in their battle for deodorant leadership, got some significant competition from P&G's Secret. Coca-Cola passed Pepsi-Cola in use in New York. And among regular tea drinkers, it's still Lipton all the way.

Such are some of the key findings in TELEVISION MAGAZINE's latest brand study, based on 1,500 interviews conducted by Pulse, 500 each in the nation's top three markets—New York, Chicago and Los Angeles. Findings are based on three 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?" Although the products named were those recalled by the respondents and were not necessarily advertised on TV during the period stated, the results are indicative.

Kellogg, number one cereal in use and recall in all three markets, also was the heaviest brand switcher in New York. Post held its number two recall spot in this market, but was nudged back to third place in use by General Mills, which was third in recall. In Chicago, General Mills moved up two notches to become second in use, and also improved

Cereals NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Aug. 1959		Aug. 1960		Aug. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Kellogg	1	52	1	43	1	64	1	59	18
Post	2	24	2	25	3	13	2	15	4
General Mills	3	15			2	16			5
H-O	4	1			5	3			
Ralston	4	1			6	1			
Quaker Oats	4	1	6	2	4	6	6	4	
Cheerios			3	11			3	9	
Wheaties			4	7			5	5	
Alpha Bits			5	3			4	6	
Nabisco			*				*		
Maypo			*				*		

Cereals CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Aug. 1959		Aug. 1960		Aug. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Kellogg	1	57	1	41	1	62	1	46	5
Post	2	20	2	32	3	24	2	24	4
General Mills	2	20	3	9	2	26	4	6	3
Nabisco	4	1	5	2	4	4	7	2	
Ralston			*		5	3			
Cheerios			4	6			3	9	
Wheaties			5	2			6	4	
Quaker Oats			*				4	6	

Cereals LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Aug. 1959		Aug. 1960		Aug. 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Kellogg	1	46	1	57	1	43	1	38	3
Post	2	40	2	53	2	28	2	21	2
General Mills	3	15	6	3	3	19	6	2	6
Ralston	4	2			5	3			
Nabisco	5	1	9	1	5	3			*
Quaker Oats	5	1	7	2	4	10	4	6	4
Cheerios			3	11			3	7	
Wheaties			4	6			5	4	
Cocoa Puffs			5	5					*
Alpha Bits			8	2			7	1	

Deodorants NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Arrid	1	26	2	17	1	15	2	17	15
Ban	1	26	1	41	2	13	1	20	16
Secret	3	12			7	3			
Five-Day Pads	4	6	6	1	7	3	8	3	
Fresh	5	5	6	1	6	4	5	5	
Revlon	5	5	6	1	7	3	9	2	
Mum	7	4	3	7	4	7	3	11	9
Veto	8	3	4	3	7	3	5	5	
Mennen	9	2	5	2	4	7	5	5	11
Avon	9	2	6	1	3	9	4	7	10
Tussy	11	1			12	1			
Stopette	11	1			11	2			

Deodorants CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Secret	1	27	2	14	4	7	6	5	28
Ban	1	27	1	26	2	12	1	15	13
Arrid	3	19	2	14	1	18	1	15	7
Five-Day Pads	4	10			5	6	5	6	
Fresh	5	7	7	1	5	6	8	3	
Revlon	6	4	7	1	10	2	9	2	
Mum	7	3	4	2	8	5	7	4	
Stopette	8	1			9	3			
Mennen	8	1	4	2	5	6	3	8	
Avon	8	1	4	2	3	10	3	8	18
Veto			7	1	10	2	10	1	

Deodorants LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Ban	1	25	1	30	2	11	3	12	9
Arrid	2	14	2	22	1	15	2	13	11
Five-Day Pads	3	11			5	7	7	3	31
Secret	4	10			7	4			
Revlon	5	8	5	2	11	1	8	2	
Mum	6	5	6	1	7	4	4	8	
Stopette	6	5			11	1			
Fresh	8	4	3	5	5	7	6	6	15
Mennen	9	1	4	3	4	8	5	7	9
Avon	9	1	6	1	3	9	1	15	8
Trig	9	1			7	4			
Old Spice			*		10	3			

its recall to tie for the number two cereal spot with Post.

In the deodorant race, Arrid edged up in New York to tie with Ban for top recall honors and surged ahead of it in use. Ban and Secret ran neck and neck as the recall leaders in Chicago, with Arrid, formerly tied with Ban as number one brand in use, moving ahead to occupy the top spot alone. In Los Angeles, Ban, still first in recall, went from third to second place in use, slightly behind the front-running Arrid.

Pepsi and Coke share top honors

Among the soft drinks, Pepsi-Cola and Coca-Cola shared the top recall spot in New York. Coke, however, dethroned Pepsi in use leadership, with Hoffman holding its own as the number three brand in both recall and use. In Chicago, Pepsi again got the highest recall score, and here copped the top use position from Coke. Formerly number two in both recall and use in Los Angeles, Coke reached the pinnacle in both categories, trailed by Seven-Up and Pepsi.

In the regular tea market, Lipton was first in recall and use in all three cities. Among instant teas, however, Nestea held the edge for both recall and use in New York and Chicago, with Lipton leading the pack in Los Angeles. END



Continuing Brand Study No. 49: Based on 1500 interviews conducted by Pulse, 500 each in New York, Chicago, Los Angeles

Tea NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
REGULAR									
Lipton	1	34	1	35	1	34	1	34	11
White Rose	2	8	2	13	3	10	2	13	16
Tetley	3	7	3	9	2	14	2	13	18
Salada	4	4	4	4	4	5	6	4	20
Tenderleaf	5	2	5	3	5	4	7	3	5
A & P			6	1			4	9	
Sweet-Touch-Nee				*			5	8	

Tea CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960	Feb. 1960	Aug. 1960	Feb. 1960	Aug. 1960	Feb. 1960	Aug. 1960	Feb. 1960	
REGULAR									
Lipton	1	37	1	37	1	62	1	68	3
Tenderleaf	2	7	2	7	2	7	3	6	12
Salada	3	1	3	2	3	4	2	8	20
A & P				*			4	2	
INSTANT									
Nestea	1	21	1	4	1	7	1	1	6
Lipton	2	19			2	4			12

Tea LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
REGULAR									
Lipton	1	48	1	40	1	54	1	51	6
Tenderleaf	2	8	2	16	2	9	2	17	13
McCormick	3	1	3	2	3	4	3	4	10
Tree	3	1			4	2			
Tetley	3	1		*	5	1	4	2	
Salada	3	1	4	1			5	1	
INSTANT									
Lipton	1	13			1	5			20
Nestea	2	11	1	4	2	4	1	2	40
Tenderleaf	3	2			3	2			

Soft Drinks NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Pepsi-Cola	1	33	2	25	2	26	1	25	12
Coca-Cola	1	33	1	30	1	27	2	24	11
Hoffman	3	10	3	16	3	19	2	24	6
Seven-Up	4	9	5	8	4	8	5	9	12
Cott	5	2	4	11	6	6	4	10	
Kirsch (No-Cal)	5	2	6	3	7	3	6	8	
Fizzies	5	2							
White Rock	5	2	9	2	8	2	9	1	
Hammer	9	1	6	3	9	1	8	3	
Welch's	10	1							
Canada Dry	11	1	6	3	4	8	7	7	6

Soft Drinks CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Pepsi-Cola	1	47	1	56	1	37	2	33	9
Coca-Cola	2	41	2	54	2	27	1	35	3
Seven-Up	3	23	3	25	3	22	3	23	6
Fizzies	4	3			6	1			
Royal Crown Cola	4	3			5	2			
Kool Aid	6	2			5	2			
Welchade	7	1				*			
Hi-C	7	1			6	1			
Canfield 50-50	7	1	4	4	4	6	4	9	10
Squirt	7	1	5	1	5	2	5	4	

Soft Drinks LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Aug. 1960		Feb. 1960		Aug. 1960		Feb. 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Coca-Cola	1	35	2	24	1	30	2	29	8
Seven-Up	2	22	1	25	2	24	1	32	9
Pepsi-Cola	3	15	3	12	3	15	3	20	8
Bubble-Up	4	13	4	10	4	11	4	8	15
Squirt	5	10	5	8	5	6	6	4	25
Bireley's	6	5			9	1			
Kool Aid	7	3				*			
Welch's	8	2			9	1			
Dr. Pepper	8	2	7	1	8	2	7	1	
Hires	10	1			7	3			
Canada Dry	11	1	6	4	6	4	5	5	

*Less than 1%



**INSTANT
SALES**

**IN
SAN DIEGO**

KFMB-TV

**SENDS MORE
PEOPLE AWAY**

**FROM HOME (TO BUY)
THAN ANYTHING!**

KFMB  TV SAN DIEGO 

A
TRANSCONTINENT   www.americanradiohistory.com

OCTOBER

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. ▶



WLOS-TV

King of the Carolina Triad!

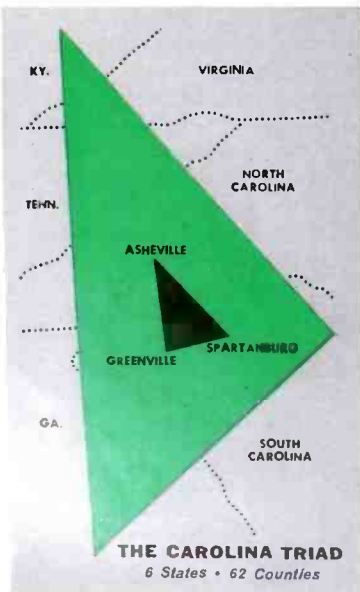
FIRST . . . 9 a.m. to midnight
 WLOS-TV reigns supreme in the rich, six-state Carolina Triad! Every day of the week, from 9 am to midnight, WLOS-TV delivers an average of 34,000 homes per quarter-hour.* That's 108.6% more than station "C" and 21.4% more than station "B"! So if you're looking for coverage,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

*March ARB.

WLOS-TV

Serving
GREENVILLE
ASHEVILLE
SPARTANBURG

A Wometco Enterprise



THE CAROLINA TRIAD
 6 States • 62 Counties

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

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

The set count for October is the same as that published in August. Effective with our 1960 Market Book, the set count will reflect the new coverage area of each market based upon ARB's 1960 Coverage Study.

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.—70.0 KXAB-TV (N,C,A)	19,600
ABILENE, Tex.—81.0 KRBC-TV (N)	79,100
ADA, Okla.—76.0 KTEN (A,C,N)	80,400
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45.0 WAKR-TV† (A)	†70,200
ALBANY, Ga.—65.0 WAIB-TV (A,N)	91,800
ALBANY-SCHENECTADY-TROY, N.Y.—92.0 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**464,300
ALBUQUERQUE, N.M.—73.0 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	127,200
ALEXANDRIA, La.—71.0 KALB-TV (A,C,N)	94,000
ALEXANDRIA, Minn.—77.0 KCMT (N,A)	51,500
ALTOONA, Pa.—90.0 WFBG-TV (A,C)	277,600
AMARILLO, Tex.—78.0 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	112,000
AMES, Iowa—91.0 WOI-TV (A)	316,600
ANCHORAGE, Alaska— KANI-TV (A,N); KTVA (C)	*31,000
ANDERSON, S.C.—39.0 WAIM-TV† (A,C)	†9,100
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)	395,500
ATLANTA, Ga.—84.0 WAGA-TV (C); WLW-A (A); WSB-TV (N)	580,000
AUGUSTA, Ga.—74.0 WJBF-TV (A,N); WRDW-TV (C)	191,700
AUSTIN, Minn.—89.0 KMMT (A)	121,100
AUSTIN, Tex.—79.0 KTBC-TV (A,C,N)	157,600
BAKERSFIELD, Cal.—91.0 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	177,900 †65,000
BALTIMORE, Md.—93.0 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	674,500
BANGOR, Me.—89.0 WABI-TV (A,C); WLZ-TV (N,A)	118,100
BATON ROUGE, La.—74.0 WAFB-TV (A,C); WBRZ (A,N)	268,900
BAY CITY-SAGINAW-FLINT, Mich.—92.0 WNEM-TV (A,N); WKNK-TV† (A,C)	306,500 †67,500
BEAUMONT-PORT ARTHUR, Tex.—79.0 KFDM-TV (C,A); KPAC-TV (N,A)	154,400
BELLINGHAM, Wash.—83.0 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*53,400
BIG SPRING, Tex.—84.0 KEDY-TV (C)	24,700

Market & Stations—% Penetration	TV Homes
BILLINGS, Mont.—64.0 KOOK-TV (A,C); KGHZ-TV (N)	80,800
BINGHAMTON, N.Y.—90.0 WNBF-TV (A,C); WINR-TV† (A,N,C)	327,900 †42,100
BIRMINGHAM, Ala.—79.0 WAPI-TV (A,N); WBRC-TV (C)	432,600
BISMARCK, N.D.—69.0 KBMB-TV (C,A); KFVR-TV (N,A) IKFVR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,000
BLOOMINGTON, Ind.—93.0 WTTV (See also Indianapolis, Ind.)	637,100
BLUEFIELD, W.Va.—75.0 WHIS-TV (N,A)	127,800
BOISE, Ida.—78.0 KBOI-TV (C); KTVB (A,N); KCIX-TV (Nampol)	68,500
BOSTON, Mass.—94.0 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A,C,N)	1,448,800
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.—JOHNSON CITY, Tenn.—70.0 WCYB-TV (A,N); WJHL-TV (A,C)	154,400
BRYAN, Tex.—75.0 KBTX-TV (A,C)	42,100
BUFFALO, N.Y.—92.0 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	648,400
BURLINGTON, Vt.—90.0 WCAX-TV (C)	*167,000
BUTTE, Mont.—70.0 KXLF-TV (A,C,N) (Operates satellite KXJL-TV, Helena, Montana)	**35,400
CADILLAC, Mich.—88.0 WWTW (A,C)	120,000
CAPE GIRARDEAU, Mo.—83.0 KFVS-TV (C)	225,800
CARLSBAD, N.M.—80.0 KAVE-TV (A,C)	11,300
CARTHAGE-WATERTOWN, N.Y.—86.0 WCNY-TV (A,C) (Includes community antennas in counties not credited)	*78,800
CASPER, Wyo.—54.0 KTWO-TV (A,N,C)	24,600
CEDAR RAPIDS-WATERLOO, Iowa—91.0 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	325,600
CHAMPAIGN, Ill.—92.0 WCIA (C); WCHU† (N)† (†See Springfield listing)	346,300
CHARLESTON, S.C.—75.0 WCSC-TV (C); WUSN-TV (A,N)	149,600
CHARLESTON-HUNTINGTON, W.Va.—82.0 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	445,200
CHARLOTTE, N.C.—82.0 WBTV (C); WSOC-TV (A,N)	597,600
CHATTANOOGA, Tenn.—76.0 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	203,400
CHEBOYGAN, Mich.—79.0 WTOM-TV (N,A)	28,800
CHEYENNE, Wyo.—76.0 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**86,400
CHICAGO, Ill.—94.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBC (N)	2,191,700
CHICO, Cal.—81.0 KHSI-TV (A,C)	97,800
CINCINNATI, Ohio—90.0 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	650,300
CLARKSBURG, W.Va.—73.0 WBOY-TV (A,C,N)	77,000
CLEVELAND, Ohio—94.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,307,600
CLOVIS, N.M.—71.0 KVER-TV (C)	12,000
COLORADO SPRINGS-PUEBLO, Colo.—79.0 KKTV (C); KRDO-TV (A); KCSJ-TV (N)	91,800

Market & Stations—% Penetration	TV Homes
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)	145,100 †55,600
COLUMBUS, Miss.—61.0 WCBI-TV (C,N,A)	56,000
COLUMBUS, Ohio—94.0 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	487,600
CORPUS CHRISTI, Tex.—75.0 KRIS-TV (N); KZTV (C,A)	114,500
DALLAS-FT. WORTH, Tex.—86.0 KRID-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	710,600
DANVILLE, Ill.—65.0 WDAN-TV† (A)	†24,900
DAVENPORT, Iowa—ROCK ISLAND, Ill.—93.0 WOC-TV (N); WHBF-TV (A,C)	349,800
DAYTON, Ohio—95.0 WHIO-TV (C); WLW-D (A,N)	489,500
DAYTONA BEACH-ORLANDO, Fla.—75.0 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	222,800
DECATUR, Ala.—50.0 WMSL-TV† (C,N)	†22,500
DECATUR, Ill.—84.0 WTVF† (A)	†124,700
DENVER, Colo.—85.0 KBTW (A); KJZ-TV (C); KOA-TV (N); KTVR	355,600
DES MOINES, Iowa—92.0 KRNT-TV (C); WHO-TV (N)	277,800
DETROIT, Mich.—94.0 WJBL-TV (C); WWJ-TV (N); WXYZ (A)	*1,597,400
DICKINSON, N.D.—56.0 KDIX-TV (C)	23,300
DOTHAN, Ala.—63.0 WTVY (A,C)	75,500
DULUTH, Minn.—SUPERIOR, Wis.—83.0 KDAL-TV (C); WDSM-TV (A,N)	171,700
DURHAM-RALEIGH, N.C.—76.0 WTVD (A,C); WRAL-TV (N)	276,500
EAU CLAIRE, Wis.—91.0 WEAU-TV (A,C,N)	119,900
EL DORADO, Ark. (See Monroe, La.)	
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.—85.0 KELP-TV (A); KRQD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases.)	*102,900
ENID, Okla. (See Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—63.0 KTVC (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); KEZI-TV (A) (Operates satellite KPIC-TV, Roseburg, Ore.)	**109,800
EUREKA, Cal.—78.0 KEM-TV (A,C); KVIQ-TV (A,N)	48,400
EVANSVILLE, Ind.—HENDERSON, Ky.—85.0 WRE-TV† (N); WTVW (A); WEHT-TV† (C)	251,300 †125,500
FAIRBANKS, Alaska KFBZ-TV (A,N); KTVF (C)	††
FARGO, N.D.—76.0 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	152,000
FLINT, Mich.—94.0 WJRT (A)	369,700
FLORENCE, Ala.—31.0 WOWL-TV† (C,N,A)	†8,800
FLORENCE, S.C.—72.0 WBTW (A,C,N)	176,700
FT. DODGE, Iowa—56.0 KQTV† (N)	†27,100
FT. MYERS, Fla.—69.0 WINK-TV (A,C)	18,000
FT. SMITH, Ark.—75.0 KFSA-TV (C,N,A)	52,300

Market & Stations—% Penetration	TV Homes
FT. WAYNE, Ind.—87.0 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†207,800
FT. WORTH-DALLAS, Tex.—86.0 KFJZ-TV; WBAP-TV (N); KRID-TV (C); WFAA-TV (A)	710,600
FRESNO, Cal.—90.0 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	225,200 †168,400
GARDEN CITY, Kan. (See Ensign-Garden City, Kan.)	
GLENDIVE, Mont.—54.0 KXGN-TV (C,A)	3,100
GOODLAND, Kan. KBLR-TV (C)	†††
GRAND FORKS, N.D.—75.0 KNOX-TV (N)	39,200
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)	459,300
GREAT BEND-HAYS, Kan.—75.0 KCKT-TV (N); KAYS-TV (A) (KCKT-TV operates satellites KGID, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**89,400
GREAT FALLS, Mont.—77.0 KFBB-TV (A,C,N); KRTV (Includes community antennas.)	52,300
GREEN BAY, Wis.—92.0 WBAY-TV (C); WFRV (N); WLUK-TV (A)	324,500
GREENSBORO, N.C.—85.0 WFMY-TV (A,C)	402,800
GREENVILLE-SPARTANBURG, S.C., ASHEVILLE, N.C.—79.0 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	395,500 ††
GREENVILLE-WASHINGTON, N.C.—77.0 WNCT (A,C); WITN (N)	193,700
HANNIBAL, Mo.—QUINCY, Ill.—91.0 KHQA-TV (C,A); WGEM-TV (A,N)	193,200
HARLINGEN-WESLACO, Tex.—72.0 KGBT-TV (A,C); KRGV-TV (A,N)	*75,400
HARRISBURG, Ill.—84.0 WSIL-TV (A)	174,700
HARRISBURG, Pa.—71.0 WHP-TV† (C); WTPA† (A)	†113,800
HARRISONBURG, Va.—76.0 WSVA-TV (A,C,N)	66,300
HARTFORD-NEW BRITAIN, Conn.—94.0 WVIC-TV (C); WNBC† (N); WHCT†	639,800 †296,100
HASTINGS, Nebr.—77.0 KHAS-TV (N)	115,300
HATTIESBURG, Miss.—64.0 WDAM-TV (A,N)	51,200
HENDERSON, Ky.—EVANSVILLE, Ind.—85.0 WEHT-TV† (C); WRE-TV† (N); WTVW (A)	251,300 †124,700
HENDERSON-LAS VEGAS, Nev.—77.0 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	37,100
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku, and KHJK-TV, Hilo to KHVH-TV; KALA, Wailuku to KONA-TV.)	**129,900
HOUSTON, Tex.—86.0 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	504,100
HUNTINGTON-CHARLESTON, W.Va.—82.0 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	445,200
HUNTSVILLE, Ala. WAFG-TV†	†††
HUTCHINSON-WICHITA, Kan.—85.0 KTVH (C); KAKE-TV (A); KARD-TV (N) (KTVH, Ensign, Kan. satellite of KAKE-TV)	**259,100
IDAHO FALLS-POCATELLO, Ida.—71.0 KID-TV (A,C,N); KTLN (N)	60,100



The
"Doug Bug"
will bite you
if you don't
watch out!

They really dig "Doug" in Huntington-Charleston! He's the comical little character who keeps 'em laughing between takes, on "The Three Stooges" . . . weekdays from 5:00-6:00 P.M. on WHTN-TV.

"Doug Bug"—mischievous puppet friend of host Bev Barton—is responsible for the greatest mail pull in the program's history.

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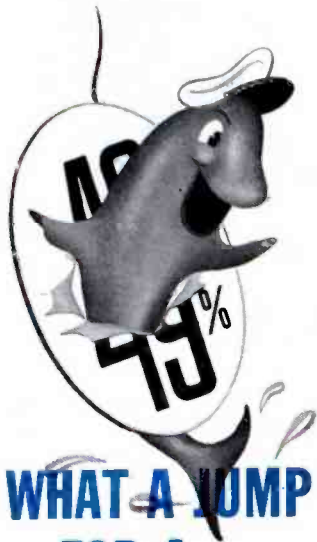
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HUNTINGTON-CHARLESTON!



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WFGA-TV reaches new heights with a 49% share of Jacksonville audience

The latest Nielsen for Jacksonville (March) shows WFGA-TV delivers a 49% metro share-of-audience 9:00 a.m. to midnight, Sunday through Saturday. And it's the same with every new rating—WFGA-TV keeps climbing, keeps capturing more viewers in this rich market!

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WFGA-TV



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Market & Stations—% Penetration	TV Homes
INDIANAPOLIS, Ind.—93.0 WFBM-TV (NI); WISH-TV (CI); WLW-I (AI) (See also Bloomington, Ind.)	716,900
JACKSON, Miss.—67.0 WJTV (CI); WBT (A,NI)	239,800
JACKSON, Tenn.—71.0 WDXL-TV (A,CI)	89,200
JACKSONVILLE, Fla.—75.0 WJXT (CI); WFGA-TV (N,A)	308,000
JEFFERSON CITY-COLUMBIA, Mo.—86.0 KRCG-TV (A,CI); KOMU-TV (A,NI)	127,100
JOHNSON CITY, Tenn.-BRISTOL, Va.—70.0 WJHL-TV (A,CI); WCYB-TV (A,NI)	154,400
JOHNSTOWN, Pa.—92.0 WARD-TV† (A,CI); WJAC-TV (NI)	565,800 †10,700
JOPLIN, Mo.-PITTSBURG, Kan.—81.0 KODE-TV (A,CI); KOAM-TV (A,NI)	152,300
JUNEAU, Alaska KINY-TV (CI)	††
KALAMAZOO, Mich.—94.0 WKZO-TV (A,CI) (See also Grand Rapids)	596,600
KANSAS CITY, Mo.—90.0 KCMO-TV (CI); KMBC-TV (AI); WDAF-TV (NI)	611,100
KEARNEY, Neb.—74.0 KHOL-TV (CI) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**102,800
KLAMATH FALLS, Ore.—68.0 KOTI-TV (A,C,NI)	20,700
KNOXVILLE, Tenn.—71.0 WATE-TV (NI); WBRN-TV (CI); WTVK† (AI)	230,100 †59,300
LA CROSSE, Wis.—87.0 WKBT (A,C,NI)	117,600
LAFAYETTE, La.—72.0 KIFY-TV (CI) (Includes community antennas in counties credited.)	100,100
LAKE CHARLES, La.—73.0 KPLC-TV (A,NI); KTAG-TV† (CI)	87,700 †17,100
LANCASTER, Pa.—90.0 WGAL-TV (C,NI)	516,000
LANSING, Mich.—93.0 WJIM-TV (C,AI); WILY-TV (NI) (Onondaga)	425,600
LAREDO, Tex.—64.0 KGNS-TV (A,C,NI)	10,200
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77.0 KLAS-TV (CI); KSHO-TV (AI); KLRJ-TV (NI)	37,100
LAWTON, Okla.—83.0 KSWO-TV (AI)	49,200
LEBANON, Pa.—79.0 WLYH-TV† (AI)	†58,600
LEXINGTON, Ky.—44.0 WLEX-TV† (A,C,NI); WKYT† (CI)	†44,000
LIMA, Ohio—81.0 WIMA-TV† (A,C,NI)	†47,900
LINCOLN, Nebr.—84.0 KOLN-TV (A,C)	187,600
LITTLE ROCK-PINE BLUFF, Ark.—73.0 KARK-TV (NI); KTHV (CI); KATV (AI)	232,000
LOS ANGELES, Calif.—91.0 KABC-TV (AI); KCOP; KHJ-TV; KNXT (CI); KRCA (NI); KTLA; KTTV	2,741,300
LOUISVILLE, Ky.—82.0 WAVE-TV (A,NI); WHAS-TV (CI)	459,700
LUBBOCK, Tex.—78.0 KCBD-TV (A,NI); KDUB-TV (CI)	107,300
LUFKIN, Tex.—73.0 KTRE-TV (N,C,AI)	52,800
LYNCHBURG, Va.—81.0 WLVA-TV (AI)	154,800
MACON, Ga.—73.0 WMAZ-TV (A,C,NI)	110,300



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**SOUTH FLORIDA
PACES THE NATION!
POPULATION GROWTH
1950-1960**
(new U.S. Census Estimate)

**THREE PRIMARY COUNTIES
UP 122%**
(Dade, Broward, Palm Beach)

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

Total Population 1,699,149

REPRESENTED NATIONALLY BY
PETERS, GRIFFIN, WOODWARD, INC.

Market & Stations—% Penetration	TV Homes
MADISON, Wis.—90.0 WISC-TV (CI); WKOW-TV† (AI); WMTV† (NI)	232,200 †105,600
MANCHESTER, N.H.—94.0 WMUR-TV (AI)	574,000
MARINETTE, Wis. (Sep Green Bay)	
MARQUETTE, Mich.—85.0 WLUC-TV (CI,N,AI)	64,000
MASON CITY, Iowa—88.0 KGIO-TV (CI)	161,200
MAYAGUEZ, P.R. WORA-TV (CI,AI)	††
MEDFORD, Ore.—78.0 KBES-TV (AI,C,NI)	45,000
MEMPHIS, Tenn.—76.0 WHBQ-TV (AI); WMCT (NI); WREC-TV (CI)	489,100
MERIDIAN, Miss.—65.0 WTOK-TV (AI,C,NI)	104,200
MIAMI, Fla.—86.0 WCKT (NI); WPST-TV (AI); WTVJ (CI) (Includes 66,800 tourist—only sets in counties currently credited)	517,700
MIDLAND-ODESSA, Tex.—73.0 KMID-TV (AI,NI); KOSA-TV (CI)	86,800
MILWAUKEE, Wis.—94.0 WISN-TV (AI); WITI-TV (CI); WTMJ-TV (NI); WXIX†	601,700 ††
MINNEAPOLIS-ST. PAUL, Minn.—91.0 KMSP-TV; KSTP-TV (NI); WCCO-TV (CI); WTCN-TV (AI)	743,600
MINOT, N.D.—66.0 KXMC-TV (AI,C); KMOT-TV (AI,NI)	*43,200
MISSOULA, Mont.—72.0 KMSO-TV (AI,C,NI)	50,400
MOBILE, Ala.—78.0 WALA-TV (NI,AI); WKRG-TV (CI)	229,200
MONAHANS, Tex. KVKM-TV (AI)	††
MONROE, La.—EL DORADO, Ark.—74.0 KNOE-TV (AI,C); KTVE (AI,NI)	140,300
MONTGOMERY, Ala.—70.0 WCOV-TV† (CI); WSFA-TV (NI,AI)	154,900 †56,200
MUNCIE, Ind.—68.0 WLBC-TV† (AI,C,NI)	†31,600

Market & Stations—% Penetration	TV Homes
NASHVILLE, Tenn.—75.0 WLAC-TV (CI); WSIX-TV (AI); WSM-TV (NI)	347,200
NEW BRITAIN-HARTFORD, Conn.—94.0 WTIC-TV (CI); WNBC† (NI); WHCT†	639,800 †296,100
NEW HAVEN, Conn.—92.0 WNHC-TV (AI)	861,800
NEW ORLEANS, La.—83.0 WDSU-TV (AI,NI); WVUE (AI); WWL-TV (CI)	387,000
NEW YORK, N.Y.—93.0 WABC-TV (AI); WNEW-TV; WNTA-TV; WCBS-TV (CI); WOR-TV; WPIX; WNBC-TV (NI)	4,965,200
NORFOLK, Va.—87.0 WAVY (NI); WTAR-TV (CI); WVEC-TV (AI)	342,900
NORTH PLATTE, Neb.—70.0 KNOP-TV (NI)	20,700
OAK HILL, W. Va.—74.0 WOAY-TV (AI,CI)	131,300
ODESSA-MIDLAND, Tex.—73.0 KOSA-TV (CI); KMID-TV (AI,NI)	86,800
OKLAHOMA CITY, Okla.—84.0 KMTV (CI); WKY-TV (NI); KOCO-TV (AI) (Enid)	335,400
OMAHA, Neb.—92.0 KMTV (NI); WOW-TV (CI); KETV (AI)	337,300
ORLANDO-DAYTONA, Fla.—75.0 WDBO-TV (CI); WLOF-TV (AI); WESH-TV (NI)	222,800
OTTUMWA, Iowa—86.0 KTVO (CI,N,AI)	137,200
PADUCAH, Ky.—79.0 WPSP-TV (NI)	190,100
PANAMA CITY, Fla.—73.0 WJHG-TV (AI,C,NI)	22,500
PARKERSBURG, W.Va.—58.0 WTAP† (AI,C,NI)	†25,500
PENSACOLA, Fla.—70.0 WEAR-TV (AI)	199,800
PEORIA, Ill.—79.0 WEEK-TV† (NI); WMBD-TV† (CI); WTVH† (AI) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	**†169,300
PHILADELPHIA, Pa.—93.0 WCAU-TV (CI); WRL-TV (AI); WRCV-TV (NI)	1,913,800
PHOENIX-MESA, Ariz.—84.0 KOOL-TV (CI); KPHO-TV; KTVK (AI); KVAR (NI)	205,200
PINE BLUFF-LITTLE ROCK, Ark.—73.0 KATV (AI); KARK-TV (NI); KTHV (CI)	232,000



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**NATIONAL REPRESENTATIVES
FOR JOE-TV, INC.**

Market & Stations—% Penetration	TV Homes
PITTSBURG, Kan.—JOPLIN, Mo.—81.0 KOAM-TV (AI,NI); KODE-TV (AI,CI)	152,300
PITTSBURGH, Pa.—93.0 KDKA-TV (CI); WHIC (NI); WTAE (AI)	1,267,600
PLATTSBURG, N.Y.—87.0 WPTZ (AI,NI)	121,600
POLAND SPRING, Mo.—92.0 WMTW-TV (AI,CI) (Mt. Washington, N.H.)	314,100
PONCE, P.R. WSUR-TV; WRXK-TV (CI,AI)	††

4 Kings Pay Court to King 4!



The Nashville Television audience is currently in a state of happy confusion. Their favorite station, WSM-TV, not only adopted the theme, King 4, for its fall program promotion, it also imported 4 Kings, the lovely King Sisters, to lend a hand. And now 5 Kings, four of which are also Queens of the music world, are busily spreading the good word about the finest program line up in Nashville Television history—

What has this to do with you? Just this! The station which can put this much showmanship in its own promotion is the station best equipped to put your product across in the highly important Nashville Market. For documentation, ask Ili Bramham or any Petry man.

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The Original Station Representative

WSM-TV
NASHVILLE, TENN.

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

Market & Stations—% Penetration	TV Homes
PORTLAND, Me.—92.0 WCSH-TV (N); WGAN-TV (C)	212,800
PORTLAND, Ore.—85.0 KGW-TV (N); KOIN-TV (C); KPTV (A); KHTV†	463,100 †††
PRESQUE ISLE, Me.—82.0 WAGM-TV (A,C,N)	19,700
PROVIDENCE, R.I.—94.0 WJAR-TV (A,N); WPRO-TV (C)	798,000
PUEBLO-COLORADO SPRINGS, Colo.—79.0 KCSJ-TV (N); KKTV (C); KRDO-TV (A)	91,800
QUINCY, Ill.—HANNIBAL, Mo.—91.0 WCEM-TV (A,N); KHQA-TV (C,A)	193,200
RALEIGH-DURHAM, N.C.—76.0 WRAL-TV (N); WTVD (A,C)	276,500
RAPID CITY, S.D.—56.0 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, lead, S.D.)	**35,200
REDDING, Cal.—78.0 KVPV-TV (A,N)	60,600
RENO, Nev.—84.0 KOLO-TV (A,C,N)	39,800
RICHMOND, Va.—84.0 WRVA-TV (A); WTVR (C); WXXV-TV (N) (Petersburg, Va.)	276,100
RIVERTON, Wyo.—52.0 KWRR-TV (C,N,A)	8,200
ROANOKE, Va.—82.0 WDBJ-TV (C); WSLI-TV (A,N)	299,400
ROCHESTER, Minn.—89.0 KROC-TV (N)	92,000
ROCHESTER, N.Y.—92.0 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	321,400

Market & Stations—% Penetration	TV Homes
ROCKFORD, Ill.—92.0 WREX-TV (A,C); WTVO† (N)	202,300 †100,700
ROCK ISLAND, Ill.-DAVENPORT, Iowa—93.0 WHBF-TV (A,C); WOC-TV (N)	349,800
ROSWELL, N.M.—73.0 KSWO-TV (A,C,N)	56,500
SACRAMENTO-STOCKTON, Cal.—87.0 KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV†	389,400 ††
SAGINAW-BAY CITY-FLINT, Mich.—92.0 WKNX-TV† (A,C); WNEM-TV (A,N)	306,500 †67,300
ST. JOSEPH, Mo.—89.0 KFEG-TV (C,A)	203,900
ST. LOUIS, Mo.—93.0 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	851,900
ST. PETERSBURG-TAMPA, Fla.—81.0 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	330,000 †198,100
SALINAS-MONTEREY, Cal.—87.0 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	197,700
SALISBURY, Md.—56.0 WBOC-TV† (A,C)	†34,800
SALT LAKE CITY, Utah—88.0 KSL-TV (C); KCPX (N, A); KUTV (A); KLOR-TV (Provo, Utah)	250,600
SAN ANGELO, Tex.—77.0 KCTV (A,C,N)	29,000
SAN ANTONIO, Tex.—82.0 KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	*314,900 ††
SAN DIEGO, Cal.—95.0 KFMB-TV (C); KFSD-TV (N)	*299,400
SAN FRANCISCO-OAKLAND, Cal.—90.0 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,326,100
SAN JOSE, Cal.—86.0 KNTV (A,C,N)	242,700

Market & Stations—% Penetration	TV Homes
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—85.0 KEY-T (A,C,N)	71,300
SAVANNAH, Ga.—73.0 WSAV-TV (N); WTOG-TV (A,C)	108,500
SCHENECTADY-ALBANY-TROY, N.Y.—92.0 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**464,300
SCRANTON-WILKES-BARRE, Pa.—81.0 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes community antennas in counties not credited)	†253,100
SEATTLE-TACOMA, Wash.—90.0 KING-TV (N); KOMO-TV (A); KTNB-TV (C); KTVW; KIRO-TV (C)	553,000
SEDALIA, Mo.—87.0 KMOS-TV (A)	26,800
SHREVEPORT, La.—79.0 KSLA (A,C); KTBS-TV (A,N)	255,000
SIoux CITY, Iowa—89.0 KTIV (A,N); KTVB (A,C)	204,400
SIoux FALLS, S.D.—76.0 KELO-TV (C,N,A); KSOO-TV (N) (Operates boosters KDLO-TV, Florence, S.D. and KPIO-TV, Reliance, S.D.)	**224,200
SOUTH BEND-ELKHART, Ind.—74.0 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†155,400
SPARTANBURG, S.C. (See Asheville, N.C., Greenville-Spartanburg, S.C.)	
SPOKANE, Wash.—78.0 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	249,700

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Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
SPRINGFIELD, Ill.—67.0 WICST (NI) (Operates satellite WCHU, Champaign, Ill.)	**†127,200	TRAVERSE CITY, Mich.—87.0 WPBN-TV (N,A)	38,700	WILKES-BARRE-SCRANTON, Pa.—81.0 WBRE-TV† (NI); WNBP-TV† (A); WDAU-TV† (CI) Includes community antennas in counties not credited	†253,100
SPRINGFIELD-HOLYOKE, Mass.—80.0 WHYN-TV† (A,C); WWLP† (NI) (WWLP operates satellite WRIP† Greenfield, Mass.)	**†172,100	TUCSON, Ariz.—82.0 KGUN-TV (AI); KOLD-TV (CI); KVOA-TV (NI)	103,600	WILLISTON, N.D.—52.0 KUMY-TV (N,A)	20,800
SPRINGFIELD, Mo.—83.0 KTTS-TV (CI); KYTV (A,NI)	179,800	TULSA, Okla.—84.0 KOTV (CI); KVOO-TV (NI); KTUL-TV (AI)	304,300	WILMINGTON, N.C.—69.0 WECT (A,N,CI)	121,800
STEBENVILLE, Ohio—91.0 WSTV-TV (A,CI)	438,400	TUPELO, Miss.—61.0 WTWV (NI)	57,700	WINSTON-SALEM, N.C.—87.0 WSJS-TV (NI)	340,300
SUPERIOR, Wis.—DULUTH, Minn.—83.0 WDSM-TV (N,A); KDAL-TV (CI)	171,700	TWIN FALLS, Ida.—73.0 KLIJ-TV (A,C,NI)	26,900	WORCESTER, Mass. WWOR† (NI)	††
SWEETWATER, Tex.—83.0 KPAR-TV (CI)	66,200	TYLER, Tex.—74.0 KLTV (A,C,NI)	114,800	YAKIMA, Wash.—68.0 KIMA-TV† (CI,NI); KNDO-TV† (AI) KIMA-TV operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.	†107,100
SYRACUSE, N.Y.—92.0 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**458,200	UTICA-ROME, N.Y.—94.0 WRTV (A,C,NI)	140,500	YORK, Pa.—60.0 WSBA-TV† (AI)	†39,500
TACOMA-SEATTLE, Wash.—90.0 KTNT-TV (CI); KTVW; KING-TV (NI); KOMO-TV (AI); KIRO-TV (CI)	553,000	VALLEY CITY, N.D.—75.0 KXJB-TV (CI) (See also Fargo, N.D.)	169,700	YOUNGSTOWN, Ohio—71.0 WFMY-TV†; WKBN-TV† (CI); WKST-TV† (AI) Includes community antennas in county not credited	†144,800
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—64.0 WCTV (C,A)	118,200	WACO-TEMPLE, Tex.—81.0 KWTX-TV (A,CI); KCEN-TV (NI)	128,100	YUMA, Ariz.—73.0 KIVA (C,N,A)	26,000
TAMPA-ST. PETERSBURG, Fla.—81.0 WFLA-TV (NI); WTVT (CI); WSUN-TV† (AI)	330,000 †198,100	WASHINGTON, D.C.—91.0 WMAL-TV (AI); WRC-TV (NI); WTOP-TV (CI); WTTG	837,500	ZANESVILLE, Ohio—87.0 WHIZ-TV† (A,C,NI)	†24,000
TEMPLE-WACO, Tex.—81.0 KCEN-TV (NI); KWTX-TV (A,CI)	128,100	WASHINGTON-GREENVILLE, N.C.—77.0 WITN (NI); WNCN (A,CI)	193,700		
TERRE HAUTE, Ind.—92.0 WTHI-TV (A,CI)	218,100	WATERBURY, Conn. WATR-TV† (AI)	††		
TEXARKANA, Tex.—75.0 KMC-TV (A,CI)	83,500	WATERLOO-CEDAR RAPIDS, Iowa—91.0 KWWL-TV (NI); KCRG-TV (AI); WMT-TV (CI)	325,600		
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)		WAUSAU, Wis.—90.0 WSAU-TV (A,C,NI)	98,300		
TOLEDO, Ohio—94.0 WSPD-TV (A,NI); WTOL-TV (C,NI)	381,900	WESLACO-HARLINGEN, Tex.—72.0 KRGV-TV (N,A); KGBT-TV (A,CI)	*75,400		
TOPEKA, Kan.—81.0 WIBW-TV (C,A,NI)	115,700	WEST PALM BEACH, Fla.—80.0 WEAT-TV (AI); WPTV (NI)	77,700		
		WHEELING, W.Va.—89.0 WTRF-TV (A,NI)	351,100		
		WICHITA-HUTCHINSON, Kan.—85.0 KAKE-TV (AI); KARD-TV (NI); KTVH (CI) KITVC, Ensign, Kan., satellite of KAKE-TV	**259,100		
		WICHITA FALLS, Tex.—81.0 KFDX-TV (A,NI); KSYD-TV (CI)	128,900		

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

TV MARKETS

1-channel markets	126
2-channel markets	71
3-channel markets	52
4+ for morel-channel markets	17
Total U.S. Markets	266
Commercial stations U. S. & possessions	522

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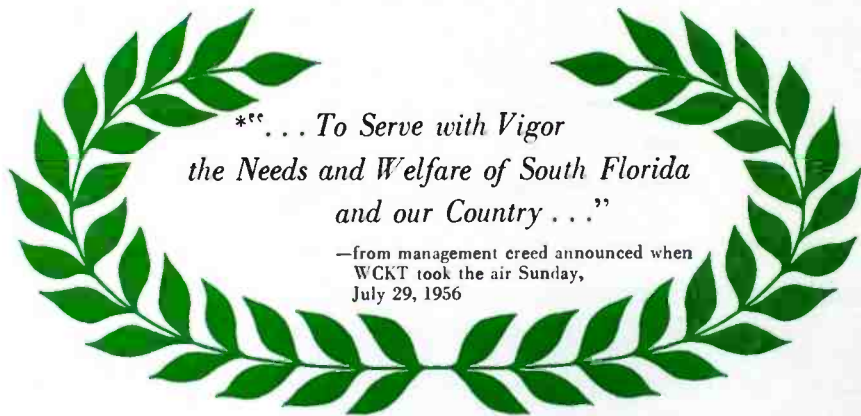
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Needs and Creeds...



In early June of this year, WCKT, Channel 7 in Miami, completed mailing its annual edition of the WCKT Public Service Report. It was entitled "NEEDS" and covered 1959. "NEEDS" was put in the hands of several hundred responsible South Florida citizens . . . leaders in education, religion, government, professions, labor and business. The half-inch book reported WCKT's efforts to meet the NEEDS of the COMMUNITY, NEEDS for EDUCATION, NEEDS of the SPIRIT, the NEED to be INFORMED, the NEED for an AIRING of ISSUES, and the NEED for NEWS.

Accompanying the 1959 NEEDS report, WCKT furnished these leaders a questionnaire, asking . . . "IN THE ORDER OF THEIR IMPORTANCE, WHAT ARE SOUTH FLORIDA'S GREATEST NEEDS AS OF NOW?"

The replies are in, and the answers are being used in the planning of an even greater year of service based upon the "NEEDS" of our community as our citizens see them.

For a copy of the report and questionnaire, write to NEEDS, P.O. Box 38 M, Broadcast Key, Miami, Florida.

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ingless. He does, however, see a bright share of audience for these new programs: *Law & Mr. Jones* (ABC), *Andy Griffith*, *Route 66*, *Mr. Garland* and *Checkmate* (all CBS).

Cornell singles out a number of other new shows for special mention, both as "new direction" program types and as possibly better scorers than indicated.

The David Susskind/Talent Associates-produced *Witness* show is seen as a high share holder but with the disadvantage of being scheduled at 7:30, when parents might restrict children's viewing because of the show's content material. A later time period could better help *Witness* hit the top.

Hubbell Robinson's *Thriller* and *Peter Loves Mary* are predicted to be the high share shows on NBC, but Cornell feels that *Tab Hunter*, "an old teen-ager," could be the sleeper if it were not for competitive restrictions. He also feels that *Tom Ewell*, *Candid Camera* and *Aquanuts* could give good showings on CBS. And while rating *Naked City*, *Stagecoach West* and *Fred MacMurray* to upper-half shares at ABC, he feels that *Flintstones*, a situation comedy with animation, could be either a big hit or a big bust. Advance information on the show has been skimpy and Cornell gave it a mid-point share of 27.

Public service shows get low share

ABC's nod to public service and the critics, *Winston Churchill*, is given that network's lowest new program share, as is NBC on another new documentary, *Nation's Future*.

Among the new entries, Cornell looks for 26 to receive shares higher than the programs they replace; 11 will be five points higher, and six, 10 points higher. Seventeen of the new programs therefore should be watched by substantially larger audiences. Of the 43 new programs, Cornell expects nine to get less than a 25% share, the danger point.

But the programs seen by Cornell as gathering the highest audience shares this season are the old, not the new.

In addition to *Gunsmoke* and *Have Gun, Will Travel*, the leaders will be *Peter Gunn*, *What's My Line*, *Untouchables*, *Twilight Zone* and *Wagon Train*. All of these, with the exception of *Peter Gunn*, who moves from NBC to ABC, remain in their old time periods.

The networks, says Cornell, tend to move in the direction in which they are already successful. This applies not only to keeping successful old shows, and often putting them in new time periods that need strengthening, but replacing failures with the same, proven program types.

The prime example of this during the
To next page

COMPETITIVE TV MARKET SHARE OF AUDIENCE (ESTIMATED) NOV.-DEC. 1960

TOP 25 %				SECOND 25 %			
Net-work	Lead-in (Share of the Show Preceding)	Program	Est. Share Nov.-Dec.	Net-work	Lead-in (Share of the Show Preceding)	Program	Est. Share Nov.-Dec.
CBS	.46%	Gunsmoke	.55%	CBS	.28%	Wanted	.33%
CBS	.35	Have Gun	.46	CBS	.25	Danny Thomas	.33
ABC	.34	Peter Gunn	.40	CBS	.31	Witness	.33
CBS	.32	What's My Line	.40	ABC	.25	Hawaiian Eye	.33
ABC	.32	Untouchables	.39	ABC	.35	Maverick	.33
ABC	.21	Cheyenne	.37	NBC	.30	Peter Loves Mary	.32
NBC	.36	Wagon Train	.37	ABC	.33	Naked City	.32
CBS	.35	Twilight Zone	.37	ABC	.36	Fred MacMurray	.32
CBS	.31	Jack Benny	.37	NBC	.28	Bonanza	.32
CBS	.30	Garry Moore	.36	NBC	.29	This Is Your Life	.32
ABC	.26	Real McCoys	.36	CBS	.37	Candid Camera	.32
ABC	.30	Law & Mr. Jones	.36	ABC	.38	Surfside Six	.31
CBS	.30	Dennis	.36	NBC	.34	Thriller	.31
CBS	.34	Hennesey	.35	ABC	.30	Stagecoach West	.31
CBS	.25	June Allyson	.35	NBC	.37	Price Is Right	.31
CBS	.34	Route 66	.35	NBC	.31	Perry Como	.31
CBS	.35	Mr. Garland	.35	NBC	.31	Dan Raven	.31
ABC	.45	Disney	.35	ABC	.28	L. Welk	.31
ABC	.34	Lowman	.35	CBS	.32	G.E. Theater	.31
ABC	.35	Rebel	.35	CBS	.36	Ed Sullivan	.31
CBS	.38	Perry Mason	.35	CBS	.30	To Tell The Truth	.30
CBS	.35	Checkmate	.35	ABC	.31	Alcoa Presents	.30
CBS	.33	Andy Griffith	.34	ABC	.30	Wyatt Earp	.30
CBS	.32	Rawhide	.34	ABC	.26	Rifleman	.30
NBC	.32	Laramie	.34	CBS	.28	Red Skelton	.30
NBC	.33	A. Hitchcock	.34	NBC	.30	Outlaws	.30
ABC	.27	77 Sunset Strip	.34	CBS	.28	Angel	.30
ABC	.30	Adv. in Paradise	.33	Average	.31%		.31%
Average	.33%		.37%				

THIRD 25 %				BOTTOM 25 %			
Net-work	Lead-in (Share of the Show Preceding)	Program	Est. Share Nov.-Dec.	Net-work	Lead-in (Share of the Show Preceding)	Program	Est. Share Nov.-Dec.
ABC	.34%	Detective	.30%	NBC	.28%	Ernie Ford	.26%
NBC	.25	National Velvet	.30	CBS	.30	Ann Sather	.26
ABC	.35	Islanders	.30	ABC	.20	Danna Reed	.26
CBS	.25	Lassie	.30	CBS	.27	Bringing Up Buddy	.25
NBC	.22	Wells Fargo	.29	ABC	.19	Hong Kong	.25
NBC	.32	Tall Man	.29	ABC	.25	Ozzie & Harriet	.25
NBC	.25	Laretta Young	.29	CBS	.26	Person to Person	.25
CBS	.27	Aquanuts	.28	ABC	.22	Roaring Twenties	.25
CBS	.27	Tom Ewell	.28	NBC	.25	Shirley Temple	.25
CBS	.24	Father Knows Best	.28	NBC	.18	People Are Funny	.25
NBC	.26	Bachelor Father	.28	NBC	.28	Chevy Show	.25
CBS	.33	Zane Grey	.28	CBS	.18	20th Century	.25
ABC	.25	Beaver	.28	ABC	.18	Funday Comics	.25
NBC	.30	Tab Hunter	.28	NBC	.27	Dante	.24
NBC	.22	Mike Shayne	.28	CBS	.33	My Sister Eileen	.24
NBC	.27	Klondike	.27	NBC	.24	Barbara Stanwyck	.22
CBS	.30	For Pete's Sake	.27	NBC	.27	NBC Specials	.22
CBS	.24	I've Got a Secret	.27	ABC	.25	Harrigan & Son	.22
NBC	.32	Westerner	.27	NBC	.30	Riverboat	.22
NBC	.29	Deputy	.27	ABC	.32	Boxing (Sat.)	.21
CBS	.28	Dobie Gillis	.27	ABC	.39	Take a Good Look	.20
NBC	.31	Specials (Tues.)	.27	ABC	.18	Guestward Ho	.20
NBC	.26	Graucho Marx	.27	ABC	.30	Public Service	.19
ABC	.22	Flintstones	.27	CBS	.35	Face the Nation	.18
NBC	.22	Jackpot Bowling	.26	CBS	.37	Eyewitness	.18
ABC	.19	Bugs Bunny	.26	ABC	.30	Churchill	.1
CBS	.27	Armstrong-U.S. Steel	.26	NBC	.27	Nation's Future	.13
NBC	.30	Bat Masterson	.26	Average	.27%		.23%
Average	.27%		.28%				

new season would be ABC's *Islanders* ("the *Alaskans* in a new locale") and *Surfside Six* ("*Bowbon Street* by the sea"). ABC, after all, has been raising its audience share via the action-adventure route, a strategy being copied by the other networks.

While the new season's old programs will rank above the new programs by only three points (31 vs. 28), it is a vote nonetheless for the proven shows' pulling power. It must be noted, however, that as in Cornell's previous forecast

findings, new shows benefit at the expense of the old.

There are 143 half-hours programmed by the networks this season. Of these, 64 will present the same programs, 47 individual shows; 20 half-hours will carry 17 returning shows in new time periods. Fifty-nine half-hours will be occupied by 43 new programs.

Out of this picture, Cornell forecasts the old programs in the same time periods as dropping from a March-April share of 35 down to 32 in November-December. He sees the old programs in new time periods as dropping from a March-April share of 33 down to 30, and he sees the new programs raising their share from 26 in March-April to 28 in November-December. Consequently, if Cornell is correct, the old programs will lead the way in share this year but still lose ground to the new.

The medium is also continuing to grow more competitive. Ranked in top, second, third and bottom share of audience groupings, last season's top quarter programs got an average 40 share in November-December; this season (see page 81), they are expected to receive a 37 share. Last year the second quarter programs got a 32 share; the prediction is they will receive a 31 share this November-December. Last year the programs in the third quarter received a 27 share; this year that share is expected to be 28. And last year the bottom quarter group of programs averaged a 20 share. They will get an expected 23 share this year. The figures are leveling out, competition is growing stronger.

Lead-in factor important

The factor of lead-in share from preceding programs in each group will also count importantly, as, of course, does their placement. The shows in the new top 25% get an estimated lead-in of 33; the second 25% a lead-in of 31; the third and fourth 25% each get 27. What's on top is in a better position to stay there.

"Tense" shows, as Cornell calls the mystery-suspense, western and adventure formats, will continue to dominate as a program type this season, making up about three-quarters of all programming. And the mystery-suspense group is seen as the growing favorite in the "tense" category. The public gets the emotional release and "escape" it apparently wants; the critics get increasingly frustrated.

Of the 43 new programs this season, 16 will be hour shows, 14 of them of the "tense" variety. This compares with 40 new programs last year of which 11 were hour shows, nine of them "tense." The figures would indicate that the "tense" hour is a growing favorite and that the hour program itself is gaining new stat-

ure. This point is further borne out by the return this season of 20 hour programs (11 of them "tense") vs. 18 hour programs last season, a total of 29 hour shows last year, 36 this year.

The swing to the hour program, as seen by Cornell, is dictated as much by economics as it is by competition. The climate is being influenced by the high cost of shows. The advertiser generally can no longer afford to sponsor a full program and is even finding it hard to take alternates. This has led to participation sponsorship, in which an hour show bought and controlled by the network can be used very well.

ABC started the drift to new hour shows with NBC last year following the pattern. CBS, with no new hour programs last year, is this year obliged to go along with the movement, has scheduled four new hour shows, as "tense" as the competition.

The big value of the hour show in network audience strategy is seen by Cornell as centering on its placement and the fact that if a show scores in its first half-hour, the audience will likely stay with the second half-hour (and heavily on into the following program, if it is of high-rating quality).

This looms as the reason why more and more hour shows are being concentrated in the 7:30 period (NBC with six such placements, CBS with four, ABC with three). The move is to start audiences off with the individual network in early prime time and to keep them as long as possible.

With the accent on "tense" programming (30 half-hour shows in this category go along with the 25 hours already noted), the rise in situation comedy is apt to be overlooked. There were 16 of this type last season. This season there will be 22. Seven new situation comedies were introduced last season, 11 will be introduced this season.

The leader in comedy is CBS, bringing back eight situations from last year, adding six new ones, and maintaining what Cornell calls "the best programming balance of any network." ABC will have six situation comedies, three old and three new. NBC will have three, one old, two new.

CBS' "balance" may or may not be responsible for its showing this season, but Cornell gives the network the edge in anticipated share of November-December audience. Helping this is an exceptionally strong Saturday night, 41% of audience vs. ABC's 26% and NBC's 22%. CBS' 14 new shows also average out to a 29 share per program vs. ABC's 27 share on 14 new shows and NBC's 27 share on 15 new programs.

In March-April of this year, CBS was

**ANTICIPATED SHARES OF AUDIENCE
November — December, 1960**

	No. of half-hours	Share of previous program Mar.-Apr.	Estimated share Nov.-Dec.
Old programs in same time periods			
ABC	23%	35%	32%
CBS	23	38	34
NBC	18	33	29
All networks	64	35	32
Old programs in new time periods			
ABC	8	30	31
CBS	8	36	30
NBC	4	34	29
All networks	20	33	30
Total, old programs			
ABC	31	34	32
CBS	31	37	33
NBC	22	33	29
All networks	84	35	32
New programs			
ABC	20	24	28
CBS	18	29	30
NBC	21	24	27
All networks	59	26	28
All programs			
ABC	51	30	30
CBS	9	34	32
NBC	43	29	28
All networks	143	31	30

**CORNELL'S 1960-61 ESTIMATES
Share of audience in competitive
TV Markets**

	Share of previous programs Mar.-Apr.	Estimated share Nov.-Dec.
Old programs in same time period—64 half-hours		
	35%	32%
Old programs in new time periods—20 half-hours		
	33%	30%
New programs—50 half-hours		
	26%	28%
Share of audience by network		
All programs—143 half-hours		
ABC		
51 half-hours	30%	30%
CBS		
49 half-hours	34%	32%
NBC		
43 half-hours	29%	28%

the unquestioned leader; its 34% share of audience in the evening was four points better than ABC, five points better than NBC. Cornell's figures for November-December, 1960 give CBS a 32% share, ABC a 30% share and NBC a 29% share. The spread of four points does not indicate any great dominance by any of the networks. The race is tight and, as usual, heated.

Network power plays

Cornell sees the networks as making their power plays on essentially the same nights as last season. He forecasts that Friday and Saturday evenings will again go to CBS, Wednesday to NBC and Monday and Sunday more strongly to ABC, largely on the basis of that network's capture of *Peter Gunn* for Monday and a *Disney* lead off into adventure on Sunday. Tuesday and Thursday are so close as to make them anyone's night.

As the best estimates can be made on returning programs, where information on known factors is available, it follows that the biggest margin for error in Cornell's ranking technique can come with the appraisal of new programs, a

CORNELL'S 1959-1960 RECORD Share of Audience in Competitive TV Markets

	Share of previous programs Mar.-Apr.	Estimated share Nov.-Dec.	Actual share Nov.-Dec.	Est. proper aud. change from '58-'59
Old programs in same time period (52 half-hours)	36%	32%	34%	.83% accuracy
Old programs in new time period (35 half-hours)	31%	29%	29%	.80% accuracy
New programs (50 half-hours)	25%	30%	26%	.78% accuracy
Share of audience by network — all programs (137 half-hours)				
ABC 47 half-hours	28%	29%	30%	.79% accuracy
CBS 44 half-hours	34%	31%	32%	.84% accuracy
NBC 46 half-hours	30%	32%	29%	.78% accuracy

highly subjective process involving the amalgamation of opinion with known facts.

Cornell sees the majority of pilot films, many even twice. On the other hand, some pilots are not available to him (or scripts in some instances) and he has only the sketchiest information to go on. But even a well-screened pilot can be misleading. It may or may not be representative of a series.

Cutting into Cornell's accuracy last year were wrong guesses on several new programs, particularly on NBC shows. This helped along a miss on NBC's total share of audience and a miss on the total share of new programs.

Cornell had estimated NBC as rising from a 30% share in March-April to 32% in November-December. The actual share turned out to be a drop to 29%. The estimate on new programs was a rise

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ANTICIPATED SHARE OF AUDIENCE OF OLD PROGRAMS IN SAME TIME PERIODS November — December, 1960

ABC		CBS		NBC				
Share of previous program Mar.-Apr.	Estimated share Nov.-Dec.	Share of previous program Mar.-Apr.	Estimated share Nov.-Dec.	Share of previous program Mar.-Apr.	Estimated share Nov.-Dec.			
Untouchables (hr.)	44%	39%	Gunsmoke	59%	55%	Wagon Train (hr.)	58%	37%
Cheyenne (hr.)	37	37	Have Gun	46	46	Laramie (hr.)	33	34
McCoys	39	36	What's My Line	47	40	Bonanza	33	32
Lawman	38	35	Twilight Zone	35	37	Price Is Right	44	31
Rebel	36	35	Dennis	41	36	Perry Como (hr.)	33	31
77 Sunset (hr.)	40	34	Garry Moore (hr.)	39	36	Loretta Young	32	29
Maverick (hr.)	37	33	Hennessy	34	35	Wells Fargo	24	29
Hawaiian Eye (hr.)	32	33	Perry Mason (hr.)	39	35	Bachelor Father	31	28
Adv. in Paradise (hr.)	34	33	Rawhide (hr.)	33	34	Groucho Marx	29	27
Lawrence Welk (hr.)	32	31	Danny Thomas	44	33	Deputy	28	27
Detective	33	30	Ed Sullivan (hr.)	39	31	Ernie Ford	29	26
Wyatt Earp	32	30	G. E. Theater	31	31	Chevy Show (hr.)	27	26
Alcoa Presents	30	30	Red Skelton	43	30	Riverboat (hr.)	25	22
Donna Reed	30	26	Lassie	40	30			
Ozzie & Harriet	27	25	Dobie Gillis	29	27			
Take A Good Look	27	20	I've Got A Secret	26	27			
			U. S. Steel & Armstrong (hr.)	31	26			
			Twentieth Century	29	25			
Average per half-hour	35%	32%		38%	34%		33%	29%
Number of half-hours	23	23		23	23		18	18

ANTICIPATED SHARE OF AUDIENCE OF OLD PROGRAMS IN NEW TIME PERIODS November — December, 1960

ABC		CBS		NBC				
Share of previous program Mar.-Apr.	Estimated share Nov.-Dec.	Share of previous program Mar.-Apr.	Estimated share Nov.-Dec.	Share of previous program Mar.-Apr.	Estimated share Nov.-Dec.			
Peter Gunn	24%	40%	Jack Benny	39%	37%	Alfred Hitchcock	38%	34%
Disney (hr.)	34	36	June Allyson	39	35	This Is Your Life	37	32
Naked City (hr.)	32	32	Wanted	35	33	Bob Masterson	35	26
Riflesman	36	30	To Tell The Truth	38	30	People Are Funny	25	25
Boxing (hr.)	24	21	Father Knows Best	40	28			
			Zane Grey	31	28			
			Ann Sothern	35	26			
			Person to Person	28	25			
Average per half-hour	30%	31%		36%	30%		34%	29%
Number of half-hours	8	8		8	8		4	4

IN FIVE FABULOUS MARKETS



YOUR
PRODUCT'S
BEST
FRIEND
IS

FRIENDLY GROUP
TELEVISION STATIONS



EXECUTIVE OFFICES:
Exchange Realty Building
Stuebenville, Ohio
John J. Laux, AT 2-6265

IN NEW YORK:
Lee Gaynor, OX 7-0306

Nothing equals the impact of a warm, neighborly TV station on a Community. And when your product is presented in this warm, neighborly climate it's just like a friend's recommendation. That's why the emphasis at all Five FRIENDLY Stations is local—local personalities . . . local news . . . local sports . . . local weather! Then too, a FRIENDLY Station always gives you that big "Baker's Dozen"—an extra bonus in merchandising and promotion that walks your products off the shelves. Yes, neighbors . . . your product's best friend is a FRIENDLY Station.

WSTV-TV
CHANNEL 9

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

John J. Laux, Exec. V.P. — AT 2-6265
Represented by Avery-Roadol, Inc.

STUEBENVILLE-WHEELING

KODE-TV
CHANNEL 12

20% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

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

JOPLIN, MISSOURI

WRGP-TV
CHANNEL 3

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

Harry Burke, General Manager — OX 6-1503
Represented by R-8

CHATTANOOGA, TENNESSEE

WRDW-TV
CHANNEL 12

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

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

AUGUSTA, GEORGIA

WBOY-TV
CHANNEL 12

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

Roger Corrett, General Manager — MAJN 4-7373
Represented by Avery-Roadol, Inc.

CLARKSBURG, WEST VIRGINIA

in share from 25% to 30%. The actual share turned out to be 26%.

While Cornell was correct in predicting in which direction 12 of NBC's 16 new 1959 programs would go, his biggest misses were on *Five Fingers*, *Riverboat* and *Love & Marriage*. The why behind these misses, says Cornell, "ranges from a misleading pilot to purely subjective thinking."

In the case of *Five Fingers*, the initial pilot was a half-hour. NBC later decided to make it an hour show. The "padding" hurt its chances.

Riverboat failed to live up to its predicted high share because of a subjective error on its content. It was thought to be an action-adventure type. It proved to be an intense conflict between man and woman under a thin veneer of action and it lost the children audience.

Cornell thought *Love & Marriage*, a situation comedy, was of high enough quality to overcome the handicap of its lead-in, *Richard Diamond*, a male action-adventure, and the competition of the mid-point in *Cheyenne* and the start of *The Texan*. These competitive factors were too difficult to overcome.

Cornell notes that a subjective miss on one program will affect the share of programs surrounding it. Four or five big misses will affect many programs. But he also maintains that many an old prediction that appears to miss initially in November-December, does come true in March-April and does indicate, importantly, the "direction" of share movement.

Direction properly indicated

Last year, for example, Cornell gave *Bonanza* a 36 share for November-December. The actual share proved to be 26. But by March-April of this year, the show had built up to a 33. Direction, in many cases like this, was correctly indicated, as it was also on old programs in the same time period (down), old programs in new time period (down) and new programs (up).

In all of Cornell's work, an absolute figure has no real meaning. He attempts to chart the direction of audience flow, not to hit share right on the nose. The primary job is that of indicating rank or order and the degree of difference in audience appeal between programs in competitive situations. Cornell has found that the share technique, which measures appeals rather than actual reach, is best suited to this purpose.

There are imponderables, things can go wrong; a good pilot may not be indicative of a good series; old programs can be improved and new audiences attracted to them. Forecasting is always a risky business.

To next page

PROGRAM HANDICAPPERS SCORECARD 1960

CONSULT your crystal ball and predict the Top Ten network shows for the November-December, 1960 rating period. The program-by-program forecast of audience share for all nighttime network shows in this issue of Television Magazine provides an excellent base for your predictions.

Just list your ten selections in what you consider the correct rank. It is not necessary to predict the actual rating for each show. Mail your returns to Top Ten, Television Magazine, 422 Madison Avenue, N.Y. 17, N.Y. Entries must be received by us not later than November 15th.

First prize* will go to the person whose Top Ten comes closest to the Top Ten (average audience per cent ratings) listed in Nielsen's report for the two weeks ending December 4th.

In case of a tie, the winning entry will be the one with the earliest postmark.

**First prize will be a case of crystal balls or, if desired, a case of your favorite whiskey.*

TELEVISION—The management magazine of broadcast advertising

Pick the Top Ten network programs for the current season. Use this scorecard to win a valuable prize.

Name

Address

Company

Title

This is my choice for the Top Ten Programs:

1.....	6.....
2.....	7.....
3.....	8.....
4.....	9.....
5.....	10.....

Top Ten, Television Magazine, 422 Madison Avenue, N.Y. 17 N.Y.

The inherent appeal of a program, as already pointed out, is only one factor in Cornell's arriving at a share figure. Along with a program's position in the schedule and its interrelationships with other shows, Cornell assigns a great deal of importance to the kinds of audiences that view a program—young, old, middle-aged. And beyond this, the "program selector" or dial controller, the person most often responsible for what is seen. "Ratings," says Cornell, "vary by men,

women or children. You tune to what you can identify with. A man can identify with extreme action situations, women with drama. By finding out who turns the dial you have an important route to estimating audience. And it can tell advertisers a lot about what kind of audiences they are getting."

Whether Cornell's predictions on the new season itself are proven correct will be clear when the November-December rating story is in. END

group, get them through concentration on sports events. Gillette last year, spending an estimated \$12.5 million in TV on all of its products, sponsored *Cavalcade of Sports*, *World Series Baseball*, *All Star Baseball*, the *Rose Bowl* and *Triple Crown Racing*.

While sports are not overlooked by electric shavers either (Schick last year had the *National League Playoff Game* and *NCAA Football*; Norelco had the *Winter Olympics*), the industry as a whole sees its audience as the "white collar" man. Electric shaver ownership tends to rise with higher income level and social status.

There are for the electric shaver, however, some finer points to be considered. "We want to get," says one shaver executive, "a mass audience with as many women as possible, but with the man in mind. Women are often confused by our product points. While they influence purchase decision, they tend to leave brand selection to the man. Remington's sponsorship of *Gunsmoke* points this up . . . a male appeal show with mass audience, including many women."

All through the television years, industry sales have climbed upwards, slowly at first, accelerating heavily in 1956 and 1957. And women's shaver sales during the 1956-57 peak proportionately outdistanced men's. The industry's mounting TV budget year by year has apparently equated with mounting sales.

Sole sponsorship too costly

But TV economics have also caught up with the electric shaver advertisers. While they are spending more, their money buys less in the TV cost spiral. From sole sponsorships most have moved to co- and alternate sponsorships. Sunbeam and Schick (the latter allied with Revlon) are often spotted in "family of product" arrangements. Most have also had to cut down on their number of network properties.

Spot TV in recent years has also come into its own with Schick, Norelco and Ronson, a matter of marketing strategy as well as economics. Schick, for instance, with nearly half its TV budget in spot last year and much more this year, considers the medium vital in its marketing program. So does Norelco. Small-budget Ronson, however, driven out of network TV by high costs, had to turn to spot.

Spot is looming more important in the manufacturer's media thinking because of the industry's nature. It is estimated that 45% of all electric shavers are purchased as gifts. The industry's peak sales periods come during gift seasons—Father's Day and Christmas most heavily. Spot TV allows the shavers to "heavy up" during these periods. *To page 89*

THE PICTURE HAS CHANGED

in the important ALBANY-SCHENECTADY-TROY MARKET!

WAST . . . Lucky Channel 13 . . . is the **ONLY** area TV station posting *consistent* and *considerable* day and nighttime audience gains.

ARB, November '58 to March '60, WAST **UP 48.8%**

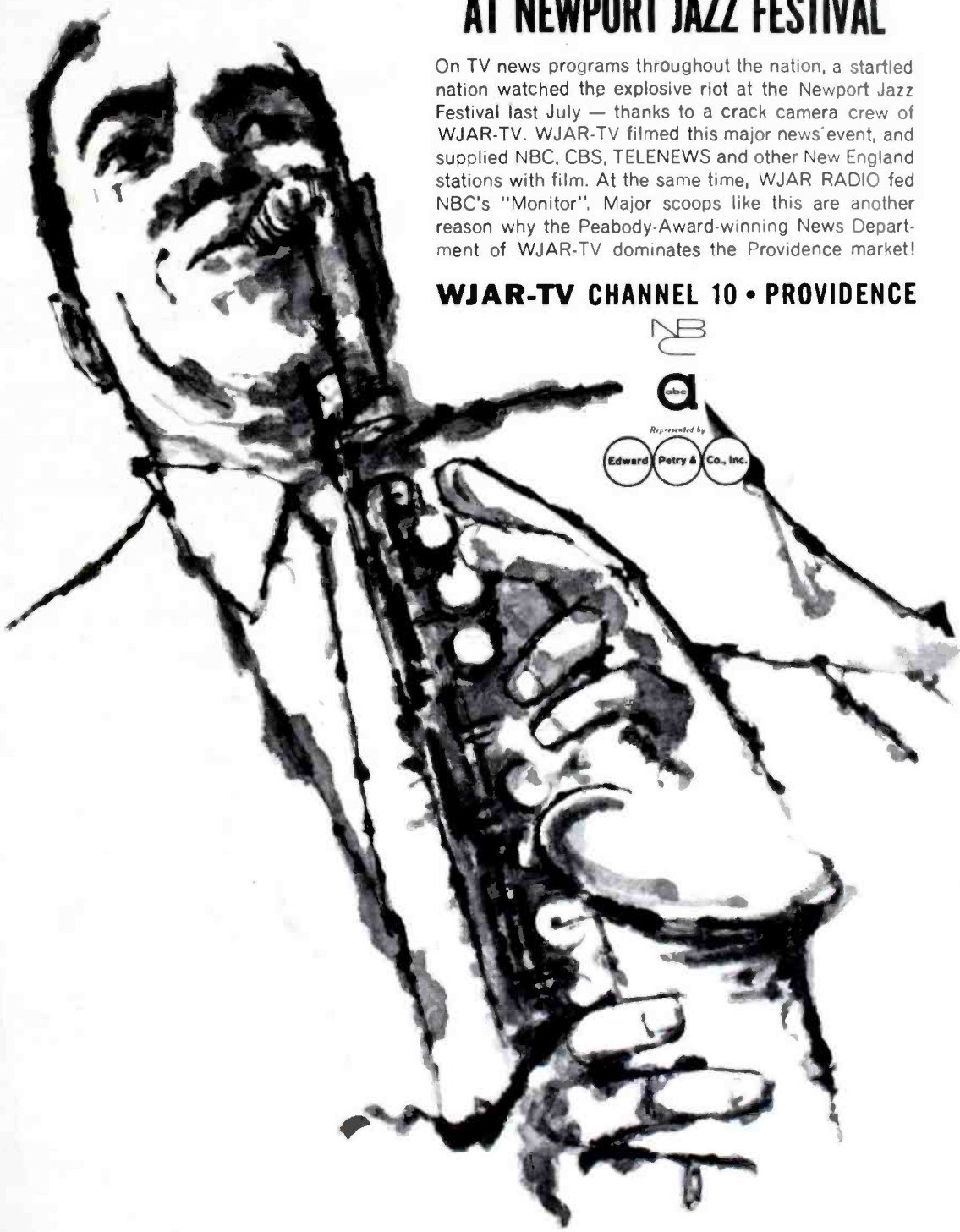
NSI average ratings, April '59 to March '60, 6 A.M.-6 P.M., WAST **UP 49%**

Saturday-Sunday 6 P.M.-Midnight WAST **UP 31.3%**

SELL Where People **BUY**

call your **HR** man





WJAR-TV SCORES NEWS BEAT AT NEWPORT JAZZ FESTIVAL

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

WJAR-TV CHANNEL 10 • PROVIDENCE

NB

edison

Represented by

Edward Petry & Co., Inc.

month after
month...
NO 1
in the
4 station
Detroit
market

WJBK-TV

A Storer Station



ARB says:

FIRST

First in overall share-of-audience every ARB book since November, 1959, Channel 2 has led the audience race in Detroit, month after month, with leads ranging up to 22% greater share than the No. 2 station 9 a.m. to sign-off, Sunday thru Saturday. (May, 1960)

NIELSEN says:

FIRST

Month after month Channel 2 has led the parade in Nielsen as well. First in share-of-audience for four out of the six three-hour periods for May-June, 1960, with 50% more total rating points than the No. 2 station in June . . . First in ALL SIX three-hour periods in July, and also First in 31 out of 38 quarter-hour periods, Monday thru Friday, 7:30 a.m. to 5 p.m. in July.

NATIONAL REPRESENTATIVE: THE KATZ AGENCY

If the industry hasn't "switched" blade users in 10 years on TV, say some observers, it never will

To some industry observers, who recognize television's sales effectiveness, but who also note the leveling off in industry unit sales, the present electric shaver market appears almost at a maximum saturation point. The industry, they say, has had ten years on television in which to "switch" the blade user to electric shaving. If it hasn't done it yet, it never will.

"The market to concentrate on," says one observer, "is the youth market—new shavers and potential shavers. And instead of talking to confirmed blade users, the industry should be talking to present electric shaver men in an effort to get them to switch brands."

Industry surveys would appear to bear this thinking out. Younger men are found to buy a higher percentage of electric shavers than older men. The average life of an electric shaver is three and a half years, and of the 6.5 million average industry sales during recent years, upwards of 80% are replacements.

Over the years, the television copy approaches of the electric shavers have taken a variety of directions. There have been appeals, straight and mixed, to blade users, women, youth and the shaver replacement market, but no concentrated industry move at any one time for these markets individually.

Traditional hard sell

Commercial formats and copy strategy have run from straight stand-up sales pitches to testimonials to "gimmick" demonstrations. The sell has been traditionally hard and the exclusive shaver features and model performance have always dominated. "Mild" demonstration and product feature stress seems to govern the new 1960 commercials (see box on page 52.) What media approaches are the electric shaver companies taking this season?

For the last five years, Remington has sponsored the high-rated *Gunsmoke* program, its top advertising vehicle. It continues with it this fall, will reveal no other TV plans. The company went into daytime TV for its Lady Remington shaver in 1959, sponsoring *Secret Storm* and *The Verdict is Yours*. It picked up *Secret Storm* again this year, dropped it last month.

Remington, advertising via Young & Rubicam, has been weighting its budget to TV for the last seven years, was an early sponsor of *What's My Line* but dropped it at the end of 1957 when *Gunsmoke* claimed the big attention. Remington's TV spending last year bettered \$2 million, is higher this year. The com-

pany uses no spot but will take an occasional special. It sponsored *Christmas at the Circus* last year to put extra effort behind Christmas selling. Sports are not a usual part of Remington ad strategy either, although last month the company boasted the copy line "the shaver selected by the Olympic Committee for U.S. teams."

Schick this year hopes to make the biggest dent in television of all the shaver companies. Its \$3.5 million ad budget is weighted 60% to television, about the same as in 1959. Most of the spending is occurring this fall and winter behind an all-media introduction of the new Schick 1066.

"A new sensitivity in selection"

The backbone of Schick's 1960-61 network TV activity are two programs—*Witness*, a new courtroom drama produced by David Susskind, and participation in the sturdy news panel show, *Face the Nation*. Both choices are part of what Schick's marketing vice president Gerald Light calls "a new sensitivity in audience selection."

Light feels that *Face the Nation* will deliver "an influential audience, a higher incidence of upper income people, who are a prime shaver market." While numbers probably did not govern the selection of this program, the show's political guests could draw heavy viewing up through the November Presidential election. *Witness*, on the other hand, is a move for the mass audience, men and women.

Schick's new TV thinking is also highlighted by its increasing use of spot television.

Over the last two years, spot has been taking about half of Schick's television spending. This fall, with a heavy spot schedule in 50 markets that started right after Labor Day, it goes over half. Why the accent on spot?

When Revlon acquired controlling interest in Schick in November 1958 (it now has 27.2% of all Schick outstanding stock, four men on the Schick board of directors, including Charles Revson), the industry knew that Schick was in for some changes.

Speculation was that Schick, already strong in women's shaver sales, would get deep in a Revlon cosmetic approach. It has not, or no more so than its competitors.

It was also felt by some industry men that as Revlon "had been spoiled" by a tremendously successful TV property, if it could not get another for itself (and Schick after the shaver's end-of-show

termination with *Phil Silvers*), it would pull back from network TV and take Schick with it in a major move to spot and magazines. This is essentially what has happened, but with more reasoning behind it.

Schick today has a completely new top management team. It has also adopted the marketing concept—coordination of all marketing-advertising activities under marketing vice president Light, a former vice president of McCann-Erickson, Inc. who filled the marketing post at Schick last spring.

The move to spot (keeping in mind that Remington does not use this medium), as Light sees it, is largely marketing good sense which allows for varying pressure based on seasonal sell and market-to-market need. "Spot," says Light, "has strong dealer support and merchandising tie-in values. And it generates consumer acceptance."

For all its concentration on spot, Schick is hoping that *Witness* turns out to be the new season's smash serial. It has had them before—the *Jackie Gleason* To next page

THE BIG CHANGE IN SHAVER TV COPY STRATEGY from page 53

sharpening" steel blades mounted to "reach all whiskers" for shaving "in triplicate." Another point being stressed: Louis W. Prestin, v.p. and director of marketing at Sunbeam, says the model employs "the first new principle in shaver design since before World War II."

Sunbeam sticks largely to product points in its commercials. Its Rollmaster shaver, introduced in 1958, rode on the theme "eleven-degree angle clipper-type head."

The company's guide to TV selection, says Prestin, is "top-rated shows reaching the most people." Sunbeam's recognized name in the household appliance field would seem to help its success in the women's shaver division.

Ronson, meantime, has been using a fairly constant copy theme for its CFL (cleaner-faster-lighter) shaver. This theme revolves around independent research tests which Ronson says have consistently rated its product "number one" or "the best performing shaver on the market." Consumers Research, Inc. has been Ronson's independent U.C.C. authority. END

Show, *Dragnet* and lastly *Phil Silvers*. It was less successful a few seasons ago with *Gisele MacKenzie* and her replacement, *Turning Point*.

Last year, in addition to *Phil Silvers*, Schick was included on the Revlon *Big Party* whirl, went to bat on the *National League Playoff Game* and ran the ball on *NCAA Football*. Sports, however, seem less favored in Schick's new TV outlook.

Sunbeam, which claims it is number one in share of the women's shaver market, battling the point with Schick, is tugging with Norelco for industry third spot. And it does not intend to let its

competitors get all of the TV spotlight this season.

The company has been sponsoring *What's My Line*, for all of its appliance products, since February 1959, adds participation this fall on the debuting *Naked City* and the high-rated *Untouchables*. It is also doing some limited spot testing.

Sunbeam is spending more than \$2 million this fall to promote its new Model 555 Shavemaster, half of it in TV. This is about double what the company put behind TV for its shaver last year, and according to Sunbeam vice president

and director of marketing L. W. Prestin, "Television will stay heavy behind the shaver."

George A. Garnes, assistant advertising manager, North American Philips Co., puts Norelco's market position currently just behind Remington. Schick and Sunbeam would, of course, disagree, but Garnes says Norelco's sales for the first half of 1960 were 30% ahead of the same period last year. "And this fall," says Garnes, "Norelco will have as much TV weight as any of its competitors."

Norelco's 1960 ad budget is more than \$4 million, with better than half of it slated for television, and the bulk of this to spot. The Norelco media emphasis has traditionally gone to print. Over the last few years, however, the move has been to television.

Norelco's 1958-1960 television activity centered on network participation programs—*Bronco*, *Lineup*, *Jack Paar*, *NBC News* and the *Journey to Understanding* "special events" programs. Accounting for this wide range of formats and associations, Garnes says "We buy opportunity, not programs."

A 37-day January

Advertising through C. J. LaRoche & Co., Norelco puts its spot TV weight into pre- and post-Christmas selling. "This year," says Garnes, "we had a 37-day January." Explanation: After Christmas, there are an estimated \$250 million worth of gift estimates in circulation. Norelco wants this market, excellent for the gift nature of the electric shaver.

For this December 25-January 30 business, Norelco added a special allocation to its 1959 ad budget, bought all available spot time it could on a national basis for a 37-day "blitz" campaign. Garnes says that dealers sold out their entire Norelco stock.

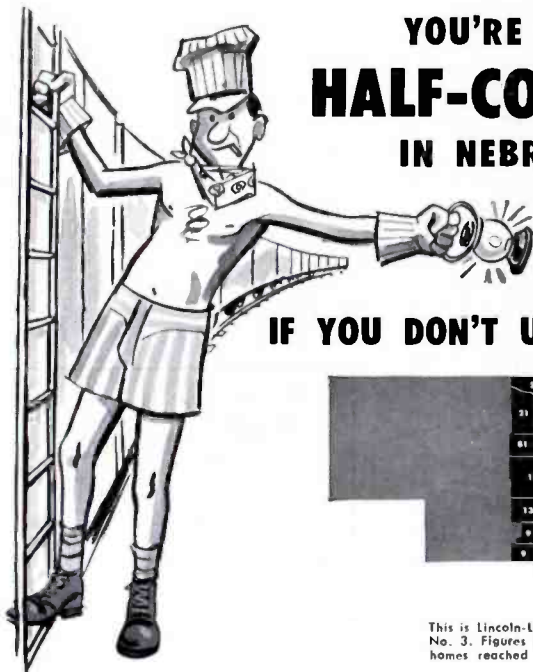
Norelco this winter is putting the bulk of its TV money into weekend spot blitzes on 140 stations in over 100 markets and will probably repeat its post-Christmas strategy again.

Ronson, industry low man, is the only shaver not accenting television. It has been cost spiraled out of network TV for two years, formerly had parts of *Playhouse 90*, *Douglas Edwards*, *Huntley-Brinkley* and daytime *Arthur Godfrey*.

Formerly at Grey Advertising, now at Norman, Craig & Kummel (agency for Ronson's other products) on an "interim basis," Ronson has turned to spot TV for market-to-market needs, last year invested under \$500,000 in the medium. Bernard Dworzan, Ronson ad manager, says that spot will be expanded this year, particularly in the pre-Christmas period.

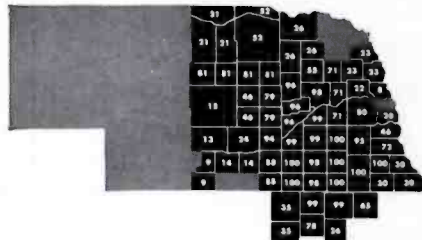
The 1960-61 television season is the

To page 92



**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA**

IF YOU DON'T USE KOLN-TV!



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

A little digging will show you just how important Nebraska's *other* big market — Lincoln-Land — really is. A little more will show you how *well* and how *economically* it is covered by KOLN-TV.

Latest Nielsen credits KOLN-TV with 57,000 TV homes during prime 6 to 9 p.m. viewing time. Compare that with any Omaha station. Then compare cost-per-thousand figures to round out the picture.

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

KOLN-TV
1959
duPont Award
Winner

The Felzer Stations

- WZL-TV — GRAND RAPIDS-BALAMAZOO
- WZL-RADIO — BALSAMAZOO-BATTLE CREEK
- WHL-RADIO — GRAND RAPIDS
- WHL-FM — GRAND RAPIDS-BALAMAZOO
- WVTV — CADILLAC, MICHIGAN
- BOUN-TV — LINCOLN, NEBRASKA

KOLN-TV
CHANNEL 10 • 314,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives



YOU MAY NEVER WRITE A \$35 MILLION MUSICAL* —

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
June 6-July 3, 1960

	No. of Quarter Hours		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon thru Fri.				
7:30 a.m.-Noon	80	10	89%	11%
Noon-6 p.m.	70	50	58%	42%
Sun. thru Sat.				
6 p.m. 9 p.m.	79	5	93%	7%
9 p.m.-Sign off	76	8	81%	19%

*10 million people have paid a record \$35 million to see the Rodgers and Hammerstein musical, "Oklahoma."

BUT... WKZO-TV's Popularity In Kalamazoo-Grand Rapids Will Be Music To Your Ears!

The latest facts about Kalamazoo and Grand Rapids are that, according to Television Magazine, *each* is among the 55 fastest-growing markets in population and households.

WKZO-TV is your most effective selling medium in this important market—delivers *far* more viewers than any other station. (See NSI box.)

Keep pace with the growth in Kalamazoo and Grand Rapids on WKZO-TV. *And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac, to your WKZO-TV schedule!*



The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTW — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

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

COULD BE BECAUSE:—

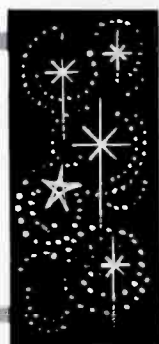
we have the **POWER**

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.



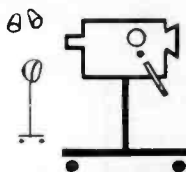
we have the **KNOW-HOW**

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 • WHEC-TV) CBS BASIC • ABC AFFILIATE

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

ELECTRIC SHAVER from page 90

most important one in years for the electric shaver industry. A sales lag must be broken. And it is clear that the industry is turning increasingly to television to help break it.

Broadly considered, the new electric shaver TV strategy accents what is hoped to be more believable commercial presentation of product features. There is no one group in the consumer market being singled out for special industry-wide attention. Blade users, present electric shaver owners, women and youth all come in for a share of sell, some more strongly than others in the approach of individual companies. And spot television, with the advantage of market selection, lower cost and a wider cumulative audience, is on its way to rivaling network TV as a key selling tool.

Without exception, the key advertising and marketing men in the top five shaver companies believe that the electric shaver can jump its present 40% share of market to capture a share greater than the safety razor. Some were hesitant to make the prediction, none would estimate when it would come about.

Why have sales lagged?

And there appears to be no one clear-cut explanation that would account for the industry's sales lag. Many factors could be given, from true market saturation to a move back to blade shaving to longer life for the electric shavers currently in use. Says the research director of one of the shaver companies: "Every man in the U.S. over 15 is our market—and we've got a long way to go."

It is felt by some shaver men that the industry should cooperate on a broad public educational program that would point up the advantages of electric shaving, note that high price (model cost: roughly from \$14 to \$25 to \$32 in three competitive price groupings) should not be a stumbling block in the way of sales when savings can be made on shaving cream and blade replacement.

Owing to its competitive nature, it is doubtful if the industry would unite behind such a program, especially when a more pressing need is the stabilization of a chaotic retail pricing situation.

The big industry need is clearly heavier consumer demand. While comedian Mort Sahl is reputed to own eleven electric shavers, he is not typical of the U.S. shaver. Nor is still-bearded Fidel Castro, sent a gold-plated Schick in his "hero" days as an instrument for redeeming his pledge not to shave until victory. The big middle ground between the two extremes needs convincing on the merits of the electric shaver. And the industry is apparently convinced that the way to do it is with television. **END**

WHEELING: MAJOR TV MARKET

One Station Reaching The Booming Upper Ohio Valley

wtrf-tv

#19 IMAGE SERIES

Power Valley



Ohio Power men connecting a conductor to a huge insulator on a 345,000 volt transmission line, largest operating in the nation today. Latest in this series of super high-voltage lines will carry six times the amount of power transmitted on the standard 132,000 volt line, represents a 7 million dollar investment.

More POWER to you, too, as the super high-voltage network of the American Electric Power Companies' System in the Upper Ohio Valley feeds electricity to consumers in many states. A big factor in the industrial expansion underway here has been the availability of huge blocks of electric power. AEP's Wheeling Electric and Ohio Power employs 2000 people. *Power, industry, people; more on the way...* and more reasons why alert advertisers find WTRF-TV's Wheeling Market worth looking into!

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEDar 2-7777.

National Rep., George P. Hallingbery Company.

316,000 watts **NBC** network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf-tv
CHANNEL 7



STATISTICS

don't buy
dairy products.....

PEOPLE DO!

Of course WJAC-TV believes in statistics. It's mighty comforting to know that current ratings by ARB and Nielsen show WJAC-TV to be the leading station in the Johnstown-Altoona Area. But mere numbers of people are not as important as their buying habits--and that's where the WJAC-TV audience really gladdens the hearts of advertisers. Mr. Lou Galliker, Advertising Manager of the Galliker Dairy Company, puts it this way:

"Dairy products are a daily need of every family---and we look to WJAC-TV to sell the whole family on our brand. The more viewers, the more advertising impressions we get per dollar ---and viewer confidence and loyalty helps to make more sales per advertising dollar, too."

If you have a product you want to move, WJAC-TV will deliver the prospects--in big numbers, in ready responsiveness! Put WJAC-TV to the test now!

get the whole story from
**HARRINGTON, RIGHTER
AND PARSONS, INC.**

in the media before we can consider our job finished.

Television offers the greatest challenge in this respect. First of all, it is one of the more passive media since it requires less effort on the part of the viewer to enjoy its benefits than do any print media. (In this context, radio might be considered the most passive medium.)

And in any one day or night in any metropolitan market that offers four or more channels, the TV viewer has a wide range of content from which to choose. Aside from the habit patterns that we know exist in terms of watching certain shows and in planning in advance to see those shows, we know from just a casual examination of Nielsen data that he does switch around until he finds something that comes closest to meeting his emotional needs or desires of the moment (or at least those of the person in the household who is in control of the dial). Contrary to the feeling of some that this is merely a process of finding what he "likes," I think it reflects a more serious intent—that of finding something that matches his needs; otherwise the pattern of watching certain high-rated shows more consistently would be more pronounced than it is.

Most of us who have dealt with this matter of television for any length of time have become involved in the problem of answering the question of "compatibility." How compatible is the content of this particular show with the product used or the image that we are going to show in the commercials? Is a western show set in the period of the late 19th century compatible with the advertising of products springing clearly from the middle 20th century, such as frozen foods or convenience appliances such as dishwashers, etc.? Or is a show with a strictly "modern" setting and story line a better vehicle?

We have run studies on this and I'm sure you have, too; but the fact remains that the mere acknowledgment that we give to the problem of "compatibility" indicates that there is some logic in looking beyond mere compatibility and searching for deeper relationships between the various emotional factors of the viewer, the extent to which a certain show satisfies them, and the emotional content of the commercials that are put within that show. Searching merely for the correlation between compatibility of show and product type is not measuring the whole problem.

These kinds of studies are not only expensive, but I am not at all sure that the state of our knowledge in research is adequately valid and reliable to make the expenditure of such money worthwhile for any one company or advertising

agency. The problem of dealing with it, however, cannot be ignored just because we cannot measure it.

I am only suggesting that, now that we all have the marketing concept well in mind and in operation, we are not deterred from using our good judgment in applying what we know about environment to give our advertising maximum efficiency—in spite of the fact that finite emotional measurement may not exist at the moment. We all know that a well-documented strategy has an intrinsic authority that carries over to the media vehicles selected to carry it out. We should also realize that the creative media strategy and matching copy platform is of prime importance to an advertisement's survival potential. And this is why we cannot ignore the problem of environment measurement in media selection.

No good media program can be put together without regard for the creative approach that will be used.

At MJ&A we never consider a media program complete until we have taken that big step and related as best we can, with what data we have, but mostly judgment, just how well the media we have chosen take the best advantage of the copy platform in placing the specific ads or commercials in the best possible environment.

A different medium or a new ad?

All of us have seen sales messages in a medium where they are as out of place as a Republican in Alabama. Many times they are "good" advertisements just as the Eskimo in Times Square was a "good" Eskimo. Should different ads have been created for that medium, or should another medium have been chosen to carry that ad? This is where judgment, good sound advertising judgment, must be brought into play; and this is where the creative director and the media director must have a smooth, compatible working relationship.

The elusive element of "environment" must be reckoned with in developing final media programs. The day has come and gone when numbers and bar charts determined a media program. If we are to progress and make the most of our recent gains in the "science" of building better, harder-working media programs, we must not back away from the necessity of using what our president, Ernie Jones, has called the "inspired hunch," or the "venturesome idea."

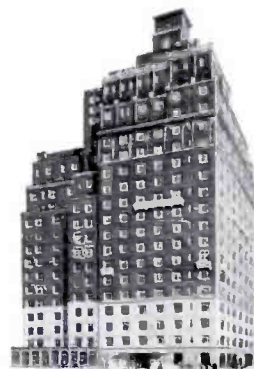
There are no paved boulevards leading to hidden treasure. Until means of measurement do exist, courage, judgment and inspiration will continue to separate the men from the boys... in media selection as they do in life.

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





New census facts credit Omaha and Lincoln with over one-third of Nebraska's total wealth and population. In Omaha, KMTV leads day and night. In Lincoln, KMTV has four times the quarter hour dominance of the other Omaha stations combined. Therefore, KMTV is the only station which delivers over one-third of Nebraska, plus 73 counties outside the Omaha-Lincoln metro areas. A MARKET IS PEOPLE, and KMTV reaches MORE PEOPLE with MORE MONEY than any other station in the state. Check Rorabaugh. Check Nielsen. Check ARB. Then call Petry for a two-market buy at a one-market price . . .

KMTV 3: EXCLUSIVE NBC FOR OMAHA-LINCOLN!

schedules around NET's programming, but this was not always so. I wouldn't say the quality has just improved—it's zoomed."

The problems that inspired NET's recent self-reevaluation are not unlike the growing pains common to most young organizations. Initially conceived merely as a distribution service, a clearing house, NET made a gloomy discovery when it started assuming programming initiative: in many instances its judgment of what kinds of programming were needed lagged far behind that of the stations it was supposed to be helping. Clearly, better organization and a more professional touch were in order.

Easier access to talent

For one thing, last year NET moved its main headquarters from the academic atmosphere of Ann Arbor, Michigan, to Manhattan, where it could have easier access to the rich reservoir of communications talent sited there. Further, it revamped its management set-up (right), bringing in men like John White who had actual broadcasting experience as well as educational backgrounds.

Another major change has been NET's reorganization along more logical divisional lines. Under the original set-up, a "program associate" was assigned to a specific section of the country, where he worked at maintaining good relations with the local ETV stations and also scouted for programs in the area. The big trouble was that the man in Boston might stumble on what seemed like a hot show idea there, but not have any idea of what similar proposals were simmering in San Francisco or Andalusia, Alabama.

Recognizing this obvious inefficiency, NET's new management relieved the program associates of their station liaison chores by establishing a separate station relations division, which now handles all affiliate complaints and problems, and continuously surveys the stations to determine what kind of programming they think should be tackled and what they think of NET service.

At the same time, the program associates were reassigned to a subject, rather than geographical area. One man is responsible for each of the six subjects covered in the weekly eight-hour program package sent to affiliates. Each associate maintains a stable of experts in his particular specialty, who gather regularly to discuss their own programming ideas and proposals submitted by individual stations and NET executives.

The redefinition of the program associates' job has brought about a far more organized approach to programming. For instance, Edwin Cohen, the man in

charge of natural science, started a system of sending questionnaires to professors at universities and technical schools across the country, asking what they think the American public needs most in the way of a scientific education. From the returns, Cohen gets a pattern of opinion, bats the ideas around with his stable of experts, investigates what programming in the suggested areas is already available, then sets the production wheels in motion to fill in the gaps.

One of the many results of this more scientific approach to programming has been greater flexibility, according to station relations director Robertson.

Earlier, the tendency was to divide the eight hours of weekly viewing dispatched to affiliates almost equally among the six prescribed subjects, no matter what, "but now we are far more inclined to weight the content of the program package against the public's needs. So if we have available three hours worth of shows on pertinent public issues, we include all three."

The board of directors

Public affairs has, in fact, lately snared a larger hunk of NET's programming, and largely through the suggestions of its board of directors which combines the

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NET'S BOARD OF DIRECTORS

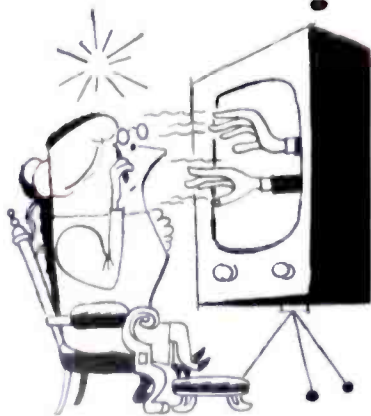
RALPH LOWELL, chairman, Boston Safe Deposit & Trust Company
 EVERETT N. CASE, president, Colgate University
 NORMAN COUSINS, editor, *The Saturday Review*
 DARWIN S. FENNER, vice president, Merrill Lynch, Pierce, Fenner & Smith
 LELAND HAZARD, director-consultant, Pittsburgh Plate Glass Company
 RICHARD B. HULL, director of radio and TV broadcasting, Ohio State University
 LLOYD S. MICHAEL, superintendent, Evanston Township High School, Evanston, Illinois
 KENNETH E. OBERHOLTZER, superintendent of schools, Denver, Colorado
 GLENN T. SEABORG, chancellor, University of California at Berkeley
 MARK STARR, educational director, International Ladies' Garment Workers' Union
 GEORGE D. STODDARD, executive vice president, New York University
 HERMAN B. WELLS, president, Indiana University
 RAYMOND H. WITCOFF, president, Transurban Investment Corporation
 JOHN F. WHITE, president, National Educational Television and Radio Center

NET'S EXECUTIVE BOARD

JOHN F. WHITE, president, formerly general manager, WQED, Pittsburgh; vice president, Western Reserve University
 ROBERT B. HUDSON, vice president for programming, formerly director of broadcasting and associate professor of communications, University of Illinois; chairman, UNESCO Committee on Television; consultant on mass media, Fund for Adult Education
 KENNETH L. YOURD, vice president for business and legal affairs, formerly director of business affairs, Columbia Broadcasting System
 WARREN A. KRAETZER, vice president for development, formerly director, Office of Radio-TV, New York University
 DONLEY F. FEDDERSEN, director of television programming, formerly director of program development, WTTW, Chicago; professor and director of Radio-TV Institute, Northwestern University
 JAMES ROBERTSON, director of station relations, formerly program director, WTTW, Chicago; program manager, WTMJ, Milwaukee
 NAZARET GHERKEZIAN, director of public relations, formerly TV producer, Columbia Broadcasting System; assistant director, Office of Radio-Television, New York University; business and education writer, *New York Herald Tribune*
 HOWARD TOWN, director of technical services, formerly engineer and color TV specialist, Radio Corporation of America
 DONALD SANDBERG, director of distribution services, formerly director of productions, Indianapolis Public Schools

Your product's exposure on KOIN-TV is the magical prelude to a purchase in Portland, Oregon, and 32 surrounding Oregon and Washington counties. KOIN-TV's power of persuasion is earned by years of carefully-planned program service, tailored to community needs and preferences. Check Nielsen for proof*.

KOIN-TV PERSUADES PEOPLE in PORTLAND!



* Highest ratings and widest coverage...
7 of every 10 homes in Portland and 32
surrounding counties.

KOIN-TV • Channel 6, Portland, Oregon
One of America's Great Influence Stations
Represented Nationally by CBS-TV Spot Sales

EDUCATIONAL TV *continued*

advisory talents of men from industry, finance, labor, publishing and education (see page 97).

Headed by Ralph Lowell, chairman of the Boston Safe Deposit & Trust Company, the board meets formally three times a year and works continuously in committees to explore such areas of potential as NET's future role in classroom television. Several of the board members are also active on the station level. Lowell is president of WGBH, Boston; Leland Hazard, director of Pittsburgh Plate Glass Company, is chairman of WQED and WQEX, Pittsburgh; Darwin Fenner, vice president of Merrill Lynch, Pierce, Fenner & Smith, serves as honorary board chairman of WYES-TV, New Orleans; and Richard B. Hull is director of WOSU, Columbus, and director of radio and television broadcasting at Ohio State University.

Basically, the changes in NET's organizational and programming concepts were necessitated by the general growth of the entire educational television movement. As station relations director Robertson puts it, "The individual stations are able to do more for themselves now. So NET's contribution is to concentrate on broad programming featuring national issues and national personalities—programming that would be difficult for the stations to do themselves."

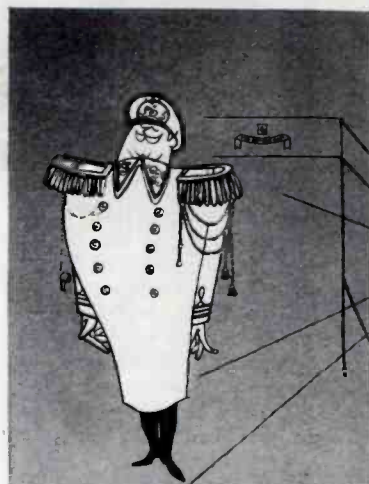
NET adds dimension to programming

In firm agreement are the station executives surveyed by TELEVISION MAGAZINE, who believe, as one expressed it, that "NET's ability to give programming a dimension that we on the local level could not attain has made it the backbone of ETV."

As examples of this programming, the station executives pointed to such welcome additions as four two-hour plays by Shakespeare, Ibsen and Gorky, and a series with Field Marshal Montgomery relating his war experiences—all purchased from the BBC; Mrs. Eleanor Roosevelt's *Prospects of Mankind* discussion series (one of several NET programs that have been aired over commercial stations); Pablo Casals teaching the cello; and *The Ragtime Era*, a series tracing American history from 1890 to World War I against the development of music, hosted by pianist/composer Max Morath, who's been called by the *Denver Post* "... a ragtime Leonard Bernstein."

Adds NET's James Robertson, "We expect to do more shows like *Grass Roots*, a pre-election series of seven one-hour shows that attempt to probe the thinking of well-informed persons on pertinent public issues. To get the view from various parts of the country we had one half of each show produced by a

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Pompous?

OH, NO SIR! PROUD!

Proud to be associated with New York's new, elegant Dryden-East. The decor is discreetly lavish. Rooms are extraordinarily large, luxuriously appointed.

Naturally, every room has individually controlled air conditioning, color television, FM radio, extension phone in bathroom, its own private cocktail bar. And may I venture to say, sir, the personalized service is unparalleled.

Welcome, sir—and madame—to



New

DRYDEN-EAST

Hotel

39th Street, just East of
Lexington Ave., New York 16

Tariff from \$15 to \$60 daily.

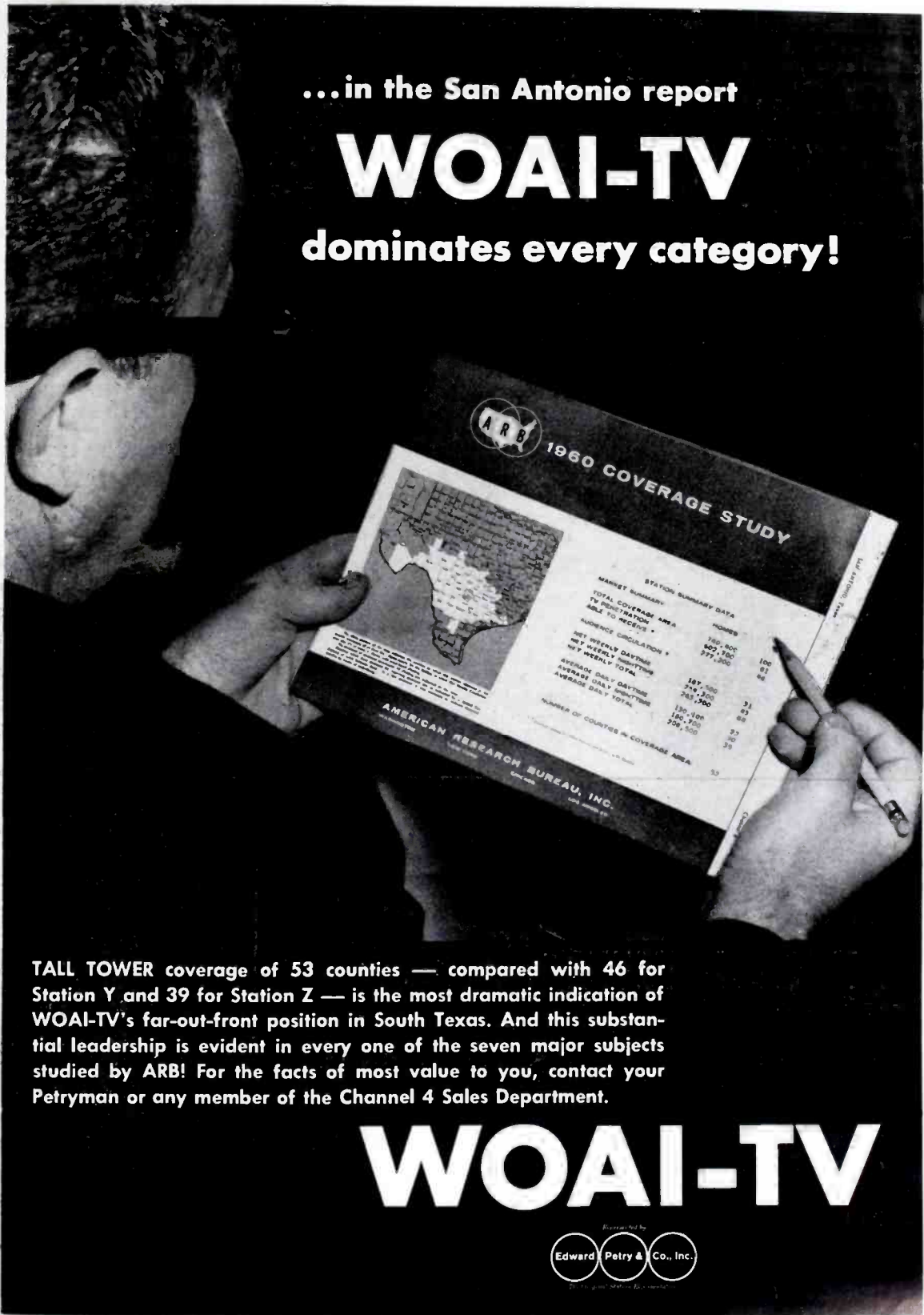
Several executive suites suitable for large
companies as a year round city apartment.

Robert Sarason, General Manager

...in the San Antonio report

WOAI-TV

dominates every category!



1960 COVERAGE STUDY

MARKET SUMMARY		STATION SUMMARY DATA	
TOTAL COVERAGE AREA	196,000	HOMES	100
TV HOUSEHOLDS ABLE TO RECEIVE	802,700		81
AUDIENCE CIRCULATION	277,000		86
NET WEEKLY DAYTIME	187,000		31
NET WEEKLY NIGHTTIME	747,000		83
NET WEEKLY TOTAL	263,900		88
AVERAGE DAILY DAYTIME	130,100		32
AVERAGE DAILY NIGHTTIME	180,700		39
AVERAGE DAILY TOTAL	206,900		39
NUMBER OF COUNTIES IN COVERAGE AREA			53

AMERICAN RESEARCH BUREAU, INC.
1960

TALL TOWER coverage of 53 counties — compared with 46 for Station Y and 39 for Station Z — is the most dramatic indication of WOAI-TV's far-out-front position in South Texas. And this substantial leadership is evident in every one of the seven major subjects studied by ARB! For the facts of most value to you, contact your Petryman or any member of the Channel 4 Sales Department.

WOAI-TV



different station. The well-informed person featured in each segment is not a professional expert, nor really 'the man on the street.' For instance, in the segment on civil rights, we have a Negro who works for a state employment office, who naturally knows firsthand the job problems that are being faced by Negroes."

No breakfast to bed programming

NET terms the shows it produces and distributes "alternative programming." As John White puts it, "We don't seek to program in such a way that listeners tune us in when they wake up and stay with us to bedtime. Nor is it our object to compete with the programming of the commercial stations; rather it is to render a service that is not available anywhere else."

To illustrate: Several months ago, convinced that the public could stand a little political enlightenment, NET offered to tape and distribute at its own expense a series of debates between the Presidential candidates. It withdrew its offer when the commercial networks promised to achieve the same end by agreeing to televise the forthcoming "Great Debates."

What of the future? In White's opinion, "The question is no longer whether educational television will work, but how it can better contribute to the community." One current NET goal is

getting ETV into more communities through the establishment of additional stations. Of the 267 channels reserved by the FCC for ETV, all but 88 are in the UHF band. And of the VHF's allocated for educational use, many are in such out of the way places as Silver City, New Mexico (pop. 7,022), Ketchikan, Alaska (pop. 6,500), and Sneedville, Tennessee (pop. 457).

The upshot of this lopsided allocation is that several large markets, most notably New York, Los Angeles, Cleveland, and Washington, D.C., do not have educational television stations on the air.

White, who has described New York as "the largest blight" on the educational television scene, feels that if more people in leadership positions were aware of the public's receptiveness to ETV, they would band together to help fight the blight.

Average 40% listenership

As White points out, the country's educational TV stations now have a substantial audience of about 20,000,000. Furthermore, according to Dr. Wilbur Schramm, director of the Institute for Communications Research at Stanford University and consultant to NET, about 40 per cent of the population in areas with ETV outlets tune in their local station "with enough regularity to be called viewers." This figure, says Schramm, is average for all educational

stations with the exception of some UHF outlets, and in some cases 40 per cent is quite a conservative estimate—"considerably lower, for example, than Pittsburgh's 72 per cent who say they use the educational station at least once a month, and the 52 per cent who say they view at least once a week."

Financial support so far has been the least of NET's problems. Last year the Ford Foundation gave an additional \$5,000,000 terminal grant to extend over four years; within that period, whatever NET raises on its own can be substituted for Ford dollars, which are placed in reserve for future use. Each year, too, about \$500,000 for program production is donated by sources such as the National Science Foundation and Field Enterprises (World Book Encyclopedia), who get no credit other than a brief tag line: "This program was made available by ———." ABC, CBS and NBC have all shared dollars with NET for the production of shows, which are shown on both the commercial and educational networks.

Still another \$2,706,000 Ford grant enabled NET to beat one of its biggest weaknesses—poor film quality—by buying videotape machines for each of its 48 affiliated stations. Subsequently, Minnesota Mining and Manufacturing Company gave each outlet a gift of \$10,000 worth of tape, and a grant from the Ampex Foundation has established a duplicating center in Ann Arbor, where five videotape machines are speedily reproducing program material for immediate distribution to ETV stations around the country. Commercial broadcasters have similarly done their bit for ETV.

Gifts to ETV stations

Recently the CBS station in Chicago presented ETV outlet WTTV with \$150,000 worth of equipment. In Cincinnati, when the Crosley Broadcasting Company moved to new quarters, it gave its vacated studios to WCET, the local educational station, which soon after was on the receiving end of \$50,000 worth of new equipment from the rival Taft Broadcasting Company.

Far less calculable but no less noteworthy is the vast amount of time and money devoted to educational television by the public. Take the case of the Hartford, Connecticut auto dealer, who thought David Susskind's NTA-produced *Open End* show deserved wider distribution. So he paid \$26,000 out of his own pocket to cover the cost of showing it on WGBH, Boston educational station, explaining, "I want my children to see programs of this caliber instead of violence." END

A SPECIAL ANNOUNCEMENT

Television Magazine's 1960 Market Book, scheduled for publication in September, will not be out until late October.

This is due to the delay in compilation and release of the latest ARB coverage figures.

It is this magazine's policy to provide the most up-to-date, exclusive estimates of circulation, coverage and TV market data.

TELEVISION MAGAZINE—The industry's only published source for market data correlated for TV coverage.