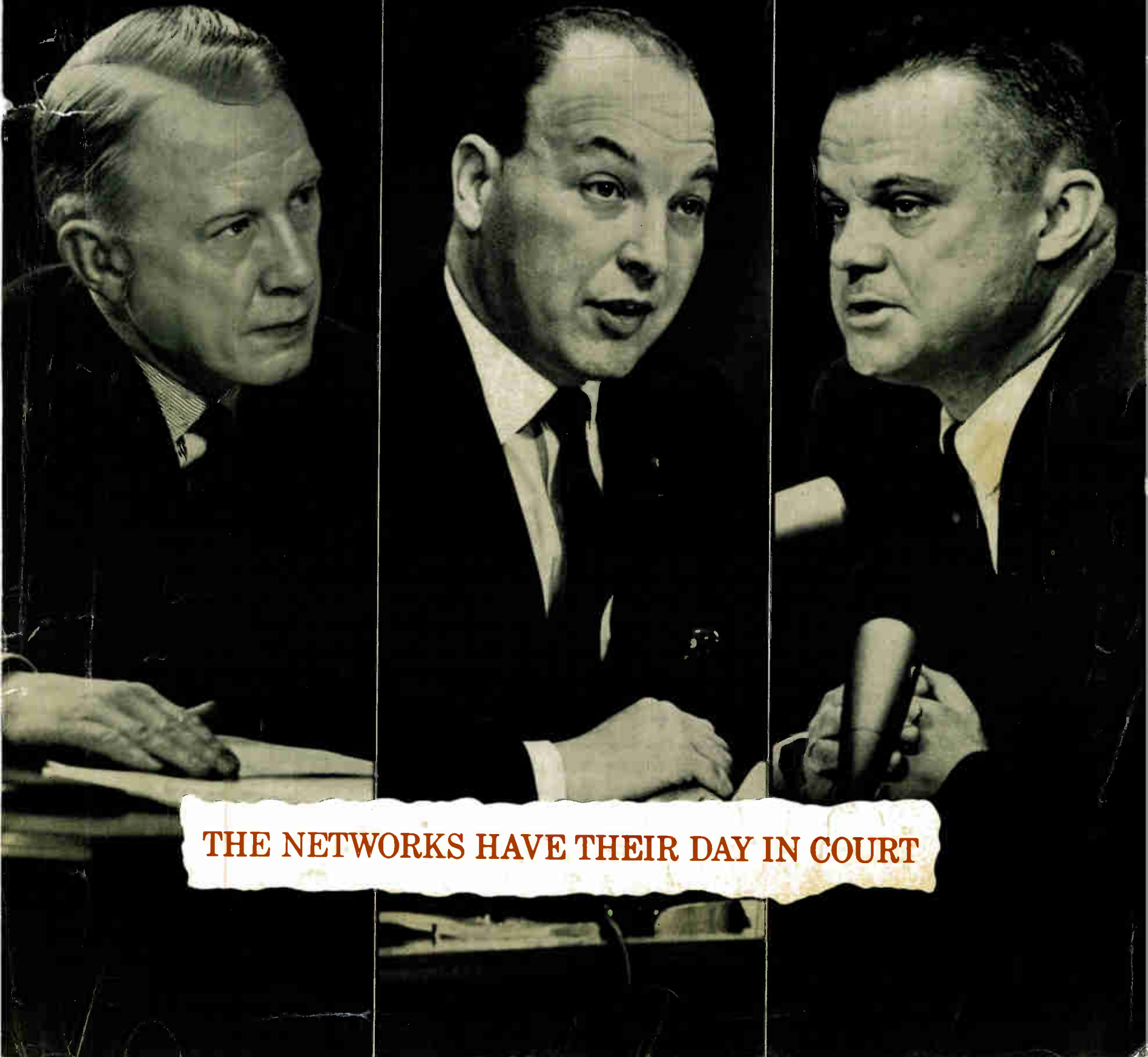


March 1962 Vol. XIX No. 3 Fifty cents

TELEVISION

Post-mortem on the season's shows; Introducing the food broker, untapped TV resource; Why it's still a man's world in television



THE NETWORKS HAVE THEIR DAY IN COURT

**1954 HA HA HA HA HA HA HA HA HA HA
HA HA HA HA HA HA HA HA HA HA HA
HA HA HA HA HA HA HA HA HA HA HA
HA HA HA HA HA HA HA HA HA HA HA
HA HA HA HA HA HA HA HA HA HA HA
HA HA HA**

1

people are funny!

(and we've got seven hilarious years to prove it)

For seven long years on NBC Television, "People Are Funny" kept audiences in stitches and sponsors in sales. With Art Linkletter as host (one of the best-liked emcees in television), "People Are Funny" amassed a seven-year average share of 37.4 — against some of the toughest competition around. ■ Lawrence Welk and Dick Clark fell victim to its popularity. Even such TV powerhouses as Lassie and Perry Mason couldn't dent the loyal following of "People Are Funny." ■ Now, this time-tested audience hit is available to your station through NBC Films. Use it as a daytime strip. Put it in your nighttime schedule. "People Are Funny" is a solid attraction anytime... in any market.

■ People in your area will go for "People Are Funny" on

NBC FIL



TV is go

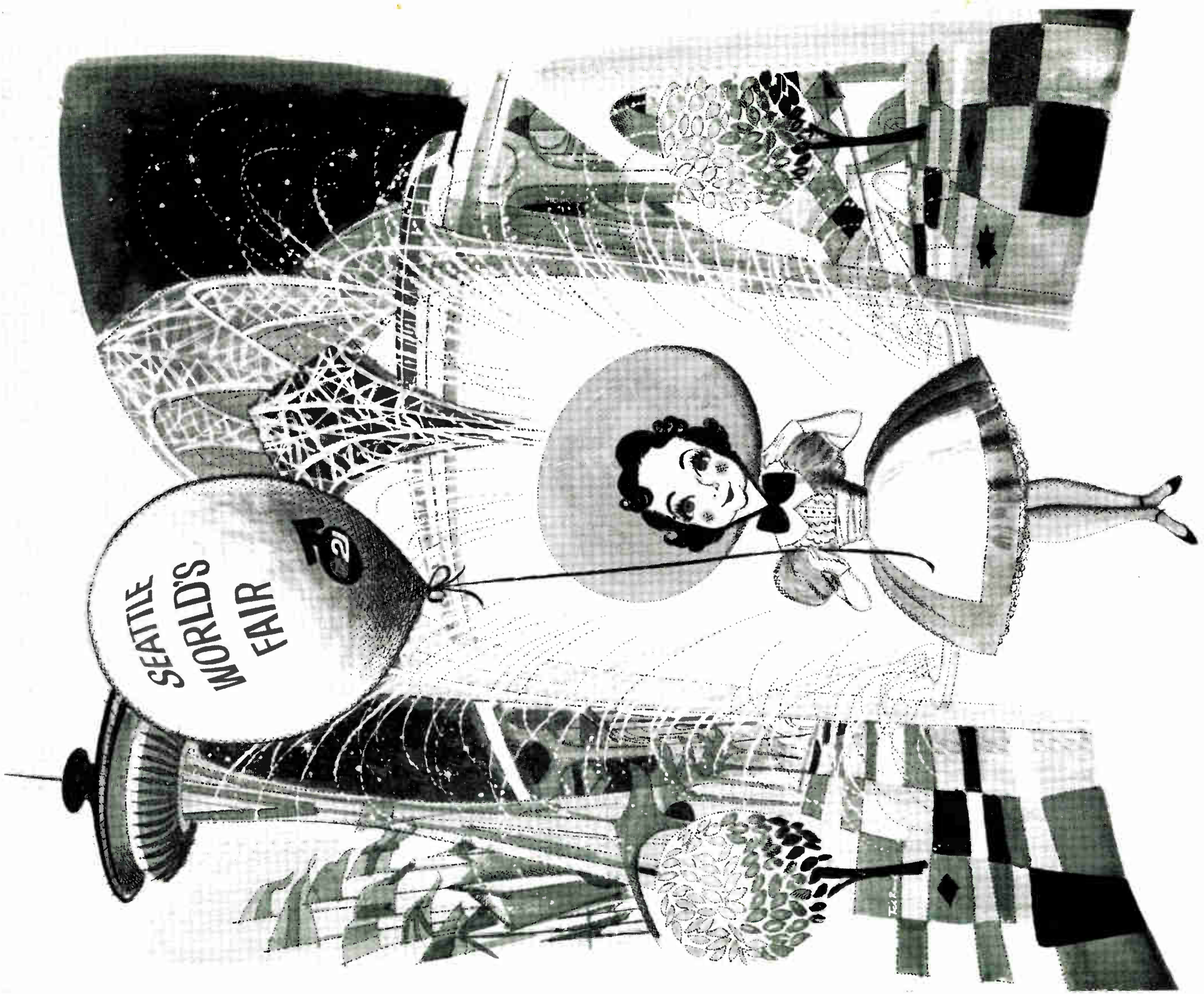


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|---------------|----------------------|---------------|-----------------------|
| KOB-TV | Albuquerque | WVUE | New Orleans |
| WSB-TV | Atlanta | WNEW-TV | New York |
| KERO-TV | Bakersfield | WTAR-TV | Norfolk-Tidewater |
| WBAL-TV | Baltimore | 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 | WDAI-TV | San Antonio |
| KARK-TV | Little Rock | KFMB-TV | San Diego |
| KCOP | Los Angeles | WNEP-TV | Scranton-Wilkes Barre |
| WISN-TV | Milwaukee | KREM-TV | Spokane |
| KSTP-TV | Minneapolis-St. Paul | WTHI-TV | Terra Haute |
| WSM-TV | Nashville | KVOO-TV | Tulsa |

You watched as the world watched. These unforgettable hours were real, moving and meaningful thanks to TV's on-the-spot impact with sight, sound and motion. These stations are proud to be part of Television's dramatic and continuing coverage of the astounding age we live in.

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

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



Dorothy Kilgallen's column, January 21, 1962

"Funny Americanism: The Seattle World's Fair has hired a New York press agent to ballyhoo its attractions. Can't you see New Yorkers trekking out to Seattle to view a science pavilion?"

Dear Dorothy:

Gosh, we didn't know you were so sensitive. The folks out here aren't deliberately trying to steal New York's thunder by holding a full-scale World's Fair in Seattle this year. It just worked out that way.

You see, Dottie, we've been working over six years on this little project. Not just between lunches at The Plaza, but full-time. The state threw in over 10 million dollars. The City of Seattle ponied up another fifteen. The federal government said they'd go 12 million, and before you knew it, we were in business. A couple of the boys down at the corner cigar store jetted over to Paris and sold the Bureau of International Expositions on endorsing our show. Seems the Europeans are a bit fussy about giving the official stamp of "World's Fair" to any Tom, Dick and Harry. But they liked the looks of this Seattle thing and went all the way. (Nice fellas — maybe we could help you.)

The way it stacks up now we've got a real hum-dinger going. With exhibits and everything, it totals over 100 million dollars. We've got a 60-story high Space Needle, complete with revolving restaurant on top, that out-Eiffels the Eiffel Tower. The U. S. Science Pavilion is going to be as exciting as anything north of Canaveral. The Boeing Company (you've heard of them) is building a wild spacearium that will simulate a ride through the solar system. General Sarnoff and his boys at RCA are installing the electronics for the "World of Tomorrow" in the brand-new Century 21 Coliseum covering four city blocks. Twenty-six foreign nations are in the fold — either erecting buildings or building exhibits along the colorful Boulevards of the World. More than 100 U. S. Corporations are in the act, including A T & T, General Electric, IBM, Standard Oil, Ford, General Motors, etc. (some of the names **must** be familiar.) There's a new \$5 million Monorail that will take visi-

tors from downtown Seattle to the Fair in 96 seconds. We even gave two Japanese architects a cool \$350,000 to build us an illuminated water fountain. Not bad for country kids — eh, Dottie?

Oh, yes . . . about the Seattle World's Fair being just a stuffy science show. We've booked a couple of million dollars' worth of entertainment into the gorgeous new 3100-seat Opera House. They're pretty fair acts, too. Groups like the Old Vic Company, Philadelphia Orchestra, National Greek Theatre, Folklorico Ballet of Mexico, Foo-Hsing Theatre of Taiwan, Royal Swedish Theatre, Uday Shankar Dancers . . . performers like Louis Armstrong, Victor Borge, Carl Sandburg, Robert Frost, Benny Goodman, Nat King Cole, Ella Fitzgerald, Theodore Bikel. They'll all be here, and a few dozen more. Over at the new Exhibition Hall the boys are putting up the backdrops for one of the finest art collections in the history of this country. Museums from all over the world are shipping their Rembrandts, Monets, Renoirs, Picassos, El Grecos, and other masterpieces to Seattle — you name 'em, we've got 'em. We'll have a \$3 million Gayway, too, with imported amusement rides never before seen on this side of the Atlantic. Then, there's the Paradise Club. Fifty of Las Vegas' loveliest in a revue that promises to make the Latin Quarter look like a box lunch social in Kansas.

Well, that's about it, Dottie. Gee, we hope you can come. A lot of people are. The advance ticket sale has hit \$2,000,000. The revised forecast is for 10 million visitors in all.

So talk it over with Dick and the kids. If you can make it, the Crown Stations in Spokane, Portland and Seattle will pick up the tab. With this influx of new business coming into the Crown Corner, U.S.A., we can stand it.

P.S. Say hello to Emil at the bar in 21, will you?

THE CROWN STATIONS

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

TELEVISION

HINDSIGHT 61/62 *The three television networks each fielded a new prime time schedule last fall, put together with a new crop of rookies and the surviving veterans of past seasons. Since then the TV audience has been busy separating the men from the boys, and in the process telling the program experts what's "In" and what's on the way "Out" in audience favor. This issue lays out the results, as measured in terms of share of audience, accompanied by an analysis of what happened to whom, why, to make things come out the way they did* **37**

TELECAST *A special six-page gatefold designed to show the network competition as evolved by the beginning of March. Perforated, it can be removed from the issue for quick reference. On one side is the complete prime time schedule, on the other the latest news about programming developments, the March schedule of important pre-emptions, and the complete daytime and late night schedules* **41**

INTRODUCING A NEGLECTED ALLY *An increasingly important man in the huge U.S. food merchandising complex is the food broker, through whose hands flows 50% of the goods sold in supermarkets and other food product outlets. He's an increasingly important man in media decision making, too, and one the television broadcaster has not courted to full advantage. A depth study of where the food broker fits in the advertising scheme of things* **48**

SOMETHING FOR THE GIRLS *Television, unlike its predecessor entertainment media, has reserved its stardust for the male performers, to the point that only eight members of the distaff sex are stars of their own programs this season. The reasons why this is so are explored in a special word-and-picture report which examines the principal male appeals on TV, and some of the men they've made famous* **52**

NETWORKS UNDER THE GUN *For seven years the FCC has been trying to find out what makes television networks run—in hope of finding out how to regulate their running. Now the long study has been wrapped up, and the networks await FCC action. They're sure the commission will renew its pitch for a law placing networks under its direct control. And that, they think, could lay the heavy hand of government on television network programming. A TELEVISION Special Report* **71**

DEPARTMENTS

FOCUS ON BUSINESS	9	LETTERS	25	FOCUS ON PROGRAMS	46
FOCUS ON PEOPLE	15	PLAYBACK	27	TELESTATUS	103
FOCUS ON NEWS	19	FOCUS ON COMMERCIALS	32	EDITORIAL	110

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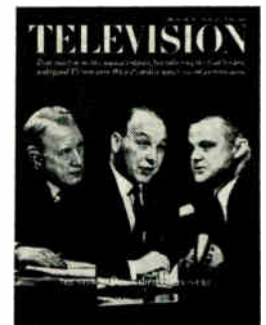
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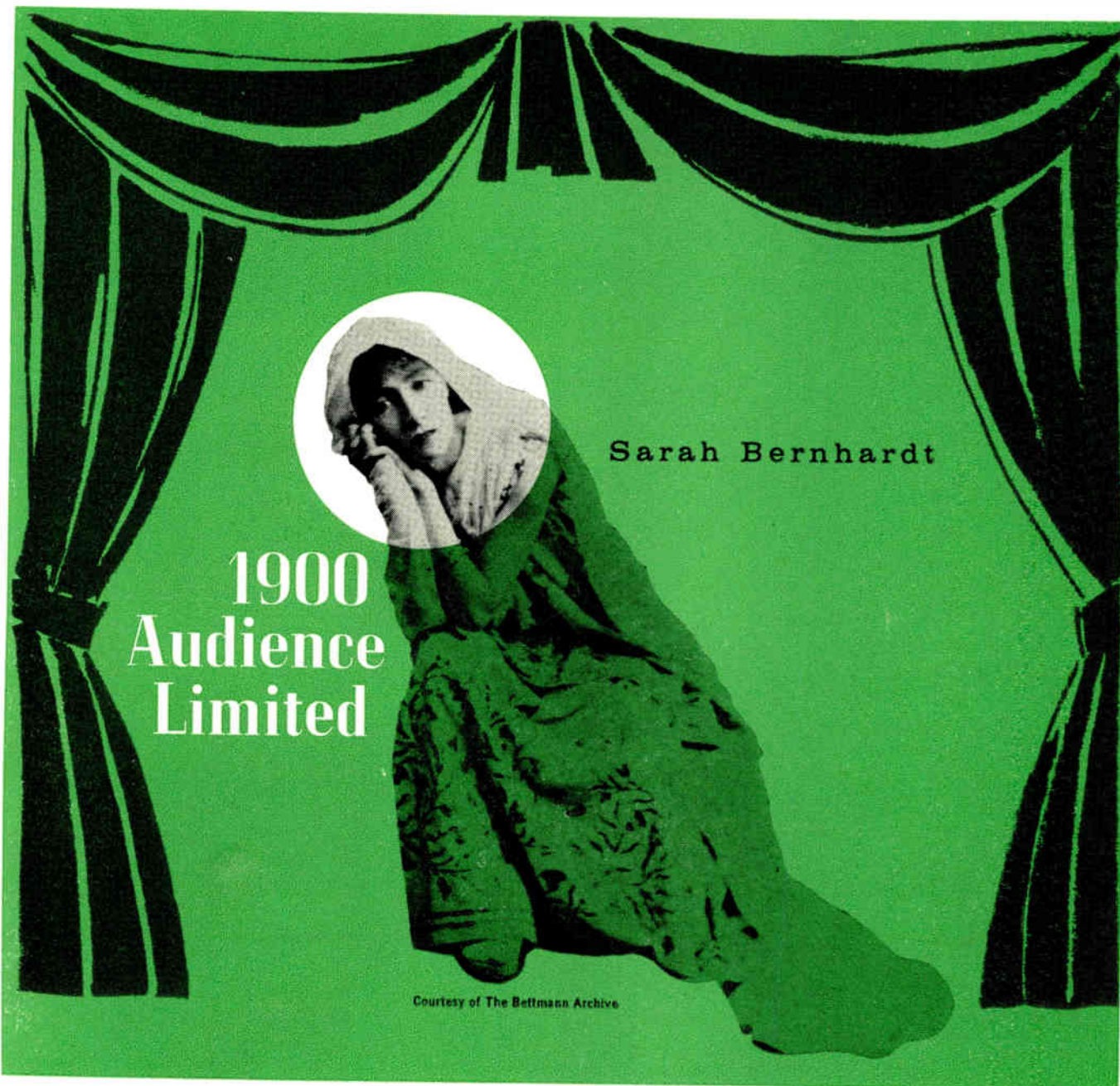
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Cover: The television networks went to Washington to begin '62 armed with the best arguments they could muster against the threat of government regulation. Their chief advocates appear together on this month's cover: CBS's Frank Stanton, NBC's Robert Sarnoff, ABC's Oliver Treyz. [Full story begins page 71.]



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The beauty and talent of this great French actress were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

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



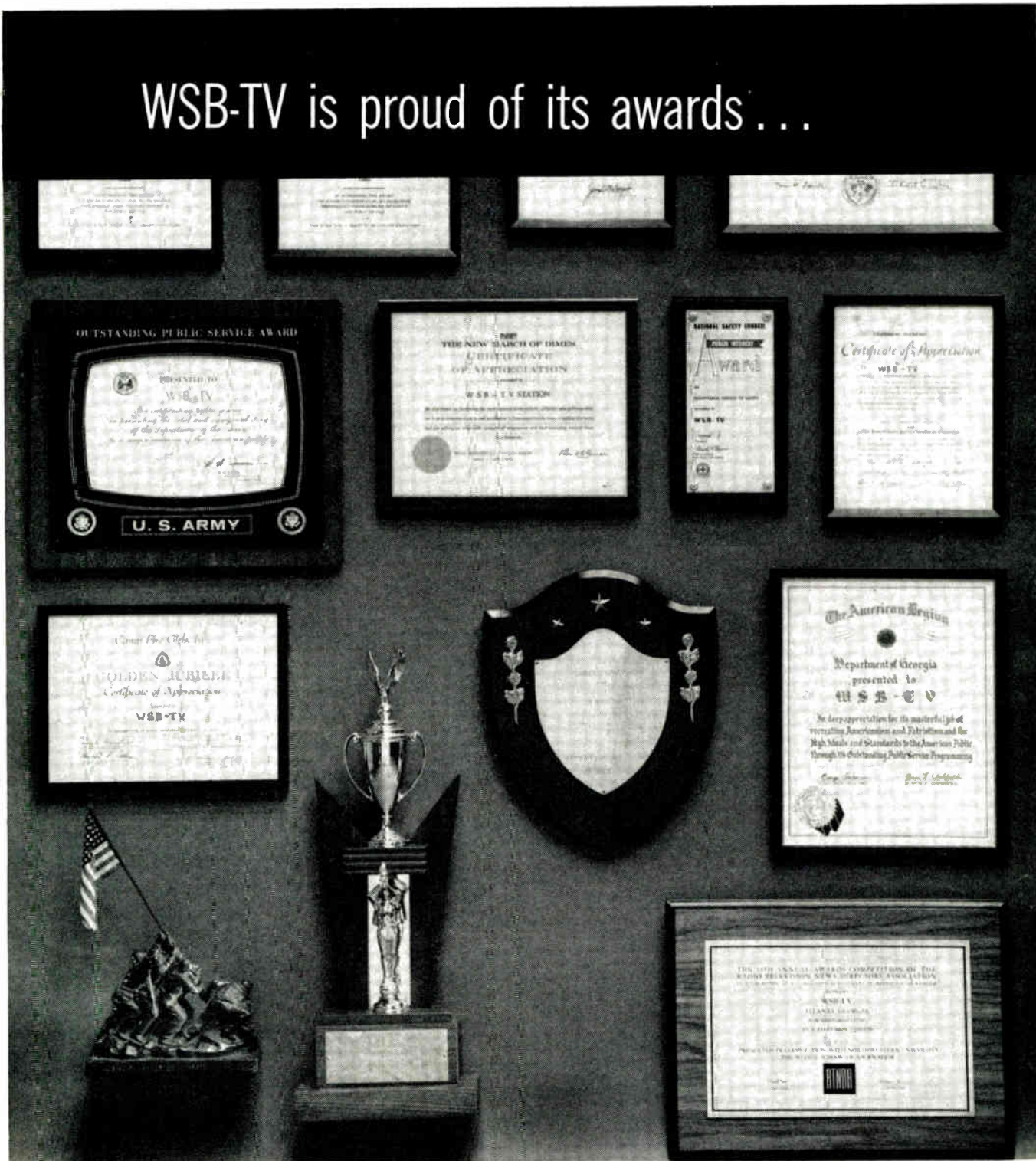
FACE VALUE. Their faces are their fortune... and your fortune, too! Because these stars (whose faces are known and loved by millions) now spell boffo box-office for advertisers on WCAU-TV's Early Show and Late Show. Big stars: Day, Brando, Garland, Tracy, Peck, Holden, Cagney. Giant hits of the '50s: "A Star is Born," "On the Waterfront," "Mr. Roberts," "East of Eden." Great motion pictures,



week-in and week-out, exclusive on Channel 10. In its recent television premiere in Philadelphia, "The Caine Mutiny" zoomed to a mighty 31.1 Trendex rating... just one example of blockbusting movie entertainment that, month after month, has made WCAU-TV's Early Show and Late Show the market's two most popular feature film programs. A new face on sales in Philadelphia? Just call **WCAU-TV**

CBS Owned • Represented by CBS Television Stations National Sales

WSB-TV is proud of its awards . . .



Pictured above are a few of the awards received during 1961

For every award denotes service by the station to its community. In this respect local citations are as important to us as those we win in national competition. The honors pictured above are representative of service in the fields of health, education, safety, news, and citizenship during 1961. We shall try and merit more such awards in 1962 . . . and thus keep faith with Atlantans and Georgians whose loyalty to WSB-TV has maintained the station's number one position in the market since October, 1957 (ARB Metropolitan area reports).



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

1961's new network advertisers: room for the little guy

Is there room on the networks for the relatively small advertiser?

A recent TELEVISION MAGAZINE compilation of TVB/LNA-BAR figures answers the question in the affirmative. During the first 10 months—January 1 to October 31—of 1961 a total of 43 companies, with combined gross time expenditures of \$9,049,085, used network TV for the first time. Of the 43 new-to-network advertisers, one spent more than \$4 million in the medium; another one spent more than \$650,000; still another spent more than \$500,000; a fourth spent more than \$350,000; five spent more than \$200,000; seven spent more than \$100,000; seven others spent more than \$50,000; ten spent more than \$25,000, and another ten spent under \$25,000.

Only one of the new network clients—Mead Johnson Co., makers of Metrecal—can legitimately be called a “big” network advertiser. The \$4,448,316 the company spent during the first 10 months of 1961 will undoubtedly place it among the 50 leading network television advertisers of the year when the full 12-month figures are compiled. At best, some of the other new network clients will fall within the lower depths of the top 150 advertisers ranking.

But it's the 27 new advertisers that spent less than \$100,000 that are particularly significant. That the gross time expenditures of some of these companies will rise above the \$100,000 level by the time the 12-month figures are in still does not change their status as truly small advertisers. Yet despite the lack of weighty advertising budgets they managed to get their commercial messages seen and heard by an audience outside their local area. This somewhat refutes the general, oft-heard complaint that network time is just too high-priced for the average advertiser.

Some of the small new advertisers did not purchase a full network lineup.

International Auto Sales & Service, a southern area distributor for Volkswagen, for example, sponsored ABC-TV's late-night news wrap-up, *ABC Final Report*, on a regional lineup of stations.

Narragansett Brewing Co., with total 10-month gross time network expenditures of only \$4,972, was a participating advertiser, on a regional basis, of some of CBS-TV's NFL football telecasts.

Similarly, Fairmont Foods, with expenditures of \$1,620, bought a couple of regional minutes of NBC-TV's *Sing Along With Mitch* from P. Ballantine

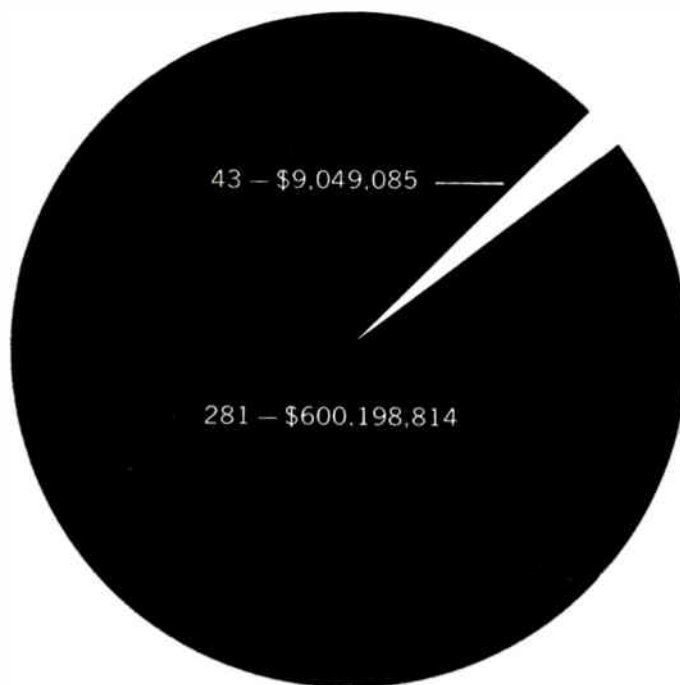
& Sons, a regional advertiser which undertook national sponsorship of the program. (Ballantine sells the program to other advertisers in markets where its beer product is not sold.)

For the most part, participation rather than full program sponsorship—Mead Johnson was a notable exception—was the extent of the new advertisers' involvement in network TV. Fifteen of the total 43 advertisers plunged right into network buys last year without the benefit of any spot TV campaign in 1960.

Some of the advertisers, however, were

NEW CONTRIBUTORS TO 1961'S 10-MONTH NETWORK ADVERTISING

The 43 first-time users add a thin but welcome slice to gross time billings. Expenditures of 281 remaining advertisers equal about 98% of total.



BUSINESS *continued*

and still are heavy users of spot. The Hertz Corp., for instance, spent only \$218,496 in network and \$1,811,900 in spot.

F & M Schaefer Brewing Co., a marginal \$4,440 purchaser of network time during the first 10 months of '61, bought \$1,279,300 worth of spot time.

LEADING NEW NETWORK ADVERTISER

Mead Johnson, which was introducing Metrecal, its new dietary food, was, of course, the leading new advertiser on network TV last year. (The company, is probably the biggest advertiser the

networks have uncovered in several years.) The bulk of the drug firm's network expenditures went to ABC-TV. Some \$1,450,000 of the Mead Johnson advertising budget was spent on ABC-TV's *Winston Churchill: The Valiant Years* series. Another \$623,000 was sunk into the network's daytime programming. And an additional \$479,000 was spent in sponsoring *Roaring Twenties*, another ABC series. In all, Mead Johnson bought 18 network shows during the January-October 10-month period last year, in addition to spending some \$64,000 in spot.

Second leading new network advertiser last year was J. Nelson Prewitt Inc., Cleveland, makers of Matey Bubbling Bath, with 10-month gross expenditures of \$669,031. Prewitt divided its budget almost evenly between CBS-TV's *Captain Kangaroo* and NBC-TV's *Shari Lewis Show*.

ABC-TV apparently was the big winner among the networks in the competition for the new advertiser's dollar. The fourth-ranked new leading advertiser, Nutri-Bio Corp., Beverly Hills, Calif., producers of vitamin and mineral supplements, poured all of its \$364,680 total expenditures into ABC-TV daytime programming. Third-ranked new advertiser, Fedders Corp., Maspeth, N.Y., air conditioner manufacturers, however, gave a \$100,000 portion of its total \$536,223 expenditures to NBC-TV's *Jack Paar Show* and spread the remainder around among six other network programs.

Several of the new advertisers seemed interested primarily in attracting a children's audience. Of the total 43 new advertisers, four were toy companies and two others sold strictly children's products. Some of the advertisers were attempting to introduce new products to a large segment of the consumer population. These included Metrecal, Hammons Snow Grip Spray and Aerosol bombs.

Nine more food and drink brands, already the heaviest advertised product line on TV, were added to the network sponsorship list. Apropos of the frantic times we live in, three of the new advertisers sell health products.

"AFFLUENT SOCIETY" PRODUCTS

Many of the advertisers used network TV to focus wide-scale public attention on products that formerly had only limited appeal, but which, in our affluent society, are within almost every household's means. Twelve of these advertisers produce what could only be termed "good-living" wares. These include air conditioners, bowling equipment, lawn sprinklers and outboard motors.

In all, the networks had a total of 324 clients advertising 1,326 brands during the first 10 months of 1961. Total gross time expenditures of all network advertisers for the 10-month period was \$609,247,899. This compares favorably with the like 10-month figures for 1960, a record network advertising year, when a total 344 network clients advertising 1,350 different brands, spent \$557,704,490. There were 53 new-to-network-TV advertisers during 1960 and by the end of October 31 they had spent \$9,874,158, only some \$800,000 more (thanks to Mead Johnson's contribution) than

**WREX TV
VARIETY THEATRE
PRESENTS
"THE MUSIC MAN"**

"Active participant in community life"
For the second year WREX-TV brings the Rockford area
... "Live Theatre"

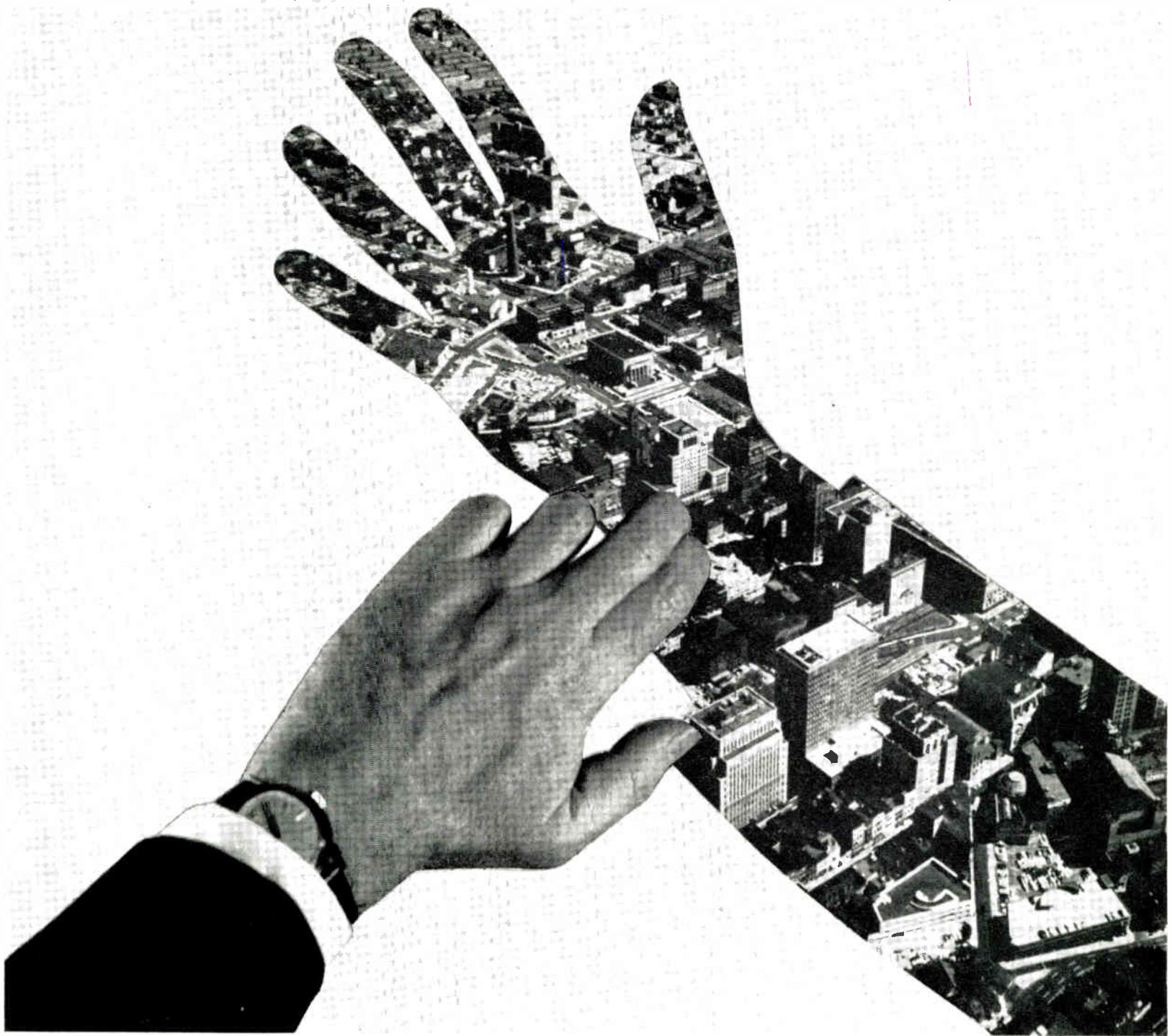
• AMERICAN BALLET THEATRE • THE CAPTAINS AND THE KINGS • CHARLES LAUGHTON • LIBERACE
• ONCE UPON A MATTRESS • CAROL CHANNING • VICTOR BORGE • FRED WARING • LA BOHEME

Another service of WREX-TV to its family of cities in
Northern Illinois and Southern Wisconsin

WREX-TV
abc 13

REMARKABLE ROCKFORD, ILLINOIS

HIR Television, Inc.



HEARTBEAT OF A GREAT CITY!

WMAR-TV plays a vital part in the affairs of the city and state . . . has its "fingers" on the pulse of the myriad of daily activities . . . and always programs to keep the citizenry better informed.

Ours is a tradition of service established by our parent organization—The A. S. Abell Company, which has served Maryland for 125 years as publisher of the Sunpapers of Baltimore.

Baltimore . . . industrial and cultural leader . . . a crossroad of the world . . . with its famed deepwater port and international airport . . . hub of a great state . . . is an important market for all types of goods and services.

The history and the spirit of our company make it an integral part of the culture, the society, the

heartbeat of Maryland. Ever since WMAR-TV went on the air as Baltimore's first television station . . . second in the CBS network and twelfth in the nation . . . WMAR-TV has been a community leader in public service, television "firsts" . . . and in audience. This is VIEWMANSHIP at its best in the nation's twelfth market!

No Wonder — In Maryland Most People Watch

WMAR-TV 

Channel 2 — Sunpapers Television — Baltimore 3, Md.

Represented Nationally by THE KATZ AGENCY, INC.

BUSINESS *continued*

1961's 10-month total of \$9,049,085. During the entire 12-month period of 1960 an all-time high of 376 advertisers used network TV advertising with gross time billings of \$682,371,069. There seems little likelihood that 1961's complete network totals will reveal more total advertisers, but gross time billings are expected to top 1960's figures by about 9%.

NEW-TO-NETWORK ADVERTISERS

The 43 advertisers new to network television during the first 10 months of 1961 (including their gross time expenditures, brands advertised and agencies) were:

American Doll & Toy Co., New York (dolls and toys)—\$254,138. Agency: Webb Assoc., N.Y.

Baldwin Piano Co., Cincinnati (pianos and organs)—\$39,175. Agency: Cunningham & Walsh, N.Y.

Blumenthal Bros. Chocolate Co., Philadelphia (Goobers peanuts \$12,998, Raisinets \$14,082)—\$27,080. Agency: Wer-men & Schorr Inc., Philadelphia.

Milton Bradley Co., Springfield, Mass. (games, toys)—\$7,080. Agency: Noyes & Co., Providence, R.I.

Buitoni Food Corp., South Hackensack, N.J. (macaroni products)—\$110,000. Agency: Albert Frank-Guenther Law, N.Y.

Carter's Ink Co., Cambridge, Mass. (Marks-a-Lot-Ink-Applicator \$23,434, Marks-a-Lot-Rub-a-Pat \$6,784)—\$30,218. Agency: Hoag & Provandie, Boston.

Chatham Manufacturing Co., Elkin, N.C. (Chatham blankets)—\$32,540. Agency: Chirurg & Cairns Inc., N.Y.

Chock Full O'Nuts, New York (coffee)—\$13,400. Agency: Peerless Advertising, N.Y.

Columbia Pictures, New York ("The Devil at 4 O'clock")—\$104,870. Agency: Donahue & Coe, N.Y.

Dr. Pepper Co., Dallas (soft drink)—\$271,800. Agency: Grant Advertising, Dallas.

Dominion Electric Corp., Mansfield, Ohio (small appliances)—\$56,689. Agency: Howard Swink Advertising Inc., Marion, Ohio.

Douglas Fir Plywood Assn., Tacoma, Wash. (interior and exterior types and grades)—\$135,657. Agency: Bonfield Assoc., Oakland, Calif.

Eldon Industries Inc., Hawthorne, Calif. (toys)—\$207,374. Agency: Guild, Bascom & Bonfigli, San Francisco.

Emenee Industries Corp., New York (toys)—\$76,620. Agency: Dunay Hirsch & Lewis Inc., N.Y.

Fairmont Foods Co., Omaha, Neb. (grocery products)—\$1,620. Agency: Allen & Reynolds, Omaha, Neb.

Fedders Corp., Maspeth, N.Y. (air

conditioners)—\$536,223. Agency: Hicks & Greist, N.Y.

Foster Grant Co., Leominster, Mass. (Foster Grant sunglasses)—\$98,966. Agency: Donahue & Coe, N.Y.

General Insurance Co. of America, Seattle, Wash. (insurance coverage)—\$152,748. Agency: Lennen & Newell, N.Y.

Golden Grain Macaroni Co., San Leandro, Calif. (macaroni products)—\$171,540. Agency: McCann-Erickson, San Francisco.

Hammons Products Co., Stockton, Mo. (Hammons Snow Grip Spray)—\$9,898. Agency: Potts-Woodbury Inc., Kansas City, Mo.

The Hertz Corp., New York (passenger car rentals)—\$218,496. Agency: Needham, Louis & Brorby, N.Y.

Houbigant Sales Corp., New York (April Shower Dry Skin Oil)—\$109,940. Agency: Ellington & Co., N.Y.

International Auto Sales & Service Co., New Orleans, La. (Volkswagen distributor)—\$3,120. Agency: Mid-South Advertising, New Orleans.

Jiffy Products Corp., New York (Jiffy Sew)—\$29,217. Agency: Grant Advertising, N.Y.

Kiekhaefer Co., Fond du Lac, Wis. (Mercury outboard motors \$14,637, outboard motor accessories \$16,506)—\$31,143. Placed direct.

M. Lober & Assoc., New York (Handy Andy lawn power motor \$7,040, motor scooter \$7,027)—\$14,067. Agency: Fairfax Advertising Inc., N.Y.

M. Lowenstein & Sons, New York (Pacific Sheets)—\$85,144. Agency: Mogul, Williams & Saylor, N.Y.

Matson Navigation Co., San Francisco (steamship company)—\$49,220. Agency: Fuller & Smith & Ross, San Francisco.

Mead Johnson Co., Evansville, Ind. (Metrecal \$3,235,906, corporate \$538,994)—\$4,448,316. Agency: Kenyon & Eckhardt, N.Y.

Melnor Industries Inc., Moonachie, N.J. (Melnor and Swingin Spray lawn sprinklers)—\$115,127. Agency: Smith/Greenland Co., N.Y.

Merck & Co., Rahway, N.J. (manufacturing chemists)—\$96,985. Agency: Charles W. Hoyt Co., N.Y.

Merritt-Chapman & Scott Corp., New York (Devoe & Reynolds paints)—\$214,600. Agency: Fairfax Inc., N.Y.

Mirro Aluminum Co., Manitowoc, Wis. (cooking utensils)—\$66,702. Agency: Cramer-Krasselt Co., Milwaukee.

Narragansett Brewing Co., Providence, R. I. (Narragansett lager beer and ale)—\$4,972. Agency: Doherty, Clifford, Steers & Shenfield, N.Y.

Nutri-Bio Corp., Beverly Hills, Calif. (Nutri-Bio vitamins and minerals)—

\$364,680. Agency: The McCarty Co., Los Angeles.

F & M Schaefer Brewing Co., Brooklyn, N.Y. (Schaefer beer)—\$4,140. Agency: BBDO, N.Y.

Plasti-Kote Inc., Cleveland (Aerosol products)—\$69,600. Agency: Alan M. Shapiro, Philadelphia.

J. Nelson Prewitt Inc., Rochester, N.Y. (Matey Bubbling Bath)—\$669,031. Agency: Hanford & Greenfield Div. of Hutchins Advertising, Rochester, N.Y.

A. J. Siris Products Corp., New York (back-to-school supplies)—\$31,010. Agency: Maxwell Sackheim-Franklin Bruck, N.Y.

Stowe Woodward Inc., Newton, Upper Falls, Mass. (Ebonite bowling equipment)—\$29,019. Agency: John C. Dowd Inc., Boston.

U. S. Photo Supply Co., Washington, D.C. (Rollaprint photo equipment)—\$25,401. Agency: Larabee Assoc., Washington.

James O. Welch Co., Cambridge, Mass. (Welch candy)—\$22,704. Agency: Chirurg & Cairns Inc., Chestnut Hill (Boston), Mass.

The George Wiedemann Brewing Co., Newport, Ky. (Royal Amber beer)—\$8,515. Agency: Doherty, Clifford, Steers & Shenfield, N.Y.

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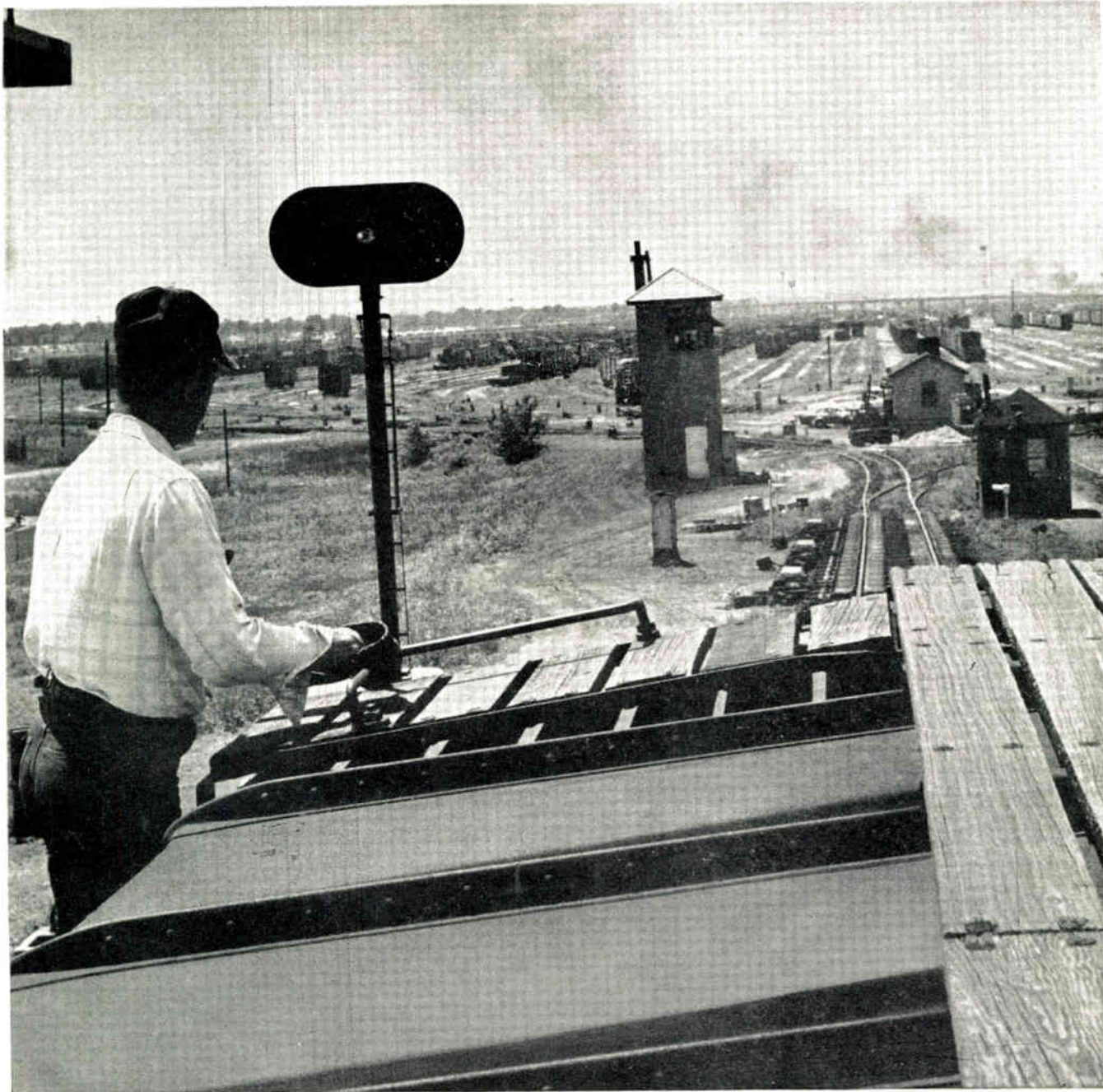


Cortez Discovered the Hidden Market

Cortez Finebeam, oft-quoted AM for Brand "C", let out a string of expletives when he discovered the agency had goofed on the Southeast's 19th largest market. Had the A/E write out "Tri-Cities Market" 1000 times. To quote Mr. Finebeam: "It's a real buy!" Buy some yourself through Meeker (in the Southeast, James S. Ayres). They'll recommend WCYB-TV • Bristol, Tenn.-Va.

In Chicago

... world's busiest rail center ... the city's railroad terminal district is larger than the entire state of Rhode Island! Handling 45,000 freight cars daily—more than New York plus St. Louis—Chicago continues to live up to poet Carl Sandburg's apt description "freight handler to the nation"!



In Chicago

WGN IS CHICAGO



WGN Television

offers better programming
through dedicated
community service!

Quality • Integrity • Responsibility • Performance

FOCUS ON PEOPLE

George H. Gribbin, president of Young & Rubicam, New York, has replaced Sigurd S. Larmon as chief executive officer of the agency. Larmon, who had been chief executive officer since 1944, continues as chairman of the board. Gribbin, 55, came to Y&R as a copywriter in 1935. In 1951 he became vice president and head of radio-TV commercials. By 1954 he was copy director and in charge of both print and radio-TV copy. Two years later, Gribbin was appointed a senior vice president and, in 1958, succeeded Larmon as president. Larmon, 71, joined Young & Rubicam in 1929 as an account executive and was named president and chairman in 1942.

In a merger between Hazel Bishop and Lanolin Plus, Morton Edell, formerly president and chief executive officer of Lanolin Plus, has been elected president and chief executive officer of the surviving corporation, Hazel Bishop Inc. As a salesman in the drug field in 1930, Edell first became intrigued by vitamins, formed his own company, Vitamin Corporation of America, which produced and marketed Rybutol vitamin capsules. Vitamin Corp. became a subsidiary of Lanolin Plus. Under Edell, Lanolin Plus marketed the first waving shampoo, Wash 'N Curl, and the first color shampoo, Wash 'N Tint. At approximately the same time the merger went into effect, Hazel Bishop and American Broadcasting Co. also announced termination on an amicable basis of all legal actions between the two companies. The suits, dismissed by mutual consent, had involved claims and counterclaims aggregating over \$1,300,000 regarding advertising contracts and related matters. A new contract was signed for Hazel Bishop to participate in a number of ABC-TV shows in April, May and June.

Benton & Bowles appointed Aldis P. Butler, formerly with J. Walter Thompson, as senior vice president and member of the board of directors. He will share responsibilities for senior management on the General Foods account. Prior to joining Thompson, Butler was vice president of Young & Rubicam's Detroit office.

John Vrba, for seven years v.p. of sales at KTTV (TV) Los Angeles, has been named to head the station's new productions division. As vice president and manager, he will direct sales, production development and facilities for video tape and film operations, geared for increased production of commercials, pilots and series for clients. KTTV recently revealed modernization and expansion plans designed to provide "the nation's most up-to-date engineering equip-



GRIBBIN



LARMON



EDELL

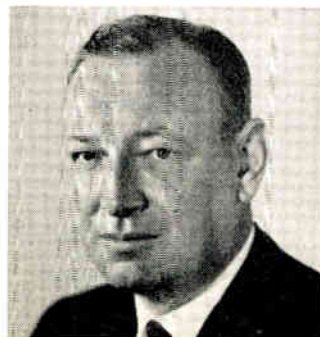


BUTLER



VRBA

LUNDY



FOOTE





Outdoor Studio at WDBJ-TV. New building is one of the largest and most modern in the entire South. Finest technical equipment . . . 316,000 watts e. r. p. . . . CBS affiliate.

WDBJ-TV Brings You the News About Fructuous Western Virginia!

The productive, prosperous Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 television homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For real merchandising aid, you're right to use Roanoke and WDBJ-TV.



New Steel Industry is planned, using vast deposits of iron ore in Giles County, Va. Shown here, initial drilling obtains ore samples. New enterprises boost prosperity of WDBJ-TV area.

Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7



ROANOKE, VIRGINIA

PEOPLE *continued*

ment and telecasting facilities." Robert Fierman will head sales for the expanded division.

Richard L. Foote, for the past six years executive vice president and general manager of Blair Television Associates, New York, has resigned to devote full time to his marina and motor boat distributorship business in Florida. Succeeding him is David Lundy, previously head of Blair Television's sales staff in Los Angeles. From 1947 to 1951, Lundy was general sales manager of stations KLAC and KLAC-TV Los Angeles; in the following two years, he handled similar responsibilities for KCOP Los Angeles.

Also on the move:

Robert Kleiman, Western European correspondent of *U.S. News & World Report* and chief of its Paris bureau, has been named CBS News' Paris bureau chief. He succeeds David Schoenbrun, recently appointed Washington bureau chief, CBS News.

Daniel B. Burke has been elected vice president of Capital Cities Broadcasting Corp. Burke, who joined Capital Cities in July 1961 as general manager of WTEN (TV) Albany-Schenectady-Troy, previously was manager of the new products department of the Jell-O Division of General Foods.

The unanimous choice of the Radio & TV Executives Society's board of governors as recipient of the Society's 1962 Gold Medal: Dr. Frank Stanton, president of CBS. Instituted in 1960, the RTES Gold Medal is presented each year in recognition of outstanding contribution to broadcasting and broadcast advertising. Recipients thus far: RCA's board chairman Brig. Gen. David Sarnoff and a joint award to President John F. Kennedy and former Vice President Richard M. Nixon for their participation in the "Great Debates" of 1960.

Julius Barnathan, newly-elected president of the ABC owned and operated television stations, has been named to TvB's board of directors.

SIB, the TV commercial and industrial film affiliate of Paramount Pictures, named James Marshutz, former senior TV producer for J. Walter Thompson, to the post of v.p. and sales manager.

Norman W. Rau has joined the Ralston-Purina Co., St. Louis, as assistant advertising manager of the Ralston Division. He will be responsible for advertising and promotion of Ralston and Chex cereals and Ry-Krisp.

Paul Walsh, previously with Benton & Bowles as a group head, has been elected a v.p. of Compton Advertising.

Ed Pfeiffer, formerly station manager of WGR-TV Buffalo, has been appointed manager of WFAA-TV Dallas, Tex. END

IN PORTLAND OREGON... IT'S EYE-CATCHING

A business man doesn't usually come home and just flip on any old TV channel. He's selective. In Portland, and 34 surrounding Oregon and Washington counties, KOIN-TV is the station he selects. KOIN-TV gives him the most for his viewing time . . . gives you the most viewers for your time. Nielsen has the number.



KOIN-TV

Channel 6, Portland, Oregon
One of America's great influence stations

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Give them a call, won't you?

sell deep

In 6 of America's Top 10 Markets

Deep is RKO General's double exposure—extra penetration. Deep is the combined use of both RKO General radio and TV in the same area . . . to give your message a one-two punch at less cost.

For example, with RKO General radio you reach the "mobile market". . . hit the breadwinner on his way to and from work. And at the same time, in most of these same areas, RKO General radio and TV team up to deliver a large, lucrative home audience.

RKO General serves areas with a total of 67 million big market consumers.

RKO General Stations sell in more top markets, with more power, than any other independent chain. That's why they're basic to any national advertising buy.

Call your local RKO General Station or nearest RKO General National Sales Office for details on selling deep in America's Target Markets.



A GENERAL TIRE ENTERPRISE

NATIONAL SALES DIVISION OFFICES
New York: 1440 Broadway, LOngacre 4-8000
Chicago: Tribune Tower, SUperior 7-5110
Hollywood: 5515 Melrose, HOLlywood 2-2133
San Francisco: 415 Bush Street, YUkon 2-9200

NEW YORK WOR-AM/TV	LOS ANGELES KHJ-AM/TV
DETROIT CKLW-AM/TV	BOSTON WNAC-AM/TV THE YANKEE NETWORK
SAN FRANCISCO KFRC-AM	MEMPHIS WHBQ-AM/TV
	WASHINGTON, D. C. WGMS-AM



Father O'Malley?

Gene Kelly is doffing his skimmer but keeping his skill in a grand new role. He'll be Father O'Malley, hero of a new hour-long series starting this Fall. Coming your way, that is, Wednesdays at 8:30, is the new dramatic series called *Going My Way*. Father O'Malley's new adventures will begin where the movie (that won all those Academy Awards) left off.

They will tell of Father O'Malley's experiences with whatever loves, dreams, passions come into being in the neighborhood of Father O'Malley's parish.

Coming to *Going My Way* in the near future, probably, are as many Emmys as Oscars went its way in the recent past.

Going My Way is coming your way on

ABC Television

FOCUS ON NEWS

UHF, long neglected,
now wooed; Kennedy,
FCC at odds over space;
The House still not a
home for broadcasters

Not so many years ago there was a king who had two daughters, one flirty, winsome, dimpled and dowered, the other young, uncertain, modest of ornament and unwise in the ways of the world. When the suitors came they were so taken with the first that they paid little attention to the second and the result was—as is often the case in such stories—that she went into a decline.

But now the public, advertisers, agencies, programmers, broadcasters and educators have discovered that there was not enough of the first for them all, so they have left the side of the matronly VHF to pay court to the overlooked UHF, her eyes now grown hot with promises.

The realization that VHF is not enough has been behind the FCC's acceleration of VHF-UHF deintermixture, its two-year test of UHF propagation in New York City and its move for an all-channel TV set. To many, the need for UHF has been obvious for many years, but the incentive to save the medium has been blunted by the rush to nail down the available VHF's, reservations about the quality of UHF transmission, the FCC's own adverseness to making a full 180-degree turn from its 1952 order intermixing VHF and UHF in the same areas and a look at the potter's field where are strewn the gravestones of many UHF operators or permittees who thought a decade ago that they would find a pot of gold.

The FCC's appearance before the Senate Communications Subcommittee headed by Sen. John O. Pastore (D-R.I.) to amplify on its proposal that set manufacturers be required to produce only all-channel (VHF-UHF) TV sets cranked up the Capitol Hill machinery by which the FCC hopes to achieve its announced No. 1 legislative goal this year. The FCC proposal would give the agency authority to determine the reception standards for TV sets, but there are variations proposed by others, including one that would give FCC this authority,

but which would also kill the FCC's present plans to deintermix eight markets by removing single VHF assignments there. The latter proposal has won the support of the National Association of Broadcasters.

All three of the television networks placed themselves on record in support of the FCC all-channel set proposal in testimony during the agency's program hearings in Washington. But the set-makers—represented by Electronic Industries Association—oppose it. RCA has made no statement on the position taken by its subsidiary, NBC. Zenith and Admiral say they favor an all-channel set, but oppose legislation that would make one mandatory.

There are some who go so far as to favor putting all television into the UHF band; among them is FCC Commissioner Robert E. Lee, who also has proposed that unused VHF assignments be turned over to non-broadcast uses.

In the flurry over UHF, the Association of Maximum Service Telecasters has announced it will conduct its own tests in conjunction with the FCC's current tests of UHF in New York City. AMST, which has always held that wide

area TV service is a basic necessity in any TV allocations consideration, will spend \$100,000 to test both UHF and VHF reception in the 25-65 miles diameter range, outside the urban area where the FCC reception tests are being held. The FCC tests at present are scheduled to run through this year.

President Kennedy has trumped one of the FCC's other ambitions. In his proposal to Congress for a space communications system, the President asked for public ownership of a corporation which would own and operate a space communications setup that eventually would transmit TV programs overseas, which would reverse the FCC's position favoring ownership by a combine limited to international common carriers. The White House plan would further humiliate the FCC, which had assumed it would run the space communications show, by restricting the agency's authority to that covering ratemaking and maintenance of competition in the use and purchase of equipment.

The President also is asking Congress for approval of a House bill which would appropriate \$25.5 million in matching funds to the states to subsidize educational television. The Senate approved a bill last year to give each state \$1 million for ETV with no strings attached, but the President apparently isn't willing to go that far.

The FCC itself wants \$13.1 million for the 1963 fiscal year starting July 1, an increase of \$575,000 over fiscal 1962.

Broadcasters' hopes that they might be allowed to cover House committee meetings with microphone and camera were dashed when the new House speaker, John W. McCormack (D-Mass.), announced he chooses to interpret House rules the same way his predecessor, the late Sam Rayburn (D-Tex.), did. Rep. McCormack continued the ban despite protests by some congressmen—and notably Rep. George Meader (R-Mich.)—that the Senate and the White House, both of which allow some radio-TV cov-

erage, are eclipsing the House in the eyes of the public.

The Senate's Juvenile Delinquency Subcommittee held a hearing on short notice and elicited testimony from ABC-TV President Oliver Treyz that he was solely responsible for his network's decision to carry a controversial telecast December 3, 1961, and for denial of the NAB TV code authority's request to see the film before telecast. The ABC-TV telecast, which 25 affiliates refused to carry after screening it, was on *Bus Stop*.

Mr. Treyz' testimony pointed up the lack of coordination between the TV code authority and the TV networks over control of program content. The networks later told the NAB board they would cooperate with the code group on acceptability of commercials, but refused to grant final authority to the code organization on programs.

The NAB board, which met in Sarasota, Fla., approved a budget of \$1.7 million for fiscal 1962-63, rejected a plan to reduce board membership, opposed

network licensing by the FCC and approved a plan to establish a research department within the organization. In approving a research department, the NAB postponed indefinitely a proposal to set up a broadcast research center at a major university.

White House news secretary Pierre Salinger thinks President Kennedy's decision for live televising of his news conferences was the No. 1 advance in communications in recent years, or so he told the Washington Ad Club. He also asked broadcasters to make debate time available to candidates for state and local offices.

The television industry has been notified by Chief Judge S. J. Ryan of the U.S. Southern District Court in New York that he doesn't think he has the power to grant TV broadcasters' request that ASCAP royalty fees for syndicated TV programs be cleared at the source (the program producer) instead of through a blanket fee levied on individual stations. The judge issued that statement so TV broadcasters, represented in negotiations with ASCAP by the All-Industry TV Station Music License Committee, can be prepared to appeal his decision if it's unfavorable to them. But Judge Ryan told TV broadcasters—who would like to reduce the \$19.3 million paid annually by TV stations and networks to ASCAP—that he "may decide you're entitled to some relief, perhaps of another nature."

The courts are busy elsewhere, too. The Arkansas state supreme court has affirmed the state public service commission's decision that the telephone company must furnish facilities for a wired pay TV system in Little Rock. The U.S. Supreme Court has agreed to review a lower court's order prohibiting six TV film distributors from selling theatrical film to TV stations in packages, a practice related to the theatrical "block-booking" proscribed by the Supreme Court in 1948. The TV quiz show perjury cases in New York were finally disposed of completely when the 10 remaining quiz-winner defendants were given suspended sentences.

Broadcasters' arguments that the American Bar Association's Canon 35—which prohibits broadcast and photographic coverage of court trials—should be repealed are apparently the last words they'll have before final recommendations are made to ABA's House of Delegates August 6-10 in San Francisco. Speaking for all-media coverage before a special ABA committee meeting in Chicago were representatives of NAB, Ra-

It's
no
pipe
dream...

WIIC WINS FIRST AGAIN!

Caley Augustine has won it again! For the second time in three years, WIIC's dynamic Director of Public Relations and Promotion has been awarded first place in the big NBC Promotion Managers Awards Campaign. Executives of four top New York ad agencies served as judges. As you can see, it was tough getting this dervish to stop whirling long enough to have his picture snapped. Yes, he's promoting all the time—his station, his station's sponsors.

Let WIIC help promote your product to first place in the important Pittsburgh market.



WIIC's Caley Augustine, two-time winner of the NBC Promotion Managers Awards Campaign.

Channel 11 WIIC
Pittsburgh's
promotion-minded
station



WIIC

The eyes of Pittsburgh

Represented nationally by Blair-TV

Radio-TV News Directors Association, Radio-TV-Working Press Association, and various news-editorial groups in the publishing field.

FCC Chairman Newton N. Minow gave some starchy advice to delegates of the Advertising Federation of America and the Advertising Association of the West, meeting in Washington, and found the ensuing silence much more fleeting than that from the broadcasting license-holders he has addressed in the past. In fact, when Mr. Minow suggested TV advertisers have the responsibility of devoting part of their budgets to public affairs programming, General Foods' Vice President Edwin H. Ebel replied that there's no law that says so and that no one is qualified to say that good entertainment isn't public service. "Only the people can define enlightenment," he said.

And in Boston, another advertising man, nettled by Mr. Minow's description of him as one of the "stout defenders of the status quo" in television, had some words for the FCC chairman. William B. Lewis, board chairman of Kenyon & Eckhardt, in a talk responding to an address by the FCC chairman commenting on an earlier speech by Mr.

Lewis, said if Mr. Minow had been listening more closely he would have found the K&E executive was not defending the status quo. "I was examining the status quo, and I was examining it out of 25 years of broadcast experience, and I was examining it more deeply, I suspect, than he ever did." (See "Playback," page 28.)

CBS has sold movie rights for "My Fair Lady" to Warner Bros. for \$5.5 million. The \$8 million Betty Crocker account at General Mills has moved from BBDO to Needham, Louis & Broby. Hazel Bishop Inc. is withdrawing its \$5 million account from C. J. LaRoche and splitting it between Kenyon & Eckhardt and Daniel & Charles. The station representation firm, Everett-McKinney, is folding. Canadian Broadcasting Corp. plans to start constructing a new broadcasting center in Toronto this summer and another in Montreal later in the year.

Chun King Corp. President Jenio F. Paulucci has asked the FCC to stop what he feels are network excesses: giving huge discounts to the larger TV advertisers, withholding of prime time for the bigger companies. Television Bureau of Advertising is furnishing tele-

vision with a list of those advertisers whose accounts were freed by the suspension of two rival Los Angeles dailies. In California a proposal has been made for legislation to license advertising practitioners or counselors through a state board of advertising examiners. Shell Oil Co., which placed its '61 consumer advertising in newspapers, gained in gasoline sales at a greater rate than the oil industry as a whole for the first 10 months of 1961, claims the newspapers' Bureau of Advertising.

Two developments, an ocean apart and neither of them in this country, have an ironic sort of relationship that might offer broadcasters—and their regulators—some food for thought: In Canada, the television stations and the network operated by the government-owned Canadian Broadcasting Corp. in eight cities lost \$7 million in 1961 to independent stations which have been placed in operation in those cities. In the United Kingdom, the government took note that the Independent Television Authority had a surplus of \$3,640,000 for the 1960-61 fiscal year and ordered the ITA to hand over \$1,260,000 of it under authority granted by the Independent Television Act of 1954. END

IN NORTHEASTERN NEW YORK

AND

WESTERN NEW ENGLAND

WRGB AGAIN

TOTAL HOMES REACHED—AVERAGE QUARTER HOUR

ARB Nov. '61	9 AM to Midnight— Mon.-Sun.	WRGB	STATION A	STATION B
		47.9%	30.1%	22.0%
NIELSEN Nov. '61	6 AM to 7:30 PM— Mon.-Fri.	49.7%	31.0%	19.3%
	7:30 PM to 2:00 AM— Sat.-Sun.	46.7%	26.4%	26.9%

992-16A

A GENERAL ELECTRIC STATION

ALBANY ■ SCHENECTADY ■ TROY

 **THE KATZ AGENCY, INC.**
National Representatives

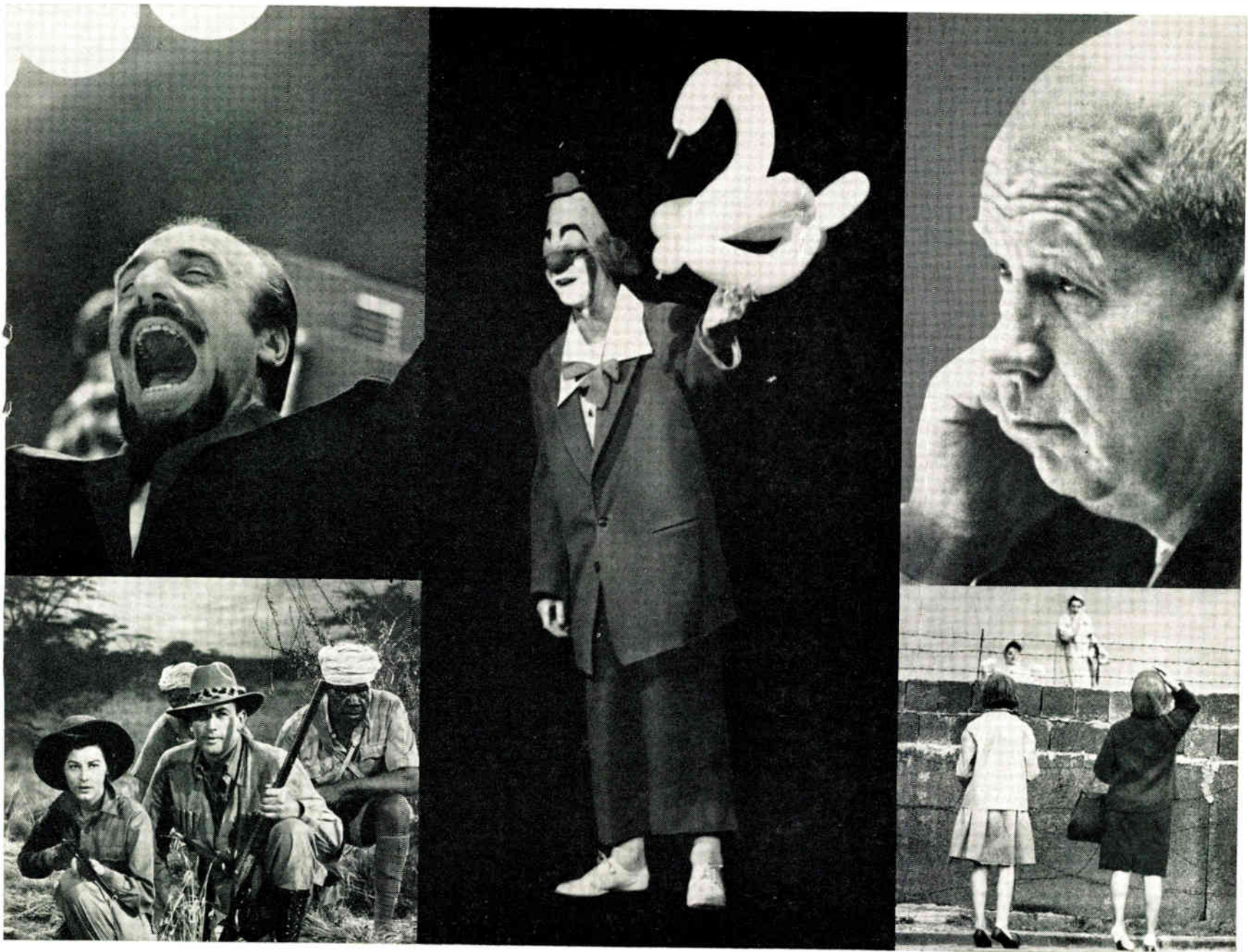
A GIRL NAMED DINAH / A MAN NAMED JACK / THE FUN OF SINGING ALONG AND SATURDAY NIGHT



THIS IS NBC

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

MOVIES / A CIRCUS IN DENMARK AND KHRUSHCHEV AND BERLIN



LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

If Marconi Had Been Born Before Madison

“Experience should teach us to be most on our guard to protect liberty when the government’s purposes are beneficent. . . . The greatest dangers to liberty lurk in insidious encroachment by men of zeal, well meaning, but without understanding.”

Strong words from any source, these are particularly compelling because they come from one of the great liberal minds of American jurisprudence, Justice Louis Brandeis.

Today in broadcasting the words have particular meaning. The issue is whether programming shall be determined *by* the people through the turn of a dial, or *for* the people through government direction, either by edict or official “suggestion.”

Guaranteed by the First Amendment, *freedom of speech is the absence of restraint by government*. Down through the years it has been applied by the courts to every form of communication—to newspapers, books, magazines, pamphlets and motion pictures.

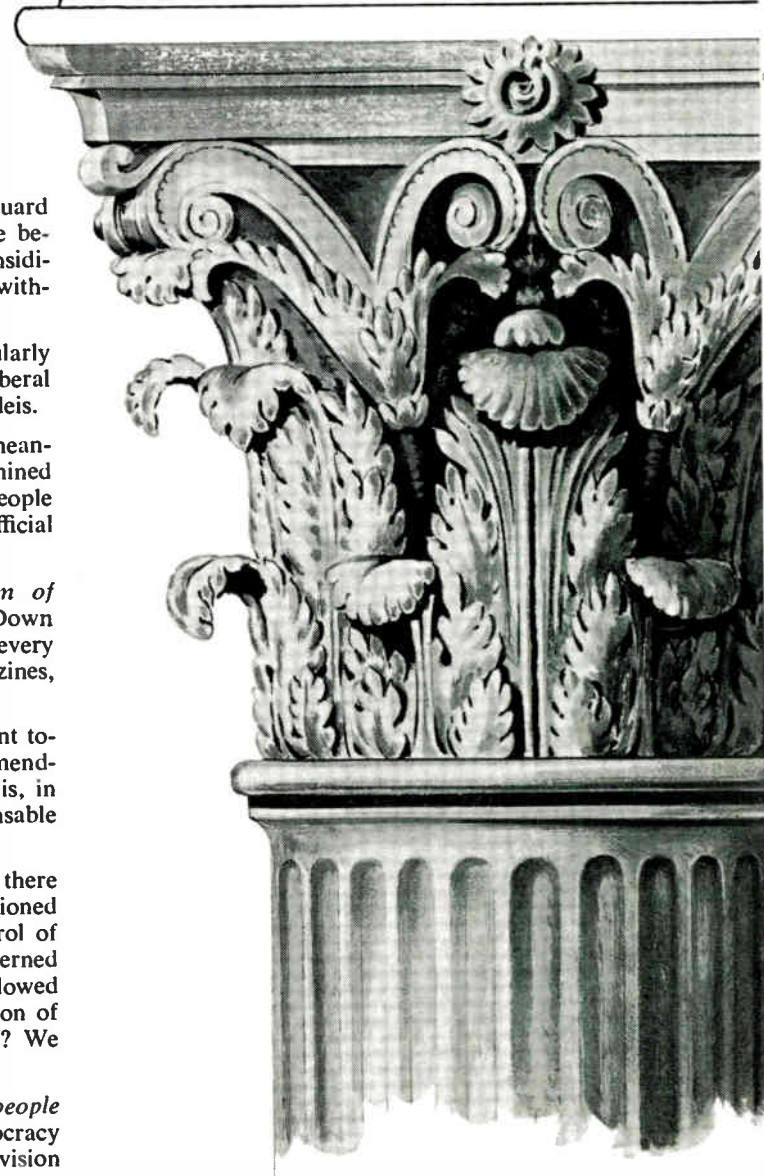
Vitaly important 170 years ago, equally important today, freedom of speech as embodied in the First Amendment is the essential ingredient of a free society. It is, in the words of Justice Cardozo, “the matrix, the indispensable condition of nearly every other form of freedom.”

If Marconi had been born before Madison, is there any doubt that broadcasting would have been mentioned by name? Would those who feared government control of the speech methods of their day have been less concerned about control of broadcasting? Would they have allowed the need to prevent signal interference, or the limitation of spectrum space, to vitiate so fundamental a precept? We Corinthians think not.

Faith in the discriminating good sense of the *people* is the premise of the First Amendment and of democracy itself. The premise applies to both ballot box and television set. The institutions of freedom do not endure because they are perfect. They endure because they are free.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble and to petition the Government for a redress of grievances.

—FIRST AMENDMENT



Responsibility in Broadcasting

THE CORINTHIAN



ADVERTISING EFFECTIVENESS

The editorial, "Where Do You Go From the Top?" in your February issue was timely and exceptionally significant . . . But I have a feeling that in giving merely passing mention to "enhancing the advertising effectiveness of television," you are passing over one of [TV's] most effective growth potentials.

Circulation and hours of viewing may be reaching plateaus, as you say. But, along with everything else in business, costs are bound to rise and rates will have to rise with them, or broadcasting will become economically unsound. The expansion of color TV or other technical breakthroughs may spur the sale of more sets, but they will not affect the cost-price squeeze in the broadcasting end of the business.

Now the advertiser has an enormous stake in television. Its sales effectiveness, its ability to move the growing volume of goods and services inherent in our increasing gross national product, are too great for the advertiser to abandon it because it costs too much.

Which leaves him with the only alternative of "enhancing (its) effectiveness."

Fortunately, the possibilities are great. You have only to review in your mind the countless inane, raucous and sometimes downright deceptive commercials you have seen compared with the relatively few sound, creative and effective ones to realize how true this is. If advertisers and copy people were to spend less time dreaming up "clever" angles and gimmicks and use more sweat digging out valid, convincing selling appeals, the medium could stand far higher costs and the advertiser would benefit most of all. **GEORGE L. MOSKOVICS** *Television Consultant, Hollywood, Calif.*

BOUQUETS

A ton of magazines touch my desk during the course of a year. From this mountain of information I attempt to choose those most helpful to me in the

understanding and performance of my job.

Thank you for publishing a book of such unique excellence that every story is informative and interesting. It's a wonderful day when from out of that mountain a diamond emerges. Everyone appreciates quality; you publish it. **MARC L. SPECTER** *Radio-TV-Motion Picture Department, United States Navy Recruiting Aids Facility, Baltimore.*

I read your "Closeup" on Pete Levathes and I think you did an exceptional job—very detailed and precise. I'm sure it must have pleased him and Fox. Congratulations. **DAVID LEVY** *Weston, Conn.*

I must confess that I was quite knocked over by [the "Closeup"]. I had no idea you intended to devote so much space to a subject utterly unworthy of it. I want you to know I do appreciate the great care you have shown in doing it, as well as your generosity in the handling of personal material. **PETER G. LEVATHES** *Executive Vice President in Charge of Production, 20th Century-Fox Film Corporation, Beverly Hills, Calif.*

BRICKBAT

I have just finished leafing through your voluminous marketing edition (February 1962) of your fine magazine. I hope all that data you compiled is more correct than the figures contained in your lead paragraph on page 40.

I think if you check a recent road map, you will find there is more than 340 miles difference between New York and Youngstown, Ohio. A small point perhaps, but one that leads me to question the validity of the mass of figures compiled in this issue.

Personally, I would prefer to read the telephone book than wade through the figures on TV homes, etc. In another few years, if all goes well, we won't buy programs or content, just numbers.

If ad men will stop leaning on the crutch of numbers, and realize that everyone watching does not run right out and buy the product, maybe we can rise from the morass of figures and start being creative again. **LENNY KAHN** *Lenny Kahn Advertising, Cleveland.*

[Editor's Note: Reader Kahn rubs salt in a raw wound. Youngstown, Ohio, is indeed more than 340 miles from New York. It's 449 miles, measured from Columbus Circle in New York and traveling the recommended routing of the American Automobile Association. That error, and any others which may have occurred in compiling the mass of statistical data incorporated in the TELEVISION MARKETBOOK, will be corrected in a special errata section of the April issue.]

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

Represented by H-R

STATIONS

SECRETS TOLD

KRNT Radio has the largest audience in Des Moines and has had for a long, long time. The audience is predominantly adult. A new January 1962 study confirms other studies that KRNT is the most believable station here. Here's the way all this comes about:

1. We feature one of the great news outfits in the nation. Every newscast on KRNT outrates its competition by a country mile. We're rough, tough operators in the area of news. We have more reporters than some stations have total personnel!

2. We feature highly publicized, highly trained, highly accepted adult personalities. We have the advantage that all our people are seen on our television station; radio listeners really "know" the person that goes with the voice. There are more widely known personalities on KRNT than on all other local radio stations combined. With listeners, clients, and rating men, we're the station with the most popular, professional and persuasive personalities . . . again and again and again.

3. We feature music with melody. Old ones, new ones, golden records (million sellers), albums, pops, classical . . . all chosen with great care by a man who cares, programmed with care by people who care . . . introduced with understanding by people who care. In the area of music we've got a song in our heart.

4. We feature service to the community. Last year we broadcast some 12,000 announcements for eleemosynary organizations and 500 program hours. We spent countless hours meeting with committees, writing their copy, counseling them. We touch lots of lives this way. We're kind and gentle people in this area of operation.

5. We publicize and advertise our activities, our people, our aims and aspirations. In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

We honestly believe that it is a great opportunity to be able to advertise a good product on this station. We've been in business long enough (26 years) for any test of fire. We know now without doubt that advertisers don't test us . . . we test them. We test their product appeal, the copy they use, their prices, their merchandising setup.

If you have a good product, good copy, honest dealings, and fair prices, you can get rich advertising on this great station.

KRNT

"Total Radio" in Des Moines

REPRESENTED BY THE KATZ AGENCY

PLAYBACK

A monthly measure of comment and criticism about TV



Walter Guild, president of Guild, Bascom & Bonfigli, to the Oakland Advertising Club:

Today is the age of specialization. If your family doctor gives you a physical examination and discovers you have an ingrown toenail on the little toe of your left foot, he will probably send you to another doctor who specializes in ingrown toenails of the little toe of the left foot.

So we have specialists in science, art, professions and business. But one of the peculiarities of the American public is we accept the idea that once a person is established as an expert or specialist in one field, he is automatically accepted as an authority in almost every other field. This, of course, is the basis of testimonial advertising and it is a long established American idiosyncrasy. Nearly all of today's specialists have a primary specialty and a secondary specialty—and the public reasons that if a specialist is expert in one field, he must be expert in the other.

For example, baseball players are experts in shaving. If you really want the dope on how to shave, you watch a baseball player. Cab drivers, especially in New York and San Francisco, are experts on stocks and bonds. Bartenders' specialty is psychiatry and psychiatrists specialize in drinking. Advertising agency

people also have a secondary specialty, psychosomatic medicine.

But the strangest of all secondary specialties is that of college professors. These men who are experts in English, history, math, economics and so forth, have enthusiastically and almost unanimously taken up a secondary specialty. College professors specialize in advertising. They bring to their secondary specialty about the same amount of preparation in the way of knowledge and experience as the baseball player, the cab driver and the bartender. In fact, I believe it is fair to describe [their] secondary specialty as the area of Specialized Ignorance.

This is a free country. College professors have the right to be as ignorant as they please, so long as they don't abuse the privilege. But their advertising criticism specialty has long since ceased to be a moronic but harmless hobby.

THE NUMBERS GAME

Robert Fuoss, editor of The Saturday Evening Post, to the Adcraft Club of Detroit:

We have dutifully reported the intellectual revolution. But we have gone right on behaving as if it did not exist. We know that almost 40% of our youngsters now go to college yet we continue to underrate the desires and capabilities of our audiences. We continue to behave as if there were some sort of lid on a reader's intelligence—never realizing, apparently, that the only lid on his head is the one we editors have put there.

The fact seems to be that we have too often failed to produce the best newspaper, the best magazine, the best television show, we are capable of producing. We have been encouraged in this failure by you advertisers. You have mesmerized us with your love of numbers—to the point where it is profitable for press and television to be less good than we could be.

In fact, we editors have become so conscious of the need to sell the papers that we have made it absolutely impossible for a man to murder his wife in decent anonymity. Even if he's Joe Blow, unemployed carpenter, he will, as a murderer, be front page stuff—and the hell with the Congo and the United Nations.

Need the press behave in this spurious fashion—accenting the trivial at the expense of the decent and the important? I don't believe it for a minute. I believe we editors have fallen victims of the American reverence of bigness. I believe we have been sold a bill of goods. And I believe that radio and television were the sellers—and you the acquiescent partners.

It is the argument of the networks that what is seen on television is what viewers want to see. Their philosophy can be summed up in a phrase: "We give 'em what they want." It is a fraudulent credo. For if a viewer were competent to visualize the glories that television might create, that viewer would be running the network—not just looking at it.

I can prove it.

Some three years ago we decided to publish a series of articles called "Adventures of the Mind." They were written by some of the world's great scholars. In language and content they were by far the most intellectual fare we have ever offered our audience. In fact, I will go so far as to say that this has been the most difficult prose ever published in a popular magazine. Why did we do it? Did readers send us a petition demanding the series? Well, hardly. But they did recognize a good thing when they saw it. They read the pieces. Nothing that we have done in the last 25 years has won us more friends or more respect. We have now published 94 "Adventures of the Mind." Two books have been compiled from the series. The second is now on sale; the first was a Book-of-the-

**facts you
should know
about**

**W T V Y
DOTHAN, ALA.**

TOWER:

WTVY's new tower is the tallest in Alabama . . . it stands 1209 feet above the ground; 1549 feet above sea level.

POWER:

Operating on Channel 4 with 100,000 watts WTVY serves approximately 200,000 television homes.

COVERAGE:

In WTVY's coverage area there is a population of 1,062,100 with 261,700 total homes in the area. Our signal covers 48 counties—25 in Georgia, 13 in Alabama and 10 in Florida. Retail sales in 1959 for WTVY viewers totaled \$824,295,000.

SCHEDULE:

WTVY carries the best of CBS and ABC programming, plus many popular local features.

**W T V Y
DOTHAN, ALA.**

Call: THE MEEKER CO., National Reps;
SOUTHEASTERN REPRESENTATIVES,
Southern Reps; or F. E. BUSBY at
SY 2-3195.

PLAYBACK *continued*

Month Club selection and sold, believe it or not, more than 175,000 copies at \$4.50 per copy.

The moral of the story would seem to be that it is an editor's—or a producer's—responsibility to find out how high he can set his standards, not how low.



William B. Lewis, chairman of the board of Kenyon & Eckhardt, to the Advertising Club of Boston:

We have seen that television is required to produce and pay for a staggering number of programs, but that, even so, it manages to produce a highly respectable proportion of its programs for the minority of viewers who want better-than-average fare. Why then, is a medium of such overwhelming popularity with the majority of viewers subjected to such a continuing barrage of criticism from the majority?

And why doesn't television boldly talk back?

The answer to the first question, in my opinion, is that television serves too many masters. The newspapers concentrate primarily on news coverage. The magazines, with the exception of four mass audience books, are edited either for specific segments or specific interests of the reading public. But television must be all things to all people.

The woman who reads the women's service magazines watches daytime TV; the man who reads *True Magazine* watches nighttime TV. The readers of the *New York Times* watch TV; so do rock-and-roll fans. Shakespeare fans watch television; so do devotees of long-run box-office successes like "Tobacco Road."

Another complicating factor is that the special interest segments of the viewing public want their type of television when they want it. It seems to me that the theatre-goer who will plan an outing three months ahead of time to avoid paying scalper's prices will complain bitterly if television doesn't offer this type of play at precisely the hour it is con-

venient for him to switch on his receiver. As Red Barber points out, in debating how often to give the score in a baseball game, every time a viewer tunes in on a game in progress he wants the score announced right now. To satisfy all late viewers, Barber would have time to do nothing but keep repeating the score.

Which of TV's many audiences is its prime responsibility? For two compelling reasons, it must be the broadest possible mass audience.

First, television has an overriding obligation to serve as many of the people as possible, not just the sophisticated few. There are millions of people in this country who will never see a Broadway play and couldn't care less. There are other millions who would rather see a "B" western movie than the year's award-winning epic. I would venture to say that the reading public pays the paperback publishers a great deal more for escape fiction than for the classics. And I would also guess that most kids, despite the most heroic opposition of parents and teachers, still prefer the comics to their school books.

Is television *not* to give these people what they want to see? Or is television's duty to try to improve their education or raise their cultural level at a faster rate than the educators, the press, the book and magazine publishers, and all the available arts have been able to do?

I definitely do not think so. Freedom of choice is now threatened all over the world as never before; let's not speed its destruction by inhibiting it here. If the coal miner, grimy and tired from his day's work, prefers *Wagon Train* to the *Hallmark Hall of Fame*, I say God bless him. His lot may not be better, but it's not going to be worse, for relaxing through an hour of well-produced fiction.

The second reason television must serve the mass audience is the matter of economics which I mentioned earlier. Advertising pays the bill for all the good things on television as well as those considered bad; and advertisers, to survive and build the economy, must have mass audiences to build mass markets. Without the nearly two billions of dollars advertisers are now spending annually in television, where would the money come from for the programs on television that even the critics and special interest groups like? Without advertising money, believe me, there would be fewer of them, not more of them.

And why is it bad, as some people seem to think, for television to cater to the mass audience when other media of communications do it without criticism? These private enterprises are seldom criticized and are required neither to



**AWARD
OF EXCELLENCE**

For overall effectiveness
of the concept, the design
and the realization of a
business magazine published in
nineteen hundred sixty-one

TELEVISION

is cited by a panel of judges
for the Society of Business
Publication Designers. Awarded
on January 31, 1962

Henry Balfour
PRESIDENT

PANEL OF JUDGES

TONY COOPER ARTHUR ECKSTEIN BRADBURY THOMPSON

Television Magazine was judged the leading business magazine in 1961 by the Society of Business Publication Designers for the overall effectiveness of the concept, design and the realization of a business magazine.

TELEVISION

444 Madison Avenue, New York 22, N.Y.

PLAYBACK continued

serve special interest groups nor to forego advertising.

With all its obligations, there are some things commercial television should not be required to undertake. And foremost among them—in my opinion—is formal education, be it primary, secondary, undergraduate, post-graduate or adult.

THE MASS AUDIENCE

Paul C. Harper Jr., president of Needham, Louis & Brorby, to the Broadcast Advertising Club of Chicago:

As broadcast costs go up and as we learn more and more about how specialized the markets for different products are, we must buy broadcast media ever more precisely. What may be a solid market for one man's product can be a wasteland for another man's product. A broadcast buy that works for one product can fall on deaf ears when it tries to carry another product. The day, I believe, of buckshot media buying is over and the day of the rifle is here.

The American market is often described as a mass market and broadcasting is often described as a mass medium. But what kind of markets are we really talking about? Is there really one big homogenized market where everyone buys the same amount of the same prod-

ucts, month in and month out? I don't believe we can any longer afford this illusion. I believe the concept of the mass market and the mass audience as a way of buying media can lead to dangerous and increasing waste. Markets for so-called mass-consumed items differ tremendously. So does the audience for different segments of the so-called mass media.

The marketing context of the program must be right or we won't reach our most probable customers; the emotional context of the program must be right—or even if we reach them, we won't sell them. Our job today is to match up the consumer appeal of our clients' products with the audience appeal of the TV programs. When we do otherwise, we create a waste of advertising dollars.

COMMISSION OR KICK-BACK?

Howard Gossage, president of Weiner & Gossage Advertising, San Francisco, before the Sales Executives of New York:

Another thing that I think baffles salesmen is how advertising agencies really work—how they make their money. This is not to be wondered at, for it is the most God-awful, ridiculous setup imaginable. Until it is changed there is little prospect that advertising will ever achieve professional status or that the advertisements themselves will be markedly more efficient and pertinent.

The advertising business, as you know, works on what is known as the commission system. But, to a salesman at any rate, it is a commission system in name only. Looking at it coldly it is nothing more nor less than a kick-back system. When it pops up in any other field it is not only roundly condemned from a moral point of view, but the Feds crack down on it faster than you can say Bobbie Kennedy. The bare bones of the matter are that advertising agencies are paid not by the client for whom they are supposedly working but by the newspapers, magazines, television and radio stations who sell them space and time.

The agency is given a kick-back of 15% for buying, not for selling. This would have some justification if, as it was when the system began, the agency really performed a selling function for the advertising medium. But this is no longer true, nor has it been for 50 years.

In actuality the medium must maintain a sales staff to sell to the agency, thus incurring, on the face of it, a double sales cost. They have gone along with it because, if it suits the agency and the client, it's no skin off their nose. All they've done is hike their prices to cover the 15%.

The client goes along because it looks



GOSSAGE

like a good deal. They, in effect, get the work for no more than they would have to pay for the advertising without an agency.

And this brings us to the really sly element in the whole business: there is no alternative for the client. Whether he goes through an agency or buys direct he pays the full price; he doesn't get the 15% himself, only the agency can do that. So you see why advertising agencies have clung to the system; it effectively forces advertisers to deal through them if for no other reason than the economics involved; 15% is a hell of a lot of money.

The defenders of the system will point out that it has worked pretty well despite the logical defects which they don't bother to deny. And they will say, with some justice, that the dishonest restraint of trade overtones are simply not borne out in operation. And yet, you show me a business where one's income is dependent on the amount of money spent rather than on the amount of money that comes in and I will show you a business that is doomed—even with the very best of intentions—to mutual distrust and enormous psychological barriers. It is as though your corporation were to engage a law firm on the basis of how many lawsuits it could instigate rather than on how many it could keep you out of; and, to top it off, drawing its fee from the other party rather than from yourselves.

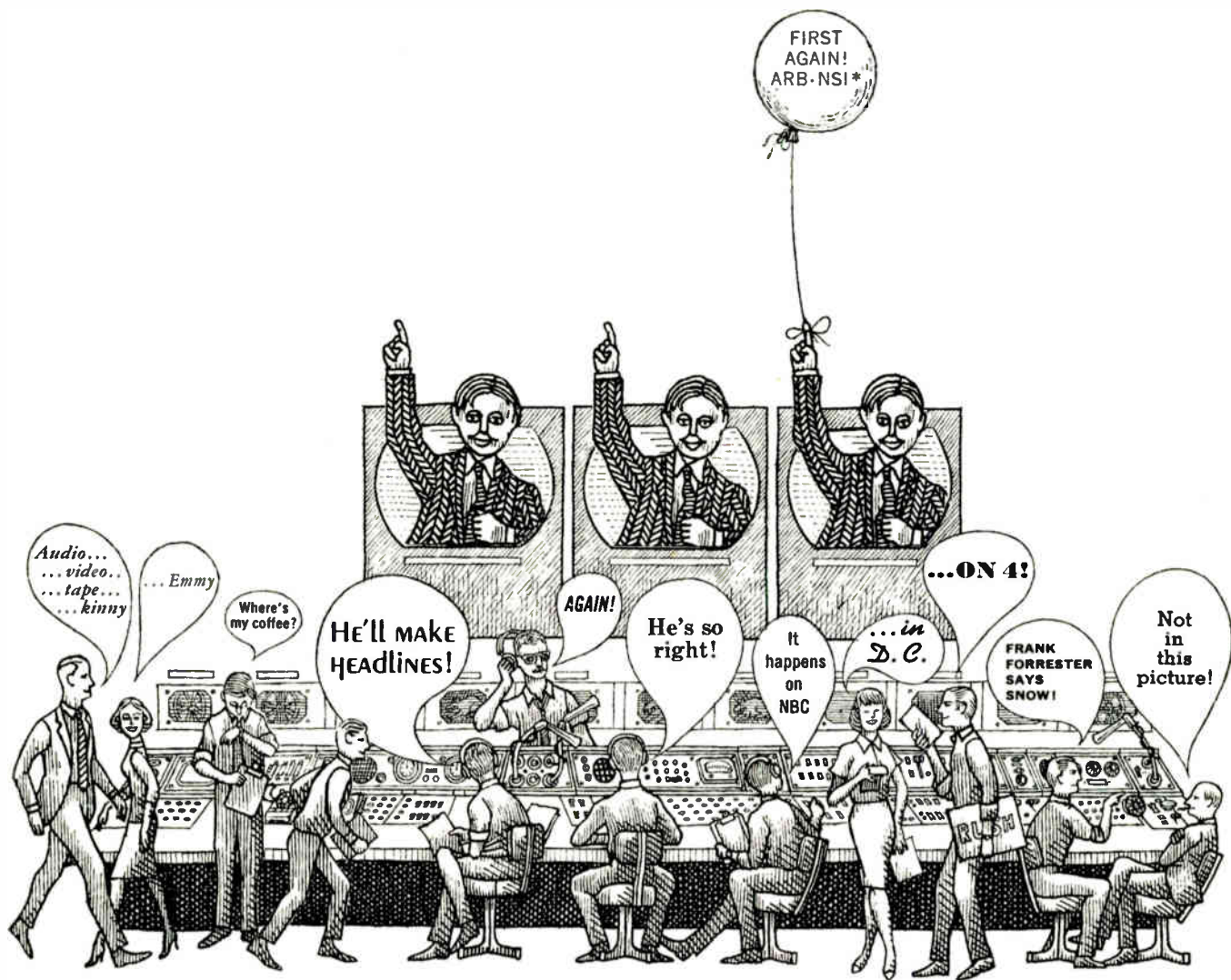
So we see that the advertising agency's compensation is based upon what they spend rather than on the services they perform for you. Not only is this psychologically wrong, because it makes their financial recommendations suspect, but it puts the entire question of advertising expenditures in the wrong perspective. Instead of starting out the way you would with any other project, by defining the problem and then deciding what to do and then allocating the money, the procedure is reversed. The advertising recommendation is based on money to be spent rather than problems to be solved.

END



Perry Found the Hidden Market

Perry Fahrquart, boy genius at Kleig, Network and Basicbuy, happened on it quite by chance, which is genius in its own way. It, the booming Tri-Cities Market, is 19th largest in the Southeast and larger than Des Moines, Roanoke and Trenton. You, too, can be a genius. Call Meeker (or, James S. Ayres in the Southeast) and buy WCYB-TV • Bristol, Tenn.-Va.

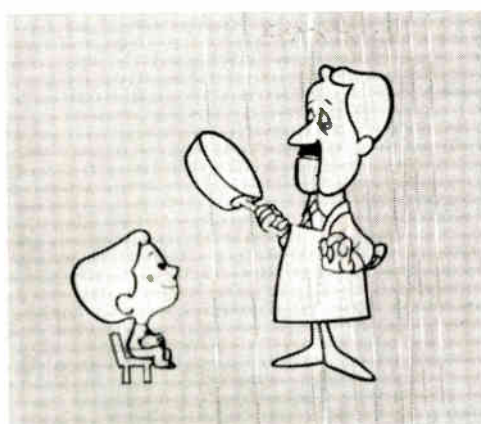


Viewpoints come to life on WRC-TV. The currents of the world cross in Washington. Nowhere else is there such a day to day flow of events, such a depth of newsworthy personalities. WRC-TV draws on these, and on the doings and ideas of the nation's leaders, to create Washington's widest range of informational programming. Programs like award-winning "Teen Talk," "Challenge," "Traffic Court," "A Moment With," "It's Academic"... and NBC Television's "Meet The Press" and "David Brinkley's Journal," both of which originate live from WRC-TV. This is the kind of programming, balanced by creative entertainment, that attracts Washington's discerning, adult audiences... and captures their attention for your commercials too.

WRC-TV 
 IN WASHINGTON CHANNEL 4
 NBC OWNED
 REPRESENTED BY NBC SPOT SALES

*1st in number of homes delivered all week long. (Sign on to sign off, Nielsen, Jan. '62) (6:00 P.M. to Midnight, ARB, Dec. '61)

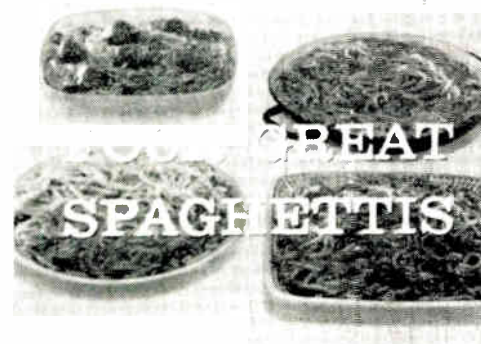
FOCUS ON COMMERCIALS



A boy, his father and a sauce pan—the setting for a fractured-English lesson. . .



. . . concerning Franco-American spaghetti. Reading from the F-A labels . . .



. . . the tot mispronounces beautifully, but gets in what counts—those sell lines.

THE PROBLEM

How to make one commercial do the job of four, be humorous yet make strong quality claims for an entire product group.

THE SOLUTION

Give the viewer a "lesson" related in cartoon and dialogue between a French father and his son using the product—Franco-American spaghetti—as the subject in the son's own lesson on "American"-English pronunciation.

The "lesson" campaign, out of Leo Burnett Co., Chicago, agency for Campbell Soup Company's Franco-American line, grew out of a format that first appeared as a single commercial late in 1960 on the *Lassie* program. Since then it has been used for a series of commercials beginning last fall. Six "lesson" commercials have been produced, more are in planning.

The format of the original commercial has the dour-looking father asking his seated son to read words off F-A labels, correcting the fractured English as the by-play goes on. Example:

Man: Read please.

Boy: Frong-co Americain . . .

Man: In English, please.

Boy: Frango-ko Americann.

Man: Very good.

Boy: Frang-ko Amerricann Spaghetti in tomatto sohs wiz cheese.

Man: Sohs? In English?

Boy: Saw . . . sawss.

Man: Very good.

It all builds delightfully into "la sauce c'est tout" (the sauce is everything), a key copy line. The product, being an integral part of the skit, is on screen about 80% of the time and various quality claims ingeniously work into the "lesson."

The original "lesson" commercial, part of an older F-A approach of covering only one kind of spaghetti at a time, has worked into the current marketing plan of covering all four F-A spaghetti

(with different sauces) in the same presentation. The boy in the newer "lesson" commercials reads from "faur" (four) F-A labels.

The only special production problem involved in the "lesson" commercials is the very close work necessary between Burnett production people and writers on the "voices" of Papa and the little boy. Tapes sometimes have to be done over many times in order that just the right inflection be made by the "voices."

The cartoon father and son are not based on any one set of characters, although their voices seem reminiscent of vaudevillian Señor Wences, due primarily to their accent and the repetition of words, like "very good."

Among the Burnett people who have shaped the series are: Nelson Winkless and Don Keller, copy and art team, Bob Noel, whose TV copy division has carried it into its later phases, and Chet Glassley, who supervises production. The producing studio is Animation Inc., Hollywood.

The "lesson" series has appeared along with other Campbell Soup Co. commercials on three network shows (*Lassie*, *The Donna Reed Show* and *Father of the Bride*) with additional use, on a spot basis, in a number of major markets.

The series, 60- and 30-second film combining live photography and animation, has won a number of "best" awards in various commercial competitions around the country. The little boy might say, "Is good?" Papa might answer, "Is very good."

THE PROBLEM

How to dramatize those occasions when thirst may need quenching.

THE SOLUTION

Exaggerate the occasions with ludicrous-appearing segments from old silent film clips.

While other soft drink manufacturers have taken commercial approaches rang-



YOU CAN QUOTE ME...

"WLW stations for Squibb Vigran Vitamins provide the perfect package, strong coverage and important cooperation at the local level that gives added impact before and after the selling messages are presented to consumers."

Gerald T. Arthur
Vice President & Media Director
Donahue & Coe, Inc.
New York



I'LL SAY THIS...

"In buying Broadcast today the 3 necessary ingredients are: coverage, having an important selling background in terms of the programming and extra mileage for merchandising at the point of sale. In all 3 areas WLW stations fit the bill."

Peter Dalton
Associate Media Director
Donahue & Coe, Inc.
New York



Call your WLW Stations' representative... you'll be glad you did!

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta



Crosley Broadcasting Corporation



CULBERTSON BEATING

COUNTDOWN



WEATHER BY RADAR



ARGONNE REVISITED



HOME AGAIN

THE DAYS Chicago remembers

Certain pages on our calendar are underscored because they are **television days** in Chicago especially remembered because of the distinguished programs carried on WBKB.

Such days as:

THE DAY CHICAGO WAS ATTACKED—a two-hour documentary entitled "Countdown: Is Chicago Defensible?"

THE DAYS STEVE ALLEN & ARCHIBALD MACLEISH CAME HOME—two in the unique series of programs entitled "Home Again."

THE DAY ALEX DREIER NAILED THE MUGGERS—a remarkable demonstration of investigative journalism; the breaking of the Warren Culbertson mugging case.

THE DAY WBKB MISSED THE TWISTER—a frank admission of a failure to believe radar; a determination to be on the alert in the future.

THE DAY ARGONNE OPENED ITS DOORS—a one-hour program, "Argonne Revisited," showing the remarkable progress in making atoms work for peace.

These were special days on WBKB's calendar.

Chicagoans have learned that every day is a vital and exciting day of timely and informative WBKB service to them.

Chicagoans have learned that this kind of programming can come only from a television station whose people work in what we like to call a "Climate of Creativity."

By the way, are **your** clients taking advantage of WBKB's "Climate of Creativity?"

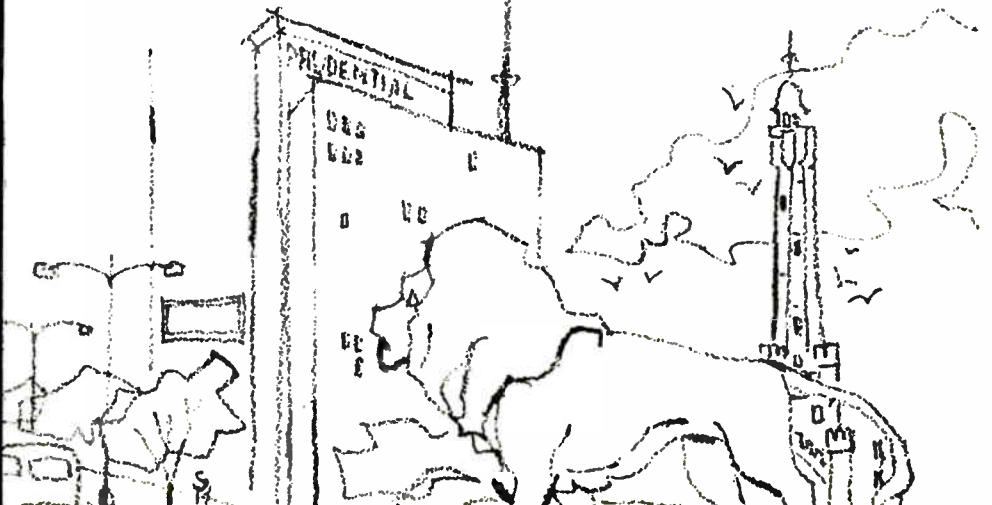
A GOOD
CHICAGO HABIT

WBKB
CHICAGO'S
CHANNEL

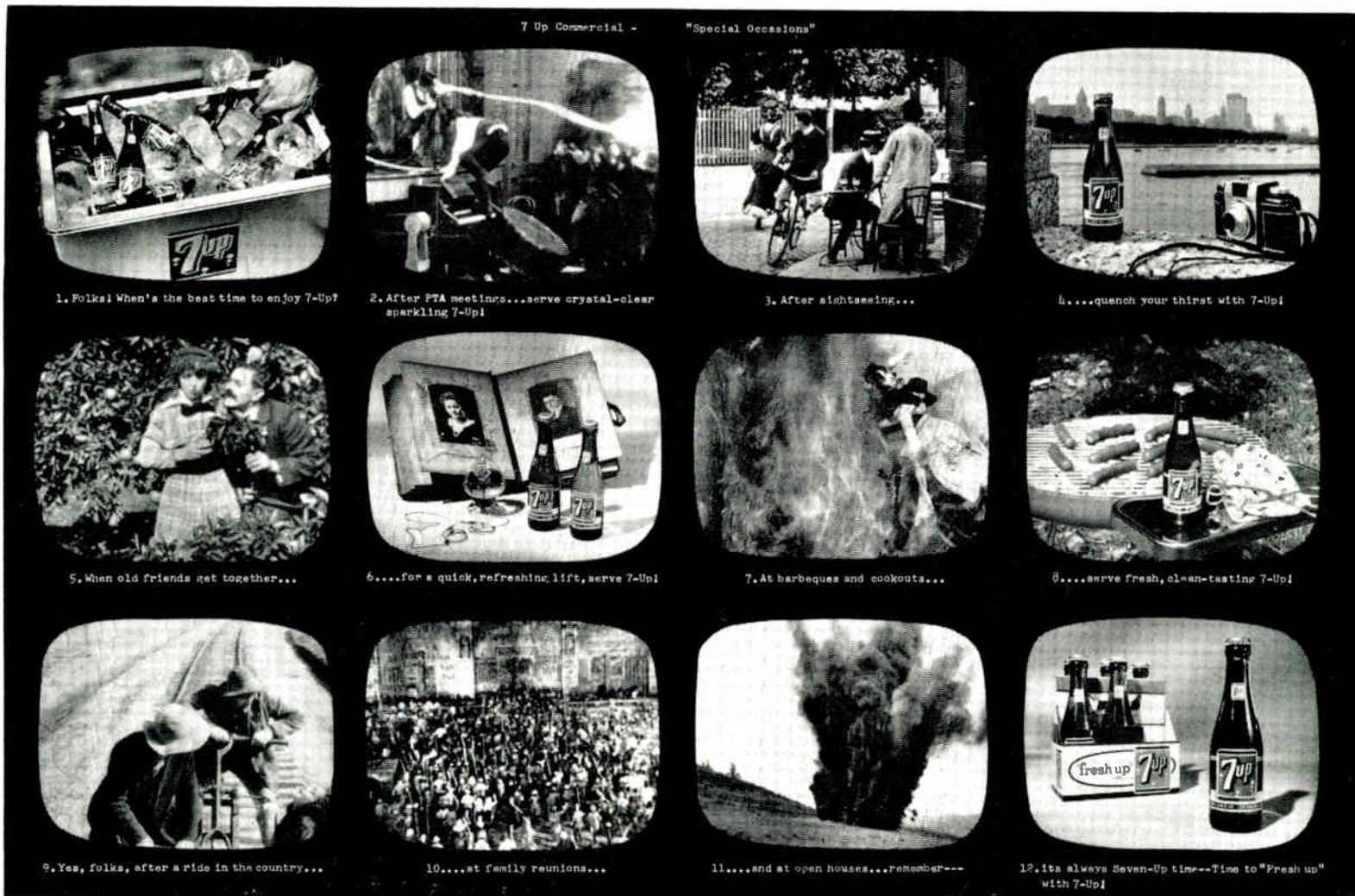


America's most exciting network!

An Owned-and-Operated Station of the American Broadcasting Company - A Division of American Broadcasting-Paramount Theaters, Inc.



COMMERCIALS *continued*



Viewed seriously a few generations ago, the silent film today brings hilarity. Seven-Up capitalizes on the situation for humorous sell.

ing from identification with highflown sophistication to fun-fun-fun at teen-age soda-pop parties (with concentration on pretty girls), The Seven-Up Co., St. Louis, has gone along for the last several years with a humorous sell tied to a basic slogan, "Fresh-up with 7-Up."

It has had a cartoon character called "Fresh-Up Freddie" and an interlude with the Kingston Trio singing 7-Up jingles in zany situations ranging from a sinking ship to a burning desert.

Currently it is using a combination of styles—a 7-Up story told in drawings by cartoonist George Clark and an approach it hit on about the middle of last year: matching familiar situations in modern life with footage from silent films, telling a story quickly and tying it all in with specific times to enjoy 7-Up.

The "silent film" campaign, created by J. Walter Thompson, Chicago, 7-Up agency (and produced by Sarra Inc., Chicago), has now run through some 20 commercials. They have run as basic minutes and 20s via local 7-Up bottlers and on a network show.

The production process is not complicated but it is involved. Up to 12 weeks are used in the planning and production of each commercial.

First, the 7-Up creative group at JWT screens old films supplied by a New York dealer. When a copywriter or art man sees particular scenes he can relate to a 7-Up situation (preferably farfetched), he calls for a "hold," later works up a premise for a commercial and copy lines to carry it. A fight scene can be the close of a committee meeting. A cattle stampede can be the office gang being treated to a 7-Up break.

The copy situations are related to contemporary living. In one commercial a homeowner in the suburbs is seen as a farmer behind a horse-drawn plow. Mention of his cutting the grass is depicted with film of a man contemplating a hay stack. A "fast-moving young businessman" in another commercial gets the wild motorcar "chase" treatment, a classic of the "silents." Thirst, presumably, is aroused by each tense, hectic moment.

Themes have ranged from "Suburban Living" to the "Young Executive" to "Special Occasions," the commercial illustrated here.

As the various situations are set up with the old film clips and voice-over narration (with the mood heightened by recreation of old nickelodeon piano music), there are several flights back into live-action shots of the product. Copy always points out 7-Up's "fresh, clean taste," "quick, fresh lift" and the close is the standard, "Fresh-up with 7-Up."

Seven-Up wants the commercials to be of a wide-appeal nature but the humor approach is seen as being particularly effective with youngsters and teen-agers, a big segment of the soft drink market. Older adults, it is felt, are also drawn to the series because they may remember many of the silent film stars that crop up in the old film.

Production on the campaign is almost constant because it involves the search to find old film plus the time-consuming "lifting" process in which the funny or tie-in segments are assembled. END

To a Madison Avenue Time Buyer

With Other Things to Think About

NINE hundred and eighty-seven miles west of Madison Avenue lies Iowa. Have you ever seen Iowa corn fields in late spring? A New Englander, enjoying the experience for the first time, said they looked like green corduroy. We, with a television station to grind, prefer to think of them at harvest time, when the green has turned into golden buying power. Iowa's 1961 corn yield, 747 million bushels, (20.6% of the nation's total) was worth about \$900,000,000.

Have you ever heard the cry "sue-ee-e" bring ham on the hoof to feeding troughs? In Iowa hog-calling is a fine art, and its practitioners hang their masterpieces in growing bank accounts. Iowa provides about 23% of the nation's annual supply of 80,000,000 hogs.

Another sound that breaks the good clean air of Iowa is "here chick, chick, here chick." It means spending money to some Iowa farm wives and big poultry sums to growers.

However, most everyone knows the Iowa farm symphony—first in corn and hog production, first in the value of livestock and poultry, first in top quality soil acreage. What about manufacturing?

Industry drew ahead of agriculture in Iowa at mid-century. Industrial output today is near the five-and-a-half billion dollar level, with agriculture around two-and-a-half billion dollars annually. In the last decade, the smokestack has grown far taller than the silo.

WMT-TV's tower is even taller than the symbolic smokestack. We speak softly, musical-

ly, dramatically, newsily, and etceteraly from our big stick* to three of Iowa's six largest population centers, and to the calm lands of Eastern Iowa, peopled with 60% of Iowa's population and purchasing power.

WMT-TV

Cedar Rapids—Waterloo

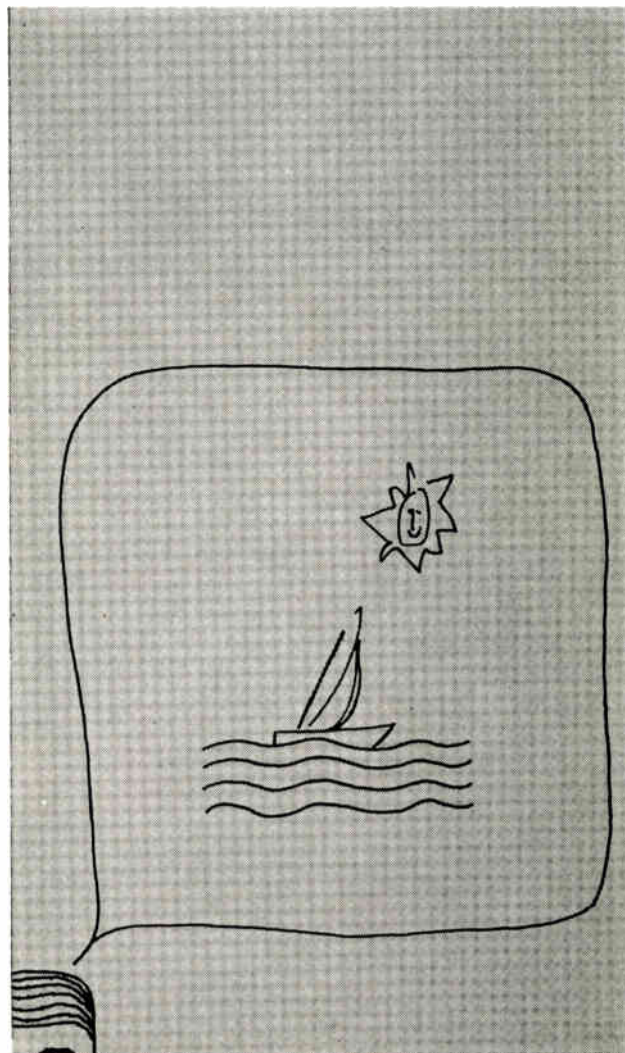
CBS TV for Eastern Iowa

Represented by the Katz Agency

Affiliated with WMT Radio;

K-WMT, Fort Dodge; WEBC, Duluth

*Tallest hereabouts—and peer of the Empire State building.



TELEVISION

HINDSIGHT

61/62

What was awaited has come to pass. The results of the 1961-62 programming network season are in, if not irrevocably, at least enough to tell the program planners where they went right, where they went astray and where they went dead wrong. At the season's start, Television Magazine presented a forecast of how it would turn out. On the following pages is presented a hindsight accounting of both the season and the forecast of it. The results, and the reasons for them, make revealing reading.

HINDSIGHT

This is how the 1961-1962 prime time network schedule worked out in terms of share of audience per half-hour, based on the November-December Nielsen ratings in the twenty-four competitive markets. Winners are in black.

SUNDAY						
	ABC	%	CBS	%	NBC	%
6:30	Maverick	28	Mr. Ed *	41	1, 2, 3. — go!	16
7:00		29	Lassie	40	The Bullwinkle Show *	22
7:30	Follow The Sun	25	Dennis The Menace	33	Walt Disney's World Of Color *	34
8:00		24	Ed Sullivan *	32	Walt Disney's World Of Color	37
8:30	Lawman	23		35	Car 54, Where Are You?	36
9:00	Bus Stop	22	General Electric Theater	27	Bonanza *	40
9:30		22	Jack Benny *	28	Bonanza	41
10:00	Adventures In Paradise	26	Candid Camera *	38	Du Pont Show of the Week	26
10:30		29	What's My Line? *	34		26
	AVERAGE SHARE	25	AVERAGE SHARE	34	AVERAGE SHARE	31

WEDNESDAY						
	ABC	%	CBS	%	NBC	%
7:30	Steve Allen	15	The Alvin Show	27	Wagon Train *	45
8:00		19	Father Knows Best	24		46
8:30	Top Cat	26	Checkmate	29	Joey Bishop *	35
9:00	Hawaiian Eye *	31		29	Perry Como's Kraft Music Hall	32
9:30	Hawaiian Eye *	36	Gertrude Berg Show	22	Perry Como's Kraft Music Hall	34
10:00	Naked City *	43	U. S. Steel	21	The Bob Newhart Show	28
10:30		45	Armstrong Circle Theater	24	David Brinkley's Journal	24
	AVERAGE SHARE	31	AVERAGE SHARE	25	AVERAGE SHARE	35

THURSDAY						
	ABC	%	CBS	%	NBC	%
	Ozzie & Harriet	29	Frontier Circus *	25	Outlaws	30
	Donna Reed *	33	Frontier Circus *	25	Outlaws	30
	The Real McCoys *	35	The Bob Cummings Show	16	Dr. Kildare	37
	My Three Sons *	36	The Investigators	17		38
	Margie	32		18	Hazel *	39
	The Untouchables *	36	Specials	8	Sing Along With Mitch	46
		37	CBS Reports	8		46
	AVERAGE SHARE	34	AVERAGE SHARE	17	AVERAGE SHARE	38

HINDSIGHT," the man said, "is always 20/20." Those in charge of the program destinies of the three television networks have no quarrel with that sentiment. Nor do those outside the networks whose job it is to pre-guess how a given season's schedule is going to turn out.

Printed across these two pages is the track record of hindsight on the 1961-62 network program lineup—which programs won share of audience honors in competitive markets during the critical November-December rating period. The black rectangles designate, by half-hours, those shows which led their periods in shares of audience. The pattern of those black rectangles shows the flow of a plurality of the network audience through an evening's viewing.

The pattern of those black rectangles differs only 16% from that described by TELEVISION MAGAZINE's exclusive

"Forecast 61/62," published last October before the season began. The forecast was the work of program analyst James H. Cornell of N. W. Ayer & Son. The article which follows analyzes why he was 16% wrong and why he was 84% right. More importantly, it details graphically the intricate business of programming to the tastes of a constantly changing TV audience.

STOP the next 10 men you meet on the street. Or at your next cocktail party. Or at the next agency programming conference. Ask them to name the most important program in the three-network 1961-62 prime time program lineup. The odds are roughly 101 to 1 that nobody will name *The Bob Cummings Show*.

And perhaps it wasn't. But, on hindsight, the curious

MONDAY						
	ABC	%	CBS	%	NBC	%
7:30	Cheyenne *	31	To Tell The Truth *	33	Local	20
8:00	Cheyenne *	32	Pete & Gladys	26	National Velvet	27
8:30	Rifleman *	32	Window On Main Street *	21	The Price Is Right	35
9:00	Surfside Six	28	Danny Thomas *	32	87th Precinct	31
9:30		29	Andy Griffith *	32	87th Precinct	32
10:00	Ben Casey	41	Hennesey *	27	Thriller	23
10:30		41	I've Got A Secret	27	Thriller *	24
AVERAGE SHARE		33	AVERAGE SHARE	28	AVERAGE SHARE	27

TUESDAY						
	ABC	%	CBS	%	NBC	%
	Bugs Bunny	30	Marshal Dillon *	22	Laramie	35
	Bachelor Father	27	Dick Van Dyke	23	Laramie *	37
	The New Breed	27	Docie Gillis *	32	Alfred Hitchcock	31
	The New Breed	26	Red Skelton *	37	Dick Powell	29
	Yours For a Song	23	Ichabod And Me	29	Dick Powell	37
	Alcoa Premiere	19	Garry Moore *	42	Cain's One Hundred *	30
	Bell & Howell Closeup	12	Garry Moore	47	Cain's One Hundred *	32
AVERAGE SHARE		23	AVERAGE SHARE	33	AVERAGE SHARE	33

FRIDAY						
	ABC	%	CBS	%	NBC	%
7:30	Straightaway	18	Rawhide *	35	International Showtime	32
8:00	The Hathaways	24	Rawhide *	33	International Showtime	33
8:30	The Flintstones *	39	Route 66	26	Robert Taylor's Detectives	25
9:00	77 Sunset Strip *	36		29	27	
9:30		44	Father of the Bride	23	Bell Telephone Hour	25
10:00	Target: The Corruptors *	33	Twilight Zone	31	Dinah Shore	27
10:30		42	Eyewitness	23	Frank McGee's Here & Now	21
AVERAGE SHARE		34	AVERAGE SHARE	29	AVERAGE SHARE	27

SATURDAY						
	ABC	%	CBS	%	NBC	%
	Roaring Twenties	23	Perry Mason *	42	Tales of Wells Fargo	22
		23		41	24	
	Leave It To Beaver	30	The Defenders *	33	The Tall Man	26
	The Lawrence Welk Show	28		33	29	
	The Lawrence Welk Show	33	Have Gun, Will Travel *	28	Saturday Night at the Movies	30
	The Fight of the Week	18	Gunsmoke *	42		33
		15		45		33
AVERAGE SHARE		24	AVERAGE SHARE	38	AVERAGE SHARE	28

Reverse panel indicates show with largest share of audience in time period, or shows tied for largest share.

*Show predicted to win in time period

AVERAGE SHARE MONDAY-SUNDAY	ABC	29%	CBS	29%	NBC	31%
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 Indicates hour show alternating weekly

student of audience behavior patterns can make a good case for its having been. Not because it was good, mind you, but because it was so bad. And because it lost CBS a giant share of its Thursday night audience to NBC, an audience that it not only couldn't get back, but an audience that grew to such proportions during the night that a semi-pro community sing led by a bearded oboe player knocked off the giant action hero of them all, ABC's *The Untouchables*. And because CBS was left with a disgraceful 17 share of audience average for the entire night (the lowest of any network for any night of the week) and just barely managed to tie with ABC for second-place honors for the week while NBC walked off with the blue ribbons.

The point is not to add insult to the injury CBS and *Cummings* suffered at the hands of the TV audience this

past fall. The point is to show how delicate are the scales on which ride the millions of dollars in programming and advertising commitments made by the networks and their clients each season. The *Cummings* example, while extreme, had counterparts all over the week's schedule, shows which were either so good that they drew the audience to them in droves, or so bad they drove it away. When these two circumstances coincided, as they did to CBS on Thursday, there was panic in the streets.

The show that pulled them in when *Cummings* drove them away was NBC's *Dr. Kildare*. Its shares of audience were just slightly ahead of the competition on ABC (*The Real McCoys* and *My Three Sons*), but enough to furnish a strong lead-in to *Hazel*, which in turn delivered a hefty audience to *Sing Along With Mitch*. That last-named show

benefited also by facing the season's lowest-rated time period, *CBS Reports* with an 8, and came away with a money-in-the-bank 46 share of audience, the season's highest.

Thursday night was as troublesome to N. W. Ayer program analyst James Cornell, predicting the season's outcome, as it was to CBS, which had to suffer from it. Of the 24 half-hour periods he picked wrong (out of 153), six of them were on Thursday night. In fact, he picked only one half-hour right that night: *Hazel*.

Cornell made up for it on Wednesday, Friday and Saturday nights, however, when he picked only one half-hour period wrong (and one of those was a tie for first).

An analysis of how Cornell fared in his predictions of each half-hour period can be done in many ways: by percent of accuracy in predicting the exact share of audience a show would gain, by percent of accuracy within 1, 2, 3, 4 or 5 share points, or by many other gauges. (Such analyses appear later in this article.) Cornell himself, however, feels strongest about his "errors" concerning 23 programs—a list he labels purely subjective in that they may not reflect great statistical inaccuracy. Cornell breaks down this list into three categories of wrong guesses: the "subjective" miss—purely an error in judgment, the fault of the analyst; the "informational" miss—due to lack of adequate information stemming from an unseen or misleading pilot, and a "resultant" miss—coming off errors in the first two categories. These 23 programs may well be termed the key to why the network audience honors fell the way they did. As Cornell breaks them down, they were:

THE SUBJECTIVE MISSES

ABC's *Ben Casey*, sleeper of the year, which Cornell estimated at 27 but which came in at 41.3.

CBS's *Marshal Dillon*, reruns of the successful *Gunsmoke* series, which came in at a disappointing 22.4. Cornell had predicted 32.

NBC's *Cain's 100*, predicted at 35.9, finishing at 30.8.

CBS's *Father Knows Best*, another rerun series which came in under predictions: 24.3 vs. 30.

NBC's *Bob Newhart Show*, predicted at 33, finishing at 28.4.

ABC's *Target: The Corruptors*. Cornell expected this program to win the largest share of any fall series: 46.9. It came in at a respectable 37.5, but far below expectations.

CBS's *The Defenders*, overestimated 39 to 33.1.

CBS's *Have Gun, Will Travel*, overestimated 43 to 27.6.

NBC's *The Bullwinkle Show*, overestimated 32 to 21.6.

THE INFORMATIONAL MISSES

CBS's *Window on Main Street*, overestimated 30 to 20.6.

NBC's *International Showtime*, underestimated 27.5 to 32.5.

CBS's *Frontier Circus*, overestimated 30.4 to 25.

CBS's *Bob Cummings Show*, overestimated 28 to 16.

ABC's *Bus Stop*, overestimated 29.5 to 22.1.

THE RESULTANT MISSES

NBC's *Thriller*, overestimated 31.9 to 23.6.

CBS's *Garry Moore Show*, underestimated 35.4 to 44.1.

ABC's *Naked City*, underestimated 37.9 to 43.9.

CBS's *The Investigators*, overestimated 29 to 17.3.

NBC's *Dr. Kildare*, underestimated 29 to 37.4.

NBC's *Sing Along*, underestimated at 32.6 was 45.7.

NBC's *Hazel*, underestimated 31 to 39.

CBS's *Lassie*, underestimated 27 to 39.7.

NBC's *Bonanza*, underestimated 31.9 to 40.4.

Down through the nighttime schedule, these are the highlights of how Cornell's forecast fared. (While the misses are singled out for attention, it must be remembered that Cornell came within *three* share points on 58 programs, within *five* share points on 75 programs. For every one "miss," he called three programs very closely.)

Sunday: Starting the CBS schedule at 6:30, *Mr. Ed* was expected to be the period winner by a slight margin. It came in a big winner giving *Lassie* a much bigger lead-in than expected. This was a Cornell miss due largely to overestimating NBC's *Bullwinkle Show*, an animated kid-appeal show which proved "too sophisticated" for kids.

Disney on NBC held a little better than expected against *Ed Sullivan* and gave better-than-expected lead-in to *Car 54*. As a result, *Lawman* on ABC was a worse third than expected. *Bus Stop* at 9:00 on ABC was a miss due to an overestimate of its pilot—an adaptation of the play "Bus Stop" but a show not used until the program's seventh broadcast—and less lead-in from *Lawman*. As a result, *Bonanza*, with good lead-in, did better than expected.

Jack Benny at 9:30 was unable to pull in CBS viewers during the mid-point of its hour competition, although the 10 to 11 CBS lineup, *Candid Camera* and *What's My Line?*, drew good audience. The *DuPont Show* on NBC did not benefit from the huge *Bonanza* audience because of its appeal to a different kind of viewer and the strength of *Candid Camera*. And *What's My Line?*, perhaps weakening with age, was unable to hold *Candid Camera's* level of appeal.

Monday: Cornell's big misses came on *Ben Casey* and *Window on Main Street*. A minor miss came on *Pete & Gladys*. The latter, at 8:00 on CBS, was unable to hold a healthy *To Tell The Truth* audience. As a result, *National Velvet* on NBC benefited slightly.

Window on Main Street on CBS at 8:30, treated to a 30 by Cornell, came in with a 21 and the audience flowed to the other networks, especially to *The Price is Right* on NBC. The Cornell miss was a function of having to assume good quality on the *Main Street* show (on Robert Young's past TV success) without having seen its pilot.


87th Precinct received a better than expected audience from *Price*, holding it nearly the equal of CBS's *Danny Thomas* and *Andy Griffith*.

Ben Casey was an unpredicted hit. Cornell knew it was a good show but tended to underate it on the basis of being shocking medically—the kind of thing that can turn millions of viewers squeamish. This didn't turn out to be a handi-

continued

TELEVISION
MAGAZINE'S **Telecast**

All the news about television programming, designed for use by the executive who wants to know at a glance what's on the air, when, sponsored by whom and handled by which agency. It's perforated, can be removed easily for quick, handy reference. On the reverse: the new FOCUS ON PROGRAMS, carrying the important programming news of the month and listing telecasts of special interest. Also, the complete national TV network daytime, early evening and late night schedule.



TELEVISION MAGAZINE

TELECAST

March '62

This is the face television turns to its public at night, seven days a week, 52 weeks a year. TELECAST is designed to show at a glance what's in the competition, when and who's aboard for sponsorship. The diagonal blocks indicate shows sharing an alternate week time period. Agencies of record, indicated by abbreviations in TELECAST, are listed below. For information on the special programs which preempt regular programming in March, and on the rest of the national TV schedule, turn overleaf to "Focus on Programs."

FRIDAY

SATURDAY

					
YS (GBB) (ions)	RAWHIDE Participating	INTERNATIONAL SHOWTIME 7-Up (JWT) Derby Foods (M-E) (and participations)	CALVIN & THE COLONEL Lever Bros. (JWT)	PERRY MASON Participating	TALES OF WELLS FARGO Amer. Tobacco (SSCB) (and participations)
					
NES (ade) (Esty)	ROUTE 66 Chevrolet (C-E) Philip Morris (LB) Sterling Drug (D-F-S)	ROBERT TAYLOR'S DETECTIVES Participating	LEAVE IT TO BEAVER Ralston-Purina (Gard. Grey) (and participations)	THE DEFENDERS Brown & Williamson (Bates) Kimberly-Clark (FCB) Lever Bros. (OBM)	TALL MAN R. J. Reynolds (EWRR) (and participations)
					
TRIP (es) (tions)	FATHER OF THE BRIDE Campbell Soup (BBDO) General Mills (BBDO)	BELL TELEPHONE HOUR AT&T (Ayer)	LAWRENCE WELK SHOW J.B. Williams (Park.) (and participations)	HAVE GUN, WILL TRAVEL Lever Bros. (JWT) Whitehall (Bates)	
					
ORS	TWILIGHT ZONE Liggett & Myers (M-E) (and participations)	DINAH SHORE SHOW Amer. Dairy (Comp.) S&H Stamps (SSCB)	FIGHT OF THE WEEK Gillette (Max.) MAKE THAT SPARE Brown & Williamson (Bates)	GUNSMOKE General Foods (B&B) Liggett & Myers (D-F-S) Remington-Rand (Y&R) S.C. Johnson (B&B)	SATURDAY NIGHT AT THE MOVIES Participating
					
EYEWITNESS Amer. Cyanamid (EWRR) L&M (D-F-S)	CHET HUNTLEY REPORTING Mutual of Omaha (B&J)				
CBS	NBC	ABC	CBS	NBC	

AGENCY KEY

AYER.....	N. W. Ayer
BATES.....	Ted Bates
BBDO.....	Batten, Barton, Durstine & Osborn
B&B.....	Benton & Bowles
B&J.....	Bozell & Jacobs
C-E.....	Campbell-Ewald
C&W.....	Cole & Weber
COMP.....	Compton Advertising
D-F-S.....	Dancer-Fitzgerald-Sample
D'ARCY.....	D'Arcy Advertising
DOB.....	Doyle, Dane, Bernbach
DPB.....	D. P. Brother
EWRR.....	Erwin Wasey, Ruthrauff & Ryan
ESTY.....	William Esty
FCB.....	Foote, Cone & Belding
FSR.....	Fuller & Smith & Boss
GARD.....	Gardner Advertising
GREY.....	Grey Advertising
GBB.....	Guild, Bascom & Bonfigli
JWT.....	J. Walter Thompson
K&E.....	Kenyon & Eckhardt
LCG.....	Lawrence C. Gombiner
L&N.....	Lennen & Newell
LB.....	Leo Burnett
M-E.....	McCann-Erickson
MAX.....	Maxon Inc.
NLB.....	Needham, Louis & Broby
NC&K.....	Norman, Craig & Kummel
NOR.....	North Advertising
OBM.....	Ogilvy, Benson & Mather
PARK.....	Parkinson Advertising
SACK.....	Maxwell Sackheim-Brick Franklin
SSCB.....	Sullivan, Stauffer, Colwell & Bayles
WADE.....	Wade Advertising
Y&R.....	Young & Rubicam

Focus on Programs

Programming's professional viewers-with-alarm, taken aback when their predictions of wholesale mid-season cancellations failed to materialize, have shifted their sights to April and the end of network television's 26-week cycle. This looms as the new axing period for shaky series.

Into March there were still only four program failures—*Steve Allen*, *Roaring '20s*, *Frank McGee* and *The Investigators*. *Bob Cummings* joins the flops this month. And except for a flurry of time slot shuffling on the part of ABC and CBS, the network lineups have shown amazing stability.

ABC has filled the old *Steve Allen* slot on Wednesday, 7:30-8, with *Howard K. Smith—News and Comment* at 7:30, shifted its *Straightaway* hot-rod drama from Friday at 7:30 to follow the news show on Wednesday. The Friday slot has been taken over by *Soupy Sales*, a kid show thrown into the breach on a sustaining basis.

CBS has also been playing program checkers. It has swapped Robert Young shows, moving *Father Knows Best* from Wednesday, 8-8:30, to Monday, 8:30-9. The evicted *Window on Main Street* just changes places with *Father*. CBS has also declared *Bob Cummings* a failure on Thursday. It is moving *Frontier Circus* up from 7:30 to an 8 p.m. start, taking up the hole left by *Cummings* at 8:30. In at 7:30 goes a comedy, *Oh, Those Bells!*, featuring the Wiere Brothers.

Looking ahead on ABC, April will see

a rash of program shifts. *Soupy* will bow out to be replaced by *Margie*. *Margie* will be replaced by a revival from last season, *The Law & Mr. Jones*. ABC also will move or junk *Bus Stop* and *Adventures in Paradise* on Sunday, air a feature movie series instead.

Of Special Interest

- 9 FRIDAY
NBC Milton Berle Show, 9:30-10:30.
- 10 SATURDAY
NBC Other Thresholds #3, 7:30-8:30.
- 11 SUNDAY
CBS Leonard Bernstein and the New York Philharmonic, 5-6:30; NBC Theatre 62—"The Paradine Case," 10-11.
- 13 TUESDAY
NBC NBC News—"The Land," 10-11.
- 14 WEDNESDAY
NBC Purex Special for Women—"The Indiscriminate Woman," 3-4.
- 19 MONDAY
NBC Arthur Freed's Hollywood Melody, 9-10.
- 22 THURSDAY
NBC The Bob Hope Show, 8:30-9:30.
- 24 SATURDAY
CBS Golden Showcase, 8:30-9:30.
- 25 SUNDAY
CBS A Tour of the White House with Mrs. John F. Kennedy (Repeat), 4:5; NBC NBC Opera—"Cavalleria Rusticana" (Repeat), 4-5:15; NBC The World of Jacqueline Kennedy, 9-10; NBC White Paper, 10-11.
- 26 MONDAY
CBS Young People's Concert with Leonard Bernstein and the New York Philharmonic, 7:30-8:30.
- 29 THURSDAY
NBC NBC News—"U.S. #1: American Profile," 7:30-8:30.



NBC: MILTON BERLE ▲ CAVALLERIA RUSTICANA ▼



CBS: WHITE HOUSE TOUR ▲ LEONARD BERNSTEIN ▼



Elsewhere

MONDAY-FRIDAY MORNING

6-7 NBC Continental Classroom; 7-9 NBC Today; 8-9 CBS Captain Kangaroo; 10-10:30 CBS Calendar, NBC Say When; 10:30-11 CBS I Love Lucy, NBC Play Your Hunch; 11-11:30 ABC The Texan, CBS Video Village, NBC The Price Is Right; 11:30-12 ABC Yours for a Song, CBS The Clear Horizon (25 min.) and news (5 min.), NBC Concentration.

MONDAY-FRIDAY AFTERNOON

12-12:30 ABC Camouflage, CBS Love of Life, NBC Your First Impression; 12:30-1 ABC Make a Face, CBS Search for Tomorrow (15 min.) and Guiding Light (15 min.), NBC Truth or Consequences (25 min.) and NBC News Day Report (5 min.); 1-1:30 ABC Day in Court (25 min.) and Midday Report (5 min.), CBS College of the Air; 1:30-2 CBS As the World Turns; 2-2:30 ABC Jane Wyman Presents, CBS Password, NBC Jan Murray Show (25 min.) and news (5 min.); 2:30-3 ABC Seven

Keys, CBS Art Linkletter's House Party, NBC Loretta Young Theatre; 3-3:30 ABC Queen for a Day, CBS The Millionaire, NBC Young Dr. Malone; 3:30-4 ABC Who Do You Trust?, CBS The Verdict Is Yours (25 min.) and news (5 min.), NBC Our Five Daughters; 4-4:30 ABC American Bandstand, CBS Brighter Day (15 min.) and Secret Storm (15 min.), NBC Make Room for Daddy; 4:30-5 ABC American Bandstand continued (20 min.) and American Newsstand (10 min.), CBS Edge of Night, NBC Here's Hollywood (25 min.) and Afternoon Report (5 min.); 5-5:05 NBC Kukla & Ollie.

SUNDAY MORNING

10-10:30 CBS Lamp Unto My Feet; 10:30-11 CBS Look Up and Live; 11-11:30 CBS Camera 3.

SUNDAY AFTERNOON

12:30-1 CBS Washington Conversation (25 min.) and news (5 min.); 1:30-2 NBC Frontiers of Faith; 2:30-3 ABC Meet the Professor, CBS Sunday Sports Spectacular; 3-3:30 ABC Directions '62,

CBS Sports Spectacular continued; 3:30-4 ABC Adlai Stevenson Reports alternating with Editor's Choice, CBS Sports Spectacular continued; 4-4:30 ABC Issues and Answers, CBS This Wonderful World of Golf; 4:30-5 CBS Golf continued.

SUNDAY EARLY EVENING

5-5:30 ABC ABC's Wide World of Sports, CBS Original Amateur Hour, NBC *Wisdom (4 of 5 wks.); 5:30-6 ABC Sports continued, CBS GE College Bowl, NBC *Update (4 of 5 wks.); 6-6:30 ABC Sports continued, CBS 20th Century, NBC Meet the Press; 6:30-7 ABC Maverick, CBS Mr. Ed, NBC 1, 2, 3 Go!; 7-7:30 ABC Maverick continued, CBS Lassie, NBC The Bullwinkle Show.

SATURDAY MORNING

9-10 CBS Captain Kangaroo; 9:30-10 NBC Pip the Piper; 10-10:30 CBS Video Village Jr. Edition, NBC Shari Lewis Show; 10:30-11 CBS Mighty Mouse, NBC

*The Nation's Future replaces Wisdom and Update every fifth week.

King Leonardo; 11-11:30 ABC On Your Mark, CBS The Magic Land of All-Kazam, NBC Fury; 11:30-12 CBS Roy Rogers Show, NBC Make Room for Daddy.

SATURDAY AFTERNOON

12-12:30 ABC The Texan, CBS Sky King, NBC Mr. Wizard; 12:30-1 CBS My Friend Flicka, NBC Championship Debate; 1-1:30 CBS Saturday News; 1:30-2 CBS Accent; 2:30-4:30 NBC NBA Basketball; 4:30-5 ABC Professional Bowlers Tour, NBC Ask Washington (when basketball permits); 5-6 ABC Professional Bowlers Tour continued, NBC All-Star Golf; 6-6:15 NBC Saturday Night Report; 7-7:30 ABC Matty's Funnies.

MONDAY-FRIDAY EARLY EVENING AND LATE NIGHT

Evening news programs: ABC ABC Evening Report (15 min.) with feeds at 6 and 7:30, CBS Doug Edwards & the News (15 min.) with feeds at 6:45 and 7:15, NBC Huntley-Brinkley Report (15 min.) with feeds at 6:45 and 7:15; 11-11:15 ABC ABC News Final; 11:15-1 a.m. NBC Jack Paar.

Tear Here

SUNDAY

7:30-8:00
 DEMIJOHNS THE MENACE
Best Foods (B&B)
Kelllogg (LB)

8:00-8:30
 FOLLOW THE SUN
Liggett & Myers (M-E)
Kaiser (Y&R)
(and participations)

8:30-9:00
 ED SULLIVAN SHOW
Colgate (Bates)
P. Lorillard (L&N)
Revlon (Grey)

9:00-9:30
 G.E. THEATER
General Electric (BBDO)

9:30-10:00
 JACK BENNY SHOW
Lever Bros. (SSCB)
State Farm Mutual (NLB)

10:00-10:30
 CANDID CAMERA
Bristol-Myers (Y&R)
Lever Bros. (JWT)

10:30-11:00
 ADVENTURES IN PARADISE
Participating

ABC CBS NBC

MONDAY

7:30-8:00
 TO TELL THE TRUTH
R.J. Reynolds (Esty)
Whitehall (Bates)

8:00-8:30
 WONDERFUL WORLD OF COLOR
Kodak (JWT)
RCA (JWT)

8:30-9:00
 PETE & GLADYS
Carnation (EWRR)
(and participations)

9:00-9:30
 FATHER KNOWS BEST
Scott (JWT)
(and participations)

9:30-10:00
 ANDY GRIFFITH SHOW
General Foods (B&B)

10:00-10:30
 HENNESSEY
General Foods (Y&R)
P. Lorillard (L&N)

10:30-11:00
 BEN CASEY
Participating

ABC CBS NBC

TUESDAY

7:30-8:00
 BUGS BUNNY
General Foods (B&B)
(and participations)

8:00-8:30
 BACHELOR FATHER
American Tobacco (LCG)
Armour (FCB)

8:30-9:00
 THE NEW BREED
Participating

9:00-9:30
 YOURS FOR A SONG
Alberto-Culver (Comp)
Lever Bros. (JWT)

9:30-10:00
 CLOSE-UP!
Bell & Howell (M-E)

10:00-10:30
 ALCOA PREMIERE
Alcoa (FSR)

10:30-11:00
 GARRY MOORE SHOW
Oldsmobile (JPB)
R.J. Reynolds (Esty)
S.C. Johnson (NLB)

ABC CBS NBC

WEDNESDAY

7:30-8:00
 HOWARD K. SMITH -
NEWS & COMMENT
Nationwide (Sack.)

8:00-8:30
 STRAIGHTAWAY
Autolite (BBDO)
(and participations)

8:30-9:00
 HAWAIIAN EYE
Participating

9:00-9:30
 DICK VAN DYKE SHOW
Procter & Gamble (B&B)

9:30-10:00
 NAKED CITY
Participating

10:00-10:30
 CIRCLE THEATER
Armstrong Cork
(BBDO)

10:30-11:00
 BRINKLEY'S JOURNAL
Douglas Fir Plywood (O&M)
PPG (Maxon)

ABC CBS NBC

THURSDAY

7:30-8:00
 OZZIE & HARRIET
Participating

8:00-8:30
 DONNA REED SHOW
Campbell Soup (BBDO)
Johnson & Johnson (Y&R)

8:30-9:00
 THE REAL McDOYS
Procter & Gamble (Comp.)

9:00-9:30
 MY THREE SONS
Chevrolet (C-E)

9:30-10:00
 MARGIE
Procter & Gamble (Comp.)

10:00-10:30
 THE UNTOUCHABLES
Participating

10:30-11:00
 U.S. STEEL HOUR
U.S. Steel (BBDO)

ABC CBS NBC

FRIDAY

7:30-8:00
 SOUPY SALES
Participating

8:00-8:30
 THE HATHAWAYS
Ralston-Purina (GBB)
(and participations)

8:30-9:00
 77 SUNSET STRIP
Whitehall (Bates)
(and participations)

9:00-9:30
 FATHER OF THE BRIDE
Campbell Soup (BBDO)
General Mills (BBDO)

9:30-10:00
 TARGET: THE CORRUPTORS
Participating

10:00-10:30
 EYEWITNESS
Amer. Cyanamid (EWRR)
L&M (D-F-S)

10:30-11:00
 CHET HUNTLEY
REPORTING
Mutual of Omaha (B&J)

ABC CBS NBC

SATURDAY

7:30-8:00
 CALVIN & THE COLONEL
Lever Bros. (JWT)

8:00-8:30
 ROOM FOR ONE MORE
Armour (FCB)
(and participations)

8:30-9:00
 LAWRENCE WELK SHOW
J.B. Williams (Park.)
(and participations)

9:00-9:30
 FIGHT OF THE WEEK
Gillette (Max.)

9:30-10:00
 GUNSMOKE
General Foods (B&B)
Liggett & Myers (D-F-S)
Remington-Rand (Y&R)
S.C. Johnson (B&B)

10:00-10:30
 SATURDAY NIGHT
AT THE MOVIES
Participating

ABC CBS NBC

TELEVISION MAGAZINE TELECAST March '62

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AGENCY KEY

AYER	N. W. Ayer
BATES	Ted Bates
BBDO	Batten, Barton, Durstine & Osborn
B&B	.....	Benton & Bowles
B&J	.....	Bozell & Jacobs
C-E	.....	Campbell-Ewald
C&W	.....	Cole & Weber
COMP	.....	Compton Advertising
D-F-S	.....	Dancer-Fitzgerald-Sample
D'ARCY	.....	D'Arcy Advertising
DDB	.....	Doyle, Dane, Bernbach
DPB	.....	D. P. Brother
EWRR	.....	Erwin Wasey, Ruffauff & Ryan
ESTY	.....	William Esty
FCB	.....	Foot, Cone & Belding
FSR	.....	Fuller & Smith & Ross
GARD	.....	Gardner Advertising
GREY	.....	Grey Advertising
GBB	.....	Guild, Bascom & Bonfigli
JWT	.....	J. Walter Thompson
K&E	.....	Kenvoy & Eckhardt
LCG	.....	Lawrence C. Gombiner
L&N	.....	Leunen & Newell
LB	.....	Leo Burnett
M-E	.....	McGinn-Erickson
MAX	.....	Maxon Inc.
NLB	.....	Needham, Louis & Broby
NC&K	.....	Norman, Craig & Kimmel
NOB	.....	North Advertising
OBM	.....	Ogilvy, Benson & Mather
PARK	.....	Parkson Advertising
SACK	.....	Maxwell Sackheim-Briek
SSCB	.....	Sullivan, Stauffer, Colwell & Bayles
WADE	.....	Wade Advertising
Y&R	.....	Young & Rubicam

WTEN, WROW-590 KC

Albany, N.Y.

WKBW-TV, WKBW-AM

Buffalo, N.Y.

WPAT-AM, WPAT-FM (Patterson, N.J.)

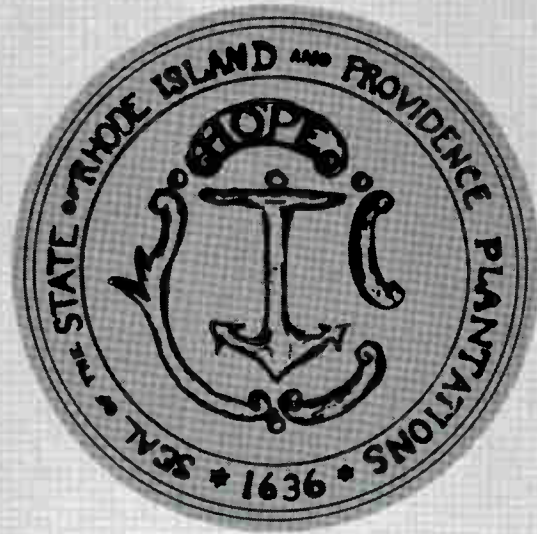
Metropolitan N.Y.

WTVD

Raleigh-Durham, N.C.

WPRO-TV, WPRO-AM, WPRO-FM

Providence, R.I.



CAPITAL CITIES BROADCASTING CORP.

Focus on Programs

Programming's professional viewers-with-alarm, taken aback when their predictions of wholesale mid-season cancellations failed to materialize, have shifted their sights to April and the end of network television's 26-week cycle. This looms as the new axing period for shaky series.

Into March there were still only four program failures—*Steve Allen*, *Roaring '20s*, *Frank McGee* and *The Investigators*. *Bob Cummings* joins the flops this month. And except for a flurry of time slot shuffling on the part of ABC and CBS, the network lineups have shown amazing stability.

ABC has filled the old *Steve Allen* slot on Wednesday, 7:30-8, with *Howard K. Smith—News and Comment* at 7:30, shifted its *Straightaway* hot-rod drama from Friday at 7:30 to follow the news show on Wednesday. The Friday slot has been taken over by *Soupy Sales*, a kid show thrown into the breach on a sustaining basis.

CBS has also been playing program checkers. It has swapped Robert Young shows, moving *Father Knows Best* from Wednesday, 8-8:30, to Monday, 8:30-9. The evicted *Window on Main Street* just changes places with *Father*. CBS has also declared *Bob Cummings* a failure on Thursday. It is moving *Frontier Circus* up from 7:30 to an 8 p.m. start, taking up the hole left by *Cummings* at 8:30. In at 7:30 goes a comedy, *Oh, Those Bells!*, featuring the Wiere Brothers.

Looking ahead on ABC, April will see

a rash of program shifts. *Soupy* will bow out to be replaced by *Margie*. *Margie* will be replaced by a revival from last season, *The Law & Mr. Jones*. ABC also will move or junk *Bus Stop* and *Adventures in Paradise* on Sunday, air a feature movie series instead.

Of Special Interest

- 9 FRIDAY
nbc Milton Berle Show, 9:30-10:30.
- 10 SATURDAY
nbc Other Thresholds #3, 7:30-8:30.
- 11 SUNDAY
cbs Leonard Bernstein and the New York Philharmonic, 5-6:30; nbc Theatre 62—"The Paradise Case," 10-11.
- 13 TUESDAY
nbc NBC News—"The Land," 10-11.
- 14 WEDNESDAY
nbc Purex Special for Women—"The Indiscriminate Woman," 3-4.
- 19 MONDAY
nbc Arthur Freed's Hollywood Melody, 9-10.
- 22 THURSDAY
nbc The Bob Hope Show, 8:30-9:30.
- 24 SATURDAY
cbs Golden Showcase, 8:30-9:30.
- 25 SUNDAY
cbs A Tour of the White House with Mrs. John F. Kennedy (Repeat), 4:5; nbc NBC Opera—"Cavalleria Rusticana" (Repeat), 4-5:15; nbc The World of Jacqueline Kennedy, 9-10; nbc White Paper, 10-11.
- 26 MONDAY
cbs Young People's Concert with Leonard Bernstein and the New York Philharmonic, 7:30-8:30.
- 29 THURSDAY
nbc NBC News—"U.S. #1: American Profile," 7:30-8:30.



NBC: MILTON BERLE ▲ CAVALLERIA RUSTICANA ▼



CBS: WHITE HOUSE TOUR ▲ LEONARD BERNSTEIN ▼



Elsewhere

MONDAY-FRIDAY MORNING

6-7 nbc Continental Classroom; 7-9 nbc Today; 8-9 cbs Captain Kangaroo; 10-10:30 cbs Calendar, nbc Say When; 10:30-11 cbs I Love Lucy, nbc Play Your Hunch; 11-11:30 abc The Texan, cbs Video Village, nbc The Price Is Right; 11:30-12 abc Yours for a Song, cbs The Clear Horizon (25 min.) and news (5 min.), nbc Concentration.

MONDAY-FRIDAY AFTERNOON

12-12:30 abc Camouflage, cbs Love of Life, nbc Your First Impression; 12:30-1 abc Make a Face, cbs Search for Tomorrow (15 min.) and Guiding Light (15 min.), nbc Truth or Consequences (25 min.) and NBC News Day Report (5 min.); 1-1:30 abc Day in Court (25 min.) and Middy Report (5 min.), cbs College of the Air; 1:30-2 cbs As the World Turns; 2-2:30 abc Jane Wyman Presents, cbs Password, nbc Jan Murray Show (25 min.) and news (5 min.); 2:30-3 abc Seven

Keys, cbs Art Linkletter's House Party, nbc Loretta Young Theatre; 3-3:30 abc Queen for a Day, cbs The Millionaire, nbc Young Dr. Malone; 3:30-4 abc Who Do You Trust?, cbs The Verdict Is Yours (25 min.) and news (5 min.), nbc Our Five Daughters; 4-4:30 abc American Bandstand, cbs Brighter Day (15 min.) and Secret Storm (15 min.), nbc Make Room for Daddy; 4:30-5 abc American Bandstand continued (20 min.) and American Newsstand (10 min.), cbs Edge of Night, nbc Here's Hollywood (25 min.) and Afternoon Report (5 min.); 5-5:05 nbc Kukla & Ollie.

SUNDAY MORNING

10-10:30 cbs Lamp Unto My Feet; 10:30-11 cbs Look Up and Live; 11-11:30 cbs Camera 3.

SUNDAY AFTERNOON

12:30-1 cbs Washington Conversation (25 min.) and news (5 min.); 1:30-2 nbc Frontiers of Faith; 2:30-3 abc Meet the Professor, cbs Sunday Sports Spectacular; 3-3:30 abc Directions '62,

cbs Sports Spectacular continued; 3:30-4 abc Adlai Stevenson Reports alternating with Editor's Choice, cbs Sports Spectacular continued; 4-4:30 abc Issues and Answers, cbs This Wonderful World of Golf; 4:30-5 cbs Golf continued.

SUNDAY EARLY EVENING

5-5:30 abc ABC's Wide World of Sports, cbs Original Amateur Hour, nbc *Wisdom (4 of 5 wks.); 5:30-6 abc Sports continued, cbs GE College Bowl, nbc *Update (4 of 5 wks.); 6-6:30 abc Sports continued, cbs 20th Century, nbc Meet the Press; 6:30-7 abc Maverick, cbs Mr. Ed, nbc 1, 2, 3 Go!; 7-7:30 abc Maverick continued, cbs Lassie, nbc The Bullwinkle Show.

SATURDAY MORNING

9-10 cbs Captain Kangaroo; 9:30-10 nbc Pip the Piper; 10-10:30 cbs Video Village Jr. Edition, nbc Shari Lewis Show; 10:30-11 cbs Mighty Mouse, nbc *The Nation's Future replaces Wisdom and Update every fifth week.

King Leonardo; 11-11:30 abc On Your Mark, cbs The Magic Land of Allakazam, nbc Fury; 11:30-12 cbs Roy Rogers Show, nbc Make Room for Daddy.

SATURDAY AFTERNOON

12-12:30 abc The Texan, cbs Sky King, nbc Mr. Wizard; 12:30-1 cbs My Friend Flicka, nbc Championship Debate; 1-1:30 cbs Saturday News; 1:30-2 cbs Accent; 2:30-4:30 nbc NBA Basketball; 4:30-5 abc Professional Bowlers Tour, nbc Ask Washington (when basketball permits); 5-6 abc Professional Bowlers Tour continued, nbc All-Star Golf; 6-6:15 nbc Saturday Night Report; 7-7:30 abc Matty's Funnies.

MONDAY-FRIDAY EARLY EVENING AND LATE NIGHT

Evening news programs: abc Evening Report (15 min.) with feeds at 6 and 7:30, cbs Doug Edwards & the News (15 min.) with feeds at 6:45 and 7:15, nbc Huntley-Brinkley Report (15 min.) with feeds at 6:45 and 7:15; 11-11:15 abc ABC News Final; 11:15-1 a.m. nbc Jack Paar.

cap. A strong drama, *Casey* virtually killed *Thriller*, opposite it on NBC. *Casey* simply drew off the prospects for *Thriller*, even without the benefit of an exceptionally strong lead-in from *Surfside Six*.

Tuesday: Misses were registered on *Marshal Dillon*—7:30 *Gunsmoke* repeats on CBS—and *Cain's 100* on NBC. As a result of *Marshal Dillon's* poor showing, *Laramie* came off higher than expected. And the loss of lead-in on CBS affected *Dick Van Dyke* for the worse.

The audience estimates in the 8:30 period are not really checkable: *Calvin & The Colonel* on ABC was transplanted to Saturday in November and *New Breed* was moved up. However, *New Breed* did not have as strong an appeal as anticipated and as a result, *Red Skelton* benefited. *Dick Powell* performed as expected, although its second half was much higher than its opening due to the face-off against *Yours For a Song*, a gap-filler on ABC.

ABC 10 to 11—drama and public service—came in as expected but *Cain's 100* on NBC did not, the audience going over in a big leap to *Garry Moore* on CBS.

Wednesday: Cornell feels that a real miss came on *Father Knows Best* re-runs (8:00 on CBS); otherwise he called the network's 7:30-8:30 period exactly right. With

its pilot unseen, *Top Cat* was not as attractive as was guessed. *Bob Newhart* was a little below expectation, didn't hold the lead-in from *Perry Como*. As a result, much of the audience moved over to ABC and *Naked City*, a program seen to be the 10-11 winner but not by so great a margin. *David Brinkley's Journal* suffered from Newhart.

Thursday: As already noted, this was Cornell's big miss night, generally coming off a major error on *Bob Cummings* but helped along by another miss on *Cummings' CBS lead-in, Frontier Circus*. A misleading pilot on *Circus* led Cornell to overrate it. The show didn't deliver for *Cummings* and *Dr. Kildare*, recognized as a good offering, got more audience than expected. With no lead-in audience from *Cummings*, *The Investigators* could not pull viewers from the middle of *Kildare* or from a strong ABC comedy sequence. And with the first half of *Investigators* low-rated, its last half was doomed as *Hazel* benefited from the *Kildare* lead-in boost.

Sing Along With Mitch was a miss, but a minor one due to *Hazel* delivering a much larger audience than expected. *The Untouchables*, in turn, came off overrated because of the *Sing Along* showing.

Friday: Cornell called the Friday schedule with good
To page 62

HOW THE 1961-62 SEASON'S SHOWS LINE UP BY SHARES OF AUDIENCE

Cornell's predictions are in parentheses next to program

46%	Sing Along With Mitch (33%)...NBC Wagon Train (43%)...NBC	35%	The Joey Bishop Show (32%)...NBC Price Is Right (30%)...NBC The Real McCoys (35%)...ABC	29%	Checkmate (28%) .....CBS Ichabod (27%) .....CBS Maverick (31%) .....ABC Ozzie & Harriet (28%)...ABC Surfside Six (29%)...ABC	Thriller (32%) .....NBC	
45%	The Garry Moore Show (36%)...CBS	34%	The Ed Sullivan Show (34%)...CBS Hawaiian Eye (35%)...ABC Rawhide (39%) .....CBS What's My Line? (38%)...CBS	28%	Adventures In Paradise (27%)...ABC The Bob Newhart Show (33%) NBC Have Gun, Will Travel (43%)...CBS The Jack Benny Program (32%) CBS Route 66 (27%) .....CBS	23%	The Dick Van Dyke Show (28%) CBS Eyewitness (25%) .....CBS Father of The Bride (24%)...CBS Lawman (28%) .....ABC Roaring Twenties (24%)...ABC Tales of Wells Fargo (26%)...NBC U. S. Steel/Armstrong Circle Theater (24%) .....CBS Yours For A Song† .....ABC
44%	Gunsmoke (46%) .....CBS Naked City (38%)...ABC	33%	The Defenders (39%)...CBS Dennis The Menace (32%)...CBS The Dick Powell Show (31%)...NBC The Donna Reed Show (30%)...ABC International Showtime (28%) NBC Perry Como's Kraft Music Hall (33%) .....NBC To Tell The Truth (34%)...CBS	27%	The Alvin Show (29%)...CBS Bachelor Father (27%) .....ABC General Electric Theater (28%) .....CBS Hennessey (32%)...CBS I've Got A Secret (30%)...CBS National Velvet (24%)...NBC The New Breed (32%)...ABC	22%	The Bullwinkle Show (32%)...NBC Bus Stop (30%) .....ABC Gertrude Berg Show (22%)...CBS Marshal Dillon (32%)...CBS
42%	Perry Mason (40%) .....CBS	32%	The Andy Griffith Show (36%)...CBS Cheyenne (34%) .....ABC The Danny Thomas Show (34%) CBS The Dobie Gillis Show (33%)...CBS 87th Precinct (28%)...NBC Margie (30%) .....ABC The Rifleman (30%) .....ABC	26%	Bell Telephone Hour/The Dinah Shore Show (20%)...NBC The Detectives (28%)...NBC The DuPont Show of The Week (27%) .....NBC Pete & Gladys (32%) .....CBS The Tall Man (23%) .....NBC Top Cat (30%) .....ABC	21%	Frank McGee's Here & Now (17%) .....NBC Window On Main Street (30%)...CBS
41%	Ben Casey (27%)...ABC Bonanza (32%) .....NBC Mr. Ed (33%)...CBS	31%	Alfred Hitchcock Presents (29%) .....NBC Cain's 100 (36%) .....NBC The Lawrence Welk Show (29%) .....ABC Saturday Night At The Movies (29%) .....NBC Twilight Zone (32%) .....CBS	25%	Follow The Sun (24%)...ABC Frontier Circus (31%) .....CBS	18%	The Investigators (29%)...CBS Straightaway (20%) .....ABC
40%	Lassie (27%) .....CBS 77 Sunset Strip (43%)...ABC	30%	Bugs Bunny (29%)...ABC Leave It To Beaver (30%)...ABC Outlaws (30%) .....NBC	24%	David Brinkley's Journal (27%) .....NBC Father Knows Best (30%) .....CBS The Hathaways (28%) .....ABC	17%	The Fight of the Week (17%)...ABC The Steve Allen Show (16%)...ABC
39%	Flintstones (40%) .....ABC Hazel (31%)...NBC				16%	Alcoa Premiere/Bell & Howell Closeup (18%) .....ABC Bob Cummings (28%)...CBS 1, 2, 3-go! (18%)...NBC	
38%	Candid Camera (37%)...CBS Dr. Kildare (29%)...NBC Target: The Corruptors (47%)...ABC				8%	Specials/CBS Reports (14%)...CBS †New show	
37%	Red Skelton (32%)...CBS The Untouchables (41%)...ABC						
36%	Car 54, Where Are You? (31%) NBC Laramie (31%) .....NBC My Three Sons (33%)...ABC Walt Disney's Wonderful World of Color (34%) .....NBC						



The food broker, who helps steer sales fortunes on over \$15 billion in food and related products each year, is a good man to have in your corner when ad budgets are decided. Television has been a hesitant suitor.

BY ALBERT R. KROEGER

LAST YEAR Americans ran up an all-time high food bill of \$41.8 billion, a gain of about 2.5% over 1960. Opinion: Boy, can we eat.

Food and grocery advertisers socked about \$800 million into food and general merchandise advertising in measured media in 1960, perhaps about \$850 million last year. Opinion: Boy, can they spend.

Television received better than \$277 million in food advertising (on edibles only) in 1960, and an estimated \$295 million last year, to make the food business television's number one customer. Opinion: Hurrah for our team.

Television is seen broadly by the nation's food companies as a means of pre-selling, stimulating food sales. It reaches more people, quicker, more frequently and at a lower cost than any other marketing aid available. And according to numerous studies, television also seems to be the sales support grocers and food salesmen prefer.

There are other indications of TV's ability to sell. Three out of four items that make the best selling new food product list are backed heavily with television. Most food advertisers, large or small, put more than half of their budgets into television. The top 20 food advertisers put 53.1% of their measured media expenditures into television in 1960.

By any measure of the media records, television has grown into the dominant ad medium for national and regional food advertisers. And it continually broadens its lead over other media as the years roll by.

There is no question that television is happy with the record. In 1960, food and grocery manufacturers spent about \$743.7 million (for food, confections and soft drinks, soaps and cleansers) in five measured media. The breakdown: magazines \$126,380,000, newspapers \$150,699,000, newspaper supplements \$33,869,000, spot television \$233,610,000 and network television \$199,142,000.

If there is a question, it is how can television get more food and grocery advertising? Or pared down to competition within the medium, how can one station get more food and grocery advertising vs. its rival stations and, of course, vs. rival local media? Part of that answer may lie with a little-heralded body of men, vastly important to the

food industry, largely unknown outside of it—the nation's food brokers.

Food brokers, some 3,000 independent firms scattered city-by-city throughout the country, are used by about 75% of all food and grocery manufacturers. They serve as a substitute for or as a supplement to a manufacturer's internal sales force. Their job is to get their principals' (clients') products into retail outlets. They are paid a commission on sales. Overall, they handle more than half of all processed-goods volume that moves through U.S. grocery stores.

Why should the food broker (or the independent manufacturer's agent handling hardware, soft goods and other diversified lines) loom important for television? There is a two-fold answer.

Statistics indicate that broker sales volume is increasing at more than three times the rate of growth for sales handled by internal manufacturer sales staffs. Secondly, the broker is being called on increasingly by his principals to supply advertising advice, even media recommendations.

The broker is becoming a more important man in a frenetic marketing revolution that is leading more and more companies to seek more effective means of distribution. It all ties into a hard fact of today's business life, a paradox for management.

The economy is swelling but corporate profits are shrinking. Competition and costs are pushing profit margins to the bare minimum. In this dilemma, management seeks to cut costs where it can. In the food business, broker distribution is an economical substitute for a costly internal sales staff.

For the small company, or the manufacturer just starting up with a new food product, the broker often is the only means of gaining a market-by-market foothold. The cost of organizing and maintaining internal sales forces in every market where the company wants to do business is prohibitive. Most manufacturers can get national distribution with from 70 to 100 food brokers. But even food manufacturing giants who built up armies of salesmen are now re-evaluating brokers.

Major corporations like Lever Bros. and Procter & Gamble, who have purchased other firms over the last several

Eleven of 15 brokers surveyed influenced their clients to advertise products on TV

years, have kept their new properties' brokers. General Foods and Colgate-Palmolive have a few of their divisions represented by brokers. The Chun King Corp., marketing American-oriental foods, has come in 15 years from a borrowed \$2,500 to a \$35 million business. It attributes its growth to 164 food brokers and this system of marketing.

Says Watson Rogers, president of the NFBA: "The food complexities of market-by-market selling are such that company sales heads cannot direct operations from a single office and have salesmen in the field to adapt themselves to individual market situations.

"Each market is molded by the character of its retail lineups, consumer preferences and the local economy—forces that act on each other to constantly change the market like a kaleidoscope. Only broker representatives can translate the manufacturer's needs to fit this changing market situation."

Paulucci also credits the broker, who once may have been a one or two-man organization living out of a hat, with keen merchandising ability. Most manufacturers who use food brokers (one survey indicates that some 1,500 manufacturers do) agree. Each broker today represents an average of 23 products for various principals. Some broker staffs run as high as 60 people. A number of the major ones are adding marketing departments. Commissions on sales vary, range from 1% to 10%, usually in the higher area on non-food products, items which more and more brokers are taking on. The average commission is about 5%.

As the food broker has come more and more into demand, he has also become more sophisticated, wise in the ways of selling and advertising. Some highly-placed corporate officers from giant food firms and advertising agencies have switched over into brokering.

Knowing their own markets as they do, most food brokers feel they are capable of advising their principals on advertising for the products they handle. This service, when offered, has the blessing of the National Food Brokers Association, headquartered in Washington, D.C.

WHAT REALLY DETERMINES CAMPAIGN'S SUCCESS?

Says Watson Rogers, president of the NFBA: "The food broker knows better than anyone the reaction of the local buyers and distributors to a manufacturer's advertising and promotions. He knows his market intimately. And regardless of the excellence of an advertising campaign, the way the local customers of the manufacturer tie in with it is what really determines the success of the campaign in the specific market."

Rogers also notes that more and more principals are consulting with their food brokers in regard to their ad plans.

A broker's advertising advice may include anything from market conditions to the activities of a competitor of his principal. It often involves ad approaches, even media selection itself. Here the broker may run up against his principal's ad agency and conflicting opinion, the problem of over-stepping duties. But sometimes broker and agency sit side-by-side and hammer out a joint approach.

The broker's advice may not always be listened to. But as he gets more powerful, he's a good man for TV interests

to have on their side, familiar, let's say, with the management, programming, rates, coverage, ratings and merchandising support offered by "WWKK-TV." WWKK-TV may turn up in the broker's advertising recommendations—and get a fat spot schedule.

(Spot television, incidentally, is the favored medium of the food advertiser. It has repeatedly outdistanced network food billings. In 1960, according to the Television Bureau of Advertising, food and grocery spot hit \$165.2 million vs. \$111.8 million for network. This local dollar concentration meshes with broker localization.)

THE BROKER AND THE LOCAL BROADCASTER

How aware of the food broker is the local TV broadcaster? It varies. Some brokers claim they never see a TV man. Others rank TV "pitches" a frequent thing. Says one television man, "If a station is fat and happy with advertising, I would imagine a food broker isn't even on the contact list."

Says one midwestern TV station president, "I consider the food broker the first line of attack for local TV dollars. He knows his local market and he knows his principals. His suggestions can swing dollars our way."

To keep the brokers in his area informed and "television-minded," this station executive supplies them regularly with TV industry information and a state economic review publication. His station lends merchandising support for tie-in promotions with broker-handled products advertising on the station, contacts brokers regularly for an exchange of information, attends all broker functions.

This station's broker orientation is probably more extensive than most, although many stations, especially those in major markets, have been aware of the food broker for a long time and have been cultivating him. The midwestern station man, however, feels that only about 20% of all TV stations are aware of the broker's growing importance or pay him enough attention.

Brokers themselves seem to prefer TV for moving the products they handle. When 33 midwest brokers were asked which medium would be most helpful in getting distribution for a new brand (via a 1960 survey taken by an agency for a major food-allied advertiser), 32 said television, one said newspapers.

Last July, in personal interviews conducted by 74 TV stations in 33 states, 53 brokers selling a leading brand of canned fruits, vegetables and soups were asked their media preferences. TV was ranked first by 38 of the brokers, radio first by one, newspapers first by four and TV and newspapers were ranked equal by seven. Three brokers had no opinion.

This is but a surface picture. The broker is not blinded by television. If it fits a product, a market, a budget, fine. If it does not, most brokers won't recommend it. The broker has no axe to grind. He is frank with his principals, his customers and the media men that try to woo him. He is interested only in sales. He gets paid only when he sells, and he needs repeat sales to make decent profits. With this in mind, and when called on, he gives his principal the media recommendation he feels will produce the best results.

TELEVISION MAGAZINE last month took its own survey of food brokers across the U.S., 15 of them in 14 cities: Albany, N.Y.; Baltimore; Boston; Camden, N.J.; Chicago; Detroit; Houston; Los Angeles; Miami; New Orleans; New York; St. Louis; San Francisco, and Seattle. The firms were all well-established, carried many food and food product categories, and were among the major food broker operations in their areas.

The opinions and reflections of most of the top executives in these firms were generally similar. They were all high on the effectiveness of television, but they put the medium in relation to where it would do the most good for a given product in a given circumstance.

All of the brokers had been called on by principals to

in "flurries" when it is known that a principal's ad campaign is pending. It was generally agreed that newspaper salesmen are the most active and the most aggressive, TV men the weakest in broker contact. (If the broker has long been a part of his particular market, chances are that he has a long-standing friendship with the newspapers in his area, a factor not injurious to the TV station late-comer, but a point that the station could compensate for by getting the broker to know it better.)

Eleven of 15 brokers stated that they have been influential in getting some of their principals' products into TV advertising, usually by media selection advice.

And 12 of the brokers surveyed believe that the food brokers can be an influence on national advertising cam-

THE FOOD BROKER: WHO HE IS, WHAT HE DOES

Through some 3,000 food brokerage firms better than \$15 billion worth of food and other products sold in U.S. supermarkets are channeled into distribution yearly, from manufacturer to retailer. It's estimated that food brokers today represent about 75% of all food and grocery manufacturers, handle from 50% to 60% of all grocery product volume.

Typically, a food broker is an independent firm, a local selling agent. He sells food and other grocery products to the wholesale buyers within a defined area. He sells these items solely on behalf of his "principals"—manufacturers, processors, packers, refiners and other producers.

In his market, the broker serves as the seller's agent, finds suitable outlets for the seller's output, receives compensation in the form of commissions or brokerage fees, generally an agreed-upon percent-

age paid on the volume of products sold.

The broker's customers include wholesale grocers, food chains, supermarket groups and others. Being an independent contractor, the broker—who may serve as an "addition" to his principal's sales force or "instead" of an internal sales force if his principal does not maintain one—is free to be an agent of any number of principals, providing competitive conflicts do not arise.

Because they represent more than one firm, brokers are able to offer each principal the same representation at a relatively low cost (they are paid only after sales are made) and act as "the equivalent" of both a sales manager and a sales force in a local marketing area.

The food broker is distinguished from the "middleman" or speculating superjobber who buys and sells on his own account for a

profit above the producer's selling price. The food broker does not buy and sell in his own name, does not have possession or control over his principals' products.

The use of food brokers has spread rapidly during the last decade. Manufacturers have found in them—in the era of the profit squeeze and cost-cutting—a means of greater sales volume at lower sales cost.

During recent years many principals have also tended to ask for services beyond formal sales and merchandising activity, causing the range of the broker's activity to broaden.

Many brokers today offer a wide range of counseling services on such issues as pricing and promotion, conducting store surveys, sales forecasts and—as the accompanying article describes—recommendations on advertising and media selection.

advise on local advertising and media. All said the practice was increasing. Most get frequent requests for recommendations, although it was noted that the recommendations are not always acted upon.

The question of bucking the principal's ad agency was admitted to be a problem but a lessening one. The ad agency was seen to be taking more of an interest in—and having more respect for—broker suggestions. A few brokers said they never have had the problem.

All of the brokers were in strict agreement that no one medium benefits over another in broker ad advice, a case of where the medium fits, use it. Several of the brokers, however, leaned overboard in stating a personal preference for television.

All of the brokers say that they get calls, personal visits and literature from local media men. Sometimes this comes

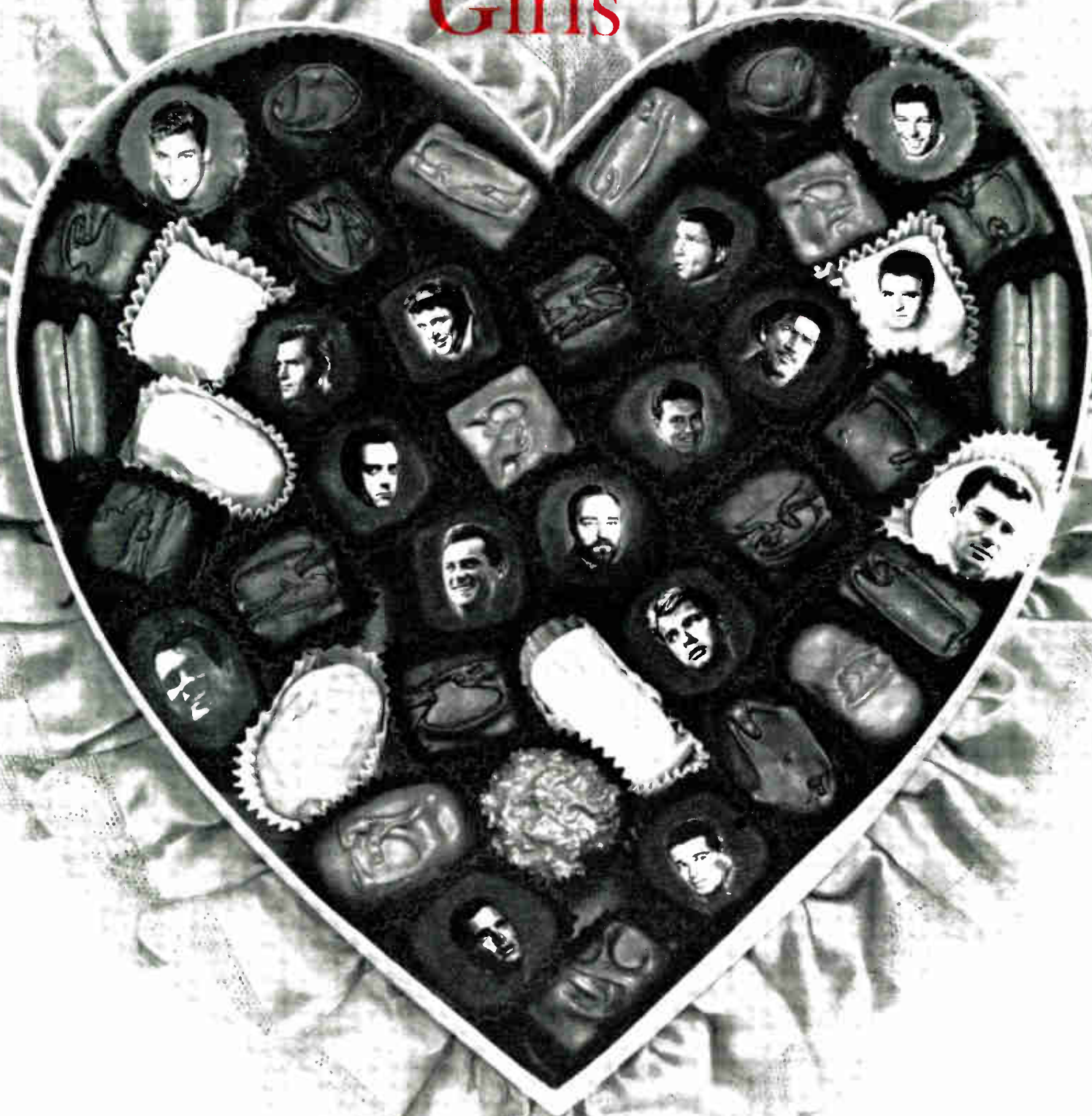
in "flurries" when they are called on as a group representing a principal's product nationally.

(Many brokers serve on what are called "broker advisory committees." These committees are being set up by an increasing number of manufacturers, often number eight or more brokers. The committees are asked to advise on marketing questions, including advertising, new products, packaging and promotions. Manufacturers have come to value the advice because it enables them to obtain an advance reaction from the "grass roots" by the people who have to follow through with the programs developed. It is considered desirable to have the brokers review such programs before they are activated in order to remove any "bugs," help make them more effective in the areas where they are to be used.)

Among the various points the brokers bring up: their

To page 64

Something
for the
Girls



Here's why it's still
a man's world
on television,
and why the women
are glad of it.

BY MORRIS J. GELMAN
and DEBORAH HABER

IN AN AGE when more slacks are sold than negligees, when dishpan irritations have become the red badge of duty for many a hairy hand and when bringing up baby has turned into an almost national male pastime, men can be grateful to television. For in the never-never land of TV programming it is still a man's world.

It's a world where the female performer is decidedly a less popular citizen. Women star or co-star on a regular basis in only eight of the more than 100 programs that populate the network schedule this season. In the others they portray as subordinate a role as in the male-lamented days when Grandma played Genie to Grandpa's Alladin—his every wish was her command.

This apparent male dominance is not restricted to the upper strata of stardom. It stretches down to non-speaking roles, too, and proves its validity by sheer weight of numbers. It's estimated there are almost four men to every woman among the some 1,000 regularly employed performers on television. For inferiority complexed males, these are heartening statistics when compared to national employment figures which show only two men employed to every woman.

But like all images of Utopia, man's rule of the TV airways is not all that it's cracked up to be. The superb paradox of network programming is that it becomes more completely a man's world as the real life area of death and taxes becomes more and more a woman's world.

Women, by large percentages, make up the bulk of the television audience and they, as Dr. Freud would doubtless agree, much prefer, nay demand, to see the opposite sex in action. And what women want, women usually get.

A look at the composition of the national TV audience gives a strong indication of why women have such a loud and persuasive voice in determining the sexual makeup of programs transmitted over the networks. Numerous surveys show that the networks have a greater woman audience in all day-and-night parts throughout the week. This audience advantage varies from a high of about 40% more women between 3:00-4:00 p.m. on weekdays to about 7% more between 7:30-8:00 p.m. on weekdays. In prime time, the female audience is generally about 12% greater than the male audience. On weekends, when many sports programs

are televised, the percentages are somewhat less, but, for the most part, there is still a greater female audience throughout each time segment. Sportscasts are the only type of program which draws a greater male than female audience. Even westerns attract, by a narrow margin, more women than men.

This numerical superiority is bolstered further by evidence that the little woman, be she outnumbered in a household ten to one, by canny use of wile or wail, can usually control the TV knob.

Network programming executives recognize this irrevocable fact of life and go all out to indulge it. Take the all-important matter of good, old-fashioned, glandular type sex appeal. The female of the species is gorged on a steady diet of beefcake, while cheesecake is served to male viewers only fleetingly.

It's not that there is a shortage of slinky-figured women with come-hither looks in their eyes parading across TV screens, it's just that they are all so temporary. They float in and out of TV series like so many perfumed clouds, never pausing long enough to activate the male libido. The aforementioned eight females who star or co-star on television in their own shows—Gertrude Berg (*The Gertrude Berg Show*), Donna Reed (*The Donna Reed Show*), Shirley Booth (*Hazel*), Cara Williams (*Pete & Gladys*), Peggy Cass (*The Hathaways*), Cynthia Pepper (*Margie*), Harriet Hilliard (*Ozzie and Harriet*) and Lori Martin (*National Velvet*)—are nice gals all, but too young, too old or too completely domesticated to conjure up visions of desert island escapades in the male mind.

Female TV viewers, however, get many opportunities to pick and choose their video sex symbols. The format for many current TV series follows the "for every woman there's a man" school of sex psychology. Rather than sink or swim on the broad back of one stalwart hero, these shows present an assortment of handsome males (usually in three dreamy sizes) to please a variety of feminine tastes.

On Saturday night, for example, the gal who sits at home can have her choice of lawyer dates merely by tuning her TV set to CBS. She can start with Perry Mason, alias Raymond Burr, the superman of the legal profession. Masterful Perry has a strong appeal for the mature woman. For

SOMETHING FOR THE GIRLS *continued*

those ladies who fail to dig his broad dark handsomeness, CBS has considerably thrown in William Hopper, who plays Mason's tall, fair-haired and somewhat lighter-hearted side-kick.

Teenagers are attracted by Robert Reed of *The Defenders*. His youthful, terribly sincere, eager-beaver type lawyer portrayal is offset by E. G. Marshall, who plays his father. Marshall, seasoned, suave and stable, would seem to be made to order for the adult, intellectually-oriented woman.

Another CBS-TV program, *Route 66*, offers its distaff viewers a choice between a blond and brunette. Martin Milner—the blond—is the quiet, nice-family-boy type with the heart of gold. George Maharis—the brunette—is made of sterner stuff. He's dark, brooding and violent, but also has a heart of gold. While Maharis is most certainly the sexier sex image of the two, with a tremendous following in the teenage and young matron set, Milner is not without his own admirers. Too young and callow looking, perhaps, to appeal to the silver-haired ladies, he's nevertheless just the kind of "nice young man" they'd like to see their daughters date.

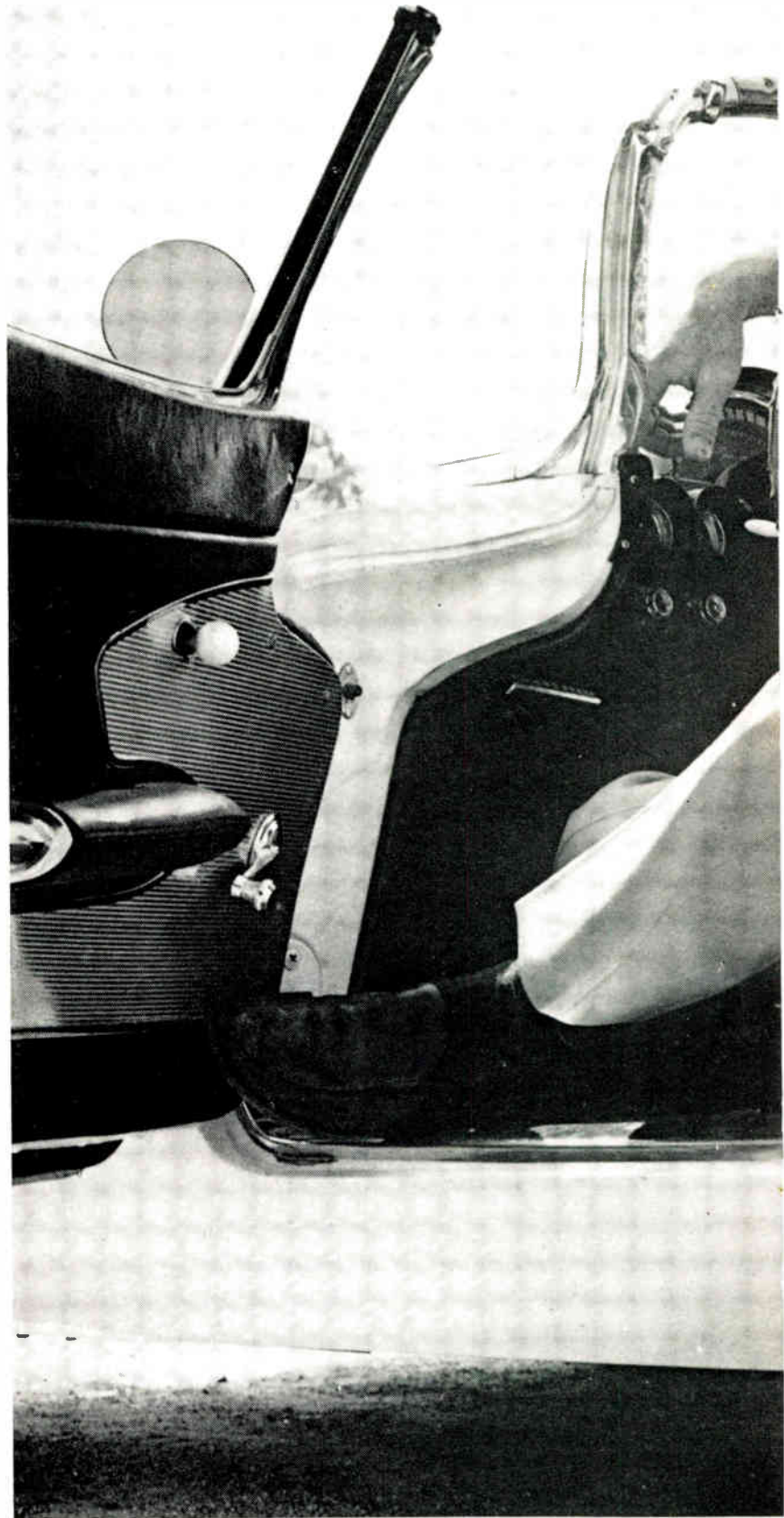
But CBS-TV doesn't have a corner on the something-sexy-for-the-girls market. NBC-TV's *Bonanza* is a western that specializes in hairy-chested, muscle-popping males. The program has four such virile specimens. There's Lorne Greene, a fatherly type with hormones; Michael Landon, a wild and reckless lad with lots of wavy hair carefully designed to devastate the adolescent females in the audience, and Pernell Roberts, the smooth and steady, good-husband symbol. Even ponderous Dan Blocker, who plays the always rough-and-ready Hoss, probably has some romantic following among those females who like their heroes carved along Neanderthal lines. *Bonanza*, incidentally, offers its sex symbols in living color, an important plus for highlighting baby blue eyes and curly blond hair.

ABC-TV, probably the originator of the something-for-the-girls type of TV series, still is offering its women viewers more beefcake than either of the other networks. It has been said, in fact, that many of the ABC-TV series could be sub-titled, "Three male pin-ups in search of a plot."

Surfside 6 is a typical ABC-TV action-adventure series. It features the inevitable three-musketeers protagonists. They include Van Williams (clean-cut Ivy Leaguer), Troy Donahue (clean-cut Adonis) and Lee Paterson (clean-cut urbanite). In order to generate some sex interest among male viewers, the show occasionally features Margarita Sierra (a clean-cut Latin) and Diane McBaine (a clean-cut debutante). Although the program has been on the air for several seasons, the guys and the gals still have purely platonic relationships. They give each other little affectionate hugs every now and then, but no serious romantic attachments seem in sight.

Another ABC-TV series, *Hawaiian Eye*, provides its viewers with two dashing private detectives, Anthony Eisley (for girls who like mustaches) and Robert Conrad (for girls who don't). *Follow the Sun's* trio of heroes range in age from Gary Lockwood (about 18 years old, but big for his age) to Barry Coe (in his late 20s) to Brett Halsey (early to late 30s). These intrepid three are not only handy with their fists, but are also portrayed as possessing writing

continued



Martin Milner, *Route 66's* freckle-faced Romeo of the open road, has on TV the same charm that made Van Johnson a movie idol.

THE BOYS NEXT DOOR

If television's male stars can legitimately be categorized by type, certainly the most populous group assembles under the "boy next door" banner. They may range in on-the-screen age from the late teens to the early thirties, but there's something about them all that reminds a girl of the corner drug store and a cherry Coke with two straws. Though they're all nice guys, they don't always run in the nicest of circles. Indeed, their charm is enhanced by contrast with the undesirables they subdue in such numbers each week. Mothers trust this type to take their daughters to the prom, and all the daughters want to go—because they know better.



Dick Chamberlain, a cinch for "most popular boy" honors, plays an almost-grown intern as Dr. Kildare.

SOMETHING FOR THE GIRLS *continued*

talent for those women who like intellect with their action.

Still another ABC-TV series, *Adventures in Paradise*, gave Gardner McKay to the women of America. This tall, lean hunk of masculine beauty benefited from one of TV's biggest publicity buildups some three seasons ago (thanks mostly to a *Life* magazine cover story). He's said to receive between 1,500 to 3,000 pieces of gushy fan mail a week from women between the ages of 9 and 90 (apparently not enough to keep the show on the air; it's scheduled to leave the network this spring).

Efrem Zimbalist Jr., one of the three male stars of ABC's *77 Sunset Strip*, is another of the medium's more popular heroes. He's got attractive company in Edd Byrnes, the "Kookie" idol of the frantic teen crowd, and Roger Smith, a clean-living balm for the 20-to-30-year-old gals. Zimbalist, the sleek, thoroughbred type, exudes a sexual allure that knows no age boundaries.

CBS-TV's *Checkmate* is a program that even keeps the dottering dowager crowd's romantic preference in mind. The program's wise and portly Sebastian Cabot is living proof that you can still be sexy at sixty or die trying. Under-scoring Cabot's courtly, old-world charm is Doug McClure, the teenager's delight, who plays a jazzy young skirt chaser. Anthony George is the bridge between McClure's impetuous youth and Cabot's twilight zone.

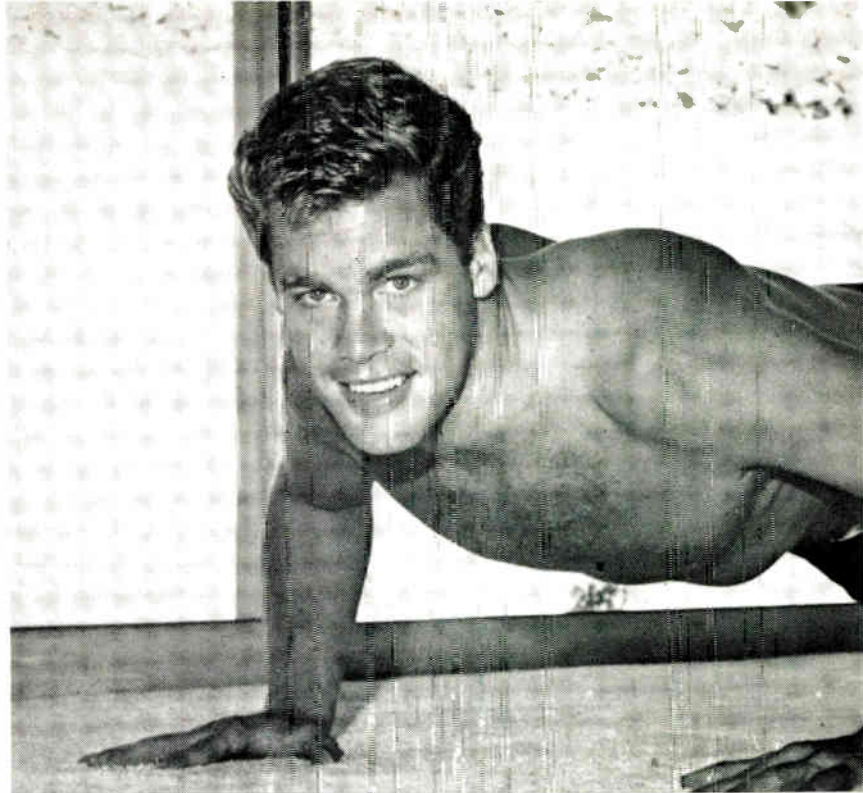
By far this season's most revolutionary program development has been the growing popularity of the doctor series—*Ben Casey* and *Dr. Kildare*. Part of their surprising success can be explained by the evolution of the physician role into a present-day hero image. The doctor on television has become the 20th Century version of the knight of the round table—noble, dedicated, chivalrous. His battleground is the operating room, where the struggle for life and death is waged daily. Instead of a suit of armor, the physician wears a rather unglamorous white coat, which on television, however, always manages to have a chic and romantic cut. Apparently there is no occupational character female TV viewers identify with more than doctors. National ratings show that when the *Ben Casey* and *Dr. Kildare* programs are on, the lights in millions of TV sets, and presumably still more millions of female hearts, are burning brightly.

Ben Casey is ABC-TV's virile neurosurgeon. As acted by dark and ruggedly handsome Vince Edwards, Casey has become the Marlon Brando of the scalpel set. While rarely involved romantically with women characters on the program, Edwards leaves his female following with the feeling that if he had the time, and the script writer had the inclination, he'd be a sensational lover. He's been described as the kind of smoldering personality who could tell a woman to "go to hell" and have her kill herself in the rush.

Dick Chamberlain, who portrays NBC-TV's *Dr. Kildare*, represents that All-American ideal—the boy next door as the girl next door wishes he were. Blessed with a handsome profile that always seems to be carrying around its own invisible halo, Chamberlain plays Kildare with an appealing vulnerability that makes the older mothers among his viewers want to hug and protect him, while their daughters just want to hug him.

Television in its something-for-the-girls, very-little-for-the-boys attitudes is unique among all the creative arts. While the theatre and motion picture fields have always presented more sexy male than female personalities (the

continued



Ty Hardin (below) graduated from Sugarfoot into ABC-TV's stable of male talents rotating on Monday's *Cheyenne*.





Doug McClure (above) and his wall-to-wall dimples appear on CBS-TV's Checkmate.



Roger Smith, 29, still displays boyish charm on 77 Sunset Strip.



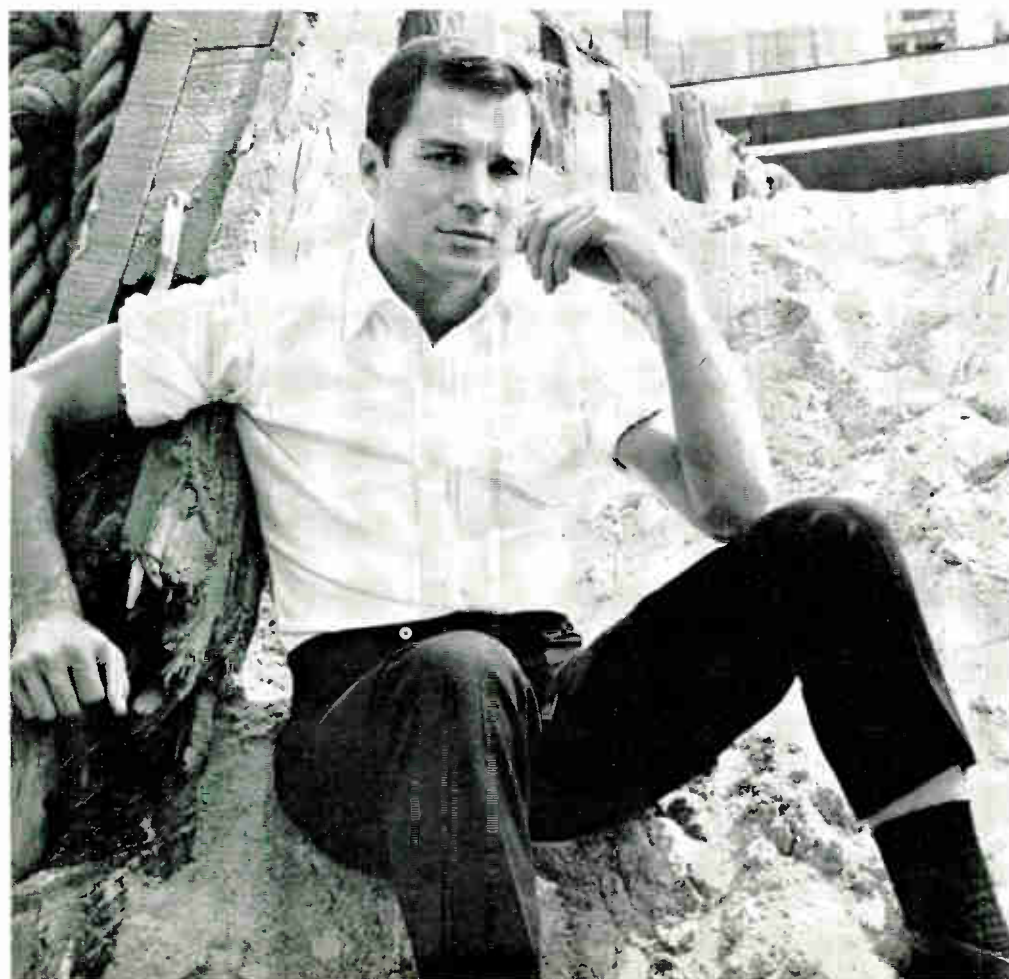
Troy Donahue's brand of appeal is only one of four offered on ABC's Surfside 6.

MORE BOYS NEXT DOOR

Television's "boys next door" designation is not a literal one, of course. Most of these boys are a long way from home—wrestling steers and wenches in the Old Southwest, getting the better of guys and dolls in the wicked city, triumphing over evil—and temptation—wherever they find it. In modern-day TV formats you'll often find this hero teamed with some more exciting types—equally good at heart but not nearly so safe. For while the boy next door may be her eventual choice, the girl next door has always been more than a little curious about that fellow from the other side of the tracks.



Edd Byrnes, teen-age delight, parlayed comb and head of hair into stardom as "Kookie."



THE REBEL

Possessed of perfect profiles, manly physiques and pursued (ordinarily to a jazz accompaniment) by a different beautiful girl each week, one wonders what TV's rebels have to complain about. Yet television has a growing supply of these angry young men who ply their Method for those ladies at home who find nothing so attractive as a good neurosis. Their domain is one step inside respectability—enough to keep out of jail but not as far as those squares who work for a living.

George Maharis, brooding co-star of Route 66, seems to carry a 1,000-pound chip on his broad shoulders—and has thousands of fans who would be delighted to help him carry the burden.

SOMETHING FOR THE GIRLS *continued*

primary reason being, as is with TV, that their audience consists of more ladies than men), there has never been a shortage of either variety. To name just a few theatrical personifications of unadulterated, seductive femininity: Mae West, Lillian Russell, Marilyn Miller, Gypsy Rose Lee. Down through the years the theatre has always been able to sell female sex. Girlie revues usually flourished, and all of Flo Ziegfeld's extravaganzas were glorifications of the female anatomy.

Motion pictures, of course, have made female sex as tangible and saleable as stocks on Wall Street. From the days of Vilma Banky and Theda Bara, to Jean Harlow, to Betty Grable and Rita Hayworth, and on to the present male choices of Kim Novak, Elizabeth Taylor and Marilyn Monroe, the presentation of voluptuousness has been big business in Hollywood. Even literature has its Lady Chatterly and music its Carmen. But television has never had legitimate counterparts of any of these provocative ladies.

There are several reasons for this deplorable, at least from a male standpoint, condition. Some are fairly obvious. What can be done with a woman personality on television? She has to be given a role that makes sense. She can't believably carry the acting brunt of an action-adventure, western or private eye series, if for no other reason than she usually looks sort of silly shooting a gun. Dramatic anthologies are a possibility, but as Loretta Young, Barbara Stanwyck and Jane Wyman have proved, with these shows it's the play that counts and sexy plays are few and far between. That leaves situation comedies and game shows as believable female territory. But it's hard to be sexy in these roles. With situation comedies the very wholesome, family-type-togetherness nature of the shows negates any opportunity for actresses to be anything but prim and proper. Game shows, of course, are merely showcases for pretty smiles and pretty clothes.

Musical variety shows, with Dinah Shore as the outstanding example, are a consideration. But the few ladies talented enough to carry their own 60-minute variety show usually allow sex to take a decided back seat to song. When Dinah Shore throws her curtain call kisses they smack but they don't stimulate.

The few girls that were able to make it on TV as slight sex symbols have had to overcome a rather fearsome obstacle: how will that enormous female audience, mostly consisting of hypersensitive housewives, react to the portrayal of their own sex? Many's the pilot that died on the vine because cautious advertisers feared that female viewers would object to the depicting of their fellow women in unbecoming roles and situations. A look at the Television Bureau of Advertising's 1961 third-quarter report on the top 25 brands advertised on network TV shows that advertiser caution along these lines is probably justified.

Of the top 25 brands advertised on the networks from June through September 1961, 12 were almost exclusively women-bought products (drugs and toiletries, food products, cleansers and proprietary medicines). Only three of the brands (automobiles and automobile accessories) can be largely identified with male customers. Nine of the brands were neutral products (bought almost equally by men and women) like cigarettes, with the remaining brand institutional in nature.

Censorship is another reason why female seductiveness
continued



Gardner McKay, 6'5" star of Adventures in Paradise, inspires in his fans visions of romantic wanderings on the South Seas.

SWASH- BUCKLERS

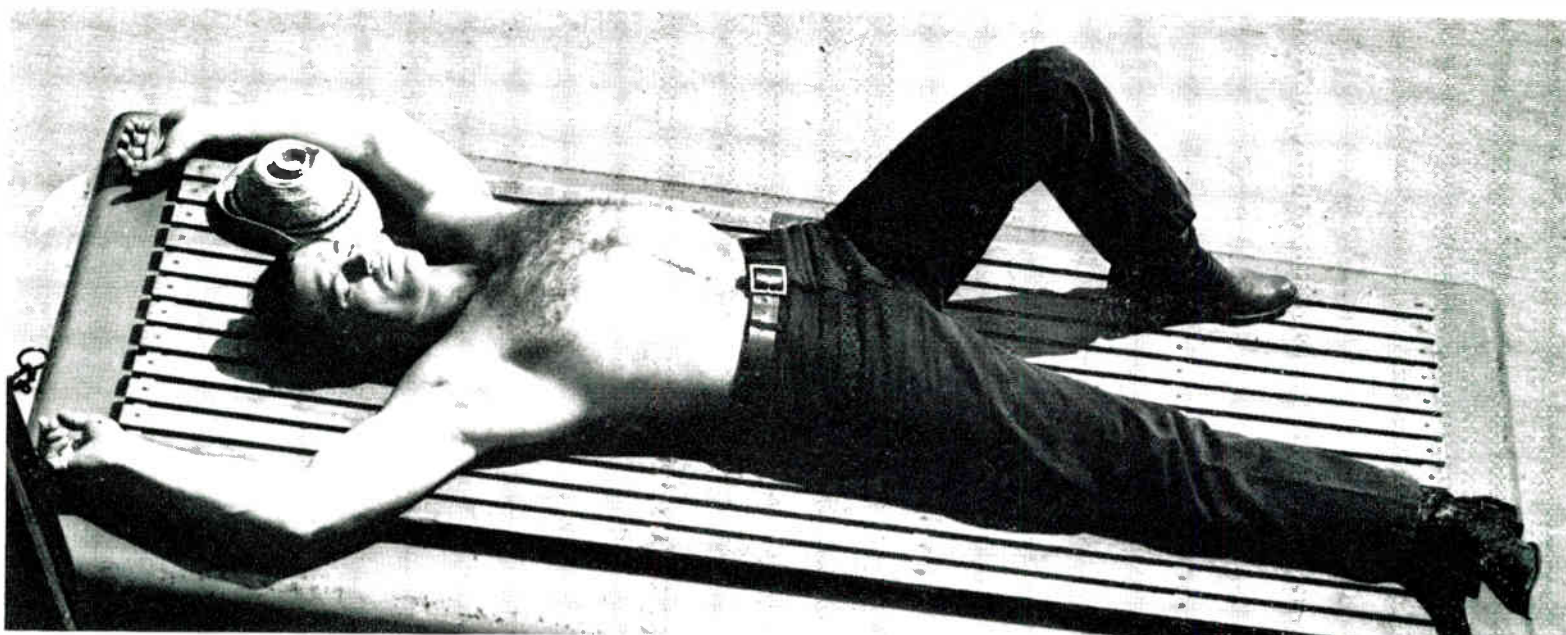
It falls to TV heroes like Gardner McKay (*Adventures in Paradise*), Bob Conrad (*Hawaiian Eye*) and James Garner (*Maverick*) to carry on the swashbuckling tradition that made such box office successes of their movie counterparts—Valentino, the Fairbanks *père et fils* and Errol Flynn. The formula works equally well in television. They no longer use swords, but the action's the same—equal parts daring, abandon, roguishness and romance. They represent the independent spirit of devil-may-care that women seem to find so attractive in their fictional heroes and so undesirable in real-life mates.



Bob Conrad, of ABC's Hawaiian Eye, is equally handy with fists or surfboard.



James Garner wows the ladies as Brett Maverick, ABC's roguish western hero.

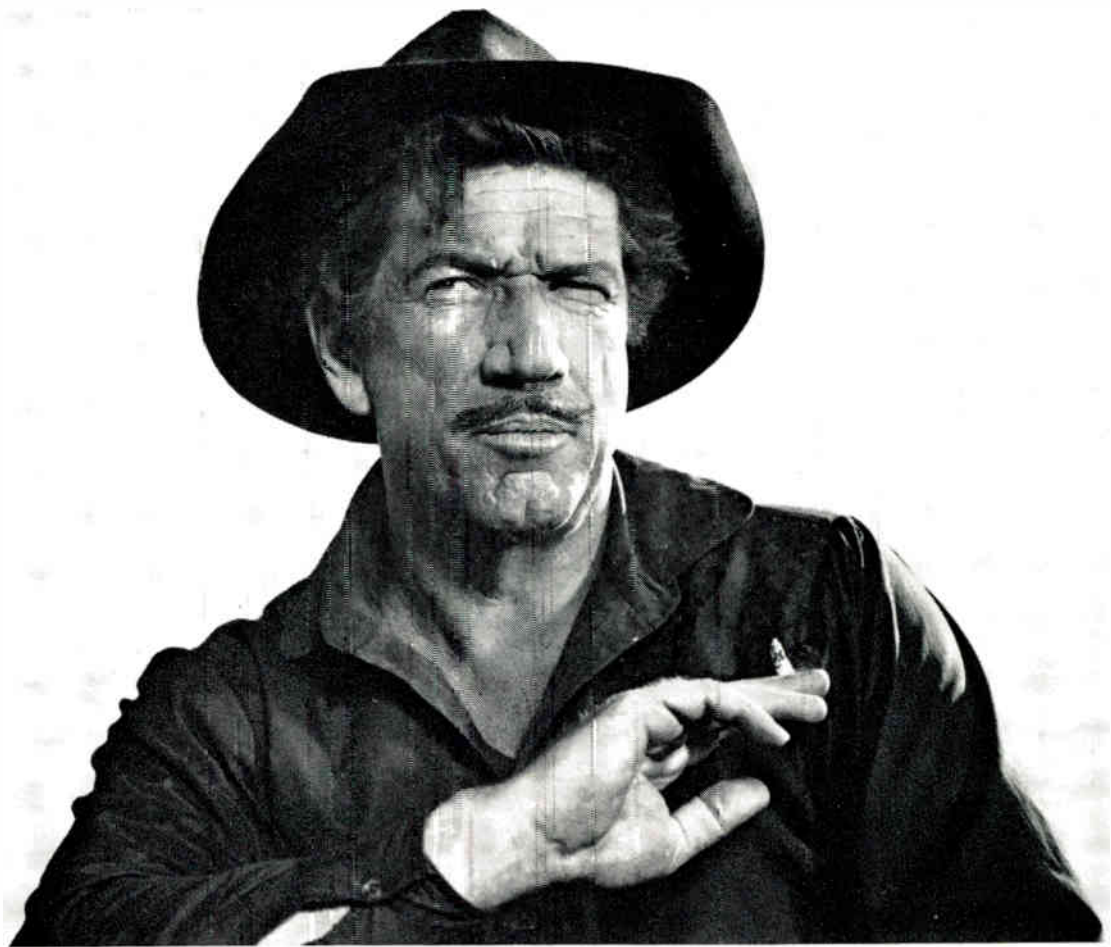


(Above) Clint (Cheyenne) Walker, as fast at baring his chest as he is at drawing his six-shooter. (Below) Vince Edwards as Ben Casey, a sexy cross between Johns Hopkins and Muscle Beach, and James Arness, the laconic strongman who rules Dodge City.

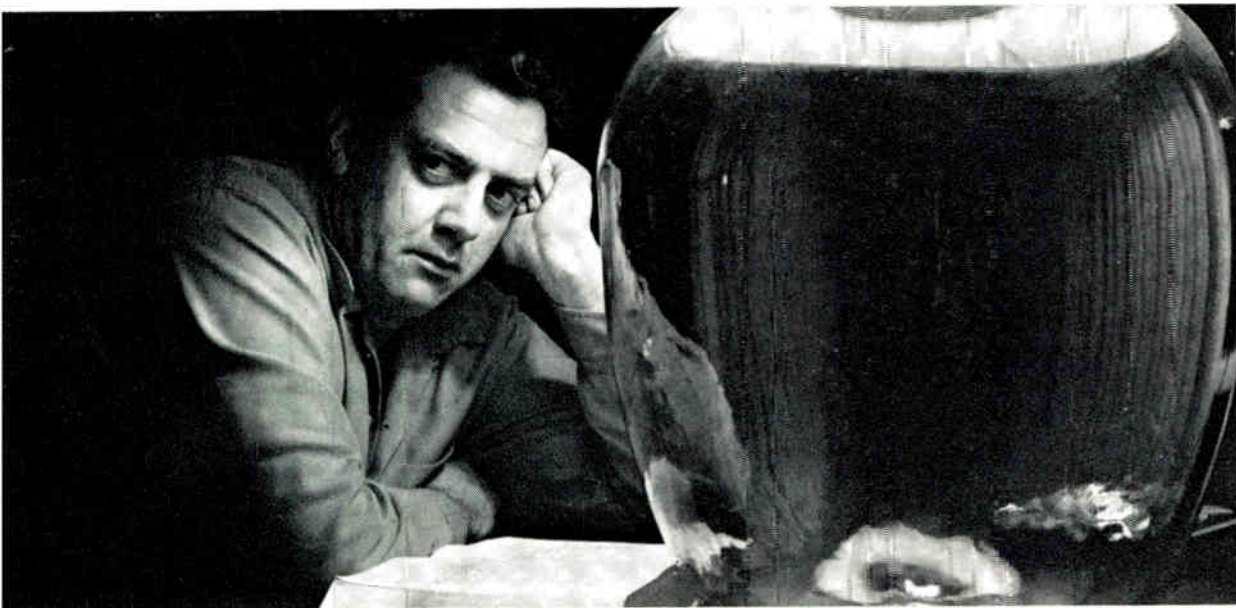


STRONG & SILENT

These TV heroes rely more on muscles than manners to win the hearts of their female following—but win them they do, and with a vengeance. The bulging bicep, the star pinned to the 6'4" frame, the smoldering glance over the syringe—all are ploys of the male Adonis whose actions speak far louder than words. But beneath those gruff and hairy exteriors beat hearts of 21-carat gold, and behind their stumbling prose lie volumes of sweet nothings—or so, apparently, think the millions of women whose hands on the TV dials have made overnight celebrities of more ex-lumberjacks than one likes to think about. But whether stripped to the waist or masked to the eyes, these stalwarts and their like are here to prove that strong men carry a time period, too, and that silence is indeed golden.



Richard Boone stars as Paladin, the greying gun with the poetic soul who's been a Saturday fixture on CBS-TV.



(Above) Raymond Burr, as Perry Mason, loses neither cases nor women viewers. (Right) Efrem Zimbalist Jr.'s worldly demeanor cuts across all age groups. (Below) Sebastian Cabot, Checkmate's Dr. Hyatt and television's uncrowned king of the rocking chair set.

MEN OF THE WORLD

Here and there among TV's male adornments one finds a more sophisticated sort of leading man, designed for the woman whose tastes are more discerning than impetuous. He's a bit older than his TV running mates but, like the vintage wine he usually knows—and tells—so much about, seems only to improve with age.



Men may have flings with cantina dancers, but they never marry them—at least on TV

is at a premium on the TV networks. In order to arouse and hold the interest of male viewers, women performers on TV would have to appear in scanty or provocative dress and/or by means of whatever charms they possess engender thoughts of shared sin with their audience. In the movies and in the theatre, less encumbered by strict censorship rulings, the lascivious woman who boldly displays her body is a frequently seen character. On television, a medium that comes into the home and which is so dependent on the circumspect men of the FCC, she is outlawed.

For female TV viewers, however, the presentation of sex is a less complicated problem. They have simpler demands. For the most part all a male performer need do to start his feminine fan's heart a-fluttering is to mess up his hair, clench a pipe between his strong sparkling white teeth, bare a manly chest occasionally and show some tangible proof, every now and then, that he's interested in girls.

Psychologist Harold Greenwald agrees with this premise. "Women find romance sexually exciting," he says. "Men want more of the bare facts, with the emphasis on bare. They want their sex presented in bolder displays."

Dr. Greenwald, acknowledging female control of the TV knob, feels that women are much more competitive than men about sex and consequently impose their own form of censorship in the household.

"Women don't want another woman, especially a sexy one, to share their bedroom or living room," he explains. "They're hostile to any such intrusion."

The doctor's contention is proved nightly over every television channel. There are few sexpots à la Marilyn Monroe to provide continuing competition for the little women at home. Her hero's episodic interest will fade before the next week's segment of the series, and he continues to be true to her in spirit. In the next chapter Ben Casey will smile his special little smile over the hypodermic needle at another fetching stretcher case; Paladin will spout a few more poetic quotations for a new face at the stage coach window and Perry Mason will handle the case of another widow in distress—but only, thank heavens, figuratively. Indeed, the lady of the house rests secure in the knowledge that while men have flings with cantina dancers, they never marry them—at least not on television.

But it's not only competition for her TV hero that the woman at home is worried about. She doesn't want her husband or boyfriend to get any funny ideas either. Donna Reed, Gale Storm, Ann Sothern, Loretta Young, Barbara Stanwyck, Bess Myerson, Betsy Palmer and Polly Bergen, to name a few of the attractive women who have made a reputation on television, exude a very special type of personality—lovely, soft-spoken, charming, but thought of far more in terms of the drawing or the living room than the bedroom. The average woman doesn't resent these women; she would like to identify with them. That's why heroines in daytime serials are not only tolerated but applauded.

Of course, there have been some notable exceptions to the no-TV-sirens edict. Lola Albright (*Peter Gunn*) and Dorothy Provine (*Roaring Twenties*)—neither show still on the air—were as sexy a pair of wenches as ever scorched a movie screen. But basically there seems little question

that the American woman prefers Arlene Francis in her home to Ava Gardner—especially when husband is around.

For the male performer, the female viewer's insistence on newer, bigger and better masculine sex symbols has made television an employment boom land.

"We're always on the lookout for virile looking men," a spokesman for a major TV production studio said the other week. "The primary consideration in the casting of such a man," he added, "is his age." He explained that it's not necessary that the man be an accomplished actor. "But," the spokesman said, "he has to be the right age and have the right kind of looks to appeal to the more mature housewife—that's the audience that buys the advertiser's products."

In the majority of cases the TV networks and TV producers—the case of Gardner McKay is an outstanding exception—do not wage as determined and concentrated a publicity campaign for a new male find as will the movie companies for a promising starlet. The magic chemistry that makes a male attractive to a female is still too mysterious a subject to encourage large-scale financial exploitation.

This season's two big finds—Vince Edwards and Dick Chamberlain—are typical examples of how most male TV heroes just seem to catch on overnight. Edwards, according to an ABC-TV source, "was a complete sleeper." Before *Ben Casey* had its network debut, very little was done, outside of the usual distribution of photos and biographies to news media, to publicize the show's star. That Edwards' hard and gruff personality would score so strongly with the ladies surprised the network as it did others.

SOMETHING FOR THE BOYS?

With the hero figure so solidly entrenched on TV these days, there must be many a male viewer wondering if his video dream girl will ever be given the chance to materialize. For such of the faithful who do care, Mike Dann, CBS-TV's vice president of network programs, has some happy thoughts.

"I think the boys are about to have their turn on the tube," Dann cheerfully predicts. "Women are going to be playing an important role in romantic drama. We're going to be innundated with the romance form."

Spearhead of this drive, Dann feels, is a series about nurses which producer Herbert Brodtkin is preparing for presentation on CBS-TV next season. Based on "The Diary of a Nurse," a *Playhouse 90* show of several seasons ago, the series concept bears a not-surprising similarity to the doctor series of this season. Brassy, blonde actress Shirl Conway will play the older nurse mentor apropos of Casey's Sam Jaffe and Kildare's Raymond Massey, while fresh, sprightly newcomer Zena Bethune portrays the dedicated nurse, who no doubt will get involved each week with a different male patient. The program's format hardly suggests that men will give up their bowling to slobber over their TV sets. Still, if women viewers could detect the sex appeal hidden beneath the white uniforms of Casey and Kildare, perhaps all hope is not lost for frustrated male dial twisters. The day may yet come when somebody on TV yells, "Is there a doctor in the house?" and a bold and bosomy facsimile of Jayne Mansfield answers the call.

END

Action-adventure shows seem to be going the way of the western horde — downhill

accuracy. He was, however, too high on his expectations for *Target: The Corruptors*. He expected this show to hit an all-program share high of 47. It still won its time period with a 37 and ranked 15th out of 101 programs. Cornell's direction was right, his degree wrong.

International Showtime, leading off on NBC, did better than expected and drained off some of the audience from *Rawhide* on CBS, although the western won its time period as expected.

HOW TV FARED, WEATHERWISE

(Friday, to Cornell, was a strange evening in that total network viewing was off from the 1960-61 season. It may be a case, impossible to prove, of the aggregate of local programming being good enough to siphon off more network viewers than usual. On total viewing also, set usage in the 1961-62 season has been down about one percentage point from the previous November-December. This, Cornell feels, is no lessening in the public's TV interest. He notes that last November and much of December were the warmest in years, a factor that may have influenced many Americans into other leisure-time activity, including out-of-doors recreation. Conversely, exceptionally cold weather or snow storms have historically put set usage up.)

Saturday: The big Cornell miss came on *Have Gun*, a show which pulled a 43 share in March-April 1961 but a dismal 28 last November-December (off from a predicted 43). The show may just be getting old and its quality slipping, but it has new competition in NBC's *Saturday Night at the Movies*. CBS was the time period share victor all evening except for *Have Gun's* 9:30 to 10 slot.

The Defenders came off much weaker than Cornell had forecast, a miss on judgment. And while the CBS lineup on Saturday night is still a powerhouse, NBC's movies, from 9 to 11, have cut into the CBS strength. Last March-April the NBC period pulled an overall 25 share. In November-December it pulled a 31, three points higher than Cornell anticipated.

Broadly, Cornell in 1961-62 tended, as in past seasons, to overestimate low-rated programs, underestimate high-rated ones. His forecast for the aggregate share on all new programs was 29.4. Their actual share was 28.2. His forecast for old programs (remaining in the same time period) was 31.8. They came in at 31.2. Amazingly, his estimated combined share for all programs was 30.3. The November-December figure was 30.1.

It must be stressed that the object of the Cornell forecast is not pin-point accuracy. Its value lies primarily in estimating the direction of audience, secondarily in the much more difficult *degree* of movement. In both areas, Cornell's accuracy can be considered high.

The Ayer analyst examined 153 half-hour periods (101 programs) in his forecast. He correctly pointed the audience direction—up or down from the March-April 1961 time period standing—on 128 of the 153 half-hours, an overall accuracy mark of 84%. (His overall accuracy on the previous 1960-61 season was 81%.)

In cumulative share of audience accuracy, Cornell came within five share points on 75% of the 153 half-hours examined (vs. 70% the previous season). If share, properly

weighing half-hour to hour programs, is translated into cumulative accuracy by rating points, Cornell called 88% of the time periods within five points.

On the overall network competitive situation—by night and by week—Cornell's predictions struck home with great accuracy, although he was slightly low in his expectations for NBC, the strongest November-December finisher.

Cornell's estimated cumulative weekly shares for each network put them in amazing balance. The average (rounded) Monday-Sunday share for ABC was estimated at 30%, CBS 31% and NBC 30%, a virtual tie. The outcome was still close. ABC wound up with 29%, CBS also pulled 29% and NBC came off with 31% and the competitive edge.

Cornell was right on network share victories on five nights, wrong on the other two. He correctly gave Saturday and Sunday to CBS, Wednesday to NBC and Friday to ABC. Both CBS and NBC pulled up even on Tuesday, as predicted. But Monday and Thursday went astray due to the big misses on programming already described.

Cornell had put eight shows in the 40 or better share category. Actually 11 shows finished there, including two new ones, *Ben Casey* and *Mr. Ed*. *Lassie* and *77 Sunset Strip* tied for 10th place with 40s.

At the other end of the share scale, Cornell had better results in "pin-pointing" the low men as well as indicating share direction. Lowest ranked were the alternating *Specials/CBS Reports* at 14. The period (coming between *Sing Along* and *The Untouchables*) did finish last with a dismal 8. *Steve Allen* drew a Cornell 16, an actual finish of 17. Other low rankers such as *Frank McGee's Here & Now*, ABC's *Fight of The Week, 1, 2, 3—Go!*, *Alcoa Premiere/Bell & Howell Closeup* and *Straightaway* finished the November-December rating period as expected.

THE EVOLUTION OF TYPES

If program viewing trends are to be noted in the hindsight of the ratings, action-adventure programming, while still drawing highly respectable audience overall, seems to be going the way of the western horde: slowly downhill in the mudslide of saturation. The public still wants its fiction—the dismal showing of public affairs programs proves this—but the success of *Casey* and *Kildare* indicates that it can take its fiction in new ways.

And the viewers still have a liking for good situation comedy, variety and music—in a maid named *Hazel*, a crew-cut named Moore and a beard named Mitch. They clearly tuned out on animated cartoons, a programming wave predicated on the 1960-61 success of *The Flintstones*, although they still gave *Flintstones* healthy audience.

It all seemingly boils down to this: Increasingly there is good audience in store for the best conceived and executed shows in many programming categories, woe for the mediocre. Perhaps there is a new desire on the part of the viewer for quality, not as to program type, but as to quality of individual shows within a type.

The Ayer forecast is not an attempt to establish betting odds on a new season or to show perfection. While the point can be raised of how many sponsors would buy into a show if they knew it would finish in the bottom quarter of all programs, some sponsorship decisions are not for



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.
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Agents for the sale and distribution of
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ADVERTISER:

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**Rene Oulmann—
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"mass" audience. Many advertisers want a "select" audience and not a few have good sales results coming off what is commonly passed off as a "rating flop."

Cornell has found it possible to "come reasonably close" in estimating what a given show will do, often without the pre-season knowledge of the many factors at work—a show's competition, lead-in, type of competition determining audience selectivity. Full knowledge of a show and its surroundings, of course, help him more although he can strike out on subjective judgment.

Prior to the season's start, Cornell did not see 17 of the 35 new programs debuting. Still, he called many of them with high accuracy. He did not see the pilot on *Follow The Sun* but gave the show a 24 share. It came in at 24. The *Gertrude Berg Show* was given a 22, scored a 22. *DuPont Show of The Week*, estimated at 27, received a 26. The *Dick Powell Show* was given a 31, got a 33. *Alvin* was estimated at 29, came in at 27; *1, 2, 3—Go!*, 18–16; *David Brinkley's Journal*, 27–24; *Margie*, 30–32.

Of the 18 new shows Cornell did see, he says that four had misleading pilots—a common happening every season and one that can lead to errors in judgment. Cornell was

only five share points off on *Dick Van Dyke* (an estimated 28 vs. an actual 23) but in the show's pilot, Van Dyke was single, a bank clerk living at home with his mother. As the show turned out, he acquired a wife, a child and a new occupation as a TV gag writer.

The pilot for *Frontier Circus* was akin to a good *Wagon Train* drama. The actual product was entirely different. The original *Hazel* pilot was subject to a complete recasting around Shirley Booth. The miss on *Bob Cummings* Cornell puts to its pilot, originally a spoof on an action-adventure premise. The premise changed and Cornell's 28 share estimate plunged to an actual 16.

If advertisers knew during the program buying season what they know after network television's critical November-December rating period, a lot of shows would go unsold. A mass scramble would be on to get into others. But, alas, the network program is a hit or miss proposition, marketed cold until it is either warmed by rating successes or frozen out by the lack of them.

Armed, or alarmed, with the hindsight of rating reports, a lot of TV and ad men can now play an after-the-fact game which might be termed "I could have told you. . ." END

TELEVISION'S NEGLECTED PERSUADER *from page 51*

knowledge of their markets, "better," says one, "than any ivory tower agency man who sits in New York, Chicago or Los Angeles far removed from what's going on here—even if he has all the charts and data books before him."

SUGGESTS TV PROGRAMS

J. H. Kavanagh, president of J. H. Kavanagh Inc., Boston, says that the heaviest weight on the products he handles is in television. He is sometimes called on by a principal to suggest his areas' "popular" programs, a "good kid program." Says Kavanagh, "If one of my principals is advertising on a Rhode Island station, I have to know the station's coverage area. It may reach over into Cape Cod and other sections of Massachusetts. I could then try for distribution of the product in stores within range of the station."

Joe E. Ewell, president and general manager of Joe E. Ewell Co., New Orleans, has several principals favoring TV advertising. To Ewell, it makes no difference whether the advertising is network or spot television, "so long as we get advertising for the product." He notes that he gets more cooperation from stations when spot is used, however.

In relation to a principal's advertising, Ewell says his firm likes to advise "if we can." He feels that agencies are sometimes difficult to work with, especially on the question of budget. "The agency in this case," says Ewell, "fears spreading itself too thin. They want to concentrate advertising in New Orleans but they overlook neighboring towns that are just as much a part of the market. We move goods into three national chains that cover not only the New Orleans-Baton Rouge area but parts of Mississippi and Alabama as well. Advertising is needed there."

Ewell feels that his market is such that you can't overlook Baton Rouge without overlooking Lafayette, and beyond

Lafayette, Lake Charles. The market is that wide and that closely knit.

J. W. Mailliard III, president of Mailliard & Schmiedell in San Francisco, like Ewell in New Orleans, states that the broker has the "feel" of his market, knows where advertising will do the most good. "Markets vary," says Mailliard, "especially in the West where change is a constant thing. The principal from the East has no first-hand knowledge of this.

"In San Francisco and on the Coast we can point out sales records, population and distribution patterns because we are living with them. You can no longer concentrate advertising in the Bay Area, you have to go outside to the bedrooms in suburbia—and the media located there."

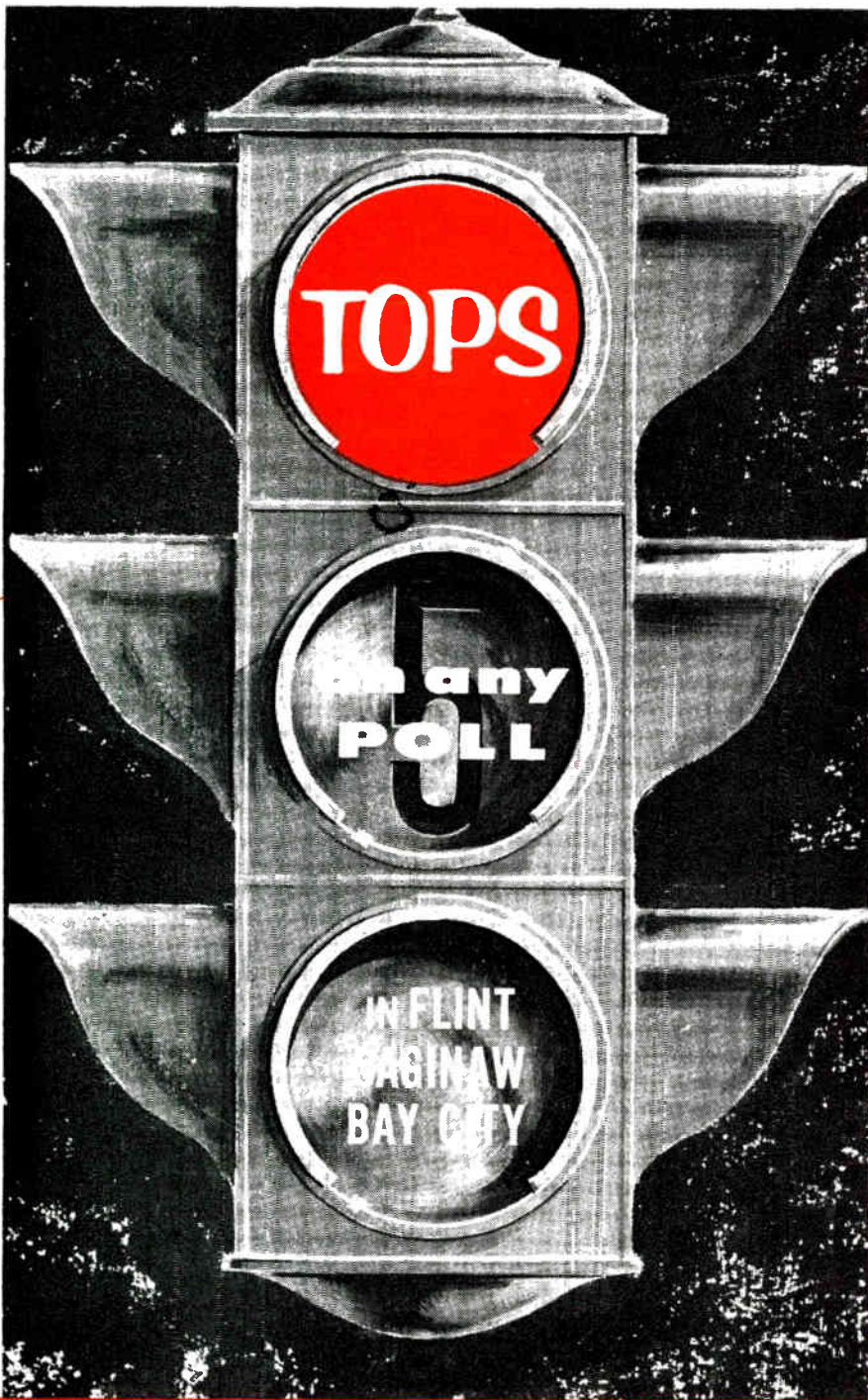
Many brokers feel that ad agencies lose sight of the fact that the broker is working on the same marketing team, ignore the fact that brokers are specialists in their field of selling and that they are well-qualified to assist the agencies because of their knowledge of buyers, media and market peculiarities.

A 1960 SURVEY OF OPINION

This quote from a broker turned up in a 1960 study of food broker opinion on national advertising and promotion conducted (among 1,000 brokers) by Ketchum, MacLeod & Grove for the NFBA:

"We recently had an agency place an order for TV advertising in our territory with a station 300 miles from our office. Our territory is completely surrounded by 6,000-foot mountains but the agency in New York thought we could receive the advertising in our market. Incidentally, the station selected is exactly five feet above sea level, with a 500-foot tower."

The case is extreme, but it does point up the position of



Channel 5

MARKET BULLETIN!

NSI Report for Saginaw-Bay City-Flint, November, 1961.

First "3-city Metro" NSI Report. WNEM-TV leads in every Day Part!

WNEM-TV delivers largest evening audience in this 10th consecutive NSI Report!

ARB Report for Saginaw-Bay City-Flint, November, 1961.

WNEM-TV delivers 64,300 of Viewing Homes* between 6:00 p.m., and 10:00 p.m.!

WNEM-TV's afternoon "Sea Chest," delivers 62,500 buy-minded kids at just \$1.44 CPM!

WNEM-TV's 6:00 "Top of The News" again leads all competition by a wide margin!

WNEM-TV's 6:15 Mondays through Fridays action & adventure strip averages 44,800 Viewing Families available for just \$2.01 CPM!

As all Saginaw-Bay City-Flint advertisers *KNOW* . . . if you want to dominate all Eastern Michigan you simply can't beat the economical effectiveness of WNEM-TV . . . consistently **Tops On Any Poll!**

*ARB gives WNEM-TV 456,400 total Viewing Homes in all Eastern Michigan!

WNEM-TV



SERVING THE ONE **BIG** TOP 40 MARKET OF FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN



WNEM-TV

Affiliated with WNEM-FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian.



Some brokers' enthusiasm for TV is tempered by lack of local merchandising support

the broker in helping select local media. Concerned with their own local markets, the brokers often feel that too much advertising is wasted because it isn't synchronized with local needs.

The KM&G study, which found brokers overwhelmingly for a greater voice in ad scheduling, concluded that there is "a uniform feeling among food brokers that shortcomings exist in grocery marketing because national grocery advertising is not always coordinated with practical sales techniques at the local level, because advertising agencies do not always understand the food broker's problems, and because agencies do not always utilize broker experience in local marketing."

The brokers talked to by TELEVISION felt that agencies are coming more and more to take the broker and his ideas into consideration, especially when an "enlightened" principal, the client of the agency, wants it that way. But the broker, who can be as stubborn as the agency, may want too much.

Says one eastern broker, "The regional and local agencies and those specializing in food accounts are generally more cooperative than major national agencies. The big agency usually thinks in terms of national buys, network television. A smart broker with a good advertising sense may plug for a dozen weekly newspapers in his market plus a suburban and metropolitan paper campaign—with ads tailored to each. When the agency gets wind of this . . . wow! The agency wants one buy, one headache, not a dozen of them or 90 broker ideas from all around the country. Their point of view is understandable. But you can see how complicated this whole thing can become."

Ken J. Pezrow, president of the Ken J. Pezrow Corp., one of the top brokers serving the New York metropolitan area, feels that "the agency and the broker sit on the same side of the fence. We both work for the manufacturer's good, which is just another way of saying our own good. The agency gets its commission and we get ours."

AGENCIES OFTEN CALL NEW YORK BROKER

While most brokers are not in regular contact with their principals' advertising agencies, Pezrow, on the other hand (perhaps because he is in a unique market, the nation's biggest and richest), says agencies often call him. They ask opinions of media or how Pezrow's firm would merchandise a particular product or line. "They are also after information regarding competitive activity."

Call a dozen ad agencies and you might get a dozen opinions on brokers, including, say some brokers, the reply, "What's a food broker?" One agency man who knows is S.A. Tannenbaum, president of Weightman Agency, Philadelphia. All of his agency's food accounts are also handled by brokers.

"The subject must be looked at in several ways," says Tannenbaum. "There is the client or manufacturer who produces the product. There is the broker who sells the product to retailers. And there is the agency who pre-sells the product through advertising . . . three prongs of a necessary task."

"While many agencies overlook the broker, give him nothing on a local level, he is very important to us and we

are often influenced by his thinking locally. He usually knows the value of all media but is particularly enamored of television. If he knows his local TV stations, friendship is helpful in getting him the merchandising support he wants to back up advertising and his own promotions."

While Tannenbaum is high on the broker, he feels that the broker contributes "very little" in media thinking, "a matter for the agency." But Tannenbaum also says that three of his accounts exclusively on television—Alpo dog food, Pennsylvania Dutch noodles and Spatini spaghetti sauce mix—got there on decisions arrived at jointly with food brokers. He also notes that all three products have had exceptional sales gains as a result of their TV activity.

But even when a broker is "overboard" on TV support, he may be critical of his area's TV stations. L. M. Maranville, owner of Maranville Brokerage Co., Albany, N.Y., rates television effectiveness on the products he handles "two-and-a-half to one," rates his area's TV stations as "doing a fine job." ("One packer," says Maranville, "was using 56 spots a week on radio. He might better have given me the money. He switched to TV and sales increased.")

But Maranville has reservations about TV station merchandising support. "Most do not do much," he says. "They make noise, send out broadsides and personal letters. TV can do less for you than newspapers. When a paper carries retail advertising for A&P, for instance, we can suggest our product to tie in with it. Television, on the other hand, can't tie in."

A. Albert Green, president of A. A. Green & Co., Miami, would seem to agree with Maranville on the point of TV's "shortcomings" in broker merchandising aid. While Green cannot say that any one medium benefits more than another from broker ad advice in Miami, he notes that "television is just waking up to the broker and merchandising." He notes additionally that most of his media calls are from newspaper salesmen and that the *Miami Herald* carries "the biggest food advertising section in the nation."

While Green ranks newspapers first in "effectiveness" for the products he handles, he says his firm is organizing a special department to help with local TV and radio evaluation and cooperation.

Often it comes down to not how much a broker wants to recommend television for his principals' products, but how much budget there is to spend. Leo J. Theisen, president of his own company in Detroit, feels that he is able to merchandise TV promotions more effectively than those in other media. But he also feels that television is expensive and that with a limited budget behind a given product, newspaper or radio support usually gets the nod.

Harold C. Brooks, president of Brooks-Daugherty Co., Los Angeles, like Theisen, feels that when a principal's budget is large enough, television is very effective. "If the budget is small," says Brooks, "saturation radio is the probable approach."

Thomas O. Tarrant, president of Schlesinger-Tarrant Brokerage Co., St. Louis, brings up the important question of "lead time," the amount of time between broker notification of a principal's ad campaign for his particular market and the time the campaign actually starts. "Smart advertisers," says Tarrant, "give the broker a lot of advance

notice." Many brokers, however, complain that campaigns are dropped on them without any notice or with such slim notice that the broker's own merchandising tie-in plans, all time-consuming, cannot jell.

J. W. Mailliard in San Francisco calls spot TV campaign notification the worst, likes six weeks to arrange his tie-in promotions. Harold Brooks in Los Angeles says he needs a good month to work merchandising around an ad campaign. In Seattle, Truman Graves, partner in Graves-Chambers Co., cites a horrible example of fast campaign timing.

"WE NEED TIME . . ."

"On February 2nd," says Graves, "a principal wrote us about a newspaper campaign he was breaking in our territory. The letter arrived on the 5th. A newspaper rep called on the 6th to ask about merchandising. The ad ran on the 7th and 8th." Says Graves, "We need a massive amount of time between the planning of an ad schedule and its execution or half the value of the schedule is lost."

The brokers surveyed split about evenly in their opinion of TV station merchandising support; half felt it was good, the other half felt it was lacking or far below the standards of radio and newspapers. Frank W. Brinkman, treasurer of Pohn & Brinkman Inc., Chicago, said TV station men have never called on him. Says Brinkman: "I've run into them informally at parties but I'd like to develop their acquaintance on the business front." (Brinkman, however, has had merchandising support from TV in Chicago with local TV stars telephoning Pohn & Brinkman customers in a tie-in with principals' TV advertising.)

At Food Enterprises Inc., a major broker serving the New York metropolitan area, executives say they have had radio and newspaper representatives calling by the score but not one TV man.

Otis T. Barnes, vice president with Chaimson Brokerage Co., Baltimore and Washington, puts it this way: "TV stations are not generally as versed in our business and language as the newspaper people. But TV men can try to prove to my customers the value of their medium. I'd much rather have a TV station or newspaper do a good job of advertising than a messed-up job of merchandising. Their merchandising is all too often just eyewash."

Ken Pezrow in New York says much the same thing. "Basic to the broker is selling and merchandising. But I want the pull of consumer advertising first, merchandising second. I'll tell my principals to buy advertising for its pre-sell value. If merchandising goes along with it we want full advantage of that. But if I had to make the choice I'd plug for the advertising."

Arthur D. Greason, president of Food Enterprises, says "Demand plus availability puts products in the shopping bag. To have demand you have to have advertising. To have availability—you can't sell what's not on the shelf—you have to (1) see that the product is ordered, (2) on the shelf and (3) get devices to promote it."

Essentially, what the food broker wants today is a bigger voice in his principals' advertising and promotion plans as they affect his market. He feels that his knowledge of his market and its media enables him to give sound advice that will promote sales to the end of, naturally, increasing his own profits on commissions.

Along with this the broker wants enough lead time—advance notice on ad campaigns—to allow him to alert his trade to coordinate their own advertising, and to allow

media that can offer merchandising help to set this in motion.

In all of this the broker needs to know the latest on his local media to be in a position to recommend this station vs. that, outdoor vs. newspaper, etc. In the opinion of many brokers, TV stations are falling short not only on merchandising support but on awareness of the broker as an advertising persuader. In some markets this may be true. In other markets the idea doesn't hold water, at least on some stations in the market.

At WNBC and WNBC-TV, NBC's owned stations in New York, merchandising manager Jim Beatty says, "The New York food broker represents an increasing number of food accounts, and he works with them like an ad agency. The brokers are as important to us as the accounts themselves. They are often the key to media selections."

Beatty says WNBC radio and TV offers a variety of merchandising services to the brokers, from in-store promotion displays to mailings to personal appearances of station personalities. "The brokers," says Beatty, "can open doors into accounts for you, even place business themselves. If you pass up a broker you may be passing up sales."

At WOR-TV, RKO General's station in New York, the food broker is also seen as a key man. Says Herb Saltzman, WOR-TV merchandising director, "Without a doubt the food broker can influence media decisions. He'll not influence a buy between two stations on a value basis if one station has a clear lead, but if two stations are relatively equal, the one that has given him merchandising cooperation or help on one of his problems—where the other station hasn't—is the one he'll recommend."

WOR-TV gives a full range of broker aids, in-store merchandising cooperation, personal appearances at store openings and product displays by station personalities and informational meetings.

WNBC and WOR are not alone in the New York market in recognizing the growing power of the broker. And other stations throughout the nation are equally attuned. But, according to the brokers, more should be.

A broker is not directly concerned with the national aspects of a network program or an ad in a mass circulation magazine. He is, however, interested in showing a grocery buyer that the network program or magazine ad for one of his principals will reach a specific number of families with desired buying characteristics within the buyer's market, that it will move goods. A TV station can supply his area's brokers with even this basic information.

How important is the broker? The bigger ones are said to be responsible for moving \$30 to \$35 million worth of goods for their principals a year. At least one broker has hired his own ad agency. And there are cases of some small food companies asking their brokers to recommend ad agencies for their accounts. Many brokers themselves are starting up their own marketing-advertising departments to meet the increasing demand for their advice.

For some brokers, called upon heavily for merchandising support and advice, it all means more time and manpower spent outside their basic role as salesmen. And, like the ad agency that has come to offer more and more client marketing services, charging fees in addition to the 15% commission for them, many brokers feel that their additional services should be similarly paid for.

More and more brokers are sitting down with their principals and the principals' ad agencies to discuss complete marketing plans for specific products. Broker advisory

In the evolution of grocery marketing, the broker gains more and more in importance

committees, called in on quarterly meetings with one of their principals, frankly and objectively discuss plans for new product development, marketing, advertising and merchandising.

Brokers are being listened to, and media is becoming aware of it. One top national magazine recently called a meeting in New York expressly for brokers. It wanted to know their problems and how it could serve them.

The broker is also becoming more important in another sense. The evolution or revolution in grocery marketing has seen the rise of the chain store, the supermarket, the super-supermarket and now the massive discount store operation that stocks up to 45,000 individual items, from major appliances to food. The broker sells to all, and with an entry into the stores that have taken on non-food items, the broker himself is being asked to take on more non-food accounts—from floor mops to toys, from soft goods to floor wax. Some food brokers are doing over 15% of their business on non-food items.

Clear in this trend is the potential of the food broker having a bigger say on the marketing and advertising of a wide variety of non-food items, the power, as TV men should note, of suggesting media (where allowed) on goods other than food.

For media, and for federal regulatory agencies such as the Federal Trade Commission, the broker can be a controversial figure. The FTC has put brokers on notice that they may be in jeopardy if they control a local advertising program for their manufacturers and do not provide equal benefits to all competing customers.

Another area of potential trouble are the ethics involved in a broker buying time on a local station on a volume dis-

count basis and then re-selling the time to his principals at cost. Or the variation of a broker buying TV time at the local rate, turning it over to a principal who would otherwise have to pay the national rate. While this has been an offense in a few areas, the practice is not common.

John W. Kluge, president of MetroMedia and the Metropolitan Broadcasting Co., New York, is in the unique position of being able to look at the broker with rare insight. In addition to being a media man he also is president of a Washington, D. C., food brokerage firm, Kluge & Company.

Kluge believes the food broker is becoming a more important man in local media decisions. He works hard to get items into stores and he needs the continued movement of those items to profit. The movement, says Kluge, must depend on advertising, and "the manufacturers using brokers should harness for themselves the market knowledge of those brokers."

Kluge feels, from personal experience, that no one advertising medium benefits more than another from broker ad advice. "If media," says Kluge, "have something to contribute to broker information, brokers tend to act on the facts, suggest the best values."

WHERE COMPETING IS A "TRAP"

While brokers want and need media merchandising support, Kluge believes that "local TV stations should not get into the 'trap' of competing among themselves" on this level. "Stations sometimes talk about merchandising," he says, "but they should clearly explain their real values, like cost-per-thousand research. It is basically dishonest to talk in terms of merchandising and have it be a matter of confusion for what is a lack of a particular station in being a media buy."

Kluge believes that the larger TV stations are more aware of the broker than smaller ones and "are putting awareness into action." He also feels that as the broker's role becomes more important in grocery marketing, "more people of ability" are going into the occupation, with brokering itself getting more recognition from advertising agencies.

What can local TV broadcasters do to be of more service to their area's food brokers? Watson Rogers of the NFBA answers this way:

"When a campaign is scheduled on their stations, station men should give the food brokers as much information as possible and as soon as possible. This would enable the food broker to merchandise the advertising campaign in order to get good cooperation from the trade.

"They should also," continues Rogers, "give the broker information which he can present to the buyers to show the local impact of this advertising. Broker and buyer will have a better understanding if the advertising is presented in terms of local coverage and effectiveness."

The broker's place in the vast wind tunnel of product movement from manufacturer to consumer cannot be overlooked by television. The medium now gets the lion's share of the grocery business advertising dollar, but with awareness of the broker's role in the distribution process, his increasing power to influence advertising, television may tap an even larger slice.

END

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1962

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DANCER-FITZGERALD-SAMPLE vice president Betty O'Hara, writes (Re: Cheerios commercials) "...Your Marconi direct to film process..." "look every bit as good as any 16mm film prints I have come across."

Vice president Bud Stefan, **BBD&O**, writes (Re: Chun King commercials using Marconi direct to film) "...The frontal projection 16mm prints are truly remarkable and the telecast prints as seen on the tube are great."

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Maude Adams

Courtesy of The Bettmann Archive

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New York • Chicago • Los Angeles • San Francisco



To this hearing room in Washington the top layer of executive talent of the three television networks moved last month, summoned by an FCC that has been investigating networks for the past seven years and is grasping for power to control them. The story of the hearings begins overleaf. Condensations of the network case begin page 81.

FOR TV NETWORKS: A LONG DAY IN COURT



FOR sheer concentration of economic resources within their industries not many U.S. companies can match the three television networks. In a total commercial broadcasting system of 546 units (ABC-TV, CBS-TV, NBC-TV and 543 stations) the networks and the 15 stations that they own take in more than half of the industry's total revenues and nearly 40% of its profits. Figures like those create job security for government investigators. Ever since television became an important feature on the national scene the networks have been under incessant scrutiny—by Congressional committees, by the Antitrust Division of the Department of Justice and, most of all, by the Federal Communications Commission.

The FCC's interest in networks has been particularly avid. Though the agency is empowered to regulate broadcast stations, networks are outside its direct control. With every sign of growth in network influence, the FCC's itch for more authority has been intensified.

For almost seven years the FCC has had a special staff assigned to study network operations. The staff has produced one report 1,327 pages long and is now preparing another to be based on some 10,000 pages of testimony accumulated since the first report came out. The time consumed in this study and the quantity of material produced cannot be charged entirely to the natural reluctance of civil servants to work themselves out of a job. If one discovery has been made in the network study staff's explorations, it is that television broadcasting is a very complicated enterprise.

The record of the FCC's seven-year investigation was closed last month with the taking of detailed testimony from the networks on the broad subject of network programming. That subject has exclusively occupied the study staff for the past three years during which it has heard from

advertisers, advertising agency men, program producers, talent agents, writers, directors and station operators. Whatever conclusions may eventually be drawn by the FCC and its staff, the record—now that it can be read in its entirety—discloses that the concentration of economic resources reposing in the three television networks does not necessarily mean a corresponding concentration of economic power. Television isn't that simple.

In the record is evidence of massive network strength, but the strength is far from absolute. It is fragmented by competition among the networks, and it runs up against conflicting strengths of advertising clients, program sources, affiliated stations, public opinion and, not the least significant, existing regulations of the FCC.

From the networks' point of view their freedom to maneuver is already circumscribed. Through its regulation of their affiliated stations and the stations that they own the FCC has for years enforced restrictions on network operations. It limits the amount of programming that affiliates may accept from networks. It prevents stations from signing contracts that will permit networks to force affiliates against their will to set advertising rates or accept network programs. As of last Dec. 31 it invoked a new rule prohibiting affiliates from letting network sales organizations represent them in the sale of non-network time. (Networks may still represent their owned stations.) All these restrictions appear in the FCC's Chain Broadcasting Rules.

Yet a majority of Federal Communications Commissioners believe their present authority is inadequate. In May 1960 they asked Congress for the power to apply direct regulation to the networks. The request was renewed last year, and indications are that it will be actively considered in the current session. What troubles the networks is that the FCC has not explicitly described the kinds of regula-



The FCC listens to networks. In seating order (l-r): Republicans Ford, Lee, Hyde; Democrats Minow, Bartley, Craven, Cross.

tion it has in mind. They fear it has designs on programs.

An existing section of the Communications Act specifically prohibits the commission from engaging in program censorship, and the section would apply if the commission's direct authority were extended to the networks. There are ways, however, to influence the course of programming without committing censorship in the legal meaning of the word. The networks assume that some form of program control must figure in the plans of an agency that has spent three years investigating every facet of network programming.

The network regulation bill was on everybody's mind during the FCC's network hearings last month, even though it was not among the topics that FCC Chairman Newton N. Minow had listed for discussion. In summoning the networks to testify Minow had told them the hearing would cover:

1. The trend toward network acquisition of various kinds of financial interest in programs supplied by outside producers.
2. The relationships of networks with talent agents that act as producers or packagers.
3. The policies and practices of program selection and scheduling.
4. The policies and practices of news and information programming, including reports on station clearance for news and information shows.
5. The use of ratings and other audience measurements.
6. The extent of advertiser influence in the selection and editing of programs.
7. The means by which affiliated stations are provided with information on which they can make informed judgments as to whether to accept or reject network shows.

All those subjects were discussed in prepared testimony

and in questioning. But the non-agenda subject of network regulation and attendant questions of program control dominated the hearings. Government influence over programming was labeled a distinct threat in the testimony of two network chief executives and disclaimed as either a possibility or purpose in the questioning by the FCC commissioners who have been most active in shaping the agency's program policies and busiest in efforts to get more cultural programming, serious drama and uplifting shows for children on the air.

CBS, the first network to appear, opened the subject of government programming interference at the very beginning of its presentation. "What we have been seriously concerned about," said Frank Stanton, CBS president, "is a drift toward indirect, but nevertheless effective, program control by the government. We do not think that the unhappy results of such control would come about overnight. But in the long processes of history, there would certainly be a day of reckoning."

NBC's Chairman Robert W. Sarnoff was more blunt—and as a consequence got rougher treatment in commission questioning. "Some would impose the centralized authority of government to determine what is good for the public to see and hear," he said. "I do not believe the public has delegated that right to any group. Certainly the commission is not empowered to act as an agent for the public in this area, to speak for what the public should get."

Though he named no names and identified no circumstances Sarnoff must have been thinking of Newton Minow—who has described television as a vast wasteland and has repeatedly called for improvement in specific types of shows—when he said:

"Short of directing the choice or suppression of programs, is it proper for the commission to outline particular pro-

gram standards that represent its own views of the service the public ought to receive?

"Should the commission indicate the programs or types of programs it favors or disfavors, or the scheduling it welcomes, knowing that such expressions from the licensing authority carry with them an official weight quite absent from similar expressions by private individuals?"

"Can the commissioners—or any one of them—speak for the tastes and interests of 180 million Americans? And should they seek to do so—even for the most beneficent purposes, to influence programming to conform to their own ideals?"

"I believe the commission should do none of these things."

The difference in the network and commission views on government influence became evident in the questioning that followed Sarnoff's reading of his prepared testimony. Sarnoff, in an exchange with Ashbrook P. Bryant, the chief

TELEVISION'S DOLLARS: WHERE

As is clear in the charts at right, the three television networks would be caught in a profit squeeze if they did not own 15 TV stations (five VHF's each, the legal limit) in major markets. Collectively in 1960 (the latest year for which figures are available) the networks made \$33.6 million profit before federal income tax, a retention of only 4.6% of total revenues of \$727.1 million. The collective profits of the owned and operated stations were almost double those of network operations, and the rate of o&o profit to revenue was 36.2%.

As an elite group of VHF facilities in big markets the o&os are far above average in revenues and profits. Yet collectively the 515 other TV stations in the 1960 report showed a healthy 20.5% profit on revenues.

These figures serve to emphasize the network contention that the network profit slice of the total broadcasting economy has been diminishing while the station slice has grown. Network executives made much of this in testimony before last month's FCC network program hearings. They used it to explain why they must seek financial interests in programs they acquire from outside producers and why they must scramble for every legitimate dollar they can find in advertising revenue.

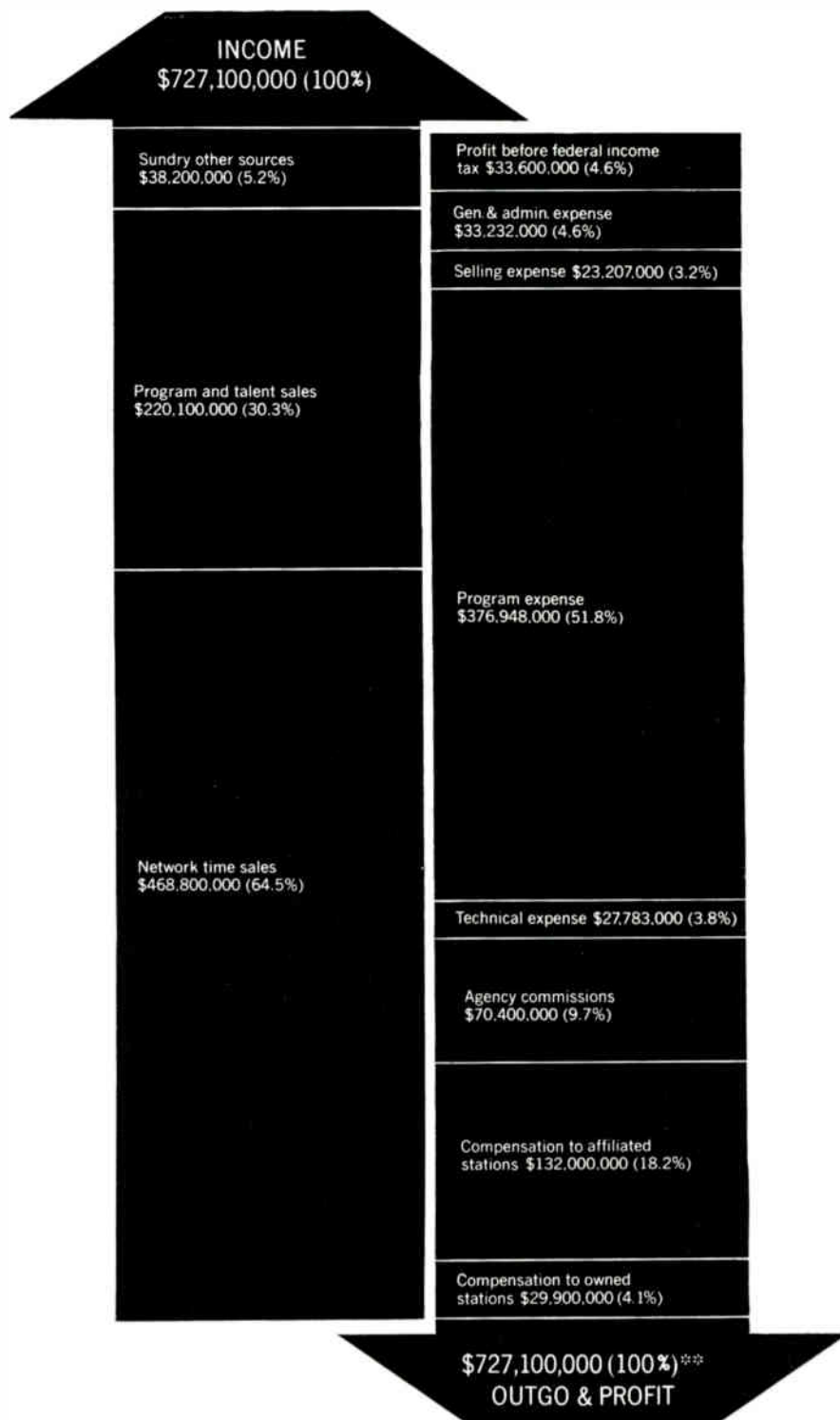
In the five year period 1956-60 the network share of total industry revenues has remained almost static—38.5% in 1956, 39% in 1960. In the same period the network share of total industry profit has declined—22.9%, 19.2%, 19.8%, 14.4%, 13.8%.

The combined network and o&o share has followed a similar pattern. The collective revenues of networks and their owned stations have stayed at just about half the total industry revenues—49.3% in 1956, 50.5% in 1960. Combined network-o&o profits have declined: 45.1%, 44.2%, 44.8%, 39.6%, 39.0%.

For the networks the problem is that program costs have been rising faster than revenue from program sales. As an example, Walter Scott, NBC executive vice president, testified that an hour show that cost \$70,000 to produce in 1956 now costs \$110,000.

In 1960 the three networks spent \$156.8 million more for program expense than they took in from program sales. Scott summed up the prevailing network view: "In economic terms, the values generated by network service have benefited other elements of the industry more than they have benefited the networks themselves." The network is going to try to get affiliates to take a bigger share of the burden, he said.

TV NETWORKS



*Includes \$132,000,000 compensation from national networks and \$2,800,000 in sales to miscellaneous networks.

of the FCC's Office of Network Study, quoted from a letter the commission had written to Sen. John O. Pastore (D-R.I.), chairman of the Senate Communications Subcommittee, in support of its network regulation bill.

In the letter the commission claimed that as an "indirect result" of its network programming inquiry there had been an increase in public affairs programming in prime evening time.

"Now," said Sarnoff, "without getting into a discussion on whether that is a valid conclusion, I think it is significant

that a letter from the commission refers to the fact that in its view, and as a result of inquiry indirectly, the amount of informational programming has been affected."

At that point Minow interrupted. "Are you putting on any programs right now that you don't want to put on?"

"No, sir," said Sarnoff.

"Are you taking off any programs that you don't want to take off?"

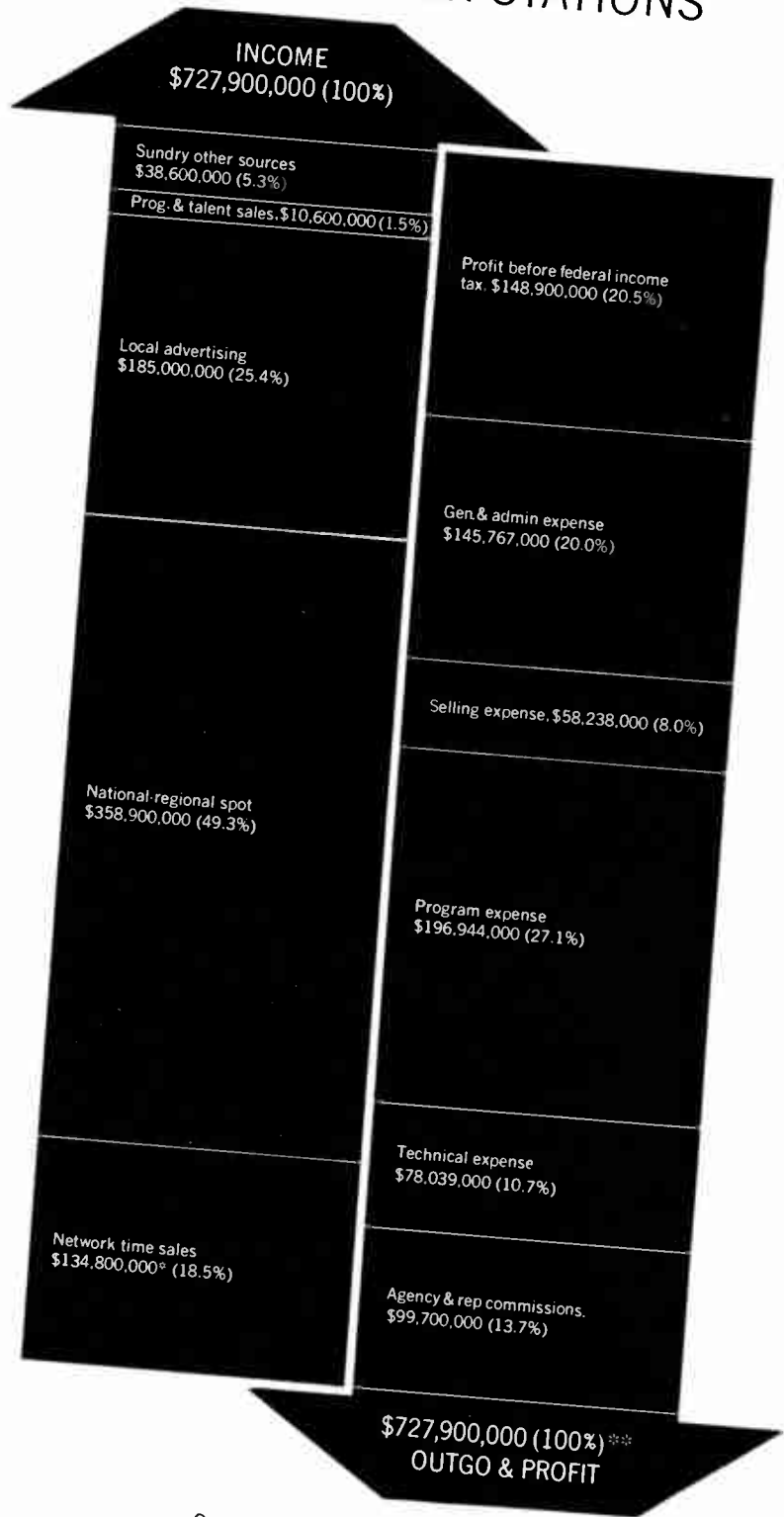
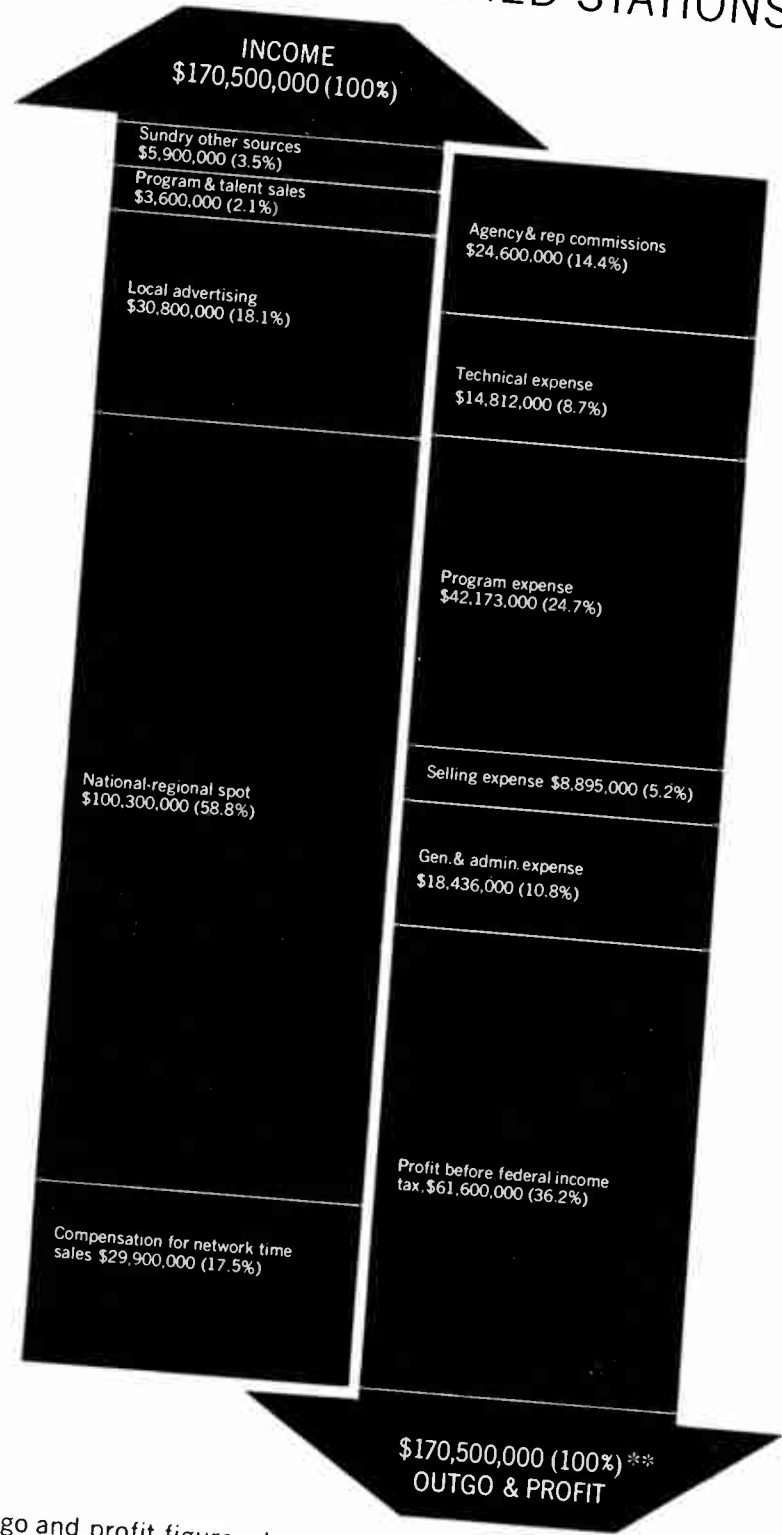
"Not to my knowledge," said Sarnoff.

"Our sensitivity about freedom of expression, I assure

THEY COME FROM, WHERE THEY GO

15 NETWORK-OWNED STATIONS

515 OTHER STATIONS



**Outgo and profit figures do not add exactly to total indicated because of rounding in the figures for the larger items.

Source for all figures: FCC financial reports for 1960

At issue: Should the public or the FCC determine what's to be on TV's schedules?

you, is as great as yours," said Minow. "I want to be very clear about whether you think NBC's or any other broadcaster's freedom is in jeopardy."

Sarnoff did not answer the question directly. A little later, still under questioning by Bryant, he said: "I think it makes a difference whether a broadcaster programs his station because he believes it is the way the commission wants it scheduled, or he programs it because he believes that is the way his local audience wants it scheduled."

Commissioner Robert T. Bartley interrupted: "What is the difference whether the public wants it or the commission wants it?"

"I think it is a very fundamental difference," Sarnoff said. "I think it is one thing for the public to receive what it has indicated it would like to have, plus what the broadcaster feels should be added, or to receive a schedule the commission thinks it ought to have. There you are getting the government telling them what is to be broadcast."

Still another commissioner, Frederick W. Ford, took issue with Sarnoff. Ford interrupted him during his prepared testimony at a point where he opposed network regulation because of threats it posed of program control. Ford was the principal architect of the commission's present program policy and has been sensitive to suggestions that the FCC flirts with censorship.

"Presumably," said Sarnoff in his statement, "the commission wants regulatory power over network programs so that it can do something about them." It was then that Ford cut in.

"Tell me precisely what the commission has done," he said. "You are making a basic assumption here that we are seeking to regulate the programming of networks. And I find nothing in any commission action that indicates that we are going to hop on the networks and tell them what to put in their program schedule or how to program or anything else."

Sarnoff said that in its letter to Sen. Pastore the FCC had said it was conducting an inquiry into networking to determine what kind of regulations were needed. "This is a program inquiry," said Sarnoff. "It seems to me that it is reasonable to assume that what the commission is interested in is regulation and since it is seeking the facts within a program inquiry and that is what all the questioning has been addressed to, the regulation it seeks would certainly affect network programming. I hope I am wrong in my assumption."

SPLIT IN THE FCC

A division of opinion within the commission on questions of program supervision by the government was illustrated during questioning of James Hagerty, ABC vice president in charge of news, special events and public affairs, by Commissioner Rosel Hyde who has expressed concern about FCC statements on programming.

Hyde asked Hagerty if he agreed that in a political system that places its confidence in the judgment of the people all communications media must be "unsubservient and unimpeded."

Hagerty agreed.

"How about just a little control," said Hyde, "for the

purpose of eliminating the possibility of excessive violence, obtaining balance in the programming and meeting a test of public interest which some agency might see fit to develop?"

Hagerty replied that no agency was "going to dictate to me on how I report the news or how my people report the news."

Oliver Treyz, ABC-TV president, spoke up to say: "If you are going to have freedom of news as far as television is concerned, you also need freedom of television."

Hyde asked Treyz what he thought of the FCC program policy statement that was issued in July 1960. It was in that statement, issued when Ford was chairman, that the commission announced it would hold licensees to the programming promises they had made when they obtained their licenses. In addition, however, the policy statement listed 14 types of programming that it suggested might be included in station schedules and made several general observations about programming.

Treyz said he found nothing objectionable in the program policy (Sarnoff had said the same thing).

"I would suggest to you," said Hyde, "that it does contain principles which place limitations upon broadcasting which do not apply to the printed press. Perhaps this is an illustration of a bit of censorship being developed in connection with a pursuit of very worthy objectives."

FORD VS. HYDE

Ford abruptly interceded. "Mr. Chairman, I think that in order to make the record straight, it should be stated here that the vote on that was 6 to 1, and Commissioner Hyde was in the minority, and I violently disagree with his interpretation of that document, and I do not think it can be supported."*

At that point Minow volunteered that although the policy was written before he joined the commission, "I am in total agreement with it."

Of the three networks only NBC, in the statement of its chairman, mentioned the network regulation bill in prepared testimony, but in response to questions all three took positions opposing it.

Sarnoff was inflexible in his opposition. Under questioning by Bryant he said: "I see no need for legislation and regulation over networks. I think they can be reached, as they have been very successfully, by present means." Minow asked him to submit a different bill that would suit him. "Let me not mislead you, Mr. Chairman. I have trouble with the bill, period. I mean it would be difficult for me to frame a bill when I don't believe there ought to be legislation."

Stanton, in answer to questions by Commissioner Robert E. Lee, said—as he had before—that he would not mind network regulation if it were confined to those areas where indirect regulation is already applied by the Chain Broadcasting Rules, but "I have never quite seen why it was necessary to apply this to the networks."

Affiliates have the power to accept or reject network

*Mr. Ford's memory was not quite accurate. The vote was 5 to 1. The seventh commissioner, Charles King (a Republican who was later to be replaced by Newton Minow), did not vote.

shows, Stanton said; they are fully able to control the balance in their schedules. Further the FCC already holds license power over the stations owned by networks. "We wouldn't put something on the network that our company owned stations would say 'no' to for reasons involving taste or violence or anything of that kind."

Besides, said Stanton, if the FCC transferred program responsibility from the stations to the network, "I think the criticism that has been made years ago about the affiliate being just a way station and they just turn the switch and the programs come through would be even more true. I don't like to see that situation." Stanton said CBS would prefer to share the responsibilities with affiliates and to "have the benefit of the criticism and counsel in acceptance and rejection of the affiliates."

When ABC's views on network regulation were solicited, they were supplied by Everett Erlick, vice president and general counsel for the network's parent company, American Broadcasting-Paramount Theatres. Erlick said the network would oppose the bill in forthcoming Senate hearings.

ABC feels it is already effectively regulated through the regulation of affiliates and its own stations. Erlick also saw a weakening of the individual station's position if the regulatory focus were directed toward the networks. "We feel that would be a mistake," he said.

All three networks endorsed another piece of legislation that the FCC is pushing this year, a bill to require manufacturers to install full-range reception in all television sets shipped in interstate commerce. Most sets now in use or in production are limited to reception in the very high frequency bands. The FCC reasons that if from now on all sets could tune to both the very high frequencies and the ultra high frequencies an incentive would eventually be created for the opening of stations in the now largely unoccupied UHF range. In endorsing the all-channel set legislation the networks stated a desire for increased competition, but the desire varied among the networks in intensity and purpose.

STANTON'S PLEA FOR COMPETITION

Stanton made the subject of increased competition a major theme of his statement. He called for a massive effort by the government and the industry to create an opportunity for more stations and more networks. "If we really believe," he said, "that over the long haul improvement and progress are attained in a democracy through competition for the attention and approval of a people free to make up its own mind, then we must put our major trust in improving the conditions of competition."

Sarnoff recognized competition as an existing fact of life which, like most others, has its good points and its bad. The competition among the three networks has led to programming gains, said Sarnoff. It has also led to price wars and to the tendency to "overflow" successful program formats. "We must also recognize that the development of more and more competitive units in television will not only increase competition's advantages but is likely to increase its drawbacks."

The main thrust of Treyz's appeal was for measures that would place third stations in markets now having one or two and thus supply ABC with outlets comparable to those of the older networks. ABC has pursued this course for years in proceedings before Congress and the FCC.

None of the networks mentioned in prepared testimony a feature of the present station distribution that inhibits all

of them in negotiating with affiliates. Only 24 cities have four or more stations each, and it is only in those 24 that a network can threaten to dump an obstreperous affiliate and move to an unaffiliated station. As a practical matter that list is reduced by network ownership of stations in seven of the cities.

Commissioner Bartley brought that subject up in questioning William B. Lodge, CBS-TV vice president for affiliate relations and engineering.

"As a station relations man your life would be much simpler, would it not, if they had an additional number of opportunities for affiliation in each community," said Bartley.

"In a way, yes," said Lodge.

"In other words," said Bartley, "it would be somewhat easier in your negotiations if you had some other place to go than one of the three or two stations in the market."

Lodge said: "It would improve our negotiating position, I believe. It would also mean that the people in those areas would get three or four programs rather than just one or two."

Each of the networks had prepared detailed testimony on the seven topics they had been asked to discuss:

1. Network acquisition of financial interests in programs supplied by outside producers. In earlier phases of the FCC's inquiry some Hollywood film producers had asserted that networks high-handedly demanded profit participations and other financial interests as a condition to putting shows in the schedule.

DESIRABLE, NOT MANDATORY

All three networks stated they actively sought financial participations in the hope of narrowing the spread between rising program costs and program revenue. All denied that this influenced their selection of shows.

"I want the record to be quite clear," said Aubrey, the CBS-TV president, "that to the best of my knowledge and the knowledge of my associates most closely involved, we have not sought to obtain a participation in a program as a condition of that program's acceptance in our network schedule, and we have not sought to obtain a participation in a program unless we have invested substantial sums in the pilot or the program series itself."

James A. Stabile, vice president and associate general attorney of NBC, said that the great risks in program selection required the network to drive the hardest bargain with producers that it can. "What we get," he said, "varies widely from case to case, depending on how much we need a particular program at a particular time and the competition among the networks for it."

Stabile gave an accounting of the network's experience with the total of 37 program series in which it has had various kinds of financial interest from the fall of 1957 to the fall of 1961. NBC spent \$101 million for the programs. It recovered \$72.4 million from network sponsors and out of that paid \$400,000 into a profit-sharing pool participated in with packagers. The network's total recovery from profit-sharing and distribution rights was \$1.1 million. "The net financial effect to NBC of its program costs and its program revenue—including the revenue from all its financial participation in these 37 programs—was a loss of almost \$28 million," said Stabile.

2. Relationships of networks with talent agents that act as producers and program packagers. All three networks testified that agents perform useful services in the complex

world of show business. Commission questioning on this subject was scant, although Ashbrook Bryant, the network study chief, questioned Sarnoff about NBC arrangements with the major agency, MCA, and its production associate, Revue Productions.

Bryant referred to a heavy representation of Revue shows and MCA-represented packages in NBC's past schedules and asked if it were "a coincidence" that so many Revue and MCA shows appeared.

Sarnoff said he didn't know what Bryant meant by "coincidence." The shows were there "because we thought they were good programs that ought to be in the schedule."

3. *Program selection and scheduling.* From representatives of all three networks the commission learned in detail how networks go about the intricate job of developing programs and weaving them into a schedule.

As Aubrey of CBS-TV explained, planning for a new season starts a year and a half before the season begins. It starts with the consideration of raw ideas that may number in the hundreds. From these perhaps 40 are picked for further study and development. When possible CBS-TV likes to move these 40 through step-by-step development, first putting them in detailed outline form at a cost of \$2,000 to \$3,000. Those that are retained are turned into scripts at \$5,000 to \$10,000. The next step for the survivors is the filming of a pilot that may cost anywhere from \$80,000 to \$200,000 or more.

Aubrey said CBS-TV now had 24 programs in development, "most of them in the final stage." Nine are hour programs, 15 are half-hours. Together they are enough to re-program two-thirds of the network's 1962-63 schedule.

The program scheduling process was described by Aubrey as "the heart of networking." The broadcaster must create a mix of programs that will not only appeal to most of the people most of the time but will also consider minority tastes.

"I must tell you," said Aubrey, "that there is no rigid formula by which this is achieved. In practice a network schedule at any one time is the result of development or growth over a period of time, it is the composite of many individual trial and error situations, and it is the product of many forces.

"It develops or grows by 'feel' rather than by formula. It is almost as if a network schedule were a living organism."

FOR ABC: EMPHASIS ON FILM

In program selection and in scheduling, ABC-TV differs from CBS-TV and NBC-TV. The reason, as given by Treyz, is that ABC-TV lacks primary affiliates in many communities. Treyz testified: "Until such time as there come to fruition equal third channel facilities in such markets as Syracuse, Rochester, Grand Rapids, Rock Island-Davenport, Champaign-Urbana, Greensboro-Winston Salem, Jacksonville, Binghamton, Altoona-Johnstown, we must act on the knowledge that we can neither satisfactorily clear, nor reasonably expect to enlist advertiser support for, programming in the live drama and variety fields."

In contrast to that of the other networks, ABC-TV's program planning concentrates "on the development, production, clearance and sale of quality film programs such as *Ben Casey*, *Naked City* and *The Roosevelt Years*," said the ABC-TV president.

In questioning that followed Treyz's delivery of his prepared testimony, FCC Chairman Minow asked:

"Here is the point that many observers have been talking about with respect to ABC, and that is while the other two networks have carried a load on public affairs programming, news programming which all three agree is not profitable, that ABC has been willing to counter-program with other things while the other two networks do the public affairs programming. What is your comment? As you are aware, this has been a very common criticism."

Treyz replied that counter-programming was important in the public service area. "We have counter-programmed the other networks with *Winston Churchill—The Valiant Years*. We are now counter-programming other networks with a news program regularly scheduled at 7:30 Wednesday night." (His reference was to the new Howard K. Smith show that started Feb. 14, the week after Treyz testified.)

"Right," said Minow, "you are going to begin that shortly. Is this a change in your. . ."

Treyz broke in. "Counter-programming involved not just the action-adventure shows, which seems to be the stress of the questions, but also different kinds of programs, situation comedies and public affairs programs. Public affairs programming is not something that is absolutely new to ABC by any matter of means."

Hagerty, who joined ABC as head of news in January 1961, had testified earlier there was one regular news program on the television network before he joined it (see below).

ACTION ON ABC-TV

The commission's intense interest in ABC programming was displayed in extended questioning of Treyz about two shows, *The Untouchables* and an episode of *Bus Stop* that starred Fabian, the singer. Much of the questioning covered ground that had already been gone over in hearings before the Senate Juvenile Delinquency Subcommittee which off and on in the past year has investigated television violence.

A protest against *The Untouchables* was filed last year with the FCC by James Bennett, director of federal prisons, after an episode had, in his opinion, maligned federal guards. Bennett complained that the show was fiction but pretended to be based on fact. ABC-TV agreed to change the credit to say stories were fictionalized.

Bryant, the FCC network study chief, questioned Treyz about the Bennett complaint and about Senate testimony that the producers of *The Untouchables* had been instructed to step up the action. The questioning on that subject now occupies 67 pages of the FCC's hearing transcript.

Two weeks before his appearance before the FCC, Treyz had been summoned before the Senate Juvenile Delinquency Subcommittee to explain why he ordered the Fabian episode of *Bus Stop* broadcast despite its rejection by 25 affiliates that had seen it in a special closed circuit showing. The story featured Fabian, who is popular among teenagers, in a role as a psychotic killer. It was denounced by the Code Board of the National Association of Broadcasters.

At the Senate hearing Treyz said the decision to air the show was his and that he made it in the belief he would be discouraging creative artistry if he censored it.

To the FCC he testified that the final version of the program had been cleared by ABC-TV's own continuity acceptance department and he chose not to override that clearance. He said in the FCC testimony, as he had not in his appearance at the Senate subcommittee, that if he had

the decision to make again, he would not broadcast the show.

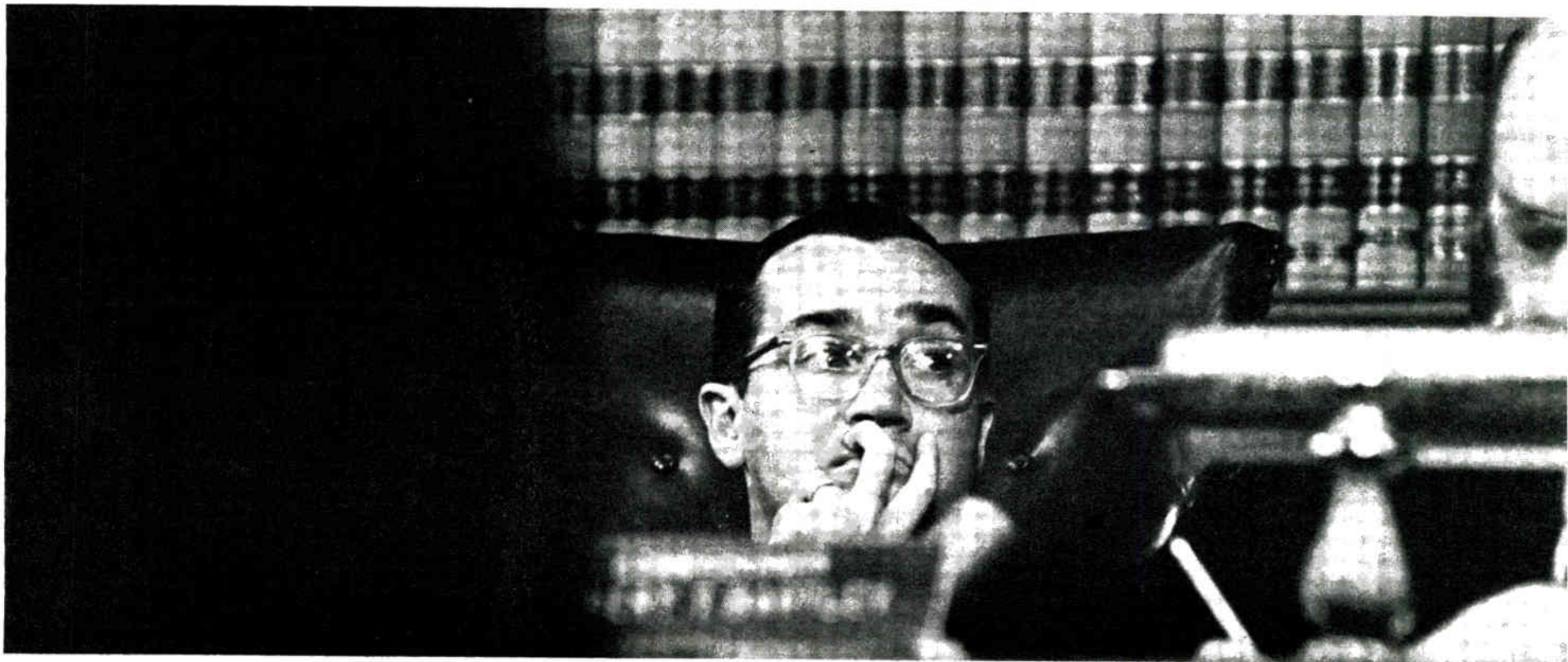
The testimony on the *Bus Stop* episode occupies 40 pages of FCC transcript.

4. *Policies and practices of news and information programming on networks.* It was none of the three network news chiefs, but the program vice president of NBC-TV—who has no jurisdiction over news—who gave the FCC the most concise description of contemporary television news operations. The NBC-TV executive, Mort Werner, said: "I am sure that the producers of news and informational programs, who are now enjoying such widespread attention and recognition, feel that the Golden Age is with us now."

Richard Salant, CBS News president, testified that information shows on CBS-TV in the 1961-62 season will total

5. *The use of ratings.* All three networks explained why audience measurements are essential in gauging program performance. All three added that ratings figure as no more than one of many considerations in the formation of a network program schedule.

Hugh M. Beville Jr., vice president, planning and research, NBC, said there were two reasons why broadcasters use ratings. Ratings are the only means broadcasters have to measure the size of audience. "We do not have a built-in monetary gauge, such as ticket sales or subscription figures, for determining audience acceptance of our programs." Additionally ratings are needed to prove audience delivery to advertisers. "Television is intensely competitive and centers on competition for audiences," said Beville. "The only value a broadcaster has to offer an advertiser is an



A pensive Newton Minow, presiding at the network hearing, listens to the men whose programming he has called a wasteland

about 690 hours—17% of the whole network schedule and an increase of 40% over the information volume of 1960-61.

William R. McAndrew, executive vice president in charge of news at NBC, said his division now provides 25% of the program time on NBC-TV. In the past five years the volume of information programming on his network has increased by about 72%.

Hagerty of ABC had bigger gains to report. "We practically started from scratch last year to build a vital major news network operation," he testified. When he joined ABC, the television network had one 15-minute newscast at 6 p.m. Monday-Friday, carried by 38 stations. The network now has *Midday Report*, 1:25-1:30 p.m. on 107 stations; *American Newsstand*, 4:50-5 p.m. on 112 stations; *Evening Report*, a 15-minute show carried between 6 and 7 p.m. on 97 stations; *Final Report*, 11-11:12 p.m. on 72 stations; and the weekly *Howard K. Smith News and Comment* 7:30-8 p.m. Wednesdays on 85 stations.

Hagerty told of extensive development at ABC in the documentary field. News costs of the network have more than doubled in a year, he said.

audience, and proof of audience delivered is essential to networks' economic survival, in competition with other networks and other media."

Beville took a crack at critics who have said that rating services do not adequately reflect what people really want from television. He described two special studies that he said proved there is "a considerable difference between what people say and what they do; as a rule, most of them do not practice at the television dial what they preach to the pollster."

In a University of Oregon study it was found that respondents who complained the most about the lack of variety in television programming were those who actually made the least varied choices in their actual program viewing.

In a Pittsburgh study commissioned by NBC and executed by American Research Bureau persons who had completed regular ARB diaries of actual viewing were interviewed with questions designed to elicit expressions of program preferences. Of the sample 76% agreed with the statement that there ought to be more educational programs on TV. Of those not quite 4% had viewed the Pittsburgh

educational station—which is considered among the strongest educational outlets in the nation—at any time during the diary week. Whereas 96% of the sample agreed that “nearly everybody can get something out of educational TV,” only 6% watched the educational station in the diary week; 94% did not view a single program on the educational channel.

6. *The extent of advertiser influence in the selection and editing of programs.* The networks were in agreement that advertisers are permitted to exert considerable influence over entertainment programs, but they are kept out of the news field.

The distinctions drawn between news and entertainment shows as provinces for sponsor influence puzzled Commissioner Bartley. During the questioning of Walter D. Scott, executive vice president of NBC’s television network, Bartley said the Supreme Court had held that motion pictures were entitled to the protection of the First Amendment on these grounds: “The importance of motion pictures as an organ of public opinion is not lessened by the fact that they are designed to entertain as well as to inform. As was said in *Winters vs. New York*: ‘The line between the informing and entertaining is too elusive for the protection of that basic right, a free press. Everyone is familiar with instances of propaganda through fiction. What is one man’s amusement teaches another man’s doctrine.’”

Bartley asked Scott: “Would you care to comment on the apparent differences in attitude of the network with respect to entertainment programs and news and public affairs programs?”

Scott said the kind of advertiser influence prevailing in network shows affects “relatively minor areas.”

“We do feel that in the entertainment programs we should allow for that kind of advertiser expression of his business policy considerations or to allow him to avoid things in the entertainment programs which in his judgment might have an effect upon his business or corporate image. In the news program area we feel that there we are dealing with matters of public policy, public controversy in many cases, and that this is not appropriate in those cases.”

The discussion of sponsor influences in programming led to discussion of the “magazine concept” which has been suggested as a means of removing advertisers from program control. Aubrey of CBS-TV treated that subject in his prepared statement.

“The magazine concept,” said Aubrey, “would limit the advertiser to buying insertions which the network would then rotate through its schedule. Because the advertiser would have no voice in the selection of program adjacencies, his participation in all program matters would be severely curtailed if not eliminated entirely.” Aubrey didn’t think it would work in TV.

Network programs are so diversified, he said, that they encompass the appeals of many different types of magazines. “Forcing an advertiser to buy television without regard to program adjacency would be analogous to insisting that the advertiser who buys a page in *Fortune* must also run his advertisement in all other Time Inc. publications, *Architectural Forum*, *House and Home* and *Sports Illustrated* as well as *Time* and *Life*,” Aubrey said.

If the magazine concept were invoked in TV, said Au-

brey, network television would become a medium bought solely on the basis of circulation. “Those programs which give diversity and balance while delivering smaller or more qualitative circulation, would inevitably, we believe, be forced out of networks’ schedules due to the pressure of competition.”

Scott of NBC-TV took the same position in his prepared testimony, and Treyz of ABC-TV followed suit in questioning. When asked his views on the magazine concept, Treyz said he had once tried to sell a magazine plan for a whole night’s programming to Young & Rubicam. By coincidence, the Y&R executive who worked with him was Everett Erlick, who is now vice president and general counsel of AB-PT, ABC’s parent company. Erlick was sitting with Treyz during the FCC questioning.

Erlick said he had tried to interest a number of Y&R clients in Treyz’s proposal, but he had to give up. He described some client reactions. One sponsor had a fixed policy against advertising after 10 p.m. and hence did not want to be rotated into the 10-10:30 period that was in the proposed schedule. A tobacco company did not want to reach children and so would not be rotated into a cartoon at the beginning of the evening plan. Another company wanted male audiences and was uninterested in parts of the schedule that promised to appeal to children and women.

Treyz said this experience proved to him that if the magazine concept were adopted, “there is no question but what the advertising base would erode very seriously.”

FCC Chairman Minow at that point said: “Now my own feeling is that you can never be an editor, you know, making judgments on balance, unless you are really in charge, unless you are able to make the determination as to what goes on the air and not somebody else.”

“Mr. Chairman,” said Treyz, “we are in charge. We do not need the magazine concept to be in charge.”

7. *The means of keeping affiliates informed.* All three networks introduced exhibits of various kinds of information regularly sent to affiliates, and all three testified to other types of communications used to give affiliates enough information on which to make program judgments.

In questioning Frank Stanton, Commissioner John Cross asked if he thought the network was “doing everything that you reasonably can” to help affiliates make judgments.

Stanton said he thought more could be done, though he had testified that much was being done already. He said he intended to explore the possibility of increasing the number of advance program screenings by closed circuit. “I think perhaps we should find a mechanism for taking certain program types and previewing more of those to our affiliates.” Stanton added that, of course, some types of programs could not be previewed.

*On the next 22 pages
are condensations of all
prepared testimony entered
by network witnesses at
the FCC’s program hearings*

(in order of appearance)



COLUMBIA BROADCASTING SYSTEM

DR. FRANK STANTON
President, CBS Inc.

The serious concern is about a drift to indirect control

MUCH has been said in this hearing and in other proceedings before the commission as to how far the commission could go before it would infringe on the responsibility of the broadcaster. We pointed out in earlier testimony, and have emphasized since, that the danger involved is the gradual intrusion of government into programming. We tried to show why we believed that even the most subtle type of government intervention in the area of programming would have an effect on the broadcaster's choice of programs he would select for his public.

We have recognized that the commission has examined program proposals or operations of stations in two areas: first, in order to make a determination in a comparative hearing among two or more applicants as to who would best serve the public interest; and second, in order to determine whether or not performance by a licensee conformed substantially with his promise and, thus, whether he was sufficiently responsible to be entrusted with a license.

I do not believe that the government should go beyond this.

I do not see censorship of broadcast programming in the strict sense of prior

restraint as an issue here. I do not believe that members of the commission have any such motive, nor do I know of any example of its having been practiced.

What we have been seriously concerned about is a drift towards indirect, but nevertheless effective, program control by the government. We do not think that the unhappy results of such control would come about overnight. But in the long processes of history, there would certainly be a day of reckoning.

The wide range of opinions expressed in all the long sessions of this hearing as to what kinds of programs should be on television has served to highlight a strong human instinct. We all seem impelled to lead others to the heights we ourselves have attained—or think we have attained—through some form of coercion or cultural speed-up.

Broadcasters themselves are not immune from this common urge. I myself have my own favorites among television entertainment and information programs. I am sure that this is true of members of the commission.

In this connection, I confess that there has occurred to me the possibility that the more sophisticated who are restless with the type of entertainment that appeals to others may need a rededication of faith in that hopeful experiment that is our democracy.

But those of us who are in broadcasting know very well that the moment we give way to any impulse to offer only those programs which, because we like them, we think are best for everybody else, we not only risk immediate

and total disaster, but we negate the very essence of democracy.

In a society dedicated to the importance of the individual, each of us would fight for the right of every other American not only to state his own views, but to exercise his own preferences in taste and judgment. We in broadcasting have the responsibility to serve the American people. And as we attempt to understand the complex and incalculable diversity in our population, it is helpful to remember that less than 32% of the American people between the ages of 18 and 64 have more than a high school education; and that 32% have had no more than eight years of schooling altogether.

It is equally helpful to remember that there is nothing static about a democracy such as ours. Fifty per cent more of our population had college degrees in 1959 than in 1940, and the percentage of our people who have had four years of high school has increased by 50% during the same period. The percentage of our population whose formal education has been limited to eight years has dropped from 47 to 32%.

Broadcasting must not only keep pace with this progressive change but anticipate it, for real progress in television programming is responsive to a ferment of demand from all the millions of families who are looking at it for some five hours a day for diversion and information. That demand is the only force that can have validity and lasting authority. And true change and progress in this demand can result only from the gradual elevation of the educational level of the American people. Televi-

sion itself has participated in this process, and it is for this reason that we, from time to time, move ahead of our audiences without their losing sight of us.

It seems to us that as television moves forward in a constant effort to improve, the most likely instruments of progress are the enterprise and initiative of competitors and the public's pressures, which are normal and healthful in a free, pluralistic society.

We see no national emergency in television programming. There is no wholesale abandonment of their responsibilities by American broadcasters. The public has not deserted television nor is there any public uprising against the general content of television programming. The day-to-day competition of the networks has brought each season not dozens, not scores, but hundreds of programs of distinction.

I do not want to suggest that all of this means we ought to be satisfied with the status quo. We make a serious mistake if we assume that after these brief and incredibly crowded years of growth, this medium is locked into its present situation—creatively, technically or economically. We must regard television's future not as sealed by its past, but as open-ended, susceptible to new advances.

If we really believe that over the long haul improvement and progress are attained in a democracy through competition for the attention and approval of a people free to make up its own mind, then we must put our major trust in improving the conditions of competition.

The major direction this improvement can take in television is formulating a better system of using the spectrum to make possible new stations and to encourage new networks. I am well aware that many thoughtful observers have seen economic difficulties if competition in television is increased. We cannot be deterred by such fears. One of the penalties of a free economy—as of a democratic society—is that we have frequently to put up with short-term disadvantages in order to achieve long-term gains. This is often a characteristic of expanded competition. A kind of Gresham's Law sets in when, with increased competition, lower quality of programming may drive out the higher quality. We should be careful not to exaggerate such temporary setbacks. Rather, we must put our faith in the ultimate ability of the people to distinguish between the good and the bad.

There has been, in my opinion, a dangerously misleading confusion of



FRANK STANTON

cause and effect, in this respect, with regard to the recent history of radio. Held up as a horrible example of what happens with a proliferation of stations, radio has been characterized as a victim of too much competition within radio itself.

DON'T BLAME COMPETITION

This, in my view, is simply not the case. Radio, when it was the only broadcast medium, owed its entire growth to competition. Its present unsettled state is due in large measure to the emergence of television which almost overnight took away much of its product and its audience. The need for radio today is to find a new place for itself under the sun. And it will find that place as it competes to develop audiences.

We have never abandoned our hope that there would eventually be a breakthrough in the present limitations on the use of the spectrum for television

broadcasting. It is all too true that we have at present no answer to some very tough technical problems in the adequate propagation of the UHF signal and the resulting economic problems. But I do not believe that this means there is no answer. We will have to resist the comfortable conviction that nothing further by way of technical progress is possible in television, just as Henry Ellsworth, the first Commissioner of Patents, later had to revise his opinion of 1843 that humanity was on the verge of "that period when human improvement must end," because everything had already been invented.

All of us concerned with television must bring new force, new concentration, new ingenuity to bear on a technical breakthrough opening the doors to more competition.

We believe that the widespread use of all-channel receivers would be an important step to encourage the use of

UHF frequencies. In this connection, we must look at television as a total system—not in terms of separate hardware components of transmitters and receivers, but in terms of standards which apply to both transmission and reception. These standards embracing both VHF and UHF areas of the spectrum are the system for television today. Full utilization of this system requires that sets be able to receive signals transmitted in all parts of the spectrum assigned to television.

TECHNICAL OFFENSIVE

But we must not delude ourselves that the full utilization of this system will result solely as a chain-reaction from any one step. To bring it about, we need to undertake a massive technical offensive on several fronts. It should involve the commission, the broadcasters, the laboratories, and the manufacturers of transmitters and receivers—an offensive directed at increasing competition both in stations and networks by increasing the availability of more outlets without sacrificing service to any important segment of the public. This will require a constructive, a patient and a confident attitude on the part of all, for it will not come without jolts and dislocations that will have to be dealt with in a spirit of hope and determination rather than of despair and defeat. And it will not be accomplished overnight.

The fast way to growth or improvement in free societies is often the wrong way. The only sure way is through the increased acceptance by the public of what is good and the increased rejection of what is shoddy. This is sometimes a painfully slow process. But it is a process that has proved to be spectacularly productive. It invites experiment and innovation. It is the surest way to insure that television, with its great potential, will always be a medium serving, and drawing its strength from, a free people.

RICHARD S. SALANT

President, CBS News

In three decades broadcast journalism has come a long way

INFORMATIONAL broadcasts on the CBS Television Network during the 1961-62 season will total approximately 690 hours—or about 17% of the total network schedule. This is an increase of about 40% over the 1960-61 season.

It is of course impossible to draw from

verbal description, whether brief or lengthy, the nature, the flavor or the quality of a broadcast. But I would respectfully ask you to turn with me to Exhibit No. 7 to see whether from it you cannot gain some impression of the scope and range of CBS informational programming. You will see such series as *CBS Reports*, *Twentieth Century*, *Eye-witness*, *The Great Challenge*, *Accent*, *Calendar*, *Douglas Edwards with the News*, *Walter Cronkite with the News*, *College of the Air*, *Camera Three*, *Look Up and Live*, *Lamp unto my Feet*, *The Saturday News with Robert Trout*, *Harry Reasoner with the News*, *Charles Colingwood with the News*, *Ned Calmer with the News*, *At the Source* and *Washington Conversation*. You will see the great diversity of people who have appeared on these broadcasts—President Kennedy, President Eisenhower, Nehru, Adlai Stevenson, U Thant, Alfred Landon, Walter Lippmann, Barry Goldwater, Molly Picon, Aleksei Adzhubei (Khrushchev's son-in-law) and the man in the bleachers who caught Maris' 61st home run. You will see that we have dealt with such diverse subjects as the Common Market, the birth control laws in Connecticut, C. P. Snow's Oxford, Existentialism, the operations of a bookie joint, the poetry of Robert Frost, and gifted children.

In three short decades, it seems to me

RICHARD SALANT



that broadcast journalism has come a long way. Informational programming is occupying more and more of the schedule. And the healthiest phenomenon in informational broadcasting is the sharp growth of competition within the last few years.

I would hope that the competition will increase—with the emphasis on quality rather than quantity. I do not believe that our affiliates, or the management of CBS or the management of the CBS Television Network owe us in the CBS News Division a living. We want no air time from anybody which our own programming does not justify.

Ideas—the programs themselves—must come first and must earn their way into greater portions of the broadcast schedule. I believe that we shall never attain full journalistic maturity until this is recognized. Any other course will bring us into the television schedule by forced feeding.

I am persuaded that, as we perfect our techniques, as we learn how information can be more effectively moved by making it interesting and imperative, we shall increase our share of the broadcast schedule. The real advances, however, will come as the American people themselves advance. One of the social phenomena of contemporary American society is the increase in educational levels. As the teachers, the preachers, the parents do their jobs better, they will till the soil for us in the informational field to reap. For surely the job cannot be ours alone.

I do not for a moment suggest that we are now doing enough. In my role, I am an advocate who wants more and more. But we only can help the public to develop an appetite—and then satisfy that appetite.

I think much is left to be done—not in the way of extracting time for the sake of a statistic but in the way of developing new ideas, new programs—as we developed *Twentieth Century*, *Calendar*, *Accent* and *CBS Reports*, among others—programs which got into the schedule because there are things that have to be said, information that has to be supplied, issues that have to be dealt with, informational programming gaps that need to be filled.

I believe that only those critics who stopped looking at television years ago still believe that television journalism avoids the great and the raw-nerved issues of the day. While in some limited circles, this legend lives on, it is only a legend. The fact is that we have tended to concentrate on the hard news and the central current issues to the partial exclusion of other aspects of information—for example, the whole history of man and what he is and how he got here. We have tended to neglect the fields of gener-

al knowledge which lead to man's better understanding not only of other men but of himself. We are trying to find ways to fill that gap—*Accent* and *Calendar* are important beginnings.

And we also believe, and indeed have long believed, that we have not yet licked the problem of informational programming for children, one of the most perplexing and frustrating problems that we face.

But with CBS Television Network support, we have set aside a development fund, and we are at work on these areas. We have three pilots under way to determine what we can do in the way of effective informational programming for children—one pilot on American history, one on literature, and one on the contemporary world of reality. On the adult level, we have just completed a pilot of a series whose objective is to permit the viewer to learn more about other people through programs which show, through the entertainment they seek, how they lead their daily lives, and what are their characteristics, hopes and aspirations.

We have been at work for some months trying to develop the treatment for a major series of special programs which will examine, soberly and thoughtfully, the history and dynamics, the strengths and weaknesses, of the two worlds of communism and democracy—and the third, emerging, world of newly developed nations.

There are other projects in various stages of development. Some of these may work; none of them may work. I am sure I am being parochial, but I believe that it is harder to translate a good idea in the informational area into useful and effective television broadcasts than in any other area. But it won't keep us from trying, and failing, and trying again—and finally, I am sure, succeeding.

JAMES T. AUBREY Jr.
President, CBS-TV

The public is touchstone of the broadcaster's success

THE flow of show ideas for television is constant. They come from many sources. They come in many forms. An idea may be briefly described verbally in a face-to-face contact. Or, it may take the form of a brief outline, a detailed outline, a pilot script, a demonstration, or even a complete pilot. In our West Coast office alone for the one year period from

January 1961 to January 1962, 772 program ideas were considered. Of these, we believed 234 warranted further analysis.

The program department plans in terms of broadcast seasons. Starting in about April or May of each year, it begins preparation of pilots and auditions for the season which will start approximately 18 months away. There are meetings of members of both the East and West Coast program staffs. At these meetings program ideas and program projects worthy of further discussion are brought up.

PILOTS TAKE TIME

The reason for this early start is twofold: First, it sometimes takes six months or more to prepare a pilot or sample episode of a new series; and second, while this preparation starts 18 months before the broadcast season, it is only starting about nine or ten months before the beginning of the scheduling and selling season.

In all, 100 or more ideas are considered for more detailed discussion. Based on this discussion, these possible projects are then cut to about 40. The criteria for selection at this stage are: one, variety of new program projects; two, fresh or novel departures from existing program fare; and three, proven creative ability and stature of the talent involved in the project.

During the ensuing months, the 40 program projects are progressed. We try to advance these on a step-by-step basis in which we finance various stages of development, reserving decision whether to go on to the next stage. An ideal situation would be first to finance a detailed outline, let us say for \$2,000 or \$3,000. This permits us again to evaluate the project at a more developed stage and, if we wish to proceed, to finance a script which might cost us from \$5,000 to \$10,000. Should our evaluation still be favorable at the script stage, we would then finance an actual pilot episode, which might cost anywhere from \$80,000 to \$200,000, or more. This kind of step-by-step arrangement is not always possible.

During the summer and fall, these program projects are moved along, as I have indicated. Along the way, some drop out for reasons of creative re-evaluation and some because the necessary business arrangements cannot be made; during this period, too, someone may come in with a program project which was not in existence in May but which seems to have merit, and it is added to or may replace one of the projects in the group.

By late fall, the new projects have been whittled down to some 20 or 25. The next phase of development is pilot

production, and about the first of the year, pilot episodes begin reaching New York for consideration for the following season.

We develop more programs than we anticipate will be needed. We feel it is our responsibility constantly to have in development as many programs as possible in order to have a large choice among new forms and new ideas. We also wish to protect ourselves against the unpredictable mortality rate of programs in the existing schedule. Furthermore, we develop in quantity because we cannot be sure whether any or all with which we are working will be of sufficient quality to go on the network. After all, we are no different from any other facet of the entertainment business in our ability to predict success.

In all, we currently have 24 programs in development, most of them in the final stage. Nine are full-hour projects; 15 are half-hours. As a group they are enough to re-program about two-thirds of the network's evening schedule.

Our current out-of-pocket expenditure for new program development is at the rate of more than \$2,000,000 per year.

PROGRAM INTERESTS

I would like now to discuss briefly our broad general objectives with respect to the business arrangements for all programs which we own or which the packager licenses directly to us for network telecast. They are three in number:

1. *Creative Arrangements:* Our first aim in our program arrangements is to furnish the tools to our program staff to insure the highest quality in creative programming. This may involve control by the network program department of all creative decisions, or it may provide only the right to approve scripts. The number of ways by which the creative process is contractually described between the network and its contracting parties is limited only by the number of such transactions. Where a program has demonstrated its creative success, creative controls are obviously less essential. With respect to new ideas, we endeavor to participate to a greater extent.

2. *Availability Arrangements:* Our second aim is to have the programming in which we participate available to the network on an exclusive basis so long as we elect to use the program. This is wholly realistic and we believe justifiable within the framework of network free enterprise.

3. *Financial Arrangements:* Our third aim is program production at a cost which is economically feasible within the framework of our program aims and our competitive relationships. The cost problem has been approached in a variety of ways in an effort on our part to control

SUNDAY

Time	ABC	CBS	NBC
7:30	VOYAGE TO THE BOTTOM OF THE SEA (Starts at 7) Participating \$181,000 \$40,000 Irwin Allen/ 20th Century Fox	GENTLE BEN* Eastman Kodak (JWT) and participating \$80,000 \$44,000 Ivan Tors Films	WALT DISNEY'S WONDERFUL WORLD OF COLOR RCA (JWT) Eastman-Kodak (JWT) Gulf Oil (Y&R) \$188,000 \$42,000 Walt Disney Prods.
8:00	THE FBI (JWT) \$152,000 \$59,000 Warner Bros./ Quinn Martin	THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.	THE MOTHERS-IN-LAW* Procter & Gamble (D-F-S) \$80,000 Desi Arnaz Prod.
9:00	THE SUNDAY NIGHT MOVIE Participating \$650,000 \$56,000 Various	SMOTHERS BROTHERS COMEDY HOUR Participating \$185,000 \$55,000 Comedic Prods.	BONANZA Chevrolet (C-E) \$188,000 NBC Prods.
10:00		MISSION: IMPOSSIBLE Philip Morris (unassigned) and participating \$194,000 \$44,000 Desilu	THE HIGH CHAPARRAL* Participating \$185,000 \$43,000 Xanadu Prods./NBC

MONDAY

Time	ABC	CBS	NBC
7:30		COWBOY IN AFRICA* Participating \$164,000 \$42,000 Ivan Tors Prod.	THE MONKEES Kellogg (LB) Yardley of London (BATES) \$80,000 Screen Gems
8:00		GUNSMOKE Participating \$190,000 \$42,000 CBS	THE MAN FROM U.N.C.L.E. Participating \$166,000 \$40,000 MGM Arena Prod.
8:30	RAT PATROL Participating \$85,000 \$52,000 Mirisch-Rich	THE LUCY SHOW Toni (NORTH) Lever Bros. (SSCB) \$113,000 \$65,000 Desilu	THE INVADERS Participating \$170,000 \$52,000 Quinn Martin
9:00	THE FELONY SQUAD Participating \$78,000 \$48,500 20th Century Fox	THE ANDY GRIFFITH SHOW General Foods (B&B) \$85,000 Mayberry Enterprises	THE DANNY THOMAS HOUR* R. J. Reynolds (ESTY) Burlington Mills (DOB) \$235,000 (drama) \$400,000 (variety) \$59,000 Danny Thomas Corp.
9:30	PEYTON PLACE Participating \$85,000 \$48,000 20th Century Fox	FAMILY AFFAIR Procter & Gamble (COMP) Philip Morris (unassigned) \$85,000 \$35,000 Don-El	
10:00	THE BIG VALLEY Participating \$170,000 \$45,000 Levy-Gardner-Laven	THE CAROL BURNETT SHOW* Participating \$180,000 \$42,000 Burngood Prods.	I SPY Participating \$200,000 \$47,000 Three F Prods.
11:00			

TUESDAY

Time	ABC	CBS	NBC
7:30			I DREAM OF JEANNIE Participating \$85,000 \$50,000 Screen Gems
8:00	GARRISON'S HORRILAS* Participating \$168,000 \$42,000 Selmur Prods.	DAKTARI Participating \$170,000 \$48,000 MGM-TV	THE JERRY LEWIS SHOW* Participating \$170,000 \$40,000 Jerry Lewis Prods.
8:30		THE RED SKELTON HOUR Philip Morris (unassigned) and participating \$189,000 \$68,000 Van Bernard Prods.	
9:00	THE INVADERS Participating \$170,000 \$52,000 Quinn Martin	GOOD MORNING, WORLD* Procter & Gamble (D-F-S) \$80,000 Discus Prod.	TUESDAY NIGHT AT THE MOVIES Participating \$650,000 \$48,000 United Artist/ Universal
9:30	N.Y.F.D.* Participating \$160,000 \$49,500 Talent Associates		
10:00	THE HOLLYWOOD PALACE Participating \$227,000 \$44,000 and participating Zodiac Enterprises Inc.	CBS NEWS HOUR Connecticut General Life Insurance (C&W) and participating \$97,000 CBS News	
10:30			
11:00			

WEDNESDAY

Time	ABC	CBS	NBC
7:30			
8:00	THE LEGEND OF CUSTER* Participating \$170,000 \$42,000 20th Century Fox TV	LOST IN SPACE Participating \$181,000 \$43,000 Space Prods.	THE VIRGINIAN Participating \$275,000 \$45,000 Universal
8:30	THE SECOND HUNDRED YEARS* Participating \$80,000 \$48,000 Screen Gems	THE BEVERLY HILLBILLIES Kellogg Co. (LB) \$91,000 \$96,000 Filmways TV Prods.	THE KRAFT MUSIC HALL* Kraft Foods (JWT) \$180,000 Yorkshire Prods.
9:00		GREEN ACRES Procter & Gamble (COMP) General Foods (Y&R) \$91,000 \$83,000 Filmways TV Prods.	THE KRAFT MUSIC HALL* Kraft Foods (JWT) \$180,000 Yorkshire Prods.
9:30		HE AND SHE* General Foods (unassigned) and participating \$80,000 \$54,000 Talent Associates Ltd	THE KRAFT MUSIC HALL* Kraft Foods (JWT) \$180,000 Yorkshire Prods.
10:00			
10:30	THE WEDNESDAY NIGHT MOVIE* Participating \$650,000 \$82,000 Various	DUNDEE AND THE CULHANE* Philip Morris (unassigned) and participating \$170,000 \$43,000 \$40,000 Filmways TV Prod.	RUN FOR YOUR LIFE Participating \$170,000 \$43,000 Roncom Films/ Universal

THURSDAY

Time	ABC	CBS	NBC
7:30	BATMAN Participating \$87,500 \$38,000 Greenway/ 20th Century Fox		DANIEL BOONE Participating \$170,000 \$41,000 20th Century-Fox
8:00	THE FLYING NUN* Bristol Myers (FCB) Colgate (BATE'S) Quaker Oats (JWT) \$79,000 \$49,000 Screen Gems	CIMARRON STRIP* R. J. Reynolds (ESTY) American Tobacco (BBDO) and participating \$265,000 \$45,000 CBS	IRONSIDES* Brown & Williamson (PKG) and participating \$170,000 \$43,000 Universal
8:30	BEWITCHED Chevrolet (C-E) Quaker Oats (JWT) \$85,000 Screen Gems		DRAGNET R. J. Reynolds (ESTY) and participating \$80,000 \$55,000 Universal/ Mark VII Ltd.
9:00	THAT GIRL Participating \$79,000 \$50,500 Daisy Prods.		THE DEAN MARTIN SHOW P. Lorillard (L&N) R. J. Reynolds (ESTY) American Home Prod. (BATES) and participating \$170,000 \$45,000 Claude Prod./Teram
9:30	PEYTON PLACE Participating \$85,000 \$48,000 20th Century Fox		
10:00	GOOD COMPAN** Participating \$75,000 \$37,000 Talent Associates		
10:30			
11:00	NO NETWORK PROGRAM		

FRIDAY

Time	ABC	CBS	NBC
7:30			
8:00	OFF TO SEE THE WIZARD* Participating \$165,000 \$150,000 \$35,000 MGM-TV	THE WILD WILD WEST Participating \$150,000 \$45,000 Ashland Prods.	TARZAN Participating \$150,000 \$35,000 Banner Prod.
8:30		GOMER PYLE General Foods (B&B) \$85,000 Ashland Prods.	STAR TREK Participating \$170,000 \$39,000 Desilu
9:00	HONDO* Participating \$152,000 \$42,000 MGM-TV		EVERYWHERE A CHICK CHICK* Participating \$85,000 \$45,000 Leonard Prod./NBC
9:30	THE GUNS OF WILL SONNETT* Participating \$80,000 \$45,000 Thomas/Spelling Prods.		NEWS SPECIALS/BELL TELEPHONE HOUR AT&T (AYER) (ESTY) and participating \$180,000 (Bell) \$130,000 (News Specials) Henry Jaffe Enterprises/NBC
10:00		FRIDAY NIGHT MOVIES Participating \$150,000 \$45,000 \$56,000 Various	
10:30	JUDD* Participating \$170,000 \$45,000 20th Century Fox		
11:00			

SATURDAY

Time	ABC	CBS	NBC
7:30	THE DATING GAME Participating \$71,000 \$28,000 Chuck Barris/ ABC-TV		MAYA* Participating \$150,000 \$35,000 King Bros./MGM-TV
8:00	THE NEWLYWED GAME Participating \$71,000 \$31,000 Chuck Barris/ ABC-TV	THE JACKIE GLEASON SHOW Philip Morris (unassigned) and participating \$229,000 \$65,000 Peekskill Prods.	GET SMART! Bristol-Myers (GREY) and participating \$85,000 \$56,000 Talent Associates-Paramount
8:30		MY THREE SONS Participating \$102,000 \$48,000 Mac-Fedd Co.	
9:00	THE LAWRENCE WELK SHOW Participating \$93,000 \$44,000 Telekiew Prod.	HOGAN'S HEROES Philip Morris (unassigned) \$92,000 \$50,000 Bing Crosby Prods.	PETTING UP R. J. Reynolds (ESTY) and participating \$91,000 \$47,000 Way Films
9:30			
10:00	IRON HORSE Participating \$170,000 \$44,000 Dagonet Prod./ Screen Gems		
10:30	NO NETWORK PROGRAM	MANNIX* Participating \$170,000 \$45,000 Desilu	SATURDAY NIGHT AT THE MOVIES Participating \$650,000 \$52,000 United Artists/ Universal
11:00			

TELECAST

The 1967-68 Season

Come fall, when the viewers settle back in their easy chairs to sample the new and take a fresh look at the familiar, there will be 82 prime-time shows to choose from. This is seven less than the previous season, since fewer half-hour and more hour-or-longer shows are scheduled for the 1967-68 season. The new shows this time around number 27. Each TELECAST block tells the show's title, its sponsors, their agencies, the estimated production cost of a single original in a series, the asking prices to advertisers (figures in bold face) for shows sold on a participating basis and the program parentage of each show. The prices are estimates taken from price lists being circulated in May; they represent approximate time-and-program charges per commercial minute during the fall-winter season, when rates are higher than those for spring and for summer. Asterisks indicate the new shows. All the data is as of May.

KEY TO AGENCIES OF RECORD

- N. W. Ayer
- Ted Bates
- Batten, Barton, Durstine & Osborn
- Benton & Bowles
- Leo Burnett
- Campbell-Ewald
- Cunningham & Walsh
- Compton Advertising
- Dancer-Fitzgerald-Sample
- Doyle Dane Bernbach
- William Esty
- Foote, Cone & Belding
- Grey Advertising
- Lennen & Newell
- North Advertising
- Post-Keyes-Gardner
- Sullivan, Stauffer, Colwell & Bayles
- J. Walter Thompson
- Young & Rubicam

RCA
TK-27

"BIG TUBE" FILM CAMERA...



television's most widely accepted color film camera

Over 400 already shipped!

Since its inception in 1964 more of these "New Look" color TV film cameras have been shipped than any other. Number 400 has been delivered to the ABC Network. Others are on their way to a growing list of users. Choice of the top stations throughout the world, it's the color film camera with the "big tube" concept for finest pictures.

The big tube adds snap to the color picture. It increases resolution and definition, eliminates more of the noise element, resulting in a sharper, more pleasing picture.

When you look inside the TK-27, you get the idea that this camera is different in other ways, too. It's the only film camera that's all transistorized,

all modularized. The only film camera with plug-in vidicon camera assemblies, sealed beam optical system, electrostatic-focus vidicons.

The TK-27 is part of a "matched" color film system. For example, over 850 TP-66 film projectors have been delivered, together with more than 1400 TP-7 slide projectors (and accompanying multiplexers). Such wide acceptance makes the RCA film system the standard of the industry.

GET THE FACTS—For more facts about the TK-27, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.



The Most Trusted Name in Electronics

constantly rising costs and to meet the demand for greater program quality. In some cases, we acquire all of the network profits and none of the post-network profits. In other cases, we acquire 50% of all the profits. In some cases, we acquire a nominal profit position. In many contractual arrangements, we acquire the distribution privilege for programs after the programs are discontinued from network telecast. Such distribution may involve the United States or foreign countries, or both. There is as great a variety of these arrangements as there are talent agents.

Each and every program to which these business arrangements apply has involved a financial commitment and a financial risk on the part of the network. Since such risk is substantial, we have sought through the various means described to minimize this financial risk by participation in potential income. Notwithstand-

ing our efforts in this regard, our unrecovered program costs continue to increase every year.

I want the record to be quite clear that to the best of my knowledge and the knowledge of my associates most closely involved, we have not sought to obtain a participation in a program as a condition of that program's acceptance in our network schedule, and we have not sought to obtain a participation in a program unless we have invested substantial sums in the pilot or the program series itself.

There has been an increasing number of co-sponsored and participation programs as distinguished from programs sponsored by a single advertiser. When we compare our November regular weekly program schedules, excluding news, public affairs and special programming, from 6 to 11 p.m., we find that in the year 1959, 29% of our schedule was spon-

sored by single advertisers on a weekly basis. In 1961, only 14.5% of our schedule was sponsored by single advertisers on a weekly basis. Some of this change has resulted from the increased cost of television. Moreover, most advertisers feel they can achieve greater unduplicated circulation with half of two programs instead of all of one program.

MORE HOUR SHOWS

In addition to this change in sponsorship patterns, and perhaps partly responsible for this change, there was an increase in the number of hour-length programs scheduled. For the same November period described above, in 1959 CBS scheduled seven one-hour programs and one ninety-minute program; in 1960 it scheduled nine one-hour programs; and in 1961 eleven one-hour programs.

The change in sponsorship patterns and the increased number of hour-length programs has resulted in more programming being produced by or licensed to the network. The difficulty of attracting two advertisers simultaneously to the same program has made the sale of product to advertisers more difficult. The huge financial risk connected with hour-length programming has made the network the natural supplier. Package producers, their agents, advertisers and their advertising agencies, and networks have all recognized the changes brought about by the factors I have just described. This has resulted in and will continue to result in a substantial portion of the programs being produced by or licensed to the network.

HOW SCHEDULES HAPPEN

Having described the sources and development of programs and the business arrangements involved, I come to the heart of networking—the scheduling process.

The public is the touchstone of a broadcaster's success. Unless the public is served, then the broadcaster has not succeeded. Of course, appealing to most of the people most of the time is not the whole definition of our obligations and responsibilities. Minority tastes must be considered. This poses a very difficult and critical question of balance. It is resolved in the mix of programs which the broadcaster serves up to the public.

I must tell you that there is no rigid formula by which this is achieved. We do not sit down and decide that by a certain date our schedule should consist of X per cent of programs of one specific type as compared with Y per cent of programs of another type.

I wish it were that simple. Even if programs could be classified in a meaningful way, and as you know, there are many difficulties in this respect, I am not

JAMES T. AUBREY Jr.



sure that a rigid formula approach would be possible or desirable. In practice, a network schedule at any one time is the result of development or growth over a period of time, it is the composite of many individual trial and error situations, and it is the product of many forces. It develops or grows by "feel" rather than by formula. It is almost as if a network schedule were a living organism.

GIVE AND TAKE

The process of deciding on placement of a program in a given time period frequently involves a compromise of various forces. The views within our division and within our company are by no means always uniform and, in an industry that is supported by advertisers' dollars, we cannot ride roughshod over the views of our clients.

Some of the considerations affecting our decision to schedule a program are: the function of television to enlighten and inform as well as to entertain; audience interest; the interests of our advertisers; the interests of our affiliated stations; and considerations of good taste and suitability.

I have mentioned that we currently have about 17% of our schedule in informational programming. To illustrate the degree of public acceptance of this programming, I would like to use two examples based on *CBS Reports*.

The network and its affiliated stations carried out the most extensive advertising and publicity campaign of the current season on behalf of the opening broadcast of *CBS Reports*: "Eisenhower on the Presidency"—10 to 11 p.m. on Thursday, Oct. 12.

As a result of the extensive publicity campaign, "Eisenhower on the Presidency" was featured, prior to broadcast, on the cover of *Tv Guide*, and was highlighted in *Time*, *Scholastic Teacher*, and *PTA Journal*, as well as in daily newspapers throughout the country.

The sum of the value of all local newspaper space and broadcast time devoted to this one *CBS Reports* by our affiliated stations was \$59,000. This amount, added to the \$235,000 value of the network's advertising for "Eisenhower on the Presidency," came to a total of \$294,000 in time and space employed in an effort to gain the largest possible nation wide audience for this important documentary broadcast.

Despite this strong advance publicity and nation wide advertising, "Eisenhower on the Presidency" attracted only 11% of the audience viewing the three networks at that time. During the same



The top echelon of CBS-TV was assembled to answer questions at the FCC network program hearing last month. The network's prepared testimony was presented by Frank Stanton, CBS Inc. president; James T. Aubrey Jr., CBS-

TV president, and Richard S. Salant, CBS News president. After they finished, they and their associates lined up for questions. At table (l-r) are Jay Eliasberg, director of research; W. Spencer Harrison, vice president-business

10 to 11 p.m. time period, NBC carried *Sing Along with Mitch* and ABC carried *The Untouchables*. According to Nielsen, *Sing along with Mitch* reached 10,928,000 homes, *The Untouchables* 8,770,000 homes and "Eisenhower on the Presidency" 2,392,000 homes.

In terms of other mass media—magazines, newspapers and best-selling books—the audiences for these *CBS Reports* are very large. Yet in terms of our medium, and in terms of competitive programs, these audiences are small indeed.

Although there has been a considerable increase in the interest of sponsors in this kind of programming, it has by no means kept pace with our costs in this area. Thus, network unrecovered

program costs (program costs less program sales) for news and public affairs have increased from roughly \$900,000 in 1951 to close to an estimated \$10,500,000 for 1961. Applying retained revenues from time sales, our net losses on these programs in 1961 amounted to about \$5,000,000.

This leads me to the next consideration in our scheduling process—audience interest. Certainly the most important consideration for a national mass medium must be the interest and appeal of its programs to the national audience. I do not mean that the popularity of a program should be the sole criterion by which the value of a program is gauged. But it would be even more mistaken for us to ignore program popularity in the



manager; William H. Hylan, vice president, sales administration; William B. Lodge, vice president, affiliate relations and engineering; Salant, Stanton, Aubrey, Oscar Katz, vice president, programs (hidden behind Aubrey in this

picture); Mike Dann, vice president, program department, New York; Guy della Cioppa, vice president, program department, Hollywood, and Joseph H. Ream, vice president, program practices. (NBC had nine executives; ABC five.)

process of selecting programs and continuing them in the schedule. As a measure of audience interest, we have and regularly use various estimates of audience size. These estimates, or ratings, are based on recognized sampling techniques applied by independent research organizations.

We recognize that ratings are accurate only within certain tolerances that depend largely on the size and validity of the sample and that they can be misused without research guidance. We recognize that a single rating on a single broadcast is usually not sufficient evidence on which to rely. We also recognize that audience size is materially affected by factors other than the program's intrinsic appeal, such as the appeal of competing

programs, the appeal of the preceding and following programs, and the time of day of the broadcast.

The use of ratings as a factor in reaching program decisions varies to a considerable extent with the type of program involved. The category of programs in which the greatest reliance is placed upon ratings is entertainment designed for the largest possible audience. Such programs as *The Ed Sullivan Show*, *The Garry Moore Show*, *The Red Skelton Show*, *The Andy Griffith Show*, and *Gunsmoke* fall within this category. Since an important objective of an entertainment program is circulation success, audience ratings are observed continuously once a program is on the air.

In the instances where ratings are used

in deciding whether a program is to be cancelled, the cancellation is never a sudden move based on a single rating. Furthermore, programs are often cancelled for reasons having nothing to do with ratings, including availability of better or fresher material for the time period and the need for a change.

Most program judgments involve a composite of all indications of audience interest—as well as the application of our experience and sensitivity. We are constantly seeking new and better methods of informing ourselves on audience interest.

CLIENTS PLAY A PART

Because the sole economic support of television is revenue from advertisers, there is no doubt that advertisers and their agencies play a part in network programming. The ultimate responsibility for CBS Television Network programming fare remains with CBS. But advertisers do influence both entire programs and elements within programs.

It would not be the wise course to exclude advertiser participation from the creative process in television programming. If we did so, we would eliminate some of the sources and skills that have contributed to television and in which we certainly have no monopoly.

Before sponsorship of a program series commences there is often a meeting between production personnel and representatives of the advertiser at which time the general areas of the advertiser's interest and general attitudes are discussed. A breakfast food advertiser may, for example, wish to make sure that the programs do not contain elements that make breakfast distasteful. A cigarette manufacturer would not wish to have cigarette smoking depicted in an unattractive manner. Normally, as long as these considerations do not limit creativity, they will be adhered to.

MAGAZINE CONCEPT

There has been considerable discussion recently about the so-called "magazine concept" in television advertising. The "magazine concept" would limit the advertiser to buying commercial insertions which the network would then rotate through its schedule. Because the advertiser would have no voice in the selection of program adjacencies, his participation in all program matters would be severely curtailed if not eliminated entirely. The proponents of the "magazine concept" argue that this, in turn, would lead to better programming.

To begin with, it is quite misleading to draw a parallel between a "run-of-schedule" purchase of television facilities and the purchase of space in a magazine. Network program schedules are

diversified to the extent that they encompass the appeals of many different types of magazines. Forcing an advertiser to buy television without regard to program adjacency would be analogous to insisting that the advertiser who buys a page in *Fortune* must also run his advertisement in all other Time, Inc., publications, *Architectural Forum*, *House and Home*, and *Sports Illustrated*, as well as *Time and Life*.

In evaluating the theory that a "magazine concept" would improve television programming, we must not ignore important evidence to the contrary. Many advertisers have brought meaningful programs to television *not* because their identification with the program was in some manner submerged, but for the opposite reason—a desire that their company or product be associated with a program of quality, significance and stature.

To exclude an advertiser from identification with a program of his choice would also eliminate his accountability to the public for the program which carries his advertising message. With the elimination of program association, pure circulation becomes the only criterion for the purchase of network time.

BALANCE WOULD GO

In other words, network television would be forced into the posture of a medium which is purchased solely on the basis of circulation and those programs which give diversity and balance while delivering smaller or more qualitative circulation would inevitably, we believe, be forced out of networks' schedules due to the pressure of competition.

Some contend that programs currently sold on a multi-sponsor or participation basis represent the "magazine concept." Actually, this is not the case. The participating sponsor selects the particular programs he feels are best suited for his sales messages; he participates in these alone. He does not rotate through an entire network schedule which is the essence of the "magazine concept."

THE TV CONCEPT

The best interests of all—the advertisers, the broadcasters, and the public—will continue to be served if television is sold not through a "magazine concept" but through a *television* concept, one which offers single sponsorship for the advertiser who seeks identification and association yet provides participating plans for those who want maximum mass circulation.

The next consideration involved in program determinations is the interest

of our affiliated stations. In revising our program schedule we need to know that our programs will be acceptable to, and will be cleared by, our affiliated stations. The need to have some idea of probable station clearance is one of the reasons we provide our affiliates with advance information about planned programs. We also discuss program matters with affiliates and inform them as to future programs to enable them, as licensees, to make informed decisions as to program acceptability and to get their views on service to their communities.

Some of the specific means used to inform stations with regard to over-all selection and scheduling of programs are: [Mr. Aubrey listed several forms of regular communications in use between the network and its affiliates and referred to annual conventions of the affiliates and regular meetings of the Affiliates Advisory Board.]

PROGRAM STANDARDS

The Program Practices Department has the responsibility for seeing that all programs in the schedule measure up to our standards of taste and suitability. It operates in two areas. First, it reviews commercials to be broadcast over the network and determines their acceptability. This involves, among other things, consideration of the validity of claims, the number, length and placement of commercial messages, and the suitability of commercials from the standpoint of taste.

Second, the department reviews entertainment programs with regard to taste and propriety. Thus, each program appearing on the network, with the exception of those programs which are produced by the CBS News Division, is reviewed by one or more editors in the Program Practices Department.

The network subscribes to and adheres to the Television Code of the National Assn. of Broadcasters. In the area of commercials, the NAB code is quite specific with respect to such matters as time allotments, product acceptability and contests. While our own standards have not been formalized in any printed booklet, they are higher than those of the NAB code in several instances and are well understood by advertisers and advertising agencies through our daily contact with them over the years.

The operating philosophy of the Program Practices Department involves not only saying "no" to the shoddy, the meretricious, and the otherwise undesirable, but saying "yes" to the new, the stimulating, and the honest. Their job would be relatively easy if all they had to do was to say "no" where any question was raised. Such a course would, obviously, result only in bland medioc-

rity—and this does not serve the public interest.

Let me turn from processes to principles. Let me tell you what my associates in the CBS Television Network and I have come to believe about this extraordinary medium.

We have an unshakeable belief in the tremendous contribution the medium has made, is making, and will continue to make to the American people. No other medium has become such an important part of people's daily lives.

Television has achieved this unique influence because it has responded more effectively than any other medium to the needs and desires of the American people.

It has retained its compelling ability to hold the interest of its audiences because it moves in the main stream of American life. The images it brings its viewers reflect the ever changing world of their experience.

But let us be clear about one thing. . .

The reasons why Americans today devote more time to television than to any other leisure-time activity is because no other medium in history has managed to provide them with such an uninterrupted flow of varied *entertainment*.

It is because of their eagerness to enjoy this entertainment that the public has invested 23 billion dollars in television sets over the past twelve years. It is because of the appeal of this entertainment that network advertisers invest more than two million dollars every night of the year. And it is also the reason why CBS will spend 14½ million dollars in the next two years to modernize and consolidate its production facilities in New York City so that producers and directors can be given greater artistic scope and many technical advantages. And all these expenditures by the industry are designed to provide entertainment that will delight and touch the American people.

ENTERTAINMENT ESSENTIAL

But there is no need to labor the point. Entertainment has been the essential characteristic of television in the past and will undoubtedly continue to be in the future.

And this is as it should be. For it is this very characteristic—entertainment—that has established television as the greatest medium of mass communication known to man. And the very system that provides entertainment to its vast audiences can also be used to communicate information and ideas. And because it is being used in both ways so effectively Americans today are better entertained, better informed and more aware of the world they live in than at any time in their past.

NATIONAL BROADCASTING COMPANY

ROBERT W. SARNOFF
Chairman of the Board

Competition is a fact of life in television

NETWORK television in the United States has been shaped largely by its three principal characteristics—as an advertiser-supported service, an intensely competitive enterprise, and the most broadly based mass medium in history.

The charge has been made that in our system of broadcasting, it is the advertisers who call the tune for television programming, and in doing so limit the medium's public value. It may be fashionable—but it is also fanciful—to set advertising objectives in opposition to audience-interest objectives in broadcasting, as if television's role as an advertising medium were somehow hostile to its obligation to serve the public. It is true that most advertisers seek program vehicles of broad public appeal, but such programming is wholly consistent with a primary public-interest objective of a mass medium, which properly seeks to meet the tastes of as much of the public as possible. Even on these terms, television achieves considerable diversity of programming, since there is a considerable variety of mass tastes.

In any event, the quest for the largest audiences does not shape the total program schedule. Advertisers themselves seek other objectives, such as the kind

of audiences drawn by cultural and informational programming, or the prestige of identification with broadcasts of a special character.

In the last analysis, however, the scope of programming is not determined by the wishes or initiative of advertisers. NBC itself, for example, designs and develops a highly varied program schedule calculated to appeal to the wide range of interests in the national audience we are seeking to attract, and on this basis we seek advertisers to support the schedule. We have maintained—and we are now maintaining—programs we believe are needed for a balanced service, even though they are unsponsored or bring back only a fraction of their cost. Ultimately, of course, our ability to follow this course rests on our revenue from advertising in general. Thus the system of advertising support, rather than making us subservient to the narrowest advertising objectives, in effect underwrites a significant degree of independent network programming initiative.

The second major characteristic of our television system—its competitive character—permeates all aspects of the network operation. At the center, the competition is for audiences, and around it whirls all the interlocking competition for advertising, for talent and programs, for station clearances, for affiliations.

With a three-network television economy, and scarcely enough national advertising expenditure to support the programming of the three networks, an exceptionally high premium has been placed on competitive audience success. This has become almost the price of sur-

vival for networks, which operate on extremely thin profit margins, with hazardous commitments of scores of millions of dollars to develop and maintain a continuing program service.

The intensity of this competition and its high stakes have led to situations that are certainly less than ideal. One is price-cutting, which increases the risks of the enterprise and depletes its economic base. Another is the tendency to overflow a program popularity trend, which may result in a temporary overabundance of a particular program type, until the public wearies of it and the cycle moves on.

However, network competition has also brought great gains—competition for excellence and recognition in the quality and stature of programming. This has been particularly evident in the news and information field, where the networks have achieved extraordinary growth in volume and diversity.

If we want the values of competition, we must pay the price of its disadvantageous side-effects. And we must also recognize that the development of more and more competitive units in television will not only increase competition's advantages, but is also likely to increase its drawbacks. In any event, the evaluation of television's performance must accept its competitive framework as a fact of life that cannot be blinked any more than its characteristics as an advertiser-supported medium.

The third hard fact of life about network broadcasting—its function as a mass medium—its perhaps the most fundamental of all. It must program for a total public on a national basis—a chal-

lence unique to it among all means of communication, past and present.

Other media, such as newspapers, magazines and books, also have the task of appealing to a wide range of public tastes. Each of these can choose its own audience and be chosen by it, so those of specialized taste have virtually no contact with the publications that fail to match their own interests.

The opposite is true of network television. The 49 million homes it serves represent not one public but a complex of many different and overlapping publics, encompassing all levels of taste and interest, education and sophistication. Serving such a variety of publics, television's proper function is to offer programming that will be appealing to the majority, who seek primarily entertainment and relaxation, while also including a reasonable amount of fare for those with more specialized interests.

It is from the latter that the principal criticism of television comes. Through television, they are exposed to a large volume of material designed for other people's tastes. They have—or profess—little liking for it, and are not satisfied to seek out the programs that match their own interests. On this basis, they feel that television is failing in its mission because it is not shaped in the image of their own tastes.

SATISFACTION UNLIKELY

I doubt that the present system of network television, which cannot exist on a specialized-service base, will ever be able fully to satisfy the demands of this body of viewers. If this is regarded as a serious deficiency—despite the significant amount of special-interest programming on the commercial networks—I do not know any solution except the possibility of a supplemental television service, differently structured and differently supported.

Under the United States system of broadcasting, the responsibility for serving the public interest is placed squarely on each broadcast licensee. But the commission has an obligation in the matter too, for the law places on it the duty of granting licenses in the public interest. It must therefore concern itself with how its licensees go about fulfilling their responsibility.

Short of directing the choice or suppression of programs, is it proper for the commission to outline particular program standards that represent its own views of the service the public ought to receive? Should the commission indicate the programs or types of programs it favors or disfavors, or the scheduling it



ROBERT W. SARNOFF

welcomes, knowing that such expressions from the licensing authority carry with them an official weight quite absent from similar expressions by private individuals? Can the commissioners—or any one of them—speak for the tastes and interests of 180 million Americans? And should they seek to do so—even for the most beneficent purpose, to influence programming to conform to their own ideals?

I believe that the commission should do none of these things.

WHAT CAN BE DONE

There is a way in which the commission can wholly fulfill its obligation for licensing in the public interest, without imposing its own program judgments on the public and the broadcaster. Put in its simplest terms, the commission should require the broadcaster, as a condition of holding a license, to keep in contact with the public he serves so that from this audience the broadcaster can draw judgments as to its program tastes, interests and desires; for it is the desires of the audience, not those of the broadcaster or the commission, that should shape the program service.

The commission should hold the licensee to perform in reasonable keeping with his program promises, but it should not seek to condition or influence those promises as an indirect means of injecting its own program judgments into the process.

If the commission, in its station licensing activity, is to refrain from imposing its judgments on programming, how does one justify regulating networks, which are essentially program sources?

The case for regulating network programming rests largely on a slender reed: the argument that affiliated stations do not participate in the creation of the network programs that occupy so much of their local schedules, and that they do not have advance knowledge of the details of every network program they broadcast. I know of no logic, law or policy that requires the licensee himself to create the programs for the service that is his ultimate responsibility; and affiliates' advance knowledge of the network programs they carry is certainly more extensive than the commission might assume, as we will show in this hearing. In any event, affiliates have a contractual veto power over network programs, and since they use it week in week out on a considerable scale, they obviously know enough about the programs to exercise it.

Networks may be the stations' most important sources of programming, but if the novel doctrine of program regulation at the source is to be adopted, does the commission also propose to

regulate the other sources of station programming—the independent film producers and syndicators? If it is to go behind the station to the network, will it similarly go behind the network to the production companies from which the network obtains most of its entertainment programs?

A network does not broadcast any programs. It develops a schedule of programming which it offers to affiliated stations. The regulation of this schedule would be academic, unless it were carried to the public by stations. Does the commission mean to require affiliated stations to broadcast the network schedule as offered, and if so, what is left of the concept of licensee responsibility?

Presumably the commission wants regulatory power over network programs so that it can do something about them. To take some examples, there have been charges in previous phases of this inquiry and elsewhere that the network schedules are insufficient in "meaningful" drama, in constructive children's programming and in serious music. If these are the sort of program problems at which regulation of the network service is aimed, it is difficult to conceive the type of regulation the commission could adopt to meet the supposed problem. Is it to frame rules which would define and prescribe what it regards as meaningful drama; designate what programs in its opinion represent serious music and how these programs should be scheduled; or outline the kind of presentations it considers constructive for children?

PUBLIC IS THE ANSWER

In the broadest terms, all the issues of this lengthy proceeding and all the testimony that has heaped its record so high, resolve themselves into a question of basic social philosophy: How should the public interest be represented in broadcasting? The answer, I submit, is by the public itself.

Some would impose the centralized authority of government to determine what is good for the public to see and hear. I do not believe the public has delegated that right to any group. Certainly the commission is not empowered to act as an agent for the public in this area, to speak for what the public should get. Rather, it is the commission's role to see to it that broadcasters keep in touch with their audiences so that they can gauge the public's response to what they offer, and can build on that response.

Impatient as some might be with television's rate of development, its progress in programming has been truly remarkable. The vanguard of that prog-

ress is, and always has been, network initiative and network programming. It was network service that gave the impetus to the amazing growth of American television by establishing it on a nationwide basis, and by leading it to major technological and programming developments. It is network news and informational services that have paced the medium's enormous progress in this field. It is network presentations that have opened a broad new vista of culture and the arts for millions who had never seen an opera, a ballet or the classics of drama. And significantly, network programming is making its informational and cultural gains without impairing the broad appeal of a service so responsive to America's tastes and interests that television viewing has consistently maintained its unchallenged position as the country's principal leisure activity. The result has been a variety and vitality of service unmatched anywhere else in the world.

In view of this record, it strikes me as a major irony that networks should now become a target for regulation of a kind that could place network programming under the influence of the government. This record, and the present performance of the networks, are well worth weighing against the alleged deficiencies and even the admitted shortcomings of the network program process. What must also be weighed is whether a broad program of government intervention to correct these presumed inadequacies is worth the risk of impairing the complex fabric of network operation and encroaching upon the essence of broadcasting in a free society—the untrammelled interaction between the broadcaster's freedom of expression and the public's freedom of choice.

WALTER D. SCOTT

Executive vice president, NBC-TV

The networks bear the principal financial risk in TV

OF ALL the business elements involved in the network enterprise—the networks themselves, affiliated stations, program suppliers, advertising agencies and advertisers—it is the networks that take the principal financial risk. The amounts at risk for networks have been growing larger while network profits have been diminishing.

This situation starts with the fact that a network has the responsibility for maintaining a continuing national program

service costing more than \$100 million dollars, and it assumes the real risks of selling the programs on a basis that will cover their costs. The situation has been aggravated by a constant increase in production costs and by trends in programming and advertising patterns that have raised the networks' expenses and risks, while reducing their profits.

As to the program costs themselves, published industry estimates indicate that production costs of an hour program have increased from \$70,000 in 1956 to \$110,000 in 1961.

Beyond this, the trend to film programs has increased tremendously the total amount of advance financial commitments a network must make. Since a film series must go into production long before air date—and the longer the lead time for production, the better the opportunity to turn out a quality product—we must make our commitments for such series from six to nine months before the opening of the season in which the new programs will go on the air. This, in most cases, is before we have sponsorship for them.

In addition, although we try to limit our commitment, the suppliers typically insist that we contract for a substantial number of programs, often as many as 26 or more. If the series proves to be an out-and-out failure and sponsorship lapses, we have to absorb the committed costs for the unsponsored programs. Or if the series is even below the mid-range of audience success, we may have to reduce the price to advertisers below our cost to maintain sales, or continue the program with partial sponsorship, or both. In such cases the program revenue falls to a fraction of the program cost.

PREMIUM ON AUDIENCE

Three-network competition for advertising—including price competition—has imposed this burden more frequently and heavily and placed an even higher premium on audience success.

These economic effects do not apply to the same extent in the case of live programming produced by the network itself, which permits greater flexibility in case of failure. Such programs do not involve heavy advance production commitments, although there may be long-term talent contracts. But the advantages of film to talent and producers and to the effectiveness of many types of programs have substantially increased the proportion of film on all networks. On NBC, 16½ hours of evening programming was produced on film last year, as compared to only 6½ hours five years ago.

Another related economic burden the networks must shoulder is the high rate



WALTER D. SCOTT

of program "scrapping" from one season to another. This is the result of the competition which tends to weed out the less successful programs on each network, and of the continuing effort for more effective programs even on the part of the network which commands the largest audience. More than half of the programs in our present evening schedule are new this season. We estimate that we will be forced to replace a number of programs for next year, even though the current NBC schedule has established a front-running position in audience popularity. We just cannot afford complacency, and each season becomes a new venture, with the assumption of a whole new set of risks and the economic burden of new program development.

Trends in network advertising patterns have multiplied the networks' economic burden. Early in network television history the bulk of our evening schedule was supported by advertisers sponsoring individual programs or half-hour program units. Because of rising costs, sponsorship developed fairly soon into an alternating-week pattern and shared sponsorship of hour programs. However, even five years ago advertisers committed themselves firmly under this pattern for sponsorship over a 39 or 52-week period. In these circumstances, the network's risk was limited to the period between its own program commitment and a covering sponsorship commitment and to the ability to sell a program for at least as much as it cost.

All that is substantially changed now, as a number of advertisers have found that they can obtain increased efficiency

by dispersing their commercial announcements over many different programs, with short-term cancellation rights. Now more than 50% of the schedule between the hours of 7:30 to 11 p.m. is sold on a participation basis, with the advertisers buying one-minute positions in several programs, and their orders often cancellable in cycles of 13 weeks or fewer. This has enormously increased the network's risk, for we must maintain a program structure through which advertisers circulate; and only the more successful of these programs will enjoy full sponsorship at program charges that recover program costs.

These economic factors affect entertainment programs, which are designed for mass audiences and remunerative sponsorship. Still another problem is posed by the costly news, information and cultural presentations a network presents as part of its balanced programming. Because many of these attract smaller audiences than entertainment programs, recovery of their costs is even more difficult than in the cases I have described. Some of them are broadcast without sponsorship. Many are sold for program charges far below their direct costs. And apart from program expense there is the tremendous fixed cost of a world-wide news organization.

The economic effects of all these circumstances are spelled out in the commission's published financial figures through 1960. For that year, the excess of program expense over revenue from talent and sundry of the three television networks combined had risen to \$118 million. (See chart pages 74-75.)

NETWORKS TAKE THE RISKS

The program suppliers for television networks do not assume risks of the order of risks assumed by the networks in contributing to the total program process. And although they may invest in the development of programs that are never sold, and on occasion may sell a series at a break-even or below-cost price, with the prospect of future profits from re-use or syndication, the bulk of the funds needed for the production of series on the air is underwritten for these program suppliers by networks.

The network advertisers do not undertake financial risks of the magnitude borne by networks; at the most they may sponsor a program which does not return advertising value commensurate with the costs of sponsorship.

The affiliated stations do not share the scores of millions of dollars of advance program commitments each network makes each season. They do not share in the networks' unrecovered program costs, nor do they bear any part of the burden of rising network discounts to advertisers.

Many who express concern over any

alliance between an advertiser's commercial objectives and the public's stake in television programming suggest that the advertiser should be separated by as much distance from the programming process as nature will allow. One suggested means of effecting this is by the so-called "magazine" concept. This term has been bandied about rather loosely and deserves a closer definition.

Sometimes it is used in the sense of an advertising pattern in which a commercial position rather than a program is the unit of sale, dissociating the advertiser from the program's production and content. NBC in fact introduced this device with *Your Show of Shows* several seasons

ago and soon adopted it for the *Today* and *Tonight* shows as well. There has been a continuing trend toward this type of sponsorship until it now represents more than half of the NBC nighttime schedule.

At the other extreme is the proposal that advertisers' commercials be placed on a rotating basis throughout the entire schedule. The advertiser would have no opportunity to select the programs in which his commercials would appear. The theory behind this approach is that it would eliminate the advertisers' concern with circulation and equalize support for all types of programming, specialized as well as popular.

Its principal fault is that it would deprive the advertiser of the freedom of choice in selecting his advertising vehicle. To describe this plan as similar to the experience of an advertiser in buying magazine space, without any voice in editorial content, suggests an imperfect analogy, since a magazine advertiser may at least select the type of magazine for his message. Far from assuring improvement of television, it would greatly damage the medium's advertising and programming effectiveness by forcing commercials into inappropriate vehicles and consequently driving many valuable advertisers away from it and markedly limiting its scope.

HUGH M. BEVILLE JR.

Vice President, Planning and Research

There's a difference between what they say and what they do

I THINK it is important that I define what I mean by "ratings." As we use the term, television program ratings are figures, generally expressed as percentages, which indicate what portion of the population in a given area is watching a particular television program. The area itself can be either the entire country, a single city, or a particular region.

A second term is "sets-in-use" or "homes using television," which is simply the percent of television homes in the survey area that are watching television at a given time.

A third measurement, and one that is perhaps used most frequently by industry professionals, is "share of audience." Since television set usage varies considerably by hour of the day and season of the year, a rating may not always be the best indicator of a program's popularity. The share of audience tends to wash out these fluctuations by using as its base only those homes which were watching television at the time the program was telecast. This enables us to compare more fairly the relative popularity of two programs which are telecast at different hours of the day or at different times of the year; it also eliminates seasonal effects in trend analyses.

Since the viewing audience is in a constant state of flux, with people tuning in, tuning off and switching programs every minute of each day, a program audience is not a distinct group watching the program all the way through from 8:30 to 9:00 p.m. Therefore, the most useful rat-



HUGH M. BEVILLE JR.

ing for analytical purposes is a program's average per minute audience (popularly called A. A. or average audience ratings). One particular virtue of average audience figures is that they provide more meaningful comparisons between programs of various lengths.

All ratings figures are subject to statistical error and this fact is taken into account in our analyses.

REASONS FOR RATINGS

Basically there are two reasons why broadcasters use ratings. Primarily we use them because they are the only means we have for gauging the extent to which each of our programs is being accepted by the public. This is particularly necessary in broadcasting, since we do not have a built-in monetary gauge, such as ticket sales or subscription figures, for determining audience acceptance of our programs or specific aspects of a program.

The second basic reason why we use ratings is that television is intensely competitive, and centers on competition for audiences. The only value a broadcaster has to offer an advertiser is an audience, and proof of audience delivered is essential to the networks' economic survival, in competition with other networks and other media.

In addition to audience measurements there are other areas of research which we undertake to help guide programming action and decisions. They consist of a wide range of individually commissioned audience studies, some broad in scope, and other pinpointed to specific aspects of a program.

Apart from the development and use of research material itself, part of our work involves special studies which test the procedures and techniques involved, so that we can evaluate what research men call the "validity" of the results. By this we mean the extent to which a survey measures what it intends to measure. For example, our experience in audience research has demonstrated that there are wide divergencies between what viewers actually choose to watch and what they say they want to watch.

SAYING AND DOING

There are two recent studies in this field.

The first was part of a study of educational television conducted at the University of Oregon under a grant from the U. S. Department of Health, Education and Welfare. It found that out of the 1,024 persons interviewed, 94 indicated that a "major complaint" about television was "the lack of program variety."

An analysis was then made of the programs available in this community, grouped into 14 separate categories. The viewing performance of the 94 who complained of lack of variety was then compared with the viewing performance of other subjects in the survey. The authors of the study concluded that while "... it is clear that the opportunity to view a variety of each of the fourteen program categories actually is present... it would seem that those who asked for more variety viewed fewer program categories than did those who did not make this demand..." and that "... it seems safe to say that there is a singular difference between what people say they want in television programs and what they actually use."

THE PITTSBURGH STORY

Similar evidence resulted from an experiment recently conducted for NBC in Pittsburgh. Pittsburgh was selected because it is served not only by three commercial VHF television stations, but also by a full-time VHF non-commercial educational station—WQED—which has been in operation since 1954, and is widely regarded as one of the finest operations of its kind in the country. We sought in this manner to get a situation where a full and equal choice would be available to viewers for a wide range of informational, cultural and entertainment offerings.

The structure of the study was simple. As soon as the ARB November diaries in the Pittsburgh area had been completed, the diary respondents were interviewed with a questionnaire designed to elicit their expression of program preferences, program types "which they would like more of," and the like. These statements of their program preferences and desires could then be compared with the actual viewing behavior of the *same* people, as reflected by their diaries of program viewing during the period under study.

The results of the study were based only on those re-interviewed diary families who reported that they received WQED clearly. This limited the comparison of viewer "promise vs. performance" to a test sample of only 67 people, but I still think the results are indicative and instructive.

Of this test sample, 51 respondents—or 76%—agreed with the statement that: "There ought to be more educational programs on TV." However, only two of the 51 viewed WQED at any time during the entire week of the diary.

Whereas 96% of the test sample agreed that: "Nearly everybody can get something out of educational TV," only 6%

of them watched WQED in the diary week; 94% did not view a single program on the educational television station.

The evidence of these two studies is highly pertinent in considering one of the criticisms of the use of rating services. It is sometimes argued that our research does not adequately reflect what people really want from television but merely how they respond to what is already available. These studies, like similar ones conducted over the years, establish clearly that there is a considerable difference between what people *say* and what they *do*, and that, as a rule, most of them do not practice at the television dial what they preach to the pollster.

Our total annual payment for syndicated ratings services for the Radio and Television Networks runs better than half a million dollars and we spend several hundred thousand dollars more on special audience surveys of various kinds. For such special studies, during the past two years we have used the services of 31 different research organizations, in addition to special studies and tabulations by the various ratings services to which we subscribe.

MORT WERNER

Vice President, Programs, NBC-TV

TV's "Golden Age" is not behind us— it's still ahead of us

I UNDERSTAND that there has been considerable testimony from earlier witnesses with reference to sponsor influence on program content.

In entertainment programs, where public issues are not at stake, we have always gone on the theory that the man who pays the bills has a right to some voice in shaping the product.

Nearly every advertiser who buys television advertising reserves a measure of control in terms of "corporate policy" or "business policy." A cigarette sponsor bans cigar smoking; an automobile manufacturer doesn't want an auto accident in the story; a manufacturer of bathroom fixtures sold through plumbing supply dealers specifies that no jokes about plumbers are to be used. These requirements do not really interfere with the entertainment objective of the programs or with their creative integrity.

A larger influence is sometimes exercised by sponsors who feel that they are so closely identified with the program that the public will hold them responsible for its content. The classic example is the program with but a single sponsor, often

with the advertiser's name in the title of the program. Certainly there have been instances where such a sponsor chooses the type of program he wants and exercises considerable control over its production so that the image of the sponsor as projected by its sponsorship will be in accordance with its desires.

SPONSORS VARY TOO

One of the examples cited to you in earlier testimony was the refusal of a sponsor to include the Art Carney special "Call Me Back" in its regular series on NBC. But the same witness went on to tell you how NBC took over the program for another time period and eventually sold it to a different sponsor. It seems to me that this is a good answer to the criticism that sponsors have too much control over program content. The fact is that sponsors' tastes in programs vary almost as much as the public's, and what one advertiser refuses to buy, another one may.

In any event, this latter type of sponsor influence is becoming less and less prevalent as the trend to multiple sponsorship increases.

In November, in preparing for my appearance here, I asked our program personnel assigned to the shows to check on the actual extent of sponsor review and influence on programs already completed as of that time. They covered all the regular entertainment programs in our current evening schedule, other than programs supplied by advertisers. Their survey bears out what I have said about diminishing sponsor influence as the trend towards multiple sponsorship increases. A total of 111 separate sponsors were represented. Eighty-four of these were advertisers who had purchased announcements in programs shared by a number of other sponsors. Only 18 of these 84 sponsors regularly received scripts in advance of broadcast; only four had representatives in the studio during production; 19 viewed rough-cuts of the programs before broadcast; comments or suggestions for changes had been received from 17 sponsors.

SINGLES IN THE SADDLE

At the other end of the spectrum are the programs with single sponsors. There were just four advertisers in this category. All four received scripts, all had representatives in the studio during production, three viewed rough-cuts and comments or suggestions had been received from three of them during the period covered by the survey.

A more basic concern with the influence of advertisers over the schedule has been expressed by other critics of television. They contend that the entire structure of television is geared to the market-

ing needs of sponsors, that only those programs which serve such needs get into our schedules, and that "diversity" and "program balance" have long since disappeared from the television scene. I propose to show you as a matter of fact that the conclusion which these critics draw from their premise is unsound.

I will freely admit that figures can be pretty misleading in program analysis because program categories are necessarily arbitrary. However, I think the statistics will establish that our programs span a wide variety of types and that there is no single category which is heavily overweighted. To minimize controversy, I have used the Nielsen program categories throughout, although each of us would probably put some programs in different categories than Nielsen does. For example, the Walt Disney series is designed for children and attracts a very large children's audience, but is classified as "Format Varies." The sustaining programs—like *Meet Mr. Wizard*, a science program for children—do not appear in the Nielsen classification, but we have used Nielsen categories.

THE SCHEDULE BY TYPES

A breakdown of our regular schedule for a week in the month of November 1961 shows programs in the News, Documentary and Talks & Discussion categories total 24.3% of the total hours. The highest single category, Audience Participation, is 19% of the schedule; News alone is 15.7% and only one other category (Variety, General) exceeds 10%. There are 20 separate program categories in all.

In the evening time periods, there were 34 different programs in 14 separate categories. The highest number of programs in any one category was six. Only three other categories had as many as four programs. There was only one category in which the hours of programming exceeded 20% of the weekly total, General Variety, because of the Jack Paar Show. The next highest categories were Westerns, Suspense/Mystery and News.

The depth and broad ranging character of our special programs lends a strength to our schedule which can never be reflected in statistics. All of the category counts and percentages I have given you are based only on our regularly scheduled programs. But the true character of the NBC program service can only be realized by a study of the tremendous amount of special programming interwoven with the regularly scheduled features of unusual interest.

This brings me to the subject which generated most of the heat in your hearings last summer in New York—"meaningful" drama. First, I want to reject any suggestion that our present schedule is



MORT WERNER (L) and NBC ATTORNEY TOM ERVIN

lacking in drama. From the point of view of plot, character development, direction, acting skill, and professional production we have some excellent dramatic series on NBC this year. Take *The Dick Powell Show* as an example. The series has received almost unanimous critical acclaim, better treatment, in fact, than many series in the so-called Golden Age of television.

For live drama, including tape, eight dramatic shows are included in *The DuPont Show of the Week*. Some of these are original television plays such as "The Battle of the Paper Bullets," and "Trick or Treason." There will be seven one hour dramatic shows in the *Theatre '62* series, all but one live presentations. Fred Coe, who is one of the real pioneers of television drama, is producing this series for us.

In the Hailmark series we have already presented a second showing of the award-winning production of "Macbeth" and the outstanding performance of Julie Harris in "Victoria Regina." "Arsenic and Old Lace" was seen in February and "Give Us Barabbas" in April.

BEST YET TO COME

If any single phrase stands out in the voluminous records of this proceeding, it is probably "The Golden Age of Television." But there is considerable difference as to the dates of such an age. The writers, directors and producers associated with the live, original drama that once saturated network schedules have registered the view that theirs was television's Golden Age. On the other hand, I am sure that the producers of news and informational programs, who are now enjoying such widespread attention and recognition, feel that the Golden Age is with us now.

I must disagree with both contentions. The Golden Age is neither behind us, nor upon us; it is ahead.

JAMES A. STABILE
Vice President and Associate General
Attorney, NBC

Profit depends on right programs at right times

In the current NBC Television Network program schedule for the hours between 6 and 11 p.m. NBC has programs supplied as follows: NBC produced—6 hours 45 minutes, representing 25% of the nighttime schedule; supplied by sponsors—2 hours, representing 7% of the nighttime schedule; furnished by packagers who have no talent agency representation—6 hours 15 minutes, representing 23% of the nighttime schedule; furnished by packagers who are represented by a talent agent—12 hours, representing 45% of the nighttime schedule.

The commission has evidenced interest in network "control" of programming. The term "control" has been used somewhat loosely, so as to have a number of different meanings. I should like to deal with two of them: "control" in the sense of approval of program content or creative participation in the development of program content; and in the sense of obtaining a financial interest in the program which is not so much a matter of "control" as it is one of the many financial terms of the transaction.

"Control" in the sense of approval of program content varies depending upon the program source. In the case of a network produced program, the network has full creative control of program content, with two types of exceptions: important talent may have approval of program material; and advertisers may by con-

tract have a right of approval with respect to matters of business policy and good taste.

There are varying contractual provisions governing programs produced for NBC by independent packagers. In some of these situations, the contract with the packager provides that all program material is subject to approval; in others, the provision gives NBC reasonable approval of all material, with the final artistic judgment resting with the packager.

Where the program is furnished by an advertiser, NBC's time facilities agreement with the sponsor provides for NBC approval to assure conformance with NBC's programming and operating policies.

Mr. Werner has already testified as to the practical participation of NBC in the determination of program content, apart from the provisions of contract. (See page 94.)

Turning to network financial interests in programs let me make it clear that the obtaining of a financial interest in programs furnished to us by packagers has nothing whatsoever to do with the controls necessary to enable us to discharge our responsibility for the programs we transmit.

I would like to make it equally clear that NBC does not select programs for inclusion in its schedule on the basis of the financial interest which it has been able to obtain in the property.

The profit or loss on a program depends on getting the right program into the right time period. Success or failure in this regard can involve swings of millions of dollars in time and program revenue. On self-interest grounds alone, a network would be subordinating its own economic interests if it put a financial participation it might have in a pro-

JAMES STABILE



gram ahead of the merits of the program.

The many instances in which we have replaced a show in which we had a financial interest with another show in which we had none should resolve any doubts on this score. The following are examples of this from the past broadcast season:

In early 1961, NBC replaced *The Westerner*, in which NBC had syndication and merchandising distribution rights and a profit participation, with *Westinghouse Playhouse*, an advertiser-furnished show in which NBC had no interest. In the fall of 1961, NBC replaced the *Shirley Temple Show*, an NBC produced series with full NBC ownership, broadcast in the 1960-61 season, with *Bullwinkle* and *Walt Disney's Wonderful World of Color*, in neither of which NBC has any financial interest. In the fall of 1961, NBC replaced the *Tab Hunter Show*, in which NBC had syndication and merchandising distribution rights, with *Car 54*, an advertiser-furnished program in which NBC has no interest.

In view of the risks involved, we necessarily try to negotiate the most favorable agreement possible whenever we bargain with a packager. What we get varies widely from case to case, depending on how much we need a particular program at a particular time and the competition among the networks for it.

Of the 15 regularly scheduled film series licensed to the television network in the fall of 1961, we have no interest other than a network license in 4, domestic syndication rights in 2, foreign syndication rights in 3 (plus non-English speaking rights in one more), merchandising rights in 4 and a profit share in 11.

Let me give you the actual financial results to date for the 37 series (in which NBC has had a financial interest) from the fall of 1957 to the fall of 1961. NBC committed and spent a total of roughly \$101,000,000 for these programs. On the level of sales it was able to make in these programs, NBC recovered from network sponsors total program revenues of about \$72,400,000. Out of this amount, NBC paid over to the packager for inclusion in the profit sharing "kitty"* almost \$400,000. NBC's total recovery from distribution rights and profit sharing was \$1,100,000, just \$700,000 more than it contributed to the profit pool. The net financial effect to NBC of its program costs and its program revenue—including the revenue from all its financial participation in these 37 programs—was a loss of almost \$28,000,000.

*Mr. Stabile explained earlier in his testimony that in the past NBC-TV had in some cases agreed to turn over to the packager the profits, if any, which NBC-TV realized on the sale of programs to network sponsors. These funds were to go into a profit-sharing "kitty."

CARL WATSON

Director, Broadcast Standards

Networks keep pace with changing mores of American life

The basic function of the Broadcast Standards Department is to act as an independent check within NBC in seeing to it that our network broadcast material complies with NBC's established standards of acceptability.

To perform its functions, the department has offices both in New York and California, where most of the television film programming is produced. At each location, the staff consists of supervisory personnel and two groups of editors, one group responsible for the review of program material and the other concerned with review of advertising messages. We review in advance all program material (except for news program content which is reviewed by the NBC News Department), and we also review in advance all commercial copy and presentations.

NBC has always subscribed to the television and radio codes of the National Assn. of Broadcasters. The NBC and NAB Codes closely parallel each other, although on some subjects, the NBC Code provisions are spelled out in more detail. We maintain a close working liaison with the NAB code staff members in Washington, Hollywood and New York.

As previous witnesses have pointed out, NBC itself produces some of the programs for its schedule, others are produced for it by independent production companies, and still others are brought in by advertisers. Although the extent of NBC's creative contribution and control varies with these situations, all programs—regardless of source—are equally subject to our review for compliance with our broadcast standards.

Our general procedure on commercial review starts with checking the advertising copy. Product claims are checked through trade organizations which are supposed to have expert knowledge in the field, and we may also seek guidance from professional sources within NBC, such as our Legal Department, engineering experts and the NBC medical adviser.

We do require the advertiser or agency to submit substantiation in writing where the factual basis for the claim is not evident on its face. In the event of a Federal Trade Commission complaint against the advertising of a product carried on NBC facilities, we double check the substantiation furnished to us in sup-



CARL WATSON

port of the copy, and in the light of the complaint, we may ask for more specific authentication. If we are satisfied with it, we continue to carry the advertising, but where a final order of the FTC rules that the advertising is misleading, we cancel it.

In addition to content clearance of advertising, my department also supervises the length and frequency of commercials in accordance with the provisions in the NBC and NAB Codes.

The briefest description for the function we perform is, I suppose, "censorship," but that word arouses connotations entirely alien to the approach with which we try to do our job. It is our continuing effort, where good taste is concerned, to be protective without being prissy; to prevent offensiveness without unnecessarily curbing creativity or distorting a realistic view of the world around us—in short, to be well mannered and to attempt to keep pace with the changing mores of American life itself.

THOMAS E. KNODE

Vice President, Station Relations

Network, affiliates maintain constant liaison on programs

Since the heart of our business is programming and since the affiliates' relationship with NBC is based on the programs they get from the network, the dealings between my department and the stations chiefly involve network programming. Most of my department's correspondence with affiliates, most of its telephoning, most of its man-hours in visits to or from stations, are devoted to program matters.

These contacts in person, by phone, telegrams and letters are many and constant. To give you some idea of their volume, I checked November as the most recent representative month. I skipped December because we held our annual

meeting with the affiliates then, and I and my department members were with the stations, in discussions and meetings, for 10 straight days. In November, on television matters only—and principally on television program matters—members of my department were in contact with affiliated stations through: 156 stations visited personally; 88 station visitors to my department; 204 outgoing and incoming letters and telegrams; 695 outgoing and incoming phone calls.

We do not rely on these frequent but informal personal contacts as the basis for informing affiliates on our programming, although they get a great deal of information on points of particular interest to them from such contacts. Apart from these, we have a variety of procedures for keeping all affiliates systematically informed in advance about the nature of NBC program series, about individual programs, and about program and schedule plans. These range from periodic formal meetings, which permit the give-and-take of discussions and questioning, to closed-circuit previews of programs and furnishing a mass of program information through mailings.

Affiliated stations do not create or develop the network programs they accept, nor do they directly determine the com-

position of the network schedule that is offered them. The final decisions on what goes into the NBC network schedule is made by NBC, not by the affiliates.

However, there are two built-in safeguards in the network-affiliate relationship which enable the stations to discharge the public interest responsibility the law has laid on them.

First, through a course of close contact with the network, affiliates have sufficient information to act with judgment in accepting or rejecting network programs offered them. They make these judgments every day on programs others have developed—network programs, syndicated programs, feature movies. Currently, some 142 affiliates are rejecting one or more commercially sponsored NBC evening programs offered them by the network. Their reasons may vary widely. They may have a program available from another source which they feel will give them greater audience, or more revenue, or will better fill a need of their schedule. But before turning down the NBC program and the compensation that goes with it, they must know enough about the program to lead them to the decision that they prefer not to carry it.

A second safeguard in the situation is that the network is dependent for its success on affiliates' acceptance of the NBC programs. The network personnel—who are professional broadcasters—know the stations' needs from a close and constant course of contact with them. The network must keep the stations informed about its programs and reasonably satisfy their program needs or it will find them exercising their veto power against these programs.

The working relationship with NBC is not one of blind reliance on the network or blind acceptance of a network program service. Far from abdicating their responsibilities, we feel our affiliates are kept well informed on the content of the

THOMAS KNODE



schedule we offer, have ample opportunity to express their views and make their influence felt on the sort of program service they want from us, and in a very real sense, exercise a judgment in their acceptance of the NBC programs they carry.

WILLIAM R. McANDREW
Executive Vice President, NBC News

News is gaining, but still lags behind entertainment

THE news division is currently responsible for about 25% of the program time of the NBC Television Network. This includes news, public affairs, religious, educational and related programs.

In the last five years the number of hours of news and informational programming in our schedule has increased by about 72%. Although this growth has perhaps received more recognition in recent months, it actually has been going on over a period of years. In December 1960, for example, about 22% of the NBC Television Network schedule was produced by NBC News, compared with about 24% in December 1961. In December 1960 the NBC network devoted about 14% of its total time between 6 and 11 p.m. to these programs, compared with 17% in December 1961.

Expressed in terms of money, NBC News presently spends about \$25,000,-

000 a year. Although this amount includes the programs and services we furnish the radio network and owned stations, the largest portion is allocable to programming produced for the NBC Television Network.

Any long term trend in audience viewing of programs in the news and public affairs categories is difficult to measure because of the many variables involved, such as changes in programming, variations in the general climate of public attention to news, and differences in the public interest in different news stories. We must therefore be somewhat cautious about giving you any general conclusions as to "public acceptance" of these programs.

As the result of increased programming in these categories, we can expect that more viewers on a cumulative basis are watching these programs. However, audience interest in them is generally far less than interest in entertainment programming. There have been only very rare occasions when a particular information program attracted more viewers than the entertainment programs broadcast at the same time by competing networks and stations.

Where a special news or public affairs program is substituted for a regularly-scheduled entertainment program, it invariably is viewed by a smaller audience than watches the entertainment program normally scheduled in the same time period. This is true even though we usually promote the information program heavily on the air.

Definitive conclusions on the subject of station clearances are also difficult to draw. This is because our programming

in this field has been expanded so substantially; because a good deal of it consists of special one-time presentations, pre-empting regularly scheduled shows; and because the network does not have precise records of clearance of sustaining programs.

However, the available statistics do indicate that, on the average, regularly-scheduled news and information programs receive somewhat lower station clearances than entertainment programs—and this is true whether they are sponsored or sustaining. On the other hand, special news and information programs pre-empting regularly-scheduled shows generally enjoy clearances at least as favorable as the entertainment programs they pre-empt, because typically the stations in the line-up carrying the entertainment program also carry the special news presentation which goes into the period, rather than filling it with a locally-originated show on a one-time basis. Indeed, on occasions, a special news presentation of unusual interest will receive more clearances than the program regularly scheduled in the time period.

As to advertiser support, although that has increased materially, unrecovered NBC News costs in 1961 allocable to the NBC Television Network amounted to almost \$12 million, or 81% of the total cost of these programs, and we expect these unrecovered costs to be even more in 1962.

On the favorable side, there has been a long-term trend of increased advertiser interest in programs produced by NBC News, to the point where most of our regular news reports and many of our other programs are partially or fully sponsored. As advertiser interest has increased, we have increased the volume and cost of our programming. Although it is still very rare for advertisers to pay the entire cost of these programs, we are encouraged by the increase both in the number of advertisers willing to sponsor these programs and the share of the program costs they pay.

Neither the advertiser nor his representative determines the content of programs produced by NBC News. We retain absolute control over the content of our programs, which we do not share with sponsors or anyone else. Of course, the advertiser knows and can choose the type of program he will sponsor. We may also discuss with him who will produce, write or be the principal reporter on the program series.

In all cases we insist on NBC News maintaining complete editorial and production control where news judgment is involved. While we may give a detailed outline of the program content to potential sponsors, their rights in these areas are only to accept or decline to sponsor the program.

WILLIAM McANDREW



AMERICAN BROADCASTING COMPANY

OLIVER TREYZ
President, ABC-TV

“When true competition comes, ABC can improve its program structure”

THE purpose of the ABC television network is to attract viewing in the maximum number of *different* homes with entertainment and information programs whose audience favor and size will, in free competition with other media, attract sufficient advertising revenue to foster the growth of the network and the improvement of its service to the public and to provide a return to the stockholders of its business enterprise.

This purpose lies at the heart of the three vital processes of our entire operation: first, the development, selection and production of programs; second, their distribution to a nationwide audience by transmitting them through our affiliated stations; third, the attraction of advertisers to sponsor these programs.

While the commission is aware that the first process, the subject of this inquiry, is influenced by the other two, it must bear in mind that unlike the other networks at ABC-TV the first is particularly affected and qualified by the second.

For example, our sheer inability to distribute programs to hundreds of thousands of homes in down-state Illinois adversely affects the nature of total

program service that the network can provide in Chicago, or Charleston, W. Va., or Dallas-Fort Worth, or anywhere else where a primary ABC affiliate affords us the opportunity to bring our programs to the people of a given area.

ABC-TV has suffered the loss from its schedule of many fine programs, such as *The United States Steel Hour*, for this reason. Because many sections of the United States still have less than three competitive channel services we find ourselves hampered in scheduling top quality hour long live dramas or live variety shows. The deficiency in our ability to clear programs where we lack facilities, therefore, restricts our ability fully to serve the public interest in the areas that we can clear.

Our program plans for the future must be consonant with this limitation so long as it exists. Until such time as there comes to fruition equal third channel facilities in such markets as Syracuse, Rochester, Grand Rapids, Rock Island-Davenport, Champaign-Urbana, Greensboro-Winston Salem, Jacksonville, Binghamton, Altoona-Johnstown, we must act on the knowledge that we can neither satisfactorily clear, nor reasonably expect to enlist advertiser support for, programming in the live drama and variety fields.

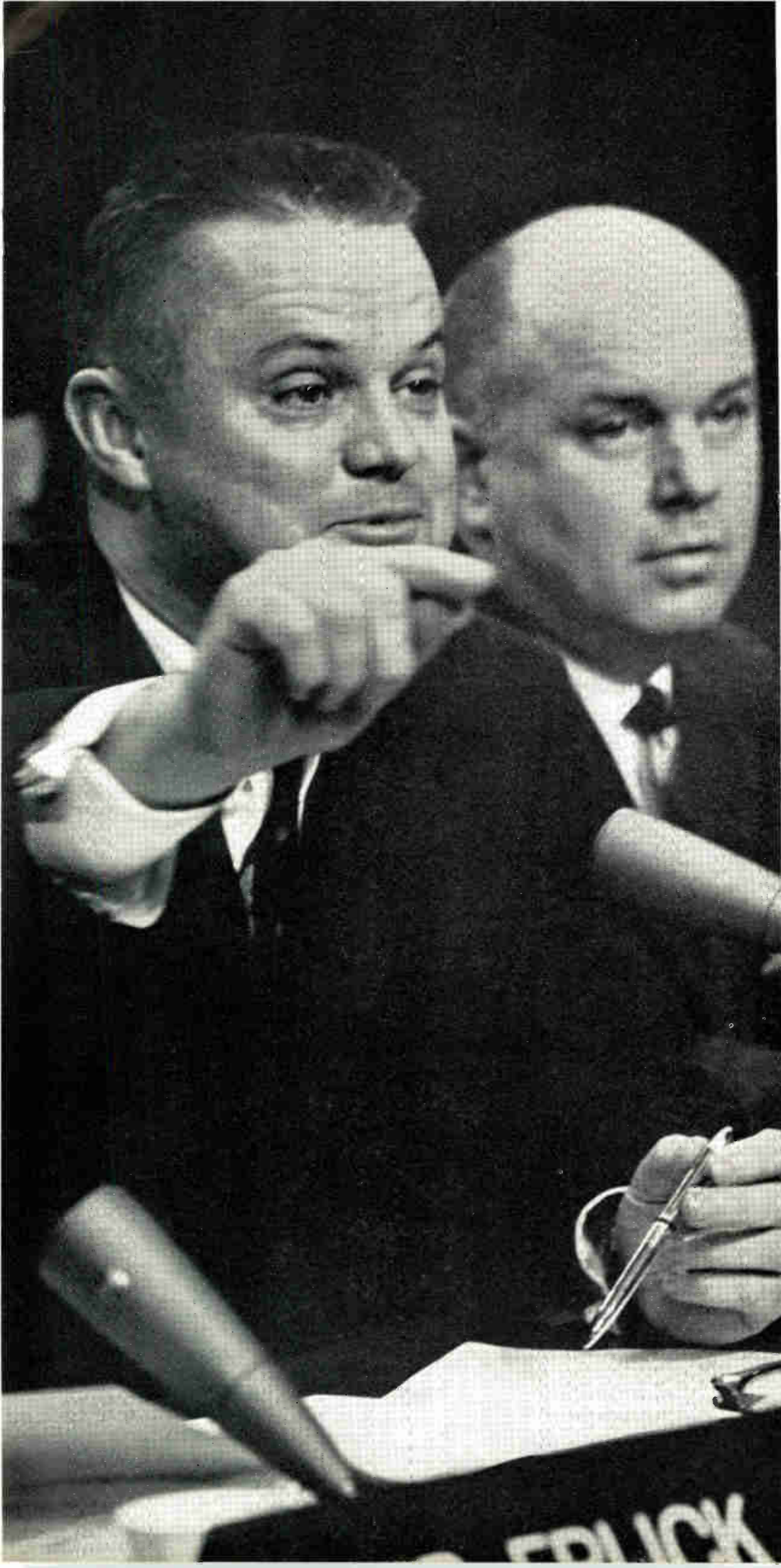
For example, this season's outstanding hit program, *Ben Casey*, a filmed program, can be viewed in approximately 98% of all U. S. television homes over the facilities of 189 stations. Yet, 33% of this lineup, 62 stations, carry this program on a delayed basis. In contrast, the Garry Moore program, on another network having approximately the same

coverage factor, carried by 183 stations, is delayed on only 11 of those stations or a 6% delay factor. With more than five times as many markets unable to receive an outstanding ABC-TV program on a live basis, it is obvious that our program planning must be restricted to a narrower range than that which is required to accomplish fully our purpose of reaching the maximum number of *different* people. Unfettered by this limitation, another network finds it less difficult to schedule and sell a *David Brinkley's Journal* which is cleared on 132 stations, whereas ABC-TV has been able to schedule *Howard K. Smith and the News* on only 87 stations.

Therefore, our planning, in contrast to the other networks, necessarily concentrates on the development, production, clearance and sale of quality film programs, such as *Ben Casey*, *Naked City* and *The Roosevelt Years*.

When true competition—that is, at least three equal TV station facilities—comes to areas which now have only two channels, ABC-TV, now denied equal access, can then improve its program structure by a wider range of choice and, thus, serve more families more often.

To this end, major strides can now be taken in two ways: drop-ins, by adding a third VHF to markets such as Syracuse, Rochester, Grand Rapids - Kalamazoo and Louisville, and de-intermixture, by conversion to all UHF's in markets such as Champaign-Urbana, Montgomery and Binghamton. It is important to keep in mind that true three channel competition, essential to reach our programming goals, cannot come about so long as a UHF carries one network service



ABC TESTIMONY *continued*

while in the same area one or two VHF's carry the programs of the other networks.

We favor, as we have since 1954, your long-range plans for UHF development. In that connection we propose that immediate study be given to whether improved technical standards should be adopted for UHF, which will permit a higher quality picture and sound. We favor a thorough review at this time to determine what policies and technical standards should be utilized in implementing the use of the UHF frequencies for television. With equality on a market-to-market basis and with improved engineering standards for the use of UHF facilities, ABC gladly supports proposed all-channel receiver legislation, as well.

Despite our limitations, the ABC Television Network makes every effort to achieve the goal of a diverse program service to the maximum number of different families.

We comb all available sources to seek out the new, the interesting, and the informative.

In seeking out new sources of supply, we implement another factor in our decision making process—that of counter-programming. Through counter-programming we seek to present offerings, different in type and different in fundamental audience appeal than the programs scheduled in the same time periods on the other networks.

In developing new sources of supply and experimenting with new program formats, substantial financial risks are involved. Over the past three years we have paid out over \$6 million in the development and research of new program ideas. For the 1962-63 season, expenditures in this area alone are over \$3 million. As might be expected in the vital area of research and development expenditures, recovery—through usage of pilots as part of a program series actually broadcast—is relatively small.

Each pilot today represents an investment of \$75,000 to \$100,000 for a half-hour and \$150,000 to \$200,000 for an hour program. Large sums are also allocated to scripts, story outlines, screen tests and demonstration films.

In addition to program development we assume many long term commitments for program series for which, at the time of commitment, we seldom have secured full advertiser support. Our program commitments now run at an annual rate of over \$100,000,000. The commission is well aware, through our annual financial reports, of the growing spread between program costs and program reve-

OLIVER TREYZ
and THOMAS MOORE, Program Vice President

nues—a trend which we expected as our network service expanded. [See chart page 74.]

Because of these considerations, as prudent businessmen we believe we should endeavor, in those cases which involve a financial risk, to secure in our negotiations for program properties whatever financial interests and subsidiary rights we can, to reduce some of the risks we must undertake. In this connection, we know of no instance in which we have sought a financial participation in a program with respect to which we did not assume a substantial financial risk. In each case we have either invested in a pilot film or have assumed the partial or complete sales risk for a program series, or both.

But we would like to make it clear that a profit participation in a program, or the lack thereof, is not at all germane to the ultimate selection of a program in any given time period. The determining factor in our program selection process must be the intrinsic merit of the program itself and its contribution to our over-all program schedule.

As we as a network have grown, we have also enabled our affiliated stations to strengthen themselves and to enable them to compete on equal grounds with the established, successful stations in their areas. As new competitive forces, they brought new television vitality to all those areas to which our network has access. With improved programming service from us, they in turn have approached economic and product equality with the other two network affiliated services in their markets. Thus they are now in a stronger position, better to serve their own communities in fulfilling their responsibilities as licensees.

For economic reasons the affiliate—relying only on its resources—is unable to provide the quality program service offered by the network. While he cannot possibly afford the investment required to supply program services which are comparable to the network services, he nevertheless retains the absolute right to accept or reject the programs to be broadcast in his locale.

In considering the various factors influencing our decision making process, we do not suggest in any *one* instance, any *one* factor which placed any *one* particular program in our schedule.

It may be the combination of some or possibly all of these factors.

It derives from the nature of the television medium. A majority of the viewers demand *entertainment* most of the time. A highly articulate minority demand *information* most of the time. The advertiser demands strong support for selling efforts all of the time.

The total program schedule, and in-

dividual selected programs, result from our efforts to satisfy all these demands.

To meet some of these requirements we are, of necessity, a large purchaser of talent-program packages. As such, our program department deals with many talent agencies. The talent agency, whether packager, packager representative, or talent agent, is simply another important source of program supply. He is in no different position, nor is he treated in any different manner, from the major motion picture producer, or the independent packager, or any other program supplier with whom we do business.

As we have indicated before, the ultimate selection of any program is based upon the intrinsic merit of that program. Our interest focuses on how the public may be expected to react to it and how it meets the requirements of our schedule—not who the supplier or agent is.

As to ratings and the use of ratings, we turn again to our stated purpose. Our aim is to serve a maximum number of *different* people. We must try to determine what people want, so that we can serve them in the best possible manner. Ratings and other statistical measurements aid us in this task. Rating services indicate to us who and how many view certain programs at certain times.

Ratings reflect the popularity of programming. They do not determine it. Therefore, they provide valuable guidelines. Of course, great care must be exercised in their application, with due allowance for the margin of error inherent in any sampling procedure. They are not absolute standards. We regard the trends and the broad averages of the rating services we employ as substantially accurate. However, we have no rule of thumb that would choose the program of higher rating potential.

We do not construe our program responsibility to prohibit us from seeking ideas of others, whether it be from the program supplier, the advertiser, or the viewer. We may assign creative control to the experienced skilled producer. We may seek an advertiser's or his agencies' advice and counsel in our program planning. We will never relinquish the ultimate control—our right to determine whether or not the finished product is to be broadcast.

We may also grant the right to the advertiser to require us to take into account his business and advertising policies in connection with the programs which he sponsors.

However, the exercise of this limited right remains subject to our final determination as to what is and what is not broadcast.

JAMES HAGERTY

*Vice President in Charge of News,
Special Events and Public Affairs*

“Entertainment, if you will, subsidizes the news”

I WELCOME the opportunity to talk about the television operations of the ABC News Department during 1961—the first year of our planned three year expansion—and to project our plans for 1962 and 1963. Frankly, I am proud of what I can say, particularly since we practically started from scratch last year to build a vital major news network operation.

In the planned expansion of ABC News, the heaviest emphasis in 1961 was placed on two main fields—(1) manpower and (2) additional time on the air for our news programs. In both, we have made considerable progress and I should like to outline our gains for you.

First, as to manpower.

The first expansion occurred in our news bureau here in Washington. One year ago, our bureau was composed of a small staff of trained, experienced, but overworked, newsmen. It now has a total of 26 as compared to 12 a year ago.

In Washington, ABC has recently leased a building on Connecticut Avenue, opposite the Mayflower Hotel, which will be the future home of our Washington news bureau. We hope to open this building in the late fall of this year.

In New York, the main headquarters for our news department, our expansion has nearly doubled. Enlarged studio facilities and new equipment have been added, our staff of editors, producers, and news writers has increased more than 50% during the past year.

Throughout the country, our domestic news coverage has been augmented by expanding news staffs in our owned and operated stations, particularly Detroit, Chicago, and Los Angeles. We are also calling more and more on the fine news staffs of our affiliated stations to cover news of national importance that occurs in their home districts.

Overseas, the emphasis last year was in building up our European staff of regular correspondents. Like all other worldwide news organizations we have string correspondents in virtually every country in the world, but I felt that we must begin to have our own staff men in important regions of the world. So we started our overseas expansion first in Europe.

At the start of 1961, ABC had two staff



JAMES HAGERTY

ABC TESTIMONY *continued*

men in Europe—one in London and the other in Paris. Today we have six on duty in Paris, Moscow, Rome, Berlin and London.

During the year, we also opened a new bureau in Buenos Aires. And we are about to open a new bureau in Mexico City to cover Central America and the Caribbean area.

During this coming year, I am positive that we will open new bureaus in other sections of the world. The only reason we haven't to date is that we just have not had the time to get around to doing so. We are looking for qualified newsmen who speak the language of the area to which they will be assigned.

We have also expanded our list of string correspondents and, through them, have increased our daily coverage from Scandinavia, Vienna, Switzerland, Beirut, the Congo, the Caribbean, Vietnam and Laos.

In addition, we are presently in the process of working out arrangements to exchange news with foreign stations through our International Division.

When I first came to ABC, there was just one 15-minute newscast by the ABC News Department that was scheduled on the network. And that newscast was carried by only 38 stations between the hours of 6 and 7 p.m., Monday through Friday.

Here is our television news schedule today, Monday through Friday:

Alex Dreier's *Midday Report*, a five-minute newscast between 1:25 and 1:30

p.m., originating in Chicago and carried by 107 stations.

American Newsstand, a 10-minute news show for young people, telecast between 4:50 and 5 p.m., and carried by 112 stations.

Evening Report, a 15-minute newscast carried between 6 and 7 p.m. by 97 stations.

And *Final Report*, the only late news program offered by any network. Seventy-two stations carry this program each evening between 11 and 11:12 p.m.

In just a few days, beginning on Feb. 14, we will add another news program when ABC News will present Howard K. Smith in a weekly program of news and interpretive comment. This thoroughly competent reporter will be seen for a half-hour in prime time, Wednesday evenings, starting at 7:30 p.m. Mr. Smith's program will initially be carried by 85 of our network stations.

This schedule of news programs represents, in my opinion, considerable progress in little over a year.

The ABC News Department also has the responsibility of producing programs of information and discussion—panel shows and interviews in depth—concerning problems of national and international importance.

While in previous years ABC had sev-

eral programs in this category, there was only one such program—*Issues and Answers*—when I first assumed my responsibilities at ABC. This program was, in effect, our Washington window and consisted of interviews by members of our Washington bureau with leading members of the government, experts and leaders of our national life as well as foreign visitors of importance. This program has been improved and continued on Sunday afternoons.

We have added two other programs in this category—*Adlai Stevenson Reports* and *Editors Choice*—both of which are also presented alternate Sunday afternoons.

In addition to these regularly scheduled programs in the public service area, ABC News has presented a large number of news specials on important developments in the news during the last year. These included coverage of the President's trips overseas, our space accomplishments, important speeches by leading Americans, Presidential news conferences, and many other news developments.

The television documentary—the camera and sound studies of the events of our time—have been assigned to our Special Projects Division under the supervision of John Secondari, our executive producer. He has the freedom to present in greater depth than can our hard news programs, the issues at home and abroad, that need the light of publicity focused upon them.

We are also experimenting with a new form of documentary. Actually, it will be a sort of editorial dramatization of a national or international problem. Our News Department will do the research on the problem, but professional actors will play out the parts. I think it can be a new and challenging addition to news coverage.

Our news costs have more than doubled in one year. At the present time our news, special events, and public affairs programs miss paying their way by a wide margin. The ABC management is not kicking about this; it has committed itself to our expanding news operation. But I would be less than fair if I did not point out that the revenue to sustain our expansion and the services we are now performing comes from other sources within the company.

In effect, entertainment, if you will, subsidizes news but, I assure you, makes no claims on the news. END

TELEVISION SPECIAL REPORT



TELESTATUS

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

MARCH TELEVISION HOMES

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of the household and TV penetration count made by the Bureau of the Census in 1960, plus various industry interim reports.

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 the March 1961 Nielsen TV Coverage Study in those markets where this data has been made available by NCS subscribers.

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 the dominant station in the market at least one night a week.

Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The television penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas—sections of the South, for example—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. 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.

In some markets it has been impossible to evaluate the available and sometimes contradictory data. These areas are under surveillance 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 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 reexamining markets and revising TV homes figures accordingly where updated survey data becomes available. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

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MARCH, 1962
TOTAL U.S. TV HOMES 48,675,000
TOTAL U.S. HOUSEHOLDS 54,000,000
U.S. TV PENETRATION 90%

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.—82 KXAB-TV (N,C,A)	25,400
ABILENE, Tex.—85 KRBC-TV (N)	79,500
ADA, Okla.—82 KTEN (A,C,N)	83,000
AGANA, Guam	††
KUAM-TV (C,N,A)	
AKRON, Ohio—45 WAKR-TV† (A)	†69,400
ALBANY, Ga.—80 WALB-TV (A,N)	159,800
ALBANY-SCHENECTADY-TROY, N.Y.—92 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**420,300
ALBUQUERQUE, N.M.—82 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	153,200
ALEXANDRIA, La.—79 KALB-TV (A,C,N)	105,600
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,100
ALPINE, Tex.	†††
KVLF-TV (A)	
ALTOONA, Pa.—88 WFBG-TV (A,C)	305,500
AMARILLO, Tex.—86 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	117,300
AMES, Iowa—90 WOI-TV (A)	282,800
ANCHORAGE, Alaska—91 KENI-TV (A,N); KTVA (C)	20,900
ANDERSON, S.C.	††
WAIM-TV (A,C)	
ARDMORE, Okla.—80 KXII (N)	35,100

Market & Stations—% Penetration	TV Homes
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—84 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	438,200 ††
ATLANTA, Ga.—87 WAGA-TV (C); WLWA (A); WSB-TV (N)	571,100
AUGUSTA, Ga.—81 WJBF-TV (A,N); WRDW-TV (C)	197,800
AUSTIN, Minn.—89 KMMT (A)	179,800
AUSTIN, Tex.—83 KTBC-TV (A,C,N)	141,600
BAKERSFIELD, Calif.—92 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	138,500 †66,000
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	725,200
BANGOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	100,900
BATON ROUGE, La.—84 WAFB-TV (C,A); WBRZ (N,A)	282,100
BAY CITY-SAGINAW-FLINT, Mich.—92 WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	385,200 †59,900
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	160,700
BELLINGHAM, Wash.—89 KVO5-TV (C)	*48,100
BIG SPRING, Tex.—87 KEDY-TV (C,A)	20,000
BILLINGS, Mont.—82 KOOK-TV (A,C); KGHL-TV (N)	58,800
BINGHAMTON, N.Y.—90 WNBF-TV (A,C); WINR-TV† (A,N,C)	232,700 †48,300
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	431,600
BISMARCK, N.D.—83 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,100
BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.)	654,500
BLUEFIELD, W.Va.—82 WHIS-TV (N,A)	138,700
BOISE, Idaho—87 KBOI-TV (C); KTVB (A,N)	79,700

Market & Stations—% Penetration	TV Homes
BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,776,000
BRISTOL, Va.-JOHNSON CITY-KINGSPORT, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	187,400
BRYAN, Tex.—80 KBTX-TV (A,C)	44,900
BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	569,400
BURLINGTON, Vt.—88 WCAX-TV (C)	*160,200
BUTTE, Mont.—81 KXLF-TV (A,C,N)	54,600
CADILLAC, Mich.—88 WWTV (A,C)	113,600
CAGUAS, P.R.	††
WKBM-TV	
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	237,700
CARLSBAD, N.M.—87 KAVE-TV (A,C)	12,400
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,100
CASPER, Wyo.—82 KTWO-TV (A,N,C)	42,400
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRC-TV (A); WMT-TV (C); KWWL-TV (N)	302,800
CHAMPAIGN, Ill.—88 WCIA (C); WCHU† (N)† (†See Springfield listing)	322,500
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A,N)	140,100
CHARLESTON-HUNTINGTON, W.Va.—83 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	424,000
CHARLOTTE, N.C.—85 WBTV (C,A); WSOC-TV (N,A)	596,300

■ Major facility change in market subsequent to latest county survey measurement date.
 • 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.

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TV**

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



**WCCB
TV**

**Channel 32
Montgomery, Ala.**

NATIONAL REPRESENTATIVE
WEED TELEVISION CORP.

Market & Stations—% Penetration	TV Homes
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	205,500
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	35,900
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**88,100
CHICAGO, Ill.—94 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,233,100
CHICO, Calif.—86 KHSL-TV (A,C)	123,400
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	732,900
CLARKSBURG, W.Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,264,400
CLOVIS, N.M.—83 KVER-TV (C,A)	19,100
COLORADO SPRINGS-PUEBLO, Colo.—86 KKTV (C); KRDO-TV (A); KCSJ-TV (N)	93,600
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCC-TV (A,C)	124,600
COLUMBIA, S.C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	222,600 †37,300
COLUMBUS, Ga.—80 WWTM (A,N); WRBL-TV (C)	182,300
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	75,600
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	472,200
COOS BAY, Ore.—78 KCBY-TV (N)	13,200
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	107,400
DALLAS-FT. WORTH, Tex.—89 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	738,300
DAVENPORT, Iowa-ROCK ISLAND, Ill.—91 WOC-TV (N); WHBF-TV (A,C)	327,800
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	488,300
DAYTONA BEACH-ORLANDO, Fla.—89 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	290,100
DECATUR, Ala.—48 WMSL-TV† (C,N)	†39,700
DECATUR, Ill.—83 WTVP† (A)	†125,200
DENVER, Colo.—89 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	350,000
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	264,400
DETROIT, Mich.—95 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,544,200
DICKINSON, N.D.—81 KDIX-TV (C)	18,300
DOTHAN, Ala.—77 WTVY (A,C)	112,000
DULUTH, Minn.-SUPERIOR, Wis.—87 KDAL-TV (C); WDSM-TV (A,N)	159,500
DURHAM-RALEIGH, N.C.—84 WTVD (A,C); WRAL-TV (N)	344,200
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,100
EL DORADO, Ark.-MONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	167,400
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†140,500
EL PASO, Tex.—87 KELP-TV (A); KRDD-TV (C); KTSM-TV (N)	*101,200
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan.—82 KTVC (C)	36,800
EPHRATA, Wash.—38 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†5,100
ERIE, Pa.—91 WICU-TV (A); WSEE-TV† (C,N) (Includes CATV Homes)	170,200 †60,100
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,200
EUREKA, Calif.—85 KIEM-TV (A,C); KVIQ-TV (A,N)	51,700

Market & Stations—% Penetration	TV Homes
EVANSVILLE, Ind.-HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	215,900 †115,300
FAIRBANKS, Alaska—83 KFAR-TV (A,N); KTVF (C)	9,600
FARGO, N.D.—83 WDAY-TV (N); KXCO-TV (A) (See also Valley City, N.D.)	150,000
FLINT-BAY CITY-SAGINAW, Mich.—92 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	385,200 †59,900
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,000
FLORENCE, S.C.—80 WBTW (A,C,N)	154,900
FT. DODGE, Iowa—64 KQTV† (N)	†29,300
FT. MYERS, Fla.—88 WINK-TV (A,C)	29,500
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	67,600
FT. WAYNE, Ind.—79 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†165,900
FT. WORTH-DALLAS, Tex.—89 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	738,300
FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N)	†189,100
GLEN DIVE, Mont.—83 KXGN-TV (C,A)	3,800
GOODLAND, Kan.—79 KWHT-TV (C)	16,500
GRAND FORKS, N.D.—88 KNOX-TV (A,N)	37,800
GRAND JUNCTION, Colo.—81 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,500
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (A,N); WKZO-TV	†543,700
GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**137,300
GREAT FALLS, Mont.—84 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	55,800
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	307,500
GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	382,900
GREENVILLE-SPARTANBURG, S.C.- ASHEVILLE, N.C.—84 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	438,200 ††
GREENVILLE-WASHINGTON, N.C.—83 WNCT (A,C); WITN (N)	212,700
GREENWOOD, Miss.—78 WABG-TV (C)	77,300
HANNIBAL, Mo.-QUINCY, Ill.—87 KHQA (C,A); WGEM-TV (A,C)	159,700
HARLINGEN-WESLACO, Tex.—80 KGBT-TV (A,C); KRGV-TV (A,N)	*69,300
HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***191,500
HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	†126,200
HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	67,500
HARTFORD-NEW BRITAIN, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	704,000 †323,300
HASTINGS, Neb.—86 KHAS-TV (N)	103,000
HATTIESBURG, Miss.—86 WDAM-TV (A,N)	56,200
HELENA, Mont.—83 KBLL-TV (C,N)	7,500
HENDERSON, Ky.-EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	215,900 †115,300
HENDERSON-LAS VEGAS, Nev.—89 KLBI-TV (N); KLAS-TV (C); KSHO-TV (A)	44,900
HOLYOKE-SPRINGFIELD, Mass.—90 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†175,900

■ Major facility change in market subsequent to latest county survey measurement date.
• 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.

HONOLULU, Hawaii—87	**136,700
KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (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.)	
HOT SPRINGS, Ark.—82	13,500
KFOY-TV	
HOUSTON, Tex.—88	490,400
KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	
HUNTINGTON-CHARLESTON, W.Va.—83	424,000
WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	
HUNTSVILLE, Ala.—42	117,600
WAFG-TV† (A)	
HUTCHINSON-WICHITA, Kan.—87	**277,103
KTVH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan., satellite of KAKE-TV)	
IDAHO FALLS, Idaho—87	63,500
KID-TV (A,C); KIFI-TV (N)	
INDIANAPOLIS, Ind.—90	676,800
WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	
JACKSON, Miss.—84	271,400
WJTV (C); WLBT (A,N)	
JACKSON, Tenn.—76	64,000
WDXI-TV (A,C)	
JACKSONVILLE, Fla.—86	257,100
WJXT (C,A); WFGA-TV (N,A)	
JEFFERSON CITY-COLUMBIA, Mo.—84	124,600
KRCG-TV (A,C); KOMU-TV (A,N)	
JOHNSON CITY-KINGSPORT, Tenn.—BRISTOL, Va.—78	187,400
WJHL-TV (A,C); WCYB-TV (A,N)	
JOHNSTOWN, Pa.—90	252,900
WARD-TV† (A,C); WJAC-TV (N,A) ††	
JOPLIN, Mo.—PITTSBURG, Kan.—82	144,300
KODE-TV (A,C); KOAM-TV (A,N)	
JUNEAU, Alaska—65	2,000
KINY-TV (C) ††	
KALAMAZOO-GRAND RAPIDS, Mich.—92	■543,700
WKZO-TV (A,C); WOOD-TV (A,N)	
KANSAS CITY, Mo.—89	594,800
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
KEARNEY, Neb.—91	**100,600
KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	
KLAMATH FALLS, Ore.—87	26,500
KOTI-TV (A,C,N)	
KNOXVILLE, Tenn.—76	243,300
WATE-TV (N); WBIR-TV (C); WTVK† (A) 142,700	
LA CROSSE, Wis.—86	109,900
WKBT (A,C,N)	
LAFAYETTE, La.—83	117,400
KLFY-TV (C) (Includes CATV Homes)	
LAKE CHARLES, La.—83	101,300
KPLC-TV (A,N)	
LANCASTER, Pa.—89	558,500
WGAL-TV (C,N)	
LANSING, Mich.—92	358,800
WJIM-TV (C,A); WILX-TV (N) (Onondaga)	
LAREDO, Tex.—79	14,100
KGNS-TV (A,C,N)	
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—89	44,900
KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86	†114,000
WLYH-TV† (A)	
LEWISTON, Idaho—86	20,200
KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	
LEXINGTON, Ky.—56	†69,900
WLEX-TV† (N); WKYT† (A,C)	
LIMA, Ohio—68	†44,900
WIMA-TV† (A,C,N)	
LINCOLN, Neb.—87	**205,600
KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	
LITTLE ROCK, Ark.—79	235,600
KARK-TV (N); KTHV (C); KATV (A)	
LOS ANGELES, Calif.—95	2,859,407
KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	
LOUISVILLE, Ky.—83	410,400
WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A) †††	

- Major facility change in market subsequent to latest county survey measurement date.
- 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.



WAVE-TV gives you 28.8% more SHOPPERS —28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales!
Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives



Market & Stations—% Penetration	TV Homes
LUBBOCK, Tex.—87 KCBD-TV (N); KDUB-TV (C,A)	117,300
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,600
LYNCHBURG, Va.—85 WLVA-TV (A)	169,500
MACON, Ga.—83 WMAZ-TV (A,C,N)	116,900
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	244,500 †108,500
MANCHESTER, N.H.—90 WMUR-TV (A)	148,800
MANKATO, Minn.—85 KEYC-TV (C)	109,400
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	59,800
MASON CITY, Iowa—89 KGLO-TV (C)	164,700
MAYAGUEZ, P.R. WORA-TV	††
MEDFORD, Ore.—88 KBES-TV (A,C); KMED-TV (N)	42,600
MEMPHIS, Tenn.—80 WHBQ-TV (A); WMCT (N); WREC-TV (C)	491,500
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	130,000
MESA-PHOENIX, Ariz.—87 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	229,400
MIAMI, Fla.—93 WCKT (N); WLBW-TV (A); WTVJ (C)	561,400
MIDLAND-ODESSA, Tex.—89 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	97,500 ††
MILWAUKEE, Wis.—94 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	627,700 †166,800
MINNEAPOLIS-ST. PAUL, Minn.—91 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	734,000
MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*37,900
MISSOULA, Mont.—84 KMSO-TV (A,C)	56,900
MITCHELL, S.D.—84 KORN-TV (A,N)	31,400
MOBILE, Ala.—83 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	266,800
MONAHANS, Tex.—87 KVKM-TV (A)	31,300
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	167,400
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—74 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	163,500 †45,400
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†22,500
NASHVILLE, Tenn.—79 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	435,100
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	704,000 †323,300
NEW HAVEN, Conn.—95 WNHC-TV (A)	688,800
NEW ORLEANS, La.—88 WDSU-TV (N); WVUE (A); WWL-TV (C)	419,000
NEW YORK, N.Y.—94 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,331,900
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	309,300
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,000
OAK HILL, W.Va.—81 WOAY-TV (A,C)	89,400
OAKLAND-SAN FRANCISCO, Calif.—92 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,337,700
ODESSA-MIDLAND, Tex.—89 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	97,500 ††

Market & Stations—% Penetration	TV Homes
OKLAHOMA CITY, Okla.—88 KWTU (C); WKY-TV (N); KOCO-TV (A) (Enid)	342,400
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	317,700
ORLANDO-DAYTONA BEACH, Fla.—89 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	290,100
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,000
PADUCAH, Ky.—80 WPSD-TV (N)	■191,900
PANAMA CITY, Fla.—81 WJHG-TV (A,N)	■28,100
PARKERSBURG, W.Va.—54 WTAP† (A,C,N)	†22,100
PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†30,700
PEMBINA, N.D.—82 KCND-TV (A)	14,700
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**†167,500
PHILADELPHIA, Pa.—94 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,022,600
PHOENIX-MESA, Ariz.—87 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	229,400
PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,300
PITTSBURGH, Pa.—93 KDKA-TV (C); WHIC (N); WTAE (A)	1,232,900
PLATTSBURG, N.Y.—89 WPTZ (A,N)	*123,000
POLAND SPRING, Me.—90 WMTW-TV (A,C) (Mt. Washington, N.H.)	326,000
PONCE, P.R. WSUR-TV; WRIK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	160,700
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	227,800
PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A)	467,000
PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	22,500
PROVIDENCE, R.I.—95 WJAR-TV (A,N); WPRO-TV (C)	695,800
PUEBLO-COLORADO SPRINGS, Colo.—86 KCSJ-TV (N); KKTU (C); KRDO-TV (A)	93,600
QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	159,700
RALEIGH-DURHAM, N.C.—84 WRAL-TV (N); WTVD (A,C)	344,200
RAPID CITY, S.D.—85 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.)	**55,500
REDDING, Calif.—86 KVIP-TV (A,N)	80,200
RENO, Nev.—88 KOLO-TV (A,C,N)	46,300
RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††
RICHMOND, Va.—85 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	283,700
RIVERTON, Wyo.—81 KWRB-TV (C,N,A)	12,300
ROANOKE, Va.—84 WDBJ-TV (C); WSLI-TV (A,N)	318,300
ROCHESTER, Minn.—89 KROC-TV (N)	143,900
ROCHESTER, N.Y.—94 WROC-TV (A,N); WHEC-TV (A,C)	323,200
ROCKFORD, Ill.—92 WREX-TV (A,C); WTVQ† (N)	204,000 †102,700
ROCK ISLAND, Ill.—DAVENPORT, Iowa—91 WHBF-TV (A,C); WOC-TV (N)	327,800
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—88 KSWI-TV (A,C,N)	■14,700

Market & Stations—% Penetration	TV Homes
SACRAMENTO-STOCKTON, Calif.—92 KXTV (C); KCRA-TV (N); KOVR (A)	449,400
SAGINAW-BAY CITY-FLINT, Mich.—92 WKNX-TV† (A,C); WNEM-TV (A,N); WJRT (A)	385,200 †59,900
ST. JOSEPH, Mo.—85 KFEQ-TV (C,A)	142,800
ST. LOUIS, Mo.—90 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	797,900
ST. PAUL-MINNEAPOLIS, Minn.—91 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	734,000
ST. PETERSBURG-TAMPA, Fla.—90 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	422,300 †261,200
ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**219,000
SALISBURY, Md.—67 WBOC-TV† (A,C)	†33,600
SALT LAKE CITY, Utah—90 KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	252,100
SAN ANGELO, Tex.—83 KCTV (A,C,N)	29,000
SAN ANTONIO, Tex.—85 KUAL-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	276,900 ††

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 • 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.

NOTE: Above Sacramento Data Precedes New

TALL TOWER TV

KCRA-TV and other stations now operate from a 1,549 foot tower, tallest structure in California. Low band Channel 3 now serves new multi-metro-market: Sacramento, Modesto, Stockton, Marysville-Yuba City and Eastern Contra Costa County.

Station estimates 550,000-650,000 TV homes.

KCRA-TV is only primary NBC station in Northern California's rich valley area.



REACHING MOST OF NORTHERN CALIFORNIA

Edward Peiry & Co., Inc.

Market & Stations—% Penetration	TV Homes
SAN DIEGO, Calif.—95 KFMB-TV (C); KOGO-TV (N)	309,800
SAN FRANCISCO-OAKLAND, Calif.—92 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,337,700
SAN JOSE, Calif.—93 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	292,000
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—89 KEYT (A,C,N)	71,300
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	115,200
SCHENECTADY-ALBANY-TROY, N.Y.—92 WRGB (N); WTVN (C); WAST (A) (WTVN operates satellite WCDC, Adams, Mass.)	**420,300
SCRANTON-WILKES-BARRE, Pa.—81 WDAU-TV (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†292,200
SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*578,700
SEDALIA, Mo.—86 KMOS-TV (A)	29,600
SELMA, Ala.—74 WSLA-TV	13,700
SHREVEPORT, La.—83 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	■293,300
SIoux CITY, Iowa—89 KTIV (A,N); KVTV (A,C)	164,700
SIoux FALLS, S.D.—86 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**223,000
SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†140,500
SPARTANBURG-GREENVILLE, S.C.— ASHEVILLE, N.C.—84 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	438,200 ††
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	257,900
SPRINGFIELD, Ill.—75 WICSt (N) (Operates satellites WCHU†, Champaign, and WICD-TV† Danville, Ill.)	**†165,000
SPRINGFIELD-HOLYOKE, Mass.—90 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†175,900
SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	127,000
STeUBENVILLE, Ohio—90 WSTV-TV (A,C)	445,500
STOCKTON-SACRAMENTO, Calif.—92 KQVR (A); KCRA (N); KXTV (C)	449,400
SUPERIOR, Wis.—DULUTH, Minn.—87 WDSM-TV (N,A); KDAL-TV (C)	159,500
SWEETWATER, Tex.—88 KPAR-TV (C,A)	55,300
SYRACUSE, N.Y.—93 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**459,200
TACOMA-SEATTLE, Wash.—93 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*578,700
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—81 WCTV (C)	178,500
TAMPA-ST. PETERSBURG, Fla.—90 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	422,300 †261,200
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTZ-TV (A,C) (KWTZ-TV operates satellite KBTZ-TV, Bryan, Tex.)	**†137,500
TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	183,000
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N)	384,600
TOPEKA, Kan.—86 WIBW-TV (C,A,N)	127,000
TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	**40,700

Market & Stations—% Penetration	TV Homes
TROY-ALBANY-SCHENECTADY, N.Y.—92 WRGB (N); WTVN (C); WAST (A) (WTVN operates satellite WCDC, Adams, Mass.)	**420,300
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	101,300
TULSA, Okla.—85 KOTV (C); KVOO-TV (N); KTUL-TV (A)	320,500
TUPELO, Miss.—80 WTWV (N)	62,400
TWIN FALLS, Idaho—87 KLIX-TV (A,C,N)	29,600
TYLER, Tex.—82 KLTV (A,C,N)	135,200
UTICA-ROME, N.Y.—94 WKTU (A,C,N)	160,000
VALLEY CITY, N.D.—84 KXJB-TV (C) (See also Fargo, N.D.)	150,900
WACO-TEMPLE, Tex.—85 KWTZ-TV (A,C); KCEN-TV (N) (KWTZ-TV operates satellite KBTZ-TV, Bryan, Tex.)	***137,500
WASHINGTON, D.C.—90 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	850,600
WASHINGTON-GREENVILLE, N.C.—83 WITN (N); WNCT (A,C)	212,700
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	302,800
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—86 WSAU-TV (A,C,N)	131,800
WESLACO-HARLINGEN, Tex.—80 KRGV-TV (N,A); KGBT-TV (A,C)	*69,300
WEST PALM BEACH, Fla.—89 WEAT-TV (A); WPTV (N)	100,800
WESTON, W.Va.—84 WJPB-TV (A)	98,800
WHEELING, W.Va.—89 WTRF-TV (A,N)	310,400
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan., satellite of KAKE-TV)	**277,100
WICHITA FALLS, Tex.—86 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	140,500
WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,200
WILLISTON, N.D.—81 KUMV-TV (N,A)	29,700
WILMINGTON, N.C.—82 WECT (A,N,C)	123,600
WINSTON-SALEM-GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	382,900
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—78 KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash. KNDO-TV† operates satellite KNDU- TV†, Richland, Wash.)	***†38,900
YORK, Pa.—57 WSBA-TV† (A)	142,800
YOUNGSTOWN, Ohio—67 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†171,500
YUMA, Ariz.—82 KIVA (C,N,A)	26,000
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,200

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† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
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*** Does not include circulation of satellite.

TV MARKETS	
1—channel markets	131
2—channel markets	64
3—channel markets	61
4—(or more)—channel markets	15
Total U.S. Markets	271
Commercial stations U.S. & possessions	547

WORLD OF A BUY!



North Carolina's Grade A World

provides Grade A Coverage strength for:

1. Winston-Salem, Greensboro, High Point—North Carolina's largest metropolitan area!
2. More than 400,000 TV homes!
3. Thirty-three rich industrialized counties in North Carolina's populous Piedmont market.
4. More than a billion dollars in total retail sales and in consumer spendable income.

WSJS TELEVISION

WINSTON-SALEM/GREENSBORO/HIGH POINT



CHANNEL 12

Peters, Griffin, Woodward, Reps.

EDITORIAL

IT'S TIME STATIONS REACHED FOR THE TAB

OUT of all the revenue and expense items in television broadcasting's annual financial records (see charts pages 74-75) two figures measure the true problem of television today.

The figures are: program expense for the three television networks (not including their owned and operated stations) —\$376,948,000; program expense for all television stations (including the o&os) —\$239,117,000. Of all expenses incurred by the networks (programming, selling, technical, general and administrative) programming accounted for 81.7%. For the stations the comparable figure was 42.4%.

It is clear where the programming vigor of U.S. television and the programming power reside.

In 1960, the latest year for which information is available, network affiliates and o&os obtained \$376,948,000 worth of network programs at no expense whatever and in addition were paid \$161,900,000 by the networks for carrying those programs.

No other figures are needed to show that the U.S. television system is more a network than a station system. As reported in detail elsewhere in this issue, this has become a matter for FCC concern. The trouble is that the FCC is more apt to complicate than straighten out the problem. The more the government tinkers with television the more it will inhibit the creative urges that have made television great.

There is nothing the networks can do to discourage FCC tinkering. It is only within the power of the stations themselves to correct the conditions that have encouraged the tinkering in the first place.

The FCC is now engaged in two significant proceedings. It is about to wind up its network study which has been under way for seven years; it is about to open an inquiry of unprecedented nature into the local operations of the four Chicago television stations. More and more the commission has displayed an interest in clarifying the location of program responsibility in broadcasting. Its reasons are obvious: it wants to locate responsibility so that it can regulate it.

The FCC intends to use its network study as justification for the request it has already made to Congress for the power to regulate the networks by direct

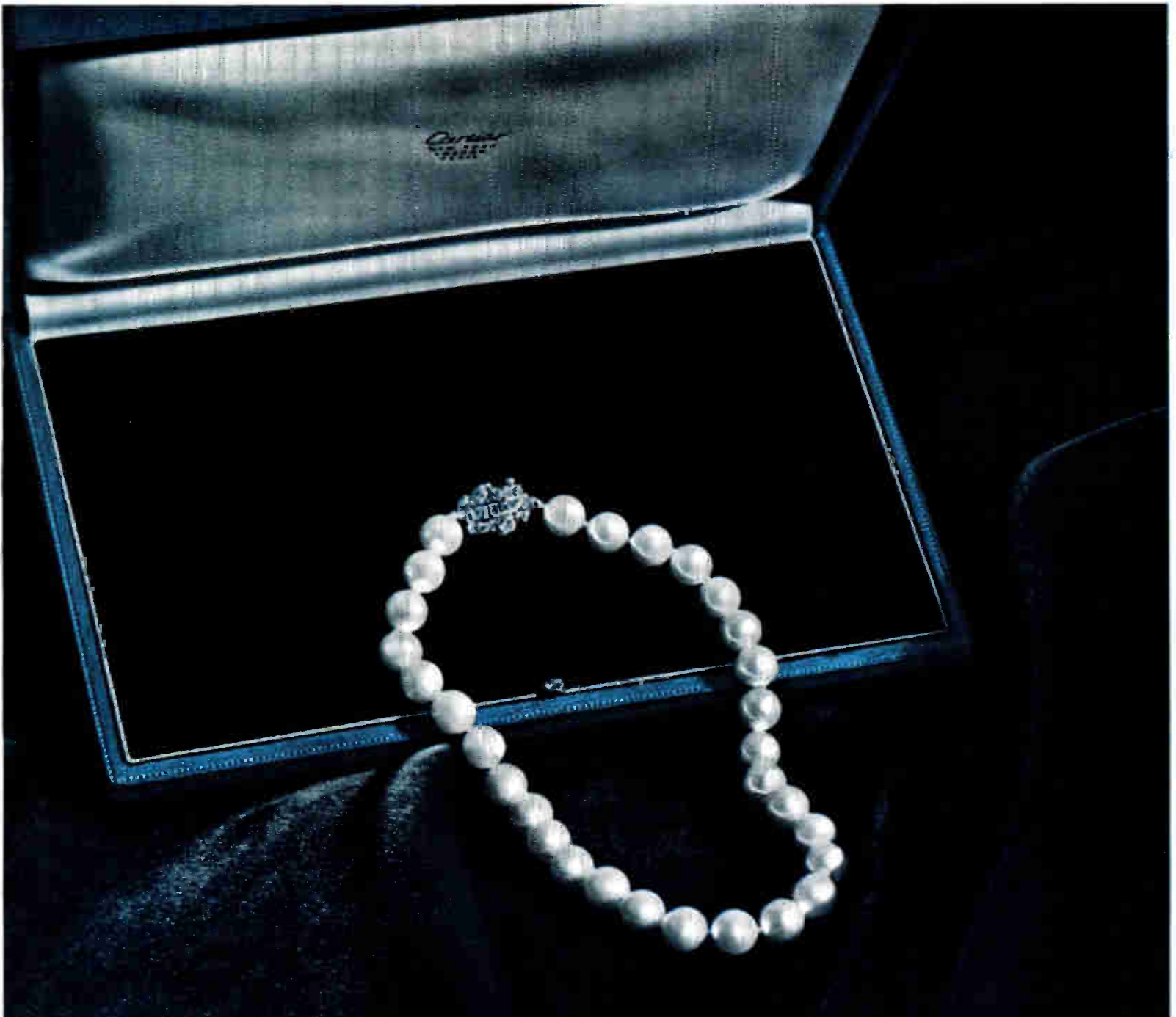
controls. The outcome of the FCC's Chicago study cannot be predicted now, but many interests in that community, including the performing and technical unions, have complained about a swing from local originations to network feeds. Since all the network outlets in Chicago are network owned, it seems logical that the FCC expects to get more ammunition for its fight for more authority.

If the Congress can be persuaded to grant the power the FCC seeks, a further subordination of station individuality will be inevitable. The FCC will be able to regulate the whole television broadcasting structure by regulating three networks whose headquarters are conveniently grouped in New York. Network regulation, if imposed, will not only confirm the trend toward network domination; it will accentuate it.

Yet at this point there is little prospect of arresting the FCC's drive for power unless the industry itself is willing to make the changes that are necessary to render the commission's purpose useless. As long as the stations depend upon the networks both for free product and for revenue, the stations' character will be shaped more by the networks than by themselves.

The solution is not to weaken the networks by government interference with their program function but to strengthen the stations with an infusion of character of their own. Program services like those provided by the three national networks are vital to the stations and the public. They would be no less vital if they were paid for by the stations using them. And the transformation of stations from free-loaders to purchasers would lead to a strong development of program interest among those levels of station management where that kind of interest may be lacking now.

Neither the stations nor the networks may be expected to embrace so violent a departure from their historic arrangements. Yet for the long-range benefit of both, the change to a seller-buyer relationship would seem at least worth considering. If things go on as they are, the government is going to keep on acquiring authority over both the network and the station, and one or both is bound to be hurt.



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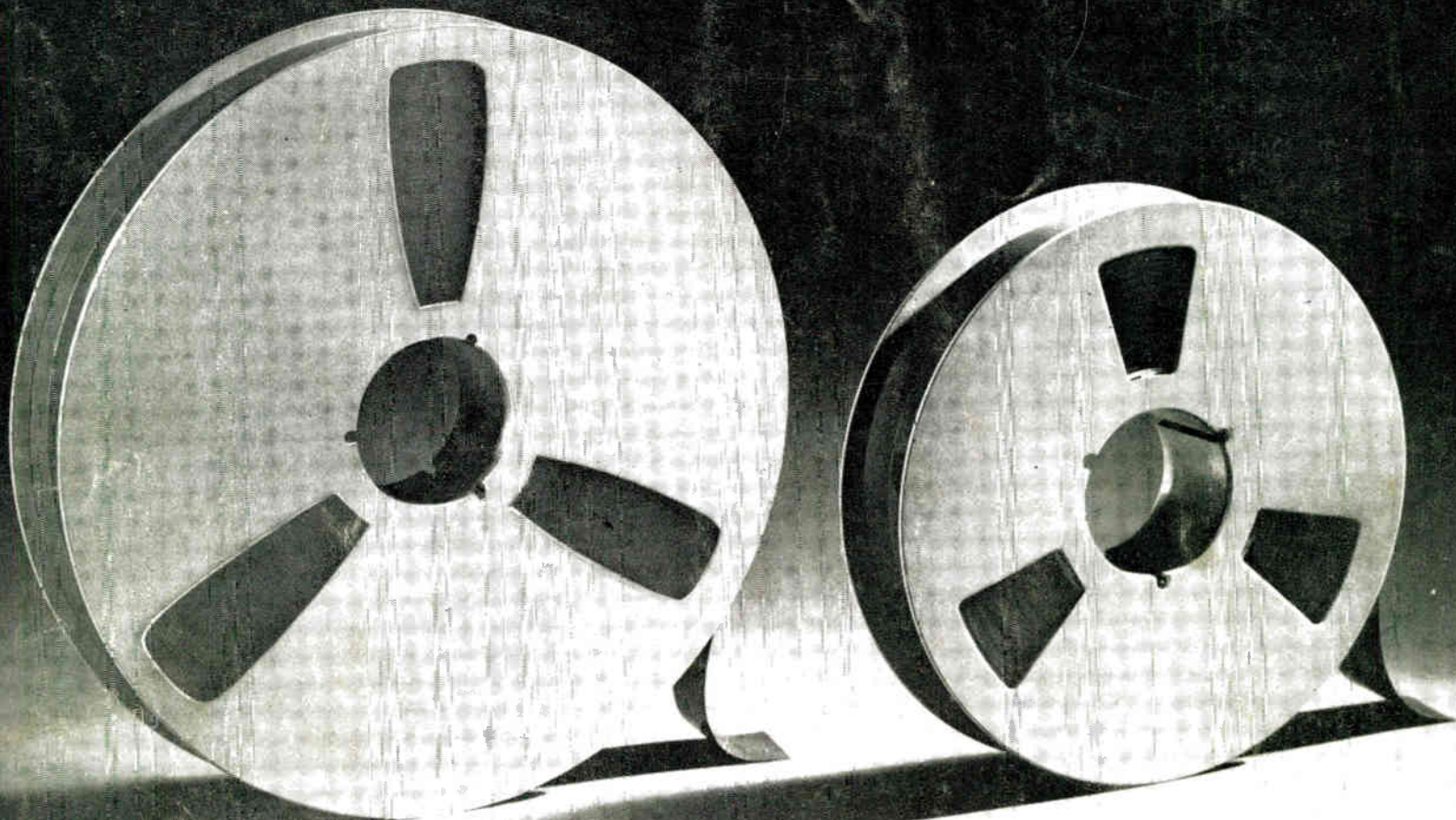
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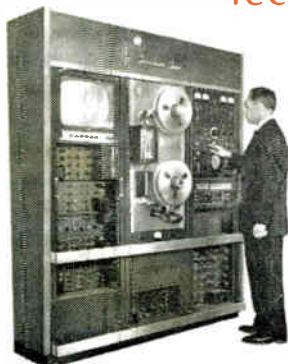


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