

TELEVISION

*Hard times, lean markets trouble the business of syndication;
Cold remedies take TV; Closeup on Dick Pinkham of Ted Bates*

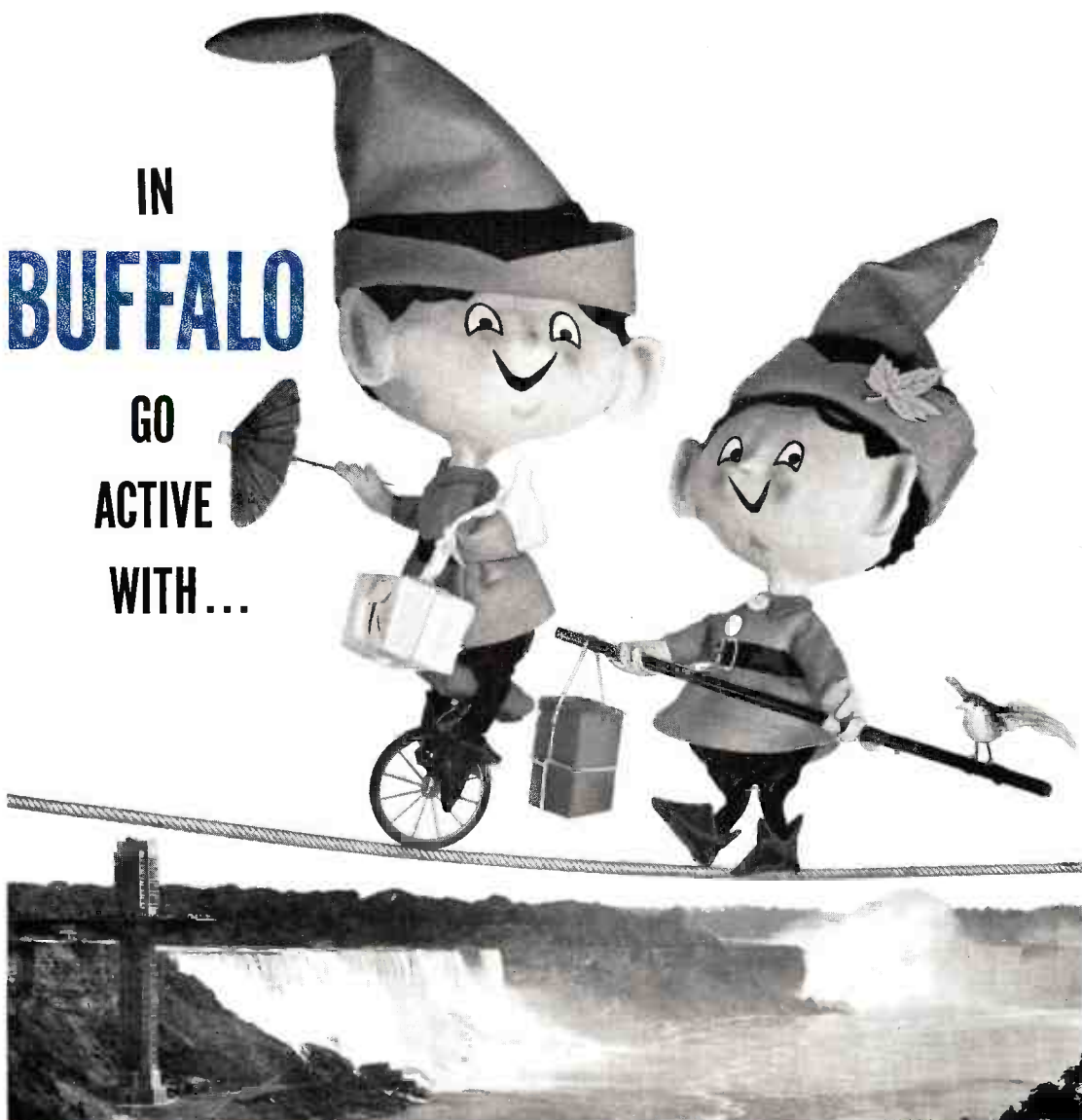


*Exclusive forecast:
How TV's audience will split
among the new season's shows*



IN
BUFFALO

GO
ACTIVE
WITH ...



WGR-TV

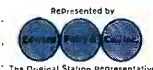
CHANNEL 2

Get active response in the bonus Canadian Market, too! WGR-TV brings your message to well over half-a-million TV homes in the active Toronto-Southern Ontario "middle third of Canada"—in addition to over 648,000 TV homes served in Western New York and Northern Pennsylvania. To sell Buffalo, get active with WGR-TV.

WGR-TV CHANNEL 2 NBC BUFFALO, N.Y. • A TRANSCONTINENT STATION

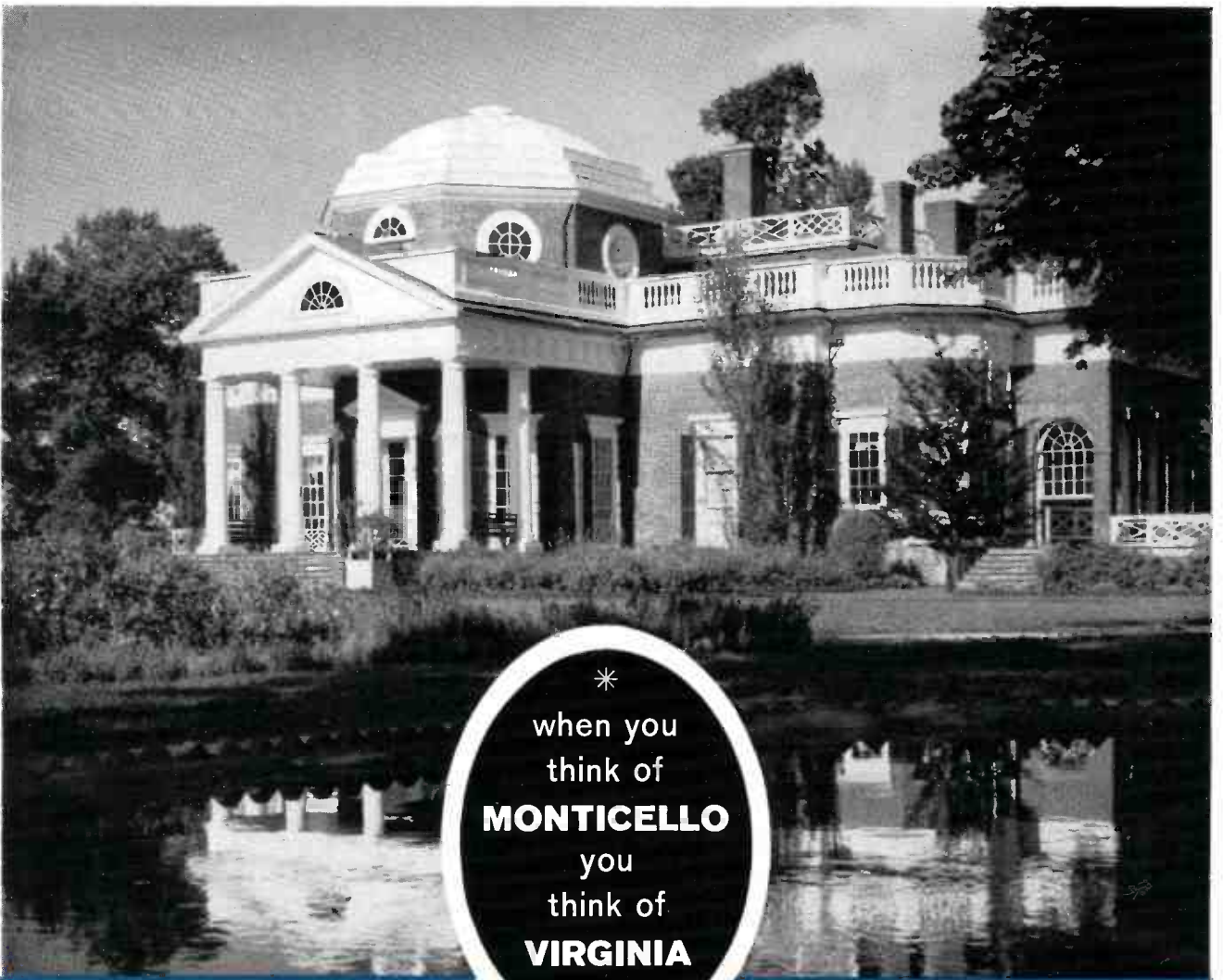


WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-AM, WGR-FM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.



WDAF-TV, WDAF AM, Kansas City, Mo.

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



*
 when you
 think of
MONTICELLO
 you
 think of
VIRGINIA
 *

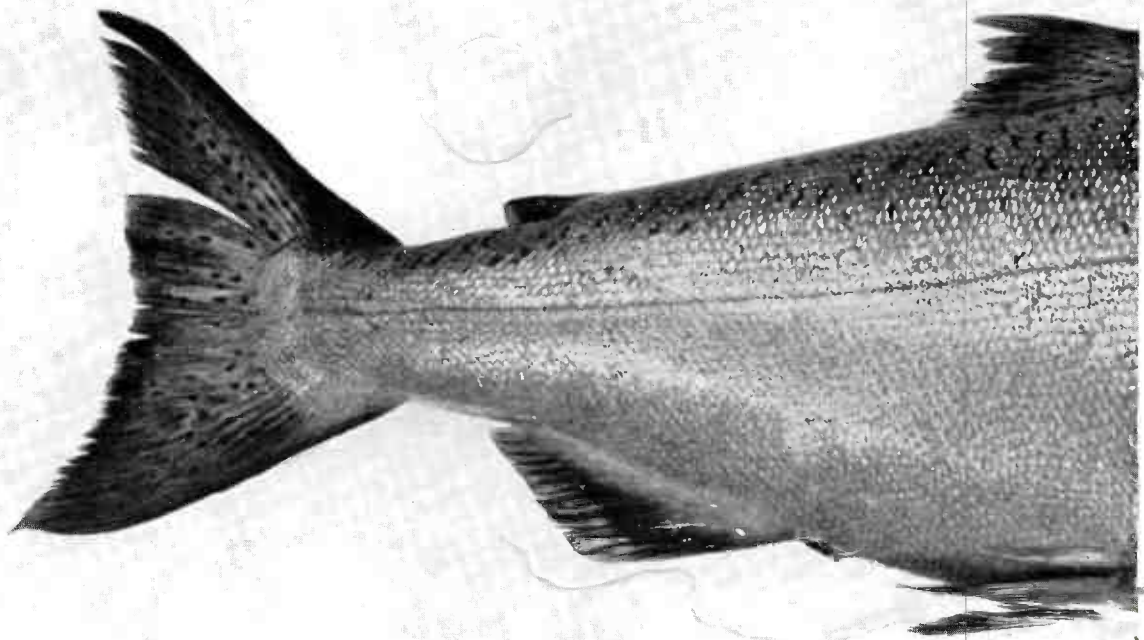
when you think of SPOT TELEVISION—think of these stations

Just as Monticello stands out as a landmark everyone must see, these stations stand out as “must-see” viewing in their markets. That’s why they deliver effective Spot TV results. And that’s why alert national advertisers list them *first*, when they go into a Spot TV campaign.

- | | |
|--|---|
| KOB-TV Albuquerque | WSM-TV Nashville |
| WSB-TV Atlanta | WNEW-TV New York |
| KERO-TV Bakersfield | WTAR-TV Norfolk-Newport News |
| WBAL-TV Baltimore | KWTV Oklahoma City |
| WGR-TV Buffalo | KMTV Omaha |
| WGN-TV Chicago | KPTV Portland, Ore. |
| WFAA-TV Dallas | WJAR-TV Providence |
| KDAL-TV Duluth-Superior | WTVD Raleigh-Durham |
| WNEM-TV Flint-Bay City | WROC-TV Rochester |
| KPRC-TV Houston | KCRA-TV Sacramento |
| WDAF-TV Kansas City | WOAI-TV San Antonio |
| KARK-TV Little Rock | KFMB-TV San Diego |
| KCDP Los Angeles | WNEP-TV Scranton-Wilkes Barre |
| WPST-TV Miami | KREM-TV Spokane |
| WISN-TV Milwaukee | KV00-TV Tulsa |
| KSTP-TV Minneapolis-St. Paul | |

Television Division
Edward Petry & Co., Inc.
The Original Station Representative

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



Ever hear about the time we gave

We agree with timebuyers: most pitches for television and radio stations are pretty boring. After you've heard the results of the latest sensational survey for the umpteenth time, you wish you could sneak downstairs for a quick icy coldie.

Well, we don't like to bore our media friends. They're our bread and butter. We like to make our pitches as painless as possible. That's why we gave the king salmon sodium pentothal.

You see, it started with the idea that we needed something different (and painless) for a big presentation party in Los Angeles for media people. Some wiseacre suggested we hold a salmon derby in Hollywood, of all places. Like most ideas that jell in Monday morning meetings, this one hadn't quite jelled. There was a loud chorus of huzzas and nobody gave a second thought as to how the heck you get the *live* fish there.

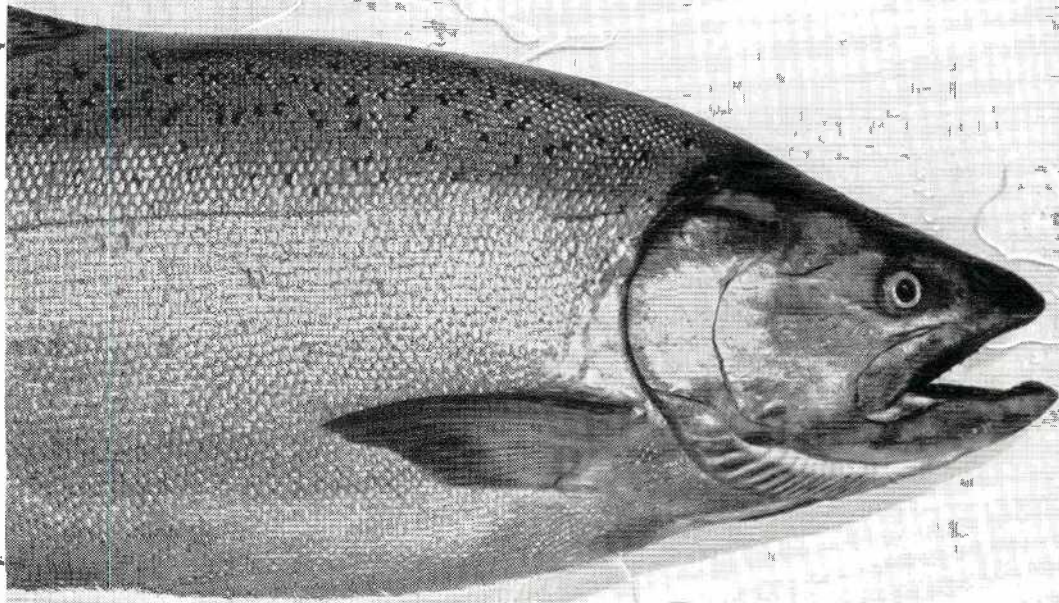
Tons of dollars and three weeks later, we had five drowsy 25-pound fish lollygagging in the pool at the flossy Sportsmen's Lodge.

About 350 timebuyers, account executives, network wheels, and assorted Hollywood celebrities had the time of their lives trying to land a fighting king salmon, a couple of which looked about as animated as that young lady you see in the Nite-All ads.

How did we get the salmon there? Well, we retained Clarence Pautzke, the country's leading expert on salmon (he must be — JFK just made him U. S. Game Commissioner). Clarence netted the salmon at the mouth of the Columbia River, rushed them to a waiting Flying Tiger plane, dumped the fish into custom-built tanks, and then nursemaided them all the way to L. A.

To keep the salmon quiet, Clarence administered the sodium pentothal. But that's only half the story. He had to supply them with oxygen on the 1,000-mile flight, too. Pretty narrow line between keeping salmon quiet and putting them to sleep for good.

When the plane door sprang open in Los



the king salmon sodium pentothal?

Angeles, out bounded Clarence Pautzke, bellowing, "I don't want to talk to reporters - where the heck are the fresh oxygen tanks?"



We tell this story not to illustrate the wonderful, wacky world of show business, but rather to make another point. The Crown Stations are not ordinary stations. We *sell* differently, just as we do things differently in our respective communities. Our audiences expect a Crown Station to go *all the way*, to show more ingenuity, to provide more entertainment, to dig deeper on news and public interest programs, than any other station. That's how we expect to win *constant viewer and listener loyalty*.

The record shows that we have done it. Most timebuyers, agency account men, and sales managers prefer to have their business on a Crown Station (all other things being equal).

And the beauty of it is, of course, that we cover the three key markets of the Pacific Northwest - Portland, Seattle, and Spokane. Crown Corner, U.S.A., is the *second largest lump of business in the entire West*.

Work out your problems in California, we always say, and then come north for the *easy* decision. The Crown Stations.

THE CROWN STATIONS

KGW, AM, TV, Portland
KING, AM, FM, TV, Seattle
KREM, AM, FM, TV, Spokane

TELEVISION

FORECASTING THE NEW SEASON During the past hectic months much of the TV industry has focused its labor on putting together the elements of a network programming season. Now that season is on the air, and now the industry's attention turns to wonder about how it will turn out. This issue carries one expert's answer to that question—a forecast of share-of-audience for all nighttime shows, prepared by N. W. Ayer's James Cornell **29**

SYNDICATION IN A JAM An important segment of the television industry has come upon hard times. The syndication companies, once flourishing sources of program material, are dwindling both in number and in output as new patterns of programming and sales evolve around them. Only seven new series will go into non-network sale this year. The markets are lean, the competition tough, the buyers not what they used to be **36**

COLD REMEDIES AND TV From now through next March 50-plus companies who market cold relief products will turn to television to bring in the customers. They'll demonstrate confidence in the medium to the tune of over \$32 million—84% of all their advertising spending. This analysis of a major TV advertising category details the competition, the strategy and the prospects for the future **40**

THE NON-COMMERCIAL There's a new kind of sales pitch on the air, one whose sell is so soft they call it a "non-commercial." It's called Playback, a series of 5-minute vignettes that feature top Columbia Records stars, the president of the company and a full measure of charm. Seen only in four TV markets, it's won a large measure of applause from viewers, record dealers, art theatres and the U.S. Department of State **44**

CLOSEUP: RICHARD A.R. PINKHAM Dick Pinkham got a late start in the television business, but made up handily for lost time. He's now in charge of broadcast media for Ted Bates & Co., riding herd on \$120 million in annual television billings and responsible for advertiser involvement in over 60 network shows. Versatile, articulate, talented, he's marked as top executive timber by his colleagues—and as "Dream Dust" by secretaries **48**

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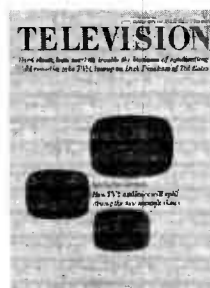
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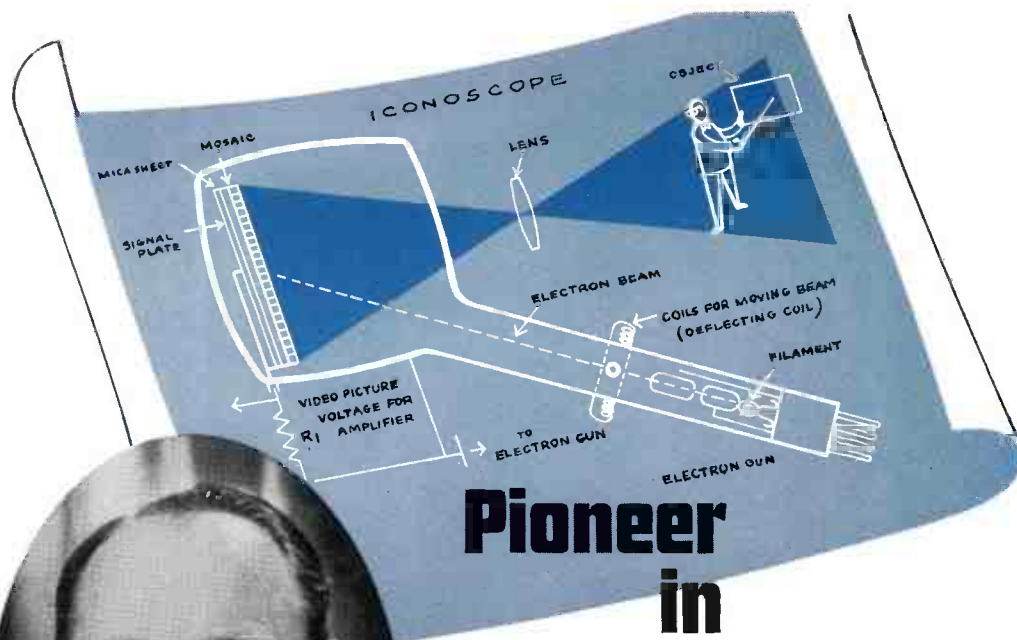
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Cover: City dwellers, suburbanites and the folks down on the farm all are represented on this month's cover. Their big thing in common: the TV antennas sprouting atop all their houses. One expert's exclusive forecast of how those antennas will be tuned among programs of the new network nighttime season begins on page 29 of this issue.



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Pioneer in public service

Dr. Vladimir K. Zworykin spent long years of research that resulted in major television developments; among them the camera tube he named the iconoscope, for which he filed patent application in 1923, and the cathode ray or picture tube called the kinescope, which he first demonstrated in 1929.

WGAL • WGAL-FM • WGAL-TV have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage areas.

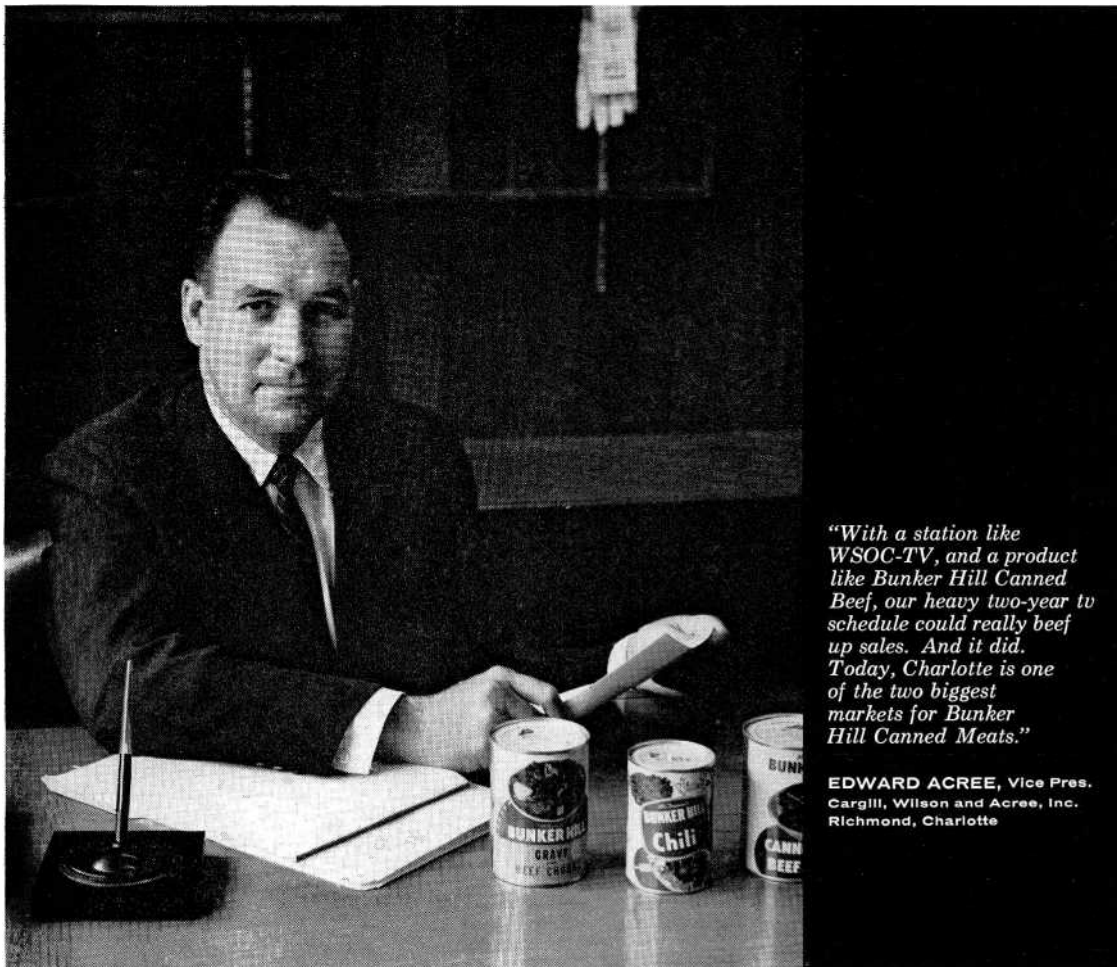
WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

“Charlotte’s WSOC-TV... really beefed up sales for Bunker Hill” — Edward Acree, CW&A



“With a station like WSOC-TV, and a product like Bunker Hill Canned Beef, our heavy two-year tv schedule could really beef up sales. And it did. Today, Charlotte is one of the two biggest markets for Bunker Hill Canned Meats.”

EDWARD ACREE, Vice Pres.
Cargill, Wilson and Acree, Inc.
Richmond, Charlotte

Take a good commercial about a good product, and schedule it on WSOC-TV. Your sales results are bound to be successful. WSOC-TV serves America’s 19th largest tv market. Sells it, too. Carolina viewers know they can look at WSOC-TV for the best programming available. That’s why you get more for your advertising money on WSOC-TV...one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

Lean auto year in prospect for Detroit and TV; color shows climb

Detroit's clutch is slipping a little in 1961. New car sales are expected to limp, disappointingly, just over the five million unit mark. But as any TV viewer can tell you this week, his eyes glazed from watching all the automobile commercials go by, the new car cycle has started again.

Television is carrying its usual load of late September—early October introductions. Auto sponsorships range over 14 regularly-scheduled network evening shows, a few daytimes, a handful of specials and fall sports coverage on all networks.

The lean year

Spot TV for the auto men is light, generally confined to the dealer level. Spot radio is strong. Newspapers, traditional ad platform for Detroit, get the top of the auto budgets. And budgets themselves this year tend to be on the lean side.

Broadcast buying, while splashy right now at the outset of the new car season, tends to be conservative and routine. This follows the industry's classic pattern of budgeting on the basis of current sales. Increased spending generally comes after new sales catch hold, and some dollars are plowed back to stimulate a higher sales curve.

Automotive billing increases, spot and network, are not expected until late in the fall and after the first of the year. In the first half of 1961, TV spending on autos hit \$23.1 million, nearly \$17 mil-

lion in network, close to \$6.2 million in spot.

In the network breakdown of auto sponsors, NBC-TV again drives away with the most coin. It has a Detroit sponsor for every night of the week, thanks largely to a Lincoln-Mercury spread on participation buys. (Friday is actually open but will be taken six times by L-M for specials.)

L-M, in addition to its specials, has participations in *87th Precinct*, *The Outlaws* and *Wells Fargo*, all of *Hitchcock Presents*. Buick has a part of *Sing Along With Mitch*, Ford is in *Wagon Train*, has all of *Hazel*. Chevrolet has taken all of *Bonanza* in replacement for *Dinah Shore*. Chrysler is scheduled for a special and is represented in the *Today* show.

On CBS-TV, Chevrolet is in *Route 66*, Oldsmobile is in the *Garry Moore Show* and American Motors has part of *Frontier Circus*. Pontiac will have a Victor Borge special and Ford institutional has renewed its *Leonard Bernstein and the New York Philharmonic*, three Sunday afternoon shows. Studebaker-Packard is also a co-sponsor of *Mr. Ed* Sunday evening, a show it carried in syndication last year.

ABC-TV has lost Dodge on *Lawrence Welk* and Oldsmobile in *Hawaiian Eye*, brings up the network automotive rear this year with Chevrolet holding all of *My Three Sons*, Pontiac in *Surfside Six* and Kaiser Industries (partly Willys Motors) in *Follow the Sun*.

If the auto companies are not exactly flooding network prime time this fall, as they disperse into participation buys, they are moving strongly on another network area—fall sports. The Big Three auto companies have all gone after football, the first time they have all met head on in this area.

Chrysler Corp. will sponsor the World Series as well as the Rose Bowl and Blue-Gray games on NBC. Ford Motor Co. will sponsor the National Football League regular season games (CBS) and the championship contest (NBC) nationally.

Buick in the General Motors family has signed for the Orange Bowl game (ABC) and the United Motors Service Division of GM will sponsor four bowl games on NBC, two on ABC and three on CBS.

Until two years ago, when Mercury sponsored a pro-football game, sports were little used by the auto companies. Gasoline and oil companies have long used the sports shows on a regional basis. The auto men, in going so heavily for sports this season, are obviously out after a much stronger male audience than they have been attempting to reach previously.

The color picture

Color television, for which the promotional drums beat louder and louder, is now in its seventh year of slow but steady progress. The predictions are glowing in the field but it is difficult to

pinpoint color's immediate progress.

Nine companies are now turning out color TV sets, including Zenith and General Electric, recently added to the ranks led by RCA. Color sets are in about 1.3% of U.S. TV homes, an audience of roughly 700,000 families, not counting friends who drop in to view as was the case in the infant days of black-and-white.

But color set sales could get a boost out of the mass production that is technically possible, 50,000 to 500,000 sets a year, according to one report, if big consumer demand warranted it. The trick is to get demand up to bring color set costs down. One doesn't work without the other.

NBC-TV, in the forefront of color promoters via the see-for-yourself programming route, aired 1,100 hours of color last year, 50% more than in 1959. This year it goes to 1,600 hours, a 60% boost, broadcasting 10½ hours of weekly prime time color alone, a tint on 17 evening programs including scheduled specials.

NBC had 76 sponsors of color shows in 1958, 110 last year and the number is growing, helped along by NBC's general practice of absorbing the additional costs on color programs, an estimated 5% to 10% more on live shows, 5% to 25% more for tape, 10% to 25% more for color film.

A barrel-full of statistics on color TV effectiveness with viewing levels and commercial noting (all high) are also becoming available, plus case histories like Salem cigarettes' successful use of color commercials slotted on black-and-white shows.

The season's major sponsor move to color programming has come with Eastman Kodak's switch from CBS-TV's *Ed Sullivan* and ABC-TV's *Ozzie & Harriet* to the new Walt Disney production for NBC, *Wonderful World of Color*, ideal for Kodak color products.

Looking ahead

Despite the current block on color set sales, RCA president John L. Burns recently predicted that the color TV industry will double its volume to reach a going rate of \$200 million in 1962. And looking ahead to 1970, Burns sees set sales, servicing and broadcast revenue making color a \$4.3 billion industry (with black-and-white volume bringing up the rear at \$3.2 billion to make a total industry gross figure of \$7.5 billion).

RCA itself has set a 10-year record for profits in the first half of 1961 in home instruments—color and black-and-white TV receivers, phonographs and radios.

Color set profits during the first half of this year were 45% ahead of last year's first half.

The Negro market

Another business front is coming in for new investigation—the Negro market. How can TV reach it? Does it want to? The whole area of advertising to the Negro on TV has not been openly probed. But new research on the Negro market puts TV, as a communications medium, far behind other media forms in reaching this \$20 billion, 19 million persons, largely urbanized market.

The research study, reported in the September "Media Newsletter" put out by Lennen & Newell, was independently done by Professor H.A. Bullock of Texas Southern University, covers the Negro consumer on a motivational basis in five Southern cities projectable to the nation as a whole.

Professor Bullock feels that in regard to accessibility to media forms, 84% of the Negro population listens to radio, 66% reads newspapers, 56% reads magazines and 47% watches television. As to time spent with media, Negroes spend the most time with radio and magazines while whites favor television and newspapers.

Why aren't Negroes more ardent TV viewers? The answers seem logical; Negroes cannot identify either in race or situation with most of what they see on TV. Radio, however, permits their imagination to establish empathy. Also the economic situation of many Negroes does not permit enough leisure time for eye-absorbing activities but radio can be their companion at work, good reason for (supposedly) some 700 U.S. radio stations devoted all or in part to Negro programming.

Television, apparently, has no way to climb into greater Negro popularity overnight but, as Lennen & Newell points out: "There is renewed interest in the Negro market among advertisers and renewed controversy over how to reach it . . . as progress in size, buying power and civil rights make it a more desirable target for sales than ever before."

The ad agency sees it all adding up to this marketing guidepost. "As the Negro community advances in economic accumulation and overall integration, they turn away from Negro media. The problem of influencing them via advertising in general media is one more of creativity and psychology rather than media selection."

Television and the Negro market needs exploration. Advertisers may soon demand it and the medium should have

its strategy, or at least some answers, ready.

Network television, in another category, is working up to the answer of what kind of year it's going to be on a dollar basis. It looks like a very healthy one, so far at least.

Gross time billings of networks in the first seven months of 1961 totaled \$421,974,188, according to TvB, an increase of 7.6% or nearly \$30 million over the like period of 1960.

Nighttime TV network billings in the seven-month period were \$283,090,963, up 2.6% over 1960's \$275,832,101. Daytime billings, January-July, showed a continuing upward spiral, an advance of 19.5%, \$138,883,225 vs. 1960's \$116,240,090.

On an individual network basis, gains were registered by ABC and NBC. A loss of nearly \$7 million was sustained by CBS.

ABC-TV's seven-month billings were \$108,933,010, compared with \$89,480,230 last year. CBS-TV's billings were \$154,915,301 vs. \$161,794,106 last year. NBC-TV's billings were \$158,125,877 against \$140,797,855 in 1960.

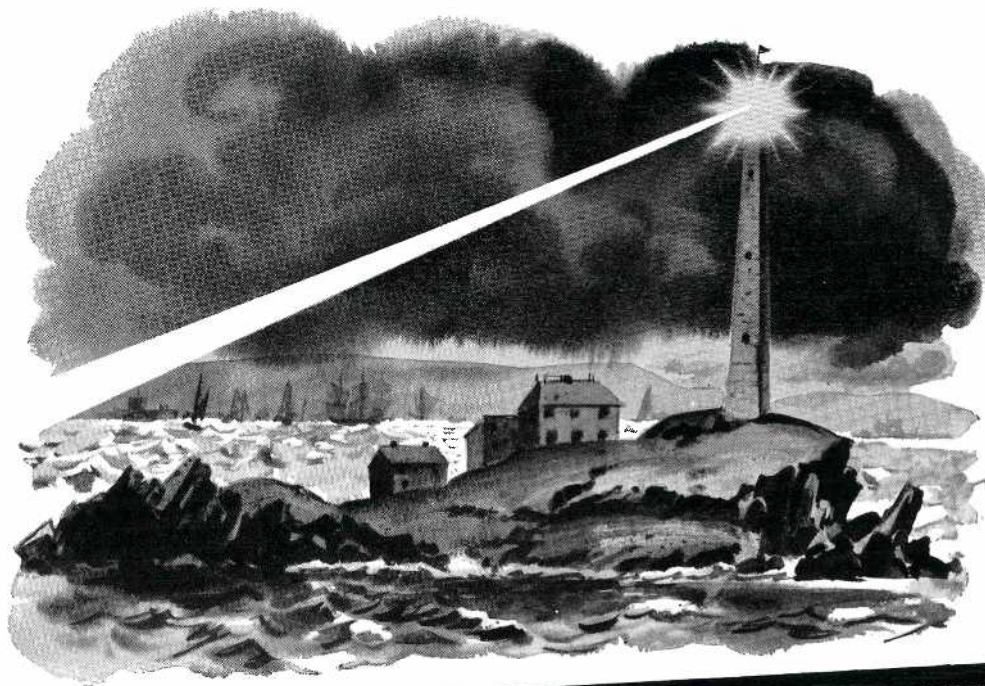
Television's heaviest advertising, spot and network through the first half of this year was, as usual, the food and grocery product classification. Gross time billings totaled \$156,829,230, an increase of 8.3% over the first half gross billings of 1960.

TV and associations

TvB also reports that associations are making greatly increased use of TV this year both for selling ideas and products. In the first half of 1961, 41 different associations used TV (31 in spot, seven in network, four in both) with gross time billings of \$8,448,041. In 1960 (full year) 43 associations used TV with billings of \$13,721,107.

In television's adjustment to prime-time 40-second station breaks, in effect this fall, the patterns vary but the popularity of 20-second announcements seems to be running higher than generally expected. Some of this extra 20-second business, it is reported, appears to represent shifting of money that formerly went into less choice periods, but the extent to which it's happening is noted by agency buyers who say they're beginning to get cancellations of firm 10-second orders.

The trend could affect the strategy of advertisers who traditionally build campaigns around 10-second IDs. Top stations that will accept two 20s are getting them. Others are running the usual 20-10 pattern but adding a 10-second promotional message. END



YOU MAY NEVER VISIT THE EARLIEST LIGHTHOUSE* —

**BUT... WKZO-TV Can Light Your
Sales Success In Kalamazoo - Grand Rapids!**

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
February 20-March 19, 1961

	STATION TOTALS		STATION B	
	Homes Delivered	Per Cent of Total	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	48,400	34.000	58.7	41.3
Noon-3 p.m.	65,900	53,800	55.0	45.0
3 p.m.-6 p.m.	56,400	71,900	43.9	56.1
Sun. thru Sat.				
6 p.m.-9 p.m.	155,600	96,800	61.7	38.3
9 p.m.-Midnight	138,200	66,200	67.6	32.4


WKZO-TV's 1000-foot tower can be your guide to greater sales activity in the rapidly growing Kalamazoo-Grand Rapids area.

Your commercials on WKZO-TV will reach an average of 80% more homes than on Station B, Sunday through Saturday, 6 p.m.-Midnight (NSI—Feb. 20-March 19, 1961). You'll be building for the future in a good market, too. Both Kalamazoo and Grand Rapids are among the 55 fastest-growing markets in America.

And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac-Traverse City, to your WKZO-TV schedule.

Source: Sales Management Survey of Buying Power and Television Magazine.

*The earliest U.S. lighthouse was first lit September 14, 1716 on Little Brewster Island in Boston Harbor.



The Felzyer Stations

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



25 noses for news.

The nose for news, as you see, looks much like any other nose.

It has, however, certain unique, non-physical but highly important reportorial characteristics: intuition, integrity, political savvy, experience. Also, a fine disregard for the personal life of the person attached to it.

25 such persons (plus) get the news here and abroad each day for ABC-TV and give it to you straight, as *they* saw it, as *they* heard it. There isn't a pearly-toned announcer in the lot. They are *working* reporters, these men (and woman), reporting the news with authority, immediacy, depth.

You'll see and hear them on the most extensive newscasting schedule provided by any network:

The *ABC Midday Report with Alex Dreier* at 1:25 PM (EDT) — early news roundup primarily for the lady of the house. *ABC's American Newsstand* at 4:50 PM (EDT) — news, special news report for teen-agers. *ABC Evening Report* at 6PM (EDT) — first full news for the family. *ABC Final Report* at 11 PM (EDT) — comment, analysis and complete wrap-up on the world and local news of the day.

Keep an eye on the news. Watch ABC-TV.

ABC Television

FOCUS ON PEOPLE

In the news and on the move:

The president of Liggett & Myers, **William A. Blount**, was elected chairman of the board of directors and **Zach Toms**, executive v.p., succeeded Blount as president.

John T. Reynolds has been appointed vice president and general manager, CBS Television Network Programs, Hollywood. Reynolds joined CBS Television in December 1959 as v.p., administration, in Hollywood.

Pierre Salinger, President Kennedy's news secretary, has been selected to receive Pulse's 1961 "Man of the Year Award." Chosen for the "imaginativeness and efficiency" with which he brought television and radio to bear upon the Presidential news conference, Salinger will be honored by Pulse on October 18 at a luncheon in the Plaza Hotel, New York.

H. Gordon Scowcroft was elected marketing vice president of the special products division of Lever Brothers.

Benton & Bowles raised **Richard F. Casey**, v.p. in charge of research, to senior v.p. and **Charles E. F. Millard** was appointed a vice president.

Scheduled to be honored at a B'nai B'rith Banquet: **Leonard H. Goldenson**, president of American Broadcasting-Paramount Theatres, who will receive the B'nai B'rith President's Medal, highest award from that organization. Given for "distinguished and enduring contributions of a humanitarian nature," it will be presented to Goldenson on November 14.

Richard S. Salant, appointed president of the CBS News Division last February, has been elected to the CBS board of directors.

Newly-formed station rep HJG Television named **Leon P. Gorman**, former executive v.p. and general manager of the Hildreth Network of Maine, as executive v.p. HJG now represents WCCA-TV Columbia, S.C., WCCB-TV Montgomery, Ala., and KTVW Seattle, Wash.

A. C. Nielsen announced the appointment of **Philip F. Von Ladau**, former western division sales manager for national services, as a vice president.

Clayton H. Brace of Time-Life Broadcast stations K1Z

and K1Z-TV Denver, will represent Time Inc. as resident operations manager of Compagnie Libanaise de Television (CLT) in Beirut, Lebanon. Time recently acquired a minority interest in CLT.

Former sales manager of WJZ-TV Baltimore, **Robert E. Newsham**, has been named manager of the Detroit office of Television Advertising Representatives. Newsham is succeeded by **Robert Bryan**, formerly of George P. Hollingbery.

Albert P. Krivin has been named v.p. and general manager of Metropolitan Broadcasting's newly purchased KMBC-TV Kansas City, Mo. For the past five years he had been general sales manager at KYW-TV Cleveland.

James M. Reeve, former executive vice president, was appointed president of McCann-Erickson (Canada) Ltd.

J. Allen Jensen, formerly with KSL and KSL-TV Salt Lake City, has been named general manager of KID-TV Idaho Falls, Idaho, and executive v.p. of Idaho Radio Corp., owners of KID and KID-TV.

J. J. Bernard resigned as vice president and general manager of KTVI St. Louis with future plans unannounced.

Paul E. Peltason, KTVI executive v.p., is the station's acting general manager until a successor is named.

Paul W. Moseley and **Arnold J. Deutschman** were elected vice presidents at Ted Bates.

Robert M. Adams, WTOP-TV Washington promotion director, succeeded Elmer Lower of NBC News as president of the Washington chapter of the Academy of Television Arts & Sciences.

Former production manager **Aubrey L. Moore** has been named station manager at WBRZ Baton Rouge, La.

J. Michael Early, WWL New Orleans consultant for the past 20 years, has been appointed acting manager of WWL-TV.

Herbert Y. Gunter joined Norman, Craig & Kummel as a v.p. and director of copy.

Joseph E. Campeau, president and general manager of CKLW and CKLW-TV Windsor-Detroit, died of a heart attack on September 3. Mr. Campeau, who was director of the Canadian Association of Broadcasters and MBS for many years, was 63.

END



Yes . . . but the market for children's products is a very grown-up one. Here are some of the wide-awake marketers who are selling kid stuff via Channel 11 in Pittsburgh. How about you?

CHANNEL
WIIIC

The eyes of Pittsburgh

Represented nationally by Blair-TV



AMERICAN TOYS
 BEECHNUT
 CRACKER JACK
 DELUXE READING TOYS
 GENERAL TOYS
 GOLDEN BOOKS
 HAPPY HOUR TOYS
 KOOL-AID
 MARX TOYS
 MATTEL TOYS
 POLL PARROT SHOES
 THRIFTY BINDERS
 VIEWMASTER
 WELCH GRAPE JUICE
 WESTERN TABLET
 WHITMAN TOYS

FOCUS ON NEWS

Paar enlivens the front; SAG threatens crippling blow to agents

The stormy career of Jack Paar saw one of its livelier moments this past month when Paar's use of U.S. Army personnel in the taping of a series of three hour-long shows from West Berlin caused a federal furor.

Several days before the taped shows were due to be televised on the NBC-TV network, the Defense Department ordered an investigation into the involvement of troops, the White House expressed "concern," and a group of Senators decried the action.

Senator Leverett Saltonstall (R.-Mass.) declared in a Senate debate that the use of troops might lead to "a shooting scene." Other Senators expressed shock and said that the Berlin situation is "not a TV spectacular," that "it has overtones of tragedy and should not be made a game," and that all those involved "should be condemned." Senator Jacob Javits (R.-NY) was critical of such comments, however. He said that Senators should get the complete story from the Pentagon before expressing their views.

An NBC statement reported the gist of a conversation between Paar and network officials following the first wave of criticism. Paar had explained that the presence of more than the normal complement of troops at the East-West Berlin border during taping of the first show resulted from the fact that the guard was being changed. At the conclusion of the taping, Paar had informed NBC, he was thanked by officers in charge "for the manner in which he handled the presentation, and particularly for including closeup views of a number of the men on duty. . . ."

Paar had stated to NBC that one of the officers in charge thanked him "for making available to the American public an informative and moving view of the Berlin situation as it affects the men on duty there today."

Most of the furor died down once the shows had been aired—on the nights of September 12th, 13th and 14th. Although

NBC does not plan to issue any additional statements, informed sources at the network said they believed that after the shows had been televised, "most people probably realized that the whole thing was a tempest in a teapot."

On another TV newsfront, talent agents have been notified by the Screen Actors Guild that after December 31, 1961, they can no longer act as producers for TV or theatrical films and at the same time continue to represent performers who are members of SAG. The talent agencies which now hold production waivers, an SAG spokesman said, are MCA Artists Ltd., Famous Artists (Charles Feldman), Mitchell J. Hamillbury, Frank Cooper, Art Rush, James J. Saphier, Ashley-Steiner Corp., General Artists Corp., John E. Gibbs & Co., Lester Salkow, Jerome Hellman Associates and Orsatti Co.

The spokesman added that several of the agencies have not been in production for several years and some have never entered production.

In a proposal to the Artist's Managers Guild which listed SAG demands for a new contract (the present one expires at the end of this year), SAG stated: "Since 1952, MCA Artists Ltd. and a number of other agents have been granted waivers of those provisions of the agency regulations which prohibit production activities. These waivers, granted in the early days of television film production, were designed to encourage and promote TV film production and employment in a depressed motion picture industry.

"In more recent years additional waivers were granted because failure to do so would have been discriminatory. This policy cannot be continued, for it inevitably opens wide the door to such waivers to any and all applicants without limit. None of the waivers granted by the guild were designed or intended to be permanent. The waivers have served their purpose."

The notification, according to SAG, is



Three programs taped in West Berlin and aired on NBC's Jack Paar Show featured Paar and daughter Randy (top), Peggy Cass (center) and assorted GIs. The resultant uproar was heard 'round the world as Congress, critics and even the White House expressed concern over the entertainer's appearance on the explosive Cold War boundary. The furor subsided about as quickly as it began.

NEWS *continued*

a statement of intention and not a matter for discussion or bargaining.

Other news: NAB's President LeRoy Collins announced the names of members of the association's special committee on research. Serving with chairman Donald H. McGannon, president of Westinghouse Broadcasting Co., are: Julius Barnathan, vice president and director of research, ABC Television Network, New York; Hugh M. Beville Jr., vice president, planning and research, National Broadcasting Co., New York; George C. Hatch, president of KALL Salt Lake City; John P. Cowden, vice president, information services, Columbia Broadcasting System, New York; Daniel W. Kops, president, WAVZ New Haven and WTRY Troy, New York; Irving Lichtenstein, director of promotions and advertising, Mutual Broadcasting System, New York; Richard B. Rawls, vice president and general manager, KPHO and KPHO-TV Phoenix, Ariz., and Willard Schroeder, president and general manager, wood and wood-TV Grand Rapids, Mich.

Liggett & Myers Tobacco Co. announced that it will move the account

for L&M filter cigarettes to J. Walter Thompson Co. from Dancer-Fitzgerald-Sample. Earlier this year Liggett & Myers had moved its Chesterfield, Duke and Oasis brands from McCann-Erickson to J. Walter Thompson.

No reason was given for the latest account switch, although it has been reported that the company wanted to consolidate all its advertising with a single agency. Reportedly, the major consideration in both shifts was that sales for Liggett & Myers brands have declined during the past year and a half, while sales for competitive brands have risen.

Network and spot TV expenditures for L&M filters during 1960 amounted to about \$7 million (gross time), according to the Television Bureau of Advertising. Combined gross time TV billings for the company's four cigarette brands during 1960 amounted to \$12,534,604.

Sidney Harman, president of Jerrold Electronics Corp., announced that the company has purchased the assets of Technical Appliance Corp. (TACO) of Shelburne, N.Y., for \$2.7 million. Sales in 1960 for TACO, a manufacturer of radio and TV antennas for consumer, industrial and military use, were approximately \$3 million.

Last February Jerrold acquired Harman-Kardon Inc., manufacturer of high-

fidelity music equipment and data system components. The latest acquisition, Harman said, has moved Jerrold closer to its overall management objectives in the microwave field.

Edward H. Bronson, director of NAB Television Code Affairs, told a group of Michigan broadcasters that some "pretty controversial" post-'48 feature films are being offered television stations now for inclusion in their programming. "The NAB Code Review Board has been working with the distributors of some of this newer film material," Bronson said, "in an attempt to winnow out some of the ripe or riskier episodes before they find their way into your (TV) film vault. So far we have had little success. We are urging stations everywhere to keep a constant watch on this material and to let us know if, in your opinion, a particular film or a particular scene in a film seems to violate the code."

The Ford Motor Co. plans to acquire the Philco Corp. in a \$100 million exchange of stock. Henry Ford II, chairman of Ford, and James M. Skinner, Jr., president of Philco, have already signed an agreement, and directors of both companies have agreed in principle to terms of the plan, which is subject to approval by Philco shareholders.

Ford said that the Ford Motor Co.'s purpose in purchasing Philco is to make possible "a fuller participation in the national defense and space effort."

Philco manufactures a wide range of TV sets, radios, phonographs and other consumer products. Its primary activity, however, has been in defense and industrial operations.

Philco earnings dropped sharply last year; net income declined from \$7,176,000 in 1959 to \$2,287,000 in 1960. The company's net working capital as of January 1, 1961, was listed at \$93,778,000.

A series of 50 half-hour programs and 54 one- and two-minute spot programs is being made available without cost to television stations across the country by Westinghouse Broadcasting Co. The half-hour programs, produced in cooperation with Northwestern University and featuring Dr. Bergen Evans, are titled *English for Americans*. They will provide a basic course in the history and use of English in America today.

Twelve one-minute spot programs, with an overall title of *I Have a Story*, are aimed at young people between the ages of six and 12. They are described by WBC as "commercials for good reading." Narrators are Joyce Davidson, feature editor of *PM East*, and Rex Marshall, well-known announcer.

The group of 42 two-minute spot programs, produced in cooperation with Stanford University, will feature college presidents who will dramatize "the most urgent problems of higher education in America today."

END

KTVU DOES IT AGAIN! NATION'S NUMBER

Independent
TV Station

In Share of Audience

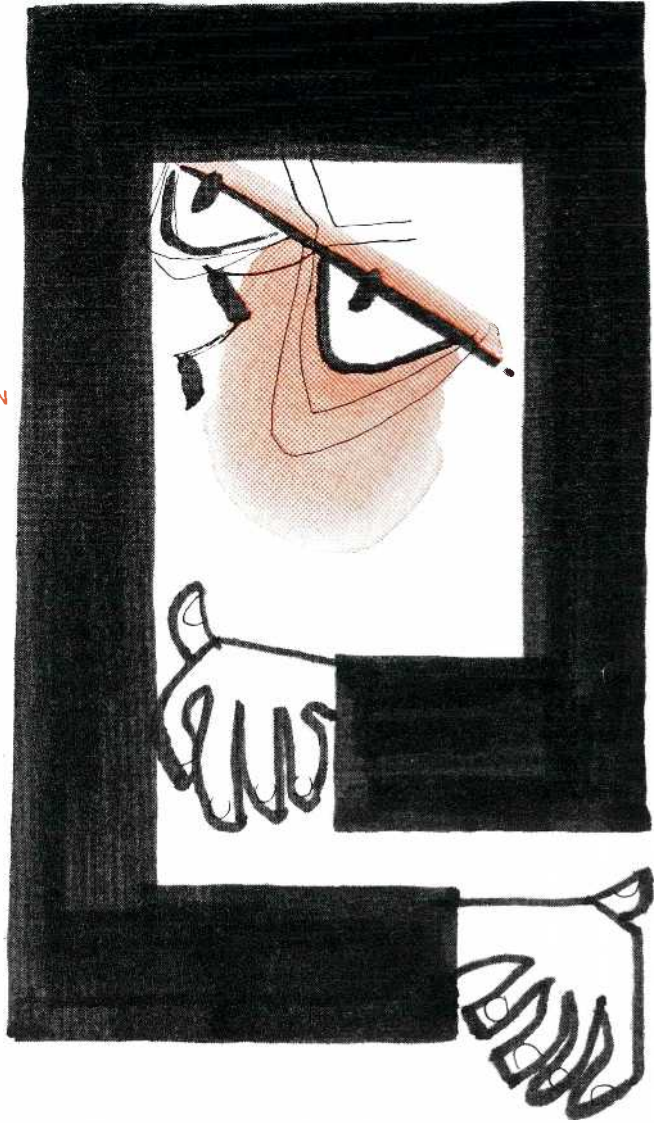
6:00 PM to Midnight

March ARB shows share of audience
leadership over all other independents.

KTVU
CHANNEL **2**

SAN FRANCISCO • OAKLAND
represented by H-R Television, Inc.

? COST PER THOUSAND \$
 ? SHARE OF AUDIENCE
 ? RATINGS
 AUDIENCE COMPOSITION
 APPERCEPTION
 ! AVAILABILITIES
 SETS IN USE



Avoid temporagoraisiphobia*

Trust Taft AND ABC to deliver the largest audiences in four great markets.

Cincinnati

WKRC
TV
am
fm

Columbus

WTVN
TV
am
fm

Birmingham

WBRC
TV
am
fm

Lexington

WKYT
TV



*Coined from the Greek and Latin, indicating fears arising out of the time-buying market.

'The Big Question' on KTVT, Dallas-Fort Worth



"THOSE PLANES—ARE THEY OURS?" Yes, Linda, they are. And the steps being taken to see that the bombers flying overhead will always be ours (in short, the fundamentals of our position and progress in national defense) are among the critical subjects explored in depth by an expert panel on KTVT's exciting new series, 'The Big Question.

Prime example of the programming through which creative talent and community leadership are continually building new vision into Television on stations represented by

BLAIR-TV



"So that our facilities may be most helpful to the entire area we serve, KTVT's constant goal is to see that each element in our programming has definite value for the viewer—whether in the stimulation of ideas, the relaxation of entertainment, or the enlightenment of news. Only in this way can we maintain the rapport with our viewers which is so important both to us and to our advertisers."

JOHN HOPKINS
General Manager, KTVT

Toward True Understanding

Texas is a border state. In a short span of History, Texas has lived under six flags.

So Texans are especially alert to the international problems facing America—problems brought into sharp focus by "The Big Question" every Sunday in prime evening time on KTVT.

Produced by the station-staff, "The Big Question" is a panel-show, moderated by Bill Johns, dean of Texas news personalities. Each panel is chosen for ability to throw new light on a key topic.

Since the tv screen has become the place where Americans watch the international scene, 'Television' was a fitting subject for the initial telecast, on August 20. Managers of other Dallas-Fort Worth stations graciously joined the panel with John Hopkins of KTVT and three important Texas journalists. Together they explored the services television performs in an era when understanding is so vital.

Subsequent telecasts have covered such subjects as "Berlin"—"Cuba"—"Missiles or Aircraft"—"Censorship"—"Latin America."

Audience-response shows how well the series meets the need for facts on which true understanding can be built. Press and community groups have also acclaimed the series, with due recognition to station and sponsors for standout tv journalism and public-affairs programming.

* * * * *

To Blair-TV, creative community-interest programming by great stations like KTVT is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

BLAIR-TV

Television's first exclusive national representative, serving:

W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
KOA-TV—Denver
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WTIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

LETTERS

September

Sitting where I do, the picture story on program costs ("\$108,441 for an Hour's Work," September 1961) was most interesting and illuminating. And, of course, I read the closeup of Sonny Werblin with more than average interest. OSCAR KATZ *Vice President, Network Programs, CBS-TV, New York.*

Would you kindly send 25 reprints of TELEVISION MAGAZINE's September 1961 article "\$108,441 for an Hour's Work." LAWRENCE O. REINER *Director of Radio-TV, St. Lawrence University, Canton, N. Y.*

August

The August issue of TELEVISION MAGAZINE . . . certainly did give me a wider understanding of the great progress television is making in Colorado and throughout the nation. I now have even a greater respect for this great educational-entertainment medium. Gov. STEVE McNICHOLS *Denver, Colo.*

Your August issue came to our attention at the Center recently, after a long period when we had not seen TELEVISION MAGAZINE and we were terrifically impressed. For the first time, it seems to us the potential, richness and meaning of the medium have been captured by a magazine. BARBARA BAER *The Center for Research in Marketing Incorporated, Peekskill, N.Y.*

July

Being a veteran of twelve years in the TV business, I read with great interest your July article on "Women in the Man's World of TV," and found it most revealing.

I am wondering why, however, that one group of women who are actively responsible for putting a show on the air

and getting it off, is always ignored. These women do fall into your executive class salary-wise, but not top-officer-wise. I am speaking of the show production assistants, and more rarely—the female associate directors. These women are sometimes the lone woman in a production unit, and I feel it's time they received some long overdue hurrahs!

As an ex-network associate director, I know the responsibilities placed upon these women. The exhausting hours of labor; the diplomacy needed to handle stars and stagehands alike; the ability to listen, console and counsel directors; the exactness of timing a show, revising a script, ordering facilities, props, rehearsals—these are only a minuscule part of the overall picture.

These are not the glamour jobs of TV, but the dedicated ones. Let's remove their cloak of anonymity! EDITH JOHNSON *Commercial Coordinator, ABC-TV, New York.*

Congratulations

Congratulations on your excellent publication. As an instructor in radio-television-film, I find many uses for the timely articles and editorials. I hope, as you continue, your articles will be as explicit and as well illustrated. We, on the local and educational level, are most interested in network activities, economic determinants of programming, the activities of industries related to broadcasting; however, our first obligation is always to the local situation. Articles, such as the ones you have been publishing, are most helpful in filling in the gaps in our knowledge because your writers have not presumed excessive reader sophistication in the subject matter. Thank you.

During the fall semester, I shall be teaching two courses concerned with programming and a general survey of the American systems of broadcasting. I am sure that any of my students would welcome the opportunity to subscribe to TELEVISION MAGAZINE at your introductory price of \$3.00 per year. I have collected nine return postcards bearing this offer from my personal copies of the magazine and from those received by our university station, KUSD, KUSD-TV. I should appreciate receiving from you about ten more such subscription cards, or a letter from you granting us permission to submit a group subscription at the two-year rate. MARY JEAN THOMAS, *Instructor Radio-TV-Film, State University of South Dakota, Vermillion, S.D.*

Correction

Just a minor correction of your story on page 16 ("Focus on News") of your September issue. The association of RTES and Peabody was 14 years, not four. CLAUDE BARRERE *Executive Director, Radio & Television Executives Society, New York.*



MGM-TV

NOW PRESENTS

THE ASPHALT JUNGLE

THE ISLANDERS

BEST-RATED GROUP OF HOUR SHOWS NOW AVAILABLE IN SYNDICATION!

now available **13** hours

now available **24** hours

■ The Asphalt Jungle stars Jack Warden as police commissioner, Arch Johnson his chief inspector, Bill Smith as the rugged young lieutenant. Every episode crackles with action, real human problems. Top-quality production values. Famous guest stars add to the drawing power of this absorbing series based on the book by W. R. Burnett and the hit movie by M-G-M.

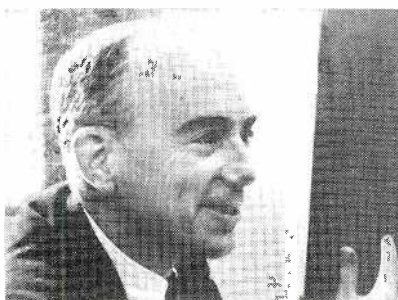
■ The Islanders, two men, a girl, and a sturdy seaplane. William Reynolds, Zack Malloy, and Diane Brewster fly their plane all over the Dutch East Indies in search of adventure, mystery, and romance. Top-name guest stars and absorbing stories make the series a family favorite.



Put proven power in your programming. Contact
 MGM Television, 1540 Broadway
 New York 36, N. Y. JU 2-2000

PLAYBACK

A monthly measure of comment and criticism about TV



Paul C. Harper Jr., president of Needham, Louis & Brorby, in a talk delivered to the Advertising Club of Metropolitan Washington:

What is wrong with this fascinating, versatile, overpowering medium?

Fundamentally, most of the criticisms of current television programming boil down to two points. I agree with one and not with the other.

1) First, it is said that a large share of current program content is morally degrading. There is too much crime, there is too much sex, and there are too many programs in which children ride roughshod over their parents, thus undermining the structure of the American family. As you know, behavioral scientists have yet to establish a direct link between this kind of entertainment and the behavior of the children who watch it, much less the adults. Nevertheless, and lacking scientific evidence, I will go on record as believing that the sensitive and highly impressionable minds of our young will be kept in better balance if they are not exposed to a daily drenching of extreme behavior on television.

2) The second and more fundamental criticism is that throughout the whole broad pattern of TV programming the public interest is being ignored. This

means that by and large entertainment values are substituted for educational and cultural values. It means that since the public owns the airways, present programming practices represent an abuse of the public domain. It means that the true public interest requires a deliberate effort by broadcasting to raise the tastes and the intellectual level of the public.

I am not here today to tell you that the quality of current television programming cannot be improved. But I believe that most of the controversy is being conducted in a vacuum with no reference to the basic choice involved.

Whether the public owns the air or not is a philosophical problem I do not intend to get into. I would simply like to make the point that the air is there, and fundamentally it can be programmed in one of two ways: (a) at public expense, (b) at private expense.

If the air is programmed at public expense two consequences will follow:

(1) Program selection will be far more centralized and arbitrary than it is now;

(2) The whole public will be asked to share the expense of what a mere segment watches.

This alternative I reject.

If the air is programmed at private expense, there is one major consequence. It is this. *The character of programming will be set essentially by commercial values . . . and in more or less direct response to existing public tastes.*

This nation made its choice of the two approaches I have just mentioned many years ago. The economics of television, like our other mass media, are built squarely on the principle of commercial sponsorship—and commercial sponsorship must cater to existing public taste to justify itself commercially.

Before the stations and networks are

told to . . . drastically change their programming policies, it might be well to review three facts of broadcasting life: costs, risks and talent availability.

With regard to cost, it is no news that the absolute cost of a television program is substantial. A one-hour NBC "White Paper" program costs \$280,000 for time and talent. *The Ed Sullivan Show* costs about \$230,000 per show, time and talent. A typical half-hour situation comedy costs around \$100,000 per broadcast. Much local, single station programming is proportionately expensive. No matter what the form of the program, the investment is large—and the sponsor must feel in advance that he has a good chance of attracting a broad audience. History is his only guide.

The rock bottom conditions of commercial television today are high costs, high risks, and more time than talent.

Against this background how is the public making out?

There are two false notions on how television is serving the public welfare that I would like to dispose of. The first fallacy is that the public has no choice—it must take conventional entertainment or nothing; it is not given a chance to watch programs that will broaden its intellectual horizons. This is simply not true. If you will examine the program schedules of the three networks for the period from September 1960 through August of 1961, and if you will confine your attention to prime time only, you will find that during this four-hour period over a year's time 281 hours were devoted by the networks to informational, educational and news programming. This means that the American TV audience had the opportunity to see an average of 55 minutes of informational programming every night of the week, seven days a week, all year long

PLAYBACK *continued*

[but] did they take advantage of the opportunity? Only a minority did. These programs were watched by an average of only about 17% of those families who had their sets turned on at the time. This compares with about 50% share of audience for a top-rated show.

Yes, the public is being given a choice (and incidentally a wider choice in the forthcoming season than ever before) and the large majority chooses conventional entertainment.

The second fallacy I would like to

deal with is that public taste is being degraded by television. I do not believe this. I believe that television programming reflects more than it affects public taste. If you will examine all the popular types of programming today you will find very little that is basically new. People are still interested in what they always have been—laughter, an occasional tear, the thrill of the chase and plenty of reassurance that other people have problems just like theirs.

Let us keep in front of television's

critics the basic choice that has been made regarding the way television and the other mass media are supported and financed—through commercial sponsorship.

Let us remind the critics of the consequence of this choice which is that television programming will be set by commercial values—and in direct response to existing public tastes.

Let us remind the critics that no popular medium, if it is to survive, can get too far ahead of popular taste—and there is evidence that in certain areas at least, television is *ahead* rather than behind in this respect.

Advance programming

Robert Sarnoff, chairman of the board of the National Broadcasting Company, in an open letter to TV-radio editors:

I've decided to break another lance in behalf of my favorite medium. [This time it means tilting at a very chic current cliché that you have surely heard, i.e., the forthcoming fall television schedule, presumably because it was "locked in" so far in advance, will offer nothing new or distinguished to meet the charge of lack of diversity and responsibility currently fashionable in certain quarters.

This "locked in" cliché suggests that programmers and viewers alike are the unwilling prisoners of bleak old schedules that just happened to be around when it came time to make program commitments. The 1961-62 program lineup, it has been made to appear, is one we are all simply stuck with.

The whole notion is naive, not to say cockeyed—and for more reasons than one. Indeed, the television networks did settle upon their fall schedules earlier than in the past. This reflects a continuing trend toward spending more time, thought and effort on program preparation and actual production in the interest of greater scope and quality. That is why we are not only already planning our 1962-63 schedule but have actually begun development work on some 1963-64 programs.

The decisions taken in making up this fall's schedule were themselves the product of a great deal of creative incubation. They certainly do not warrant the suggestion that, being "locked in," the new season offers the barren prospect of "nothing new." The fact is that the season ahead, as a result of conscientious planning over the long term, is an uncommonly promising one. I believe this is true of television as a whole. . . .

The false and fickle audience

Ernest Kreiling, television columnist, in the Alhambra (Calif.) Post-Advocate:

The great American audience is a

**INTEGRITY
+
QUALITY
=
WAST**

**The
CREATIVE
Television Station
In This Important
ALBANY - SCHENECTADY -
TROY MARKET**

**Selling
the Great Northeast**

abc

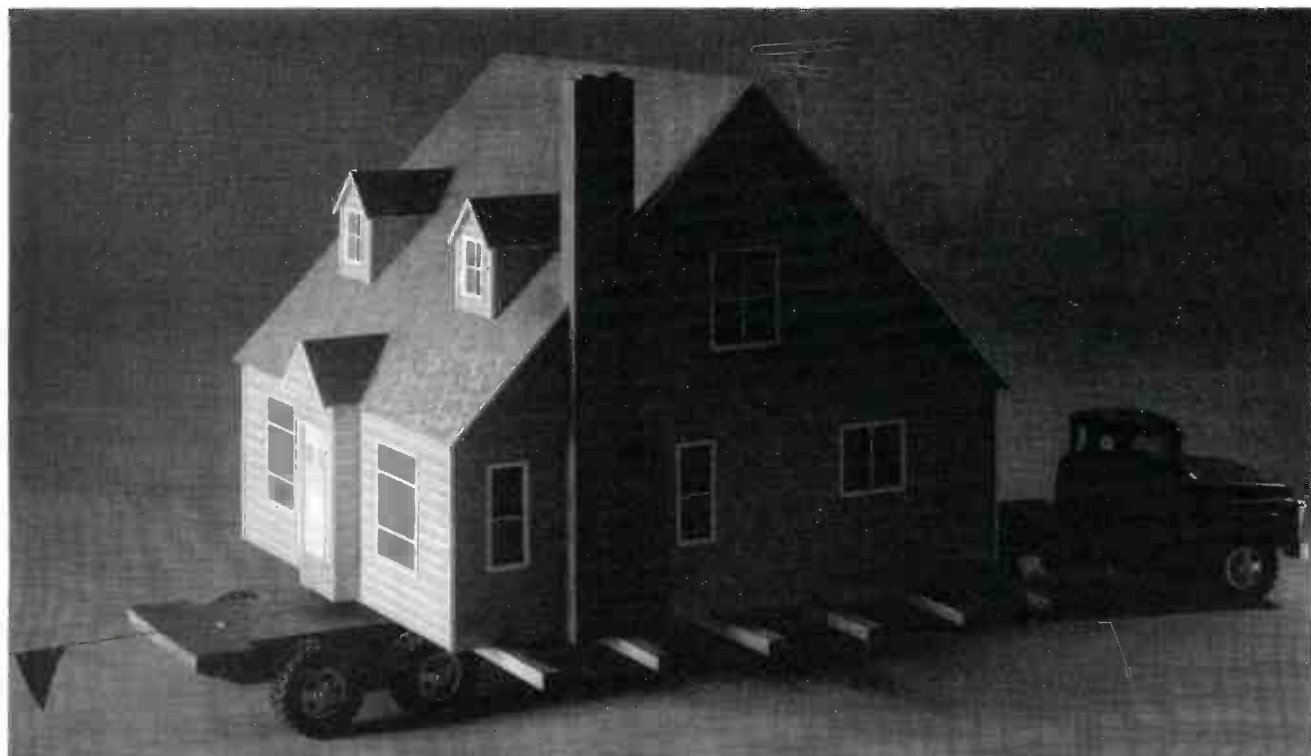
WAST
ch. 13 ALBANY, N. Y.
WILLIAM A. RIPLE, General Manager

**PETERS, GRIFFIN,
WOODWARD, INC.**
Exclusive National Representatives

Flint-Saginaw-Bay City moves into the top 40 (in actual TV homes delivered)

You see, what were once two eastern Michigan markets—Flint and Saginaw-Bay City—are now listed and officially recognized as one. So this moves this heavily populated urban area way up among the 40 largest TV markets in the country.* Right in the same neighborhood with Providence, Charlotte, Denver and New Orleans. ■ And that's in terms of homes actually delivered: people watching television, not just set owners. ■ It's a market with money, too. Even a little better off than some of its new top-40 neighbors. SRDS reports, for example, nearly \$200 more to spend per household than the national average. ■ How do you reach it? The only way, really, is from within the market area. ■ For the very latest figures we have show that far-away Detroit stations no longer give you the eastern Michigan audience. It's the stations within that deliver the viewers today and, we're glad we can add, at a most appealing cost. That's where we are, of course—within the market area. Our transmitter is only 20 miles from Flint, 12 from Saginaw and 25 from Bay City, with City-Grade service to all three. To reach us, and to get all the figures on the nation's newest top-40 market, just call Harrington, Righter & Parsons, Inc. Offices in New York, Chicago, Detroit, Boston, Atlanta, Los Angeles and San Francisco.

*Based on ARB Reports—March, 1960 (Sun.-Sat., 6-10 p.m.)



WJRT

WJRT • CHANNEL 12 • FLINT-SAGINAW-BAY CITY / ABC PRIMARY AFFILIATE

PLAYBACK *continued*

fickle, if not devious, maiden for the broadcast suitor to woo. We are indeed a curious group which can't always be taken at its word when it comes to watching the kind of television programs we say we want.

The most implacable assaults on the trite and trivial of television generally flow in strident tones from the socially and culturally elite.

At least one survey, however, gives us pause to ponder their knowledge of what they attack, if not their candor.

Although this survey was done a few years ago with regard to radio listening, its implications seem equally valid for television today.

A group of 100 people composed equally of college professors, high school teachers and members of wealthy families were queried about their radio preferences.

The first part of the findings revealed the expected, namely that they both preferred and wanted more news, semi-classical music, quiz programs, discussions and classical music.

But when they were asked to name some of those programs then on the air and available to them, more than half were unable to name a single program. One sixth of the group could name only one such program.

But that wasn't all. They were then given a list of 24 programs high in intellectual appeal and asked to check whether they listened to them often, sometimes or seldom.

Four of the programs were entirely fictitious, although dressed up in titles that sounded appealing to those who felt they should identify themselves with cultural fare.

Interestingly enough, 77 of the 100 people checked those four non-existent programs 132 times.

So the sophisticated critics of radio were found not only to be largely unacquainted with the "quality" programs on the air, but they cast some doubt on their own candor about their listening habits.

No, this wasn't a broadcaster's survey, but a university project done in Waco, Texas.

This same idea is further confirmed by the ratings which continue to show small audiences for the type of programs many people say they want.

More recently in Milwaukee, a survey revealed that 44% of the people questioned said they wanted to see more discussion of serious topics as the type of program that "best served their needs."

[Recently] a splendid *CBS Reports* attracted viewers at only 6.6% of the sets-in-use at the time, while *The Untouchables* and *Groucho Marx* shared 76% of the viewers.

So it's apparently a matter of, "Let's have more culture for those who need it; as for me, I'll take *Pete and Gladys*."

The great challenge posed to broadcasters recently has been to use more imagination and to be fearless to experiment with new ideas and new approaches to television.

But there's some evidence to indicate that the viewing public is hypnotized by the predictable and the pedestrian, and that we are reluctant to look at some of the best that's available.

This kind of evidence makes it a little hard to refute the broadcasters who claim we're getting what we want.

Could they be right?



Huntington Hartford, publisher of Show magazine, in the first issue's editorial:

Television has become so vast and all-encompassing that none of the performing arts can stand aloof from it or henceforward from one another. Television has become the great leveler. Not only does it bring the arts together under one roof, but it has accomplished an even greater feat—it has brought the arts and industry together, too. Capitalists can no longer turn up their noses at beatniks, lest they find themselves sponsoring a show about Greenwich Village. On the other hand, writers and artists who like to be 'far out' can never quite forget that Lorenzo de' Medici in the form of General Motors or the Hallmark Hall of Fame is standing at their elbow.

Is it simply the fact that television is the richest art in history that is important to the artist? No, one has to remember *why* it is so rich—because it serves the largest audience in history, too.

It is not only censure which this great art needs but praise for the good things—for the magnificent shows which disappear forever in a sea of mediocrity. END

SNEAK-A-PEEK

Like to see shows before you buy? Pre-view commercials? Pre-test copy lines? All without a snarl of red tape? Our Videotape equipment makes it possible. The only rep firm with a Videotape machine in its offices! Come use it. Another unique service of...

TELEVISION ADVERTISING REPRESENTATIVES, INC.

TVAR



VOLUME II
"FILMS OF THE 50's"
NOW FOR TV

**FORTY-ONE OF THE FINEST
FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS.
FROM SEVEN ARTS !!!!!!!!!**

ALFRED HITCHCOCK'S
I CONFESS

**MONTGOMERY CLIFT
ANNE BAXTER
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CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Tracy S. Sullivan

FOCUS ON COMMERCIALS

When American Cyanamid Company announced, several months ago, that it would be a major sponsor of *Eyewitness* (CBS, Friday, 10:30-11:00 p.m.), word among the company's rivals was that Cyanamid was out to do a little "image polishing." However, the rivals were looking at just one small part of a much larger picture.

"Although it's probably true that a public affairs program like this lends prestige to the sponsor," said General Anthony C. McAuliffe (Ret.), vice president for personnel and public relations, "this is only one of the reasons Cyanamid selected *Eyewitness*."

Proof of the pudding is the fact that Cyanamid's commercials are placing major emphasis on selling products to the consumer. And for a major industrial company, this represents something of a departure from a tendency to concentrate primarily on the "institutional angle" in sponsorship of news and public affairs programs on TV.

American Cyanamid manufactures some 6,000 different chemicals, plastics and fibers, of which only a handful are sold directly to the consumer. Consequently, in past years, the company's advertising has been placed primarily in media that reach special interest groups—doctors, other manufacturers, contractors, and so on. Recently, however, Cyanamid has pointed itself more and more in the direction of the consumer. Its use of network TV this season should bring the company even closer to the consumer by showcasing two Cyanamid consumer products—Formica and Creslan.

Since neither of the two products are low-ticket, repeat items, the commercials will be vastly different than those with a simple "it's good—go out and buy some" approach. In the case of Formica, for example, the commercials will try to overcome a tendency among some people to think of the product generically, as a linoleum-type product, with a lower

case "f," rather than as a trade-marked laminated plastic that is made solely by this division of American Cyanamid.

Similarly, the commercials are being designed to overcome what could be a problem in advertising for Creslan. Creslan acrylic fiber is unique in that it is not sold to the consumer as a fiber, very often not even as a fabric. Rather, it is sold as an ingredient in an end use which gives the end use (i.e., clothing or carpets) certain advantages.

Because of these facts, the Creslan story tends to be indirect and complicated. One way in which Cyanamid will meet the challenge will be to limit each commercial to a simple, understandable objective. In addition, because of the very many end uses involved with both



Storyboards for American Cyanamid Co. commercials that will appear on CBS's Eyewitness this season are given final once-over by officials at Erwin Wasey, Ruthrauff & Ryan. From left to right: Jerry Buchanan, account executive; Grant Worrell, executive vice president and account supervisor; Doug MacNamee, who wrote the commercials; Jack Schwartz, agency producer; Lou DiJoseph, vice president and art director; Rollo Hunter, vice president and director of the radio-television department.

Formica and Creslan, viewers will be exposed to as many commercials as possible during the sponsorship period of 26 weeks.

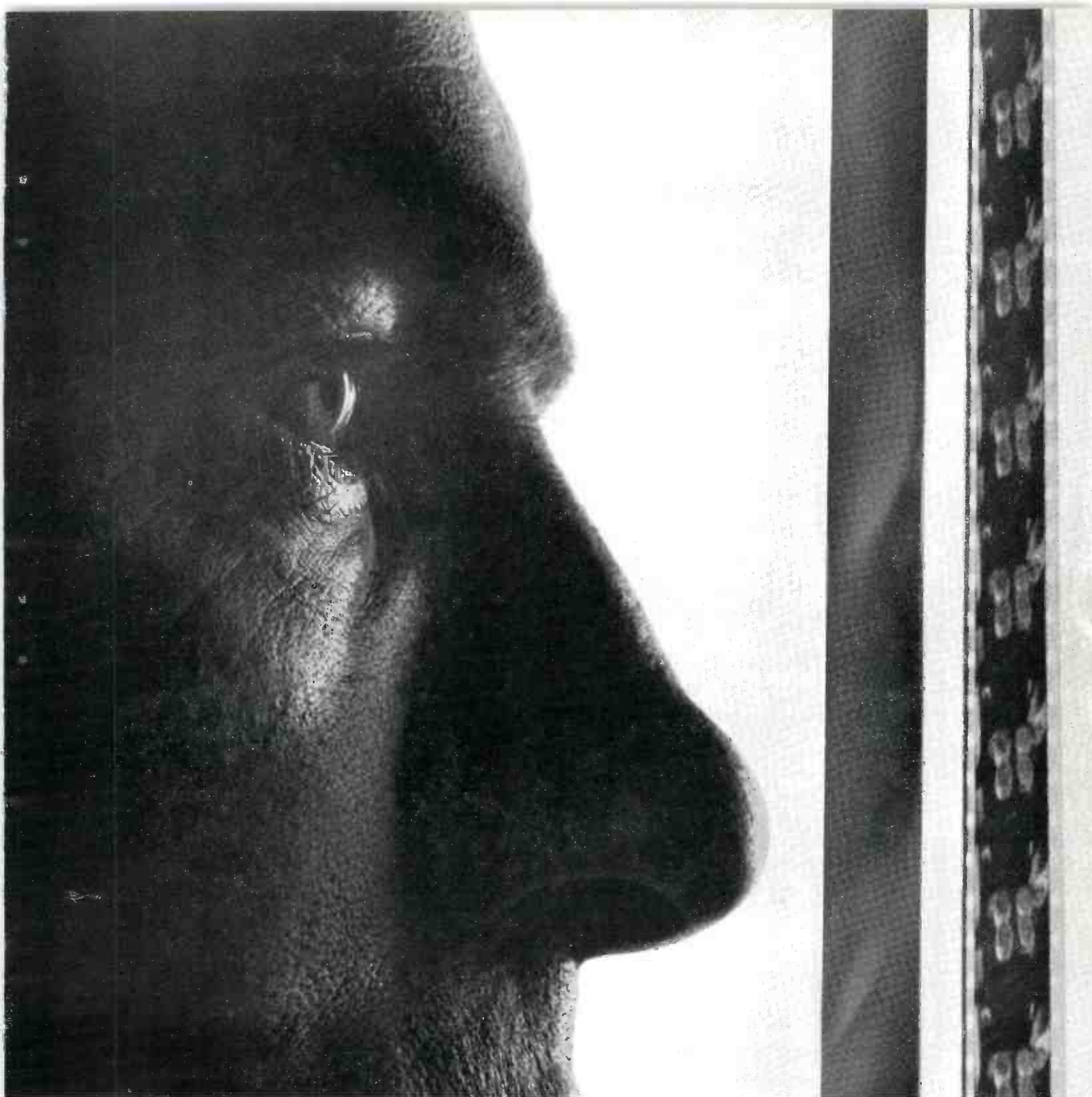
American Cyanamid's half-sponsorship of *Eyewitness* (which premiered for this season on September 22) will provide the company with 42 minutes of commercial time. The commercials are being prepared by Erwin Wasey, Ruthrauff & Ryan.

Prime responsibility for the commercials belongs to EWR&R's Douglas MacNamee, whose long experience with TV commercials in the fibers area made him a natural for the job. Even before company and agency officials got together for the first brainstorming sessions this past summer, MacNamee had gone into action. He had spent most of July visiting Creslan and Formica plants in different parts of the country—"to be sure I'd get the right feeling for the commercials."

The introductory commercial was probably the most difficult to prepare, MacNamee said. From a brief institutional preface to Cyanamid's sponsorship of the series, the company wanted to make a fast, sharp transition into the kind of product sell that will be utilized during the rest of the sponsorship period. The problem was solved by going to a two-minute commercial, which smoothly tied together four elements: (1) a lead-in by *Eyewitness* anchor man Walter Cronkite that greeted Cyanamid as a sponsor; (2) a short institutional pitch about the company, its research and its products; (3) a sell message for Creslan, and (4) a sell message for Formica.

Here are highlights from the "sell" for Creslan, as excerpted from the introductory two-minute commercial:

"One of the most exciting of today's products by Cyanamid is Creslan acrylic fiber. (Full screen on fluffy fiber.) Light, lively, luxurious! (Camera pulls back to reveal that fiber is Creslan pile lining of



Look at all two!

No one ever bought a goose and lived happily ever after. Or a car or a bar of soap or anything! It pays to compare constantly, keep abreast, shop around. Years ago, a great advertisement appeared with this same headline, almost. They were referring to three automobiles.

We are talking about two ways to sell your product on television. Film and Videotape*—both chonging and growing techniques. In fact, Videotape has progressed so rapidly in the last few months that you are missing the boat if you're not looking into what it can do for your product everytime you plan a commercial.

The place to see the vast difference between Videotape and film is not in the agency projection room where a few executives see it. It's on the home TV screen where 100,000,000 consumers are sold. This is where the picture and sound superiority of Videotape over film really pays off. This is where the important new editing techniques, the unlimited effects and illusions now possible on Videotape really show up and sound off. Because Videotape and only Videotape is electronically compatible with the television system.

Videotape is faster. Less costly. Surer. You see exactly what you're getting as you get it. You don't

tie up a top creative agency team for weeks when you assign them to a commercial. They come to Videotape Center, walk out with the job done, exactly as visualized.

This brings us to our great new Videotape Center. It is equipped with three superb studios, every newest technological improvement, the creative staff in Videotape today and world-wide mobile facilities. Tape offers you more than film, but don't just take our word for it. Go to any network, any television station, better still, come to Videotape Center and look at all two—side by side on pipeline to the home screen.

Videotape Productions of New York, Inc. • 101 West 67th Street, New York • TR 3-5800

COMMERCIALS *continued*

Zero King jacket, being hung up by man dressed in Commanche sport shirt and slacks.) Creslan gives lightweight warmth to coats and jackets. (Push in tight on pile lining and dissolve again.) New comfort—new freedom from wrinkles.

"(Dissolve from the pile lining through ethereal fiber to 'Pouff' deep pile scatter rug. Girl is running fingers through it.) Here's luxury you can feel . . . in carpets, rugs and blankets made with Creslan. (Camera pulls back to reveal that girl is sitting on rug in room setting with records scattered around her. Man's hand moves into frame to pull her to her feet to dance.) Fabrics made with

Creslan have true colors . . . deep colors (as she is pulled to her feet, camera follows movement of her skirt upwards) . . . because Creslan locks in color with new brilliance. What's more, these fabrics wear long . . . (overhead shot of couple dancing) keep their smart good looks . . . help you live a lively, carefree life!"

Although the first group of commercials was filmed in New York City (by MPO Videotronics), MacNamee indicated that tape might be used in the future.

During the third week of Cyanamid's sponsorship of *Eyewitness*, following a commercial for Formica, viewers will be

invited to write in for a "Formica furniture shoppers' guide." Other write-ins are being planned, not only to check viewer response to the TV advertising, but to help round out a full-scale merchandising program.

According to Cyanamid spokesmen, merchandising of the TV sponsorship will be a two-pronged affair, with emphasis on both public service and product sales. The company will prepare a film, based on *Eyewitness* programs, that will highlight the ten "top news stories" of the year. The film will be circulated among educators, business leaders, government officials and other opinion makers. Two 33-1/3 records, bound within a promotional booklet, have already been distributed by the company in connection with its sponsorship of *Eyewitness*. The records are highlighted by sound excerpts from President Kennedy's trip to Vienna last June.

Other merchandising techniques to be utilized by Cyanamid include regional cut-ins for Creslan end products by such stores as John Wanamaker of Philadelphia and Bullock's of Los Angeles. Where possible, merchandising for Creslan and Formica will be tied to promotional efforts of other manufacturers.

At the heart of the campaign, of course, is Cyanamid's sponsorship of *Eyewitness* and the several dozen commercials that are being prepared for use on the program by EWR&R. The program itself was chosen as a vehicle for several reasons, not the least of which is the fact that 87% of *Eyewitness* viewers are adults. Other factors influencing Cyanamid's decision were: (1) this, like last year, is a "news year" (last season, out of 37 *Eyewitness* programs, 13 represented last-minute replacements. This is a decided advantage for a sponsor); (2) while *Eyewitness* is not a "cheap" program, neither is it an expensive program.

So in most respects, *Eyewitness* is a known quantity. And although the commercials remain to be proven effective, they have been created with these three advertising goals in mind:

- (1) Activate the consumer to buy merchandise made with Cyanamid products.
- (2) Present an identifiable and favorable image of the corporation.
- (3) Establish strongly the relationship between the corporation and its individual products.

To help insure that these goals will be achieved, EWR&R is having the commercials pre-tested by Gallup & Robinson Inc.

If methodical research, planning and preparation are any criteria for success, Cyanamid's TV move this season is a strong step in the right direction. **END**

Nobody knows the value of our service better than men who haven't used it!

The hazards of buying or selling on your own provide the best lesson in the value of a broker.

Why risk negotiating without our deep knowledge of the market, of actual sales, of responsible contacts?

BLACKBURN & Company, Inc.

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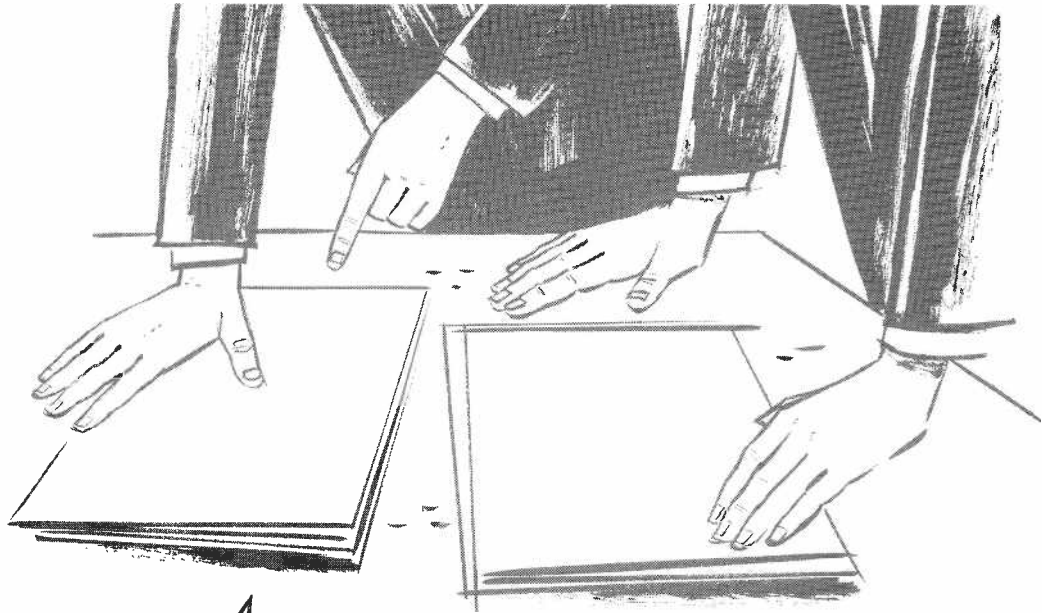
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FRED COE PRODUCING SELZNICK CLASSICS FOR COLOR TV!

Fred Coe joins the trend to Color TV with "Theater '62", a live series of full-hour dramatizations of David O. Selznick screen classics. Get the full story about the trend to Color today. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900



See where Des Moines is a "preferred city" for the fifth straight month in Sales Management's business activity forecast?

Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

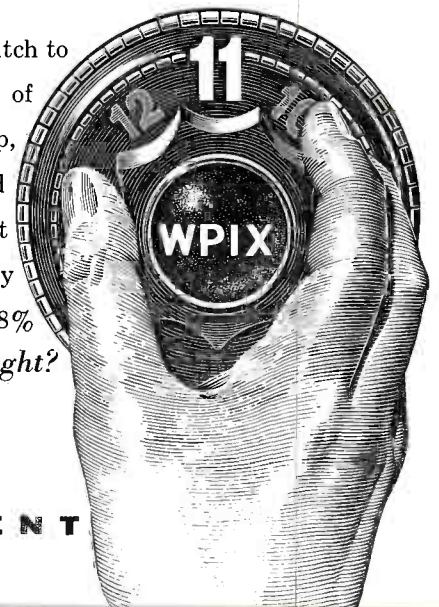
Buy "the live ones" — KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

KRNT
RADIO AND TV — Des Moines
An operation of Cowles Magazines and Broadcasting, Inc.



exposed

The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you *minutes* in *prime* time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. *where are your 60 second commercials tonight?*



NEW YORK'S PRESTIGE INDEPENDENT

TELEVISION

FORECAST

61/62

After months of planning, maneuvering, buying, selling, producing and hoping, the three networks have set their new television season before the audience. Now they and much of the industry must sweat out the verdict, due when the early winter ratings come out. In an effort to set aside some of the suspense, and fully aware of the hazards awaiting those who try to outguess the future, Television Magazine here presents an expert's opinion of how the '61-'62 programs will make out.

FORECAST

61/62

Predicted shares for all nighttime network programs in competitive markets for November-December 1961 rating period, prepared exclusively for Television Magazine by James H. Cornell, program analyst, N. W. Ayer

Note: Forecast is based on nights when special program interruptions do not distort regular viewing patterns

SUNDAY						
	ABC	%	CBS	%	NBC	%
6:30	Maverick	32	Mr. Ed*	33	1, 2, 3, — go!*	18
7:00		30	Lassie	27	The Bullwinkle Show*	32
7:30	Follow The Sun*	24	Dennis The Menace	32	Walt Disney's World Of Color*	34
8:00		24	Ed Sullivan	34	Walt Disney's World Of Color*	33
8:30	Lawman	28		33	Car 54, Where Are You?*	31
9:00	Bus Stop*	30	General Electric Theater	28	Bonanza	33
9:30		29	Jack Benny	32	Bonanza	31
10:00	Adventures In Paradise	27	Candid Camera	37	Du Pont Show of the Week*	27
10:30		27	What's My Line?	38		27
	AVERAGE SHARE	28	AVERAGE SHARE	33	AVERAGE SHARE	30

WEDNESDAY						
	ABC	%	CBS	%	NBC	%
7:30	Steve Allen*	17	The Alvin Show*	29	Wagon Train	42
8:00		15	Father Knows Best	30		43
8:30	Top Cat*	30	Checkmate	28	Joey Bishop*	32
9:00	Hawaiian Eye	33		27	Perry Como's Kraft Music Hall	32
9:30		36	Mrs. G. Goes To College*	22		33
10:00	Naked City	37	U. S. Steel	23	Bob Newhart*	33
10:30		39	Armstrong Circle Theater	24	David Brinkley's Journal*	27
	AVERAGE SHARE	30	AVERAGE SHARE	26	AVERAGE SHARE	35

THURSDAY						
	ABC	%	CBS	%	NBC	%
	Ozzie & Harriet	28	Frontier Circus*	31	Outlaws	30
	Donna Reed	30	Frontier Circus*	30		29
	The Real McCoys	35	Bob Cummings*	28	Dr. Kildare*	29
	My Three Sons	33		29		29
	Margie*	30	The Investigators*	29	Hazel*	31
	The Untouchables	40	Specials	15	Sing Along With Mitch	33
		42	CBS Reports	12		32
	AVERAGE SHARE	34	AVERAGE SHARE	25	AVERAGE SHARE	30

NETWORK television has plunged into a new season. By next week the bulk of the new, untried programming of all three networks will have premiered. By the November-December rating period the new shows, 39 of them, will have a track record. There will be hits and there will be scrub outs. Right now the big question on Madison Avenue, in the offices of TV advertisers around the country, and at the networks themselves is "How well will my show do?"

The answer, like the whims of the television public, is never easy to formulate. But herewith is one of the most exhaustively researched and respected forecasts around. It was prepared for N. W. Ayer & Son by Ayer program analyst James H. Cornell and is presented exclusively in TELEVISION MAGAZINE for the fourth consecutive year.

The complete forecast appears across the top of these two pages. It gives share of audience figures for all nighttime

network programs, November-December 1961. It was furnished before any new program premiered and does not take into consideration program shifts after September 15.

Cornell sees the networks this year in amazing competitive balance. He forecasts an average weekly audience share of 31% for CBS, 30% for both ABC and NBC. He has CBS taking Saturday, Sunday and Monday nights and tied with NBC on Tuesday, NBC taking Wednesday, ABC taking Thursday and Friday. This, however, is programming in the aggregate, 7:30 to 11.

The Cornell analysis tells this about the 61-62 TV season: once again, nothing succeeds like success, and the new season's ranking leaders will generally be the older, proven shows. The big exception, according to Cornell, is ABC's *Target: The Corruptors*, as rough an action show ever to make the networks and in Cornell's opinion due to be the

MONDAY								
ABC		%	CBS		%	NBC		%
7:30	Cheyenne	34	To Tell The Truth	34	Local	18		
8:00	Cheyenne	34	Pete & Gladys	32	National Velvet	24		
8:30	Rifleman	30	Window On Main Street*	30	The Price Is Right	30		
9:30	Surfside Six	29	Danny Thomas	34	87th Precinct*	28		
		28	Andy Griffith	36		27		
10:30	Ben Casey*	27	Hennessey	32	Thriller	31		
		27	I've Got A Secret	30	Thriller	33		
AVERAGE SHARE		30	AVERAGE SHARE		33	AVERAGE SHARE		29

TUESDAY								
ABC		%	CBS		%	NBC		%
Bugs Bunny	29	Marshal Dillon	32	Laramie	29			
Bachelor Father	27	Dick Van Dyke*	28	Laramie	32			
Calvin & The Colonel*	29	Dobie Gillis	33	Alfred Hitchcock	29			
The New Breed*	31	Red Skelton	32	Dick Powell*	30			
The New Breed*	33	Ichabod And Me*	27		31			
Alcoa Premiere*	20	Garry Moore	35	Cain's One Hundred*	35			
Bell & Howell Closeup	15		36	Cain's One Hundred*	37			
AVERAGE SHARE		26	AVERAGE SHARE		32	AVERAGE SHARE		32

FRIDAY								
ABC		%	CBS		%	NBC		%
7:30	Straightaway*	20	Rawhide	40	International Showtime*	28		
8:00	The Hathaways*	28		38		27		
8:30	The Flintstones	40	Route 66	27	Robert Taylor's Detectives	28		
9:00	77 Sunset Strip	40		27		28		
9:30	Target: The Corruptors*	46	Father of the Bride*	24	Bell Telephone Hour	21		
10:30	Target: The Corruptors*	46	Twilight Zone	32	Dinah Shore	18		
		48	Eyewitness	25		Frank McGee's Here & Now*	17	
AVERAGE SHARE		38	AVERAGE SHARE		30	AVERAGE SHARE		24

SATURDAY								
ABC		%	CBS		%	NBC		%
Roaring Twenties	24	Perry Mason	40	Tales of Wells Fargo	26			
	24		40		26			
Leave It To Beaver	30	The Defenders*	40	The Tall Man	23			
The Lawrence Welk Show	29		38	Saturday Night at the Movies*	27			
	28	43	30					
The Fight of the Week	18	Gunsmoke	45	31				
	16		46	31				
AVERAGE SHARE		24	AVERAGE SHARE		42	AVERAGE SHARE		27

* New Show

Reverse panel indicates show with largest share of audience in time period

indicates hour show alternating weekly

AVERAGE SHARE MONDAY-SUNDAY

ABC 30% CBS 31% NBC 30%

top program attraction of the season. Lesser exceptions: *Cain's One Hundred* and *The Defenders*, the only other new shows Cornell places in the top quarter of all TV programming. Further, he classifies only a third of the new programs above average in share.

The forecast also points up these salient features of the new season:

- A continuation of the trend to "tense" programming—the tough crime shows that annoy the critics but which, according to the ratings, attract the public. In an effort at balance, there is also a heaving up of situation, personality and cartoon comedy.
- A lavish use of Hollywood's best production techniques. The new series are slick, finely written, photographed and staffed.
- An increase in the number of hour shows. There were

37 hour periods per nighttime week last season, 47 this season. They continue to be scheduled heavily at 7:30 to start audiences off with the individual network and at 10-11 to hold audiences to the set. (Last season there were 66 half-hour periods, this season 54.)

• Increasingly fierce network competition with CBS leading in the competitive market battle (trailed closely by ABC and NBC. The battle, on a relative strength of program basis, is so close as to be called a stand-off. This does not mean, however, that the three networks will have equal shares of viewing, especially in the critical 8:30 to 10:00 period.

Last season Cornell gave only three programs (*Gunsmoke*, *Have Gun, Will Travel* and *Peter Gunn*) audience shares of 40 or better. This season he puts eight shows in this hit category, seven of them returns to the networks,

only one of them a newcomer. *The Corruptors* and *Gunsmoke's* hour come in with shares of 47 and 46 respectively, *Wagon Train*, *Have Gun* and *77 Sunset Strip* pull 43s. *The Untouchables* gets a share of 41, *Flintstones* and *Perry Mason* shares of 40.

Before taking up the highlights of the new season, as seen by Cornell, *Target: The Corruptors* and *Gunsmoke*, the shows predicted to be the top share holders, should be examined.

If *Corruptors* is the walk-away success of 1961-62, critics of violent TV will alternately be tearing their hair and crying into their typewriters. But the success of the *Corruptors*, on face value a slick, well-done show, has a number

nating *Dinah Shore Show* and *Bell Telephone Hour* on NBC and the opening of the respected but not smash *Twilight Zone* on CBS. At the mid-point of *Corruptors* are two public affairs programs, *Eyewitness* and *Here & Now*, no inducement, if public affairs shows follow their traditional low ratings, to channel hopping.

Gunsmoke, the show capping CBS's traditionally strong Saturday night schedule, will suffer this year from new competition, according to Cornell, but not enough to dim its great popularity.

Now in its seventh season on TV, and its first as an hour program, *Gunsmoke* stands to take a drop in audience. Cornell feels that ABC's *Fight of the Week*, as last year, is no challenge, but NBC's *Saturday Night at the Movies*, a two-hour show starting at 9:00 and at mid-point when *Gunsmoke* starts opposite it, is a much stronger audience

TOP



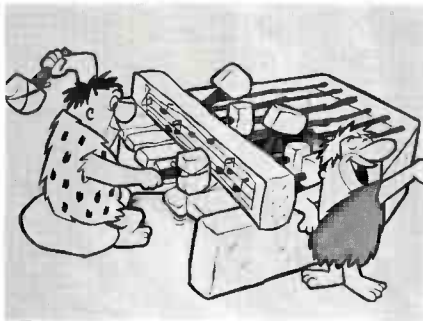
TARGET: THE CORRUPTORS (ABC) 47%



GUNSMOKE (CBS) 46%



THE UNTOUCHABLES (ABC) 41%



FLINTSTONES (ABC) 40%



PERRY MASON (CBS) 40%

of factors working in its behalf, primarily the mood of the times and network competition.

Many psychologists feel that violent TV gives the public a basic satisfaction, compensation for its own aggressive tendencies that are today all the more aggravated by a tense, anxiety-ridden world situation. *The Corruptors*, dealing with a crusading newspaper columnist's fight against crime, and programming of its kind, serve as a powerful form of viewer release and pleasure.

If this premise for success is too vague or has too many buts, the fact of the Friday night network schedule is clearer. *The Corruptors*, on ABC at 10:00, has excellent lead-in programming. On at 8:30 is the already-proven *Flintstones*. Following is an hour of *77 Sunset Strip*, both shows treated to well-above-average shares by Cornell against their competition.

The Corruptors comes on at the mid-point of the alter-

draw than last year's *Nation's Future*, lowest-rated show on the air.

But *Gunsmoke* itself should be stronger in hour form. As a half-hour it had no trouble with plots over its first few years. But after a period, with four basic characters, episodes began to wear thin. Outside characters were brought in to help, but in a half-hour format there was no time for character development. Now, in hour form, characterizations can be built up, milked out. In short, *Gunsmoke* is a better show with a still-healthy *Have Gun* for lead-in.

Running down the network week:

Sunday: Cornell sees both CBS and NBC starting out Sunday strong with the moppets. Leading up to 8:00 and *Ed Sullivan*, CBS has *Mr. Ed* (the talking horse) at 6:30 followed by *Lassie* and *Dennis the Menace*. With *Sullivan*, CBS loses the kids and goes heavily for women.

NBC on Sunday has *Bullwinkle* at 7:00, a Disney hour

(*Wonderful World of Color*) and then *Car 54, Where Are You?*, creator-writer Nat Hiken's hope for another *Sgt. Bilko*. This show, according to Cornell, is pivotal, should hold the kids, build up the male audience for *Bonanza*, in turn the transition for *DuPont Show of the Week*.

ABC on Sunday sticks to action shows and the adult audience, comes out third best in the tug-of-war between CBS and NBC, although its *Bus Stop*, according to Cornell, is exceptionally well done.

Monday: Cornell sees a highlight on Monday night in ABC's new *Ben Casey* series. The show's one negative—aside from tough competition in CBS's *Hennessey* and NBC's *Thriller*—is a rugged script involving some scenes which may prove too strong for the squeamish.

NBC starts out its programming at 8:00 (after local time, the only local period in this year's entire schedule after five

New Breed should give a good accounting. Against it, however, NBC has a strong new anthology series, the *Dick Powell Show*.

Red Skelton's last-minute switch to the 9:00 slot on CBS, changing places with *Ichabod and Me*, should give *The New Breed* and *Dick Powell* rougher competition. But these new hours will still outdraw *Ichabod*, despite its stronger lead-in. Troublesome against *Garry Moore* at 10:00 will be *Cain's One Hundred*, a tough, brutal and powerfully-done new crime show. Combined, however, both will swamp ABC's alternating *Close-Up* and *Alcoa Premiere*.

With six new "crime" shows joining the network action bandwagon, Cornell can only repeat what every producer knows—conflict is basic to good drama. The new action shows are well-done fiction. Violence in them, in the current atmosphere of "let's have non-violent programming,"



HAVE GUN, WILL TRAVEL (CBS)

43%



77 SUNSET STRIP (ABC)

43%



WAGON TRAIN (NBC)

43%



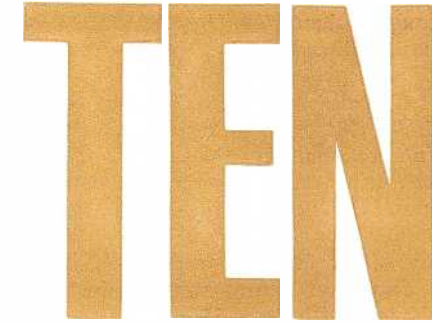
THE DEFENDERS (CBS)

39%



RAWHIDE (CBS)

39%



last season) with *National Velvet*, a transplant from Sunday a year ago. The show will have stiff competition.

Surfside Six, mid peg in ABC's Monday night, will find out now what it is to have competition on both sides—last year it faced *Bringing Up Buddy* and *Wells Fargo*. This season it is up against *87th Precinct*, competition in kind (tough crime-action) on NBC, plus *Danny Thomas* and *Andy Griffith*.

Tuesday: CBS starts off its Tuesday night with *Marshal Dillon*, repeats of old *Gunsmoke* half-hours. Cornell feels that the show will lead its time period, but with the new *Gunsmoke* hours on Saturday, will be considerably less glamorous.

Calvin & the Colonel will be the 8:30 pivot show on ABC and lead-in for *The New Breed* (with the Los Angeles police force and scientific crime detection as subject material). If *Calvin*, a cartoon show, can handle the transition, *The*

will be somewhat toned down, but Cornell has no doubt about the larger part of the public's feeling on violence—it still loves it.

Wednesday: On Wednesday, Cornell labels ABC's fresh start with *Steve Allen* the big failure of the season. The show's 7:30 opening will not pull the kids, *Alvin & The Chipmunks* on CBS will, but NBC's *Wagon Train* will beat them all, stand as the top show of the night.

ABC will have good shares on *Hawaiian Eye* and *Naked City* but opposite these shows on NBC are *Perry Como* and *Bob Newhart*, the latter a high hope if the comics' writer allies come through for him. Following Newhart is a public affairs show—*Brinkley's Journal*—that may give the lie to public affairs programs always pulling low ratings. With the popularity of David Brinkley, Cornell gives the program a mid-point share of 27.

CBS has beefed up its Wednesday line-up with the addi-

tion at 8:30 of *Checkmate*, a show it was highly successful with last season in a Saturday time slot. But *Checkmate*, with *Joey Bishop* and *Top Cat* against it, has more competition than last year. CBS follows *Checkmate* with *Mrs. G. Goes to College* and the alternating *Circle Theater* and *U.S. Steel Hour*, all given low shares by Cornell.

Thursday: Thursday looms as a strong night for ABC. Starting at 7:30 is a block of situation comedies—*Ozzie & Harriet*, *Donna Reed*, *The Real McCoys*, *My Three Sons*—building up to a new half-hour entry, *Margie*, and *The Untouchables*, almost as popular, according to Cornell, as last season, although NBC's 10:00 competition, *Sing Along With Mitch*, is a definite challenge and will be a close second.

CBS at 7:30 Thursday has introduced the only western in the new 1961-62 schedule, *Frontier Circus*, a near tie in share with NBC's *The Outlaws* on opposite it. *Circus* leads into the new *Bob Cummings Show*, an action-adventure spoof, and *The Investigators*, a slick, rough action program. Specials and *CBS Reports* follow with low shares. NBC matches *Bob Cummings* with its new *Dr. Kildare* and *Hazel* shows but comes out on the short share vs. the ABC lineup.

Friday: Friday is another strong ABC night. Its 7:30 racing show, *Straightaway*, is low rated by Cornell, based on a poorly-done pilot film. Following is a strong child-appeal show, *The Hathaways*, a family that rears a pair of chimps as part of the household. After this comes the big carryover success from last season, *The Flintstones*, then *77 Sunset Strip* and the powerful *Corruptors*, as tough or tougher than *The Untouchables*. From 8:30 on, Cornell has ABC walking away from the other networks with share of audience never dropping below a 40.

Cornell predicts CBS's *Rawhide* as share winner in the 7:30 to 8:30 period against *Straightaway* and NBC's new *International Showtime*. *Route 66* on CBS and *Captain of Detectives* on NBC come in as no match to the ABC offerings. NBC's alternating *Dinah Shore Show* and *Bell Telephone Hour*, its *Frank McGee's Here & Now* and CBS's *Eyewitness* fare even worse.

Saturday: Saturday once again belongs to CBS. It takes the lead with *Perry Mason* and never relinquishes it.

ABC's *Roaring Twenties* and NBC's *Wells Fargo*, revamped in content and ballooned to an hour, will not do well against *Perry Mason*. And no show, except possibly NBC's movies, which will have to tone down the *Have Gun and Gunsmoke* audience, can be expected to even partially dethrone CBS from Saturday night supremacy.

How accurate are Cornell's forecasts? What is the value of share of audience judgments? The complexities of statistical theory are many but Cornell believes that a "central tendency" is always apparent, almost always holds up.

As in any statistical analysis, there is some margin for error, although the major errors result from lack of adequate knowledge of new programming. Cornell does not attempt to hit share figures on the nose. The latitude he works in (he has to pick a number for each program between 10 and 60, a range of 50 points) is too great for that. He can only get close to the "truth," move in the direction of accuracy. His past analytical experience, of course, guides his work. He knows the potential of an older show because it has a "record." A new show, however, like a new season,

is always different; its performance must be gauged by the many factors surrounding it—its strength and selectivity of appeal as judged subjectively and as related to surrounding programs.

Much of Cornell's work begins from nine to ten months before the new season opens. In screening pilot films (those available to him, for many are kept secret by producer and purchaser until airing), reading scripts, analyzing what is known of time periods and a show's competition, he and other program analysts gather data at a time when sponsors can best use it to help reduce the risk of their program buying and placement.

Enhancing this technique is Cornell's own track record as a forecaster developed over more than 15 years in the field of broadcast research, initially with CBS and NBC, for the last four years with N. W. Ayer.

Last year, Cornell hit 70% of all programs on an estimated overall accuracy within five share points. He hit more than half of all programs within three points. His accuracy on the direction of audience change on all programs the year before was 81%. This score is all the more impressive when it is considered that statistically, a one-or-two-point range of error is virtually meaningless.

For Cornell, it is a relatively easy job to pick a time period winner; odds are only three to one. His accuracy on 50 time periods last year was 75%. Eliminating misses of only one share point, this accuracy climbed to about 95%.

Cornell uses share of audience figures rather than ratings in order to provide a comparative measurement of program appeal unaffected by set usage potentials at different hours. The use of competitive TV markets provides data which is virtually unaffected by different station lineups of competing programs.

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

The intrinsic strength of a program is quality related to idea, star-personality, novelty, theme, production and writing. But no show, Cornell points out, can stand by itself. Its share of viewing at the hour of broadcast will also be affected by such things as the competition in its time period, its own and its competitors' lead-in program, time period itself, kind of audience viewing (its composition of men, women and children) and the often-overlooked or underrated factor of who actually controls the dial.

The influence of children over what program is seen by a family during the early evening, for instance, can be enormous. One of the things that helped write off *Witness* on CBS last season, according to Cornell, was its early time period, 7:30 Thursday. Its content—courtroom drama, talk—just wasn't kid fare. They went to *The Outlaws* or *Guestward Ho* where they could find action.

The networks' "critical" time period appears to be the 8:30 to 9:00 time slot. Here generally are the transition or "pivotal" shows, programs scheduled at a time when children are a lesser influence on channel selection and when adults begin to take over. These shows are often the key to the programs that follow. On them rests the responsibility of keeping audience with the individual network for the rest of the evening or attracting competing program audiences. And it is no accident that 15 out of these 21 across-the-board time periods are half-hour programs, the largest block of half-hours on the network schedule—pivots easy to turn on up through the weightier stuff that makes up the 9:00 to 11:00 schedule.

Last year Cornell missed on the network competition situation in competitive markets. He had CBS in the lead (32%) followed by ABC (30%) and NBC (28%). As it turned out, ABC hit 33% (helped by a big Cornell miss on *The Flintstones*), CBS 30% and NBC, still bringing up the rear, 28%, as predicted.

By night in the 1960-61 season, Cornell had higher share accuracy. He had only one miss. He gave Friday night to CBS but ABC won, due to the miss on *Flintstones*.

It is worth note that CBS is the most heavily stocked network in half-hour programming—25 half-hours this season, a Monday night full of half-hours. According to Cornell, this is no time period strategy on the part of CBS but rather a concession to the "type of CBS program." The network a few years ago made the broad decision to go with comedy programming in a balance with drama and action—and it is difficult to do a situation comedy show in other than the standard half-hour form.

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

This still looms as the reason why many hour shows (13 this year vs. 14 last season) are being concentrated in the 7:30 period. The move is to start audiences off with the individual network in early prime time and to keep them as long as possible.

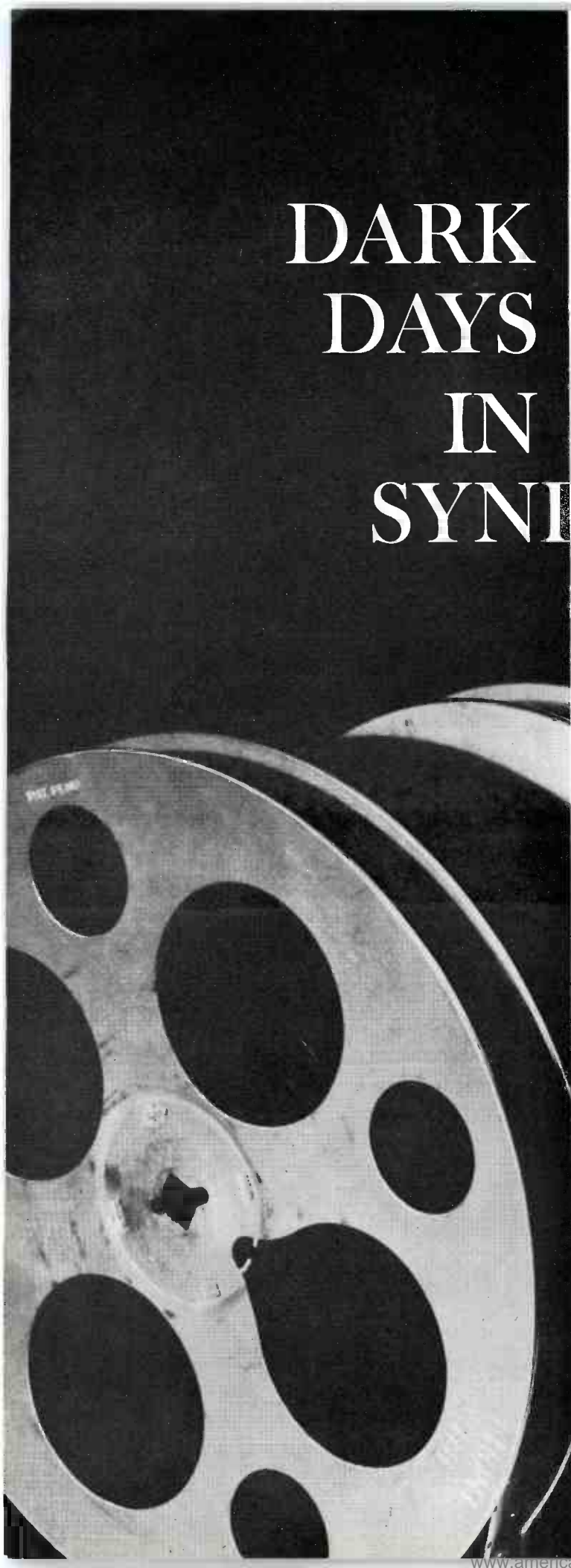
The new season, as seen by Cornell, is well balanced competitively. The networks are drawn even in their weekly share of audience, with CBS having only the slightest edge. The old programs generally wallop the new. The tough, action show is still king.

END

[Extra copies of the Cornell forecast are available at 25 cents each. Bulk prices on request.]

HOW THE NEW SEASON'S SHOWS WILL LINE UP BY SHARES OF AUDIENCE

47%	The Ed Sullivan Show ... CBS	Margie	ABC	26%	Tales of Wells Fargo ... NBC
Target: The Corruptors ... ABC	To Tell The Truth	Outlaws	NBC		
46%	Walt Disney's Wonderful	Price Is Right	NBC	25%	Eyewitness
Gunsmoke	World of Color	The Red Skelton Show ..	CBS	Ichabod & Me	CBS
		The Rifleman	ABC		
43%	33%	Top Cat	ABC	24%	Father of The Bride
Have Gun, Will Travel ..	The Bob Newhart Show	Window On Main Street	CBS	Follow The Sun	ABC
77 Sunset Strip	The Dobie Gillis Show			National Velvet	NBC
Wagon Train	Mr. Ed			Roaring Twenties	ABC
	My Three Sons			U. S. Steel/Armstrong	
41%	The New Breed			Circle Theatre	CBS
The Untouchables	Perry Como's Kraft				
	Music Hall	29%		23%	The Tall Man
40%	Sing Along With Mitch..	Alfred Hitchcock Presents	NBC	The Tall Man	NBC
The Flintstones		The Alvin Show	CBS		
Perry Mason	32%	Bugs Bunny	ABC	22%	Mrs. G. Goes To College
	Bonanza	Calvin & The Colonel ..	ABC		CBS
39%	The Bullwinkle Show ...	Dr. Kildare	NBC	20%	Bell Telephone Hour/The
The Defenders	Dennis The Menace	The Investigators	CBS	Dinah Shore Show ...	NBC
Rawhide	Hennessey	The Lawrence Welk Show	ABC	Straightaway	ABC
	The Jack Benny Program	Saturday Night At			
38%	The Joey Bishop Show ..	The Movies	NBC	18%	Alcoa Premiere/Bell &
Naked City	Marshal Dillon	Surfside Six	ABC	Howell Closeup	ABC
What's My Line?	Pete & Gladys			1, 2, 3—go!	NBC
	Thriller	28%			
37%	Twilight Zone	The Bob Cummings Show	CBS	17%	Frank McGee's Here
Candid Camera		Checkmate	CBS	& Now	NBC
	31%	The Dick Van Dyke Show	CBS	The Fight of The Week ..	ABC
36%	Car 54, Where Are You?	87th Precinct	NBC		
The Andy Griffith Show	The Dick Powell Show ..	General Electric Theater	CBS	16%	The Steve Allen Show ..
Cain's One Hundred ...	Frontier Circus	The Hathaways	ABC		ABC
The Garry Moore Show..	Hazel	International Showtime .	NBC	14%	Specials/CBS Reports ...
	Laramie	Lawman	ABC		CBS
35%	Maverick	Ozzie & Harriet	ABC		
Hawaiian Eye		The Detectives	NBC		
The Real McCoys	30%				
	Bus Stop	27%			
34%	The Donna Reed Show ..	Adventures In Paradise .	ABC		
Cheyenne	Father Knows Best	Bachelor Father	ABC		
The Danny Thomas Show	I've Got A Secret	Ben Casey	ABC		
	Leave It To Beaver	David Brinkley's Journal	NBC		
		The Du Pont Show Of			
		The Week	NBC		
		Lassie	CBS		
		Route 66	CBS		



DARK DAYS IN SYNDICATION

BY ALBERT R. KROEGER

THE frank-talking salesman for one TV film syndicator was in a bitter mood. "Once was," he moaned, "when every guy who owned a can of celluloid called himself a syndicator and went on to ride one of the biggest gravy trains in the industry. Today, with regionals pulling out of syndication like there's no tomorrow, with time periods as tight as A-bomb security in Siberia, with dump-offs and bankruptcies, this business plain stinks."

Not every syndicator is as depressingly vehement in his views as this one voice of gloom. But his is not a voice in the wilderness. The syndication business, by its own admission, has come on hard times—just how hard is registered in the red ink on a dozen ledgers and marked by the tombstones of a score of companies fallen by the wayside, strangled in several million feet of film that nobody wants.

The keystone of the syndication business, first-run film series produced for local prime-time airing, is a shambles, a thin shadow of a once-robust giant. In 1956 there were 29 first-run properties released to television. This year there are only seven new series in the first-run category.

In 1960 traditional half-hour syndication fare had one of its worst years; 1961 isn't much better. Only the hardest companies have been able to survive, some, despite the slump, successfully.

One of the toughest problems for the syndicators has been the scarcity of time slots on local stations, the encroachment of local time by the networks. It had been hoped that the FCC ruling cutting network option time to two-and-a-half hours in each segment of the broadcast day would open up more local time. It hasn't.

"Call it station laziness, blame it on the emergence of ABC-TV as a strong network, look at the network practice of scheduling hour-long programs over the 7:30 to 11 p.m.

period," says one syndication official. "All have contributed to the scarcity of time slots, the willingness of stations to 'ride the network,' their unwillingness to buy and then go out and sell first-run syndication shows."

Not only have the networks and stations made things difficult, say the syndicators, the big regional advertisers who formerly relied on syndicated film for multi-market spreads now shy away from the medium.

With the increasing availability of participation advertising on the networks, many regionals feel that they can, in the words of one syndicator, "be big league along with the national advertisers, pull into network buys, out of full or partial sponsorship of syndicated shows. They now reserve the local stations for spot schedules."

Where formerly large beer and oil companies, the key regional marketers, bought first-run syndicated shows by the score, they now turn elsewhere. For beer and oil particularly, the scarcity of 7:30 and 10:30 local time periods has meant that they cannot reach the adult male audience that is their prime market when they want to.

It has all put the burden of buying onto the stations themselves, a turnabout in the syndicated first-run market. Station sales of the syndicators are up as regional sales shrink.

"It's laughable," says one syndication man, "to read about the regional deals being closed today . . . a bunch of small food firms and clothing outfits, 6-market sales instead of 60-market splurges. It's all small coin investment. But don't get me wrong," the syndicator hastens to add, "we need their dough."

The "dough" in domestic syndication this year, the total gross to the syndicators, exclusive of feature film, is hard to estimate. One calculation puts it roughly at \$50 million with the foreign market bringing in \$30 million more. In 1958 the total syndicated gross was estimated at an all-time high of \$100 million. How accurate the figures are can be argued, but domestic sales are down.

For the syndicated business, however, things are not all bad. The bright spot comes from overseas, commonly called mecca in the industry, where an ever-growing number of new TV stations need film product in increasing supply. Foreign syndication—and most of the major U.S. syndicators and film production companies are in it—is now close to 40% of the domestic TV film gross.

Marshal Dillon looks funny speaking Spanish but he and other heroes of current network entries are helping boost the foreign share of the total syndicated pie. Prime network fare can, of course, be sold abroad during their engagements on the U.S. networks. And such shows do not come under the domestic syndication gross figures.

It can be said for the syndication business also that out of chaos comes some form of order. If the fatality rate among companies has been high, the remaining syndicators have learned valuable lessons. The "tight" shop, the slashed but efficient sales force, operating "economies," all are helping keep costs in line for many of the remaining syndicators large and small.

Ziv-United Artists, oldest and probably most powerful syndicator, is still strong in the first-run prime time half-hour market, although many other firms, including the film subsidiaries of the networks, have pulled out of first-run for 1961. Ziv has plowed ahead with three new entries—*King of Diamonds*, *Ripcord* and *Everglades*, says it plans more.

Screen Gems is out with *Shannon*, Filmaster with *The Beachcomber* and Independent Television Corp. with *Whiplash*,

Syndication's lean crop of first-run programs

These seven shows are the only first-run syndications to be released to non-network sale this fall. Five years ago there were 29 first-runs new to the fall schedules. By contrast, 30 off-network programs (shows that have ended a network run and now are going into syndication) are on the market this fall, versus only six of such shows released last year. The dearth of new syndicated properties is symptomatic of a major television business that's come upon hard times.



RIPCORD



WHIPLASH



SEA HAWK



BEACHCOMBER



EVERGLADES



KING OF DIAMONDS



SHANNON

lash, an import. TV Marketeers also has *Adventures of the Sea Hawk*. Sales are not spectacular for anyone by the standards of former years but first-run is by no means deserted.

The big trend, however, has been to off-the-network properties, shows with a proven track record that many syndicators feel are easier to sell, easier to promote. And many are available in such quantity as to lend themselves to stripping, five-a-week daytime spreads on hundreds of stations. Nearly 30 new off-network entries have flooded the market this year. Only seven were released in 1960.

MCA-TV, too, must take credit this year for its launching of off-network one hour series, a pioneering step in the syndication business. A raft of network one hour shows have been produced over the last three years. The hope of their producers is a ride into syndication so that production monies can be recouped. The question has been, can they go the syndication route with time slots so scarce?

MCA-TV, out with *Riverboat*, *Suspicion*, *Cimarron City* and *Overland Trail* (all off NBC-TV), has been proving.



The stock pile of syndicated film is enormous. In the film strips that border these two pages are but a handful of shows fighting for a niche in a tough marketplace, one from each of 10 leading syndicators. At left, from top: Jayark's child-pleasing *Bozo the Clown* show, a combination of cartoons and live entertainment. MCA-TV's new hour entry off-network (one of four), *Riverboat*, is opening up hour syndicated programming. ABC Films is now pushing Wyatt Earp, a network success that this year dives into distribution with more than 200 episodes. Sterling Television has in its catalogue *Crusade in the Pacific*, historical footage that long has been grist for the TV mill. And the face of *Lassie* is still fresh in the minds of a million youngsters via ITC-distributed *Jeff's Collie*.

despite the tight time situation, that stations (over 70 markets so far) will ink for lengthy shows. Says one network film executive, "MCA is pioneering a job for all of us . . . we'll all have to go with hours in the next few years."

Another turn in the syndication business has been the move to what for a better name might be termed "specialized" shows, off-beat programming down avenues other than action, other than the standard syndicated half-hour.

While not a new show, Official Films has done well with the five-minute format *Almanac Newsreel*, 377 episodes—one for scheduling every day of the week—depicting crucial minutes from contemporary history.

More up-to-date is ABC Film's *Consult Dr. Brothers*, a 15-minute talk-advice show. More physical is Banner Films' *Debbie Drake* 15-minute exercise show. Another exercise show featuring physical culturist Jack LaLanne is now moving into syndication through the Paramount Facilities Division.

Child-appeal syndicated shows, of course, have been around a long while, but the slicked-up cartoon features like CBS Films' *Deputy Dawg* series, now in its second year, are breaking new ground, selling well.

Jayark Films, in its third year with *Bozo The Clown*, has this show on 203 stations. It uses six-and-a-half-minute cartoon segments often combined with a live Bozo the Clown character (on 50 stations), costume supplied by Jayark.

There is also another area coming into prominence for TV film producers and distributors, something which might be called a blend of both syndication and local programming.

National Telefilm Associates' *Play of the Week*, up for regional and local sponsors and stations in better than 30 markets over the last two years, is an example of the type of thing that has been catching on, programming with a selective appeal and a valuable public service notation in station logs.

The Metropolitan Broadcasting-produced, Banner-distributed *A Way of Thinking* series with Dr. Albert Burke, lectures on world problems and affairs, has been sold in more than 20 markets. Westinghouse Broadcasting has *PM East* and *PM West*.

Shows of a second five syndicators are shown at right (from the top). Perhaps the outstanding success of first-run syndication is ZIV-UA's Sea Hunt, already around for three years and now in reruns. Official Films' new off-network syndicated package includes episodes of Peter Gunn, action-adventure. The western hero, here one from Screen Gems' Two Faces West series, is no less popular than the private eye. But humor, as reflected by Groucho Marx, is also big box-office in syndication. The Best of Groucho show, put into syndication by NBC Films early this year, has already grossed about \$2 million. CBS Films likewise has gotten great mileage on its old humor shows. Amos 'n' Andy, out since 1953, has grossed \$5.5 million, is still going strong in 213 markets.

In a link with producer David Wolper, Sterling Television has formed an affiliate, Wolper-Sterling Productions, and a distribution arm, Fountainhead International, for the handling of hour and 90-minute specials and documentaries. This is specialization in the placement of first-run productions for regional sponsorship. Schaeffer Brewing Co. has been an eastern sponsor, Hamm's Beer and Bristol-Myers have signed for shows. After first-run showings by regional and national advertisers, the documentaries can go into what is normal syndication.

Not to be overlooked in today's syndication picture is the local show that is so successful it becomes a good bet for syndication. Examples are *Playboy's Penthouse* and *Debbie Drake*. *Penthouse*, in what goes for a smart cocktail party format, debuted locally in Chicago, was later picked up for distribution by Official, is now in its second year with 26 full hour tapes.

Debbie Drake, a curvaceous blond, was started in an exercise show on WISH-TV Indianapolis in 1960. Powered by Miss Drake's sex appeal, the show was a smash and soon found its way into syndication via Banner, now runs in about 70 markets.

Filmways' *Mr. Ed*, a first-run syndication last season, can stand as an example of a syndicated show so successful that it found its way into network play—on CBS-TV Sunday this season.

While the syndication industry is today filled with pessimists, men are still to be found who see better days coming. Most vocal of them is Seymour Reed, president of Official Films. He feels, counter to most distributors, that the business has "bottomed out" and is on its way up.

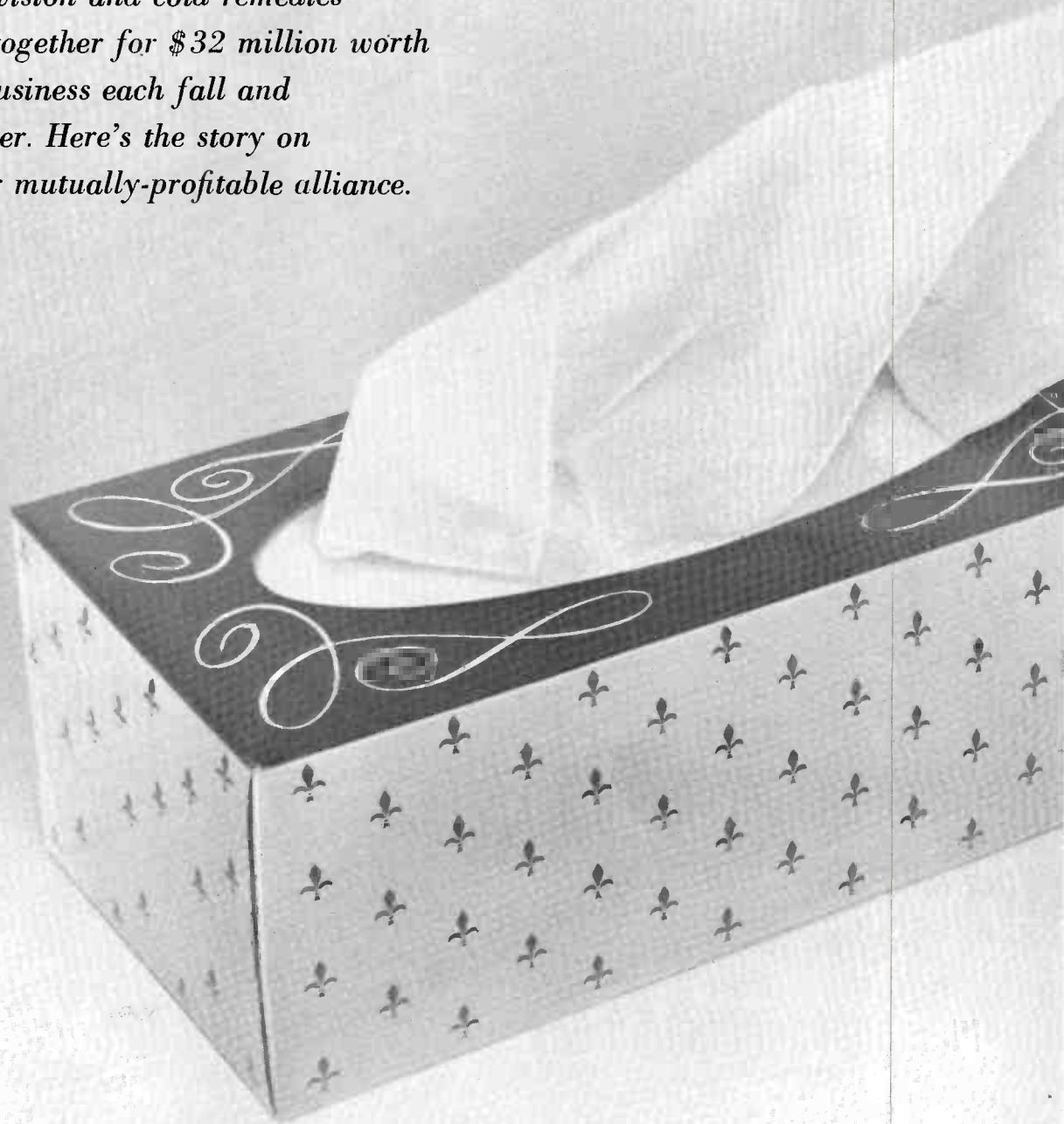
Reed looks for about 50% more stations to be authorized for major TV markets within the next two years. Such a thaw, of course, would mean more room for syndicated product. Reed also sees a break in the syndicated product jam currently, the oversupply of shows now choking the market. He feels the breakthrough is coming in the flood of "quality" shows now being placed in syndication, a plug for off-network product.

Earlier this year Official acquired off-network *Peter Gunn*, *Mr. Lucky*, *Yancy Derringer* and *Wire Service* in a stock swap deal with producer-owner Don Sharpe and partner

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*Television and cold remedies
get together for \$32 million worth
of business each fall and
winter. Here's the story on
their mutually-profitable alliance.*





AT THE FIRST SIGN OF A COLD... REACH FOR TV

By JACK B. WEINER

A CURE for the common cold will cost the television industry \$32 million a year.

That's the value, at going rates and volume, of the advertising billings placed in TV by more than 50 proprietary preparations that hold out relief to sufferers from colds. During the "cold season" of October through March this past year, these preparations spent \$37.5 million in all advertising media, television's \$31.8 million representing more than 84% of the total.

If the winter almost upon us is a rough one, next April will find many smiling faces among those who purvey the endless variety of pills, sprays, tablets, syrups, drops and assorted nostrums that promise to end "colds' misery." It's not that advertisers of cough and cold preparations are anxious to see a runny-nosed populace, merely that a cold, wet winter (and the coughs, sniffles and sneezes that go with it) may help liven up an expanding, highly-competitive industry that had a "bad year" in 1960.

The "bad year" label is applied by the industry itself,

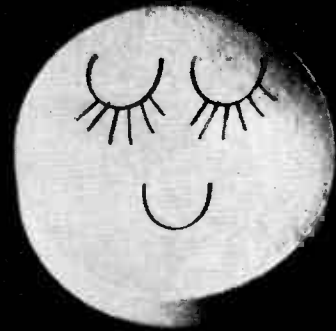
whose members complain that the rate of sales increase between 1959 and 1960 slowed to 4.4%. This compared to a fatter and happier 10% increase between 1958 and 1959.

Nevertheless, the industry did continue to expand. In dollars and cents, retail sales for cough and cold preparations (excluding headache remedies using cold relief ad themes during snuffle weather) rose from \$281,170,000 in 1958 to \$309,350,000 in 1959—and to \$322,840,000 last year.

The giant in the field is Dristan, an antihistaminic preparation (currently marketed as a three-layered tablet, a spray and a liquid) that, since 1957, has turned the cough and cold preparation industry on its ear. Dristan, a product of the Whitehall Laboratories Division of American Home Products Corp., contains everything but an ice bag in its tablet form (including an antihistamine, decongestant, pain reliever and vitamin C).

Like other leaders in the industry, Whitehall has relied almost exclusively on television to carry Dristan's advertising approach. "We find TV effective," a spokesman for tight-

SOFT



SILENCE

(COURTESY OF COLDENE)

"John,
is
that
Billy
coughing?"

"Get up
and
give
him
some
Coldene."



Although there's little disagreement among the marketers of cough and cold preparations as to the advantages of TV as an ad medium, there seems to be some divergence of opinion about the way in which it should be used. Commercials for Coldene liquid cough preparation and Coldene cold tablets, for example, favor a soft sell approach that is often highlighted by humor. The two stills above are from a commercial extolling the virtues of "Coldene—the only modest cold tablet." The holstered bottle of Coldene (above left) features this audio line: "My name is Coldene and I'll take on any cold in the house!" The self-explanatory stills at left indicate still another TV approach. Officials at Pharmcraft Laboratories claim that the soft sell approach for their Coldene line (handled by agency Paperi, Koenig & Lois) has resulted in increasing sales in a declining market. Commercials for Whitehall Laboratories' Dristan line, on the other hand, have favored graphic demonstrations, vivid portrayals of the discomforts of colds and similar hard sell approaches. Copy line from a Dristan "nasograph" commercial (right), for example, reads in part: "Look! Almost no air coming through this victim's nostrils . . . now Dristan Nasal Mist sprayed into one nostril . . . now the nostril sprayed with Dristan Nasal Mist shows free breathing restored. . . ." Whatever this approach has contributed to the phenomenal sales success enjoyed by Dristan products, the fact remains that they dominate the cold remedies market. There seems to be a movement by some advertisers of cough and cold preparations toward a middle ground—toward a "softer hard sell." Vick Chemical is one such advertiser. It calls its approach an "emotionalized hard sell," explains, "in selling medicine, you can involve people through their emotions without sacrificing hard sell fact."

HARD

Decongestant
Most Prescribed
By Doctors



lipped American Home Products noted tersely, commenting on the fact that the medium has played an important role in rocketing four-year-old Dristan to the top of the cold preparation pack.

One measure of this potential effectiveness can be seen in Dristan's huge TV expenditures for the last two years. In 1959 the pitch for Dristan provided television with a jingly \$10,763,597. For 1960, an expenditure of \$8,707,973 was augmented by video billings for two new products developed to supplement Dristan tablets' popularity—Dristan Nasal Mist (TV billings in 1960 of \$3,284,792) and Dristan Decongestant Cough Medicine (TV billings in 1960 of \$488,291).

For the three Dristan products, TV expenditures in 1960 amounted to more than 90% of the total measured media ad budget (\$9,387,000 for network TV; \$3,128,000 for spot TV and \$1,286,000 for newspapers and magazines).

Few television viewers have not been subjected to Dristan's hard-sell commercials, particularly the familiar "nasograph" demonstration of clogged and unclogged nostrils. They have played a large role in boosting Dristan retail sales to an estimated \$100 million annually.

The cold's top 10 on TV

Although close to a hundred brand-name products are currently represented in the cough and cold preparation market, ten top companies gobble up the major share of retail sales. These ten also are responsible for the overwhelming bulk of TV expenditures by the industry—\$28,810,000 out of a 1960 TV total of \$31,831,000—or almost 91%. The ten companies, their agencies, their products, and their 1960 TV totals (source TvB-Rorabaugh, LNA-BAR), are:

1. Whitehall Laboratories (division of American Home Products)—Dristan line, Dondril Cough Tablets (Tatham-Laird), Infra-rub (Sullivan, Stauffer, Colwell & Bayles). TV total \$14,722,000.
2. Warner-Lambert Products (division of Warner-Lambert Pharmaceutical Co.)—Anahist, Super Anahist (Ted Bates). TV total \$4,095,000.
3. Vick Chemical Co. (division of Richardson-Merrell Inc.)—Vick line (Morse International). TV total \$3,644,000.
4. Grove Laboratories (subsidiary of Bristol-Myers Co.)—Four-Way Cold Remedies, Fortisun Cough Preparation (Cohen & Aleshire), Bromo-Quinine Cold Tablets (Gardner Advertising). TV total \$2,366,000.
5. The Mentholatum Co.—Mentholatum line (J. Walter Thompson). TV total \$1,169,000.
6. Isodine Pharmacal Co. (division of International Latex Corp.)—Isodettes Lozenges, Isodine Gargle (Reach, McClinton). TV total \$680,000.
7. Pharmacraft Laboratories (subsidiary of Jos. Seagram & Sons)—Coldene Liquid Cold Preparation, Coldene Cold Tablets (Papert, Koenig & Lois). TV total \$630,000.
8. Thomas Leeming & Co.—Ben-Gay (William Esty). TV total \$552,000.
9. Chesebrough-Pond's Inc.—Pertussin Cough Syrup (Compton Advertising). TV total \$498,000.
10. Gillette Laboratories (division of The Gillette Co.)—

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NEW BUSINESS-ART FORM

THE NON- COMMERCIAL



One of the longest sales pitches in television belongs to one of its softest sells—that made for Columbia Records through the series of “Playback” entertainment-commercial segments



OPERATING at low visibility but high calibre within the business of television advertising is something different in sales messages—a pitch keyed so soft as to merit a new name among commercials: the non-commercial.

It's called *Playback*, five minutes of artfully-done television dedicated to the sale of Columbia Records. Its length ranks it among the longest commercials in the medium—certainly among the longest respectable ones. Its technique, on the other hand, lets it pass as hardly commercial at all. The sponsor, in fact, insists that *Playback* is a program, not a commercial, and carries this contention so far as to suggest that if another advertiser would like to sponsor *Playback* “we’ll be glad to talk about selling it to them.”

The *Playback* series—13 already produced, 28 more planned and in production—is the brainchild of Deborah Ishlon, Columbia’s dynamic vice president of creative services. It has been on the air since April 1960, treating TV audiences to “the sound of genius” interpreted by artists as



Goddard Lieberson, alone at left and with various Columbia recording artists in the pictures below, has proved a versatile performer in the Playback series. He appears in all the non-commercial's segments, engaging his guests in ad lib conversations that provide revealing vignettes of such artists as Leonard Bernstein (below), Sir John Gielgud and Andre Kostelanetz (left).



musically diversified as Igor Stravinsky and Dave Brubeck. The series began with a New York test in tandem with WNTA-TV's *Play of the Week* series, is now placed also in San Francisco, Los Angeles and Chicago—all big markets in the record business. Where it appears, *Playback* is scheduled like a program, too. It goes on at the same times each week (usually about eight times), with a new commercial—or program—each week. The account is placed by Wunderman, Ricotta & Kline, New York.

A typical *Playback* consists of a brief introduction, an entertainment portion and a 30-second closing message. The entertainment section features a brief dialogue between Goddard Lieberson, president of Columbia Records (and now a card-carrying member of AFTRA and AFM), and one of the company's recording artists. Their exchange, all ad lib, is followed by the artist performing a section of one of his Columbia recordings. *Playback* reaches its commercial crescendo when an announcer states in voice-over

at the close that "the work of the artist you've been watching is available on Columbia Records." All this comes in on video tape at a budget of \$6,000 per episode, aided by the fact that all the name talent perform for minimum scale.

Columbia does not attempt to establish a direct correlation between *Playback* and its record sales, but feels audience interest has been high enough to warrant further expansion of markets (its biggest problem is arranging station clearances for its odd length). Besides the usual warm letters from viewers and record shop dealers, one of the segments featuring Issac Stern has enjoyed a run of New York art theatres—complete with closing commercial. There also have been requests from the U.S. State Department to show *Playback* tapes abroad in overseas information centers, a development which has started Columbia thinking about putting the series on the air in foreign markets.

To see how Columbia puts together a typical *Playback* episode, with Duke Ellington, turn to the following page.



Planning production at Duke Ellington's piano prior to taping. Debovah Ishlon is at left, trumpet soloist Billy Strayhorn at right.



Host Lieberson and Ellington confer briefly about the general area of music they'll discuss during the show.

The Duke passes on instructions to his musicians, while Irving Townsend, a Columbia A&R producer, watches.

Besides Miss Ishlon, in charge of overall supervision for the program ("That means I just bother everybody"). *Playback's* production credits include Fred Cambria, producer; Bob Cato, art director, and Lewis Freedman, director. Most of the segments are taped at CBS studios in New York and Hollywood, but the show sometimes goes on location to such places as Philadelphia's Academy of Music or Salt Lake City's Mormon Tabernacle when the particular record requires it. The segments are budgeted at \$6,000 each.





Ellington meets Tchaikovsky. The Duke directs his orchestra and later joins them at the piano in a jazz rendition of "The Nutcracker Suite." Although, as he confessed to Lieberman in their dialogue preceding the music, "I never studied at the conservatory," the Duke's styling was "strictly uptown." After completion of the number (only a few minutes appear in the edited segment), the Duke turns a critical ear to the audio playback of his Playback role.



CLOSEUP

RICHARD A. R. PINKHAM

AIMING HIGH AND

BY JUDITH B. DOLGINS

ONE evening in 1951 Richard Alden Ray Pinkham, age 37, asked Pat Weaver, then president of NBC-TV: "Do you know anyone who wants to hire a guy with no broadcasting experience—at \$20,000 a year?"

"I do," said Weaver, and Dick Pinkham began the television career that finds him now senior vice president in charge of broadcast media for Ted Bates & Co., riding herd on \$120 million in television billings annually (55% network, 45% spot), keeping up with 66 different network shows for which Bates is agency of record and maintaining a reputation as a "master buyer" and "pace-setter" in the TV industry.

Between that night ten years ago and today Dick Pinkham has also been, successively, Weaver's right hand man, a member of the tightly-knit team that made a success of NBC's *Today-Home-Tonight* trio, then vice president in charge of programming for the entire TV network, then an advertising vice president for NBC.

Pinkham's rise to a top spot in the television world surprises neither himself nor those who know him. Long ago he resolved to be a success. Pat Weaver says of him, "From the beginning Dick aimed big. He has never seemed to have any problems—just seems always to make it. He was born lucky."

If being born lucky includes an endowment of many talents and much ability, Dick Pinkham obviously was. In many ways he seems almost too good to be true. Talk to people who've worked with him and you hear the same adjectives with fascinating repetition: brilliant, witty, articulate, charming. Not that people in advertising and television are especially reticent about using superlatives, but when discussing Pinkham they sound unusually sincere. Even those not 100% high on him whitewash their criticisms with frequent allusions to his intelligence and charm.

In a business reputed to age its members somewhat before their time, Pinkham—wiry of build and barely grey at the temples—looks decidedly younger than his 47 years. Most of the friendships he makes he keeps, and he still plays golf (one of many extra-curricular interests) regularly with three pals from the old NBC days: Tom McAvity (now a vice president at J. Walter Thompson), Ken Bilby (now vice president at RCA), and Matthew (Joe) Culligan (general corporate executive at Interpublic). The "Flannelized Foursome" is how one non-golfing friend describes them.

The Pinkham sense of humor is sharp and irreverent. His friends say he has a low tolerance for bores or those he considers intellectual lightweights. Pinkham speaks quickly, thinks even more quickly and is well-known for turning a



MAKING GOOD



neat phrase. He sees himself as "a cynic—because I have been so overentertained that the edge of enjoyment has been dulled." An ad man who has known him for many years argues that "Dick is a *kindly* cynic, if he is one at all, but more accurately he is a constructive critic." His 18-year-old daughter Penny thinks the key to Pinkham is "a perfect balance of all the component parts of his personality." He may not be aware of it, but among the secretaries at Bates he is known as "Dream Dust."

Pinkham seems to take special pains to make sure his associates get their due credit for ideas and projects. On the other hand he is hardly one to mince words. As a Bates employee puts it, "If someone comes into his office and says, 'Well, Dick, how am I doing?' he damn well better have been doing a good job or he'll know it."

Pinkham's outspokenness frequently extends to television. A couple of months ago he wrote to the heads of the three networks and more or less told them how they might better run their programming departments. Recently, speaking to a meeting of the Magazine Promotion Writers (see "Play-back," September 1961, TELEVISION MAGAZINE), Pinkham took some sharp jabs at the quality of TV programming, blaming such transgressions as the industry's willing seduction by "the velvet embrace of Hollywood."

Comments like these do not exactly roll off the backs of network executives. Some who worked with Pinkham at NBC think "he should know better." Says one network man: "I find it amusing when a major buyer of less than Minow-type television attacks the networks' programming and then supports the lowest common denominator in his buying." Another network man recalls the time he showed Pinkham a pilot that was trying a non-cliché opening. "Dick was unhappy that the expected or obvious opening hadn't been used. He said, 'You have broken Pinkham Rule #3: 'Trite is Right.'"

These recollections don't particularly bother Pinkham. In fact, he fully understands the networks' complaints. "To some," he explains, "it's a paradox that I am such a strong fan of Pat Weaver, who believed in indoctrinating people in the finer things, and yet I can embrace adventure shows and private eyes. It depends on which side of the fence you're on. If you're with a network, your job is to improve programming. If you're with an agency, your job is to get your client a show that will sell his products. Hopefully the public's taste will improve in time."

Few would dispute that Dick Pinkham is doing his job well. A prime example of his shrewd figuring is the arrangement with ABC just before the 1958-59 season which started the network spot carrier trend. The project, dubbed Operation 666 (Bate's offices are at 666 Fifth Avenue in

"I resolved to learn everything I could about the agency business—sort of surround it"

Manhattan), was activated by Pinkham and his "right hand," John Kucera, Bates' vice president of network relations and "a wizard," according to Pinkham, "at the kind of buying that the agency does."

"At the time," Pinkham relates, "ABC was trying to claw its way into existence, and was having trouble selling anything after 8:30 p.m. The toughest was Friday night, when the other networks had entrenched Top Ten programs. Thus came into being Operation 666."

"Basically Ollie Treyz (president of the ABC Television Network) and we at Bates were both trying to solve a problem. Treyz couldn't sell 9:30 Friday night nohow. Bates' problem was to establish new and valuable franchises for its clients. This is the background against which we worked."

"I said, 'Treyz, I'll do the unforgivable and put not two but three clients on one show if ABC will give me a major say in the choice of the program and provide a time discount deep enough so that the cost-per-thousand will be acceptable even at the minimum established rating level.'"

In love with Efrem Zimbalist Jr.

Treyz agreed. "He showed us 'Girl on the Run,' a Warner Bros. feature film which ABC was trying to peddle as a pilot," Pinkham says. "We fell in love with Efrem Zimbalist Jr., who played a private eye. The show became *77 Sunset Strip*. In putting the deal together Bates agreed to buy two-thirds of the show (for American Home Products, American Chiclé and Carter Products) so that ABC could break even. It became a hit."

"Operation 666 worked so well there that before the 1959-60 season we went to ABC and said, 'You're going to have trouble selling against Perry Como. We'll do on Wednesday night what we did on Friday.' So we came up with *Hawaiian Eye*. And you know what's happened with participation buying since."

But there was a time when many thought buying on a participating basis wouldn't work. Pinkham never had his doubts. Archie Foster, who went to Yale with Pinkham and is now a senior vice president at Bates, says, "Dick is an optimist above all and this is infectious. He starts out with an impossible situation—say an impossible network schedule—and works it out." Pinkham also possesses a great deal of self-confidence which, says another associate, "rubs off on the rest of us."

Richard A. R. Pinkham was born in New York City on April 11, 1914. His father was a doctor. ("I came from a long line of doctors. I was the first renegade.")

Pinkham prepped at Choate where, as an upper classman, he had charge of a "New Boy" named John Fitzgerald Kennedy. From Choate he went to Yale majoring in English composition ("I wanted to be a writer. Who doesn't?"). He was a member of the Whiffenpoof society and sang tenor with the Glee Club.

Another Eli remembers Pinkham as being bright and a "natural leader." One of his friends says now, "The only bad thing I can say about Dick today is that he is so damn devoted to that school. He even has 'Yale Club' imprinted on his attache case underneath his four initials."

Pinkham was graduated from Yale in 1936. His desire to be a writer propelled him to Time Inc., where he was hired

as what the company calls a College Boy-Office Boy. "On the second day there they gave me a piece of mail to deliver to Archibald MacLeish. I thought he was one of those dead poets I'd read in college and figured it was a big joke. But there he was, working at Time, big as life."

Despite the presence of a literary figure the likes of MacLeish, Pinkham was at Time a scant two weeks when a new bug hit him: advertising. "I started hanging around the copy department like a limpet. The guy in charge finally said, 'OK, let's see if you can write copy.' He assigned me to do a promotion booklet for *Fortune* about six cities whose names began with the letter F. I misunderstood and thought it was just a research assignment and came back with six paragraphs copied verbatim from the *Encyclopaedia Britannica*. The copy chief read it and said 'Great!' So I was made a copywriter." Pinkham subsequently became assistant promotion manager of *Fortune*, and dreamed up the line "Fortune Means Business," used in the magazine's promotional efforts for many years.

After three years with Time Inc., Pinkham decided to try his hand at the agency business. Morgan Reichner, a friend who had been with BBDO, was starting his own agency and made Pinkham his assistant. Reichner had about eight employees and billings of between \$300,000 and \$400,000. "The agency business hooked me," Pinkham says. "I decided I wanted to be like Benton and Bowles—make a million dollars and retire at 35."

As it turned out, his first retirement from the agency business came a bit before schedule. The Reichner agency ran into some difficulties and Pinkham resigned about a year after he'd joined. "It was then," he says, "that I resolved to learn everything I could about the agency business—sort of surround it. Then I would return to agency work."

Where to start the circle? George Bijor, an agency man who handled the Time Inc. account when Pinkham was working there, told him that another client, James McCreery (the now-defunct Manhattan department store), was looking for a director of advertising and publicity. So, at age 25 and with no store experience save an occasional foray into the men's wear department, Dick Pinkham got the job. "My plan," he says, "was to stay there a year and learn exactly what it was that moved people to buy. And in the retail business, like no other, you can see the results of your advertising the very next day."

Pinkham's first move at McCreery was to fire 25 of the advertising department's 33 employees. New blood with an average age of 27 was transfused. An old friend who has followed Pinkham's career with fascination recalls, "He was a typical bright young man with all sorts of hotshot ideas. His sense of humor in those days was kind of wild and I suspect that some of the people at the store considered him a wise guy. I got the feeling that he found working at McCreery frustrating."

Bates' president, Rudolph Montgela (a Yale classmate), sees it this way: "Dick is one of the few television executives who combines creative genius with a practical turn of mind—and I think this is so because he actually started in selling at McCreery where he was strictly a merchant." But as Pinkham looks at his department store days: "Retailing is



Your car, madame . . .



But where is the car? Here we are floating . . .



Magic, you say? Yes! Camera and film magic!

FILM does the unusual!

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought. Suddenly . . .

"I've got it! Magic ride! Young couple—riding through the country. No car—just floating. Magic! That's what we want!"

Grand idea. But how to do it?

* * *

Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

Result: a TV commercial to rave about—unusual in every way—beauty—impact—memory value.

But that's film for you! Film does the unusual—gives you the commercials you want—and when!

What's more, film, and film alone, gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

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

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

or **W. J. German, Inc.**

Agents for the sale and distribution of
Eastman Professional Films for Motion
Pictures and Television, Fort Lee, N.J.,
Chicago, Ill., Hollywood, Calif.

ADVERTISER:

Chevrolet Motor Division

AGENCY:

Campbell-Ewald Co., Inc.

PRODUCER:

Rene Oulmann—
Arco Film Productions, Inc.

"Booz, Allen & Hamilton defined me as a 'dangling executive.' Pat Weaver saved me."

the most miserably cutthroat of all businesses. When the product moved it was the genius of the merchandising department. When it didn't it was the fault of the advertising department. And all day long I had to contend with screaming hysterical female buyers. But I gave myself a year to learn. I blew it after 366 days."

Hysterical females weren't the only distraction of the McCreery interlude. One late fall day Pinkham showed an outline of a musical comedy he'd written to actor Dennis King, an acquaintance. "King flipped and said he wanted to produce it. He offered me \$100 a week to write the book and said to have it ready for spring. Then he suddenly announced it would have to open December 28th. Christmas season in a department store is absolutely unbelievable. I'd rush from the store to the theatre where we'd rehearse until 2 a.m. I was taking a correspondence course to prepare for a Naval commission, so I'd go home and study until three. Then I'd tear into the store in the morning with a herd of screaming women on my back."

The musical, "She Had to Say Yes," starring King and containing what Pinkham says was the first ballet ever done for a Broadway show, finally opened in Philadelphia. "The last scene was never rehearsed and the actors came out with scripts. It was a mess, but I heard the magic sound of someone laughing at my lines. Too bad there weren't more of those someones, for after the show ran for a week in Philadelphia it went to Pittsburgh and died. I'd somehow found time to get married during the ordeal and my wife had come to Pittsburgh. I had a speech of triumph all prepared. But it was right back to McCreery for me."

He stayed for about three months, resigned, and then took off for the ski slopes where George Bijor introduced him to a fellow named Pat Weaver, then advertising manager of American Tobacco. When Pinkham got home Weaver called and said that Lord & Thomas (American Tobacco's agency) was looking for an account man on Half and Half tobacco. Pinkham went to see Ed Lasker (Albert D.'s son) and got the job. Background: one year of agency experience, no years of tobacco experience. Emerson Foote, then an executive vice president of Lord & Thomas (now president of McCann-Erickson), says, "Dick didn't seem inexperienced. He was bright, energetic, pleasant and got along very well with the people at American Tobacco."

Pinkham, who immediately scored points by creating a campaign to demonstrate Half and Half's tricky new tobacco can, says "Weaver and George Washington Hill (president of American Tobacco) were a stimulating combination to work with." However, three months after he joined Lord & Thomas, Pinkham's agency career was once again terminated before he had made his first million. "American Tobacco decided to stop advertising Half and Half and I had the distinction of being personally fired by Emerson Foote."

But the old Pinkham knack for timing was at work again, for shortly before he was fired his Naval commission came through. It was then 1942. Pinkham spent a year in Naval intelligence, then "because I had some yachting experience I was sent to sea where I took command of a sub chaser in the Mediterranean." Back on land he served as an instructor at a sub chaser training station in Miami, went seaward

again as lieutenant commander on a destroyer, and received his discharge in October of 1945.

"I decided," Pinkham relates, "to go back to my original plan of surrounding the agency business. I had department store experience. The next step I figured should be to learn the newspaper business."

Pinkham knew both the Sulzbergers of the *New York Times* and Mrs. Ogden Reid of the *New York Herald Tribune*. Both papers were undergoing a revitalization at the time. The *Times* was building a young echelon around Orvil Dryfoos. And Helen Reid was interested in applying modern marketing methods to newspapers." Pinkham got identical offers from both.

"I already had two kids and my terminal leave and Navy pay were running out. Both jobs were good. It was a hell of a decision"—but the *Tribune* won out and in November of 1945 Pinkham joined the paper's circulation department. Two years later he was made circulation manager and the following year was named to the board of directors. He quit in 1951. "I had the unique distinction of being the first person to resign from the *Tribune's* board in 110 years. But I felt I had learned the newspaper business. Also, it was obvious that the newspaper business was a narrowing field and the broadcasting business an expanding one."

That's when Pinkham offered himself to Pat Weaver for \$20,000 a year. The two had remained friends after the brief Lord & Thomas encounter (each is godfather to one of the other's children) so Weaver had a fairly good idea of the way the Pinkham mind worked.

"Quite literally," Pinkham says, "I sat at Pat's side through every meeting, every conceivable assignment. I had the chance to sit right at the top of a TV network and see it all." Another Weaver man, Mort Werner (now back at NBC as vice president of programming after a vice presidential stint at Young & Rubicam), says, "When Dick came into the television business I guess his qualifications were that he owned a TV set. Our desks were side by side and I watched him grasp the business in no time."

A "bemused Alice in Wonderland"

But to Pinkham "the first six months were a strange wonderland and I a bemused Alice. Pat kept referring to people by nickname and some of them had more than one. 'Positive' was Lew Wasserman of MCA. There were also 'Witless Bill' and 'Untrustworthy Marvin.' It took me quite a while to figure out who was what."

Pinkham was just about matching his men to their tags when "in came Booz, Allen & Hamilton. They defined me as a 'dangling executive.' I modified Weaver. I had nobody reporting to me but my secretary. Pat saved me from amputation. I had been his guy on the *Today* show, so now he made me executive producer."

Today hadn't been setting off any moon rockets and Pinkham's orders were to "transform a liability into an asset." He and Mort Werner, who was producer, plunged into a grueling schedule which began at 4 a.m. and generally ended no earlier than 5 p.m. (most of the show's staff went home at 1 p.m.).

Pinkham's initial reaction to *Today's* problem was that "If we tried to make *Today* the *New York Times* of tele-

the good guy always wins!

WYATT EARP

6 P.M. WEEK DAYS

Exactly the better-type feature you'd expect WWJ-TV to come up with for fall and winter spot advertising!

Praised in Washington as a "good" successful action-adventure series, and boasting a fast track record, "Wyatt Earp" is first run off network—slotted across the board for maximum exposure to WWJ-TV's big family-hour audience.

Ride with the good guy and win important sales gains in the brawny Detroit-Southeastern Michigan market. Your PGW Colonel has complete details. Phone him today!

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



WITH HONORS

Awards are something of custom at WRC-TV. And whatever form they take—citations, commendations, medals, plaques—we take pride in accepting them in behalf of the people and programs that make WRC-TV truly the leadership station in the nation's capital.

The latest is the School Bell award presented to WRC-TV's "Teen Talk" program for "distinguished service in the interpretation of education."

This, and all the other honors, reflect WRC-TV's philosophy of providing a balanced, diversified schedule with programs of interest for all segments of the television audience.

WRC-TV

CHANNEL 4 • NBC TELEVISION IN WASHINGTON

"A wretched chimpanzee" was the "gimmick" that brought \$50 million into NBC's coffers

vision we would fail because the public wasn't ready for it. Instead we had to come up with a gimmick to get people to turn on their sets at 7 o'clock in the morning."

"Well," says Pinkham, "we discovered a gimmick that has since been worth \$50 million to NBC—a miserable, wretched chimpanzee named J. Fred Muggs. The credit should go to Lenny Safir, who was on our production staff. Lenny saw the wretched little beast wailing outside the casting office. He brought him in to me. I said 'Put him on tomorrow morning.' Lenny said 'Put him on every morning.' We did. We got the kids to tune in the sets. The adults started looking in and heard the important things the show had to say. In three months our ratings had climbed to a ten from a state where we had been owing Nielsen points."

Pinkham gives a lot of credit to another "gimmick" (he uses the term here with a smile): "a super-salesman named Joe Culligan." Up till then, according to Pinkham, "the NBC salesmen were selling *Today* as an afterthought, and the revenues showed it. Culligan made *Today* his baby. Through the combination of rising ratings and Joe's super-salesmanship, *Today* became the biggest revenue-producing vehicle in the history of TV. It made \$10 million in one year."

Second in the cycle

After that "minor miracle," Pinkham continues, "Pat said, 'OK, let's start on the next big idea. Let's put on *Home*—a one-hour woman's service show five days a week.' So we put together a good production staff and built a miniature of the *Home* set—garden, kitchen, laundry and so forth. Then Joe Culligan and I went out to sell the show two months before it was scheduled to go on the air. This was the first time a show was sold prior to airing. And we got \$2 million before it went on."

Pinkham says, "It was my first experience on the sales side and the beginning of my great love for selling. But I was not as thick-skinned as Culligan. One of the incidents that really got me concerned a big agency that had refused to give me a hearing. Finally one morning the vice president of radio and TV said I could come over. I made the presentation to him alone—most of the other agencies had gathered 20 to 30 people to hear it. Then this guy said to me, 'OK, but it's nothing for us.'"

"I was steaming mad. I went back to NBC and told Culligan about it. Joe knew the president of the agency and called him, and he told us to come right back. So we ran through the presentation again for the president who had with him his two executive vice presidents and that vice president of radio and TV. The president thought *Home* was a good idea and he called in every executive at the agency—about 60 or 70 people—and we made the presentation again for the third time that day. They bought a little. When I was back at my office the president of the agency called and asked me to meet him for a drink. I went, and he offered me the job of vice president of radio and television."

Some of Pinkham's associates at NBC say that all the time he was there he proclaimed how much he liked agency work better. But apparently for once the timing was off and Pinkham declined the president's offer.

Home, of course, went on the air. Pinkham recalls that

"the first piece of mail we got was a dog license and I was stung." But both the mail and the revenue picked up and *Home* was safe.

That accomplished, Pinkham relates, "Pat said, 'Now let's put on *Tonight*.' We converted Steve Allen's local program to a network show, rounding out the *Today-Home-Tonight* package."

Pinkham was executive producer of the three shows, Mort Werner, producer and Joe Culligan, the supersalesman. Life was hectic in the pre-videotape days. *Today* went into rehearsal at 4 a.m. *Tonight* went off at 1 a.m. In between was *Home*. In the midst of all this Pinkham and Culligan were superselling. But some agencies were more than a little wary of *Tonight's* 11:15 starting time. Pinkham started carrying a copy of the current *TV Guide* on calls. Prospects got a private reading of the movies running in late night. "Most of them were pretty awful and the titles were good for



Dick Pinkham, at 37, had no TV experience. Now, a crammed ten years later, he caves for \$120 million in TV billings.

a laugh. It pointed up the need for a good late live show and the agencies started buying."

Today-Home-Tonight became hot properties. One NBC executive contends today that "Weaver's ideas probably would have died in what seemed to some of the brass an ivory tower if it hadn't been for Pinkham, Werner and Culligan—the 'team' that made them practical." Meanwhile the "team" itself was making progress. During dinner at the Pinkham home one evening in 1954 Robert Sarnoff announced, "Dick, we're giving you stripes." Pinkham was made v.p. of participating programs (meaning he was still top man of *Today-Home-Tonight*). Mort Werner became executive producer and Joe Culligan, sales director.

Then, Pinkham says, "in the spring of 1956, to my abso-

Rosser Reeves won Pinkham over with the "devastating logic" of Bates' five principles

lute horror and against my stated objections, I was made vice president in charge of programming. I told them they were two years too early; after all, I had been operating in a limited sphere of programming. I tried to convince them that I should go in as the number two programming man, at least until I had accumulated some more experience. But when they told me that I had been unanimously recommended by six people I felt I couldn't refuse."

As vice president of programming Pinkham worked under Tom McAvity, then NBC executive vice president in charge of television. "Programming is a job in which you just can't win," Pinkham says. "When the phone rings, 99 times out of 100 it's bad news. You work till nine at night and then go home and watch television because you have to."

One of Pinkham's programming assignments was to do something to improve NBC's news. In other words, "I was to find NBC's answer to Ed Murrow."

Pinkham's first candidate was novelist John Hersey, a personal friend. "He had the name, the good looks and is a trained reporter. I got network approval to go after him almost literally with a blank check. I asked him to watch the show Murrow was going to do on Sen. McCarthy so he would get an idea of what we had in mind for him. Hersey didn't have a television set but he went to a neighbor's home on the night of the show. Afterward he told me he'd been very impressed with television's journalistic potential. He went off on a vacation to think about it and decided to stay a novelist."

Pinkham's second nomination was Henry Cabot Lodge, whom he knew from the days when they both worked for the *Herald Tribune*. But that didn't work out either.

"Then," Pinkham recounts, "Davidson Taylor, who was vice president of news at NBC, suggested we put Chet Huntley and David Brinkley together. I was against it. I thought Brinkley was too callous and wouldn't go over. Ha!"

A year after assuming NBC's top programming post Pinkham and his family went off to Europe on a vacation. "While I was over there I got a provocative cable from a friend at the network saying, 'Have you any idea what's going on back here?'"

"What was going on was that Weaver had walked out. I was relieved of my programming duties. NBC was charitable enough not to fire me and I was made vice president in charge of advertising."

"What amazed us," says one man who worked for Pinkham at the time of the shakeup, "was that he seemed not the least bit tense or nervous about the possibility of getting canned himself, and was awfully concerned that the rest of us felt insecure. I remember one time even before this when, for a while, the fabric of *Today-Home-Tonight* seemed to be falling apart. He made it plain that if anything happened he would help us get something else."

Pinkham says his job as vice president of advertising "was good—but I'd had a taste of programming and wanted to continue it." He felt, too, that he had accomplished his resolve to surround the agency business and was ready to go back.

That Pinkham timing again

And with his usual good timing, Pinkham found himself being wooed by a big agency with a radio and television vice presidency to offer. The deal was almost closed, Pinkham says, "but I remembered that Jim Douglass, who was then head of television at Ted Bates (now administrative vice president), once said that if I ever wanted to leave NBC I should tell him about it.

"I did and got an introduction to Rosser Reeves (Bates' board chairman). Reeves told me the five principles upon which Bates was founded: (1) We shall specialize in package goods because they are relatively depression-proof; (2) We will not have branch offices because they are unprofitable and can rarely be staffed by first-rate men; (3) We will not have a new business department because the best way to get new business is through demonstration of competence and not through super-salesmanship; (4) We will have only clients we respect. Life is too short to have to work with impossible people; (5) Let's not be a big expense account agency. Competence is more important than splashy entertainment.

"Because of the devastating logic of this," Pinkham says, "even though Bates was using mostly spot in those days. I made a last-minute switch and told the other agency no. I joined Bates on May 15, 1957, as vice president in charge of radio and television (he became senior vice-president later), and I never made a better decision in my life."

Pinkham was involved in Bates' advertising until a while ago when commercial production was designated a function of art and copy and shifted to the creative department. Now he is strictly a programming man, which is exactly what he wants to be.

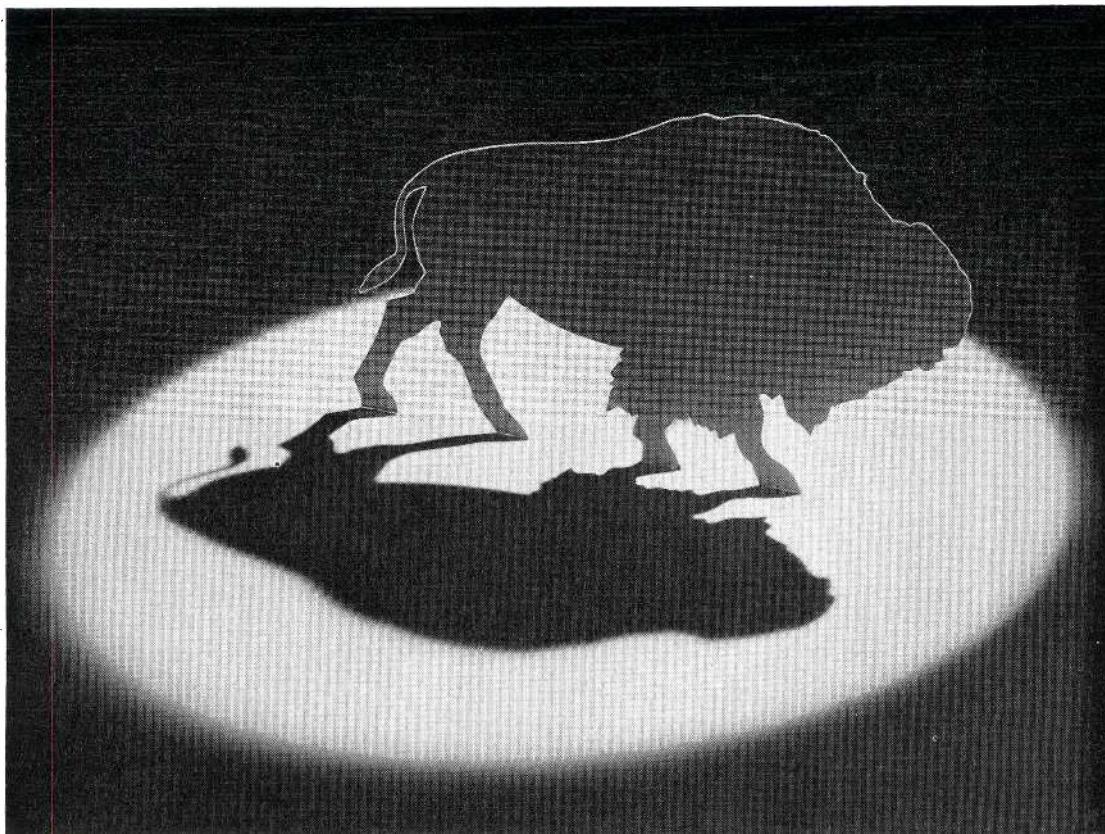
Pinkham thinks one of TV programming's major problems is a shortage of talent. "It's sad, but a great new art form has not created great new talent as most art forms have."

He maintains that the number of writers and producers must be quadrupled and is firm in his belief that the responsibility rests with the networks. His letter to the three network heads said exactly that.

"I told them that what's wrong with television programming is partially incorrectable but partially correctable. The

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WBEN-TV

The Buffalo Evening News Station



CH.

4

CBS in Buffalo

"The Pinkham family is about the best advertisement for togetherness I've ever seen"

incorrectable is the impossible challenge of turning out quality on a weekly basis. The correctable is this: when networks sign for a series they do not have the time or personnel necessary to properly supervise the production.

"So I proposed to the networks that instead of reducing their program staffs as they have done they add top creative people with production background who could make constructive suggestions to producers. But these people absolutely must be of sufficient stature to command respect. You really can't blame a producer for scoffing when suggestions come from some pimply-faced third assistant."

The head of his predecessor

Pinkham's sixth floor office is neither particularly large nor lush, in line with Bates' general aversion to frills. There is little doubt when one enters that Pinkham, and not a professional decorator, plotted the interior. From the ceiling sway two mobiles and a rubber shrunken head ("I had it in the NBC days and used to like to say it was my predecessor"). The walls sport photographs of Pinkham's four children, a traditional type landscape oil, a print of a Mondrian abstract that hangs in the Museum of Modern Art, a photograph of Pinkham presenting an award to fellow Choate trustee John Fitzgerald Kennedy, a collage of stones by Davidson Taylor, the man who brought Huntley and Brinkley together, and a cartoon showing a grinning boy with arrows going through his heart and head, with a caption: "Keep Smiling. Have Faith"—which is pretty much Pinkham's own reaction to the slings and arrows of the television business.

The Pinkham office also features a phonograph and collection of records. A while back, he explains, "I went to Rosser Reeves and asked him if it was worth \$250 to him to keep this man out of the booby hatch. He said sure, so I went out and bought the phonograph and \$100 worth of tranquil music. Whenever I feel pressure building up I play it."

Pinkham gets to his office at 9:15 and, barring crisis, catches the 5:01 for home in the summer and the 5:45 in winter. Home is in Rye, N.Y. ("the last place I ever thought I'd land"). The house, basically colonial in style, has seven bedrooms, 5 baths, living room, dining room and a recently-added family room and terrace. Pinkham has a study, where he "closes the door and listens to music—mostly longhair, but I'm a fan of Ella Fitzgerald and Judy Garland."

Mrs. Pinkham is the former Mary (Bunny) Struthers, whose family are long-time residents of Rye. Pinkham met her at a Halloween costume party. "I was wearing the Yale hockey uniform. The skates made dancing a bit difficult."

Penny, 18, oldest of their four children, is a sophomore at Radcliffe ("She's the family brain," Pinkham says) and this summer got a first-hand taste of father's business by working as a production assistant for Goodson-Todman. Richard Jr., 16 ("our muscle man"), is following another paternal lead by entering Choate this fall. David, 14 ("the goodlooking one"), and Betty, 11 ("the mischievous one"), are students at the Rye Country Day School. Rounding out the family: two beagles and "a neurotic orange mutt."

Pinkham's television viewing averages an hour and a half each night. "Eight years ago I discovered I could read a

light book and watch TV at the same time and get enough out of each. But eventually I had to get bi-focals. This worked for a year and then I found I had to just sit back and look. My father-in-law bought me a tremendous, complicated jigsaw puzzle so now I do that while I'm watching television."

"The Pinkham family," says a friend, "is about the best advertisement for togetherness I've ever seen." All are red hot for active sports and frequently pursue them together. They play tennis all year around (there's an indoor court not far from the house), water ski in summer, make frequent trips to the slopes for the snowy version of the sport and plan soon to build a house on Mt. Snow, one of the best ski areas in the East.

Pinkham recently took up fishing ("I've had such good luck the first two times I'm almost afraid to spoil it"). He and Ken Bilby own a power boat together ("I used to be a sailor until I got tired of pulling sails"). His daughter Penny reports that he finds time to read a good deal ("he reads a lot of current things, then is frustrated because he hasn't read the 'good stuff'") and is on the vestry of Christ Episcopal Church, where he and his wife were married and their four children christened.

Then, of course, there is golf at the Apawanis Club in Rye with Tom McAvity, Joe Culligan and Ken Bilby. For obvious competitive reasons business is never discussed on the green ("although we talk about advertising and television philosophically," Culligan says). The four play often, but more in the winter than the summer ("a season that's for families") and, according to Mrs. Pinkham, "they were pretty miserable when last winter's heavy snows kept them away a few weekends." Of Pinkham's golf, one member of the foursome calls it "spotty." A second says, "It leaves a little to be desired," and the third: "Dick's struggling to become a class A golfer, and as with everything else he does, I have no doubt that he'll make it."

Too efficient to do homework

If Pinkham totes anything home from the office it's trade publications and other reading matter, rarely a heavy load of work, says his wife. "He's too good an organizer and delegator, and too efficient himself to fall prey to the homework habit," reports a Bates executive. Besides, he has a great many other interests—part of what his daughter Penny describes as "perfect balance." "He's a good backgammon player, could be a good bridge player if he played more often," says Tom McAvity, "and he's a fine chess player—he can even beat his children."

Dick Pinkham's future? "If it's anything like his past," says a colleague, "it can only be uphill." As old friend Joe Culligan analyzes the Pinkham touch, "He has kept his health and good nature throughout some severe pressures, which I guess is a characteristic of those who survive in this business."

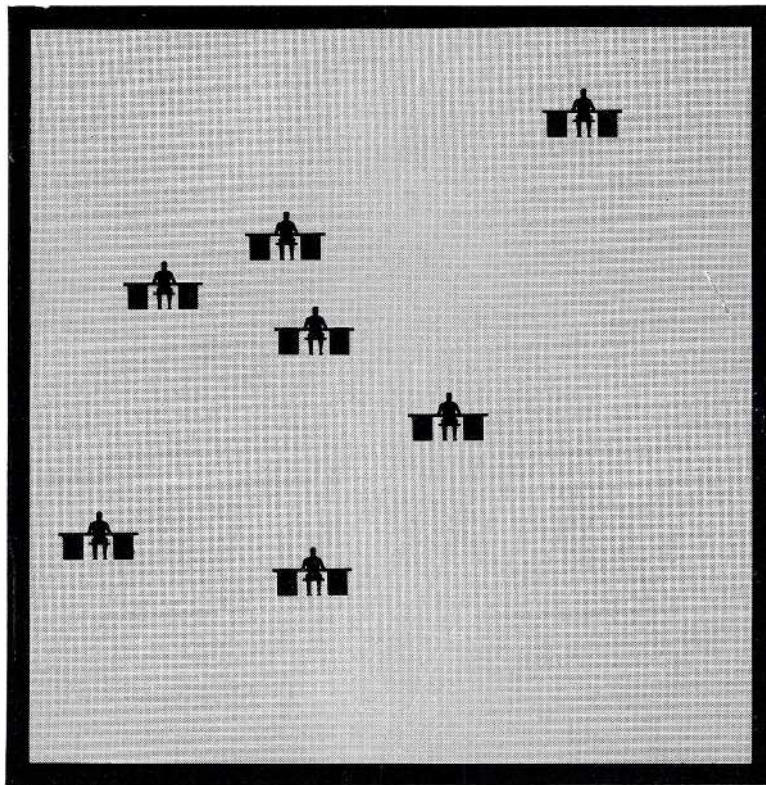
Pinkham himself says he'd like to write another play someday ("Maybe we can get this one out of Pittsburgh"). But before that happens, predict those who know both him and the way advertising winds blow, it's likely that the Pinkham talent and timing will have conquered still higher roles in the agency field.

END



GOOD NEIGHBORS? Recent events have raised serious doubts about our position throughout Latin America, as often the struggle for men's minds has flared into violence. To report the status of this ideological battle to the people of Chicago, WBBM-TV sent newsman Frank Reynolds and a camera crew on a fifteen-day tour of South America. The result was an eye-opening two-part documentary, "THE OTHER AMERICANS," seen in prime evening time, detailing the extent to which communism is exploiting economic problems of some of our Latin neighbors . . . far-reaching, venturesome, topical television at the local level. People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, the number one station in Chicago for 75 consecutive Nielsen reports. **WBBM-TV**

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EFFICIENT 7

Seven time buyers for Agency X work together in one big room, their desks arranged as pictured. In the interest of efficiency*, they request partitioning to separate each desk. But due to high overhead the agency can afford only three straight walls.

The time buyers found a way to draw three straight lines on the floorplan so that each desk is completely separated from the others. Send us their solution (on this page if you wish) and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. (If you've already won it, say so in your entry and we'll send you a different prize.)

*In the interest of efficiency (i.e., reaching the largest audience), time buyers pick WMAL-TV in the Washington market. It's first, 6 P.M. to Midnight, all week long.

wmal-tv

Washington, D. C.

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Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

"Your competition may go out of business but his old film stays around to haunt you"

Warren Lewis. It has now moved the package into about 50 markets, is claiming better prices for "quality" product than ever before, a factor "helping to stabilize the syndication industry."

In the Alice in Wonderland economics of syndication, it is hard for some to see the money being made by off-network shows in syndication as they move in increasing number on to the market.

One source reports that one of the best new off-network action half-hours was bought by a top market station for \$150 an episode. "Can you imagine," he asks, "what the show is going for in small markets? A few years ago this show could command \$2,000 an episode in a major market. Now look at it."

According to this industry source, the networks have been buying their shows over the last several years, particularly hours, at roughly 20% short of production costs. "They tell the producer, 'you'll make up the difference and more overseas and in residuals.' And then the show finishes its network run and it's time for syndication.

"First comes payment to the guilds and unions on rerun clauses. Then making 30 sets of prints and the normal cost of selling around the country. And then come prices like \$150 on down when you have to take in \$2,000. The economics do not fit."

"Syndicators losing their shirts"

"Sure syndicators are losing their shirts," says one distributor. "Look at it this way: oranges and magazines are bought and then disappear. The material we produce or acquire never does. Your competitor may go out of business but your competition never does. His old film is grabbed up by someone else and stays around to haunt you.

"Syndication," he continues, "is a milking business. You have to get the last bit of cash out of every piece of film right down to the nickles and dimes or until it costs more to ship the film than you get back. The prices for some library stuff? Fifteen dollars for one play, \$20 for two.

"Syndication is not really a business," this distributor maintains. "Manufacturing is a business. You make nuts and bolts to supply demand . . . more and more based on the need. But in TV today almost nothing is needed by the stations—they have it or it's around. The market does not support production. All we're doing is trying to capitalize on failure or network castoffs.

"The whole thing is the opposite of what made the movie business great. Hollywood would run a show and take

it off the market. And one hit could carry 20 dogs. In TV we have the first-run theatre—the network. TV syndication for the most part is the second-run houses and you seldom get a Groucho [NBC Films' new reruns, *The Best of Groucho*] which can shoot up through the product jam to a gross of \$2 million in six months. Quality can carry one show in syndication but it won't pay the freight on those 20 others."

On one point the producers and distributors for syndication are in agreement: Things can't get much worse, prices for product can't go much lower.

"We've been well shaken out"

Says Reed of Official, "The industry fatality rate can't be much higher. We've been well shaken out. Most of us are building sound financial structures, libraries of quality and strong, mobile sales forces. It happened in the motion picture business . . . many companies to a few . . . and prices will start to rise as our market levels out and stabilizes."

If indeed syndication is ready for its upswing, it still needs help from those who buy its product—stations and advertisers.

Says Robert Seidelman, vice president in charge of syndication for Screen Gems, "With the networks attempting to hold station prime time and with the limited number of regional buyers, we just can't release as many first-run shows as we plan."

Seidelman is aware of the forces constricting the first-run market. (Screen Gems, with an inventory of about 1,000 owned programs, interest in 1,500 others plus distribution rights on 1,400 feature films, has only one first-run show out this year, *Shannon*.) But he faults most stations for laziness, feels they should decline to accept some network programs, substitute first-run products and make "100 cents on the dollar instead of 30

cents," if they "buy properly, program properly and go out and do a selling job."

Station men, for the most part, feel that things are not as simple or clear cut as this. Many have lost faith in first-run quality, see no ratings triumphs in the new off-network binge.

To one official on the buying side of the industry, who holds with the basic "success is in knowing how to program," but who sees today's station program director largely as a "traffic clerk," the big station, advertiser and agency beef today comes in buying first-run product on the strength of a pilot film.

"When you look at these juiced pilots they're great, so you order one and 38 more in the series. But chances are the pilot was produced for \$60,000 and what follows were made for \$30,000-\$32,000 apiece. You're getting half of what you buy. You've seen a pilot which doesn't help you evaluate the series and you're stuck.

"The big regionals," he continues, "used to buy for 52 weeks. Then they went 26 over 52—if they liked their first half they'd take on the second half. Now they are going 13 over 13. They've gotten onto a dog so often they want to get in and out fast if a series doesn't measure up. And beyond this, with costs so great today they've gone to buying spots in a show and this has murdered the regional business."

As for off-network re-runs, this executive looks at the situation as a showman. "In the motion picture industry there is the first-run and the rerun theatre, the big gross and the skim. Between God and the FCC the TV station owner has a license for a prime time first-run theatre. He needs professionals to make his programming—today the public demands nothing less. He has the choice of first-run syndication—costly and often low quality reruns—chancy for ratings if al-

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Strange new names replace the big guns of the past as this season's regional buyers

readily seen, and the first-run feature, the network program.

"Riding the network isn't laziness, it's common sense. And you can't blame the network for option time. It has costs to be met just like anyone else. Stations can take off-network programming. They have for years, but an overdose of rerun material, as I see it, can be nothing but bad."

The advertiser's viewpoint

The men in the middle of all this, the advertisers, have few nasty things to say about syndication *per se*. Over the years it's worked fine for them. Most could not afford network shows or because of the regional nature of their market, could not use them anyway. With the syndicated program came a way into the TV medium and valuable identification with a show.

On the rollcall of regional sales this season are some strange names: Miles of California, Bunker Hill Food Products, American Stores, Streitmann Biscuit. All have good use for their sponsorships, all are important, but they replace such names as Ballantine, Falstaff, Carlings, Continental Oil, American Oil, the big guns of the syndicated past and even of last season.

Ballantine, which once plunked down its regional money for syndicated fare such as *Foreign Intrigue*, *Highway Patrol*, *Bold Venture* and *Shotgun Slade*, goes into this fall with not one syndicated entry. In the words of Ballantine ad manager Leonard Faupel, "We found something better."

The "something better" is a regional buy on the network, *Sing Along With Mitch*, a strong NBC-TV show that the beer company got in on late last season. According to Faupel, the buy was a "price consideration, economics." He mentions that Ballantine is aware of the syndicated product available but that

Mitch Miller, with his strong merchandising advantages, suits the beer company better.

"Syndication," says Faupel, "is not a disadvantage, but it does have limitations." The big limitation, as far as Ballantine is concerned, is the disappearance of the important 7:30 and 10:30 time periods, musts for big regionals out after audience.

With Falstaff Brewing Co., St. Louis, the problem is the same, the difficulty of getting and holding time periods with a syndicated show. Like Ballantine, it has sponsored some top syndicated first-runs like *State Trooper* and *Coronado 9*. It will have none this fall.

Falstaff is now regional on the network with *Sing Along With Mitch* in its marketing area, is also a 25- to 30-market sponsor on *Marshal Dillon*, CBS-TV's old *GunsSmoke* repeats. The move out of syndication, according to Falstaff media coordinator Jerry Branson, "leaves us free of syndication expense and long-term commitment, free to be flexible in our TV strategy."

Carling Brewing Co., Cleveland, was syndicated with *The Banker* in 60 markets last year. "The regional personnel in our six divisions," reports a Carling ad man, "have decided that it is more effective for the media dollars to go for local spending, primarily for spot and local TV."

With regional after regional the story is essentially the same: a shortage of wanted time slots, a shortage of new first-run product or product not of sufficient quality to choose from. This combines with new media thinking, the move to greater flexibility and lower cost which shared network programming and spot seems to offer.

To everything there is an exception, of course, and Anheuser-Busch's Budweiser is the big exception to the big bank-rollers' desertion of syndication. A-B has

signed Bud, the nation's top-selling beer, into National Telefilm Associates' *Third Man* series for a second year—and again in more than 100 markets.

A-B is satisfied with *Third Man* for its high quality and the brewer has been strong enough, and wealthy enough say some, to get and hold the time periods it wants, not the case with most of the smaller advertisers.

Coralling regional sponsors for first-run fare has indeed been a chore this year. And even Ziv-UA, king of the first runs and a top signer of regionals, has largely taken its new product direct to stations. About 90% of all syndicated sales this year have been to stations.

Crime, action and adventure shows have been standard in the syndicated first-run half-hour since the early 1950s, but surprisingly, the big grosses have been turned in by off-network reruns of comedy, not usually a made-for-syndication commodity.

Comedy paid off

CBS Films, in particular, has enjoyed a huge success with its off-network comedy properties, *Amos 'n' Andy*, *Phil Silvers Show*, *Our Miss Brooks*, *The Honey-mooners* and others. The network subsidiary has reported a \$38 million gross on comedy series during its 11-year history, \$5.5 million alone on *Amos 'n' Andy*, in syndication since 1953—and with its 77 episodes still sold in 213 markets.

Currently, CBS Films has released 157 episodes of *December Bride*, has *I Love Lucy* waiting in wings for syndication after conclusion of network daytime reruns. And NBC Films, replacement for the defunct California National Productions, is running strong on syndication of *The Best of Groucho*, 250 half-hours off the network. ITC too, distributor of *Susie*, formerly *Private Secretary* starring Ann Sothern (off CBS-TV's Sunday night lineup in 1956), announced earlier this year a gross of almost \$4 million for the show in domestic and foreign sales.

In comedy, or whatever form a show takes, it generally has to be pretty good to stay around in successful syndication. A good network run is also generally indicative of how good a show will go in syndication, perhaps one of the musts for a decent sale on a new off-network entry today.

How long is the life of a syndicated show? *Amos 'n' Andy* now has nine years behind it. *Susie* in local sales this year was seen for the fourth, fifth and sixth time in such major markets as Los Angeles, Dallas and Atlanta, longer in some other markets—up to 13 times

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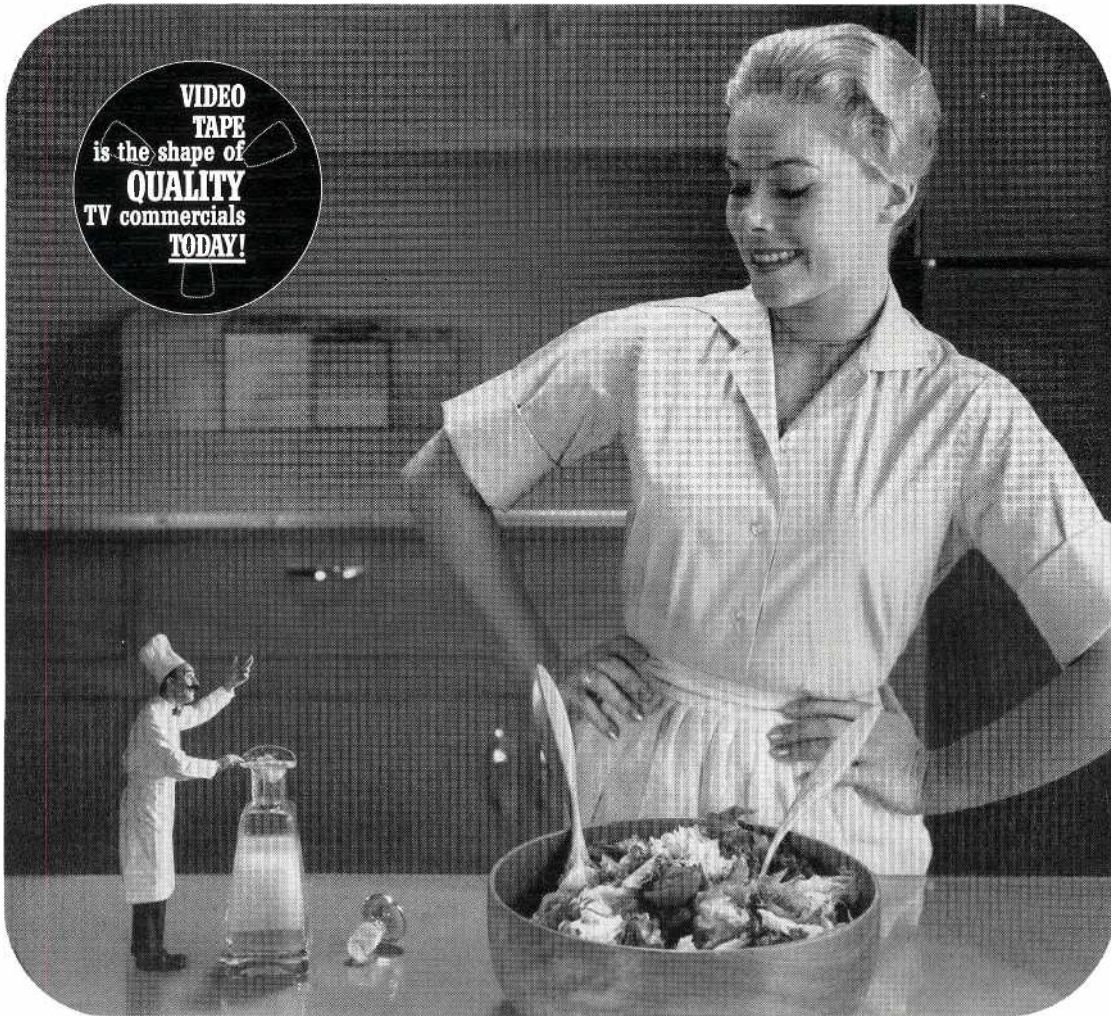
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runs in cycles." He looks for local time periods to open up again and regional advertisers to come back into syndicated sponsorship. It's the waiting period that's tough. "All of television is seeing tougher selling this year," says Victory. "Our own problem is no greater in proportion than what the networks are facing."

Bill Breen, national sales manager at NBC Films, reflects that stations will pay "good money if you give them quality product." And Breen, in an opinion voiced more and more by syndicators, says that "it is better for each of us to go with one good show at a time."

More mileage out of less product

An official at Jayark Films is of the same mind, says, "We can make money today because we haven't a lot of product to lose and we get more mileage out of the product we have. And it pays to strike out into new fields of syndication. The old sheep aspect of the industry, the policy of following the leaders, just hasn't helped things."

The route to a healthy industry, according to Saul J. Turell, president of Sterling Television, is diversification—the company with many communications interests. If one side of its business sags, the others can buoy it up. Sterling itself, turning healthy profits this year, splinters into five divisions. In addition to syndication, roughly a quarter of its business, it has an educational films division, Wolper-Sterling Productions for documentary ammunition, and is also engaged in producing feature films.

Between the moaning, groaning and belt-tightening of the syndicators, there is talk of the future, perhaps hesitant, perhaps uncertain. The ostrich act is the fall-back on the phrase, "things can't get much worse."

The future is chocked full of "ifs." If the government unfreezes stations. If option time is cut back. If a few big

regional or national advertisers swing back into syndication—and others follow. If the product jam thins . . .

"I wonder," says a major syndicator, "If TV can sustain a three-network economy with the nets programming as heavily as they do . . . when they have to dump off spots on expensive shows." This syndicator looks for the networks to crack by next season, turn back 7:30 and perhaps 10:30 to the stations. The possibility and the hope is voiced by more than one syndicator.

"I look," says one television station executive, "for the market to swing back a full 360 degrees to syndication, perhaps by 1962-63. Only the strongest syndicators will be left. Local stations cannot produce professional shows. Syndicators will produce again."

The fly in the ointment, however, is the off-network show, the big new source of station programming available for about one-third less than for the average first-run program and with a ratings history thrown in. To move, it will have to have quality, but plenty of them do and ten companies have rushed 30 off-network shows onto the market so far this year. There will be more next year and the question is: What's going to happen to first-runs? The question begs an answer.

Syndication is not dying, it is only being re-molded by economics and the times. The strong syndicators are rolling with the punches. Ziv-UA may have three shows in first-run syndication this season but it also has three entries (*Aquanuts*, *Bat Masterson*, *Man and the Challenge*) in the off-network hopper too.

"Let's wait and see what next year looks like," says one producer-distributor. "Hope is a commodity we have in supply along with a couple million feet of film. We're not going to run out of either one, although I sure wish my phone would ring about some of the film." END

Thorexin Cough Syrup (North Advertising). TV total \$454,000.

Analgesic companies get into the act too, notably Sterling Drug (Bayer Aspirin) and Plough (St. Joseph Aspirin). Thus TV investments during the "cold season" by the four major analgesic products—Anacin, Bufferin, Bayer Aspirin and St. Joseph Aspirin—should certainly be considered "cold remedy money." From October 1960 through March 1961, total TV expenditures for the four products came to \$15,453,540. By product, TV expenditures during the 6-month "cold season" were: Anacin—\$6,946,530; Bufferin—\$3,947,530; Bayer Aspirin—\$3,180,294; St. Joseph Aspirin—\$1,379,186.

In one sense, TV has proved to be a double-edged sword for cough and cold preparations. The same impact that helped create an overall expansion of the market also hastened the process by which poor or inefficacious products have died. This has occurred for two reasons: (1) TV's dramatic impact quickly "shows up" a run-of-the-mill nostrum when it is compared (by the viewer) with a newly-developed preparation that purports to relieve half a dozen cold symptoms by virtue of its "three layers" or its "multiple ingredients"; (2) advances in product formulation have come with increasing rapidity during the past several years, sharpening the contrast to an even greater extent.

Too, brand loyalty in the cough and cold preparation market is a fleeting thing at best. While this is generally true for most product categories, it has special meaning for marketers of cough and cold preparations. The reason can be found in the nature of the preparations themselves.

Reliefs, but no cures

An analgesic, for example, can and will stop a headache. Similarly, a deodorant can and will stop odor. But although a cold preparation will relieve discomfort to a certain extent, *no cold preparation will stop a cold*. This fact is largely responsible for the consumer's habit of shifting from preparation to preparation and often taking several preparations in combination.

During recent years major TV advertisers of cough and cold preparations have favored graphic hard sell commercials. Some of these have utilized diagrams and cutaways of nasal passages, bronchial passages, *et al.* Others have utilized demonstrations that vividly portray the actual discomfort of a cold. At present, however, there seems to be a movement by some advertisers toward what they describe as a "softer hard sell."

Here, for example, are copy highlights

TOP ADVERTISING AGENCIES BUY COLOR TV

The move is to Color TV. N. W. Ayer & Son, Ted Bates, Campbell-Ewald, Compton, Dancer-Fitzgerald-Sample, Grey, Kenyon & Eckhardt, Lennen & Newell, Maxon, Inc., McCann-Erickson, J. Walter Thompson Company—(to be continued) all have Color TV shows this Fall. Learn more about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, N. Y., Tel: CO 5-5900

from commercials for four leading cough and cold preparations, listed by diminishing degree of hard sell:

Dristan Nasal Mist: "Dristan Nasal Mist with a decongestant . . . most prescribed by doctors, proves relief with this nasograph. Look! Almost no air coming through this victim's nostrils. Now Dristan Nasal Mist sprayed into one nostril. In seconds it penetrates deep into swollen passages. Shrinks swelling. . . . Now the nostril sprayed with Dristan Mist shows free breathing restored. . . ."

Super Anahist Decongestant Cough Syrup: "Now comes a decongestant cough syrup . . . that not only stops coughs of colds, but also breaks up congestion that is a major cause of coughs. It's new Super Anahist Decongestant Cough Syrup. It combines for the first time a new cough-stopping wonder ingredient prescribed by doctors . . . with four other approved medications in a decongestant formula that cannot be duplicated. . . . When you have a cold, bronchial congestion may develop, build up, irritate. So you cough (sound of cough). New Super Anahist Cough Syrup not only stops the cough in minutes, stops it up to six hours, but also checks congestion build-up, reduces irritative fluids, breaks up congestion in upper chest to help keep the cough from coming back."

Vicks Vaporub: "This is Mr. John Rogers (a baby). He feels weak as a kitten. So stuffed up with a cold. He could take aspirins or cold tablets and go to bed . . . but ordinary cold tablets wear off in about four hours. He could wake up miserable. That's why Mr. Rogers never goes to bed with a cold—without Vicks Vaporub. Because Vaporub gives 10-hour sleep-through relief. Delightful . . . Vaporub feels so good. He breathes easier right away. And Vaporub's medications give 10-hour relief to clear his stuffy head . . . to soothe his sore throat . . . to help break up congestion in his manly chest. Vaporub helps him to sleep all night, and awake

well on his way . . . to feeling strong as a tiger. Mr. John Barry Rogers never goes to bed with a cold . . . without Vicks Vaporub. And, neither should you!"

Coldene Cold Tablets: "One cold tablet is different. Its name is Coldene. Coldene is the only modest cold tablet. If you have a cold . . . all it does is make you feel good. Medical science can do no more. Today you hear a lot of claims. "This product blah blah (double talk—different voice) . . . blah blah blah (different voice) . . . blah blah blah (different voice)." Double talk—it's enough to drive you crazy. After all, how much can you swallow? If you have a cold (cough) all Coldene does is help calm your cough—soothe your headache—ease your aches—clear your nose (deep breath) and let you breathe. That's all. In this Coldene bottle, there are 20 tablets—all equally modest! Coldene—the only modest cold tablet. All it does is make you feel good. The Pharmacraft Laboratories now present five seconds of silence without a single claim."

A "softer hard sell"

Ernest P. Zobian, vice president of Vick Chemical Co. (a division of Richardson-Merrell Inc.), recently discussed movement toward a "softer hard sell." "More advertisers seem to be realizing that in selling medicine you can involve people through their emotions," he said, "without sacrificing hard sell facts about the product."

To prove the point, Vick has been utilizing what Zobian calls a "humanized hard sell" in its TV advertising. Recently, for example, Vick decided to shelve a Vaporub commercial that had been on the air for two years, one that combined live action (a little girl with a cold) and a schematic diagram of the girl's nose-throat-chest area. The commercial has been replaced by one created last fall. In the new commercial, utilizing a semi-documentary technique, the camera follows a baby (from discomfort

to treatment to relief) and "sees" him in much the same fashion as a mother's eye would see him. The diagram has been eliminated and the emphasis is now on emotional appeal.

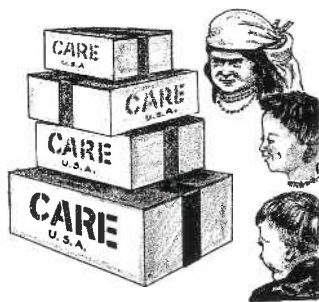
The decision to scrap the "diagram" commercial was based on results of an on-the-air test of both commercials in Boston last fall. Carl Buffington, radio-TV production director for Morse International, agency for the Vick line, noted that playback and recall by viewers was stronger for the new "emotionalized" commercial.

Vicks Vaporub, developed in the early 1900s, is an undisputed leader among chest rubs and, according to ad director Zobian, "the major product in the whole market in terms of units sold and used."

To maintain and expand the appeal of the Vick cold preparation line among a primary market of young mothers, Vick is investing some 80% of its middle-seven-figure annual ad budget in television. "We're heavy in television," Zobian said, "because it's the most effective, most dramatic medium that's been found."

However, Zobian feels that TV is not as effective as it was several years ago, mainly because of public dissatisfaction with programs and commercials. "I suspect that there's less impact on viewers, due to the nature of commercials and programming, and due to methods of spotting commercials and piling up commercials. On the other hand, although some abuses of the medium have doubtlessly lessened its impact, I believe that the opportunity is still there for creating more vivid and more memorable messages."

The opportunity that "is still there" is being seized not only by Dristan, Anahist and Vick, but also by advertisers whose budgets don't begin to match those of "giants." One such advertiser is Pharmacraft Laboratories (subsidiary of Jos. Seagram & Sons), producer of Coldene Liquid Cold Medicine and Coldene Cold



Remember those in need across the world. Every \$1 sends one gift package thru the CARE Food Crusade, New York 16, N.Y.

bebell & bebell *
COLOR LABORATORIES

film strips *

masters - duplicates

from art, transparencies & negatives

full color, b. & w., diazo-color

slides

any size, any mount *

from art, transparencies & negatives

GIANT PHOTOS *

& Transparencies

any size, any style

from art, transparencies & negatives

write, phone, wire

ask for new

price list wall chart V-10

OF COMPLETE PHOTO SERVICES

Watkins 4-8573 106 W. 24th St., New York 11
Cables: Labbebell, N.Y.

Tablets. Referring to the humorous approach that the company has been taking in its TV commercials, advertising brand manager Pete Ernst explained, "We know that Dristan is going to spend much more money than we are, so we almost *have* to take this approach. We can't meet them head-on, so we try to go around them with creativity.

"But there's another facet. One of the axioms of advertising is to treat illness as a serious matter. We don't believe it. We're looking for a different image than the cut-away, 'fast, fast, fast' image of most proprietary products. We believe we can be humorous and sell products at the same time."

Last year, through Papert, Koenig & Lois, about 75% of Coldene's \$900,000 ad budget went to spot TV. This season, Ernst said, the TV figure will probably be greater. Light-touch techniques used in Coldene commercials last year included: a blank screen with husband and wife voices ("John, is that Billy coughing?") "Get up [yawn] and give him some Coldene."); and a holstered bottle of Coldene ("My name is Coldene and I'll take on any cold in the house!").

Did TV humor spell sales success for Coldene? Apparently it did. A recent trade ad for the product was headlined, "Last winter cold remedy sales just about died—except for Coldene." Although the company has not released sales figures, advertising brand manager Ernst reported, "The most encouraging thing is that while most of the market suffered a decline, our sales went up."

Television advertising for cough and cold preparations is generally heaviest during the daytime in an attempt to reach "mother." Overall, daytime network quarter-hours, nighttime network minutes, and nighttime spots are emphasized. This season, for example, Vick Chemical will put its TV money into 12 CBS shows, with quarter-hours on 10 daytimers and minute participations on two hour-long nighttimers—*Investigators*

and *Frontier Circus*. The network money will probably be matched by an equal amount for spot TV.

Even though the larger share of cough and cold preparation money goes to network TV, ad directors and account supervisors for the major companies and their agencies say "it's really all spot television." The concern is with reach and frequency during the "cold season" and program-sponsor identification seems to be of little import.

Because of seasonal considerations, industry insiders say, spot TV is a seller's market. "Consequently," says Pharmacrast's Pete Ernst, "a lot of products may be on the air earlier than they want to be, having taken the avails *when* they were available."

This may be true for many of the cough and cold preparation marketers who use TV only seasonally, but it is not true for Whitehall Laboratories and its Dristan, Dondril and Infra-rub. In the first place, the Whitehall cold products line provides TV with almost half its billings from the cold and cough preparations market—close to \$15 million. Whitehall's parent company, American Home Products, is the nation's third largest TV advertiser, whose 1960 TV billings of \$42.8 million were topped only by those of Procter & Gamble and Lever Bros.

As a 52-week TV buyer, AHP advertised its products in some 30 network shows last year, including *The Untouchables*, *Bachelor Father*, *Surfside 6*, *77 Sunset Strip*, *Have Gun, Will Travel*, *Hawaiian Eye*, *Douglas Edwards with the News*, and *Sunday News Special*. Last October alone, AHP commercials (mainly for the Dristan line and for Anacin) were run in 23 network shows. Because American Home Products is able to earn maximum network and spot discounts by virtue of its weighty television investments, Dondril, Infra-rub and the Dristan line benefit accordingly.

With rapid strides being made in

product efficiency, more and more ethical drug houses are coming into the cough and cold preparation market. Three such companies are Merck, Sharp & Dohme, Charles Pfizer & Co. and Smith, Kline & French Laboratories. The latter company reportedly is test-marketing a product called Contac, which promises 10- to 12-hour therapeutic benefits. This product formulation—a sustained release tablet that will provide longer-lasting relief—promises to be the next big step for the cough and cold preparation market. Vick Chemical, Chesebrough-Pond's and Whitehall Laboratories all are reportedly developing or testing sustained-relief preparations.

No advance purchasing

No matter what product advances take place, however, advertisers will continue to be faced with the fact that a consumer won't buy a cold or cough preparation in anticipation of a cold. Cold preparations aren't like peanut butter; most people don't even think of buying until they start sneezing.

This is why it is so important for advertisers in this highly competitive, TV-heavy industry to have their spot positions sewed up in advance of the season. "If you're not out there between October and March," commented one executive, "you have to wait another year. And in this business, you can't afford to wait."

Although most major producers of cough and cold preparations are actively trying to learn as much as they can about the common cold—about its causes and possible cures—thus far they have learned very little. Ernest Zobian, vice president at Vick Chemical, reported that although a great deal of progress has been made in relieving the symptoms of a cold, the entire industry is at an impasse insofar as an actual cure is concerned.

Zobian and others pointed out that hundreds of viruses are probably responsible for colds, and that even if vaccines are developed, there is evidence that people cannot be immunized against viruses.

This means, of course, that companies whose products are designed to relieve the discomfort of cold symptoms should continue to enjoy a bountiful harvest of sales. And with television drawing the great bulk of their advertising expenditures, even the "bad years" are likely to be good ones.

One advertiser puts it this way: "There's just one thing that can do more for our business than television has already done for it—a good epidemic."
END

DANCER-FITZGERALD-SAMPLE BUYS COLOR TV

With its Sunday night "Bullwinkle Show," General Mills makes the move up to Color TV this Fall. The trend to Color is growing. Are you with it? Learn more about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

C - E - I - **A**
R ^{*}INC.
B

***R**esearch is the key word which links the objectives of the leading audience measurement service and the world's largest independent data processing firm.

To ARB clients, this alliance of objectives and resources promises an expansion of research services to meet every television audience measurement need of the '60's... and beyond.



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TELESTATUS

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

OCTOBER TELEVISION HOMES

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

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

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

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

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

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

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

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

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

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

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

OCTOBER, 1961

TOTAL U.S. TV HOMES.....47,900,000
TOTAL U.S. HOUSEHOLDS.....54,000,000
U.S. TV PENETRATION.....89%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—70 XXAB-TV (N,C,A)	22,400
ABILENE, Tex.—80 KBCC-TV (N)	72,500
ADA, Okla.—80 KTEN (A,C,N)	83,600
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	†72,000
ALBANY, Ga.—64 WALB-TV (A,N)	141,700
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**432,100
ALBUQUERQUE, N.M.—72 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	138,200
ALEXANDRIA, La.—71 KALB-TV (A,C,N)	89,300
ALEXANDRIA, Minn.—75 KCMT (N,A)	97,000
ALTOONA, Pa.—88 WFBG-TV (A,C)	278,000
AMARILLO, Tex.—79 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	112,700
AMES, Iowa—89 WOI-TV (A)	295,000
ANCHORAGE, Alaska KANI-TV (A,N); KTVA (C)	††
ANDERSON, S.C. WAIM-TV (A,C)	††

Market & Stations—% Penetration	TV Homes
ARDMORE, Okla.—76 KXII (N)	28,500
ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	403,900 ††
ATLANTA, Ga.—84 WAGA-TV (C); WLWA (A); WSB-TV (N)	559,000
AUGUSTA, Ga.—75 WJBF-TV (A,N); WRDW-TV (C)	186,200
AUSTIN, Minn.—86 KMMT (A)	148,600
AUSTIN, Tex.—78 KTBC-TV (A,C,N)	138,500
BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	190,300 165,600
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	730,500
BANGOR, Me.—92 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	101,500
BATON ROUGE, La.—74 WAFB-TV (C,A); WBRZ (N,A)	245,100
BAY CITY-SAGINAW-FLINT, Mich.—91 WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	412,200 162,800
BEAUMONT-PORT ARTHUR, Tex.—78 KFDN-TV (C); KPAC-TV (N); KBMT-TV (A)	150,800
BELLINGHAM, Wash.—84 KVOS-TV (C)	*49,800
BIG SPRING, Tex.—77 KEDY-TV (C)	19,300
BILLINGS, Mont.—69 KOOK-TV (A,C); KGHL-TV (N)	58,000
BINGHAMTON, N.Y.—92 WNBF-TV (A,C); WINR-TV† (A,N,C)	345,700 144,100
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRG-TV (A,C)	437,800
BISMARCK, N.D.—73 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,700
BLOOMINGTON, Ind.—91 WTTV (See also Indianapolis, Ind.)	624,500
BLUEFIELD, W. Va.—81 WHIS-TV (N,A)	119,300
BOISE, Idaho—82 KBOI-TV (C); KTVB (A,N)	66,300
BOSTON, Mass.—93 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,721,100
BRISTOL, Va.—JOHNSON CITY, Tenn.—71 WCYB-TV (A,N); WJHL-TV (A,C)	173,400
BRYAN, Tex.—73 KBTX-TV (A,C)	43,000
BUFFALO, N.Y.—92 WBNF-TV (C); WGR-TV (N); WKBW-TV (A)	573,200
BURLINGTON, Vt.—88 WCAX-TV (C)	*191,600
BUTTE, Mont. KXIF-TV (A,C,N)	*59,800
CADILLAC, Mich.—85 WWTV (A,C)	100,100
CAPE GIRARDEAU, Mo.—82 KFVS-TV (C)	198,000
CARLSBAD, N.M.—86 KAVE-TV (A,C)	12,300
CARTHAGE-WATERTOWN, N.Y.—82 WCNY-TV (A,C) (Includes CATV Homes)	*67,500
CASPER, Wyo.—59 KTWO-TV (A,N,C)	33,500
CEDAR RAPIDS-WATERLOO, Iowa—90 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	304,000
CHAMPAIGN, Ill.—90 WCIA (C); WCHU† (N)† († See Springfield listing)	327,200
CHARLESTON, S.C.—76 WCSC-TV (C); WUSN-TV (A,N)	144,700

• 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.

† Market being held as it has reached 95% TV penetration.



IN THE NATION'S RICHEST RETAIL MARKET*

In Odessa-Midland and 26 counties in West Texas and New Mexico 30% more people** keep up with the changing world by viewing KOSA-TV News at 6 and 10 P. M.

If your sales message is "news worthy" you'll reach more of the Nation's Richest Retail Market* on

KOSA-TV FIRST IN ODESSA-MIDLAND

*Retail Sales \$5,887 per hshld. Sales Mgmt Survey of Buying Power/May 1961

**ARB, Mar. 1961
BUY TV
 to sell West Texans...
 Get 34% of New Mexico to boot



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. Collier, Nat. Sales Mgr.

IN THE HUGE MARYLAND MARKET WMAR-TV AGAIN LEADS WITH HOMES VIEWING AUDIENCE*

* Based on the latest NIELSEN** and ARB*** reports, WMAR-TV again leads the other Baltimore stations with more quarter-hour firsts based on both homes viewing and ratings from sign-on to midnight.

NIELSEN, JULY 1961 (6/5-18; 6/26-7/9) *ARB, JUNE 1961 (5/15-6/11)

In Maryland Most People WATCH WMAR-TV
 SUNPAPERS TELEVISION BALTIMORE 3, MD.
 Represented Nationally by THE KATZ AGENCY, INC.
CHANNEL 2

Blanket

**COVERAGE
IS RARE!**



**BUT.....
UHF
COVERAGE
in Metro Columbia
misses blanket
coverage by only a
HARE!**



WCCA TV

**Channel 25
Columbia, S. C.**

Market & Stations—% Penetration	TV Homes
CHARLESTON-HUNTINGTON, W. Va.—82 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	441,400
CHARLOTTE, N.C.—84 WBTV (C,A); WSOC-TV (A,N)	657,600
CHATTANOOGA, Tenn.—77 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	201,800
CHEBOYGAN, Mich.—74 WTOM-TV (N,A) (See also Traverse City)	24,400
CHEYENNE, Wyo.—68 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**55,000
CHICAGO, Ill.—93 WBBM-TV (C); WBKB (A); WGN-TV; WNBC (N)	2,243,300
CHICO, Calif.—83 KHSI-TV (A,C)	114,100
CINCINNATI, Ohio—91 WCRO-TV (C); WKRC-TV (A); WLWT (N)	797,500
CLARKSBURG, W. Va.—77 WBOY-TV (A,C,N)	79,900
CLEVELAND, Ohio—93 WEWS (A); KYW-TV (N); WJW-TV (C)	1,310,600
CLOVIS, N.M.—69 KVER-TV (C)	15,600
COLORADO SPRINGS-PUEBLO, Colo.—83 KKTV (C); KRDO-TV (A); KCSJ-TV (N)	98,100
COLUMBIA-JEFFERSON CITY, Mo.—82 KOMU-TV (A,N); KRCG-TV (A,C)	123,200
COLUMBIA, S.C.—79 WIS-TV (N); WNOK-TV† (C)	184,300 †33,400
COLUMBUS, Ga.—80 WVTM (A,N); WRBL-TV (C)	129,900
COLUMBUS, Miss.—60 WCBI-TV (C,N,A)	51,700
COLUMBUS, Ohio—93 WBNS-TV (C); WLWC (N); WTVN-TV (A)	558,100
COOS BAY, Ore. KCBY-TV (N)	††
CORPUS CHRISTI, Tex.—80 KRIS-TV (N); KZTV (C,A)	96,300
DALLAS-FT. WORTH, Tex.—86 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	746,900
DANVILLE, Ill.—73 WICD-TV† (N)	†23,700
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	329,100
DAYTON, Ohio—94 WHIO-TV (C); WLWD (A,N)	497,200
DAYTONA BEACH-ORLANDO, Fla.—77 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	271,200
DECATUR, Ala.—40 WMSI-TV† (C,N)	†32,600
DECATUR, Ill.—79 WTVF† (A)	†123,100
DENVER, Colo.—85 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	371,500
DES MOINES, Iowa—90 KRNT-TV (C); WHO-TV (N)	278,700
DETROIT, Mich.—92 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,613,600
DICKINSON, N.D.—62 KDIX-TV (C)	15,400
DOTHAN, Ala.—62 WTVY (A,C)	77,300
DOUGLAS, Ariz. KDA-TV	††
DULUTH, Minn.-SUPERIOR, Wis.—85 KDAL-TV (C); WDSM-TV (A,N)	153,300
DURHAM-RALEIGH, N.C.—76 WTVD (A,C); WRAL-TV (N)	303,400
EAU CLAIRE, Wis.—92 WEAU-TV (A,C,N)	111,800
EL DORADO, Ark.-MONROE, La.—74 KTVE (A,N); KNOE-TV (A,C)	178,100
ELKHART-SOUTH BEND, Ind.—69 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†151,000
EL PASO, Tex.—81 KELP-TV (A); KRDD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*106,300

Market & Stations—% Penetration	TV Homes
ENID, Okla. (See Oklahoma City)	
ENSIIGN, Kan. KTVC (C)	††
EPHRATA, Wash.—28 KBAS-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†5,000
ERIE, Pa.—95 WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	†173,280 †58,000
EUGENE, Ore.—85 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,400
EUREKA, Calif.—80 KIEM-TV (A,C); KVIQ-TV (A,N)	60,800
EVANSVILLE, Ind.-HENDERSON, Ky.—84 WRE-TV† (N); WTVW (A); WEHT-TV† (C)	224,900 †127,000
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—77 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	142,800
FLINT-BAY CITY-SAGINAW, Mich.—91 WJRT (A); WNEM (A,N); WKNN-TV† (A,C)	412,200 †62,800
FLORENCE, Ala.—52 WOWL-TV† (C,N,A)	†15,400
FLORENCE, S.C.—75 WBTW (A,C,N)	164,700
FT. DODGE, Iowa—60 KQTV† (N)	†27,700
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,300
FT. SMITH, Ark.—71 KFSA-TV (C,N,A)	52,000
FT. WAYNE, Ind.—81 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†184,600
FT. WORTH-DALLAS, Tex.—86 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	746,900
FRESNO, Calif.—74 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	†194,700
GLENDIVE, Mont.—60 KXGN-TV (C,A)	2,100
GOODLAND, Kan.—61 KWHT-TV (C)	10,900
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	33,300
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,200
GRAND RAPIDS-KALAMAZOO, Mich. WOOD-TV (A,N); WKZO-TV (A,C)	*612,700
GREAT BEND, Kan.—75 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**103,400
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	52,200
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	323,900
GREENSBORO-WINSTON-SALEM, N.C.—86 WRMY-TV (A,C); WSJS-TV (N)	402,200
GREENVILLE-SPARTANBURG, S.C.-ASHEVILLE, N.C.—79 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C, N)	403,900 ††
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	179,200
GREENWOOD, Miss.—62 WABG-TV (C)	59,900
HANNIBAL, Mo.-QUINCY, Ill.—89 KHQA (C,A); WGMF-TV (A,C)	173,200

• 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 (for booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% TV penetration.

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**North Carolina's
Grade A World**

Largest N. C. Metropolitan Area: Winston-Salem, Greensboro, High Point
14 cities ranging from 11,000 to over 120,000 population
Total Population — 1,409,700
Total Households — 369,940

**North Carolina's
Grade A World**

Billion Dollar Market:
Consumer Income — \$1 1/2 Billion—plus
Total Retail Sales — \$1 Billion—plus

WSJS
TELEVISION
WINSTON-SALEM/GREENSBORO/HIGH POINT

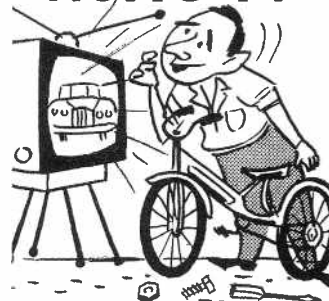


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Market & Stations—% Penetration	TV Homes
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	*76,200
HARRISBURG, Ill.—83 WSIL-TV (A)	200,300
HARRISBURG, Pa.—72 WHP-TV† (C); WTPA† (A)	†164,500
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	45,900
HARTFORD-NEW BRITAIN, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	675,000 †302,300
HASTINGS, Neb.—82 KHAS-TV (N)	99,800
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	52,100
HELENA, Mont. KBLI-TV (C)	†††
HENDERSON, Ky.—EVANSVILLE, Ind.—84 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	224,900 †127,000
HENDERSON-LAS VEGAS, Nev.—77 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,700
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRIP† Greenfield, Mass.)	**†335,100
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku and KHJK-TV Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**•149,000
HOT SPRINGS, Ark. KFOY-TV	†††
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	501,200
HUNTINGTON-CHARLESTON, W. Va.—82 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	441,400
HUNTSVILLE, Ala. WAFG-TV† (A)	††
HUTCHINSON-WICHITA, Kan.—83 KTWH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan., satellite of KAKE-TV)	**302,800
IDAHO FALLS, Idaho—74 KID-TV (A,C); KFI-TV (N)	65,300
INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	737,800
JACKSON, Miss.—68 WJTV (C); WLBT (A,N)	226,900
JACKSON, Tenn.—71 WDXI-TV (A,C)	57,100
JACKSONVILLE, Fla.—82 WJXT (C,A); WFGA-TV (N,A)	295,900
JEFFERSON CITY-COLUMBIA, Mo.—82 KRCG-TV (A,C); KOMU-TV (A,N)	123,200
JOHNSON CITY, Tenn.—BRISTOL, Va.—71 WJHL-TV (A,C); WCYB-TV (A,N)	173,400
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N)	558,800 ††
JOPLIN, Mo.—PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	135,200
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO-GRAND RAPIDS, Mich. WKZO-TV (A,C); WOOD-TV (A,N)	*612,700
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	607,000
KEARNEY, Neb.—77 KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,600

• 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.
♦ Market being held as it has reached 95% TV penetration.

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Market & Stations—% Penetration	TV Homes
KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,900
KNOXVILLE, Tenn.—71 WATE-TV (N); WBIR-TV (C); WTYK† (A)	213,800
LA CROSSE, Wis.—88 WKBT (A,C,N)	148,400
LAFAYETTE, La.—71 KLFY-TV (C) (Includes CATV Homes)	121,300
LAKE CHARLES, La.—72 KPLC-TV (A,N)	102,000
LANCASTER, Pa. WGAL-TV (C,N)	*517,800
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Ondodag)	379,600
LAREDO, Tex.—64 KONS-TV (A,C,N)	10,700
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,700
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—84 WLYH-TV† (A)	†110,000
LEWISTON, Idaho—73 KLEW-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	18,500
LEXINGTON, Ky.—47 WLEX-TV† (N); WKYT† (A,C)	†56,200
LIMA, Ohio—66 WIMA-TV† (A,C,N)	†55,600
LINCOLN, Neb.—85 KOLN-TV (A,C)	176,300
LITTLE ROCK, Ark.—72 KARK-TV (N); KTHV (C); KATV (A)	254,100
LOS ANGELES, Calif.—91 KABC-TV (A); KCOB; KHI-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,885,300
LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (C)	426,600
LUBBOCK, Tex.—80 KCBD-TV (A,N); KDUB-TV (C)	109,900
LUFKIN, Tex.—69 KTRE-TV (N,C,A)	34,300

Market & Stations—% Penetration	TV Homes
LYNCHBURG, Va.—82 WLVA-TV (A)	129,600
MACON, Ga.—76 WMAZ-TV (A,C,N)	114,100
MADISON, Wis.—90 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	235,100
MANCHESTER, N.H.—90 WMUR-TV (A)	†87,800
MANKATO, Minn. KEYC-TV	148,700
MARINETTE, Wis. (See Green Bay)	††
MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,500
MASON CITY, Iowa—87 KGLO-TV (C)	153,300
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73 KBES-TV (A,C,N)	44,300
MEMPHIS, Tenn.—77 WHBQ-TV (A); WMCB (N); WREC-TV (C)	474,600
MERIDIAN, Miss.—67 WTOX-TV (A,C,N)	94,400
MESA-PHOENIX, Ariz.—85 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	238,400
MIAMI, Fla.—90 WCKT (N); WPST-TV (A); WTVJ (C) *Includes 66,800 tourist-only sets	569,300
MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (C)	86,500
MILWAUKEE, Wis.—93 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	650,500
MINNEAPOLIS-ST. PAUL, Minn.—90 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	†168,500
MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	750,600
MISSOULA, Mont.—73 KMSO-TV (A,C)	*34,000
MOBILE, Ala.—80 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	57,400
MONAHANS, Tex.—71 KYKM-TV (A)	247,600
MONROE, La.—EL DORADO, Ark.—74 KNOE-TV (A); KTVE (A,N)	26,000
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—72 WCOV-TV† (C); WSFA-TV (N,A)	178,100
MUNCIE, Ind.—59 WBBC-TV† (A,C,N)	156,200
NASHVILLE, Tenn.—70 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	†51,500
NEW BRITAIN-HARTFORD, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	†21,100
NEW HAVEN, Conn.—92 WNHC-TV (A)	380,400
NEW ORLEANS, La.—84 WDSU-TV (N); WVUE (A); WWL-TV (C)	675,000
NEW YORK, N.Y.—93 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	†302,300
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	992,200
NORTH PLATTE, Neb.—69 KNOP-TV (N)	384,100
OAK HILL, W. Va.—78 WOAY-TV (A,C)	5,173,600
OAKLAND-SAN FRANCISCO, Calif.—90 KTVU; KRON-TV (N); KPX (C); KGO-TV (A)	302,800
ODESSA-MIDLAND, Tex.—70 KOSA-TV (C); KMID-TV (A,N)	20,300
OKLAHOMA CITY, Okla.—85 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	90,100
OMAHA, Neb.—92 KMTV (N); WOW-TV (C); KETV (A)	319,800

Market & Stations—% Penetration	TV Homes
ORLANDO-DAYTONA, Fla.—71 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	271,200
OTTUMWA, Iowa—84 KTYO (C,N,A)	85,900
PADUCAH, Ky.—79 WPFD-TV (N)	179,700
PANAMA CITY, Fla.—77 WJHG-TV (A,N)	26,800
PARKERSBURG, W. Va.—44 WTAP† (A,C,N)	†19,400
PASCO, Wash.—52 KEPR-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†32,900
PEMBINA, N.D. KCND-TV (A)	†††
PEORIA, Ill.—78 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**†178,600
PHILADELPHIA, Pa.—91 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,999,700
PHOENIX-MESA, Ariz.—85 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	238,400
PITTSBURGH, Pa.—93 KDKA-TV (C); WTIC (N); WTAE (A)	135,200
PITTSBURG, Kan.—JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	1,180,800
PLATTSBURG, N.Y.—84 WPTZ (A,N)	*108,100
POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	334,600
PONCE, P.R. WSUR-TV; WRJK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—78 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	150,800
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	237,300
PORTLAND, Ore.—86 KGW-TV (N); KOIN-TV (C); KPTV (A)	477,600
PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	21,100
PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (C)	680,500
PUEBLO-COLORADO SPRINGS, Colo.—83 KCSJ-TV (N); KKTU (C); KRDO-TV (A)	98,100
QUINCY, Ill.—HANNIBAL, Mo.—89 WQEM-TV (A,N); KHQA-TV (C,A)	173,200
RALEIGH-DURHAM, N.C.—76 WRAL-TV (N); WTVB (A,C)	303,400
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	**34,500
REDDING, Calif.—79 KVPT-TV (A,N)	74,700
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300
RICHMOND, Va.—82 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	269,700
RIVERTON, Wyo.—54 KWRB-TV (C,N,A)	6,800
ROANOKE, Va.—81 WDBJ-TV (C); WSLS-TV (A,N)	252,800
ROCHESTER, Minn.—87 KROC-TV (N)	78,300
ROCHESTER, N.Y.—92 WROC-TV (A,N); WHEC-TV (A,C); WYET-TV (A,C)	337,300
ROCKFORD, Ill.—91 WREX-TV (A,C); WTVQ† (N)	204,500
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	†108,200
ROME-UTICA, N.Y. (See Utica)	329,100
ROSWELL, N.M. KSWB-TV (A,C,N)	*49,800

◆ Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. coverage only.
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*** Does not include circulation of satellite.
◆ Market being held as it has reached 95% TV penetration.

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Market & Stations—% Penetration	TV Homes
SACRAMENTO-STOCKTON, Calif.—88 KXTV (C); KCRA-TV (N); KOVR (A)	456,200
SAGINAW-BAY CITY-FLINT, Mich.—91 WKNX-TV (A,C); WNEM-TV (A,N); WJRT (A)	412,200 †62,800
ST. JOSEPH, Mo.—90 KFEG-TV (C,A)	110,800
ST. LOUIS, Mo.—92 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	860,600
ST. PAUL-MINNEAPOLIS, Minn.—90 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	750,600
ST. PETERSBURG-TAMPA, Fla.—85 WSUN-TV (A); WFLA-TV (N); WTVT (C)	349,700 †222,100
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**225,300
SALISBURY, Md.—68 WBOC-TV (A,C)	†34,100
SALT LAKE CITY, Utah—88 KSL-TV (C); KCPX (A); KUTV (N); KIOR-TV (Provo, Utah)	262,700
SAN ANGELO, Tex.—82 KCTV (A,C,N)	32,100
SAN ANTONIO, Tex.—83 KUAL-TV (A); KENS-TV (C); KONO (A); WOAI-TV (N)	324,200 ††
SAN DIEGO, Calif.—93 KFMB-TV (C); KOGO-TV (N)	*304,800
SAN FRANCISCO-OAKLAND, Calif.—90 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,372,400
SAN JOSE, Calif.—84 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	261,200
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82 KEYT (A,C,N)	64,000
SAVANNAH, Ga.—74 WSAV-TV (N,A); WTOG-TV (C,A)	104,600
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); WTEN (C); WEST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**432,100
SCRANTON-WILKES-BARRE, Pa.—87 WDAU (A); WBRE-TV (N); WNEP-TV (A) (Includes CATV Homes)	†280,400
SEATTLE-TACOMA, Wash.—90 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*588,700
SEDALIA, Mo.—88 KMOS-TV (A)	27,300
SELMA, Ala. WLSA-TV	†††
SHREVEPORT, La.—78 KSLA (A,C); KTBS-TV (A,N)	287,200
SIoux CITY, Iowa—87 KTVI (A,N); KVTI (A,C)	182,500
SIoux FALLS, S.D.—79 KEIO-TV (C,A); KSOO-TV (N,A) (KEIO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**230,400
SOUTH BEND-ELKHART, Ind.—69 WNDU-TV (N); WSBT-TV (C); WSJV-TV (A)	†151,000
SPARTANBURG-GREENVILLE, S.C.— ASHEVILLE, N.C.—79 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); W15E-TV (A)	403,900 ††
SPOKANE, Wash.—80 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	279,600
SPRINGFIELD, Ill.—77 WCST (N) (Operates satellite WCHU, Champaign, Ill.)	**†142,000
SPRINGFIELD-HOLYOKE, Mass.—87 WHYN-TV (A,C); WWLP (N) (WWLP operates satellite WRLP Greenfield, Mass.)	**†335,100
SPRINGFIELD, Mo.—81 KTTS-TV (C); KYTV (A,N)	112,700
STUBENVILLE, Ohio—88 WSTV-TV (A,C)	341,600

Market & Stations—% Penetration	TV Homes
STOCKTON-SACRAMENTO, Calif.—88 KOVR (A); KCRA (N); KXTV (C)	456,200
SUPERIOR, Wis.—DULUTH, Minn.—85 WDSM-TV (N,A); KDAL-TV (C)	153,300
SWEETWATER, Tex.—83 KPAR-TV (C)	48,700
SYRACUSE, N.Y.—92 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**470,900
TACOMA-SEATTLE, Wash.—90 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*588,700
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—65 WCTV (C)	135,600
TAMPA-ST. PETERSBURG, Fla.—85 WFLA-TV (N); WTVT (C); WSUN-TV (A)	349,700 †222,100
TEMPLE-WACO, Tex.—79 KCEN-TV (N); KWTZ-TV (A,C)	127,600
TERRE HAUTE, Ind.—92 WTHI-TV (A,C)	198,400
TEXARKANA, Tex.—73 KTAL-TV (A,C)	89,100
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93 WSPD-TV (A,N); WTOL-TV (C,N)	425,500
TOPEKA, Kan.—81 WIBW-TV (C,A,N)	119,000
TRAVERSE CITY, Mich.—86 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygon)	**46,300
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); WTEN (C); WEST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**432,100
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	111,700
TULSA, Okla.—82 KOTV (C); KVOO-TV (N); KTUL-TV (A)	328,100
TUPELO, Miss.—61 WTWV (N)	47,000
TWIN FALLS, Idaho—77 KLIX-TV (A,C,N)	26,200
TYLER, Tex.—73 KLTV (A,C,N)	107,600
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	150,100
VALLEY CITY, N.D.—78 KXJB-TV (C) (See also Fargo, N.D.)	136,200
WACO-TEMPLE, Tex.—79 KWTX-TV (A,C); KCEN-TV (N)	127,600
WASHINGTON, D.C.—88 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	871,200
WASHINGTON-GREENVILLE, N.C.—75 WITN (N); WNCN (A,C)	179,200
WATERBURY, Conn. WATR-TV (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	304,000
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	121,000
WESLACO-HARLINGEN, Tex.—75 KRGV-TV (N,A); KGBT-TV (A,C)	*76,200
WEST PALM BEACH, Fla.—79 WEAT-TV (A); WPTV (N)	86,700
WESTON, W. Va. WJPB-TV (A)	†††
WHEELING, W. Va.—86 WTRF-TV (A,N)	241,300
WICHITA-HUTCHINSON, Kan.—83 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan., satellite of KAKE-TV)	**302,800
WICHITA FALLS, Tex.—83 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lowton)	138,800
WILKES-BARRE—SCRANTON, Pa.—87 WBRE-TV (N); WNEP-TV (A); WDAU-TV (C) (Includes CATV Homes)	†280,400
WILLISTON, N.D.—56 KUMV-TV (N,A)	18,700

Market & Stations—% Penetration	TV Homes
WILMINGTON, N.C.—72 WECT (A,N,C)	98,700
WINSTON-SALEM—GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	402,200
WORCESTER, Mass. WWOR (N)	††
YAKIMA, Wash.—83 KIMA-TV (A,C,N); KNDO-TV (A) IKIMA-TV operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.; KNDO-TV operates satellite KNDO-TV, Richland, Wash.)	***45,700
YORK, Pa.—55 WSBA-TV (A)	40,300
YOUNGSTOWN, Ohio—74 WFMJ-TV; WKBN-TV (C); WKST-TV (A) (Includes CATV Homes)	†172,100
YUMA, Ariz.—81 KIVA (C,N,A)	28,600
ZANESVILLE, Ohio—77 WHIZ-TV (A,C,N)	†19,300

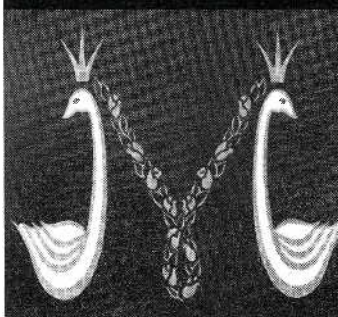
● Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.
 † Market being held as it has reached 95% TV penetration.
 ● Market's coverage area being re-evaluated.

TV MARKETS

1 - channel markets.....	132
2 - channel markets.....	69
3 - channel markets.....	54
4 - (or more) - channel markets.....	17
Total U.S. Markets.....	272
Commercial stations U.S. & possessions.....	540

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THE CASE AGAINST MINORITY RULE

In some circles it has become fashionable to say that television cheats the public. Television, according to this view, is making a fortune by using the public's airways and giving the public little in return.

This criticism has not been stilled by the program changes of the new season that is just beginning. It persists despite an abundance of objective evidence disputing it.

By any sensible measurement, television is giving more people more entertainment and information at less expense than any other medium or combination of media.

It costs the three television networks about \$1.2 million a day to produce and distribute their program services.

It costs the average television set owner about 13 cents a day to own and operate a set.

Accounting only for the network service, which is available throughout the country, any American viewer can take his choice of better than a million dollars worth of television service every day at a price about one-tenth that of a seat at a first-run movie and about one-fiftieth that of a decent ticket to a Broadway play. Add to the network schedules the wealth of locally-originated programs that are broadcast in many communities, and the value of the service that the viewer can buy for 13 cents is still greater.

If television is cheating the public, other media are stealing it blind. Why then is television chosen as the principal target of criticism?

At this point it is important to note that the vast majority of the American people are by no means disenchanted with TV. No responsible research service shows any decline in the size of the audience or the time the audience spends before its sets.

The criticism comes from a minority whose tastes differ from those of the mass culture. To this minority, relatively few television programs have personal appeal. Random tuning is more apt to frustrate than to gratify. The same experience would be encountered in an indiscriminate sampling of current books, magazines or movies, but in television the possibility of frustration is accentuated.

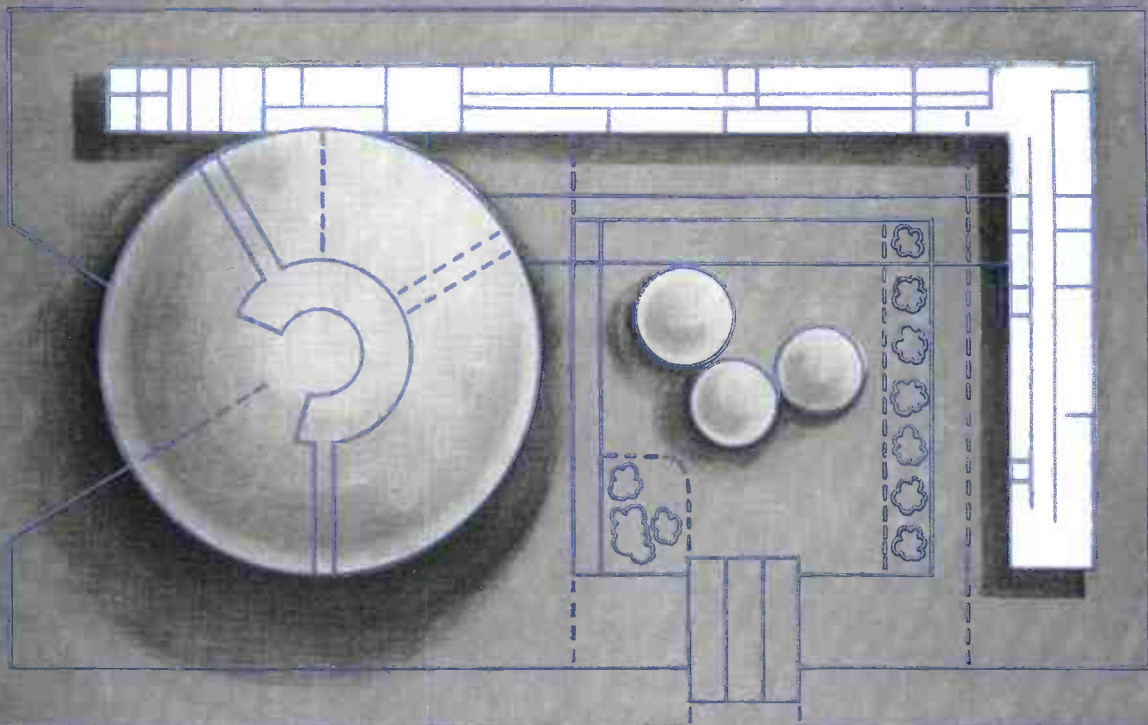
Television programs cannot be set aside like books or magazines to be examined at moments of convenience. They cannot be chosen in advance on the advice of respected critics, for no television review becomes available until the program it appraises has disappeared. The more discriminating the viewer, the higher the odds against his chancing upon a program that he likes.

In these circumstances it is understandable that some casual searchers of the television dial should be left unsatisfied and that, in time, they should assume that their experiences are universal. Their social contacts are likely to be with others of similar habits and similar tastes, and from them they hear of similar disappointments. For added confirmation they have only to turn to disparagements of television in newspapers and magazines whose writers are conditioned not only by personal aversions to many television shows but also by the knowledge that they work for proprietors of media that compete with television both for audience and for advertising revenue.

By this process the critical minority has come to believe that television is failing everyone.

It is a belief that cannot be corrected by the sweeping program changes that the minority demands. If television were to make a massive redirection of its programming appeal, it might succeed in satisfying the minority that is now unsatisfied, but it would do so at the cost of losing the great majority that now pay it allegiance. This is not to suggest that television ought to ignore the unsatisfied minority. It must continue to create programs of minority appeal and do what it can to bring audience and program together by advance publicity.

It is to suggest that television cannot live on minority appeal alone, any more than the other mass communications media can live on it. Right now television is ruled by the majority. In the American system majority rule is trusted to choose governments and national policies that can mean the difference between survival or extinction. It ought to be trusted to choose television programming too.



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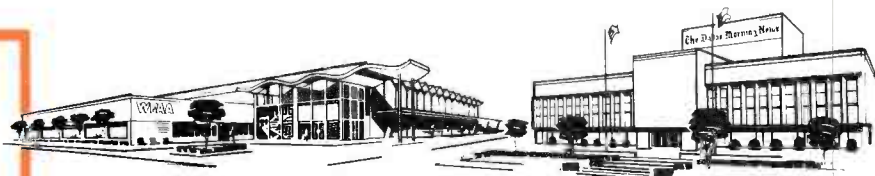
WFAA-TV believes in getting the right person for the right job — be it weatherman, sportscaster, or a queen for the kitchen. It is the only way to further that all-important "quality touch" so vital in the selling of a quality product. Doesn't *yours* belong here?

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