

# TELEVISION

The Annenberg School's antidote for government regulation; George Bradford of General Electric; Rambler's Romney counterattacks with spot TV

*Bus*

Indiana University  
NOV 29 1960  
Library



"What Jimmy Saw": Profile of a commercial ... page 52



TTC—A symbol of service...  
service that earns loyalty and  
acceptance from an audience  
... service that offers a high  
degree of cooperation and  
guarantees integrity to its  
advertisers. In program plan-  
ning, in daily operation, in  
creative public service, Trans-  
continent stations give depth  
to this symbol of service  
as they constantly strive  
to fulfill the finest objec-  
tives of broadcasting today.

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, WDAF-AM, Kansas City, Mo.

Represented by  
The logo for Edward Peiry & Co., Inc. features three overlapping circles. The left circle contains the word 'Edward', the middle circle contains 'Peiry &', and the right circle contains 'Co., Inc.'. Below the circles, the text 'The Original Station Representative' is written.  
The Original Station Representative

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



# SPECIALIST IN SPOTS

The sky's the limit! Your sales *soar* when you follow the lead of the many alert national advertisers who spot their TV dollars on these important stations.

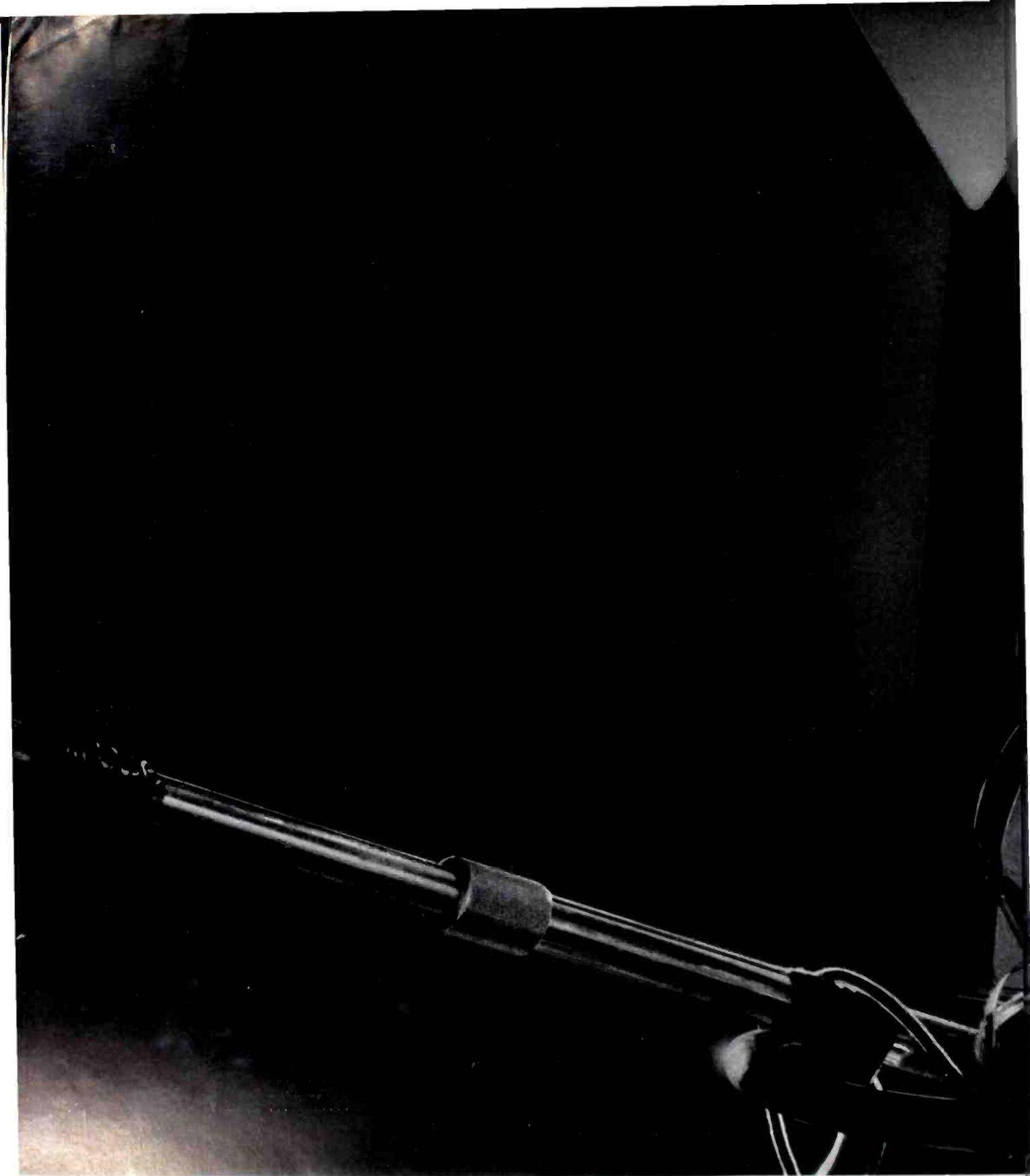
KOB-TV	Albuquerque	KARK-TV	Little Rock	KMTV	Omaha
WSB-TV	Atlanta	KCOP	Los Angeles	KPTV	Portland, Ore.
KERO-TV	Bakersfield	WPST-TV	Miami	WJAR-TV	Providence
WBAL-TV	Baltimore	WISN-TV	Milwaukee	WTVD	Raleigh-Durham
WGR-TV	Buffalo	KSTP-TV	Minneapolis-St. Paul	WROC-TV	Rochester
WGN-TV	Chicago	WSM-TV	Nashville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

Television Division

## Edward Petry & Co., Inc.

The Original Station  
Representative

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



From sign on to sign off during the past 12 months the programs that came before our cameras attracted the biggest audiences in a

The Long View

CBS  
TELEVISION  
NETWORK

television . . . as they have consistently done  
over the past five years . . . and as they show  
every promise of doing throughout this season.

# IN THIS ISSUE

Established 1944 • Volume XVII • Number 11 • November 1960

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- GEORGE ROMNEY COUNTERATTACKS** *This year the president of American Motors faces new competition with the flood of compacts entering the market. The company's continued success with spot TV may determine how other automakers use the medium* ..... **50**
- "WHAT JIMMY SAW": PROFILE OF A COMMERCIAL** *With the amount of money invested in television today, all levels of advertising management obviously should be aware of what it takes to create and execute that "golden minute," the commercial. Here's a detailed biography of a 60-second spot prepared for Kellogg by Leo Burnett, Inc., with a separate special analysis of how to control the costs of TV commercials* ..... **52**
- BRADFORD OF GE: CONSULTANT ON TOMORROW** *As consultant on advertising and sales promotion in General Electric's Marketing Services Division, George A. Bradford's job is to explore all possibilities for the future, from the eventual impact of pay-TV to the best way to measure advertising's effectiveness* ..... **56**
- MEDIA STRATEGY SERIES: MATHEMATICAL MODELS AND MARKETING STRATEGY** *In a study published by the Association of National Advertisers, IBM's manager of market research, Robert S. Weinberg, outlines the use of mathematical models in relating advertising costs and market shares to profits* ..... **58**
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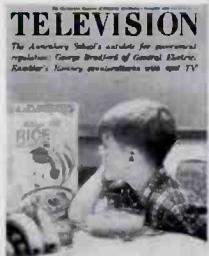
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Published monthly by the Frederick Kugel Company, Inc. Executive editorial, circulation and advertising offices: 422 Madison Ave., New York 17, N. Y. Telephone: PLaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.00; elsewhere, \$6.00. Printing Offices: 50 Emmett St., Bristol, Connecticut. Re-entered as second class matter at Bristol, Conn. Editorial content may not be reproduced in any form without permission. Copyright 1960 by Frederick Kugel Co., Inc.

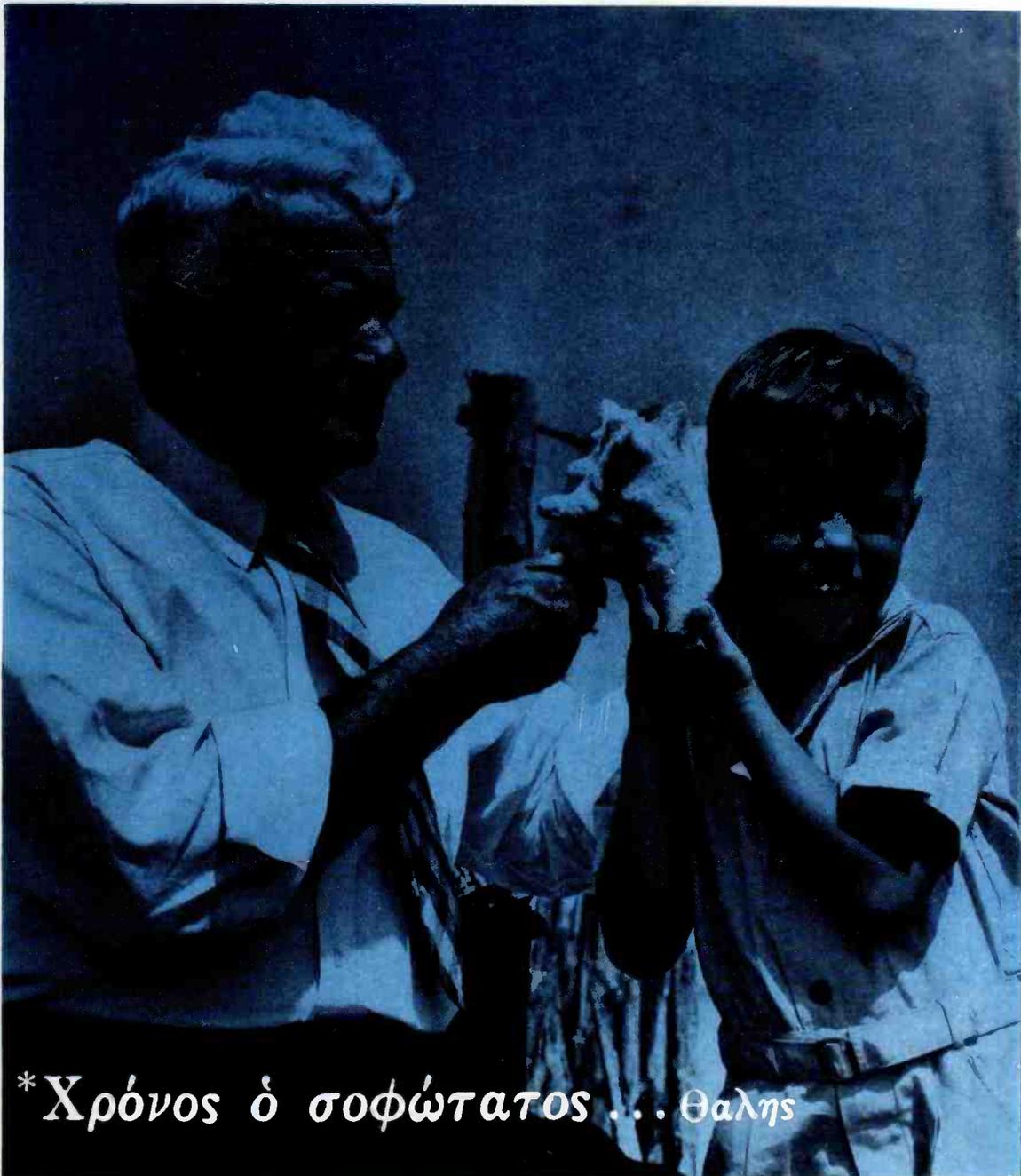
Member of Business Publications **BPA** Audit of Circulation, Inc.

*This month's cover: A scene from the beginning of "What Jimmy Saw," a 60-second commercial prepared for Kellogg's Rice Krispies by Leo Burnett, Inc. and produced by Sarra, Inc. A detailed history of the creation and execution of this live action, stop motion film is reported in the story beginning on page 52.*



THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

# TELEVISION



\* Χρόνος ὁ σοφώτατος . . . Θαλής

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

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

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

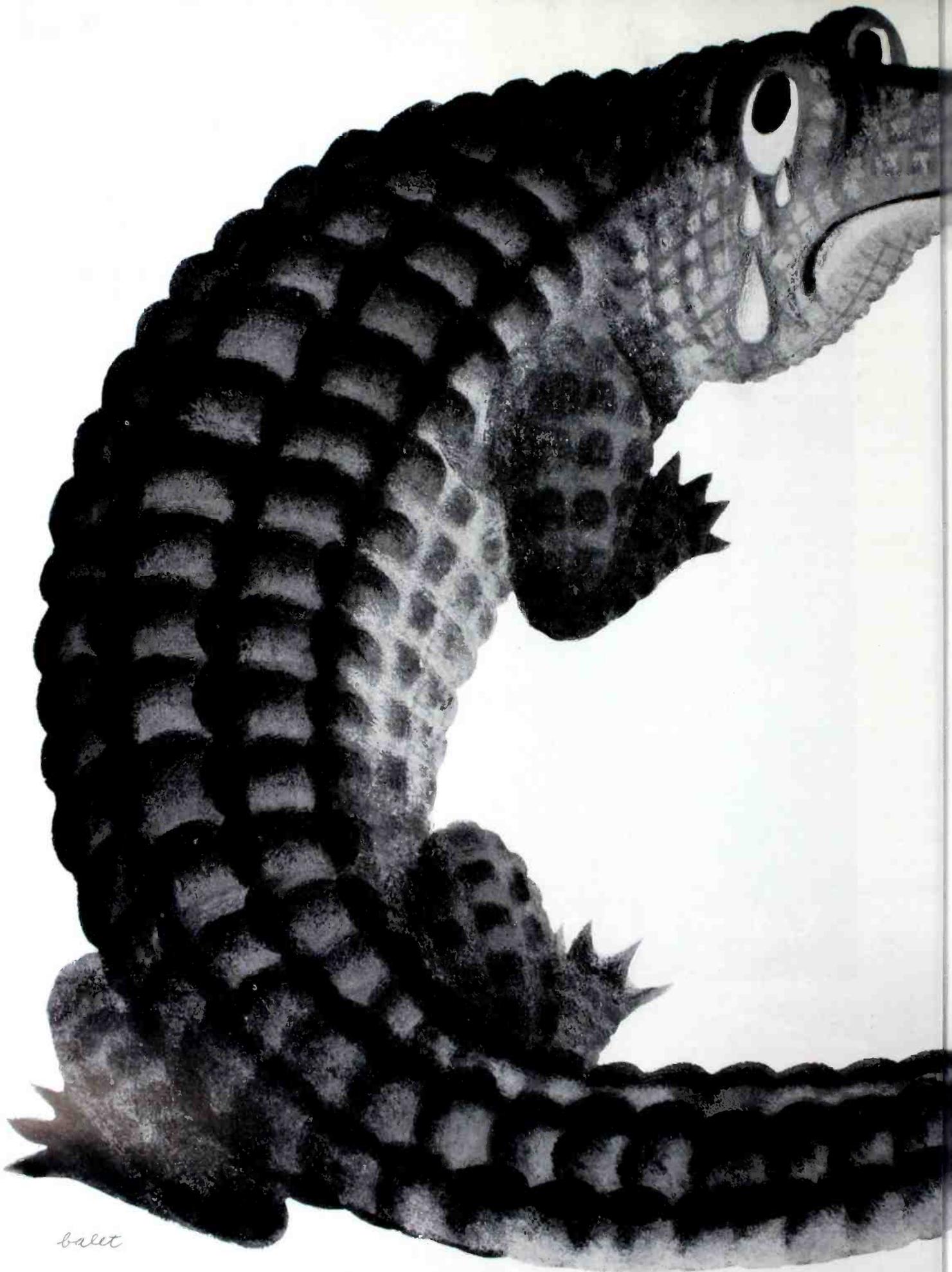
"The wisest thing is time . . ." so the philosopher says. In the Maryland Market, a WISE TIME BUY is WBAL Television 11.

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

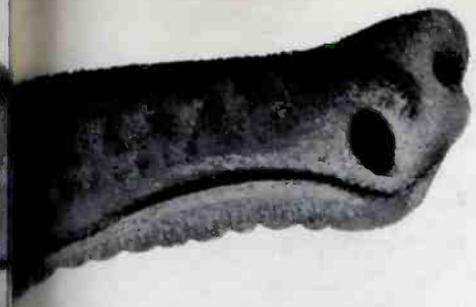
**WBAL-TV BALTIMORE**

Nationally represented by Edward Petry & Co., Inc. 

\*THE WISEST THING IS TIME . . . Thales



*balet*



Almost 17 billion dollars in food store sales alone! That's what was missed in the top 15 markets last year by advertisers who cry about lagging profits, but refuse to recognize the steady shift of people and money to suburban and "extra-urban" areas. (During 1959, 67% of all food store sales in the top 15 markets were accounted for by non-city retailers!)

Nowadays, advertising must travel farther, sell more. That's why spot television is the choice of today's advertiser. No other medium provides freedom of market selection, together with the unbeatable, marketwide selling impact of television's sight, sound and motion.

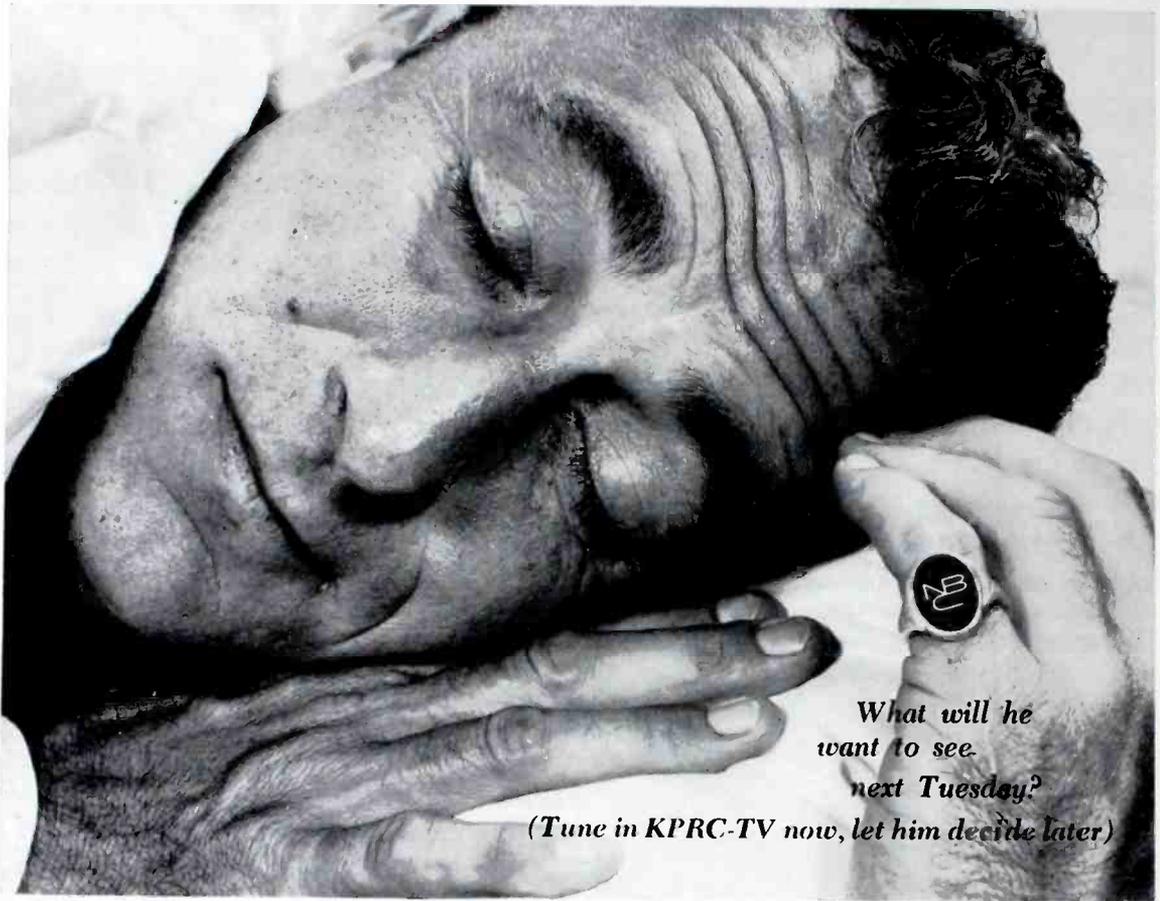
No need for you to join the tearful. Our new "Telemarketing" study will give you a clear-eyed view of today's sales picture, plus the first authoritative forecast (by Market Statistics, Inc.) of what the picture will be like in 1965. For your copy, telephone PLaza 1-2345 or write to 485 Madison Avenue, New York 22, main office of **CBS TELEVISION SPOT SALES**

---

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

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





*What will he  
want to see  
next Tuesday?*

*(Tune in KPRC-TV now, let him decide later)*

**The best to you each morning  
-- noon and night**



*Courtesy of Kellogg's*

Individual servings of nationwide favorites, in one station package. ID's Participations, Chainbreaks, Frosted Spots, and New Special "K" . . . All O.K.!

**KPRC-TV HOUSTON**  
Represented Nationally by Edward Petry & Co.

## NO SHARP UPTURN IN SIGHT

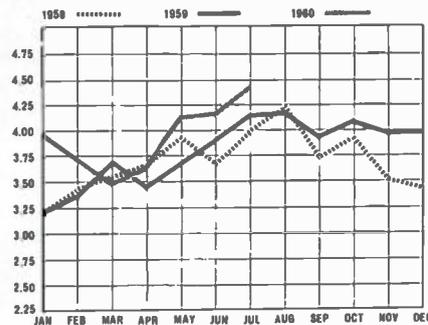
The eagerly awaited fourth-quarter upturn in business has not yet materialized and fewer forecasters see any sizable improvement in the immediate future. Stock prices have rallied from their low position on September 19, when the Dow-Jones industrial index broke 600, but prices are still low. Steel production is running at little more than 50 per cent of capacity, almost 40 per cent below the level of last winter.

Production figures alone, however, provide an unduly alarming measure of the economy's actual health. Many retailers, hurt by sluggish business during the summer, have concentrated on reducing their present inventories and are ordering new merchandise very cautiously. Even where sales have picked up considerably, it will be a while before production returns to full capacity.

Addressing a meeting of international bankers recently, Secretary of the Treasury Robert B. Anderson said that spending for new plant and equipment had continued at a high and sustained level, consumers were generally optimistic about buying plans, and personal income has continued to rise and thereby increase purchasing power. As measured by the gross national product, he pointed out, the total economy has risen in 1960. He asserted that strong retail demand had tended to offset the effects of a drop in wholesale demand even greater than that which accompanied the recession of 1957-58.

Though Secretary Anderson necessarily speaks for the incumbent administration, it does seem likely that the move toward recession has been stopped. But only the hardiest optimists expect a sudden bounce back to the jingling cash register.

### TV NETWORK COST PER THOUSAND



**JULY\* 1960: \$4.45**

This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on an 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.

\*Computed with cost figures for first week of July and homes figures for ARB August rating week, because ARB did not release a July national report.

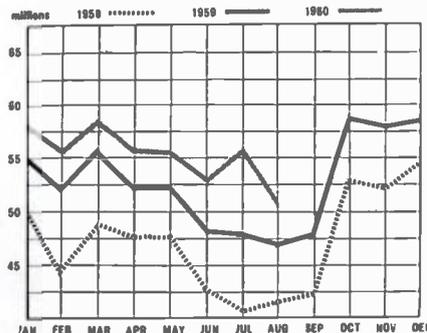
Sources: ARB, LNA-BAR TELEVISION MAGAZINE

### TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR AUGUST

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS:
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use Total U. S.*
5 PM	18.3	17.6	16.6	17.8
6 PM	23.4	28.4	30.6	26.1
7 PM	30.0	35.8	36.6	33.1
8 PM	41.4	43.8	46.4	43.1
9 PM	50.8	46.4	50.4	49.0
10 PM	45.8	30.1	39.5	39.0
11 PM	21.8	16.9	17.0	19.1
MIDNIGHT	12.2	4.6	7.3	8.7

\*Local time weighted average

Source: ARB, August, 1960

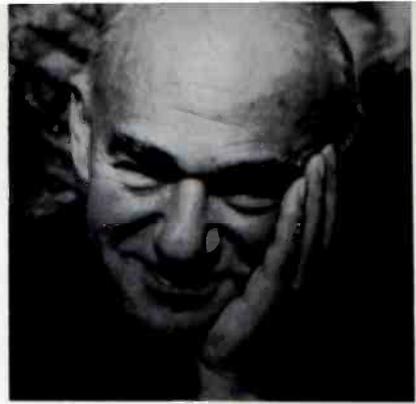


### TV NETWORK BILLINGS

	August, 1960	August, 1959
ABC	\$11,366,100	\$ 8,205,520
CBS	21,448,482	21,137,261
NBC	18,067,503	17,298,527
Total	\$50,882,085	\$46,641,308

Source: LNA-BAR As released by

# FOCUS ON PEOPLE



GILBERT SELDES

Although broadcasters may be acutely aware of their responsibility to serve "the public interest," precisely what the term means is still open to considerable question. In the lead story on page 46, Gilbert Seldes, dean of the University of Pennsylvania's Annenberg School of Communications and founder and chairman of the Continuing Conference on Communications and the Public Interest, discusses how and why his colleagues in both groups are trying to provide some of the answers by formulating a set of explicit principles and ideals for mass media, particularly broadcasting. Seldes, who created CBS' television program department in 1937, is widely regarded as today's most perceptive (and often controversial) critic of mass media and entertainment. He is a prolific writer on a wide variety of subjects and his television critiques appear regularly in the *Saturday Review*.

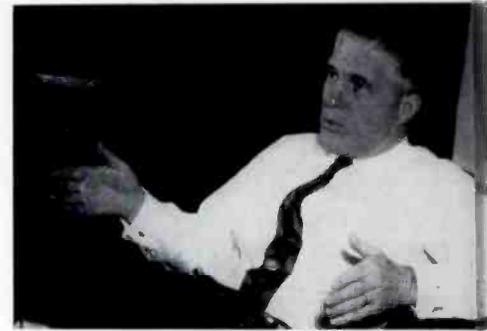
In 1959, American Motors' Rambler outspent all makes of automobiles in spot television. This year and next its spot budget will run still higher. Rambler's increasing use of TV and president George Romney's decision to abandon annual model changes are two key aspects of American's fight against formidable competition from the Big Three's barrage of compact cars (page 50).

People involved in the production of TV commercials are often heard groaning that nobody knows the complications they've seen. On page 52 is a step-by-step documentation of the myriad processes and talents that went into the conception, execution and distribution of one commercial, a 60-second live action and stop motion spot for Kellogg's Rice Krispies, produced by Sarra, Inc. for the Leo Burnett Company. In addition are some ideas on controlling the costs of commercials from Hooper White, Burnett's New York manager of TV and radio commercial production.

Consultant on advertising and sales promotion in GE's Marketing Services Division, George A. Bradford's job is to explore all marketing and advertising possibilities for the future. On page 56, Bradford explains why he thinks mass media, especially TV, are not providing the type of communications needed in this age of specialized marketing, and why pay-TV may some day bring about specialization.

Still another possibility for the future is the widespread use of mathematical models in market and media planning. In the 15th article of TELEVISION MAGAZINE's exclusive Media Strategy Series on page 58, Robert Weinberg, manager of market research at IBM, amplifies his theories of mathematical marketing recently compiled in an important book published by the Association of National Advertisers. Before he joined IBM in 1956, Weinberg was a member of the Massachusetts Institute of Technology faculty and a management consultant.

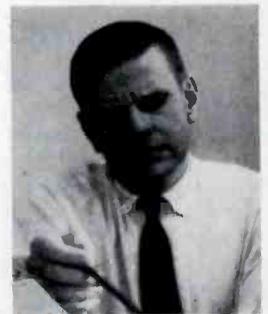
Over at BBDO William J. Hoffmann holds a title unique in the agency field—radio director. His job is to see that radio gets a "fair shake" from BBDO's media decision-makers, and his efforts, described on page 60, may give heart to other champions of the sightless medium.



GEORGE ROMNEY



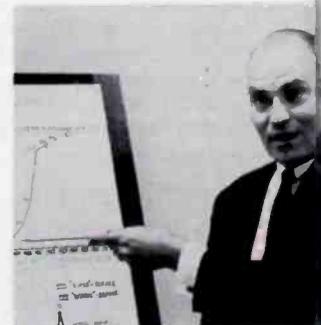
GEORGE A. BRADFORD



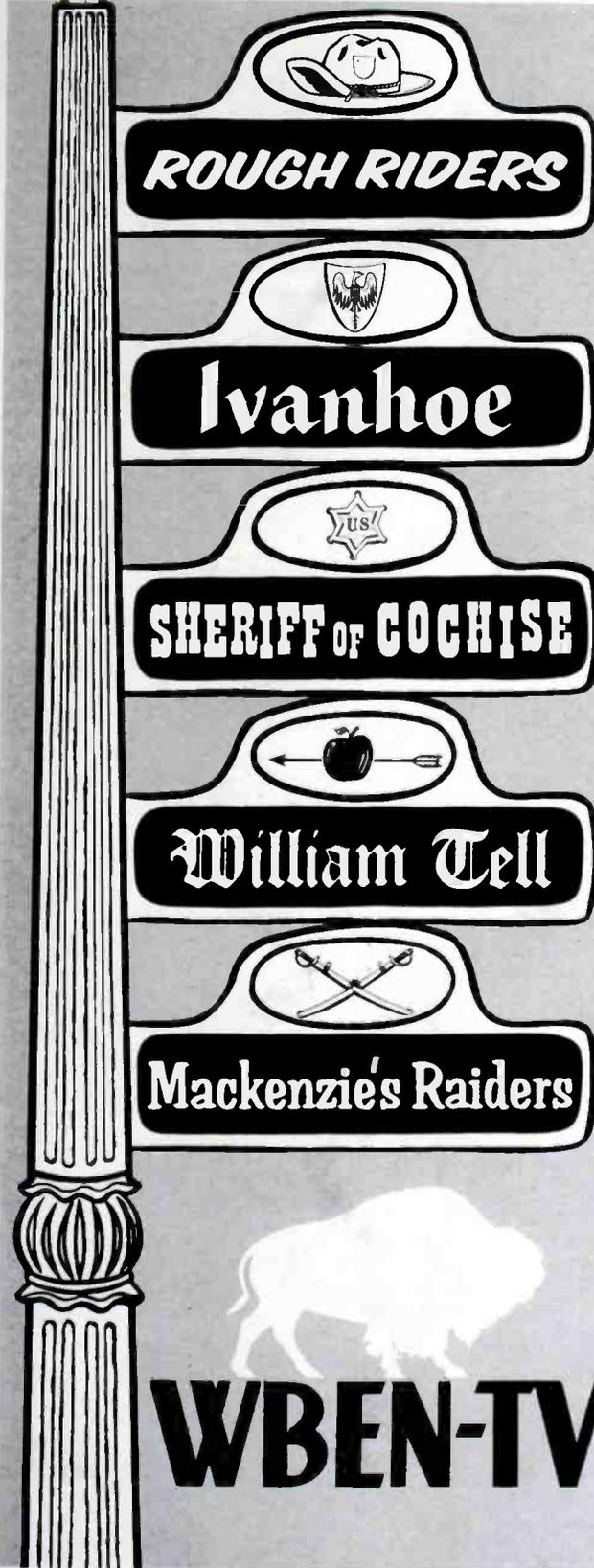
HOOPER WHITE



WILLIAM J. HOFFMANN



ROBERT WEINBERG



**ROUGH RIDERS**

**Ivanhoe**

**SHERIFF OF COCHISE**

**William Tell**

**Mackenzie's Raiders**

**WBEN-TV**

**WBEN-TV**

**6pm-6:30**

strip programming is

**EASY STREET**

for spot advertisers

WBEN-TV strip programming of top-rated film shows can put your products on EASY STREET in the Western New York market.

Viewers find the night-after night variety of action and adventure a welcome beginning to their evenings TV fare.

And you'll find it a welcome place to spot your product sales story. Class B rates for the avid, adult audience plus WBEN-TV's outstanding coverage and penetration of the Western New York-Canadian Niagara Peninsula market make these Channel 4 spot-carriers a "best buy" and an attractive package to small-budgeted accounts.

*National Representatives:*  
**HARRINGTON, RIGHTER AND PARSONS**

CH. **4**

**CBS In Buffalo**

Affiliated with WBEN Radio

**POWERFUL!**



---

**FIRST RUN OFF NETWORK**

---

**117 HALF HOURS**

---

**M-SQUAD**

---

**STARRING**  
**LEE MARVIN**

---

All 117 programs sold on first presentation to WPIX, New York...WGN-TV, Chicago...KTTV, Los Angeles...WMAL-TV, Washington, D. C...WBRE-TV, Wilkes-Barre-Scranton...WALA-TV, Mobile. Many other stations in negotiation. Your MCA TV film representative can arrange the same profitable deal for you. Call him today!

**mca**  
TV FILM SYNDICATION

598 Madison Avenue, New York 22, New York  
Plaza 9-7500 and principal cities everywhere

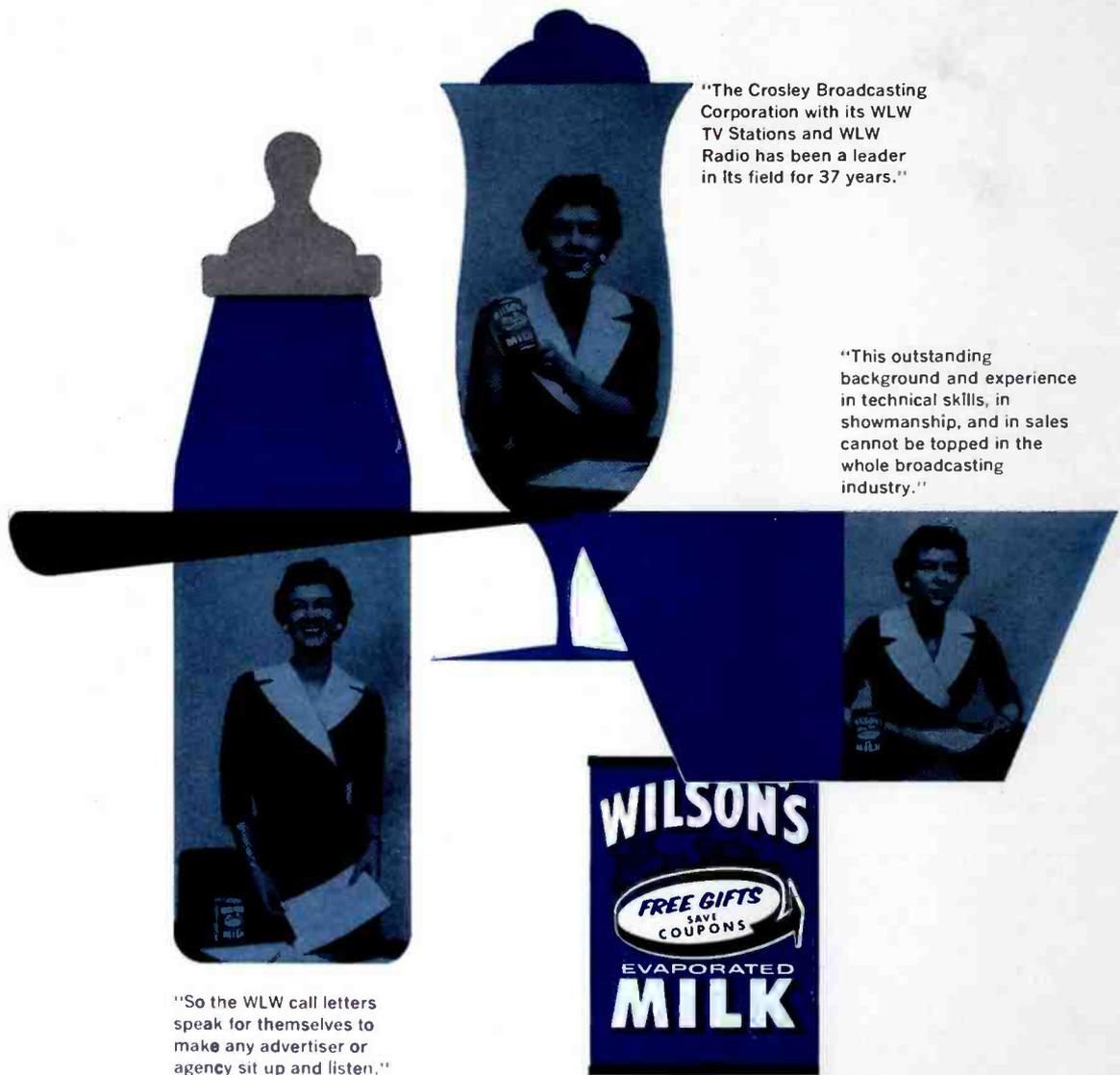
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Produced by Latimer Productions with Revue Studios facilities

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# Interview: *Helen Jarvis*

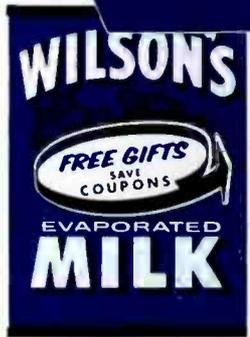
Clinton E. Frank Agency Radio TV Supervisor tells why she selects the WLW TV Stations and WLW RADIO for Wilson's Evaporated Milk.



"The Crosley Broadcasting Corporation with its WLW TV Stations and WLW Radio has been a leader in its field for 37 years."

"This outstanding background and experience in technical skills, in showmanship, and in sales cannot be topped in the whole broadcasting industry."

"So the WLW call letters speak for themselves to make any advertiser or agency sit up and listen."



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



Crosley Broadcasting Corporation a division of **Arco**

# LETTERS

## Cone of FC&B

SIR: I was tremendously pleased with Mr. Morse's reporting ("Cone of FC&B") in the July issue of TELEVISION MAGAZINE and I am glad that you found what I tried to say worthwhile.

By the number of notes I have received this week, I could easily think that everyone I know reads TELEVISION MAGAZINE.

FAIRFAX M. CONE  
Chairman of the Executive Committee  
Foote, Cone & Belding  
Chicago, Illinois

## Schedule insert

SIR: In the August issue of TELEVISION MAGAZINE, there was an insert carrying the fall schedule of the three television networks.

I have noticed in several program meetings we have had recently that each of my associates is using this schedule clipped from your magazine. If this is being done at WWJ-TV, it is also probably being done at many other television stations.

It looks like you have an excellent feature here . . . .

EDWIN K. WHEELER  
General Manager  
WWJ-TV  
Detroit, Michigan

## On the record

SIR: Again my compliments on the fine job that you are doing.

I was particularly impressed with the phonograph record attached to page 69 in the October issue.

Keep up the good work!

NEWMAN F. McEVoy  
Senior Vice President  
Cunningham & Walsh  
New York, N. Y.

SIR: I think the record idea is a splendid one (see "An Exciting New Communications Aid," TELEVISION MAGAZINE, October, 1960) and that it will be constructive in acquainting advertisers and their agencies with examples of what can be accomplished with sound.

The RAB, of course, has long been advocating "better sound" to broadcasters and sponsors; this joint effort with your magazine will be very helpful in carrying on the good work.

Your magazine is to be congratulated for this fine editorial feature.

GORDON M. DAY  
President  
Gordon M. Day Productions  
New York, N. Y.

VISION MAGAZINE, October, 1960 issue).

JOHN F. WHITE  
President  
NET  
New York, N. Y.

## Educational TV

SIR: Congratulations on a handsome and informative October issue. May I commend you for the thoroughness with which you brought your readers up to date on educational television (see "Educational TV: A Status Report," TELE-

## Report on spot advertising

SIR: I was greatly pleased to see that there was an article on our company's spot advertising in your . . . fine magazine ("Report on Spot," October, 1960).

HAL B. GAYLORD  
Public Finance Corporation  
Anaheim, California

# 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



# First rating results on NTA's "61 for '61"

## AUDIENCE ACCEPTANCE:

# 33



Bette Davis, Anne Baxter  
"ALL ABOUT EVE"



Gregory Peck, Hugh Marlowe  
"TWELVE O'CLOCK HIGH"



Loretta Young, Celeste Holm  
"COME TO THE STABLE"



Jeanne Crain, Linda Darnell, Ann Sothern  
"A LETTER TO THREE WIVES"



Gregory Peck, Anne Baxter  
"YELLOW SKY"

RATING BY ARBITRON... for  
New York Premiere Week on WNTA/TV, Channel 13

Have you been waiting to see the public's reaction to the big and important post-'48 movies? Well, don't wait any longer. The first rating results are in... on NTA's "61 for '61" group of 20th Century-Fox's masterpieces. Hold on to your hats, in a strong breeze.

An unduplicated rating of 33... reaching 2,728,766 adult viewers... sweeping ahead of all competing independent stations and the third ranking network station from Monday through Friday, from 11 p.m.... and only 6/10 of 1% behind the leading network station in the area on Premiere Night in the time period... was registered. Station: WNTA/TV, Channel 13, New York. Program: The Picture Of The Week. Time: Week of Sept. 19 to 25, 1960 from 11 p.m. on. Source: Arbitron

That should answer any question you might have on the terrific audience pulling power of these 61 fabulous feature films that won 42 Academy Awards and nominations... contain more of today's big stars and titles than you will find in any network special... and cost over \$75,000,000 to produce. They're among the biggest box-office grossers of all time, and they're proving their great attraction power on TV right now.

What are you waiting for—when you've got a sure thing, everywhere they're still available. Already, they've been sold in 26 markets in the first three weeks. For the others, today contact your nearest NTA Sales Office. or—

E. JONNY GRAFF, V.P. in Charge of Sales, Eastern Div., 10 Columbus Circle • JUDson 2-7300

BERNE TABAKIN, V.P. in Charge of Sales, Western Div., 8530 Wilshire Boulevard, Beverly Hills, Calif. • OLYmpic 5-7701

# NTA

10 Columbus Circle New York 19, N. Y. • JUDson 2-7300

# Group of post-'48s from 20th Century-Fox!

## SPONSOR ACCEPTANCE:

# 31

**BLUE CHIP ADVERTISERS**  
on WNTA/TV, Channel 13, New York

- Dentyne Gum
- Ivory Liquid Soap
- Philip Morris
- Yuban Coffee
- Prestone
- Dove Soap
- Tide
- Anacin
- Dash
- Rambler
- Noxema
- Premium Duz
- Wisk
- Bufferin
- Gleem

- Comet
- Lux Liquid
- Imperial Margarine
- El Producto Cigars
- Vic Tanny
- Pillsbury Mills
- Realemon
- Avon
- Duncan Hines
- Hotel Bar Butter
- Castro Convertibles
- Democratic Party
- Ocean Spray Cranberries
- Ivory Soap
- Scott Paper
- Holland House Cocktail Mix



Jack Palance, Richard Widmark  
"PANIC IN THE STREETS"



Marlon Brando, Anthony Quinn  
"VIVA ZAPATA"



Burt Lancaster, Dorothy McGuire  
"MR. 880"



Cary Grant, Ann Sheridan  
"I WAS A MALE WAR BRIDE"



Edward G. Robinson, Susan Hayward  
"HOUSE OF STRANGERS"

**FLASH:** Here are the stations that already own this package (listed according to population): New York-Newark, **WNTA**; Philadelphia, **WRCV**, Washington, D.C., **WRC**; St. Louis, Mo. (Belleville, Ill.), **KTVI**; Cincinnati, Ohio, **WLW-T**; Miami (Ft. Lauderdale), Fla., **WCKT**; Providence, R.I., **WJAR**; Birmingham, Ala., **WAPI**; Phoenix, Ariz., **KPHO**; Syracuse, N.Y., **WSYR**; Honolulu, Hawaii, **KHVV**; Hartford, Conn. (New Britain-New Haven), **WHNB**; Omaha, Neb., **WOW**; Springfield, Mass. (Holyoke), **WHYN**; Knoxville, Tenn., **WATE**; Salt Lake City, Utah, **KUTV & KSL**; Harrisburg, Pa. (Lancaster, Pa.), **WTPA**; Kalamazoo, Mich. (Grand Rapids), **WKZO**; Wichita Falls, Texas, **KSYD**; Las Vegas, Nev., (Henderson, Nev.), **KLRJ**; Fort Smith, Ark., **KFSA**; Boise, Idaho, **KTVB**; Spartanburg, S.C., **WSPA**; Rock Island, Ill. (Davenport, Iowa-Moline), **WHBF**; Twin Falls, Idaho, **KLIX**; Alaska-Anchorage, **KENI**; Fairbanks, **KFAR**.

**GET HER... SHE'S GOT FLAIR!** You and your advertising – you've made her what she is today: a discerning young adult with a flair for the finer things in life. She's got a flair for living and a flair for fun, with more money and time for both. And now she's yours with **FLAIR** on ABC Radio. Now you meet her in the ideal selling climate every weekday afternoon. You sell her the way she wants to be sold – with **FLAIR** – ABC Radio, featuring the music she likes to hear and the personalities she wants to know. It's **FLAIR**, the ABC Radio program with no other interest than to serve *her* interest...and yours. Get full details from ABC Radio Sales.

# **GET 'FLAIR'** **ABC RADIO** **NETWORK**

ABC RADIO **FLAIR** ON ABC RADIO **FLAIR** ON ABC RADIO **FLAIR**



# RADIO WRAP-UP

## A MONTHLY REVIEW OF THE RADIO INDUSTRY

Network radio will enter December without one regularly scheduled daytime serial. The end of an era came with the unanimous approval of CBS Radio's new programming plan at the network's annual affiliates' meeting in New York. The close of the soap opera is seen by CBS as increasing the volume of network programming in 1961 over 1960 levels through increased concentration on news and public affairs programs, much of it unscheduled news events like the recent United Nations coverage. This, apparently, is what today's network affiliate wants—along with more time for local use.

CBS Radio also took the opportunity of its affiliate meeting to reveal a technical innovation that ties in with the new accent on news programming and local station time use. An electronic cueing system called NETALEERT will enable CBS Radio to insert cues to the stations on its regular network signal without interrupting programs.

### National emergency signal

The cues will be received by stations on special equipment, aid them in timing the insertion of local commercials in network programs. A more dramatic use of the system will be emergency signals alerting the stations to unscheduled news coverage or to inform them of a national emergency involving CONELRAD, the civil defense broadcasting system.

CBS Radio has also announced that it will probably syndicate its series of "Dimension" features currently in use on CBS-owned radio stations among affiliates (see "CBS Radio's New 'Dimension,'" TELEVISION MAGAZINE, October, 1960), an indication of the growing appeal of programming innovation in the medium's new look.

Not to be overlooked in radio network activity is the rapidly expanding FM

broadcasting field. The QXR network recently signed one of the largest FM commercial contracts in history and a rare national buy—a five-minute news series five nights a week for Chrysler Imperial on a 52-week contract involving 27 markets.

### Daily News going into FM

*The New York Daily News*, obviously sighting in on *The New York Times'* success with QXR, is also going into FM radio. It recently signed a partnership contract with the Concert Network to operate WQCN in New York City, one of a string of owned and affiliated Concert FM music stations in the East.

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

Hour	Number of Homes (000)
<b>Morning (Monday through Friday)</b>	
6 a.m.—7 a.m.	2,126
7 a.m.—8 a.m.	4,203
8 a.m.—9 a.m.	5,489
9 a.m.—10 a.m.	5,736
10 a.m.—11 a.m.	6,082
11 a.m.—12 noon	5,687
<b>Afternoon (Monday through Friday)</b>	
12 noon—1 p.m.	5,489
1 p.m.—2 p.m.	5,786
2 p.m.—3 p.m.	5,291
3 p.m.—4 p.m.	4,500
4 p.m.—5 p.m.	4,154
5 p.m.—6 p.m.	4,253
<b>Evening (Monday through Sunday)</b>	
6 p.m.—7 p.m.	4,352
7 p.m.—8 p.m.	3,857
8 p.m.—9 p.m.	3,165
9 p.m.—10 p.m.	2,819
10 p.m.—11 p.m.	2,769
11 p.m.—12 midnight	2,868

Source: A. C. Nielsen

In the next ten years, 105,000,000,000 additional consumer dollars will flow into America's economy. Most of these new dollars will be spent by multiplying millions of young adults...better educated young adults...in better jobs...with more leisure time. These young adults will be on the move exercising their flair for living, their flair for fun. And only radio, truly portable, motorized, transistorized, pocket-sized radio is so superbly equipped to meet the challenge of the mobile Magic Market of the 60's.

# ABC RADIO HAS FLAIR

Lively and lilting, filled with music, spiced with news of fashion, food, sports, society, science...FLAIR brings a brand new world into fascinating focus for every young homemaker. Every day she joins FLAIR host Dick Van Dyke—brilliant comic, dancer, singer and star of the hit musical "Bye Bye Birdie." He in turn will introduce her to the world of FLAIR—bright 90-second segments of wit and wisdom, in the persons of the most exciting and entertaining men and women of our age. JUST LOOK AT SOME OF THE TOP NAMES WHO SELL FOR YOU WITH FLAIR!

Connie Bannister / Orson Bean / Theodore Bikel / Natalie Brooks / Peggy Cass / Hans Conried / Johnny Desmond / Eileen Ford / Arlene Francis / Lawrence Galton / Boris Karloff / Toni Gilbert / Hermione Gingold / Gussie Moran / Fernando Lamas / Phyllis Kirk / Audrey Meadows / Vance Packard / Bonnie Prudden / Martha Rountree / Jean Shepherd / Toots Shor / Arthur Treacher / H. Allen Smith / David Wade / Wayne and Shuster / Betty Walker / Jonathan Winters They're all on FLAIR...all here on ABC Radio. Yours with a network that enjoys complete endorsement by its affiliates. Everyone's in favor of FLAIR, because FLAIR is in the best interests of the consumer who will shop more, who will buy more, who will spend more in the next decade. Get her...she's got FLAIR! Contact your ABC Radio salesman today and...

## GET FLAIR ON ABC RADIO NETWORK





In the world of Arnold Stang spot is a very big deal. His spot campaign for Chunky Chocolate Corporation is a tremendous success in a powerful and versatile medium. It made famous the comedy buy-line –“Chunky! Whatta chunka chawklit!” The Chunky Chocolate people – and Arnold – know the value of spots well placed. Nothing is more flexible. You sell your products where they are, with maximum exposure, high return, and *no waste*, and when it comes to smart placement call your H R man. He's an expert.



H R  
Television, Inc.  
Representatives

## Buying Patterns of Coffee and Tea Spot Advertisers

Listed below is a tabulation of coffee and tea spot TV advertising schedules for the first quarter of 1960.

The schedules for each advertiser represent spot activity in each of 25 monitored Broadcast Advertisers Reports cities.

In most cases, the figures below represent three randomly sampled weeks during the January-March 1960 period. It is important to note, however, that these recording weeks for each of the markets differ. In some cases, schedules represent only two weeks of activity.

	Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off
<b>BAILEY COFFEE</b>			
Atlanta	3:20		
<b>BEECH-NUT COFFEE</b>			
Detroit	2:10; 3:20; 1:60	1:10	2:60
New York	4:10	5:10	1:10
<b>BLUE PLATE FOOD PRODUCTS</b>			
Atlanta		1-30 min. per.	
<b>BON JOUR COFFEE</b>			
Pittsburgh	1:10		
<b>BUTTERNUT COFFEE</b>			
Kansas City		4:20	3:60
Los Angeles	2:60	1:10; 2:20	1:60
Milwaukee		5-5 min. per.	
Minneapolis - St. Paul	11:60	5:60; 1-5 min. per.	
San Francisco	1:10	1:20	
Seattle - Tacoma	9:60	2:10; 2:20	3:60
<b>CHASE &amp; SANBORN</b>			
Atlanta	4:20; 4:60	3:20	2:60
Baltimore	1:20; 8:60		4:60
Boston	4:20; 4:60	1:60	4:60
Buffalo	5:20; 5:60		4:60
Chicago	1:20; 2:60	2:20	
Cincinnati	2:20; 7:60	1:60	5:60
Cleveland	2:20; 7:60	3:60	1:20; 3:60
Columbus	3:20; 4:60		4:60
Detroit	3:20; 7:60		3:20; 1:60
Indianapolis	3:20; 3:60	1:60	4:60
Philadelphia	3:20; 5:60	3:20	1:20; 1:60
Pittsburgh	6:20; 5:60	1:20	
Washington	7:60	4:20; 2:60	1:60
<b>CHOCK FULL O'NUTS</b>			
Baltimore	1:10		

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

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

DECAF	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
Chicago		3-30 min. per.	

In Chicago, Decaf Instant Coffee ran three 30-minute periods between 6 and 11 p.m.; nothing was scheduled for either of the other two time periods.

	Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off
Buffalo	2:10; 1:20; 2:60	3:10; 1:20	1:10; 11:60
Cleveland			1:60
Detroit	2:60		2:60
<b>COFFEE PROMOTION</b>			
New York	2:60	2:20; 2:60	1:20; 4:60
<b>DECAF INSTANT COFFEE</b>			
Cincinnati	1:20; 1:60	3:60	
Cleveland	7:60	1:20; 1:60	2:20; 2:60
Columbus	2:20; 5:60	1:10; 1:20	2:20; 5:60
Detroit	4:60	3:20; 1:60	2:20; 1:60
Indianapolis	3:20; 1:60	1:20; 2:60	
Milwaukee	2:20; 1:60	2:60	2:60
New York	4:20; 7:60	2:20; 5:60	7:60
Pittsburgh	1:60	1:20	2:20
St. Louis	2:20; 4:60	8:60	3:60
Seattle - Tacoma	5:60	1:20; 1:60	5:60
<b>DINING CAR COFFEE</b>			
St. Louis	3:60	1:60	
<b>FLAME ROOM COFFEE</b>			
Minneapolis		3:10	
<b>FLEETWOOD COFFEE</b>			
Atlanta		6:10	
<b>FOLGERS COFFEE</b>			
Chicago	2:20	15:10; 7:20; 4:60	1:10
Cincinnati	2:05; 2:60	6:10; 6:20	
Columbus	1:05; 2:10; 2:20; 2:60	5:10; 13:20; 1:60	
Dallas - Ft. Worth		2:10; 4:20; 3:60	
Houston		4:10; 5:20; 2:60	
Indianapolis	1:05; 2:10; 2:60	6:10; 6:20; 2:60	
Kansas City	6:20; 1:60	3:10; 9:20	
Los Angeles		1:10	

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## Delinquents Are Chicken, Texas Is Broke, and Other Trauma

Before you cancel all your Texas time we hasten to add that the headline refers to the state of state finances, as seen by the searching eye of a KHOU-TV camera. Chicken-hearted juvenile delinquents are microscoped by KOTV. Some other trauma: WISH-TV takes a hard look at local school problems, WANE-TV examines woman's place in the local economy, and KXTV x-rays Sacramento's new gold rush.

This collective community commentary is a sampling of work in progress on the local Corinthian television front, a variety of riches folks don't have to get up at five in the morning to see. The programs are set for evening viewing in time made available every third week by enlightened *Face the Nation* scheduling on the part of CBS.

Each Corinthian station is mining this prime-time nugget in its own way. Local staffs, confronted with the stimulus of a programming opportunity in evening time surrounded by network competition, are responding creatively. Instead of a canned package designed largely to keep one half-hour from rubbing against another, we have exciting explorations of community life, well-budgeted, lovingly planned, carefully produced, and interesting to area audiences.

They may even be interesting to advertisers—but, sponsored or not, they'll be presented with pride and confidence as local productions mirroring local conditions, in keeping with the Corinthian group's emphasis on individual programming.



*Responsibility in Broadcasting*

**THE CORINTHIAN**

REPORT ON SPOT from page 21

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

FOLGERS COFFEE *continued*

Minneapolis.....	2:10.....	3:10; 6:20; 1:60.....
St. Louis.....	5-5 min. per.....	6:10; 3:20.....
San Francisco.....	1:10; 1:20; 2:30; 2:60.....	
Seattle - Tacoma.....	1:10; 4:60.....	1:10; 7:20..... 2:60.....

GOLD SHIELD COFFEE

Seattle - Tacoma.....	1:20; 1:30.....	1:60.....
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HILLS BROS. COFFEE

Chicago.....	18:20; 5:60.....	2:10; 4:20.....
Detroit.....	10:20; 1:60.....	
Los Angeles.....	9:20; 7:60.....	2:20.....
Milwaukee.....	4:60.....	2:20.....
Minneapolis.....	4:10; 6:60.....	2:20; 1:60..... 2:10.....
Portland, Ore.....	3:60.....	4:20; 3-5 min. per.....
San Francisco.....	6:20; 2:60.....	6:20.....
Seattle - Tacoma.....	8:60.....	2:60.....

HUGGINS-YOUNG COFFEE

Los Angeles.....	1:60.....	
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JFG COFFEE

Atlanta.....	4:20.....	
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LA TOURAINE COFFEE & TEA

Boston.....	14:10.....	9:10..... 2:10.....
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LIPTON TEA

Cincinnati.....	2:20; 2:60.....	3:60.....
Indianapolis.....	1:60.....	
Kansas City.....	3:20; 4:60.....	2:60.....
Minneapolis.....	2:20; 5:60.....	
New York.....	1:20.....	
St. Louis.....	1:20; 9:60.....	10:60.....

MANHATTAN COFFEE

St. Louis.....	1:30; 1:60.....	21:60; 3-5 min. per.....
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MC CORMICK FOOD PRODUCTS

Baltimore.....	3:20; 2:60.....	2:60.....
Pittsburgh.....	5:20; 1:60.....	
Washington.....	3:20; 5:60.....	2:20.....

MARTINSON'S COFFEE

New York.....	44:10.....	78:10..... 20:10.....
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MARYLAND CLUB COFFEE

Dallas - Fort Worth.....	14:10.....	
Houston.....	16:10.....	
Minneapolis.....	33:10.....	9:10.....

MAXWELL HOUSE INSTANT COFFEE

Atlanta.....	2:10; 1:20; 1:60.....	
Baltimore.....	3:10; 1:20;.....	
.....	3-5 min. per.....	
Boston.....	4:10; 1:20.....	
Buffalo.....	2:10; 6:20.....	1:60.....
Chicago.....	3:10; 2:20;.....	
.....	4-5 min. per.....	
Cincinnati.....	4:10; 5-5 min. per.....	
Cleveland.....	2:10; 2:20.....	
Columbus.....	3:10; 2:20; 3:60.....	1:60.....
Dallas - Fort Worth.....	3:10; 1:20; 4:60.....	
Detroit.....	4:10; 2:20.....	
Houston.....	3:10; 2:20.....	
Indianapolis.....	4:10; 2:20.....	
Los Angeles.....	5:10; 2:20; 7:60;.....	3-5 min. per.....
.....	2-15 min. per.....	
Milwaukee.....	4:10; 2:20;.....	
.....	3-5 min. per.....	
Minneapolis.....	4:10; 1:20;.....	
.....	3-5 min. per.....	
New York.....	4:10; 2:20.....	
Philadelphia.....	1:20.....	3:10; 2:20.....
Pittsburgh.....	2:10.....	1:20.....

To next page



- KOTV**  
TULSA
- KHOU-TV**  
HOUSTON
- KXTV**  
SACRAMENTO
- WANE-TV**  
FORT WAYNE
- WISH-TV**  
INDIANAPOLIS
- WANE-AM**  
FORT WAYNE
- WISH-AM**  
INDIANAPOLIS

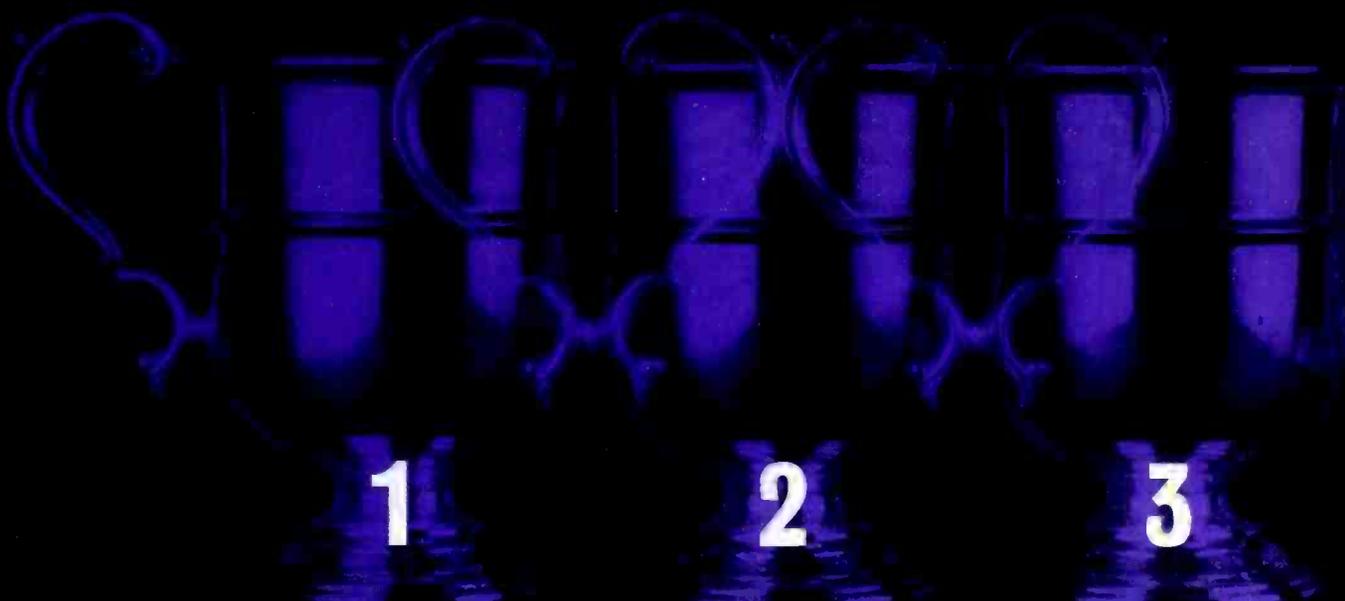
Represented by H-R

**STATIONS**

REPORT ON SPOT *continued*

	Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off
<b>MAXWELL HOUSE INSTANT COFFEE <i>continued</i></b>			
Portland, Ore.	5:10; 1:20		3-5 min. per.
San Francisco	1:20	5:10; 1:20	
		4-5 min. per.	
St. Louis	3:10; 2:20; 2:60		1:60
Seattle - Tacoma	7:10; 2:20		
		3-5 min. per.	
Washington	2:10; 2:20		
		5-5 min. per.	
<b>MAXWELL HOUSE REGULAR COFFEE</b>			
Atlanta	1:60		1:60
Baltimore			2:60
Boston	2:60		1:60
Buffalo	1:60		
Chicago	8:60	9:60	7:60
Cincinnati	2:60		
Cleveland	2:60		1:60
Columbus	2:60		1:60
Detroit	9:60		3:60
Indianapolis	3:60		
Kansas City	4:10; 2:20; 5-5 min.		
		per.; 5-10 min. per.	
Las Angeles	14:60		2:60
New York			3:60
Philadelphia	1:60		1:60
Pittsburgh	1:60		1:60
San Francisco	4:60		2-10 min. per.
Washington	2:60		2:60
<b>MAXWELL HOUSE WESTERN BLEND</b>			
Kansas City	5:60	18:10; 4:20; 10:60	3:60
Seattle - Tacoma		7:60	
<b>MOTHER PARKER FOOD PRODUCTS</b>			
Detroit			1-1.5 min. per.
<b>MJB FOOD PRODUCTS</b>			
Los Angeles	10:10; 1:20; 6:60	14:10; 7:20; 7:60	
Portland, Ore.	20:10; 2:20; 2:60	7:10; 2:20	1:60
San Francisco	5:10	15:10; 5:20; 5:60	
Seattle - Tacoma	2:10; 5:20; 4:60	5:10; 2:20	
<b>NASH COFFEE</b>			
Minneapolis	12:10	19:10	3:10
<b>NESTEA INSTANT TEA</b>			
Buffalo	9:10		1:10
Cincinnati	12:10		1:10
Columbus	3:20; 10:60		
Indianapolis	4:20; 8:60		1:60
Kansas City	14:10		
Minneapolis	1:10		
St. Louis	18:10		
Seattle - Tacoma	4:20; 7:60		1:60
<b>NESCAFE INSTANT COFFEE</b>			
New York	3-5 min. per.		2-5 min. per.
Philadelphia			3-5 min. per.
<b>OLD JUDGE FOOD PRODUCTS</b>			
Indianapolis	2:30		
St. Louis		1:20; 5-5 min. per.	
			2-10 min. per.
<b>OLD DUTCH COFFEE</b>			
New York	1:20; 1:60	5:10	3:10; 1:60
<b>PROGRESSO EXPRESSO COFFEE</b>			
New York	4:20; 1:60	1:60; 1-30 min. per.	1:20
<b>RED ROSE FOOD PRODUCTS</b>			
Detroit	12:60	3:20; 2:60	
Seattle - Tacoma		1-30 min. per.	

	Sign-on—6 p.m.	6-11 p.m.	11 p.m.—Sign-off
<b>SALADA TEA</b>			
Buffalo		3:10; 2:20	
<b>SANKA COFFEE</b>			
Buffalo		2:20	
Cincinnati		3:20; 2:60; 1-5 min.	1:60
		per.; 2-10 min. per.	
Detroit		5:60	2-5 min. per.
New York		6:60	
Philadelphia	3:60	8:20	1:60
Pittsburgh		1:20; 1:60	1:20
		1-10 min. per.	
Seattle - Tacoma		1:20; 2:60	1:20; 3:60
Washington		4:20; 3:60	3:60
			3-5 min. per.
<b>SAVARIN COFFEE</b>			
New York	15:10	2:10; 1-10 min. per.	3:10
Philadelphia			1-5 min. per.
<b>SCHILLING FOOD PRODUCTS</b>			
San Francisco	1:60	1:30 min. per.	
<b>STEWARTS PRIVATE BLEND COFFEE</b>			
Chicago		7:10	2:10
<b>S &amp; W FOOD PRODUCTS</b>			
Los Angeles	3:10; 4:60	4:60	
Portland, Ore.	5:60	2:60	
San Francisco	2:60	7:60	6:60
Seattle - Tacoma	1:60	3:60	4:60
<b>TEA COUNCIL</b>			
Detroit		8:20	
New York	8:20	24:20; 1:30	1:20
Pittsburgh		7:20	
Seattle - Tacoma		7:20	
<b>TENDER LEAF TEA</b>			
Buffalo	2:20; 1:60	2:20	2:60
Chicago	3:60		
Cincinnati	1:10; 1:20; 1:60	2:20	2:60
Cleveland	3:60		
Columbus	3:60	2:20; 2:60	
Detroit	2:60	1:60	
Indianapolis	2:20; 2:60	1:20	
Kansas City	3:60	2:20; 1:60	1:60
Los Angeles	2:60	1:60	
Milwaukee	3:60	2:20	1:60
Minneapolis		1:60	
New York	1:20; 1:60	1:60	
St. Louis	1:20; 2:60	2:20; 2:60	
<b>TETLEY TEA</b>			
Cincinnati	1:40; 1:60		
Columbus	1:10; 2:60		
Indianapolis	1:10; 2:60		
<b>VICTOR FOOD PRODUCTS</b>			
Boston	1:10		
<b>WHITE ROSE FOOD PRODUCTS</b>			
New York	2:10; 5:60	3:10	2:10
<b>WHITE SWAN FOOD PRODUCTS</b>			
Dallas - Fort Worth		1-30 min. per.	
<b>WILKINS FOOD PRODUCTS</b>			
Baltimore	4:10	10:10	6:10
Washington	22:10	30:10	11:10
<b>YUBAN COFFEE</b>			
Los Angeles		6:20; 3:60	
		3-5 min. per.	
San Francisco	1:60	3:20; 3:60; 2-10 min.	5-5 min. per.
		per.; 2-15 min. per.	
Seattle - Tacoma		7:20; 4:60	3:60



1

*Most national and local advertisers of all Pittsburgh TV stations!*

2

*Most top-rated news shows of all Pittsburgh TV stations!*

3

*Most public service awards of all Pittsburgh TV stations!*

## WHICH MEANS THE MOST (to us and to you???)

**The answer is number 3.** We recognize that without advertisers we'd go broke. And that without top-rated news shows, we wouldn't have the audience that pulls advertisers.

But to keep top ratings in a market where two other channels compete, we believe you have to serve the personal needs of your listeners...the everyday problems, big and little. Meeting them makes the difference between a community you enjoy living in, and one you simply put up with.

We've met them...as shown by the Thomas Alva Edison, Alfred P. Sloane Safety, and Freedoms Foundation awards...as well as special recognition from the District Attorney, the Commonwealth of Pennsylvania and many, many other civic groups.

That, we think, is what prompts people to turn to KDKA-TV more consistently than to any other station. It builds confidence in the products advertised on KDKA-TV, too.

**KDKA-TV**  
**Pittsburgh**

Represented by Television Advertising Representatives, Inc.  
WESTINGHOUSE BROADCASTING COMPANY, INC.

CAPTURES THE  
**ADVENTURE  
EXCITEMENT  
ROMANCE**  
of America's fabulous playground!

Stories of the man hired to  
**"KEEP TROUBLE  
OUT OF MIAMI!"**

**ACTION! DRAMA!**

From Oceanfront To The Everglades!

# "Miami Undercover"

starring

**LEE BOWMAN**

as Jeff Thompson

with

**ROCKY GRAZIANO**

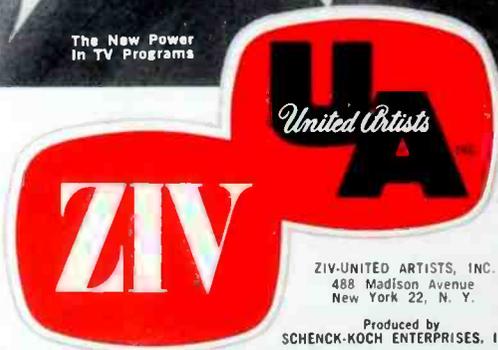
as "Rocky"

The New Power  
In TV Programs

FILMED ON LOCATION IN MIAMI!

Against a background of luxurious hotels, exotic nightclubs . . . interesting people seeking fun and excitement! A gay care-free resort that must be kept free of undesirable guests, embarrassing scandal, crime of any sort!

Here is superb television entertainment destined to be the season's most unusual success. The Ziv-UA man can tell you if your market is still open.



ZIV-UNITED ARTISTS, INC.  
488 Madison Avenue  
New York 22, N. Y.

Produced by  
SCHENCK-KOCH ENTERPRISES, INC.

# SELECTIVE PROGRAM LOG

## NOVEMBER 13

*Omnibus* returns for its eighth season on television with "He Shall Have Power," an examination of the American Presidency from its inception to the present time. It will give special attention to the President's role in shaping world events (NBC-TV, 5-6 p.m.)  
In a General Electric special, CBS News reports on dramatic new experiments in American education (CBS-TV, 9-10 p.m.)

## NOVEMBER 14

Spotlighting changes in family life since the turn of the century, "Story of a Family" studies three generations of an actual American family, the Robertsons of Amarillo, Texas. Actress Jane Wyatt, the narrator, will be the only professional on the show (NBC-TV, 7:30-8:30 p.m.)

## NOVEMBER 16

"Heaven Can Wait," a light-weight supernatural, will be the *DuPont Show of the Month* (CBS-TV, 9:30-11 p.m.)

## NOVEMBER 17

Skating across the screen will be highlights from "Holiday On Ice of 1961," a show that has played major cities here and abroad. Starring Jinx Clark, Tommy Collins, Dorothy Goos, Paul Andre, Alfredo Mendoza and Tony LeMac (NBC-TV, 7:30-8:30 p.m.)

## NOVEMBER 20

Filmed in England and Scotland this summer, "Macbeth" stars Maurice Evans and Dame Judith Anderson. Michael Hordern and Ian Bannen also star. Colorcast on *Hallmark Hall of Fame* (NBC-TV, 6-8 p.m.)

"Traffic Jam Upstairs" warns of our crowded airspace and tells what is being done about present and future air traffic problems, on *Twentieth Century* (CBS-TV, 6:30-7 p.m.)

An hour with Harry Belafonte, who will be assisted by the rising African singing star Miriam Makeba (CBS-TV, 10-11 p.m.)

## NOVEMBER 22

Songwriter Hoagy Carmichael will sing, play the piano and act as narrator in "Those Ragtime Years," a *Project 20* recreation of the time when syncopated music first swept the country. In addition to some of the all-time great ragtime songs, there will be early Irving Berlin songs, cakewalks, marches, quadrilles and plantation songs. Unlike earlier *Project 20* shows, "These Ragtime Years" will be predominantly live-on-tape, with some historical film and stills (NBC-TV, 10-11 p.m.)

## NOVEMBER 24

To help celebrate a family holiday, an hour of circus entertainment (NBC-TV, 10-11 a.m.)  
After that, Macy's own Thanksgiving Day parade (NBC-TV, 11 a.m.-12 noon)

## NOVEMBER 25

In music, drama and ballet the *Bell Telephone Hour* celebrates the life and works of Peter Ilyitch Tchaikovsky. Helen Hayes and Farley Granger star in dramatic roles. Dancers Jacques D'Amboise and Lupe Serrano perform a pas de deux from the ballet "Swan Lake." Written by Arch Oboler, the show also stars singers Jane Powell and Johnny Desmond, pianist Grant Johannesen and violinist Michael Rabin (NBC-TV, 9-10 p.m.)

## NOVEMBER 27

The first of 26 half-hour documentaries based on the World War II memoirs of Winston Churchill. Narrated by British actor Richard Burton, the films will have a musical score by Richard Rodgers (ABC-TV, 10:30-11)

## NOVEMBER 29

Chet Huntley narrates "The U-2 Affair," which covers not only Francis Gary Powers' last flight over Russia but also the abortive summit talks and the spy trial which followed. This is the first of six *NBC White Papers* (NBC-TV, 10-11 p.m.)

## NOVEMBER 30

D'Artagnan and his friends adroitly duel and talk their way through the political and religious strife of seventeenth-century France in Part I of "The Three Musketeers," on the *Family Classics* series. (CBS-TV, 7:30-8:30 p.m.)  
Part II appears next evening, same time. *U.S. Steel Hour* dramatizes the loves and life of a girl whose beau wants her to become "The Yum-Yum Girl" in a soft drink advertising campaign. Starring Anne Francis (CBS-TV, 10-11 p.m.)

## DECEMBER 4

To focus attention on the many problems of bringing up children in our society, "Something Special," a music-and-drama entertainment special, is presented under the auspices of the American Child Guidance Foundation (NBC-TV, 10-11 p.m.)

## DECEMBER 9

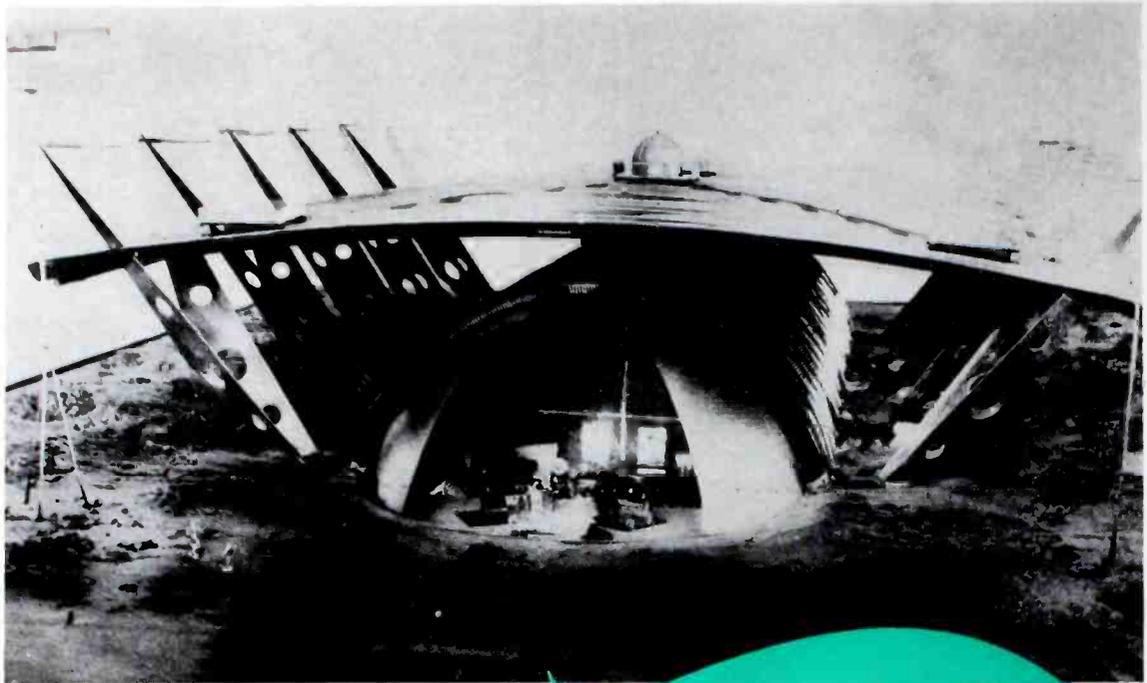
Genetics, the study of how characteristics are passed from generation to generation, will be discussed in "The Thread of Life." As in the preceding six programs of the *Bell System Science Series*, the viewers' guide will be Dr. Frank C. Baxter. To be discussed: What determines the embryo's sex? (NBC-TV, 9-10 p.m.)

## DECEMBER 11

An early Christmastime special this year will be Judy Garland's color film of "The Wizard of Oz," co-starring Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke and Margaret Hamilton (CBS-TV, 6-8 p.m.)

\*All times EST

*With the television season back in full swing, November brings a large helping of distinctive public affairs and entertainment programming. All three networks are covering the election with teams of top-flight newsmen, each with its own favorite computer to process the returns and make predictions. After the election, there will be a full-scale historical examination of the Presidency as an institution. Maurice Evans, co-starring with Dame Judith Anderson, will take the throne of Scotland in "Macbeth." More recent events in embattled England will be recounted by British actor Richard Burton, narrator of the Winston Churchill series. Hoagy Carmichael will sing and play the piano in a show that recalls the heyday of ragtime. For the whole family there will be an ice show, Macy's Thanksgiving parade and musicals with ... and Harry Belafonte.*



UNITED PRESS INTERNATIONAL PHOTO

**HOME OF THE FUTURE**

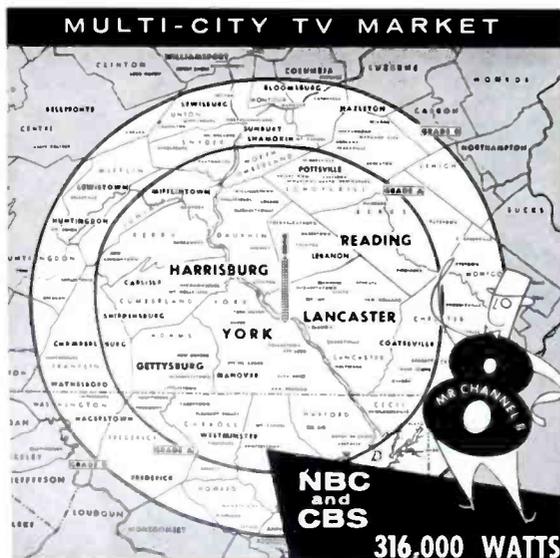
First moon house is designed, ready for construction and lunar occupancy. Made of aluminum, man's moon house has heavy canopy to shield occupants from continuous dust-fall and scorching 214° heat.

*tomorrow's selling  
is here today*

*in the LANCASTER /  
HARRISBURG / YORK market*

# WGAL-TV

This station with its multi-city coverage looks to the future. It's your profit buy for today and tomorrow, because it is the outstanding favorite in these three metropolitan areas, plus many other communities.



**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



# THE CASE FOR GOOD LOUSY SHOWS

*Despite the condemnation of the critics, "lousy" programs do serve several fundamental purposes*

THINK it's about time someone said something in favor of "lousy" programs on television. I mean the programs that even the critics don't review. The shows that fill the gaps between the star-cast specials between the serious discussion public service programs. The shows that fill Nielsen's "western," "situation comedy" and "suspense-mystery" classifications . . . shows that account for about 40% of all television viewing.

Let's start by assuming television is a mass medium reaching huge audiences and, therefore, should offer something for all types of tastes. So for each high-type good show there should be a low-type lousy show . . . lousy as measured by the fact they are on the air week after week with programming that neither arouses the passions nor tempts the imagination . . . and neither do they appease the arts, inform or elevate.

These lousy shows do just two things: (1) They attract audiences, and (2) they hold these audiences.

Today's life, for most people, is filled with periods of racing at high speed followed by periods of rest. Without the rest, there can be no sustained racing. It's true with horses, dogs and with people. It's a factor of our academic worlds which plan periods of rest. It is the 10-minute break on the army march. It is a time when recharging goes on.

### Different kind of learning period

Even though psychologists tell us these after-learning periods provide time for the learning to sink in and become part of us, they can also be learning periods of a different type.

#### Take violence.

In our daily protected lives we seldom face physical danger . . . we seldom face anything more active than a flight of stairs or the pushing of a button. The more protected our

lives, the less we know about our own reaction should danger threaten.

We, as a people, seem to enjoy the *impression* of danger: the high power automobile we "restrain" to 35 on the parkways, the view through the glass window-wall 39 stories in the air (as long as the window is fixed closed), the cigarette without a filter that's a "real" cigarette. The more sedate our actual existence, the further we move from learning something important about ourselves: our reaction to *actual* danger.

### Emotions the law prevents us from experiencing

Violence in television programming, not the type that fills Shakespeare or serious drama but the kind that is found in the typical lousy show, this violence fills this real-experience lack. Through the vicarious violence of western or detective (and perhaps even that of slapstick comedy), we are exposed to emotions the laws we have created and pay to have enforced prevent us from experiencing first-hand.

This violence we see tells us something about ourselves . . . whether we are aware of it or not.

How did you react to that knife in the hands of the murderer on last night's TV? How did you feel when the fingers slipped from the window ledge? How did the highspeed head-on crash leave you feeling? What, in other words, did the violence you saw do to you?

But look again at TV's lousy-show violence. You'll find that on the best lousy shows the violence isn't really there: it's mainly implied. Like the high-powered automobile that can go too fast, so too with the quiet spoken, gun-carrying hero . . . even if he never uses the gun, we know he can . . . and might. This implied violence must now and then become actual violence just to prove it can (what's the deal . . . you've driven your car?), but it is not the act of violence but

*To page 42*

**No significant difference!**

This was the verdict of the A. C. Nielsen Company following their *qualitative analysis* of the audiences of two New York TV stations —the leading *Network* station and WPIX, the prestige *independent*. This special study

provides a *direct comparison* of the audiences of both stations during the hours 7-11 PM, seven nights a week:

**FAMILY INCOME**

**HOME OWNERSHIP**

**AUTOMOBILE OWNERSHIP**

**SIZE OF FAMILY**

**AGE OF HOUSEWIFE**

**OCCUPATION, HEAD OF HOUSEHOLD**

Nielsen states: "None of the comparisons yielded a significant difference."

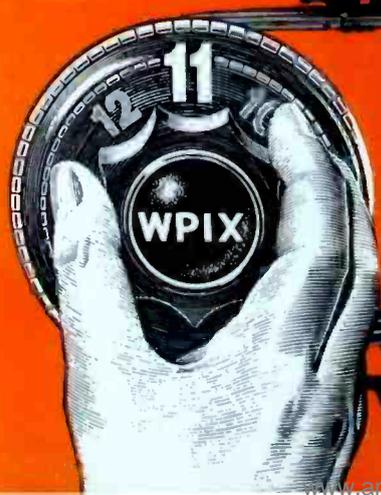
Saying it another way, the "content" of a rating point on WPIX and the leading

Network station is *the same!*

(Details upon request)

*where are your 60-second commercials tonight?*

**the prestige independent with network audiences!**



**WPIX** *new york*

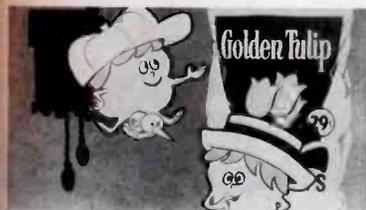
## THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising

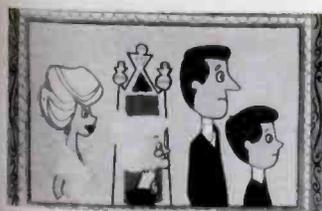


# THE ADAMS POLL PICKS SOME WINNERS

*November brings a crop of commercials that combine solid sell with just the right touch of humor*



Top left: Golden Tulip potato chips. Production: Animation, Inc.  
Top right: Winston cigarettes. Via William Esty. Production: MPO.  
Center: Zest. Benton & Bowles. Production: Transfilm-Caravel.  
Bottom left: Thorexin cough syrup. Agency: North Advertising.  
Bottom right: Prell Concentrate. Agency: Benton & Bowles.



**A**ND now . . . November. Month of football and falling leaves and frost on the pumpkin and folks flying home for Thanksgiving and who's who in the White House. Somehow the subject of TV commercials seems not too important. Still, the shows must go on and how can they without commercials?

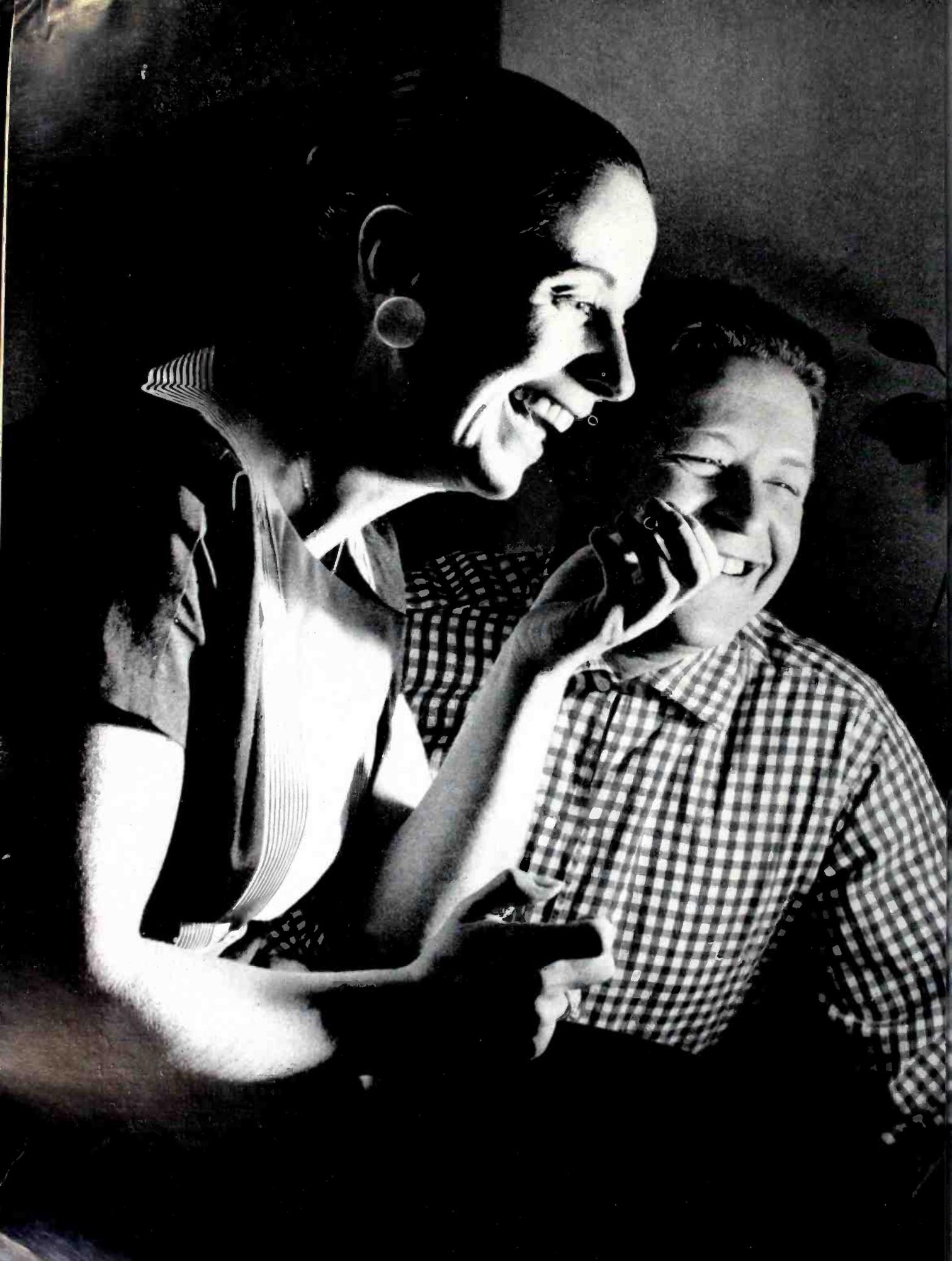
### Special applause for a laugh

One big vote for a Tuffy commercial which has a touch of pure genius. Announcer starts off by saying, "Now there's a girl who likes to wash dishes" and while you're thinking, "Oh yeah?" the young woman on screen says "Ha ha ha" with that knowing delivery which makes instant sympathetic contact with Tuffy prospects. Follows, then, one of the neatest, clearest, most uncluttered TV commercials I've viewed recently. Nice work and please, Foote, Cone & Belding, a special bit of applause to the one who thought of that "ha ha ha." And for Elliot, Unger & Elliot who produced the commercial.

Next, a vote for the Sarra-produced commercial—most recent in that delightful series of the plumbing tools put out of business by Drano. Now, a plunger is in the act. Another unemployed because of wonderful Drano. Solid sell, just the right degree of humor, and almost acceptable tag delivered by the plunger, "Me and my big mouth!" The agency: Young & Rubicam, N. Y.

For months I've dreamed about a cigarette commercial which would take full advantage of tight close-ups of ash tray, cigarette package, smoker's hands, and cigarettes. Lots of emotion could be packed into this—by the way the cigarette is put down, picked up, tapped, snuffed out, and maybe even how the hands (his and hers) get together and then while the cigarettes send up their own smoke

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# Pleasure before business!

Delighting viewers is Phil Silvers' business. Result: *big business* for his sponsors.

Coca-Cola, Ronzoni, Dial Soap, Brylcreem, Studebaker-Packard, American Stores are some of the important advertisers who have found that Phil Silvers, as Sergeant Bilko, always leaves audiences laughing fit to *buy*.

And what audiences! Just look at a few of these typical *season-long* average ratings:

Cleveland, 20.2	Tucson, 20.0
Eric, 44.6	Burlington, 36.1
South Bend, 29.9	Lexington, 24.0
New York, 16.2	Philadelphia, 17.7
Boise, 41.5	Louisville, 21.8
San Diego, 18.2	Montgomery, 25.8
Evansville, 18.5	Cincinnati, 17.4

Order your 138 half-hours. You'll find it's a pleasure to do business with Phil Silvers!

**CBS Films** 

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



## ON RADIO

By Kevin B. Sweeney, President, RAB

# THE ONE-MARTINI ANNUAL FORECAST

*Radio in 1961, according to the Sweeney System, will see a rise in set sales, listeners, rates*

**W**HAT can you expect, as a buyer of advertising, from radio over the near-term (a phrase I've picked up by reading those Wall Street analysts who are more confused than a guy trying to figure out a station's audience by simultaneously consulting Pulse and Nielsen)?

### Picking a growth medium for 1961

Usually, this kind of a dope-bucket piece turns up in the January issue of magazines, but I thought I would record my one-martini analysis before the field became too crowded. So, here you are—the Sweeney System for Picking A Growth Medium in the Next Twelve Months:

**Rates:** Going up slowly, as a medium, but sharp increases—just as in the past three to five years—by individual stations as the audience measurement services lift their morale.

Overall, radio rates up maybe 3-4% for national advertisers in the next year with larger rate increases for local advertisers with (a) the elimination of some of the more advantageous packages and (b) stronger demand working together to up radio's local-level business dramatically.

**Single Rate:** The spread between retail (local) rates and national spot rates will be less a year from now than it is currently but don't expect any large number of stations to embrace the single rate banner. Radio feels it has made more progress toward the single rate than newspapers who have had three times as long to do something about it.

**Audience:** Both winter and summer, the next 12 months will be radio's largest on record. Winter should be up 3-4% over last year and summer up perhaps as much as 10-12% over summer, 1960 when television's July coverage of the conventions provided more competition than normally expected of our electronic relative in that season.

Radio's growth area for audience will be between 4-7 p.m. among adults.

Out-of-home audiences will continue to grow at three to four times the in-home rate with the personalized transistor becoming a really measurable factor in a field thus far dominated pretty much by the automobile radio.

**Set Sales:** First nine months of 1961 will beat first nine months of 1960 by 10-15% unless the Japanese imports are restricted. If they are, set sales will still exceed 1960. The personal radio will be up to about 40% of all sales for 1961 if the Japanese are basically unrestricted.

**Advertisers:** For the first time in five years, three or four of the big package goods advertisers will be using radio dominantly again. These advertisers are in the over \$10,000,000 Club, Grocery Products Division, and they will spend \$2-4,000,000 in radio, spot and network, in the calendar year 1961 just as if it was a normal thing to do.

**Network:** Its best year in the past decade with at least three of the networks in the black. They will emerge as a primary news and news background medium and given a few news hot spots around the world in 1961, they could give radio the same kind of a national-international news standing that it now enjoys in many cities as a local news medium—not only fast but complete.

### FM gropes to sell its one-third audience

**FM:** Progress on every front—more sets sold, more new advertisers (primarily local), greater set penetration. Nowhere near the black and lots of turnover in management and ownership as FM gropes for ways to sell its one-third of the nation. More interest in broadcasting and less in multiplexing in 1961 among FM operators.

**Local Advertisers:** Department stores will make the largest single gain with supermarkets following rapidly. Automobile dealers will be out of first place for the first time, but will run a strong second. Rank at the end of the year: (1) super-

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**"IF THE RCA TV TAPE RECORDER COST  
\$5000 MORE, WE WOULD STILL BUY RCA"**

**— says Stanley E. Hubbard of KSTP-TV**

Says Stanley Hubbard, "After a careful study for over a year, our Engineering Staff decided that the RCA Television Tape Recorder was the best on the market. It was obvious to us that RCA advantages make all the difference in picture clarity and realism.

"Since that time, we have purchased three TV Tape Recorders—one color and one monochrome for KSTP, and a monochrome for KOB-TV Albuquerque. Today's increased sales are keeping our facilities humming. Our advertisers are sold on the consistently high quality of our taped commercials."

The value of installing RCA TV Tape Equipment is

being proved at more and more stations where nothing less than the best will satisfy. Superb pictures, outstanding convenience in operation and unequalled service during and after the sale are advantages that only RCA with its years of television experience can promise and produce.

Discover for yourself all the values of owning the RCA TV Tape Recorder. Check Stanley Hubbard and other enthusiastic users . . . see your RCA representative. He can give many reasons why this advanced Tape Equipment is the best buy for you.

**RCA Broadcast and Television Equipment—Camden, N.J.**



The Most Trusted Name in Television  
RADIO CORPORATION OF AMERICA



## PROMOTION

By Gene Godt, President, BPA

# A SEQUEL TO "TOGETHERNESS"

*An agency man's disillusioned letter points up the need for courtesy from both sides of the desk.*

**U**s columnists, like me and Earl Wilson, we simply thrill all over when we get reaction to something we've written. So I'm tickled to report that a column I wrote last June called "A Plug for Togetherness" (subject: broadcast merchandising) brought a real overwhelming response from readers.

One letter laid me out because I was interpreted as being in favor of broadcast merchandising, and the other laid me out because I supposedly implied agencies and advertisers were not realistic and cooperative in their demands for merchandising services. So to set the record straight—and to touch again on what may be one of the hottest subjects in broadcasting promotion—permit me to answer yes and no to both charges.

Yes, I think much of broadcast merchandising is pointless and a waste of time and money better spent in audience building. And no, there are many promotion people who do not do as good a job for their stations and their advertisers as they should or could. In other words, there are good ones and better ones on both sides of the desk.

### Lack of response to agency request

For example, one of the smartest agency men I know pointed out gently but firmly the other day that he'd been pretty sadly disillusioned by some broadcast promotion people. Here's what happened: He wrote a personalized, individually-typed letter to promotion managers of 13 major stations, asking for merchandising assistance on a spot campaign for a well-known household product. His letter detailed the purpose of the spot purchase, its features, and gave considerable background on the product (plus picture, mat, and news release-type copy). He asked for help in informing the retail trade of the broadcast advertising (leaving the method up to the promotion manager), and for a report of the assistance provided.

What happened? *Five* stations (38%) "have never even shown us the courtesy of a reply, acknowledging, at least, receipt of our letter."

My friend is, naturally, puzzled. He adds: "However, as is so often implied in articles such as yours, the agencies are not always the culprits. Some stations can also work harder toward that togetherness—for example, those five stations referred to above."

### Tips for conscientious promotion men

He's dead right, of course. What, then, *are* the things a conscientious broadcast promotion man should do to bring about more of this "togetherness"? How about these?

1. Answer the letters. If you can't do what is requested, tell them so. If you can, tell them that, too.

2. Watch out for traps. Be consistent, and honest. It's so hard to remember your stories unless you stick to the truth.

3. Level with your salesman, and *make him level with you*. Ever have a salesman say: "This is just a small order now, but if it works, wow, will it grow"? Or "We haven't done very much for them in the past, so lay it on extra strong this time"? Those are traps, my friend, which will lead you into inconsistencies that will come back to haunt you.

4. And don't get your lip out if the spot schedule, despite your fine assistance, jumps to another station to get better availabilities and a better cost-per-thousand. The agency wouldn't be doing its job if it didn't keep alert for the best buy. Just like the salesman wouldn't be doing his job if he didn't try to get the best service for his account.

It boils down to being consistent and being honest. And working like a grown-up professional. Togetherness is a two-way, many-splendored thing. END

# If you are buying Television in Providence, Rhode Island,

keep these facts in mind: In daytime NSI\* homes reached, WJAR-TV has more than *twice* as many quarter-hour firsts; in nighttime NSI\* homes reached *three* times as many quarter-hour firsts as the second station! Furthermore, in NSI\* homes reached, WJAR-TV carries 8 out of the top 10 network programs, 9 out of the top 10 syndicated programs! WJAR-TV · Channel 10 · Providence · NBC · ABC · Represented by Edward Petry & Co., Inc.

**\*Nielsen, August, 1960**

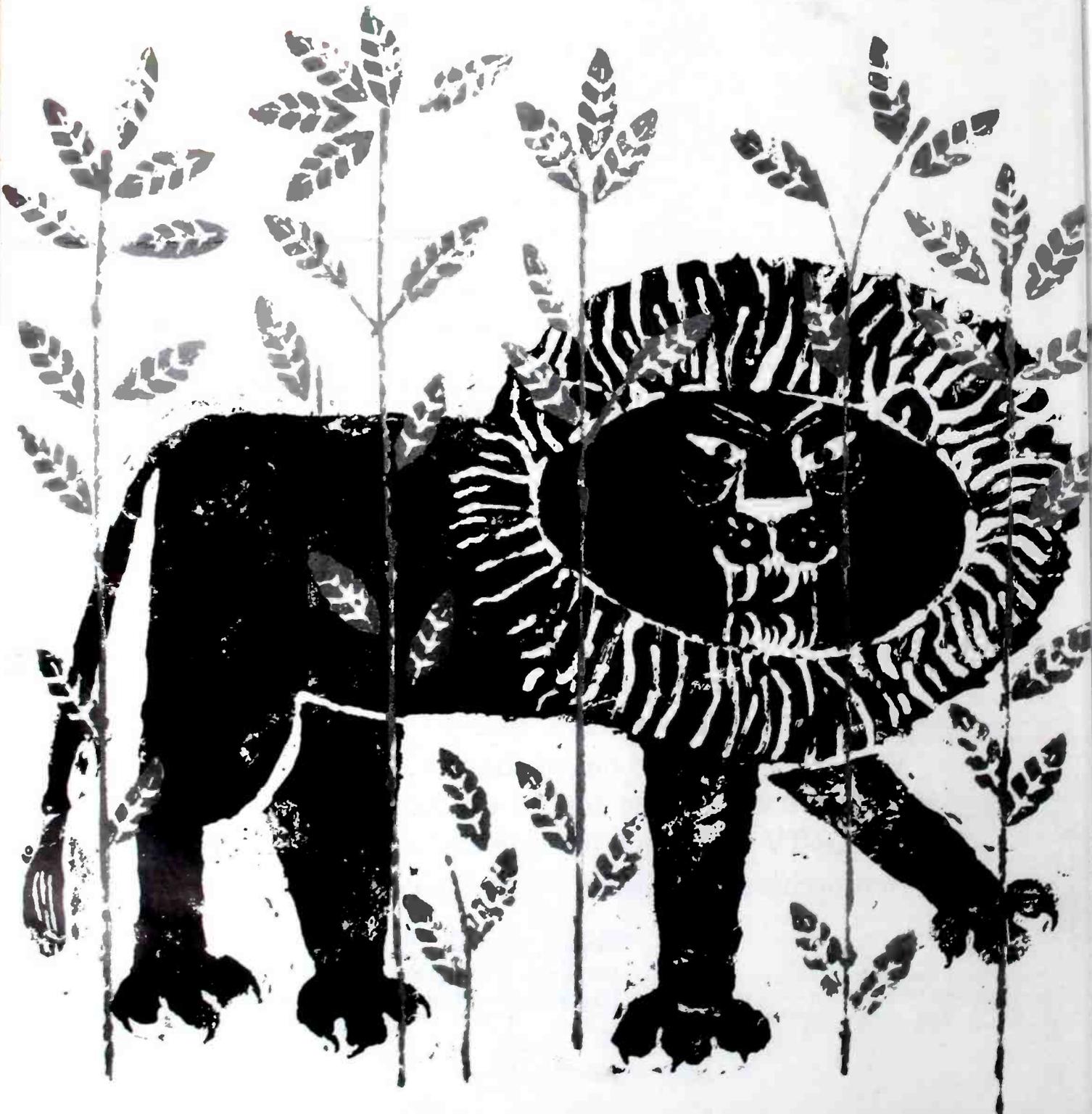
Daytime — Mon.-Fri. 8 A.M.-6 P.M.

Nighttime — Sun.-Sat. 6 P.M.-midnite

## where makes the difference

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

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



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

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

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

**TELEVISION** THE MANAGEMENT MAGAZINE  
OF BROADCAST ADVERTISING



the implication that such an act is possible that separates the lousy lousy shows from the good lousy ones.

A travelogue of distant places does more than show us these places. Fine music is more than nice sounds. Emotional violence is more than a shot in the dark. The travelogue, the music and the violence each teach us something about ourselves. They provide the spark that can mean greater understanding of ourselves and the rest of the world.

That the rest of the world (of places, sounds and violence) does exist, is part of every TV news show, every newspaper front page. To say it is a backward place, discordant music or frightening violence, implies our knowledge of their opposite values.

Entertainment need not be travelogs or music. It can be action. And action is motion, impact, sometimes violence.

But entertainment can involve the bringing to awareness of new emotions . . . things we didn't know we had. If we react with the emotion our educational-cultural-religious training has attempted to instill within us, certainly the violence does no harm. If we react in the reverse, it is perhaps well that TV offers this outlet . . . however "lousy." END

markets (2) automobile dealers (3) department stores (4) furniture and appliance stores.

*Most important national advertisers:* Cigarettes and beers will continue close to the top with the fastest-growing categories outside of grocery products being the airlines and cosmetics.

*Programming:* News will be the most swiftly expanding category although news and commentary will still represent only about 15-18% of total output.

Talk formats, still based on news, will make a few converts among station operators but will not be significant until 1962 or 1963 judging by the progress of other formats during the past decade.

Radio's news programming will "surround" so many stories that it will cut in significantly for the first time on the circulation of newspapers. Radio's news-talk formats, almost always blended with music at this stage, will essay the long sports story, the women's page story, the long feature, the financial page report in depth as the pioneers look for new areas to conquer. Success? Mixed.

In measuring these predictions, it might comfort you to know that this same crystal ball saw a victory for Adlai in 1952. END

signals from the ash tray. Now bless me if Winston didn't up and create such a commercial. I do think they could have squeezed more out of it than they did. Even so, to me it looks good like a TV spot should.

A big vote to big General Electric for getting off the pedestal and taking a light-hearted view of life and refrigerators. One I like particularly is the 180 ice cube spot. The fast-talking owner jabbers at a great rate about the GE refrigerator and its virtues, finally promising to be back next week "to tell you what to do with . . . (BEAUTIFUL DOUBLE TAKE) 180 ice cubes???" So maybe it was 160. I don't care. The Big Idea stuck.

#### B&B steps out of stereotype

Frankly I'm weary of shampoo commercials. I'd like to wash them right out of my hair. But Benton & Bowles, bless 'em, did step out of the stereotype with the slow motion spot on P&G's Prell Concentrate. I vote for it because (a) they borrowed from food commercials the impact of extreme close-ups, (b) the audio is limited to 47 words, and (c) someone had the good sense to record *after* the visuals were completed. Nice work, Transfilm-Caravell!

Guess I'm in a mellow mood because, of all things, I'm about to clear my throat and say something nice about a cough medicine commercial. Produced by Animation, Inc. for Thorexin, it shows a cartoon family of four, each with a quite amusing kind of cough. All right, so it doesn't go all the way. The cough zone is still X-rayed. But it's certainly a happy change from the ones of yore. Agency: North Advertising, Inc.

Animation has always cooked up some crisp 10-second spots for Golden Tulip Potato Chips. Not stupendous but gently humorous and strong brand identification. What do you expect for 10 seconds?

Again in the hair-splitting department, there's that final line in an Ender commercial. "I'm glad we all use Ender, aren't you?" And you know what I keep hearing? "Aren't you glad you use Dial? Don't you wish everybody did?"

Another time in this column I mentioned a Zest commercial. I don't like to sound like a needle that can't get out of the groove, but I'm giving another hurrah to Transfilm-Caravell for the Zest commercial using the flashback idea of the young woman as she recalls when she used to run *into* the rain. Good work, Benton & Bowles. Nice going, P&G.

Say, is Christmas truly just that many days away? Please, Santa, could you have more of the studios send me their top creative work in time to be talked about before viewer fatigue sets in? Just put it all under the tree. I'll find it. END

Cuisine Exquise . . . Dans Une Atmosphère Élégante



RESTAURANT  
VOISIN

575 Park Avenue at 63rd Street  
NEW YORK

Lunch and Dinner Reservations: Michel.TEmpleton B-6490

# Tinker to Evers

*(but never to chance)...*



It really looked *this* time like an HR&P man (as they say in the bleachers) was swinging for a strikeout.

The New York agency had vetoed one of his stations, mainly because the client – out on the West Coast – had heard “unfavorable reports from the field.”



Undaunted, our New York man asked our San Francisco office to make a full presentation on the client’s home grounds. “I’m sold,” said the client, “but my broker in the Northeast isn’t. Sell *him* and I’ll go along.” So now our Boston office went

to bat. “Sounds fine with me,” agreed the broker, “but you better cover my distributor in the station’s city.” Well, the station itself fielded *that* one with neat dispatch and – as a result of this quadruple play – we came up with the order.

Some people might call it a lot of time, expense and transcontinental shenanigans to make one not-very-big sale for a single station. But HR&P men think differently.



They’re out to sell spot television – sometimes in small lots, sometimes in big pieces – sometimes for one station, sometimes for a hundred.

Bill Yonan  
Chicago Office



**THE MORAL IS THIS:** HR&P men are picked for resourcefulness, which directly rewards the stations who have picked us. But it goes further. Since we concern ourselves with only *one* medium, there are no limiting factors to keep us from the creation of new business for the whole spot TV industry. Uniquely, we can afford to be *doubly* creative that way.

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

Irresistible force...



New York audiences are irresistibly drawn to the programs they see on Channel 2. The inevitable outcome: day and night, month-in and month-out, WCBS-TV remains *firmly fixed in the number one spot*.

The first weeks of the new television season prove the point all over again! In a seven-station market, Channel 2 chalks up an over-all 32.4% share of audience, *34% larger* than the second station, *113% larger* than

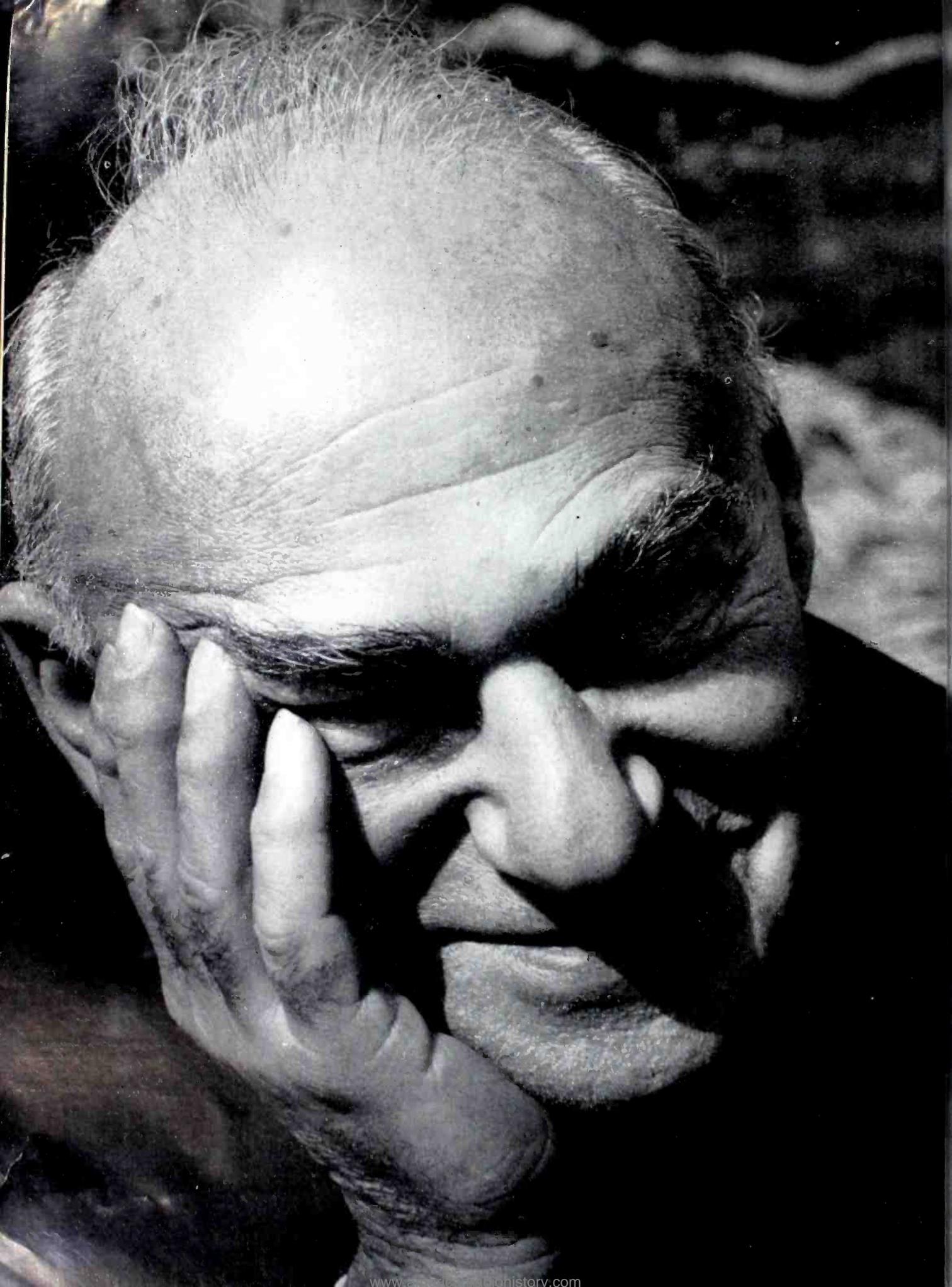
Immovable object!



the third and *14% larger* than all the other stations *combined*; 18 of the top 25 *daytime* shows and 20 of the top 25 *nighttime* shows; *more* top rated news, public affairs programming, feature film shows, western variety, dramas, situation comedies than any other station. Source: Arbitron, Oct. 2

Beyond question, the New York television picture remains the same. In the nation's largest market, the largest audiences stay tuned to...

REPRESENTED BY CBS TELEVISION SPOT SALES • CBS OWNED **WCBS-TV**



# ONE ANTIDOTE TO GOVERNMENT REGULATION

*Gilbert Seldes, dean of the Annenberg School of Communications, explains why broadcasting needs a comprehensive restatement of principles and ideals and not "piecemeal panaceas"*

BY KENNETH SCHWARTZ

IN an ivy-covered building at the edge of the University of Pennsylvania's sprawling Philadelphia campus, a dedicated band of communications specialists are striving to arrive at an explicit statement of principles and ideals for mass media, particularly broadcasting. They seek to create a new, informed and enlightened audience in this second decade of television; one that neither reflects the passive mass nor the passions of the hostile, ultra-intellectual fringe that attacks broadcasting at every turn.

The group in point is the faculty of the Annenberg School of Communications, the University's newest graduate professional school (see next page). Their quest is in keeping with the philosophy of the thoughtful man at left, the School's dean, Gilbert Seldes, acknowledged father of modern criticism of popular culture and author of such immensely influential books as "The Seven Lively Arts," "The Great Audience" and "The Public Arts."

#### Need people "who are moved to informed action"

Why is creation of this new enlightened audience imperative? "If the quiz scandals did anything last year," explains Seldes, "they revealed the widespread ignorance and confusion that exist about the proper role of broadcasting. Panic led to piecemeal panaceas. What we really need are more and more people who are moved to informed action."

"Government regulation will surely come unless an informed public is created which participates in the direction of those communications industries which affect all the people—which are so powerful that the whole atmosphere in which we live is affected by what they set forth."

Photo of Gilbert Seldes (left) by Florence Homolko

As such, the Annenberg School of Communications, in Seldes' view, can take two basic, "active" roles to foster the creation of a new, enlightened audience. First and most obvious, of course, is to prepare its students to deal with the complex problems of mass communications, in the hope that the graduates eventually will participate in plotting the direction which these powerful forces will take in the coming years. No ivory tower operation, the School works with other departments of the University, such as the Wharton School of Business, guest lecturers from all aspects of the communications industry and radio and TV stations in Philadelphia.

#### To help recognize and define excellence

"The function of a university," says Seldes, "is not primarily to teach its students to create excellence, it is to help them recognize and define excellence so that they will find it relevant to their own lives and if they are creative, will want to offer it to others. So far as communications deal with the mass arts, this means that a school must help to create a new kind of man who might be called a responsible aesthete. So, an essential part of our function at the Annenberg School is to create new audiences."

Equally, and perhaps more immediately important to broadcasting and advertising executives, is what the Annenberg School is doing to spearhead closer examination of many of the industry's more pressing problems. In the past year, the School, through Seldes, has been instrumental in organizing the Continuing Conference on Communications and The Public Interest, a group of scholars and heads of 14 schools and departments of communications

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*"We are going through a revolution: the shift of power from print to electronics as"*



Above are Walter H. Annenberg (l.), president of The Annenberg Fund and Triangle Publications, Inc., and Dr. Gaylord P. Harnwell, president of the University of Pennsylvania. At right, below, is a model of the building planned for the Annenberg School.

around the United States, including the Annenberg School, Boston University, Columbia, Fordham, University of Illinois, University of Iowa, MIT, University of Miami, New York University, University of North Carolina, Penn State, Syracuse, Temple and Wisconsin. Seldes is Conference chairman; its secretary is Sidney Head, director of communications services, University of Miami (see "One Medium, Unique and Indivisible," TELEVISION MAGAZINE, February, 1960).

The avowed purpose of the Conference is "to move toward a growing consensus, through clarification of principles among the scholars themselves, . . . of the problems inherent in mass communications. . . ." Seldes and his colleagues expect that, in turn, dissemination of the opinions of the Conference should help clarify much of the confusion surrounding broadcasting's proper role in society. On the Conference's immediate agenda are studies (to be conducted by separate institutions or jointly) of a definition of "the public interest if it can be defined," the future of Section 315 (the equal time law), the effect of mass media on foreign policy, the effect of TV on Presidential politics and voting habits. One of the most recent acts of the Conference: condemnation of the State Department's alleged intervention in the radio-TV coverage of Soviet Premier Nikita Khrushchev's visit here, and a statement of regret that broadcasters did not openly resent this action.

The Conference's "essential purpose," officially, "is to provide an on-going agenda for responsible debate, the

### THE ANNENBERG SCHOOL OF COMMUNICATIONS: "A CONTINUOUS PLANNED CONVERSATION"

**I**N an era when the proper dissemination of information and entertainment is of concern to all segments of society, the Annenberg School of Communications represents an important step toward establishing statesmanship and vision in mass media.

"The School is independent," says its dean, Gilbert Seldes, "in that it reports directly to the President of the University and not through any intermediate department" and also has an endowment for 10 years by a gift from the Annenberg Fund, headed by Walter H. Annenberg (see above), president of Triangle Publications, Inc. An additional grant of \$1,600,000 from the M. L. Annenberg Foundation, a separate fund headed by Annenberg and named in memory of his father, will make possible construction to house the school on the University of Pennsylvania campus (classes now meet in

existing University buildings and radio and television stations in Philadelphia).

#### Expect five times present enrollment

The new building (see model pictured at right), planned for occupancy in the beginning of the 1961-62 academic year, will have a large auditorium, television and radio studios and a comprehensive communications library. Upon completion of the new building, the school is expected to have an enrollment of about 100 students (now in its second academic year, the school has limited the number of its students to 20).

First announced in 1958 by the Annenberg Fund and the University of Pennsylvania, the school began operations a year ago last fall, following an exhaustive investigation by the University of the activities of other communications

*prime medium of disseminating information, carrying on debate and providing diversion"*

upshot of which is a clearer view and firmer statement of the true responsibilities of the mass media of communications, of the consumers of their product, and of government in securing that mass communication more nearly serves the pressing cultural needs and democratic goals of our society."

It is not, according to Seldes, just the threat of government regulation of broadcasting that fosters the need for such "responsible debate" to create a new, informed, aware audience, despite indications that the industry is in for some tense moments when the 87th Congress convenes in January (see "Washington, What to Expect Next," *TELEVISION MAGAZINE*, July, 1960).

What makes "responsible opinion a paramount necessity," he says, is "a more basic, fundamental change" taking place in U.S. society.

#### **A critical stage in a revolution**

"We are going through a revolution," says Seldes. "In that revolution, we are in the critical stage of the shift between print and electronics as the prime medium of disseminating information, carrying on debate and providing diversion. In that revolution it isn't surprising that some of our dynamic inventions can be ill-used and it isn't surprising that those who have a vested interest in our print-culture should feel ill-at-ease at the prospect of its decline."

Much of the confusion, prejudice and self-interest con-

cerning broadcasting's role in society, claims Seldes, stems from the very velocity of this revolution. This critical shift in power affects, in turn, the interlocking roles of the critics of broadcasting, the medium and the public.

The critic, the egghead critic particularly, said Seldes recently in *TV Guide*, is generally wedded to his heritage of print and "his training and his tradition and his prejudices prevent him from observing the actuality. He sees what he expects to see [on television] and what he expects to see is popular perversion of the whole culture that has come down to us through centuries of the printed word."

In doing so, says Seldes, the intellectual critic of broadcasting is selling himself short by demanding more programs suited to his refined taste rather than being interested in raising the total level of programming. "We have in our mass media the instrument for narrowing the gap between the high and the low brow. And considering the complexities of current society, the gap between the trained mind and the average, between the intellectual and the average man, is particularly dangerous in a democratic society.

"In my opinion, the intellectual loses more than the average man by this separation, but our society suffers most. . . . In relation to TV today, the hostile one-sided critic is making the same mistake he made in the 1920's about movies and about jazz. Nowadays, the State Department sends jazz bands around the world as ambassadors of good will. Thirty years ago, if you said a kind word about

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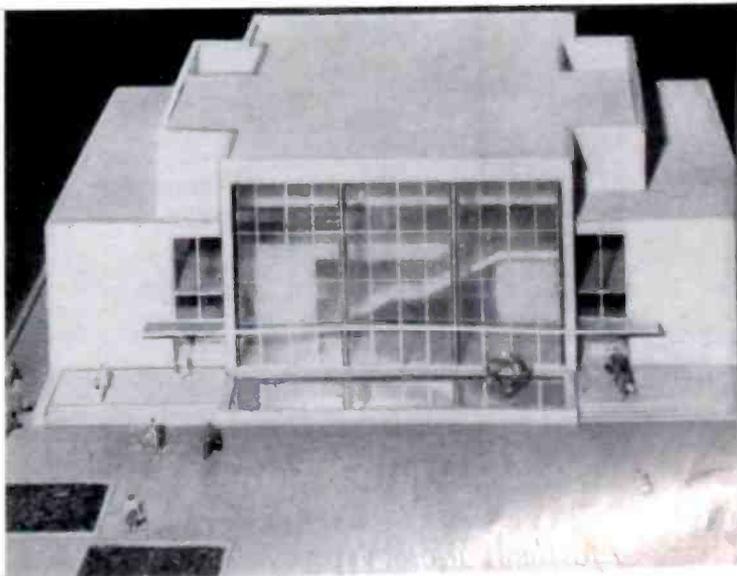
schools around the country and consultation with experts, academic and professional, in mass media.

As a result, the University set up a curriculum taking into account three basic factors: the importance of acquainting students with the complex technology of mass communications; the philosophical perspective made possible by the flowering of research in mass communications over the past 20 years; and the desirability of creating a school that would not compete with other communications schools already doing a good job in a particular area.

Thus the present plan of study is an attempt to integrate technical groundwork, by means of workshops in print, broadcasting and cinema, with seminars in the history and aesthetics of the popular arts, the significance of current events in media and basic communications concepts.

The object, of course, is to prepare students for eventual posts of responsibility in the various fields of communications "as creators, critics, teachers, or policy makers." The

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*American Motors' continued success with its spot TV campaign for Rambler may*

# ROMNEY COUNTERATTACKS

BY ALBERT R. KROEGER

THE success of American Motors Corporation with its pioneer compact car, the Rambler, is a well-recorded fact. Big Three auto men are all too well aware that American president George Romney called the shot on the compact car and that they have had to do an industry about-face and follow. But this is now history. Competition is an immediate thing and 10 compact makes are rolling onto the 1961 market. They are expected to capture as much as 50 per cent of all new-car sales. American Motors, with the field no longer to itself, is in for the battle of its young life—and it knows it.

While media strategy can take only part credit for Rambler's success—the American car-buying public was captured by an idea as much as by advertising—what Rambler does with media now, in the face of strong compact competition, is all-important.

Although newspapers have been the backbone of Rambler advertising, increasingly vital over the last two years has been the auto's use of spot television, heaviest of any U.S.-make car. The automotive Big Three, finally awake to the small-car idea, are studying Rambler's media track record carefully. American has had product foresight, they can reason; is it also calling the shot for the industry on spot TV? The question cannot be easily answered. But it is coming in for high-level industry and agency attention.

## A flood of "imitation Ramblers"

The flood of new compacts entering the market, "imitation Ramblers," as American likes to call them, is, of course, giving American immediate concern. "The situation," says American's top ad man, Fred W. Adams, sales manager for the automotive division, "presents a new problem—counterattack—aggressive action on our part to maintain and increase the leadership in the compact field established through our ten years of revolutionary educational effort."

The "counterattack" by American has already started—in the press, a platform which crusader Romney has used wisely and well to get his ideas over in a five-year reign as Detroit's most-listened-to spokesman.

The latest bombshell Romney has dropped on the hal-

lowed traditions of Detroit: an announcement that American Motors will offer styling stability in its big-selling (26 per cent of Rambler sales) Rambler American after 1961. He also promised no "abrupt or whimsical" changes in other models.

Over the past several years, Rambler has made the most of the economy theme: greater gas mileage coupled with ease in driving and parking and a host of other advantages associated with the small car. The current Rambler theme, "The new world standard of basic excellence," is all-encompassing. With growing compact competition, however, there are many small cars today that can hammer back at Rambler with the same low-upkeep claims.

## Strikes out against waste of annual change

By striking out against rival compacts, not on point-by-point comparison but on the waste and ostentation in annual model changes, Rambler could again be in an advertising class by itself. Volkswagen has kept to a basic body style and prospered. There is precedent in American's thinking, which Romney states this way:

"Forced obsolescence has worked the greatest depreciation of the car owner's investment. And it has become one of the most expensive factors in manufacturing cost and product quality. In the superficial change process, it is difficult to escape a sense of appalling waste. Refreshing change is one thing, but incessant change has a touch of idiocy."

It remains to be seen, of course, how much of an advertising wedge American will make with the issue of planned obsolescence. In advertising itself, American is dwarfed by the spending of its Big Three competitors. But American has learned to make the most of every ad dollar. And it has held the upper hand in a media area in which its competition has been weak—spot TV.

"The current public confusion about the various makes of compact and pseudo-compact cars," says Fred Adams, "will soon reach a state of chaos. We look to our spot TV program to help reduce this confusion by focusing public attention on the Rambler line." *To page 76*

*determine what other automakers do with the medium in Detroit's year of decision*



## “WHAT JIMMY SAW”: PROFILE OF



*The biography of a single “golden minute” prepared for Kellogg by Leo Burnett, Inc.*

WITH more and more of the advertisers' money going to television, the commercial's importance is naturally greater than ever before. Obviously, more should be known—at all levels of advertising and broadcast management—about the complex arrangement of people, technique and timing that goes into the making of today's television commercial, if only to compare common problems with an eye to eliminating them.

The creation of the “golden minute,” the television commercial that fights its way into the consciousness of the average consumer in a welter of 10,000 commercial impressions a year, can involve upwards of 100 people and many months of work at client, agency and production levels.

This is a profile of one television commercial, Kellogg's 743-RK-60 at Leo Burnett Company, Inc., Chicago, as it evolved, a 60-second live action and stop motion film spot for Rice Krispies. It was produced by Sarra, Inc., New York, has the working title “What Jimmy Saw,” and is now operational.

“Jimmy” may or may not be typical of today's average commercial. Factors of cost, technique and message necessitate its individuality. But the effort behind it is duplicated every day in commercial preparation. “Jimmy's” history

from idea to production to broadcast, with revisions in between, will be of interest to advertisers and agencies who want to compare their commercial production technique with that of Kellogg and Burnett. It may also give those who think they are familiar with commercial preparation some new insights into what really is involved or highlight factors they may have lost sight of.

### **Four phases in commercial's history**

The history of “What Jimmy Saw” can be classified into four basic phases: creation, pre-production, production and distribution (broadcast).

Phase one, creation, involves the need for this particular commercial, its idea and idea execution, review and approval. Phase two, pre-production, involves production specifications, bids, bid approval and production contract pre-production conferences relating creative idea to production technique. Phase three, production, involves liaison between agency and producer, pre-planning (casting, music storyboard guidance), recording sessions, shooting (live action and stop motion), film processing, the answer print, agency approval and revisions, final or finished commercial. Phase four, distribution, involves final client approval, print production, print distribution in accordance with

the commercial's scheduled appearances on TV stations.

### *I. Creation*

"Jimmy's" creation began in the summer of 1959. Burnett, Chicago, was busy with its annual preparation of client campaigns for the coming year. On the Kellogg account, agency recommendations showed the need, based on TV time and program slots to be filled in 1960, for several 60-second and 20-second commercials for Rice Krispies—part of all Kellogg work in various product and media areas.

(Burnett services the entire Kellogg Company account on its U.S. and Canadian advertising. Involved are about 20 breakfast foods, a macaroni and a spaghetti, Gro-Pup dog

## A COMMERCIAL

foods. In any given three-month period, Kellogg may have a dozen Rice Krispies commercials in use, perhaps five of them "holdovers" from the previous year. In addition to these commercials, there are about 15 others of the "cast integration" type produced for *Dennis The Menace*, the CBS-TV program shared on an alternate-week basis by Kellogg and Best Foods.)

The creative assignment for the new 1960 Rice Krispies commercials went to Hal Weinstein, one of Burnett's television copy supervisors on the Kellogg account. It came via Bob Mayberry, the agency's commercial service manager, in a requisition that detailed specifications for the commercials—their length and type, when, where and how they were to be used. Mayberry's job is essentially that of coordinator or liaison between the TV commercial department and the Kellogg account group.

Weinstein's assignment came at a time when the Rice Krispies advertising approach included a "fun" theme of imaginative appeals aimed primarily at children, and a more strait-laced theme of nutrition aimed at parents. Two of the new commercials, as requisitioned, were to take the nutritional track, three were to include the "fun" theme.

Narrowing down on this creative assignment, Weinstein was guided into an idea for #743-RK-60, "What Jimmy Saw," (all five commercials were to be worked on in a span of about three weeks) by the Rice Krispies print campaign current in the summer of 1959—the product was being pictured with fruit for the association of fruit and cereal at breakfast.

Weinstein decided to use fruit and fun as stepping stones into a boy's world of fantasy for the central approach—a breakfast scene as seen in a boy's imagination. Fruit would lend itself to stop motion photography and this was kept in mind throughout the copy development.

The basic creative idea that emerged, and which remained unchanged through the various copy and visual alterations that followed: A kitchen scene that has mother preparing breakfast, placing a bowl of fruit on the table while father reads his newspaper. A boy (Jimmy) pours Rice Krispies into his bowl. His imagination takes over and a "magic" sequence unfolds, secret from his parents. The bowl of fruit awakes in stop motion, the various fruits dance, cut themselves up, arrange themselves in the cereal, and then return to the fruit bowl as the dream sequence ends and the family breakfast scene resumes.

Working with Weinstein were Marilyn Cassidy and Mary Quirk, writers in his group. After the Jimmy idea was set from a copy standpoint, TV art director Don Keller prepared a visual outline on storyboard, a guide for the studio and production work to come.

A rough sample track was also prepared to serve as an aid in presentation and as a guide during the commercial's musical production.

This initial preparation period took about three weeks. At the end of this period, copy and storyboard were reviewed by the Kellogg account group and checked to see if initial specifications were being met and if client policy had been followed. Jimmy (and the other commercials) received preliminary acceptance.

The next step was the presentation of the Rice Krispies commercial material to Burnett's creative review committee, a standing panel composed of eight Burnett executives headed by Leo Burnett, chairman of the board, and including Draper Daniels, executive vice president in charge of creative services and Don Tennant, vice president in charge of the TV commercial department.

Weinstein went before this committee, showed the storyboards of all five commercials, went over copy and played sample tracks. The session lasted about one hour. All of the material was approved substantially without change.

### **Storyboards go to client headquarters**

Late in August, after additional agency creative and media review and a Kellogg top advertising management preview (Kellogg ad men had been in Chicago at a client meeting), the Rice Krispies storyboards were forwarded to Kellogg headquarters at Battle Creek. There they received the approval of top management of the company, including that of Lyle C. Roll, Kellogg president and general manager, and further approvals at the brand manager level. The reaction on "What Jimmy Saw" was enthusiastic and official client approval on "Jimmy" came on September 4, 1959. The material was then returned to the agency to initiate production.

### *II. Pre-production*

The pre-production phase of "Jimmy" was a matter of choosing a production company equipped to meet the commercial's specifications (primarily stop motion), getting firm competitive bids and ironing out as many production problems as possible in advance; important in this: having production people understand exactly how the creative men want their ideas to come off.

Gordon Minter, Burnett's vice president in charge of production, decided that New York would be production center for the Rice Krispies commercials. The idea was discussed on the phone with Hooper White, Burnett's New York manager of TV-radio commercial production. With the need for stop motion photography for "Jimmy," White recommended a number of experts in this field, among them, Bob Jenness at Sara, Inc.

Mayberry meanwhile prepared a specification sheet detailing what had to happen to "Jimmy"—what kind of photography and music, casting, what kind of production material Burnett would see—all of the technical information leading up to a finished film.

The specification sheets, scripts and storyboards on "Jimmy" and three other Rice Krispies commercials were sent to White in sufficient quantity to get bids from production companies. This took place several days before approval and Minter's call to White.



Leo Burnett's creative review committee in session: (l. to r.) Jack Tarleton, v.p.; Leo Burnett, chairman of the board; C. Peter Frantz (standing), v.p. and manager of the committee; Draper Daniels, executive v.p. in charge of creative services; and Otis Wieser

One of the bid requests went to Sarra. Executives of the production company immediately arranged with White for several pre-bid conferences at the Burnett New York office to discuss requirements and handling of the commercials, from this arrived at a firm bid on Jimmy and the other commercials. All competitive bids were examined by Minter. Sarra's bid was approved on September 17 and a contract prepared.

The Rice Krispies commercial package started in work with Sarra on about October 1. As Jimmy involved the expensive, time-consuming complications of stop motion, and as its use was for spot appearance, its delivery date was left open for early 1960.

### III. Production

The production phase of "Jimmy" involved more than a month of planning and preparation before the actual shooting. The storyboard revision, casting, musical arranging and recording were part of this. Live action shooting and stop motion shooting culminated in an answer print which resulted in an agency revision. This revision, incorporated in a second answer print, received final agency and client approval.

From pre-production discussions on Jimmy, it was found that the commercial would have to be shortened from its original content. Hal Weinstein, flying in from Chicago, attended the first of a series of production meetings. He explained fully what he wanted to see creatively in Jimmy, gave Sarra, and particularly its creative director, Rex Cox, the author's viewpoint.

Cox then worked up a reboarding which included elimination of a superimposed opening title, "Kellogg's presents what Jimmy saw" (time-consuming, not fantasy-evoking); cutting down on the antics of the dancing fruit (the major stop motion element); eliminating a creamer pouring its

contents onto Jimmy's cereal (keeping attention centered on the fruit).

This reboarding was sent to Burnett in Chicago for comment and approval. Weinstein made some new suggestions and the material was back at Sarra in three days.

During this period, Sarra began arranging for Jimmy's music. It called in Gus Henschen, a conductor, as the commercial's musical director. Weinstein's original sample track of appropriate Kellogg music, highlighted by the Kellogg jingle "A Kellogg's good morning . . . the best to you each morning . . ." served to set the musical mood for the commercial. The storyboard and script also indicated musical accents and moods.

Henschen, in a piano session attended by Rex Cox and White, tailored music to fit the commercial's length, timed out the stop motion work (which has to move to the music's beat, and fit it exactly).

A few weeks later came a final scoring session attended by the same group plus an arranger assigned by Henschen. Bob Jenness, Sarra's stop motion man, was also present. Actors to be in the commercial were assigned musical instruments representative of their character (father was a bassoon).

In the last week of October, a one-day recording session involving an 18-piece orchestra (Henschen conducting) and a vocal trio, The Honeydreamers, cut a final musical track.

### Casting the commercial

Prior to this, early in October, Sarra began casting the commercial. It worked through its casting director, Helen Hecht, assisted by Mary Lu Hertwig of Burnett's New York office. Needed were three actors—a young boy, Jimmy, his mother and father. Auditions, at Sarra, were conducted by Valentino Sarra (assigned as director of the commercial) and Hooper White. Auditioned were about eight children, about a dozen adults. Final selection cast Helen Olson as the mother, Herb Adams as the father and Douglas Lanze as Jimmy. Frank Simms was later selected for announcer.

Using completed Jimmy storyboards as the guide into live action shooting, Sarra assembled the Jimmy cast at its studio in early November for a planned one day of shooting around a basic kitchen interior constructed for the commercial. (Douglas Lanze, playing Jimmy, wasn't feeling well, however, and director Sarra called off shooting. About a week later, Lanze had recovered and the shooting of live action sequences was completed in one day.)

Involved in this live shooting, in addition to White and his Burnett personnel, Sarra executives and the actors, were about 14 other people including a stage crew, a prop man, cameramen, an electrician, a stylist, a set designer, carpenters and painters. (Involved in later film processing stages were about eight others including production manager, editor, stop motion crew and laboratory and optical technicians.)

The next production step was Bob Jenness' stop motion work—two weeks of detailed preparation. The commercial's already completed sound track was translated from film to paper. In this way Jenness had a visual breakdown of

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# HOW TO CONTROL COSTS OF TV COMMERCIALS



Last spring, Hooper White, the Leo Burnett Company's New York manager of TV and radio commercial production, spoke at an Association of National Advertisers' workshop meeting in New York on the subject of controlling TV commercial cost. These are his major points and his checklist for controlling production costs:

In the production of TV commercial material, there are two absolutes: time and money. They are totally inter-related. They must be completely predicted and strictly adhered to. But the variable factors of television production must be handled by experienced people, or the end product will take too long, cost too much and have a diminished advertising effectiveness.

Affecting cost are many questions that must have early answers: Is the TV commercial to be done live, on film or on video tape? Will it make use of a personality? Are sets and extensive art direction necessary? How important is original music to the sound track; and if music is to be used, how large an orchestra, how expert and expensive a composer and arranger should be hired? What is the commercial's projected life?

## The key man—agency producer

From this partial list of specifics that affect cost, White says that arriving at a standard cost control formula is like asking "How much should a house cost?" It depends on many related factors. But White does see effective TV commercial cost control tracing back to one key man—the agency producer involved. Control will be no better than his creative ability.

The producer must take the written word and make it heard, take the still picture and make it move. He must be familiar with music and its ability to become complementary background or memorable product jingle. He must understand the writers and artists and be able to translate their ideas. Without this knowledge (and the desire to produce well) nothing will be produced reasonably and on time.

White points out that it is wrong to assume that big-ness means effectiveness. There are no rules in this area,

but a good idea can sometimes be produced inexpensively while no amount of production money will save a bad idea.

It is hard to determine at what point a TV commercial begins to cost more than originally predicted. But the reason why a \$6,000 commercial finally costs as much as \$10,000 can usually be traced back to lack of understanding and proper communication between many people.

Perhaps when the agency producer said "We'll have music in the sound track," he meant existing library music, while the client thought of new, original music involving composition, scoring, recording session and payments to individual musicians. This misunderstanding alone could cost \$3,000.

Perhaps the misunderstanding was in the area of production time needed. If a job suddenly turns out to be a "rush," overtime is a premium bought at great expense.

## Proper pre-planning to avoid additional costs

Lack of proper pre-planning between agency, client and production company could have been a cause. When the art director suggested a living room set, he meant a three-walled living room with a ceiling, while the producer and production company thought only of camera angles showing a living room corner and no ceiling. This misunderstanding could cost overtime days while changes are made in basic settings—changes that should have been completely understood before production.

Choosing the wrong cast can cost money. A pretty girl doesn't necessarily speak well. A beautiful child may freeze up when faced with lights, camera and the many people involved in production; and a whole day is lost.

Choosing the wrong production company may cost more money. It is an aggressive business and very few production companies would say "We're not right for the job. Try our competitors." The judgment in securing the right company for the right job rests with the agency producer. He should know that there are several right production companies for any job—and many unwise ones.

And one "perhaps" is the most important one of all. Perhaps the original idea for the commercial was bad. No amount of expensive fixing will change this.

Essentially, a TV commercial begins to cost more from the moment all involved—writer, artist, account man, client, producer, production company—don't use their brains to the best of their cooperative ability.

White feels that another important element in controlling the cost of TV commercials is *early* client involvement. The client should have an idea thoroughly explained to him—with the *intent* of the commercial completely agreed upon. He should be shown visual evidence of the hoped-for end result. This is usually done in storyboard form. And in looking at storyboards, the client and the agency should agree on one thing: storyboards are *guides* to production—a first check-point for intent and direction. Once agreed upon, production should improve rather than duplicate a storyboard.

And clients should be aware of the fact that changes are very expensive if made after a cost estimate has been approved and production started. Changes in settings, lighting, sound track elements (including *script*)

"Mass media are not providing the type of communications needed in this age of specialized marketing," contends George Bradford consultant on advertising and sales promotion in GE's Marketing Services Division

# BRADFORD OF GE: CONSULTANT ON TOMORROW

By JUDITH B. DOUGINS

ADVERTISING would be less of a guessing game if its true role were more clearly understood. Rather than hoping for the key to the magic equation, 'X dollars in advertising means Y dollars in sales,' businesses would be less frustrated by advertising costs and more productive in the use of dollars if they'd look on advertising as a *communication function* to fulfill *communication objectives*. The trouble is that mass media are not providing the type of communications needed in this age of specialized marketing. There's too much waste circulation and TV, by its nature, invites the most criticism. Pay television may supply some answers for both the viewer and the advertiser. There are many who will disagree with me—within General Electric as well as outside—but it is my personal opinion that any development which provides a selection opportunity for the viewer and the advertiser will force itself into acceptance—whether we like it or not."

George A. Bradford ventures this opinion in full recognition that pay-TV is not exactly right around the corner. But as consultant on advertising and sales promotion in the Marketing Services Division of the General Electric Company, his job is to explore all possibilities for the future.

#### Develop and coordinate basic policies

Headquartered in Manhattan, the Marketing Services Division, under the direction of vice president of marketing C. K. Rieger, was created 10 years ago to develop and coordinate certain basic advertising and marketing policies for the more than 100 product departments within GE's decentralized management set-up.

"Our job," explains Bradford, cramming a lot of meat into a nutshell, "is to research and teach by examining areas too broad and too deep to justify the individual attention of the individual product department."

An expansive, casual man, Bradford copes with such non-casual challenges as how GE can get the most out of its advertising at the lowest cost. His theories on this and other related subjects have earned him the high respect of his colleagues at the ANA, where he is a frequent speaker at meetings and workshops. One of Bradford's pet crusades has been for a more flexible method of agency payment than the historic 15 per cent commission system. He has long pressed for recognition of advertising as a long-range communicator of ideas and attitudes about a company and its products, rather than just an immediate selling force, and is particularly concerned that mass media are not providing the communications opportunities required by the trend to specialized marketing.

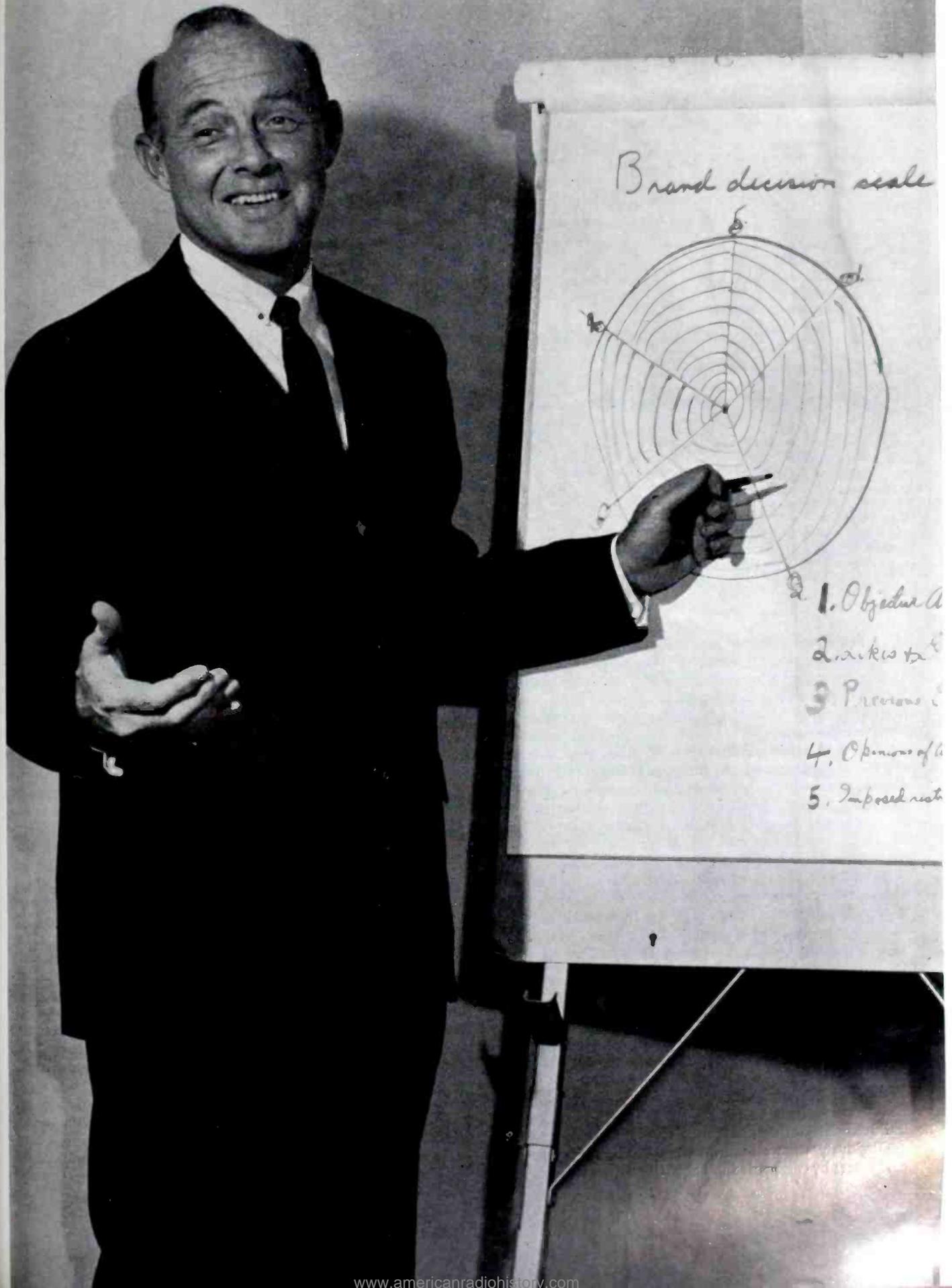
#### "The trouble with mass media . . ."

"The trouble with mass media is just what the name says. They reach the great masses—which is more than we need in terms of communications—and more than we want to pay for," he states. "You can get some specialization in print with such media as the shelter books and special interest publications like the hot rod and hi-fi magazines. And there is more specialization opportunity in spot and local TV than there is in network television. Even in the latter instance, a sporting goods manufacturer, for instance, can 'select' his audience by buying a baseball show but he does not reach a special-interest audience to the same degree that he might by advertising in a sports magazine.

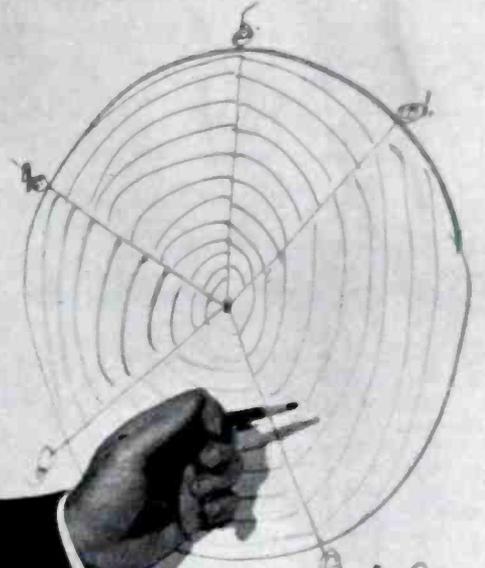
"In other words, it's the total image or identity of the medium that's important. FM radio is trending this way with its specific appeal to the higher educational bracket. And I think pay television could stimulate specialization in the TV industry."

Looking ahead to a time when pay television might exist

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# Brand decision scale



- 1. Objectives
- 2. Likes
- 3. Previous
- 4. Opinions of
- 5. Imposed restrictions

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

ROBERT E. BRITTON  
v.p., marketing-media-research, MacManus, John & Adams, Michigan

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

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

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

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

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

RICHARD P. JONES  
v.p. & media director, J. Walter Thompson, New York

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

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

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

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

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

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

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

R. R. RIEMENSCHNEIDER  
v.p. & 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

**L**AST spring, with far less fanfare than usually attends the exposition of research promising to pierce some of the mystery of market planning, the Association of National Advertisers published a 125-page book with the imposing title, "An Analytical Approach to Advertising Expenditure Strategy."

In it, author Robert S. Weinberg, manager of market research for the International Business Machines Corporation, demonstrates what many experts agree might be the way of marketing and media planning in the not-so-far-off future: the use of mathematical models, or operations research techniques, as a means of relating advertising costs and market share to profits.

Reading the book, which is crammed with complicated charts and esoteric formulas, isn't exactly an evening with James Thurber. Yet, it has sold 1,800 copies, is now in its second printing and has come to be regarded as one of the more thoughtful analyses of marketing and media strategy to enter the picture in recent years.

#### Foresees new type of specialist in marketing

Although a few companies of the magnitude of DuPont and General Electric have already experimented with mathematical marketing, Weinberg is convinced that "by the end of the next decade, the use of mathematical models as tools for advertising and market planning will be commonplace" and "a new type of specialist, the mathematical model builder, will join the marketing community."

Obviously, the well-known trend to the use of electronic computers by companies and agencies makes the application

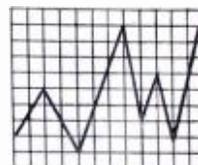
# Mathematical

of math to marketing a decidedly less ominous task. And Weinberg, an economist as well as a mathematician and market researcher, believes that the unprecedented pressure of competition expected in the coming decade renders the injection of mathematics into market planning pretty much of a necessity.

Agreeing with most other economists that the 1960s will see consumer demand reach a record high level, he warns that "the large expenditures required to take advantage of new marketing opportunities, as well as the long lead times required to open and penetrate new markets, will underscore the need for integrated planning."

As the situation stands today, Weinberg contends that "advertising research is usually myopic. The tendency is to look at individual campaigns," a shortsightedness bound to prove a loser in the coming years when "the stakes will be too high to allow for a short-term 'hit or miss' strategy" and "company management will find it necessary to become extremely selective in choosing among the various marketing alternatives."

In fact, Weinberg thinks that "the enumeration and evaluation of alternative marketing opportunities will be the biggest single problem facing the planning executive." He points out that the "changes in the operating environment of business will be accompanied by an increased availability of the basic data required for intelligent marketing and advertising planning." And as welcome as the extra facts may be, they obviously make the planner's job all the more complex. Here, according to Weinberg, lies the value of the mathematical model, with its ability to narrow strategy



*In a study published by the Association of National Advertisers, IBM's manager of market research, Robert S. Weinberg, outlines the use of mathematical models in relating advertising costs and market shares to profits*

## Models and Marketing Strategy

down to specifics through consideration of the company and its competition as a whole.

By way of definition Weinberg says, "A mathematical model is merely a set of equations, each equation describing the interrelation between factors (i.e., variables) which determine the marketing mechanism." He feels that "from a planning point of view invertibility is one of the most useful characteristics of mathematical models. They are strange sausage-meat machines; we can put the sausage in one end, run the machine backwards, and take the live pig out the other end."

### Data used to set up relationship equations

Weinberg stresses that the mathematical approach is not a substitute for sound marketing judgment. What the model technique does is allow the planner to organize the profusion of data normally involved in a marketing situation, data which is then used to write a set of equations describing the relationship among the various factors bearing on the particular marketing problem. "It is," Weinberg explains, "in many respects analogous to a skeleton on which we may hang our data for systematic analysis."

To illustrate the need of a means for helping the planning executive solve the problem of enumeration and evaluation of alternative marketing opportunities, Weinberg picks media selection and the case of the "go-no go" dilemma—"the decision by management to use or not to use a given medium."

Assuming that a company is considering four media as a start, Weinberg tallies the alternatives. "Management may

employ all of the media (one choice), any one of the media (four choices), any two of the media (six choices), any three of the media (four choices), or none of the media (one choice)."

At this level the problem is certainly manageable, but with each added alternative the horns of the dilemma grow sharper. For example, "With five media there are 32 possible choices," Weinberg calculates. "With ten media, 1,024 possible choices; with 30 media, believe it or not, there are over a billion possible choices. With 50 media there are over one quadrillion choices. For 100 media there are over one nonillion possible choices.

"And these are only 'go-no go' decisions," Weinberg notes. "Suppose we add another dimension, a choice alternative. Assume we have four media, but three choices—to use more of the media, to use less of the media, to use the same amount of the media. There are 81 possible combinations to be evaluated."

Continuing, Weinberg observes, "If a business employs six advertising media and has 20 possible expenditure levels for each medium, 61 million possible combinations exist. If the company employs ten media and has 20 expenditure levels, there are over ten trillion possible alternatives.

"If the same business is employing ten media and has 100 possible allocation alternatives, there are 100 quintillion possible combinations to be evaluated; 100 quintillion is a number beyond comprehension. If the planner were to write each combination on a three-by-five index card, and these index cards were stacked one on top of the other, they would build 113,140 stacks from the earth to

*BBDO finds network radio's new programming invites specialized listening, gives advertisers a better commercial platform*



Bill Hoffmann, radio director of BBDO, helps the agency's clients get the most for their \$15 million expenditure in radio

## BBDO'S

**I**t's still against the law to drive your car with TV on in the front seat." This back-seat observation, made to emphasize the point that television can't battle 40 million car radios, comes from William J. Hoffmann, Jr., radio director at Batten, Barton, Durstine & Osborn, Inc., New York. His job: seeing that radio gets a "fair shake" from BBDO's media decision-makers.

BBDO, like most other major agencies today, looks at radio as part of the overall media picture, evaluates it as one of many advertising vehicles. And despite healthy radio billings of \$15 million out of current total broadcast billings of \$83 million, the agency realizes that in the era of TV, radio is sometimes overlooked. Unlike many other agencies, however, BBDO has geared to do something about it.

In 1957, in an effort to keep radio thinking alive and up-to-date, BBDO named Bill Hoffmann, (a TV-radio department broadcast specialist since 1950 and an NBC Radio announcer and producer for ten years prior to that) as its radio director, a title unique in the agency field.

Hoffmann's job as radio director has been to study and advise on the aural medium, particularly network; act as a "salesman" for radio within the agency and as a radio "specialist" or "catalyst" within the TV-radio, media and account departments themselves. (A year ago Hoffmann was also given similar responsibility for daytime TV.)

As the central source of radio information within BBDO, Hoffmann reports to Herminio Traviesas, vice president and manager of the TV-radio department, and to George Polk, vice president, TV-radio programming and planning. Hoffmann works closely with the media department under Herbert Maneloveg, vice president and media director, who heads up a group of six associate directors, all versed in every media form, as well as working broadly with many other agency departments.

#### **Memos supply stream of information**

From Hoffmann's office flows a steady stream of memos to BBDO account executives, media personnel, timebuyers and branch offices pointing out programming trends, specific shows, new uses of radio, current and future opportunities—information that might fit into a media gap and help sway an account into radio or, at the very least, help keep network radio in view and in media strategy consideration.

One Hoffmann memo, timed to the possibility of unspent ad budgets, tax money, refunds or other last-minute dollar surplusage, might be issued in December, list special year-end radio packages that could represent additional value to a basic media buy.

Another memo might be a reminder on summer radio, its characteristics, June-August sales potential for various prod-



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# UNIQUE APPROACH TO RADIO

uct classifications, the increase in auto and portable radio listening.

Hoffmann develops the pertinent radio data in conjunction with radio networks, stations, spot representatives and the Radio Advertising Bureau. He is, of course, available with details on each memo and help with any planning or radio questions that may come up.

Hoffmann, like any veteran of radio, is keenly aware of changes over the last decade. Viewing the medium in 1960, he feels that radio is sometimes grossly misunderstood and unappreciated. "In many cases," he says, "radio can no longer excite client management, sales personnel or dealers—they want and demand TV." And furthermore, "there is the new competition of nighttime minutes in prime TV time plus new flexibility in daytime TV."

But while Hoffmann sees radio today as basically a "work-horse medium" rather than a "glamour girl," and much more effective at the local rather than the national level, he feels that the medium offers a service—news, news-in-depth, companionship—that cannot be gotten anywhere else.

"There are still a few clichés left over from pre-TV days," he points out, "namely half-hour and 15-minute programs, but even the daytime serial is disappearing. This is part of an 'agonizing reappraisal' by the radio networks. . . a streamlining down to peaceful co-existence with affiliates."

Radio, in Hoffmann's estimation, has a tremendous future ahead of it in specialization. There are things it can do better, he says, than any other medium, primarily in the area of news and information. And he looks on new show concepts such as NBC's "Monitor," ABC's "Flair," and CBS' "Dimen-

sion" as offering advertisers a host of new programming possibilities. But there are problems seen by Hoffmann in radio's new horizons.

The growth of FM radio, says BBDO's radio director, and the wide division of music programs—something for everyone—is making it easier for radio advertisers to reach specific groups, harder for them to reach the mass.

#### Radio today is an individual experience

"While one advertiser can successfully sight in on one or more stations reaching specific audience segments to pinpoint customers," says Hoffmann, "another advertiser, with perhaps a mass, high-turnover product, is finding it increasingly difficult to do an overall saturation job." Backing this up, Hoffmann notes that with some 35 stations covering New York City, the leading station reaches only an 18% share of audience. And as radio today is usually an individual experience, Hoffmann maintains that there must be less emphasis on "slide rule" rating point buying. "Spot radio is almost mandatory; used with network, it is capable of doing a first-rate national sales job with sufficient frequency."

In addition to a basic media value in itself, Hoffmann believes that radio may be utilized by an advertiser in any of eleven different ways, and in most cases he cites a BBDO client as an example user. Hoffmann's radio applications:

*For cost-efficient frequency*—(A benefit to almost any user. An example at BBDO: The Curtis Publishing Company, using radio in major markets to promote their publications on newsstand issue dates.)

*Supplementing other media*

# BEERS, SHAMPOOS, BREADS AND HEADACHE REMEDIES

*Television Magazine's Continuing Brand Study No. 50: Based on 1500 interviews, 50*

**A**NACIN, Bayer and Bufferin continued to battle it out for the headache remedy market. Prell remained the leading shampoo in Chicago and Los Angeles. Tip-Top and Wonder breads spurred ahead of the competition in the Windy City. And in the nation's top three markets, beer drinkers stuck to their favorite brands.

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?" Products named were those recalled by respondents and were not necessarily advertised on TV during the period stated.

Just as in April, when headache remedies were last studied, Bufferin outranked competitors on recall in all three markets, but continued to lag slightly behind Anacin and Bayer in use in New York and Los Angeles.

A noteworthy development in the shampoo market was the substantial incidence of switching to Lustre-Creme among surveyed users—20 per cent in Chicago (where the brand ranked second in use) and 19 per cent in Los Angeles where, despite the switches, Lustre-Creme dropped from third to fourth place in use. Prell, although still top shampoo in use and recall in Chicago and Los Angeles, was overtaken by Halo for recall leadership in New York.

Among the breads, in Chicago, Tip-Top—only fourth in use last April—switched 41 per cent of its users in that city and moved up to tie with Wonder for top use laurels. New Yorkers still recalled Tip-Top with greatest frequency, but consumed enough Wonder Bread to make that brand leader in use, dethroning Silvercup. In Los Angeles, Langendorf bread held onto its use supremacy while relinquishing top recall honors to Weber's.

Beer drinkers in New York continued to recall Bert and Harry's Piel's, but in use leaned to Ballantine. Among Chicago and Los Angeles consumers surveyed, Hamm's won hands down in use and recall.

END

Beers NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Piel's.....	1	51	1	51	4	8	4	10	9
Ballantine.....	2	30	3	26	1	18	1	15	3
Schaefer.....	2	30	2	27	3	12	3	11	12
Rheingold.....	4	25	4	18	2	13	2	12	12
Schlitz.....	5	8	5	13	5	5	5	6	5
Pabst.....	6	2	7	1	6	3	7	4	
Budweiser.....	7	1	7	1	6	3	7	4	
Knickerbocker.....	7	1	6	9	8	2	9	3	10

Beers CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Hamm's.....	1	73	1	37	1	28	1	16	16
Schlitz.....	2	17	2	14	2	13	2	10	10
Pabst.....	3	15	4	7	8	2	4	7	11
Budweiser.....	4	6	5	6	3	8	3	8	6
Blatz.....	4	6	8	2	7	3	8	3	18
Drewry's.....	6	5	3	8	4	6	5	5	16
Meister Brau.....	7	4	5	6	4	6	5	5	
Old Style.....	7	4	5	6	8	2	10	2	

Beers LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Hamm's.....	1	57	2	51	1	13	1	13	6
Burgermeister.....	2	43	1	56	3	7	2	9	10
Schlitz.....	3	16	4	17	2	10	3	8	16
Falstaff.....	4	12	3	18	8	2	9	2	
Pabst.....	5	4	5	9	8	2	6	5	
Lucky Lager.....	6	3	6	7	6	4	4	7	5
Budweiser.....	7	2	7	5	7	3	7	4	
Regal.....	8	1	*		8	2	11	1	
Olympia.....	8	1	8	2	11	1	*		
Miller High Life.....	8	1	10	1	4	6	8	3	20

\*Less than 1%

each in New York, Chicago and Los Angeles

Shampoos NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Halo	1	25	2	16	2	11	3	9	4
Prell	2	20	1	21	2	11	2	11	2
White Rain	3	14	5	7	6	2	6	2	
Lustre-Creme	4	6	4	8	4	4	4	4	5
Breck	5	4	3	9	1	16	1	18	4
Helena Rubinstein	6	2	9	2	7	1	9	1	
Wash 'n' Curl	7	1	6	3	7	1	9	1	
Drene	7	1	6	3	7	1	6	2	
Charles Antell	°	°	6	3	7	1	6	2	
Enden	°	°	9	2	5	3	4	4	

Shampoos CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Prell	1	27	1	25	1	19	1	14	6
Halo	2	19	2	16	3	11	4	5	10
White Rain	3	14	4	4	5	4	5	4	
Lustre-Creme	4	8	3	9	2	13	2	10	20
Drene	5	4	4	4	5	4	5	4	
Breck	6	2	6	3	4	10	3	8	10
Enden	7	1	7	2	7	3	8	3	
Woodbury	°	°	8	1	°	°	5	4	

Shampoos LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Prell	1	30	2	16	1	17	1	15	5
Halo	2	26	1	28	3	9	3	8	9
White Rain	3	7	3	13	7	1	7	3	
Lustre-Creme	3	7	4	12	4	6	3	8	19
Helene Curtis	5	2	5	4	5	3	8	2	
Breck	5	2	6	3	2	11	2	11	11
Enden	7	1	8	2	6	2	5	5	
Pamper	7	1	6	3	°	°	°	°	
Dial	°	°	9	1	°	°	5	5	

Headache Remedies NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Bufferin	1	43	1	44	3	22	2	27	4
Anacin	2	38	2	35	1	26	3	23	5
Bayer Aspirin	3	20	3	23	1	26	1	31	1
Alka-Seltzer	4	9	4	7	4	5	4	4	4
Bromo-Seltzer	5	4	°	°	7	°	°	°	
Dristan	6	3	5	5	6	1	5	1	
St. Joseph Aspirin	7	2	6	2	5	2	5	1	

Headache Remedies CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Bufferin	1	48	1	32	2	26	3	23	5
Anacin	2	39	2	28	3	24	2	26	4
Bayer Aspirin	3	15	3	16	1	27	1	27	2
Alka-Seltzer	4	13	4	10	4	6	4	6	4
Bromo-Seltzer	5	3	7	1	6	2	7	1	
Dristan	5	3	5	4	7	1	6	2	
St. Joseph Aspirin	7	1	5	4	5	3	5	4	

Headache Remedies LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Bufferin	1	42	1	52	3	21	3	20	6
Anacin	2	37	1	52	1	23	2	24	6
Bayer Aspirin	3	21	3	17	1	23	1	27	2
Alka-Seltzer	4	15	4	14	5	3	4	5	
B.C.-Seltzer	5	9	5	4	4	4	6	1	
Dristan	6	3	5	4	°	°	5	2	
Fizrin	7	1	5	4	6	1	6	1	

Breads NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Tip-Top	1	32	1	44	3	11	2	13	6
Wonder	2	12	2	11	1	19	3	12	11
Silvercup	3	10	2	11	2	17	1	16	4
Taystee	4	9	4	10	4	9	5	8	
Bond	5	3	5	4	5	5	4	10	6
Pepperidge Farm	6	1	°	°	6	2	°	°	

Breads CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Butternut	1	16	2	12	4	12	1	11	15
Tip-Top	2	11	3	7	1	16	4	5	41
Wonder	2	11	5	4	1	16	3	7	8
Silvercup	4	5	1	13	3	15	1	11	16
Holsum	5	4	8	1	5	6	5	4	
Pepperidge Farm	5	4	3	7	6	2	6	3	
Profile	°	°	°	°	7	1	8	1	

Breads LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Sept. 1960		April 1960		Sept. 1960		April 1960		
	Rank	%	Rank	%	Rank	%	Rank	%	
Weber's	1	33	2	37	3	10	2	11	12
Langendorf	2	29	1	48	1	26	1	21	5
Wonder	3	11	3	10	4	7	3	7	17
Barbara Ann	4	8	4	9	5	5	4	6	
Roman Meal	5	1	5	7	°	°	6	2	
Helms	5	1	°	°	2	17	°	°	
Gordon's	5	1	7	1	6	3	°	°	
Profile	°	°	6	2	°	°	°	°	

## Radio sponsorship and tie-in contest increased PPG auto glass sales and sparked dealer interest

**Extending a TV audience**—(Campbell Soup, in this case and in the one above, supporting its TV shows, *Lassie* and *Donna Reed*, in approximately 80 markets.)

**Selling a seasonal product**—(DuPont with anti-freeze.)

**Reaching specific population groups**—(Lucky Strike using the Keystone Network to reach farm areas and college radio to catch the campus set; Air France using FM stations to cut out a high-income market.)

**Promoting a particular day**—(Curtis again for newsstand issue dates.)

**Special promotions and dealer tie-ins**—(U.S. Steel's "Operation Snowflake" holiday appliance program for the last three years.)

**Strong selling personalities plus merchandising values**—(Bromo-Seltzer with Arthur Godfrey; G.E. Lamps with Crosby-Clooney; Pittsburgh Plate Glass last August with Garry Moore and a dealer contest centering on Moore as a PPG sales personality.)

**Emergency use or immediacy**—(United Fruit Company in April, 1959, caught with a huge surplus of bananas destined for spoilage, moved on the air nationally in only 24 hours with a two-week, \$60,000 campaign that sold them out; public education spots during the plastic cleaning bag-infant suffocation scare.)

**Strengthening important sales contacts—or public relations**—(Special sports or special events coverage: Minnesota Mining & Manufacturing Company's current sponsorship of football; the plastic bag education program in its public relations sense.)

**Supporting a TV campaign**—(Sponsors calling attention to their upcoming TV efforts.)

### About \$13 million spent in spot radio

Hoffmann's view of spot radio as "almost mandatory" for advertisers using the aural medium today is reflected in BBDO's actual radio billing figures. Out of the \$15 million in billings coming from radio, roughly \$13 million is in spot radio. Successful radio usage among BBDO clients, however, comes in both forms.

The Curtis Publishing Company, for instance, as part of its circulation promotion program, has for years been taking network radio time, frequently in women's shows, to advertise most issues of the *Saturday Evening Post* on its newsstand-appearance day (Tuesday) in about 50 markets. It recently added spot radio for the *Post* and for two of its other publications, *Holiday* and *Ladies' Home Journal*.

The *Post* commercials, one minute in length, accent one or two particular articles an issue. If there is an article on a celebrity, the celebrity often does the commercial himself.

While Curtis has discovered added reach and cost efficiency in spot radio, another BBDO client, Pittsburgh Plate Glass (auto glass division), last summer began its first use of network radio, for multiple reasons.

PPG had been a sponsor of the *Garry Moore Show* on CBS-TV for the last two years. Looking for wider audience reach this season, it has dropped Moore, taken two other TV programs (*Laramie* and *Michael Shayne*). PPG realized, however, that losing Moore was losing some of the identification built up between personality and product.

PPG, a sporadic radio user (onetime regional sponsorship

of the Pittsburgh Symphony Orchestra, some spot testing several years ago), had BBDO investigate the possibility of a special continuation with Moore on his daily radio show, a morning staple on the CBS Radio network. (PPG's paint division has used the show once before.) There was an availability and PPG auto glass signed for a commercial portion of the show once a day during August.

Ross R. Fernow, advertising manager of PPG's auto glass division, notes that while the PPG link with Moore was a factor in the network buy, as was the show's rating and "attractive" (\$40,000) price, "the primary value was a chance to reach and lend advertising and merchandising support to about 2,500 PPG-supplied dealers in the auto glass replacement market—a good market, but one hard to reach and benefit with advertising."

### National contest created for advertiser by CBS

With the Moore show reaching a housewife audience, the group PPG knows to usually take care of the family's auto repairs, PPG's commercials were correctly directed. CBS Radio itself created a promotional campaign tie-in with a national contest for auto glass replacement shops designed to show PPG dealer reaction to the firms' radio program sponsorship.

Some 2,500 entry blanks were mailed to PPG dealers. The dealers were asked to check a number of stated opinions on Moore's radio sales efforts for PPG, compete in a prize drawing. Out of a heavy 1,984 entry return, Moore drew three winners.

Commenting on the overall results of the radio buy, Fernow says that PPG auto glass sales to dealers were up during the sponsorship period over the comparable period in 1959, and that the buy, coupled with the dealer contest, brought PPG consumer attention. Fernow also says that PPG plans a similar repeat with Moore on network radio again next August.

Network or spot radio, BBDO looks on programming and commercial content as key factors in advertiser success. Bill Hoffmann sees CBS Radio's new reorganization of its network programming structure—more local time for affiliates, more news and other informational programming, less drama—as the single most important highlight in radio this year. And on all the radio networks, Hoffmann notes gains in the area of new programming concepts that invite audiences to "specialized" listening, help advertisers to better commercial platforms.

In the area of commercial treatment, Hoffmann feels that there is no limit to creative possibilities, particularly in the exploitation of radio's sound values, namely in electronic sound . . . "a field that has barely had its surface scratched."

A new series of one-minute radio spots for the *New York Times*, another BBDO circulation promotion account, utilizes an initial 50 seconds of electronic sound effects, 10 seconds of "talk." BBDO's TV-radio copywriters indicate that there will be more of this and other approaches to getting commercial messages "heard."

From the radio writer's standpoint, Richard Mercer, a vice president and creative group supervisor, says that "radio is as much fun to write for as any medium. And there is literally no limit to what you can do."

To page 91



YEAR AFTER YEAR  
AFTER YEAR  
**DETROIT'S FAVORITE**



Complete, balanced, believable—three important reasons why so many people in southeastern Michigan depend on WWJ NEWS for authentic coverage of local, national and international events.

An expert 12-man staff headquartered in Detroit's finest broadcast news center, all major wire services, two newsmobiles, and other modern resources make WWJ NEWS tops for the audience, tops for advertisers, too.

featuring

**DICK WESTERKAMP**  
**PAUL WILLIAMS**  
**BRITTON TEMBY**  
**VEN MARSHALL**  
**KIRK KNIGHT**  
**WILLIAM FYFFE**  
**DON PERRIE**  
**DWAYNE RILEY**

**WWJ** AM and FM  
**RADIO**  
*Detroit's Basic Radio Station*



**WWJ-TV**  
*Michigan's First Television Station*

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



# 1960 COVERAGE STUDY



## COMPARISON OF COVERAGE AND CIRCULATION\*

Channel 5 vs. Channel B, Rochester, N. Y.

	Television Homes	Daytime Circulation Weekly	Nighttime Circulation Weekly
<b>WROC-TV Channel 5</b>	<b>417,100</b>	<b>202,900</b>	<b>276,800</b>
Channel B	317,700	165,800	223,200
Superiority of WROC-TV	99,400	37,100	53,600
Percentage of WROC-TV Superiority	+ 31%	+ 22%	+ 24%

\*These figures represent the station sub-total data and do not include "other" viewing.

Source: ARB 1960 Coverage Study.

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, WDAF-AM, Kansas City, Mo.

Represented by



The Original Station Representative

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

# NOVEMBER

## TELEVISION HOMES

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

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

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

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

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

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

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

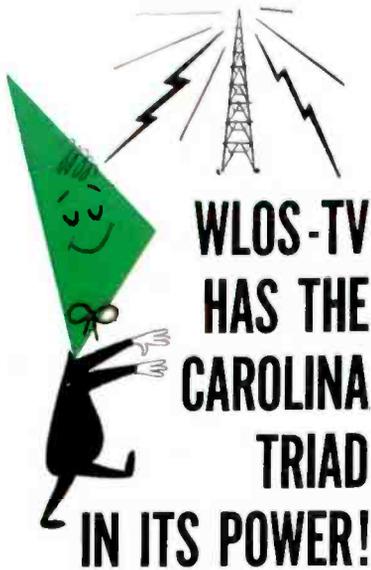
Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and,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

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

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

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

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



WLOS-TV IS FIRST FROM 9 A.M. TO MIDNIGHT!

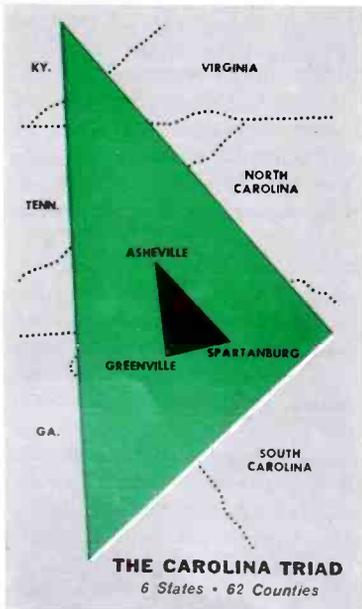
All day, all night, all week... WLOS-TV is first in the rich, six-State Carolina Triad! The March ARB shows an average 34,000 homes are watching WLOS-TV every quarter-hour, 108.6% more homes than station "c", 21.4% more than station "b". Obtain the details of WLOS-TV's dominance in the Carolina Triad from your PGW Colonel.

# 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

**NOVEMBER, 1960**  
TOTAL U.S. TV HOMES..... 46,058,500  
TOTAL U.S. HOUSEHOLDS..... 53,001,000  
U.S. TV PENETRATION..... 86.9%

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

Market & Stations—% Penetration	TV Homes
<b>ABERDEEN, S.D.—68.0</b> KXAB-TV (N,C,A)	21,500
<b>ABILENE, Tex.—78.0</b> KRBC-TV (N)	70,500
<b>ADA, Okla.—80.0</b> KTEN (A,C,N)	82,300
<b>AGANA, Guam</b> KUAM-TV (C,N,A)	††
<b>AKRON, Ohio—45.0</b> WAKR-TV† (A)	†70,500
<b>ALBANY, Ga.—63.0</b> WAIB-TV (A,N)	132,900
<b>ALBANY-SCHENECTADY-TROY, N.Y.—93.0</b> W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**420,500
<b>ALBUQUERQUE, N.M.—70.0</b> KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	132,100
<b>ALEXANDRIA, La.—70.0</b> KAIB-TV (A,C,N)	83,500
<b>ALEXANDRIA, Minn.—75.0</b> KCMT (N,A)	94,100
<b>ALTOONA, Pa.—88.0</b> WFBG-TV (A,C)	271,100
<b>AMARILLO, Tex.—78.0</b> KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	109,900
<b>AMES, Iowa—88.0</b> WCI-TV (A)	289,700
<b>ANCHORAGE, Alaska</b> KENI-TV (A,N); KTVĀ (C)	††
<b>ANDERSON, S.C.</b> WAIM-TV† (A,C)	††
<b>ARDMORE, Okla.—75.0</b> KXII (N)	28,100
<b>ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—79.0</b> WISE-TV† (C,N); WLOS-TV (A) WFBC-TV (N); WSPA-TV (C)	393,300
<b>ATLANTA, Ga.—84.0</b> WAGA-TV (C); WLW-A (A); WSB-TV (N)	532,300
<b>AUGUSTA, Ga.—74.0</b> WJBF-TV (A,N); WRD-W-TV (C)	179,100
<b>AUSTIN, Minn.—86.0</b> KMMT (A)	144,900
<b>AUSTIN, Tex.—77.0</b> KTBC-TV (A,C,N)	134,400
<b>BAKERSFIELD, Cal.—92.0</b> KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	180,200 †61,600
<b>BALTIMORE, Md.—91.0</b> WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	719,500
<b>BANGOR, Me.—90.0</b> WABI-TV (A,C); WLWZ-TV (N,A)	94,200
<b>BATON ROUGE, La.—73.0</b> WAFB-TV (C,A); WBRZ (A,N)	228,800
<b>BAY CITY-SAGINAW-FLINT, Mich.—90.0</b> WNEM-TV (A,N); WRNK-TV† (A,C); WJRT (A)	405,000 †61,700
<b>BEAUMONT-PORT ARTHUR, Tex.—77.0</b> KFDM-TV (C,A); KPAC-TV (N,A)	144,500
<b>BELLINGHAM, Wash.—83.0</b> KVOS-TV (C)	*47,700
<b>BIG SPRING, Tex.—76.0</b> KEDY-TV (C)	18,700
<b>BILLINGS, Mont.—67.0</b> KOOK-TV (A,C); KGHl-TV (N)	55,100
<b>BINGHAMTON, N.Y.—91.0</b> WNBF-TV (A,C); WINR-TV† (A,N,C)	336,300 †42,400
<b>BIRMINGHAM, Ala.—78.0</b> WAPI-TV (A,N); WBRG-TV (C)	420,900

Market & Stations—% Penetration	TV Homes
<b>BISMARCK, N.D.—73.0</b> KBMB-TV (A,C); KFYR-TV (N,A) (KFYR-TV operates satellites KUMY-TV, Williston, N.D., and KMDT, Minot, N.D.)	**41,900
<b>BLOOMINGTON, Ind.—91.0</b> WTTV (See also Indianapolis, Ind.)	608,700
<b>BLUEFIELD, W.Va.—80.0</b> WHIS-TV (N,A)	117,700
<b>BOISE, Idaho—81.0</b> KBOI-TV (C); KTVB (A,N)	62,200
<b>BOSTON, Mass.—93.0</b> WBZ-TV (N); WNAC-TV (C); WHDH-TV (A,C,N)	1,649,500
<b>BRIDGEPORT, Conn.</b> WICC-TV† (A)	††
<b>BRISTOL, Va.—JOHNSON CITY, Tenn.—71.0</b> WCYB-TV (A,N); WJHL-TV (A,C)	170,200
<b>BRYAN, Tex.—71.0</b> KBTX-TV (A,C)	41,700
<b>BUFFALO, N.Y.—92.0</b> WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	553,900
<b>BURLINGTON, Vt.—88.0</b> WCAX-TV (C)	*184,100
<b>BUTTE, Mont.—69.0</b> KXII-TV (A,C,N) (Operates satellite KXII-TV, Helena, Mont.)	**58,000
<b>CADILLAC, Mich.—84.0</b> WWTV (A,C)	97,500
<b>CAPE GIRARDEAU, Mo.—81.0</b> KFVS-TV (C)	194,600
<b>CARLSBAD, N.M.—84.0</b> KAVE-TV (A,C)	11,700
<b>CARTHAGE-WATERTOWN, N.Y.—81.0</b> WCNY-TV (A,C) (Includes CATV Homes)	*65,000
<b>CASPER, Wyo.—58.0</b> KTWO-TV (A,N,C)	32,100
<b>CEDAR RAPIDS-WATERLOO, Iowa—89.0</b> KCRG-TV (A); WMT-TV (C); KWWI-TV (N)	298,800
<b>CHAMPAIGN, Ill.—90.0</b> WCIA (C); WCHU† (N) († See Springfield listing)	318,500
<b>CHARLESTON, S.C.—75.0</b> WCSC-TV (C); WUSN-TV (A,N)	141,000
<b>CHARLESTON-HUNTINGTON, W.Va.—81.0</b> WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	434,800
<b>CHARLOTTE, N.C.—83.0</b> WBTV (C); WSOC-TV (A,N)	640,100
<b>CHATTANOOGA, Tenn.—76.0</b> WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	195,000
<b>CHEBOYGAN, Mich.—72.0</b> WTOM-TV (N,A)	23,800
<b>CHEYENNE, Wyo.—67.0</b> KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**53,300
<b>CHICAGO, Ill.—92.0</b> WBBM-TV (C); WBBK (A); WGN-TV; WNBQ (N)	2,183,000
<b>CHICO, Cal.—82.0</b> KHSL-TV (A,C)	107,200
<b>CINCINNATI, Ohio—91.0</b> WCPO-TV (A); WKRC-TV (C); WLW-T (N)	781,100
<b>CLARKSBURG, W.Va.—75.0</b> WBOY-TV (A,C,N)	78,600
<b>CLEVELAND, Ohio—93.0</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,280,700
<b>CLOVIS, N.M.—67.0</b> KVĒR-TV (C)	15,000
<b>COLORADO SPRINGS-PUEBLO, Colo.—82.0</b> KKTV (C); KRDO-TV (A); KCSJ-TV (N)	94,100
<b>COLUMBIA-JEFFERSON CITY, Mo.—82.0</b> KOMU-TV (A,N); KRCG-TV (A,C)	122,200
<b>COLUMBIA, S.C.—78.0</b> WIS-TV (N); WNOX-TV† (C)	179,800 †32,700
<b>COLUMBUS, Ga.—79.0</b> WTVM (A,N); WRBL-TV (C)	124,200

Market & Stations—% Penetration	TV Homes
<b>COLUMBUS, Miss.—60.0</b> WCBI-TV (C,N,A)	49,300
<b>COLUMBUS, Ohio—93.0</b> WBNS-TV (C); WLW-C (N); WTVN-TV (A)	544,900
<b>COOS BAY, Ore.</b> KCBY-TV (N)	†††
<b>CORPUS CHRISTI, Tex.—78.0</b> KRIS-TV (N); KZTV (C,A)	93,500
<b>DALLAS-FT. WORTH, Tex.—85.0</b> KRFD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	725,600
<b>DANVILLE, Ill.—73.0</b> WICD-TV† (N)	†23,100
<b>DAVENPORT, Iowa—ROCK ISLAND, Ill.—91.0</b> WOC-TV (N); WHBF-TV (A,C)	322,700
<b>DAYTON, Ohio—93.0</b> WHO-TV (C); WLW-D (A,N)	486,000
<b>DAYTONA BEACH-ORLANDO, Fla.—72.0</b> WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	246,800
<b>DECATUR, Ala.—39.0</b> WMSL-TV† (C,N)	†31,400
<b>DECATUR, Ill.—78.0</b> WTVF† (A)	†119,900
<b>DENVER, Colo.—85.0</b> KBTX (A); KLZ-TV (C); KOA-TV (N); KTVR	360,300
<b>DES MOINES, Iowa—89.0</b> KRN-TV (C); WHO-TV (N)	273,500
<b>DETROIT, Mich.—92.0</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,596,100
<b>DICKINSON, N.D.—61.0</b> KDX-TV (C)	15,100
<b>DOTHAN, Ala.—60.0</b> WTVY (A,C)	72,900
<b>DULUTH, Minn.—SUPERIOR, Wis.—85.0</b> KDAL-TV (C); WDSM-TV (A,N)	148,600
<b>DURHAM-RALEIGH, N.C.—76.0</b> WTVR (A,C); WRAL-TV (N)	295,300
<b>EAU CLAIRE, Wis.—91.0</b> WEAU-TV (A,C,N)	108,600
<b>EL DORADO, Ark.—MONROE, La.—74.0</b> KTVE (A,N); KNOE-TV (A,C)	159,800
<b>ELKHART-SOUTH BEND, Ind.—69.0</b> WISN-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†147,900
<b>EL PASO, Tex.—79.0</b> KEP-TV (A); KRDD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*103,000
<b>ENID, Okla. (See Oklahoma City)</b>	
<b>ERIE, Pa.—97.0</b> WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	*173,700 †57,200
<b>EUGENE, Ore.—84.0</b> KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**99,400
<b>EUREKA, Cal.—79.0</b> KJEM-TV (A,C); KVIQ-TV (A,N)	57,500
<b>EVANSVILLE, Ind.—HENDERSON, Ky.—84.0</b> WIRE-TV† (N); WTVW (A); WEHT-TV† (C)	220,400 †124,300
<b>FAIRBANKS, Alaska</b> KFAA-TV (A,N); KTVF (C)	††
<b>FAIRMONT, W.Va.</b> WIPB-TV (A,C)	†††
<b>FARGO, N.D.—77.0</b> WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	139,200
<b>FLINT-BAY CITY-SAGINAW, Mich.—90.0</b> WRT (A); WNEM (A,N); WKNK-TV† (A,C)	405,000 †61,700
<b>FLORENCE, Ala.—51.0</b> WOWL-TV† (C,N,A)	†14,700
<b>FLORENCE, S.C.—74.0</b> WBTW (A,C,N)	160,700
<b>FT. DODGE, Iowa—60.0</b> KQTV† (N)	†27,300
<b>FT. MYERS, Fla.—63.0</b> WINK-TV (A,C)	12,200
<b>FT. SMITH, Ark.—71.0</b> KPSA-TV (C,N,A)	51,900
<b>FT. WAYNE, Ind.—81.0</b> WARNE-TV† (C); WKUG-TV† (N); WPTA-TV† (A)	†180,100
<b>FT. WORTH-DALLAS, Tex.—83.0</b> KRIZ-TV; WBAP-TV (N); KRFD-TV (C); WFAA-TV (A)	725,600
<b>FRESNO, Cal.—90.0</b> KRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	226,600 †183,600

Market & Stations—% Penetration	TV Homes
<b>GLENVIEW, Mont.—58.0</b> KXGN-TV (C,A)	2,000
<b>GOODLAND, Kan.—60.0</b> KBIR-TV (C)	10,500
<b>GRAND FORKS, N.D.—74.0</b> KNOX-TV (N)	32,400
<b>GRAND JUNCTION, Colo.—65.0</b> KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	*26,000
<b>GRAND RAPIDS, Mich.—93.0</b> WOOD-TV (A,N) (See also Kalamazoo)	468,200
<b>GREAT BEND, Kan.—74.0</b> KCKT-TV (N) (KCKT-TV operates satellite KGID, Garden City, Kan and KOMC-TV, McCook, Neb.)	**100,500
<b>GREAT FALLS, Mont.—79.0</b> KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	50,000
<b>GREEN BAY, Wis.—89.0</b> WBAY-TV (C); WFRV (N); WLUX-TV (A)	315,300
<b>GREENSBORO-WINSTON-SALEM, N.C.—85.0</b> WFMY-TV (A,C); WSJS-TV (N)	391,800
<b>GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C.—79.0</b> WFBC-TV (N); WSPA-TV (C) WIOS-TV (A); WISE-TV† (C,N)	393,300 ††
<b>GREENVILLE-WASHINGTON, N.C.—75.0</b> WNCT (A,C); WITN (N)	174,300
<b>GREENWOOD, Miss.—62.0</b> WABG-TV (C)	56,900
<b>HANNIBAL, Mo.—QUINCY, Ill.—88.0</b> KHQA-TV (C,A); WCEM-TV (A,N)	170,400
<b>HARLINGEN-WESLACO, Tex.—73.0</b> KGBT-TV (A,C); KRGV-TV (A,N)	*74,000
<b>HARRISBURG, Ill.—83.0</b> WSIL-TV (A)	196,300
<b>HARRISBURG, Pa.—70.0</b> WHP-TV† (C); WTPA† (A)	†158,100
<b>HARRISONBURG, Va.—75.0</b> WSVA-TV (A,C,N)	45,300
<b>HARTFORD, NEW BRITAIN, Conn.—94.0</b> WVIC-TV (C); WNBC† (N); WHCT†	639,600 †286,700
<b>HASTINGS, Nebr.—81.0</b> KHAS-TV (N)	98,600
<b>HATTIESBURG, Miss.—64.0</b> WDAM-TV (A,N)	49,400
<b>HENDERSON, Ky.—EVANSVILLE, Ind.—84.0</b> WEHT-TV† (C); WRE-TV† (N); WTVW (A)	220,400 †124,300
<b>HENDERSON-LAS VEGAS, Nev.—75.0</b> KIRI-TV (N); KLAS-TV (C); KSHO-TV (A)	48,500
<b>HOLYOKE-SPRINGFIELD, Mass.—87.0</b> WWLP† (N); WHYN-TV (A,C) (WWLP operates satellite WRPT, Greenfield, Mass.)	**131,100
<b>HONOLULU, Hawaii</b> KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellite res. KHBC-TV, Hilo and KMAU-TV, Waikuku to KGMB-TV; KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH, KALA, Wailuku to KONA-TV)	**149,000
<b>HOUSTON, Tex.—87.0</b> KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	486,400
<b>HUNTINGTON-CHARLESTON, W.Va.—81.0</b> WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	434,800
<b>HUNTSVILLE, Ala.</b> WAFG-TV†	††
<b>HUTCHINSON-WICHITA, Kan.—82.0</b> KTVH (C); KAKE-TV (A); KARD-TV (N) (KTVC, Ensign, Kan and KAYS, Hays, Kan Satellite res. of KAKE-TV)	*294,000
<b>IDAHO FALLS-POCATELLO, Ida.—72.0</b> KID-TV (A,C,N); KTLF (N)	61,100
<b>INDIANAPOLIS, Ind.—91.0</b> WFBN-TV (N); WISH-TV (C); WLW (A) (See also Bloomington, Ind.)	719,100
<b>JACKSON, Miss.—68.0</b> WJTV (C); WIBT (A,N)	214,900
<b>JACKSON, Tenn.—71.0</b> WDIX-TV (A,C)	55,900



## 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.

Like to see what "Doug" can do for you? Call your Blair man. He'll tell you all about the 434,800 TV homes in Huntington-Charleston and the station that looks better all the time!



# WHTN - TV

A COWLES OPERATION—CBS BASIC

## HUNTINGTON-CHARLESTON!





"Who's on First?"

**55%**

## NOW! WFGA-TV FIRST IN JACKSONVILLE

**WFGA-TV now dominates the Jacksonville Market with 55% share of the audience**

Latest ARB (August) shows WFGA-TV first, with 55% metro share-of-audience 9 A.M. to midnight, seven days a week! WFGA-TV proudly joins its sister stations, WTVJ, Miami and WLOS-TV in the Carolina Triad, as the number one station in its respective market.

For highest results in your advertising, choose the highest-rated station in the Jacksonville area, WFGA-TV!

For the first Jacksonville Starch Survey for over a decade...Contact your PGW Colonel.

# WFGA-TV



A Wometco Affiliate



Market & Stations—% Penetration	TV Homes
<b>JACKSONVILLE, Fla.—80.0</b> WJXT (C); WFGA-TV (N,A)	282,500
<b>JEFFERSON CITY-COLUMBIA, Mo.—82.0</b> KRCC-TV (A,C); KOMU-TV (A,N)	122,200
<b>JOHNSON CITY, Tenn.—BRISTOL, Va.—71.0</b> WJHL-TV (A,C); WCYB-TV (A,N)	170,200
<b>JOHNSTOWN, Pa.—91.0</b> WARD-TV† (A,C); WJAC-TV (N)	546,600 ††
<b>JOPLIN, Mo.—PITTSBURG, Kan.—83.0</b> KODE-TV (A,C); KOAM-TV (A,N)	132,600
<b>JUNEAU, Alaska</b> KINY-TV (C)	††
<b>KALAMAZOO, Mich.—92.0</b> WKZO-TV (A,C) (See also Grand Rapids)	607,200
<b>KANSAS CITY, Mo.—89.0</b> KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	598,300
<b>KEARNEY, Neb.—76.0</b> KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	*87,400
<b>KLAMATH FALLS, Ore.—69.0</b> KOTI-TV (A,C,N)	13,600
<b>KNOXVILLE, Tenn.—70.0</b> WATE-TV (N); WBIR-TV (C); WTVK† (A)	209,300 147,300
<b>LA CROSSE, Wis.—88.0</b> WKBT (A,C,N)	117,800
<b>LAFAYETTE, La.—70.0</b> KIFY-TV (C) (Includes CATV Homes)	95,300
<b>LAKE CHARLES, La.—71.0</b> KPLC-TV (A,N); KTAG-TV† (C)	72,300 ††
<b>LANCASTER, Pa.</b> WGLI-TV (C,N)	*517,800
<b>LANSING, Mich.—91.0</b> WJIM-TV (C,A); WILX-TV (N) (Onondaga)	373,400
<b>LAREDO, Tex.—63.0</b> KGNS-TV (A,C,N)	10,400
<b>LA SALLE, Ill. (See Peoria, Ill.)</b>	
<b>LAS VEGAS-HENDERSON, Nev.—75.0</b> KLAS-TV (C); KSHO-TV (A); KIRJ-TV (N)	48,500
<b>LAWTON, Okla.—82.0</b> KSWO-TV (A)	89,400
<b>LEBANON, Pa.—83.0</b> WLYH-TV† (A)	†105,900
<b>LEXINGTON, Ky.—47.0</b> WLEX-TV† (A,C,N); WKYT† (C)	†55,400
<b>LIMA, Ohio—65.0</b> WIMA-TV† (A,C,N)	†53,800
<b>LINCOLN, Neb.—84.0</b> KOLN-TV (A,C)	174,500
<b>LITTLE ROCK-PINE BLUFF, Ark.—72.0</b> KARK-TV (N); KTHV (C); KATV (A)	252,600
<b>LOS ANGELES, Calif.—91.0</b> KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,742,500
<b>LOUISVILLE, Ky.—81.0</b> WAVE-TV (A,N); WHAS-TV (C)	419,500
<b>LUBBOCK, Tex.—79.0</b> KCBD-TV (A,N); KDUB-TV (C)	106,700
<b>LUFKIN, Tex.—67.0</b> KTRE-TV (N,C,A)	33,300
<b>LYNCHBURG, Va.—82.0</b> WLVA-TV (A)	128,000
<b>MACON, Ga.—75.0</b> WMAZ-TV (A,C,N)	108,400
<b>MADISON, Wis.—89.0</b> WISC-TV (C); WKOW-TV† (A); WMTV† (N)	227,800 †85,000
<b>MANCHESTER, N.H.—92.0</b> WMUR-TV (A)	133,300
<b>MARINETTE, Wis. (See Green Bay)</b>	
<b>MARQUETTE, Mich.—84.0</b> WLUK-TV (C,N,A)	51,500
<b>MASON CITY, Iowa—86.0</b> KGIO-TV (C)	149,800



In South Florida, the nation's fastest-growing area market, WTVJ—among all media—delivers the largest daily circulation! Only WTVJ will give your schedule complete coverage of this dynamic growth area. Obtain the facts of WTVJ's exclusive total coverage of South Florida from your PGW Colonel.

# WTVJ



**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
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73.0 KBES-TV (A,C,NI)	42,800
MEMPHIS, Tenn.—77.0 WMBQ-TV (A); WMCT (NI); WREC-TV (C)	462,800
MERIDIAN, Miss.—66.0 WTOX-TV (A,C,NI)	89,700
MESA-PHOENIX, Ariz.—82.0 KVAR (NI); KTVK (A); KPHO-TV; KOOL-TV (C)	223,300
MIAMI, Fla.—86.0 WCKT (NI); WPST-TV (A); WTVJ (C) (Includes 66,800 tourist only sets not included in % penetration)	543,700
MIDLAND-ODESSA, Tex.—69.0 KMID-TV (A,NI); KOSA-TV (C)	83,700
MILWAUKEE, Wis.—92.0 WISN-TV (A); WITI-TV (C); WTMJ-TV (NI); WXIX†	629,500 †162,700
MINNEAPOLIS-ST. PAUL, Minn.—89.0 KMSP-TV; KSTP-TV (NI); WCCO-TV (C); WTCN-TV (A)	728,000
MINOT, N.D.—71.0 KXMC-TV (A,C); KMOT-TV (A,NI)	†33,300
MISSOULA, Mont.—72.0 KMSO-TV (A,C)	55,600
MOBILE, Ala.—78.0 WALA-TV (N,A); WKRQ-TV (C); WEAR-TV (Pensacola)	232,900
MONAHANS, Tex.—69.0 KVMX-TV (A)	25,100
MONROE, La.—EL DORADO, Ark.—74.0 KNOE-TV (A,C); KTVE (A,NI)	159,800
MONTEREY-SALINAS, Cal. (See Salinas)	
MONTGOMERY, Ala.—71.0 WCOV-TV† (C); WSAF-TV (N,A)	150,000 †49,400
MUNCIE, Ind.—59.0 WLBC-TV† (A,C,NI)	†20,600
NASHVILLE, Tenn.—70.0 WLAC-TV (C); WSIX-TV (A); WSM-TV (NI)	371,300
NEW BRITAIN-HARTFORD, Conn.—94.0 WTIC-TV (C); WNBC† (NI); WHCT†	639,600 †286,700
NEW HAVEN, Conn.—92.0 WNHC-TV (A)	946,500
NEW ORLEANS, La.—83.0 WDSU-TV (A,NI); WVUE (A); WWL-TV (C)	365,400
NEW YORK, N.Y.—92.0 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C) WOR-TV; WPIX; WNBC-TV (NI)	5,010,800
NORFOLK, Va.—85.0 WAVY (NI); WTAR-TV (C); WVEC-TV (A)	298,800

Market & Stations—% Penetration	TV Homes
NORTH PLATTE, Neb.—69.0 KNOP-TV (NI)	20,100
OAK HILL, W. Va.—77.0 WOAY-TV (A,C)	83,300
OAKLAND-SAN FRANCISCO, Cal.—90.0 KTUU; KRON-TV (NI); KPIX (C); KGO-TV (A)	1,309,900
ODESSA-MIDLAND, Tex.—69.0 KOSA-TV (C); KMID-TV (A,NI)	83,700
OKLAHOMA CITY, Okla.—84.0 KWTU (C); WKY-TV (NI); KOCO-TV (A) (ENid)	312,900
OMAHA, Neb.—91.0 KMTV (NI); WOW-TV (C); KETV (A)	317,300
ORLANDO-DAYTONA, Fla.—72.0 WDBO-TV (C); WLOF-TV (A); WESH-TV (NI)	246,800
OTTUMWA, Iowa—83.0 KTVO (C,N,A)	85,600
PADUCAH, Ky.—79.0 WPST-TV (NI)	176,600
PANAMA CITY, Fla.—72.0 WJHG-TV (A,C,NI)	24,500
PARKERSBURG, W. Va.—44.0 WTAP† (A,C,NI)	†19,000
PEORIA, Ill.—78.0 WEEK-TV† (NI); WMBD-TV† (C); WIVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	**†174,200
PHILADELPHIA, Pa.—91.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (NI)	1,939,300
PHOENIX-MESA, Ariz.—82.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (NI)	223,300
PINE BLUFF-LITTLE ROCK, Ark.—72.0 KATV (A); KARK-TV (NI); KTHV (C)	252,600
PITTSBURG, Kan.—JOPLIN, Mo.—83.0 KOAM-TV (A,NI); KODE-TV (A,C)	132,600
PITTSBURGH, Pa.—93.0 KDKA-TV (C); WIIA (NI); WTAE (A)	1,162,600
PLATTSBURG, N.Y.—84.0 WPTZ (A,NI)	103,900
POCATELLO-IDAHO FALLS, Idaho.—72.0 KTLT (NI); KID-TV (A,C,NI)	61,100
POLAND SPRING, Me.—91.0 WMTW-TV (A,C) (Mt. Washington, N.H.)	318,200
PONCE, P.R. WSUR-TV; WRIK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—77.0 KPAC-TV (N,A); KFDM-TV (C,A)	144,500



**A TELEVISION  
ADVERTISING  
DOLLAR WELL SPENT**  
Sell YOUR Client's  
PRODUCT AT LESS THAN  
**\$1 per 1,000 TV HOMES**  
KMSO-TV NOW SERVES  
**60,300 TV HOMES**  
**CBS • NBC • ABC**



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

Market & Stations—% Penetration	TV Homes
PORTLAND, Me.—92.0 WCSE-TV (NI); WGAN-TV (C)	224,100
PORTLAND, Ore.—85.0 KGW-TV (NI); KOIN-TV (C); KPTV (A); KHV†	464,700 ††
PRESQUE ISLE, Me.—83.0 WAGM-TV (A,C,NI)	19,900
PROVIDENCE, R.I. WJAR-TV (A,NI); WPRO-TV (C)	†796,900
PUEBLO-COLORADO SPRINGS, Colo.—82.0 KCSI-TV (NI); KKTU (C); KRDO-TV (A)	94,100

# 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.

Represented by  
**Edward Petry & Co., Inc.**  
The Original Station Representative

**WSM-TV**  
NASHVILLE, TENN.

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY



**Why Do Folks Stay Up  
SO LATE  
In Rochester, N.Y. ?**

Rochester's a quiet, thrifty, conservative town—sort of complacent—a place where you'd hardly expect to find a flock of late-stayer-uppers. Yet, every evening, far into the night, the home lights shine in thousands of Rochester's neat residential areas!—It's not the *night* life that accounts for this—it's the *right* life!

*It's those Wonderful*

**FEATURE  
FILMS**

**EVERY NIGHT AT  
11:25**

Never—no *never*—has there been such a brilliant, star-studded array of late-evening entertainment as that offered by our Fall Festival of Feature Films! Great dramas! Great stars! Great entertainment!—And a *great opportunity for smart buyers* who grab up the golden spots within this super-selling program structure! Write, wire or telephone today!

**CHANNEL 10**

**ROCHESTER, N. Y.**

**(WVET TV • WHEC TV)**

EVERETT McKINNEY INC.

THE BOLLING CO. INC.

Market & Stations—% Penetration	TV Homes
<b>QUINCY, Ill.—HANNIBAL, Mo.—88.0</b> WGEM-TV (A,N); KHQA-TV (C,A)	170,400
<b>RALEIGH-DURHAM, N.C.—76.0</b> WRAL-TV (N); WTVD (A,C)	295,300
<b>RAPID CITY, S.D.—57.0</b> KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) IKRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	33,300
<b>REDDING, Cal.—79.0</b> KVIP-TV (A,N)	70,500
<b>RENO, Nev.—84.0</b> KOLO-TV (A,C,N)	40,900
<b>RICHMOND, Va.—82.0</b> WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	266,500
<b>RIVERTON, Wyo.—53.0</b> KWRB-TV (C,N,A)	6,500
<b>ROANOKE, Va.—81.0</b> WDBJ-TV (C); WSTV-TV (A,N)	249,400
<b>ROCHESTER, Minn.—86.0</b> KROC-TV (N)	75,900
<b>ROCHESTER, N.Y.—91.0</b> WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	328,500
<b>ROCKFORD, Ill.—91.0</b> WREX-TV (A,C); WTVQ-TV (N)	199,200 †105,200
<b>ROCK ISLAND, Ill.—DAVENPORT, Iowa—91.0</b> WHBF-TV (A,C); WOC-TV (N)	322,700
<b>ROME-UTICA, N.Y. (See Utica)</b>	
<b>ROSWELL, N.M.—78.0</b> KSWB-TV (A,C,N)	48,300
<b>SACRAMENTO-STOCKTON, Cal.—87.0</b> KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV†	431,700 ††
<b>SAGINAW-BAY CITY-FLINT, Mich.—90.0</b> WKBN-TV† (A,C); WNEM-TV (A,N); WJRT (A)	405,000 †61,700
<b>ST. JOSEPH, Mo.—89.0</b> KFEG-TV (C,A)	109,400
<b>ST. LOUIS, Mo.—91.0</b> KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	848,700
<b>ST. PAUL-MINNEAPOLIS, Minn.—89.0</b> WTCN-TV (A); WCCO-TV (C); KSTP (N); KMSP-TV	728,000
<b>ST. PETERSBURG-TAMPA, Fla.—81.0</b> WSUN-TV† (A); WFLA-TV (N); WTVT (C)	325,600 †208,400
<b>SALINAS-MONTEREY, Cal.—87.0</b> KSBW-TV (A,C,N) (See also San Jose, Cal.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	**212,900
<b>SALISBURY, Md.—68.0</b> WBOC-TV† (A,C)	†33,300
<b>SALT LAKE CITY, Utah—87.0</b> KSL-TV (C); KCPX (N,A); KUTV (A); KLOR-TV (Provo, Utah)	252,800
<b>SAN ANGELO, Tex.—80.0</b> KCTV (A,C,N)	31,300
<b>SAN ANTONIO, Tex.—81.0</b> KCOR-TV† KENS-TV (C); KONO (A); WOAI-TV (N)	314,700
<b>SAN DIEGO, Cal.—92.0</b> KFMB-TV (C); KFSD-TV (N)	**286,500
<b>SAN FRANCISCO-OAKLAND, Cal.—90.0</b> KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,309,900
<b>SAN JOSE, Cal.—83.0</b> KNTV (A,C,N) (See also Salinas-Monterey, Cal.)	246,400
<b>SAN JUAN, P.R.</b> WAPA-TV (A,N); WKAQ-TV (C)	††
<b>SAN LUIS OBISPO, Cal. (See Salinas-Monterey)</b>	
<b>SANTA BARBARA, Cal.—81.0</b> KEY-T (A,C,N)	60,200
<b>SAVANNAH, Ga.—73.0</b> WSAV-TV (N); WTOG-TV (A,C)	99,300
<b>SCHENECTADY-ALBANY-TROY, N.Y.—93.0</b> WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**420,500
<b>SCRANTON-WILKES-BARRE, Pa.—87.0</b> WDAU-TV (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	1279,500
<b>SEATTLE-TACOMA, Wash.—89.0</b> KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTWW; KIRO-TV (C)	564,400

Market & Stations—% Penetration	TV Homes
<b>SEDALIA, Mo.—88.0</b> KMD5-TV (A)	27,200
<b>SHREVEPORT, La.—77.0</b> KSLA (A,C); KTBS-TV (A,N)	275,300
<b>SIoux CITY, Iowa—87.0</b> KTIV (A,N); KVTV (A,C)	179,700
<b>SIoux FALLS, S.D.—78.0</b> KELO-TV (A,C); KSOO-TV (N,A) (Operates boosters KDIO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**224,700
<b>SOUTH BEND-ELKHART, Ind.—69.0</b> WNDU-TV† (N); WSBT-TV† (C); WSIV-TV† (A)	†147,900
<b>SPARTANBURG-GREENVILLE, S.C.—</b> <b>ASHEVILLE, N.C.—79.0</b> WSFA-TV (C); WFBC-TV (N); WIOS-TV (A); WISE-TV† ††	393,300
<b>SPOKANE, Wash.—78.0</b> KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	266,700
<b>SPRINGFIELD, Ill.—76.0</b> WCFS† (N) (Operates satellite WCHU, Champaign, Ill.)	**†136,500
<b>SPRINGFIELD-HOLYOKE, Mass.—87.0</b> WHYH-TV† (A,C); WWLP† (N) (WWLP operates satellite WRIP† Greenfield, Mass.)	**†131,100
<b>SPRINGFIELD, Mo.—81.0</b> KTTS-TV (C); KYTV (A,N)	111,800
<b>STUEBENVILLE, Ohio—88.0</b> WSTV-TV (A,C)	334,700

Market & Stations—% Penetration	TV Homes
<b>STOCKTON-SACRAMENTO, Cal.—87.0</b> KVUE-TV†; KOVR (A); KCRA (N); KXTV (C)	431,700 ††
<b>SUPERIOR, Wis.—DULUTH, Minn.—85.0</b> WDSM-TV (N,A); KDAL-TV (C)	148,600
<b>SWEETWATER, Tex.—81.0</b> KPAR-TV (C)	47,300
<b>SYRACUSE, N.Y.—91.0</b> WHEN-TV (A,C); WSYR-TV (N,A) IWSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**458,000
<b>TACOMA-SEATTLE, Wash.—89.0</b> KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A), KIRO-TV (C)	564,400
<b>TALLAHASSEE, Fla.—THOMASVILLE, Ga.—63.0</b> WCTV (C,A)	126,500
<b>TAMPA-ST. PETERSBURG, Fla.—81.0</b> WFLA-TV (N); WTVT (C); WSUN-TV† (A)	325,600 †208,400
<b>TEMPLE-WACO, Tex.—77.0</b> KCEN-TV (N); KWTX-TV (A,C)	123,900
<b>TERRE HAUTE, Ind.—91.0</b> WTHI-TV (A,C)	193,300
<b>TEXARKANA, Tex.—73.0</b> KCMC-TV (A,C)	86,300
<b>THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)</b>	
<b>TOLEDO, Ohio—92.0</b> WSPD-TV (A,N); WTOG-TV (C,N)	415,700
<b>TOPEKA, Kan.—81.0</b> WIBW-TV (A,C,N)	115,600
<b>TRAVERSE CITY, Mich.—84.0</b> WPBN-TV (N,A)	45,000
<b>TROY-ALBANY-SCHENECTADY, N.Y.—93.0</b> WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**420,500
<b>TUCSON, Ariz.—83.0</b> KGUN-TV (A), KOLD-TV (C), KVOA-TV (N)	104,600
<b>TULSA, Okla.—82.0</b> KOTV (C); KVOO-TV (N); KTUL-TV (A)	322,900
<b>TUPELO, Miss.—60.0</b> WTWV (N)	44,700
<b>TWIN FALLS, Ida.—76.0</b> KLIK-TV (A,C,N)	24,500
<b>TYLER, Tex.—72.0</b> KLTV (A,C,N)	104,500
<b>UTICA-ROME, N.Y.—93.0</b> WKTV (A,C,N)	146,500
<b>VALLEY CITY, N.D.—78.0</b> KJJB-TV (C) (See also Fargo, N.D.)	132,900
<b>WACO-TEMPLE, Tex.—77.0</b> KWTX-TV (A,C); KCEN-TV (N)	123,900
<b>WASHINGTON, D.C.—87.0</b> WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WITG	866,200
<b>WASHINGTON-GREENVILLE, N.C.—75.0</b> WITN (N); WNCN (A,C)	174,300
<b>WATERBURY, Conn.</b> WATR-TV† (A)	††
<b>WATERLOO-CEDAR RAPIDS, Iowa—89.0</b> KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	298,800
<b>WATERTOWN-CARTHAGE, N.Y. (See Carthage)</b>	
<b>WAUSAU, Wis.—86.0</b> WSAU-TV (A,C,N)	117,200
<b>WESLACO-HARLINGEN, Tex.—73.0</b> KRGV-TV (N,A); KGBT-TV (A,C)	†74,000
<b>WEST PALM BEACH, Fla.—74.0</b> WEAT-TV (A); WPTV (N)	79,000
<b>WHEELING, W. Va.—85.0</b> WTRF-TV (A,N)	237,000
<b>WICHITA-HUTCHINSON, Kan.—82.0</b> KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVH, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE TV)	**294,000
<b>WICHITA FALLS, Tex.—82.0</b> KFDX-TV (N); KSYD-TV (C); KSWO-TV (Hawton)	135,700
<b>WILKES-BARRE-SCRANTON, Pa.—87.0</b> WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	1279,500
<b>WILLISTON, N.D.—55.0</b> KUMA-TV (N,A)	18,200

Market & Stations—% Penetration	TV Homes
<b>WILMINGTON, N.C.—72.0</b> WECT (A,N,C)	96,100
<b>WINSTON-SALEM-GREENSBORO, N.C.—85.0</b> WSIS-TV (N); WFMY-TV (A,C)	391,800
<b>WORCESTER, Mass.</b> WWOR† (N)	††
<b>YAKIMA, Wash.—62.0</b> KIMA-TV† (A,C,N); KNDO-TV† (A) (KIMA operates satellites KLEW-TV, Lewiston, Ida. KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	197,700
<b>YORK, Pa.—52.0</b> WSBA-TV† (A)	138,500
<b>YOUNGSTOWN, Ohio—72.0</b> WFMY-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†169,500
<b>YUMA, Ariz.—79.0</b> KIVA (C,N,A)	26,900
<b>ZANESVILLE, Ohio—47.0</b> WHIZ-TV† (A,C,N)	†11,400

\* Data pending further study.  
† U.H.F.  
†† Incomplete data.  
††† New stat on coverage study not completed.  
\* U.S. Coverage only  
\*\* Includes circular on of satellite for booster.  
\*\*\* Does not include circular on of satellite.

#### TV MARKETS

1-channel markets . . .	127
2-channel markets . . .	69
3-channel markets . . .	54
4. (or more) - channel markets . . .	17
Total U.S. Markets . . .	267
Commercial stations U.S. & possessions . . .	523

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (TITLE 39, UNITED STATES CODE, SECTION 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF TELEVISION MAGAZINE, published monthly at Bristol, Connecticut, for October 1, 1960.

1. The names and addresses of the publisher, editor, and business managers are: Publisher, John A. Thayer, Jr., 422 Madison Avenue, New York, N. Y.; Editor, Kenneth Schwartz, 422 Madison Avenue, New York, N. Y.; Business Manager, Jack L. Blas, 422 Madison Avenue, New York, N. Y.

2. The owner is: Frederick Kugel Company, Inc., 422 Madison Avenue, New York, N. Y.

Estate of Frederick A. Kugel, 422 Madison Avenue, New York, N. Y.; William Forbes, 737 S. Hill St., Los Angeles, California; George Moskovics, 7809 Torreyson Drive, Los Angeles, California; Hamilton D. Schwarz, 1 Wall St., New York, N. Y.; Dorothea Clark Jesser, 8 Addison Crescent, London W.14, England.

3. The known bondholders, mortgagees and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 4,723

Jack L. Blas  
Business Manager

Sworn to and subscribed before me this 28th day of September, 1960.  
SEAL: Carol Rose Pape  
(My commission expires March 30, 1961)

Remarkable  
**ROCKFORD BELONGS IN YOUR MARKET MIX**

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

GET THE FACTS FROM OUR PERSPIRING REPS

**WREX-TV CHANNEL 13 ROCKFORD**  
J. M. BAISCH  
Vice Pres. & Gen. Mgr.

**"Public awareness and public action are the indispensable elements in a good broadcasting service"**

jazz, the music lovers denounced you as if you had violated the sanctuary and thrown bricks at city hall in the bargain."

Seldes has suggested elsewhere "that, as a matter of good manners, critics do not use the broadcasters as whipping-boys for *all* the faults they find with the capitalist system, and that the changes they suggest should all be workable within that system. It would be intellectually more honest and also save a lot of time if the critics followed the dictum of one James Durante that "Them's the conditions that prevail."

As with the critics who must come to terms with the revolution in media, Seldes finds broadcasters face new pressures because of their new power in society. "In the turmoil of day-to-day competition, they have had to evolve a code of ethics which I once compared to asking the captain of a ship to write a manual on the principles of navigation in the middle of a typhoon. I think that given these conditions it ought to be said that the broadcasters have done an extraordinarily good job. In the double excitement of handling a new instrument such as TV and competing for business, broadcasters have seldom offended public taste.

**The creation of audiences**

"But they have at times forgotten the essential qualities of the medium they are exploiting as well as exploring. One of these is that broadcasting creates audiences. A time salesman will assure a sponsor that his network will deliver an audience of so many millions—but audiences do not exist. The public exists . . . and out of the public the broadcaster carves a segment and turns it into an audience by what he puts on the air.

"He not only creates the audience—he influences its taste and judgment by what he presents. And he can also destroy an audience—when he takes a program off the air."

Broadcasters, Seldes points out, "are happy to be told they have created an audience for classical music.

"But while broadcasters accept our praise for this, they reject the notion that they also created the audience for . . . debased programs of violence and other staples. There, they say, they did not create—they merely gave the public what the public wanted. . . . It is worth pointing out that the word 'public' is as tricky as the word 'wants.' What the public wants is generalized . . . but an audience can be made to want specific programs. The *public* wants to be

amused and to be interested—the *audience* accepts the situation comedy and the panel discussion.

"If broadcasters were to acknowledge their responsibility for creating and conditioning the audience, they would move to the next essential, which has enormous practical effects. It is this: every program put on the air is a contract with its own audience.

**The unwritten contract**

"Broadcasters say, in effect, give me your time and attention and we will give you a specific thing in return. In this unwritten contract, what the audience expects—what the audience thinks it is getting—is a binding element. Obviously radio and television are part of our daily lives. They are received in the home, in an atmosphere totally different from that of the movie house and the theater. Their entertainment comes to us surrounded by the actuality of news and the actuality of the advertisements they carry. And this special quality imposes obligations on the producer—and gives special rights to the consumer."

Recognizing this, broadcasters should, as Seldes sees it, encourage "public participation in deciding the direction broadcasting should take, thus creating, as the Annenberg School hopes to do, an informed, enlightened public that will help rather than be hostile to air media."

In his view, one of the keys to this encouragement is continuous "public dialogue" between individual stations and leading citizens in the communities they serve. "The broadcaster might take the initiative and invite representative citizens to discuss the service he has rendered. Such a discussion, at regular intervals, in which the broadcaster might receive and answer criticism, would also net him public praise. This might occur on the air, with each station in a community inviting a discussion of itself.

"If this sounds impractical, if you think no broadcaster would invite criticism of himself even if he had the opportunity to publicize his virtues, I refer you to the parallel ideas of a highly practical broadcaster. Four years ago, Dr. Frank Stanton, the president of CBS, said 'We owe it to our audience as well as to ourselves to try and establish some systematic method of inviting the public to participate in shaping what we do.' The objective was, in Stanton's words, 'to start the reaction of a true two-way communication between television and the great society it tries to serve.' And let me say that no one aware, as Dr.

Stanton is acutely aware, of the significance of broadcasting, proposes a two-way communication and thinks of it in terms of letters to the local newspaper or meetings of little groups of intellectuals. The implication is clear that public participation includes discussion *on the air* and this is fortified by Dr. Stanton's conclusion: 'This public inquiry would create a great deal of active controversy and make a large fraction of our society think as it had never been asked to think before: How can I make a positive contribution to the television broadcasting art of the future.'

one-year course at the school leads to a degree from the University of Master of Arts in Communications (tuition is \$650 for each of two terms, with a limited number of scholarships available up to \$2,500 plus remission of tuition; candidates for the School must have a Bachelor's degree). The School also offers a limited number of fellowships to professionals in the mass media who wish to combine a year of study with work on a project of their own.

Specifically, the heart of the current curriculum is comprised of the weekly Media Laboratories, or "workshops," and a group of basic courses or seminars, one of which is a series of lectures given by authoritative professionals from mass media on the economic control, the social controls and aesthetic content of publishing, broadcasting and movie making.

**Talks by industry leaders**

The latter, entitled "The Mass Media in Contemporary America," has already included talks by industry leaders such as Peter Levathes, the president of Twentieth Century-Fox TV, Oliver Treyz, president of ABC-TV, David Levy, head of network TV programming at NBC and Mark Goodson, TV package producer. Coming up are lectures by Robert Sarnoff, chairman of the board of NBC, Arthur Hayes, president of CBS Radio, William Matthews, vice president and director of media relations at Young & Rubicam, and Arthur C. Nielsen, president of the A. C. Nielsen Co. Other

"I do not wish to give the impression that Dr. Stanton approves of my specific plan—although I know he is sympathetic to it. His own project is for research into the actual needs and desires of the public—as opposed to the examination of preference between what happens to be on the air at any given time, which is all that audience measurement now affords. But his implications are clear: that the broadcasters must invite public participation. They cannot invite this participation and exclude the public from the air.

"I believe that one result of such public participation would be to relieve the FCC of apprehensions regarding interference with the content of programs. I am by temperament and training in favor of never doing by law anything that can be done without law. In the specific

case of broadcast programs, I feel that it is against the public interest to impose standards from the outside—that a public which passively gets good programs is almost as badly served as a public that passively accepts bad ones. Public awareness and public action are the indispensable elements in a good broadcasting service.

#### How the public may act

"Once the public is aware of its stake in broadcasting, it will find other natural forms of action. Depending on local situations, the public may ask for better criticism in its newspapers or it may ask its religious leaders to discuss the subject. It could demand programs about broadcasting—on the public's education stations.

"One tremendously important thing

any community can do: it can see to it that the programs and the principles of broadcasting are made the subject-matter of study in public schools.

"Broadcasting is itself a form of education—it is part of our pluralistic education system—and as such should be studied.

"It is also a form of art and courses in the criticism and appreciation of its products are legitimate in our public schools—as they are in higher institutions of learning such as the Annenberg School of Communications. For this process of observation and analysis should continue so that in the end we will have a significant body of citizens better qualified to make their needs known because they are better informed about broadcasting, its problems, its limitations and its potentialities." END

### THE ANNENBERG SCHOOL OF COMMUNICATIONS *from page 49*

lectures in this seminar feature prominent communications researchers, top brass from other media and representatives of the government such as the Federal Communications Commission.

#### Conducted by "media fellows"

Each of the Media Laboratories is conducted by specialists with five to 10 years' professional experience. Designated as "media fellows" on the School staff, they instruct students in production techniques of their own media during workshop sessions. This year's Media Laboratories are devoted to the problems of producing radio and TV programs, the editing of an actual documentary film, and the development of the photo-essay in the layout of mass circulation magazines.

Each of the seminars is conducted by the regular members of the School's faculty, augmented from time to time by the faculties of other schools and departments of the University (such as the Wharton School of Business) and guest lecturers from other universities and the communications industry.

Aside from serving as dean and director of the School, Seldes also conducts a seminar, "The Public and The Public Interest"—a critical and political survey of media performance in relation to the audience, and of action being taken (or which could be taken) by individuals, groups, organizations and lawmakers to influence that performance.

Dr. Charles Lee, associate director of the School, conducts "The Mass

Media in Contemporary America" lecture series by outside professionals and another seminar entitled, "The Creative Process in Mass Media," an aesthetic survey of media. Dr. Lee is a professor of English at the University, author of "The Hidden Public" in 1959, former literary editor of newspapers in Boston and Philadelphia, and host of "An American Profile," an interview program on WFIL-TV, Philadelphia.

A historical survey of "Mass Communication in the Growth of America" is being taught by Dr. Patrick D. Hazard. This course examines the popular arts in relation to the economic, social and intellectual development of the nation since Colonial times. Assistant professor in the American Civilization department of the University as well as a faculty member of the Annenberg School, Dr. Hazard previously held Carnegie and Ford Foundation fellowships in American Civilization and popular culture.

Two other seminars—an analytical survey of "Theory of Mass Communications" and "Mass Communications and Education," a study of the status of mass media in formal education—are presented by Dr. Charles F. Hoban. Dr. Hoban formerly taught at Catholic University and Florida State University, directed a motion picture project for the American Council on Education and has written numerous articles in the field of mass media research.

Altogether, the School describes the year's work "as a continuous planned conversation among faculty,

scholars, and fellows . . . in lectures, seminars and conferences . . . correlated to laboratories, research and reading. . . ." For example, the lecture series by professional authorities, "The Mass Media in Contemporary America," consists of talks given without interruption or discussion late in the afternoon. Then students, members of the faculty and the guest lecturer meet after dinner for an extended period of questioning and discussion.

#### The professional diary

The School also has a few other academic innovations. Each student is required to keep a professional diary throughout the year, commenting on events and ideas in the whole field of communications. These diaries are submitted at fortnightly intervals and are read by the entire faculty. Entries are discussed with the writer or form the subject for open discussion during seminars.

Equally intriguing is the suspension of all seminars for the final two weeks of each semester. During this time, small groups of students meet the entire faculty in colloquia, reviewing the work of the preceding term. "Our purpose in these two weeks," says Seldes, "is to bring to the surface any latent contradictions which students may have discovered in the various approaches by different members of the faculty to the subject of mass communications. . . . The student then will be encouraged to discover which of the judgments, principles or approaches he believes is more valid." END

# SEVEN ARTS "FILMS OF THE FIFTIES" MARKETING TEAM

**W. Robert Rich**  
Vice President  
and General Sales Manager  
270 Park Ave. N. Y. 17, N. Y.  
Telephone: YUkon 6-1717



**Donald Klauber**  
Vice President  
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**George Mitchell**  
Southwest Division Manager  
6710 Bradbury Lane  
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Telephone: ADams 9-2855



**Robert Hoffman**  
Midwest Division Manager  
8922-D LaCrosse  
Skokie, Illinois  
Telephone: ORchard 4-5105



**Norman C. (Buck) Long**  
Western Division Manager  
11358 Elderwood Street  
Los Angeles, California  
Telephone: GRAnite 6-1564



This marketing group will confer with TV station executives on the release of 40 Warner Brothers "Films of the 50's." Among these top films from Warner's treasury of great pictures are: "Springfield Rifle" starring Gary Cooper; "Prince and the Showgirl" (Marilyn Monroe, Lawrence Olivier); "Rebel Without a Cause" (James Dean); "Star is Born" (Judy Garland); and Alfred Hitchcock's "Strangers on a Train."



Traditionally, newspapers have been the mainstay of automotive advertising. Network television, fast becoming the second choice in a close race with magazines, has been added as a high-cost, prestige support medium. Spot TV has been nodded at as a "fill-in" behind outdoor. Last year, however, American Motors was the first auto maker to stop nodding. It invested over \$1 million for the Rambler line in spot. This was about nine per cent of the Rambler budget, an amount proportionately equal to the combined spot spending of eight standard American makes (see chart below). And Rambler spot was increased 10 per cent this year, is moving up another 10 per cent for 1961.

Detroit so far has kept its media strategy a closely-guarded secret. The rise of the compact car has necessitated the remodeling of dealership structures. There are confusion and uncertain budgets. Ad plans are not definite much beyond the introductory period. The Big Three are waiting to see how the public reacts to the new models.

One thing, however, is certain. With the normal progression of automotive ad spending, heightened support behind the new compacts and increased media costs, the auto industry is on its way into an advertising year which should soar well over \$200 million. The industry's measured media expenditure was close to \$148 million in sales-poor 1958, close to \$180 million in 1959.

### Spot investment has been rising

Where spot TV will rank vs. other media during the 1961 model year is currently anyone's guess, but the industry's spot investment has been climbing. TvB estimates the industry's factory and dealer expenditure in national and regional spot for cars at \$4,134,000 in 1958, \$12,143,000 in 1959. With a \$9.5 million first-half 1960 spot investment, automotive spot spending will probably better

\$18 million this year, could go as high as \$25 million in 1961.

Network television in this picture is far from being downgraded. The auto companies spent about \$36 million in network last year (vs. better than \$7 million in newspapers). TvB recently predicted that national and regional auto TV advertising in terms of time and talent would top the \$75 million mark this year. In the first half of 1960 automotive network spending hit close to \$32 million vs. \$24 million in the same period 1959—a gain of about 32 per cent.

### How industry uses spot TV

As new car introduction dates have rolled around over the last month and a half, spot TV has made up a good portion of the all-media ad barrage. If the majority of the auto lines follow their past strategy, the use of spot will taper off this month, come in for some dealer play, reappear perhaps in weak market and behind special sales pushes over the course of the 1961 model year.

This has been the traditional spot pattern. Some lines, notably Ford in 1958 and 1959 and Pontiac in 1959, have been better than average spot investors. But the medium has generally been a "special" weapon, not a "standard" one. This may change if the industry sees merit in what American Motors has been doing.

American's media strategy shows considerable change between the bust year of Nash and the boom years of Rambler. From 1950 until 1953, the Nash ad budget ranged just over \$5 million. Roughly 40 per cent of its spending went to newspapers, 35 per cent to magazine and the rest to network TV (sponsorship of the *Nash Airflyte Theater*).

By 1955, with an ad budget of about \$10 million, American took a 40 per cent of budget plunge into network TV with sponsorship of *Disneyland*. Newspaper spending was cut to about 35 per

To page 7.

### RAMBLER VS. COMPETITORS IN SPOT TV

	1959			1958		
	Total ad exp.	Spot TV	%	Total ad exp.	Spot TV	%
Chevrolet	\$32,419,497	\$230,620	0.7	\$29,490,706	\$133,750	0.5
Ford	29,825,824	720,090	2.4	23,541,782	782,640	3.3
Plymouth	12,272,332	77,900	0.6	11,963,604	111,200	0.9
Oldsmobile	12,153,857	134,320	1.1	11,353,459	22,200	0.2
Pontiac	11,769,047	366,900	3.1	7,055,189	4,250	0.06
Dodge	11,360,246	95,480	0.8	9,792,589	120,110	1.2
Buick	10,465,035	8,160	0.08	9,963,385	6,340	0.06
Mercury	8,589,977	56,800	0.6	9,422,047	77,000	0.8
<b>Rambler</b>	<b>11,619,374</b>	<b>1,057,530</b>	<b>9.1</b>	<b>4,872,862</b>	<b>51,740</b>	<b>1.1</b>
Totals	\$140,475,189	\$2,744,800	18.5%	\$117,455,623	\$1,309,230	8.1%

Sources: Total Adv. Exp.—Advertising Age, July 4, 1960  
Spot TV—TvB—Spot TV Adv. Expenditures 1958 & 1959 Annual



*WSB-TV is first choice in Atlanta, a market of 1,000,000 served by 3 stations. Its dominance is not new, but has been proved by survey after survey of the market. The latest surveys show:*

**FIRST**—WSB/TV leads in number of counties reached.\*

**FIRST**—WSB/TV leads in net weekly circulation.\*

**FIRST**—WSB/TV leads in quarter-hour ratings.†

**FIRST**—WSB/TV leads in metro area share of sets in use, Sunday thru Saturday.‡

**FIRST**—WSB/TV leads in local and network news show audiences.††

**FIRST**—WSB/TV leads in feature film audience.††

**FIRST**—WSB/TV leads in audience delivered for syndicated shows.††

**FIRST**—WSB/TV leads in kid show audiences including the top rated Popeye Club.††

\*ARB 1960 Coverage Study, Atlanta, Ga.

†ARB, Atlanta, Ga., August, 1960

‡NSI, Atlanta, Ga., August, 1960

**wsb-tv**  
channel 2 Atlanta

Represented by



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC WSOX-TV, Charlotte. WNCN-TV, Raleigh.

# **KRNT-TV 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 – five years of dominance – see all surveys**

**Big in personalities – see Central Surveys**

**Big in believability – see Central Surveys**

**Big in local business – see FCC figures**

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

**Big in sales impact – see Katz**

# **KRNT-TV is Des Moines Television**

**A COWLES OPERATION**

cent. The following year, with a budget down to \$8.3 million, network TV spending was 35 per cent, magazine spending was 27 per cent and newspaper expenditure held even.

American's 1957 ad budget reflected the company's sagging financial position from the year previous. It stood at \$5.4 million. Newspapers became the media mainstay, taking about 55 per cent of the budget. This went to a decade high of 75 per cent in 1958 on a budget increased to \$6.1 million.

American cut its network TV spending to about 23 per cent in 1957, dropped network completely after the year was out. Magazines took 20 per cent in 1957, 25 per cent in 1958.

Last year American's total ad budget more than doubled to \$14.3 million as profits mounted behind the success of Rambler. And American, after two years' absence, rejoined the ranks of the nation's Top 50 advertisers in 34th position. (See "Ten-Year Budget Trend of the Top 50 Advertisers," TELEVISION MAGAZINE, August, 1960).

Ad spending on Rambler alone hit an estimated \$11.5 million last year, more than doubling the \$4,872,862 spent in 1958, more than quadrupling the \$2,507,444 spent in 1957. (American's second car, the Metropolitan, takes little of the corporate budget, only \$28,436 in 1959. Kelvinator and Leonard appliance advertising accounts for the budget remainder, some \$3 million.)

#### The media budget for 1959

The 1959 media breakdown, on a percentage-of-budget basis for American corporately, is an indication of the company's 1960-61 direction. Newspapers were the prime medium with 63 per cent of spending. Magazines had a cut-back to 18 per cent. Network radio took on a new importance with American (and particularly Rambler) with eight per cent of spending. But the big news was Rambler's major entrance into spot TV with an investment of \$1,054,530, nine per cent of the Rambler budget. (It spent \$51,740 on spot testing in 1958.)

This, largely, is the same media pattern American has followed this year and plans for 1961. Dollar-wise, with an increasing ad budget, no one medium is suffering at the expense of another. But the weight of allocation tends increasingly to benefit spot TV. What got American interested in spot? How does Rambler use the medium?

Anthony C. DePierro, vice president in charge of media, Geyer, Morey, Madden & Ballard, American and Nash's agency for the past 22 years, emphasizes the fact that Rambler's ad budget over the years has been small by com-

#### AMERICAN'S HISTORY

Hustling, publicity-conscious George Romney, president of American Motors, predicts that the company will sell 550,000 cars during the 1961 model year—26 per cent more Ramblers than were sold in 1960. On the basis of single makes, American now claims third place in industry sales, looks for 10 per cent of the total auto market in 1961.

Such a rosy forecast is a far cry from the days in 1954 when American was formed out of a merger between ailing Nash-Kelvinator and Hudson. At first American suffered staggering financial losses. But Romney, who took charge after the post-merger death of N-K president George Mason, reorganized top management, scrapped the Nash and Hudson big-car lines and concentrated on Rambler and the small-car crusade.

In 1957 Rambler caught the consumer's fancy in a big way, nudged American into the black and has kept it there ever since. Romney's war on the "gas-guzzling dinosaur," as he termed the long, low, chrome-laden product of his Big Three competitors, had been won. Compact cars took about 25 per cent of the 1960 market, may take as much as 50 per cent next year.

Rambler's own unit sales (fiscal year figures) bounded from 104,530 and twelfth position in the industry in 1957 to 156,832 and seventh spot in 1958. Last year Rambler hit 351,317 units, a six per cent share of the total auto market and sixth place in sales. Net sales over this period rose from \$362 million to \$870 million.

Rambler's actual industry standing this year does look impressive. New car registrations for the first seven months of 1960, plus six states for August, totaled 3,973,858, according to data compiled by R. L. Polk & Co. By this measure, Rambler was in fourth place with 259,761 registrations. In the lead were Chevrolet, Ford and Plymouth, each make with

its 1960 compact entry figured in.

As measured by 1960 model output, however, Rambler took industry third spot and the lead in compact cars. *Automotive News* recently reported that the 1960 model run closed with production of 6,011,482 cars vs. 5,566,657 in 1959, the highest output since 1957. Chevrolet standards came in first with 1,404,095 units followed by Ford standards with 911,034. Rambler's total production figured to 458,841 units (vs. 374,240 in 1959). Ford's Falcon, with 435,676 units, took industry fourth spot, compact second spot. Corvair, Valiant, Lark and Comet all had healthy 1960 production but were far outproduced by Rambler and Falcon.

#### Top sales each month

All in all, Rambler could claim a record-breaking 1960 sales pace. In August, for the 35th consecutive month, Rambler dealers' sales (1,700 dealers handle the car) topped those of the corresponding month of any previous year. And in the first 11 months of the 1960 model year, Rambler says it sold more cars than any other independent in automotive history.

Cutting in on Rambler in 1961, however, are four new compact entries: the Oldsmobile F-85, Buick Special, Dodge Lancer and Pontiac Tempest. The battle will be tougher. But less of a worry for Rambler (and the entire U.S. auto industry) should be foreign imports, reported to be suffering with each gain in popularity for the domestic compacts. The consensus among foreign auto firms is that 1961 will be a crisis year in their U.S. sales. Already for the first seven months of 1960, new imported car registrations reported by R. L. Polk & Co. show a loss from 1959, 314,250 vs. 318,311 for the same period last year. Almost all foreign makes except Volkswagen dropped off. END

parison with its major competitors. "There wasn't enough money," says DePierro, "for the media luxuries enjoyed by some auto makers under the guise of 'prestige' or 'corporate showcase' advertising. Every Rambler ad dollar has had to out-perform competition."

Following an oft-stated Romney principle—"It is more important what we do and not what others do"—Geyer saw in

the auto industry's meager use of spot TV an opportunity for Rambler. Others saw it too, notably one TV representative organization, Harrington, Righter & Parsons, Inc.

"In December, 1957," says HR&P vice president John F. Dickinson "we came to the conclusion that the auto industry had little automobile spot TV advertising except as an introductory medium."

models, unless we did something about selling our own medium to the industry.

In February, 1958, HR&P took its case for spot, a presentation called "The Giant-Killer," to Geyer's top management, its media group and the American Motors account team. The theme was that Rambler could be as big in television as the Big Three if it used spot.

HR&P had taken Rambler's top 100 dealer areas and broken them down into

68 markets with a market-by-market comparison showing what a given spot expenditure in each market would do in total homes reached and cost opposite the total network effort of the three automotive majors.

The presentation also dwelt on Rambler's use of newspapers and the point that the big potential Rambler market lay in suburban areas where metropolitan circulation was said to be weak.

HR&P was quickly invited to give the

presentation in Detroit before Fred Adams and E. B. (Barney) Brogan, American's ad manager. Dickinson reports that the reaction was good, but that money was tight. Rambler, while doing double its 1957 volume, was maintaining a conservative view of its ad expenditures. Immediate use of spot TV was vetoed.

Continuing to work with Geyer through the spring of 1958, HR&P revamped the original 68-market plan—which included only minutes—to include a combination of early and late evening and transition time IDs. The agency, during the course of its regular media recommendations to the account for the fourth quarter, recommended spot TV—moving in and out of the medium with timing set to capitalize on key sales periods.

While looking favorably on spot, Rambler at this point decided to maintain its existing media schedules. More money seemed to be in the offing but the company felt that any additional funds should be retained as a trouble-shooting budget for the last quarter and model changeover.

Persistently, HR&P kept on the job. It prepared a more elaborate slide presentation stating the same essential material as was in the first—Detroit's vacuum in spot TV, spot dollars as selling dollars to make Rambler's weight felt in proportions greater than network TV—and suggesting that Rambler's success had occurred through an outflanking of the industry and that the same outflanking opportunity existed in spot TV.

#### A spot TV media plan

In December, 1958 HR&P took its presentation to Geyer and then to American in Detroit, and this time met with success. Ad manager Brogan invited Geyer to make up a spot TV media plan involving Rambler's top 100 markets for use in the spring of 1959.

An eight-week test market campaign in March and April, involving three HR&P markets, Syracuse, Richmond and Birmingham, and three non-TV control markets (where a before-and-after copy penetration research effort would be conducted at HR&P expense via Trendex) was also considered. In the happy confusion of boom January-February sales, however, the plan received approval too late to be put into effect.

Despite the missing testing and lost chance to evaluate a larger campaign, Geyer suggested a spring campaign anyway and additional funds to make it possible for Rambler to use spot widely in 89 markets. The plan was approved. Rambler has been the industry's spot leader ever since. *To page 83*

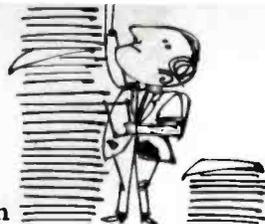
**A BILLION DOLLARS ON A SILVER PLATTER**

MONTGOMERY

A billion dollars ... yours for the asking ... when you ask for WSFA-TV. This one buy blankets Montgomery and Central-South Alabama, where a million people have a billion dollars to spend.

**WSFA-TV**  
NBC / ABC MONTGOMERY - CHANNEL 12

Represented by Peters, Griffin, Woodward, Inc. The Broadcasting Co. of the South  
WIS-TV Columbia, South Carolina



When each publication "surveys" all the rest

And each proves the absolute, unbiased best

2658  
3678  
21240  
1795

With print run the highest, subscribers blue-chip

Magnificent coverage and key readership



Appeal that's so broad yet exclusively for



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

When all of these claims make a bid for your green



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

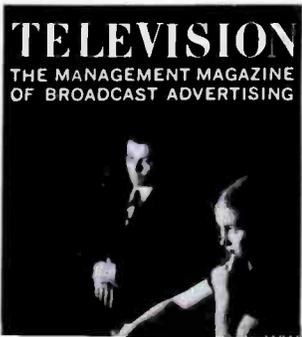
When superlatives lead you a most dreary dance



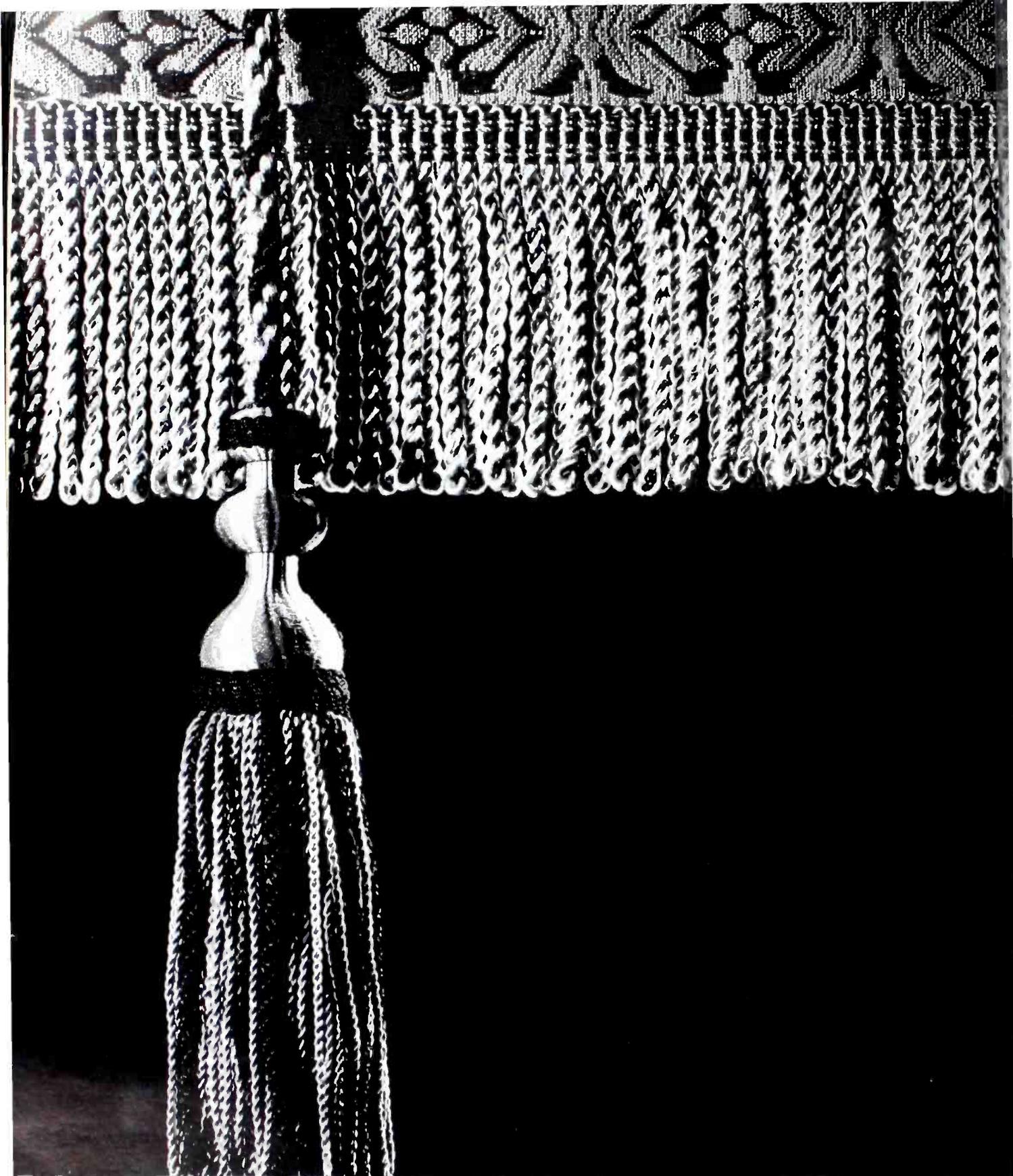
And you're steering your way by the seat of your pants -



THEN... One suggestion seems the simplest of any:  
Read the magazines—compare them. Your own judgment, your own  
evaluation will quickly show you what books to advertise in.



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



**THE SURVEY WITH THE FRINGE ON TOP.** According to ARB's new Coverage Study, in counties where over half of the TV homes view Omaha stations weekly, KMTV reaches up to 12% more homes than any other Omaha station. In fact, 96% of KMTV's net weekly circulation is in these 50% plus counties! Add the fringe and we're still ahead all the way; weekly, daily, day, night and total. Be realistic. See Petry. **KMTV 3: EXCLUSIVE NBC FOR OMAHA — LINCOLN**

During 1959 Rambler made use of minutes and 10-second IDs, spotted them in Friday night periods. In 1960 Rambler has used minutes and 20-second IDs, concentrating them again on Fridays with some Thursdays and an occasional Wednesday. The Rambler spots ran in 85 markets this year, will run in approximately the same number again in 1961 following the 1960 pattern.

DePierro of Geyer notes that the choice of spot for Rambler is enhanced by the nature of the new-car market. "While 75 per cent of U.S. families own automobiles," says the media vice president, "new-car sales each year are made to approximately six million families—or 8.5 per cent of total households.

"The new-car buyer market," continues DePierro, "consists of a core of approximately 25 million families. Approximately 25 per cent of this 'core' group are in the market during each model year. Another important factor in favor of spot TV is that the concentration of car sales by major metropolitan markets is stronger than most of us would normally guess."

The first 25 metropolitan markets, Geyer research notes, captures 42.7 per cent of industry sales; the first 50 markets, 52.2 per cent; the first 75 markets, 57.9 per cent and the first 100 markets, 61.4 per cent. From this, says DePierro, the need for broad national advertising is clear, but justification also exists for heavier concentration in the prime markets of greater potential.

Network TV, according to DePierro, could not be expected to deliver media weight by markets to align ideally with Rambler's sales pattern. And even if network TV were used, DePierro argues, spot TV would be required to fill out the media weight pattern by markets. Any network program or other national medium, says the media vice president, will characteristically vary in rating and share position by market. If Rambler had gone into network TV in 1959 and 1960, its budget could not have provided the additional spots required to "beef up" certain vital markets.

Rambler's spot scheduling, taking into account that a significant share of dealer showroom traffic takes place on Saturday, concentrates heavily on Friday to reach prospects who are contemplating week-end new car shopping trips. Commercials ask for action by urging viewers to go to their Rambler dealer and "Get the Saturday Deal."

The change this year in spot strategy to take in Wednesday and Thursday nights was a move to reach a larger potential audience, eliminate some of the spot clearance problems of Friday night

and avoid the risk of a single weekday carrying the entire TV selling effort.

Rambler has also given new importance to matching its best selling seasons to spot TV's seasons of best availability.

As in all Rambler advertising over the last two years, spot as well as print, American's creative policy put full reliance on copy which was crisp, clear and specific. Their creative platform:

a) Copy must be as simple, informative and factual as possible. "Conventional" advertising language is ruled out. "News" language is to be used to the greatest extent possible.

b) Every commercial message must be centered on a dominant idea that is validated by a quality or feature in the product. This dominant idea must be used consistently to secure universal recognition and maximum acceptance.

c) Traditional ways of saying things and picturing things are out. Don't be afraid of new copy or picture ideas . . . no matter how unconventional.

d) Completely impractical ideas can be screened out . . . but no ideas at all can't be. Forget all the traditional "can't's" and "mustn't's."

#### Spot TV fits copy strategy

DePierro feels that spot TV is ideally tailored to these ground rules. "Using the news approach in our commercials furnished the atmosphere and language of immediacy that was desired. Frequent visual exposure of the dominant idea could be best handled by spot. And spot's frequency enabled us to demonstrate and sell a specific product feature in each spot rather than try to cover the entire car in the time available.

"Our creative team," continues DePierro, "felt that the 'visual squeeze' technique could best demonstrate our story. Individually the commercials ranged over reclining seats, individual adjustable front seats, etc."

Locally, American Motors dealers, who themselves have been going heavier into spot TV (\$67,670 in 1958, \$769,100 in 1959), are supplied with the Rambler factory spot schedule on their local stations for merchandising use and follow-up on the "Saturday Deal" theme.

Another benefit in spot TV seen by Rambler is its ability to select the male audience, the primary buying factor in new-car purchases. With evening TV audience composition generally weighted to women, Rambler looks for the best availabilities in each market which position commercials to reach the most men at the best cost efficiencies.

Spot TV cost itself has been working in Rambler's favor against the major competition in most of its markets.

What have been the results of Rambler's spot activity?

One Harrington, Righter & Parsons-sponsored survey via Trendex in the spring of 1959 in four of its station markets, Syracuse, Hartford, Richmond and St. Louis, tested public awareness reaction before and after the Rambler spot campaign. The study reported a significant increase in advertising awareness as the result of Rambler's spot activity.

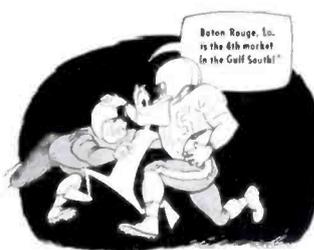
In another American Motors study this year, 25 per cent of all Rambler dealers credited spot TV with producing the greatest showroom traffic.

#### Rambler cut into competitors' sales

More broadly, figures compiled by American show how the Rambler has cut into the market of its competitors. Trade-ins on Ramblers last fall were made up 16.3 per cent by Chevrolets, 14.5 per cent by Fords, 9.4 per cent by Plymouths. By last spring (Rambler's first anniversary in spot TV), these figures had risen to 18.8 per cent Chevrolets, 15.6 per cent Fords, 10.1 per cent Plymouths.

"Automobile manufacturers," says DePierro, "are fortunate in knowing as much, if not more, about the buyers of their cars than any other type of advertiser, thanks to the public recording of

To next page



\* Get together men . . . all teams agree Baton Rouge as a market ranks just below Ft. Worth-Dallas, Houston and New Orleans. It's the 4th largest market in the Gulf South—an area made up of the states of Louisiana, Texas and Mississippi. The Baton Rouge market, with a population of 1,561,000 and retail sales of \$1,285,000,000.00, is served completely by television station WBRZ. Baton Rouge is truly too BIG a market to be overlooked on any list.

NBC WBRZ Channel 2 ABC

car registrations. Close association with the Rambler buyers enables us to get a very realistic appraisal of the general efficiency and cost efficiency of media.

"Several years of research on this subject have convinced us that spot TV—a medium which other auto advertisers have practically left unnoticed—performs efficiently and effectively in selling cars. It has successfully proved its power to predispose prospects favorably to Rambler and move them into the dealer's showroom."

American Motors itself cites its television activity over the past years as an important means of delivering the "compact concept" to the public. With this concept delivered, however, Rambler has a much tougher selling job to do.

"Our TV spots," says American's Fred Adams, "will be very important in providing viewers with a comprehensive picture of all three sizes of 1961 Rambler cars [which include the newly-styled Rambler American; a new, all-purpose Rambler Classic; and a luxury compact, the Ambassador]. And we expect," continues Adams, "the interest and curiosity aroused by these action spots to bring millions of new prospects into Rambler showrooms. Spot TV has done so well for us during the current year, that our 1961 plans call for a considerable extension of its use (spending will be up about 20 per cent over 1959)."

#### The end of the dinosaur era?

George Romney's plan of product concentration as contrasted with the product fragmentation of his Big Three competitors has proved its worth. The rise of the compact is looked on by Romney and American as the end of the era of the dinosaur in the auto business, a shift to "reason and realism," and a turn to function instead of frills. Rambler's use of spot TV could be said to contain these very same things—reason and realism, function instead of frills.

It remains to be seen if American's competition, initially outmaneuvered product-wise, will be outmaneuvered media-wise. And further, if they will follow the way of Rambler into heavier use of spot television.

TvB recently noted that more than \$4 out of every \$10 spent by the auto advertisers in terms of gross TV time went to compact car advertising in the first half of 1960. TvB also found auto advertisers using more spot TV and diversification of "messages" on network TV—auto advertisers are represented on at least 20 regular network programs this season, a doubling of last season's total.

Clearly, Rambler has started something and the competition again appears to be following. END

on a reasonably significant scale, and considering a system that would broadcast over the airwaves, such as that the FCC is expected to authorize for testing in Hartford, Connecticut, Bradford sees the possibilities this way:

#### Thinks stations will use pay TV

"If the public takes to the limited pay-TV operations planned, I have little doubt that the existing commercial stations will get into it, most likely by interspersing pay programs among the free shows, so that each could lure viewers to the other. At first, during the initial competition for audience, there would be a hodgepodge of the currently popular program fare—westerns and such—on the pay programs, until the stations realized that the public won't keep paying for this.

"Then comes specialization. One station in a market would probably appeal to the 'intellectual' audience through appropriate music and thought-leader type programming during its pay segments. Another might align itself with the teenage market, or young householders, and so on. We already have some program specialization via sports shows, soap operas, etc., but I believe that, as more and more stations come on the air, we ultimately will come to an identification of the station with the audience segment. I believe we will see stations building identities for themselves through programming, associating themselves with a kind of audience, creating a situation which could be a boon for the advertiser whose product appeals to people with these characteristics."

Although FCC rules presently state that no pay television programs broadcast over the public airwaves may include advertising, Bradford thinks "this may well change in time, and I personally see no reason not to have short, tasteful commercials at the beginning, middle and end of a show. But even if the FCC sticks to its guns, there's a good chance that the audience watching the non-commercial pay program will stay tuned in—at least for the opening message—to the ensuing free, sponsored show. So the selective advertiser could reach his audience segment in this way."

Last year, GE spent one-quarter of its estimated \$31,234,000 ad budget in network television, and expenditures for 1960 will probably run about the same. On schedule are *GE Theater*, the company's official TV vehicle entering its seventh consecutive season on CBS, the *GE College Bowl*, and participating sponsorship of *Leave it to Beaver*.

Although 25 per cent of \$31,234,000 certainly isn't chicken feed, the fact is that GE's percentage spending in net-

work television has declined slightly but steadily since 1954. One reason for the drop, says Bradford, hinting that the TV industry should find increased advertising usage when color television gains greater acceptance, "is that one of the biggest considerations in appliance and television set buying has become color, and we get better representation in other media. But just as important, and I'm not the only one who complains about this, are (1) TV's lack of flexibility, (2) lack of specialization, and (3) lack of rigid cost controls."

Bradford thinks the TV industry—and the people who use it—must do a little soul-searching in relation to the cost problem. "Costs have gotten completely out of line. The demand for stars to create marquee value—and so insure a mass audience—has pushed talent costs to fantastic heights. Today, every show must try for top ten ratings. But the great mass audience is not necessarily the major concern of every advertiser. Some want to reach only a select cross-section, and can be pretty sure of doing so with a particular kind of program. Shall the ratings-talent spiral force such an advertiser into the false economics of paying mass-audience prices for his select audience shows? If so, we will soon find that network advertising is only for those products or situations where the advertiser is trying to sell *all* the people, at the time. In every other instance, cost will force the advertiser to go to another medium—or perhaps to wait until he can program and advertise locally to the particular kind of audience he seeks.

#### A new attitude on costs

"But even for the frequently-purchased, mass market product there are economic limits. We need a new attitude on costs. Time costs keep going up—because there are more sets available. But is the efficiency of the medium as good as it used to be? Is the viewer as much impressed with the commercial messages he sees on TV as he used to be? He ought to be—if it's going to cost the advertiser more to reach him.

"One of our cost reduction problems may be a lack of motivation. Agencies—and networks to some extent—operate on sort of a 'cost plus' basis. Earnings vary with the cost of the package sold—the higher the tab, the greater the income. Where's the drive to keep a vigilant eye on component costs in this kind of system? How do you discourage feather-bedding practices, for instance, when the contracting entity stands to make more by *not* discouraging them?

"TV is good for building images," Bradford continues. "It creates the brand identity that is important in the buying

decision—and that's one of the main reasons why we continue to use it even though there's a tremendous amount of waste circulation. Obviously this waste problem is peculiar to the infrequently-purchased item. I don't think it's as much of a problem with packaged goods, where the purchase cycle is a matter of days or hours. But when you're dealing with hard goods like appliances, the customer's interest in what you say about the product will occur only once every few years. For example, we estimate that the average repurchase cycle for a refrigerator is from 10 to 13 years. So, in between, much of the advertising goes down the drain, so to speak.

#### Influences on sales

"The fact is that advertising cannot by itself produce sales," says Bradford, a firm believer in the importance of all the ingredients in the marketing mix. "Neither can warehouses, nor product quality, nor salespeople, nor price. Each of them has a strong influence, which varies in relative importance depending upon such things as the essential needs of the customer and the competitive offerings of other manufacturers. They vary too, depending upon the maturity of the industry, the customer's attitude toward functional substitutes, and the stature of the product in its industry."

Thus, Bradford concludes, "predicting the direct influence on sales of any single element in the marketing mix is an unlikely possibility," a contention borne out by one of the rare GE studies bared to the public—an analysis of the relationship between share-of-industry advertising and share-of-industry sales in 16 major product lines, from lamps, radios and major appliances, to voltage regulators and insulators.

"The study did not prove the theory that there is a direct relationship between share-of-industry advertising and share-of-industry sales," reports Bradford.

"At the same time, it did not disprove the theory, but rather underlined the importance of other factors in the selling situation. We found some indications of significant differences in the advertising pay-off enjoyed by the *leaders* of the industry versus the *followers*. And we think we saw some things that would suggest there is a ceiling on the share of advertising any company should attempt to run.

"But most importantly, we saw that influences other than advertising can swing the anticipated share of market completely out of the ball park. For instance, a customer may say, in effect, 'I hear you, I understand you—but I don't like what you have to offer.' In such a situation, the advertising function has done its job (assuming it has presented the best of what the product or company

has to offer), but sales will undoubtedly go down before they will improve.

"Or, suppose the buyer's reaction is, 'I hear you, I like what you tell me—but I don't think it's worth the price you ask.' Or, 'I hear you, I like it, I'd buy one—but I can't find it.' Or, 'I hear you, I like it, I bought one—but it didn't do what you said it would, I quit.'

"In each instance," Bradford sums up, "advertising may have done its job—but something else in the mix was wrong. So, no matter how much was spent to communicate the message, a sales increase would not result."

Bradford, who at 45 still bears the youthful look of the Ivy League (Colgate '36), came fresh from college to GE, first as an auditor, then salesman and credit manager. His career in the communications end of the business was launched with a job as publicity writer in GE's San Francisco office. He moved on to become an advertising manager in three major divisions—heavy apparatus, electronics, and radio-TV, and after a two-year stint (1955 to 1957) as vice president of Compton, he assumed his present post as General Electric's consultant on advertising and sales promotion in its Marketing Services Division.

Although Bradford doubts the likelihood of any magic formulas for determining how much to spend on advertising in relation to the sales return, he points out that "once advertising is designated as a function to communicate ideas and attitudes about products and companies, *then* it is measurable and ultimately predictable. Say the object of an advertising campaign in a given period is 'to acquaint X market with new features A, B and C of the product'; a before-and-after survey of the audience will reveal the degree to which the objective has been met. If the objective of a campaign is 'to improve the attitude of Class A buyers towards the company as a supplier of the product'—again, a before-and-after measurement of the change in attitude can determine to what extent that objective has been met.

"From a theoretical standpoint, the question, 'how much to spend for advertising' can be answered now—if enough of the marketing facts are known about the business," Bradford continues. "If, for instance, a marketing manager decides, 'I want these messages about our product to be registered with this per cent of this market this many times,' the advertising manager or his agency can, by factoring in media costs and probable ad ratings, tell how much the advertising will cost. These costs can be adjusted downward or upward by changing the share of market to be reached, or the frequency of the message, or the excitement and enthusiasm with which the story is to be told."

As workable as this approach might

seem, Bradford quickly cautions that some of the factors really important in the marketing situation are still a giant mystery. "The problem in many businesses is that we don't *really* know who makes the brand decision, how the buyer *really* gets his information about the product (or, more to the point, how he'd like to get it), or how many times he really has to be told the story of the product and its features to have it register.

"If we knew these facts, estimates of how much to spend for advertising in a given marketing situation would be relatively simple. Admittedly, measuring and predicting them is considerably more involved, more subjective than the simple mathematical formula which has been the fond hope of advertising and marketing people alike. However, it is my firm opinion that these are the measurements we should expect to use in the foreseeable future if we genuinely want to measure the results of our advertising. For many marketers, this process will look too long-range, too involved. In such instances, advertising must be taken on faith, as an efficient way to communicate certain ideas about certain products."

#### Quantitative values on sales factors

Bradford points out that "there are other measurement possibilities. Operations research people are now trying to put quantitative values on the key sales influences [see page 58]. If this can be done, and if historical records can be created according to these standards, then it may still be possible to find a mathematical correlation between the influencing conditions and the end results. But until that time arrives," Bradford concludes, "managements would be less frustrated by advertising costs if they would use advertising as a function to communicate desirable ideas and attitudes about their company and products." END

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FOR  
SPECIAL  
ANNOUNCEMENT  
ABOUT  
TELEVISION  
MAGAZINE

the timing and action indicated by the music to occur in the stop motion sequences—a frame-by-frame plot to read from, aided by the storyboard.

This preparation led into four days of stop motion film shooting. Jenness and his stop motion crew worked with

model fruit, this necessitated by rapid spoilage of the real thing.

Model bananas, peaches and strawberries were used. Work was also done with a Rice Krispies package and its animated trade character, Crackle.

This work carried into December and

it was mid-January before the completed commercial, after film processing, laboratory and optical work, was ready in "answer print" form—produced as ordered and ready for approval and/or revision.

The answer print was screened by White and expressed to Chicago for re-

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## HOW TO CONTROL COSTS OF TV COMMERCIALS from page 55

copy changes) add up to hundreds and thousands of dollars. If similar changes are made after the answer print is presented, days, weeks and even months of production time are lost.

It is better to delay the production of commercial material for a few days or even a few weeks until all elements have been completely agreed upon so that when production is instituted, control of the costs can be completely predicted. No client is interested in how quickly a commercial is produced if it is wrong, or how inexpensively it is produced if it doesn't sell.

Every time a commercial or a commercial series is planned for production, these check point questions must be answered yes for successful control over production costs:

- Is the idea a good one for selling the product and does it sell with believability?
- Is enough pre-production planning time being allowed and are the right people present at the pre-production meetings?
- Should the commercial be done in animation or live action; on film or on video tape? Should it combine elements of live action film and animation? And have the best production methods or combinations of methods for the most effective selling job been decided upon?
- Is enough time being allowed to successfully produce the commercial material?
- Will the commercial's eventual production cost be in line with the general television budget, including media costs?
- Is there trust in the ability and competence of the people assigned to carry out the idea?

From Hooper White's and the Leo Burnett Company's point of view, TV commercial production should be considered part of the creative process and not part of the mechanical process, as would be the prepara-

tion of a space ad. Burnett, as an agency with a concentration of major accounts, feels that overall quality is generally more important than cost in commercial production.

White feels that preoccupation with production cost is wrong; cheap jobs, while available, are foolish from a standpoint of quality. But he notes that this cannot always govern production thinking—many advertisers have budget limitations.

### COMMERCIAL PRODUCTION COST: FILM VS. TAPE

Important in the area of controlling the costs of TV commercials is a special problem governed by many factors of its own: What should be produced on film and what should be produced on video tape?

White sets up this situation—an order to produce a 60-second spot commercial for a breakfast food involving live action—to give a rough cost comparison between both production techniques.

The setting for the commercial (roughly similar to "What Jimmy Saw" but without the element of stop motion, which in itself necessitates film) has a family group preparing for breakfast. It involves a kitchen set with doors opening off to a living room area on the one side and to a side yard on the other. An announcer would be voice-over throughout and music would be pre-recorded background music segueing into a jingle for a final track button.

### FILM

In considering film for this commercial, White says that these factors would generally govern in making film a wise choice: If this were the only commercial being produced in this general area, and if the commercial were destined for local spot use, insertion into a film show or insertion into a live show.

It would take most of one day's shooting to put this commercial on film, and with recording session for

voice-over announcer (after filming), plus music-and-announcer track mix, plus normal editing and optical time, the film would be ready for projection within about four weeks.

And assuming that the sets involved in the commercial were fairly normal and not too elaborate, and that the cast involved was paid scale session fees, this commercial, done on film and with no other commercial involved, would net between \$4,000 and \$6,000 to the production company. Cost of music origination would be extra.

### TAPE

In considering video tape for this commercial, these factors would generally govern in making tape a wise choice: If at least three commercials in this series could be planned for production on the same day; if the commercial were destined for use on network live or network tape shows.

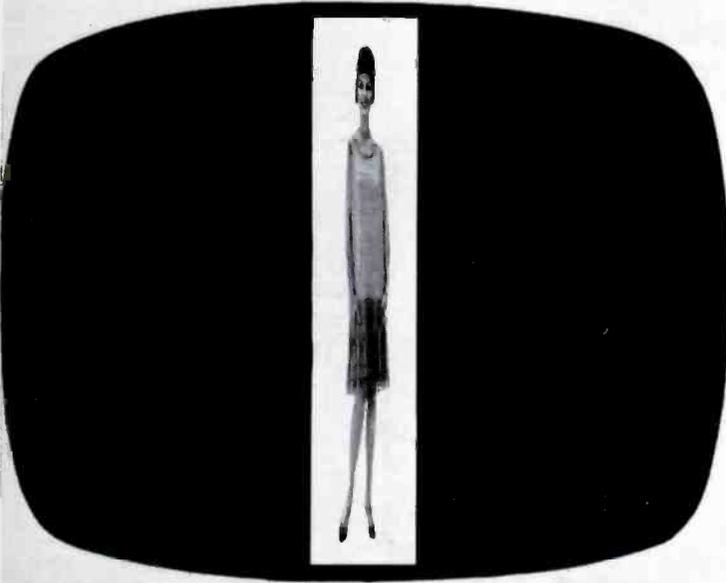
Tape would be much more costly if this were the only commercial to be produced in this general set area and if no other commercials were to be taped for this client on the same day.

With proper pre-planning and blocking with a director the day before, the commercial should be shot within an hour and a half. This assumes that the voice-over narration would be pre-recorded and that the action would be done to the track. It also assumes that the action could be completed in a one-minute take without any editing beyond the normal dissolving, wiping and cutting from camera to camera during the one-take shooting.

Done by itself, this commercial, assuming normal sets, etc., should not cost more than \$4,500 to produce. But if three commercials, involving this same basic set area, were planned for production on the same day, each of them could be produced for less than \$2,000 net to the production company. Music origination would be extra. END



WON'T SHRINK



WON'T STRETCH



ALWAYS STAYS THE SAME

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

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

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

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

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

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

*Midwest Division*  
130 East Randolph Drive  
Chicago 1, Ill.

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

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

**ADVERTISER:**  
The Chemstrand Corp.

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

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



view by the Kellogg creative and account groups. Generally they were pleased with the results. Still lacking, in their view, however, was a crystal-clear establishment that things took place in Jimmy's fantasy as might be expected in a private dream. In other words, they felt the "dream" was too realistic.

Burnett then prepared another storyboard made up of key frames from the answer print with instructions on what scenes to leave unchanged and indication of what to change, if practical. The

basic request was for a "shimmer dissolve" at either end of the "dream" portion to help the viewer understand that Jimmy's mind was being "entered."

The material was sent back to White in New York along with a memo from Weinstein explaining the revisions. Phone conversations between Weinstein and White also took place on this.

When the material was returned to Sarra, work proceeded on the revisions. The shimmer dissolves were included, the time needed to make them was re-

gained by eliminating a sequence in which the figure logo on the Rice Krispies box—alternately three persons "Snap," "Crackle" and "Pop"—come alive for Jimmy. In the revision only "Crackle" remains to smile and wink.

**Music track re-done**

To account for the changes musically Gus Henschen was again called in, the original music track was re-done to eliminate the musical figures accompanying "Snap" and "Pop," and a harpist was added on the shimmer dissolves. In all two seconds of picture and music were taken out to accommodate the shimmer effect.

The problem of Jimmy's father seeing any of the stop motion fruit action (and giving away Jimmy's secret) was solved by having the father's eyes visible to the viewer (more natural and suspenseful—will Jimmy be observed?) but clearly of the newspaper.

From this work came a second or revised answer print. It was approved by the agency and sent to Kellogg in Battle Creek for final client approval. Kellogg then approved the commercial without change. Up to this point, close to 100 people had been involved in creating, producing, viewing and approving this one commercial, about 48 of them, including talent, at Sarra.

*IV. Distribution*

The history of "What Jimmy Saw," of course, did not end with its print order. Prints had to come from a print production company. Distribution had to be arranged for in accordance with a media schedule. Bookkeeping had to be done and Jimmy's time in operation has had to be geared to its usefulness in an overall advertising program.

With client approval of "Jimmy," Mayberry ordered final materials from Sarra—one 35mm fine grain protective print, the original negative and a separate picture and tracking negative. This material was then ordered sent to Modern Teleservice, Inc., New York, for the production of 16mm prints.

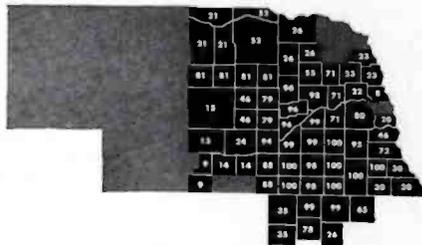
Modern, on order from Burnett, produced about 500 prints of Jimmy, received instructions on where and when they were to be sent, i.e., TV stations scheduled to use them. This work occurred in late March and early April.

Jimmy had its first broadcast on April 24, 1960 as a network spot on *Dennis The Menace*. It was later used on the *Woody Woodpecker* show over about 110 stations and has come in for other spot appearances. Jimmy will be in use until about January 1, 1961, when it will be withdrawn for storage at Modern. Here, in reduced quantity, it will be on call for an indefinite period. **END**



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

**IF YOU DON'T USE KOLN-TV!**



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

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

Gunsmoke . . . . . 69,700 homes  
 Father Knows Best . . 77,700 homes  
 6:00 p.m. News . . . 76,000 homes  
 10:00 p.m. News . . . 64,000 homes

\*February Lincoln NSI

You might be surprised at just *how* big Nebraska's other big market—Lincoln-Land—really is, and at how *economically* it can be reached via KOLN-TV.

During prime 6 to 9 p.m. viewing time, 57,000 Lincoln-Land homes tune in KOLN-TV according to latest Nielsen. Compare that with *any* other station in Nebraska.

Then compare cost-per-thousand figures for nighttime network shows.

Avery-Knodel can fill in the other details on KOLN-TV—Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

*The Felzer Stations*

- WYD-TV — GRAND RAPIDS-KALAMAZOO
- WYD-RADIO — KALAMAZOO-BATTLE CREEK
- WRT-RADIO — GRAND RAPIDS
- WJF-FM — GRAND RAPIDS-KALAMAZOO
- WWTV — CADILLAC, MICHIGAN
- WOLN-TV — LINCOLN, NEBRASKA



**KOLN-TV**

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

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

stacks from the earth to each of the planets in the solar system. Or these cards, if evenly distributed over the earth, could cover the entire surface area with a blanket  $1\frac{1}{4}$  inches thick. It is clear that it is literally impossible to evaluate every possible decision alternative facing the management planner," Weinberg concludes in a masterful understatement.

"What is the solution to the combinatorial dilemma? In my opinion, the answer lies in building a logical integrated model of the company within its operating environment, and to use this model to focus attention on only those alternatives which offer the greatest promise. The model may be employed to screen alternatives, eliminating those decision possibilities which appear unattractive (or irrelevant) on a priori grounds. Its object is to evaluate the impact of the remaining alternative strategies on the company's net profits."

Weinberg's mathematical models (he developed his first one when he was 17 years old) have yielded highly successful solutions to a wide range of planning and control problems posed by a number of companies including (unidentified for competitive reasons) a large electrical equipment manufacturer, one of the big three auto makers, a large clothing manufacturer, a steel company, a maker of glass containers, a department store, an oil company, and a manufacturer of paper products.

Many of the elements or market factors that Weinberg uses in the construction of his mathematical models are much the same as those taken into consideration by most astute companies when they plan their strategy. The big difference is the facility with which his method organizes and relates this data.

#### Four simultaneous environments

Weinberg sets as his goal the derivation of "an objective quantitative basis for developing an optimal long-term advertising strategy." Noting first that "advertising strategy cannot be developed in a vacuum," he points out that every business operates in four environments simultaneously which in turn must be considered simultaneously in the construction of the model.

1 The company's economic environment may be measured in terms of the interrelation between total industry sales and general economic activity. This relation, developed from market research and economic analysis, measures the interrelation between fluctuations in an appropriate economic index (such as Gross National Product, the FRB Index of Industrial Production, Disposable Personal Income, New Housing Starts, Pro-

ducer Durable Equipment Expenditures, Supernumerary Income, or Manufacturers New Orders) or a combination of general economic indices and fluctuations in total industry sales. The objective of these analyses is to determine the most probable level of total industry sales associated with a given expected future level of general economic activity.

2 The company's competitive environment may be measured in terms of the interrelation between company sales and total industry sales. The most useful single index of the company's competitive environment is its share of the market, Weinberg points out.

3 The company's internal or operating environment may be represented by the interrelation between company net profits before taxes and company sales. For the purpose of analysis the company's total costs may be regarded as a function of sales. That is, for any given level of company sales there will be a corresponding level of total costs, among which advertising and sales promotion expenditures will be included.

#### Action consistent with company

4 The company's institutional environment may be internal or external. Company policies represent internal institu-

To next page

# MORE AUTOMOTIVE SALES ARE MADE IN THE WWTV AREA THAN IN TEN ENTIRE STATES!



Consumers in Northern Lower Michigan buy more automotive products than the total population in ten entire states\*!

WWTV, Cadillac, covers all of Northern Lower Michigan (see coverage map) and reaches most of its households. NSI (June 6-July 3, 1960) for Cadillac-Traverse City gives WWTV more homes than Station "B" in 433 of 450 quarter hours surveyed, Sunday through Saturday. You would need 13 daily newspapers and 16 radio stations to come close to WWTV's coverage and penetration of this large market!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. If you want it all, give us a call!

\*Combined automotive and filling station sales in the WWTV area (\$239.8 million) exceeds those in Nev., S.D., N.D., N.H., R.I., Hawaii, Del., Alaska, Wyo. and Vt. (Source: SRDS)

NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

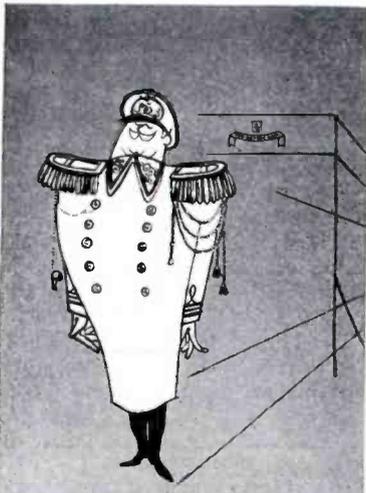
*The Folger Stations*

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



# WWTV

316,000 WATTS • CHANNEL 13 • 1287' TOWER  
CBS and ABC in CADILLAC  
Serving Northern Lower Michigan



## 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

tional factors which constrain the choices of action that may be undertaken. In other words, an action proposed must be consistent with the company's policies (i.e., the company's growth and/or profit objectives, the company's marketing and product scope, and the company's internal investment policies). Some typical external institutional factors which directly or indirectly influence company profits are the structure of taxes, government trade regulations, industry practices and the availability of external capital.

Weinberg further states that the construction of a mathematical model must recognize that a company's net profits are dependent upon not less than five sets of factors:

- 1) The level of general economic activity insofar as it affects total industry sales.
- 2) The level of total industry sales, a share of which will represent company sales.
- 3) The actions of the company's competitors insofar as they will determine what share of the total industry market the company will capture.
- 4) The actions of the company itself, insofar as they meet the actions of its competitors and insofar as they affect the company's profit-sales relation.
- 5) The structure of tax rates, insofar as they determine that fraction of gross profits which will be available after taxes (i.e., the company's net profits after taxes).

In a typical situation "a company looks at the market and decides what piece it wants. Then it must determine what it will cost to get that piece." Weinberg gives this simplified example of how a mathematical model can be constructed to analyze the strategy:

### Objective in terms of desired share

"The company planner will begin with a suitable projection of the company's economic environment, a projection of general economic activity, and a corresponding projection of total industry sales. Given the total industry sales projection, the company's marketing objective will be stipulated in terms of desired share of the market.

"Using projected operating statement data, the planner will estimate the gross profit (including advertising expenditures) that can be expected in any given future year as a function of the share of market the company attains in that year. The company will then estimate competitive advertising expenditures and, on the basis of historical company data, competitive advertising expenditure data and company share of market, will estimate a relative advertising-change in share of market relation.

"This relation is the heart of the advertising budgeting model. Given this relation and projection of competitive advertising expenditures, the planner can estimate the level of company advertising expenditure required to attain a given share of market. These expenditure estimates can be subtracted from the previously derived gross profit estimate to determine the level of advertising expenditures that yield the share of market that maximizes the company's overall operating profits."

### Hunches as well as facts

Because mathematical models consist of "estimates, forecasts, even hunches and guesses" as well as facts, Weinberg emphasizes that they should not be expected to provide "panaceas or a set of cure-all formulas." But in general he thinks one value of the mathematical technique is that "it gets people to think unemotionally—not along traditional lines."

And specifically, Weinberg sees five gains in the use of mathematical model as a tool for market planning:

- 1) "The model constitutes a well-defined statement of the problem. As such it enables us to state, and to use, all of our *a priori* information on the problem at hand.
- 2) "The model renders explicit the assumptions on the basis of which the investigation or analysis proceeds. That is to say, we incorporate our basic assumptions right into the model itself.
- 3) "The model makes it possible, if it is possible at all, to orient our research to answer specific questions of policy.
- 4) "From a mathematical and statistical standpoint, the model itself, when fully formulated, serves to determine the statistical techniques which ought to be employed so that (a) there are no inherent contradictions in our procedure, and (b) our estimates have certain technically desirable properties (they are consistent, they have known error possibilities, etc.).

5) "Once we arrive at a set of estimates, the model enables us to understand and interpret them without difficulty, as long as we have selected our statistical (estimating) techniques properly. The final results are readily reproducible and lend themselves to an objective scientific evaluation."

As a final note, Weinberg asserts that "very often relatively simple mathematical models may be used to solve problems that are extremely difficult to solve without the use of such models." And most significantly, models "provide a logical means for utilizing *all* available information to develop more realistic and efficient marketing plans." END

Mercer cites *The New York Times*' "sound effect" commercials as one of radio's big new creative directions and notes the value, gained from TV, of "imagery transfer," one example of this being BBDO's TV and radio commercials for Chevron Supreme Gasoline. Chevron's animated trade character, Hy Finn, relates almost visually to a radio audience through the same copy approach and "characterized" speech.

Another BBDO vice president and creative group supervisor, Stu Hample, feels that humor and mood music are playing increasingly important parts in radio commercial technique and that the day of "straight" vocal sell is rapidly passing from the radio scene.

Hample says that every commercial today must be a "hook" to grab the listener and that wherever possible, "commercials should be shows in themselves." As an example of this, Hample cites BBDO's radio spots for Chrysler Corporation's Valiant (an account recently moved to N. W. Ayer & Son with BBDO taking on Chrysler's Dodge line).

The Valiant spots were a blend of characterized voices and ludicrous situations—hiring a sky writer to do a Valiant commercial with music, presenting another make car to a baseball player who wanted a Valiant, etc. BBDO's introductory commercials for the new Dodge Lancer utilizes a sweeping musical and vocal theme. A 26-piece band announces the new Dart line.

"The radio commercial," says Hample, "has got to command attention. Humor is one way to sell, but radio needs an agency's full attention with all the creative thought and help possible."

The BBDO approach to radio might simply be called "awareness" of the medium: giving it a chance to fit into media strategy and planning on its own merits and encouraging the best creative efforts in its behalf.

Says TV-radio department manager Traviesas: "Because of the excitement of television, it is very easy to overlook the present values of radio. But in designating one person to be our agency specialist in all radio activities, we can bring to the attention of our account executives, media department and in turn our clients, efficient ways of using radio."

Says radio director Hoffmann: "Radio today is growing in advertising importance and it will grow even more as FM radio grows up and as television settles down out of its 'newness.' Programming is becoming more selective and programs themselves are starting to provide the things TV cannot. New commercial sound is being developed. It is all making for a different appeal, not just 'blind television.'" END

The physical growth of FM broadcasting is itself impressive. The FCC reports that at the end of August there were 752 FM stations on the air (vs. 636 in August 1959), 190 stations approved but not operational and 85 new station requests pending.

For advertisers, FM radio offers special markets at generally low cost. And the Chrysler Imperial buy is indicative of the high-priced product seeking out upper-income people drawn by the FM station's brand of quality programming.

In another radio sector, new attention is being focused on the role and value of rating services. Some radio timebuyers, in criticizing currently available services, favor a single new service dominated more by advertisers and agencies, less by media.

#### Buyers want single rating service

The rating services were raked over at a recent NBC Spot Sales "media managers' conference" in which all participants came out for a single service and voiced dissatisfaction with the present situation, where media men must take their pick among "conflicting" rating reports.

Roger Bumstead, media director, Eastern division, MacManus, John & Adams, suggested that if advertisers and agencies take over rating service direction, they would have to pay the bulk of the costs rather than, as at present, letting media do it—"and sometimes influencing the result."

Humboldt J. Greig, vice president and manager of station relations, C. J. LaRoche & Co., felt that stations were getting poor value for the vast sums they spend on surveys. Greig surmised that available services sell the industry short. "Advertisers," he said, "do not want to know they will miss 60 per cent of the homes in a market if they use only one radio station. They must know how many stations are required to reach 90 per cent of a market. Then it is possible to make a comparison of costs which could result in a budget for radio."

Some research help along the lines suggested by Greig may be supplied by a new study of spot radio's reach and frequency prepared by Peters, Griffin, Woodward in cooperation with Nielsen.

For a given market, according to PGW, its study can help advertisers make better estimates of how many spots are needed on one or more stations to reach the desired percentage of unduplicated homes. And since the survey data comes from the top 100 NSI markets (grouped by market size), PGW says that its estimates can be used for any market in the U.S. Further PGW study data will be released as it becomes available. 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



## NOW THAT THE PARTY IS OVER

**S**INCE early summer, television has been on an unprecedented binge. Its superb political coverage and the monumental "Great Debates" have projected an enormously favorable image of the medium. And the industry certainly can enjoy a well-deserved, if often self-administered, pat on its collective back for "revolutionizing" political campaigning to a fare-thee-well.

But the party is over. In the hangover accompanying the cold, cruel dawn of November 9, there have reappeared the grim realities that may have been obscured in recent months.

One of these, of course, is the growing spectre of government regulation. Even during some of TV's finest political hours, there were signs of trouble spots ahead on Capitol Hill for broadcasters (see "Washington, What to Expect Next," TELEVISION MAGAZINE, July, 1960). Network control and ratings once again will face their perennial trial, when the 87th Congress convenes. The FCC has already nibbled away at option time and the State Department has seen fit to "advise," albeit informally, how radio and TV should handle Premier Khrushchev.

And while Presidential politics gave the new season an unprecedented boost, it is worth repeating that the quadrennial battle was just that. No assembly-line product out of Hollywood, TV's top 1960 "specials" won't be around next year. With the election come and gone, the new season is bound to suffer tough appraisal. As has been forecast, the new season's ranking leaders seem to be the older, tried and proven shows (see "The New Season's Rankings In Advance," TELEVISION MAGAZINE, October, 1960). Superb coverage of the election obviously does not mean that television can live by public service alone, that the problems of creating new formats and finding new talent have been erased.

Nor has cooperation of the three networks regarding the "Great Debates" glossed over the fierce, continuing competition engendered by the new season's regular shows. There remains the fact that more even distribution of shares of audience among the three networks underscores some important questions about the strategies of buying and selling television station time today.

It remains true, as Fred Kugel pointed out a year ago at this time, that "the days of buying and selling by the num-

bers are fading fast, as fewer and fewer stations retain any great dominance and size of audience leadership" (see "A New Yardstick of Measurement," TELEVISION MAGAZINE, October, 1959).

This year's advertiser may be pleased by the reduction in preemptions for political broadcasts. But he is just as eager as he was before election time for qualitative data from networks and stations on their differences.

To be sure, none of these problems, obscured as they might have been by TV's recent political coverage, are enough to make one turn in his antenna. But they are with us more than ever. It is one of the characteristics of this medium that the more money advertisers invest in it, and the more powerful it becomes as a communications and marketing force, the more complex are its problems. This in itself is a tribute to the medium.

## SPECIAL ANNOUNCEMENT

**M**rs. Frederick A. Kugel, president of Frederick Kugel Co., Inc. and Sol Taishoff, president of Broadcasting Publications, Inc. jointly announce the execution of a contract for the acquisition of TELEVISION MAGAZINE by Broadcasting Publications, Inc. The latter is publisher of *Broadcasting*, Washington-based businessweekly of television and radio.

Mrs. Kugel, widow of the founder of TELEVISION MAGAZINE, will retire from the publishing field to devote her time to her family. Fred Kugel died in September following a heart seizure. He had founded TELEVISION MAGAZINE in 1944.

Mr. Taishoff said that TELEVISION MAGAZINE will continue publication from its present headquarters in New York, with no immediate changes contemplated in personnel, format or editorial and operating policy. TELEVISION MAGAZINE, he said, will function as a separate corporate entity. Mr. Taishoff announced that the magazine's editorial content will be expanded in tempo with the development of television as a mass communications and marketing medium.