

# TELEVISION

*The impact of television on politics; What's ahead in Washington; Fairfax Cone - practical idealist; How to merchandise & promote a spot TV campaign*

*Bus*

Indiana University  
AUG 15 1960  
Library



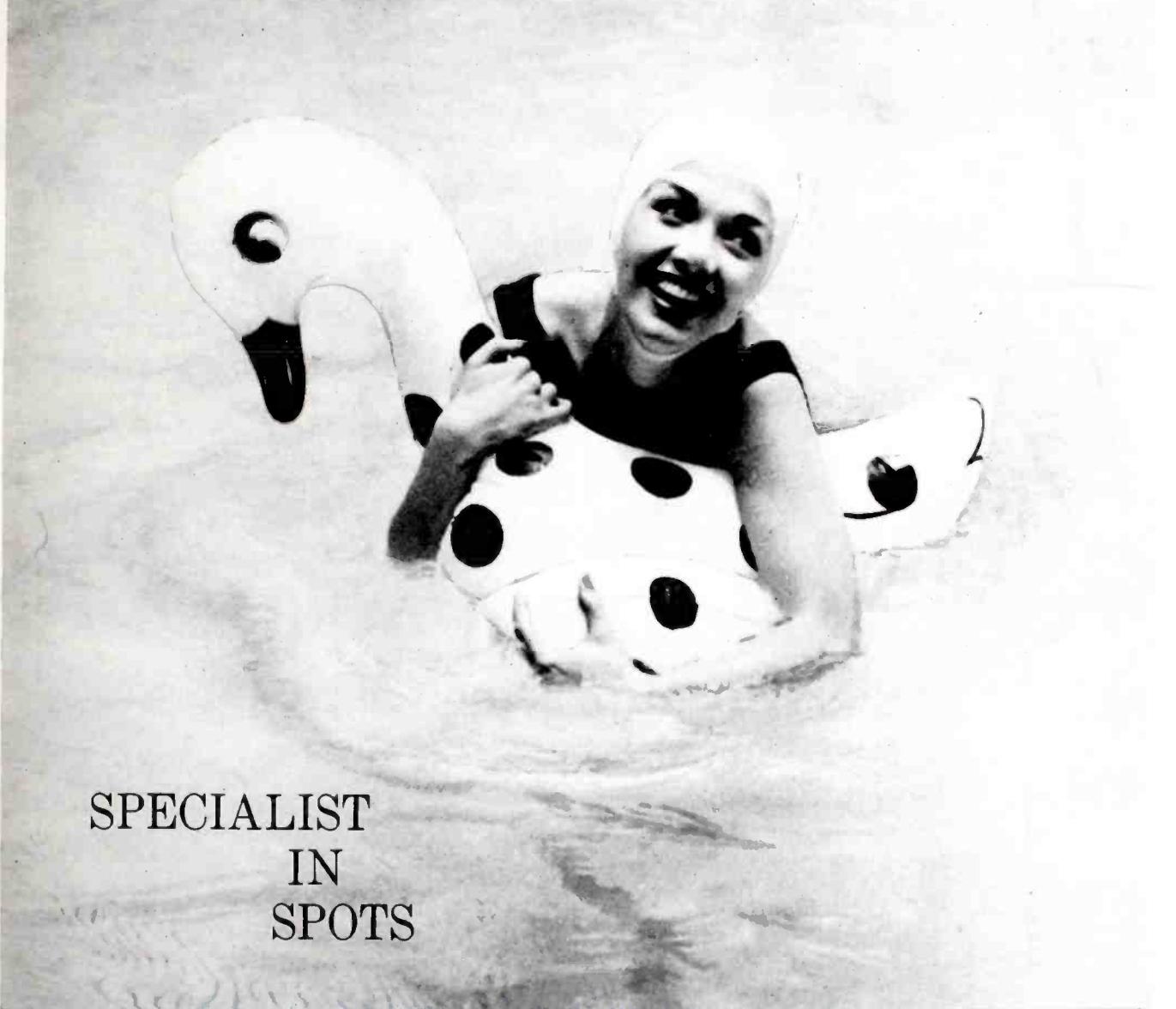


Yes! That's right! Baton Rouge is the 4th largest market in the states of Louisiana, Texas and Mississippi . . . the area known as the Gulf South. Ranking just below Dallas-Ft. Worth, Houston and New Orleans, the Baton Rouge market served by television station WBRZ has a population of 1,561,000, with retail sales of \$1,285,000,000 — too big a market to be overlooked on any list. Call your Hollingberry man.

NBC

ABC

—WBRZ Channel 2—



## SPECIALIST IN SPOTS

Ridin' high! That's the sales-position of the many alert national advertisers who are spotting their TV advertising on these great stations. Ride with them—make Spot-TV your basic selling medium, too!

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

Television Division

**Edward Petry & Co., Inc.**

*The Original Station  
Representative*

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



**COMING IN STRONG!**

**49.0 ..... Baton Rouge**  
**35.8 ..... Atlanta**  
**32.2 ..... Burlington**  
**28.2 ..... Denver**  
**30.8 ..... Davenport**  
**28.5 ..... Oklahoma City**  
**39.1 ..... Charleston**  
**43.0 ..... Birmingham**  
**30.5 ..... Roanoke**  
**20.8 ..... Boise**  
**24.2 ..... Milwaukee**  
**27.8 ..... Tampa**

***And these are ratings!***

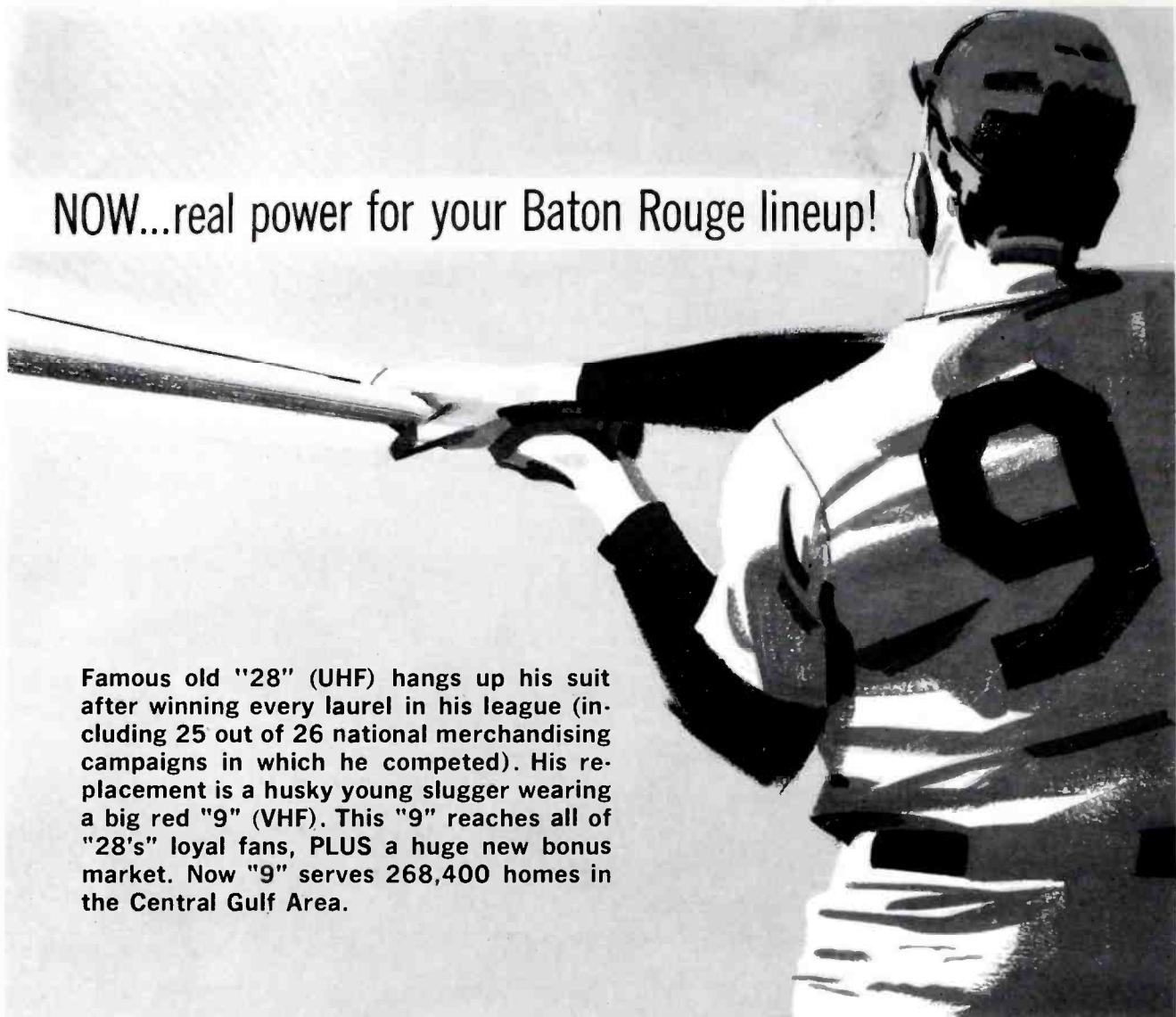
**WHIRLYBIRDS rates a rousing reception from the audience wherever it appears, currently landing a mighty 23.7 average rating in 89 ARB-rated markets.**

**Naturally, advertisers rate WHIRLYBIRDS (III half-hours of airborne adventure) equally high. Foods, tobaccos, utilities, banks, automotives, toiletries and beverages have chartered WHIRLYBIRDS in 136 markets to date. Reserve your market by calling the nearest office of**

**CBS FILMS** 

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

NOW...real power for your Baton Rouge lineup!



Famous old "28" (UHF) hangs up his suit after winning every laurel in his league (including 25 out of 26 national merchandising campaigns in which he competed). His replacement is a husky young slugger wearing a big red "9" (VHF). This "9" reaches all of "28's" loyal fans, PLUS a huge new bonus market. Now "9" serves 268,400 homes in the Central Gulf Area.

**WAFB** TV 9 BATON ROUGE  
CHANNEL 9 LOUISIANA CBS ABC

*goes farther—sells more—in one of  
the nation's fastest-growing markets*

**WAFB** TV—first in TV in Baton Rouge—is a 9-inning hustler, draws all-time-record attendance of loyal fans. And what fans! Annual retail sales (\$270,882,000) 77% above the Louisiana average and 45% above the U. S. average! Food sales (\$53,187,000) 61% above the state, 19% above the national! Furniture/appliance/household sales (\$17,851,000) 107% above Louisiana, 80% above the U. S.!

Why not have "9" in your lineup right from the start! Call Blair TV Associates for a quick rundown.

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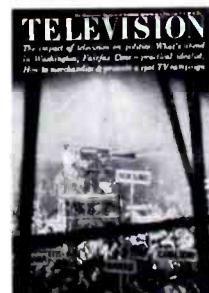
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*This month's cover: To most observers, television's political function reached its zenith in the recent nominating conventions. But all mass media provide mass audiences for political candidates. The basic question, explored in the lead story starting on page 46, is what television contributes, by way of information and opinion, to the electorate's political enlightenment.*



Member of Business Publications Audit of Circulation, Inc.



THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

# TELEVISION



**STORER BROADCASTING COMPANY**  
*33 Years of Community Service*

# WHEN DO YOU FREEZE A FORMAT?

The answer is very simple — never!

At least, in 33 years, we have never quite been able to manage it.

Public preference changes too fast and so do each community's needs. That is why every Storer station is locally oriented to the particular community it serves.

Only by knowing community problems from day to day have we been able to help solve them. Only through constant check on listener and viewer preferences have we been able to build loyal, responsive audiences.

Keeping the public informed and entertained, and working for a better community is a day-to-day, often an hour-to-hour, even minute-to-minute job.

We've never found a way to format community service. It's too big . . . too fluid . . . too much of a responsibility to be frozen — even for one day.

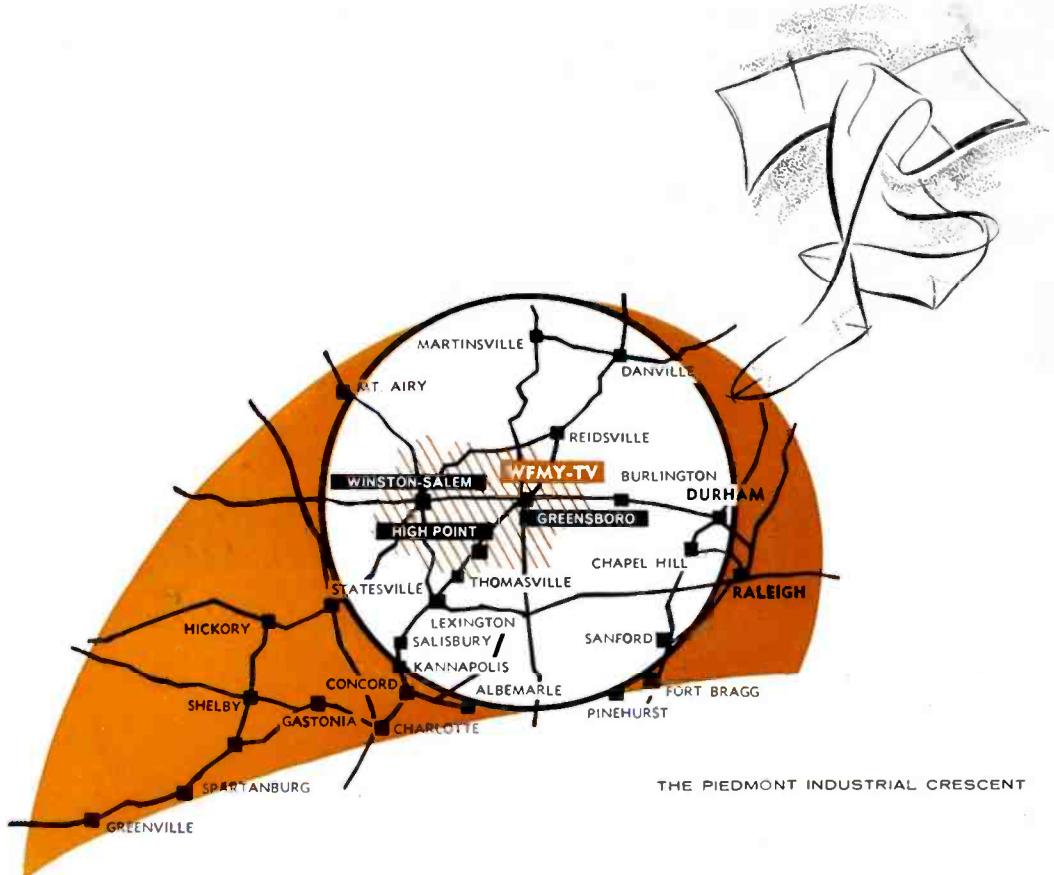
## Radio

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

## Television

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

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



## the HOSIERY industry . . .

**creates buying power in the Piedmont Industrial Crescent !**

The South's gigantic hosiery industry, creating unlimited disposable income, makes the piedmont market a must buy. And WFMY-TV . . . located in the heart of the 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.



# wfm y - 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



# FOCUS ON PEOPLE

When **Walter Lippmann** appeared on television in early July, the nation got a taste of what the medium can contribute, by way of information and opinion, to its political enlightenment. This month's lead story, on page 46, assays the significance of the Lippmann telecast and what sociologists, psychologists, pollsters and political pundits of every stripe think is the actual effect of television on political thinking and voting habits. Lippmann, at 71, is the acknowledged dean of socio-political analysis. New York-born, Harvard-educated, he has varied his career but never roved too far from the arena of social and political writing. His syndicated column has appeared in the New York *Herald-Tribune* since 1931.

**Frederick Ford**, legal-minded, broadcasting-oriented chairman of the Federal Communications Commission, is a man on a hot seat. How he and his colleagues face up to Congressional pressures, informed and uninformed, will have an important impact on the structure of broadcasting. Their plans and the current state of Congressional thinking about the industry are explored starting on page 50.

A hard-nosed approach to TV and its responsibilities is taken by **Fairfax Cone**, the ethical-minded chairman of the executive committee and creative director of Foote, Cone & Belding, whose TV billings total some \$45,000,000. Profiled on page 64, Cone laces into the problems of bad taste and conflicting claims in advertising, asks an alternative to mass programming to provide for the minority viewer. A man who has helped shape advertiser patterns on TV, Cone can be critical of the medium as well as lavish in its praise.

A major problem facing spot TV users is the merchandising and promotion of their announcement campaigns. The 12th in **TELEVISION MAGAZINE'S** Media Strategy Series tells how the Chun King Corp., the nation's largest marketer of canned and frozen American-Oriental specialty foods, generates excitement for its \$2,600,000 TV investment. The man behind Chun King is a 41-year-old rugged individualist named **Jeno Paulucci**, who left off selling for a grocery wholesaler to go into business growing bean sprouts in a converted Quonset hut shortly after World War II. The sprouts grew into a \$30,000,000 business and Paulucci into a firm believer in saturation TV.

The fall line-up of TV shows, examined on page 56, will probably not bring huzzas from the critics. A schedule of approximately 50 new shows, in the best tradition of programming for the mass audience, are crowded with action-adventure and Western violence. But there is the bright spot of history hopefully awaited in the *Churchill Memoirs*. And, with the accent off specials, a resurgence of situation comedy is a programming aspect worth watching.



WALTER LIPPmann



FREDERICK FORD



FAIRFAX CONE

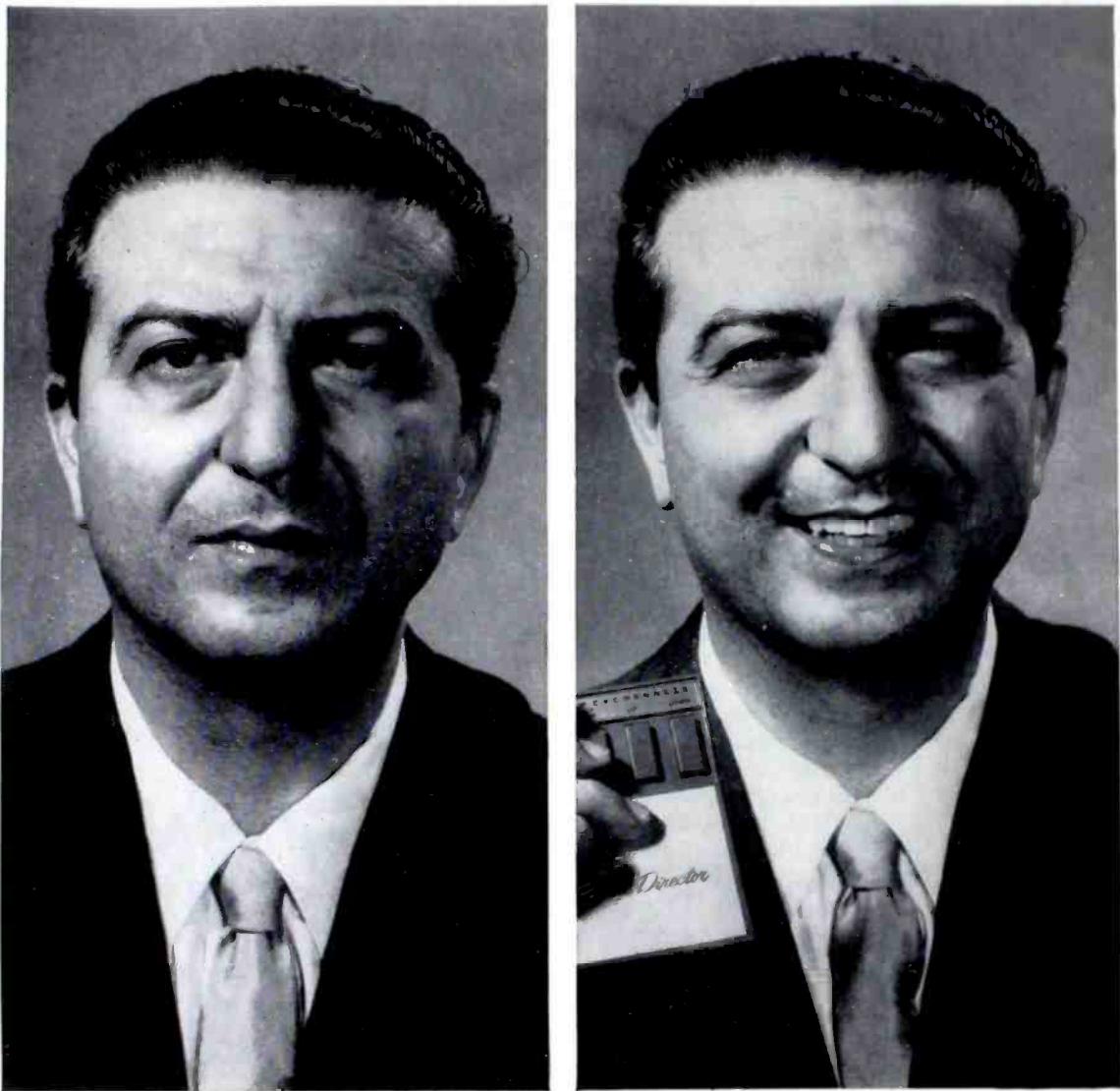


JENO PAULUCCI



SIR WINSTON CHURCHILL

## A PAID TESTIMONIAL FROM VICTOR ALESSANDRO FOR KPRC-TV, HOUSTON



You perhaps know how we gently persuade famous people to say nice, sincere-sounding things about KPRC-TV WE PAY THEM MONEY! Take Victor Alessandro. We approached the conductor of The San Antonio Symphony recently while he was in Houston to guest-conduct the Houston Symphony. He was rehearsing, and at first he mistook us for a music critic and picked up his largest baton. But, we handed him a violin-case full of money and asked him to say something nice about KPRC-TV.

"Television?" he shouted. "Surely you're joking! Television is for children and grown-ups who know no better. Do you mistake me for a politician?"



COURTESY OF  
SKIPPY PEANUT BUTTER

if you like TV, you'll love KPRC-TV, Houston

We begged, we pleaded, we implored. Then we filled a bass-fiddle case with money. Dr. Alessandro agreed to watch Channel 2. "Viola!" he cried aloud. "Can this be television? It looks exactly like Mozart, or Beethoven. Why it would indeed be a shame to waste this splendid art on children or unappreciative grown-ups. May I watch a little longer?"

As Dr. Alessandro discovered (and you can, too) — KPRC-TV is the one television produced on purpose to please. KPRC-TV in Houston alone gives you the true, exact flavor of GRADE A television.

No other television looks or sounds or stays pleasant and persuasive like KPRC-TV, because no other television is produced like KPRC-TV.

EDWARD PETRY & CO.  
National Representatives

# FOG S ON BUSINESS

## THE FOURTH QUARTER OUTLOOK

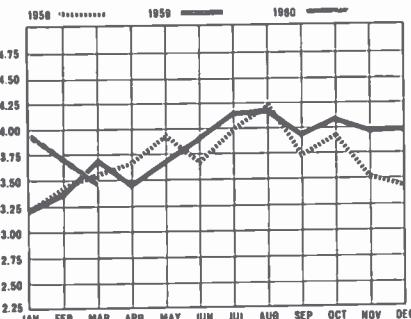
At mid-year 1960, with business moving into a summer lull, forecasters stood by their predictions of a healthy year, but one falling far short of a boom. The political outlook and November elections, although only a passing influence on the market, are credited with causing some immediate uncertainty, as is the ticklish international situation. But there is continued heavy consumer spending. And exports are running at the best rate in three years.

Government economists, after watching a second quarter slowing marked by a drop-off in steel production, a decline in order backlogs and a lag in construction, concede that the third quarter will be the poorest period of the year. But they expect the fourth quarter to bring an upturn. There will be a recovery, more than seasonal, carrying over into the first half of 1961.

Despite the current mixed picture, TV advertisers, buoyed by consumer confidence, are continuing to spend heavily. For the first five months of 1960, the gross time billings of the TV networks were \$283,292,781, up 8.7 per cent over the same period last year, according to the Television Bureau of Advertising. And the TV networks' introduction of a discount plan to induce advertisers to come in for the summer can be expected to at least partially defeat the seasonal lull. Reports on hot-weather national spot radio have this broadcast sector doing exceptionally well.

Looking into the future, Tvb sees local advertising in all media at an annual rate of nearly \$10 billion by 1970, with TV getting \$1.5 billion of the total. "As it did nationally in the fifties," says Tvb, "TV will spur a faster than might be expected growth in local advertising in the sixties. Retailers are looking at the success national advertisers have had with TV and are now finding ways to adapt it to their own use . . ."

**TV NETWORK COST PER THOUSAND**



**MARCH 1960: \$3.48**

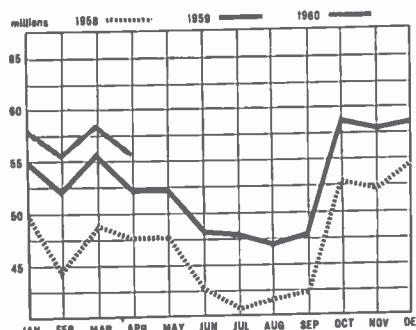
This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total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

Sources: ARB, LNA-BAR  
TELEVISION MAGAZINE

**TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR MAY**

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	20.2	19.8	18.4	20.1
6 PM	24.0	36.0	34.6	29.6
7 PM	36.2	47.2	50.8	42.1
8 PM	50.7	56.9	59.8	54.3
9 PM	61.4	52.3	60.5	58.2
10 PM	49.0	30.1	39.0	41.0
11 PM	21.4	13.9	15.3	17.8
MIDNIGHT	9.7	3.1	6.6	6.9

Source: ARB May 1960



**TV NETWORK BILLINGS**

	April, 1960	April, 1959
ABC . . .	\$12,701,240 . . .	\$10,309,263
CBS . . .	22,580,032 . . .	22,077,285
NBC . . .	20,641,555 . . .	19,739,816
Total . . .	\$.55,922,827 . . .	\$.52,126,364

Source: LNA-BAR  
A Please b

NETWORK PROGRAMMING

AIR POWER • CODE THREE • SAN FRANCISCO BEAT • NAVY LIFE  
SHOTGUN SLADE • TRACKDOWN • THIS MAN DAWSON • 26 MEN  
THE CALIFORNIANS • THE HONEYMOONERS • MR. ADAMS AND ERIC  
MEET McGRAW • DEADLINE • BOLD VENTURE • COLONEL FLAKES  
SILENT SERVICE • FLIGHT • PANIC • POLICEWOMAN DECIDES  
IT'S A GREAT LIFE • INTERPOL CALLING • YOU ARE THE HERO  
HIRAM HOLLIDAY • MIKE HAMMER • BOLD JOURNEY

# WPIX

the  
prestige  
independent



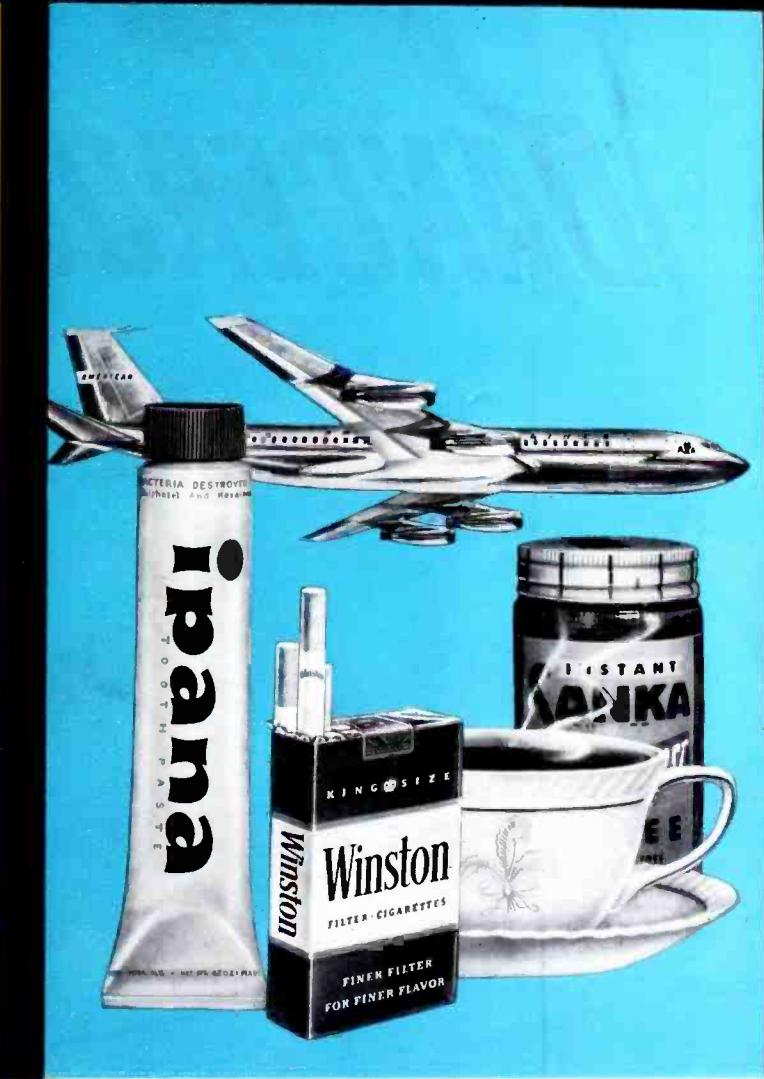
WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! Audiences have learned to expect network quality entertainment *every* night on WPIX-11. Advertisers know that of *all seven* New York stations only WPIX offers so many opportunities to place *minute* commercials in *prime evening time* in such network quality programming. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience...on a station that has a healthy respect for the rate card. **Where are your 60-second commercials tonight?**

# NETWORK AUDIENCES

A. C. Nielsen recently studied his entire New York sample, both Audiometer and Recordimeter-Audilog homes, and found "no significant difference" between the kind of people who watch WPIX 11—New York's leading Independent station—and New York's leading Network station. The Nielsen "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of: FAMILY INCOME • HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF FAMILY • AGE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD from 7:00-11:00 PM, seven nights a week. Qualitatively they are equal. As Nielsen states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"

# NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers Co. General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • Colgate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lambert Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, Inc. National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobacco Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar Co. Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorillard Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limited Kellogg Company • Miles Laboratories, Inc. • The American Tobacco Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • Gulf Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many more.



**WPIX**  
*new york*

The ONLY New York independent  
qualified to display the  
SEAL OF GOOD PRACTICE.

**NOW! NEW!** Stories that begin where  
OFFICIAL POLICE ACTION LEAVES OFF!



*"The Case of the*  
**DANGEROUS ROBIN"**



★ STARRING **RICK JASON** AS ROBIN SCOTT . . . "NEGOTIATOR" EXTRAORDINARY  
with JEAN BLAKE as Phyllis

EXPOSING FRAUDULENT INSURANCE CLAIMS!

HIS MISSION: Saving  
fortunes for insurance  
firms!

HIS CREDO: Recover  
the loss . . . leave the  
culprit to the law!

He knows more  
about the underworld  
than any man alive!

A hazardous game with  
MILLIONS OF DOLLARS  
at stake!

A MODERN SERIES FOR EFFECTIVE MODERN PROGRAMMING!

The new power  
in TV programs...



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

# SELECTIVE PROGRAM LOG

JULY 30

Old scout Herb Shriner will host and narrate a *World Wide 60* documentary marking the 50th anniversary of the Boy Scouts. (NBC-TV, 9:30-10:30 p.m.\*)

AUGUST 1

Sam Levenson will host as *Celebrity Talent Scouts* premiers as a nine-week replacement for *The Danny Thomas Show*. Format calls for established show folk to introduce talented newcomers. (CBS-TV, 9:9:30 p.m.)

Weird noises for the summer scene will be supplied by a 20-foot trumpet and a guitar that shoots ping-pong balls on the debut of *The Spike Jones Show*. The nine-week musical comedy revue will star Spike and songstress Helen Grayco, feature comedians Joyce Jameson, Len Weinrib and Jose Jimenez, alias Bill Dana. (CBS-TV, 9:30-10 p.m.) A tongue-in-cheek look at the development of song in motion pictures is contained in *Hollywood Sings*, a repeat hosted by Boris Karloff. (NBC-TV, 10-11 p.m.)

AUGUST 4

Set volume goes down for the nostalgic debut of *Silents Please*, condensed versions of silent film classics. The 12-week series, featuring Valentino, Chaplin, Barrymore, et al., replaces Ernie Kovacs' *Take a Good Look*. (ABC-TV, 10:30-11 p.m.)

AUGUST 5

*Project 20* continues with reruns of its most popular shows. Fred Allen narrates "The Jazz Age." (NBC-TV, 10-11 p.m.)

AUGUST 6

Racing from Monmouth Park trots out with *The Sapling*, six furlongs for two-year-olds, \$100,000 purse. (NBC-TV, 5:30-6 p.m.)

Surveyor General of the Universe John Gunther will guide summer escapist to Australia as the *High Road* series bumps into "The Great Barrier Reef." Other broadcast stops: August 18 in Africa, "Tanganyika Today;" August 27 tuna fishing in the Pacific, "Harvest of the Sea." (ABC-TV, 8:8:30 p.m.)

Peaceful uses of atomic energy will be explored on a tour *Inside Argonne*, an Illinois atomic energy plant. (ABC-TV, 10-12 p.m.—the time slot, importantly, marks ABC-TV's venture into new late night programming.)

AUGUST 8

Esther Williams gets in the swim with a Florida-originated musical, *Esther Williams at Cypress Gardens*. Also starred: Fernando Lamas, Joey Bishop and 870,000 gallons of water. (NBC-TV, 10-11 p.m.)

AUGUST 10

Red Buttons will put on Cockney accent and police inspector's uniform to solve "The Case of the Missing Wife" on *U.S. Steel Hour*. (CBS-TV, 10-11 p.m.)

AUGUST 12

The heat is on an insurance investigator as he gathers evidence pointing to his wife as an arsonist. "Fire by Night" is the title of this entry in the *Moment of Fear* series. (NBC-TV, 10-11 p.m.) This year's *College All-Star Football Game* will pit choice campus huskies against the champion Baltimore Colts in a contest originating from Chicago's Soldier Field. (ABC-TV, 10-12 p.m.)

AUGUST 13

*World War I* is refought as "The Great War" in rerun on *Project 20*. (NBC-TV, 10-11 p.m.)

AUGUST 15

For those who didn't catch up with "What Makes Sammy Run?" last fall, part I of the two-part adaptation of the Budd Schulberg novel will repeat. (NBC-TV, 10-11 p.m.)

AUGUST 19

A science-fiction novel by Isaac Asimov supplies the "humanoid" for "Caves of Steel"—the strange partnership between a human and a robot who team up to solve a crime—on *Moment of Fear*. (NBC-TV, 10-11 p.m.)

AUGUST 22

Part II of Budd Schulberg's "What Makes Sammy Run." (NBC-TV, 10-11 p.m.)

AUGUST 24

The *U.S. Steel Hour* pans back on the Civil War to background a romantic adventure yarn intriguingly titled, "Bride of the Fox." (CBS-TV, 10-11 p.m.)

AUGUST 26

CBS News lights a Roman candle and puts on its track shoes for the start of the 1960 Summer Olympic Games. Exclusive coverage will give CBS 20 hours of programming in varied time slots through September 12. The initial program will feature the opening ceremonies. The following events will be telecast daily (CBS-TV, 9-10 p.m.)

AUGUST 29

The bread line winds its way into World War II as *Project 20* revives "Life in the Thirties." (NBC-TV, 10-11 p.m.)

SEPTEMBER 3

A study of Communism inside Russia—"Nightmare in Red"—will be the repeat subject on *Project 20*. (NBC-TV, 9:30-10:30 p.m.)

SEPTEMBER 7

Arlene Francis will battle with Hans Conried in "When in Rome," a *U.S. Steel Hour* comedy about a wife whose husband is willed a large sum by an unknown woman "in memory of three divine days and nights in Rome." (CBS-TV, 10-11 p.m.)

\*All times EDT.

Sports lovers will have the Rome Olympics and music lovers will have

*Spike Jones* by way of proof that the TV summer is not all reruns.

"*U.S. Steel Hour*" with new "live" shows all summer long, and the "Moment of Fear" suspense series.

fill the drama bill. On the news documentary front,

"*World Wide 60*" takes a look at the Boy Scouts on their 50th anniversary.

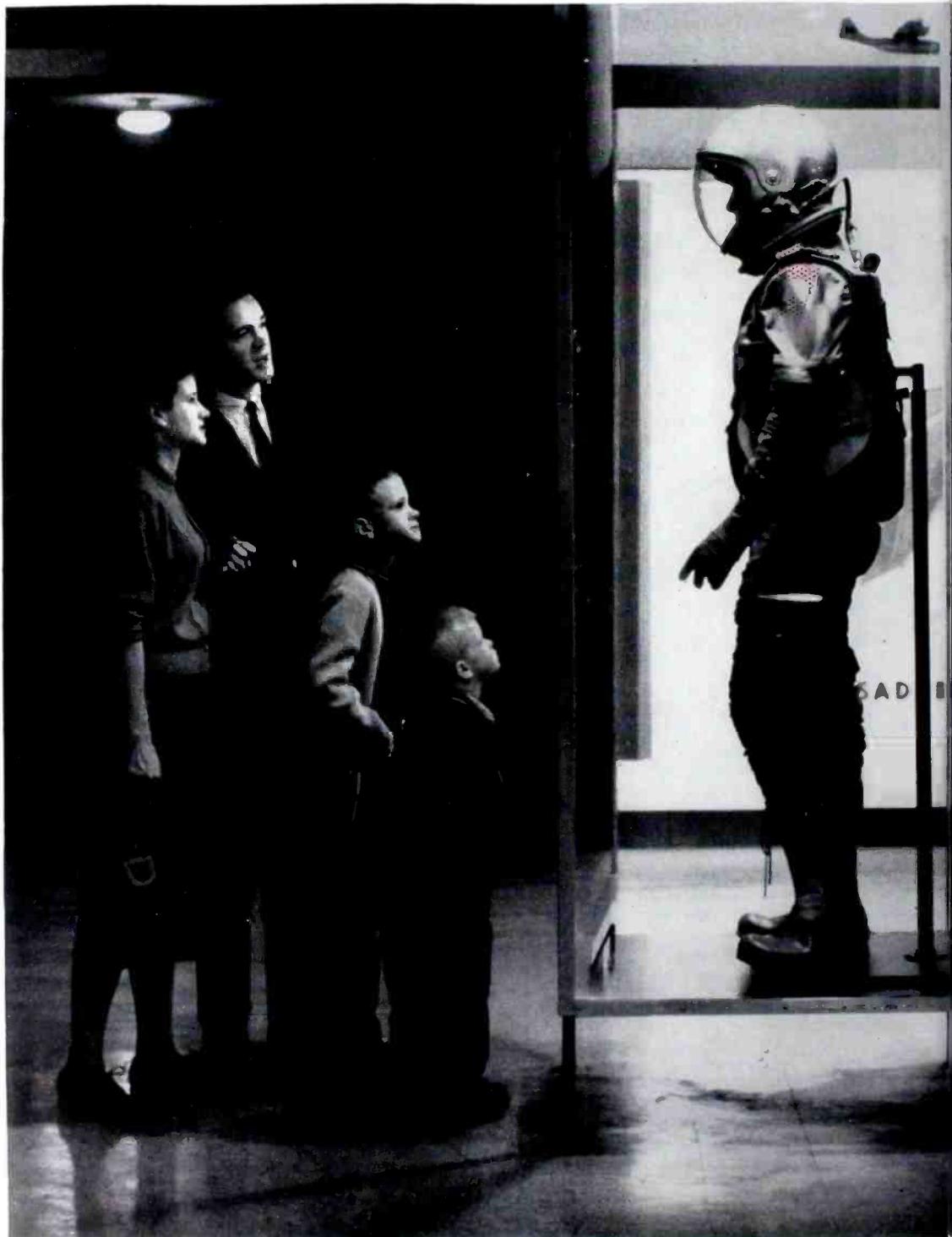
and *ABC*, in an important excursion into late-night TV, explores peacetime atomic energy.

Celebrity hunters will find them on the premiering 'Celebrity Talent Scouts,' and with a nod to nostalgia and the TV voice that nightly implores you to keep your set volume down, there is the debut of a program featuring silent film classics. Reruns, of course, do figure

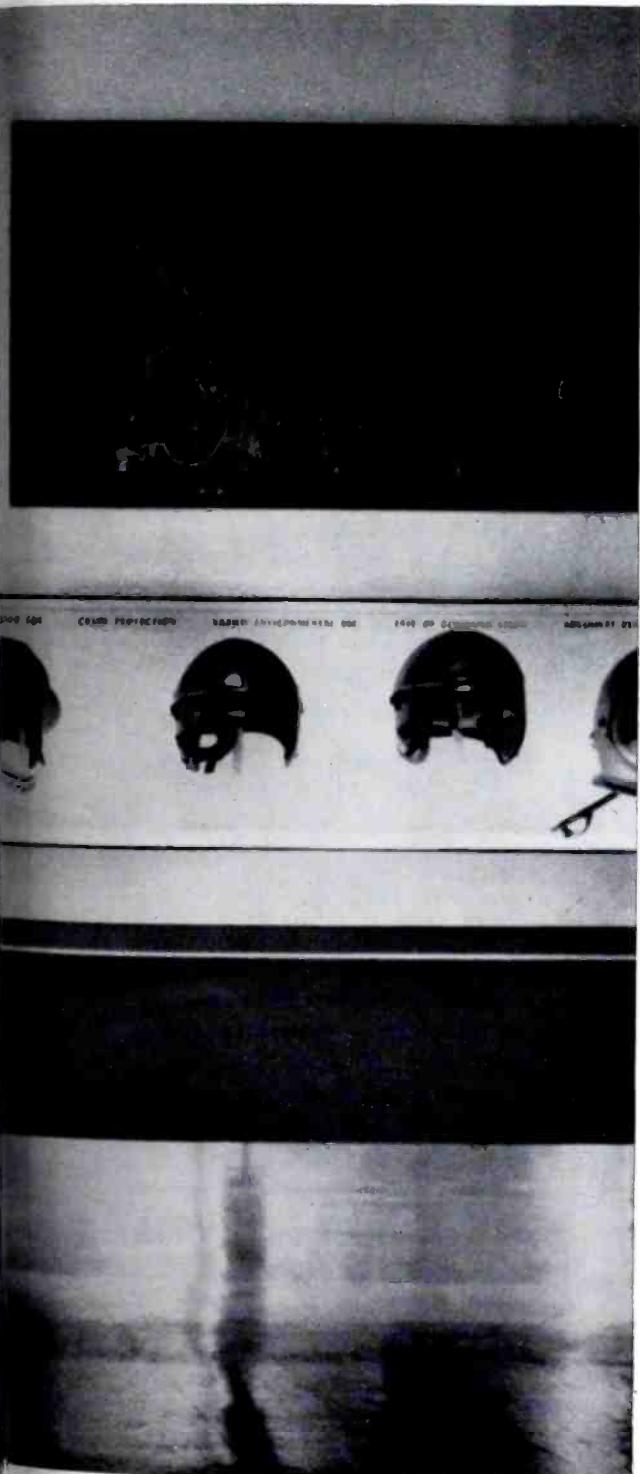
prominently in the hot-weather picture, the highlight being the best of 'Project 20's' history-on-film series.

Also present on the summer scene, *Spike Jones*—with a guitar that shoots ping-pong balls.

# In Chicago



...the **Museum of Science and Industry** is the most versatile museum of its kind in the world. Its exhibits range from Space Age Technology—to an actual operating Coal Mine—to the only German Submarine ever captured in wartime, the U505!



In Chicago  
**WGN**  
**TELEVISION**

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



**WGN IS CHICAGO**  
Quality • Integrity • Responsibility

# RADIO WRAP-UP

## A Monthly Review of the Radio Industry

Over the past weeks radio has shown new vitality on several fronts. There have been network billings increases and new programming plans. A radio program garnered one of the heaviest listening audiences in years, beating out even prime time TV competition. Summer radio is reported as booming. And stations are operating on improved profit margins. But as the radio picture brightened, there was also a hint of trouble—the old problem of dual rates has again caught fire.

### NBC and CBS in the black

On the network front, the highlight was an announcement by NBC Radio that after eight years of red ink, it is now operating at a profit. With as much net business on the books on June 1, 1960 as it showed for all of 1959 (about \$14,000,000), the network reported that it is assured of continuing in the black for the rest of the year.

Gearing for what it calls the biggest third quarter it has enjoyed in the last 5 years, NBC Radio attributes its upswing to a new program concept and the resulting improvement in station clearances of network time, which stands at from 95 to 98 per cent. NBC Radio also disclosed a general increase in rates for participation announcements.

At the other radio networks, things are also looking up. CBS Radio operated in the black during the final quarter of 1959 and the first quarter of 1960. It will not speculate on whether it has reached a permanent profit position.

The Mutual Radio Network, recently purchased by Minnesota Mining and Manufacturing Co., claims it is now near the break even point and that at its present rate of business, it will be in the black before the end of the year.

NBC Radio, operating in the red, can nonetheless boast in other areas. Its June 20 broadcast of the Johansson-Patterson heavyweight championship fight reached an audience estimated at 61,191,230, better than any TV show (including the Emmy Awards) on at fight

time. The happy sponsors of ABC's \$250,000 radio-only fight package: Bristol-Myers and Fiat cars.

ABC Radio also figured importantly in the news with its announcement of a new fall programming plan. A new program schedule, aimed primarily at the young adult audience, will turn from a "hop-scotch" to a "steady pattern," center on *Flair*, a 55-minute across-the-board program of popular music and short features.

Adding to radio's apparent upsurge was a National Association of Broadcasters survey showing that radio stations last year had a nationally improved profit margin. Individual stations lifted their profit from 7.2 per cent in 1958 to 7.7 per cent in 1959.

In breaking down the sales dollar of the typical radio station, NAB found that 15 per cent of income came from national and regional business, 85 per cent from local. Network income was less than 1 per cent. Revenue of the typical radio station came up from \$99,200 in 1958 to \$104,000 in 1959. Stations estimate an increase of 8.2 per cent to \$107,800 in 1960.

### Ayer warns on dual rates

Much of the summer business is said to be national business brought in at local rates—a situation causing concern in many quarters, particularly among ad agencies.

Well documented in recent weeks was N. W. Ayer's sharp ultimatum to station representatives concerning dual rates, again focusing attention on one of radio's oldest and most confused practices. Unless rates become standardized, warned Ayer, it will bypass reps, deal directly with stations.

Ayer, which invests about \$30,000,000 annually in spot radio and TV, delivered its ultimatum to the rep group hoping that it can bring pressure on stations to adopt single rates, solve the national vs. local rate muddle.

While some reps feel that agencies themselves have helped to perpetuate the

rate dilemma, most are in sympathy with Ayer's plight. There is agreement among reps that the rate problem needs to be resolved, but they feel that they are unfairly caught in the middle of the squabble. Most of the reps passed along Ayer's feelings to their stations. END

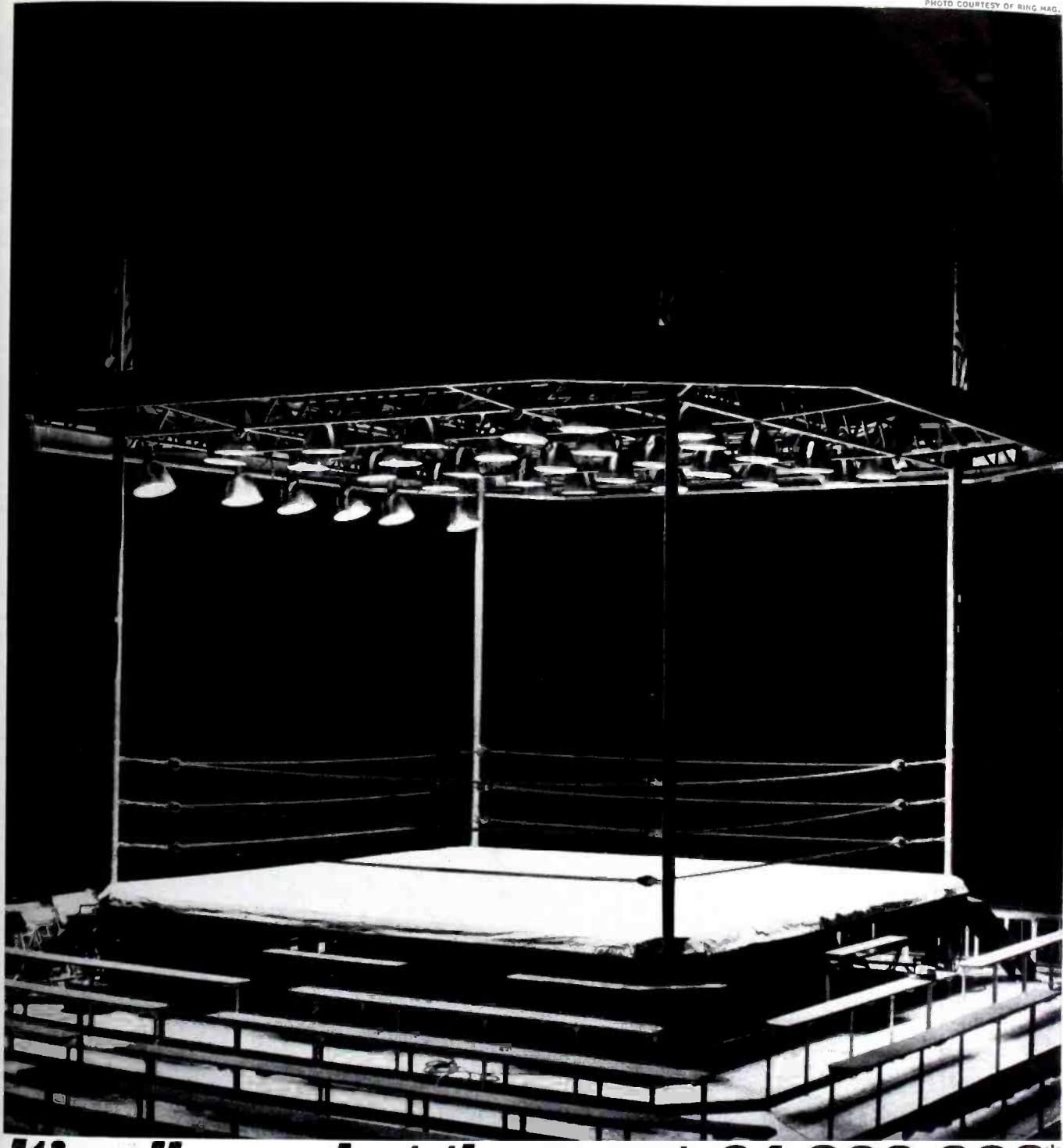
TOTAL U.S. RADIO HOMES USING  
RADIO (000)  
AVERAGE PER MINUTE—  
BY HOURS OF DAY  
April, 1960

Hour	Number of Homes (000)
<b>Morning (Monday through Friday)</b>	
6 a.m.—7 a.m.	3,610
7 a.m.—8 a.m.	7,418
8 a.m.—9 a.m.	8,308
9 a.m.—10 a.m.	7,467
10 a.m.—11 a.m.	6,972
11 a.m.—12 noon	6,132
<b>Afternoon (Monday through Friday)</b>	
12 noon—1 p.m.	6,082
1 p.m.—2 p.m.	5,885
2 p.m.—3 p.m.	4,599
3 p.m.—4 p.m.	4,253
4 p.m.—5 p.m.	3,907
5 p.m.—6 p.m.	4,549
<b>Evening (Monday through Sunday)</b>	
6 p.m.—7 p.m.	4,698
7 p.m.—8 p.m.	3,412
8 p.m.—9 p.m.	2,720
9 p.m.—10 p.m.	2,374
10 p.m.—11 p.m.	2,374
11 p.m.—12 p.m.	2,473

AVERAGE HOURS RADIO USAGE  
PER HOME PER DAY

Month	Hours
May, 1959	1.95
June	1.87
July	1.67
August	1.66
September	1.86
October	1.89
November	1.94
December	1.83
January, 1960	1.86
February	1.82
March	1.98
April	1.86

Sources: A. C. Nielsen



## **It's all over but the count: 61,030,000\***

99.9% live clearance. 98.3% coverage of the U.S. That's the count on the Patterson-Johansson fracas—carried exclusively on ABC Radio. *It has to figure as the biggest figure ever in radio showman-*

*ship . . . a record-smashing demonstration of network radio impact. As such, obviously a hit with sponsors Fiat and Bristol-Myers. And a sample of the big-audience programs ahead on ABC Radio.*

## **ABC RADIO NETWORK**

\*SOURCE: BASED ON SPECIAL 100 CITY U.S. TRENDIX, JUNE 21, 1960, PROJECTED AGAINST U.S. NIELSEN COUNTY BREAKDOWN OF 1959 PATTERSON-JOHANSSON FIGHT, INCLUDING THE CANADIAN AUDIENCE.

# Philadelphia's prize reporter

The Pennsylvania Associated Press Broadcasters recently honored WRCV and WRCV-TV with six awards for outstanding news operations — the largest number won by any radio and television news department in the Commonwealth. These citations are particularly meaningful, coming as they do from a "jury" of professional broadcasters. And from the people of Greater Philadelphia comes further recognition of the superior news service being rendered by both of these stations. WRCV-TV's 11 PM News and Weather programs, for instance, attract the largest viewing audience in Philadelphia, according to Nielsen.\*

\*NSI Jan-April, 1960

## award

First Place for Distinguished Contributions to Freedom of Information. For reporting from Trenton, New Jersey, on the July 1959 incident when one WRCV-TV newsreel camera was smashed while filming a disturbance during the last steel strike.

## award

Second Place for Outstanding Radio Reporting. For Tom Pettit's dramatic on-the-scene reporting of an eccentric elderly lady who barricaded herself in her home and held off authorities with a shotgun for several hours.

## award

Special membership citation for Outstanding Membership Operation. For many news contributions made to The Associated Press. Specifically for providing A.P. members with exclusive interviews with the sole survivors of a commercial airplane disaster near Williamsport, Penn.

# WRCV & WRCV-TV

NBC Owned Stations in Philadelphia • Sold by NBC Spot Sales



## award

First Place for Outstanding News Operation. For its "overall news operation," station WRCV-TV won the coveted first place award. This is the highest award given by the Pennsylvania Associated Press Broadcasters.

## award

Second Place for Outstanding Reporting. For the WRCV-TV overall coverage of the long steel strike. Of the 35 individual film stories made during the strike, 15 were "fed" to major NBC network news shows. This operation gave WRCV-TV more local originations than any network affiliate.

## award

First Place for Outstanding Coverage of a Special Event. For the special programming WRCV Radio broadcast during the Congressional hearing conducted in Philadelphia by Congresswoman K. Granahan.

I want to speak to all you young advertising people...



"I'm Emily Tipp, the Tip Top Lady. My Tip Top Bread is just a teeny bit better than any other bread, and I like to think our Spot Television campaign, too, is just a teeny bit better than anybody else's. Anyway, it's been very good for us. And we've found that spot television and radio is so wonderfully flexible. We buy only the markets we're in, and the local stations put us right in prime time, where we want to be. The Tip Top Spot Campaign is — ahem — tops. Those nice young men at your nearest H-R office can tell you all about spot. They're charming. And so cute."

  
**HR**  
Television, Inc.  
Representatives

Voiced by Margarete Hamilton / Produced for Ward Baking Company by Goulding, Elliot and Graham

# REPORT ON SPOT

## Buying Patterns of Oil and Gasoline Spot Advertisers

This month's tabulation of gasoline and oil spot TV advertising has been expanded to show a breakdown on a regional basis in order to reflect schedule variations in alignment with the regional nature of this particular product.

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

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

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

A theoretical example of how the table should be read is illustrated below:

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

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

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

### EASTERN REGION

#### AMOCO PETROLEUM PRODUCTS

Baltimore	1-30 min. per.	
Boston	1:60	
Buffalo	1:60	
Harrisburg-Lancaster		
Lebanon	1:60; 1-30 min. per.	
Hartford	1-30 min. per.	
New York	2-30 min. per.	
Philadelphia	1:60	
Pittsburgh	1-30 min. per.	
Providence	1-30 min. per.	
Syracuse	1-30 min. per.	

#### CROWN PETROLEUM PRODUCTS

Baltimore	5-10 min. per.	
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#### GENERAL PETROLEUM PRODUCTS

Hartford	7:20	
New York	5:60	10:20; 20:60
Pittsburgh		5:20; 6:60

#### JENNEY PETROLEUM PRODUCTS

Boston	11:10	6:10
Providence		2:10

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

#### KENDALL PETROLEUM PRODUCTS

Buffalo	6:10
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#### SHELL PETROLEUM PRODUCTS

Baltimore	5-5 min. per.
Boston	4-10 min. per.
Hartford	1:20; 3-15 min. per.
New York	2:20; 2-10 min. per.
Providence	3-5 min. per.
Syracuse	3-10 min. per.
Washington	5-5 min. per.

#### STANDARD OIL PETROLEUM PRODUCTS

Baltimore	10:60; 5-10 min. per.
Buffalo	5-10 min. per.
Harrisburg-Lancaster	5-10 min. per.

Lebanon	2:60
Hartford	5-10 min. per.
New York	3-5 min. per.
Philadelphia	5-10 min. per.
Pittsburgh	5-5 min. per.
Providence	5-10 min. per.
Syracuse	5-10 min. per.
Washington	6-10 min. per.

To next page

## SCHWIMMER-STORY



# AE LOVES CB

## EVEN MORE THAN CANCELLED CONFERENCES

Account Executives are not always Right. There is usually a research director or a marketing manager or a media buyer or a client to point up this fact. But once in a while they luck out. Like the other day when three different clients had regional problems. AE suggested Championship Bowling, market-by-market. Each client said fine, knew it was the top filmed sports show for six straight years. Research blessed the audience profile, marketing applauded the merchandising potential, and media knew the cost per thousand is fantastically low. They all said, "AE, you are Right."

AE's wanting to avoid a persecution complex, write or wire, Walter Schwimmer, Inc., 75 East Wacker Drive, Chicago, Illinois.

## CHAMPIONSHIP BOWLING

"Championship Bowling" can be bought as an hour show or a half hour show every week, or as a half hour every other week, nationally or in selected markets.

## REPORT ON SPOT *continued*

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

### SUN OIL PETROLEUM PRODUCTS

Baltimore.....	2:20; 1-30 min. per.
Boston.....	2:20; 1-30 min. per.
Buffalo.....	2:20.....
Harrisburg-Lancaster-	
Lebanon.....	1:20; 1:60.....
Hartford.....	2:20; 1:60.....
New York.....	2:20.....
Philadelphia.....	4:20; 2:60.....
Pittsburgh.....	2-30 min. per.....
Providence.....	1:20; 1:60.....
Syracuse.....	1:10.....
Washington.....	1:10; 1:20; 1-30 min. per.....

### TIDEWATER PETROLEUM PRODUCTS

Boston.....	1:10.....
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### MIDWESTERN REGION

#### AMOCO PETROLEUM PRODUCTS

Cleveland.....	1-30 min. per.....
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#### ASHLAND PETROLEUM PRODUCTS

Cincinnati.....	1-30 min. per.....
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#### ATLANTIC PETROLEUM PRODUCTS

Cleveland.....	5-5 min. per.....
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#### BONDED OIL PETROLEUM PRODUCTS

Columbus.....	1:20; 1:60.....
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#### CERTIFIED PETROLEUM PRODUCTS

Columbus.....	5-5 min. per.....
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#### CONOCO PETROLEUM PRODUCTS

Des Moines.....	1:60; 1-30 min. per.....
Fort Wayne.....	2:20; 7:60.....
Kansas City.....	1:60.....
Milwaukee.....	1:60.....
South Bend - Elkhart.....	1:60.....
St. Louis.....	1:60.....

#### DRAKE PETROLEUM PRODUCTS

Lansing - Flint - Bay City.....	1:60.....
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#### D-X SUNRAY PETROLEUM PRODUCTS

Des Moines.....	1-30 min. per.....
Evansville - Henderson.....	1-30 min. per.....
Indianapolis.....	1-30 min. per.....
Kansas City.....	1-30 min. per.....
Milwaukee.....	1-30 min. per.....
Minneapolis.....	1-30 min. per.....

#### FLEET WING PETROLEUM PRODUCTS

Cleveland.....	2:60.....
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#### GENERAL PETROLEUM PRODUCTS

Des Moines.....	3:20; 1:60.....
Detroit.....	7:20; 9:60.....
Fort Wayne.....	2:20.....
Indianapolis.....	1:20.....
Lansing - Flint - Bay City.....	5:20.....
Milwaukee.....	10:20.....
Minneapolis.....	10:20; 4:60.....
South Bend - Elkhart.....	1-30 min. per.....
St. Louis.....	6:20; 3:60.....

#### GULF PETROLEUM PRODUCTS

Toledo.....	1:60.....
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#### IMPERIAL OIL PETROLEUM PRODUCTS

Detroit.....	1-75 min. per.....
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#### LEONARD PETROLEUM PRODUCTS

Detroit.....	1-30 min. per.....
Lansing - Flint - Bay City.....	2-30 min. per.....

#### LUBRI-LOY PETROLEUM PRODUCTS

St. Louis.....	1-5 min. per.....
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#### MARTIN PETROLEUM PRODUCTS

Chicago.....	6:10.....
	2:10.....

#### OKLAHOMA PETROLEUM PRODUCTS

Indianapolis.....	1:60.....
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Sign-on—6 p.m.

6-11 p.m.

After 11 p.m.

**PATE PETROLEUM PRODUCTS**

Milwaukee.....	1-30 min. per.....
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**PHILLIPS 66 PETROLEUM PRODUCTS**

Chicago.....	1:60; 1-30 min. per.....
Columbus.....	1-30 min. per.....
Dayton.....	3-10 min. per.....
Des Moines.....	1-30 min. per.....
Indianapolis.....	3-10 min. per.....
Kansas City.....	5-10 min. per.....
Lansing - Flint - Bay City.....	1-10 min. per.....
Milwaukee.....	2-20 min. per.....
Minneapolis.....	5-10 min. per.....
St. Louis.....	1:60; 1-30 min. per.....
	5-5 min. per.....

**PLATOLENE PETROLEUM PRODUCTS**

Evansville - Henderson.....	2:20.....
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**PORTEAGE PETROLEUM PRODUCTS**

South Bend - Elkhart.....	2-5 min. per.....
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**PURE OIL PETROLEUM PRODUCTS**

Columbus.....	1:30.....
Indianapolis.....	1-15 min. per.....

**SHELL PETROLEUM PRODUCTS**

Chicago.....	5-15 min. per.....
Cincinnati.....	3-10 min. per.....
Cleveland.....	3-15 min. per.....
Columbus.....	3-10 min. per.....
Dayton.....	2:20.....
Detroit.....	6-5 min. per.....
Evansville - Henderson.....	4:60.....
	2-5 min. per.;
	5-10 min. per.....
Fort Wayne.....	5-5 min. per.....
Indianapolis.....	1:20; 2-10 min. per.....
Minneapolis.....	4-10 min. per.....
	3:60; 3-5 min. per.....
	2-15 min. per.....
South Bend - Elkhart.....	2:20; 5-10 min. per.....
St. Louis.....	6-10 min. per.....
Toledo.....	1-10 min. per.....

**SINCLAIR PETROLEUM PRODUCTS**

Milwaukee.....	4:60.....
	1:60.....

**SITE PETROLEUM PRODUCTS**

St. Louis.....	1:60.....
	3:10; 1:60.....

**SPEEDWAY 79 PETROLEUM PRODUCTS**

Detroit.....	3-30 min. per.....
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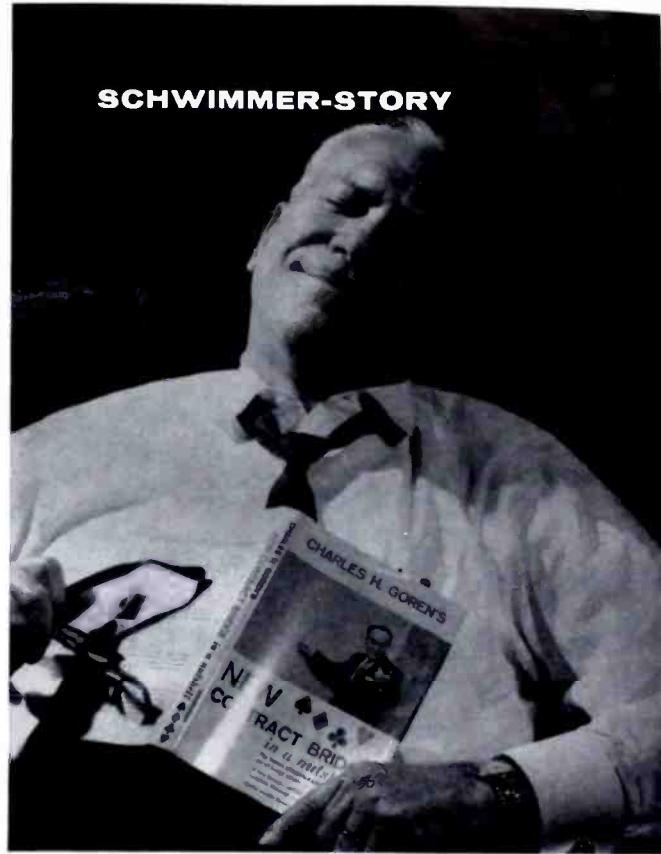
**STANDARD OIL PETROLEUM PRODUCTS**

Chicago.....	1 basketball per... 6-15 min. per.....
Cincinnati.....	3:10.....
Cleveland.....	20:10.....
Columbus.....	5:10.....
	2-10 min. per.....
Dayton.....	5:10.....
Des Moines.....	5:60.....
Detroit.....	5-15 min. per.....
	1-30 min. per.....
Evansville - Henderson.....	1 basketball per... 3-10 min. per.....
Fort Wayne.....	1 basketball per... 2-15 min. per.....
	1-30 min. per.....
Indianapolis.....	1:60; 3-10 min. per.....
	1-30 min. per.....
Kansas City.....	5-10 min. per.....
Lansing-Flint-Bay City.....	1 hockey per... 5:60; 3-15 min. per.....
	1 basketball per.....
Milwaukee.....	1 basketball per... 5-10 min. per.....
Minneapolis.....	1 basketball per... 5-10 min. per.....
South Bend - Elkhart.....	3-10 min. per.....
St. Louis.....	1 basketball per... 5-10 min. per.....
Toledo.....	6:10.....
	29:10; 5-10 min. per.....

**SUN OIL PETROLEUM PRODUCTS**

Cincinnati.....	2:20.....
Cleveland.....	2:20.....

To page 27

**SCHWIMMER-STORY****AE LOVES CB****EVEN MORE THAN OLIVES OR LEMON TWISTS**

This AE may not know all he could about bridge, but he knows about bridge players . . . About their fantastic loyalty to the game . . . and to the show they refer to as "our show"—Championship Bridge. 10,000,000 bridge players watch the show. They write thousands of letters of thanks to stations carrying "their" show. Their profile looks like many others except for a bulge from fatter billfolds. And they watch with unheard of interest. Avid. Our AE's client likes this interest. So does his comptroller. So does our AE who sold them the show. He likes being a hero.

For a completely one-sided story, write or wire Walter Schwimmer, Inc., 75 East Wacker Drive, Chicago, Illinois.

**CHAMPIONSHIP BRIDGE**

"Championship Bridge with Charles Goren" resumes on ABC-TV Sunday, October 16. Minute announcements are available either on a 13/26 week or 26/26 week basis.

# Unequal Time for the Delegates from Corinthian

When the smoke clears away from the political conventions in Los Angeles and Chicago this summer, someone may well point out that Corinthian's "delegates" were seen and heard in their home areas more than the candidates.

The reason is simple: They went as electronic reporters, complete with cameras and mikes, curiosity and zeal.

In the first major TV-group effort of its kind Corinthian is fielding a 14-man team for convention coverage.

Why go to such expense, when national coverage is on tap at the flick of a CBS switch? Because we want *local* and *regional* coverage to complement CBS's superb national coverage. Because we want to tell an intensive story of our respective state delegations. Because we want to view national events with local eyes.

Each Corinthian station news director, working with his own cameraman, saturated with knowledge of local political situations, interprets events for his specific local audience. Through video tape, sound on film and voice over silent film, we provide audio-visual coverage; through on-the-spot reporting via telephone we fuse TV and radio into one electronic medium. And, at a time when the conventional pattern of convention coverage is to sell station breaks as commercials, we're integrating them with special political reports.

In a special sense, Corinthian is playing politics for all it's worth—the politics of intensive, explicit local news coverage. This is not group journalism. *It is individual station journalism through group organization.*

Our five TV and two radio stations thus achieve even greater identification with their regional audiences—and vice versa.



*Responsibility in Broadcast*

**THE CORINTHIAN**

## REPORT ON SPOT *from page 25*

Sign-on—6 p.m.

6-11 p.m.

After 11 p.m.

### SUN OIL PETROLEUM PRODUCTS *continued*

Columbus.....	1:20.....
Detroit.....	2:20.....
Fort Wayne.....	4:10.....
Indianapolis.....	2:20.....
South Bend - Elkhart.....	1-30 min. per.....
Toledo.....	1:20; 1-30 min. per.....

### SUPERIOR PETROLEUM PRODUCTS

Des Moines.....	1:20.....
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### TRESSLER PETROLEUM PRODUCTS

Cincinnati.....	2:10.....
Milwaukee.....	4:10.....

### WISCO PETROLEUM PRODUCTS

Milwaukee.....	4:10.....
Tampa - St. Petersburg.....	7:10.....

### WYNN OIL PRODUCTS

Indianapolis.....	1:60.....
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### SOUTHERN REGION

#### AMOCO PETROLEUM PRODUCTS

Asheville - Greenville -	
Spartanburg.....	1-30 min. per.....
Charleston - Huntington.....	1-30 min. per.....
Charlotte.....	1-30 min. per.....
Jacksonville.....	1:10; 2:60.....
Memphis.....	1-30 min. per.....
New Orleans.....	1:60.....
Norfolk.....	1:60.....
Richmond.....	1-30 min. per.....
Roanoke - Lynchburg.....	1-30 min. per.....
Tampa - St. Petersburg.....	1:60.....

#### ASHLAND PETROLEUM PRODUCTS

Charleston - Huntington.....	1-30 min. per.....
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#### ATLANTIC PETROLEUM PRODUCTS

Asheville - Greenville -	
Spartanburg.....	5-5 min. per.....
Charlotte.....	5-5 min. per.....
Jacksonville.....	5-5 min. per.....
Norfolk.....	3:10.....
Richmond.....	5-5 min. per.....
Roanoke - Lynchburg.....	5-5 min. per.....

#### CITIES SERVICE PETROLEUM PRODUCTS

Norfolk.....	5:60.....
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#### COLONIAL OIL PETROLEUM PRODUCTS

Jacksonville.....	7:10.....
Tampa - St. Petersburg.....	3:10.....

#### CONOCO PETROLEUM PRODUCTS

New Orleans.....	1:60.....
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#### D-X SUNRAY PETROLEUM PRODUCTS

Memphis.....	1-30 min. per.....
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#### GENERAL PETROLEUM PRODUCTS

Norfolk.....	1:60.....
Tampa - St. Petersburg.....	3:20.....

#### GULF PETROLEUM PRODUCTS

Asheville - Greenville -	
Spartanburg.....	1 basketball per. . 1:60.....
Charlotte.....	1:10.....
Roanoke - Lynchburg.....	1:20; 7:60.....

#### LION PETROLEUM PRODUCTS

Memphis.....	2:60.....
New Orleans.....	1:10.....
Tampa - St. Petersburg.....	3:20; 1:60.....

#### PENNZOIL PETROLEUM PRODUCTS

Jacksonville.....	4:10.....
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#### PHILLIPS 66 PETROLEUM PRODUCTS

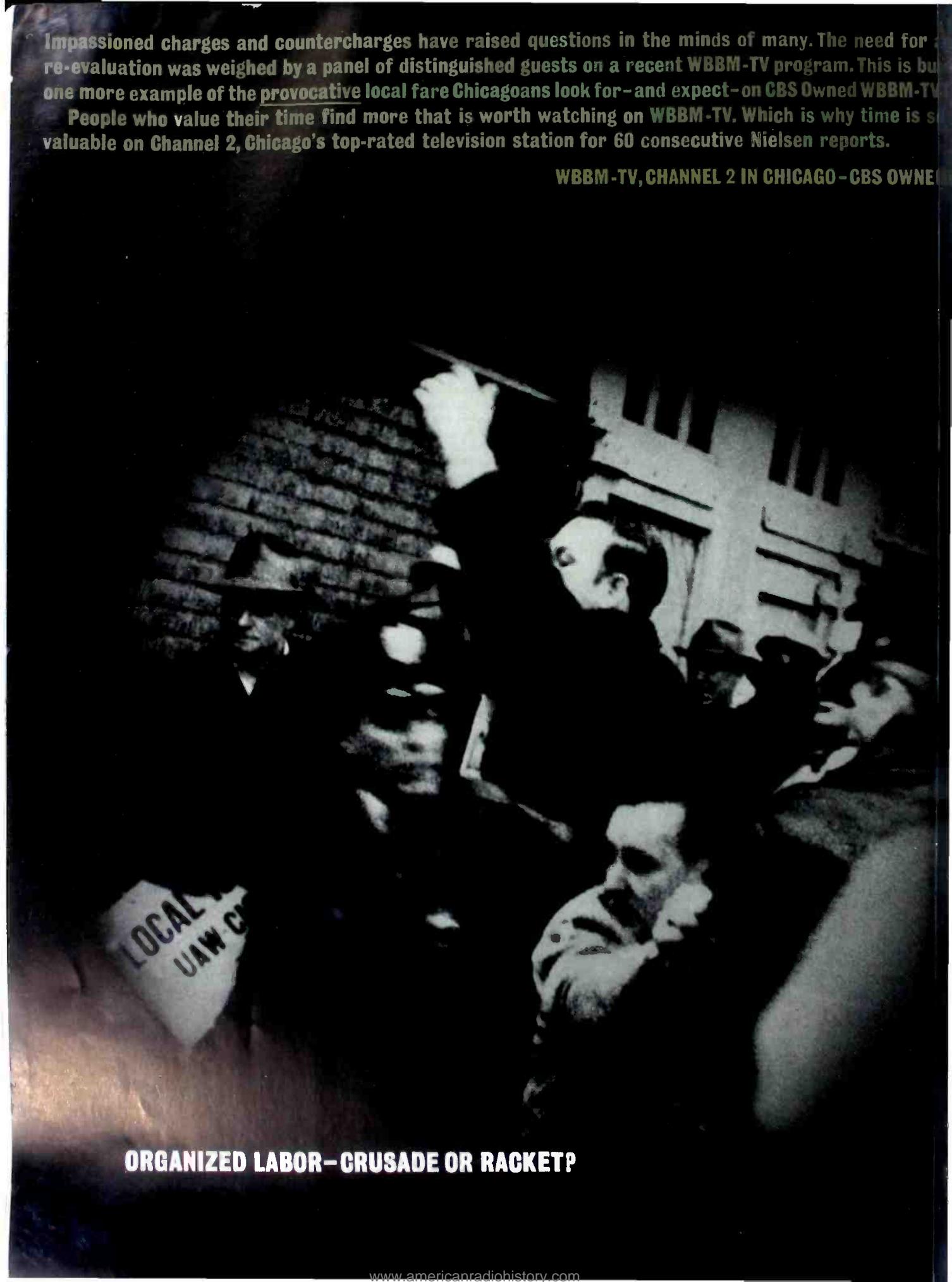
Asheville - Greenville -	
Spartanburg.....	2:20; 2:60.....
Atlanta.....	3-10 min. per.....
Jacksonville.....	2-10 min. per.....
Memphis.....	1:60.....
New Orleans.....	3-10 min. per.....
Norfolk.....	3-10 min. per.....
Richmond.....	3-10 min. per.....
Roanoke - Lynchburg.....	5:60.....
Tampa - St. Petersburg.....	3-10 min. per.....

To page 29

Impassioned charges and countercharges have raised questions in the minds of many. The need for re-evaluation was weighed by a panel of distinguished guests on a recent WBBM-TV program. This is but one more example of the provocative local fare Chicagoans look for - and expect - on CBS Owned WBBM-TV.

People who value their time find more that is worth watching on WBBM-TV. Which is why time is so valuable on Channel 2, Chicago's top-rated television station for 60 consecutive Nielsen reports.

**WBBM-TV, CHANNEL 2 IN CHICAGO - CBS OWNED**



**ORGANIZED LABOR - CRUSADE OR RACKET?**

**REPORT ON SPOT** from page 27

	Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.		Sign-on—6 p.m.	6-11 p.m.	After 11 p.m.
<b>QUAKER STATE MOTOR OIL</b>							
Roanoke - Lynchburg	1:20						
<b>SHELL PETROLEUM PRODUCTS</b>							
Asheville - Greenville							
Spartanburg	1:20; 1:60;	5-10 min. per.					
Atlanta	2-15 min. per.	1-15 min. per.					
Jacksonville		4-5 min. per.					
Memphis		1:60; 4-5 min. per.; 5:60	1-10 min. per.				
New Orleans	5-5 min. per.	2-10 min. per.					
Roanoke		1:60; 2-10 min. per.					
Tampa - St. Petersburg		3-10 min. per.					
<b>SINCLAIR PETROLEUM PRODUCTS</b>							
Charlotte		1-30 min. per.					
Richmond	1:20	1:20					
<b>STANDARD OIL PETROLEUM PRODUCTS</b>							
Asheville - Greenville							
Spartanburg	5:60; 5-10 min. per.						
Charleston - Huntington	5-5 min. per.	5-10 min. per.					
Charlotte		1-30 min. per.					
Memphis		5-15 min. per.					
New Orleans	1:10; 4:20;	5-10 min. per.					
	5-15 min. per.						
Norfolk		5-10 min. per.					
Richmond		5-10 min. per.					
Roanoke		5-15 min. per.					
<b>SUN OIL PETROLEUM PRODUCTS</b>							
Charleston - Huntington		1-30 min. per.					
Charlotte		1:20					
Jacksonville		3:20					
Richmond		1-30 min. per.					
Roanoke - Lynchburg		1:60					
Tampa - St. Petersburg		2-5 min. per.					
<b>WYNN OIL PRODUCTS</b>							
Atlanta	1:60	3:60	2:60				
Jacksonville		1-15 min. per.	1-5 min. per.				
Tampa - St. Petersburg		2:60					
<b>WESTERN REGION</b>							
<b>AMALIE PETROLEUM PRODUCTS</b>							
Houston		1:20					
<b>AMOCO PETROLEUM PRODUCTS</b>							
Houston		1:60					
<b>CARTER PETROLEUM PRODUCTS</b>							
Denver	4:20; 1:60	1:60					
Portland, Ore.		5-10 min. per.					
Seattle - Tacoma		5-5 min. per.					
<b>CONOCO PETROLEUM PRODUCTS</b>							
Denver	1:10	3:10; 2:20; 1:60					
	1 basketball per.	1-30 min. per.					
Houston		1-30 min. per.					
Oklahoma City		1:60					
Salt Lake City	4:60	1-30 min. per.					
San Antonio		1:60					
Tulsa		3-5 min. per.					
<b>DUPONT PRODUCTS</b>							
Seattle - Tacoma	1:10	14:10					
<b>D-X SUNRAY PETROLEUM PRODUCTS</b>							
Tulsa		1-30 min. per.					
<b>FINA PETROLEUM PRODUCTS</b>							
Dallas - Fort Worth		1:60					
<b>GENERAL PETROLEUM PRODUCTS</b>							
Dallas - Fort Worth	1:60	9:20; 1:60					
		1 basketball per.					
Fresno		1:60					
Houston		2:20; 4:60					
<b>PHILLIPS 66 PETROLEUM PRODUCTS</b>							
Portland, Ore.		1:30; 2:60					
San Antonio		7:20; 2:60					
San Francisco			1:10				
Seattle - Tacoma		1:20					
<b>GEORGES PETROLEUM PRODUCTS</b>							
Dallas - Fort Worth		2:10					
<b>HUMBLE PETROLEUM PRODUCTS</b>							
San Antonio		2:20					
<b>LION PETROLEUM PRODUCTS</b>							
Houston		1:10					
<b>PREMIER PETROLEUM PRODUCTS</b>							
Dallas - Fort Worth		1-15 min. per.					
<b>QUAKER STATE MOTOR OIL</b>							
Oklahoma City		4:60					
<b>RICHFIELD PETROLEUM PRODUCTS</b>							
Fresno		1:20					
Los Angeles		2:20					
Portland, Ore.		1:20					
San Diego		5:20					
San Francisco		2:20					
Seattle - Tacoma		1:20					
<b>SEASIDE PETROLEUM PRODUCTS</b>							
Fresno		1-10 min. per.					
<b>SHELL PETROLEUM PRODUCTS</b>							
Fresno		5-15 min. per.					
Houston		1:20; 1:60					
		5-10 min. per.					
Los Angeles		5-15 min. per.					
Portland		5-10 min. per.					
San Francisco		5-15 min. per.					
Seattle - Tacoma		5-15 min. per.					
<b>SKELLY PETROLEUM PRODUCTS</b>							
Tulsa		1-15 min. per.					
<b>STANDARD OIL PETROLEUM PRODUCTS</b>							
Denver		5-10 min. per.					
Fresno		1-30 min. per.					
Los Angeles		1-30 min. per.					
Oklahoma City		4:60					
Portland, Ore.		1-30 min. per.					
Salt Lake City		1-30 min. per.					
San Diego		1-30 min. per.					
San Francisco		1-30 min. per.					
Seattle - Tacoma		1-30 min. per.					
<b>TIDEWATER PETROLEUM PRODUCTS</b>							
Los Angeles		2:20; 3-15 min. per.	1:10				
San Francisco		2:60; 3-10 min. per.	1:10				
Seattle - Tacoma		1:10	15:10; 1:60				
<b>TYDOL PETROLEUM PRODUCTS</b>							
Los Angeles		1:20					
<b>UNION OIL PETROLEUM PRODUCTS</b>							
Fresno		1-30 min. per.					
Los Angeles		1-30 min. per.					
Portland, Ore.		1-30 min. per.					
San Diego		1-30 min. per.					
San Francisco		1-30 min. per.					
<b>UTAH OIL PETROLEUM PRODUCTS</b>							
Salt Lake City		5:20	10:20; 1:60				
		1-5 min. per.					
<b>WYNN OIL PRODUCTS</b>							
Houston		5:60					
San Antonio		1:60					

## IN CENTRAL WEST VIRGINIA

★ Clarksburg ★ Fairmont ★ Morgantown



YOUR  
PRODUCT'S  
BEST  
FRIEND  
IS

### The FRIENDLY Group's **WBOY-TV**

A SHOPPER TOPPER STATION



IN CLARKSBURG:  
Roger Garrett—MAin 4-7573

IN NEW YORK:  
Lee Gaynor—Oxford 7-0306  
Represented Nationally: Avery-Knodel, Inc.

In Television too, a station is known by the companies it keeps! Here at WBOY-TV our sponsor list reads like the "Who's Who" in local and national advertisers. Yes, Iron City Beer, Lever Brothers, Ford Dealers, Gulf Oil, Carlings Beer, Domino Sugar, Carnation Milk, Hope Natural Gas, Procter and Gamble and U.S. Rubber are just a few of the firms who buy BOY to tell and sell 150,000 TV families in the heart of Central West Virginia—families with almost ONE BILLION DOLLARS TO SPEND.

Member The FRIENDLY Group



John J. Laux, Managing Director

## **WSTV-TV**

### CHANNEL 9

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

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

STEUBENVILLE-WHEELING

## **KODE-TV**

### CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

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

JOPLIN, MISSOURI

## **WRGP-TV**

### CHANNEL 3

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

Harry Burke, General Manager — OX 8-1505  
Represented by H-R  
CHATTANOOGA, TENNESSEE

## **WRDW-TV**

### CHANNEL 12

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

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

AUGUSTA, GEORGIA

## **WBOY-TV**

### CHANNEL 12

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

Roger Garrett, General Manager—MAin 4-7573  
Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA



## WHAT MAKES FOR SUCCESSFUL DIRECT MAIL PIECES?

*Something more than shapely girls or stacks of numbers is needed to win a timebuyer's interest*

THE last time I read a symposium-type article by timebuyers on the subject of broadcast promotion, I wrote letters to the people who had contributed opinions. One man answered my letter. Fortunately he had written probably the most intelligent portion of the article which triggered all this, so I was already prepared to listen attentively. Here's what he said (and I'll give you his name if you ask me for it).

"1. Trade journal promotion: Because of their forced brevity, these have an ideal format. However, they are frequently missed or not read because of the reader's primary interest in the editorial matter, and the discouraging problem of processing the books before the pile gets too high.

"2. Direct mail: Although each piece is given personal attention, most of it is merely scanned and basketed as worthless. Ten per cent is read thoroughly and half of this is filed. The worthless stuff usually features beautiful scenery and/or girls with call letters plastered all over the place. The opposite extreme features hundreds of figures, sometimes undocumented, which are not needed and must be dug out of a different uniform source whenever they are needed.

### Never mail to a timebuyer's home

"The worst use of direct mail is the piece which arrives at home and hits the buyer after a tough day. Riding home, he thinks he's successfully putting the office behind him. While donning a sports shirt he glances at his dresser and is infuriated to find the call letters of a certain station staring at him from a mailing piece.

"Good direct mail: (1) Is brief. (2) Is well-produced. (3) Is interesting. (4) Has a worthwhile point to make.

"3. What direct mail gets read thoroughly and more than once? We all have a little gambling blood in our veins, and everybody loves something that's free. The contest, if it is

brief and uncomplicated, gets fantastic readership and warm welcome. One pitfall to be avoided is the contest which depends upon skill or hard work. Busy people will not enter, and those who do will be miffed when their elaborate entries don't pull a prize.

"Next to a contest, the free gimmick is best. There are two disadvantages—the expense, and the tendency for them to be taken for granted and not capitalized upon.

### Promote general local acceptance

"On TV, where all the outlets in a market are VHFs with relatively the same coverage, we buy spots strictly on adjacencies. You can promote to us the local acceptance of your network programs. You can also dwell on the excellence of your facilities, coverage, equipment, new programming, and general local acceptance. In a market of equally-good stations, I believe a gimmick is needed to make TV promotion anything but routine."

There followed—a week later—a three-inch bundle of all the broadcast promotion pieces which had crossed this busy timebuyer's desk during a seven-day period. On each, he had written a comment, five dozen of them, which I read avidly.

To summarize this smart timebuyer's comments, the information you give a timebuyer about your station and your availabilities *must* be:

1. Brief and to the point.
2. Have a point of genuine interest or importance to the timebuyer.
3. The more personal the better.
4. Bright and attractive.
5. Better than just "numbers, numbers, numbers."

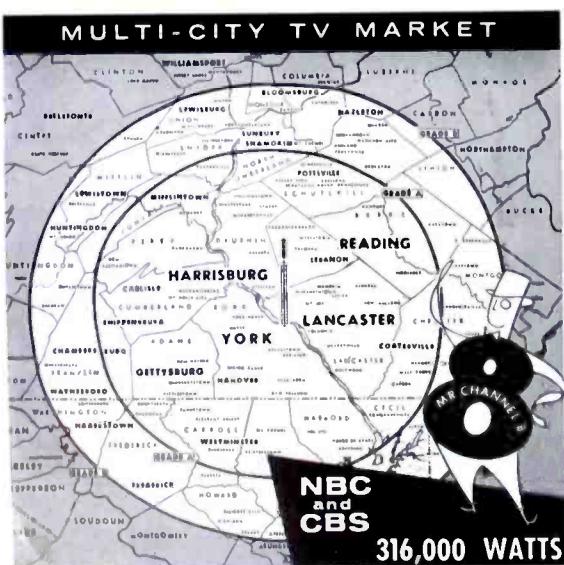
Come to think of it, that's exactly what my friend had told me before he turned to the specifics. And I hope it's all helped you, as it has me. END

*Everywhere people are saying ...*



**Lancaster-Harrisburg-York**

is one TV market when  
you use WGAL-TV



# WGAL-TV

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



STEINMAN STATION  
Clair McCollough, Pres.

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

## THE TV SCENE

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



# A NEW HOME AND NEW FURNITURE

*TvB's new offices in Rockefeller Plaza offer a variety of improved facilities and services*

**W**hen television billings hit the one billion dollar figure, TvB was started. Now we're at the 1.6 billion level. By 1965, we expect television to reach three billion dollars.

To help us play a role in attracting these added billions and to enable us to better serve the billion-plus we already have, TvB is moving into new and larger office space on the 24th floor of Number One Rockefeller Plaza. This is your invitation to visit us.

Form follows function and the form of our new offices reflects the function TvB serves. First, it's bigger to house our larger staff and expanded facilities.

### Plans started with the conference room

Take our conference room. Advertisers and agencies asked us for some place in which they could meet, where our material would be handy, where they wouldn't be interrupted by phones, etc. So we started the plans for our new office with the conference room. In it, our members, retailers, manufacturers and agency people will be able to discuss their problems with our people.

They asked us for some way of showing local commercials, so we've added a complete R.C.A. color and black-and-white TV tape unit. In our conference room, you'll be able to see taped examples of local programs, local personalities, local markets . . . just as the home viewer sees them.

There's been a demand for a more efficient way to tell agencies the stories of individual markets. So we're suggesting that our members prepare tapes of their markets, tapes they'll send their representatives for use on our machine. Now, when you can't visit some distant market, that market's rep can take you there in person . . . via tape.

In the same conference room, you'll be able to view our increased library of TV commercials. As we add to our role the job of helping with advertisers' creative problems, our film commercial library increases. If you advertise a beer, we can show you how many other brewers are using our medium. If you have a creative or competitive problem,

perhaps this commercial library will help straighten it out.

With tapes of local cooking, fashion, news, weather and other shows, with good examples of local retail commercials that went on the air live, we'll be able to show the national advertiser the importance of local television support . . . support missing in most categories.

Because agencies make presentations to clients and clients to their own sales staffs and TvB members to most everyone, we've made a giant lighbox from which you can instantly select any one of over 500 different two-by-two color slides. These slides, combined with the films we've made, show the who's, why's and what's of television. They've been the heart of many dealer meetings from bottlers to shirts.

Because television is a complicated and technical medium, and because most of the people involved with it want to have all the facts they can get, the new offices will see our library expanding to more realistic space. The supply of basic reference material and the professional know-how of where to find what we don't have increases as the proportion of budgets going to TV increases.

### Central Telegence file holds marketing data

Separate from the library is a solid bank of files containing all the advertiser-media-marketing information TvB owns. This, our Central Telegence file, will greatly speed our ability to answer questions. It is the result of five years of gathering and is at the core of most prospect-client-member questions.

When you visit us, don't expect deep pile carpets—we're not in the rug business. But do expect to see an office designed for the better and greater use of television. It was planned to meet the increased demands of our increasing industry. From color TV tape to film commercials, from our library to our Telegence Center, our slides to our people . . . TvB will accelerate the flow of facts about television.

Some evening soon, look up at our office windows. If the lights are on, we're in . . . come, be our welcome guest. END



**NEW Look! NEW Picture Quality! NEW 4½ inch I.O.**

**...the First All-New TV Studio Camera in 8 Years!**

RCA's new monochrome television camera Type TK-12 is new in every sense of the word . . . including startling new improvements in picture quality, significant new savings in operating costs and manpower, new features that help you sell!

**4½ INCH IMAGE ORTHICON.** This new camera uses a larger image orthicon picture tube—4½ inches in diameter. The 50 per cent greater tube size makes it possible to obtain far better picture detail than has been possible before.

**FUNCTIONAL STYLING.** A "new look" to identify this camera with the "new picture" has been given the TK-12, in the form of a distinguishing keystone shape. Functional in advantage, too, it provides space for an 8½ inch view finder instead of the usual 5 or 7 inch.

**NEW SAVINGS IN OPERATION.** High stability and reliability coupled with a brand new control concept, permit a single video operator to handle as many as six cameras. For the normal run he need be concerned with only two operating controls per camera.

**ONE MINUTE WARM-UP.** Camera set-up is the easiest ever! Turn it on and in one minute the picture is there. Quality pictures "snap in" each time you turn on camera.

**THE BEST PICTURE IN TOWN!** The extremely sharp picture, the beautiful rendition of gray scale and freedom from halo effect make this camera ideal for both "live" broadcast and TV tape recording.



Ask your RCA Representative for complete information. Or write to RCA, Broadcast and Television Equipment Division, Dept. J-121, Building 15-1, Camden, N.J.



The Most Trusted Name in Electronics  
RADIO CORPORATION OF AMERICA

## THE TV COMMERCIAL

By Beatrice Adams, Vice President, Gardner Advertising



# SPARKLERS THAT SPARKLE— AND A FEW DUDS

*Sex, humor and fantasy have their place in TV commercials, but occasionally are misplaced too*



Top left: Karmann-Ghia. Agency: Doyle Dane Bernbach. Producer: Robert Lawrence Productions.

Top right: Revlon Love Pat. Producer: Robert Lawrence Productions.

Center: Butternut Bread. Dancer Fitzgerald-Sample, San Francisco. Producer: Quartet Films.

Bottom left: Personal Size Ivory. Agency: Compton. Producer: Peter Elgar Productions.

Bottom right: State Farm Insurance. Agency: Needham, Louis & Brorby. Producer: Lou Lilly.



By the time you read this July column, the glorious Fourth will have made its loud and lavish entrance and exit. But you don't mind a few left-over sparklers and firecrackers, do you?

First sparkler: The Butternut Bread commercials (Dancer-Fitzgerald-Sample, San Francisco) have been on the air a while but they continue to sparkle for me. The sound track (Quartet and ad agency) is a most singable jingle inviting a little girl to "come along, come along to Sandwich Land." It's animation at its most inviting. Fantasy, deliciously done.

### A clever commercial done in pantomime

Another sparkler: Needham, Louis & Brorby's State Farm Insurance commercial using Emmett Kelly. I think humor has no place in a commercial unless it advances the sale. In the Kelly pantomime commercial, some smart somebody slipped in an old but good gag which gave me a chuckle as it gave me the sales pitch. Kelly rolls up the car window and on the window is the sales message—and he keeps rolling and rolling and the window keeps moving onwards and upwards as more of the message is packed in. Tom Thomas, agency TV creative producer, and Jack Calhau, agency writer, get the posies along with art directors Joe Creaturo and Bill Davis. Production: Lou Lilly, Hollywood. Musical track: Jack Fascinato.

From Robert Lawrence Productions, a sparkler for Revlon Love Pat. Revlon uses a rather pat (forgive) approach. Pat but sure-fire. Love Pat's user is invariably but never indifferently eyed by the opposite sex. Maybe she's perched up in a car alongside a stack of luggage; maybe she's standing on a corner. Wherever, there also is the admiring male. Filmed in Paris. And very little yak on the track. Good.

To next page

# "ARB"-OMETER SAYS ROCHESTER'S CHANNEL 10 NEW YORK

## CLIMATE Better Than Ever!

**ARB REPORT**  
**Rochester Metropolitan Area**  
**March, 1960**  
(4 weeks average)

The nice thing about our "climate," here at CHANNEL 10, Rochester, N. Y., is that it gets better all the time! Year after year, the surveys agree that we offer the best buy in Rochester TV!

**56.7%**  
**OVER-ALL**  
**SHARE OF AUDIENCE**

**18** of the top **20** favorite  
TV programs in Rochester

and of 1/4 hours delivering  
more than 60,000 homes:

**CH. 10 has** | **Sta. B has**

**93**

**37**

**CHANNEL 10**  
(WVET-TV • WHEC-TV)  
EVERETT-MCKINNEY, INC. • THE BOLLING CO. INC.

ADAMS *continued*

Another from Robert Lawrence is a Karmann-Ghia commercial which defies description. A whirlwind 58 seconds which offers no information about the car but leaves the viewer with a feeling of excitement, exhilaration and the general impression that the K-G is a sturdy rascal. Agency: Doyle Dane Bernbach.

Another sparkler is for PSI—Personal Size Ivory. Given the job of selling a certain size cake of soap, a commercial could easily slide into the pounding, pulverizing kind. But not Ivory. Ivory presents three little girls to charm you. That floating bar of Ivory which is a honey. And throughout, the same mild image to which Ivory has been clinging so wisely these many years.

Let's see now. What did I do with those firecrackers that went pfft. Oh yes. First: A spy reports that, during the commercial intermission on a late late show, came on a commercial for cooking oil. The missus fries chicken in Mazola. The mister chomps on chicken, looks elated. Whammy into the next commercial which shows man with tummy ache, and announcer cautioning him not simply to alkalize but to tranquilize with Pepto-Bismol. Hitch: Man enjoying chicken, according to our spy, was precisely the same man who wound up seconds later with tummy ache.

Whose funeral was it?

Next pfft. One highly-rated commercial in the May TV commercials competition was a Peter Lorre spot for Simoniz. Through most of the commercial, as Mr. Lorre speaks soothingly to Simoniz, only Mr. L. and the hood of the car are visible. With the clincher, "It's never too late to Simoniz," the entire car is revealed. It's a hearse. Many of the Festival judges laughed heartily. My query: Did it sell? Or whose funeral was it?

Another commercial that left me groaning was for Berkshire hosiery. In it, a sexy-voiced dame sums up the sell for socks by asking, "What more can a woman want . . . but a man?" Well if all a woman wants is a pair of Berkshires and a man, a lot of business might as well close up shop.

Next firecracker that went pfft. / Maidenform spot which shows the bra lassie being yanked away by a sk hook as she declares, "I'm carried away by Dec La Tay." Strikes me that some one's making some easy money.

Concluding thought for this month is which we celebrate something called independence. To be independent means to be free, unfettered, self-reliant. All good things to be. Please, in this world so filled with mediocre TV commercials, can't we declare ourselves independent of tired trends, petrifying patterns? EN



# Hard-boiled rating service

Let's face it: The toughest rating service of all is determined by the sponsor's pen; he either signs a renewal or he doesn't. And, by this standard especially, we shine with a gem-like brilliance. For example, Esso Standard has sponsored our 11 P.M.



news for five years without an interruption. Sealy Mattress has sponsored the 11:10 P.M. weather show for eight years. Ratings like these from top national advertisers pay off — for our clients and for us — against any competition.



Represented by

**WJAR-TV**  
CHANNEL 10,  
PROVIDENCE, R.I.

Kellogg	Pepsi-Cola	P. F. Sneakers	Crayola Crayons	Crackerjack
Sreme Ice Cream	Good & Plenty Candy	Red Ball Jet Shoes	Bonomo Candy	Shamrock Dairy
Valley Queen Bread	Puritan Meats	Chappell's Dairy	Toy Council of Indiana	General Foods Co.
olumn Bread	McKay Motors	Miles Labs (1-a-day Vitamins)	M & M Candy	G. E. Lamps
Hestess Twinzies	Marigold Dairy	Brown Shoe Co.	Bosco	Flav-R-Straws
	Netherland Dairy	Pard Dog Food	Robert Hall Clothes	Flower's Baking
House of Gifts	Necco Candy	Colorforms	Capitol Theatre	Hires Root Beer
ack's Drive-In	Gardner's Dairy	Poll Parrot	Coca Marsh	Chevrolet Corp.
Toytown	Beatrice Foods	Buster Brown Shoes	Kewaunee Bottling	Winchell Donuts
	Beckmann Dairy	Margolis Shoes	Penn Fruit	Arkansas Rice Growers Corp.
Bill Shoe Store	Ward Ice Cream Co.	Crayola	Seven-Up	Lestare
Maypo	Birelys	Viking Twin Drive-In Theatre	Peter Pan	Carter & Gilles Toy Store
Grant's Dairy	Mayes Toys	Nestles	Western Auto Shops	Cloverleaf Dairy
Downtown Merchants	U.S. Keds	Silly Putty	Shipley Baking Co.	Hills Dept. to
Delicious Popcorn	St. Johns Theatre	Terrace Park Dairy	Buster Brown Clothes	Dr. Pepper
ternational Shoe Co.	Pan-O-Gold Bakers	Kool-Aid	Dairy Queen Stores	Quigley's Showroom
Farah Foods	Calumet Cheese	Lloyd's Shoe Store	David's Pie Shop	Cutler's Drive-In
Archibald Toys	Town Talk Bread	Dairymen's	Famous Chili	Velda M.
Bev-Rich	Breeze		Hostess Bakery Prod.	

Formost Golden  
State

Ward Baking Co.

Cal-Ray Cookies

Jenkins Music Co.

Jiffy Peanut Butter

Altar Creamer

Pizza Palace

R. C. Cola

Warner Lainbe  
(Fizzies)

Broughton's Dairy

Wash. State Apples

Ovaltine

Lipton Soups

Town & Country  
Theatre

Charlotte Coliseum

Gold Bond  
Ice Cream

Welch's

Acme Milk

Rex Theatres

Martin Century  
Dairy

Crazy Faces

Continental Baking

Popeye and Warner Bros. cartoons.

Get details today.

Buitoni

Vancouver S

**U.A.C.I.**

United Artists Associated, Inc.

Sunny Boy

Southern Biscuit  
Flour Co.

NEW YORK  
247 Park Avenue, Murray Hill 7-7800  
CHICAGO  
75 East Wacker Dr., Dearborn 2-2030

DALLAS  
1911 Bryan Street, Riverside 7-0553  
LOS ANGELES  
400 S. Beverly Dr., Crestview 6-3846

Polly Parrot  
Potato Chips

Oscar Mayer

[www.americanradiohistory.com](http://www.americanradiohistory.com)

Anch-A-Bell

Hipp Bros. (Toys)

**BRAND STUDY** from page 39

AUTO-MOBILES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Chevrolet	1	.49	1	.42	1	.16	1	.15	
Ford	2	.29	2	.38	2	.13	2	.13	10
Dodge	3	.16	8	.8	4	.6	5	.5	9
Buick	4	.9	3	.11	6	.5	5	.5	
Plymouth	5	.8	3	.11	3	.9	3	.10	
Studebaker-Lark	6	.6			10	2			
Chrysler	7	.5	5	.9	8	.4	8	.4	
Renault	7	.5							
Mercury	9	.4	5	.9	9	.3	9	.3	
Oldsmobile	9	.4	5	.9	6	.5	4	.6	8
Pontiac	11	.3	10	.4	4	.6	5	.5	6
DeSoto	12	.2	9	.6	10	2	10	2	
Nash-Rambler	12	.2			10	2			

AUTO-MOBILES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Ford	1	.44	1	.56	2	.20	2	.24	6
Chevrolet	2	.35	2	.40	1	.26	1	.25	9
Dodge	3	.28	3	.30	7	.4	7	.3	10
Nash-Rambler	4	.9			6	.5			8
Mercury	5	.6	8	.5	7	.4	7	.3	5
Plymouth	6	.5	4	.18	3	.9	3	.10	6
Buick	7	.3	8	.5	4	.8	4	.8	
Oldsmobile	7	.3	6	.6	4	.8	5	.7	6
Studebaker-Lark	7	.3	6	.6	10	2	9	.2	
Pontiac	11	.2	10	.3	7	.4	6	.4	10

AUTO-MOBILES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Ford	1	.58	1	.65	1	.24	1	.25	8
Chevrolet	2	.43	2	.51	2	.23	1	.25	6
Dodge	3	.15	4	.15	5	.5	7	.5	8
Plymouth	4	.14	3	.22	3	.8	3	.9	
Nash-Rambler	5	.12	9	.9	9	.4	9	.4	
Oldsmobile	6	.9	5	.10	5	.5	7	.5	
Renault	7	.8	5	.10	13	1	12	1	
Buick	8	.6	11	.5	4	.6	4	.6	6
Chrysler	8	.6	5	.10	11	2	10	2	
Mercury	10	.4	10	.7	5	.5	4	.6	
Valiant	10	.4							
Corvair	12	.3			13	1			
Comet	12	.3							
Pontiac	14	.2	12	.4	8	.5	4	.6	
Studebaker-Lark	14	.2			10	3			

WATCHES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Timex	1	.40	1	.23	4	.6	6	.3	9
Bulova	2	.15	2	.15	1	.24	1	.25	
Benrus	3	.6	3	.7	2	.10	2	.11	
Longines-Wittnauer	4	.5	4	.5	3	.9	3	.10	
Elgin	4	.5	5	.4	6	.5	4	.5	5

WATCHES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Timex	1	.39	1	.26	3	.11	4	.8	8
Elgin	2	.16	3	.11	1	.34	1	.31	5
Bulova	3	.6	4	.4	2	.19	2	.17	
Benrus	4	.3	2	.10	4	.8	3	.11	
Gruen	4	.3	5	.1	5	.4	6	.5	
Longines-Wittnauer	6	.2			6	.2			

\*Less than 1%

WATCHES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Timex	1	.42	1	.36	2	.11	7	.5	10
Bulova	2	.9	2	.14	1	.18	1	.16	
Elgin	3	.4	4	.4	3	.10	2	.9	
Longines-Wittnauer	3	.4	5	.2	6	.7	6	.6	
Benrus	5	.3	3	.7	7	.6	3	.8	
Gruen	6	.1	5	.2	4	.8	4	.7	
Westclox	6	.1			8	1			

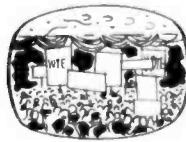
CAKE MIXES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Betty Crocker	1	.24	1	.24	1	.21	1	.15	7
Duncan Hines	2	.20	3	.17	2	.14	3	.9	29
Pillsbury	2	.20	2	.19	3	.11	2	.14	
Swansdown	4	.4	4	.2	4	.4	4	.3	

CAKE MIXES	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
Betty Crocker	1	.34	2	.25	1	.28	2	.24	12
Pillsbury	2	.15	1	.33	2	.27	1	.33	11
Duncan Hines	3	.14	3	.3	3	.16	3	.12	15
Swansdown	4	.3	3	.3	4	.4	4	.5	

TELEVISION SETS	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank	%	
RCA	1	.24	1	.44	1	.31	1	.30	
General Electric	2	.5	2	.5	5	.6	7	.5	
Westinghouse	3	.4	3	.4	6	.2	8	.3	
Admiral	4	.2	5	.2	2	.10	2	.13	
Zenith	4	.2	7	.1	3	.7	5	.6	11
Philco	4	.2	3	.4	3	.7	3	.9	
Sylvania	4	.2	5	.2	6	.2	8	.3	

TELEVISION SETS	RECALL				USE				% switched to brand in last 6 months
	May, 1960		Nov., 1959		May, 1960		Nov., 1959		
	Rank	%		Rank	%		Rank		

# the station that carried the primaries



Selling challenges are where you find them. We found one recently when a station we represent scheduled a late evening coverage of primary election returns in its state.

Knowing the appeal was largely local — and figuring the interest of national advertisers would be hard to arouse — the station waited until there were only three days to go before it offered this programming for national spot sponsorship. Which, you'll agree, isn't much time.

Turned out, though, HR&P salesmen didn't need three days. By conveying the intensity of local interest to appropriate accounts — and applying imagination combined with fast footwork — they had the job done less than 48 hours later.



**Result:** Eight national advertisers took over complete sponsorship of the program. The station, needless to add, was delighted to carry such a plurality of business along with the primaries!



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

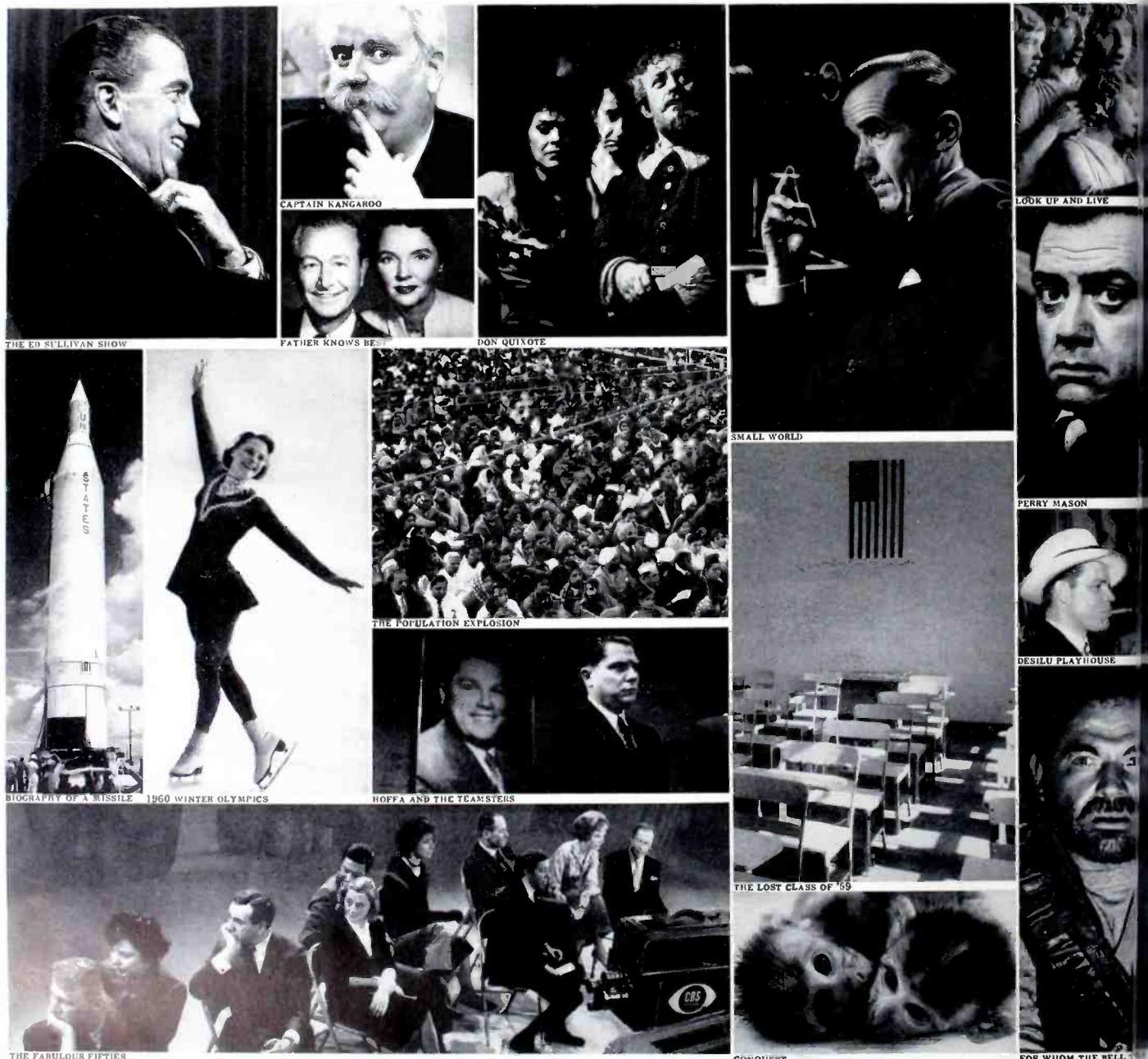


*Bob Gilbertson,  
Chicago office*

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

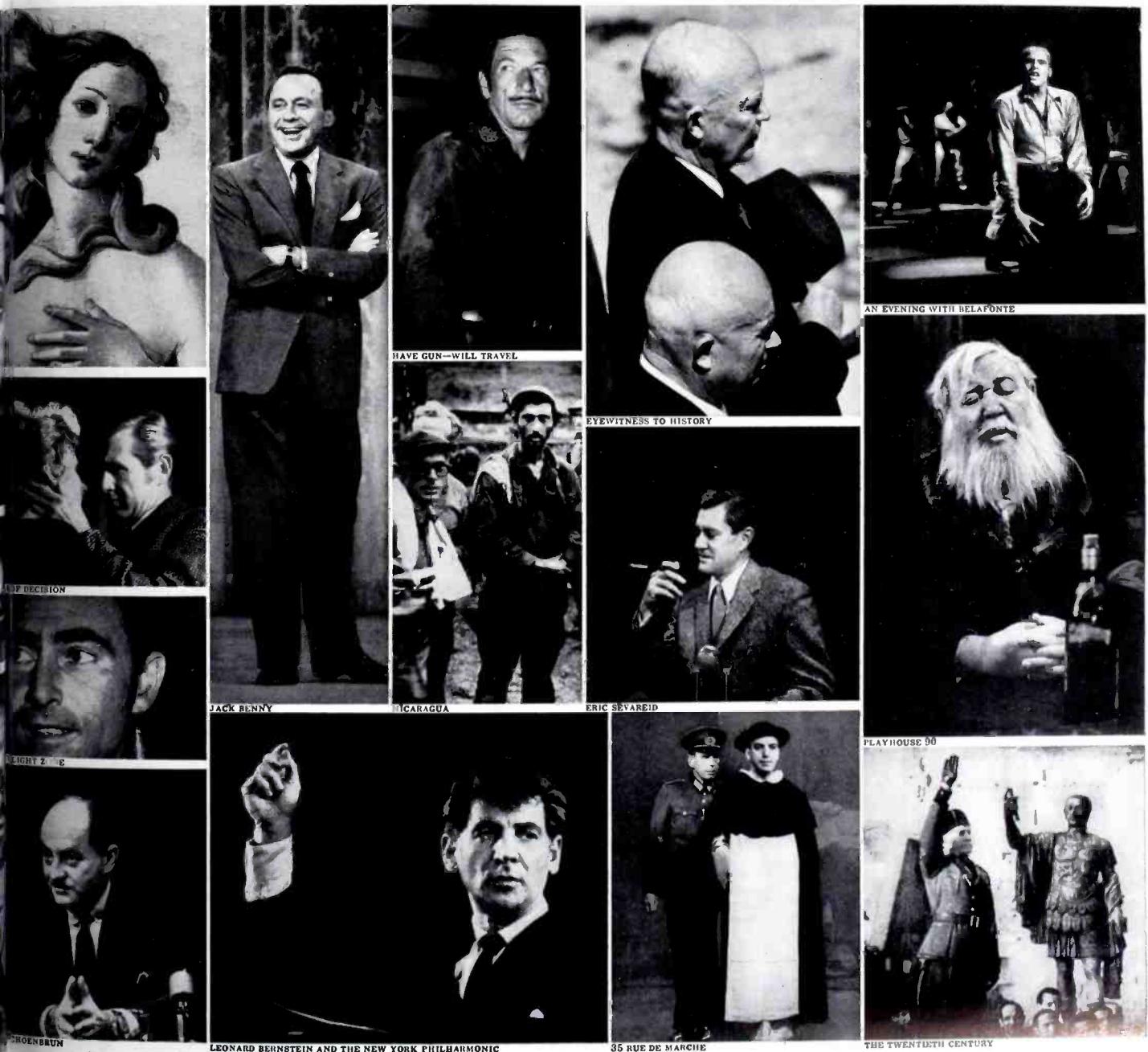
Some say that television cannot be expected to produce great programs because it is a medium of mass communications. We hold a different view. As we see it, the one sure way to attract audiences (and advertisers as well) is to produce the best possible quality of entertainment and information. This, apparently, is also the way television's most distinguished juries see it. Recently, for example, the Academy of Television Arts and Sciences awarded 13 Emmys to t

## A Different View



**EMMY AWARDS:** THE TWENTIETH CENTURY . . . THE TWILIGHT ZONE . . . THE JACK BENNY PROGRAM . . . LEONARD BERNSTEIN AND THE NEW YORK PHILHARMONIC . . . TONIGHT WITH BELAFONTE . . . WESTINGHOUSE-DESLIUS - THE UNTOUCHABLES (2 AWARDS) . . . 1960 WINTER OLYMPICS . . . HOWARD K. SMITH, AV WESTIN - CBS REPORTS . . . THE FABULOUS FIFTIES . . . JACK BENNY HOUR SPECIALS . . . PLAYHOUSE 90 . . . FATHER KNOWS BEST . . . TELEVISION AWARDS: SMALL WORLD . . . THE LOST CLASS OF '59 . . . LOOK UP AND LIVE . . . BIOGRAPHY OF A MISSILE . . . THE POPULATION EXPLOSION . . . CBS TELEVISION NETWORK - SPOT NEWS COVERAGE, EISEN KHURSHCHEV TOURS . . . NEHEMIAN PERSOFF - FOR WHOM THE BELL TOLLS . . . COLLEEN DEWURST - I, DON QUIXOTE . . . PROJECT IMMORTALITY - PLAYHOUSE 90 . . . TONIGHT WITH BELAFONTE . . . YOU CAN'T NAME BY THE BOOK - WONAN! . . . **GEORGE FOSTER PEABODY AWARDS:** THE POPULATION EXPLOSION . . . SMALL WORLD . . . THE LOST CLASS OF '59 . . . ED SULLIVAN - INVITATION TO MOSCOW . . . THOMAS ALVA EDISON FOUNDATION CONQUEST . . . NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS . . . **OVERSEAS PRESS CLUB AWARDS:** CBS NEWS - EYEWITNESS TO HISTORY . . . MARTIN BARNETT - THE POPULATION EXPLOSION . . . DAVID SCHWARTZ . . . ERIC SEVAREID . . . MARIO BISETTI - COVERAGE OF NICARAGUAN INVASION . . . **INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION AWARDS:** THE LOST CLASS OF '59 . . . HOFFA AND THE TEAMSTERS . . . CBS REPORTS . . . BERNSTEIN AND THE NEW YORK PHILHARMONIC . . . NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS . . . **GENERAL FEDERATION OF WOMEN'S CLUBS AWARDS:** CAPTAIN KANGAROO . . . THE TWENTIETH CENTURY . . .

CBS Television Network, as compared to 5 for the second network and 2 for the third. This makes a total of 67 awards\* that our programs have received since the year began—more than the other two networks combined. Looking at it from this point of view, we feel it is no accident that this network, which consistently wins the largest number of awards for program excellence, should also consistently attract the largest audiences in all television. CBS



\*ATHER KNOWS BEST...PLAYHOUSE 90...VALLEY OF DECISION...NATIONAL CONFERENCE OF CHRISTIANS AND JEWS BROTHERHOOD AWARDS: THE LOST CLASS OF '59...ARMSTRONG CIRCLE THEATRE—35 RUE DE MARCHE...EDMOS FOUNDATION AWARDS: THE TWENTIETH CENTURY—THE RED SELL...PLAYHOUSE 90—THE BLUE MEN...LEONARD BERNSTEIN IN MOSCOW...GEORGE POLK MEMORIAL AWARD: AV WESTIN, PRODUCER; HOWARD K. SMITH, SENATOR-WRITER—THE POPULATION EXPLOSION...UNITED STATES ARMY, DEPARTMENT OF DEFENSE CITATION: EDWARD R. MURROW, FRED W. FRIENDLY, PALMER WILLIAMS—BIOGRAPHY OF A MISSILE...ROBERT J. FLAHERTY PRODUCERS NEWS—IOVIA AND THE TEAMSTERS...ALFRED I. DU PONT AWARD: DAVID SCHOFENBRUN...NATIONAL HEADLINERS CLUB AWARDS: MARIO BIASETTI—NICARAGUAN INVASION...SATURDAY REVIEW EIGHTH ANNUAL ADVERTISING AWARDS: SMALL WORLD...NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS WITH LEONARD BERNSTEIN...THE TWENTIETH CENTURY...THE POPULATION EXPLOSION...ALBERT LASER MEDICAL JOURNALISM AWARDS: POPULATION EXPLOSION...NATIONAL ASSOCIATION FOR BETTER RADIO AND TELEVISION AWARD: SMALL WORLD...SCREEN PRODUCERS' GUILD AWARD: THE TWILIGHT ZONE...ADVERTISING CLUB OF BALTIMORE AWARD: RAYMOND BURR AND GAIL PATRICK JACKSON—PERRY MASON...SIGMA ALPHA IDTA AWARD: NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS WITH LEONARD BERNSTEIN



# TELEVISION AND POLITICS

*The medium has revolutionized campaign strategy. But what's its actual effect on political thinking? Here are the views of leading sociologists, psychologists and political analysts.*

**A**t left is Walter Lippmann. He has never been a political candidate. He has been on television only once. But in this one telecast may well lie the key to television's true strength and significance in politics.

To most observers, television's political function reached its zenith in the recent nominating conventions. Millions upon millions of people were able to watch prospective candidates for the nation's highest office in action. But all mass media provide mass audiences for political figures. The basic question is what can television contribute, by way of information and opinion, to the electorate's political enlightenment?

In this direction, one of the most important breakthroughs was the recent telecast interview with Walter Lippmann on CBS-TV. Here a significantly large audience, again numbering into many millions, had the opportunity of sitting down, watching and listening to the sage comments of one of the most respected observers on the political scene. Controversial but enlightening, and of immediate political pertinence, were Lippmann's discussions of the true role of the Presidency, of the qualifications for leadership, of recent history.

#### **Study of last two elections just published**

Emphasizing the importance of the Lippmann program and the outstanding documentaries telecast this year is the just-published study of the last two Presidential elections by the University of Michigan Survey Research Center. The study found that, despite heavy voting in both elections, "For a large part of the public, political affairs are

probably too difficult to comprehend in detail . . . Very few people seem motivated strongly enough to obtain the information needed to develop a sensitive understanding of decision-making in government."

Noting the electorate's "pervasive sense of attachment to one or the other of the two major parties"—a situation that leads to voting by rote, the study goes on to report, "It is a rather unusual individual whose deeper personality needs are engaged by politics, and in terms of rational self-interest, the stakes do not seem great enough for the ordinary citizen to justify his expending the effort necessary to make himself well-informed politically."

#### **TV in unique position to inform**

In this gloomy picture one thing at least seems clear: television, with its incomparable capacity for presenting political affairs visually and dramatically, is in a unique and responsible position to convince the ordinary citizen that the stakes most certainly do justify the effort of becoming politically informed. Indeed, although the Michigan study does not recommend any specific medium of communication, it does make the very significant conclusion that, "In the electorate as a whole, the level of attention is so low that what the public is exposed to must be highly visible—even stark—if it is to have an impact on opinion." And, very obviously, with politics as most else, people who won't bother to read frequently will watch. That the political strategists are well aware of the low interest level was evident in the filmed dramatizations of the party platforms at the recent conventions.

*To next page*

## POLITICS *continued*

While it remains to be seen whether television will raise the mass electorate's low level of political awareness and involvement, there are already signs that it does exert significant influence on certain specific groups. Pilot research by sociologists Kurt and Gladys Lang suggests that TV has an especially strong appeal for the chronically distrustful voter. Members of this group, the Langs explain, feel that television takes them "to the scene of the crime," where they are free to explore and follow their own clues. To these voters, TV is therefore the most authentic of the media, and although the Langs feel that what they impute to the TV picture often originates in other news sources, distrustful viewers are ready to believe what they see on television.

### TV more informative to aficionados

Elmo Roper, who thinks a candidate's appearance on TV "creates a lot of word-of-mouth," like the Langs sees television reaching a specific group of voters: the aficionados, of varying degrees. Although Roper reports that he knows of no proof that TV actually arouses interest in politics, "There is evidence that it is furnishing information for those already interested." Perhaps, then, if television is most successful in reaching viewers already politically informed—those probably more inclined to be opinion leaders, this is at least a step in the right direction.

For as Walter Lippmann pointed out in his telecast: "There is no use of the President trying to talk down to the fellow who can just about read and write. He must talk to the people who teach the man to read and write."

At a recent panel discussion sponsored by the American Academy of Television Arts and Sciences, former New York governor Averell Harriman ventured that President Roosevelt was the master of radio but that so far no politician had proven master of television. "Perhaps it is too difficult to master," Harriman mused, and he may well be right.

But, discounting sheer eloquence and personal magnetism, there are scattered indications of why some candidates more successfully bring home their ideas over television than do others. Pollster Louis Harris, for one, finds from his surveys that candidates who use television to deliver very general speeches might just as well not bother. Be specific, is Harris' advice. "In 1952," he recalls, "Eisenhower spoke about Korea and came through as a man of peace. Stevenson's general stream of inspiration-type speeches didn't come off well. When you get too general, a block goes up between the candidate and the audience, a film goes over the screen. This hurts the candidate and doesn't help the voter improve his knowledge of issues."

Illustrating the value of using TV frankly for specific issues, Harris relates that "during the preparation for the West Virginia primary this spring, a pre-campaign survey showed that a rather high number of people—34 per cent of the Democratic electorate there—had deep questions and reservations about Kennedy on religious grounds." They were unsure of Kennedy's position on the religious issue, and some voiced concern although they did not even have a clear idea of the possible ramifications of a Catholic in the White House.

"Kennedy was told about this and advised to explain his position," Harris goes on. "He chose what he felt would be the most far-reaching medium and during the last days of



From pre-convention polls through the campaign struggle to election

the campaign made three statewide telecasts in which he explained and reiterated his belief in separation of church and state. Surveys showed that whenever Kennedy expressed this viewpoint forthrightly on television he picked up votes, mostly among the undecided. And after breaking this road-block he was able to get through on other issues." Harris reports.

Another study on how well television is operating in the political area is the survey by Ketchum, MacLeod & Grove done on behalf of Westinghouse Electric Co. Among 28 political science professors queried, the consensus was that although television has made voters more critical of candidates, this criticism centers on their appearance rather than on what they stand for. The majority of professors also agreed that while political science students—the coming generation of voters—seem better informed politically since TV, their expanded knowledge is not always of the "deeper or significant" aspects of politics.

Some observers accept TV's alleged projection of personalities at the expense of issues simply as the nature of the beast; they reason that the medium's inherently visible character almost automatically decrees that the speaker come across with more impact than what he is saying. Other experts, however, see television's potential as a medium of political awareness complicated by other major factors, most notably the perplexing nuances of viewer receptivity to issues, and the fact that too few politicians have yet discovered how to use television to its fullest advantage.

### Receptivity often aligns with preconceptions

The first complication—viewer receptivity—is most difficult to pinpoint. In these days of scientific electioneering, almost all candidates use pre-campaign polls to tell them which issues to stress, which to ignore. Probably a good psychoanalyst would also come in handy. Research has proved that people attend most closely to material that re-enforces their preconceived ideas. And although any student of politics knows that voting decisions are influenced by myriad factors such as family tradition, personal bias and predisposition, not all realize how tricky and deceiving the interaction of these forces can be.

One case in point is the televised Army-McCarthy hearings, which according to the Brookings Institution, aroused such interest that they "boosted daytime audiences by 53 per cent over normal." McCarthy's frequent bare-faced flaunting of civil rights, his broad hints of guilt by asso-



night, TV has created new public awareness of the democratic process.

ciation, all bared to the country by television, were widely assumed to have roused the public to indignation.

Yet a survey by Gerhardt Wiebe, social psychologist and partner in Elmo Roper Associates, revealed that the televised hearings had relatively little effect in changing the people's attitudes toward McCarthy—a finding confirmed by a nationwide Gallup Poll.

As Wiebe analyzes it, viewers did not judge the hearings at all in terms of the seemingly basic consideration of civil rights—freedom of speech, a man's innocence until proven guilty—rights which McCarthy often was openly defying. Instead, Wiebe found that viewers had equated McCarthy with the familiar father figure—the man who is courageous, autonomous, powerful, loved and feared. And imbuing McCarthy with the positive and sacrosanct aspects of the father figure, they judged him and his performance at the hearings in terms of courage, his dedication to what he believed was right, his readiness to fight and defend his views in the face of threatening opposition.

#### Response based upon values

Wiebe offers this explanation for his unexpected finding. Civil rights do not exist in the average home, he observes. Few children are consistently assumed to be innocent until proven guilty. But other values, such as the danger or sin of impeding the father figure, are deeply rooted and far more likely to be called into play.

"Those who hold public office or work in the mass media know that while it is often difficult to stimulate tangible public response on important issues, it is also difficult to foresee when some apparently trivial point will release wide-spread public protest," Wiebe declares. "Telephone switchboards light up and mail bags bulge because a radio or TV panel participant, in the heat of discussion, utters a swear word. Rumors of pigeons or squirrels being shot on the White House lawn generates a true grass roots protest. Such outbursts of public indignation, when seen in the terms of the present findings, are not evidence of a capricious public. They are, rather, evidence of a public which is sure and articulate about one set of values, namely those introjected during childhood."

"Television," says one TV executive off the cuff, "will not really improve the public's political acumen until broadcasters and politicians vastly improve the techniques, approaches and formats for handling political material." There are many others who agree with him. One big

## *The electorate's low level of political awareness emphasizes the unique and responsible role of TV.*

problem is providing adequate free time for Presidential candidates to expound their views, something all three networks have pledged to do if the House, when it reconvenes after the conventions, adopts a resolution to suspend Section 315 of the Communications Act, which currently requires that the networks provide equal time for minor party candidates.

Other problems are unfortunately not solved so easily. Social scientists consistently maintain that the frequently-used spots do not give parties or their candidates nearly enough time to properly bring the issues to the public. Longer political broadcasts, of course, serve this purpose better, but like spot there is a big bugaboo: pre-emption.

This can become a formidable problem. For example, a post-mortem study made for a losing candidate in Connecticut by Elmo Roper found that one of the three main reasons for the man's defeat was that, according to respondents, "Everytime I turned on TV to watch a program, he was on." Similarly, during the 1956 campaign, immediately after delivering a speech that pre-empted five minutes from a popular show, Adlai Stevenson received a telegram: "I like Ike and I love Lucy. Drop Dead."

Agreeing that the pre-empting of entertainment shows by paid political broadcasts "does not make for a particularly favorable climate," CBS News president Sig Mickelson offers this frank analysis. "It seems to me that one of the great errors made by the political professionals in their use of television is that they place far too much stress on the paid political performance and fail to recognize day-to-day news coverage."

#### Regular news has advantage over speeches

Although as Mickelson points out, "There is a large audience for regular news broadcasts which come at regularly scheduled times and attract viewers who come to see the news and not to see their favorite westerns or variety programs," an advantage that the paid political speech does not have, a great many politicians are missing this boat. "Many candidates get in touch with a television station only when they want time on the air. When they have news to relate they overlook the news departments of stations and networks."

Mickelson also thinks that politicians fail to realize how valuable continuous coverage on news programs can be. "The too-general tendency on the part of candidates, their managers, and even the general public," he says, "is to over-manage."

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FREDERICK W. FORD,  
Chairman, Federal Communications Commission

WARREN MAGNUSON,  
Chairman, Senate Interstate & Foreign Commerce Committee

OREN HARRIS,  
Chairman, House Interstate & Foreign Commerce Committee



## *Here is why broadcasting has only six to nine months to convert the present unattractive*

**I**F Congress sees any villains on the TV screen, they are wearing gray flannel suits. "There are fine men in broadcasting," says Senator Warren Magnuson, chairman of the Senate Interstate and Foreign Commerce Committee, "but I believe the industry should have greater control of programming instead of accepting the desires of advertising agencies and sponsors." John Emerson Moss, the fiery Democratic Congressman from California, excoriates sponsors for program interference. "I don't give a damn about the advertiser. I'm concerned with what's best for the public. An advertiser shouldn't be able to control the content of a program. The press doesn't sell its news content."

### Ratings held responsible for poor programming

And while advertisers need the reassurance of ratings to give them some idea of how many people they are reaching for the millions of dollars they are spending in television, Congressional critics see ratings in an entirely different light. They believe they are inadequate instruments at best, and responsible for much of what they consider second-rate programming.

Chief among the Washington anti-rating contingent is Oklahoma's Senator Mike Monroney of the Senate Commerce Committee. "The value of ratings is far overrated," he observes. "People are not globules of fat, nor wheat," he

says in reply to the statement that ratings are based on sampling procedures used by the Bureau of Census.

To Congressman Moss, "The rating system is the most vicious thing in TV. I question the validity of their tools. People are obstinate and difficult to measure." An indication of this concern is the fact that two studies on ratings are being conducted in Washington, one by the Senate Interstate Commerce Committee and the other by the Federal Trade Commission.

By and large, legislators do not approve of the content of TV and, more important, many believe that most of the public do not like what they see either. Such attitudes contain germs which could conceivably spread into regulatory infections.

Potent Congressman Oren Harris, chairman of the House Subcommittee on Communications and Power and of the House Interstate and Foreign Commerce Committee, reports, "The public believes that TV's general program content is unsatisfactory." Congressman Moss declares, "I don't see how three hours of detective thrillers and westerns in an evening provide any program balance. I believe we are entitled to at least one half-hour of good music each week. A small part of programming should be designed to appeal to those not part of the largest group."

He adds ominously that unless program content improve

# WASHINGTON

## What to expect next

*Change of radio and TV now held by Congress*

soon, Congress will have to deal with the problem through legislation. But here Moen is distinctly in the minority—most Congressmen do not want to get into program legislation.

It is obvious that advertisers and broadcasters are now dealing with much tougher antagonists than the Federal regulatory bodies. Congress does not take the same attitude toward radio and television as does the FCC. Its attitude is at once more demanding and certainly less informed. It may best be described as "Do something! Anything!" And the FCC has taken the bit into its teeth and charged down the road in several directions at once.

### New initiative now being shown by FCC

At a recent hearing before the Senate Appropriations Committee, Senator Warren Magnuson asked the assembled Federal Communications Commission, "How's your regulatory lag?" There was a howl of laughter from the audience in the room. To many in Washington, the FCC has indeed become a subject for humor. It has been accused of "drift and indecision" so often that it does not even bother to defend itself.

But much of the "drift and indecision" is over. The FCC is now showing more initiative than in many years. But there is a difference to its new initiative. The FCC is functioning now as an arm of Congress down to its very nerve.

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### **Television Magazine's Media Strategy Committee**

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

# How Chun King

A KEY problem facing users of spot television is how to merchandise and promote an announcement campaign. For advertisers obviously get more mileage from their spot dollar if they can generate the sales excitement usually associated with four-color magazine spreads, top television personalities and regular network shows. Here's how one advertiser, with spot television as the major medium in its total marketing-media strategy, went about solving this problem.

The case in point is the current \$2.6 million spot TV drive for its canned and frozen chow mein and chop suey, launched by The Chun King Corp., Duluth, Minn. Chun King does \$30 million in annual sales as the nation's number one marketer of canned and frozen American-Oriental specialty foods sold through grocery outlets.

The purpose of Chun King's merchandising strategy was to present the complete marketing background and copy techniques of its campaign to television station executives, food brokers and their salesmen, and enlist their merchandising support whenever and wherever possible.

Chun King invested close to \$131,000 in the merchandising effort behind its spot campaign. As the result, Chun King has enjoyed a rise in sales of its canned chow mein since the campaign started March 14. And at least 20 stations participated in merchandising the campaign through promotion spots, special ads in local newspapers or regional food publications.

To accomplish this sales feat, a special marketing team from Chun King and its agency, BBDO, Minneapolis, set out on a 12-day tour of 34 cities prior to the start of the cam-

paign. Altogether, some 165 television executives were personally contacted by Chun King national sales manager Paul Amerman, national advertising manager Thomas J. Scanlon and Edward C. Farni, marketing account executive at BBDO.

An advance letter went from Farni to each television station concerning the time and date the Chun King plane, "The Flying Chinaman," would land. Upon arrival at the airport, the marketing team was met by station executives, and, whenever possible, the Chun King broker. In many cases special publicity photographs, still and movie, were made to record the plane's arrival and the meeting.

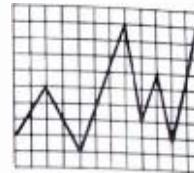
Guests from the stations or food trade were taken aboard the plane for a view of the upcoming commercials and a nine-minute presentation film featuring Chun King president Jeno Paulucci.

#### **Canned chow mein was not successful**

"Nearly three times as much chow mein is being sold through 'take-out' places as is being sold through America's food markets," Paulucci explained in the film presentation. "Our research tells us that sometime in the past, Mrs. Home-maker tried the canned chow mein sold by food stores and discovered that she didn't like the taste as well as that she got from her Chinese restaurants.

"To meet this challenge, we at Chun King perfected the finest chow mein ever offered to the American public. It's our patented, exclusive Divider-Pak"—a taped-together pair of cans that separates the sauces of chicken chow mein from

# MEDIA STRATEGY SERIES



NO. 12

*It's one thing to merchandise and promote an advertising campaign built around a four-color magazine ad, a top TV personality or a regular network TV show. But promoting an announcement campaign poses its own set of problems. Here's...*

## Promoted its Spot TV Campaign

the vegetables, allows each to be heated separately to get the best taste and texture when mixed.

Paulucci went on to explain what prompted the purchase of spot television. "You told us (food brokers) 'The best way to get turnover is to tell the Chun King story to Mrs. Housewife and the best way to tell her is with continuing local saturation television.' That is exactly what we are trying to do. All of our national advertising monies are being put behind an all-out saturation television spot promotion in your market that will go on month after month after month."

"It is our intention to schedule campaigns in '61, '62, '63, until Chun King is on every table at least once a week."

As Paulucci explained, the new campaign represents a major change from Chun King's previous media strategy, formerly a combination of spot TV and magazine spreads to support special deals for its food line (which also includes pie fillings and desserts, Italian foods and wild rice). In October Chun King will begin a schedule in *Reader's Digest* for all products except the chow meins.

The present spot campaign is devoted exclusively to Chun King's chow mein and chop suey line, with one-minute animated commercials in 36 markets covering 95% of all television homes in each market (two markets have been added since the campaign began). Spots are run in four-week flights roughly every other four weeks in each market throughout the year. To get the widest penetration, Chun King splits its schedule between two or more stations in each market. And, depending on seasonal viewing patterns or availabilities, the schedule is spread through daytime, early

and late fringe time periods, as well as chain breaks in prime time. Some 20% of the budget in each market regularly goes into nighttime buys because of the influence of men on the eventual purchase of specialty foods.

### "Spot offers flexibility, allows concentration"

In their presentation in each market, members of the Chun King-BBDO team explained that there are other considerations that prompted the purchase of spot TV, aside from "the food trade's respect for local television." They pointed out to station executives and food brokers that spot "offers Chun King flexibility of budget, allowing a concentration of advertising in those markets where distribution and sales potential offer the greatest opportunity for return on investment."

Commercials shown station executives and food brokers in each market visited underscored the need for demonstration as a key factor in the choice of media. The sales argument advanced in the commercials parallels what Paulucci told food brokers about the new Chun King Divider-Pak in the presentation film. Three main cartoon characters are used to put the copy points across - a boss and two employees of Chun King (the voices are those of Walter Abel, Frank Fontaine and Cliff Norton).

In a typical commercial, the three characters set out over some intriguing walking music supplied by the unusual combination of a tuba, viola, marimba and piccolo. They are out to poll people as to their views of canned chow mein. In each case the answer is the same—a loud Bronx cheer (the

To next page

## CHUN KING *continued*

sound track of the 10-second buzzer at Madison Square Garden). The three characters return to their factory and, standing beside a conveyor belt, devise the secret of keeping the sauce and vegetables separate. A segment of live photography is used at this stage to whet viewers' appetites. With the chow mein off to food markets in the new Divider-Pak, the cartoon trio renew their polling. They come upon a man reading a newspaper, ask him if he ever eats chow mein at home. "Where else?" he replies. The buzzer is silent.

To capitalize on the entertainment quality of the Chun King commercials, BBDO prepared special newspaper ads for use by stations to support the spots. Each station was furnished a mat slick containing six promotion ads and were requested to run these ads in local newspapers, in local grocery trade papers or in the stations' own merchandising letter, newspaper or magazine.

"Warning!!!" cried the three cartoon characters in a typical ad. "Tonight we appear in a commercial that is almost too persuasive to watch. Play it smart. Watch radio." In another, the trio asked: "Do you think adult westerns are for kids? Watch an adult eastern. Sixty seconds of top TV tonight!" "Tonight TV reaches maturity," ran the headline in another ad. "The three of us bring you the maturest sixty seconds of 1960."

### Other merchandising devices in campaign

Other aspects of Chun King's merchandising strategy:

1) Each station was requested to run promotion spots featuring the characters in Chun King commercials. Slides with copy were furnished each station.

2) A set of four teaser cards was presented to each station with the request that they mail them to the grocery trade. Stations were requested to send one card from the series per day for four consecutive days. Sample headline with the three cartoon characters on one teaser card: "You will be seeing us [on . . . station (X) . . . 95% of your customers will see us] selling Chun King Products Week After Week . . . Month After Month . . . Throughout This Year . . ."

3) A special trade letter was submitted to each station to go out on the station's letterhead to key grocery personnel in its market. The letter stressed the continuous coverage and dates of the campaign, the humorous commercials and the sales potential of the American-Oriental food market.

4) Chun King home economist Alice Rick participated in women's service shows on stations carrying Chun King commercials. She offered menu suggestions for serving American-Oriental foods.

5) Movies and still shots of the airport meeting with station executives and food brokers in each market were supplied the station for possible on-the-air promotion.

Finally, in each market, news releases outlining the national scope of Chun King's merchandising strategy were distributed at each stop to TV station personnel.

The 36 markets used by Chun King thus far are Baltimore, Boston, Chicago, Cleveland, Columbus, Cincinnati, Dallas-Ft. Worth, Detroit, Denver, Grand Rapids-Kalamazoo, Hartford, Houston, Indianapolis, Jacksonville, Los Angeles, Milwaukee, Minneapolis, Miami, New Haven, New York, Oklahoma City, Philadelphia, Phoenix, Portland, Ore., Providence, Sacramento, St. Louis, Salt Lake City, San Francisco, Seattle, Spokane, Syracuse, Tampa, Tulsa, Washington and Wichita.

END

Do you think adult westerns  
are for kids?



60 seconds  
of top TV.. TONIGHT 00:00 WXYZ-TV

Tonight at 00:00  
TV REACHES MATURITY!

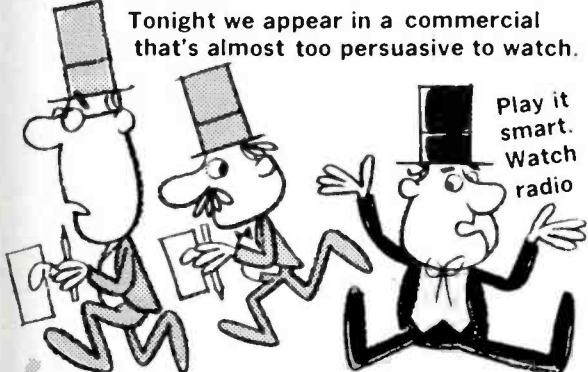


SEE the fabulous investigators  
non-live at 00:00 • WXYZ-TV

To capitalize on the entertainment quality of Chun King television

# WARNING!!!

Tonight we appear in a commercial  
that's almost too persuasive to watch.



See these nuts in a 60 sec. spot  
**TONIGHT AT 00:00 WXYZ-TV**

## We interrupt

this newspaper to  
bring you a special  
announcement!

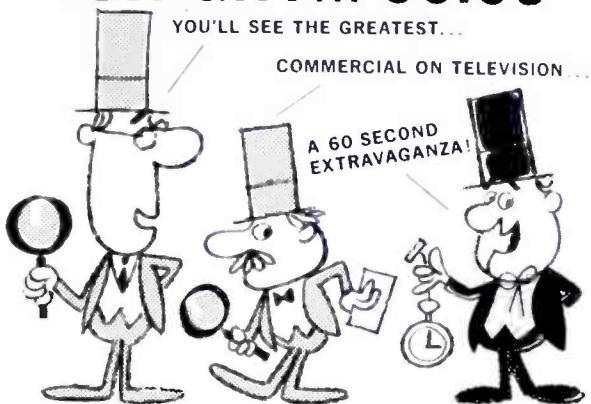
OUR 60 SECOND COMMERCIAL  
TONIGHT MAY BE  
THE END OF TV.  
DON'T MISS IT!



**WATCH THESE 3 TONIGHT AT  
EXACTLY 00:00 \* WXYZ-TV**

# TONIGHT AT 00:00

YOU'LL SEE THE GREATEST...  
COMMERCIAL ON TELEVISION...



**See The 3 Investigators  
for 60 seconds on WXYZ-TV**



**TONIGHT AT 00:00 WXYZ** 60 seconds  
CHANNEL 7 of TOP TV

*commercials, Batten, Barton, Durstine & Osborn prepared special newspaper ads for stations to use in support of the spots.*

# THE NEW SEASON'S NIGHTTIME PROGRAM LINEUP

HERE are a number of salient differences in this season's programming as compared to last, although on the face of it, they look remarkably alike. First and foremost is the change taking place in the action-adventure format. While westerns, a primary form of action-adventure, will still dominate TV, the half-hour six-gun situations seem to have abated. The new westerns, except for two NBC half-hours, will be primarily an hour in length.

The hour action-adventure series, in non-western formats, seem to be broadening, at least in locale. TV is shooting two of its series, *Hong Kong* and *The Islanders*, in Asia. There will be more hour suspense and mystery shows.

Worth noting is the attempt being made to restore the situation-comedy to its former position of prominence as TV entertainment. CBS is taking the greatest calculated risk here with six half-hours, although ABC and NBC will have a few new ones too.

#### Cartoons scheduled for prime-time showing

ABC will present something unique in network prime time programming—cartoon shows. The most ambitious example of this is *Flintstoney*; others on the same network will be *Bugs Bunny*, and *Mattey's Funday Funnies*. For the first time too, public service programming will be exposed regularly on all three networks in prime-time periods; shows are *Eyeewitness to History*, *Churchill's Memoirs*, and *Our Nation's Future*.

Little live drama will be telecast, aside from an occasional spectacular and the Armstrong and the U.S. Steel hours. The trend to film continues unabated. But the high tide of spectacles has receded; the number will be drastically curtailed, and the form will, once again, begin to assume its special nature.

During the 1960-61 season, the perennial struggle between networks for viewers is expected to reach a new peak. NBC will be facing its severest challenge on Wednesdays 7:30 where *Wagon Train* will be under attack from *Hong Kong* and *Aquanauts*. On Sunday, ABC will program *Laneyland* at 6:30 in hopes of capturing the children's audience. And on Monday, CBS is scheduling a new block of situation comedies.

#### NBC using hour-block strategy

One of the most interesting aspects of the new season, however, is NBC's strategy, accelerated from last year, placing a solid block of hour shows against the competition in the 7:30 to 8:30 time slot every night except Sunday. The NBC shows, all of the western and action-adventure variety, will run up against across-the-board hour competition only on Wednesdays and Saturdays. CBS will partially meet the NBC block with its own hours (a western, an adventure, two mysteries) on four nights.

And at least worth speculating on is a move by ABC to compete with *Jack Paar* on NBC. ABC says it plans to air various shows on a local basis from 11:15 to 12:15, hoping for an eventual winning format to put against Paar in the late-night sector.

At press time there were approximately 50 new shows scheduled for the fall; 14 on ABC, 15 on CBS, 18 on NBC. Sixty-five shows will return for another season; 23 on ABC, 25 on CBS, 17 on NBC. ABC will have six new hour shows; NBC will have five, and CBS four. NBC is making the most extensive alterations in its schedule—its entire Tuesday and Friday night line-up is new. CBS has made major changes in Mondays, Wednesdays and Thursdays and ABC in Tuesdays and Thursdays.

DAY

## SATURDAY

35 NBC

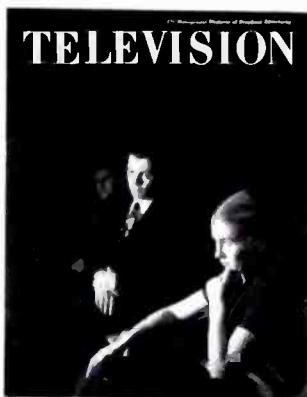
ABC

CBS

NBC

# FALL SCHEDULE 1960 - '61

This worksheet was designed so that new programs, ratings, sponsorship changes and other pertinent data may be noted on it as the season progresses.



**THE MANAGEMENT MAGAZINE  
OF BROADCAST ADVERTISING**

AGENCY KEY

1. N. W. Ayer
  2. Ted Bates
  3. Batten, Barton, Durstine & Osborn
  4. Benton & Bowles
  5. D. P. Brother
  6. Leo Burnett
  7. Campbell-Ewald
  8. Campbell-Mithun
  9. Carson-Roberts
  10. Compton Advertising
  11. Dancer-Fitzgerald-Sample
  12. Doherty, Clifford, Steers & Shenfield
  13. Doyle Dane Bernbach
  14. Erwin Wasey, Ruthrauff & Ryan
  15. William Esty
  16. Foote, Cone & Belding
  17. Clinton E. Frank
  18. Fuller & Smith & Ross
  19. Gardner Advertising
  20. Grant Advertising
  21. Grey Advertising
  22. Guild, Bascom & Bonfigli
  23. Lawrence C. Gumbinner
  24. Kenyon & Eckhardt
  25. Lambert & Feasley
  26. Lennen & Newell
  27. MacManus, John & Adams
  28. McCann-Erickson
  29. J. M. Mathes, Inc.
  30. Maxon, Incorporated
  31. Morse International
  32. Needham, Louis & Brorby
  33. North Advertising
  34. Ogilvy, Benson & Mather
  35. Parkson Advertising
  36. Perrin-Paus
  37. Sullivan, Stauffer, Colwell & Bayles
  38. J. Walter Thompson
  39. Wade Advertising
  40. Edward H. Weiss & Co.
  41. Wermen & Schorr
  42. Young & Rubicam



WHAT'S  
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*ABC Television has been growing rapidly. Next fall we will present our most ambitious schedule, with a program investment of well over \$3,250,000 per week. This is an advertisers' vote of confidence in the accelerated progress of ABC Television. Significant indications of ABC's drive to leadership are:*

**AUDIENCE GROWTH:** In prime time, ABC today is in a dead heat with one network and well ahead of the other in the competitive markets, according to Nielsen. In *national* evening circulation, ABC has passed one network and is closing the gap on the other.

**COST EFFICIENCY:** ABC's cost per thousand homes per commercial minute for 1959-60 was \$3.15, compared to Network Y's \$3.37 and Network Z's \$3.99, delivering from 7% to 26% more homes per ad dollar. This Nielsen data is for the *full season*, October '59 through April '60 . . . for the *full week*, Sunday through Saturday . . . for the *full evening*, 6 to 11 P.M.

**PUBLIC SERVICE:** ABC's meaningful breakthrough in the public service and educational fields is evidenced by Bell & Howell's sponsorship of 15 provocative, controversial special telecasts, and by their co-sponsorship of the weekly *Winston Churchill* series. Ralston, in sponsoring *Expedition*, returns for a fourth year of regularly scheduled educational programs. Both advertisers are making key contributions to the vitality of ABC's expanded efforts in this area.

**SPORTS LEADERSHIP:** Broadening the spectrum of its program appeal, ABC Television has become the Number One network in variety and extent of sports coverage. Sportscasts will include NCAA football, the new American Football League pro games, All-Star golf, major league baseball, and the only weekly boxing show.

**SPECIALS:** Programs such as the Bing Crosby Specials, Peter and the Wolf, Maurice Chevalier's Invitation to Paris, Elvis Presley and Frank Sinatra have enjoyed considerable success. They have, in fact, averaged a greater share of audience than any other network, according to the National Nielsen data for the 1959-1960 season. To maintain this leadership through the coming season, ABC will present specials featuring Bing Crosby, Debbie Reynolds, Victor Borge and John Wayne. Also scheduled is a two-part presentation of the biblical tale, "David The Out-Law," produced in Israel and starring Jeff Chandler.

**EXPANDED DAYTIME:** ABC audiences (12-1 P.M.) are up 72% this season over last, and are delivered at television's best cost efficiency. On October 10, another

daytime hour will be added, starting ABC's broadcast day at 11 A.M. The new schedule will include established favorites such as *Queen For A Day*, *The Texan* and an exciting new series, *Road To Reality*.

**ADVERTISER ACCEPTANCE:** An unmistakable trend is spelled out in the January-April gross time figures for 1960. ABC-TV's nighttime billings are up 30% over the previous year. And ABC-TV is the only network with a daytime increase.

*In the dynamic TV medium, it is essential to look ahead. The momentum ABC has gathered has been translated into its program schedule. Embracing greater scope and depth than any ABC has yet offered, it incorporates more power to inform and entertain. This lineup has been enthusiastically received. There are only a few remaining availabilities, including some in the best vehicles. With the support of its advertisers, ABC-TV will continue to climb in 1960-61. And all efforts—building audiences, developing broader base of programs, maintaining top cost efficiency—are aimed at one immediate result: to provide maximum service to the public and to the advertiser.*

**WHAT'S  
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"TV has an obligation to trade up the medium and to program for intellectuals with different tastes than the majority," says Fairfax Cone. "After all, it's everybody's air."

# CONE OF FC&B: PRACTICAL IDEALIST

By LEON MORSE

TALK of self-policing leaves me very cold. The problem of dishonest and distasteful advertising is not going to be solved either by gentle pressure from the side of the angels or the slow processes of education; and to try to ignore it as a small percentage of advertising is to be insensitive to right and wrong. It is here. It is real. And whatever the percentage, the amount of bad advertising is large and not diminishing. The only unknown is why the people who could kill it let it live."

The speaker is tough-minded Fairfax Cone, chairman of the executive committee and creative director of Foote, Cone & Belding. The agency bearing his name (both Belding and Foote are no longer with it) bills in excess of \$100,000,000, forty-five per cent of it in television.

Cone takes an equally hard-nosed approach to the sight and sound medium and its responsibilities. "What we need is an alternative to mass programming. The minority viewer in the evening hours must be provided for. Somebody has to give somewhere along the line or there will be regulation."

#### He's a new type of socially-conscious executive

At 57, this advertising personage, bespectacled and gray-haired, is something of a Wilsonian figure. A leader in the new wave of advertising executives who are asking that it be more accountable to the public, he looks more like a college professor (he wanted to teach English) or a man of the cloth, than a representative of Madison Avenue and its values. Cone, and the men who think like him, ask that the business display a greater degree of social awareness, that it become more self critical, and accept regulation where it is necessary.

"Broadcasters are giving the majority of people what they want, and when I say majority I don't mean 51 per cent. I

mean something more like 91 per cent. The things most people object to in TV are things they object to in other mass media of communications; the western movies, crime stories in newspapers, popular fiction in magazines and the sex and sadism in paper back novels," he points out.

"Regardless, I still believe that TV has an obligation to trade up the medium and to program for intellectuals with different tastes than the majority. After all, it's everybody's air. Television has been a business to make money in. And not primarily a way to serve. And this is wrong. Remember too, that even the most successful programs only get 40 ratings now. There are many people who are not watching TV these days. We might arouse their interest again."

#### Cone's ideas embodied in the Hallmark Hall of Fame

Cone speaks of programming for minorities from first-hand experience. Hallmark is a Foote, Cone & Belding client. He was a major force behind its venture into the American living room. But, as important, Cone also was a powerful influence in persuading NBC to accept the advertiser's pattern of irregularly scheduling its presentations, a pattern which pointed the way to the spectacular. The program is now in its eighth year of sponsorship. Last season, Foote, Cone & Belding set up a similar schedule for Equitable Life and its *American Heritage* series.

"We knew that Hallmark's *Hall of Fame* wasn't for the regular viewer. Shakespeare and Shaw don't get thirty ratings often. But Joyce Hall, Hallmark's president, has been content with smaller audiences. TV has given Hallmark an entirely new public for its product," he declares.

Cone believes that the "magazine concept" of TV sponsorship is growing. To him it has the virtue of putting the responsibility precisely where it belongs—on the shoulders of the networks. But he has another plan which he thinks

To page 89



**On Target:**

**LARGE CANNED FRUIT**

(Seattle)

43.5 %

of grocery customers  
bought canned fruit

**Profile.**

**Canned fruit customers**

- 1 58% betw. 30 - 50
- 2 89% women (94% married)
- 3 53% of purchasers have families of 4 or more

**Canned fruit brands purchased:**

Libby's	27.8%
Del Monte	16.0
Lady Elberta	10.4
Dole's	9.4
S & W	7.2

In any half hour period

between 9-11:30 AM

32 - 34% of all canned  
fruit purchasers

listening\*

\*M.F.

On Saturday in any half

hour between 9AM -

4:30PM 13 - 16% of

canned fruit buyers

listening.

83.8% of canned fruit  
buyers reached by a  
single station. Second  
station reaches 50.6 %

Pinpointing specific market  
data: At left, excerpts from an RAB  
slide presentation of a typical  
"On Target" field research project.

*Here's what RAB can do  
to help advertisers and their agencies*

# RAB:

THE marketing problems that roll into the Radio Advertising Bureau from advertisers and agencies are both national and regional. They range from loss of brand share due to competitive pounding to outright failure to place a product on the retailer's shelf. Here's a special report on what the RAB can do to solve them.

A recent example of RAB problem-solving involved the Theo. Hamm Brewing Co., St. Paul, Minn., a major brewer whose beer is sold in 23 western states, Hawaii and Alaska.

On New Year's Day 1960, Hamm's announced the purchase of Baltimore's Guenther Brewing Co. The move extended Hamm's distribution into a complex eastern market of 8,000,000 people, brought on advertising and marketing questions new to the company. Hamm's needed qualitative information about radio.

**Agency asks RAB for beer-drinkers study**

Campbell-Mithun, Hamm's agency, had already used RAB's services on another of its accounts. On January 23 it asked for help on Hamm's . . . an RAB study of beer drinkers in at least one of the four eastern markets Hamm's was entering. RAB weighed the request. Hamm's was a known and respected brewing industry leader. A successful radio performance by Hamm's now, in its first entry into important eastern markets, would be a highly effective radio selling point.

The Bureau agreed to the request and followed with a number of whirlwind meetings with the agency and



*Television Magazine*

RADIO  
STUDY  
SERIES  
35

# RADIO PROBLEM BUREAU

Hamm's, RAB was represented by Robert Alter, manager, sales administration, and Irv Trachtenberg, head of the Bureau's beverage sales group. Out of the collaboration emerged a final "On-Target" study in all four of the eastern markets.

On February 22, Hamm's broke its introductory campaign, using radio, newspapers and TV in "super-saturation" proportions. It hammered home its message with series of teaser spots proclaiming that "Hamm's is Coming." On March 7 Hamm's entered all four markets, moving under the impetus of a six-week campaign, only slightly less intense than the first, using the follow-up theme: "Hamm's is Here."

At the end of the second campaign, an independent research firm, commissioned by RAB, went into the field to gather "On Target" data as fuel for Hamm's radio campaign over the summer and fall. By precise questioning of men and women beer buyers, the interviewers sought to determine with "reasonable accuracy":

(1) Hamm's share of the market after its short introductory campaign.

(2) What radio time periods reach most beer drinkers before they make their purchase.

(3) What stations reach the most beer drinkers before they buy.

(4) What time segments on what stations are therefore the most efficient combinations to reach beer drinkers.

By mid-May the results were tabulated and compiled in an extensive confidential presentation covering everything from the percentage of people who never drink beer away

from home, to the average increase in beer consumption in summertime.

With this information, RAB made a final presentation to Campbell-Mithun and Hamm's. Recommendation: Based on the "On Target" findings, RAB called for a 13-week schedule of more than 600 spots a week spread carefully over 23 stations in the four cities. The proposal included time schedules.

#### **Hamm's follows through on suggestions**

The wrap-up came on June 10, less than five months after the agency's first contact with RAB. R. L. Preston, Campbell-Mithun account executive on Hamm's, wrote to RAB: "Within the limits of our budget set-up, we and the Hamm's people have agreed to follow your recommendations as closely as possible."

The Hamm's example illustrates the background involved before RAB offers its final recommendations.

The same sort of intense probing of an area was employed recently for a well-known regional coffee maker. While the brand cannot be identified, the case history can be reported. The coffee maker, an established firm with a solid image, was restricting its media activity almost completely to spot TV. Suffering seriously from too much competition and not enough shelf space in the key supermarket chains, its instant coffee division called upon RAB to demonstrate how radio could "increase sales and put the product on more supermarket shelves."

RAB examined the competitive situation, urged a heavy

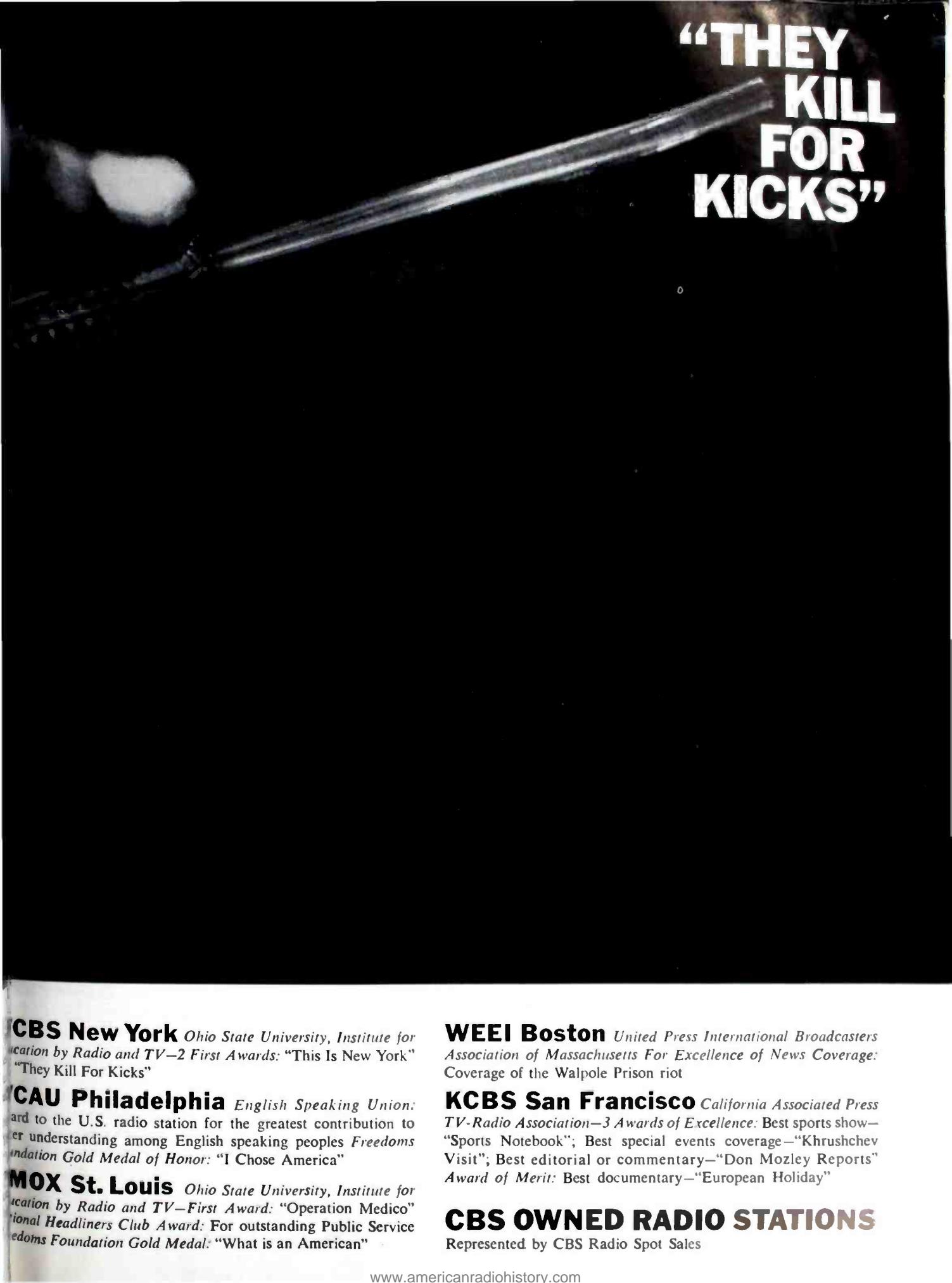
*To page 70*



The defiant voice of a 16-year-old killer, the anguish of the victim's mother, the outspoken views of the Police Commissioner and the Mayor were highlights of an unforgettable radio program as WCBS probed the depths of teen-age violence. "They Kill For Kicks" is that kind of responsible programming which typifies a C-O radio station—sets it apart from *all other* stations in seven great markets of America. Enlightened programming such as this has brought these stations **21 major awards** since the beginning of the year:

**KNX Los Angeles** California Associated Press  
vision-Radio Association—**2 Awards of Excellence**: Best over-all news operation; Best documentary—"Image of America"; *of Merit*: Best sports show—"Tom Harmon Sports Final".

**WBBM Chicago** Ohio State University, Indiana  
Education by Radio and TV—**3 Honorable Mentions**: "The Folk Song," "A Question of Age" and "Heroes In Science"; Association for State and Local History and Broadcast Media—**Third Prize**: "This is Folk Song" National Sportsca... Sports Writers Awards: Outstanding Illinois Sports Writer of the Year: John Carmichael Freedoms Foundation Gold Medal Honor: "This Is Folk Song"



**"THEY  
KILL  
FOR  
KICKS"**

**CBS New York** Ohio State University, Institute for  
cation by Radio and TV—2 First Awards: "This Is New York"  
"They Kill For Kicks"

**CAU Philadelphia** English Speaking Union:  
ard to the U.S. radio station for the greatest contribution to  
er understanding among English speaking peoples *Freedom*  
*ndation Gold Medal of Honor: "I Chose America"*

**MOX St. Louis** Ohio State University, Institute for  
cation by Radio and TV—First Award: "Operation Medico"  
National Headliners Club Award: For outstanding Public Service  
edoms Foundation Gold Medal: "What is an American"

**WEEI Boston** United Press International Broadcasters  
Association of Massachusetts For Excellence of News Coverage:  
Coverage of the Walpole Prison riot

**KCBS San Francisco** California Associated Press  
TV-Radio Association—3 Awards of Excellence: Best sports show—  
"Sports Notebook"; Best special events coverage—"Khrushchev  
Visit"; Best editorial or commentary—"Don Mozley Reports"  
Award of Merit: Best documentary—"European Holiday"

**CBS OWNED RADIO STATIONS**  
Represented by CBS Radio Spot Sales

*By charting their special listening patterns, RAB can pinpoint buyers for a specific product*

spot radio campaign using hard-sell copy pointing up the advantages of the product. At the same time, the Bureau financed an "On Target" study which revealed vital information:

(1) The profile of the purchaser of the product subdivided into age and marital status, size of household, how much of the product bought in a week, etc.

(2) The radio time periods that reach the most buyers of the product before they make their purchase.

Based on these findings, a detailed three-phase proposal was submitted and accepted by the coffee and its agency. A 26-week radio test was authorized using radio in a manner suggested by RAB. After six weeks, the results were impressive:

The instant vaulted from sixth to fourth place in the market and doubled its market share. Three of the major supermarket chains in the region—which had previously tossed the instant off their shelves because of its lethargic movement—reordered the product in quantity because of the consumer demand generated by the radio campaign—and the marketing suggestion made by RAB.

And as a side result of this, the brand's regular coffee, which was not included in the radio commercials, jumped from third to second place in sales and nearly doubled its already large share of the market.

#### **Other marketing problems being examined**

RAB is currently at work for a number of other influential national and regional advertisers. Examples:

- One of TV's most-advertised products, a grocery item that already has around 80 per cent of the market, wants to hang on to or increase its share.

- A food product being "murdered" in its home territory by aggressive sampling of a new competitor and the relentless price advertising of the leading product in the category.

- A beer which had slipped to a bad fourth although its media mix has been successful in other markets.

- A cleanser with 100 per cent distribution but no movement in the product. Present media strategy is not achieving the high rate of movement necessary to hold shelf space.

In the above situations, RAB uses what it calls "Specific Sell," specific remedies for problems that advertising is capable of solving based on the belief that radio "scientifically bought, properly scheduled and properly controlled" will have a positive sales effect for almost any advertiser.

In all of the "Specific Sell" projects, key research depends heavily upon "On Target" research such as that used for Hamm's beer. "This research," says RAB president Kevin Sweeney, "is based on RAB's belief that buyers of specific products have buying and radio listening habits all their own, and that by closely charting these patterns, it is possible to come up with a radio schedule that will successfully target potential buyers for a specific product."

RAB is not always partisan. Some of its media suggestions include other advertising vehicles. Recently, when delivering a plan for a grocery product that was about to invade a new market, one of RAB's national sales staff suggested "a full color ad of no less than 1,000 lines for the introductory campaign," in addition to a radio campaign. Recalls

Sweeney: "If the agency account supervisor had discovered the Loch Ness monster curled around his left leg, couldn't have looked more amazed."

Many of the functions of "Specific Sell" appear to overlap into the areas of certain key agency departments. Do agencies feel their sovereignty is being threatened?

"A few do, the great majority don't," says Sweeney. Most agencies see the value of picking the brains of men who draw upon one of the largest libraries of past advertising available anywhere; (2) talk to all the client's competitors and to many of the links in the chain of distribution; spend research money specifically for an agency's client to make their advertising as waste-free as possible.

Along with "Specific Sell" and "On-Target" research, RAB has a number of other activities designed to make the final act of buying radio time as close to a completely researched science as possible.

The RAB promotion department, for example, produces in-depth reports on subjects as varied as the radio listening habits of housewives and male sports listening habits. All the RAB reports that have any national or regional relevance are mailed to advertising agencies and/or advertisers, along with a covering letter offering extra copies on request.

Another important RAB service is its commercial library. This "summit of sound" contains more than 3,500 radio commercials as well as nearly every important novel or effective national and regional commercial produced in the last decade. These commercials are available to agencies who want to hear what the competitor is doing or who want the stimulation of the new selling techniques on radio too to guide their own creative thinking.

And a current long-range retailing experiment that RAB is conducting in Cleveland may have wide influence on the national scene, help evolve a change in the balance between newspaper and radio advertising now existing with many advertisers.

#### **How well can radio sell for department stores?**

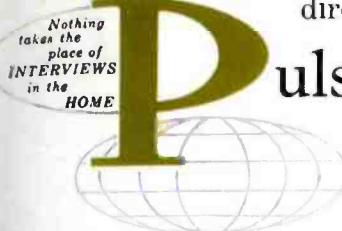
The experiment, under Miles David, RAB vice president and director of promotion, has RAB running, in effect, a radio advertising campaign of the Higbee Company's Cleveland department store doing a business of better than \$50,000,000 annually. Being probed is the answer to the question: Can radio sell department store items as well as better than newspapers? The results of this year-long test—as opposed to the short term tests typical of most media experiments—will be released next January.

"What works for Higbee's," points out Miles David, "should apply on a regional or national level as well. As a large local advertiser, Higbee's can keep tighter tabs on newspaper ads than can national advertisers. The results as to which ads pull and which do not, not only on the radio schedule but on the newspaper schedule as well, will make required reading for the nation's agencies."

"Specific Sell" and Higbee's study are both examples of the devices RAB currently has active. They serve, says RAB, to point up all of the services, printed reports and extensive research which the Bureau produces annually to enlarge both the understanding and use of radio as an advertising medium.

# or Members of Advertising Agencies & Client Advertisers

Regardless of whether your firm is among Pulse's 1,400 subscribers or whether you obtain Pulse facts and figures from television and radio stations directly, their representatives, or the networks and affiliates



Pulse invites you to tell

# "How I use Pulse data — to solve a specific problem"



WILLIAM D. BOEHM  
Vice President,  
Research-Promotion,  
Advertising  
Young Companies



DANIEL DENENHOLZ  
Vice President,  
Research-Promotion  
The Katz Agency, Inc.



W. WARD DORRELL  
Vice President,  
Research Director  
John Blair & Co.  
Blair TV  
Broadcast  
Associates



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



LAWRENCE WEBB  
Managing Director  
Station Representatives  
Association, Inc.

Your answer may be worth  
**\*\$500** or bring you  
one of these awards  
**20 winners**

## As decided by this experienced Committee of Judges

A brief letter of around 400 words at the most—that's about a page and a half—will do it! Your explanation of how to use Pulse data to solve some particular problem will be carefully read and evaluated. The judges will study each contribution impartially

and objectively. They will not know whether submissions are from subscribers or non-subscribers—your assurance of complete impartiality. Judges' decisions will be final for all awards; and in case of ties, duplicate awards will be made.

1



\$500 cash — Uncle Sam's own  
amorous engravings for your  
favorite spend-it-yourself project.

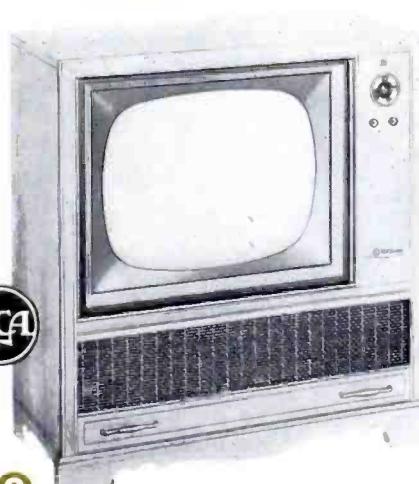
**For Twenty Award Qualifiers!**  
These luxurios reminders of participation in Pulse's progress since 1941. Just take time out to write a brief letter. You can mask or conceal client, product, name situations — "Client A", "Product X", etc. Open to any and all members of advertising agencies and advertisers' organizations. For subscribers and non-subscribers, remember! "Nothing to buy—no boxtops!"



2

### Handsome RCA Chadwick Mahogany Console TV

\$349.95 dual-speaker set, beautiful tone, delivering 25% brighter 21-inch picture. Automatic channel equalizer for highest quality reception. Famous RCA-Victor quality — craftsmanship — service guarantee.



3

### Magnificent Zenith All-Transistor Portable

\$275 Trans-Oceanic Model Royal 1000 D—super-sensitive, lightweight, operating on flashlight batteries. Only 10½ inches high, including handle. Receives standard and shortwave; marine weather, ship to ship and shore, etc. Automatic volume control; precise vernier dialing.



And **17** BULOVA BANTAM  
6-transistor Pocket Radios!



\$41.95 "jewelry styled" gold and ebony model in handsome gift case. Amazing reception, big set volume, yet so tiny: only 3⅔ x 2⅓ x 1 inch. Weighs only 6 oz., including mercury battery. Crafted with watch precision.

The "20 best" will be announced October 1 — You have until Sept. 1 to try

*Just tell us how you use Pulse data*

As Pulse enters its 20th year this coming October it seemed like a good idea, after two decades of service in the broadcasting industry, to ask our friends in advertising agencies and the clients they serve how they use Pulse data. Thousands of Pulse reports and special studies line the daily reference shelves of subscribers.

The total daily usage of Pulse TV and radio data is staggering. And thousands of non-subscribers rely on Pulse data . . . standard reference in the business for qualitative, exact knowledge, of unparalleled statistical accuracy.

## Interview:

*Fletcher Richards Jr.*

Account Executive of Fletcher Richards, Calkins & Holden when  
asked why he selects WLW Radio-TV stations  
for U. S. Rubber Farm Boots:

"Our WLW advertising enabled U. S. Rubber Farm Boots to open  
25 new dealerships in the WLW primary coverage area!"



"And this WLW campaign sparked dealers  
into unprecedented enthusiasm and  
cooperation in promotional tie-ins!"

"This first Radio attempt to sell these particular  
U. S. Rubber Farm Boots was so successful that we'll be back  
again and again on WLW with lots more advertising to boot!"

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

**WLW-I**  
Television  
Indianapolis

**WLW-D**  
Television  
Dayton

**WLW-C**  
Television  
Columbus

**WLW-T**  
Television  
Cincinnati

**WLW-A**  
Television  
Atlanta



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

# JULY TELEVISION HOMES

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

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

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

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

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

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

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

Antenna height, power and terrain determine the phys-

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

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

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

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

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

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

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



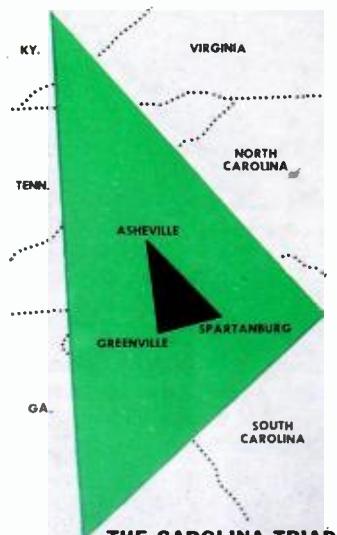
## **WLOS-TV is first in the Carolina Triad - in every day part!**

March ARB shows WLOS-TV delivers an average of 34,000 homes per quarter-hour from 9:00 a.m. to midnight, Sunday through Saturday — 108.6% more homes than station "C", 21.4% more than station "B". With the South's highest tower, WLOS-TV brings top shows into homes in all 62 counties of the Triad. Your PGW Colonel has the facts.

# **WLOS-TV**

**Serving**  
**ASHEVILLE**  
**GREENVILLE**  
**SPARTANBURG**

*A Wometco Enterprise*



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

<b>TOTAL U. S. TV HOMES</b>	<b>45,760,000</b>
<b>TOTAL U. S. HOUSEHOLDS</b>	<b>52,373,500</b>
<b>U. S. TV PENETRATION</b>	<b>87.4%</b>

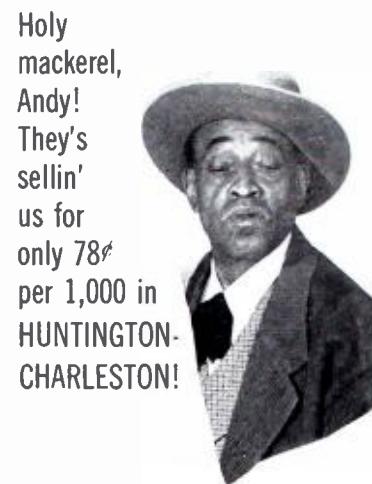
Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

Market & Stations—% Penetration TV Homes

Market & Stations—% Penetration	TV Homes	TV Homes
<b>BISMARCK, N.D.—69.0</b>		<b>***46,000</b>
KMBB-TV (C, AI); KFYB-TV (A, NI)		
(KFYR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)		
<b>BLOOMINGTON, Ind.—93.0</b>		<b>638,700</b>
WTY-TV		
(See also Indianapolis, Ind.)		
<b>BLUEFIELD, W.Va.—75.0</b>		<b>127,600</b>
WHIS-TV (A, C, AI)		
<b>BOISE, Idaho—78.0</b>		<b>68,500</b>
KBOI-TV (C); KTVB (A, NI); KCIX-TV (Nampa)		
<b>BOSTON, Mass.—94.0</b>		<b>1,447,600</b>
WBZ-TV (NI); WNAC-TV (CI); WHDH-TV (A, C, NI)		
<b>BRIDGEPORT, Conn.</b>		11
WICC-TV (AI)		
<b>BRISTOL, Va.-JOHNSON CITY, Tenn.—70.0</b>		<b>154,100</b>
WCYB-TV (A, NI); WJHL-TV (A, CI)		
<b>BRYAN, Tex.—75.0</b>		<b>42,000</b>
KBTX-TV (A, CI)		
<b>BUFFALO, N.Y.—92.0</b>		<b>647,800</b>
WBEN-TV (CI); WGR-TV (NI); WKBN-TV (A)		
<b>BURLINGTON, Vt.—90.0</b>		<b>*166,900</b>
WCAX-TV (C)		
<b>BUTTE, Mont.—69.0</b>		<b>35,200</b>
KXLF-TV (A, C, NI)		
<b>CADILLAC, Mich.—88.0</b>		<b>119,800</b>
WWTV (A, CI)		
<b>CAPE GIRARDEAU, Mo.—83.0</b>		<b>225,600</b>
KFVS-TV (CI)		
<b>CARLSBAD, N.M.—80.0</b>		<b>11,200</b>
KAVE-TV (A, CI)		
<b>CARTHAGE-WATERTOWN, N.Y.—86.0</b>		<b>*78,700</b>
WCNY-TV (A, CI)		
(Includes community antennas in counties not credited)		
<b>CASPER, Wyo.—54.0</b>		<b>24,600</b>
KTWO-TV (A, N, CI)		
<b>CEDAR RAPIDS-WATERLOO, Iowa—91.0</b>		<b>325,500</b>
KCRG-TV (A); WMT-TV (CI); KWNL-TV (NI)		
<b>CHAMPAIGN, Ill.—92.0</b>		<b>345,800</b>
WCIA (CI); WCHU-TV (NI)		
(See Springfield listing)		
<b>CHARLESTON, S.C.—75.0</b>		<b>149,600</b>
WCSC-TV (CI); WUSN-TV (A, NI)		
<b>CHARLESTON-HUNTINGTON, W.Va.—81.0</b>		<b>444,30</b>
WCHS-TV (AI); WHTN-TV (CI); WSAZ-TV (NI)		
<b>CHARLOTTE, N.C.—82.0</b>		<b>597,30</b>
WBTV (CI); WSOC-TV (A, NI)		
<b>CHATTANOOGA, Tenn.—76.0</b>		<b>203,00</b>
WDEF-TV (A, CI); WRGP-TV (NI); WTVC (A)		
<b>CHEBOYGAN, Mich.—78.0</b>		<b>28,80</b>
WTOM-TV (A, CI)		
<b>CHEYENNE, Wyo.—76.0</b>		<b>*86,40</b>
KFBC-TV (A, C, NI)		
(Operates satellite KSTF Scottsbluff, Neb.)		
<b>CHICAGO, Ill.—94.0</b>		<b>2,188,60</b>
WBKB-TV (CI); WBKB (AI); WGN-TV; WNBQ (NI)		
<b>CHICO, Cal.—81.0</b>		<b>97,50</b>
KHSL-TV (A, CI)		
<b>CINCINNATI, Ohio—90.0</b>		<b>650,1</b>
WCPO-TV (AI); WKRC-TV (CI); WLW-TV (NI)		
<b>CLARKSBURG, W. Va.—73.0</b>		<b>76,9</b>
WBQ-TV (A, C, NI)		
<b>CLEVELAND, Ohio—94.0</b>		<b>1,307,3</b>
WEWS (AI); KYW-TV (NI); WJW-TV (CI)		
<b>CLOVIS, N.M.—71.0</b>		<b>12,1</b>
KVR-TV (CI)		
<b>COLORADO SPRINGS-PUEBLO, Colo.—79.0</b>		<b>91,1</b>
KKTV (CI); KRDO-TV (A); KCSD-TV (NI)		
<b>COLUMBIA-JEFFERSON CITY, Mo.—86.0</b>		<b>127,1</b>
KOMU-TV (A, NI); KRCG-TV (A, CI)		
<b>COLUMBIA, S.C.—79.0</b>		<b>207,1</b>
WIS-TV (NI); WNOK-TV (CI)		
<b>COLUMBUS, Ga.—75.0</b>		<b>144,3</b>
WTVM (A, NI); WRBL-TV (A, CI)		
<b>COLUMBUS, Ga.—75.0</b>		<b>155,3</b>

Market & Stations—% Penetration	TV Homes
COLUMBUS, Miss.—61.0 WCB-TV IC,N,AI	55,900
COLUMBUS, Ohio—94.0 WBNS-TV IC; WLW-C INI; WTVN-TV IA	487,500
CORPUS CHRISTI, Tex.—75.0 KKS-TV INI; KZTV IC,AI	114,100
DALLAS-FT. WORTH, Tex.—86.0 KDF-TV IC; WFIA-TV IA; KFJZ-TV; WBAP-TV INI	708,200
DANVILLE, Ill.—65.0 WDAN-TV† IA	124,800
DAVENPORT, Iowa-ROCK ISLAND, Ill.—93.0 WOC-TV INI; WHBF-TV IA,C	349,600
DAYTON, Ohio—95.0 WHO-TV IC; WLW-D IA,NI	489,500
DAYTONA BEACH-ORLANDO, Fla.—74.0 WESH-TV INI; WDBO-TV IC; WLOF-TV IA	221,700
DECATUR, Ala.—50.0 WMSL-TV† IC,NI	122,500
DECATUR, Ill.—84.0 WTVF IA	124,500
DENVER, Colo.—85.0 KBTV IA; KIZ-TV IC; KOA-TV INI; KTVR	355,600
DES MOINES, Iowa—92.0 KNTV IC; WHO-TV INI	277,700
DETROIT, Mich.—94.0 WBK-TV IC; WWJ-TV INI; WXYZ IA; CKLW-TV	*1,596,400
DICKINSON, N.D.—56.0 KDIX-TV IC	23,200
DOTHAN, Ala.—63.0 WTVY IA,C	75,200
DULUTH, Minn.-SUPERIOR, Wis.—83.0 KDK-TV IC; WDMS-TV IA,NI	171,700
DURHAM-RALEIGH, N.C.—76.0 WTVD IA,C; WRAL-TV INI	276,300
EAU CLAIRE, Wis.—91.0 WEAU-TV IA,C,N	119,800
EL DORADO, Ark. (See Monroe, La.)	
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.—85.0 KEJ-TV IA; KROD-TV IC; KTSM-TV INI; XEJ-TV (includes 4,700 television homes on military bases)	*102,600
ENID, Okla. (See Oklahoma City)	
ENSIGN-GARDEN CITY, Kan.—63.0 KTVC IA; KGID-TV INI	39,100
ERIE, Pa.—93.0 WICU-TV IA,NI; WSEE-TV† IA,C (includes community antennas in counties not credited)	*186,500 156,200
EUGENE, Ore.—82.0 KVAL-TV INI (operates satellite KPIC-TV, Roseburg, Ore.)	**109,800
EUREKA, Cal.—78.0 KEM-TV IA,C; KVIQ-TV IA,N	48,300
EVANSVILLE, Ind.-HENDERSON, Ky.—85.0 WFIE-TV† INI; WTVW IA; WEHT-TV† IC	251,100 124,900
FAIRBANKS, Alaska KFAE-TV IA,NI; KTFV IC	††
FARGO, N.D.—76.0 WDAY-TV INI; KXGO-TV IA (See also Valley City, N.D.)	151,900
FLINT, Mich.—93.0 WJRT IA	369,300
FLORENCE, Ala.—31.0 WOWI-TV IC,N,AI	†8,800
FLORENCE, S.C.—72.0 WBTW IA,C,N	176,700
FT. DODGE, Iowa—56.0 KQTV† INI	†27,100
FT. MYERS, Fla.—69.0 WINK-TV IA,C	17,900
FT. SMITH, Ark.—75.0 KFTA-TV IC,N,AI	52,300
FT. WAYNE, Ind.—87.0 WANE-TV IC; WKUG-TV† INI; WPTA-TV† IA	†207,600
FT. WORTH-DALLAS, Tex.—86.0 KDF-TV; WBAP-TV INI; KDF-TV IC; WFIA-TV IA	708,200
FRESNO, Calif.—90.0 KRE-TV IC; KEO-TV† IA; KMJ-TV† INI	224,600 †148,000

Market & Stations—% Penetration	TV Homes
GARDEN CITY, Kan. (See Ensign-Garden City, Kan.)	
GLENDIVE, Mont.—53.0 KXGN-TV IC,AI	3,000
GOODLAND, Kan. KBR-TV IC	†††
GRAND FORKS, N.D.—75.0 KNOX-TV INI	39,200
GRAND JUNCTION, Colo.—66.0 KREX-TV A,C,NI (Operates satellite KREY-TV, Montrose, Colo.)	**24,800
GRAND RAPIDS, Mich.—94.0 WOOD-TV IA,NI (See also Kalomazoo)	459,200
GREAT BEND-HAYS, Kan.—75.0 KCKT-TV INI; KAYS-TV IA (KCKT-TV operates satellites KGID, Garden City, Kan. and KOMC-TV, McCook, Neb.)	***89,400
GREAT FALLS, Mont.—77.0 KFBB-TV IA,C,NI; KRTV (Includes community antennas)	52,100
GREEN BAY, Wis.—92.0 WBAY-TV IC; WFRV INI; WIUK-TV IA	324,200
GREENSBORO, N.C.—85.0 WFMY-TV IA,C	402,400
GREENVILLE-SPARTANBURG, S.C., ASHEVILLE, N.C.—79.0 WFBC-TV INI; WSPA-TV IC; WLOS-TV IA; WISE-TV IC,NI	395,300
GREENVILLE-WASHINGTON, N.C.—77.0 WNCT IA,C; WITN INI	193,500
HANNIBAL, Mo.-QUINCY, Ill.—91.0 KHQA-TV IC,A; WGEM-TV IA,NI	193,200
HARLINGEN-WESLACO, Tex.—72.0 KGTV-TV IA,C; KRGV-TV IA,NI	*75,100
HARRISBURG, Ill.—84.0 WSIL-TV IA	174,500
HARRISBURG, Pa.—71.0 WHP-TV† IC; WTPA† IA	†113,800
HARRISONBURG, Va.—76.0 WVSA-TV IA,C,NI	66,200
HARTFORD-NEW BRITAIN, Conn.—94.0 WTIC-TV IC; WNBC† INI; WHCT†	639,100 1295,800
HASTINGS, Nebr.—77.0 KHAS-TV INI	115,300
HATTIESBURG, Miss.—64.0 WDAM-TV IA,NI	51,000
HENDERSON, Ky.-EVANSVILLE, Ind.—85.0 WEHT-TV† IC; WFIE-TV† INI; WTVW IA	251,100 1124,900
HENDERSON-LAS VEGAS, Nev.—77.0 KLR-TV INI; KLAS-TV IC; KSHO-TV IA	37,000
HONOLULU, Hawaii KGMB-TV IC; KONA INI; KHVN-TV IA (Includes 14,600 television homes on military bases)	**129,900
HOUATON, Tex.—85.0 KPRC-TV INI; KTRK-TV IA; KHOU-TV IC	502,400
HUNTINGTON-CHARLESTON, W.Va.—81.0 WHTN-TV IC; WSAZ-TV INI; WCHS-TV IA	444,800
HUNTSVILLE, Ala. WAFF-TV†	†††
HUTCHINSON-WICHITA, Kan.—85.0 KTVH IC; KAKE-TV IA; KARD-TV INI (KTVH, Ensign, Kan. satellite of KAKE-TV)	***259,000
IDAH0 FALLS-POCATELLO, Ida.—71.0 KID-TV IA,C,NI; KTLE INI	60,000
INDIANAPOLIS, Ind.—93.0 WFBN-TV INI; WISH-TV IC; WLW IA	716,400
JACKSON, Miss.—67.0 WJTV IC,AI; WLB-TV IA,NI	239,000
JACKSON, Tenn.—71.0 WDXI-TV IA,C	89,000



Holy mackerel, Andy!  
They's sellin'  
us for  
only 78¢  
per 1,000 in  
HUNTINGTON-  
CHARLESTON!

Rare, but happy fact for timebuyers — viewing's up, cost is down! Case in point, "Amos 'n Andy" (Mon.-Fri., 6:30-7:00 P.M.) — delivering 1,000 homes for only 78¢ via WHTN-TV 10-plan.

And, that's not all! Latest ARB shows WHTN-TV with substantial gains, Sunday through Saturday, 9:00 A.M.-Midnight . . ."Avg. 1/4 Hr. Homes Reached" up 27% . . ."Metro. Audience" up 23% . . ."Station Audience Circulation" up 33%!

Get to the heart of 444,800 TV homes in Huntington-Charleston with the station that looks better all the time!

## WHTN - TV

A COWLES OPERATION-CBS BASIC



HUNTINGTON-CHARLESTON!

BLAIR TELEVISION ASSOCIATES  
National Representatives

**IN  
JACKSONVILLE,  
WFGA-TV IS  
THE STATION  
TO WATCH!**



The March Nielsen for Jacksonville—as in past books—shows WFGA-TV ratings going up, up, up! WFGA-TV now delivers a 49% metro share-of-audience 9:00 a.m. to midnight Sunday thru Saturday.

See your PGW Colonel for complete details and discover that WFGA-TV is the station to watch in Jacksonville.

# WFGA-TV



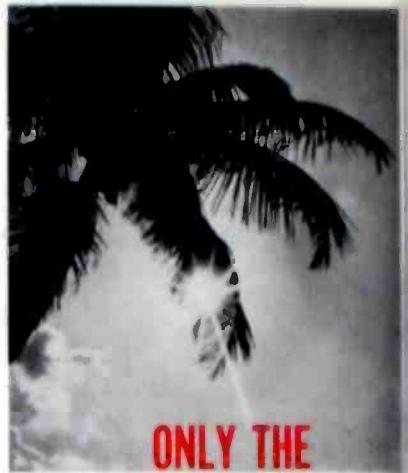
4 Wometco Affiliate



REPRESENTED NATIONALLY BY  
PETERS, GRIFFIN, WOODWARD, INC.

Market & Stations % Penetration

	TV Households
JACKSONVILLE, Fla.—78.0 WYTY-TV IAI; WFGA-TV INDI	304,800
APPERSOON CITY-COLUMBIA, Mo.—80.0 KRCG-TV IAI; KOMU-TV IAI, INDI	187,100
JOHNSON CITY, Tenn.-BRISTOL, Va.—80.0 WATE-TV IAI; WCYB-TV IAI, INDI	184,100
JOHNSTOWN, Pa.—93.0 WBAL-TV IAI; WJAC-TV INDI	968,800
JOPLIN, Mo.-PITTSBURGH, Kan.—81.0 KODI-TV IAI; KOAM-TV IAI, INDI	153,300
JUNEAU, Alaska KINY-TV ICI	91
KALAMAZOO, Mich.—94.0 WEZO-TV IAI, CINI	394,100
(See also Grand Rapids)	
KANSAS CITY, Mo.—90.0 KOMO-TV ICI; KMBC-TV IAI; WDAD-TV INDI	611,100
KEARNEY, Neb.—74.0 KHQ-TV ICI	102,800
(Operates satellite KMPH-TV, Moyes Center, Neb.)	
KLAMATH FALLS, Ore.—68.0 KOTI-TV IAI, CINI	20,700
KNOXVILLE, Tenn.—70.0 WATE-TV INDI; WBIR-TV ICI; WTVK-TV IAI	229,800
LA CROSSE, Wis.—87.0 WBET IAI, CINI	117,600
LAFAYETTE, La.—72.0 KTFY-TV ICI	99,900
(Includes community antennas in counties credited)	
LAKE CHARLES, La.—72.0 KHC-TV IAI; KTAG-TV ICI	87,500
LANCASTER, Pa.—90.0 WGAL-TV ICI, CINI	318,900
LANSING, Mich.—93.0 WJIM-TV ICI; WILX-TV INDI; WNDG-TV INDI	425,100
LAREDO, Tex.—64.0 KGNS-TV IAI, CINI	10,200
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77.0 KLAS-TV ICI; KSHO-TV IAI; KLUJ-TV INDI	37,000
LAWTON, Okla.—83.0 KSWO-TV IAI	49,200
LEBANON, Pa.—79.0 WLHM-TV IAI	158,600
LEXINGTON, Ky.—44.0 WLKY-TV IAI, CINI; WKYT-TV ICI	144,000
LIMA, Ohio—81.0 WIMA-TV IAI, CINI	147,900
LINCOLN, Nebr.—84.0 KOIN-TV IAI, CINI	187,500
LITTLE ROCK-PINE BLUFF, Ark.—73.0 KARK-TV IAI; KTHV ICI; KATV IAI	232,000
LOS ANGELES, Calif.—91.0 KABC-TV IAI; KCOP-TV IAI; KNXT-TV ICI; KRCA INDI; KTLA; KTTV	2,734,700
LOUISVILLE, Ky.—82.0 WAVE-TV IAI; WHAS-TV ICI	459,600
LUBBOCK, Tex.—78.0 KCBD-TV IAI, INDI; KDUB-TV ICI	106,900
LUFKIN, Tex.—73.0 KTRE-TV IAI, CINA	52,600
LYNCHBURG, Va.—81.0 WVA-TV IAI	154,400
MACON, Ga.—73.0 WMAS-TV IAI, CINI	110,100
MADISON, Wis.—90.0 WISC-TV ICI; WLOW-TV IAI; WMVY-TV INDI	232,000
MANCHESTER, N.H.—94.0 WMUR-TV IAI	115,900
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85.0 WLUU-TV ICI, INDI	63,900
MASON CITY, Iowa—88.0 EGO-TV ICI	161,200
MATAGUZ, P.R. WOLA-TV IAI, CINI	91
MEDFORD, Ore.—78.0 KRES-TV IAI, CINI	45,000
MEMPHIS, Tenn.—76.0 WBBQ-TV IAI; WMC-TV INDI; WREC-TV ICI	448,300



**ONLY THE  
SUNSHINE  
COVERS  
SOUTH FLORIDA  
BETTER THAN  
WTVJ!**

WTJV—among all media—delivers South Florida's largest daily circulation! Only WTVJ will give your schedule complete coverage of the South Florida market.

Obtain the facts of WTVJ's exclusive, total coverage of South Florida from your Peters, Griffin, Woodward Colonel.

# WTVJ



**SUMMERTIME  
IS BETTER VIEWING TIME  
IN SOUTH FLORIDA**

Summer-Winter  
Sets-In-Use Comparison

9:00 A.M.—MIDNIGHT  
MON. THRU FRI.

**ARB ARB**

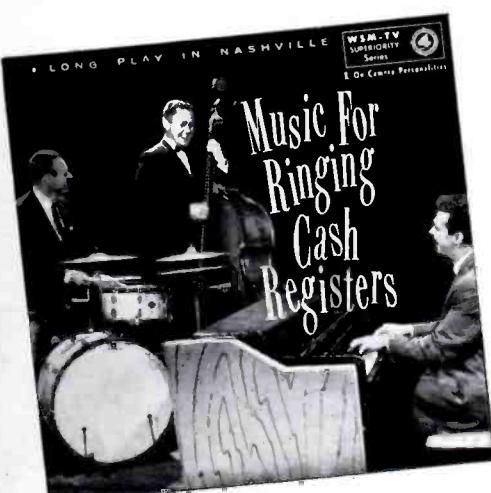
FEB. - MAR. 1960 AUGUST 1959

**26.2**

**29.6**

REPRESENTED NATIONALLY BY  
PETERS, GRIFFIN, WOODWARD, INC.

Market & Stations—% Penetration		TV Homes
<b>MERIDIAN, Miss.</b> — <b>65.0</b>	WTOK.TV (A,C,NI)	103,900
<b>MIAMI, Fla.</b> — <b>85.0</b>	WCFT (NI); WPST.TV (AI); WTVJ (CI) (includes 66,800 tourist—only sets in counties currently credited)	515,400
<b>MIDLAND-ODESSA, Tex.</b> — <b>73.0</b>	KMID.TV (A,NI); KOSA-TV (CI)	86,500
<b>MILWAUKEE, Wis.</b> — <b>94.0</b>	WISN-TV (AI); WITI-TV (CI); WTMJ-TV (NI); WXIX†	601,400
<b>MINNEAPOLIS-ST. PAUL, Minn.</b> — <b>90.0</b>	KMSB-TV; KSTP-TV (NI); WCCO-TV (CI); WTCN-TV (AI)	743,600
<b>MINOT, N.D.</b> — <b>66.0</b>	KXMC-TV (A,CI); KMOT-TV (A,NI)	43,100
<b>MISSOULA, Mont.</b> — <b>71.0</b>	KMSO-TV (A,C,I)	50,200
<b>MOBILE, Ala.</b> — <b>78.0</b>	WAIA-TV (IN, AI); WKRG-TV (CI)	228,400
<b>MONAHANS, Tex.</b>	KVFM-TV (A)	††
<b>MONROE, La.-EL DORADO, Ark.</b> — <b>74.0</b>	KNOE-TV (A,CI); KTVE (A,NI)	140,000
<b>MONTGOMERY, Ala.</b> — <b>70.0</b>	WCUV-TV† (CI); WSFA-TV (IN, AI)	154,500
<b>MUNCIE, Ind.</b> — <b>68.0</b>	WIBC-TV† (A,C,NI)	131,600
<b>NASHVILLE, Tenn.</b> — <b>75.0</b>	WLAC-TV (CI); WSIX-TV (AI); WSM-TV (NI)	346,800
<b>NEW BRITAIN-HARTFORD, Conn.</b> — <b>94.0</b>	WTIC-TV (CI); WNBC† (NI); WHCT†	639,100
<b>NEW HAVEN, Conn.</b> — <b>92.0</b>	WNHC-TV (AI)	295,800
<b>NEW ORLEANS, La.</b> — <b>82.0</b>	WDSU-TV (A,N); WVUE (AI); WWL-TV (CI)	860,900
<b>NEW YORK, N.Y.</b> — <b>93.0</b>	WABC-TV (AI); WNEW-TV; WNTA-TV; WCBS-TV (CI); WOR-TV; WPIX; WRCA-TV (NI)	4,961,300
<b>NORFOLK, Va.</b> — <b>87.0</b>	WAVY (AI); WTOP-TV (CI); WVEC-TV (AI)	342,400
<b>NORTH PLATTE, Neb.</b> — <b>70.0</b>	KNOP-TV (NI)	20,700
<b>OAK HILL, W. Va.</b> — <b>74.0</b>	WOAY-TV (A,CI)	131,100
<b>ODESSA-MIDLAND, Tex.</b> — <b>73.0</b>	KOSA-TV (CI); KMID.TV (A,NI)	86,500
<b>OKLAHOMA CITY, Okla.</b> — <b>84.0</b>	KWTV (CI); WKY-TV (NI); KOCO-TV (AI) (Enid)	335,400
<b>OMAHA, Neb.</b> — <b>92.0</b>	KMTV (NI); WOW-TV (CI); KETV (AI)	337,300
<b>ORLANDO-DAYTONA, Fla.</b> — <b>74.0</b>	WBDO-TV (CI); WLOF-TV (AI); WESH-TV (NI)	221,700



That's the only music this trio makes. They represent the kind of on-camera selling which is welcomed and looked forward to, in every TV home in the Nashville market.

**ON THE DRUMS** — "Mr. Television" himself, Jud Collins.

**ON BASS** — Dave Overton — Master of the ad lib.

**AT THE PIANO** — Boyce Hawkins — He kills the kids and Grown-ups too!

Strong local personalities are just one side of the WSM-TV selling album. For the full concert, ask Hi Bramham or any Petry man.

**WSM-TV**

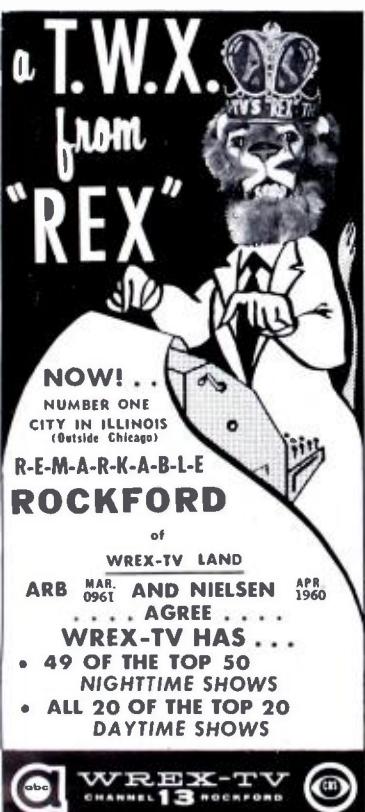
Nashville, Tennessee  
Represented by Petry



OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

## Market &amp; Stations—% Penetration

OTTUMWA, Iowa—86.0 KTVQ (C,N,A)	137,200
PADUCAH, Ky.—79.0 WPSD-TV (IN)	189,900
PANAMA CITY, Fla.—73.0 WJDM-TV (A,C,N)	22,400
PARKERSBURG, W.Va.—58.0 WTAP† (A,C,N)	125,400
PENSACOLA, Fla.—78.0 WEAR-TV (A)	199,100
PEORIA, Ill.—78.0 WEEK-TV† (IN); WMBD-TV† (CI); WTVH† (AI) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	**†169,100
PHILADELPHIA, Pa.—93.0 WCAU-TV (CI); WFIL-TV (AI); WRC-TV (IN)	1,912,600
PHOENIX-MESA, Ariz.—84.0 Kool-TV (CI); KPHO-TV, KTVK (A); KVAF (IN)	204,500
PINE BLUFF-LITTLE ROCK, Ark.—73.0 KATV (A); KARK-TV (IN); KTHV (CI)	232,000
PITTSBURGH, Kan.-JOPLIN, Mo.—81.0 KOAM-TV (A,N); KODE-TV (A,C)	152,300
PITTSBURGH, Pa.—93.0 DKDA-TV (CI); WIIC (IN); WTAE (AI)	1,267,600
PLATTSBURG, N.Y.—87.0 WPTZ (A,NI)	121,500
POLAND SPRING, Me.—92.0 WMTW-TV (A,C) (Mt Washington, N.H.)	313,900
PONCE, P.R. WSUR-TV; WRIK-TV (A,C)	††
PORLAND, Me.—92.0 WCSH-TV (IN); WGAN-TV (C)	212,700



## TV Homes

## Market &amp; Stations—% Penetration

## TV Homes

PORTLAND, Ore.—85.0 KGW-TV (IN); KOIN-TV (CI); KPTV (AI); KHTV†	463,000 ††
PRESQUE ISLE, Me.—82.0 WAGM-TV (A,C,N)	19,700
PROVIDENCE, R.I.—94.0 WJAR-TV (A,N); WPRO-TV (CI)	797,000
PUEBLO-COLORADO SPRINGS, Colo.—79.0 KCSJ-TV (IN); KKTV (CI); KRDO-TV (AI)	91,800
QUINCY, Ill.—HANNIBAL, Mo.—91.0 WGEM-TV (A,N); KHQA-TV (C,A)	193,200
RALEIGH-DURHAM, N.C.—76.0 WRAL-TV (IN); WTVD (A,C)	276,300
RAPID CITY, S.D.—56.0 KOTA-TV (A,C); KRSO-TV (IN) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Nebr. KRSO-TV operates satellite KDSJ-TV, Lead, S.D.)	**35,200
REDDING, Cal.—78.0 KVIP-TV (A,N)	60,500
RENO, Nev.—84.0 KOLO-TV (A,C,N)	39,800
RICHMOND, Va.—84.0 WRVA-TV (A); WTVR (CI); WXEX-TV (IN) Petersburg, Va (I)	275,400
RIVERTON, Wyo.—52.0 KWRB-TV (C,N,A)	8,200
ROANOKE, Va.—81.0 WDBJ-TV (CI); WSLS-TV (A,N)	298,700
ROCHESTER, Minn.—89.0 KROC-TV (IN)	92,000
ROCHESTER, N.Y.—92.0 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	321,100
ROCKFORD, Ill.—92.0 WREX-TV (A,C); WTVQ† (IN)	202,100 †100,500
ROCK ISLAND, Ill.—DAVENPORT, Iowa—93.0 WHBF-TV (A,C); WOC-TV (IN)	349,600
ROSWELL, N.M.—72.0 KSWS-TV (A,C,N)	56,400
SACRAMENTO-STOCKTON, Cal.—87.0 KXTV (CI); KCRA-TV (IN); KOVR-TV (A); KVUE-TV†	388,400 ††
SAGINAW-BAY CITY-FLINT, Mich.—92.0 WKNX-TV† (A,C); WNEM-TV (A,N)	306,000 †67,400
ST. JOSEPH, Mo.—89.0 KFQZ-TV (C,A)	203,900
ST. LOUIS, Mo.—93.0 KSD-TV (IN); KTVI (A); KMOX-TV (CI); KPLR-TV	851,500
ST. PETERSBURG-TAMPA, Fla.—81.0 WSUN-TV† (AI); WFIA-TV (IN); WTVT (CI)	328,300 †197,100
SALINAS-MONTEREY, Cal.—86.0 KSBW-TV (A,C,N)	197,200
SALISBURY, Md.—55.0 WBSC-TV† (A,C)	†34,700
SALT LAKE CITY, Utah—88.0 KSL-TV (CI); KCPX (N,A); KUTV (AI); KLOR-TV (Provo, Utah)	250,600
SAN ANGELO, Tex.—77.0 KCTV (A,C,N)	28,900
SAN ANTONIO, Tex.—82.0 KCOR-TV†; KENS-TV (CI); KONO (AI); WOAI-TV (IN)	*313,900 ††
SAN DIEGO, Cal.—95.0 KFBM-TV (CI); KFSD-TV (IN); XETV (AI)	*299,400
SAN FRANCISCO-OAKLAND, Cal.—90.0 KGO-TV (AI); KPIC (CI); KRON-TV (IN); KTVU	1,323,300
SAN JOSE, Cal.—86.0 KNTV (A,C,N)	242,000
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (CI)	††
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	

# TV MARKET STUDIES TO ORDER

## 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

Number of Households

Population

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 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

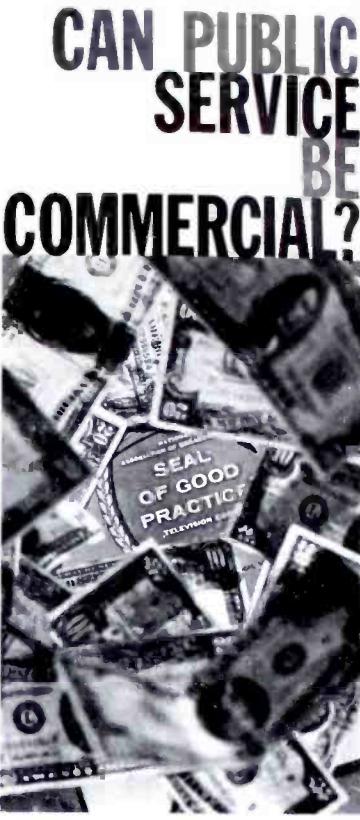
Market & Stations—% Penetration	TV Homes
SANTA BARBARA, Cal.—85.0 KEY-T (A,C,N)	71,100
SAVANNAH, Ga.—73.0 WSAV-TV (NI); WTCI-TV (A,C)	108,300
SCHENECTADY-ALBANY-TROY, N.Y.—92.0 WRGB (NI); W-TEN (CI); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**463,900
SCRANTON-WILKES-BARRE, Pa.—81.0 WDAU (CI); WBRE-TV† (NI); WNEP-TV† (A) (Includes community antennas in counties not credited)	†253,100
SEATTLE-TACOMA, Wash.—90.0 KING-TV (NI); KOMO-TV (AI); KTNT-TV (CI); KTWU; KIRO-TV (CI)	552,300
SEDALIA, Mo.—87.0 KMOS-TV (AI)	26,500
SHREVEPORT, La.—79.0 KSLA (A,C); KTBS-TV (A,N)	254,800
SIOUX CITY, Iowa—89.0 KTV (A,N); KVTV (A,C)	204,500
SIOUX FALLS, S.D.—76.0 KELO-TV (C,N,A) (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**224,500
SOUTH BEND-ELKHART, Ind.—74.0 WNDU-TV† (NI); WSBT-TV† (CI); WSJV-TV† (AI)	†155,200
SPARTANBURG, S.C. (See Asheville, N.C., Greenville-Spartanburg, S.C.)	
SPOKANE, Wash.—78.0 KHQ-TV (NI); KREM-TV (AI); KXLY-TV (CI)	249,300
SPRINGFIELD, Ill.—67.0 WCST (NI) (Operates satellite WCHU, Champaign, Ill.)	**†127,000
SPRINGFIELD-HOLYOKE, Mass.—80.0 WHYN-TV† (A,C); WWLP-TV† (NI) (WWLP operates satellite WRPL† Greenfield, Mass.)	**†171,900
SPRINGFIELD, Mo.—83.0 KTTS-TV (CI); KYTV (A,N)	179,800
STEUBENVILLE, Ohio—91.0 WSTV-TV (A,C)	438,300
SUPERIOR, Wis.-DULUTH, Minn.—83.0 WDAM-TV (N,A); KDAL-TV (CI)	171,700
SWEETWATER, Tex.—83.0 KPAR-TV (CI)	66,000
SYRACUSE, N.Y.—92.0 WHEN (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**457,900
TACOMA-SEATTLE, Wash.—90.0 KTNT-TV (CI); KTVW; KING-TV (NI); KOMO-TV (AI); KIRO-TV (CI)	552,300
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—64.0 WCTV (C,A)	†17,800
TAMPA-ST. PETERSBURG, Fla.—81.0 WFIA-TV (NI); WTBT-TV (CI); WSUN-TV† (AI)	328,300 †197,100
TEMPLE-WACO, Tex.—81.0 KCEN-TV (NI); KWTK-TV (A,C)	127,700
TERRE HAUTE, Ind.—92.0 WTHI-TV (A,C)	217,900
TEXARKANA, Tex.—75.0 KCMC-TV (A,C)	83,400
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—94.0 WSPD-TV (A,N); WTOI-TV (C,N)	381,700
TOPEKA, Kan.—81.0 WIBW-TV (C,A,N)	115,600
TRAVERSE CITY, Mich.—86.0 WPBN-TV (N,A)	38,600

Market & Stations—% Penetration	TV Homes <sup>§</sup>
TUCSON, Ariz.—82.0 KGUN-TV (AI); KOLD-TV (CI); KVOA-TV (NI)	103,300
TULSA, Okla.—84.0 KOTV (CI); KVOO-TV (NI); KTUL-TV (A)	304,300
TUPELO, Miss.—61.0 WTWV (NI)	57,600
TWIN FALLS, Id.—73.0 KUX-TV (A,C,N)	26,800
TYLER, Tex.—73.0 KLT-TV (A,C,N)	114,400
UTICA-ROME, N.Y.—94.0 WXTV (A,C,N)	140,400
VALLEY CITY, N.D.—75.0 KJUB-TV (CI) (See also Fargo, N.D.)	169,500
WACO-TEMPLE, Tex.—81.0 KWTX-TV (A,C); KCEN-TV (NI)	127,700
WASHINGTON, D.C.—90.0 WMAL-TV (AI); WRC-TV (NI); WTOP-TV (CI); WTTG	836,500
WASHINGTON-GREENVILLE, N.C.—77.0 WITN (NI); WNCT (A,C)	193,500
WATERBURY, Conn. WATR-TV† (AI)	††
WATERLOO-CEDAR RAPIDS, Iowa—91.0 KWWL-TV (NI); KCRG-TV (AI); WMT-TV (CI)	325,500
WAUSAU, Wis.—90.0 WSAU-TV (A,C,N)	98,200
WESLACO-HARLINGEN, Tex.—72.0 KRGV-TV (N,A); KGBT-TV (A,C)	**75,100
WEST PALM BEACH, Fla.—79.0 WEAT-TV (A); WPTV (NI)	77,300
WHEELING, W.Va.—89.0 WTRF-TV (A,N)	351,000
WICHITA-HUTCHINSON, Kan.—85.0 KAKE-TV (A); KARD-TV (NI); KTVH (CI) (KTVK, Ensign, Kon., satellite of KAKE-TV)	**259,000
WICHITA FALLS, Tex.—81.0 KFDF-TV (A,N); KSYD-TV (CI)	128,600
WILKES-BARRE-SCRANTON, Pa.—81.0 WBRE-TV† (NI); WNEP-TV† (A); WDAU-TV† (CI) (Includes community antennas in counties not credited)	†253,100
WILLISTON, N.D.—52.0 KUMV-TV (N,A)	20,700
WILMINGTON, N.C.—69.0 WECT (A,N,C)	121,700
WINSTON-SALEM, N.C.—87.0 WSJS-TV (NI)	340,000
WORCESTER, Mass. WWOR† (NI)	††
YAKIMA, Wash.—68.0 KIMA-TV† (C,N); KNDU-TV† (A) (Operates satellites KLEV-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPF-TV† Pasco, Wash.)	†106,900
YORK, Pa.—60.0 WSBA-TV† (AI)	†39,500
YOUNGSTOWN, Ohio—71.0 WFmj-TV†; WKBN-TV† (CI); WKST-TV† (A) (Includes community antennas in county not credited)	†144,700
YUMA, Ariz.—77.0 KIVA (C,N,A)	26,000
ZANESVILLE, Ohio—87.0 WHIZ-TV† (A,C,N)	†24,000

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

#### TV MARKETS

1-channel markets.....	123
2-channel markets.....	68
3-channel markets.....	59
4+ (or more) channel markets.....	14
Total U.S. Markets.....	264
Commercial stations U.S. & possessions.....	517



We think so! DATELINE SHREVEPORT, a station-produced public-service program that focuses attention on local current events and happenings of interest in the area, has been commercial for two years!

Following the Early Edition News, DATELINE SHREVEPORT is KSLA-TV's "feature page" complementing our regular news coverage with items of current interest to our viewers.

This "commercial" public service program has gained the confidence and loyalty of viewers that is reflected in the ratings as well as the results advertisers tell us they get.

DATELINE SHREVEPORT is just part of KSLA-TV's successful six years of continually building a better medium for a continuously growing audience. Harrington, Righter & Parsons, Inc., can fill you in on all the dynamic details . . . including ratings!

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

Represented nationally by  
Harrington, Righter and Parsons, Inc.

## *After the quiz scandals, Congress is not disposed to let the industry regulate itself*

endings. A sneeze by a legislator thunders up and down the long corridors of the FCC like a bolt of lightning. Whatever policymaking the Commission once practiced is now practiced only in the most limited sense.

Transmitting the signals to the FCC antennae are such committees as the House Interstate and Foreign Commerce and its Subcommittee on Legislative Oversight, and the Senate Interstate and Foreign Commerce. The judiciary committees in both Houses supervise too, but much more loosely.

Fortunately for broadcasting, this is an election year. Congress has been short of time and has been busy with more urgent matters. It has not been able to devote the attention to legislation that many of its members would like.

### **87th Congress could be crucial**

In six months, however, the 87th Congress meets. It will be a new Congress and a new Administration. That Congress could be decisive to the future of broadcasting. The industry may well expect specific remedial legislation of a more restrictive nature than at present or the complete reorganization of the administrative agencies to free them from the "cocoon of bureaucracy."

Broadcasting consequently has been given a six- to nine-month period of grace. In that time, if it converts the present unattractive Washington image of radio and TV to one that looks much better, it can expect better treatment. The task will be difficult.

Congress at the moment is not disposed to let the industry regulate itself. The quiz scandals may be gone, but they will be a long, long time forgotten. The networks were able to convince Washington that they were unaware of the duplicity manifest in the quiz frauds. Nevertheless, many in Congress are firmly convinced that they were grossly negligent and because of it, should not be allowed to regulate themselves.

This Congressional attitude has been made abundantly clear in the "Complaints and Compliance" appropriation requested by the FCC and bitterly opposed by the industry. Here then is one of the most potentially dangerous actions by Congress that broadcasting has ever faced. While few would deny the soundness of some "promise and performance" standard for stations, whereby they are held responsible to the Commission for not living up to their original program plans, even in this area it has been extremely difficult to come up

with a set of standards which would not border on censorship. In "Complaints and Compliance," however well-intentioned the present FCC is, the door is wide open to censorship, as clearly indicated in the previous statements in this article by Congressman Moss and others.

To quote Congressman Oren Harris: "In view of this past experience [referring to the large number of stations still not signatory to the NAB Code], I do not subscribe to the continued contention of the industry, 'Let us not do anything to correct some of these specific things that we know are not in the public interest because it would mean that the government is trying to get into programming'."

Harris went on to add, "I think if the industry would recognize the facts of life here, and come forward on these things and cooperate with us to prohibit the things that we know are not in the public interest and meet them head on, you and the public, in my humble judgment, would be better off."

The Congressional position on self-regulation was reinforced by the Attorney-General's report on deceptive practices in the broadcast media. The report stated, "That duty cannot be transferred to the industry or exercised on the theory that industry self-regulation is, by itself, adequate. Rather, the vigorous and intelligent exercise of statutory functions would seem to afford the strongest incentive toward industry self-regulation."

### **Witnesses berate TV violence**

The cause of self-regulation was not helped by the cacophony of dissatisfaction set off by public witnesses, allegedly representing millions of people, paraded before the FCC in its hearings on programming. With virtual unanimity, these churchmen, parents and educators condemned the diet of "murder, mayhem and mediocrity" that they saw as typical of TV. They made a vivid impression on men who were also deluged with mail from their constituents which continually struck the same note.

Complicating matters was the relative slowdown in administrative work of the FCC. "There is more due process in these agencies than in the courts," says one of their critics. FCC Commissioner Rosel Hyde remarks of this administrative nightmare (one year to get a license for a radio station), "It now takes longer to set up the preliminaries for a hearing than it did for the old Federal Radio Commission to hold the entire hearing."

While much of this condition can be attributed to past FCC inertia, Congress is not entirely guiltless. It has produced spectacles in which Commissioners have been discredited. It is responsible for legislation which handcuffed the FCC: the McFarland bill of 1952, for example, prevented that body from delving into station transfers and inadvertently contributed to trafficking in licenses. Numerous studies have been made over the years of the administrative agencies. Little action has been taken to unravel the tangle.

Fundamental to any Washington viewpoint obviously is the trusteeship of the licensee. To the FCC, this trusteeship is one thing; to Congress, it is another. The regulatory body well understands that it is entertainment that carries public service on its back in today's TV world.

### **Public service deemed primary**

Since Congressmen are public servants, many see public service as virtually the exclusive function of TV. In contradiction to the public attitude, many view entertainment as a necessary evil, rather than as the prime interest of the medium. The nation's legislators see TV and radio as more devoted to "soap and soap operas" than public service.

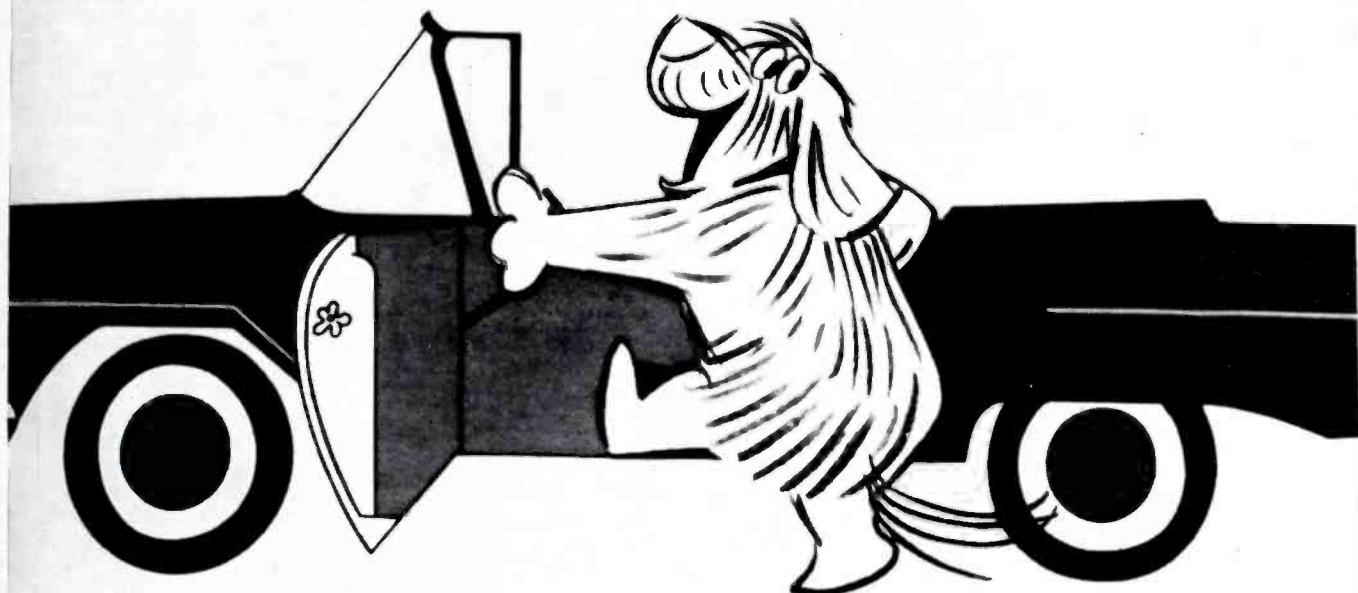
Some Washington legislators make impossible demands, demands which indicate their lack of contact with the realities of TV's economic existence and the inherent dangers of censorship. Pennsylvania's Senator Hugh Scott, for example, suggests that when a public service show is scheduled in prime time, it not be scheduled against any of the more popular shows. Some Senators believe they should be given weekly half-hour shows in prime-time periods. There has also been a suggestion from Senator Magnuson that his Committee help write criteria for public service.

It must be remembered that individual Congressmen and Senators also represent interests in their states and communities. Many of their demands are not unrelated to these interests. Western Senators on the Commerce Committees couldn't care less about the legality of community antenna boosters.

The one issue which can send these important politicos into irrational, emotional frenzies is the possibility of unfair political broadcasting. While they continually make headlines on the ineffectiveness and evils of the medium, television to them can win or lose elections. The slightest abuse, the most minuscule,

To page 8

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



"I'VE GOT NEWS FOR YOU" . . .

"Sure, I'm Ford's shaggy dog . . . rated one of the brightest, even if I do say so myself. But, frankly, I'd get nowhere, if I weren't on film. And that, I'm told, goes for thousands of other TV commercials—animated and otherwise."

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

For more information, write Motion Picture Film Department  
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# ASK THE LADY WHO LIVES HERE



Year in and year out, KOIN-TV has never deviated from the principle of genuine service to its audience, its clients and its industry. Dedication to this principle has made KOIN-TV one of the nation's truly influential advertising media.

Questionable advertising has been consistently refused. On the other hand, no pains or expense have been spared to bring our audience in and adjacent to Portland, Oregon, the best in entertainment and information. For example, many live KOIN-TV programs are backgrounded by the Station's full-time staff orchestra. Observance of these principles has earned for KOIN-TV the friendship and confidence of its audience...a factor which, combined with widest area coverage\* and highest ratings, makes KOIN-TV one of America's soundest advertising buys.

**KOIN-TV**  
PORTLAND CHANNEL 6

One of the Nation's Great INFLUENCE Stations  
Represented Nationally by CBS-TV Spot Sales  
\*7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties.

advantage given to an opponent, drives them wild. It is an area pregnant with destruction for station licensees. Another of their prime concerns is educational TV. There is every likelihood that if the Democrats win this fall, a bill will be passed to make government monies available to educational TV.

As should be expected, there is a great rivalry between supervisory committees in the House and Senate. The House Committee on Commerce has, of course, distinguished itself by its role in the quiz and payola situations. The Senate Committee on Commerce is currently languishing in the shade, though it has done important work in the past.

Committee Chairman Harris is now a national figure. Though his critics call him a small-town politician, Harris has become a very important man on the Hill.

#### Harris wants legislative action

Harris is a moderate. He does, however, believe that there should be legislation which is specific in its prohibition of certain practices. He does not wish to leave these matters to the discretion of the various Federal Communications Commissioners.

His opposite number in the Senate, Democrat Warren Magnuson, would be less than human if he did not quietly resent the success of Harris. In his re-proaches to the FCC he has indicated as much, as have other members of his Committee. "Why didn't you do something about payola?" Magnuson has repeatedly asked. "We told you about it in 1958."

While Magnuson has a great deal of respect because of the power of his position, there are some who do not consider him a forceful personality, though he is said to be well-advised. On the same Committee and also chairman of the Subcommittee on Communications, 55-year-old Rhode Island Democratic Senator John O. Pastore has a great deal of influence and, probably more than anyone else, has put a tremendous drive behind his Committee to get things done.

The center of the target, the FCC is now a group with the taste of ashes in its mouth, due, no doubt, to an existence which resembles life in a gigantic pressure cooker. Wherever it turns, whenever it moves, the squeeze is on—from the industry, from Congressional committees, from individual Congressmen, from lawyers and lobbyists. So often, no matter what the FCC does, it does it wrong.

In many circles the group has been thoroughly discredited. Not only did former FCC Chairman John Doerfer re-

sign under fire, but another resigned, former FCC Commissioner Richard A. Mack, is still under indictment.

It may be irrational, but in and about the FCC halls there is an understandable sense of bitterness at the broadcasting industry. There is a feeling that the broadcasters have let them down. "Yes, they locked the barn doors," says Commissioner Rosel Hyde, "after the horse was stolen." He adds, "The thing that's missing in the broadcast industry is a sense of responsibility. They say they didn't know about it [referring to the quiz frauds]. Why didn't they know about it? Why weren't they taking an interest?"

The FCC's new leader, Frederick W. Ford, is a man on the move. A member of the Commission from 1947 to 1953, he has served in the Hearing and Review Sections, Special Legal and Technical Group and in the General Counsel's office. In 1950 he was appointed a trial attorney and, a year later, was named the first chief of the Hearing Division of the Broadcast Bureau under the Commission's reorganization. He has been FCC liaison with the Office of Civil and Defense Mobilization, served as alternate Commission member of the interagency Telecommunications Advisory Board, as FCC alternate Defense Commissioner, and as a member of the Commission's Telephone and Telegraph Committees.

Commissioner Ford left the FCC to join the Department of Justice in 1953 as First Assistant in the Office of the Legal Counsel, as Acting Assistant Attorney General in charge of that office and as Assistant Deputy Attorney General.

#### Ford's ideas differ from Doerfer's

The FCC's new chairman is different from Doerfer, not only in temperament but in his approach to regulation, specifically in such areas as touch on programming.

Ford has already won the approval of many of the FCC's critics on the Hill. The very act of doing something is applauded. "I don't know where they're going," remarks one of the FCC's censors, "but they're moving substantially and that's good."

Ford is taking pains not to make the same mistakes as Doerfer. He has already shown himself extremely circumspect in relations with the industry, and no longer lunches with industry spokesmen. It is also reported that he is against the FCC attending a National Association of Broadcasters Convention in the future. The recent conclave in Chicago caused the FCC embarrassment.

The personality of Ford is not easy to page 6

# WINNER'S CIRCLE!

The station which consistently wins New York's largest audiences consistently wins New York television's most significant honors.

For the third consecutive year, the Special Station Achievement Award of the Academy of Television Arts and Sciences went to WCBS-TV for "consistently high quality programs in public affairs, news, religion, education and the arts." And this year, two additional "Emmys" were awarded local WCBS-TV programs: "The American Musical Theatre" (outstanding children's or teen-age program) and "The Late News" (outstanding news program).

Year after year, CBS Owned WCBS-TV is first with local programming that combines worthwhile purpose with the highest professional standards in all television. In terms of both audiences and accolades, it's a winning combination. Channel 2 in New York,

**WCBS-TV**



# KPHO-TV PHOENIX NOW FULL POWER



KPHO-TV, Phoenix, Arizona — America's Leading Independent — begins its second decade by proudly announcing the completion of its \$400,000 improvement program.

Operating on low band Channel 5, KPHO-TV — first in Arizona since 1949 — now serves the state with maximum power, 100,000 watts, authorized by the F.C.C.

The brand-new facilities include the most modern and up-to-date RCA Victor TT/25/CL Transmitter and self-supporting IDECO tower with the latest RCA 6-Bay Antenna, 1770 feet above sea level — the tallest of its kind in Central Arizona.

REPRESENTED NATIONALLY /  
BY THE KATZ AGENCY /  
A MEREDITH STATION



KPHO-TV CHANNEL 5 • Phoenix, Arizona • Affiliated with Better Homes & Gardens Magazine

Richard B. Rawls, Vice President & General Manager • Howard Stalnaker, Station Manager  
Bob Martin, Program Director • George McClanahan, Director of Engineering

fathom. In some ways this pleasant-faced man can be extremely enigmatic. Under questioning by the various Congressional committees, he has not been easily provoked. Yet he can also be very stubborn. He does, however, have a wealth of experience in broadcasting matters and a thorough legal background.

The other FCC Commissioners are a diverse group. Predominantly they are civil servants whose lives have been spent in and about the administrative agencies of the government. One was an accountant; two, engineers; and one, an attorney.

T. A. Craven has some experience in broadcasting but on a technical level. Robert Bartley, a nephew of Sam Rayburn, spent several years in the administrative side of radio with the Yankee network. Two of them, Craven and Hyde, will be up for retirement at the end of their present terms.

#### **Hard to predict how they'll vote**

On many issues, they resemble a jazz band improvising. Each man plays the tune differently. Trying to discover how they will vote can therefore be no more than a guessing game. One thing is certain—no matter what their views on regulation were in former years, events of the past year have pushed them into taking action in areas where they formerly feared to tread. For example, several Commissioners who assented to plugola rule 317 would not have voted for it in other times.

They do not ballot on party lines. At present, three are Democrats (Craven, John Storrs Cross and Robert T. Bartley) and three Republicans (Ford, Hyde and Robert E. Lee); one Republican remains to be appointed. Yet Craven, a Democrat, is the great conservative, and Ford, a Republican, stands for more active regulation.

The FCC is undoubtedly casting about for ways and means of restoring its prestige. It is almost in the same position as the very industry it is regulating, except that its situation may be even more difficult. Next year, the Senate Commerce Committee will begin a "little Hoover Commission" study to see whether the administrative agencies can be made to function more expeditiously. There are proposals which would put the present FCC, as it is now constituted, out of business.

One of the overriding FCC problems today is to answer the very vocal Congressional critics who complain about TV's programming, since not one member of the FCC will state that he believes in the supervision of individual programs.

Yet the industry continues to regard

the FCC's declarations on program regulations with skepticism. It has good reason. In a speech made last year, FCC Commissioner Fred Ford stated, "In my opinion it is well settled—by judicial decision, by the history of agency interpretation and by Congressional consideration of the Radio Act and the Communications Act, and in view of certain other provisions of the Communications Act (notably sections 303[j] and 325 [b]) that the 'public interest' which we must consider in this context includes, as an important element, the past and proposed programming of the station involved."

"Are there not other ways to draw a crowd? Can this industry afford to take a chance on violence?" asked Chairman Ford in a more recent speech. "It is hard to believe in the terrific power of this media to sell merchandise and not believe it can also sell violence. For surely if it can sell one, it can sell another."

The FCC Chairman though has stated that it would be highly unfair for the Commission to "lie in ambush" for broadcasters who violate the public interest. He has, however, put the industry on notice that this aspect of program content gives him cause for concern. In all likelihood, the FCC's report on program content which will be released in the late summer or early fall, will restate this concern with excessive violence.

#### **Violence could be restricted by FCC**

Chairman Ford evidently hopes a word to the wise will be sufficient. But in the present mood of Congress, if concern continues to be shown, the FCC could conceivably try to make out a case in a hearing for restrictions on violence in programming because it is not in the public interest.

Of course the FCC has always had the power to levy the death penalty against a broadcaster by revoking his license. In effect, this is so drastic a sentence that it has never been meted out for programming "not in the public interest." The FCC can also ask a station to cease and desist from certain practices.

But by all indications, Congress will soon empower it with other disciplinary clubs—possibly the right of suspension and of fine. In the hotly contested "Complaints and Compliance" appropriation, licensees in trouble may find that they receive six-month or one-year conditional renewals, instead of for the full three-year period.

Also in the works is a new system of licensee reports, the aim of which is to give irresponsible licensees the rope with which to hang themselves. Sponsored by

To next page

# **WTHI-TV**

**the**

## **Number One**

### **single station**

### **market**

**in**

# **America!**



*Represented by THE BOLLING CO.*

Chairman Ford, who has the backing of all the other Commissioners, the plan is for stations to first investigate what in the way of public service is needed in their respective communities and program accordingly.

The FCC would then require some type of narrative report, with the emphasis on "narrative" rather than a mere quotation of program-type percentages, spelling out in detail how well the stations have fulfilled their pre-determined objectives. In this way, performance would be weighed against promise.

Then there are also many other pressing broadcasting problems facing the FCC. One of the most serious is allocations. The FCC and many in Congress believe that several of the problems now hamstringing the industry would not exist if there were a sufficient number of stations serving the country.

Unfortunately, this problem still seems years away from permanent solution. Drastic surgery would be necessary and the nature of that surgery has slowed a decision on allocations. But a decision will be forthcoming soon. "We backed the FCC into a corner on allocations. They'll have to act soon," says one member of the Senate Commerce Committee.

The temporary answer is to cut down mileage between VHF stations to allow

for a few more channels in major cities where they are needed. It is, however, only an unsatisfactory expedient, according to many in Washington.

The Ultra-High Frequencies, it is maintained, must be utilized in some manner. The FCC has just been given \$2,000,000 by Congress for a two-year experiment with UHF in New York City. If UHF can be made to work satisfactorily in "the city of canyons," it will work well anywhere in America.

One problem is the UHF receiver. Funds must be spent to develop a better one. Commission Craven also feels that UHF stations in metropolitan centers may have to use multiple transmitters to send strong enough signals.

The switch to UHF would be accomplished in one of two ways. Chairman Ford has thrown his weight behind Congressional legislation to force manufacturers to market an all-channel receiver. This would mean that between five and ten years from now all sets would be capable of receiving UHF.

The legislation faces formidable barriers. The Electronic Industry Association already opposes the proposal. Such a receiver would be more expensive, though not greatly so on a mass-produced basis.

It might however, result in less blood-

letting than Commissioner Lee's proposal to go to an all-UHF system at a certain cut-off date. At first, stations would be forced to transmit their signals on both UHF and VHF frequencies.

Other problems that have been before the Commission for some time and that are favorite whipping boys for some in Congress are the questions of network licensing and option time. In these areas, the Commission in the past has more or less gone along with the industry. It has recognized that option time is an important part of the structure of network operation and realistically has accepted the fact that networks have had to operate as if they were licensed, since the stations they own are naturally licensed.

But in the battle between these powerful forces, the FCC could change its collective mind. The whole question could go to the courts. Option time will obviously remain an issue for some time.

#### **Legislators don't understand problems**

The steps taken by the broadcasting industry during the past year to show the nation's legislators they are fully aware of their responsibilities and that they can "clean their own houses," have received definite recognition. For the most part, Congress is impressed, though many feel much remains to be done.

Those experienced in the ways of Washington suggest that a broader, more intensive and more comprehensive program of education be conceived and executed on the Hill. They believe that educated Representatives and Senators will be more likely to appreciate and sympathize with the real problems of the industry and its contradictions. They also feel that some of the high-pressure public relations tactics of the past should be discarded.

They see stations as the moving forces behind any such fostering of relations with legislators. In criticism of stations, friends of the industry in Washington declare that the outlets usually tend to be aware of their Congressmen only when they need them. Such relationships have little substance, according to these men. Instead more mature, more informative, more useful associations must be created. In the 1960s, the industry must learn to sink its roots deeper into the Washington garden.

And Congress, with its own great responsibilities to the nation, must take upon itself the sobering task of learning more about this powerful information medium. Too many Congressional statements show how basically unaware and uninformed the legislative body actually is about television, which can mean so very much to government—and to Congressional constituents.

END

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

Roanoke is an ideal test market. Isolated from competing markets. Diversified industry. Self-contained economy. Large population. Many distribution outlets.

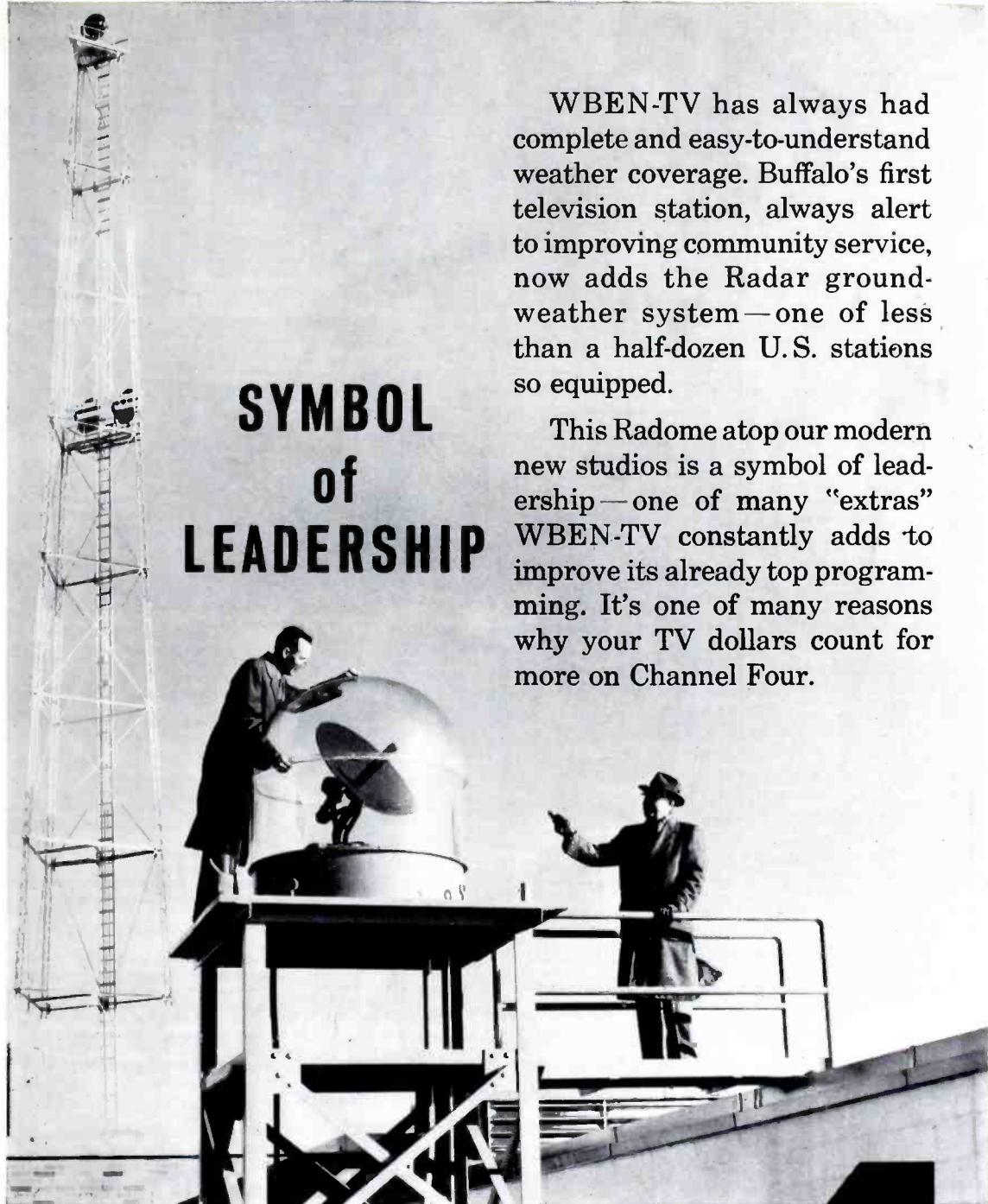
Put Roanoke on your schedule, and don't fumble the ball when buying television. Specify WDBJ-TV . . . serving over 400,000 TV homes of Virginia, N. Carolina and W. Va. in counties having a population of nearly 2,000,000.

Sell like sixty on seven. We'll help you to cross those sales goal lines.

**ASK YOUR PGW COLONEL  
FOR CURRENT AVAILABILITIES**

**WDBJ-TV**  
Roanoke, Virginia





## SYMBOL of LEADERSHIP

WBEN-TV has always had complete and easy-to-understand weather coverage. Buffalo's first television station, always alert to improving community service, now adds the Radar ground-weather system—one of less than a half-dozen U.S. stations so equipped.

This Radome atop our modern new studios is a symbol of leadership—one of many "extras" WBEN-TV constantly adds to improve its already top programming. It's one of many reasons why your TV dollars count for more on Channel Four.

National Representatives:  
Harrington, Righter and Parsons

**WBEN-TV**

The Buffalo Evening News Station

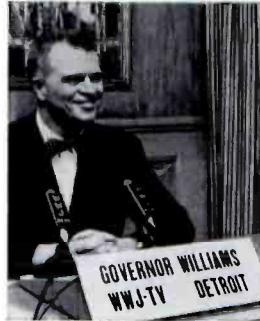


CH.  
CBS in Buffalo

**4**

# TV

## IN THE PEOPLE'S INTEREST



Stature is built on service. At WWJ-TV, service in the people's interest is paramount—from timely information features like those pictured here to the wholesome family comedy of "The Honeymooners." This broad gauge service philosophy has given WWJ-TV a local stature second to none—has created a viewing climate that is good for everyone: the audience, the community, the advertiser, too.

**Governor G. Mennen Williams**—politically potent speech announcing that he would not seek a seventh term.

"Danger Signals"—the research, education, and service activities of the Detroit Cancer Center.

"Meet Your Next Governor"—all five major party candidates on one hour-long program.

"Disturbed Children"—the remarkable work in child psychiatry being done by local doctors and hospitals.

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

**Cone: "Advertisers should be charged according to the circulation of their programs."**

night serve TV minorities just as well. Cone proposes that alternate week advertisers who purchase 24 half-hours each season (two half-hours are subject to pre-emption) fill four half-hours with public service shows. Under such a plan, an hour and a half each night (every sixth show) of informational, educational and cultural programming would be scattered across the three networks.

"I have an idea that this would be acceptable to a good many advertisers if only the costs were made commensurate with the audience delivered. Actually, the only question I see here is whether the networks and stations would willingly decrease their take," he remarks.

This proposal was first made in the middle of February. So far only one network executive has replied; president James Aubrey of CBS has written him that he did not believe the idea was too practical.

Fairfax Cone believes that television is, at present, the ultimate as an advertising tool when demonstration can be used. "We have seen it operate successfully in a hundred different ways. Its impact on buyers is enormous. In my opinion, TV is more productive than any other method of advertising."

Such praise from Cone is praise indeed. Primarily a copywriter though he started as an artist, the San Francisco-born executive was an associate of such legendary advertising figures as J. Sterling Getchell and Albert Lasker.

**Special rates key to programming**

Cone maintains that the key to programming for special audiences is rates. "Advertisers should be charged according to the circulation of their programs. Now they pay as much for a show with a 15 rating as for one with a 30. TV is the only medium not bought on delivered circulation. And you know this is going to change."

This serious-minded man can't believe that advertisers alone are in a position to support TV programming of a more limited appeal. "I can't believe that if the networks got behind this plan it wouldn't be accepted. They've got to establish the rules. None of the advertisers can afford to put their companies at a competitive disadvantage."

Cone blames the very power of TV for causing so many advertising problems. "It's the nature of the medium, the totality of the TV experience itself, that is responsible for so much difficulty. When you watch TV you can't talk or read. Perhaps you can eat, but not comfortably."

"To the advertiser, this means," he continues, "that every ad becomes a double truck. You can't buy fractional pages or three-inch ads. Moreover, you have an audience that can't flip a page; one whose interest cannot be easily divided and which usually pays full attention to what comes over the screen. Actually I'm not sure we couldn't do better advertising without the constant hammering."

Cone believes that complaints about advertising fall into two groups, bad taste and conflicting claims. "There is no confusion in my mind about advertising. I don't think there can be any degrees of honesty; it's either black or white, dishonest or honest, and there are no grays. Dishonesty in advertising is a kind of thievery, rather than an ideological transgression.

"Advertising is neither moral nor immoral," he says. "But being a representation by individuals it is subject to all their character traits. It depends on their principles, their talents and their taste. And when it is bad, everyone is hurt because its exposure can shatter one's faith and create fears, and fears have a way of persisting."

"I believe advertising should be welcome in the American home," Cone declares. "The undeniable fact is that most people find most advertising useful if not vital to their everyday lives. This is not to espouse the bland proposition that America lives better because of advertising. It lives better because of the large number of products that are advertised, because it is the most economical means to inform our whole population about these things. Unfortunately advertising is sometimes used, just as the law is sometimes used, by scalawags and scoundrels as well as by advertising men."

Cone is uncompromising about advertising he considers in bad taste. "Some of the advertising now on the air for deodorants, laxatives, corn removers, 'sick headache' remedies, cold and sinus inhalants and girdles and brassieres needs to be thrown off the air and kept off the air. For if there is nothing more beautiful to the maker of a nose spray than a map of nasal passages, at least he mustn't insist on showing it in parlor projection. And if a baggy, old girdle is all right in three inches in the back of a woman's magazine, it is unspeakably unpleasant enlarged to twenty-three inches for mixed company in the living room. These things are matters of taste and when the taste is poor the fault is ours and there is no excuse for us."

Cone suggests that a little ingenuity

could convert much that is tasteless to advertising that is much more acceptable. "It depends on how you treat your subject matter. We handle Raid, an insect spray, and Delsey toilet tissue. We believe we have succeeded in maintaining good taste with commercials for both. Our Raid commercials could stress the grotesque, the fearful; instead we use animation and purposely lighten up our message, but sell the product just as well. In our commercial for Delsey there is no sound; a baby plays with the tissue."

**Conflicting claims disturb Cone**

Conflicting claims are equally disturbing to Cone. "I cannot believe that four different gasolines can all give greater mileage unless I am told greater than *what*. I cannot believe that three different scouring powders all remove stains that all other scouring powders leave untouched. These things confuse me. And they must confuse other people. And they make advertising look wholly unprincipled. And in their case, it is."

"What I think we can do is holler for 'the law' when we spot skulduggery. No responsible citizen hesitates to call the police when he sees a crime committed."

"The 'law' in advertising," as he sees it, "is the Federal Trade Commission for dishonest national advertising; the Better Business Bureau for dishonest local advertising; and the Federal Communications Commission—if any station ignores the citations or protestations of the other two."

"We need the Federal Trade Commission strong," Cone declares. "We need it successful. Somebody has to get tough to get rid of objectionable advertising; and who could possibly do this better than the duly constituted bodies? The newspapers, magazines, radio and television could clean up advertising by the simple expedient of demanding proof of claims. Many leading newspapers and magazines already demand such proof, and all the other reputable publishers and all the broadcasters could too."

Cone finds the National Association of Broadcasters and their Code completely unacceptable for the clean-up he has in mind. "It is inoperative because it has no teeth in it," he says. "The industry should set up an office to process claims; to see that none conflict with each other, and that the advertiser with the prior claim gets preferred position, if he can make it stick."

Incidentally Foote, Cone & Belding has been cited by the Federal Trade Commission along with Lever Brothers, one of its clients, for a Pepsodent commer-

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# New coverage definitions for all television markets

County by County

TV Homes . . .  
Total Households . . .  
Population . . .

Updated as of September 1, 1960  
and adjusted for the  
ARB 1960 Coverage Study

Also the latest county figures  
on Retail Sales and  
Effective Buying Income

Coming in TELEVISION MAGAZINE'S  
MARKET BOOK  
Publication Date: September 15, 1960

Note to station management:  
because the Market Book is  
the exclusive published  
source for this essential  
data, advertisers and agencies  
will be referring to this book  
for months to come.

Make sure your station story  
is "there" when market decisions  
are being made.

## CONE OF FC&B *continued*

cial which it claims failed to prove its premise. Cone, however, maintains there was no intent to deceive and is hopeful he can get a reversal.

Cone just doesn't preach an ethic of life; he lives it. His agency will not solicit an account unless it is invited. He has turned down accounts because he felt the people involved were not dedicated to superior performance. Foote, Cone & Belding has grown considerably through the development of accounts it already services.

The kind of advertising the agency creates is reflective of its creative director: it is simple, orderly and functional. It never cluttered, theatrical or splashy. Cone insists that the art of copywriting is knowing what you want to say and presenting it in a clean, clear, focused way.

For a man who has become a pillar of the community (he is a trustee of the University of Chicago and of the city's 1960 fund-raising drive for its Community Fund, and the Red Cross) Cone was quite a rebel in his younger years. He ran away to sea and only parental pressure made him return. He refused to take military training at the University of California. He calls this latter behavior influenced by the "foolish notions of my generation."

### Spends 90 days yearly on the road

Cone headquarters in the Chicago office of Foote, Cone & Belding. He does, however, spend 90 days each year on the road and in the agency's offices in New York City (where he maintains an apartment) and on the West Coast. Cone supervises the creative work of all offices on such accounts as Armour, General Foods, Kimberly-Clark, Lever Brothers, Sunkist, Dole, Liebmann Brewer (Rheingold), S. C. Johnson and Zenith Radio.

He carries his ethics over into his personal relationships. While this strong-minded man is not gregarious, he likes people as individuals. In his dealing with agency personnel, he is at pains to consider their personal welfare. "I do like to play games with people, and don't like to see them hurt. I resent injustices."

To Fairfax Cone, advertising is indeed a way of life. "In the deepest sense," says Cone, "advertising represents the character of the company that manufactures the product. These days, technology has been perfected so well you can't really have any exclusives except perhaps for two or three months before your rivals discover the unique element in your product. Actually you're selling character. You can't be too careful about that."

ook the fact that the general climate built during the off-campaign period is probably just as important as the election year performances."

This long-term political effect of television is just one of many areas which researchers have yet to explore in detail. Another is the unexpected effects, on the viewer, of the different ways in which material may be presented.

An analysis by sociologists Kurt and Gladys Lang of the different ways that the three networks covered the 1952 Democratic convention does give some background. Setting up three monitoring groups to follow the proceedings on each of the three networks, the Langs recorded and compared the viewers' running comments. They found that each group was receiving an entirely different impression of the convention.

#### Three different interpretations

Network A (none was identified) stressed the "action" of the convention, relying on pictures of floor activity during the high points and filling the lulls with special features. Little interpretation was supplied.

Network B followed events through a commentator "watching the same screen as you are," who repeatedly expressed his bewilderment, avoided lengthy commentary, and stressed the human interest angle.

Network C covered the convention as a news service, attempting to identify the various political maneuvers and make sense of what was going on.

These differing approaches, in the view of the Langs, indicated different interpretations by the networks of their audiences' interests, and the result was that the monitors watching Network C saw more and were better able to exercise rational judgments than the other monitoring groups."

The big problem facing broadcasters and political parties is that research attempting to evaluate television's role in politics and electoral behavior could fit neatly on the head on a pin. And the handful of available findings frequently give a conflicting or incomplete picture. We know, for example, according to surveys by Elmo Roper Associates, that during the 1956 conventions, a shade over 50 per cent of the respondents who followed the proceedings relied on television, compared to 23 per cent who followed through newspapers and 13 per cent who relied on radio. But we do not know if television increased the viewers' political knowledge significantly or affected their voting decisions.

We also know from a recent Gallup Poll that "by a five to four vote, the

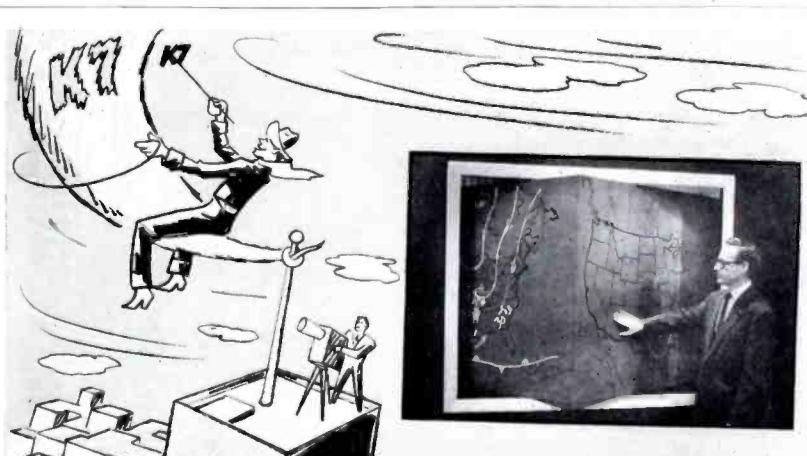
public is in favor of having opposing nominees campaign completely by radio and television, instead of whistle-stopping speeches, hand-shaking and other traditional methods of electioneering." But there is no proof, should such an unlikely situation come to pass, that viewers would watch with any more zeal than they have in past campaigns.

Malcolm E. Jewell of the University of Kentucky, one of the political science professors surveyed by Ketchum, Mac-

Leod & Grove, thinks "television has been one of the factors forcing potential candidates for the presidency into the open because it puts the unavowed candidate or one waiting to be drafted at a disadvantage."

Jewell further believes that TV "has forced political managers at conventions to be more aware of the impact of their actions on public opinion," adding that "the open fight for the 1956 Democratic vice presidential nomination might not

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## How to Rope and Brand a Texas Tornado

K-7 did it... made a live telecast of a rip-roaring tornado as it crossed the Texas Panhandle.

This is a part of KVII-TV's new twice-a-day weather service featuring Don Peebles, West Texas' only registered TV meteorologist. In addition to new studio weather facilities, KVII-TV has installed a weather station with live camera atop Amarillo's tallest building. "Eye-in-the-Sky" report on severe weather conditions!

Another good reason K-7's local viewers are loyal viewers.

**KVII-TV** abc  
CHANNEL 7 AMARILLO, TEXAS  
Charlie Keys General Manager

**The Buy**

<b>KROD-TV</b> EL PASO	<b>KVII-TV</b> AMARILLO	<b>KOSA-TV</b> ODESSA-MIDLAND
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**DELIVERS 3 OF THE NATION'S FASTEST-GROWING**  
**TV MARKETS 1950-1959\***

	Rank in Texas	Rank in U. S.
Odessa-Midland	1st	13th
El Paso	2nd	14th
Amarillo	8th	39th

\*Television, Feb. 1960

**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. Colle, National Sales Mgr.

**KROD-TV KVII-TV KOSA-TV**  
AMARILLO ODESSA MIDLAND

**a TV RIGG VAUGHN STATION**

have taken place but for television." And another of the professors surveyed, Boston University's Hubert S. Gibbs, ventures that "probably Kennedy's race for the vice presidency in the 1956 convention started the Kennedy-for-President boom in 1960."

Still other professors in the survey group see television's opening up of politics in a different light. William Goodman, University of Tennessee, notices that "some students feel that inasmuch as they are so close to the candidates and are able to see their weaknesses, much of the prestige factor is removed. The great Presidents of the past with

whom the student becomes acquainted only through reading seem to possess qualities of greatness which the very human man who appears on the television screen lacks."

John G. Grumm of the University of Kansas goes along with Goodman that "often (TV's close watch on politics) has made students cynical about it." But in some cases, Grumm adds, this cynicism "has kindled a desire to reform, which I think is a healthy reaction."

When television first moved in on the political scene, merchants of gloom foresaw the rise of the personality cult in which charm, personality and looks

would determine the selection and election of candidates. Indeed, these critics still point as proof to a statement made in 1955 by then Republican National Committee Chairman Leonard Hall that "we must choose able and personable candidates who can sell themselves because TV has changed the course of campaigns."

For one thing, these critics seem to ignore Hall's reference to "able" candidates. Secondly, the facts are that personality, charm and the ability to sell one's self were political assets way back when politicians rang doorbells at marches in torchlight parades.

There is little evidence that any candidate has made it strictly on the strength of his pleasing personality or TV appeal. To the contrary, even a 1952 study at Miami University (Ohio) found that among all prospective Presidential candidates Senator Estes Kefauver, a TV personality by virtue of his crime investigations, rated second only to Eisenhower as having made a favorable impact on television, and ranked first among the Democratic possibilities. Yet, the study points out, "in spite of the television impressions and the television popularity, Kefauver lost the nomination to candidate (Stevenson) relatively unknown to the video audience."

#### TV is a neutral instrument

Furthermore, there are indications that if the past few years have seen the personality characteristics of candidates change slightly, television is scarcely responsible. As the Brookings Institution analyzed it, "television as an instrument is neutral in the sense that if the public taste in candidates shifts, television can easily shift with it. It could bring, with equal clarity, a picture of a bombastic ranting candidate, talking to his audiences in the home as if they were millions of thousands."

"Television follows as much as it's the tastes of voters," says the report. "And we can be sure that all those playing a part in the presentation of candidates to the public will use the flexible resources of television to present candidates in ways conformable to beliefs about those tastes."

While personality *per se* does not appear to be an overriding factor in the selection and election of candidates, research does suggest several instances where the projection of certain traits over television has hurt or helped a nominee.

A study by Cunningham & Walsh during the 1958 Rockefeller-Harriman gubernatorial race in New York found that "by watching television, voters were led to give sharply drawn distinct portrai-

## WWTV AREA FOOD SALES ARE 16% HIGHER THAN HAWAII-ALASKA COMBINED!



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

Folks in the WWTV Area—Cadillac and Northern Lower Michigan—spend 16% more for food than all consumers in the states of Hawaii and Alaska combined\*!

What's more, most of these people watch WWTV . . . and buy the brands advertised on WWTV. WWTV has NCS No. 3 circulation—daytime and nighttime—in 36 Northern Lower Michigan counties. NSI (November, 1959) for Cadillac-Traverse City shows that WWTV delivers more homes than Station "B" in 344 of 352 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 combined food sales for Alaska and Hawaii are \$198.5 million compared to \$231.9 million in WWTV area.

*The Felzer 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



# WWTV

310,000 WATTS • CHANNEL 13 • 1282' TOWER  
CBS and ABC in CADILLAC  
Serving Northern Lower Michigan

either candidate. For Mr. Rockefeller, the results were overwhelmingly favorable; for Mr. Harriman the results were more reserved." The C & W study, however, drew no specific cause-and-effect relationship between the TV impression and Rockefeller's victory.

Political analyst Samuel Lubell, who believes that TV's influence on political behavior is most significant in off-year local elections "when party loyalty isn't as important," also studied the 1958 New York gubernatorial race, and reports that "people said they watched and voted because of what they saw—and in Harriman, they saw age, while Rockefeller projected youth and vitality which impressed people."

On the Presidential level, the TV image of Eisenhower and Stevenson during the 1952 campaign was analyzed by Michael DeSola Pool, professor of political science at MIT.

Pool reports that people he surveyed who watched Eisenhower on TV found him more "sensitive and withdrawn" than did those who had listened to Eisenhower on radio. In Pool's opinion these were "a curious pair of traits . . . or they are not part of the normal image of Eisenhower. They are, in fact, traits more often applied to Stevenson."

Pool thus theorizes that Eisenhower's advisers used TV specifically to create this precise impression. "The normal image of Eisenhower, at least in 1952, was that of the conquering hero home from the wars—the great general. He was far from unknown to the public, but what the public knew was for the most part a rather abstract figure of a savior and conqueror, gracious to his men as a hero should be, but hardly a human being with foibles. What TV did was to chip at the graven stereotype. The man who showed up from overseas to appear on the screen was a less overwhelming character than the public had been led to expect."

Conversely, Pool points out, "the Stevenson who came over on TV was a bit less appealing than the Stevenson who came through to the rest of the population." Radio was found to convey a very favorable image of Stevenson, "but TV viewers attributed to him traits of snobbishness and dominance."

According to Pool, the differing images projected by each candidate was at least partly attributable to the way in which his TV appearances were handled. "The shots showed Eisenhower walking, conversing, interacting with other people. Relatively less was he a lecturing face. The Stevenson campaign, on the other

hand, stressed the speech. It lacked the interpersonal touch (of) the Eisenhower 'Crusade.'"

Since Eisenhower's "Crusade" and Stevenson's bout as a "lecturing face," politicians and broadcasters alike have gained a considerable measure of sophistication, with more in the offing. Most noteworthy is the abandonment of the early naive conception of TV as a political panacea, replaced by a growing realization that the medium's prime function is not to swing votes, but to help build an interested electorate that is politically informed and enlightened.

That TV can dispense political enlightenment is illustrated by a story from former Republican National Committee Chairman Leonard Hall, who relates: "Maine was always a Republican state. People were born Republican, so they went to the polls and voted Republican. Then, suddenly, they voted for some Democrats up there—too many from my viewpoint. So one day I asked an old Maine man what happened up in his state. 'Well,' he said, 'we can't do anything with this television. Our children were brought up to think that Democrats had horns. Now they see them on television, and realize some of them don't have horns a-tall.'"

END

## Memo: Television Magazine's TV set count data

- TELEVISION MAGAZINE'S TV Homes estimates are the only ones published which update television homes each month on a county-by-county basis.
- All TV Homes figures are VHF. Market totals preceded by a dagger (†) indicate UHF.
- TELEVISION MAGAZINE'S research department has defined each market according to the full coverage of the most powerful station in the market. In intermixed markets, the coverage is that of the powerful VHF outlet.
- In many areas, individual markets have been combined in a dual-market listing where there is almost complete duplication of their coverage and no substantial difference in TV homes reached. The decision to combine markets is based on advertiser use and common marketing practice.
- A 95% ceiling has been established as the most logical theoretical cutoff on penetration.
- These figures cannot be compared with estimates of network circulation, which are unduplicated. If a county is reached by more than one market, its sets, population, etc., are credited to every market that reaches it, when there is positive evidence of viewing.
- "DI" indicates that data is incomplete.
- TV Homes estimates and market definition are compiled by TELEVISION MAGAZINE's research department. This exclusive data may not be reproduced without permission.

## COMMUNICATIONS BREAKTHROUGH

A FEW weeks ago, the Columbia Broadcasting System telecast an interview between Walter Lippmann and one of CBS' chief correspondents, Howard K. Smith, on the significance of the presidency in its relationship to the history and future of our country. It was an historic program, important to the entire industry.

Except for an occasional question, Mr. Lippmann had the screen all to himself for one hour. He is not the most tele-genic personality to hit the television screen. But he had something to say and he said it authoritatively and the viewer's attention was held throughout the sixty minutes.

Whether or not one agrees with Walter Lippmann is beside the point. It was impossible to watch this program without being thought-provoked, without gaining a better understanding, in this case, of the responsibilities of the presidency, from this scholarly newsmen.

But then none of the usual trappings were present, no eager-beaver reporter with loaded questions, no disrespectful *Meet-The-Press* Spivaks to bait and denigrate the country's leaders.

It's the old story. Gimmicks aren't necessary if the product is good . . . there is no substitute for simplicity.

The *New York Times* critic, Jack Gould, in one of his recent columns, made what I consider one of the most astute and constructive analyses of this very subject. I would like to quote a few of his observations:

"It is serious enough that the institution of the interview has been debased on TV into a form of argumentative cross-examination. From the perspective of watching the screen at home there comes across a needlessly combative tone to the proceedings. Because TV is a form of exhibition, perhaps there has risen an understandable instinct to score a point, that can be rather distantly removed from a questioner's more basic function to elicit information . . .

"No one will argue that the existence of differences between (presidential) candidates must be adequately covered. But in an election of such crucial consequences as the November contest, it would seem incumbent on both the press and television . . . to do whatever they can to keep public focus on basic issues, not to exploit fights as ends in themselves. How candidates may quarrel is not the primary issue; why they do is . . .

"Millions of viewers . . . are gaining an intimate glimpse of the intricacies of politics through TV. And for them it is not a very edifying sight to see men who aspire to national

leadership playing a game of hide-and-seek with respect to their intentions. Such an attitude reflects a serious misundstanding of the power of television; the medium's power is not always beneficial and consistently affirmative. From the standpoint of both the politician and the country's well-being, the negative influence of TV must be equally recognized.

"If the viewer tunes in political programs and gets only a heavy dose of double talk, who is the historian or social student to complain that the electorate is passive or blasé?"

"There can be no greater irony than, at a time when the are issues of unrivaled complexity, a matchless medium for making those issues better understood thus far has been or indifferently employed."

". . . The candidates have a like obligation not to abuse a medium that, as they so repeatedly stressed, does belong to the public. Theirs is a companion obligation to take the voting audience into its confidence, not toy with it."

These comments were made before the conventions and also before the Lippmann telecast.

Certainly there have been a number of televised interviews over the past years which have elicited authoritative information. But none has emphasized more dramatically or reminded us more forcefully, that the quality of simplicity is so vital to understanding . . . this same simplicity which can raise painting, music, to the level of great art.

The very essence of an information medium is to present the facts as understandably as possible. The ability to communicate is one of the most pressing problems facing the world today. This is a challenge particular within the province of television, undoubtedly the greatest communications force known to mankind . . . a challenge which, in the campaign months ahead, can result in vital communications breakthrough.

The Walter Lippmann program has pointed the way. And most recently NBC's Huntley and Brinkley emerged as pacemakers in this important area, when their restrained and intelligent commentary was so effective, so outstanding, in marked contrast to the ponderous oratory of the nominating conventions.

If Congress will lift the restrictive yoke of Section 31 of the Communications Act, the networks can easily make one of the most exciting contributions to political enlightenment by presenting both candidates in straight interviews, limited to the basic issues and ornamented only by the simplicity of bare fact.

*Fred Kogut*