

TELEVISION

Bus



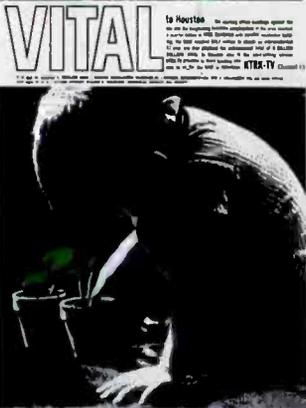
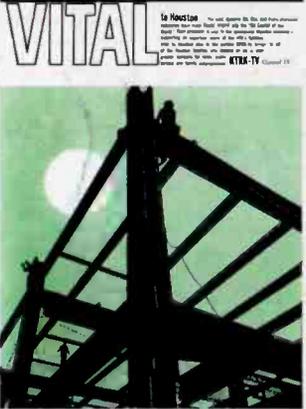
Nixon: "There must be a free exchange of ideas . . . Let's have far more communication and exchange in this very area that we speak of. We should hear you more on our television. You should hear us more on yours."



Khrushchev: "That's a good idea. Let's do it like this. You should appear before our people. We will appear before your people. People will see and appreciate this."

HE 8690
T29
V.17

VITAL



VITAL

TO THE NATION—In this space . . . over the last twelve months, we have been talking about Houston. Our advertisements have tried to show the scope and importance of the Houston market, and the vital place that our station occupies in that market.

Now as we begin our sixth year of operation, we give a grateful salute to the entire television industry and to the vital place that it occupies in the nation's life. We are proud to be a part of that industry, and we here reaffirm our belief in its basic components.

We believe that a free, advertising-supported industry with maximum self-regulation and minimum government regulation, has given our nation the foremost system in the world for the dissemination of entertainment, information, and public service.

We believe in the basic necessity and integrity of our networks, and we believe in the fundamental responsibility of each licensee to run his station in the public interest.

We believe that the various groups within our industry—the NAB, the TvB, the AMST, and the TIO perform vital functions which merit every broadcaster's support.

We believe that the Television Code is the conscience of our industry, and the Television Information Office is the voice of that conscience. Membership in both indicates the belief of each broadcaster in the greater destinies of the industry.

And, finally, we believe that our industry, which has such an illustrious record of accomplishment for the good of the nation, should, with pride and dignity and courage, reaffirm its intentions to provide even greater service to the people of America in the years to come.

KTRK-TV Channel 13
HOUSTON, TEXAS



SPECIALIST IN SPOTS

Sales that snowball—that's the inevitable result for the many national advertisers who are spotting their TV dollars on these fine stations.

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

Television Division
Edward Petry & Co., Inc.

The Original Station
 Representative

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



Discover the value of time

Storer time is much more than seconds on the clock. It is sales impact . . . maximum audience . . . top ratings . . . increased sales.

For example, in Philadelphia . . .

Storer Radio station WIBG is first in every survey and reaches more families in all categories than any other station. In Cleveland . . .

Storer Television station

WJW-TV is the highest rated, most popular station in town.

Further proof that a Storer minute is a bigger minute.

YOU KNOW

WHERE YOU'RE GOING with

Famous on the local scene . . . yet known throughout the nation • Storer Broadcasting Company

**STORER
STATIONS**

TELEVISION

**DETROIT
WJBK-TV**

•
**CLEVELAND
WJW-TV**

•
**TOLEDO
WSPD-TV**

•
**ATLANTA
WAGA-TV**

•
**MILWAUKEE
WITI-TV**

•
**RADIO
PHILADELPHIA**

WIBG

•
**DETROIT
WJBK**

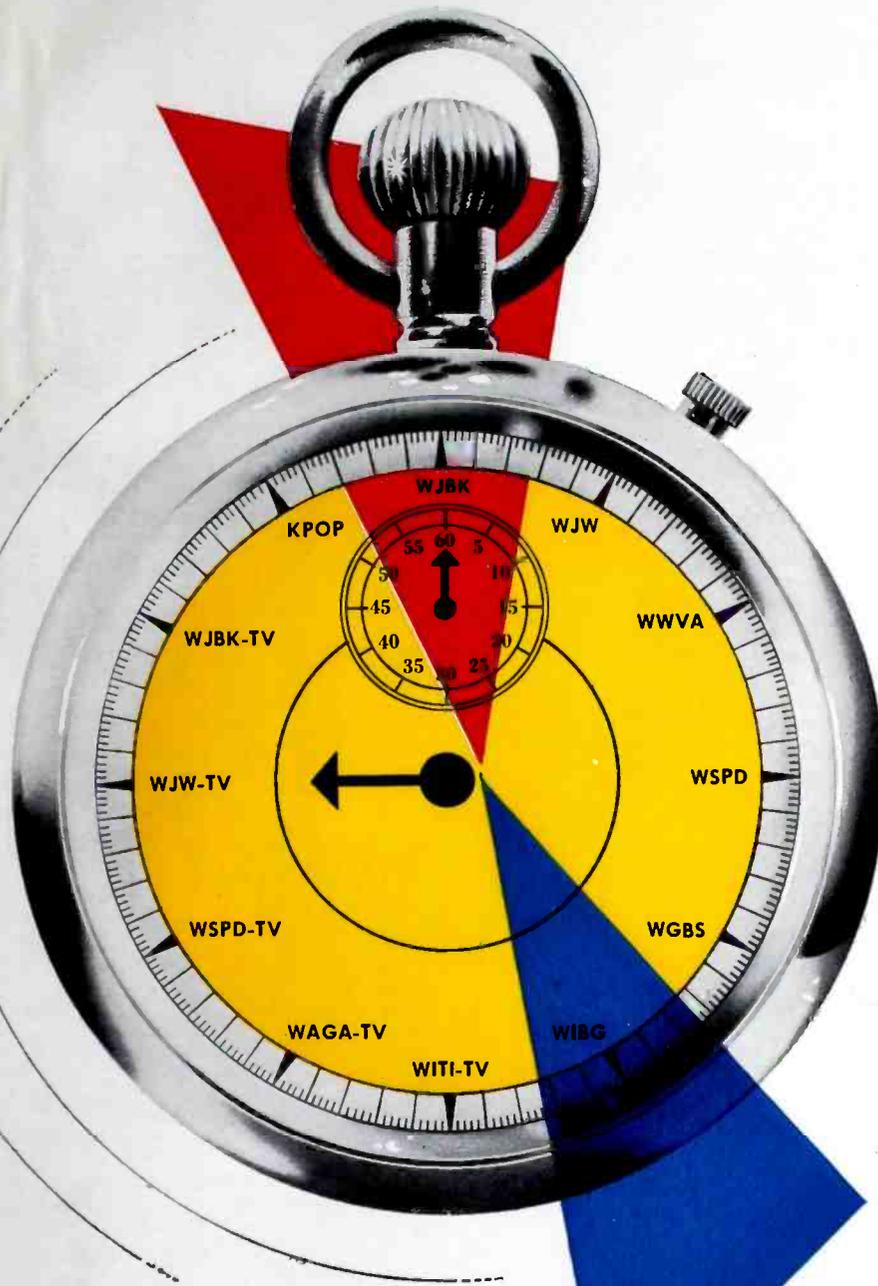
•
**CLEVELAND
WJW**

•
**WHEELING
WWVA**

•
**TOLEDO
WSPD**

•
**MIAMI
WGBS**

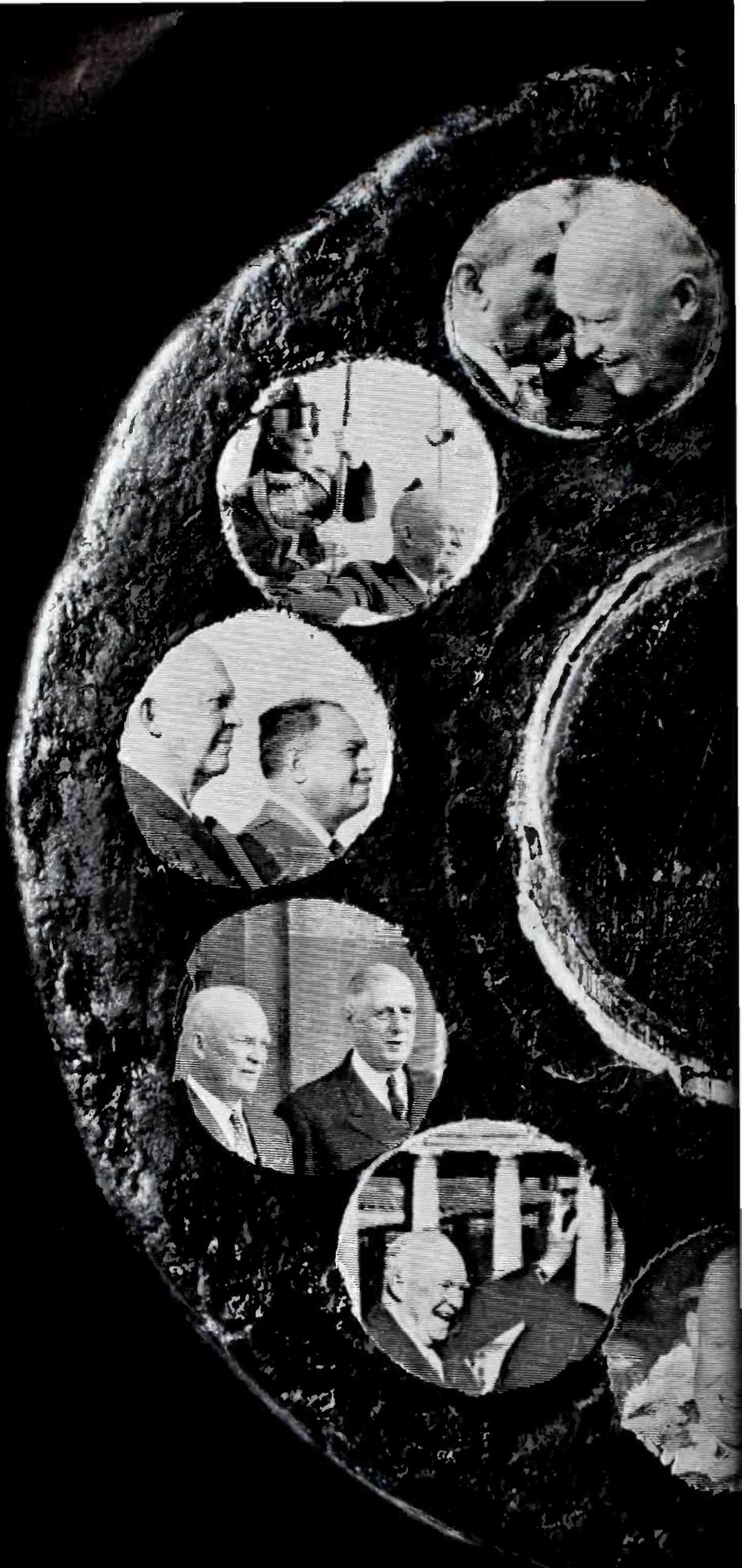
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**LOS ANGELES
KPOP**

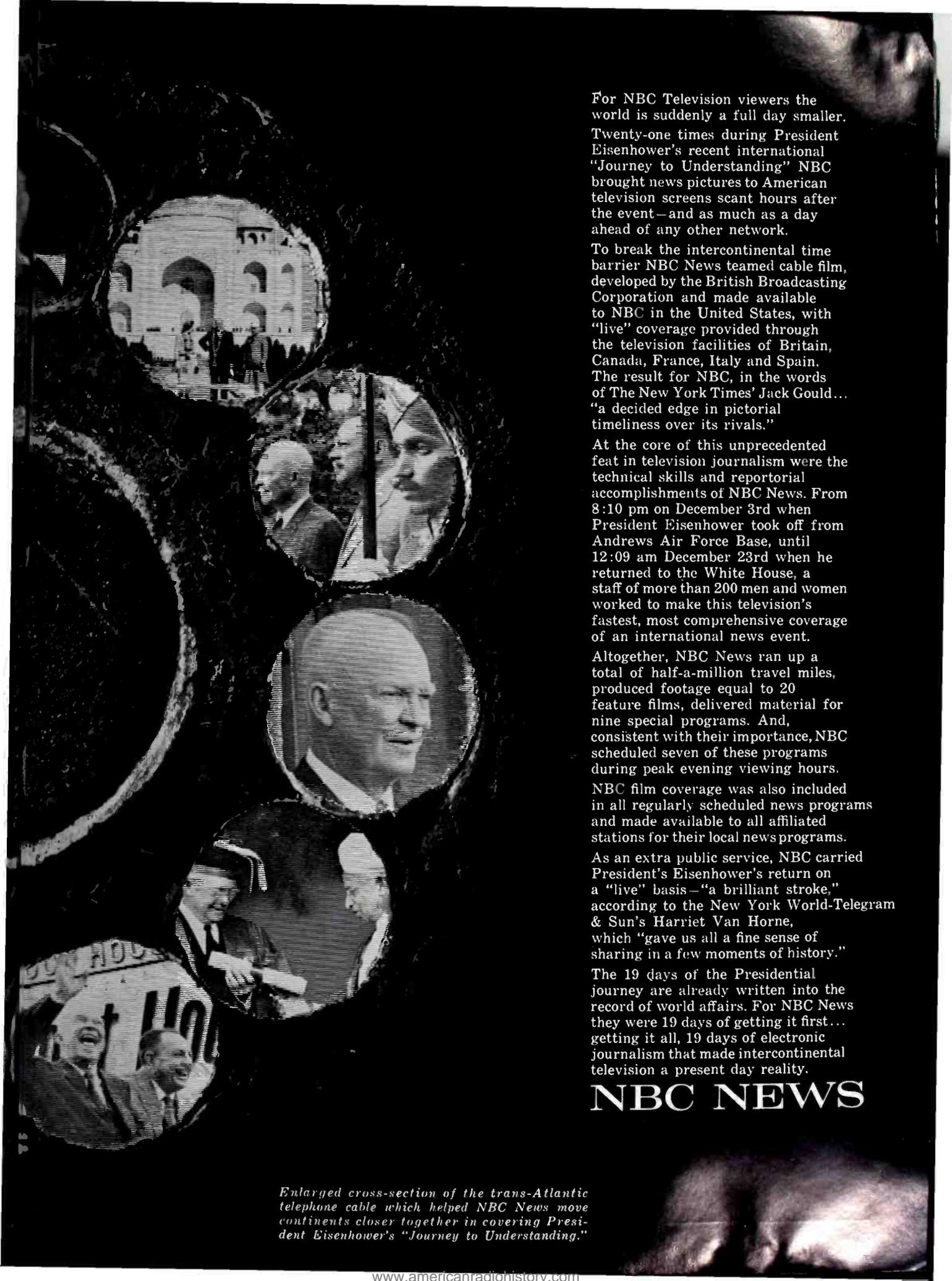


STORER

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

NBC
NEWS:
OPEN LINE
TO
HISTORY





For NBC Television viewers the world is suddenly a full day smaller. Twenty-one times during President Eisenhower's recent international "Journey to Understanding" NBC brought news pictures to American television screens scant hours after the event—and as much as a day ahead of any other network.

To break the intercontinental time barrier NBC News teamed cable film, developed by the British Broadcasting Corporation and made available to NBC in the United States, with "live" coverage provided through the television facilities of Britain, Canada, France, Italy and Spain. The result for NBC, in the words of *The New York Times'* Jack Gould... "a decided edge in pictorial timeliness over its rivals."

At the core of this unprecedented feat in television journalism were the technical skills and reportorial accomplishments of NBC News. From 8:10 pm on December 3rd when President Eisenhower took off from Andrews Air Force Base, until 12:09 am December 23rd when he returned to the White House, a staff of more than 200 men and women worked to make this television's fastest, most comprehensive coverage of an international news event.

Altogether, NBC News ran up a total of half-a-million travel miles, produced footage equal to 20 feature films, delivered material for nine special programs. And, consistent with their importance, NBC scheduled seven of these programs during peak evening viewing hours.

NBC film coverage was also included in all regularly scheduled news programs and made available to all affiliated stations for their local news programs.

As an extra public service, NBC carried President's Eisenhower's return on a "live" basis—"a brilliant stroke," according to the *New York World-Telegram & Sun's* Harriet Van Horne, which "gave us all a fine sense of sharing in a few moments of history."

The 19 days of the Presidential journey are already written into the record of world affairs. For NBC News they were 19 days of getting it first... getting it all, 19 days of electronic journalism that made intercontinental television a present day reality.

NBC NEWS

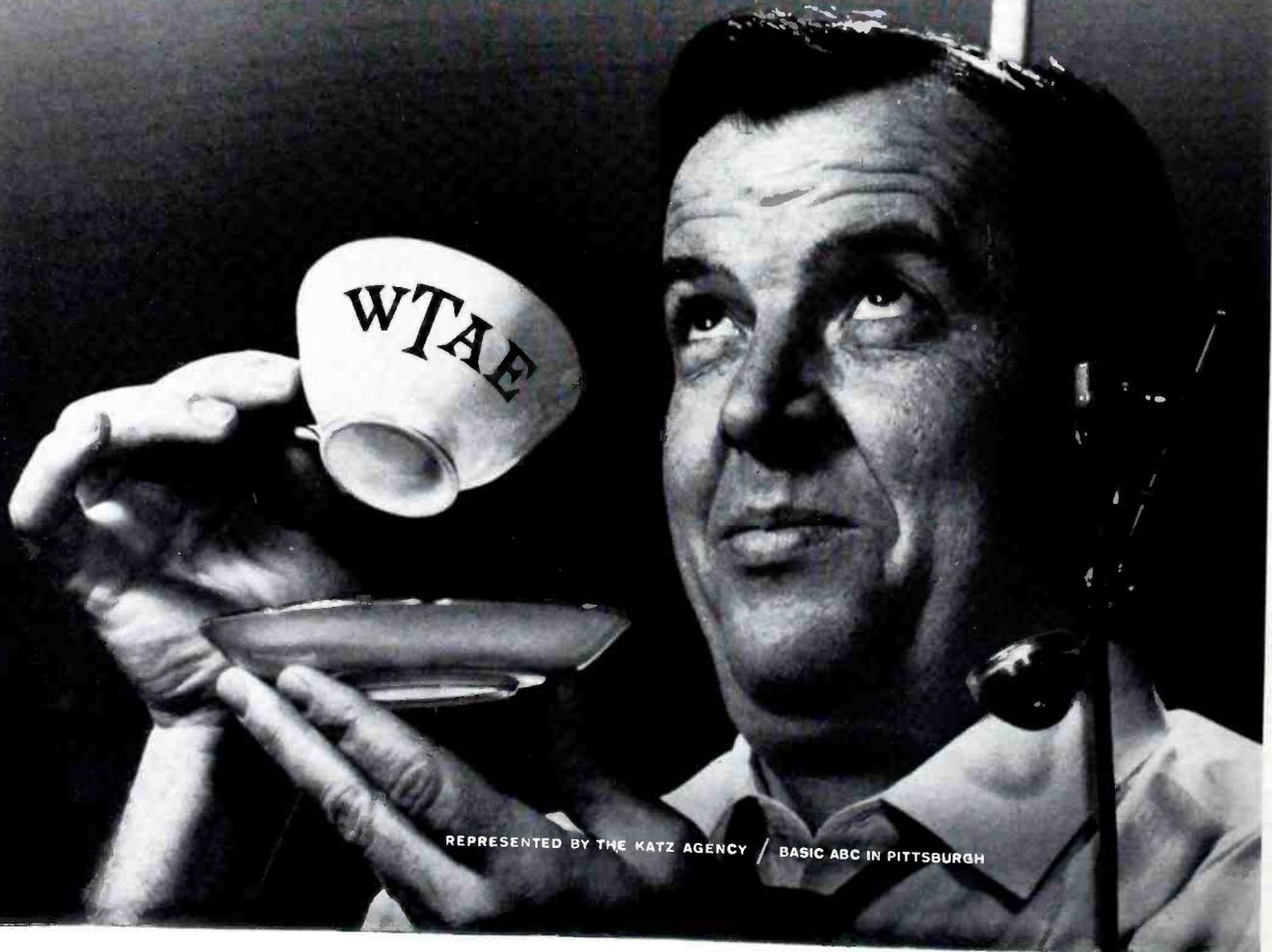
Enlarged cross-section of the trans-Atlantic telephone cable which helped NBC News move continents closer together in covering President Eisenhower's "Journey to Understanding."

IN PITTSBURGH . . .

Take TAE and See

GOOD TELEVISION PRACTICES AT WORK

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4



REPRESENTED BY THE KATZ AGENCY / BASIC ABC IN PITTSBURGH

TELEVISION'S NEW DIMENSIONS

Ten years from now, the nation's advertisers may be spending as much as \$3 billion in television to reach over 54 million TV homes—almost two million more TV-equipped households than there are total homes today.

Such is one of the key findings in this revised report on television's new dimensions. The original report, which appeared over two years ago, charted video's growth during its first seven years as a major advertising medium (see Special Report #10, June 1957). Things have changed considerably since then—not so much in terms of actual physical dimensions, e.g., stations on the air, amount of time spent with TV, as in reach, and along with it, billing.

This report takes a look ten to twenty years hence. It is based on data drawn by TELEVISION MAGAZINE from the A. C. Nielsen Co., U.S. Census Bureau, U.S. Department of Commerce, and a number of leading agency and broadcaster sources.

What is almost immediately apparent from looking at the figures, charts and data, is that television has become so potent a force—both in terms of selling and communicating—that it will not do to say that TV is riding into the soaring sixties on the coattails of a burgeoning economy. In many instances, television shows promise of becoming an economic bellwether.

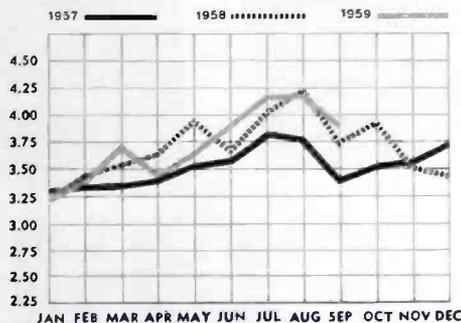
This year, television enters its second decade.

Where it stands today (in relation to yesterday) may well indicate its position tomorrow.

At this very moment, the population consists of some 179 million Americans living in over 51 million homes. Close to 45 million of these homes are equipped to receive a TV signal from one to seven stations per market. These are almost 5 million more TV homes since our last look at TV's dimensions. To reach these homes, the nation's advertisers last year

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TV NETWORK COST PER THOUSAND



SEPTEMBER 1959: \$3.88

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

Sources: ARB, LNA-BAR
TELEVISION MAGAZINE

U. S. POPULATION (Millions of People)

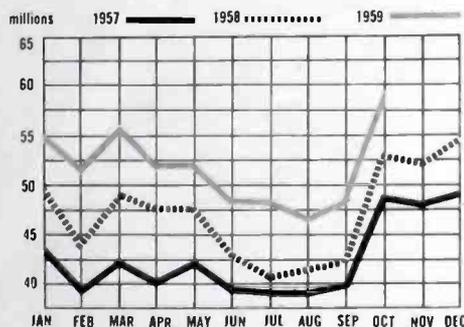
1950	152	1958	174
1952	157	1959	177
1954	160	1965	199
1956	168	1970	220
1957	171	1980	273

[1950-1959 data from Bureau of Census, U. S. Department of Commerce, 1965-1980 estimates from a speech by Arno H. Johnson, vice president & senior economist of J. Walter Thompson Company before the National Association of Broadcasters Fall Convention, Oct. 23, 1959.]

TELEVISION'S VIEWERS Millions of Viewers Per Minute

	Morning (9 a.m.-1 p.m.) Mon.-Fri.		Afternoon (1 p.m.-6 p.m.) Mon.-Fri.		Evening (6 p.m.-12 midnight) 7-day average	
	Men	1.5	3.2	15.2		
Women	5.6	8.4	19.9			
Teenagers	0.3	1.3	4.2			
Children	2.4	3.0	6.9			
Total	9.8	15.9	46.2			

TV NETWORK BILLINGS



	October, 1959	October, 1958
ABC	\$12,537,020	\$ 9,960,524
CBS	23,610,441	21,901,036
NBC	22,883,291	20,664,587
Total	\$59,030,752	\$52,526,147

Source: LNA-BAR
As released by TVB



“INTERPOL”



*Diamond Thieves
Forged Currencies
Firebug Extortion
Protection Rackets
Insurance Frauds
Crime Lords
Securities Swindle
Raging Epidemics*



SUSPENSE

*ACTION STORIES
ABOUT INTERPOL—
THE JET-AGE POLICE AGENCY—
THE SCOURGE OF THE
INTERNATIONAL UNDERWORLD*

CALLING”

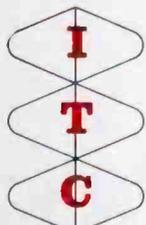
starring

CHARLES KORVIN

as Chief Inspector Duval

Only

The Rank Organisation Limited
(of **J. ARTHUR RANK** fame)
with established world-wide facilities
could produce this absorbing television series
in association with
The Jack Wrather Organization
for I T C.

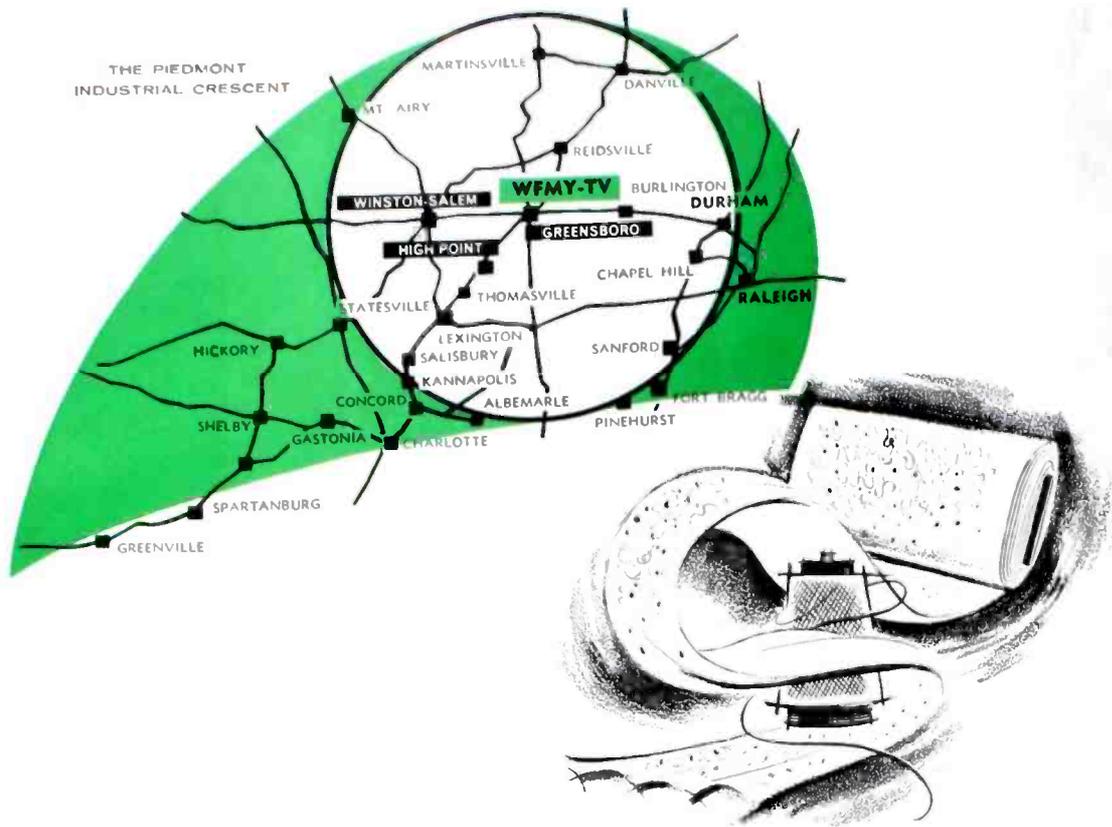


**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Avenue • New York 22 • PLaza 5-2100

ITC OF CANADA, LTD.

100 University Avenue • Toronto 1, Ontario • EMpire 2-1166



the **TEXTILE** industry ...

creates buying power in the Piedmont Industrial Crescent!

The South's expansive textile industry is **another reason why** WFMY-TV ... located in the heart of the industrial piedmont ... is the **dominant selling influence** in this \$3,000,000,000 market. WFMY-TV serves ... and sells in this heavy industrial 54-county area where 2,250,000 people live, work and buy.



wfmy-tv

GREENSBORO, N. C.

"NOW IN OUR 11th YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.
New York, Chicago, San Francisco, Atlanta, Boston, Detroit



JANUARY 17

On May 6, 1937, an era ended as the dirigible *Hindenburg* exploded at Lakehurst, N.J. The story of this ship and its predecessors on *The Twentieth Century* (CBS-TV, 6:30-7 p.m.)

It's an election year, so why not a drama about an ardent political reformer who turns machine boss? Larry Blyden and Mary Fickett in "One Loud Clear Voice" on *Sunday Showcase* (NBC-TV, 8-9 p.m.) Farley Granger stars in Sinclair Lewis' classic, "Arrowsmith," on *DuPont Show of the Month* (CBS-TV, 9:30-11 p.m.)

JANUARY 21

A superlative cast and a provocative theme: top-secret diplomacy. The cast: Richard Basehart, Leora Dana, John Williams, Alexander Scourby, Susan Oliver and John Hoyt; the play: "A Dream of Treason"; the show: *Playhouse 90* (CBS-TV, 9:30-11 p.m.)

JANUARY 22

Anything can happen (and it probably will) with Mort Sahl heading up the *Pontiac Star Parade*; bringing up the rear are Eddie Cantor and Frankie Vaughan (NBC-TV, 8:30-9:30 p.m.)

JANUARY 23

Leonard Bernstein returns for another season of New York Philharmonic Young People's Concerts (CBS-TV, 12-1 p.m.) Can public affairs outdraw the Messrs. Paladin and Dillon? NBC News will make a valiant attempt with *World Wide 60*, a new, regular weekly full-hour series, first of which examines Fidel Castro's "Year of Power"—a searching look at Cuba since the ouster of Fulgencio Batista in January 1959 (NBC-TV, 9:30-10:30 p.m.)

JANUARY 24

The Bing Crosby Golf Tournament from Pebble Beach (ABC-TV, 5:30-7 p.m.) David vs. Goliath: how the occupied Danes made life uncomfortable for their Nazi occupiers on *The Twentieth Century's* Sabotage! (CBS-TV, 6:30-7 p.m.)

JANUARY 27

From J. P. Miller's "Days of Wine and Roses" to Jack Pulman's "You Can't Have Everything:" Miss Piper Laurie, one of TV's acting "finds," joins Donald Moffat in a *U. S. Steel Hour* drama about low-income English family life (CBS-TV, 10-11 p.m.)

JANUARY 29

Quite a dilemma for those who like both show biz and Ernest Hemingway. *Bell Telephone Hour* (NBC-TV, 8:30-9:30 p.m.) features Ethel Merman, Bea Lillie, Ray Bolger and Benny Goodman, while the *Buick Electra Playhouse* (CBS-TV, 8:30-10 p.m.) does Hemingway's "The Fifth Column," directed by John Frankenheimer and starring Richard Burton and Betsy Von Furstenberg.

JANUARY 31

Always part of a doubleheader (with "Pagliacci"), "Cavalleria Rusticana" stands by itself on this NBC Opera Co. tele-staging (in English) of a classic opera. Virginia Copeland, David Poleri and Chester Ludgin star in this Sicilian vendetta (NBC-TV, 3:15-4:30 p.m.)

"Nuts!" cried the 101st Airborne's Lt. Gen. Anthony McAuliffe as the Nazis demanded the surrender of Bastogne. The story of the bloody Battle of the Bulge of winter 1944 on *The Twentieth Century* (CBS-TV, 6:30-7 p.m.)

Now . . . at last . . . after months of preparation, the most anticipated special of the season: "The Fabulous Fifties," a two-hour extravaganza staged by John Houseman. Stars include Henry Fonda, Rex Harrison, Jackie Gleason, Julie Harris, Mike Nichols and Elaine May, et al (CBS-TV, 7:30-9:30 p.m.)

First published in *Esquire* some months back, here is Pulitzer Prize winner Archibald ("J. B.") MacLeish's first TV script, "The Secret of Freedom," on *Sunday Showcase*, starring Tony Randall, Thomas Mitchell and Kim Hunter (NBC-TV, 8-9 p.m.)

FEBRUARY 3

Hallmark Hall of Fame sustains its record of quality productions with William Shakespeare's "The Tempest" (NBC-TV, 7:30-9 p.m.)

FEBRUARY 7

Disaster on the plains: *The Twentieth Century* relives the horror wrought by the parched soil and the howling sand storms to "The Dust Bowl" back in the 'thirties (CBS-TV, 6:30-7 p.m.)

FEBRUARY 10

Impressario Max Liebman's return to television: a *U. S. Steel* special, "The American Cowboy," which lampoons the saddle-sore westerns on TV. Fred MacMurray heads the cast that also includes Edie Adams, Hans Conried and Carol Burnett (CBS-TV, 10-11 p.m.)

FEBRUARY 11

Part of the new *Revlon Presents* series—an "Evening With Maurice Chevalier" (CBS-TV, 10-11 p.m.)

FEBRUARY 12

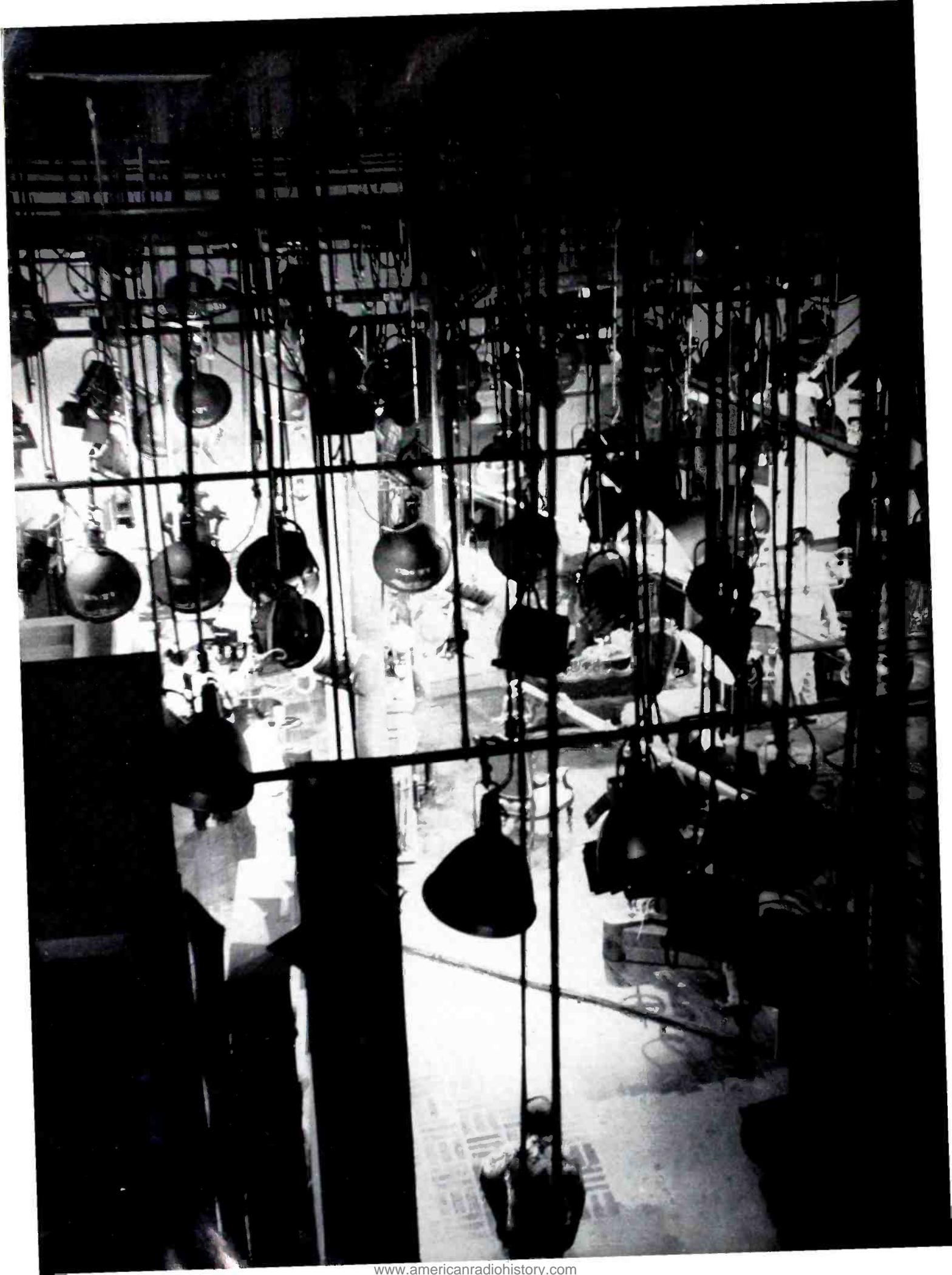
Renata Tebaldi, Julie Andrews, Carl Sandburg, Nanette Fabray and Earl Wrightson ring in for *Bell Telephone Hour* (NBC-TV, 8:30-9:30 p.m.)

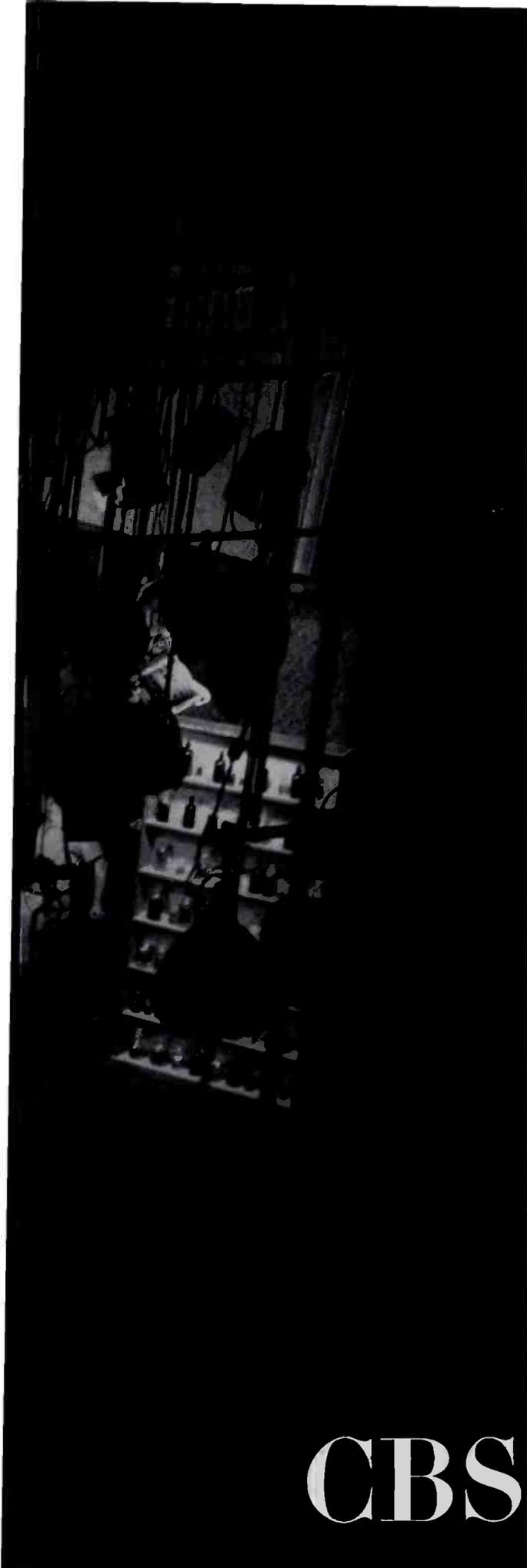
FEBRUARY 14

An American classic, originally a short story, then a one-act opera, then a full-length film, gets the video treatment: Stephen Vincent Benet's "The Devil and Daniel Webster," with David Wayne and Edward G. Robinson playing the respective roles (NBC-TV, 8-9 p.m.)

*All times EST

Television's positive accomplishments, chronicled throughout this special issue, are not merely limited to the informational sphere. They are also in way of pure entertainment. As the adjacent columns suggest, good programming is not a thing of the past. Note the names that comprise the program schedule for the next four weeks: Julie Harris, Beatrice Lillie, Elaine May and Mike Nichols, Leonard Bernstein, Rex Harrison, Julie Andrews, Maurice Chevalier, Renata Tebaldi, Carl Sandburg, et al. And note, also, the range of literary works to be adapted: from Shakespeare's 'Tempest' to Hemingway's 'Fifth Column.' Then, of course, there is the ever-increasing share of public affairs programming — specials ('CBS Reports') and such regulars as 'Face The Nation.'





It could be said that television is an industry without an inventory. For no other industry consumes its principal commodity — or the talents of those who create it — faster than television.

The need for such an inventory is the reason why a selected group of promising writers and directors has been working for more than a month in the medium's first laboratory for the development of creative talent — the CBS Television Workshop. Under the guidance of the well-known television producer, Albert McCleery, they have been attending seminars, learning the special arts of television writing and directing, and fathoming the mystery of control rooms and electronic cameras.

Most of them have come to the Workshop with no previous professional experience in television, but with a background of demonstrated talent in other media — in fiction, the community theatre, the off-Broadway production. They are now being given a chance first to see how things are done and later to show what they can do in a series of hour-long dramatic programs, starting Sunday, January 24 on the CBS Television Network.

Essentially the CBS Television Workshop is a testing-ground for talent. It is intended to provide a reservoir of creative people who may be counted on to bring to television new prospects for fresh, original and exciting entertainment. And, incidentally, it should also be worth seeing on your television screen one of these Sundays.

CBS



Like the immortal riders themselves, one **PONY EXPRESS** episode picks up where the last one left off. Running skirmishes with Indians, bushwhackers and the forces of nature over a 1,966-mile trail provide compelling action for scene after scene, episode after episode. The gripping dramas of **PONY EXPRESS** have no need for contrived situations. Their springboard for action and reality is indelibly inscribed in the history of the West.

NBC Television Films, a division of **CNP** California National Productions, Inc.



Buying Patterns of Cereal Spot Advertisers in 15 Cities in First Half of 1959

Listed below is a tabulation of cereal spot television advertising schedules for the first six months of 1959.

The schedules for each advertiser represent the spot activity in each of 15 monitored Broadcast Advertisers Reports, Inc. cities.

In most cases, the figures below represent three randomly sampled weeks during the January-June 1959 period. It is important to note, however, that these recording weeks for each of the markets differ. In some cases, schedules represent only two weeks of activity.

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

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

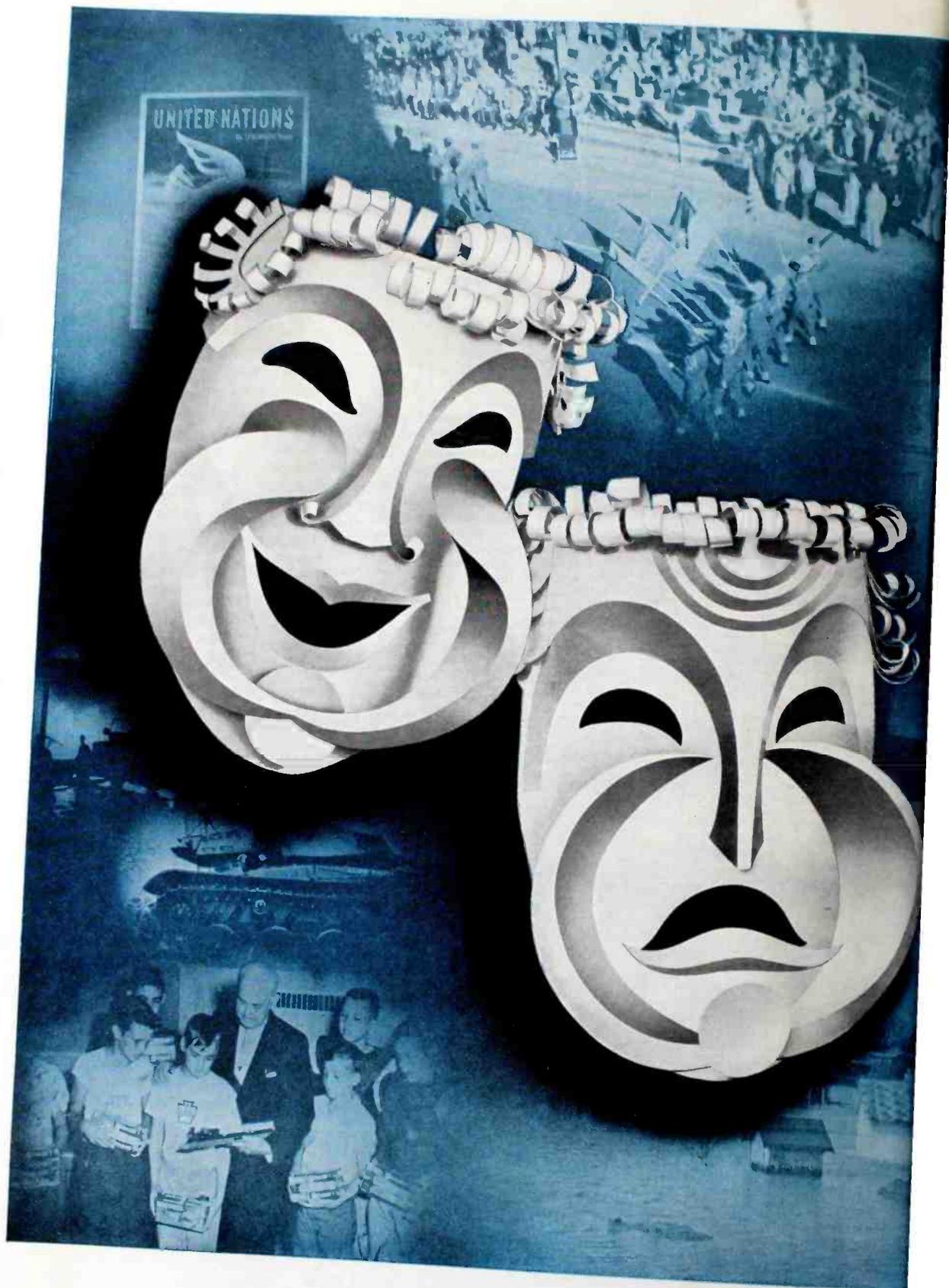
CHEERIOS	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
Chicago	3 BB games	1-30 minute period	2:10; 8:30

In Chicago, Cheerios ran three baseball games before 6 p.m., one 30-minute period between 6-11 p.m., and two 10-second and eight 30-second announcements after 11 p.m.

	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
BRAN FIG FLAKES			
Philadelphia		1:20	
CHEERIOS			
Minneapolis	4:60		
New York	8:60	2:60	
COCOA PUFFS CHOCOLATE CEREAL			
Baltimore	6:60		
Boston	4:60		
Chicago	1:60		
Cleveland	6:60		
Detroit	4:60	3:60	
Indianapolis	9:60		
Los Angeles	3:60		
Minneapolis	11:60		
New York	11:60	3:60	
Pittsburgh	1:10		
San Francisco	1:10; 7:60		
Washington	6:60		
COCOA WHEATS CEREAL			
Chicago	11:60		
Cleveland	5:60		
Detroit		2:60	
Indianapolis	3:60		
Minneapolis	5:60		
Pittsburgh	1:60		
St. Louis	10:60		
CREAM OF WHEAT CEREAL			
Boston	5:10		
Chicago	2:10; 1:20	3:10	
Cleveland	5:10	1:20	
Dallas-Ft. Worth	3:10		
Detroit	3:10		
Indianapolis	4:10	19:10	2:10
Los Angeles	5:10		
Minneapolis	5:10		
New York	3:10		
Philadelphia	4:10	2:10	

	Sign-on-6 p.m.	6-11 p.m.	After 11 p.m.
Pittsburgh		4:10	1:10
San Francisco		5:10	
St. Louis		3:10	
Washington	8:10	9:10	9:10
HI PRO CEREAL			
Minneapolis	2:60		
Washington		2:10	
H-O CEREAL			
Boston	2:60	1:60	1:60
New York	3:10; 4:60	11:60	3:60
Philadelphia	2:60		1:60
San Francisco	1:60		
JETS CEREAL			
Chicago	1:30; 3:60	2:30; 3:60	
Detroit	3:60	4:60	
Los Angeles		4:60	
San Francisco	1:60	1:60	
KELLOGG CEREALS			
Baltimore	1:60; 4:30	2:20; 8:30 minute per.	
		minute per.	
Boston	3:60; 3:30	2:20; 9:30 minute per.	
		minute per.	
Chicago	3:4:60; 2:5	12:30 minute per.	
		minute per.	
Cleveland	3:60; 9:30	1:20; 3:60; 3:30	
		minute per. minute per.	
Dallas-Ft. Worth		1:20; 2:60; 8:30	
		minute per.	
Detroit	1:60	1:20; 2:60; 12:30	
		minute per.	
Indianapolis	1:10; 1:20; 3:60;	3:20; 2:60; 9:30	
	3:30 minute per.	minute per.	
Los Angeles	15:60; 2:30		
	minute per.		
Minneapolis	1:10; 3:60; 9:30	3:30 minute per.	
	minute per.		
New York	5:10; 31:20;	7:20; 9:60; 16:30	
	23:60	minute per.	

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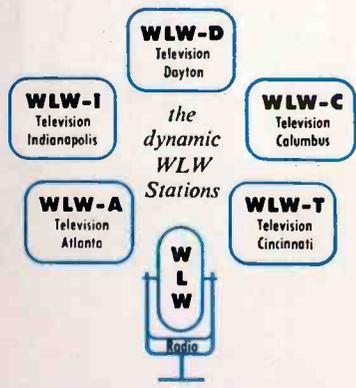
Down thru the centuries, the masks of comedy and tragedy have been portrayed in many ways—laughing and crying their symbolic meanings of man's experiences with life.

And now the stage is set for a mid-twentieth-century version of these masks . . . the Crosley Broadcasting version . . . symbolic of the WLW Stations' service to man in lighter moments and in darker hours—thru the modern medium of Television and Radio.

This includes service in entertainment . . . education . . . religion . . . public interests . . . news and safety . . . health and medicine . . . civic, state, and national affairs . . . and in many more ways.

In its 37 years, the Crosley Broadcasting Corporation has held as its first principle that the operation of a Television or Radio Station must go far beyond the terms of its franchise—that it must contribute maximum service to the community in every possible form.

This is our pride and our privilege . . . thus only—does the curtain rise.



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





only fitting . . .

Sportsman Chick Hearn and scholar Dr. Frank Baxter exemplify the substance of KRCA's local television schedule.

Chick (NBC's choice for network coverage of West Coast sports events) knows his field from the locker room to the Hall of Fame.

The Dodgers, Rams, UCLA, USC, coaches, managers, players and record books . . . form his daily diet and itinerary.

He fits together a fascinating sports picture for an appreciative KRCA audience.

Dr. Baxter, M.A., Ph.D., D.F.A., Litt.D., has paralleled his scholarly achievements in literature with equally masterful works in television.

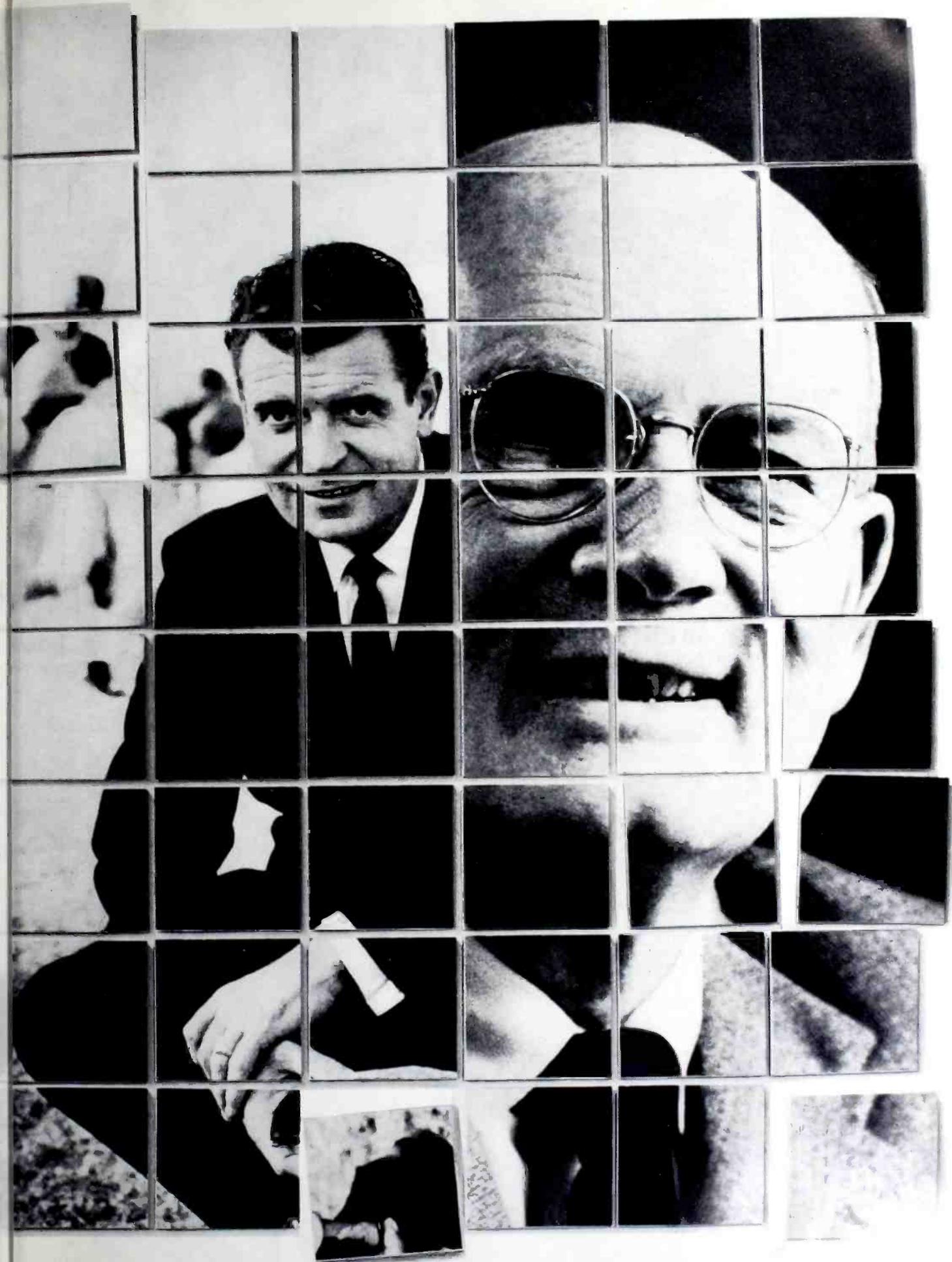
His KRCA series of 84 programs, entitled "Harvest," presented episodes from man's achievements in the world of art, literature, public affairs and science.

It attracted an audience of thousands—and grateful thanks from prominent educators.

"Harvest of American Literature," an extension of this series, is Dr. Baxter's current contribution to KRCA's viewers.

Mr. Hearn and Dr. Baxter: opposite ends of the programming spectrum? Possibly, but each a fitting example of KRCA's extension of the NBC Television Network concept . . . rewarding television for every program taste.

KRCA NBC Owned
Channel 4 in Los Angeles
Sold by NBC Spot Sales





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

Talent and production staffs with original ideas . . . the kind of original ideas that put WXYZ-TV's "Lunch with Soupy Sales" on ABC network and brought the nation J. L. Hudson's Thanksgiving Day Parade.

This originality made WXYZ Radio's mobile studios one of America's most imitated broadcasting techniques . . . the same WXYZ Radio that originated The Lone Ranger and Green Hornet.

Michigan's "young at heart" audiences expect this originality from Broadcast House. We call it *WXYZing!* In this big car buying year, there'll be more money around Southeast Michigan than ever, so put *WXYZing* in your plans!

*See for yourself. Check the rating books.

THE STATIONS WITH **WXYZing**

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

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

RADIO WRAP-UP

A MONTHLY REVIEW OF THE RADIO INDUSTRY

Radio was an industry beset with problems during 1959, while managing to increase its financial health.

Spot billings rose 7 per cent to an estimated \$393,974,000 locally and \$199,080,000 nationally.

Network billings, however, were down 13 per cent to approximately \$37,000,000, though the air was crowded with more advertisers.

In spot radio, now the big lure to cash customers, such former network clients as Lorillard, Schlitz, Campbell Soup, Bristol-Myers, and Liggett & Myers rank among the leading time buyers. Many of these, interestingly enough, spent more in spot in the first half of 1959 than in all of 1958.

Radio's new sales strategy

Radio has developed a new sales strategy with which to attract these new clients. No longer does the medium drumbeat only its flexibility. It is now being sold as a supplement to other media which may be more basic to national advertiser marketing or creative platforms.

A prime example of this is the work done by the Radio Advertising Bureau. Through its "Sales Proposal System," begun last summer, RAB custom-tailors campaigns to clients. Instead of selling radio in the abstract, the RAB spells out full details, e.g., coverage, frequency, markets needed. Results: Dristan, which used radio sporadically, now is running a heavy saturation campaign; Jacob Rupert Brewery, heavy in local TV, is shifting \$100,000 of these TV dollars to AM.

The major problem area in radio has been programming. The Top 40 music concept, the fount of most local programming by top independent stations, has come in for increasing criticism. Not only have there been complaints because of its sameness and rock 'n' roll content, but deejays have been under attack because of "payola." Network radio, too, seems to be evolving into no more than a news and feature operation.

"Radio," maintains RAB's Kevin

Sweeney "is not television. We are not Siamese twins." By this, Mr. Sweeney suggests that radio should not be tarred by the same brush being used on TV. Regardless, the recent disclosures of "fix" and "payola" on TV have not helped radio.

Mitch Miller, the bearded selector of material and records for Columbia Records, believes that the brouhaha over deejay "payola" will "save radio from
To page 134

RADIO SETS-IN-USE (IN HOME ONLY) Nielsen, October 1959, 1958

Hour*	Number of Homes (000)	
	1959	1958
6 a.m.- 7 a.m.	2,670	2,412
7 a.m.- 8 a.m.	6,527	6,202
8 a.m.- 9 a.m.	8,308	8,467
9 a.m.-10 a.m.	7,516	7,679
10 a.m.-11 a.m.	7,121	6,941
11 a.m.-12 noon	6,181	6,252
12 noon- 1 p.m.	5,934	6,399
1 p.m.- 2 p.m.	5,885	6,399
2 p.m.- 3 p.m.	4,945	5,464
3 p.m.- 4 p.m.	4,500	4,923
4 p.m.- 5 p.m.	4,154	4,529
5 p.m.- 6 p.m.	4,747	4,676
6 p.m.- 7 p.m.	4,945	4,923
7 p.m.- 8 p.m.	4,005	4,184
8 p.m.- 9 p.m.	3,264	3,397
9 p.m.-10 p.m.	3,165	3,003
10 p.m.-11 p.m.	2,967	2,707
11 p.m.-12 midnight	2,621	2,215

*Mon.-Fri. average before 6 p.m.; Sun.-Sat., 6 p.m. and after.

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hours	
	1959	1958
January	1.92	1.91
February	1.85	1.97
March	1.92	1.92
April	1.82	1.90
May	1.95	1.97
June	1.87	1.88
July	1.67	1.81
August	1.66	1.74
September	1.86	1.98
October	1.89	1.93

Source: A. C. Nielsen

MEMO

to:

ALL TIME BUYERS

from:

MILT KLEIN, KEWB

We didn't have time to work up a slick ad to tell you the Big News from the Bay Area . . . but did you know that in only 5 short months since we've been on the air in the San Francisco-Oakland market, KEWB has gone from nothing to **NUMBER TWO?**

The October/November Hooper shows us with an average audience share of 15.1%, and the October Pulse shows an average share of 15% . . . now how about that?

KEWB

Bermuda Bldg. • Oakland 12, Calif.

EXbrook 7-2891 • Templebar 6-0910

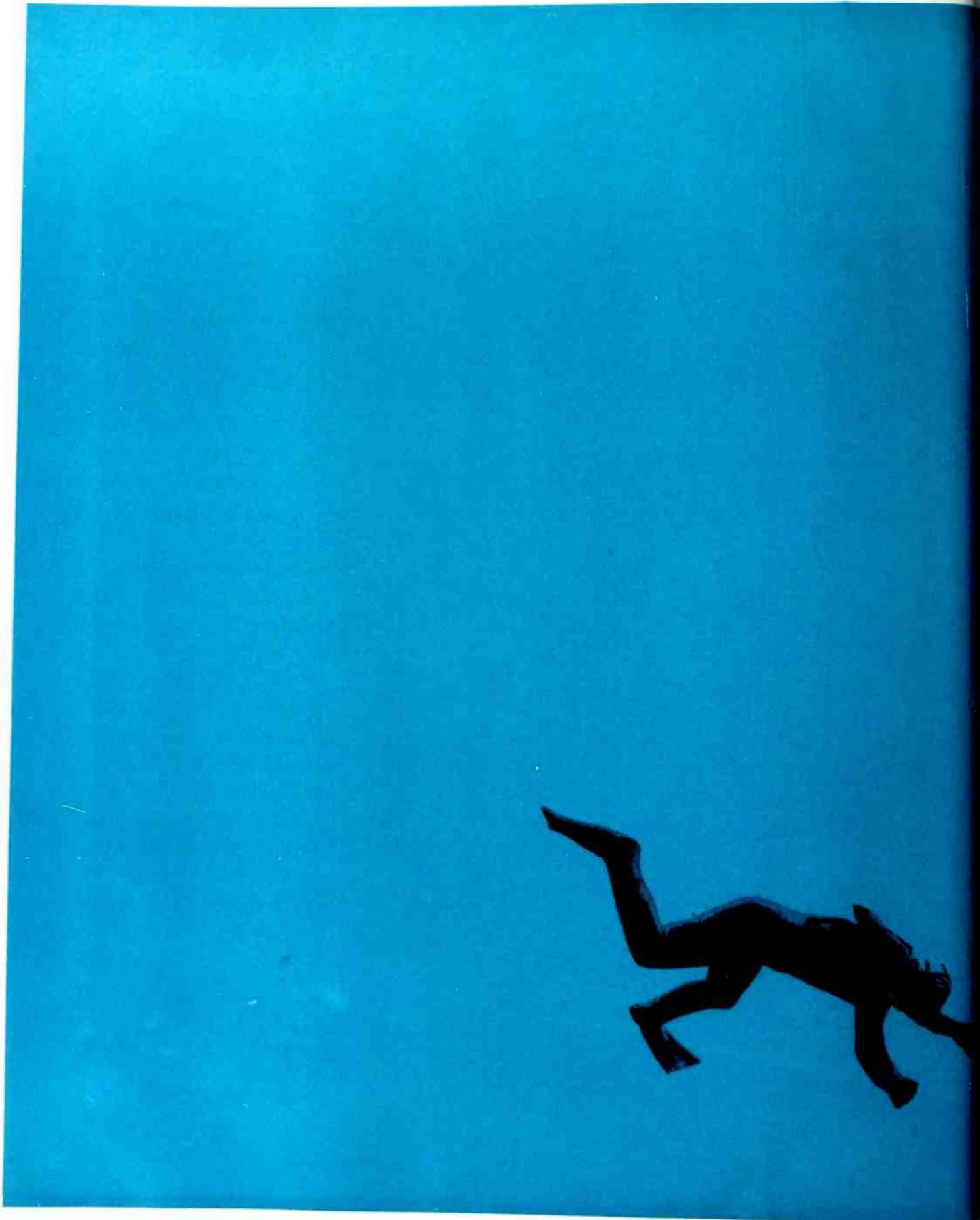
MILTON H. KLEIN, Gen. Mgr.

THE KATZ AGENCY, INC., Natl Sales Rep

A Service of Crowell-Collier Broad-

cast Division

Robert M. Purcell, Director



ASSIGNMENT:

UNDERWATER

SOMETHING NEW UNDER THE SEA

New / First Run / Half Hours

secret world of adventure

that lies beneath the seas

embles with a new brand of

entertainment, as this NTA series

changes into action in every

corner of the world.

"must-see" for every advertiser:

Williams, big, rugged,

right at home in the role

of ex-Navy Frogman Bill Greer.

"must-see" for every advertiser:

fresh, colorful new production

techniques, on-location impact

in Cuba, Hawaii, Alaska, Korea.

"must-see" for every advertiser:

the gripping audience interest

built on a solid base of authenticity

of the kind of authenticity backed

by the cooperation of not one, but

several governmental agencies.

"must-see" for every advertiser:

the unique combination of action

and emotional appeal, with 8-year-old

Gene Mountford to play Greer's

younger brother, and to turn on all-family

interest full force.

"must-see" for every advertiser:

the tremendous potential this series

offers for all-out merchandising

and exploitation.

Please, wire, write

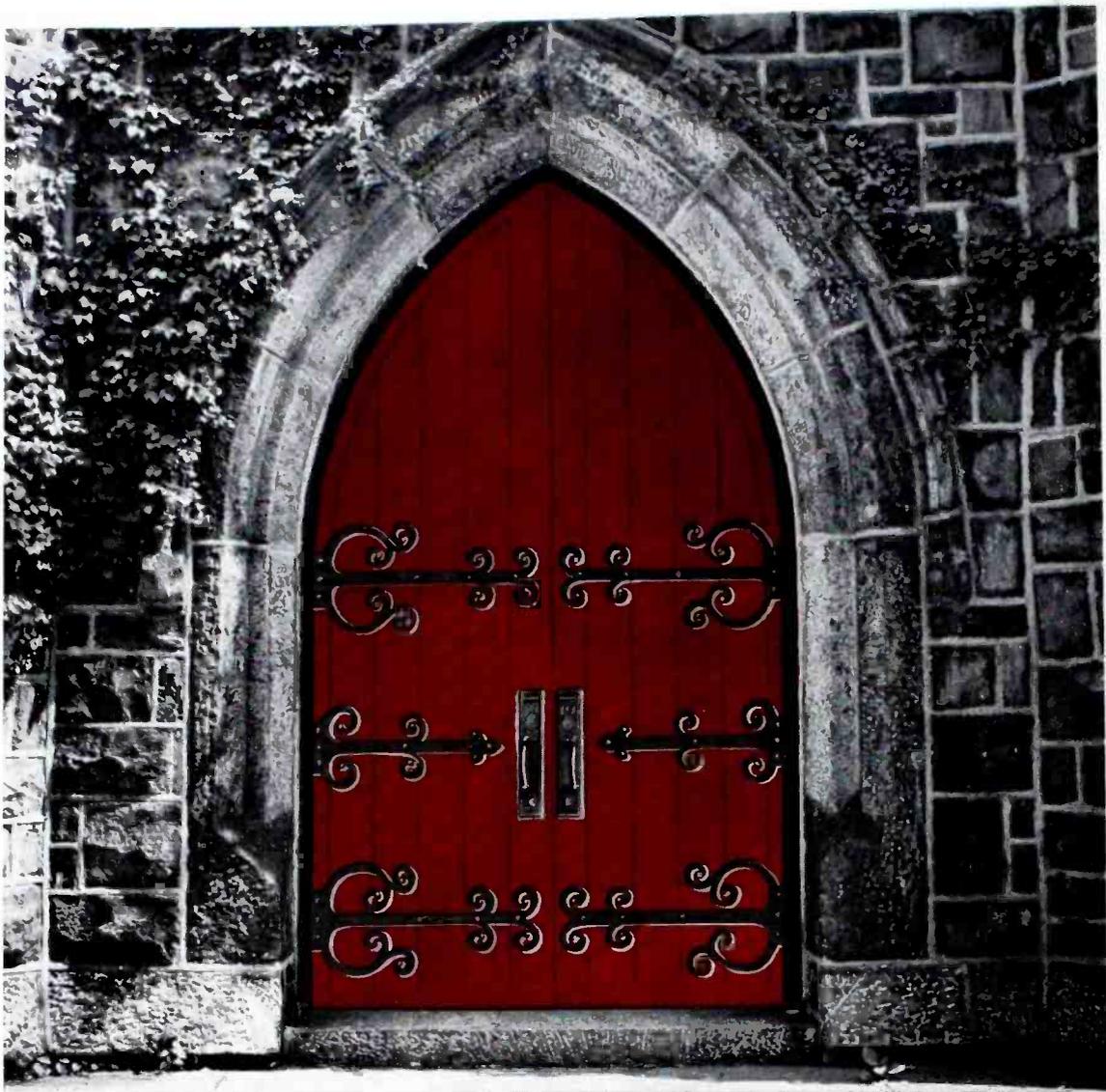
NTA

BEVERLY HILLS
250 No. Canon Drive
CR. 4-8781

NEW YORK
10 Columbus Circle
JU. 2-7300

CHICAGO:
612 N. Michigan Ave.
MI. 2-5561

National Telefilm Associates, Inc. • A Subsidiary of National Theatres and Television, Inc.



WGAL-TV Religious Programs

Religious programming on Channel 8 embraces all Faiths with such programs as "Doorway to Life", "Frontiers of Faith", "Eternal Light", "The Catholic Hour", "The Christophers", "This is the Life", and "A Minute With Your Bible", the latter a daily sign-off feature. The most recent innovation under the auspices of the Pennsylvania Council of Churches is the Sunday evening "Talk Back" series which is telecast for in-church discussion groups throughout the Channel 8 area.

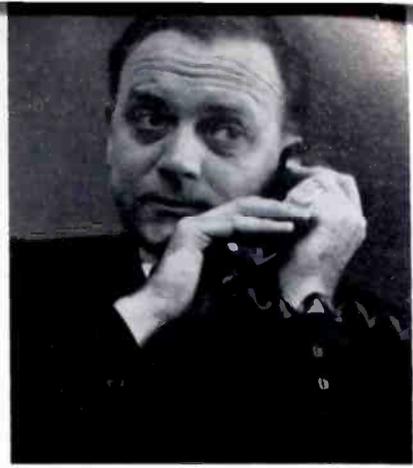


STEINMAN STATION
Clair McCollough, Pres.

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

THE TV SCENE

By Norman E. Cash, President, TvB



WHERE DO WE GROW FROM HERE?

This month, TvB president Norman Cash appraises TV's present status and discusses what lies ahead

As the head of the sales, research and promotion arm of TV, I would like to report on the status of our industry today, as a corporate director would report to its stockholders. Primarily, of interest are assets and liabilities, profits and earnings and, of equal import, the future of our product and the conditions in the marketplace. From my position, I look at all of television broadcasting as a whole—the company—including stations, station representatives, networks and program producers.

Each, in our analysis, is a stockholder—each has an interest in dividends for the current period but more important, each of us is concerned with the rate of growth and value of our total industry.

Assets of television industry at all-time high

Our assets, to begin with, are many. Today, we find business at an all-time high. More than one and a half billion dollars were spent by advertisers in 1959 for television time and talent, an increase of some 12 per cent over 1958. This volume compares with a little over one billion dollars in 1955.

Television homes now number 45 million, some 87% of all homes in our country. In 1955, TV homes numbered but 3.5 million and covered only 69% of all U. S. homes. As to profits, I know that our business is profitable as it should be—an old American custom.

Yes, advertisers are buying our product at a record level, viewers own more TV sets than ever before and the rate of viewing continues at phenomenal levels.

Because of our heavy investment in new equipment, and the ever-growing audience we serve, our fixed assets are also reaching new highs. Improvements in our product, technically, have made our medium even more valuable. TV tape has brought speed, versatility and greater impact to both program and commercial message. Color transmitters in 350

stations with 39 able to originate color live, are now being much more actively used. The new Marconi Camera will enable us to make products and dramatic effects even more effective.

Our rate structure, the price of our product, has shown steady increase based largely on the growth of our circulation and the knowledge of all that it is a more effective advertising tool than others available.

The day, we hope, is not far off when we will have better documented research that proves our value far above the academic method of simply counting heads.

In many ways, our assets have increased. Advertising budgets will increase to move the greater productive ability of American industry.

One might conclude that this TV company of stations, networks, station representatives and program producers is doing fine—close our annual report and go home to await dividends.

Unfortunately, such is not the case.

On the liability side of our balance sheet, there are facts which are alarming. We do not intend—any of us—to duck our responsibilities, but we equally intend to put on the record the value this company has to our way of life . . . in the past, the present and the future.

Quizlings form liability side of ledger

What alarms us, of course, is the current situation of the much-publicized quizlings. In our midst, yes in our company, we have found people who have undermined our product. What they have done—though they be a few—could undermine the present and future value of our company and hamper what we are destined to accomplish. Though the programs in question were removed weeks after their fraud was brought to light, here, a year later, we are being asked to correct our ways.

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Completely automated telecasting operations—the first in the industry—were inaugurated in Cincinnati by WKRC-TV at the start of the New Year. The system combines the most advanced knowledge of modern science and engineering, and the skills of men and machinery, to mark a giant step forward in mass communication.

The new operations promise great strides forward in telecasting . . . elimination of visual and audio error by controlled operations, elimination of "lost" air by precision timing, greater use of skilled craftsmen's abilities, relegating routine operation to electronically controlled machinery and equipment, and superior fidelity in reproduction of sound and picture.

Automation . . . the latest milestone in Taft achievements, demonstrates again the enormous growth and vitality of the Taft enterprises, their broadcasting leadership in five important markets, and constant progress in the still growing industry.

Traffic Director, on electric Flexowriter, types pertinent information onto operations tape.



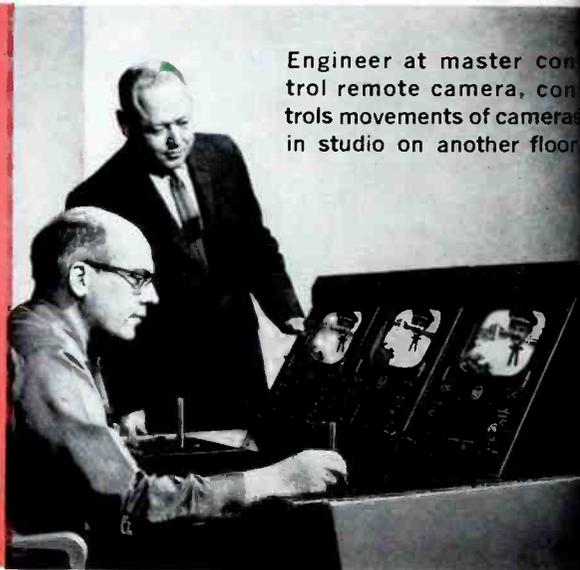
Punched tape is fed into "tape readers" which first stores information in master control data storage and processing area, and then actuates electronically timed and coded equipment into any switching operation desired.



WKRC-TV WORLD'S FIRST COMPLETELY AUTOMATED

WKRC-TV operations, as well as the completely modernized facilities of WKRC-Radio and WKRC-FM, are housed in a 45,000 square foot, two-floor building, sitting beneath its 523 foot tower atop one of Cincinnati's famous hills . . . overlooking a spectacular view of the busy downtown metropolis, the Ohio River and adjacent industrial towns nestled in Kentucky hills. It is the new home of the Taft Broadcasting Company, a \$2,000,000 structure housing the Home Office of Taft properties and the Cincinnati-owned facilities, WKRC-TV, FM, and WKRC-Radio, the pioneer station of the 13 Taft outlets.

Engineer at master control remote camera, controls movements of cameras in studio on another floor.



ANOTHER PROGRESS STORY



Radio and Television Stations Sales Representatives: The Katz Agency, Inc., *The Young Television Cor

www.americanradiohistory.com



TELEVISION STATION

On-the-air operation shows announcer facing manless cameras in studio. Before automation, operation required at least three persons in studio with announcer.

BY **WKRC** CINCINNATI





THE SIGNIFICANT SIXTEEN MILLION

Radio's realization of its own importance was heightened in 1959 by rocketing radio set sales

While the year-end headlines would have you believe that the *real* news radio made in 1959 was the number of dollars taken to plug that "great, great teenage sensation, pride of the Syndicate, in his new hit biscuit, 'The Payola Polka,'" anyone after 30 seconds of deliberation knows 'tain't so.

That is, anyone 15 miles removed in any direction from the Washington Monument.

Radio won the headlines (and, as this is written, still is winning them) for payola. The real news radio made in 1959 is obscured, as a result.

A year of discovery and re-discovery

1959 was a year of discovery for radio. It discovered itself and it was re-discovered for the umpteenth time by various agencies and buyers.

The former—radio's discovery of itself—was by far the more significant.

Two important factors in radio's discovery of itself were the soaring sales of radio sets and the sharp summer audience gains.

All the economic indicies were fairly good by year-end although the steel strike struck hard lines, small appliances, and most luxury goods hard during the fall.

Yet when the count is in, there will be a record year—save one—for the sales of radios, a luxury item and a small appliance. In 1947, the five-year pent-up demand of Americans burst loose in a 20,000,000 set year.

In 1959, after buying about 5,500,000 TV sets, Americans put their money down for more than 16,000,000 radios. One-fourth of them were of Japanese manufacture.

For the third consecutive year, Americans put more money down for radios than for TV sets and for the third consecutive year, radios outsold TV sets in units at about 3-1.

The significance of this statistic is greater by far, in our slanted opinion, than what Procter and Gamble did with its advertising funds.

It reflects a determination by the American consumer in hard dollars that he wants radios so much, that in three years he has bought an additional set for every household in the U. S.

At a time when both newspaper and magazine circulation, projected against U.S. households, is slipping—though literacy is soaring—the 16,000,000 individual purchases say something to any weigher of media who is thinking beyond his spring 1960 schedule.

That radio could sell 16,000,000 sets annually is a fact whose importance has finally registered with the broadcasters. Pushed one way and then another by audience measurements which say 16%, or is it 27%, of the families are tuned during a given quarter-hour, the broadcasters see—as advertisers must—that 16,000,000 transactions is the really key fact.

Radio surpassed TV during summer

More than that, the summer of 1959 was another light-house in the murk. For at least two months last summer, radio talked to more adults every day than television. This was the first time in many years that for the total 24-hour day, radio has led TV week after week although up until 6 p.m. or sometimes 6:30 p.m. every day everywhere, radio does this.

The principal contributor in radio's surge past TV was the out-of-home audience—at many times one-third of the total audience.

Radio men bugged timebuyers about the "big unmeasured audience" for the past few years but without the conviction that came in 1959 when they saw what the auto-

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100
million
glass
bottles
annually
from
the market
on the
move ...

TAMPA - ST. PETERSBURG

That's the number to be turned out from the eighth and newest plant—located in the fast-growing Tampa Bay area of Florida—of Thatcher Glass Manufacturing Company, Inc.!

Says J. W. Green, President of Thatcher, "This area was chosen, after months of study, for its (among other factors) proximity to a dynamic, progressive market."

Dominating this market on the move is WTVT, station on the move—first in total share of audience (48.6%, latest ARB) and first in top-rated shows!

CHECK THE TOP 50 SHOWS	ARB	Nielsen
	WTVT 37	WTVT 38
	Station B 9	Station B 10
	Station C 4	Station C 2

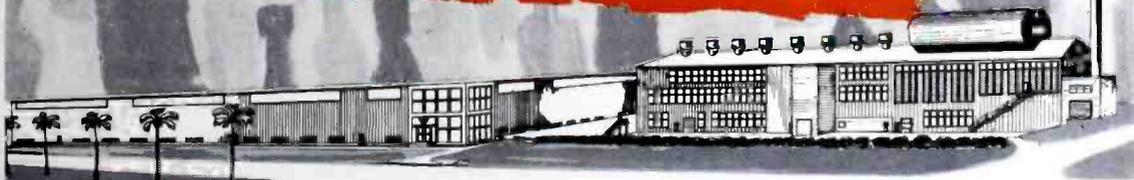
WTVT

STATION ON THE MOVE!



Channel 13

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



Tampa Industrial Park is location of \$3,500,000 Thatcher Glass Manufacturing Company plant.

Small measure



1-8.125
1-4.250
3-8.375
1-2.500
5-8.625
3-4.750
7-8.875
16THS.

1 0625 americanradiohistory.com

To the five CBS Owned television stations, dollar measure is but *small measure* of the value of their community service activities.

The fact that in 1959 these local stations devoted better than *eleven million dollars* in time and production costs to non-network public affairs programs and messages is a small gauge of accomplishment. Much more important was the *limitless* amount of care, imagination and skill expended to insure that these information programs met the same high standards as any of the top-rated

programs in the most varied, widely-viewed broadcast schedules in television today.

It is this consistent devotion to excellence which last year won for the CBS Owned stations more than *45 awards and citations* for public affairs programming. And which provides an indication of the immeasurable contribution to the communities they serve made by CBS Owned WCBS-TV New York, WCAU-TV Philadelphia, WBBM-TV Chicago, KMOX-TV St. Louis and KNXT Los Angeles.

CBS TELEVISION STATIONS

32 NDS.

1 .0312

3 .0937

5 .1562

7 .2187

9 .2812

11 .3437

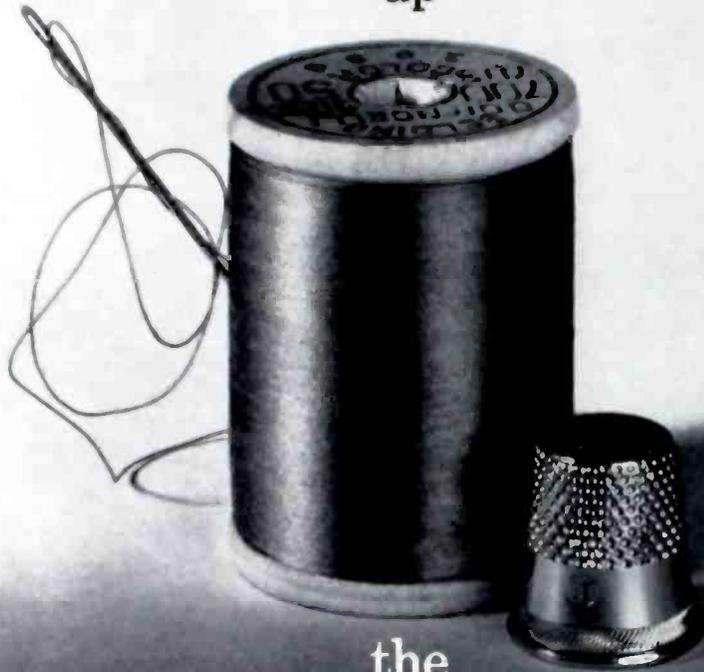
13 .4062

15 .4687

17 .5312

WJAR-TV

sews
up



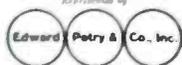
the
feature film audience
in Providence

with the
hottest exclusives in filmdom!

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



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



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

PROMOTION

By Gene Godt, President, BPA



HOW DO YOU RATE ON THE GREY SCALE?

Grey Advertising's Dave Kimble gives twelve recommendations for creating more effective trade ads

Gene Godt, the new president of the Broadcasters Promotion Association, is taking over our promotion column. Gene, who is sales promotion and advertising manager of KYW-TV, Cleveland, was previously director of advertising, promotion and public relations for WCCO-TV, Minneapolis, Minnesota.

Let's start out with two sweeping generalities about radio and television trade journal advertisements. Number one: They are frequently very bad. Probably because so many are laid out and written by committees. The result is—alas—far too often an ad which contains a tall tower illustration, a graph and two bar charts, coy references to Station B and Station C, a coverage map, a couple of hundred words of copy, and a coupon.

Sweeping generality number two: Too many stations do not mount any consistent trade ad campaign. The same fellow who advises his customer to achieve frequency in his on-air advertising turns right around and buys three spots a year in the trade journals.

So what are you going to do? How are you going to make your trade ads worth the money and strain and worry and time?

At one of the most challenging sessions of the fourth annual Broadcasters' Promotion Association convention in Philadelphia early in November, Dave Kimble of Grey Advertising Agency, New York, had some definite ideas on how to sharpen your trade advertising. They went something like this:

1. Spend enough money to do the job . . . or forget it.
2. Run often enough . . . or the buyer is going to forget you.
3. Run big enough . . . use enough space to tell your story.
4. Say something . . . have a story to tell.
5. Make good ads.

So saying, Dave squared away on the fifth point—the necessity of making good ads. Why? Assuming the average timebuyer spends one hour a day reading trade journals, and—say—15 minutes of that time he reads ads in trade journals, he's exposed to about 11 trade ads per minute. So your ad has to be good if it holds this busy person longer than the approximately six-second average per ad.

To find out why some ads were read and others skipped, Dave surveyed a group of New York agency people. What caused them to notice a particular trade ad? Two-thirds of them replied "familiarity through repetition in a campaign." More than half added "an interesting illustration," "overall quality," and "a provocative headline." "Size of the ad" rang a bell with about a third of Dave's respondents.

What do they look for in your ad?

Pressing on, the ubiquitous Mr. Kimble wanted to know what made the most important content of trade ads. "Programming information," came the answer, closely followed by "success stories," "qualitative audience data," and "station coverage data." Do you know what were the two *lowest* points in what we might call Dave's Grey Scale? "Cost-per-thousand data," and "specific availabilities." Those two points were of interest to less than 5% of the agency people Kimble interviewed.

Now then: How are we doing? Dave analyzed one full month of station trade ads by content categories—to see if those of us who make the ads were on target. Of the 494 different trade ads he checked, Dave told the BPA convention, more than twice as many ads dealt with "market statistics" than with any other subject. "Market statistics," by the way, were tied for fourth place in the list of points the agency people said they considered most important in an ad. Second most prevalent subject for trade ads Kimble noted was

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Only with RCA
can you get the

Why you get the best
when you
"TAPE IT RCA"

21 OUTSTANDING RCA FEATURES . . .

1. Centralized control panel including metering of audio, video, control track and master erase heads
2. Better than 36 db video signal-to-noise at wide bandwidth video
3. Quadrature delay lines, record and playback
4. Built-in picture monitor and oscilloscope with push-button selection of signals
5. Continuously variable winding speed
6. Foot-switch on reel brakes for easy tape threading
7. Air lubricated tape guides

Don't settle for less than the best. See your RCA Representative, or write to RCA, Dept. YE-22, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Limited, Montreal.



Tmk(s) ®

Electronic Quadrature Best Picture in Seconds!

—PLAY ANY TAPES AS THOUGH MADE ON
AN ADVANCED RCA TV TAPE RECORDER!

Electronic quadrature adjustment, as offered by the RCA TV Tape Recorder, assures the best picture alignment *in seconds*, even in playing back tapes made on recorders without the advantages of RCA precision circuitry.

Two sets of four precisely adjusted electrical delay lines are provided, one set of which is used during the record operation, the other during playback. Once set, the *record* delay lines need not be changed until a new headwheel panel is installed in the machine.

The *playback* delay lines may be used at any time

a tape exhibits quadrature errors in playback. The appropriate tap switches are adjusted until horizontal displacement is corrected. All correction is accomplished quickly, during operation of the machine. And adjustment for record error can be made within a very few seconds after playback starts.

A tape recording can be made on an RCA machine with much more accuracy than with a machine that is adjusted mechanically. That's why we say, "For the picture of pictures, tape it RCA and play it back on an RCA TV Tape Recorder."

- Space-saving rack mounted design
- Four channel video equalizer
- FM deviation meter
- Coarse and fine adjustment of control track phase with full 4-track range
- Simultaneous playback of program audio and control track during record
- Playback tape speed control for synchronization of two or more machines
- Tape footage indicator

- 15. Complete cue channel facilities
- 16. Calibrated control for measuring remaining video head life
- 17. Automatic control of shoe positioning for protection against skewing in pictures
- 18. Balanced shoe adjustment for protection against scallops in picture
- 19. Provisions for accurate tape splicing
- 20. Master erase head
- 21. Precision reel hubs for long bearing life

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

DES MOINES TELEVISION FACTS

The most recent TV audience measurement made in this market (Nielsen, July, 1959) revealed that KRNT-TV delivered more television homes than its competitors.

The survey by ARB in January of 1959 showed the same thing.

SPECIFICS:

(from Nielsen, July, 1959 survey, homes viewing)

Paar on KRNT-TV leads against movies by **19.8%**!

The KRNT-TV 10:30 PM strip of local and syndicated half-hours leads against movies by **21.9%**!

The KRNT-TV 10:00 to 10:30 PM local news, weather and sports leads against news - weather - sports by **46.6%**!

And here is something to think about. Among local advertisers, where THE TILL TELLS THE TALE, KRNT-TV consistently carries more local advertising than its competitors combined!

MORE SPECIFICS:

KRNT-TV carried over **80%** of all the local business in 1958!

KRNT-TV carried over **79%** of all the local business in 1957!

KRNT-TV carried over **80%** of all the local business in 1956!

So far in 1959, KRNT-TV's local business is running at about the same ratio. Yes, when that cash register must ring in order to stay in business, those who know the stations best choose KRNT-TV four to one!

DES MOINES TELEVISION KRNT-TV CHANNEL 8

A COWLES STATION REPRESENTED BY THE KATZ AGENCY, INC.

THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising



AN END TO CRAFTY CLAIMS!

A hope that 1960 will see the end of deceptive and tasteless television commercial claims



Starting with this issue, Beatrice Adams, one of the best-known women in advertising, will author the TV Commercial column. Miss Adams is v.p. in charge of special and experimental TV commercials and a member of the creative plans board at Gardner Advertising in St. Louis. She has won a number of awards for her creation of outstanding TV commercials—notably for Pet Milk and Duncan Hines. Miss Adams, who has served as a newspaper fashion editor and department store copywriter, was honored as Advertising Woman of the Year in 1950, chosen one of 27 Women of Achievement in 1951 and, in 1956, named by Fortune as one of three dozen outstanding business women of America.



As this is being written, all manner of people are popping up to proclaim that misleading TV advertising must stop. It's a commendable crusade. If the work of these lie-detectors is as sharp as their words, 1960 could be the beginning of the end of the crafty claim and the deceptive demonstration.

Hope springs eternal, and it is our fond hope that the purge will also include those nagging, nauseating commercials that dramatize dripping sinus, clogged nasal passages, stomach upset, wayward toe-nails, malodorous marble arm-pits, and the nine kinds of itch.

A refreshing change from sick spots

There is such an avalanche of these sick, sick commercials that a perfectly respectable Drano spot urging us to keep drains unclogged and safe caught us completely offguard. It sounded like another drug commercial. When a Dawn commercial came along to give us the 'freshness' treatment we welcomed it heartily.

Actually, there are many sane and solid commercials today. As time goes on, we hope more editorial space will be devoted to giving examples of commercials that are honest,

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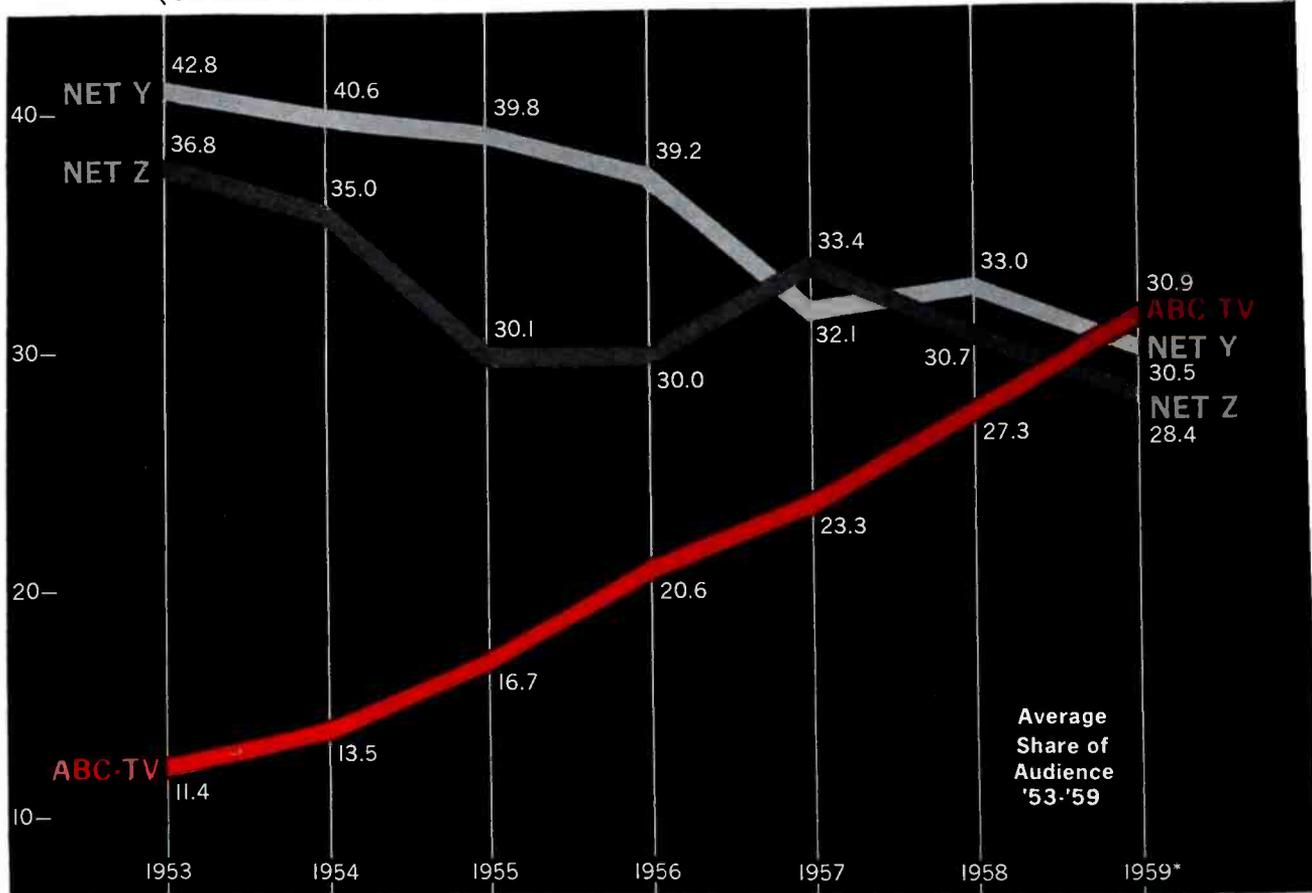
Top: Westclox commercial created and produced by BBD&O.

Center: Maxwell House Coffee spot. Agency: Ogilvy, Benson & Mather.

Bottom: Elgin Durabalance. Agency: J. Walter Thompson.

This is cultural democracy in action:

(OR HOW THE PUBLIC EXPRESSED ITS VIEWING PREFERENCES IN THE '50s)



SOURCE: *SUNDAY-SATURDAY 8-10:30 P.M. NIELSEN MULTI-NETWORK MARKETS, DEC. 1953-1958. *NIELSEN 24 MARKETS, DEC. I 1959.

In the '50s television came of age. Its growing pains were necessarily marked by occasional dislocations and disenchantments as well as by many brilliant cultural achievements.

And in the '50s, as television emerged as the world's largest mass medium, it became clear that the television audience is actually *many* audiences, with widely diverse tastes.

The programming obligations of the broadcasters must therefore be based on a democratic concept of cultural freedom—that is, the rights of the people to want what they want when they want it.

Obviously no one is told what to watch in this country. Instead of arm-twisting, we go in for dial-twisting. It is this broad freedom of choice, as it naturally evolved in the '50s, which makes the graph on the left worth noting. This graph shows at a glance how *consistent* has been ABC's gain in average share of audience† over the peak viewing periods of seven Decembers.

Today, in a medium where cultural democracy supplies the most definitive of measurements, ABC has now gained the largest share of audience.* This is an expression of popularity achieved, it would seem, by giving *more* people what they want when they want it. This will continue to be our goal for the *sixties*.

ABC TELEVISION

*With malice toward none;
with charity for all;
with firmness in the right,
as God gives us to see the right,
let us strive on to finish
the work we are in . . .*

ABRAHAM LINCOLN
Second Inaugural Address



I THOUGHT IT ABOUT TIME SOMEONE got around to asking a wise man what he thought of the present state of confusion in the radio and television industry. In time of crisis the only counsel of any value is the counsel of wisdom.

We ask your forgiveness and we ask the forgiveness of Abraham Lincoln for reaching so high for guidance.

His words, although spoken about a far greater and more significant crisis, seem so relevant that we wish to recall them to you. Like almost everything Lincoln said, these words have universal application. Here is advice for the American public; a reminder that institutions are bigger than the individuals who comprise them—a reminder to the television industry to be firm in the right and to get to work on the job that must be done.

Maybe you're thinking that Abraham Lincoln was too much of an idealist even to be quoted in this sorry circumstance.

Just remember that he was a human being too, who believed that human nature never changed. He said, of the men who would be involved if there were another crisis, "... we shall have as weak and as strong, as silly and as wise, as bad and as good."

The great institutions of Western culture did not evolve in sweetness and light like flowers in the meadow; they developed through centuries of struggle, tears, agony, calumny, and bitterness.

Let us, for the moment, focus on our field of entertainment, information, and advertising.

It was only at the beginning of this century that "yellow journalism" was the shameful scandal of the day. Publishers of great metropolitan newspapers were vying with each other in spreading big black false headlines across their front pages, blatantly deceitful—in a mad scramble to see who could sell the most papers and forget about the ethics. Some of us in the advertising business can remember the days when a man's name had to be Ananias before he could get a job as circulation manager of a newspaper.

Look at the newspaper industry today—a great, vital force on the American scene, respected by readers and advertisers alike.

After a long, shocking and sometimes entertaining history of the antics of many boisterous scalawags, the newspaper business has grown up.

Or let's talk about the circus. There was another great American institution. Let's talk about that genial old slicker, P. T. Barnum. There was a character! But the circus isn't dying because people were outraged when they found out that "THIS WAY TO THE EGRESS" merely emptied Barnum's tent and had nothing to do with the female of the species *egr beavr*. The circus is disappearing because, as an institution, it no longer fits into the new culture pattern. Children can't get excited about a man being shot thirty feet into the air from a dummy cannon when in their living rooms men are shot to Mars in the flick of a commercial.

Or let's talk about women. They're still here as an institution (God bless 'em) despite the fact that for thousands of years they have been tinting and lacquering themselves to conceal what they really look like. We think they have survived as a part of our culture for far more basic reasons than the magic of perfumes with naughty names.

Also we think it's a pretty safe bet that when we build the first skyscraper on the moon, the history of the human race in the capsule inside the cornerstone will not begin "There have been an awful lot of lousy guys in the world."

Yes. Mathematicians and philosophers notwithstanding we believe that, as far as an institution is concerned, the whole is greater than the sum of its component parts.

Now we'll focus down sharply and say what we want specifically to say. We have said it before but we want to say it again so you'll know we haven't changed our mind.

We like all kinds of advertising. We like newspapers. We like magazines, radio, outdoor. Each has its specific place and each fills it well.

We have said it before and we say it again. We like television. We believe it is the greatest entertainment, information, and advertising medium in existence and that, with full awareness of the responsibility that goes with stature, it will grow and mature into even greater effectiveness with each passing decade.

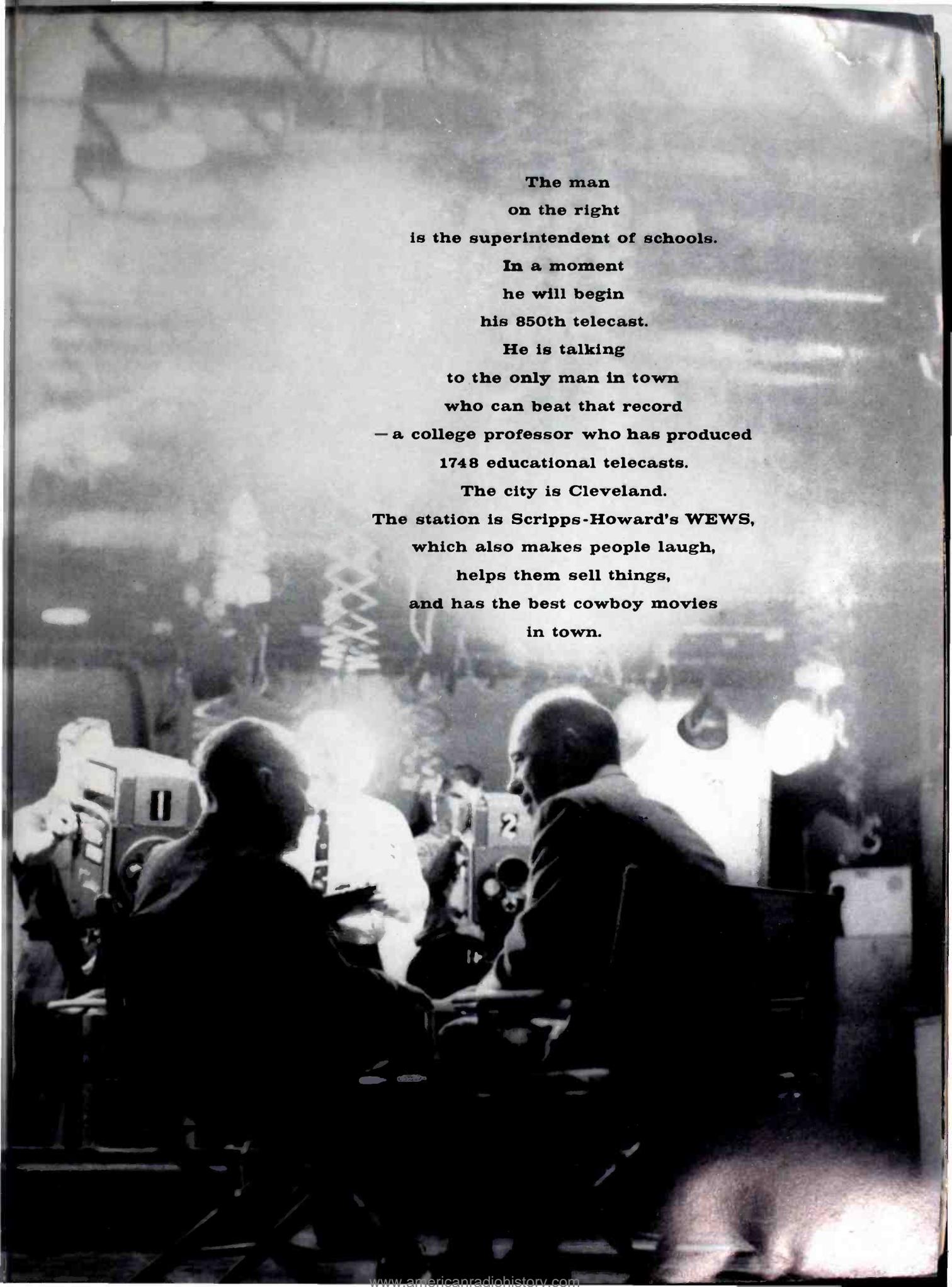
what do you think?

Edward Petry & Co., Inc.

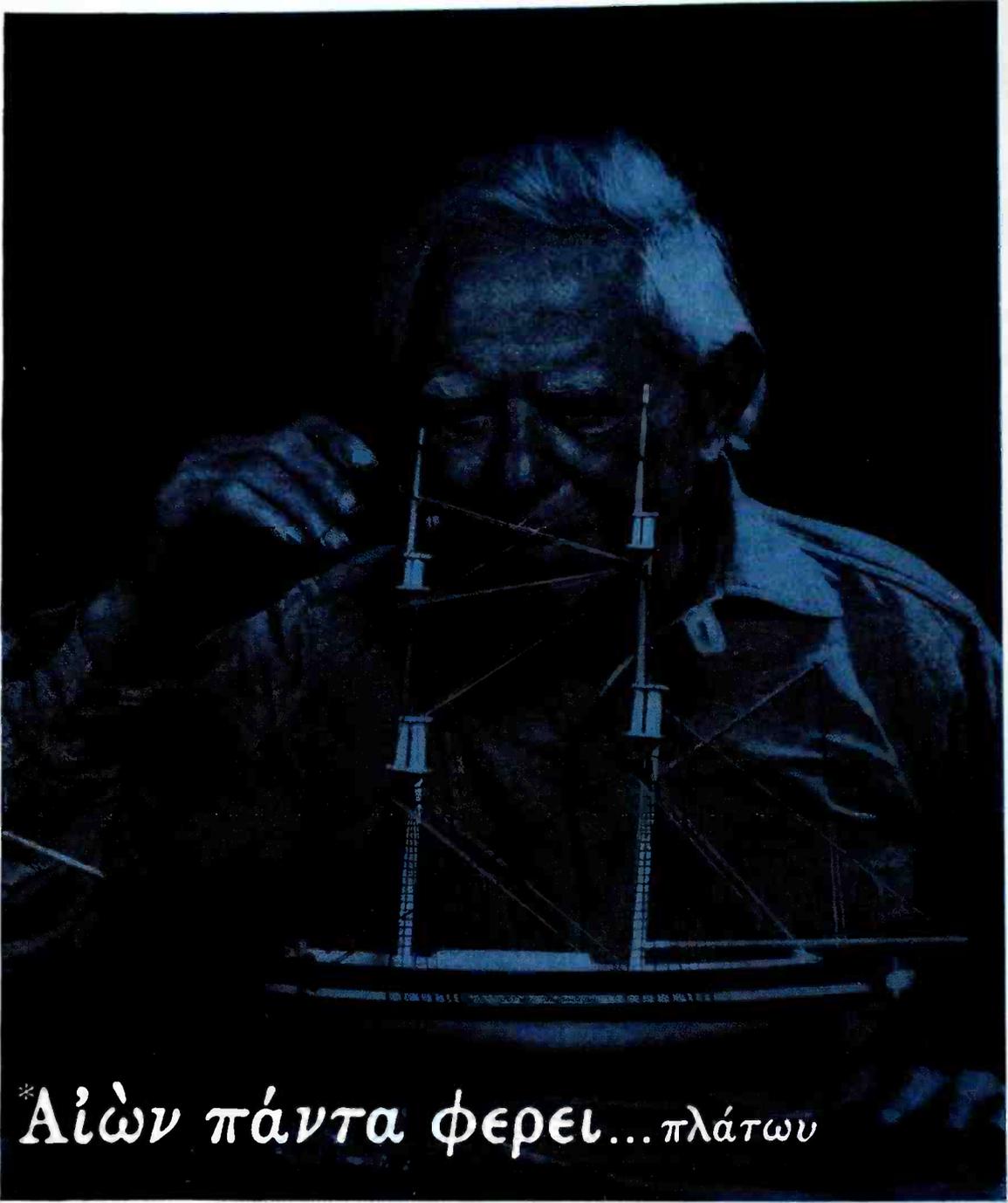
Radio and Television Station Representatives

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

(This advertisement appears in full pages in The New York Times, Chicago Tribune, Washington Post and The Wall Street Journal)



**The man
on the right
is the superintendent of schools.
In a moment
he will begin
his 850th telecast.
He is talking
to the only man in town
who can beat that record
— a college professor who has produced
1748 educational telecasts.
The city is Cleveland.
The station is Scripps-Howard's WEWS,
which also makes people laugh,
helps them sell things,
and has the best cowboy movies
in town.**



**Αἰὼν πάντα φερεῖ... πλάτῳ*

To us, *Time* and *Integrity* are two of the most precious things we have. Yet, to us, there is a difference between them: *Time* is not really ours, but our *Integrity* is. *Time* passes, our *Integrity* remains constant. *Time* is for sale, our *Integrity* is not.

To You, our *Time* and *Integrity* are precious, also; but the difference is that they are integrated in effect. They must be, and are, one and the same *Truth*.

*TIME ACCOMPLISHES EVERYTHING . . . Plato

"*Time* accomplishes everything", the philosopher says. In the Maryland Market, our *Time and Integrity* can help you accomplish your honest purpose.

WBAL-TV BALTIMORE

NBC Affiliate/Channel 11/Associated with WBAL-Radio 1090
Nationally represented by  Edward Petry & Co., Inc.

FOCUS ON PEOPLE



GEOFFREY BAKER: Ralston-Purina

One of the most important, yet least heralded trends in television is the increasing advertiser interest and network action in relation to the kind of informational programming presented in the special issue-length portfolio beginning on page 73. Smothered by quiz headlines in 1959 was the fact that more blue-chip advertisers and their agencies than ever before concluded that sponsorship of such programs—often in prime time—made good business sense. Here, in the words of the advertisers themselves, are the reasons why 17 of these corporations sponsor such programming or contribute to them without receiving commercial time (as in the case of *Continental Classroom*). These comments are worth the interest of all those interested in effectively wedding public service with profits.

John Gunther's *High Road* and its predecessor, *Bold Journey*, says the sponsor, Geoffrey Baker, v.p. of the Ralston Div. of Ralston-Purina Co., "violate, to a great extent, some of the most cherished beliefs of commercial broadcasting. Ratings, for example, are regarded as the prime mark of commercial success. Neither show has been highly rated. Yet each has had a remarkable record of successful sales. We know this because the bulk of our cereal advertising budget has been in these (ABC-TV) programs; and if our advertising doesn't penetrate, we lose sales. Instead of losing, we have gained in sales in the past three years eight times more rapidly than the industry average.

"Our experience with *High Road* has made it possible for us to serve others as well as ourselves. Specifically, with the cooperation of the National Education Assn., this program is helping 150,000 teachers to enrich the education of about seven million students. Good television can also be commercial, and commercial television can also be good."

For Stanley de J. Osborne, president of Olin-Mathieson Chemical Corp., the choice of CBS' *Small World* was due to "its audience selectivity, weekly continuity, program association and the audience following of (Edward R.) Murrow, an important and flexible format and because it afforded us good commercial compatibility."

Osborne points out that *Small World* is "an entirely new and unique show that we felt gave us a distinguished, modern and effective advertising buy to meet our objective of introducing Olin-Mathieson to a selective and vital audience."

Commercial compatibility also figured heavily in the decision of J. Ward Keener, president of B. F. Goodrich Co., to buy, with Bell & Howell, the *CBS Reports* series:

"Our corporation is world-wide in its interests. Its products range from surgeons' gloves to complicated chemical compounds; from footwear to plastic wall covering; from missile propellants to space suits for the astronauts—and, of course, our biggest seller, tires.

"What better way to perform a public service commensurate with our size and scope," asks Keener, "and at the same time tell this story of our company, than to sponsor a TV series that



S. de J. OSBORNE: Olin-Mathieson



J. WARD KEENER: B. F. Goodrich

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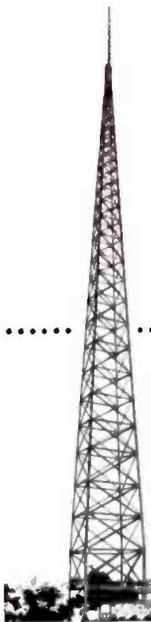
KCMO has the "knows" for news

There's this about news: you have to get it in before you get it out. KCMO is long on what it takes for both.

Getting it in: KCMO's staff of ten career journalists has the "knows" of experience. KCMO cruiser units give on-the-spot coverage of local and nearby events. "Operation Skywatch" re-

ports from our aircraft on happenings below. News in the making around the world comes in through A. P., Photo-fax, and CBS Newsreel.

Getting it out: from Broadcasting House and the tall, tall tower, KCMO-TV blankets Mid-America. KCMO-Radio keeps a four-state area up to the minute on doings everywhere.



Among the top news awards we have won: National Association of Radio News Directors' Distinguished Achievement Award; the Sigma Delta Chi Award; Medill School of Journalism Award — plus the award of a loyal following that makes a great audience for the advertiser.

KCMO • Television • Radio / Kansas City, Mo.

The Tall Tower at Broadcasting House
CBS Radio and TV

Represented nationally by Katz Agency
Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL FARMING magazines.

E. K. Hartenbower, Vice President and General Manager
R. W. Evans, Station Manager — Radio
Sid Tremble, Station Manager — TV

www.americanradiohistory.com

image of one million dollars



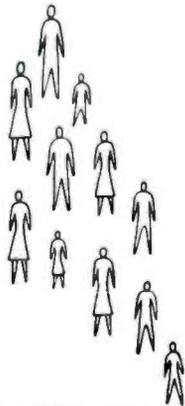
In six years, the WHAS-TV Crusade for Children has raised more than \$1,000,000 to aid mentally and physically handicapped children in Kentucky and Southern Indiana.

Only a station that has earned the respect of its viewing audience could stimulate such response. Only a station that concerns itself day in and day out with the interests of its community can earn this respect and move people to respond.



*FISBIE - Foremost In
Service, Best In Entertainment*

WHAS-TV • CHANNEL 11 • LOUISVILLE • 316,000 WATTS • CBS TV NETWORK • VICTOR A. SHOLIS, D.P.
REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, INC.



*in the
people's
interest**

National Association of Broadcasters
Code Review Board

REPORT OF POSSIBLE CODE VIOLATIONS
(Spot Announcements)

STATION: WWJ-TV

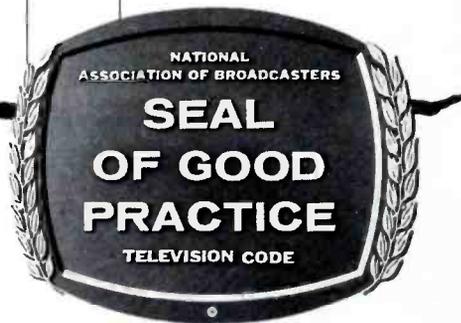
SERVICE AREA: DETROIT

DATE	TIME OF OCCURRENCE	TYPE OF OCCURRENCE *	COMMERCIAL(S) INVOLVED	LENGTH	COMMENT
8/15/59 8/21/59		N O C O D E V I O L A T I O N S			

** in the advertisers' interest, too.*

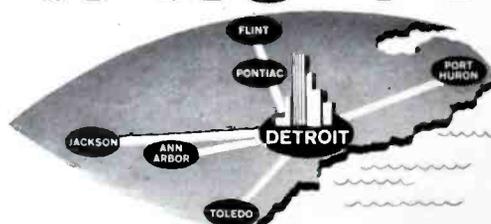
A clean slate is a good place to write any advertising message. WWJ-TV's deep sense of responsibility to its audience prohibits unworthy practices, maintains high regard for the station's integrity, and lends to every commercial the extra measure of believability that is so important to sales.

When you plan your 1960 schedules, specify WWJ-TV in Detroit—operating in the people's interest and, therefore, in your best interest, too.



Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

ould present in exciting fashion some of the most important
ects of our world and of our times?

"*Biography of a Missile—The Population Explosion—Iran:
ittle Ally*—all have been what we had hoped they would be:
amely, living, breathing bits of insight into the vital issues of
ur times.

"We'd like to hope that as more of this sort of television is
eveloped—and I'm certain it will be—more people will take
dvantage of their opportunity to explore the interesting facets
f life in the world today while being entertained. Perhaps they
ill . . .

"Television stands on the threshold of a new and as yet un-
efined area of service. Sure of its permanency, although the
ewest of all mass media of communications, it is unsure of its
urpose. What it can do is accepted; what it *should* do is being
ebated vigorously. It may well be that the weight of opinion
ill hinge on television's demonstrating that the good can be ex-
citing."

Such is also the view of *CBS Reports'* co-sponsor, Charles
ercy, president of Bell & Howell (see *TELEVISION MAGAZINE*,
ecember, 1959): "Informational programming that is well-
roduced and imaginatively-staged can be as exciting as any
estern. I would suggest that there is no situation more fraught
ith danger than a look at Red China, now or when they have
e hydrogen bomb." As Bell & Howell points out, the young,
ophisticated families it wishes to sell are those with the great-
t stake in such problems.

Charles F. Moore, vice-president of advertising and public
elations for the Ford Motor Co., the sponsor of Leonard Bern-
ein's New York Philharmonic concerts, finds that other obli-
gations exist "beyond the pure commercial factors involved . . .
Ve believe we have a responsibility as an industrial citizen to
ontribute to the educational, cultural and spiritual develop-
ent of our country . . ."

Mr. Moore admits that the Bernstein concerts may not attract
s large an audience as do the other Ford shows (*Wagon Train*,
Tennessee Ernie Ford, *Startime*). "But they do reach large and
important segments of the population . . . they make good music
available to millions who have little other opportunity to see
nd hear fine orchestras perform." Furthermore, they have had
additional drama and appeal because of the international as-
pects of the program," and "in replacing the usual middle com-
mercials with short talks by Joseph Welch, we have tried to
rompt a social awareness, and to remind our viewers of the
ichness of our American heritage—a heritage that is worth
whatever sacrifice it takes to preserve it."

Prompting social awareness has its entertainment value, says
onald K. Ballman, vice-president and director of sales of Dow
hemical Co. "It is a happy situation," he points out, "when a
TV program is both entertaining and informative. We believe
Woman! broke new ground in daytime television by dealing
ith vital sociological problems that are often encountered in
uch areas as marriage and child rearing. The programs brought
o bear on these subjects a variety of thought-provoking opin-
ions by both expert and lay people, and in so doing, we think,
made a contribution to improved understanding of the woman's
ole in today's society.

"In breaking new ground and contributing something of
alue, *Woman!* followed in the footsteps of the *Medic* series
hich Dow originally brought to the air . . ."

To page 55



CHARLES H. PERCY: Bell & Howell



CHARLES F. MOORE: Ford Motor Co.



DONALD K. BALLMAN: Dow Chemical

THESE are YOUR Affairs...

Sunpapers Television explores topics which affect your future, your health, your wealth, your culture and the progress of mankind.

Outstanding on this week's agenda:

Monday, Dec. 14—DEPENDENT CHILDREN on "The Welfare Problem"—5:00 P.M.

The general topic up for discussion on the program will be our city's overall welfare problem with special emphasis on the handling of aid to dependent children. Guests will be Esther Lazarus, Director of Public Welfare for Baltimore, Thomas P. MacCarthy, Master in Chancery of the Domestic Relations Division of Supreme Bench of Baltimore and Dr. Clifton R. Jones, Professor of Sociology, Morgan State College. Moderator will be Hamilton O'Dunne, member of the Baltimore Bar.

Tuesday, Dec. 15—NAVAL ACADEMY on "Operation Information"—5:00 P.M.

Midshipman Charles M. Maskell, Class of 1960, will be interviewed with the intention of learning about the Academy and the activities of our future admirals.

FIREFIGHTERS CHORUS with "Christmas Music"—5:15 P.M.

Some members of the Baltimore County Fire Department will sing Christmas carols for their friends and neighbors. Director will be Roland Nuttrell.

Wednesday, Dec. 16—ACTIVE WOMEN on "Baltimore Report"—5:00 P.M.

Three members of the Women's Civic League will report on the functions of the League. They are Mrs. August E. Eckels, Mrs. Harry L. von Hohenstein, and moderator Sally Pritchett.

EMPLOYMENT OF HANDICAPPED on "Comeback"—5:15 P.M.

Chester Troy, Chairman of the Maryland Governor's Committee to promote employment of the handicapped, will be the guest of R. C. Thompson, Special films of the Awards luncheon of the Committee will be shown.

Thursday, Dec. 17—MUSIC on "Passport"—5:00 P.M.

The topic for the program will be "Music, The International Language." Dr. Peter Mennen, Director of Peabody Conservatory of Music and composer will be the guest. Elise Kemper is the moderator.

Friday, Dec. 18—FIRE PREVENTION on "Your Family Doctor"—5:00 P.M.

To demonstrate holiday safety Captain Charles Crowley of the Baltimore Fire Department is invited to inspect the home of Earl Smith, Managing Director of the Baltimore Safety Council. Will his home pass the inspection? Watch this program and find out.

EXCHANGE STUDENTS on "Youth Speaks"—5:15 P.M.

Are teenagers the same in other countries as they are here? That's the subject that will be up for discussion before Yvonne Vasseur of Sweden, Brunella Vago of Italy and Luiz Freire of Brazil. Also present for comment will be two Americans who are host parents for exchange students, Mrs. Homer Davis and Mrs. William E. Groff. Eleanor Arnett Nash is moderator.

Saturday, Dec. 19—Charpentier's Midnight Mass on "Man The Maker" 2:30 P.M.

This special program of Christmas music will be sung by the Handel Choir under the direction of James Winship Lewis. The program will be broadcast live from Christ English Lutheran Church.

Sunday, Dec. 20—Imported Christmas Music on "Port That Built A City"—4:30 P.M.

Christmas music from other lands will be presented by the Senior Choir of the Preparatory Department of the Peabody Conservatory of Music.

Continued will be "Classroom Two"—Tuesday and Thursday—6:30 A.M.

Lessons in Elementary Spanish given by Dr. Frank Goodwyn, of the University of Matjadj.

Sunpapers Television telecasts these informative programs from Baltimore, as well as many outstanding informational programs from the CBS Television Network.

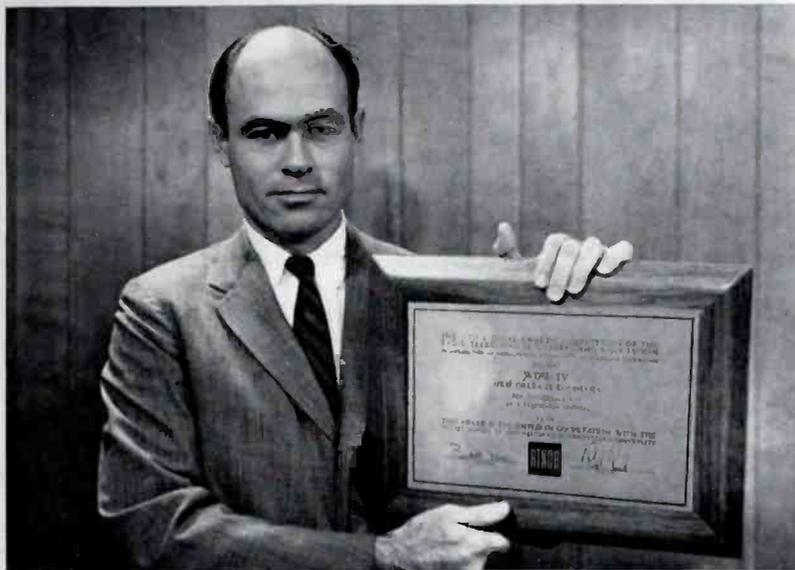
In Maryland Most People Watch . . .

WMAR-TV Channel 2 *Sunpapers Television*

Reprinted from THE SUN and THE EVENING SUN, Dec. 14, 1959

*for the Second Consecutive Year, Every Monday, An Ad Similar
To The Above Appears In THE SUN and THE EVENING SUN of Baltimore,
with a Combined Circulation of 416,849.*

WDSU-TV Wins National Award for Editorials



(WDSU-TV News Director Bill Monroe receiving RTNDA award)

Editorials cited for integrity, good taste, courage

NEW ORLEANS—Among all television stations in the United States, WDSU-TV was awarded First Prize by the Radio and Television News Directors Association for editorializing by a TV station. The opinion of the judges was stated as follows:

"Our first choice in the TV competition is WDSU-TV, New Orleans.

We were all enormously pleased by the editorials submitted. They were professional, they were important, they were concrete, they were done with good taste and integrity, and they indicated a basic courage on the part of station management."

WDSU-TV, according to station management, will continue to maintain an editorial policy dedicated to the progress and betterment of the area served.

In New Orleans

WDSU-TV

gives you the picture



Black is black . . . white is white. It's the myriad shades of gray in between that give the trouble.

Now is the time when all of us in the broadcasting industry must take a close hard look at our policies and practices to see where they fall on the "gray scale." Everything that we do . . . every picture we show on the screen . . . every sound we put on the air must be measured against the scale of our personal, individual consciences. Not the Federal Code . . . not the Industry Code . . . but a private moral code. Self-regulation must start at home.

We're writing this out of self-interest. Interest in the tremendous investment of money and of audience trust and loyalty, built up through a company history that began almost 40 years ago.

And never in all that time, have we been so conscious of the fact that even one wrong is more sensational than a thousand rights. That a few broadcasters, who selfishly walk in the twilight shades of the gray area, can drag us closer to the strangling web of governmental regulation that is being spun for us.

How can we combat this?

We must all participate. None of us can afford to be spectators. No station manager, no matter how dedicated . . . no small group . . . can fight the industry's battle alone.

We must all practice self-control, through strict application of a personal moral code. We must all demonstrate self-regulation, through vigorous and whole-hearted support of the National Association of Broadcasters, and rigid adherence to its standards of conduct.

If you don't belong to the NAB . . . join. Subscribe to the Radio and Television Codes of Good Practice and live up to them.

Individually and collectively, we must be vigilant and aware of the "gray area." We must protect each other with truth, dignity and honesty.



WKY Television System, Inc.

WKY-TV WKY Radio

OKLAHOMA CITY, OKLA.

WTVT

TAMPA-ST. PETERSBURG, FLA.

REPRESENTED BY THE KATZ AGENCY

FOCUS ON PEOPLE *from page 51*

Brown & Williamson Tobacco Corporation's sponsorship of NBC's *Journey to Understanding* resulted, according to president William S. Cutchins, with "the company's realization that here was a unique double opportunity. It was evident that we could help promote television at its best, which is to everyone's advantage, and it came at a particularly opportune moment for us" with the introduction of Life cigarettes.

"We are mindful of the high prestige value of such a program," he confesses, "and the subsequent reaction has been very gratifying. As a net result, TV viewers have taken a 'journey to understanding' of the nation's role in international affairs. We are happy, our distributors are pleased, and it has helped the sale of Life."

Just as happy with their sponsorship of the Eisenhower-Khrushchev roundelay—but for more philosophical reasons—are the Firestone brothers, Harvey and Ray. Both have at times appeared at the beginning of each episode of CBS-TV's *Eyewitness to History* to explain their sponsorship to the viewing public. Says Harvey S. Firestone, Jr.: "Our sponsorship is based on the same concept which, for over thirty years, has led us (Firestone) to bring to the American people programs of substance.

"Because of the perilous period in which we are living, the events portrayed on *Eyewitness to History* have intense interest for an increasingly thoughtful television audience. *To page 61*



W. S. CUTCHINS: Brown & Williamson



HARVEY S. FIRESTONE, JR.: Firestone

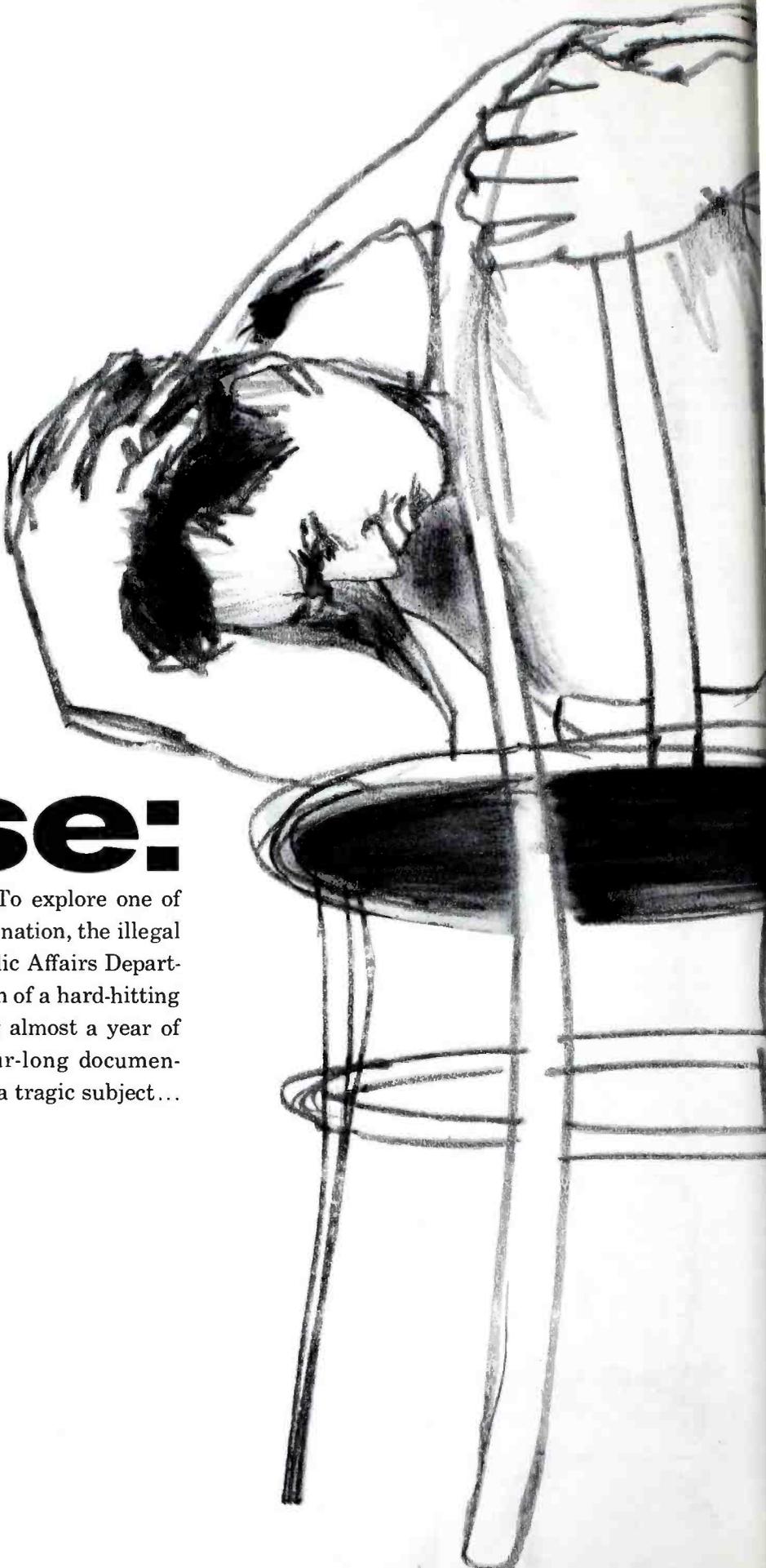
THE BEST THINGS IN LIFE . . .



*The Phoenix Symphony Orchestra presents
a special Christmas concert.*

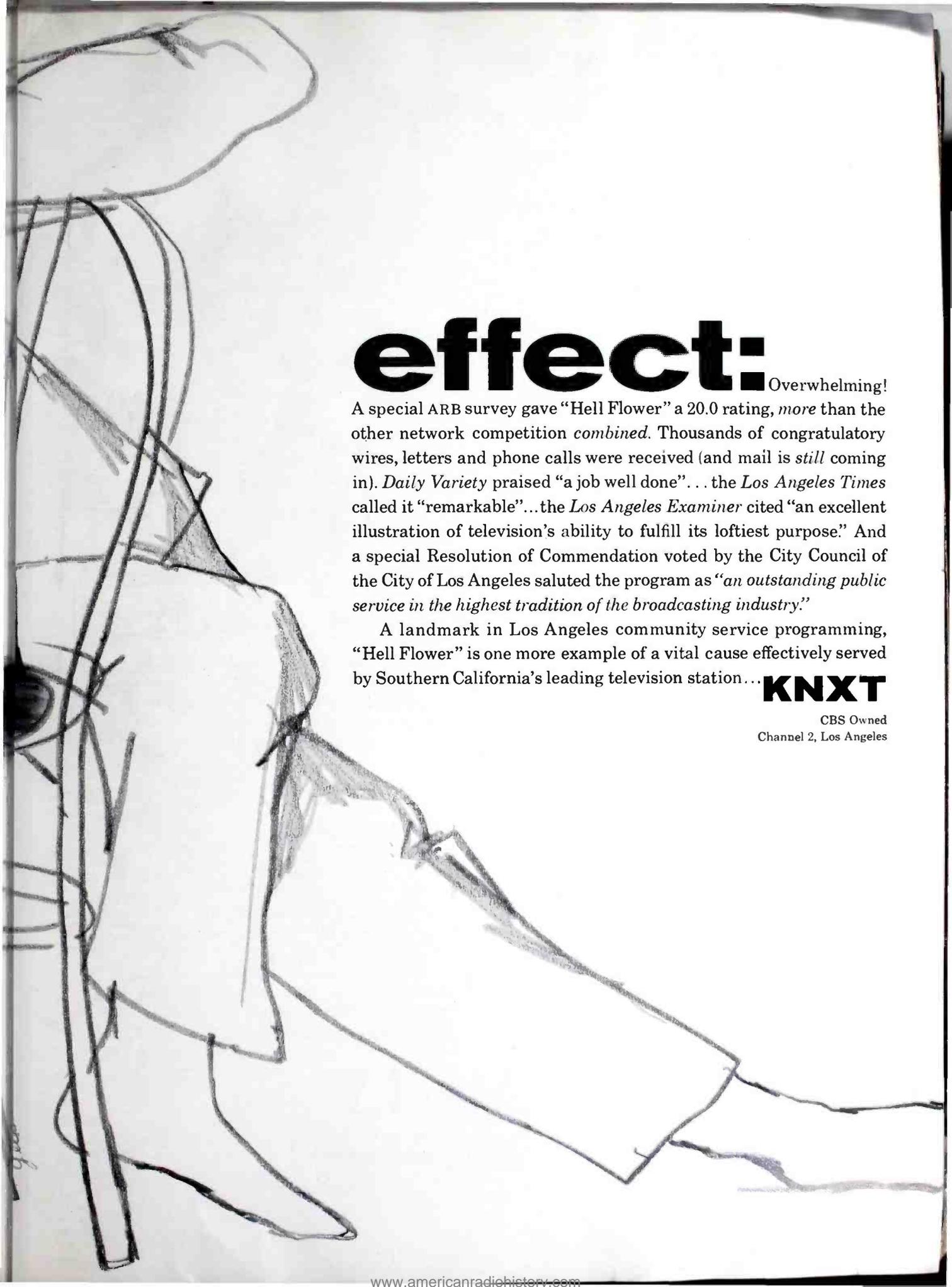
**KVAR • CHANNEL 12
PHOENIX, ARIZONA**





cause:

The struggle against drug addiction. To explore one of the most serious problems facing the nation, the illegal sale and use of narcotics, KNXT's Public Affairs Department devoted months to the production of a hard-hitting film report on addiction. Culminating almost a year of preparation, KNXT presented an hour-long documentary, "Hell Flower"—a candid look at a tragic subject...



effect:

Overwhelming! A special ARB survey gave "Hell Flower" a 20.0 rating, *more than the other network competition combined*. Thousands of congratulatory wires, letters and phone calls were received (and mail is *still* coming in). *Daily Variety* praised "a job well done" . . . the *Los Angeles Times* called it "remarkable" . . . the *Los Angeles Examiner* cited "an excellent illustration of television's ability to fulfill its loftiest purpose." And a special Resolution of Commendation voted by the City Council of the City of Los Angeles saluted the program as "*an outstanding public service in the highest tradition of the broadcasting industry.*"

A landmark in Los Angeles community service programming, "Hell Flower" is one more example of a vital cause effectively served by Southern California's leading television station . . .

KNXT

CBS Owned
Channel 2, Los Angeles

WGN TELEVISION

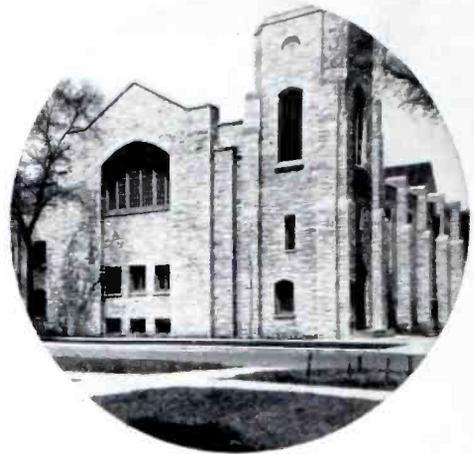
In the public interest

Examples of responsibility to the community we are licensed to serve—



"STOP OR GO"—Saturdays, 10:30 A.M., Police Officer Baldy and Ned Locke preside over this safety quiz featuring Chicago Boys Club members—a WGN Public Affairs production in cooperation with the Women's Board of the Chicago Boys Clubs.

"THE WORLD TODAY"—Monday thru Friday, 8:15 A.M.—A WGN Public Affairs program for teachers in cooperation with Chicago Public Schools.



"CHICAGOLAND CHURCH HOUR"—WGN Public Affairs presents remote telecasts from a different Chicagoland church each Sunday morning.

"RFD CHICAGOLAND"—Sunday morning program featuring subjects of interest to Chicagoland farm families and viewers interested in farm problems and information—hosted by WGN Farm Director, Norman Kraeft.



"YOUR RIGHT TO SAY IT"—A WGN Public Affairs presentation in cooperation with Northwestern University with moderator James H. McBurney, Dean of the School of Speech, "Your Right To Say It" features debates on vital topics of the day with leaders in industry, education and politics participating. Sundays, 7:00 P.M.



"GREAT MUSIC FROM CHICAGO"—The finest musical series ever seen on television. Telecast in color, it combines the best in music with the finest musicians of concert stage, opera and the jazz world. The program features the Chicago Symphony Orchestra and such world renowned conductors as Andre Kostelanetz. Sunday evenings, 8:00—9:00 P.M.

In addition, WGN Television presents such vital programs as the first public forum on the steel dispute between Joseph L. Block, Chairman of the Board of Inland Steel Co., and David J. McDonald, President of the United Steelworkers Union . . . five hours of news each week . . . over twenty hours of color programs . . . the greatest number of LIVE local shows.

WGN-TV  **Chicago** *symbol of responsibility in broadcasting*

FOCUS ON PEOPLE *from page 55*

"The reaction of the critics, of the public and of our customers . . . confirm our own judgment as a sponsor that this program is not only meeting a contemporary need of enlarging present-day knowledge but also is performing a significant public service."

The stakes in the cold war are such that mere understanding of the basic issues is not enough. That's the consensus of a number of advertisers with a direct stake in technological and scientific development. Happily, for the American Telephone & Telegraph Co., its sponsorship of the *Bell Science Series* ("Meet Mr. Sun," etc.) represents, again, "commercial compatibility."

James W. Cook, v.p. of public relations for AT&T, expresses his company's "concern with the growing shortage of students choosing science for lifetime careers. Aside from the fact that our very survival may well depend upon scientific advancement, the growth, extension and improvement of telephone service is largely dependent upon the scientist and engineer."

"We launched our science series as an entertaining and educational program for commercial TV. A second and very important outgrowth of this concept, however, was to lend these color films to schools, professional and civic organizations for public showings.

"The success of these programs," Mr. Cook finds, "has exceeded our highest expectations. Approximately 240 million viewers have seen our six TV films to date, and every day of the school year, more than 70,000 students across the nation see a *Bell Science Series* film in classrooms."

AT&T, of course, also is interested in teacher education, and is one of those blue-chip advertisers supporting NBC-TV's *Continental Classroom*. AT&T president Frederick R. Kappel concludes that he and his associates are "gratified with the results of the atomic physics course . . . we are proud to be a part of this exciting adventure."

The same enthusiasm is voiced by the other participating "subscribers." Among them:

Morse G. Dial, president of Union Carbide Corp.: "As a chemical corporation engaged in basic scientific activities, the standards of scientific education in this country are vital to us . . . we are delighted to have the opportunity to participate . . ."

Charles G. Mortimer, chairman, General Foods Corp.: "Certainly, an idea which started as an experiment in education very quickly established itself as a new way of learning for thousands of students throughout the United States. We at GF are privileged to be among those who initially participated . . ."

Thomas J. Watson, Jr., president, International Business Machines: "We . . . are well pleased. The many awards won by *Continental Classroom* are further reassurance of the value and need for joint business-educational undertakings."

R. G. Follis, board chairman, Standard Oil (California): "NBC is deserving of our warmest congratulations for its pioneer achievement . . . (it) has aided thousands of Americans to a better understanding of science in our nuclear age and has made an unprecedented contribution to progress in science instruction. The sponsorship of this program by the Ford Foundation and business and industry is further gratifying evidence of the assumption of social and civic responsibility by American private enterprise."

To page 67



JAMES W. COOK: American Telephone & Telegraph



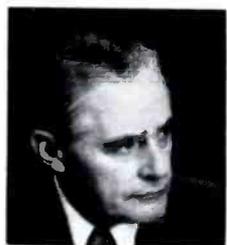
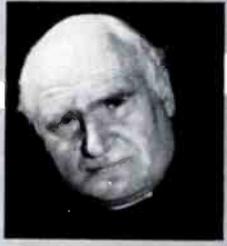
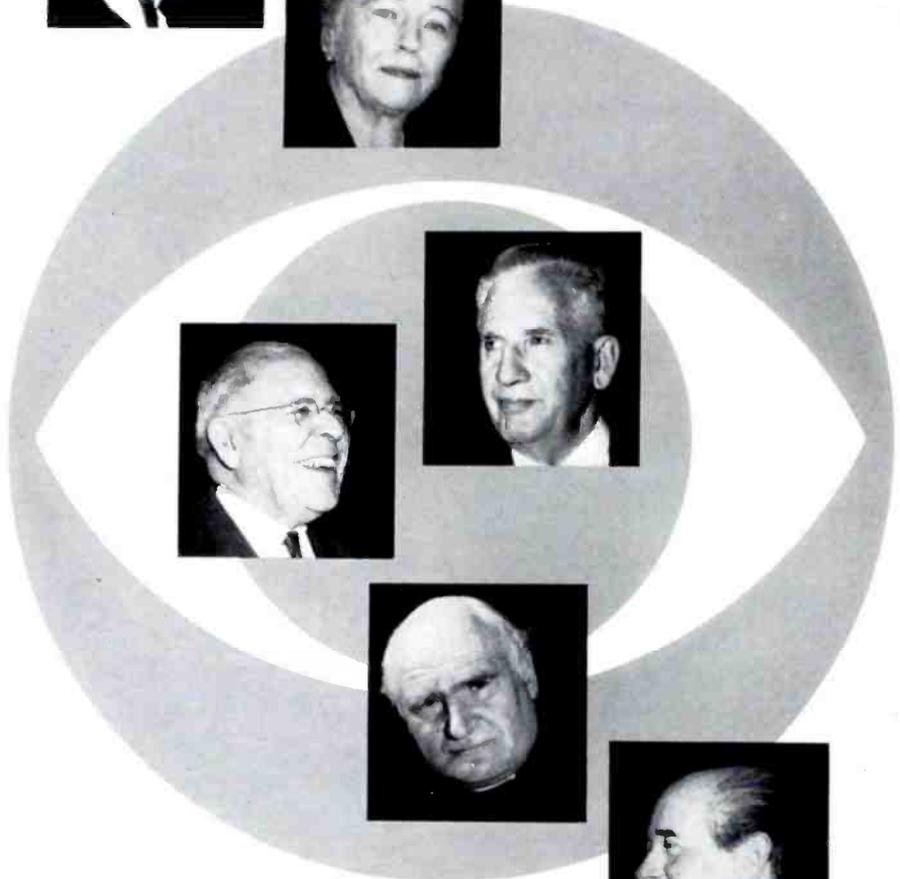
CHARLES G. MORTIMER: General Foods

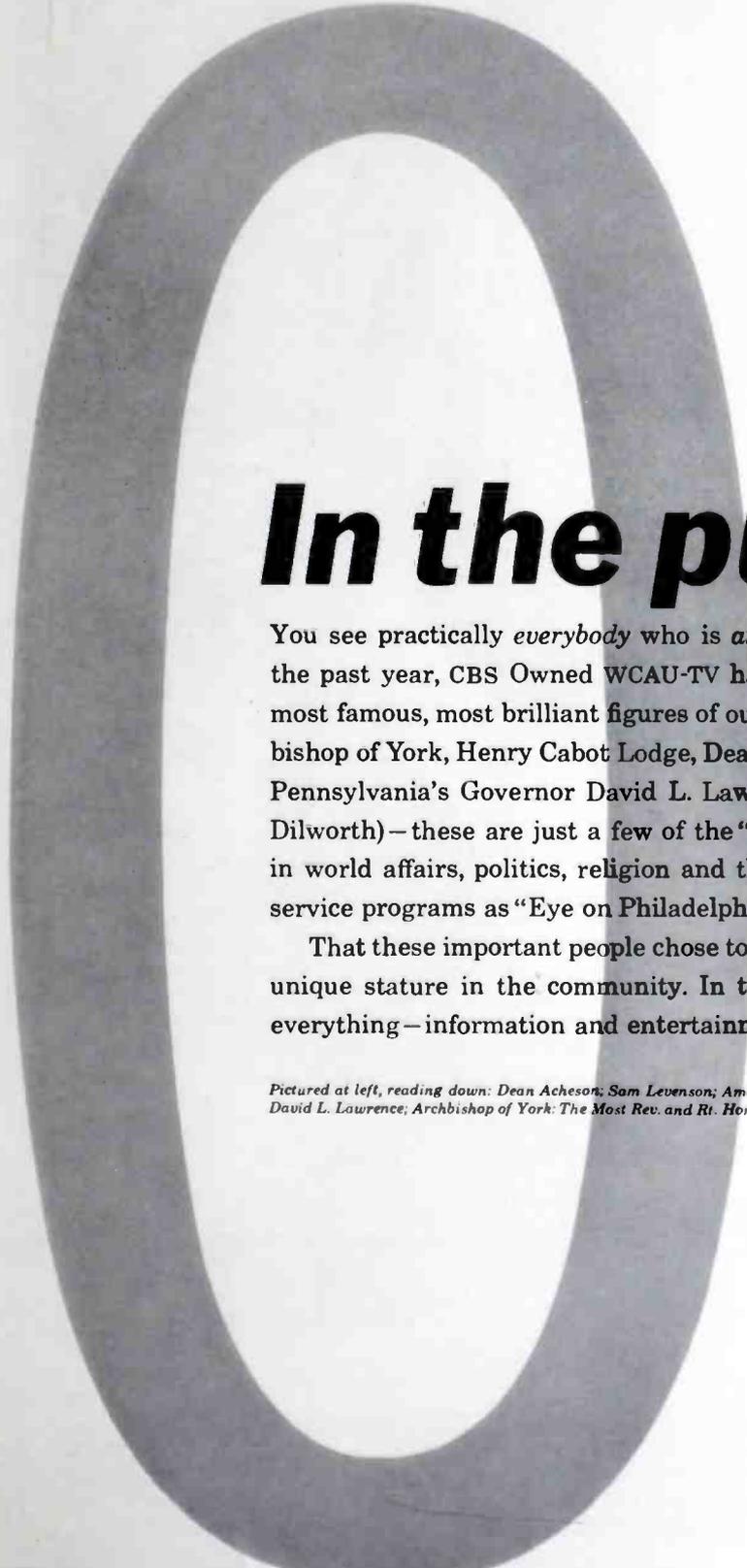


THOMAS J. WATSON, JR.: IBM



R. G. FOLLIS: Standard Oil (Cal.)





In the public eye

You see practically *everybody* who is *anybody* on Philadelphia's Channel 10. Within the past year, CBS Owned WCAU-TV has introduced Philadelphians to some of the most famous, most brilliant figures of our time. Clement Attlee, Pearl Buck, the Archbishop of York, Henry Cabot Lodge, Dean Acheson, Eugene Ormandy (not to mention Pennsylvania's Governor David L. Lawrence and Philadelphia's Mayor Richardson Dilworth)—these are just a few of the “who's who” that have discussed what's what in world affairs, politics, religion and the arts on such *locally-produced* community service programs as “Eye on Philadelphia,” “Caucus” and “Crisis in Education.”

That these important people chose to appear on WCAU-TV is tribute to the station's unique stature in the community. In truth, Philadelphians looking for the best of everything—information and entertainment—keep their eye on **WCAU-TV**

Pictured at left, reading down: Dean Acheson; Sam Levenson; Ambassador Henry Cabot Lodge; Pearl Buck; Senator Paul Douglas; Governor David L. Lawrence; Archbishop of York: The Most Rev. and Rt. Hon. A. M. Ramsey; Eugene Ormandy; Mayor Richardson Dilworth; Lord Attlee.

A PART OF EVERY COMMUNITY PROJECT*

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

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

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE HAUTE

INDIANA

Represented Nationally by Bolling Co.





COMMUNITY CONSCIENCE... TELEVISION STYLE

Years of neglect had made historic Lippitt Hill an ideal area for redevelopment, but the decision to level and rebuild brought questions, doubts and fears to residents and taxpayers. In accord with its policy of fostering public understanding through public discussion, WPRO-TV presented in prime evening time another in its series of "documentaries in depth" to explain economic impacts and human considerations.

WPRO-TV recognizes that to maintain its community leadership, this station must be the

leading participant in community affairs. This policy prompts WPRO-TV to program both sides of controversial issues as well as editorials on such pertinent subjects as Section 315 of the Communications Act, the activities of the Commission to Encourage Morality in Youth, Hurricane Protection for Downtown Providence, Legislative Preview by the Governor, the City Budget, and attempts to use public funds for public service announcements.



WTEN
Albany
10

WROW Radio
Albany



WTVD
Raleigh-Durham
11

CBS AFFILIATES



WPRO-TV
Providence
12

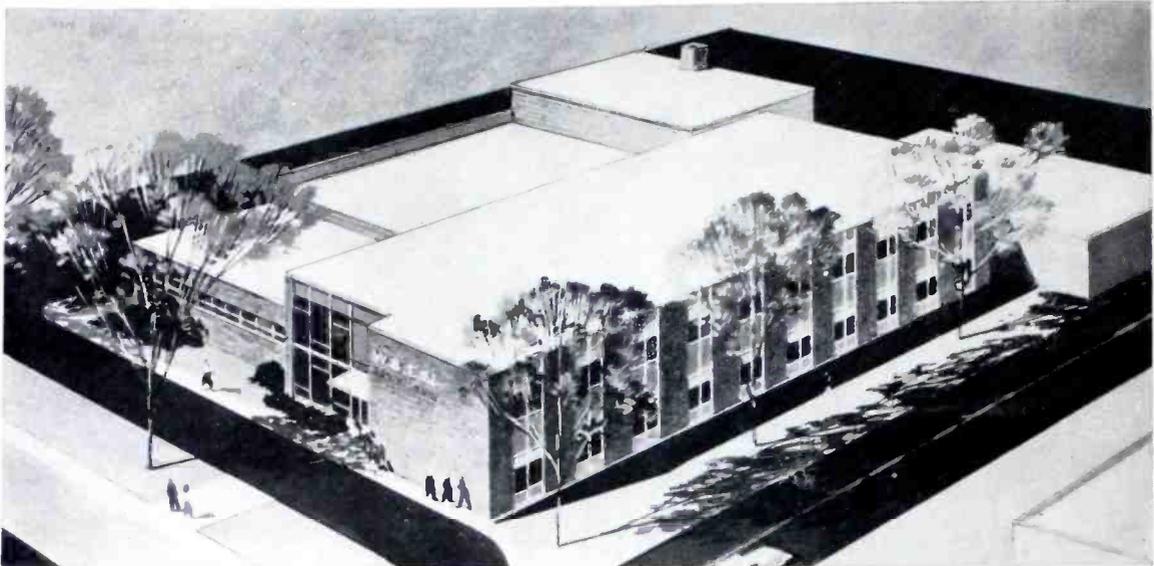
WPRO Radio
Providence

WPRO-TV Providence

CAPITAL CITIES TELEVISION CORPORATION

• Represented by Blair TV

**dedicated to
better programming
and outstanding service
to our clients**



WBEN-TV . . . every modern facility for complete programming

This month, WBEN-TV goes on the air from its ultra-modern studios, control room and offices. These new buildings house important technological advancements for production of television, AM and FM programs.

In combination with the outstanding shows of the CBS Network, WBEN-TV will be able to provide the more than 2,000,000 people of our coverage area that something "extra" which adds up to sales, success and prestige for the client.

To our advertisers this means more effective means than ever before through this proven facility to reach most of the people most of the time, and to make TV dollars count for more on Channel 4.

WBEN-TV

The Buffalo Evening News Station



CH.
CBS in Buffalo

4

FOCUS ON PEOPLE *from page 61*

For much the same reasons stated above, Monsanto Chemical Co. began sponsoring *Conquest* on CBS-TV late in 1957.

John L. Gillis, marketing v.p. of Monsanto, explains that "we felt its emphasis on scientific subjects was important to the nation and in keeping with our own research activities. The authenticity of the science documentary was another factor. It is the only regularly-scheduled science program produced in cooperation with the American Assn. for the Advancement of Science.

"The educational nature of the series and the 'quality' audience which it seeks were additional favorable aspects. One of the aims of the program is to convey to viewers, especially to the young people, the challenges and opportunities that are implicit in a scientific career."

One of the major themes in informational programming has been a concern for defining and reviewing the past. And a number of advertisers have been drawn to series dealing with subjects of historical interest.

Says the sponsor of NBC's *Our American Heritage*, James F. Oates, Jr., chairman of the board of the Equitable Life Assurance Society:

"Our purpose is not only to inform but to enlighten; to stir the mind and lift the heart, and to reawaken the sense of pride in our heritage and the American way of life. It is our hope that this TV series will move our audiences to re-evaluate their own principles, their own beliefs and ideals, and that many of them will be impelled to ask, 'What am I contributing to our American heritage?'"

Prudential Insurance Co. of America president Carrol M. Shanks, looks back on seven full years of public service program sponsorship, first with *You Are There*, then with *Air Power* and since 1957, with *The Twentieth Century*. His researchers tell him Prudential reaches up to 26,000,000 Americans every week, not including the millions addressed through Prudential's educational aids program. Some 10,000 schools regularly receive a total of 70,000 copies of aids prepared from the CBS News scripts, and presently, Prudential is circulating 1,800 free prints of more than 50 different titles, for a total of some 89,000 showings to more than 5,000,000 persons.

Moreover, says Shanks, the series "has given Prudential and Prudential sales representatives greater prestige among our policyholders and the general public—with consequently greater sales opportunities—and we regard this program as a sound business investment."

The impact of "Meet Mr. Lincoln" on Walter O. Menge, president of Lincoln National Life, was of such magnitude that letters are still coming into the Ft. Wayne home office one full year after the one-shot telecast, with the result that it will be repeated on Feb. 11. "It seemed to excite our sales force," he notes. "Coincidentally or otherwise, we received . . . on the second day after the show the largest one-day volume of submitted business in (our) history, and the following month, a new record was set.

"Of course, the subject matter (Abraham Lincoln) was a natural for a company with a name such as ours. The nature and the quality of the show provided an excellent background for our commercial message . . . 'Meet Mr. Lincoln' seems to have touched the hearts of people everywhere . . . just as Mr. Lincoln did."

END



JOHN J. GILLIS: Monsanto



JAMES F. OATES, JR.: Equitable Life



CARROL M. SHANKS: Prudential



WALTER O. MENGE: Lincoln National Life

THE OPERATION WAS A SUCCESS...

the result: A most successful public service
telecast with high viewer interest and sponsor appeal.



A skillful artery reconstruction surgical operation was recently telecast by KRON/TV and sponsored by Jenkel-Davidson Optical Company. It was the first of a series of medical programs to be produced by KRON/TV under the auspices of the San Francisco Medical Association. • Great viewer interest was proved by the results of a special ARB coincidental survey, which gave this program a rating of 18.3—more than the other three Bay Area TV stations combined!



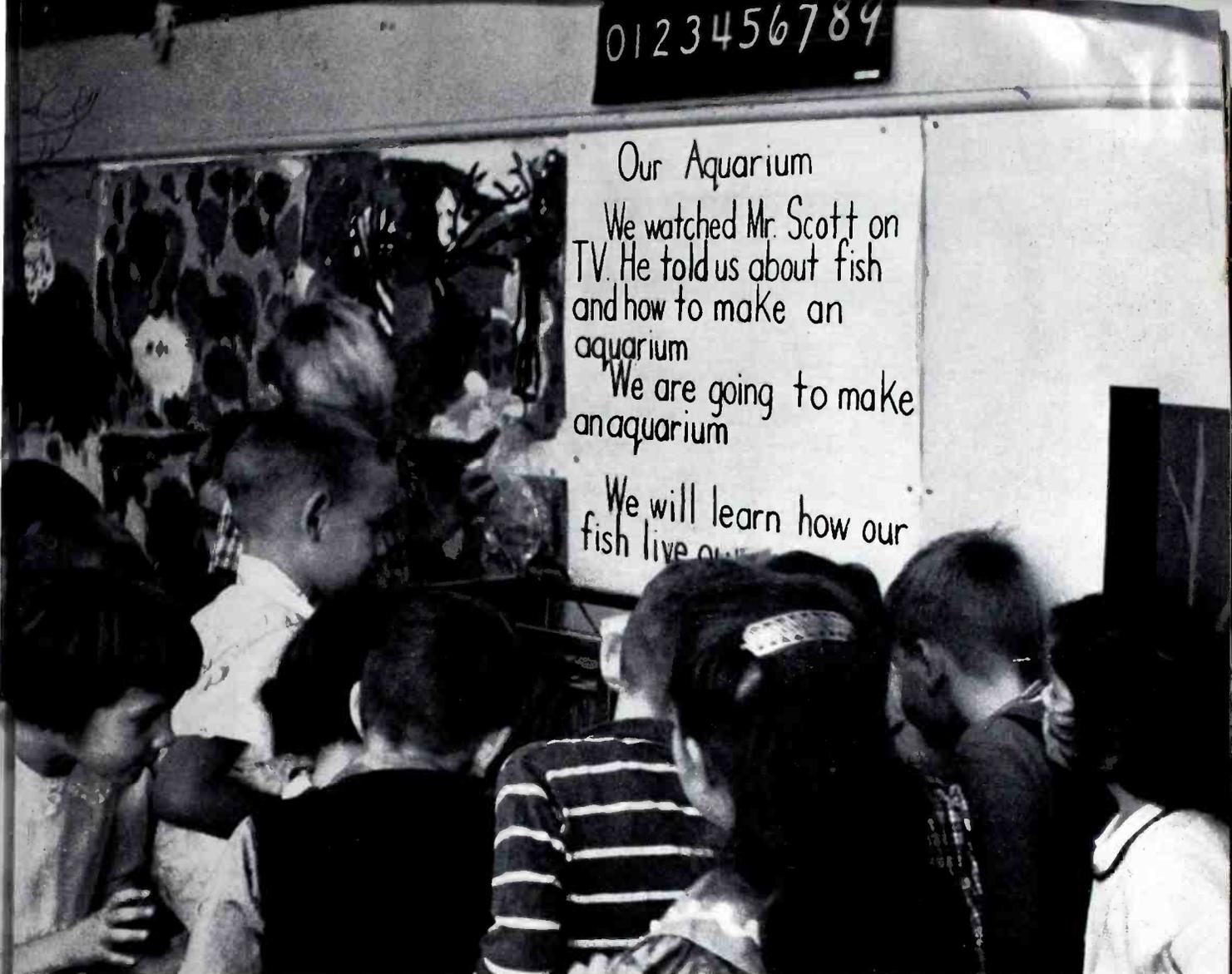
THIS TYPE OF PROGRESSIVE PROGRAMMING IS ONE OF THE MANY REASONS

KRON *is* TV *in* SF

KRON/TV, CHANNEL 4, SAN FRANCISCO

NBC AFFILIATE ☆ REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

0123456789



THE THREE R'S...

PLUS TV

Since the fall of 1953, hundreds of thousands of Northeastern school children have enjoyed a new educational experience through the programs of the Mohawk-Hudson Council on Educational TV.

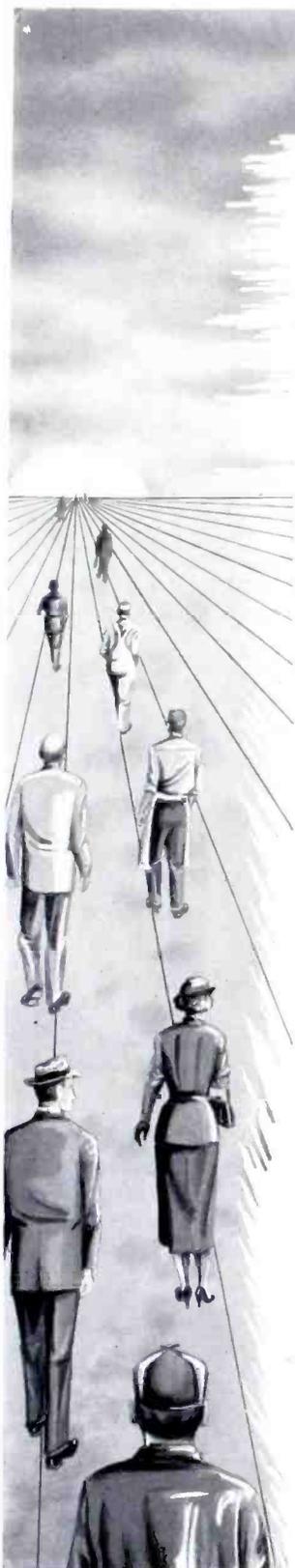
Station WRGB actively supported the formation six years ago of MHCET, one of the first organizations of its kind in the country and the first educational television group to be chartered by the New York State Board of Regents.

Station WRGB's firm belief that television should be a teacher as well as an entertainer is demonstrated by its continued support of the Mohawk-Hudson Council on Educational TV through its annual contribution of funds, airtime, facilities, personnel and equipment.

THE GENERAL ELECTRIC STATIONS

**Pioneers in Broadcasting
Pioneers in Public Service**

WGY (AM) — WRGB (TV) — WGFM (FM) — WGEO - 1, WGEO - 2, WGEO - 3 (Shortwave is operated)



... life would be a
lonely journey indeed ...

*if all we received from it
came from a cash register.*

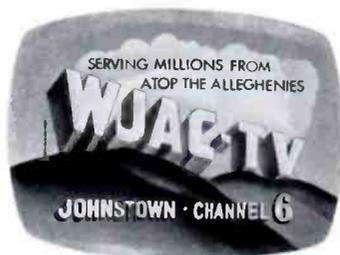
Today we feel fine. We have just received another letter expressing appreciation for cooperation we were so willing to give.

In Johnstown we provide public service time willingly . . . eagerly. We do it because we are proud to have been asked to help in the building of a better community. We want to do our best to be worthy of continued public trust.

We are thrilled to receive these letters. It expresses a trust and a confidence in our industry . . . and our station . . . that has not been shaken by the few who misuse their privileges.

We have received letters from Protestants . . .
Catholics . . . Jews . . . Labor . . . Industry . . .
Charities . . . Educational Institutions . . .
Politicians . . . Chambers of Commerce . . .
Hospitals . . . Service Clubs.

Channel 6



Johnstown, Pa.

CHARTER MEMBER OF NAB TELEVISION CODE

Georgia High School editors attend First Annual WSB Radio-TV News Broadcasting Conference



A look toward the future of electronic journalism and a close-up acquaintance with all facets of radio and tv news broadcasting. Those were the rewards of an eager group of teenage school paper editors and faculty advisors who attended the First Annual WSB Radio-TV News Broadcasting Conference in November.

Offering a creative contest with a year's college tuition scholarship as first prize, the conference was sponsored by the stations in association with the University of Georgia School of Journalism. It was the first ever held by an individual broadcaster in conjunction with a major university.

Participants observed and discussed broadcast news techniques, heard personal messages from NBC Radio newsmen from all points of

the globe. They viewed a specially-prepared closed-circuit television report by David Brinkley, who held a stimulating question-answer period.

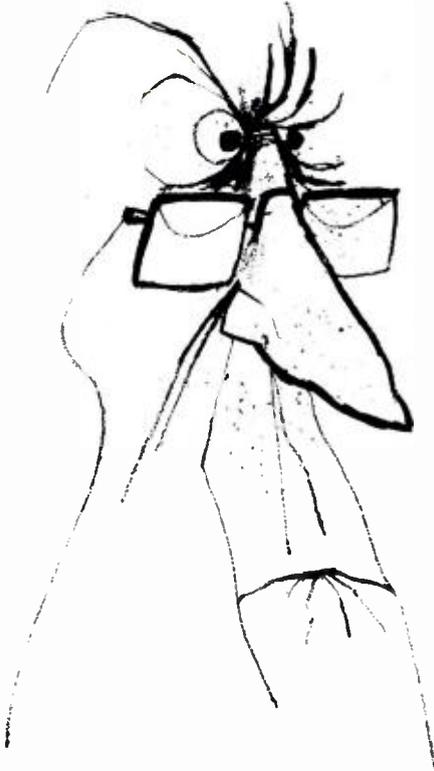
As an annual event the High School Conference will rank high among WSB's many other endeavors in the public interest.

ATLANTA'S

WSB RADIO WSB-TV

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

let's
face
it
!



television is a business.

And one of the best ones going is KMTV.

But we couldn't be successful without operating in the public interest.

That's why KMTV has received most of the
Omaha Radio/TV Council's Public Service Awards.

That's why viewers *and* advertisers
have been loyal to **kmtv** for over ten years.

Ask Petry.

TELEVISION

"It was the best of times, it was the worst of times . . . it was the season of Light, it was the season of Darkness . . ."
Charles Dickens, 'Tale of Two Cities.'

FOR television, 1959 was a paradox: it was a time the iniquities of a few unleashed the pent-up discontent of many with the medium; it was a time television reached new heights as a communications force.

Yet never was so much said about television's sins and so little about its accomplishments. Overshadowed were the triumphs of television as a witness to history, present and past. Overlooked was the expanding platform television afforded the leading minds of our time.

These accomplishments shape the portfolio that follows and are shaping the views of millions toward the world in which we live.

This is a report of actual achievement. It may help restore perspective in this era of re-examining television's function. Yet this is not an endorsement of the status quo. For we do not pretend or think that the full potentialities of informational programming have been realized. But we do feel that the record should be balanced, particularly in view of the expanding schedule of informational programming in prime time.

Our selection is confined, with few exceptions, to network programs in 1959 that illustrated the medium's capacity to broaden the political, intellectual and aesthetic horizons of the individual viewer. The choices naturally are arbitrary. Separate portfolios will be devoted to television's immense contributions to drama and the public service programming of local stations.

Here is a record of which anyone connected with the medium can be proud. It begins with television as a witness to the single most important conflict of our time . . .

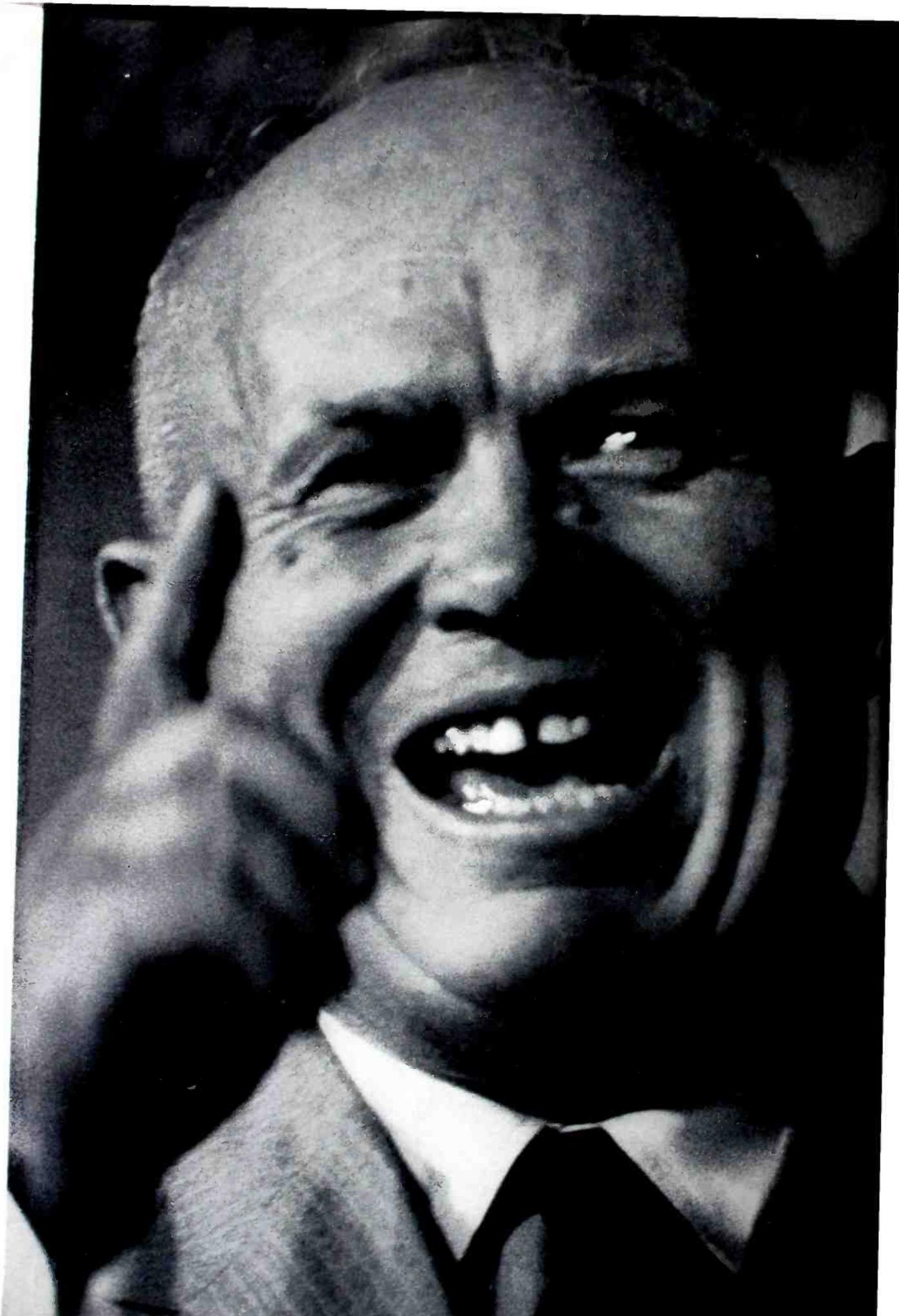


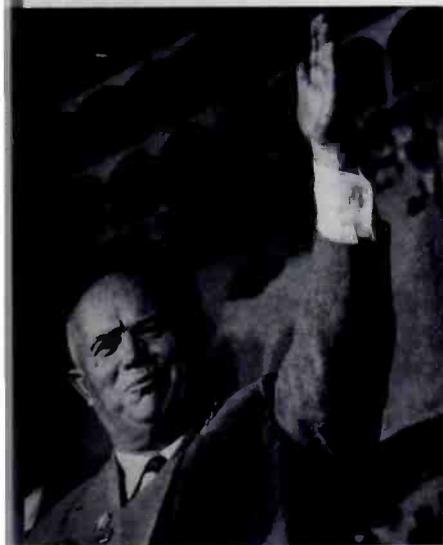


THE QUEST for peace was one of television's strongest program themes, whether during the President's trip to Europe last summer or during his tour of Asia and the Mediterranean in December. The reaction of 'Herald-Tribune' critic John Crosby was typical: "Television news passed a milestone last week when CBS sent a tape unit clear to India . . . As for having TV cameras on the spot, bringing us the 'teeming populace' all but live, all I can say is that 'Eyewitness to History' was exactly what its name implied."

Nixon's earlier visit to Moscow had set the pattern. And his now-famous, televised kitchen debate with Khrushchev set the tone: "Let's have far more communication and exchange . . . We should hear you more often on our television . . . You should hear us more often on yours." As it turned out during the fall of 1959, television gave nearly every American a chance to see . . .







THE MANY FACES

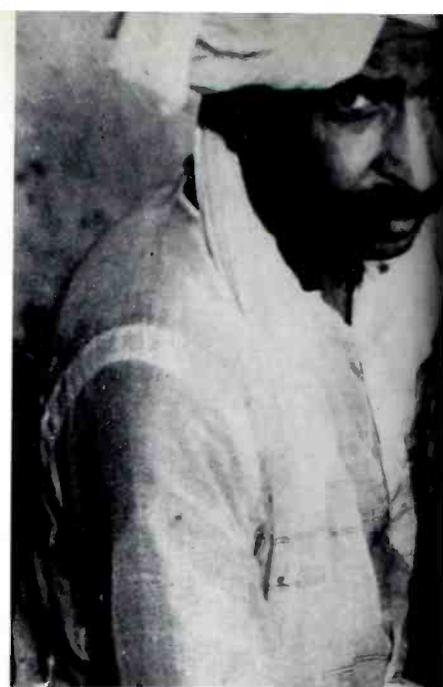
of Mr. Khrushchev. "You wanted to see what kind of man Khrushchev is! Well, here I am!" Rewriting the official script, Khrushchev wove his own path through businessmen, civic brass hats, diplomats, a hot dog and several movie actors. Television and at least 10,000,000 American viewers a day stayed with him all the way. ABC-TV, devoting 10 hours and 30 minutes of day and night coverage to K.'s tour, scored a clear beat with a running translation by the former chief interpreter of the UN. Half of CBS-TV's 'Eyewitness to History' programs in 1959 and most of NBC-TV's 'Journey to Understanding' series concentrated on the trip. Critic Jack Gould concluded that "the three major networks . . . merit unqualified approbation for the depth and consistency [of the coverage] of the travels of Premier Khrushchev . . . superb public service . . ."



THE WORLD'S

peoples and their problems—put into the context of the East-West conflict—brought some provocative programming and faces into the nation's living rooms in 1959. "CBS Reports' on the population explosion," wrote John Crosby, "started a ruckus in the public prints that has not died down yet." No wonder, with the script reeling off statistics such as, "Two-thirds of the world goes to bed hungry every night" and "A fourth of the population of the world is inadequately housed . . ."

Television analyzed the progress of Russia, the rise of Red China and the tension from Laos to the Middle East. Africa, above and below the Sahara, got some heavy play from both the cameras of the networks and the United Nations. As an African journalist told NBC-TV's Chet Huntley: ". . . if the white man stands out and impedes the African, then . . . time is fast running out and it will be impossible for the African to get where he wants to without adopting extreme measures."



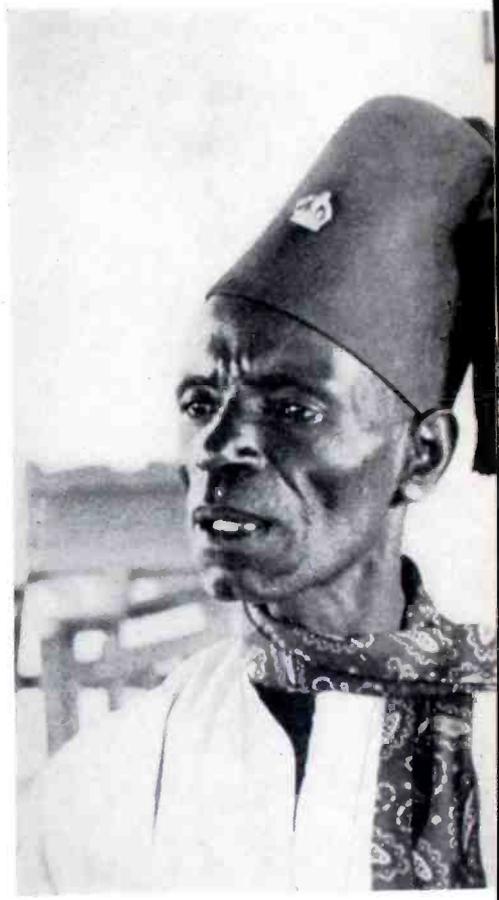
"The Population Explosion," CBS Reports: CBS



Dr. Dooley in Laos, "Splendid American": ABC



David Brinkley, "Our Man in the Mediterranean": NBC



Rhodesian, "Emerging Africa": NBC



Iran, "Brittle Ally," CBS Reports: CBS

China, "The Great Leap Forward": NBC



Africa, High Road: ABC

WORLD OPINION

leaders were stripped of much of their public façade by the glare of television's spotlight. Perhaps the most outstanding example, among many, last year was the hour-long appearance on NBC-TV's 'Meet the Press' of Soviet Deputy Premier Anastas I. Mikoyan, until then the highest Soviet official ever to visit this country. Newspapers the world over carried his remarks on the program; kinescopes of the interview were shown in Aus-

tralia, Britain, France, Germany, Luxembourg and Mexico; the 'Voice of America' rebroadcast the interview; 'The New York Times' reprinted the entire transcript the following morning.

What mattered most was that the program put in proper perspective the amazing public relations job Mikoyan had done with the American people. As 'The New York Times' editorialized after the interview: . . . "The iron under [his] mask of cordiality showed through considerably."



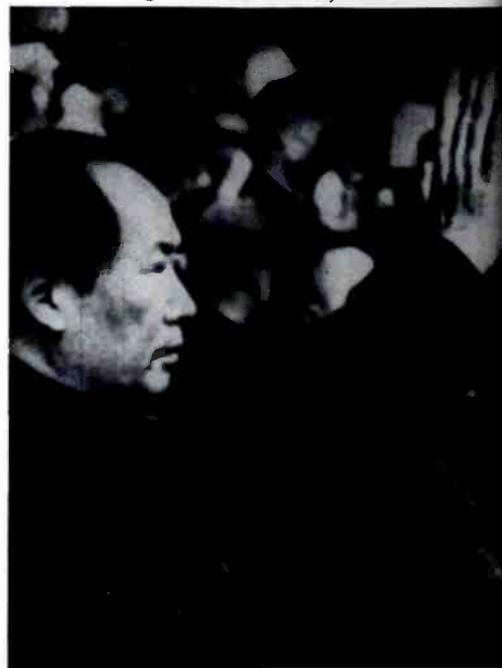
Maurice Couve de Murville, Dateline UN



The Shah of Iran, CBS Reports: CBS



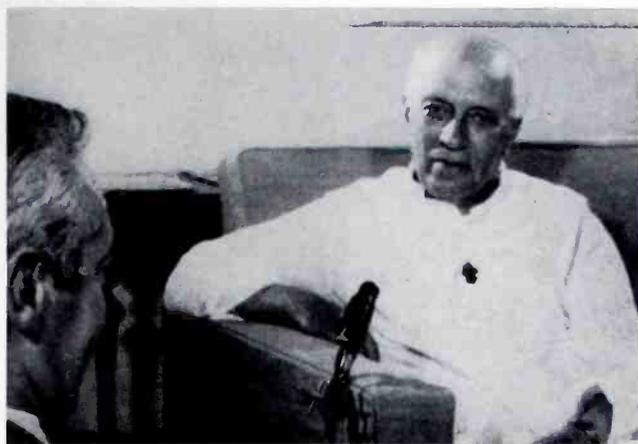
Fidel Castro, Meet the Press: NBC



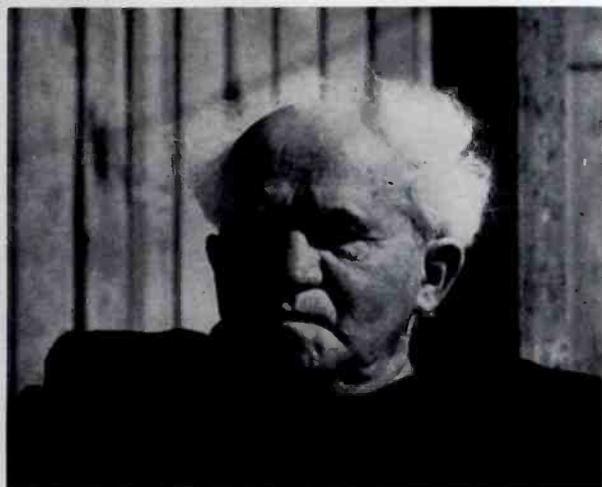
Mao-Tse-Tung, The 20th Century: CBS



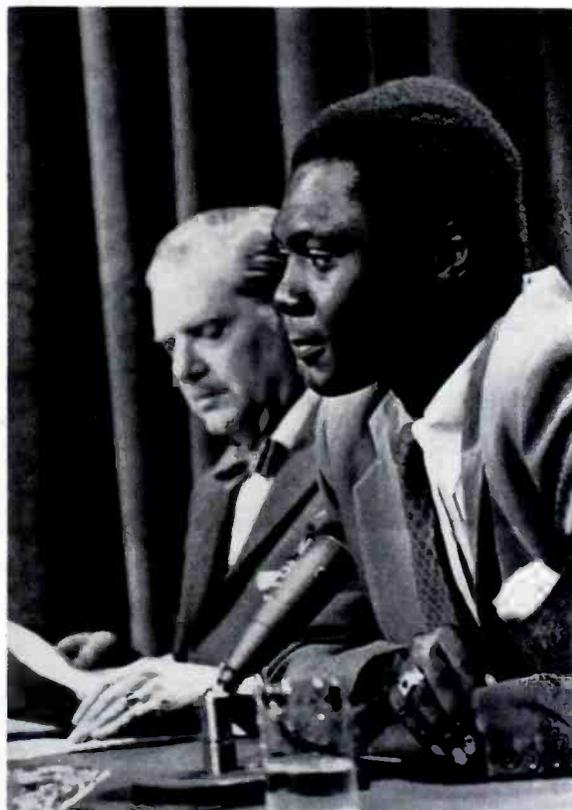
Anastas I. Mikoyan, Meet the Press: NBC



Pandit Nehru, CBS Reports: CBS



David Ben-Gurion, Small World: CBS



Tom Mboya, Meet the Press: NBC

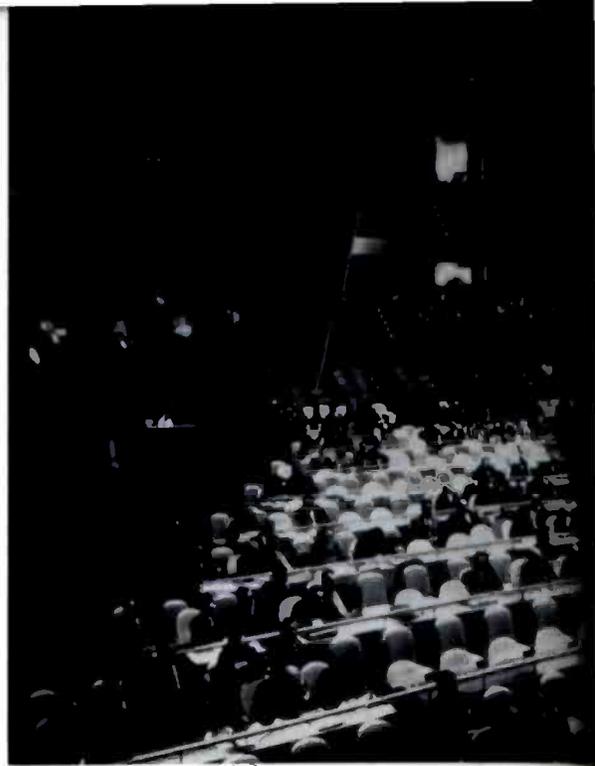


Mayor Willy Brandt, Meet the Press: NBC

UNITED NATIONS

and network camera crews and correspondents roved near and far in 1959 to gather fresh film footage on the UN's job of building better understanding between nations, as well as to point up the significance of the issues before the world peace organization. CBS-TV's 'UN In Action,' now entering its eleventh year as the only regularly scheduled network program devoted to the UN, presented eight shows last year. Among them: Mrs. Eleanor Roosevelt's appearance in a special Human Rights Day broadcast.

Making news here and abroad was 'Dateline: UN,' a series produced by the UN itself for the U.S. Broadcasters Committee on World Affairs, a public service association of U.S. stations. Carried on stations in almost all the leading U.S. cities, 'Dateline: UN' explored the workings of UN headquarters in New York and Geneva, interviewed key foreign ministers and reported the UN's efforts to improve conditions in Africa, Mexico and Central America. United Nations Secretary-General Dag Hammarskjold lauded U.S. broadcasters for helping him "to provide a broader understanding in the United States of the United Nations' purposes and activities."



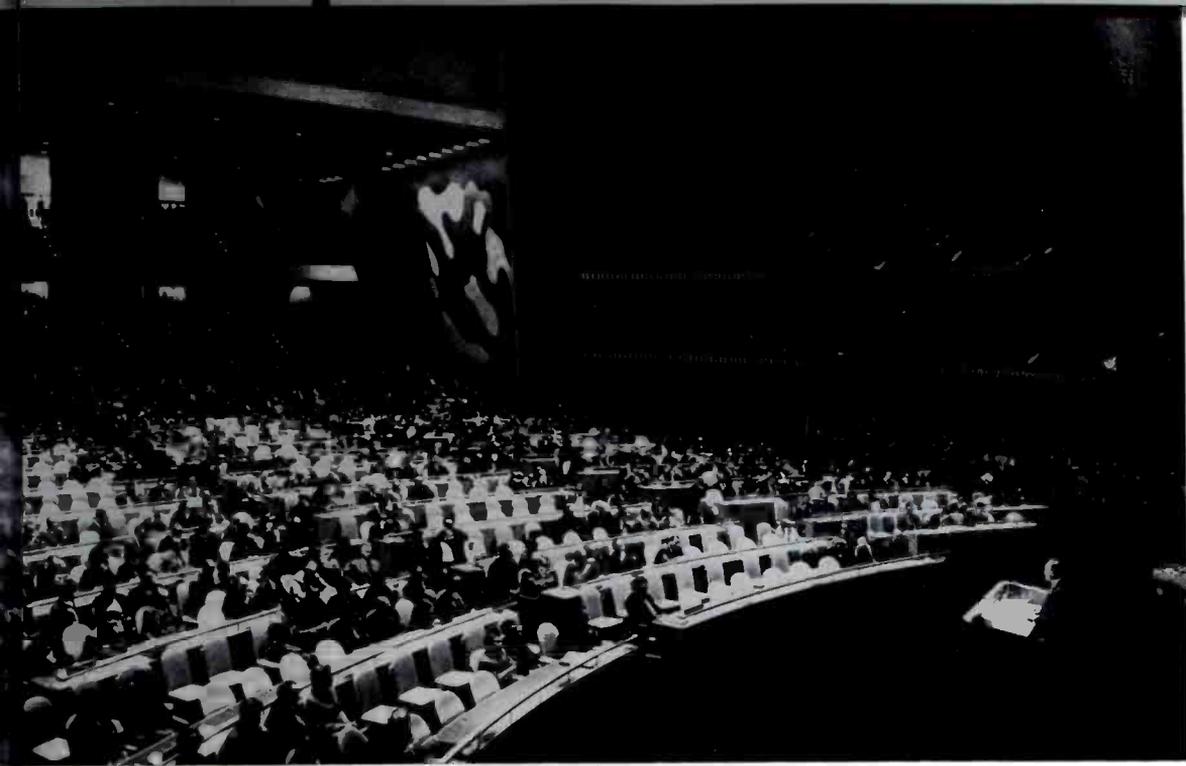
Eleanor Roosevelt, *UN in Action*: CBS



Henry Cabot Lodge, Jr., U.S. Rep. to UN, *Face the Nation*: CBS



Francis Wilcox, U.S. Assistant Secretary of State, *Dateline: UN*

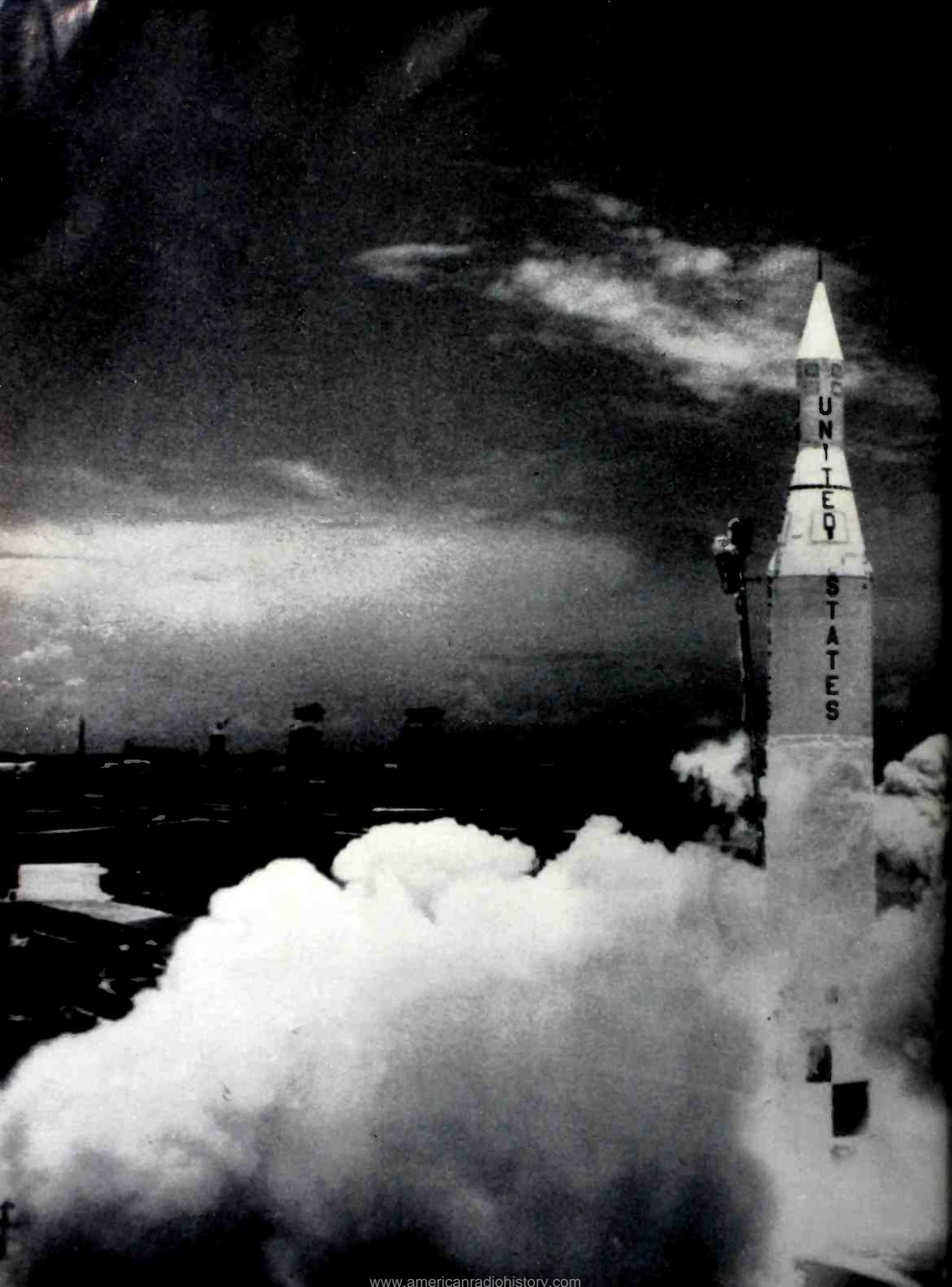


Africa, Dateline UN

Mrs. V. L. Pandit, Dateline UN



Mexico, Dateline UN





Yet even as world leaders labored for peace at the UN or in personal meetings, the fate of mankind and the balance of power continued to hang on the great missile race . . . detailed and discussed in an outstanding documentary on.

Biography



Alistair Cooke, "Space . . . Man's Last Frontier": NBC

MAN'S ASSAULT

on space was never more dramatically spelled out during 1959 than by 'Biography of A Missile.' This premier program in the 'CBS Reports' series unfolded like a thriller of the highest order and broke important programming ground for later documentaries on our space program. The National Education Association and CBS jointly distributed more than 190,000 educational discussion guides to 'Biography' in response to requests from teachers across the country. "Hundreds of teachers have written to us (NEA), in the most enthusiastic terms, to commend this program," reported NEA president Dr. Walter W. Eshelman. "Extensive use was made of this broadcast, both in science and social studies classrooms."

Other network shows gave viewers a chance to experience the sights, sounds and other sensations in the arduous tests undergone by America's first seven Astronauts. Viewers vicariously strapped on space suits, were whirled in a centrifuge and sealed in pressurized cabins. By year's end, TV had helped make the competition for space supremacy one of the nation's chief topics of conversation.



Chet Huntley Reporting: NBC

"Prelude to Space Flight," Open Hearing: ABC





"I'm standing on a launching pad at Cape Canaveral. Behind me is a Juno II missile—a modified Jupiter. Some time tomorrow, come rain or shine, this missile will attempt to loft a satellite . . . When we undertook this project, neither the United States Army nor the National Aeronautics and Space Administration, nor we, knew whether Project Sixteen would be a success or failure. At the time that this is being recorded we still don't know . . . But from the beginning, it has been understood that win, lose or draw, it would be broadcast on 'CBS Reports,' on October 27th, 1959."



James R. Hoffa, Face the Nation: CBS



Walter Reuther, Eyewitness to History: CBS



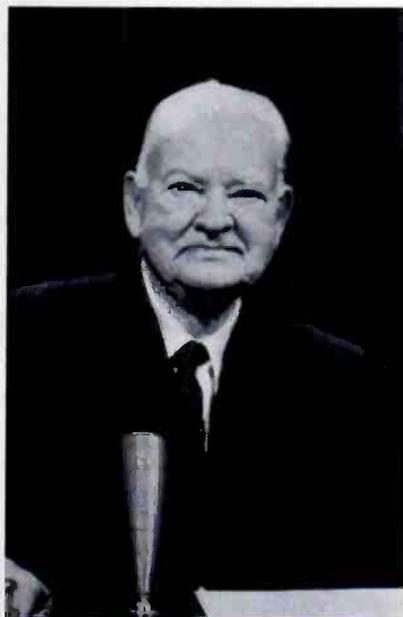
Senator Lyndon B. Johnson, Face the Nation: CBS

DOMESTIC leaders, were offered nearly every opportunity in 1959 to air their views and make headlines on everything from the nation's space program to major labor issues. In what is by now a television tradition, panel press conferences continued to give Congressmen, government officials, military men, business and labor leaders a chance to make heroes or villains of themselves. NBC's 'Meet the Press' guest list alone included 23 domestic leaders in 1959; 'Face the Nation' (CBS) put some 26 Congressmen on the hot seat. As Senator John F. Kennedy wrote somewhat prophetically in 'TV Guide' last fall: "Many new political reputations have been made on TV—and many old ones have been broken."

Two old pros whose political reputations already are secure in history—didn't seem to mind the spotlight at all: ex-President Truman discussed the evolvement of the United Nations; ex-President Hoover celebrated his eighty-fifth birthday on television. In a sense, their appearances underscored television's uncanny ability to bring the historical past and present into the viewer's home.



General Medaris, Meet the Press: NBC



Herbert Hoover, Meet the Press: NBC



Harry Truman, UN in Action: NBC

Everett Dirksen, Face the Nation: CBS



HISTORY became exciting television drama in 1959. A review of the year finds almost chronological reports from the days of the American Revolution through the Civil War, the gay '90's and World War I; from the roaring twenties through the Depression, World War II up to the present.

Thomas Jefferson's epic struggle with Alexander Hamilton premiered NBC-TV's new 'American Heritage' series of six dramas concentrating on men and events that shaped America. A previously unpublished photograph of President Lincoln came to light in Westinghouse Broadcasting's new 13-part series, 'The American Civil War,' consisting almost entirely of pictures taken by famed photographer Mathew B. Brady. NBC-TV's 'Project 20' continued to turn miles of film footage into provocative documentaries. And CBS-TV's 'The Twentieth Century,' now in its third season, drew praise from 'The New York Times' TV critic for being "an important addition to living history."

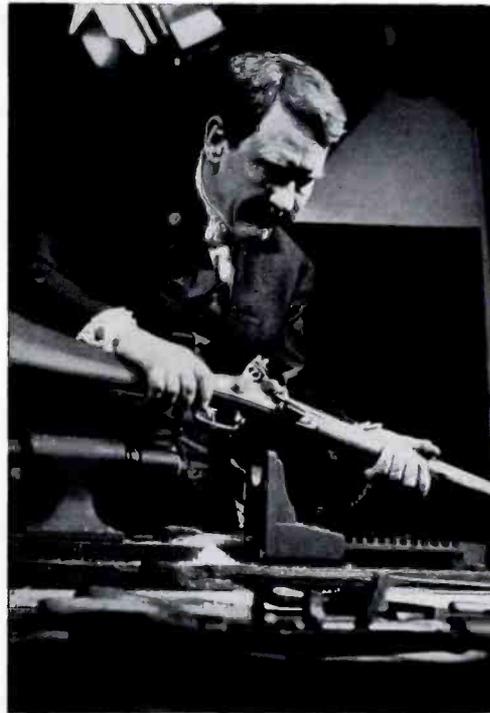


"Thomas Jefferson," American Heritage: NBC



Suffragettes, "The Innocent Years," Project 20: NBC

Theodore Roosevelt, "The Innocent Years," Project 20: NBC



"Eli Whitney" American Heritage: NBC



The Civil War, Westinghouse Broadcasting Co.



Woodrow Wilson, "The Fight For Peace," The 20th Century: CBS



Greta Garbo, "The Movies Learn to Talk," *The 20th Century*: CBS

Yet television did more than recount events of the past. Several penetrating programs helped put current affairs in focus by tracing their historical precedents. In ABC-TV's hour-long documentary, 'The Investigators and the Law,' ABC News chief John Daly pointed out that, "Congressional investigations are just about as old as we are a nation. Ironically, the public first became aware of the institution in 1792" when Congress probed the actions of an officer during the massacre of American soldiers in the Ohio wilderness. CBS' 'Twentieth Century,' in a carefully filmed history, traced "the story of man's struggle to sail and survive underwater—from the primitive submersibles of yesterday to today's atom-powered, missile-firing dreadnoughts . . ." such as the Nautilus.

After several pioneering years, television's journalists seem to have established a special genre for documenting diverse, complex events in current history. Last year these included the problems of education, the steel strike, the coronation of Pope John XXIII, the rise of De Gaulle and even the battle of city governments such as Detroit against the problem of juvenile delinquency.



"From Kaiser to Fuehrer," *The 20th Century*: CBS



Field Marshal Viscount Montgomery, *Small World*: CBS



The Nautilus, "Submarine!" The 20th Century: CBS



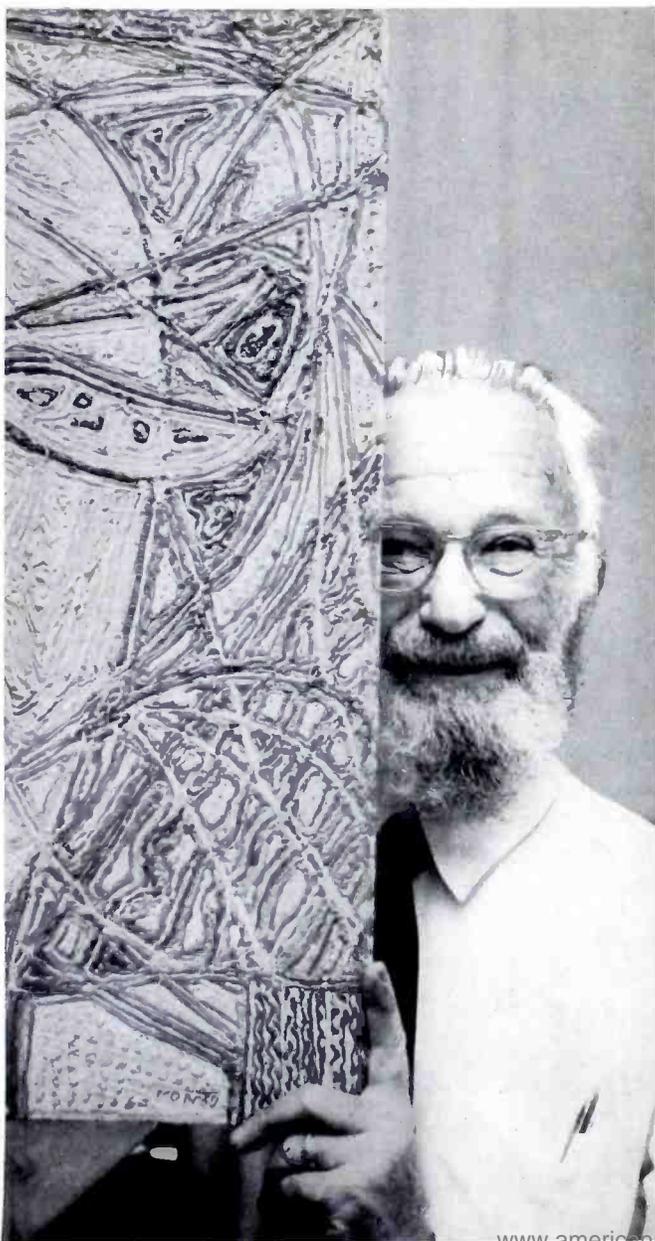
Sen. Mundt, Investigators and the Law: ABC



"Youth Anonymous": ABC

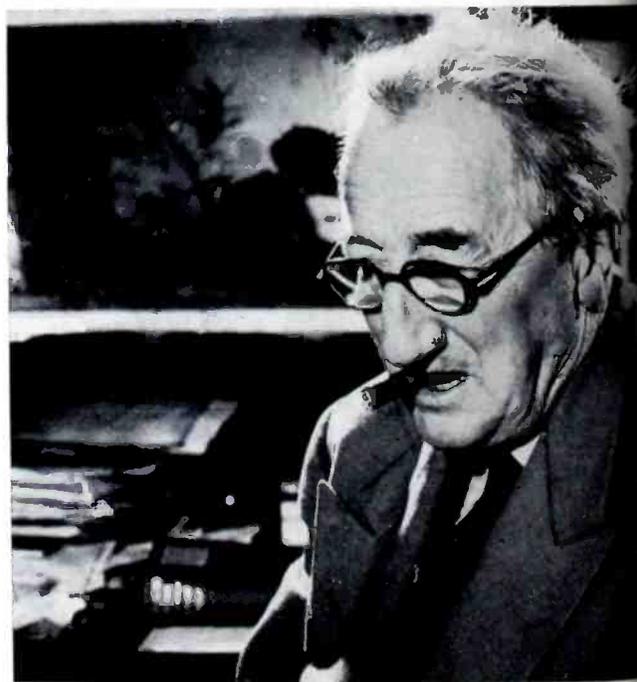
THE POWER of many of the world's best minds provided television viewers with some stimulating moments last year. A growing number of programs brought together poets, philosophers, artists, writers, scientists and great educators for an exchange of thoughts on the basic problems of man's existence. CBS' 'Conquest' marked the 100th anniversary of the publication of 'The Theory of Evolution' in a talk with Sir Julian Huxley, whose grandfather, T. H. Huxley, was Charles Darwin's main supporter. One of NBC's 'Wisdom's' thirteen filmed "visits" with world thinkers explored, with the 88-year-old Buddhist sage, Doctor Daisetz Teitaro Suzuki, the Zen philosophy as a key to self-realization.

Edward Steichen, Wisdom: NBC



Julian Huxley, Conquest: CBS

A. P. Herbert, Small World: CBS





Doctor Daisetz Teitaro Suzuki, Wisdom: NBC



Joseph Welch, Leonard Bernstein: CBS



Carl Sandburg, Small World: CBS

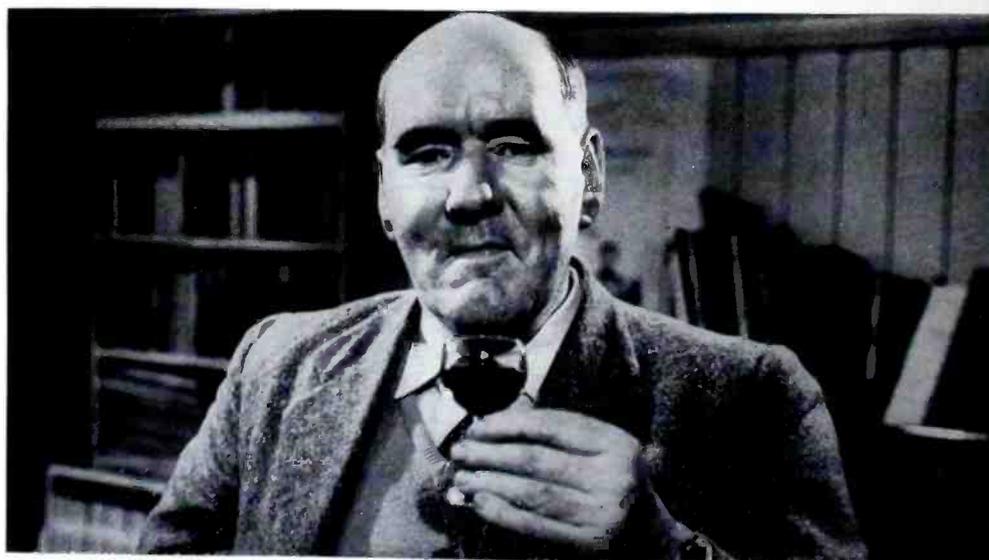


Ironically, the exposure afforded many important thinkers seemed to revive the lost art of conversation, refuting those Cassandras who once predicted that the medium eventually would destroy the treasure of intelligent talk. New formats in 1959 ranged from the techniques of the Socratic dialogue to the intimacy of 'Small World,' described by one of its many admirers as having "the sparkle and spontaneity of a Johnsonian colloquy in an 18th century coffee house."

More than ever the increase in conversation programs in 1959 emphasized that television's true measure goes beyond its ability to move products and promote services. The opportunity given viewers to "meet" an Auden, a Frost or a Conant illustrated television's capacity for "enlightenment through exposure." The medium already has demonstrated on numerous occasions its impressive power to stimulate interest in books. In the words of 'The Library Journal': "In the cold war between the advocates of the printed word and the enthusiasts of television, a thaw seems to have set in."



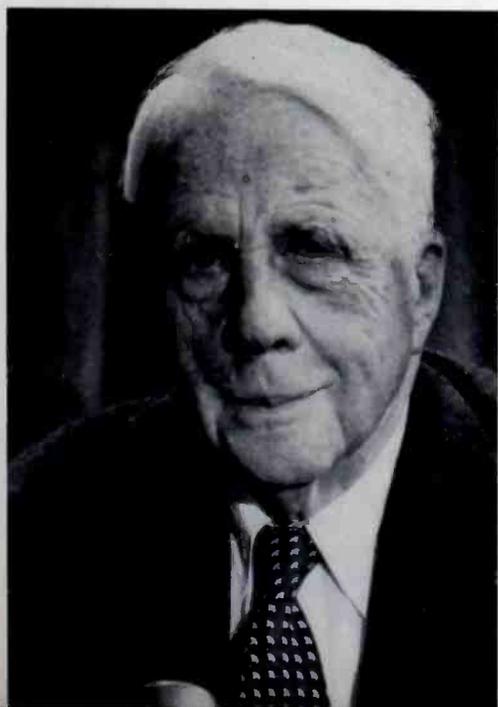
James B. Conant, Wisdom: NBC.



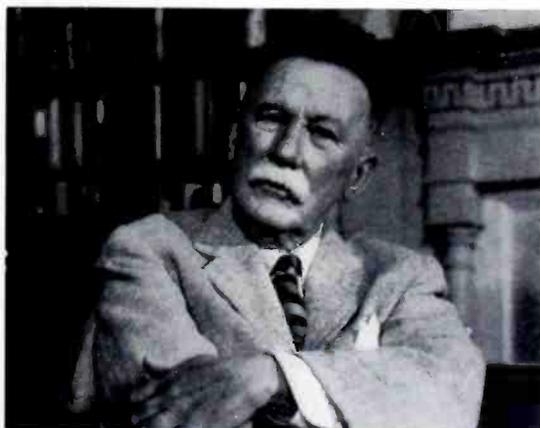
C. Northcote Parkinson, Small World: CBS



W. H. Auden, Look Up and Live: CBS



Robert Frost, Meet the Press: NBC



Van Wyck Brooks, Wisdom: NBC



"The Holy Sacrifice," The Catholic Hour: NBC

RELIGIOUS programs also searched the world in 1959 for controversial ideas as well as spiritual subjects. Bishop James A. Pike's ABC series ranged from discussion of alcoholism to capital punishment, geriatrics to religion and psychiatry. CBS' 'Look Up and Live,' aimed at a youthful audience, tackled jazz as well as an analysis of 'The Delinquent, the Hipster and the Square,' and the relation of each to society. CBS' 'Lamp Unto My Feet' devoted itself to drama and discussions with visiting theologians. Both CBS programs are interdenominational.

On NBC last year, 'The Catholic Hour' (the National Council of Catholic Men) ran a highly acclaimed four-part explanation of the Mass. 'The Eternal Light' (the Jewish Theological Seminary of America) presented a two-part film on Israel, and 'Frontiers of Faith' (the National Council of Churches of Christ) explored juvenile delinquency.

Syndicated programs also presented a series of talks by Bishop Fulton J. Sheen and programs produced by the Lutherans, the Seventh-Day Adventists and the Southern Baptist Convention.



Bishop James A. Pike: ABC

The Delinquent . . .', Look Up and Live: CBS





"The People of The Book," Eternal Light: NBC

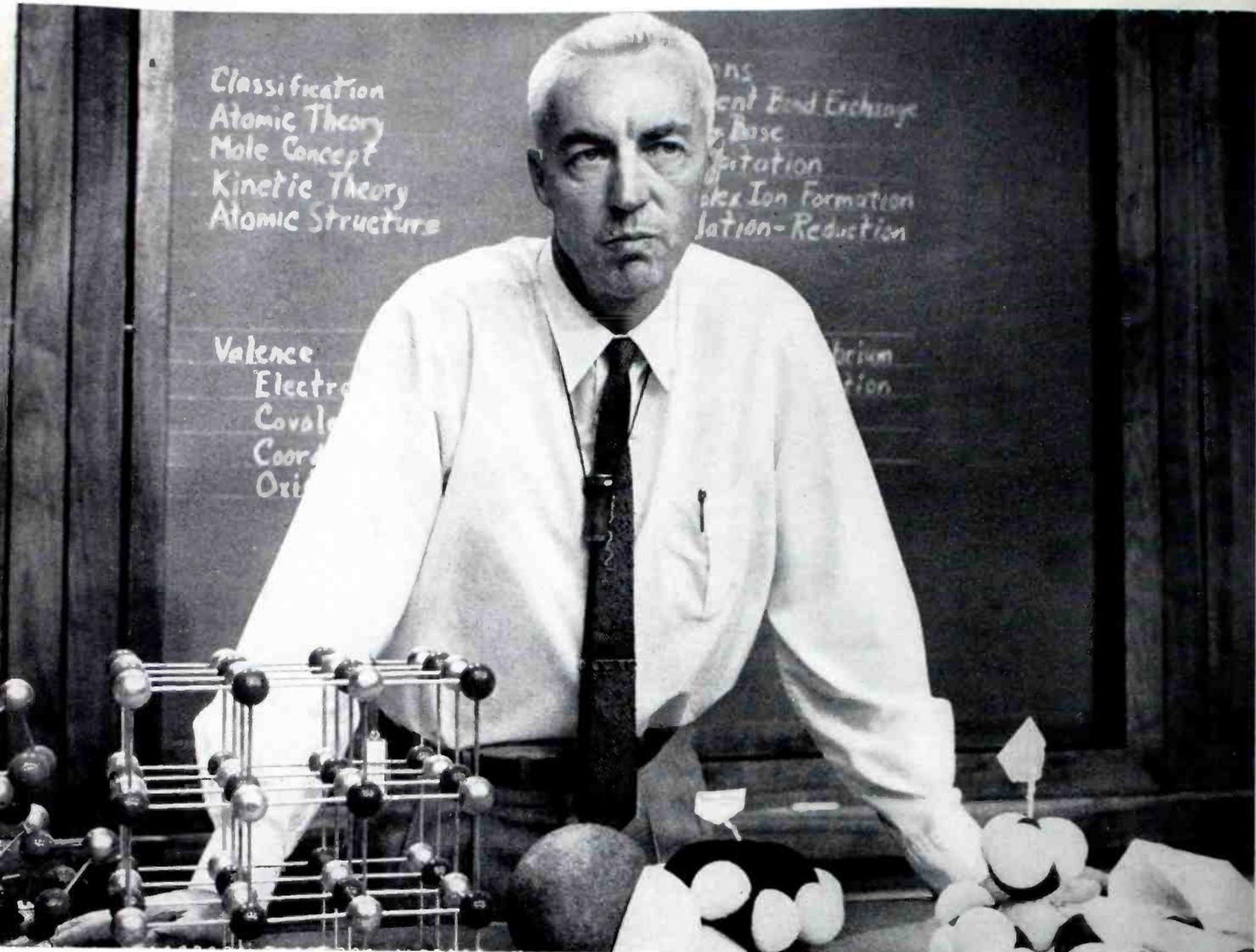


Odetta and Langston Hughes, Lamp Unto My Feet: CBS

Rev. Alvin Kershaw with David Brubeck, Look Up and Live: CBS



Theodore Bikel, Look Up and Live: CBS



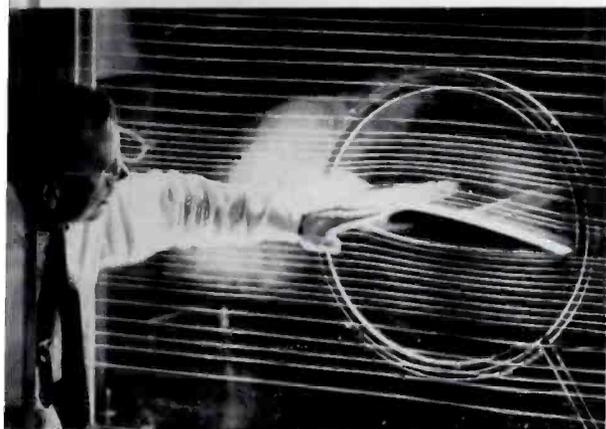
John Baxter, *Continental Classroom*: NBC

"*Bottom of the Sea*," *Conquest*: CBS





"The Unchained Goddess," Bell Science Series: NBC



Dr. David Hazen, "The Landing Barrier," Conquest: CBS



Don Herbert, Watch Mr. Wizard: NBC

THE WORLD of science afforded television a unique opportunity in 1959 to serve the national interest as well as tap its high potential as a medium of enlightenment. A case in point was the selection of Modern Chemistry as the newest course offered on NBC's 'Continental Classroom.' Backed financially by 10 major corporations and the Ford Foundation, the American Chemical Society and the American Association of Colleges for Teacher Education became NBC's co-partners in this attempt to alleviate a national shortage of teachers in the chemistry field. Nearly 300 colleges and universities offered the TV course for credit. Atomic Age Physics, first offered in 1958, was repeated last year on 'Continental Classroom.'

Television's exploration of scientific phenomena ranged far and wide, from the special programs in the 'Bell System Science Series' to the weekly 'Mr. Wizard' series aimed at millions of youngsters. The latter "brought" children into a home laboratory for discussions of mysteries ranging from electricity to missiles, air pressure to astronomy.

Hailed by critics, CBS' 'Conquest,' produced in co-operation with the American Association for



Charles Collingwood, Dr. John Rose, "The Fallout Atom," Conquest: CBS

the Advancement of Science, entered its third year on an expanded schedule as a regular weekly series. Its reports included 'The Fallout Atom,' a study of radiation and its effects on human beings, and 'Mother Love,' a study of mother-child relationships, using monkeys as subjects.

Television turned in other ways to the social sciences and medicine for important studies of human behavior. Dr. Benjamin Spock, professor of child development at Western Reserve University, and Dr. Milton Senn, director of Yale's child study center, were among those appearing on 'Woman,' CBS' new series of hour-long specials on the American woman, her home and her family.

The thoughts and lives of men who shaped scientific history was among the notable series presented by ABC's distinguished 'Johns Hopkins File 7.' In recent years this 13-year-old award-winning program, produced by Johns Hopkins University, has expanded its format beyond science to include such subjects as brainwashing, music, poetry, drama and even the secret life of medieval knights.

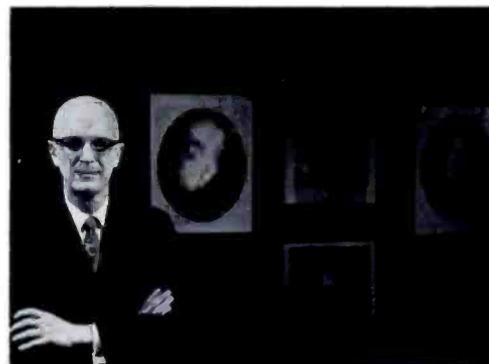


"The Marriage That Failed," Woman: CBS





"Mother Love," Conquest: CBS



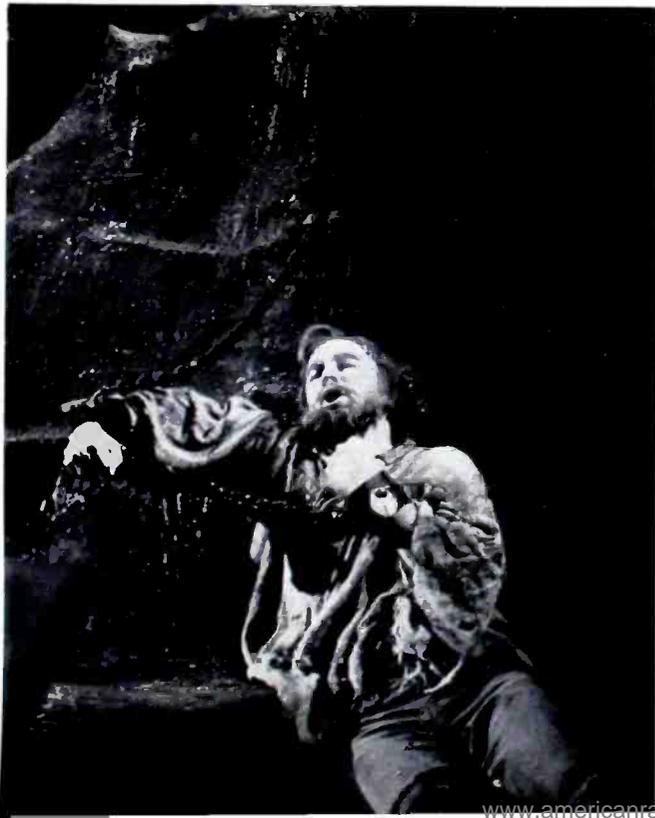
Lynn Poole, Johns Hopkins File 7: ABC

"The Alphabet Conspiracy," Bell Science Series: NBC

THE ARTS and their fertile alliance with television had several significant implications last year. Not only did such pioneering efforts as CBS' 'Camera 3' and the NBC Opera Company continue to contradict the view that the medium's cupboard is culturally bare—Beethoven's 'Fidelio' was the 54th opera produced by NBC in the past decade. But the growing *entente cordiale* of music, the dance and television often had important international overtones. Two milestones in the expanding cultural exchange between East and West were the televised visit of the ubiquitous Leonard Bernstein and the New York Philharmonic to Moscow (see right) and 'The Ed Sullivan Show's' presentation of the Moiseyev Dancers in this country.

Obviously it is difficult to measure accurately just how much each performance contributed to a thaw in the cold war. But it is unquestionably significant that millions of Americans, most for the first time, were heavily exposed to Russian performers and cultural figures such as novelist Boris Pasternak and composer Dimitri Shostakovitch.

Fidelio, NBC Opera: NBC







Yehudi and Hephzibah Menuhin, Ed Sullivan Show: CBS



Maria Callas, Small World: CBS



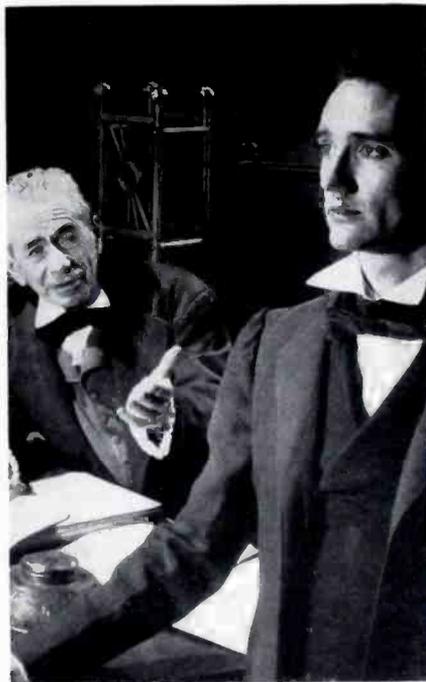
Mischa Elman, Ed Sullivan Show: CBS

Moiseyev Dancers, Ed Sullivan Show: CBS





Jerome Robbins' "Ballets: U.S.A.," Ed Sullivan Show: CBS



Melville's "Bartleby," Camera 3: CBS



"Rainbow Round My Shoulder," Camera 3: CBS



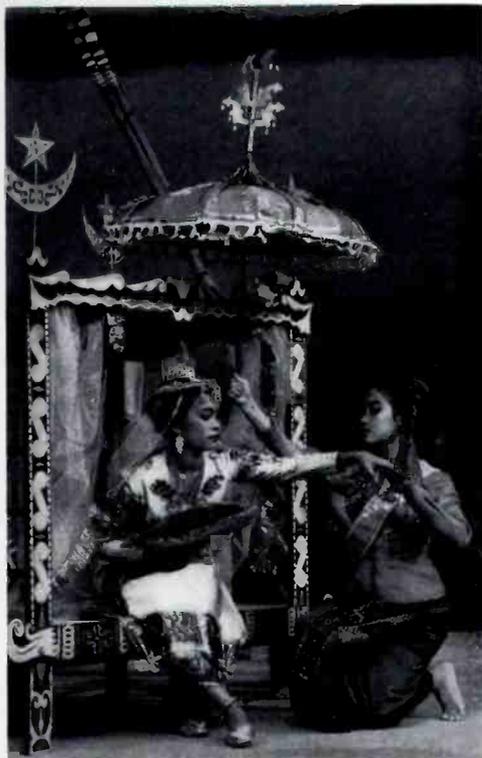
Giorgio Tozzi, Lisa Della Casa, Bell Telephone Hour: NBC



John Neville, "Hamlet," Du Pont Show of the Month: CBS

Sir Thomas Beecham, Small World: CBS





Philippine Dancers, Dinah Shore Show: NBC

The 'Saturday Review,' in its annual awards for distinguished achievement in public service programming, put it best when citing "the judgment and showmanship of Ed Sullivan in devoting his [entire] program to a presentation of Russia's unique folk dancers to a nation-wide audience."

For it is just such exposure of international and national artists that gives television its greatest opportunity to realize its potential as a major cultural force. Even each appearance of a Philippine Ballet on the 'Dinah Shore Show,' a Lisa Della Casa on the 'Bell Telephone Hour,' or a Rise Stevens on the 'Steve Allen Show,' no matter how momentary, is another step toward slowly and steadily raising the level of cultural awareness of the individual viewer.

As this portfolio has shown, television has established a notable record of stimulating the political, and social, intellectual and religious awareness of the American people. It is a record of actual achievement, reflecting the intelligence, taste and creative energy of which the broadcast industry is capable.

Yet it has not been compiled solely to open the eyes and ears of those blinded and deafened by the gunfire of westerns. This portfolio's content may also offer those already aware of television's contributions a set of standards for future accomplishment in these areas of public information programming. If the programming opportunities implicit in this portfolio are limitless, so is the challenge they present.

END

outstanding
in Memphis
and the
Mid-South

5
CHANNEL

WMCT
MEMPHIS



5 Reasons Why Channel 5 Is Outstanding In Memphis and the Mid-South

1. **Outstanding public service programs** of the highest character and caliber.
2. **Outstanding 81-county area coverage** reaching *more* people, over a *larger* area, than any other Memphis or Mid-South TV station.
3. **Studio productions keyed to regional tastes** present a *consistent* variety of *live* programs to—and for—this area audience.
4. **First Mid-South television station** with *over 11 years* of programming success, production knowledge, and merchandising know-how.
5. **Outstanding NBC programs**, plus the regionally adapted schedules, are presented via the newest, largest, finest and most completely equipped TV studios in the South!

SHOW PLACE OF THE SOUTH

WMCT

100,000 Watts • NBC Affiliate



We are an original subscriber to this code.
We believe in it and live by it completely.

• NATIONAL REPRESENTATIVES BLAIR-TV •

P & G GIVES CAKE MIX LINES COMPETITION

Duncan Hines cake mix rivals leaders in recall and use. Rambler loses switching lead. Timex and RCA remain recall leaders in top markets.

Already the old pro of the soap and shortening markets, Procter & Gamble is fast becoming one of the nation's top food advertisers. TELEVISION MAGAZINE's latest brand study finds P&G's Duncan Hines cake mix line, introduced in 1958, giving General Mills and Pillsbury some formidable competition in the nation's three top markets.

Third in recall and use in all three markets, Duncan Hines' biggest coup was in New York. Between June and November, the P&G line picked up the most brand switchers in the market, primarily from General Mills' Betty Crocker line and Pillsbury. Cake mixes are the newest category added to these Continuing Brand Studies.

Other highlights of this study

Here are the highlights reflected in three other product categories covered in the latest brand study:

The most outstanding aspect of the auto market is the effect of the massive campaigns behind the 1960 models. They all but obliterated the fine showing racked up by Rambler in the August brand study. The top brand switcher between February and August in all three markets, Rambler in the latest study lost that title to Buick in New York, to Pontiac in Chicago and to De Soto in Los Angeles. The outstanding brand switcher in this case was Pontiac.

In the watch market, Timex continued to make things rough for the older, higher-priced brands, particularly in New York where it picked up the most brand switchers. Timex eased ahead in recall in all three markets. On the

other hand, Bulova remained tops in use in New York and Los Angeles, Elgin doing the same in Chicago.

In the TV set category, RCA's "Newsmaker" line continued as the king of use and recall in all three cities. No other brand obtained anywhere near the level of recall of RCA in New York and Los Angeles. While brand switching remained negligible, Sylvania picked up a host of former Admiral, Philco and Westinghouse set owners in New York.

How this survey was conducted

Findings in this survey are based upon the following questions asked of TV viewers in all three markets:

"What brand of [product category] have you seen advertised on television during the last two weeks?" "Which did you use?" "Have you changed [product category] within the past six months?" [If Yes]—"What was the [product] brand that you used previously?"

Results of this study are based on 1,500 interviews (500 in each market) conducted by The Pulse Inc. for TELEVISION MAGAZINE's Continuing Brand Study. Note that the products named were those recalled by respondents, and that they were not necessarily advertised on TV in the period stated. The findings of this study are offered only as an indication of recall, use and switching. Moreover, the data appearing under "use" does not necessarily indicate the actual share of market for the brands listed.

The next survey will cover coffees, dentifrices, detergents and gasolines.

(Charts appear on page 115)



YOU MAY NEVER SPEAK FOR 22 HOURS* —

**BUT... WKZO-TV Can Speak For You
In Kalamazoo-Grand Rapids!**

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA
(July, 1959)
STATION TOTALS FOR AVERAGE WEEK

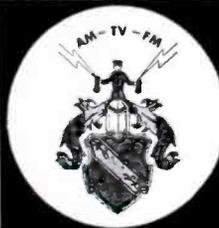
	HOMES DELIVERED		PERCENT OF TOTAL	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	58,900	24,100	70.9%	29.1%
Noon-3 p.m.	58,900	36,100	62.0%	38.0%
3 p.m.-6 p.m.	53,000	32,400	62.0%	38.0%
Sun. thru Sat.				
6 p.m.-9 p.m.	107,600	63,100	63.0%	37.0%
9 p.m.-Midnight	118,200	54,500	68.0%	32.0%

WKZO-TV reaches more of the people, *more of the time*, than any other station serving the Kalamazoo-Grand Rapids area.

Facts of the matter are shown in the latest NSI Survey (see left). WKZO-TV holds an 84% lead over Station "B" in homes delivered, Monday through Friday, 9 a.m.-6 p.m. And a 9-county ARB Survey (April 17-May 14, 1959) covering 300,000 homes gives WKZO-TV first place in 74.6% of all quarter hours surveyed!

If you want all the rest of outstate Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.

*Wayne Morse made the longest U.S. Senate speech of record—22 hours, 26 minutes—on April 24-25, 1953.



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

BRAND STUDY from page 113

AUTOS NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Aug., 1959		Nov., 1959		Aug., 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Chevrolet	11	42	1	49	1	15	1	15	3
Ford	2	38	2	40	2	13	2	14	4
Plymouth	3	11	6	9	3	10	3	11	9
Buick	3	11	5	11	5	5	7	5	8
Oldsmobile	5	9	8	6	4	6	5	6	7
Chrysler	5	9	10	3	8	4	7	5	7
Mercury	5	9	3	21	9	3	4	9	9
Dodge	8	8	4	17	5	5	5	6	4
De Soto	9	6	7	8	10	2	10	3	2
Pontiac	10	4	9	4	5	5	7	5	5
Nash-Rambler			10	3			10	3	

AUTOS CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Aug., 1959		Nov., 1959		Aug., 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Ford	1	56	1	35	2	24	2	21	11
Chevrolet	2	40	2	34	1	25	1	22	7
Dodge	3	30	3	24	7	3	7	3	18
Plymouth	4	18	4	6	3	10	3	10	6
Chrysler	5	9			9	2	10	2	
Oldsmobile	6	6	7	3	5	7	5	7	13
Studebaker-Lark	6	6	7	3	9	2	11	1	13
Buick	8	5	6	5	4	8	4	8	7
Mercury	8	5	4	6	7	3	7	3	16
Pontiac	10	3	10	1	6	4	6	5	29
Nash-Rambler			7	3			7	3	

AUTOS LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Aug., 1959		Nov., 1959		Aug., 1959		
	Rank	%	Rank	%	Rank	%	Rank	%	
Ford	1	65	1	85	1	25	1	26	5
Chevrolet	2	51	2	55	1	25	2	21	10
Plymouth	3	22	5	18	3	9	3	9	9
Dodge	4	15	3	30	7	5	7	5	4
Oldsmobile	5	10	9	6	7	5	4	6	12
De Soto	5	10	10	4	10	2	11	2	18
Chrysler	5	10	12	2	10	2	10	3	
Renault	5	10	7	10	12	1		*	
Nash-Rambler	9	9	6	12	9	4	9	4	
Mercury	10	7	4	20	4	6	7	5	
Buick	11	5	8	7	4	6	4	6	10
Pontiac	12	4	11	3	4	6	4	6	3

CAKE MIXES NEW YORK	RECALL		USE		% switched to brand in last 6 months
	November, 1959		November, 1959		
	Rank	%	Rank	%	
Betty Crocker	1	24	1	15	
Pillsbury	2	19	2	14	4
Duncan Hines	3	17	3	9	28
Swansdown	4	2	4	3	

CAKE MIXES CHICAGO	RECALL		USE		% switched to brand in last 6 months
	November, 1959		November, 1959		
	Rank	%	Rank	%	
Pillsbury	1	33	1	33	8
Betty Crocker	2	25	2	24	14
Duncan Hines	3	3	3	12	13
Swansdown	3	3	4	5	19
Dromedary	5	1	5	3	8

CAKE MIXES LOS ANGELES	RECALL		USE		% switched to brand in last 6 months
	November, 1959		November, 1959		
	Rank	%	Rank	%	
Pillsbury	1	44	2	25	4
Betty Crocker	2	42	1	35	5
Duncan Hines	3	21	3	13	5
Swansdown	4	3	4	1	

* Less than 1%

TV SETS NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Apr., 1958		Nov., 1959		Apr., 1958		
	Rank	%	Rank	%	Rank	%	Rank	%	
RCA	1	44	1	56	1	30	1	30	3
General Electric	2	5	5	6	7	5	5	6	4
Philco	3	4	3	7	3	9	3	9	9
Westinghouse	3	4	2	13	8	3	6	2	
Admiral	5	2	6	4	2	13	2	11	3
Sylvania	5	2	3	7	8	3	6	2	24
Emerson	7	1			4	7			6
Zenith	7	1			5	6			3
Dumont	7	1	7	2	5	6	4	8	8

TV SETS CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Apr., 1958		Nov., 1959		Apr., 1958		
	Rank	%	Rank	%	Rank	%	Rank	%	
RCA	1	16	1	42	1	29	1	22	9
Westinghouse	2	9	2	9	6	5	6	3	
Motorola	3	6	3	5	3	17	3	11	4
Admiral	4	5	3	5	2	18	2	14	7
Philco	5	3	6	2	4	9	5	7	8
General Electric	5	3	3	5	5	7	4	9	3

TV SETS LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Mar., 1958		Nov., 1959		Mar., 1958		
	Rank	%	Rank	%	Rank	%	Rank	%	
RCA	1	32	1	47	1	24	1	20	2
General Electric	2	13	2	19	4	6	4	5	3
Motorola	3	5	3	14	3	7	2	7	3
Zenith	4	4			8	4			6
Admiral	5	2	4	4	4	6	3	6	
Packard-Bell	6	1			2	10			
Hoffman	6	1			7	5			
Magnavox		*			4	6			

WATCHES NEW YORK	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Apr., 1958		Nov., 1959		Apr., 1958		
	Rank	%	Rank	%	Rank	%	Rank	%	
Timex	1	23	2	21	6	3	6	2	12
Bulova	2	15	1	25	1	25	1	28	1
Benrus	3	7	3	10	2	11	2	12	2
Longine-Witnauer	4	5	4	4	3	10	3	9	
Elgin	5	4	5	1	4	5	4	5	
Gruen	6	1	5	1	6	3	5	3	
Hamilton		*			4	5			

WATCHES CHICAGO	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Apr., 1958		Nov., 1959		Apr., 1958		
	Rank	%	Rank	%	Rank	%	Rank	%	
Timex	1	26	2	18	4	8	5	3	4
Benrus	2	10	4	5	3	11	3	7	6
Elgin	3	6	3	6	1	31	1	25	8
Bulova	4	4	1	19	2	17	1	25	1
Gruen	5	1	5	2	6	5	4	5	8
Hamilton		*			4	8			5

WATCHES LOS ANGELES	RECALL				USE				% switched to brand in last 6 months
	Nov., 1959		Mar., 1958		Nov., 1959		Mar., 1958		
	Rank	%	Rank	%	Rank	%	Rank	%	
Timex	1	36	2	19	7	5	6	3	8
Bulova	2	14	1	26	1	16	1	20	2
Benrus	3	7	3	5	3	8	5	7	3
Elgin	4	4	6	2	2	9	2	10	2
Gruen	5	2	5	3	4	7	3	8	3
Longine-Witnauer	5	2	4	4	6	6	3	8	
Hamilton	7	1			4	7			3
Omega					8	4			



**INSTANT
SALES**

**IN
SAN DIEGO**

KFMB-TV

**SENDS MORE
PEOPLE AWAY**

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



KFMB [®] TV SAN DIEGO [®] CBS

A
TRANSCONTINENT Represented by
Edward Petry & Co., Inc.



americanradiohistory.com

JANUARY

TELEVISION HOMES

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

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

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

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

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

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

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

Antenna height, power and terrain determine the phys-

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

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

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

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

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

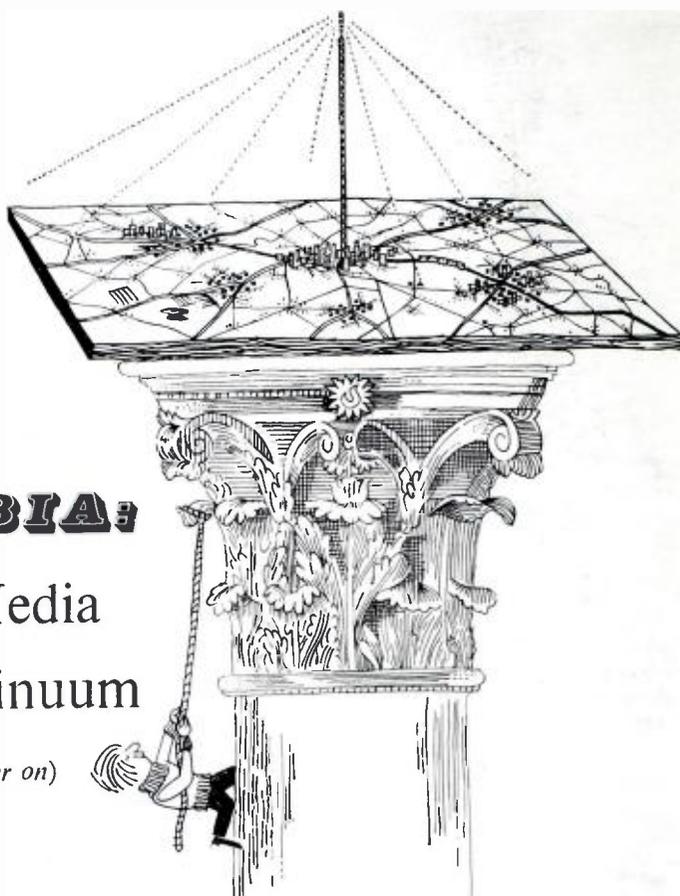
In many regions, individual markets have been combined in a dual-market listing. This has been done wherever there is almost complete duplication of coverage and no substantial difference in TV homes. The decision to combine markets is based on advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV Homes figures accordingly. ▶

TELE-URBIA:

The Market-Media Continuum

(This gets deep later on)



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

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

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

That's the new dimension of marketing. The

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

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

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

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

Responsibility in Broadcasting

THE CORINTHIAN

JANUARY 1960
TOTAL U.S. TV HOMES 45,292,000
TOTAL U.S. HOUSEHOLDS 52,064,500
U. S. TV PENETRATION 87.0%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—69.0 KXAB-TV (N,C,Al)	19,300
ABILENE, Tex.—79.0 KRBC-TV (N)	77,200
ADA, Okla.—76.0 KTEN (A,C,N)	80,400
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—45.0 WAKR-TV† (A)	169,700
ALBANY, Ga.—64.0 WALB-TV (A,N)	90,500
ALBANY-SCHENECTADY-TROY, N.Y.—92.0 W-TEN (C); WAST (A); WRGB (N) W-TEN operates satellite WCDC, Adams, Mass.	461,000
ALBUQUERQUE, N.M.—71.0 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	124,800
ALEXANDRIA, La.—70.0 KALB-TV (A,C,N)	92,900
ALEXANDRIA, Minn.—77.0 KCMT (N, A)	51,500
ALTOONA, Pa.—90.0 WFBG-TV (A,C,N)	277,600
AMARILLO, Tex.—76.0 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	109,700
AMES, Iowa—91.0 WOI-TV (A)	316,200
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	*31,000
ANDERSON, S.C.—16.0 WAIM-TV† (A,C)	†13,800
ARDMORE, Okla.—76.0 KXII (N)	30,400
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—78.0 WISE-TV† (C,N); WLOS-TV (A) WFBC-TV (N); WSPA-TV (C)	394,100 ††
ATLANTA, Ga.—83.0 WAGA-TV (C); WLVA (A); WSB-TV (N)	571,500
AUGUSTA, Ga.—74.0 WJBF-TV (A,N); WRDQ-TV (C)	190,100
AUSTIN, Minn.—89.0 KMMT (A)	120,900
AUSTIN, Tex.—78.0 KTBC-TV (A,C,N)	153,800
BAKERSFIELD, Cal.—89.0 KBAK-TV† (A,C); KEBO-TV (N); KLYD-TV† (A)	174,500 164,800
BALTIMORE, Md.—92.0 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	667,600
BANGOR, Me.—89.0 WABI-TV (A,C); WLZ-TV (N)	117,600
BATON ROUGE, La.—73.0 WAFB-TV† (C); WBRZ (A,N)	265,600 163,000
BAY CITY-SAGINAW, Mich.—91.0 WNEM-TV (A,N); WKNX-TV† (A,C)	303,500 166,900
BEAUMONT-PORT ARTHUR, Tex.—77.0 KFDM-TV (C,Al); KPAC-TV (N,Al)	151,300

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

WLOS-TV FIRST in the Carolina Triad!

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



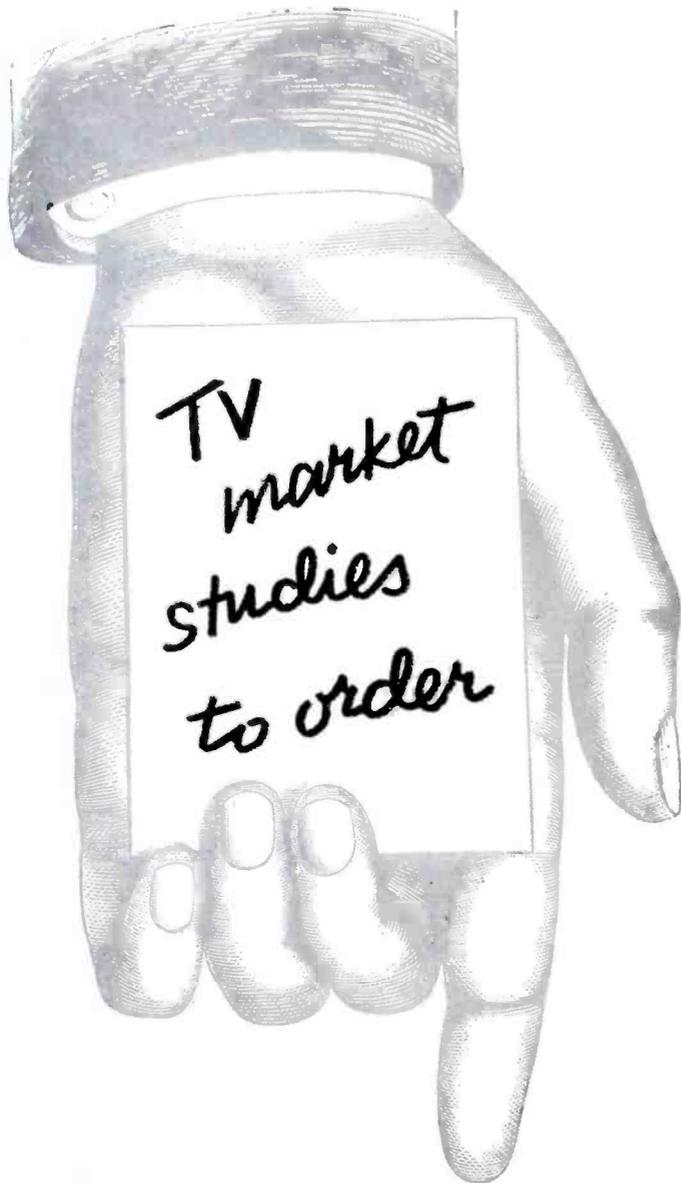
WLOS-TV

towering new force in Southeastern TV

UNDUPLICATED ABC IN
 GREENVILLE • ASHEVILLE • SPARTANBURG

WLOS AM-FM

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



A NEW MARKET SERVICE

Television Magazine and Sales Management's Market Statistics have pooled resources to offer you a new television research service.

Number of TV Homes (August 1959)
Number of Households (August 1959)
Population (August 1959)

We can provide an IBM listing of the cumulated (unduplicated) counties for any given schedule of TV stations (numbering over 20), plus the full range of market characteristics available from the Market Statistics library of data published in the *Sales Management Survey of Buying Power*.

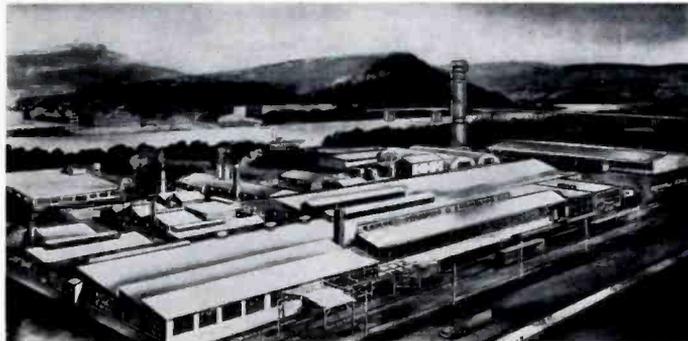
- **INCOME DISTRIBUTION:** Number of low, middle or high income households.
- **RETAIL SALES:** Volume of retailing broken down by food store sales, drug store sales, or any other components desired.
- **MANY OTHER KEY MARKETING CHARACTERISTICS:** Degree of urbanization, degree of resort activity, etc.

For details, write or call Marvin Melnikoff, director of research, Television Magazine or Jay Gould, director of research, Market Statistics.

Market & Stations—% Penetration	TV Homes
BELLINGHAM, Wash.—82.0 KVOS-TV (CI) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	52,900
BIG SPRING, Tex.—82.0 KEDY-TV (CI)	24,100
BILLINGS, Mont.—62.0 KOOK-TV (A,C); KGHI-TV (NI)	49,600
BINGHAMTON, N.Y.—89.0 WNBX-TV (A,C); WINR-TV† (A,NI)	326,400 †41,800
BIRMINGHAM, Ala.—77.0 WAMI-TV (A,NI); WBRG-TV (CI)	425,100
BISMARCK, N.D.—68.0 KBMB-TV (C,A); KFYZ-TV (A,NI) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D. and KMOT, Minot, N.D.)	45,500
BLOOMINGTON, Ind.—93.0 WTTV (See also Indianapolis, Ind.)	634,100
BLUEFIELD, W.Va.—74.0 WHIS-TV (NI)	126,500
BOISE, Ida.—78.0 KBOI-TV (CI); KTVB (A,NI); KCIX-TV (Nampa)	68,300
BOSTON, Mass.—93.0 WBZ-TV (NI); WNAC-TV (CI); WHDH-TV (A)	1,439,700
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.— JOHNSON CITY, Tenn.—69.0 WCYB-TV (A,N); WJHL-TV (A,C)	152,600
BRYAN, Tex.—73.0 KBTX-TV (A,C)	41,100
BUFFALO, N.Y.—91.0 WBBN-TV (CI); WGR-TV (NI); WKBW-TV (A)	644,435
BURLINGTON, Vt.—90.0 WCAX-TV (CI)	166,200
BUTTE, Mont.—67.0 KXLF-TV (A,C,NI)	34,200
CADILLAC, Mich.—87.0 WWTV (A,C)	118,500
CAPE GIRARDEAU, Mo.—83.0 KFVS-TV (CI)	224,600
CARLSBAD, N.M.—78.0 KAVE-TV (A,C)	11,000
CARTHAGE-WATERTOWN, N.Y.—84.0 WCNY-TV (A,C)	77,600
CASPER, Wyo.—54.0 KTWO-TV (A,NI)	24,600
CEDAR RAPIDS-WATERLOO, Iowa—91.0 KCRG-TV (A); WMT-TV (CI); KWWL-TV (NI)	324,700
CHAMPAIGN, Ill.—91.0 WCIA (C,NI); WCHU† (A,NI) (†See Springfield listing)	342,900
CHARLESTON, S.C.—75.0 WCSC-TV (CI); WUSN-TV (A,NI)	149,500
CHARLESTON-HUNTINGTON, W.Va.—81.0 WCHS-TV (A); WHTN-TV (CI); WSAZ-TV (NI)	442,700
CHARLOTTE, N.C.—81.0 WBTV (CI); WSOC-TV (A,NI)	595,200
CHATTANOOGA, Tenn.—75.0 WDEF-TV (A,C); WRGP-TV (NI); WTVC (A)	200,800
CHEBOYGAN, Mich.—78.0 WTOM-TV (N,A)	28,500
CHEYENNE, Wyo.—76.0 KFBC-TV (A,C,NI) (operates satellite KSTF Scottsbluff, Neb.)	86,400
CHICAGO, Ill.—93.0 WBBM-TV (CI); WKBK (A); WGN-TV; WNBQ (NI)	2,169,200

CHATTANOOGA

Industrial Center of the South



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

A DIVERSIFIED TELEVISION MARKET READY TO BUY YOUR PRODUCT

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

Test Market of The South

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

CHATTANOOGA • TENNESSEE

Market & Stations — % Penetration	TV Home
CHICO, Cal.—79.0 KHSI-TV (A,C)	95,900
CINCINNATI, Ohio—90.0 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	649,000
CLARKSBURG, W.Va.—72.0 WBOY-TV (A,C,N)	76,500
CLEVELAND, Ohio—94.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,304,500
CLOVIS, N.M.—70.0 KICA-TV (C)	11,700
COLORADO SPRINGS-PUEBLO, Colo.—79.0 KKTV (C); KRDO-TV (A); KCSI-TV (N)	91,700
COLUMBIA-JEFFERSON CITY, Mo.—86.0 KOMU-TV (A,N); KRCC-TV (A,C)	126,900
COLUMBIA, S.C.—79.0 WIS-TV (A,N); WNOX-TV† (C)	207,200 135,500
COLUMBUS, Ga.—74.0 WTVM† (A,N); WRBL-TV (A,C)	142,800 154,800
COLUMBUS, Miss.—60.0 WCBH-TV (C,N)	54,800
COLUMBUS, Ohio—94.0 WBNS-TV (C); WLW-TV (N); WTVN-TV (A)	486,400
CORPUS CHRISTI, Tex.—73.0 KRIS-TV (A,N); KZTV (C)	111,700
DALLAS-FT. WORTH, Tex.—84.0 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	694,000
DANVILLE, Ill.—64.0 WDAN-TV† (A)	124,600
DAVENPORT, Iowa — ROCK ISLAND, Ill.—93.0 WOC-TV (N); WHBF-TV (A,C)	347,900
DAYTON, Ohio—94.0 WHIO-TV (C); WLW-D (A,N)	487,400
DAYTONA BEACH-ORLANDO, Fla.—72.0 WESH-TV (N); WDBO-TV (C); WLOF (A)	214,900

Market & Stations—% Penetration	TV Homes
DECATUR, Ala.—49.0 WMSI-TV† (C,N)	122,200
DECATUR, Ill.—83.0 WTVF† (A)	1123,400
DENVER, Colo.—84.0 KRTV (A); KIZ-TV (C); KOA-TV (N); KTVR	355,600
DES MOINES, Iowa—92.0 KRNT-TV (C); WHO-TV (N)	277,400
DETROIT, Mich.— WINDSOR, Can.—93.0 WJBL-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,590,200
DICKINSON, N.D.—55.0 KDIX-TV (C)	22,800
DOTHAN, Ala.—61.0 WTVY (A,C)	73,900
DULUTH, Minn.— SUPERIOR, Wis.—83.0 KDAL-TV (A,C); WDSM-TV (A,N)	171,400
DURHAM — RALEIGH, N.C.—76.0 WTVY (A,C); WRAL-TV (N)	275,100
EAU CLAIRE, Wis.—91.0 WEAU-TV (A,N)	119,400
EL DORADO, Ark. (See Monroe, La.)	
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.— JUAREZ, Mex.—79.0 KEIP-TV (A); KRDD-TV (C); KTSM-TV (N); XEJ-TV	96,100
ENID, Okla. (See Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—63.0 KTVC (A); KGLD-TV (N)	39,000
ERIE, Pa.—92.0 WICU-TV (A,N); WSEE-TV† (A,C)	181,800 156,200
EUGENE, Ore.—82.0 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**109,800
EUREKA, Cal.—77.0 KIEM-TV (A,C,N); KVIQ-TV (A,N)	47,600
EVANSVILLE, Ind.— HENDERSON, Ky.—85.0 WRE-TV† (N); WTVW (A); WEHT-TV† (C)	250,100 124,400
FAIRBANKS, Alaska KFBZ-TV (A,N); KTVF (C)	††
FARGO, N.D.—76.0 WDAY-TV (N); KKGO-TV (A) (See also Valley City, N.D.)	151,100
FLINT, Mich.—93.0 WJRT (A)	366,100
FLORENCE, Ala.—30.0 WOWL-TV† (C,N)	†8,600
FLORENCE, S.C.—72.0 WBTW (A,C,N)	176,400
FT. DODGE, Iowa—56.0 KOTV† (N)	127,100
FT. MYERS, Fla.—67.0 WINK-TV (A,C)	17,400
FT. SMITH, Ark.—75.0 KNAC-TV (C,N,A)	52,300
FT. WAYNE, Ind.—87.0 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†206,700
FT. WORTH-DALLAS, Tex.—84.0 KFJZ-TV; WBAP-TV (N); KRID-TV (C); WFAA-TV (A)	694,000
FRESNO, Cal.—88.0 KFEF-TV (C); KJEO-TV† (A); KMJ-TV† (N)	220,900 165,200
GLENDIVE, Mont.—52.0 KXGN-TV (C)	3,000
GOODLAND, Kan. KBIR-TV (C)	†††
GRAND FORKS, N.D.—75.0 KNOX-TV (N)	39,000
GRAND JUNCTION, Colo.—66.0 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**24,800
GRAND RAPIDS, Mich.—94.0 WOOD-TV (A,N) (See also Kalamazoo)	456,000
GREAT BEND — HAYS, Kan.—75.0 KCKT-TV (N); KAYS-TV (A) (KCKT-TV operates satellite KGLD, Garden City, Kan.)	**89,200

Market & Stations—% Penetration	TV Homes
GREAT FALLS, Mont.—63.0 KFBB-TV (A,C,N); KRTV	43,000
GREEN BAY, Wis.—91.0 WBAY-TV (C); WFRV (N); WLUK-TV (A)	322,400
GREENSBORO, N.C.—84.0 WFMY-TV (A,C)	400,000
GREENVILLE-SPARTANBURG, S.C.— ASHEVILLE, N.C.—78.4 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	394,100 ††
GREENVILLE-WASHINGTON, N.C.—76.0 WNCT (A,C); WNCN (N)	192,800
HANNIBAL, Mo.— QUINCY, Ill.—91.0 KHQA-TV (C,A); WGEN-TV (A,N)	192,400
HARLINGEN-WESLACO, Tex.—71.7 KGBT-TV (A,C); KRGV-TV (A,N)	97,600
HARRISBURG, Ill.—83.0 WSIL-TV (A)	173,600
HARRISBURG, Pa.—53.0 WHP-TV† (C); WTPA† (A)	†113,800
HARRISONBURG, Va.—74.0 WSVA-TV (A,C,N)	65,100
HARTFORD-NEW BRITAIN, Conn.—93.0 WVIC-TV (C); WNBC-TV (N); WHCT†	634,200 1293,900
HASTINGS, Nebr.—77.0 KHAS-TV (N, A)	115,000
HATTIESBURG, Miss.—63.0 WDAM-TV (A,N)	50,000
HENDERSON, Ky.— EVANSVILLE, Ind.—85.0 WEHT-TV† (C); WRE-TV† (N); WTVW (A)	250,100 124,400
HENDERSON — LAS VEGAS, Nev.—75.0 KIRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	36,200
HONOLULU, Hawaii KGMH-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo, and KMAU-TV, Waikuku to KGMH-TV, KMWI-TV, Waikuku, to KHVH-TV; KALA, Waikuku to KONA-TV.)	**129,900
HOUSTON, Tex.—84.0 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	491,900
HUNTINGTON-CHARLESTON, W.Va.—81.0 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	442,700
HUNTSVILLE, Ala. WAFG-TV†	†††
HUTCHINSON-WICHITA, Kan.—85.0 KTVH (C); KAKE-TV (A); KARD-TV (N) (KTVH, Ensign, Kan. satellite of KAKE-TV)	**258,700
IDAHO FALLS — POCATELLO, Ida.—71.0 KID-TV (A,C,N); KTLI (N)	59,600
INDIANAPOLIS, Ind.—92.0 WFBM-TV (N); WISH-TV (C); WIW-I (A) (See also Bloomington, Ind.)	713,100
JACKSON, Miss.—66.0 WJTV (C); WBTV (A,N)	234,300
JACKSON, Tenn.—71.0 WDXI-TV (A,C)	88,100
JACKSONVILLE, Fla.—73.0 WJXT (A,C); WFGA-TV (A,N)	298,600
JEFFERSON CITY-COLUMBIA, Mo.—86.0 KRCC-TV (A,C); KOMU-TV (A,N)	126,900
JOHNSON CITY, Tenn.— BRISTOL, Va.—69.0 WJHI-TV (A,C); WCYB-TV (A,N)	152,600
JOHNSTOWN, Pa.—92.0 WARD-TV† (A,C); WJAC-TV (N)	565,400 107,700
JOPLIN, Mo.— PITTSBURG, Kan.—81.0 KODE-TV (A,C); KOAM-TV (A,N)	152,000
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—93.0 WKZO-TV (A, C) (See also Grand Rapids)	591,900
KANSAS CITY, Mo.—90.0 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	610,700



Nearly 1/4 of Oregon's buying families watch

KVAL-TV
KPIC-TV

The only clear picture in the Eugene-Springfield-Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

KVAL-TV Eugene
NBC Affiliate Channel **13**
KPIC-TV Roseburg • Channel 4
Satellite

The Southwest's
"Quality"
 TV Buy

- Ⓢ **KROD-TV** EL PASO
- Ⓢ **KVII-TV** AMARILLO
- Ⓢ **KOSA-TV** ODESSA-MIDLAND



TV delivers **3** out of the top **4**
BIG "Spendable Income"
MARKETS in Texas

C. S. I. Per Household
 by Metropolitan Areas*

1. Odessa-Midland \$7,349
2. El Paso 6,629
3. Wichita Falls 6,536
4. Amarillo 6,522
5. Galveston 6,439
6. Lubbock 6,387
7. Dallas-Fort Worth 6,373
8. Houston 6,368

*Consumer Spendable Income from Standard Rate & Data, Nov., 1959

The **TV** Buy

In combined set count . . .
TEXAS' 3rd MARKET

	Set Count**	
1. Dallas-Ft. Worth	689,200	
2. Houston	488,500	
3. The Ty Buy		
Amarillo	109,000	
El Paso	95,500	
Odessa-Midland	84,100	288,600
4. San Antonio	276,300	

**Television, Nov., 1959

in *"Quality"*
TEXAS' 1st MARKET

Trigg-Vaughn Stations

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



Jack C. Vaughn
 Chairman of the Board

Cecil L. Trigg
 President

George C. Collie
 Nat. Sales Mgr.

THE MEDIA SURVEYS
YOU USE SHOW
CONCLUSIVELY . . .

WTVJ

IS SOUTH FLORIDA'S
LARGEST
DAILY CIRCULATION
MEDIUM

Authoritative current circulation criteria verify that WTVJ is first . . . in daily penetration of America's fastest-growing area market, in daily circulation among South Florida's buy-conscious permanent residents.

Within South Florida's fabulous Gold Coast alone, WTVJ is viewed daily in 27% more homes than the area's principal newspaper is read. Complete details are available from your PGW Colonel or WTVJ Sales.



Only **WTVJ** — with unduplicated network signal — delivers **TOTAL COVERAGE** of South Florida!

WTVJ

SOUTH FLORIDA
CHANNEL 4

Represented Nationally by:
Peters, Griffin, Woodward, Inc.

Market & Stations—% Penetration	TV Homes
KEARNEY, Neb.—74.0 KHOL-TV (A,C) Operates satellite KHPL-TV Hayes Center, Neb.	102,500
KLAMATH FALLS, Ore.—68.0 KOTI (A,C)	20,600
KNOXVILLE, Tenn.—70.0 WATE-TV (N); WBIR-TV (C); WTVF-TV (A)	228,000 158,600
LA CROSSE, Wis.—87.0 WKBT (A,C,N)	117,100
LAFAYETTE, La.—70.0 KIFY-TV (C)	96,900
LAKE CHARLES, La.—72.0 KPLC-TV (A,N); KTAG-TV (C)	86,500 116,900
LANCASTER, Pa.—90.0 WGAL-TV (C,N)	515,400
LANSING, Mich.—92.0 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	421,300
LAREDO, Tex.—63.0 KGNB-TV (A,C,N)	9,900
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—75.0 KLAS-TV (C); KSHO-TV (A); KIRJ-TV (A,N)	36,200
LAWTON, Okla.—83.0 KSWO-TV (A)	49,200
LEBANON, Pa.—79.0 WLYH-TV (A)	158,600
LEXINGTON, Ky.—44.0 WLIX-TV (A,C,N); WKYT-TV (C)	144,000
LIMA, Ohio—80.0 WIMA-TV (A,C,N)	147,800
LINCOLN, Neb.—84.0 KOLN-TV (A,C)	187,000
LITTLE ROCK—PINE BLUFF, Ark.—73.0 KARK-TV (N); KTHV (C); KATV (A)	231,800
LOS ANGELES, Cal.—89.0 KABC-TV (A); KCOP-TV (C); KNXT-TV (C); KRCA-TV (N); KTLA-TV (A); KTTV-TV (A)	2,694,700
LOUISVILLE, Ky.—82.0 WAVE-TV (A,N); WHAS-TV (C)	459,000
LUBBOCK, Tex.—76.0 KCBD-TV (A,N); KDUB-TV (C)	104,800
LUFKIN, Tex.—72.0 KTRE-TV (N)	51,700
LYNCHBURG, Va.—80.0 WLVA-TV (A)	152,000
MACON, Ga.—72.0 WMAZ-TV (A,C)	108,700
MADISON, Wis.—89.0 WISC-TV (C); WKOW-TV (A); WMTV-TV (N)	230,800 1,105,000
MANCHESTER, N.H.—93.0 WMUR-TV (A)	570,800
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—84.0 WLUC-TV (C)	63,300
MASON CITY, Iowa—88.0 KGIO-TV (C)	161,000
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—78.0 KBES-TV (A,C,N)	44,900
MEMPHIS, Tenn.—75.0 WHBQ-TV (A); WMMT-TV (N); WREC-TV (C)	483,800
MERIDIAN, Miss.—63.0 WTOK-TV (A,C,N)	102,000
MIAMI, Fla.—83.0 WCKT-TV (N); WPST-TV (A); WTVJ-TV (A)	434,900
MIDLAND-ODESSA, Tex.—72.0 KMID-TV (A,N); KOSA-TV (C)	84,700
MILWAUKEE, Wis.—93.0 WISN-TV (A); WITI-TV (C); WTMJ-TV (N); WXIX-TV (N)	599,900 ††
MINNEAPOLIS-ST. PAUL, Minn.—90.0 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	743,400
MINOT, N.D.—65.0 KXMC-TV (A,C); KMOT-TV (A,N)	42,700



PIN ANYONE?

When it is needed, a safety pin can save embarrassment!

When 1960 sales in Oklahoma's Richest Market are needed, KOCO-TV can save you money. Compare our cost per thousand viewers with that of our competitors'.

Buy the station
With an imagination

KOCO-TV

CHANNEL
5

OKLAHOMA CITY
Charlie Keys, General Manager

BLAIR TELEVISION ASSOCIATES.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
MISSOULA, Mont.—69.0	48,800	PHILADELPHIA, Pa.—92.0	1,904,100
KMSO-TV (A,C)		WCAU-TV (C); WFIL-TV (A)	
MOBILE, Ala.—76.0	223,600	WRVC-TV (N)	
WALA-TV (N,A); WKRQ-TV (C,A)		PHOENIX-MESA, Ariz.—83.0	200,400
ONAHANS, Tex.	††	KOOI-TV (C); KPHO-TV; KTVK (A); KVAR (N)	
KVXM-TV (A)		PINE BLUFF-LITTLE ROCK, Ark.—73.0	231,800
ONROE, La.—EL DORADO, Ark.—73.0	138,600	KATV (A); KARK-TV (N); KTHV (C)	
KNOE-TV (A,C); KTVE (A,N)		PITTSBURG, Kan.—JOPLIN, Mo.—81.0	152,000
MONTGOMERY, Ala.—69.0	152,200	KOAM-TV (A,N); KODE-TV (A,C)	
WCOV-TV† (C); WSPA-TV (N)	†55,200	PITTSBURGH, Pa.—93.0	1,267,100
MUNCIE, Ind.—68.0	†31,400	KDKA-TV (C); WHIC (N); WTAE (A)	
WLBC-TV† (A,C,N)		PLATTSBURG, N.Y.—86.0	120,900
ASHVILLE, Tenn.—74.0	344,400	WPTZ (A,N)	
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)		POLAND SPRING, Me.—92.0	313,000
EW BRITAIN-HARTFORD, Conn.—93.0	634,200	WMTW-TV (A,C) (M. Washington, N.H.)	
WTIC-TV (C); WNBC† (N); WHCT†	†293,900	PONCE, P.R.	††
EW HAVEN, Conn.—91.0	855,500	WSUR-TV; WRIC-TV (C,A)	
WNHC-TV (A)		PORTLAND, Me.—92.0	212,200
EW ORLEANS, La.—82.0	381,900	WCSH-TV (N); WGAN-TV (C)	
WDSU-TV (A,N); WVUE (A); WWL-TV (C)		PORTLAND, Ore.—85.0	462,700
EW YORK, N.Y.—93.0	4,932,600	KGW-TV (N); KOIN-TV (C); KPVT (A); KHTV†	†††
WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C)		PRESQUE ISLE, Me.—82.0	19,600
WOR-TV; WPIX; WRCA-TV (N)		WAGM-TV (A,C)	
ROFOLK, Va.—86.0	339,700	PROVIDENCE, R.I.—93.0	791,000
WAVY (N); WTAR-TV (C); WVEC-TV (A)		WJAR-TV (A,N); WPRO-TV (C)	
NORTH PLATTE, Neb.—70.0	20,600	PUEBLO-COLORADO SPRINGS, Colo.—79.0	91,700
KNOP-TV (N)		KCSJ-TV (N); KKTV (C); KRDO-TV (A)	
OAK HILL, W. Va.—73.0	130,200	QUINCY, Ill.—HANNIBAL, Mo.—91.0	192,400
WOAY-TV (A,C)		WGEM-TV (A,N); KHQA-TV (C,A)	
DESSA-MIDLAND, Tex.—72.0	84,700	RALEIGH-DURHAM, N.C.—76.0	275,100
KOSA-TV (C); KMID-TV (A,N)		WRAL-TV (N); WTVD (A,C)	
OKLAHOMA CITY, Okla.—84.0	335,400	RAPID CITY, S.D.—55.0	**34,800
KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)		KOTA-TV (A,C); KRSD-TV (N)	
OMAHA, Neb.—92.0	336,900	(KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	
KMTV (N); WOW-TV (C); KETV (A)		REDDING, Cal.—76.0	59,500
ORLANDO-DAYTONA, Fla.—72.0	214,900	KVIP-TV (A,N)	
WDBO-TV (C); WIOF-TV (A); WESH-TV (N)		RENO, Nev.—83.0	39,400
OTTUMWA, Iowa—86.0	136,900	KOLO-TV (A,C,N)	
KTVO (C,N)		RICHMOND, Va.—82.0	271,000
PADUCAH, Ky.—78.0	189,100	WRVA-TV (C); WTVR (A);	
WPSP-TV (N)		WXEX-TV (N) (Petersburg, Va.)	
PANAMA CITY, Fla.—71.0	21,700	RIVERTON, Wyo.—52.0	8,200
WJDM-TV (A,C,N)		KWRB-TV (C,N,A)	
PARKERSBURG, W. Va.—58.0	†25,300	ROANOKE, Va.—80.0	294,600
WTAP† (A,C,N)		WDBJ-TV (C); WSLI-TV (A,N)	
PENSACOLA, Fla.—77.0	194,800	ROCHESTER, Minn.—89.0	91,900
WEAR-TV (A)		KROC-TV (N)	
PEORIA, Ill.—78.0	**†167,600		
WEEK-TV† (N); WMBD-TV† (C); WTVH† (A)			
(WEEK-TV operates WEEQ-TV, La Salle, Ill.)			

Growing
GROWING
GROWING



CBS · NBC · ABC

Now Reaching
51,000 TV HOMES

And Gaining New Viewers All Over
WESTERN MONTANA
PERFECT TEST MARKET

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

PERFECT TEST STATION

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

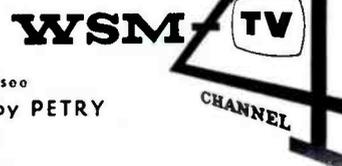
NATIONAL REPRESENTATIVES

FORJOB-TV, Inc.



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

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



Nashville, Tennessee
Represented by PETRY

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY



**SELL
POWER!**

**- WREX-TV -
POWER-PACKED
PROGRAMMING**

Combining the best of ABC and CBS assures you of top coverage in this rich industrial and agricultural heartland of Mid-America.

**- WREX-TV -
POSITIVE COVERAGE**

of Northern Illinois and Southern Wisconsin. You'll have VHF "Exclusivity" in a billion dollar plus market . . . Beyond the influence of Chicago and Milwaukee TV (90 air miles away).

**- WREX-TV -
SALES POWER**

The viewers' choice, serving 399,000 sets in a combined rural and industrial area . . . Ideal for test campaigns.

J. M. BAISCH Represented By
General Manager H-R TELEVISION INC.



Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
ROCHESTER, N.Y.—91.0 WRCC-TV (A,N); WHEC-TV (A,C); WVEI-TV (A,C)	319,000	SAN JOSE, Cal.—85.0 KNTV (A,C,N)	238,100
ROCKFORD, Ill.—91.0 WREX-TV (A,C); WTVQ-TV (N)	200,400 199,700	SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
ROCK ISLAND, Ill.—DAVENPORT, Iowa—93.0 WHBF-TV (A,C); WOC-TV (N)	347,900	SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
ROSWELL, N.M.—71.0 KSWX-TV (A,C,N)	55,300	SANTA BARBARA, Cal.—84.0 KEY-TV (A,C,N)	69,900
SACRAMENTO-STOCKTON, Cal.—86.0 KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV (†)	382,600 ††	SAVANNAH, Ga.—72.0 WSAV-TV (N); WTOG-TV (A,C)	107,000
SAGINAW-BAY CITY, Mich.—91.0 WKBN-TV (A,C); WNNM-TV (A,N)	303,500 166,900	SCHENECTADY-ALBANY-TROY, N.Y.—92.0 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**461,000
ST. JOSEPH, Mo.—89.0 KFEG-TV (C)	203,800	SCRANTON-WILKES-BARRE, Pa.—81.0 WDAU-TV (C); WBRE-TV (N); WNBP-TV (A) (Includes community antennas in counties not credited)	†253,100
ST. LOUIS, Mo.—92.0 KSD-TV (N); KTVI (A); KMOX-TV (C); KPIR-TV	848,700	SEATTLE-TACOMA, Wash.—89.0 KING-TV (A); KOMO-TV (N,A); KTNT-TV; KTWW; KIRO-TV (C)	548,100
ST. PETERSBURG-TAMPA, Fla.—78.0 WSUN-TV (†); WFLA-TV (N); WTVT (C)	318,300 †191,100	SEDALIA, Mo.—87.0 KMOS-TV (A)	26,500
SALINAS-MONTEREY, Cal.—85.0 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	194,000	SHREVEPORT, La.—78.0 KSLA (A,C); KTBS-TV (A,N)	251,500
SALISBURY, Md.—54.0 WBOC-TV (†) (A,C)	133,900	SIoux CITY, Iowa—89.0 KTIV (A,N); KXTV (A,C)	203,600
SALT LAKE CITY, Utah—87.0 KSL-TV (C); KTVI (N); KUTV (A); KIOR-TV (Provo, Utah)	248,700	SIoux FALLS, S.D.—75.0 KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPILO-TV, Reliance, S.D.)	**223,000
SAN ANGELO, Tex.—76.0 KCTV (A,C,N)	28,300	SOUTH BEND-ELKHART, Ind.—68.0 WVNU-TV (N); WSBT-TV (†) (C); WSJV-TV (†) (A)	†143,600
SAN ANTONIO, Tex. KCOR-TV (†); KENS-TV (C); KONO (A); WOAI-TV (N)	*276,300 ††	SPARTANBURG, S.C. (See Asheville, N.C., Greenville-Spartanburg, S.C.)	
SAN DIEGO, Cal.—TIJUANA, Mex.—94.0 KFMB-TV (C); KFSD-TV (N); XETV (A)	296,800	SPOKANE, Wash.—77.0 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	246,900
SAN FRANCISCO-OAKLAND, Cal.—89.0 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,305,900	SPRINGFIELD, Ill.—66.0 WICS-TV (A,N) (Operates satellite: WCHUT, Champaign, Ill.)	**†125,900



**Community leadership by staff people
enhances WHBF value—for advertisers**

Ted Arnold is WHBF Sales Manager. Ted, standing on the right, is shown in session with other local school board members. ¶ Ted's contribution here is just a part of the many man hours WHBF staff people devote to worthy

Quad-City projects. One result of these efforts: tremendous acceptance and stature for WHBF. ¶ These qualities cannot be worked into a rate card, but they provide a tangible plus that WHBF advertisers share with us in the Quad-Cities.



STRONG & PRODUCTIVE FROM DEEP ROOTS

WHBF-TV

Covering Western Illinois and Eastern Iowa for 9 years

Market & Stations—% Penetration	TV Homes
SPRINGFIELD-HOLYOKE, Mass.—80.0 WHYN-TV† (A,C); WWLP† (NI) (WWLP operates satellite WRHP†, Greenfield, Mass.)	**†170,800
SPRINGFIELD, Mo.—83.0 KTTS-TV (C); KYTV (A,NI)	179,600
STUEBENVILLE, Ohio—91.0 WSTV-TV (A,C)	437,500
SUPERIOR, Wis.—DULUTH, Minn.—83.0 WDSM-TV (N, A); KDAL-TV (A,C)	171,400
SWEETWATER, Tex.—81.0 KPAR-TV (C)	64,600
SYRACUSE, N.Y.—91.0 WHEN-TV (A,C); WSYR-TV (NI) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**455,000
TACOMA — SEATTLE, Wash.—89.0 KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N,A); KIRO-TV (C)	548,100
TALLAHASSEE, Fla.— THOMASVILLE, Ga.—62.0 WCTV (G,A,NI)	115,400
TAMPA — ST. PETERSBURG, Fla.—78.0 WFLA-TV (NI); WTVT (C); WSUN-TV† (A)	318,300 †191,100
TEMPLE—WACO, Tex.—79.0 KCNM-TV (NI); KWTX-TV (A,C)	125,200
TERRE HAUTE, Ind.—92.0 WTHI-TV (A,C)	216,800
TEXARKANA, Tex.—74.0 KCMC-TV (A,C)	82,600
THOMASVILLE, Ga.— TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—94.0 WSPD-TV (A,NI); WTOL-TV (C,NI)	380,100
TOPEKA, Kan.—81.0 WIBW-TV (A,C)	115,500
TRAVERSE CITY, Mich.—85.0 WPBN-TV (N,A)	38,100
TUCSON, Ariz.—80.0 KGUN-TV (A); KOLD-TV (C); KVOA-TV (NI)	101,200

**buy St. Louis
à la card***

***KTVI rate card
your lowest
cost per thousand
TV buy
in St. Louis**

Blair-TV

KTVI 2
CHANNEL
ST. LOUIS

Market & Stations—% Penetration	TV Homes
TULSA, Okla.—84.0 KOTV (C); KVOO-TV (NI); KTUL-TV (A)	304,200
TUPELO, Miss.—60.0 WTWV (NI)	56,400
TWIN FALLS, Ida.—73.0 KUX-TV (A,C,NI)	26,800
TYLER, Tex.—72.0 KLTV (A,C,NI)	112,000
UTICA-ROME, N.Y.—93.0 WKTV (A,C,NI)	139,700
VALLEY CITY, N.D.—75.0 KXJB-TV (See also Fargo, N.D.)	168,500
WACO-TEMPLE, Tex.—79.0 KWTX-TV (A,C); KCEN-TV (NI)	125,200
WASHINGTON, D.C.—90.0 WMAL-TV (A); WRIC-TV (NI); WTOV-TV (C); WTTG	829,200
WASHINGTON-GREENVILLE, N.C.—76.0 WITN (NI); WNCT (A,C)	192,800
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91.0 KWWL-TV (NI); KCRG-TV (A); WMT-TV	324,700
WAUSAU, Wis.—89.0 WSAU-TV (A,C,NI)	97,800
WESLACO-HARLINGEN, Tex.—71.0 KRGV-TV (N,A); KGBT-TV (A,C)	*73,600
WEST PALM BEACH, Fla.—77.0 WEAT-TV (A); WPTV (C,NI)	75,000
WHEELING, W. Va.—89.0 WTRF-TV (A,NI)	350,100
WICHITA-HUTCHINSON, Kan.—85.0 KAKE-TV (A); KARD-TV (NI); KTWH (C) (KTVC, Ensign, Kan., satellite of KAKE-TV)	**258,700
WICHITA FALLS, Tex.—80.0 KFDX-TV (A,NI); KSYD-TV (C)	127,200
WILKES-BARRE-SCRANTON, Pa.—81.0 WBRE-TV† (NI); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited.)	†253,100
WILLISTON, N.D.—51.0 KUMV-TV (N,A)	20,300
WILMINGTON, N.C.—69.0 WECT (A,NI)	121,300
WINSTON-SALEM, N.C.—87.0 WSJS-TV (NI)	338,100
WORCESTER, Mass. WWOR† (NI)	††
YAKIMA, Wash.—68.0 KIMA-TV† (C,NI); KNOO-TV† (A,C) (KIMA-TV operates satellites KLEW-TV, Lewiston, Ida. KBAS-TV†, Ephrata, Wash.; KEPR-TV† Pasco, Wash.)	**†106,200
YORK, Pa.—60.0 WSBA-TV† (A)	†39,500
YOUNGSTOWN, Ohio—71.0 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in county not credited.)	†144,400
YUMA, Ariz.—76.0 KIVA (C,N,A)	25,500
ZANESVILLE, Ohio—86.0 WHIZ-TV† (A,C,NI)	†23,900

TV MARKETS

1-channel markets	124
2-channel markets	67
3-channel markets	59
4- (or more) — channel markets	14

Total U. S. Markets 264
Commercial stations U. S. & possessions 515

ONE ALWAYS STANDS OUT



To attract attention you can always stand on your head . . . or run your commercial backwards! A better way is to choose a station that has become a viewing habit to most people . . . and in Shreveport that station is KSLA-TV!

Survey after survey has proved that KSLA-TV is the busiest marketplace in Shreveport . . . it virtually hums with viewer activity . . . buying activity for our advertisers' products!

Consistently good programming, complete news coverage, and a sincere interest in local activities have made . . . and kept . . . KSLA-TV the "standout television preference" in the Shreveport market. Even our "reps," Harrington, Righter & Parsons, won't need to stand on their heads to convince you . . . if you'll give 'em a chance to tell you the complete KSLA-TV story.

KSLA TV
channel **12** shreveport, la.

CBS

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



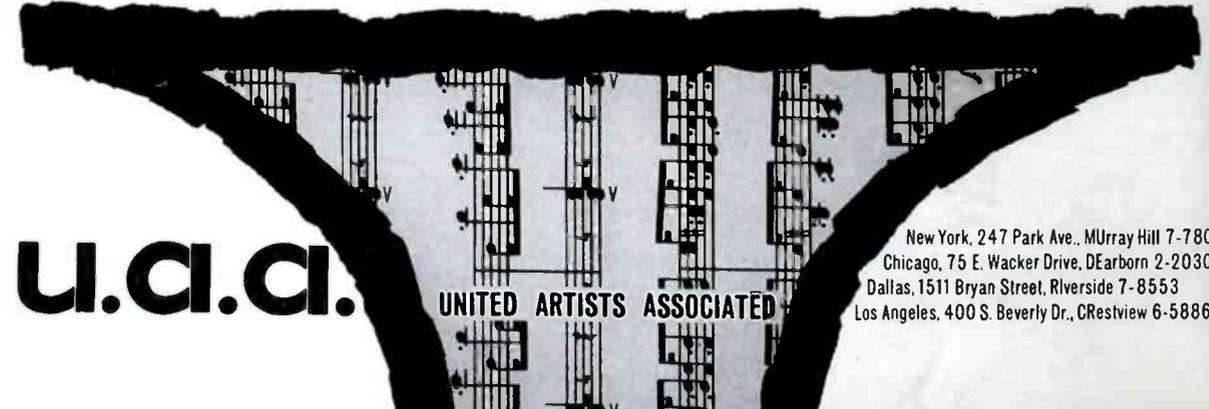
JAZZ UP YOUR STATION WITH THESE SWINGIN' MUSICAL SHORTS!

artie shaw / cab calloway / clyde mc coy
desi arnaz / betty hutton / woody herman / jimmy dorsey / vincent
lopez / louis prima / bob eberly / red nichols / helen forrest / illinois
jacquet / stan kenton / june christy / bobby hackett / pied pipers

165 Film Shorts Featuring The Greatest Names In The Musical World—All Ready To Give Your Programming A Lilt And A Lift!

We're blowing our own horn about these swingin' musical treats from Warner Bros. A Festival Of Top Pop Tunes, all Standards—ideal for local programming in your market. One reel, all approximately 10 minutes.

Get On The Bandwagon and Watch Those Ratings Roll Up—Write,
Wire, Or Phone!



U.C.A.

UNITED ARTISTS ASSOCIATED

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

REPORT ON SPOT from page 17

	Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.
Philadelphia	12-30	2:10; 2:20; 2:60; 3-5 minute	
	minutes per.	per.; 3-30 minute per.	
Pittsburgh		2:20; 4:60; 12-30	
		minute per.	
San Francisco	4:20; 30:60	4:20; 3:60; 12-30	
		minute per.	
St. Louis	1:60; 8-30		
	minute per.		
Washington	1:20; 10:60;	7:20; 10:60; 10-30	
	2-30 minute per.	minute per.	

KIX CEREAL

Chicago	2:20; 2:30; 6:60	1:30
Detroit		8:60
Los Angeles		12:60
San Francisco		8:60

MALTEX CEREAL

Boston		3:60
New York		8:60
		1:40; 3:60

MALT-O-MEAL CEREAL

Chicago	22:60	8:10
Cleveland		4:60
Dallas-Ft. Worth		6:60
Detroit		5:60
Los Angeles		2:60
		6:60
Minneapolis		7:60
		2:10
San Francisco		3:60
St. Louis		6:60

MAYPO OATS CEREAL

Baltimore		9:60	2:60
Boston		10:10; 16:60	1:40; 3:60
Chicago		31:60	6:60
Cleveland		11:60	3:60
Detroit		4:60	6:60
Indianapolis		6:60	1:60
Minneapolis		10:60	3:60
New York		14:60	25:60
Philadelphia		5:60	9:60
Pittsburgh		2:10	
San Francisco		10:60	5:60
Washington		6:60	4:60

MUFFETS CEREAL

Philadelphia		1:60
Pittsburgh		2:60
		1:60

POST CEREALS

Baltimore		8:60
Boston		1:60
Chicago		9:60
		32:20; 3:60
Cleveland		14:60
		2:60
Dallas-Ft. Worth		20:60
		23:20
Detroit		15:60
		10:60
Indianapolis		17:20
Los Angeles		16:60
		40:20; 15:60
		4:60
Minneapolis		15:60
		45:20; 2:60
New York		27:60
		21:60
Philadelphia		9:60
		4:60
Pittsburgh		17:60
San Francisco		17:60
		31:20
		1:20
St. Louis		5:60
		13:20; 2:60
Washington		5:60
		6:60

QUAKER CEREALS

Boston		4:60
Chicago		1:60
		1:60

	Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.
Cleveland		1:60	1:60
Detroit		1:60	1:60
Indianapolis		1:60	
Minneapolis		1:60	
Philadelphia		1:60	
Pittsburgh			2:60

SUGAR JETS CEREAL

Los Angeles		8:60
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SURPRIZE CEREAL

Philadelphia		1:40; 1:60
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TRIX CEREAL

Chicago		1:20; 2:30; 6:60
Detroit		9:60
Los Angeles		6:60
New York		5:20; 7:30; 27:60
San Francisco		5:60

WHEATENA CEREAL

Boston		1:60	1:60
Cleveland		1:60	
Los Angeles			6:60
New York		3:60	3:60; 3-30 minute per.

WHEAT GERM CEREAL

Philadelphia		1:20
--------------	--	------

WHEAT HEARTS CEREAL

Minneapolis		5:60
-------------	--	------

WHEATIES CEREAL

Baltimore		5:60	2:60	1:60
Boston		4:60	1:60	3:60
Chicago		6:60	1:60	4:60
Cleveland		20:60; 1-5 minute	1:10; 1:60	6:60
		per.; 1 BB game (1/4)		
Detroit		11:60; 1-5 minute	1:60	6:60
		per.; 1-12 minute		
		per.; 2-15 minute per.		
Indianapolis		7:60	2:60	2:60
Los Angeles		10:60; 2-15	3:60	5:60
		minute per.		
Minneapolis		2:40; 12:60;	5:60	5:60
		1 BB game		
		(2 Innings)		
New York		20:60; 2-15	10:60; 2-15 minute per.	8:60
		minute per.		
Philadelphia		2-10 minute per.	1:60	1:60
		3:60		
Pittsburgh		6:60	2:60; 6-5 minute per.	3:60
San Francisco		6:60; 1-30	2:60; 2-10 minute per.	5:60
		minute per.		
		1 BB game (1/2)		
St. Louis		3:60	1:60	2:60
Washington		5:60; 1 BB game	5:60	2:60

ZOOM CEREAL

Minneapolis		5:10; 2:60	4:10; 1:60
San Francisco		12:10; 1:20; 1:60	2:60

END

"rating information,"—also tied for fourth place in what they wanted.

Remember "programming information"? That's what the agency people told Kimble they wanted most in trade ads. Well, they got it in only 12% of the ads they were exposed to.

Mr. Kimble wrapped up the trade journal advertising package with these twelve forthright recommendations:

1. Buy a full page ad or a spread.
2. Bleed is worth the premium.
3. Use color.
4. Select a large, dominant, and inter-

esting illustration for your trade ad.

5. Pick one message for your ad, and get it across with utmost clarity.
6. Get action in your ad, or at least the impression of action.
7. Keep your layouts clean.
8. Give your ads a focal point.
9. Make your ad design flow from one copy point to another logically.
10. Stop your reader with a meaningful and impressive illustration.
11. Give your ads a feeling of sophistication.
12. Write good copy.

END.

pleasant and effective. Unless we want to commit suicide, we should be at least as vocal about the good commercials as we are about the delinquents.

One of our current favorites on TV is a Maxwell House Coffee commercial which opens on an electric coffee maker on a table (with cup and saucer and plate of toast), then cuts quickly to a very tight shot of the top of the percolator—the little glass knob.

As the coffee perks—slowly at first, then more rapidly—the blob-blob sound matches the action. It's great. It captures the moment when sound and smell call you to coffee more surely than any human voice.

From the take-off, the commercial moves logically into the sales proposition that Maxwell House Coffee tastes as good as it smells. Simple? Sure. Honest? Yes. More than that, it's imaginative, skillful. It's good advertising. The agency: Ogilvy, Benson & Mather. The creative team: David McCall, associate copy chief; Henry Bate, commercial producer; and Eric Siday of Plandome Productions on the sound. Produced by TV Graphics.

Another solid commercial is a two-minute gem for Westclox. Few of us ever have a chance to fill two minutes and actually Westclox could have accomplished the objective in less time. Anyway, Betsy Palmer starts it off by wondering what men talk about while waiting for women to complete their shopping. Camera moves past Betsy to two men. One asks the other what time it is; he's forgotten to wind his watch. That fast, we're into the self-winding sell. Not a word is wasted. And it couldn't be more painless. The Westclock owner feels superior. The other man is on the defensive. A perfect set-up for natural selling. The heart of the commercial is the believable way the sales points are put across by two well-cast, well-directed characters. Creative brains: Gordon White and Peter Beach of BBD&O. Producer: Al Cantwell, Ev Hart, BBD&O.

Man and dog make selling point

There's another watch commercial we like. It starts with the dog jumping onto the bed to awaken the man of the house. Remember? Watch drops off the night table, dog grabs it and runs, man pursues, corners dog who drops watch again. A pleasant convincing way to demonstrate that Elgin Durabalance is guaranteed shock-proof for life. People who do not like dogs (we understand there are some) may not take so eagerly to this one, but we think it's a fine commercial. Agency is J. Walter Thompson, Chicago. Studio: Sarra, Inc.

The examples I'm mentioning are not all new, nor do they employ startling

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In the Public Interest...

Public service programming is an integral part of WISC-TV's regular telecast schedule. "The Farm Hour",* for instance, which is on the air 12:00-1:00 PM CST Monday thru Friday is an outstanding example of such service. On this program alone during the past year some 800 authoritative guests appeared to share their knowledge with their rural and urban neighbors in thirty-two counties in Wisconsin, Illinois and Iowa.

"Being familiar with 'The Farm Hour,' I know what a good job it is doing. You have good reason to be proud of this service."

Sen. William Proxmire
(Dem.—Wisconsin)

"'The Farm Hour' is a splendid example of WISC-TV's many fine public service programs."

Sen. Alexander Wiley
(Rep.—Wisconsin)

"WISC-TV's policy of presenting both sides of issues is well known to all of us."

Gov. Gaylord Nelson
(Dem.—Wisconsin)

"Serving northern Illinois as it does, I am familiar with WISC-TV's presentation of information, news and service telecasts."

Sen. Everett Dirksen
(Rep.—Illinois)



*Among other locally originated live programs of public interest: "Living & Learning", "Information Center", "Overseas Telecast", "Empty Stocking Club", "Collegiate".



WIIC channel 11 IN PITTSBURGH

*expresses its thanks to
the distinguished board
of judges who honored
this television station
by selecting it as*

FIRST PLACE WINNER

in the

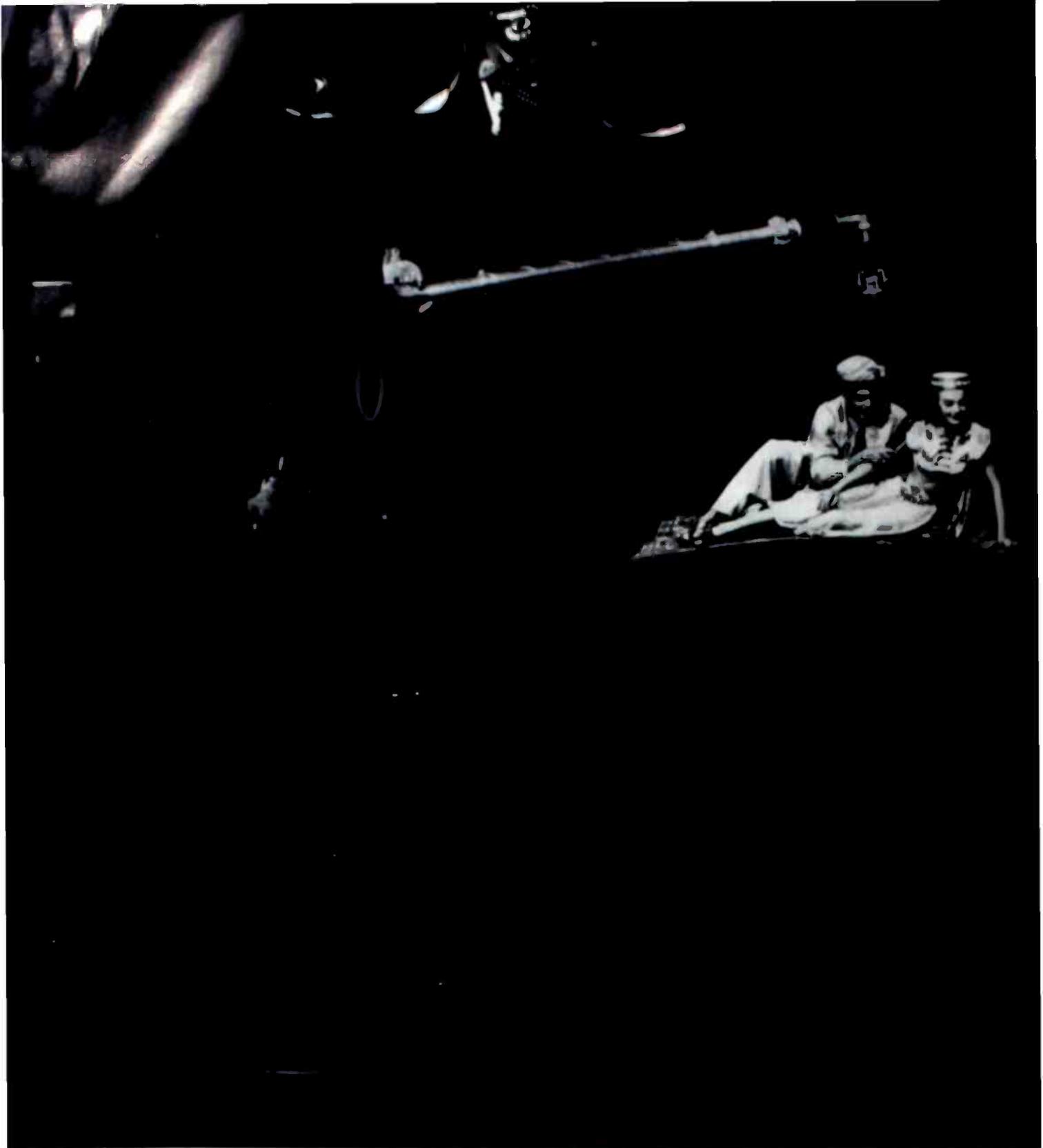
SECOND ANNUAL PROMOTION MANAGERS' CONTEST

conducted by the

NATIONAL BROADCASTING COMPANY

JUDGES

LEWIS TITTERTON
COMPTON ADVERTISING
JAMES BEALLE
KENYON & ECKHARDT
HERMINIO TRAVIESAS
BATTEN, BARTON, DURSTINE & OSBORN
MITCHELL JOHNSON
WILLIAM ESTY AGENCY
LEE RICH
BENTON & BOWLES
PAUL LOUIS
LEO BURNETT
AL HOLLANDER
GREY ADVERTISING
GEORGE FREY
SULLIVAN, STAUFFER, COLWELL & BAYLES
DORIS WILLENS
NEW YORK JOURNAL-AMERICAN
CARL SPIELVOGEL
NEW YORK TIMES



How magnetic is your video tape?

You may never want to televise a flying carpet trip to the Taj Mahal. But whether you are producing a simple 20-second taped commercial or a complex 90-minute drama, you can rely on the facilities, engineers and technicians of CBS Television Production Sales to do the job with imagination and economy.

Back in 1956 we were the first to put video tape on the air, and ever since we have been striving to add to its inherent versatility and value. So far this effort has produced devices like VideoScene, which created the illusion you see above, and the Tape Transfer Process, which reproduces tape images on film with exacting fidelity. And indeed our video



tape installations in New York and Television City, Hollywood, are notable for having solved a wide variety of production problems.

Among the facilities embraced by CBS Television Production Sales are mobile tape units that have met the most demanding assignments—from on-the-spot news events to automobile road-test commercials; ample television studio space on both coasts, and two Production Centers housing a complete range of production departments. Here you will find accomplished art and lighting directors, costume designers, set decorators and make-up artists; a vast assortment of stock scenery; two storehouses filled with props of every description; fully equipped carpentry, electrical and

paint shops; a plastic vacuum machine to mold featherweight sets and props; a sorcerer's collection of snow, rain, fire, explosive special effects; along with a stock of Zoom Keyers, Super Wipes, special lenses and projected effects that will add scope and excitement to your productions.

Anyone with a video tape recorder can put pictures on tape. The trick is to do it skillfully all the way down the line. In essence, this is what has attracted some of the nation's leading advertisers to our facilities to produce their programs and commercials.

CBS TELEVISION PRODUCTION SALES 

Here's how MR. NIELSEN sizes up MR. FLOYD!

**103 COUNTIES
221,810 TV HOMES
5-STATE REACH**

NCS = 3

Here's what Joe Floyd's KELO-LAND hookup means to mass-market advertisers. When your message beams on KELO-TV, Sioux Falls, it flashes simultaneously throughout 73,496 square miles of the Upper Midwest.* You get it all with one buy, one rate card!

*South Dakota, Minnesota, Iowa, Nebraska, North Dakota

THE KELO-LAND HOOKUP CBS-ABC-NBC

KELO tv SIOUX FALLS; and boosters

KDLO tv Aberdeen-Huron-Watertown

KPLO tv Pierre-Valentine-Chamberlain

General Offices: Sioux Falls, S.D.
 JOE FLOYD, President
 Evans Nord, Gen. Mgr.;
 Larry Bentson, Vice-Pres.
 REPRESENTED BY H-R
 In Minneapolis by Wayne Evans & Assoc.

new techniques. But they are good. And I'll bet they sell. There's Kraft, for example, with commercials that continue to answer the forever basic question: "What can the product do for the consumer?" There's Johnson's Pledge (and other Johnson products) with simple, believable demonstrations and natural-sounding copy. Example: "Now dusting really gets you somewhere."

There's also Singer with sewing machine demonstrations that are cogent and convincing. Too bad someone couldn't resist the temptation to claim that Singer makes "the world's finest sewing machine and the world's finest vacuum cleaner."

Could be that TV commercial policing will rid us of such superlatives. Would be nice. The precious seconds used for "the world's finest what-you-call-it" could be used more profitably to say something meaningful to the consumer.

On the debit side

Now a few examples of TV nonsense that will never be cited as dishonest but which should be of some concern to advertisers who want to be honest and who strive for viewer believability.

There's a new bleach commercial, for instance. Wife (vo) calls to husband who's on camera, asks him to start the wash machine and to put in the bleach. He demurs, says he might spill some bleach on himself. Himself is dressed, ready for work. Wife (still off camera) assures him he cannot spill it, he just tosses it in container and all. That's news. A solid selling point. But we can't let well enough alone. The Mr. bends over the wash machine to comment: "And there's no odor." The Mrs. (still in another room) extolls other virtues of the bleach. And so help us, the Mr. says: "Even for wash and wear materials?"

Strong enough to take another? Okay. There's a cough syrup commercial which starts humanly enough with a puddle and a youngster. Naturally, kid gets into puddle, kid catches cold, and it's XX Cough Syrup to the rescue. Okay. But before the commercial ends, the screen mother says: "Willie gets completely safe soothing medication with every breath." Show me a mother who talks that way and I'll show you a mother with a union card.

So it is with the TV commercial today. The deceptive commercial is doomed. We hope someone will also kill those silken phrases that trip so unnaturally from the tongues of TV talent. Most ardently, we hope that advertisers will, more and more, hold out for the imaginative, the pleasant but powerful commercials. A low bow to those who had the talent to create them, and the wisdom to okay them. It takes both. END

itself." He suggests that radio operators now will be "forced" to scrap the Top 40 concept, in its place scheduling "different entertainment." Just what these new shows will consist of nobody—not even Miller—knows. Prejudiced as Miller may be, his point got some backing late in the year when Harold Krelstein, president of the Plough Stations, announced WMPS Memphis (and presumably the other Plough stations as well) would drop the Top 40 concept, "now that it's outlived its usefulness."

If something new is to be heard on radio, chances are slim that it will have a network origination. A full year after CBS Radio's cutback in program service (from about 57 to 30 hours of network time a week), NBC Radio announced its retrenchment. In effect, NBC Radio announced that it would concentrate more on news and features.

Effective January 4, NBC dropped its daily drama programs (the outgrowth of what was once the daytime serial). Also dropped: the Mon.-Fri. afternoon strip, *It's Network Time*, the 10-10:30 p.m. public affairs block programming, and the weeknight *Monitor*. Curtailed was the Friday night version of *Monitor* (from two hours to one) and the Sunday version (by four and a half hours). Now, NBC Radio offers its affiliates 17 *News On The Hour* capsules, Monday through Sunday, eight "Emphasis" news analysis capsules a day following the news on the hour, six "Image" series a year (each "Image" series averaging 30 hours of airtime), and Friday night sports.

Most interestingly, NBC has dropped option time, has instructed its affiliates that they either carry this abbreviated schedule or give up their affiliation. Most stations are going along.

Concentration on specialization

Now virtually out of entertainment, NBC Radio is concentrating on the one field that will justify network radio's existence in the years to come: specialization. Its NBC Medical Network (TELEVISION MAGAZINE, Dec. 1959) will initially link 16 major cities on closed circuit, reaching the medical profession with news about medicine and allied fields. It has "room" for 15 ethical drug advertisers (each of whom would pay \$338,000 for six minutes of commercial time a day, 52 weeks a year), and already it reportedly has sold five of them—literally, sight unseen. (There has been no product to show these advertisers, merely an outline of things to come.)

With NBC Radio in evolution, the other three networks continue to program in the same manner. CBS Radio's 1959 billings of \$12,000,000 are 25% smaller than NBC's, but ABC and MBS



How to build more effective TV commercials

In actual TV tests, the Good Housekeeping Guaranty Seal increased commercial effectiveness 20% . . . 27% . . . 30% . . . 51% . . .

Recently the Schwerin Research Corporation, whose clients include leading networks and advertisers, tested the commercials of several major TV advertisers, then *re-tested* them with the addition of the Guaranty Seal.

RESULT: Commercials with the Seal showed an average increase in effectiveness of 32%.

<i>Increases due to addition of Guaranty Seal</i>	
Appliance A	20%
Breakfast Cereal B	27%
Cosmetic C	30%
Prepared Mix D	51%

These facts demonstrate once again the cumulative *confidence* that has been built up in Good Housekeeping and its Guaranty Seal over 75 years.

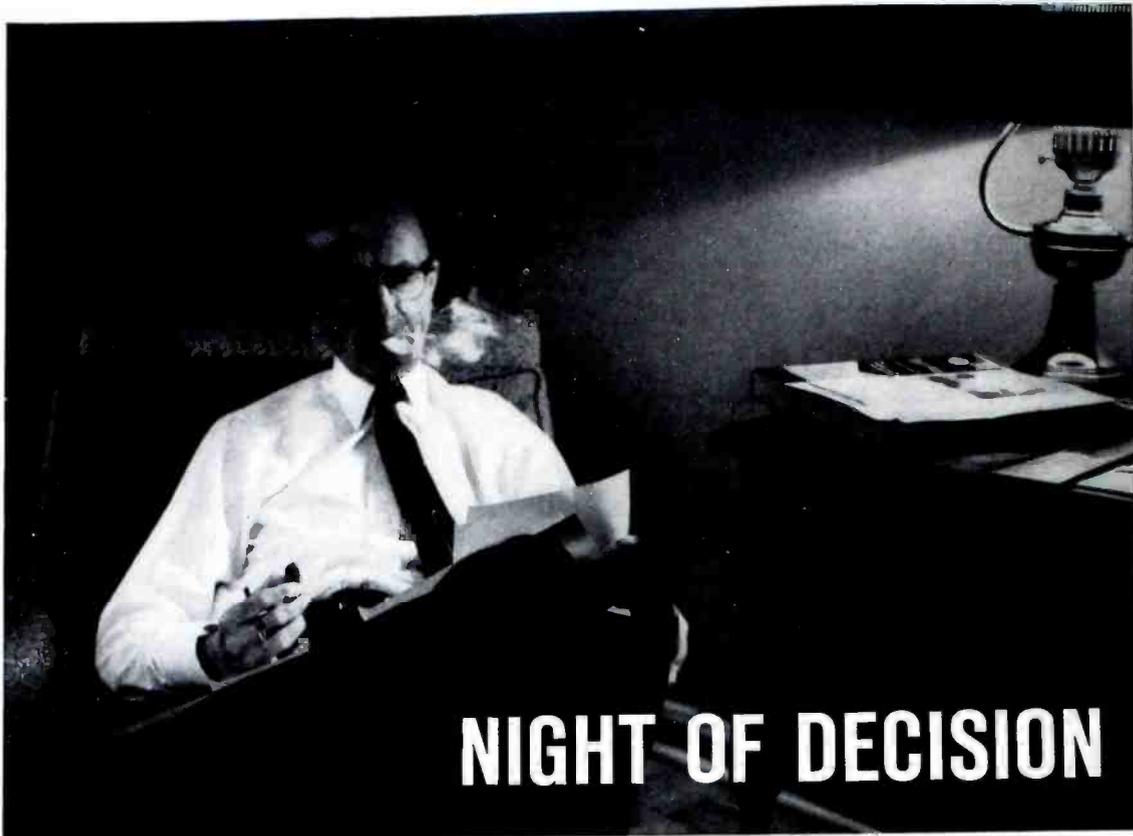
There are some products and some claims that may never earn our Seal, or the sales influence it enjoys among 40,930,000* women. But if you make a good product, and want to sell it with conviction, let us show you the Schwerin results and discuss how that selling influence can go to work for you *now*—on TV, and everywhere.

Good Housekeeping

*Crossley, S-D Surveys, Inc.

MAGAZINE AND INSTITUTE

A HEARST MAGAZINE



Herb Gelby, Vice President
In Charge of Media,
Meldrum & Fewsmith, Inc.,
Ohio's largest advertising
agency; at home in his
den — alone with his media
decisions, and SRDS.

Which media will win tonight?

This is a side of the media executive's life you may not know much about. But it goes on all the time.

Long hours at home in studious contemplation of the total marketing plan on which an agency's media schedules are based . . . reviewing the impressions from innumerable interviews with representatives . . . sorting all the data developed by his media buying team . . . rechecking, re-evaluating every medium under consideration . . . up to his cigar in SRDS, again, as he and everyone else who gets into the media-buying act are in *all* of the 101 buying actions that ultimately put you on or keep you off his client's schedules.

He, and they, may remember some of the impressions your representatives and your general promotion have made in the past . . .

but who is selling them now?

*With a properly planned, strategically positioned
Service-Ad in SRDS*

YOU ARE THERE *selling by helping people buy*

SRDS Standard Rate & Data Service, Inc.

the national authority serving the media-buying function

Walter E. Botthof, *Publisher*

5201 Old Orchard Rd., Skokie, Ill., ORchard 5-8500

Sales Offices — Skokie, New York, Atlanta, Los Angeles



are far behind, with an estimated \$6,000,000 and \$5,000,000 respectively. Of these, MBS shows the greatest life, coming up from virtually nowhere. Mutual, termed the world's biggest network, also has been the most troubled. Beset on one hand by its travails with Alexander Guterman and his influential cohorts, by worried creditors on the other, MBS once again seemed on the verge of collapse. But, says MBS president Robert A. Hurleigh, formerly its top newsmen, MBS is here to stay. Its affiliate roster has grown (by 32 to a total of 458) as has its client roster. By offering listeners a thorough airing of all manner of news, editorializing on diverse subjects, and gossip, MBS attracted a host of bluechip sponsors, including such firms as Ford, M&F, Revlon, Chrysler, etc.

For all the changes that have altered the face of radio in 1959, one thing remained fairly constant: the audience.

A glance at the A. C. Nielsen National Radio Audience Trends for the 24-month period November 1957-November 1959 (see chart, page 25) shows little appreciable difference in the average hours of daily radio usage. The only variation shown is that in the breakdown of October 1958 vs. October 1959. There, radio appears to have lost some adherents in the morning while making up for them in the post-9 p.m. period (presumably at TV's expense).

Radio dominates morning hours

Still, radio appears to retain its morning dominance over all other media. As the Nielsen Radio Index, March, Week-One chart (page 139) shows, two out of every three radio homes (base of 33,000,000) listen at some point during the morning hours, and despite TV's inroads after 12 noon, a healthy 57.9% keeps listening. In the afternoon, 62.3% of all (27.4 million) daytime TV homes watch the screen, but in the final analysis, the average radio home spends 30 minutes more with radio than the average TV home spends with TV.

(Statistically, the average radio home spends 6.47 hours with morning radio each week, while the average TV home spends 5.74 hours with TV. A more telling statistic: only 9% of total weekly TV viewing is done in the morning, whereas 35% of radio listening is done during that time.)

Few broadcasters will openly say so, but radio may be gaining TV's defectors. This would hold especially true in the summer months, when video becomes saturated with re-runs and other replacement fare. Although some skepticism greeted the findings of Albert Sindlinger & Co.'s report this past summer that more people listened to radio than

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**HEAVIEST NETWORK RADIO ADVERTISERS
January-February to June-July**

Advertiser	Rank	Total Commercial Min. Impressions Delivered in 6 Months (000)	Rank	Total Home Broadcasts Delivered in 6 Months (000)
Lewis Howe Co.	1	585,184	2	857,681
Reynolds, R. J., Inc.	2	579,202	1	984,288
Bristol-Myers	3	451,207	6	571,960
Exlox, Inc.	4	406,854	5	640,137
Brown & Williamson Tob.	5	396,576	7	564,148
Grove-Bristol-Myers	6	382,981	3	665,403
Hudson Vitamin Prod.	7	371,452	11	374,508
Midas, Inc.	8	286,674	9	407,661
United Motors—G.M.	9	259,567	24	162,747
Colgate-Palmolive	10	251,082	17	202,849
Lever Bras.	11	249,265	4	644,659
Magen David Wine Co.	12	240,417	10	376,261
Standard Brands	13	234,703	23	165,911
Wrigley, Wm., Jr.	14	233,820	41	79,516
Chevrolet—G.M.	15	228,315	19	200,433
Stewart-Warner Corp.	16	210,828	12	368,177
Automotive—Amer. Motors	17	209,294	13	297,892
Staley, A.E. Mfg. Co.	18	204,874	25	153,147
General Foods Corp.	19	180,526	8	450,225
Sterling Drug, Inc.	20	159,819	22	170,078
Warner Lambert, Pharm.	21	157,582	14	226,497
Lehn & Fink Prod. Corp.	22	144,979	20	177,485
Liggett & Myers	23	142,717	18	201,236
Plough, Inc.	24	137,875	28	145,434
California Packing Corp.	25	130,328	16	215,314
Pepsi Cola	26	117,558	15	220,475
AFL-CIO	27	112,838	51	53,846
Carter Prod.	28	111,671	33	113,902
Amer. Home Prod.	29	108,819	32	127,844
Cadillac—G.M.	30	108,500	48	59,504
Shulton	31	107,710	31	130,612
Bankers Life & Casualty	32	105,279	43	77,839
General Mills	33	100,097	29	143,435
Co-op	34	99,546	64	35,661
Mutual Benefit—Omaha	35	86,044	44	76,018
Parker Pen Co.	36	85,948	38	85,258
Foster-Milburn	37	83,374	39	84,962
Campbell Soup	38	81,955	21	171,856
Harrison Home Prod.	39	79,199	45	74,731
Scranton Corp.	40	65,556	40	82,143
Radio Corp. of America	41	61,606	37	93,621
General Electric	42	61,484	68	30,957
Hartz Mountain Prod.	43	57,807	67	31,746
Billy Graham Ass'n	44	53,929	95	16,274
Fram Corp.	45	53,458	52	51,282
Symphonic Electronics	46	53,367	35	95,251
Q-Tips	47	52,417	49	57,164
Time, Inc.	48	51,393	27	147,191
Voice of Prophecy, Inc.	49	50,389		
Cowles Magazines	50	50,179	50	56,720
Kitchens of Sara Lee	51	49,254	80	24,232
Tetley Tea Co., Inc.	52	47,331	54	49,314
Quaker State Oil	53	46,954	61	39,662
Curtis Publishing Co.	54	46,682	93	17,358
Sealy, Inc.	55	46,437	96	16,170
Radio Bible Class	56	44,614		
Gillette Safety Razor	57	41,530		
Longines-Wittnauer	58	40,916	36	94,073
United Fruit	59	40,131	59	42,334
Aluminum Co. of America	60	39,613	58	42,974
Kiplinger Wash. Agency	61	38,246		
Plymouth Div.—Chry.	62	35,714	90	20,174
D-Con	63	34,802	70	29,427
Allis-Chalmers Mfg.	64	34,640		
Bobbitt, B.T., Co.	65	33,514	56	47,081
Pharma-Craft	66	32,316	55	48,368
Texas Co.	67	31,514		

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The standard by which others are judged



These are gage blocks, among the most precise of all measurement standards. They represent the best (and almost the only) means by which the standard inch is given physical form and made usable as a direct representation of the unit of measurement or as a calibration standard. Such gage blocks, made by several precision manufacturers, are made accurate by comparison with the Standard of Length kept in vault safety at the United States National Bureau of Standards, at Washington, D. C. (see number 2 in this series).

So precisely are the lapped surfaces of these gage blocks machined that they stick together tightly when placed together and held in the hand, as in our photograph. The figures designate dimensions. One set of such blocks is composed of 83 units—nine blocks designated in ten-thousandths, four in inches, two .050" wear blocks—which make possible over 120,000 accurate combinations of measurement in steps of one ten-thousandth of an inch.

Television audience research, while not as precise as a calibration standard, nevertheless offers many practical dimensions of measurement for judging TV's audience value. For example, ARB can now identify the sex and age of viewers to each network program. The new ARB TV-National Report shows this data by fourteen different categories. This is an important qualitative research breakthrough, and a further step toward identifying optimum types, as well as sizes of desired audience groups. Such audience delineations provide better standards by which TV dollar efficiency may be judged . . . and are offered to ARB clients with . . .

*Accuracy . . . Reliability . . .
Believability*



**AMERICAN
RESEARCH
BUREAU, INC.**

WASHINGTON NEW YORK CHICAGO
LOS ANGELES

RADIO WRAP-UP from page 137

watched TV—such being the expected case—industry officials did sit up and take notice when the Ridley Park research organization said that: For eight weeks running, last summer, radio reached more adults during a 24-hour day than TV.

The reason: for the summer of 1958, Sindlinger found that such was the case for only *one* week, not eight.

Transistors taken outdoors

TV's summer weakness, of course, is hardly the sole reason for this interesting gain. Behind it stands a boom in radio set sales, particularly in the area of transistor models—which translated itself into greater outdoor listening. RAB reports that in 1959, 16,000,000 new sets were purchased, one for every three U.S. households; and that if this were added to the 14,700,000 new sets bought in 1958, there'd be one set for two-thirds of all American homes.

People are spending more money on sets. Consumers Union this past year alone tested 63 new transistor models, not one of which was priced under \$29.95 (list). There also appears to be an upwards surge in the sale of clock radios—good news for early morning advertisers—for which people are also paying good money. (CU says that the transistor clock radios it tested range from \$68 to as high as \$125.)

Yet, the question is raised: Does all this set-buying indicate a greater radio audience?

So far, precise data concerning set owners has been sorely missing. Then, too, there is the feeling in some radio manufacturing circles that people are buying replacement sets, and are not fixing their sets that have gone on the blink. In other words, that despite some 16,000,000 new sets, there is only a fractional audience increase, if even that.

Census will include radio questions

The answer should be available next year (1961) when the U.S. Census Bureau bares the details of its canvassing, due to get under way this coming April. For the first time, the pollsters will be asking home owners about their radio habits. A 25% sampling of the nation's citizens will be queried on home ownership; of these, 5% will be asked if they own a radio, and if so, how many sets are in the house.

Nielsen, capitalizing on the new Census, also promises to come out with revised data in 1961. It will schedule NCS #4 late this winter, and its findings should update the number and percentage of receiver homes, county-by-county.

END

HEAVIEST NETWORK RADIO ADVERTISERS—continued
January-February to June-July

Advertiser	Rank	Total Commercial Min. Impressions Delivered in 6 Months (000)	Rank	Total Home Broadcasts Delivered in 6 Months (000)
Clairal, Inc.	68	31,168	63	36,052
Lanolin Plus	69	30,401	65	34,471
Raybestos-Manhattan	70	30,034	60	40,652
McCall Corp.	71	29,417	62	37,334
Socony Mobile Oil	72	28,772	46	74,341
Readers Digest Ass'n.	73	26,949	72	29,175
Amer. Tel. & Tel.	74	26,720	57	46,142
Knouse Foods Co-op.	75	26,109		
Niagara Therapy	76	25,968		
Landers, Frary & Clark	77	25,963	85	21,914
Mentholatum	78	25,764	75	26,706
Syntex Chem. Co., Inc.	79	25,419	69	30,311
AP Parts Corp.	80	25,172	77	25,965
Scholl Mfg.	81	24,974	78	24,975
Lutheran Laymen's League	82	24,777		
Firestone Tire & Rubber	83	24,678	71	29,327
Bon Ami Co.	84	24,503	30	142,286
Mail Pouch, Tob.	85	24,460	76	26,114
Oldsmobile—G.M.	86	23,943	87	21,360
Hearst Magazines	87	23,861	92	18,545
Renusit Home Prod.	88	23,837	73	28,088
Pan Amer. Coffee Bureau	89	23,646	53	51,187
Standard Packaging	90	23,618		
North Amer. Van Lines	91	22,946		
Musselman, C.H. Co.	92	22,059	82	23,341
Purolator Prod.	93	21,775	66	32,448
Luft, George	94	21,034	86	21,414
Word of Life	95	20,595		
Church & Dwight	96	19,120	74	26,906
Benrus Watch Co.	97	18,734	84	22,302
Esquire, Inc.	98	18,588	79	24,727
Outboard Marine	99	17,803	91	19,093
Sinclair Refining	100	17,797	26	147,825
Vick Chemical			34	105,290
Philip Morris			42	78,735
Peter Poul, Inc.			47	59,594
Floris's Telegraph			81	23,690
Walker Mfg.			83	22,949
Argosy Mag.			88	20,427
Popular Science Monthly			89	20,176
Greyhound			94	17,263
Society Plastics			96	16,170
Kretschiner			98	15,726
KUP Co.			98	15,726
Diversified Drugs			100	15,131

Source: A. C. Nielsen

HOW THE IN-HOME AUDIENCE ACCUMULATES
(Based on first week, March, 1959)

	Homes Listening (millions)	% of All Radio Homes	Average Hours Per Home
MON.-FRI.			
6 a.m. - noon			
Average Min.	7.1	14.4	
Per Week	33.0	66.8	6.47
noon - 6 p.m.			
Average Min.	5.3	10.8	
Per Week	28.6	57.9	5.60
ALL DAYS			
6 p.m. - 12 midnight			
Average Min.	3.0	6.1	
Per Week	26.3	53.1	4.82
In 24 hours			
Average Min.	3.9	7.9	
Per Week	41.2	83.4	15.91

Source: A. C. Nielsen

The show that goes everywhere is



made on film

... that's right! If you were producing just for this country's marketing areas, it wouldn't matter much! But you never are... economies of production and distribution demand a show that can go anywhere—be welcome everywhere! A show that can be tested in Johnstown... shown in Gloversville without straining the facilities of any group or station. How that can extract residuals in London or Rio, or Rome or Paris! In other words, a show that's made on film! For further information, call us a call:

Eastman Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood, 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.

CASH from page 29

Thus it is that our situation is paradoxical. On the one hand, our product is most successful for all concerned—while in the eyes of a number, we are a company which this aforementioned few have tainted. Nothing could be more dangerous.

As we design and certainly put to use at even greater velocity, our product, in the ten years ahead, we cannot blink at the facts that many think we are mediocre. They say that we have failed to improve over the years and that we are wasting a trust placed in our hands. As the leading communications form, let us look at our own shortcomings and remind ourselves of the tools that we must use more efficiently.

Color must be developed

Despite large investments, we have failed to open up the color TV market. Yet we all know that through color our product will be better for advertiser and public. Color will increase the size of our product by increasing not only 'sets-in-use' but audience to those sets.

Because our product is limited by time in the 24-hour-day span, our rate of dollar growth has shown signs of leveling off. On the network side, at night, we have reached near sold-out positions—dollar gains have been small.

Another of our problems has been complicated by the upheavals in other industries such as steel. In any appraisal of an industry of our dimensions, we cannot ignore our responsibilities in the near disastrous results of the recent steel strike. Such an upheaval can have an effect on our business for many months to come and more drastic effects upon our federal budget, not to forget the suffering brought to the hundreds of thousands of unemployed people. As a leader in the communications world, we must help form public opinion on such key issues to eliminate similar eruptions in our economy in the future.

At the moment, I feel we are in large part, a mirror of our times. Have we assumed a leadership in our society, for which we have such fantastic potential?

Our influence has already spread well beyond the borders of the 48 states, so let us not only consider our own country, but the world at large. As leaders in the field of communication, are we making the populace of the world's leading power as knowledgeable of the world's problems as we can make them? In our own country almost every day we read about new gang warfare, teenage slayings and violence.

Judging from many of our current magazines, we are pre-occupied with sex and, yes, I read too about a certain smaller group of men who fixed TV

shows. If I were a fatalist, I would see that because the general moral tenure of our world-wide society is showing its seamy sides, nothing could be done.

As a director of this company, I am reporting first as a salesman—and, if at all, as an amateur philosopher.

But of all these situations, which I mentioned, one element strikes me very strongly and it seems to stand out in each... That is, in the evils with which our society must cope, the problems mainly come from a very small part of the whole.

Most people are good people—most are law abiding—the majority of our families are decent, righteous people—most members of this responsible company are dedicated, intelligent and honest people.

For good or bad, the people whose names appear in the news most often are those from the smaller groups. General masses who are leading good lives are notably unheard from. But, unfortunately, most opinions are formed about people or industries as a result of the actions of the few.

Because the actions of these few now seriously threaten our image, TV has the greatest force extant for reaching our population and must, under these circumstances, assume full leadership to put into focus our accomplishments and our plans for the future.

We cannot expect newspapers and magazines—even if they were willing, in spite of their vested interests—to explain our role. They are basically incapable of informing our society of the benefits TV has brought and will continue to bring to the world.

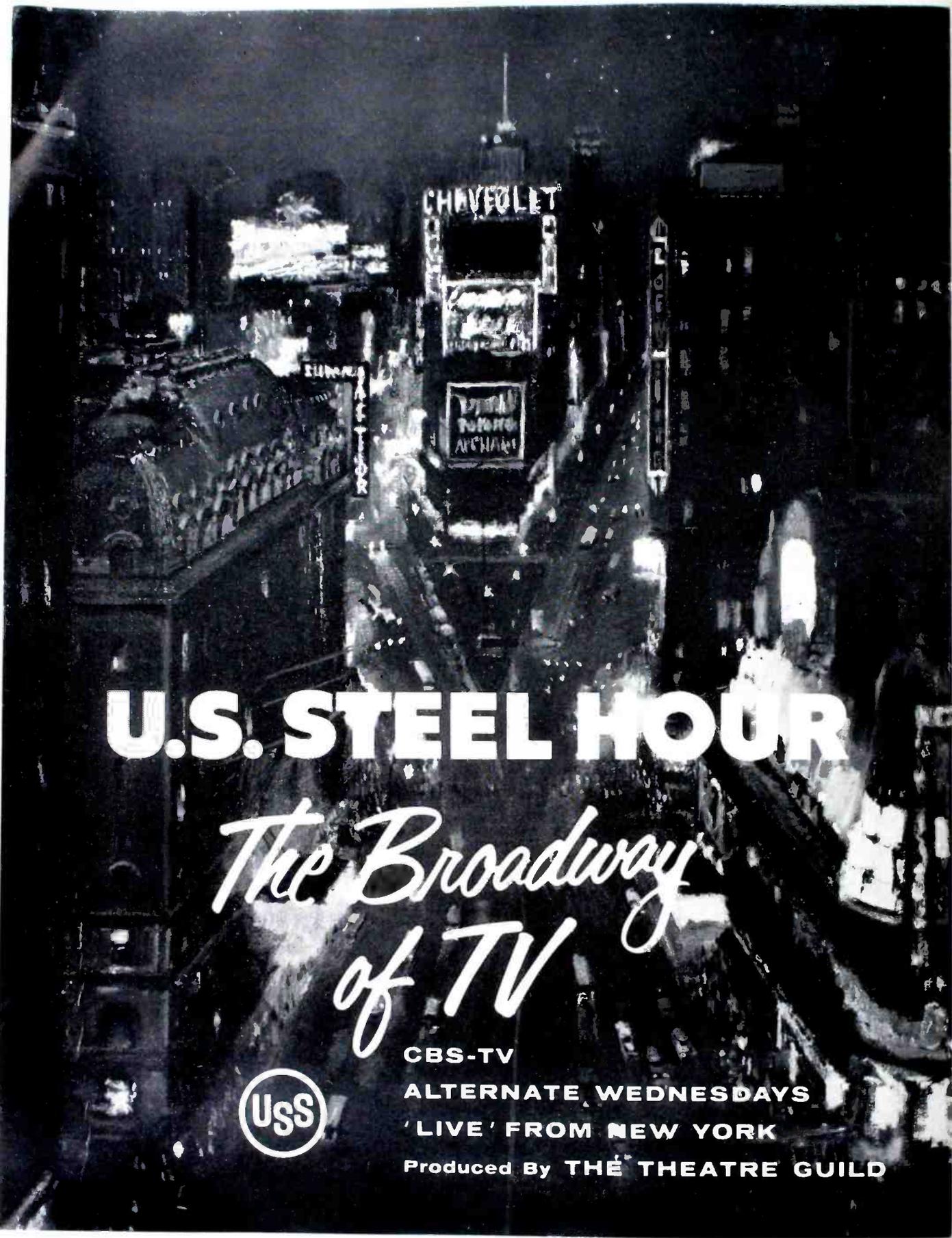
Leadership is good business

As we take this leadership now—I speak from the salesman's viewpoint—to its great potential by so defining and documenting for all to know what our contributions are, I know it's good business and hence expect our TV business to go on to peaks which will dwarf our present levels.

To achieve these goals, TV will, of its own free choice, raise its standards further. It must keep a tight rein on advertising to make certain that products are as advertised. It must offer programs of such diversity to satisfy the widest possible demands of its viewers. Its programming must be designed to broaden the intellectual capacities of our people and to improve the social and economic understanding of our civilizations.

Now this sounds like a big order. It is.

Such objectives cannot, of course, be achieved in a week, a year or in a little more than ten years. That we have come so far in this decade of time is remarkable. That we have much further to go is obvious.



U.S. STEEL HOUR

*The Broadway
of TV*



CBS-TV

ALTERNATE WEDNESDAYS

'LIVE' FROM NEW YORK

Produced By THE THEATRE GUILD

1959) spent about \$1.5 billion—a figure that is expected to double over the next decade (incidentally, at a far greater rate than the all-media advertising outlay).

To understand why, consider the following:

It is expected that, by 1970, the total population will increase 11% to approximately 220 million Americans. Between 1970-80, another 24% increase is expected. So dependent have Americans become on TV that the best guesstimates have it that within 20 years, anywhere from 65-68 million out of an estimated 200 million total U.S. homes will be wired for sight and sound.

TOTAL HOMES vs. TELEVISION HOMES
(Millions of Homes)

	Total Homes	Television Homes
1950	43.6	4.2
1952	45.4	15.8
1954	46.8	27.6
1956	48.8	35.5
1957	49.5	39.3
1958	51.1	43.5
1959	51.6	44.5
1960	52.4	44.5*-47.2**
1965	57.5	48.9*-51.8**
1970	62.9	53.5*-56.6**
1975	69.3	58.9*-62.4**
1980	76.0	64.6*-68.4**

* Based upon television penetration of 85%.
** Based upon television penetration of 90%.
(1960-1980 estimates for Total Homes from Series A—Maximum—Bureau of Census, p-20, No. 90, December 28, 1958.)

Advertising has a peculiar affinity to following the GNP curve; as the Gross National Product rises, so do advertising expenditures—averaging a little more than 2.2% of GNP. When the GNP stays the same—as it did in 1957-58—so does advertising. Economists maintain that by 1970, GNP may be as high as \$750 billion. If this happens, then the “average” family income should rise 29% from a current \$7,400 to a projected \$9,550.

GROSS NATIONAL PRODUCT
(Billions of Dollars)

1950	\$285	1957	\$442
1952	345	1958	442
1954	361	1959	480
1956	419	1970	750

(1959 estimate from TELEVISION MAGAZINE based upon the GNP for the first three quarters of 1959 and the expected GNP for the fourth quarter; data for earlier years from U. S. Department of Commerce. 1970 estimate from a speech by Arno Johnson, vice president and senior economist of J. Walter Thompson Company before the National Association of Broadcasters Fall Convention, Oct. 23, 1959.)

Yet: On the assumption that competition abounds in a flourishing economy, economists such as J. Walter Thompson's Arno H. Johnson, maintain that it will take an advertising budget 12½% greater than last year for an advertiser

today (1960) to maintain his market position.

TV advertising revenues, currently pegged at about \$1.5 billion, can be expected to almost double over the next decade—a far steeper climb than is expected for total advertising (all media). Total advertising, now acknowledged to run to \$11.6 billion, will probably hit \$18 billion.

A 52% increase in sales

Explains Thompson's Arno Johnson: “We must increase our total sales of goods and services by about 52% if we are to keep pace with our increased productive ability and if we are to avoid general unemployment and underutilization of (this) ability.”

He adds: we have, currently, a \$30 billion backlog of consumer needs and demands “awaiting activation by advertising and selling.” This is enough for an expansion of consumer purchases to over \$340 billion this year and next, or 10% over the 1959 level. Thus, if sales are to increase 52% by 1970, it will be the equivalent of adding to our present high standard of living “the nation's entire pre-war 1940 total consumption of \$157 billion.”

To appreciate the role television will play in this, one need only glance backwards.

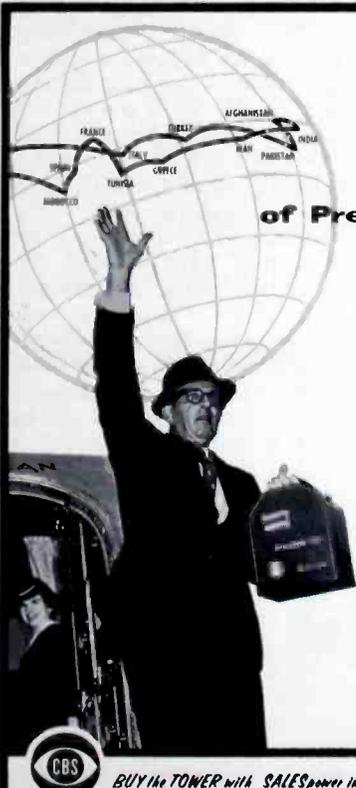
ANNUAL ADVERTISING EXPENDITURES
(\$ Billions)

	All Media	Total Television
1950	\$ 5.7	\$0.2
1952	7.2	0.5
1954	8.2	0.8
1956	9.9	1.2
1957	10.3	1.3
1958	10.3	1.4
1959	11.6	1.5
1970*	18.0	2.7-3.1

* Assuming inflation will raise the price level 2% a year.
(Central Research Departments, McCann-Erickson, Inc. and Printers' Ink: “Advertisers Guide to Marketing.” The 1959 figure is the best available estimate based upon a projection of the first six months of 1959. 1970 estimate based on projections by C. Wiede, Peter Meyer, President of Corinthian Broadcasting Corp.)

Between 1950-52, all-media spending increased 26%, but TV spending soared 150%. Over the next two years (1952-54), TV spending increased 60% as all-media spending rose only 14%. Between 1954-56, TV gained 50%, total media less than half of this—21%. The momentum hasn't let up yet, although admittedly, there is leveling off. Still, in retrospect, it is a startling thing to note that in TV's first decade, all-media revenues gained 104%, as those accruing to television jumped an incredible 650%!

This kind of money buys an enormous amount of advertising, to say nothing of
To next page



KWTV
OKLAHOMA CITY

... on the scene
of President Eisenhower's
23,000 mile tour

In keeping with KWTV's policy of sending newsmen where news is being made, News Director Bruce Palmer gave the KWTV Community first-hand coverage of the President's tour of eleven countries. Direct reports were made daily via trans-Atlantic telephone.

Palmer was the only correspondent from an individual television station to cover President Eisenhower's visit to the Middle East, South Asia and Europe. Carrying out KWTV's news policy, he has made two previous trips to Europe and one to Asia.

On-the-scene coverage of the President's tour is another example of why KWTV generates listener loyalty in its 54-county Community!

Represented by  Edward Petry & Co., Inc.

 BUY the TOWER with SALESpower in Oklahoma!
The Original Station Representative

programming. Whom is it reaching? Where? When? How?

Television today is everywhere. It reaches approximately 9 out of every 10 Americans some 18 hours a day, and then some. Its signals are emitted from 515 stations—network and independent—an increase of 54 outlets since our last report in 1957.

COMMERCIAL TV STATIONS IN OPERATION						
1950	1952	1954	1956	1957	1958	1959
104	108	375	437	459	510	515

Source: TELEVISION MAGAZINE. Totals include UHF stations.

VIEWING CHOICES (In Per Cent of Total TV Homes)		
	1957	1959
TV Homes Using:		
Only 1 station	4%	2%
2-3 stations	24%	17%
4 or more	72%	81%

The TV Home Viewing Choice chart indicates that there are more 4-station markets today than in 1957. There also is evidence now that TV homes are no longer dominant only in the northeast and east central, as they were two years ago. The gaps in the national TV fabric have been filled, witness the great in-

crease in TV homes (average 10%) in the southern and west central states, to say nothing of the rural (or "C" and "D") counties.

For the next decade, the gain in TV homes will match the 10% increase in total homes. This is, indeed, a far cry from yesteryear when, in 1950-52, TV homes increased 276.2% as total homes gained only 4.1%.

Come 1970, it will be hard to detect any variance whatsoever. The 62.9 million U.S. homes and the 53.5 million TV homes predicted by the Thompson agency each reflect the identical (9.4%) increase over 1965. Again, taking it clear into 1980, one notes a striking similarity (9.7% gain in each category). This is, of course, assuming these optimum predictions ring true.

Nonetheless, from an advertiser's point of view, these are challenging figures to ponder. For example, the research by which the above predictions were come by says nothing about multiple set homes. Nor does it touch upon a great new, relatively untouched market—the battery-powered portable TV set, by which the TV industry can make some inroads into those leisure activities which now cut into televiewing.

Homes mean people, and today, as Americans breed faster than they can possibly build, these people mean children—tomorrow's consumers.

Another Providence every month

The national population, finds Thompson's Johnson, continues to multiply at a rate of over 2.9 million per year, or 240,000 a month. "This," he says, "is the equivalent of adding a Providence, R.I., or Omaha, Neb., to our market every four weeks."

Item: As of July 1960, there will be 86% more children five years or younger than there were in 1940, 79% more children aged 5-9 than in 1940. In 1965, many of these will reach adolescence—a time when, child psychologists tell us, youngsters begin to take an active interest in product orientation.

And another item, of more immediate concern to the TV advertiser:

The post-war baby bumper crop, which will reach 18 years of age in 1965, will be 65% stronger than its predecessor group, the pre-war babies, was in 1951. And if "18-Plus" is to be accepted as the "starting age" for family life, we may soon expect yet a further gain in advertising appropriations for all consumer items affecting the family.

TV's role becomes clearer, still, when one combines two relatively recent factors in the U.S. economy: (1) the trek to suburbia, (2) family mobility. The two are closely allied.

"Within any five year period," says Arno Johnson, "the equivalent of our entire civilian population over the age of one changes place of residence."

Because of this rapidly shifting population, Johnson finds, "the importance of nationally advertised brands quickly identified by their packaging or symbols is obvious. The newcomers' ability to find the familiar and preferred brand at once in the new supermarket . . . smooths the process of distribution." Television forces quick distribution, witness the experiment of Anheuser-Busch (see "Busch-Bavarian's Radical New Marketing Strategy," December 1959).

Newspapers lose distribution

As this population, spawning and moving, relocates itself in new housing (with a TV antenna on the roof), the newspapers are finding it increasingly more difficult to get the kind of suburban distribution they need. Picture the plight of the publisher: between 1940-58, Mr. Johnson reports, the population in the suburbs of 162 metro areas grew 77%, while the central city population increased only 27%. Outside of these specific metro areas, U.S. population (average) grew less than 14%. And were one to look at 1950-57, one would discover that 70% of the 18 million new Americans added to the census rolls were living in suburbia.

Wherever they live, they watch TV. But what is intriguing to discover is that, despite a huge population growth and an impressive gain in TV homes, viewing itself isn't accounting for more hours spent. In fact, were one to look at January—a winter month with long nights and, presumably, one when outdoor activities are at a yearly low—he would find a decrease in viewing over 1958. Nielsen researchers admit to this fluctuation, but they add that if TV viewing is taken on a 12-month basis, there does not appear to be any appreciable difference between viewing last year and the year before.

HOURS OF TELEVISION VIEWING PER HOME PER DAY January of Each Year		
1955	5 hours	.49 minutes
1956	6 hours	.01 minutes
1957	6 hours	.04 minutes
1958	6 hours	.07 minutes
1959	5 hours	.55 minutes

Viewing is strongest in the evening hours. During the average night, some 30 million U.S. homes are tuned in between the peak hours of 9-10 p.m. (Viewing habits are still unchanged; starting in the morning, one sees a steady upward

This four-leaf clover is worth looking over!

Missouri's 3rd TV Market
151,400 TV HOMES*

Lucky KODE-TV, Joplin, Mo., is 28% taller, 29% more powerful than the nearest competition. And KODE-TV covers: • a 4 state area • 151,400 TV Homes • 669,800 people with \$776,919,000 buying power.

KODE-TV CHANNEL 12
JOPLIN, MISSOURI CBS-ABC

Rep. by Avery-Knodel • A member of the Friendly Group
*TV Mag., June '59

imb in TV attendance.) Women, of course, account for the biggest audience segment—day and night. Men come second, but only at night, while children and teenagers rank third at night and second during the daytime hours for obvious reasons.

TELEVISION HOME VIEWING HOUR BY HOUR
(Percent TV Homes Per Minute)

Five Days Monday-Friday	January 1958	January 1959
Mornings:		
6 a.m.	0.4	0.4
7	3.8	3.8
8	10.4	10.1
9	13.6	12.3
10	17.3	16.0
11	22.4	22.0
Afternoon:		
12	25.3	24.4
1 p.m.	24.2	21.9
2	22.7	21.1
3	26.4	22.1
4	32.1	28.7
5	36.8	35.8
Seven Days		
Night:		
6 p.m.	45.8	44.9
7	58.2	56.4
8	67.5	65.2
9	68.7	67.4
10	59.8	58.5
11	37.2	37.8

Based on 44.5 million television homes in 1959.

Geography still wields great influence on viewing habits. For instance, in those areas—south and west—where daytime hours are longer, viewing time spent is below the national average. And seasonally, TV falls victim to the warm summer months, when outdoor leisure is at a yearly high.

PER CENT OF HOMES HAVING TV SETS

By County Size	1953	1957	1959
"A" counties	79%	87%	92%
"B" "	60	82	90
"C" "	25	73	82
"D" "	25	65	72
By Territory			
	1953	1957	1959
Northeast	80%	87%	91%
East Central	61	83	89
West Central	45	77	87
South	29	68	78
Pacific	48	83	87

TELEVISION VIEWING SEASONALLY
Millions of Homes Per Minute

	Morning Mon.-Fri.	Afternoon Mon.-Fri.	Evening 7-Day Average
Jan. 1959	4.7	11.3	24.2
July 1959	3.7	8.8	15.4

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Sure Is A Happy New Year



For **CHANNEL 10** Rochester, New York

According to The Latest Nielsen Report:

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

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

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

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

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

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

CHANNEL 10

ROCHESTER, N. Y.

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

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

This may change: for one, battery-powered TV sets will no doubt cut into numerous non-TV activities; secondly, the growth of the multiple set home can have profound effect on future programming strategy. Should the second set come into favor, a nighttime advertiser may schedule boxing for the men, drama for the women, and reach both at the same time. The hold TV has on people can also be seen in looking at the four types of county size in the U.S. Accepted media measurement divides all U.S. counties into "A," "B," "C" and "D" categories. The "A" counties are assigned to metro areas having central cities with

HOURS OF TELEVISION VIEWING PER HOME PER DAY BY MARKET DIVISIONS
January-February 1959
7-Day Averages

By County Size	By Territory
"A" counties... 5:53	Northeast 6:04
"B" counties... 5:52	East Central ... 6:11
"C" counties... 6:00	West Central ... 6:10
"D" counties... 5:50	South 5:48
	Pacific 4:58

500,000-plus population; "B" counties involve cities of 100,000-plus in addition to certain additional counties which are

part of the metro areas whose central cities have a population of less than 500,000. The "C" county covers a population of 80,000, and the "D" county embraces what remains.

What is intriguing to note is that viewing seems to be as high in the "A" counties as it is in "C." One might well assume that in the "C" counties, TV viewing would be considerably higher than in the large, urbanized counties.

HOURS OF TELEVISION VIEWING PER HOME PER DAY OF WEEK
January-February 1959

Manday-Friday Average	... 5 hours... 50 minutes
Saturday 6 hours... 22 minutes
Sunday 5 hours... 43 minutes

Saturday is still the most favored time for watching TV, research tells us. And western programming, critics notwithstanding, is still the nation's favorite. In 1959 there were many more suspense programs and fewer situation comedy shows than ever before.

So huge is the nation's TV audience that sometimes, the uninitiated fails to appreciate its size. Far too often, the audience is judged by the number of people watching the so-called "top ten" or "top twenty."

Actually, it is bigger than that. For example, note the lowest-ranking shows, numbers 101-130. All told, these averaged a 7.9 million audience, meaning that the average program was viewed by 19% of all television homes within its coverage.

RANKING OF EVENING NETWORK PROGRAMS
NIELSEN AVERAGE AUDIENCE BASIS

First November 1959

Program No.	Million Homes
1	17.0
10	12.1
20	11.2
30	9.9
40	9.7
50	8.8
60	8.0
70	7.5
80	6.6
90	6.3
100	6.2
110	5.7
120	4.1
130	2.2

What of the future?
Programming will continue to change, and with this change, so will the audience make-up. As the nation's viewers become more affluent, so will their tastes

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It's Important to know:
WWTV AREA FOOD SALES
ARE 14% HIGHER
THAN UTAH'S!



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

The Folyer Stations

WKZO-TV — GRAND RAPIDS, KALAMAZOO
WKZO RADIO — KALAMAZOO BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS, KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOIN-TV — LINCOLN, NEBRASKA
Associated with
WMED RADIO — PEORIA, ILLINOIS
WMED-TV — PEORIA, ILLINOIS

That's right!—people in Cadillac and Northern Lower Michigan buy more food than the entire population of Utah*!

Yet just one station—WWTV, Cadillac—can keep you firmly in touch with this amazingly important market. WWTV is the *only station* with daily circulation in all of Northern Lower Michigan's 36 counties (NCS No. 3). ARB (May, 1959) for Cadillac-Traverse City also gives WWTV *top position in 202 of 250 competitive quarter hours surveyed, Sunday through Saturday.*

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!*

*Annual food sales in Utah are \$203.1 million. The WWTV area accounts for \$231.9 million in food sales.



WWTV

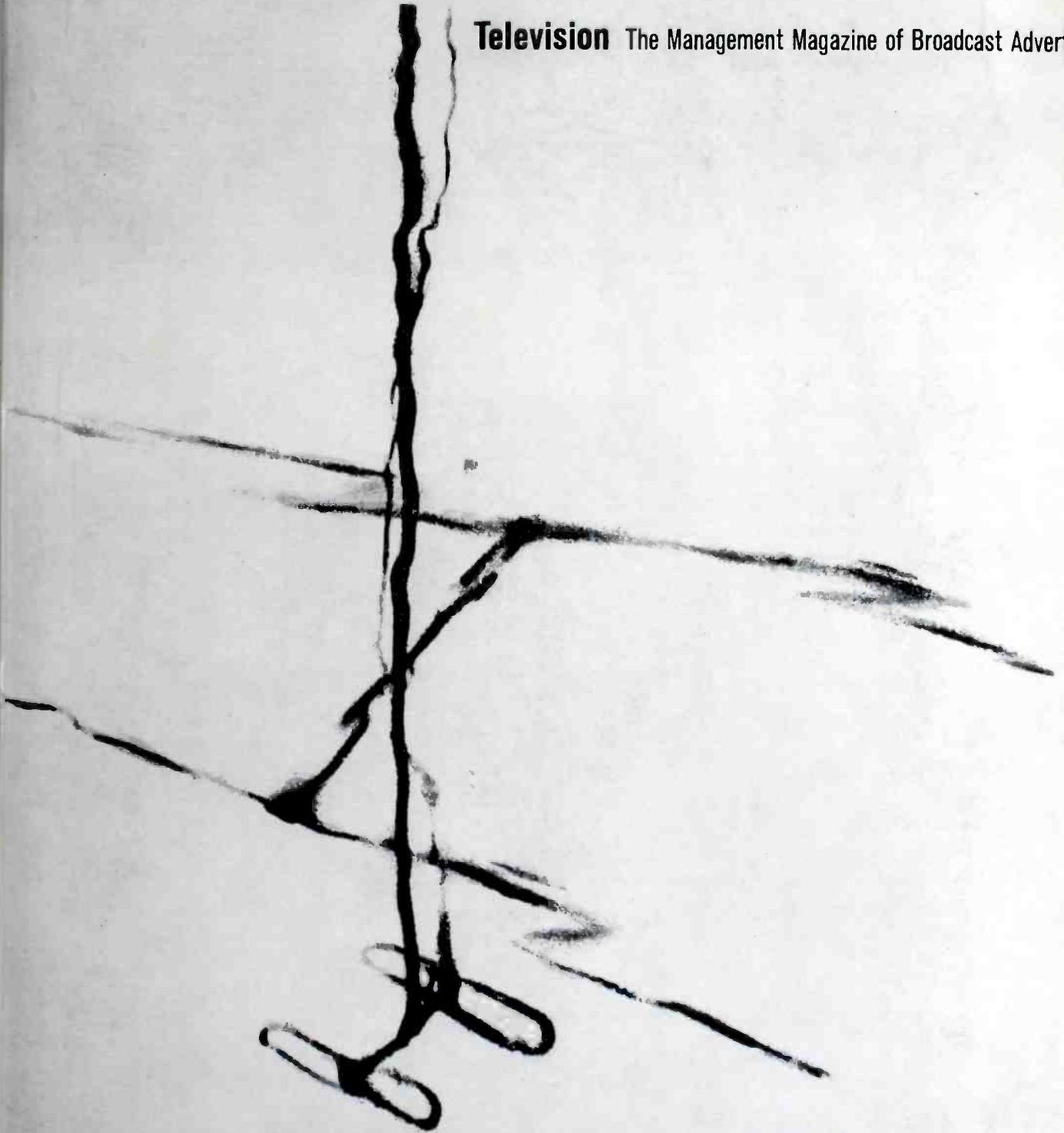
316,000 WATTS • CHANNEL 13 • 1287' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan
Avery-Knodel, Inc., Exclusive National Representatives

to reflect the stature

In a little over a decade, television has established itself as the most compelling medium of communications the world has ever known. Day after day, it demonstrates its unmatched ability to influence people . . . to move men's minds as it moves a nation's products and services. Because television, now more than ever, strikes so deeply into

the every-day lives of the American public, its leaders—the men who control the destiny of this great industry—share an awesome power, a gigantic responsibility. It is to reveal the scope of their problems and achievements . . . to reflect the stature of the television industry through informed, thoughtful reporting-in-depth . . . that TELEVISION MAGAZINE is dedicated.

Television The Management Magazine of Broadcast Advertising





**CENTRAL ILLINOIS
TELEPULSE
(June 1959)**

**AGAIN PROVES
WCIA'S DOMINANCE**

SHARE OF AUDIENCE IN DECATUR, SPRINGFIELD, CHAMPAIGN - URBANA, DANVILLE and BLOOMINGTON	
Sunday thru Saturday Sign-on - Noon	
WCIA	72%
Sta. A	16%
Sta. B	7%
Sta. C	0
Misc.	5%
12 Noon - 6 P.M.	
WCIA	60%
Sta. A	14%
Sta. B	15%
Sta. C	3%
Misc.	8%
6 P.M. - Signoff	
WCIA	55%
Sta. A	16%
Sta. B	16%
Sta. C	5%
Misc.	8%



CHAMPAIGN-URBANA BLOOMINGTON
SPRINGFIELD DANVILLE DECATUR

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

BUSINESS from page 146

change. This is already being borne out by the enthusiastic response TV's informational programming is receiving. TV will continue to be a mass medium, but only in terms of audience size. The coming of the outdoor TV set, the addition of more sets in the home, may well fractionalize the TV audience, much as radio's audiences were split many years ago into those demanding one form of entertainment and those demanding another. This, says one major broadcaster, "can only work to our benefit." **END**

TRENDS IN AVERAGE EVENING NETWORK RATINGS

	No. of Programs	Nielsen Average Audience
1953	118	23.1%
1954	119	21.4
1955	125	22.0
1956	119	22.3
1957	131	21.3
1958	126	21.0
1959	136	19.0

TRENDS IN HOMES REACHED BY EVENING PROGRAMS

	No. of Programs	Nielsen Average Audience (Homes)
1953	118	4,650,000
1954	119	5,272,000
1955	125	6,348,000
1956	119	7,482,000
1957	131	8,241,000
1958	126	8,636,000
1959	136	7,877,000

SWEENEY from page 32

mobile and the picnic portable could really do.

But the significant shifts about radio in 1959 and again in 1960 will not be mirrored in any sharp dramatic way by a single incident, an audience gain, an influx of new advertisers.

The really vital shifts are being made at almost glacial speed but with the same inexorability. These shifts are being made in the minds of the operators of 3,500 radio stations as they realize just what a radio station can be in the community as a marketing and editorial force.

When the station owner or manager realizes that he and he alone of all media can do certain jobs—whether it be selling out a carload of recapped tires or getting a rare type of blood for a dying listener—the industry changes materially. More so—more importantly for the long range—than if radio could hang out an SRO sign every day of the week or a national advertiser puts down \$10,000,000 for the largest spot or network campaign. **END**

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know of no evidence. Ratings? Hogwash, no one has ever proven that ratings indicate the public's taste. Two of the more glaring faults with ratings are that many indicate viewing at a time when the choices are not complete, and that the techniques employed are far from proven.

From here on the article is riddled with false assumptions. He says that other media never became mass media until they offered entertainment; he reveals ignorance of the history of the press, which shows its greatest public acceptance at times when the newspapers delivered the most and the best news.

Then Mr. Ratner goes on to draw his stiff line between art and entertainment, and to assure us that enjoyment of art "takes a tremendous amount of energy," while enjoyment of entertainment does not.

Entertainment, he says, allows us to relax. He hasn't seen my youngsters trying to go to asleep after inadvertently listening to one of the ubiquitous private eye shows sponsors seem bent on putting on the air at bedtime.

I suspect some popular performers (who are not artists, according to Ratner) may want to take exception to his ideas. Is Fred Astaire not an artist? He is very popular; his whatever-it-is-he-does is much sought after by the viewing public. Does it require a tremendous amount of energy to enjoy it? I need say no more; the line Ratner draws between these two is spurious.

What I said about my youngsters back there reminds me that I want to ask Mr. Ratner if he thinks we should allow children, beginning at the age at which they are mentally able to watch and understand television programs, to exercise this freedom of taste, especially when most of the time their freedom is limited to bloody westerns, gory private eyes and beer and patent medicine commercials? This is "freedom?"

BROOKS W. HAMILTON
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SIR:

Vic Ratner's article on "The Freedom of Taste" is one of the best pieces I've ever read in a trade paper—or anywhere for that matter—on the problem of the mass media and the intellectual. It's an eloquent and thoughtful examination of a complex situation.

It deserves even wider circulation, especially outside of the broadcasting industry.

RICHARD M. PACK
V. P., Programming
Westinghouse Broadcasting Co.