

# TELEVISION

TV NEWS:  
ON TOP OF  
THE WORLD  
IN 1962

TELEVISION MAGAZINE • JANUARY 1963



THE NEW  
MOVEMENT  
IN STILL  
COMMERCIALS

RADIO:  
MEDIA STORY  
LOOKING  
FOR LISTENERS

BUSINESS  
BENEFITS ON  
THE FRINGE  
OF TV



**WE'VE GOT  
A WAY  
WITH WOMEN**

The hands that hold the purse strings cling lovingly to Channel 2. Cash in on this Detroit romance! A call to STS for avails on WJBK-TV can put you in touch with the buyingest bunch of viewers in Southeastern Michigan.

*Here's the Latest Proof:*

<b>Ratings*</b>	
<b>WJBK-TV</b>	<b>8.8</b>
STATION "B"	4.9
STATION "C"	2.4
STATION "D"	3.3
<b>Homes*</b>	
<b>WJBK-TV</b>	<b>113,400</b>
STATION "B"	71,400
STATION "C"	33,900
STATION "D"	37,800

\*9 AM - 5 PM, M-F, NSI, Oct. 21, 1962 (Average)



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	<b>DETROIT WJBK-TV</b>	TOLEDO WSPD-TV	NEW YORK WHN	<b>IMPORTANT STATIONS IN IMPORTANT MARKETS</b>  <b>STORER</b> BROADCASTING COMPANY
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

**STORER TELEVISION  
SALES, INC.**  
Representatives for all  
Storer television stations.



## SPOT TV • MODERN SELLING IN MODERN AMERICA

KOB-TV	Albuquerque	WVUE	New Orleans
WSB-TV	Atlanta	WTAR-TV	Norfolk-Newport News
KERO-TV	Bakersfield	KWTV	Oklahoma City
WBAL-TV	Baltimore	KMTV	Omaha
WGR-TV	Buffalo	KPTV	Portland, Ore.
WGN-TV	Chicago	WJAR-TV	Providence
WFAA-TV	Dallas	WTVD	Raleigh-Durham
KDAL-TV	Duluth-Superior	WRoc-TV	Rochester
WNEM-TV	Flint-Bay City	KCRA-TV	Sacramento
KPRC-TV	Houston	KUTV	Salt Lake City
WDAF-TV	Kansas City	WOAI-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	Terre Haute
WSM-TV	Nashville	KVOO-TV	Tulsa

Spot Television is selling the markets of America today and tomorrow. It's the most flexible of all advertising media for saturation and dynamic impact. You'll find these quality stations offer the best of Spot Television in their respective markets.

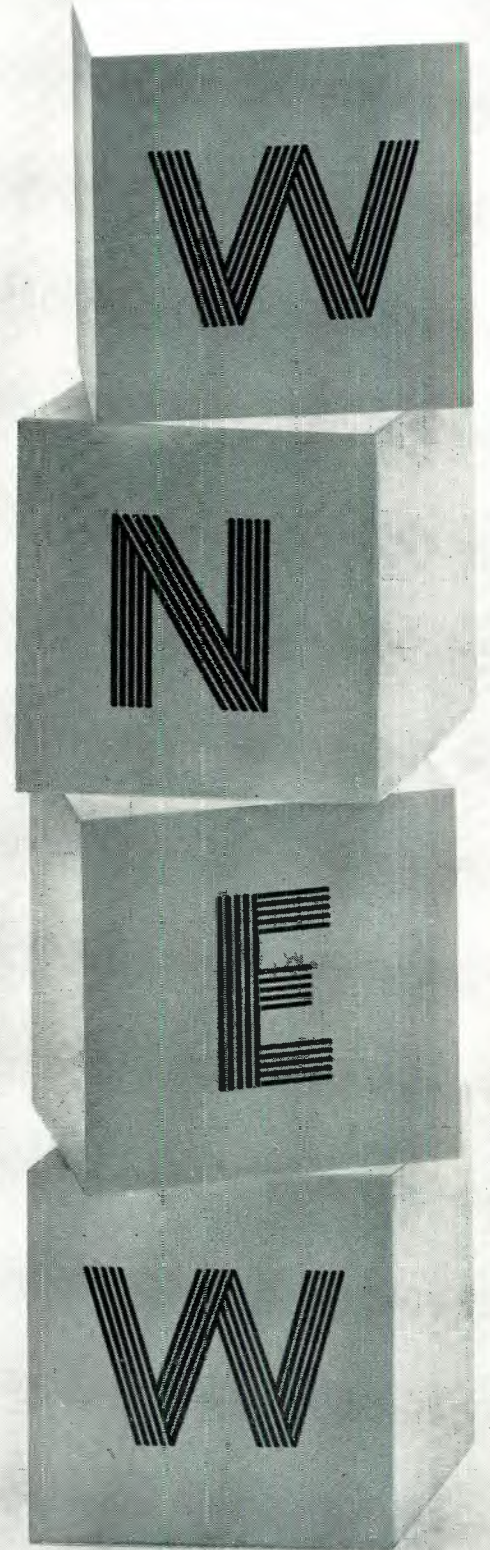
TELEVISION DIVISION

**EDWARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

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

Solid reasons are behind the growth and unique success of the four stations of Metropolitan Broadcasting Radio, a division of Metromedia, Inc. Individual personality. Character. Service. These are the attributes that have made our radio stations distinctive, important and honored members of their respective communities. The "quality operations" philosophy of our Radio division, also characterizes our Television and Outdoor Advertising divisions. **METROMEDIA**



# MMI

METROPOLITAN  
BROADCASTING RADIO  
WNEW New York  
WIP Philadelphia, Pa.  
WHK Cleveland, Ohio  
KMBC Kansas City, Mo.

METROPOLITAN  
BROADCASTING TELEVISION  
WNEW-TV New York  
WTTG Washington, D.C.  
KMBC-TV Kansas City, Mo.  
KQVR Sac.-Stockton, Calif.  
WTVH Peoria, Illinois  
WTVF Decatur, Illinois

METRO BROADCAST SALES  
Station Representatives

FOSTER AND KLEISER  
OUTDOOR ADVERTISING  
Los Angeles, California  
San Francisco, California  
San Diego, California  
Sacramento, California  
Seattle, Washington  
Portland, Oregon



# TELEVISION

**BANNER YEAR FOR TV NEWS** *Television's journalism components have functioned with progressively increasing competence as the medium evolved. No one year better illustrated what TV can do—and does do—in bringing the world to its audience than did 1962. And as TV's performance brightened, so has it lengthened its advantages over competing news media, and so also did they seem to pale in comparison. The year, and the medium, in review . . . . .* **39**

**THE RAPID MOVEMENT IN STILLS** *When TV first came along the men who used it were understandably enraptured by its ability to show what no other advertising medium (save the movies) could—movement. The advertising that was designed for it took full advantage of this TV uniqueness—until recently. Now a new school is emerging from the more conventional commercials, a school of strong design, highly influenced by still photography and print advertising design principles. This is what they're up to . . . . .* **46**

**THE MEDIA COMPETITION: RADIO** *Part Three in TELEVISION MAGAZINE's continuing study of the media competition focuses this issue on the elder statesman of broadcast media, radio. It's a medium that has lagged far behind in the national competition since its kid brother, television, came along to entice away its primary audience and its principal customers. Change was called for in radio, and change there's been. This special report recounts these changes in full. . . . .* **52**

**ON THE FRINGE** *Television can be big business to a little business, too. Here's another behind-the-scenes report on a segment of the TV industry which performs indispensable functions amid a minimum of fanfare. They're the independent entrepreneurs who furnish television its cigar store Indians, its special hair-dos, its llamas and all the myriad items that TV producers and advertising men can't keep in the back room but can't do without . . . . .* **56**

**DEPARTMENTS**

FOCUS ON BUSINESS . . . . .	<b>9</b>	PLAYBACK . . . . .	<b>27</b>	TELESTATUS . . . . .	<b>82</b>
FOCUS ON NEWS . . . . .	<b>17</b>	LETTERS . . . . .	<b>36</b>	EDITORIAL . . . . .	<b>88</b>

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Subsidiary of Broadcasting Publications Inc.

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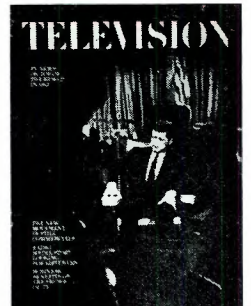
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*Cover: John F. Kennedy, one of television's most frequent subjects, capped the medium's news year last month with the exclusive "conversation" on all three TV networks, a scene from which fronts this issue. Starting on page 39 is a report on TV's performance on its best-yet news year, from outer space to a tunnel in Berlin, and from Alger Hiss to Cuba.*



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Whatever your product, Channel 8 moves goods. On WGAL-TV your sales message reaches more families in the prosperous Lancaster-Harrisburg-York-Lebanon market. Why? Because WGAL-TV blankets these key metropolitan areas and is the favorite by far with viewers in many other areas as well. Your cost per thousand viewers? Less than that of any combination of stations in the area.

# WGAL-TV

## Channel 8

### Lancaster, Pa.

NBC-CBS  
Programs

STEINMAN STATION • Clair McCollough, Pres.

more  
**soap  
sales**  
per dollar



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

**PICKUP**

WSM-TV NBC-TV Channel 4  
WSIX-TV ABC-TV Channel 5  
WLAC-TV CBS-TV Channel 3

NASHVILLE, TENNESSEE

**FLIRT**

WSM-TV NBC-TV Channel 4  
WSIX-TV ABC-TV Channel 5  
WLAC-TV CBS-TV Channel 3

NASHVILLE, TENNESSEE

**38**

WLMC-TV NBC-TV Channel 4  
WSM-TV ABC-TV Channel 5  
WSIX-TV CBS-TV Channel 3

NASHVILLE, TENNESSEE

**BODY**

WSM-TV NBC-TV Channel 4  
WSIX-TV ABC-TV Channel 5  
WLAC-TV CBS-TV Channel 3

NASHVILLE, TENNESSEE

**SIN**

WSM-TV NBC-TV Channel 4  
WSIX-TV ABC-TV Channel 5  
WLAC-TV CBS-TV Channel 3

NASHVILLE, TENNESSEE

**HANGOVER**

WLMC-TV NBC-TV Channel 4  
WSM-TV ABC-TV Channel 5  
WSIX-TV CBS-TV Channel 3

NASHVILLE, TENNESSEE

**TWIST**

WSIX-TV ABC-TV Channel 5  
WLAC-TV CBS-TV Channel 3  
WSM-TV NBC-TV Channel 4

NASHVILLE, TENNESSEE

**PINCH**

WLAC-TV CBS-TV Channel 3  
WSM-TV ABC-TV Channel 5  
WSIX-TV NBC-TV Channel 4

NASHVILLE, TENNESSEE

**HANGOVER**

A few media buyers still suffer from a hangover of misinformation. They'll tell you Rochester is much larger than Nashville... and so are Louisville, Birmingham, and Tampa-St. Petersburg. It depends... on whether you count noses or TV homes. Nashville, 38th in America with 435,700 TV homes, beats them all... and quite a few more. Sobering, isn't it?

WLAC-TV CBS-TV Channel 3  
WSM-TV ABC-TV Channel 5  
WSIX-TV NBC-TV Channel 4

NASHVILLE, TENNESSEE

**READY**

WSM-TV NBC-TV Channel 4  
WSIX-TV ABC-TV Channel 5  
WLAC-TV CBS-TV Channel 3

NASHVILLE, TENNESSEE





# WIN A GIFT CERTIFICATE WORTH \$100<sup>00</sup> AT ANY BANK IN AMERICA!

*Submit illustration and headline ideas for this famous ad campaign*

It's not easy to find a simple, uncomplicated contest like this one. Practically no rules . . . no postmark inspection . . . only one judge. You don't even have to submit proof of purchase on Nashville television stations!

Just give us an illustration idea and a one-word headline to go with it. We'll handle the body. Ideas should be rare, not bare . . . something that stops comfortably short of making a wasteland out of print.

For every idea we use, the originator gets a Gift Certificate worth \$100.00 in merchandise in any bank in America. Unused ideas become the property of the building's janitor and cannot be returned.

Try it during your next martini. Very pleasant work. Just visualize girls and how they might be used (sic!) to make a point . . . or points. Send your ideas to our agency, Noble-Dury & Associates, Inc., Life & Casualty Tower, Nashville 3, Tennessee, attention B. Satterwhite.

**WSIX-TV**  
ABC-TV Channel 8

**WLAC-TV**  
CBS-TV Channel 5

**WSM-TV**  
NBC-TV Channel 4

N A S H V I L L E , T E N N E S S E E

**“Charlotte’s WSOC-TV...  
provides carousel ride to 300% increase  
in toy sales” –Wilton Damon**



*“During the past 4 years our toy sales have increased over 300%. We attribute this spectacular gain to our long-time use of WSOC-TV’s award-winning children’s show, “Clown Carnival”. Charlotte definitely is the Carolinas’ most important market for toy sales.”*

**WILTON E. DAMON,**  
Sales Manager,  
Chapman-Harkey Co.,  
Charlotte, N. C.

Advertisers with a stake in young America can bank on this—nowhere in the Carolinas will you find children’s program strength to match that of WSOC-TV. This better television fare for small fry complements the over-all program structure that is producing big sales successes for channel 9 advertisers throughout the Carolinas. Schedule WSOC-TV—one of the great area stations of the nation.

**WSOC-TV**

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

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

## The economy 1963: mixed, mildly prosperous

■ January—the month of the forecasts—has moved in on television. There is no reason for the industry not having another up year, except possibly the chance of an economic recession—and most businessmen do not see this in the offing.

One of the most respected of the annual outlook panels, sponsored by the First National Bank of Chicago and watched closely for indications of trends, predicted a mixed, mildly prosperous picture for the first half of 1963.

Homer J. Livingston, board chairman of the host bank, summed up the 1963 views of the 10 business leaders participating in the panel. "General business activity in the next six months," said Livingston, "should edge slightly higher as both consumers' outlays and government expenditures continue to rise."

He predicted that a tax cut in early 1963 would put upward pressure on interest rates that otherwise would have been stable.

Joseph L. Block, chairman of Inland Steel, viewed the general economic outlook as "cloudy indeed" without a discernibly strong uptrend or downtrend. Block also looked for a slight drop in steel consumption because of weakness in capital goods spending. Still, he looked for a rise in steel output as customers accumulated inventory to ride out a possible steel strike during next summer.

Austin F. Cushman, board chairman of Sears, Roebuck, said the outcome of the Cuban situation added to his expectations for moderately higher business activity. He looked for an inventory buildup for both manufacturers and retailers. For the latter he saw a sales

increase of from two to four per cent next spring.

For two of television's big advertising classifications—food and automotive—the industry outlooks seemed stable, if not bright.

Norman A. Stepelton, president of the National Tea Company, felt that the food industry as a whole would continue to grow, but he noted intensified competition among chains and the growth of discount houses dealing in food store items. He pointed out that 10 years ago there was a supermarket for every 9,000 persons, but today there is one for every 6,000 persons. He predicted a shrinking profit margin due to this fact, especially as wages rise.

Kenneth E. Staley, vice president of the General Motors Corp., predicted that retail car sales last year would be close to seven million vehicles, including about 350,000 imported cars. Staley saw another new car year as good as 1962 a very real possibility.

Focusing in on the appliance industry, Joseph S. Wright, president of the Zenith Radio Corp., said that his industry generally should continue to show satisfactory progress, good sales.

■ It will be awhile yet before the full 1962 television billings scorecard is in. But from all indications, total TV billings should be at least 10% ahead of 1961.

Network TV gross time billings, according to the Television Bureau of Advertising, rose 13% in the first nine months of 1962—\$580,135,091 compared with \$513,523,662 for the same period in 1961. Daytime billings showed the biggest increase in the first nine months of

last year, up 18% to \$179,687,703. Night-time billings were \$100,447,388, up 10.5%.

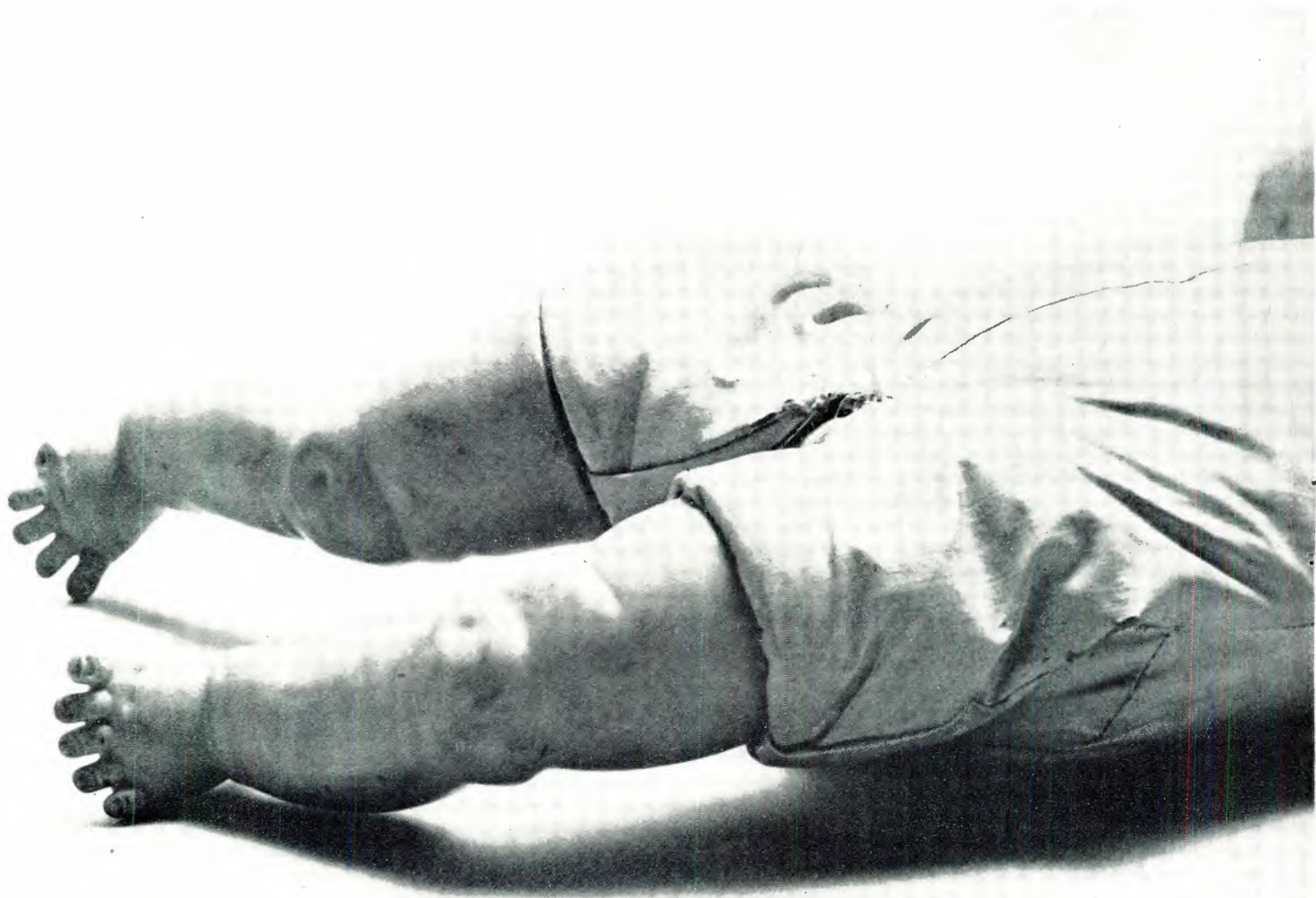
ABC-TV billings for the first nine months of 1962 were \$149,075,654, up 7.5%. CBS-TV January-September billings were \$226,065,157, an increase of 17.8%. NBC-TV billings hit \$204,994,280, up 12%.

TvB also reports that all major network TV product classifications showed increased time billings in the first nine months of last year. And the big 1962 surge seemed to come from the toiletries classification, which has pushed past food billings to become the leading classification in network TV.

While food billings rose 6.4% from \$94,498,837 in the first nine months of 1961, to \$100,536,706 last year, toiletries increased 20.9%, from \$89,282,651 to \$107,985,397. Food and grocery product advertising, however, still remains TV's billings leader by virtue of its strong lead in spot television. (In the third quarter of last year, food companies spent close to \$36 million in spot TV. Cosmetics and toiletries manufacturers spent much less, \$18 million.)

■ For U.S. television programmers selling their product overseas, Television Program Export Association president John G. McCarthy last month played the role of international Santa Claus, stuffed stockings with the prediction of an increase in foreign gross of approximately \$10 million over 1962's estimated \$45 million, and he called his figures conservative.

The TPEA chief noted that battling foreign barriers is not easy. "Nationalistic attitudes, censorship and govern-



## **The U.S. Marines to the rescue**



Many a child who gets a new toy has the leathernecks to thank for it. With a big assist from the ABC Owned Television Stations.

Los Angeles' KABC-TV, for instance, puts on a stupendous "Toys for Tots Show"—now in its fourth year—in co-operation with the U. S. Marine Corps. This two-hour spectacular spearheads the annual drive to provide new toys at Christmas for underprivileged children.

The price of admission to this KABC-TV show—which is staged in the famous Los Angeles Sports Arena—is one new, unwrapped toy per person.

In return, the audience gets brilliant entertainment. The performers are top stars. There are circus clowns and elephants.

This community effort, led by KABC-TV, is always an extraordinary success. So is

WXYZ-TV's "Toys for Tots Jamboree" in Detroit, which is held every year during September at the Edgewater Amusement Park. Every ride is free to any WXYZ-TV viewer who deposits a new toy at the Park's front entrance.

This year, WXYZ-TV points with pride to the total of 23,999 toys which it was able to hand over for distribution by the U. S. Marine Corps.

Such charitable projects provide the kind of opportunity for service which all five ABC Owned Television Stations are determined not to miss.

To all five stations, optimum use of their air time is the tremendous challenge. In partnership with the communities they serve, they meet it with enthusiasm and imagination.

All five, in fact, are very much alive.

**ABC OWNED TELEVISION STATIONS** New York's WABC-TV / Chicago's WBKB / San Francisco's KGO-TV / Detroit's WXYZ-TV / Los Angeles' KABC-TV

## BUSINESS *continued*



**Hip Hip Hooray, Hennessey!** He's driving 'em rah-rah in almost a hundred markets. Audiences, station managers and advertisers are all in his cheering section. They go for top star, Jackie Cooper. Set sail for sales records with "Hennessey." Berths available at **NBC Films.**

ment subsidies," he said, "limit American salesmanship." And "the great visible barriers—quotas—partially black out competitive opportunity, regardless of mounting need for programs in the face of ever-increasing sales of home sets and the creation of new networks."

McCarthy said that despite disastrous currency problems in Latin America, these were expected to be counteracted elsewhere in the overall gross appraisal for 1963. One bright spot—Japan, no longer in balance of payment difficulties. McCarthy saw reason to hope that by April Japan would be as unrestricted, TV-wise, as the U.S., and its current ceiling of about \$3 million eliminated.

■ The arsenal of spot television weaponry has grown some recently with the release of two major spot studies by the television division of Edward Petry & Co. and The Katz Agency.

The Katz presentation, "Launching Your New Product," is out this month. As the title of the new study indicates, it deals with the effectiveness of national spot TV in introducing new products. Prepared by Halsey V. Barrett, director of spot TV sales development at Katz, the presentation draws on figures from McGraw-Hill and Booz, Allen & Hamilton studies.

The prime finding: while the growth of many companies today is dependent upon the introduction of new products, new product risks are great—only one out of 40 succeeds, and even when a new product finds its way to market, the chances are only 50-50 that it will win acceptance. Further, difficulty comes in selling the new product to store management; one supermarket chain is reported to have examined about 1,250 new items in a 39-week period in 1960, and only 35% of them were accepted for display.

The nub of the Katz study, which goes into the thinking of the Eagle Food Centers, a 38-unit midwestern supermarket chain, is a statement by one Eagle Food executive: "Most of the products that come into our stores are not adequately promoted by the manufacturer. We cannot avoid being partial to the heavily advertised products."

The Katz presentation then slides into the case for spot advertising and the success stories of new product-leaning companies in the food, drug and toiletries field, all big spot TV users. Among the spot TV-launched brands cited: Alberto-Culver's Rinse Away and Command, Pet Milk's Sego, French's Instant Potatoes, Texize household cleaner, Chock Full O' Nuts coffee, Nu Soft fabric softener, Allerest, Matey bubble bath, Contac, Maypo cereal. There is also an appraisal of the \$57 million spot

television strategy of Procter & Gamble.

Edward Petry & Co.'s spot TV study, "TV Whole Market Loaf—Or a Slice of Life," enters the area of media competition, attempts to deflate some claims made by *Life* magazine for that publication's regional advertising sales plan.

The Petry analysis answers recent *Life* trade press campaigns for its 26-market area regional purchases and the single market plans for new product tests. Petry contends that spot TV "commands a wide margin in reach and efficiency over the *Life* buy." *Life* headlined its campaign: "Now You Can Buy *Life* Like a TV Spot."

The Petry report points out that TV penetration in virtually all metropolitan markets is at the saturation point, while there often are wide variations in *Life* circulation levels, even among markets in the same region. The Petry report also notes that spot TV gives the agency any number of markets and stations within any region, while *Life* requires the purchase of at least three areas established by the magazine.

In a breakdown of typical *Life* regional purchases vs. spot TV buys, Petry reports, for instance, that in the West-North Central region, the *Life* circulation amounted to 436,131, as against 738,100 for spot TV, and the cost per thousand for the magazine was \$6.70 compared with \$3.94 for spot.

In releasing the report last month, Petry executive vice president Martin L. Nierman said, "National publications cannot become adequate local and regional sales tools merely by subdividing their circulation."

Spot TV itself, beyond presentations and into the realm of dollars, increased its gross time billings 17% in the third quarter of 1962. TvB estimates total billings for the quarter at \$151,922,000 compared with \$127,644,000 in the third quarter 1961.

In the area of media competition again, TvB researchers have taken a look at some recent *Parade* magazine ads which compare that newspaper supplement's coverage with that of leading TV shows in various markets. The finding: While *Parade's* coverage looks better in the ads, its c-p-m turns out to be \$4 as against \$2.40 c-p-m for shows cited in *Parade* ads (*Gunsmoke, Perry Mason*).

■ Radio's net profit before taxes dropped to \$29.4 million in 1961, down 35.9% from the \$42.9 million figure in 1960 and the lowest profit figure since 1939 when radio registered \$23.8 million, according to the FCC's annual radio report. (For more about that medium, see the special report beginning on page 52.) END

# new york radio has two faces...



**other station listeners**



**wmca listeners**

**wmca** listeners...downright lovable! They're "young-at-heart," "seek to improve" themselves, "pride themselves on their ability to keep up with events"—and, "can be expected to participate and to innovate rather than to withdraw and be satisfied with things as they are." (Quotes from an independent depth study conducted by The Psychological Corporation. Details on request.) An advertiser just couldn't ask for a better audience—or a better selling climate!

for the sell of it...buy **wmca**  
570 first on the dial



PRESENTING

E30

E3B



# GREATEST POST '48 FEATURE ENTERTAINMENT EVER OFFERED TELEVISION STATIONS

Last year the MGM 30/62 feature films were acknowledged the finest single offering of post '48 films yet released. Now we're topping those with the 30/63. It's a truly exciting array of entertainment values that will keep audiences and advertisers looking and buying.

Some of the titles from Metro-Goldwyn-Mayer Television's 30/63  
"I'll Cry Tomorrow" • "Malaya"  
"Silk Stockings" • "Pat and Mike"  
"First Man Into Space" • "Ambush"  
"Dream Wife" • "Blackboard Jungle"

#### Some of the stars:

Cary Grant • Elizabeth Taylor  
Gregory Peck • Ava Gardner  
Clark Gable • Grace Kelly  
Spencer Tracy • Debbie Reynolds  
Gene Kelly • Fred Astaire

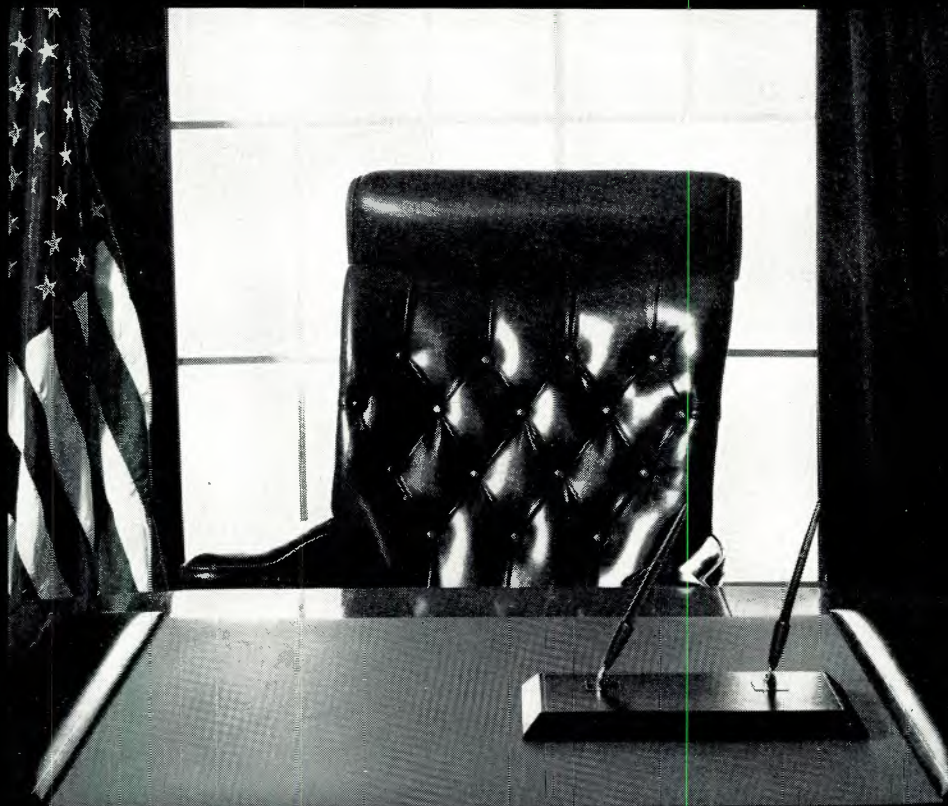
**HIGHLY PROMOTABLE!  
HIGHLY SALEABLE!**

*Get individual prices and availabilities on the 30/63 from any MGM Television office. Presentation and film available right now.*

# MGM



# TELEVISION



## Where were Pittsburgh's Mayor and business leaders on October 31, 1962?

(They were working for Pittsburgh's United Fund on KQV)

The Mayor and the city's business leaders know and understand the needs of the people of Pittsburgh. When they learned that pledges to the United Fund were still short of its goal, they reacted swiftly by participating in KQV Radio's "Million Dollar Wednesday." For the third year the station offered its facilities to the United Fund. Throughout the day, these civic leaders sat behind KQV microphones, introducing music, reporting the time the weather and, most important, urging the people of Pittsburgh to support the United Fund. The participation of Pittsburgh's top leadership in KQV's "Million Dollar Wednesday"

was, in the words of Campaign Chairman Philip A. Fleger, "but one example of the genuine interest, the concern, the imagination, and the work which the station invested in the 1962 United Fund Campaign." KQV's "outstanding cooperation" demonstrated the kind of "superior public service" ABC Owned Radio Stations perform to generate true community action.



**ABC OWNED RADIO STATIONS**

**WABC** NEW YORK **WLS** CHICAGO **KGO** SAN FRANCISCO  
**KQV** PITTSBURGH **WXYZ** DETROIT **KABC** LOS ANGELES

# FOCUS ON NEWS

CBS thumbs down  
color TV; FCC  
moves further  
on "regulated"  
programming

■ LeRoy Collins may one day write a book called "Speechmaking Can Be Dangerous." He's gathering more than enough material for it as his term as president of the National Association of Broadcasters wears on. The smoke from his November 19 speech against the influence of cigarette advertising on the young hasn't settled yet.

That Collins had the right to express his personal views in an official speech as NAB president will be debated for a long time. But down at television bedrock, Collins' statements are looked on by many as jeopardizing cigarette advertising on television (\$104.24 million in 1961) and radio (\$30 million in 1961).

The NAB president's future with the association is expected to be one of the primary topics to be considered when the NAB board meets in a fortnight in Phoenix. But seemingly undaunted, Collins proposed to the TV Code Review Board that it adopt restraints on cigarette advertising at its meeting last month in Washington. The code board has the proposal under review, bucks it to the NAB TV board for action this month.

■ If Collins' career at NAB has been controversial, so too has been the position of CBS on color television. Last month that position became clearer. There might be color in CBS-TV's future, but the network isn't about to rush things.

CBS-TV vice president William B. Lodge, in a tough-minded speech before an affiliates' advisory board meeting in Palm Springs, Calif. (see "Playback," page 30), put affiliates on notice that CBS will not plow large sums of money into color TV "at this time."

Lodge said CBS's judgment is supported by that of advertisers who are still unwilling to contribute even a small fraction of the added cost of color. The CBS executive said that, "color TV has a tendency to produce business decisions based on emotion and wishful thinking."

He hit color's track record on the point that after eight years of color broadcasting, only 2% of U.S. homes have color receivers.

Aside from "economic considerations" (a major color program schedule could easily, Lodge estimated, have cost CBS-TV some \$20 to \$40 million, none of it recoverable), Lodge cited CBS's hold-up on color as due mainly to "our responsibility as broadcasters to provide the best possible programming that would appeal to the largest number of people." Lodge feels that to sacrifice the interests of 98% of the viewers who currently can receive only black-and-white TV for the 2% who own color sets would "clearly violate this responsibility."

■ Another controversy, television's famous "sandpaper caper," has come in for updating. A federal court in Boston has reversed the Federal Trade Commission's much-publicized "sandpaper decision" against Colgate-Palmolive and its agency, Ted Bates & Co., which prohibited the use of props in TV commercials for Colgate Rapid Shave lather.

The FTC went too far in prohibiting the use of artifacts or substitute products and generally in imposing limits too confining for the commercials, the court said. The decision also expressed doubt

about the degree to which an ad agency can be held responsible in false advertising cases. It isn't likely, however, that commercial producers will rush out a new array of props. With all that has been said about this case, more is bound to come.

■ NBC board chairman Robert W. Sarnoff, who told NBC affiliates at the network's annual convention in New York last month that NBC had its biggest year in 1962 and that 1963 promises to be even better, took the opportunity to criticize those individuals who advocate freedom for TV in public affairs programming, but who advocate government restraints in entertainment programming. Such people have double standards, Sarnoff said (see "Playback," page 34).

NBC had some other welcome news—for stockholders. A federal judge in Philadelphia gave the network 18 more months to dispose of WRCV-AM-TV Philadelphia under a 1959 consent decree with the Department of Justice. The deadline was perilously near, December 31, when NBC stood to forfeit the stations at an estimated loss of \$20 million.

NBC also took its television film documentary about escape from East Berlin, "The Tunnel," out of mothballs and, with a blessing from the State Department, ran it on December 10. NBC, after a State Department frown, had postponed the originally scheduled showing date, October 31, to keep from jeopardizing U.S.-Russian negotiations during the Cuban crisis.

■ ABC had some good news, too. FCC chairman Minow defended the network's controversial program, "The Political Obituary of Richard Nixon," and promised the FCC would not "bushwhack" licensees which get into controversies because of editorializing.

ABC-TV also announced that it has engaged the comic talents of Jerry Lewis in a \$7.6 million package starting in the 1963-64 season, with 40 weekly programs

THIRTEEN BRIGHT NEW PROGRAMS NOW AVAILABLE!

# DAVEY AND GOLIATH

A TOTAL OF 39 WEEKS OF HIGHLY-RATED PROGRAMMING

**"WITHOUT DOUBT THE BEST IN ITS FIELD, THE HIGHEST RATED PROGRAM IN ITS TIME PERIOD IN NEW YORK MARKET."** *Tak Kako, WABC-TV*★★★**"CERTAINLY IS POPULAR."** *Kendall Smith, WTIC-TV, Hartford*★**"DESERVES A STANDING OVATION."** *Louis Lang, WIS-TV, Columbia, S. C.*★★**"BEST WE'VE EVER SEEN."** *Fred Noble, KRGV-TV, Weslaco, Texas*★★★★★**"GREAT!"** *Joe Hudgens, KRNT-TV, Des Moines*

A TELEVISION PRODUCTION OF THE LUTHERAN CHURCH IN AMERICA



How to schedule DAVEY AND GOLIATH

**GET IN TOUCH WITH YOUR LOCAL COUNCIL OF CHURCHES**

or, write, wire, or call collect The Broadcasting and Film Commission

**THE NATIONAL COUNCIL OF THE CHURCHES OF CHRIST IN THE U.S.A.**

475 Riverside Drive, New York 27, N. Y. Riverside 9-2200, Extension 2251

## NEWS *continued*

to run for two hours each, probably in a 10 p.m. to midnight slot.

■ The FCC's findings in its two-year test of UHF propagation in New York, heralded by the UHF fraternity as proving UHF is as good or better than VHF in large cities, also got a bear hug from the Association of Maximum Service Telecasters, a group of VHF stations. But the VHF group thinks the findings showed something entirely different: that VHF is decidedly superior to UHF.

And a National Bureau of Standards scientist has proposed a plan he feels would triple the number of VHF TV assignments through shorter spacing, alternate polarization and precision off-set and directionalizing of antennas. R. S. Kirby of the bureau's Central Radio Propagation Laboratory in Boulder, Colo., estimated a possible 1,300 VHF stations through such a plan.

The FCC, meanwhile, has issued a warning that those who are granted UHF permits will be expected to build within a specified time and not hoard them against anticipated scarcity of frequencies. (See 'UHF Unbound?' TELEVISION MAGAZINE, December 1962.)

A New York federal district court's dismissal of a proposal by television stations for a new form of ASCAP music license was a "serious error," the All-Industry TV Station Music License Committee has said in asking the U.S. Supreme Court to review the case. The court also erred in refusing to grant the stations a hearing on their offer to prove that existing ASCAP music licenses are restrictive, unreasonable and violative of a consent decree under which ASCAP operates, the station group said in its appeal.

New hearings on television network option time and TV discount rates are asked by House Small Business Subcommittee No. 6 in its report to the parent committee. The subcommittee held a hearing in December 1961 on complaints that option time and rate discount practices restrict the opportunity of small businessmen to advertise on TV.

The National Aeronautics & Space Administration launched its own space communications satellite on December 13. The Relay satellite will be used for government overseas experimental transmissions, including television, similar to those with Telstar. But initial signals from Relay proved poor and its future is in doubt. (AT&T's Telstar served a useful life of four months of experiments before mechanical troubles disabled it late in November.)

The 40-year reign of James C. Petrillo as head of Chicago Local 10 of the American Federation of Musicians ended



# Chi-ca-go

## **Chi-ca-go ... that toddling town**

Composers hear the tempo of Chicago and set it to music. And out of that tempo, out of the vitality of a city's life — from the rough and tumble of ward politics to the culture and serenity of its famed Art Institute — WNBQ creates community service programming giving depth and significance to the multi-colored tapestry that is Chicago.

For example. All Chicago examined its conscience in "The House on Congress Parkway," a dramatic documentary on racial problems. The prime-time "Dateline: Chicago" series mirrored a city's pride

with "One Palace, F.O.B. Chicago," a colorful, vivid preview of the Versailles art exhibit; entertained with a vicarious, rollicking visit to the city's "Key Clubs," Chicago's latest contribution to the lighter side of American life and, with "Flowers Before Bread," illuminated the little known good work of The Little Brothers of the Poor in the spiritual and physical needs of Chicago's aged.

WNBQ programming continues to reflect issues and events that affect and mold the life of Chicago, its four million citizens and to provide a unique spark of community interest. **WNBQ-5**

NBC OWNED. REPRESENTED BY NBC SPOT SALES.

## NEWS *continued*

last month. Petrillo, who also was president of the national AFM from 1940 to 1958, was defeated for the presidency of the Chicago local by Bernard F. Richards, a political newcomer who headed a faction opposing the Petrillo slate of candidates.

BBC-TV, which carries U.S.-produced programs in about 12% of its schedule, will reduce that amount when its second television network starts in April 1964. Kenneth Adam, director of BBC-TV, said British viewers prefer British programs, according to audience ratings.

■ The government's unrelenting movement toward achieving a vaguely higher cultural plane for the people through a kind of regulated renaissance leaves little doubt now about who is trying to do what. So strong is the inference, from recent happenings at the FCC, that a person crying wolf could go into business as a prophet if he could make himself heard above others crying the same.

Some idea of the length to which the FCC is ready to go to get more uplifting programs on the home screen may be seen in that agency's solicitation of community organizations in and around Omaha, next stop on the FCC's local TV hearings trail. More than 100 organizations have been asked to testify when the Omaha hearing starts January 28. For the Chicago hearing last winter, the FCC was content to advertise the proceeding and made no effort to collar witnesses.

Three of the TV stations involved in the Chicago hearing are owned by ABC, CBS and NBC, and as a follow-up, the parent companies have been asked whether the stations they own in other cities are comparable to the Chicago television stations—WBKB, WBBM-TV and WNBQ—in meeting local program needs.

Meanwhile, the FCC's staff has been busy on some missionary work of its own. Under the shield of the Broadcast Bureau, FCC officials have been writing TV stations due for license renewal to ask about their lack of locally produced sustaining discussion programs in prime time. The campaign, which began last summer, has been conducted on behalf of program "flexibility" in presenting controversial issues or meeting the needs of minority groups.

The import of the undertaking came to light when some FCC members learned about it and demanded that such letters be cleared by the membership for possible policy violations.

At the same time, the FCC's special network study staff submitted a secret report to FCC members which condemns some of the present practices in TV programs and recommends tighter gov-



KENNETH COX

ernment controls for both TV networks and stations. The report's main recommendations—based on FCC hearings in 1961 and 1962, part of the FCC's network study which began in 1955—are that: (1) Congress enact legislation to set up a government-supervised trade association to form TV codes and enforce them under FCC guidance; expulsion of a radio or TV broadcaster from membership would mean disqualification as a broadcast licensee; (2) the FCC place the program syndication field off-bounds to TV networks for both operation and financial participation; (3) the FCC restrict TV networks from owning or holding first-run rights on more than 50% of the entertainment shows they carry in prime time; (4) TV networks be encouraged to base rates on delivered circulation to encourage advertiser support of small-audience programs; (5) the FCC establish a special office to keep watch on the networks; (6) the FCC be empowered to regulate the networks directly.

■ It looks like one bridesmaid will make it to the altar after all. Kenneth Cox, chief of the FCC's Broadcast Bureau and several-times contender for a seat on the Commission itself, has won President Kennedy's designation to fill the membership being vacated by retiring commissioner T. A. M. Craven. The appointment, however, is only for the remainder of Craven's unexpired term, which goes to June 1963. There's been no indication that Cox will get a full seven-year appointment at that time. He had been passed over for the FCC's last vacancy: the one which went to E. William Henry of Tennessee on retirement of commissioner John Cross.

Cox, a Democrat and political protege of Senator Warren Magnuson of Washington, chairman of the Senate Commerce Commission holding jurisdiction over FCC affairs, came into broadcasting prominence as counsel to the Commerce

Committee in its manifold investigations of television. Philosophically, his notions about broadcasting are said to be in sympathy with those of Chairman Newton N. Minow. Many, in fact, believe the Cox appointment stacks the deck in favor of one of the Minow proposals most dreaded by broadcasters—that the FCC adopt as its own rules the NAB's TV and radio codes which place certain limits and restrictions on commercials. Already siding with Minow in favor of a rulemaking proposal to this effect are commissioners Robert E. Lee and E. William Henry.

Minow would go a step further. He'd like to have an FCC rule to require stations to soft-pedal the audio volume of TV commercials. Talk on this subject has been spurred in recent months by a much-quoted H. H. Scott Company report showing commercial volume 65% higher than adjacent programs.

■ Key industry job movement last month: The post of FCC executive director, newly-created to implement FCC policies, was filled by Curtis B. Plummer, former chief of safety and special radio services bureau.

Topping a 31-year career at P. Lorillard Co., Morgan J. Cramer, president, was elected chief executive officer. He succeeds Lewis Gruber, who will continue as board chairman. (Lorillard ranks 11th in ad spending, according to TELEVISION MAGAZINE estimate, with an outlay of \$22.6 million.)

The board of delegates of NBC-TV network affiliates elected A. Louis Read, WDSU-TV New Orleans, as chairman. Read is outgoing TvB board chairman. Also elected: Otto Brandt, KING-TV Seattle and Richard D. Lewis, KTAR-TV Phoenix, as vice chairmen, and Marcus Bartlett, WSB-TV Atlanta, as secretary-treasurer.

The annual TvB elections resulted in the advancement of Gordon Gray, president of WKTV Utica, N. Y., to chairmanship of the board. END



**Beware of the  
commercial  
on the conference  
room screen!**

TV viewers see it on a tube—where today's best-selling pictures come from SCOTCH® BRAND Video Tape

On a movie screen your commercial may rate Oscars; but on the family tv it can lay there like cold popcorn. Trouble is, home audiences don't view it theatre-style. It reaches them (if at all) on a tv tube. And the optical-electronic translation loses sharpness, presence, tone scale gradations, and picture size.

On the other hand: put your commercial on "SCOTCH" BRAND Video Tape, view it on a tv monitor, and see what the customer sees—an original, crystal-clear picture with the authentic "it's happening now" look of

tape. No second-hand images, no translation, no picture cropping. Video tape is completely compatible with your target: America's tv set in the living room.

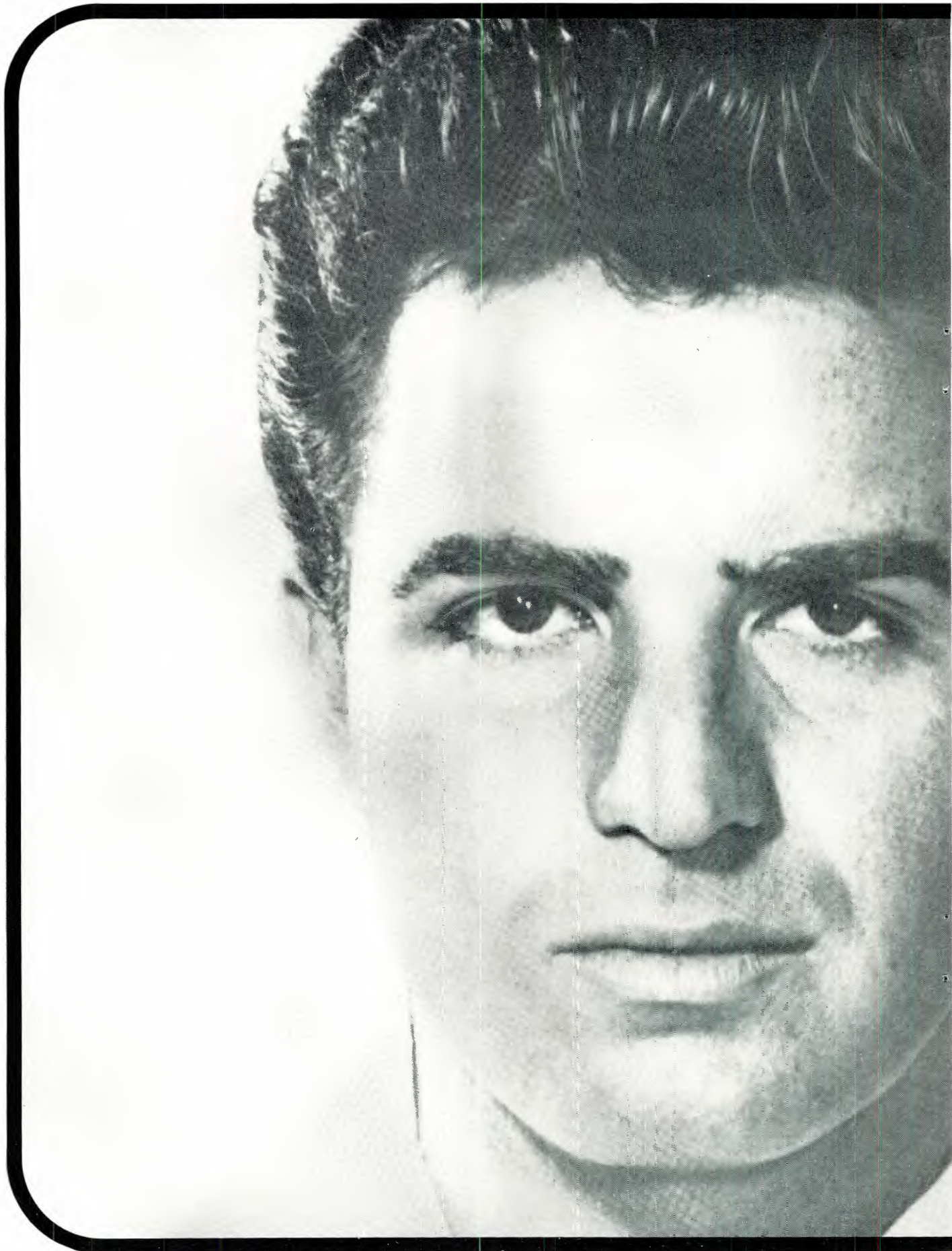
Proof of the picture's in the viewing! Take one of your filmed commercials to a tv station or tape production house and view it on a tv monitor, side-by-side with a video tape. You'll see at once why today's best-selling pictures come from "SCOTCH" Video Tape.

Other advantages with "SCOTCH" Video Tape: push-button speed in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCS-13, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING AND MANUFACTURING CO., ST. PAUL 19, MINN.  
EXPORT 99 PARK AVE., NEW YORK, CANADA: LONDON, ONTARIO ©1963, 3M CO.

**Magnetic Products Division** **3M**  
COMPANY







## Who was Vince Edwards before he changed his name?

ABC didn't think him up. Didn't discover him. Vince Edwards was a good actor then, as now.

But unsung.

What we did was to develop a great television show with a juicy male lead. And then, find the actor for it.

You, the viewer, did the rest.

Granted when it happens once, as in the case of Casey, it could be luck. But then, what about James Garner as Bret Maverick? Clint Walker as Cheyenne? Efrem Zimbalist, Jr., as Stu Bailey?

Or, from this year's crop, Vic Morrow of "Combat!", Tim Conway of "McHale's Navy," and Marty Ingels and John Astin of "I'm Dickens... He's Fenster"?

On the evidence, it's a talent for building new talent. For creating the kinds of shows with parts that take young actors and rocket them to fame. Fast.

It's show business—with the emphasis on show.

And it's something else. Something very important. It's ABC's young, enthusiastic approach to television entertainment. A need to get away from the over-trying, the over-true. A need to strike out anew and afresh.

It's, in sum, a part of the alert, young creative ferment that characterizes ABC's entire approach to programming.

It attracts, as it must, alert audiences, responsive to change. And, by the same token, alert sponsors—responsive to the value of reaching such audiences.

ABC Television Network 

# T. V. spot editor

*Sponsored by one of the leading film producers in television*



New JELL-O . . . tastes like fruit . . . fresh-picked fruit. To a wonderful jingle, stop-motion introduces the new Jell-O package in orange crates and strawberry boxes; and luscious food photography completes the sell.

Produced by SARRA for GENERAL FOODS CORPORATION through YOUNG & RUBICAM, INC.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

AMERICAN FINAL FILTER, available only at American Oil dealers, is the theme of this 60-second commercial. Good musical background, squeeze and location photography make for a pleasant, hard hitting commercial which sells final filtering at the time the tank is filled.

Produced by SARRA for THE AMERICAN OIL COMPANY through D'ARCY ADVERTISING COMPANY.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



LADY SUNBEAM ELECTRIC SHAVER, the shaver with the light, is sold in this commercial by glamorous product photography and live action demonstration. Underscored, is the story that if a light is needed for the application of cosmetics, it is also needed in the use of a cosmetic instrument. One of a continuing series.

Produced by SARRA for SUNBEAM CORPORATION through PERRIN & ASSOCIATES.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

Natural human interest and product-in-use photography help sell pain relieving, infection preventing and healing MEDI-QUIK spray and cream in this 60-second commercial. The film is planned so that the Medi-Quik First-Aid Spray and Medi-Quik Medicated Cream segments can be used as individual 30-second spots.

Produced by SARRA for LEHN & FINK PRODUCTS CORP. through GEYER, MOREY, BALLARD, INC.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



New York: 200 East 56th Street

**SARRA** INC.

Chicago: 16 East Ontario Street

# PLAYBACK

## A monthly measure of comment and criticism about TV



*Marion Harper Jr., chairman of the American Association of Advertising Agencies and board chairman and president of Interpublic Inc., before the eastern annual conference of AAAA in New York:*

A number of us from time to time have pointed to the rising decibel level of advertising. We have warned it will be harder for an advertisement to win an audience in the coming years, when it must compete with twice the volume of today's advertising. We have recognized this problem as a particular challenge to the creative craftsman.

In thinking more about it, I've decided that this is a misleading statement of the problem. It assumes that the country is going to stand by without protest and just let advertising's decibel level rise indefinitely. This, I'm sure, is an unrealistic expectation.

There's no question that the amount of advertising will continue to increase and that it will keep pace, not just with the gross national product, but with discretionary income. At the same time, we can expect that advertising will approach a ceiling—not perhaps in volume, but surely in noise level.

I'm just as convinced the public will not extend unlimited tolerance to adver-

tising, in order that competitors may out-shout each other to the point of acute ear-ache. The American people are clearly in favor of free enterprise and business rivalry, but that doesn't mean they are helpless masochists.

In short, we are kidding ourselves if we think that the age of laissez-faire is over for everything but advertising.

I can't say how close advertising's decibel level has come to the public's limit of endurance, but judging from attitudes of certain thought-leader groups, and from feelings about advertising abroad, I don't think we can turn up the sound much higher. My own view is that advertising could benefit from a little modulation right now. . . .

In advertising we are involved with three coordinates—amount of advertising, effectiveness and noise. Here I mean "noise" as it is used in information theory—the static caused by a multiplicity of messages, by the mechanics of transmission and by audience attitudes. The advertising challenge is to achieve effectiveness and to control noise against a curve of rising volume.

We've shown we can do this. Christmas issues of publications may carry twice the volume of advertising as summer issues. The ads are just as effective, however, as we can judge from the renewal of advertisers' business year after year; from the results of the biggest season of mail-order advertising, and from average ratings which fall only slightly from summertime issues. And yet, in these latter publications, the noise level doesn't rise offensively. There's no greater use of screaming type, blatant claims, shock illustration. It's true that noise is reduced partly through the public's heightened tolerance during a seasonal shopping splurge. But the larger reason is a tide of creativity. We can pay tribute to the advertising craftsmen who help create these issues. Despite a much bigger "show"—with more stars, more attractions—they manage to win just

about as much attention for each act.

There's no precise parallel for television. But when the number of commercials increases to a specified limit, there's a tendency toward shouting. This, to repeat, will not solve the problem of substantially greater volume—which may in time come to television through additional facilities. What seems needed is greater skill in the contrasting use of sound and silence.

Nature abounds with examples of subjective reactions to sound and silence. All of us know how the roar of the surf or of a nearby waterfall isn't heard after a few days of living near them. Or we can recall the eloquence of silence in Yosemite or the Grand Canyon.

The arts frequently make use of contrast. You may remember the 20 minutes of silence during the suspenseful burglary passage in the French film, "Rififi." And there's the repeated example of the power of understatement in writing, and in all the graphic, plastic and performing arts.

The problem of achieving higher volume with relatively less noise is a critical challenge, since the growth of the industry depends on it. It can be faced in several ways.

First, advertisers must be increasingly selective in their use of media. They must concentrate to a greater degree upon markets that offer the greatest direct potential. The reason for much of the present noise level of advertising is that a large proportion of commercials and advertisements goes to people who have no interest in the products. Greater concentration on specific markets can contribute to the general quiet.

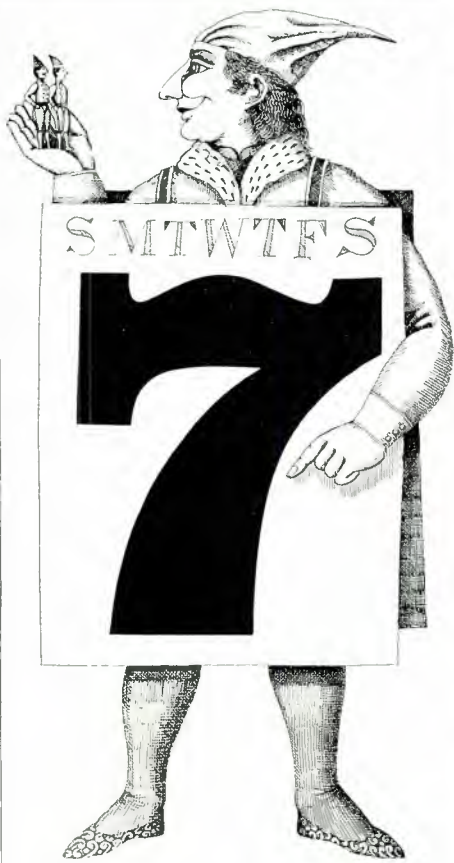
Also, *new* communications media may help. During the next few years we should have greater circulation of color television, and this should bring greater effectiveness without raising noise levels.

Basically, the problem is created by the substitution of clamor for persuasion. Even if all advertisements were to re-

# A Thing of Beauty

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Some of the prettiest figures in television turn up in the National Nielsen Ratings. (A recent report was so handsome we had it decorated for the holidays.) Still, as every sponsor knows, one rating doesn't make a season. The significant point is that one network has consistently attracted the biggest audiences in television—for five straight years in the daytime and for eight straight years at night. This is the CBS Television Network “where (to quote *Advertising Age*) advertisers have a better than 50% chance to get their commercials into the top-rating shows.” With the odds given at 33% on the second network and 6% on the third, “...there has not been such a wide spread since 1956-57.”



CBS leads the other networks in size of audience seven nights of the week

CBS has 18 of the top 20 nighttime programs. This is half of our nighttime schedule

But even the bottom half of our schedule outdraws either of the other two networks



CBS at night leads the second network by 29% (that is, by 2,389,000 homes)

10

CBS has 10 of the top 10 daytime programs. This is half of our daytime schedule even the bottom half of our schedule outdraws either of the other two networks

But



CBS in the daytime has the highest rated program 72% of the time



126

CBS in the daytime, with an average minute-by-minute audience of 3,984,000 homes, leads the third network by 126% (2,224,000 homes)



CBS at night, with an average minute-by-minute audience of 10,610,000 homes, leads the third network by 47% (3,378,000 homes)

CBS in the daytime leads the second network by 50% (that is, by 1,321,000 homes)



CBS at night has the highest rated program 69% of the time, twice as often as the other two networks combined



CBS Television Network

*The*

number 1 network at night for the 8th consecutive year and in the daytime for the 5th consecutive year

Source: NTL 2nd November report. Nighttime: 6-11 pm, 7 days; daytime, 7am-6 pm, Monday-Friday, all regular programs.

## PLAYBACK *continued*

ceive the same attention, their effectiveness would depend entirely on their persuasive powers. The creative challenge, then, is to win attention, not through clamor, but through all the arts of contrast, surprise, drama, understatement and the values of service information and specific advantage.



*William B. Lodge, vice president of CBS-TV, on the subject, "Status of Color Television," before the affiliates' advisory board meeting of CBS-TV at Palm Springs, Calif.:*

The [CBS-TV] network believes that color ultimately will add new dimensions to network television and increase its value as an advertising and sales medium. We hope that accelerated sales of color receivers will provide substantial color circulation in the not-too-distant future. But faith and hope must be tempered by practicality unless we ignore sound business practices and resort to charity.

For some reason color television has a tendency to produce business decisions based on emotion and wishful thinking—poor substitutes for objectivity and reliance upon fact. . . . For, with the possible exception of the secret ingredients of Coca-Cola syrup, it is hard to think of anything besides color television which has had so much promotion based on so little fact.

Even on as basic a point as the number of color television sets sold, it is hard to obtain concrete information. Consequently, the sales figures I give you will have some margin of error. . . . Our figures are based upon data we have obtained from public utility companies in five different parts of the United States. These companies, because of a need to anticipate load factors and generating capacity, have made arrangements whereby substantially all television dealers in their areas report retail

sales of color television receivers. The utility companies provide a sample of homes amounting to about 6% of the total U. S. households; they are located in New Jersey, Louisiana, Ohio, Missouri and California.

The following table gives the projection for annual U. S. color receiver sales derived largely from retail sales reported by the five electric companies: 1958—75,000; 1959—100,000; 1960—125,000; 1961—210,000; 1962—350,000. As to next year, if we take the consensus of receiver manufacturers, color sales in 1963 will approximate 550,000.

The above figures may be given an optimistic or a pessimistic interpretation. One may say that color receiver sales have been increasing rather steadily and that, including pre-1958 receivers, the number of color sets in use recently passed the 1-million mark. Or, one may say that only 2% of the 50 million television homes in this country can receive color programs—and, even if color sales were to double from each year to the next, less than 10% of the U. S. television homes would have color by the end of 1965.

Before leaving the matter of receivers, I should mention performance and price. First, there is little basis for criticism of the performance or ease of operation of the present type of color receivers. Actually, the current models can be operated by practically any member of the family and they do not require frequent servicing. As to price, color sets are still expensive and there is little reason to expect price reductions in the foreseeable future. The full service contract on my color set in Westchester County costs \$102 per year; the cheapest table model color sets retail at about \$500; the average price of all sets sold is between \$600 and \$700. There is no sign of a major breakthrough in color receiver technology in the next two or three years. Price, then, is the chief impediment to a population explosion in the ownership of color television sets.

While there is no reason to expect prices to drop, it is entirely possible that freer public spending and increased interest in color will keep the sales curve climbing. This should be welcomed by broadcasters as well as by set manufacturers. The manufacturers should profit from increased set sales. But the broadcaster is fortunate too; he can safely watch the sales trend of color receivers without fear of overnight changes in viewing habits and with assurance of ample warning as to the need for adding color facilities. For, even in the unlikely event that in some future year, receiver production suddenly switched 100% to color and 6 million color sets

were sold in one year, this would be only a small step towards wholesale conversion of home reception to color. . . .

In an attempt to discover the extent of current advertiser interest [in color], the NBC fall schedule was monitored during the week of October 21-27, inclusive. . . . Here is the answer we found.

Surprisingly, during the 37 hours and 35 minutes of NBC color programming that week in October, only 16% of the commercials in these programs were in color. In other words, advertisers apparently were glad to accept programs in color since this represented no additional cost, but they did not go to the trouble or expense of producing the other 84% of their commercials in color. Limiting the analysis to the nighttime portion of NBC's color programming, we found that 35% of the commercials in these programs were in color. The remaining 65% of nighttime commercials which occurred during NBC's nighttime color programs were black-and-white.

The only apparent explanation as to why more of these commercials were not transmitted in color was the fact that the advertisers were not sufficiently interested in having their product and their advertising displayed in color to pay the nominal amount required to have their commercials in color.

### INTEREST IN COLOR

In addition to monitoring NBC's on-air color commercials, CBS-TV made a more direct exploration of advertiser interest in color. Last month Bill Hylan's [senior vice president—sales] people offered a number of our advertisers the opportunity to have their programs transmitted in color for only a nominal surcharge. We offered facilities to originate live, film or taped programs in color and color circuits to all color-equipped affiliates at a surcharge of \$4,000 per half-hour or \$7,500 per hour. This would have meant a cost increase of less than 4% for the average advertiser. Our offer covered the period February 17-March 19, 1963. A total of 12 hours of programming and 17 different advertisers were involved. . . . The response of advertisers was something short of enthusiastic support for color. At this moment only two advertisers, Ford and Chemstrand, who are sponsoring the Grace Kelly program ["A Tour of Monaco with Princess Grace"] have accepted our offer. This program will be broadcast in color on the entire network on February 17, 1963. We are unable to predict which additional advertisers may yet accept our offer to provide color at a nominal surcharge during the February-March period. Present indi-

# TALK OF THE TRADE



JOHN A. GAMBLING



PETER ROBERTS



DOROTHY AND DICK



HARRY HENNESSY



HENRY GLADSTONE



MARTHA DEANE



THE McCANNS



JOHN SCOTT



THE FITZGERALDS



LYLE VAN



ARLENE FRANCIS



LES SMITH



CARLTON FREDERICKS



FAYE HENLE



JOHN WINGATE



STAN LOMAX



WALTER KIERNAN



BARRY FARBER



JEAN SHEPHERD



LONG JOHN NEBEL



MARTIN BLOCK

These twenty-four personalities are the talk of the trade. Their trade is talk. Together they talk twenty-four hours a day on WOR RADIO, selling more products and services to more people than any other station.

First in New York since June, 1961 \* **WOR RADIO**

\* Pulse 6AM-8PM

## PLAYBACK *continued*

cations are not at all encouraging. . . .

By late 1962, after more than eight years of color broadcasting, only 2% of the homes in the United States have color receivers. And we still face the problem of deciding whether color television is at a point where it is wise to pioneer in a new field, even though it has not yet reached a profitable stage or whether its commercial success (for the broadcaster) is still so distant that early pioneering efforts will be long forgotten when the business is economically sound.

Given this background, what should CBS-TV do about color? At this point should CBS-TV make further expenditures on studio, tape and film facilities, and spend \$3 to \$5 million dollars a year on additional operating expenses—and then supply this additional service to advertisers at no additional cost? Does a network lose stature by not pushing color aggressively? Will advertisers tend to place more business on a network with a heavy color schedule? Is there enough additional viewing in color-equipped homes to hurt a network with little color programming?

These are tough questions. But we feel confident of the answers we have come up with.

Briefly, we believe that we should not plow large sums of money into color television at this time. We think our judgment is supported by that of advertisers who still are unwilling to contribute even a small fraction of the added cost of color.

This does not mean that we intend to wait until all of color's additional costs can be passed on to the advertiser. On the other hand, there are good reasons for not making large color expenditures at this time.

First, it seems essential that we not re-establish the no-charge-for-color policy under which we operated prior to 1960. For, as soon as color circulation becomes an important "plus" to television advertisers, it will be extremely difficult to start charging for something we have been giving away free. If color is valuable to an advertiser, not charging for it is a form of price cutting. And, if the advertiser won't make even a token payment for color at this time, we shouldn't give it away.

Second, let's count the cost. During the last six or seven years a major color program schedule could easily have cost CBS-TV some \$20 to \$40 million. None of this could have been recouped from color receiver sales or from patent fees. And it could not have been passed on to the advertiser. These expenditures could have come from many places—from reduced profits, from station payments or from cut-backs in other ex-

penses. One likely source would have been savings in the area of program risks and program development. Program economies could easily result in lower ratings, reduced interest by advertisers and lower network sales and this could increase the proportion of minute sales. . . .

Finally, let me say that so far I have discussed the color question primarily from the point of view of our mutual business interests. But we would be derelict as broadcasters if we did not consider the issue in terms of our responsibility to the public—that is to say, our own audiences. As broadcasters we have always considered it to be a basic responsibility to provide the best possible programming that would appeal to the largest number of people. To sacrifice the interests of the 98% of America's viewers who currently can receive only black-and-white television for the 2% who own color sets would, in our judgment, clearly violate this responsibility. It is for this reason even more than for the economic considerations mentioned earlier that I believe we are right in postponing any major and regular schedule of color programming at this stage in the development of color broadcasting.



*Frank Stanton, president of CBS, delivering a "Great Issues Lecture" at Dartmouth College:*

The subject of your deliberations this week is highly appropriate to the chapter in Dartmouth's history marked by the opening of this promising Center. It is one of the most hopeful signs of our times, I think, that academic institutions all over America are becoming more and more concerned with the arts, both visual and performing. Certainly

this enlarged concern, of which this building is a characteristic symbol, is central to any deeper understanding of American culture and of the culture of the 20th Century.

But if you have been apt in your choice of a subject, I am afraid that you have not been unique. There is a great stir going on everywhere about what feature writers like to call the "cultural explosion"—an expression that leaves something to be desired in view of the dictionary definition of "explosion." Financial pages have probed the commercial implications of increased cultural activity. Philosophers have explored the moral aspects in learned and spirited seminars. Sociologists, psychologists, historians have given lectures, written books, advanced and attacked theories. Writers have had a field day visiting new deformities upon the English language in such coined words as "masscult," "midcult" and "highcult" that threaten to survive more for their ugliness than for their relevance.

Historically, there have been—since ancient times—two audiences for the arts. One has been the patron—a rich individual or institution that supported the arts and also, frequently in the least attractive sense, patronized them. The other was the simple folk art, to a great extent functional, that grew out of the ordinary daily requirements of life—pottery, work chants, artifacts. The first was a sparse world, rare in artists and rare in audiences. The second was large, but slow in progress and limited in range. And there was nothing between.

Cultural activity is no longer split into two isolated levels of the population. There was the great art, access to which was generally restricted to the few at the top, and there was the minor art for the many at the bottom. The void between began to fill only when progress in universal education, in economic feasibility and in technical innovations made great art interesting and accessible to the many. Now cultural activity of variety and depth has become the common heritage and the common quest of all the people. Millions of people become acquainted with a new painter in the pages of a magazine. Millions hear a new composition on radio. Millions meet a new author on television. Although it is by now a commonplace, it is still significant to recall that more people in a single night saw "Hamlet" on television than it is estimated had seen it in live performances since it was written.

The very dimensions of what we are witnessing have dislocated, I think, all our old standards. We have not had



the time yet to produce the artists, writers, composers and painters necessary to feed this gargantuan appetite. We have not yet worked out patterns of exposure for many of those that we do have. We are restless because television has not yet achieved as consistent a flow of programs of high cultural level in the arts as it has achieved in information, just as we have sometimes been restless because the printing press has produced a greater volume of passing trivia than of works of high and lasting merit.

There are, of course, some practical workaday factors that help to account for this situation. The processing of the raw materials of news broadcasts is responsive to organizational efforts; we can set up procedures, devise techniques and assemble staffs to provide a steady flow of top informational broadcasts. It is an intellectual process. But the top level program in the arts—the absorbing drama, the inspired comedy, the moving composition—cannot be brought about by organizing or planning or devising. They have to come from the vision, the flash of light, the wild surmise of the individual artist. You don't know where he is, what he is doing or even if he exists.

#### A BASIC DILEMMA

But I think that we have a more essential, more basic dilemma even than this. Compared to the total human experience and the long chronicles of the arts and human culture, the mass media are very, very young. And mass communications are much more advanced as mass transmission than as mass interchange. For the major extent of civilized history, the artist was in the company of his audience. The artist and his patron, the minstrel and his circle of listeners, the players and their little audiences, even the news criers and those who gathered in the town squares to hear—all these represented opportunities for the originators and transmitters of material to establish a rapprochement with their audiences, to pace themselves, to see what interested and what paled, to note when a phase was over and there was a need to move on to something else.

There have always been two ends to communication—the sender and the receiver; otherwise there is no communication. The painting of pictures that no one sees may be expression but it is not communication. "To have great poets," said Whitman, "we must have great audiences, too." We must know also whether we are reaching them, are in league with them and not so far ahead or so far behind that no one is paying any attention.

From their very nature, the mass media suffer from an indirectness and a lack of immediacy in getting audience response. A greater degree and a longer

period of trial and error are involved in learning about audiences than has been the case over the ages when sender and receiver were at the same spot and usually in the same room. Those of you interested in the performing arts are well aware, I am sure, that there are great performances and lackluster performances of the same play by the same performers in the same theatre the same week. This is generally the result of the spark that is struck between the performer and his audience. Nightclub performers handle their material as they go along to match the mood and responsiveness of their audiences. The

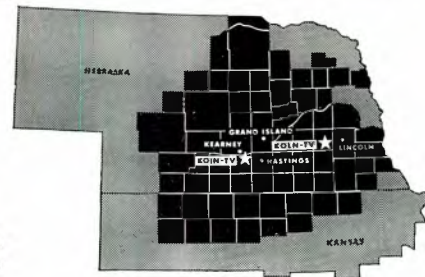
improvised theatre, which has attained a considerable following both here and abroad, carries this performer-audience relationship back to the directness that was once the basis for all theatrics.

What we in the mass media have to work with in gauging the responsiveness of audiences, is still far from perfect. We can make some assumptions from statistics. Obviously, if only a few viewers are looking at your program and many more at someone else's or not at any, there is something wrong. The broadcaster—not the audience—is out of step. And the realities of the mass media are such that you can't say that it



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

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



**... covering a bigger,  
better Lincoln-Land**

The *big story* in Nebraska these days is on the state's other big market, now rated among the top in the United States.

Lincoln-Land is now the 76th largest market in the nation\*, based on the average number of homes per quarter hour delivered by all stations in the market. And the Lincoln-Land coverage you get with KOLN-TV/KGIN-TV (206,000 homes) is a must for any sales program directed to the major markets.

Avery-Kuodel will give you all the facts on KOLN-TV/KGIN-TV — Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

\*ARB Ranking

#### AVERAGE HOMES MONDAY THROUGH SUNDAY

March, 1962 ARB 10:00 P.M.

KOLN-TV/KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

**The Felger Stations**

**RADIO**  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEF-FM GRAND RAPIDS-KALAMAZOO  
WTV-FM CADILLAC

**TELEVISION**  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WTVY CADILLAC-TRAVERSE CITY  
WVPT-TV SAULT STE. MARIE  
KOLN-TV/LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

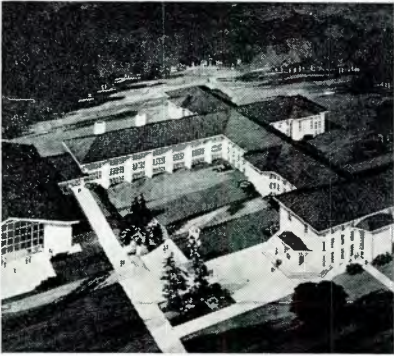
**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET**  
Avery-Kuodel, Inc., Exclusive National Representative

## WJAC-TV Salutes...



### Johnstown College University of Pittsburgh a 6 Million Dollar investment in the Future

Today, a junior college . . . tomorrow, a tremendous educational institution. And businessmen, civic leaders and the public of the WJAC-TV community are joining wholeheartedly in raising funds to expedite this development. This is but one of several far-reaching regional projects resulting from the spirit of total community action.

WJAC-TV salutes the vision and determination that sparks this kind of united effort . . . and is proud to serve an area where business and industry, public officials, and private citizens in every walk of life are planning and investing for the future.



For market information on the Johnstown-Altoona area and WJAC-TV, contact

**HARRINGTON, RIGHTER  
and PARSONS, INC.**

## PLAYBACK *continued*

is good enough to speak to an interested few. The whole structure of mass communications is based on the unit cost of bringing great art, great entertainment and great informational material to millions. If you reduce your audience from the many to the few, the structure collapses. Moreover, in television, we occupy a limited number of channels and we must respect our obligation to the majority even though we cannot ignore minorities.

Like Whitman's poetry, then, mass media must have responsive audiences. To support the media's necessarily giant costs and, in the case of television, to justify the occupation of scarce commercial channels, they must be large audiences. And yet there is all the need for movement, for flexibility, for rapprochement in the relationship of mass media to their audiences as there was in the case of the minstrel or the crier. Indeed the penalty for consistent failure is far more devastating.

I suggest that the great challenge to the whole advancement of the mass media's contribution to our cultural life lies in the inroads that your generation can make on this problem of the relationship between the media and the audience.



*Robert W. Sarnoff, NBC board chairman, addressing the NBC television affiliates in New York on "What's Right with Television":*

Television is not, of course, without its disappointments, shortcomings and failures. But the one thing that invariably goes up and up and up is the set of standards by which it is judged. In a sense, we have brought this all on ourselves, because, as we get better—as programming grows in scope, craftsmanship and sophistication—those who sit in judgment expect more and more of us.

We have set in motion something quite human and understandable—a curve of rising expectations that at some point, for some people, began going higher than our rising curve of achievement. We have trained the toughest audience in the history of show business.

Yet the best evidence clearly shows that the vast public of television viewers is an audience that keeps coming back for more. It is largely the professional viewers who are harder to please. For many of them, what prompted last year's hurrah, is this year's ho-hum. In their terms, it takes only a season or two to age innovation into mediocrity. And they seem to judge each season only by the rather curious touchstone of "what's new?"—as though the medium were expected to undergo a rebirth every fall. Paradoxically, the passing of time also seems to cast a constantly mellow glow over vanished programs of the past, as it does with antiques in other fields. Thus it gets harder for new programs to look good and easier for old programs to look better—provided they are dead and gone. . . .

It is a curious paradox that, among the very people who most forcefully advocate freedom of expression in the field of public affairs programming against all pressures and restraints, are those who are equally forceful in urging the government to employ pressures and restraints in the field of entertainment programming. They properly want hands off news programs but they want to see a strong hand on the entertainment schedule to shape it to their own conception of what it should be. But there should not be a double standard for freedom in broadcasting.

If we have the right to exercise freedom in the coverage of controversial issues, even to the point of making mistakes, then surely we have the equal right to exercise freedom of judgment in the area of entertainment programming. Indeed, in the entertainment field, creative function is by its very nature a process of trial and error and, thanks to the power of the audience, errors of judgment are self-correcting.

### WHAT HAVE YOU DONE LATELY?

*Paul S. Willis, president of the Grocery Manufacturers of America Inc., addressing the Television Bureau of Advertising in New York City:*

For this audience, it is not necessary to comment upon the rising cost of advertising, whether it is per page or per broadcast. You know the story and GMA members know it. Our manufacturers are great users of advertising. Naturally, they are concerned about the



# DATELINE '63

**SIX O'CLOCK REPORT**  
with **DICK JOHN**

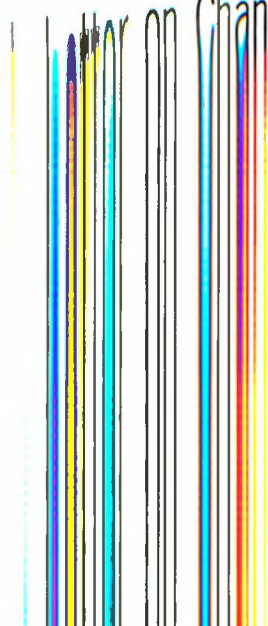
**ELEVEN O'CLOCK REPORT**  
with **LARRY GAFFNEY**

For the first time in the Pittsburgh area, the news takes on a big, bold look. It's DATELINE '63—a twice-a-day, close-up portrait of local, area and world events.

The Six O'Clock Report of DATELINE '63 features Dick John, nationally acclaimed newscaster, along with Red Donley, Bob Cochran, and the award-winning Huntley-Brinkley Report in a solid hour of news, weather and sports.

DATELINE '63's Eleven O'Clock Report features Larry Gaffney in a round-up of local, area and world news—up-to-the-minute—followed by sports with Red Donley.

Channel 11, because around the



## PLAYBACK *continued*

rising costs, not only covering advertising, but all costs. While costs are increasing, competition is growing constantly more severe, and the rate of profit per dollar sales is heavily squeezed. What I want to say is that manufacturers must constantly realize a greater sales return from their advertising dollar.

Last year we met with 16 top management people of national magazines. We wanted to discuss with them the facts of life covering advertiser-media relationships. We pointed out that many years ago the advertising department of the manufacturer and the sales department operated independently of each other, even though both had the same purpose, namely, to increase sales. Management did something about it. Now they are coordinating the work of both departments and they key into the director of marketing. Both departments supplement each other. Taking a page out of that book of experience, we suggested to the publishers that the day was here when their editorial department and business department might better understand their interdependency relationships as they contribute to the operating results of their company; and as their operations may affect the advertiser . . . their bread and butter. While emphasizing that we would fight to the hilt to preserve their freedom to publish material of their own choice, at the same time, we invited their consideration of publishing some favorable articles about the food industry instead of only singling out isolated cases of criticism.

We can point to some of the things which have happened since our visit.

*Look* magazine ran an article explaining the cost-of-living index published monthly by the government.

*Reader's Digest*, an article on "Why Our Food Is a Bargain."

*American Weekly*, an article on "Are Food Prices Too High?"

*This Week* magazine, "The Greatest Food Show on Earth."

*Saturday Evening Post*, an article exposing the food faddists.

*Good Housekeeping* magazine, on labeling.

*Ladies' Home Journal*, a series of articles on food.

*Life* magazine, several institutional ads, and devoted its total November 23rd "Thanksgiving" issue to food.

We could

advertise revenue from GMA members, there is lots to be desired as it applies to our relationship with their top management. We are not aware of any great amount of cooperation which television has extended to us in passing along interesting, favorable information to the public . . . information such as appeared in the magazine articles. The newspapers throughout the U.S. publish a great deal of information relating to food prices, supplies, nutrition, etc.

I have before me an article appearing in the *Hammond, La., Sun* with box car headlines: "How About a Great Big Hand for Our Food Enterprises?" We have stacks of such clippings from hundreds of newspapers. In contrast with these favorable items, we have seen some TV newscasts where they seemingly took great delight in bellowing out stories that were critical of this industry. Professional consumer agitators may make news, but shouldn't someone as responsible for forming public opinion as is TV want to report the whole story? We are not aware of any attempts by television stations to verify the accuracy of such statements, or to obtain the other side of the story. The "press" communicates with us freely when statements of doubtful accuracy are received.

Another comment: When our government's monthly cost-of-living index shows an increase, newscasts make a big deal out of it, even though the increase as it applies to food might be 1/10 of 1%—the equivalent of about 3¢ a week added to the cost of the family grocery bill. Usually such increases apply to seasonal items, which are certainly not a necessity for the consumer, when she can select from 8,000 other items.

There is plenty of interesting material available about this industry for radio/TV use, and broadcasting such information would create a better public attitude, the advertising would be more effective and the advertiser would get more for his advertising dollar. It is something to think over. . . .

Spending the advertising dollar has become a science. In selecting where to spend his dollar, the advertiser must assure himself of getting the best sales results. He will place increased dependence on specific information as to the net effectiveness of media as opposed to

information



## LETTERS

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"Freedom of Taste" by Victor Ratner, which you published again in the November issue of TELEVISION after three years from the original publication, certainly rings the "crystal ball" bell—it proves the remarkable prescience of Victor Ratner. I think reprints of it would make an excellent mailing to the thought leaders of our community. Would you please send me 100 reprints? WM. THOMAS HAMILTON *Vice President & General Manager, WNDU-TV South Bend, Ind.*

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The news is bigger . . . the news is hotter on Channel 11, because around the clock, WIIC newsmen and cameramen are there when it happens.

**11** **WIIC CHANNEL 11**

For availabilities and adjacencies, see your Blair TV representative

## PLAYBACK *continued*

rising costs, not only covering advertising, but all costs. While costs are increasing, competition is growing constantly more severe, and the rate of profit per dollar sales is heavily squeezed. What I want to say is that manufacturers must constantly realize a greater sales return from their advertising dollar.

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We could mention many other consumer and business magazines that carry frequent favorable articles about this industry, like *Family Circle*, *Woman's Day*, *Food Field Reporter*, and so on.

I wish that I could say similar nice things about the relationship of our advertisers with TV. Even though the networks receive about 65% of their ad-

vertising revenue from GMA members, there is lots to be desired as it applies to our relationship with their top management. We are not aware of any great amount of cooperation which television has extended to us in passing along interesting, favorable information to the public . . . information such as appeared in the magazine articles. The newspapers throughout the U.S. publish a great deal of information relating to food prices, supplies, nutrition, etc.

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Spending the advertising dollar has become a science. In selecting where to spend his dollar, the advertiser must assure himself of getting the best sales results. He will place increased dependence on specific information as to the net effectiveness of media as opposed to information now available on gross exposure of readers, viewers or listeners. So, it makes good sense that the advertiser and media cooperate to the fullest in working for the greatest sales results.

I close my remarks with a very pertinent question: What can you do additionally that will influence your advertiser to spend more of his advertising dollars with you? END



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I would appreciate your sending two copies of the issue wherein you described the activities and practices of station brokers ["Middlemen to TV's Millions," TELEVISION, April 1962]. I recall reading this interesting article at the time of the NAB convention in Chicago. S. A. GRAYSON *President, KSYD-TV Wichita Falls, Tex.*

[Editor's Note: Complete list of reprints and price schedule on page 86.]

# THE CLEAR DOPE

Here is the clear dope about a good broadcasting operation.

Although most guys and gals our age who are in the advertising business know almost everything about us, we are often reminded that times flies and each day new people are joining the ranks of agencies of the country. Some of them sit in judgment on us, and so they need to know all about us.

Well—We operate KRNT Radio, KRNT Television, and KRNT Theater out here in Des Moines, Iowa. All under the same roof. All run by the same people. Many of the personnel are up to their necks in all three all the time.

Our radio station has led in service and adult audience most of its 27 years. The television station reflects credit on its parent and generally leads in ratings, and in every one of its seven years, it has done around 80% of the local business! Both stations are affiliated with CBS. The CBS know-how together with the KRNT “know-how and go-now” keeps us out in front. The theater is the largest legitimate theater in the U. S. A. Everything from the Grand Opera to the Grand Ole Opry is shown in it. It truly is the “show place of all Iowa.”

So what happens? Well, the stations promote the theater and the theater promotes the stations, and we learn show business from running all three. We learn about people, too. Nothing will straighten out a person's thinking about what appeals to people as well as the box office. 'Tis the till that tells the tale. People either put their money where their mouth is at the box office or they don't—they kid you not.

Out of this baptism of fire comes some pretty hep people in programming and promotion and market knowledge.

Few organizations, if any, know this market and its people as well as the KRNT organization knows it.

Few organizations know more about program appeals—

Few organizations know more about promotion and publicity—

Few organizations are held in as high esteem by its public.

Few organizations of our kind in the U. S. A. have the track record that KRNT Radio and KRNT Television post year after year.

The KRNT name means leadership and has for a long time.

What about right now, today?

Well, take KRNT-TV:

The hot CBS-TV schedule is hotter here.

The hot Steve Allen Show is hotter here.

The hottest movie package is here.

The hottest news outfit is here. In fact, one

of the top daily nighttime news programs in a multiple station market in America is here on KRNT-TV.

The hottest sports programs are here. The football coaches of the three largest universities in Iowa are seen exclusively in this market on KRNT-TV.

The most and the best and the best-known local personalities are on this station.

Civic, cultural and religious groups know from long experience that they can count on our eager cooperation and support. They know we do operate in the public interest, convenience, and necessity.

And—this is the station, in this three-station market, that carries around 80% of the local television advertising and has since the station's inception. Yes—where the cash register has to ring today to make today's profits, this is the station the local merchants depend on for sales—some of them selling products your agency represents.

Then about radio:

Every Des Moines survey a fellow can find shows KRNT Radio leading in total audience, total adults . . . leading in believability, too. KRNT “Total Radio” has the solid sound of success you like. You're proud to be associated with it. It, too, is a great news station, a great sports station, and it has the most and best known local personalities. It, too, is an outstanding public service station.

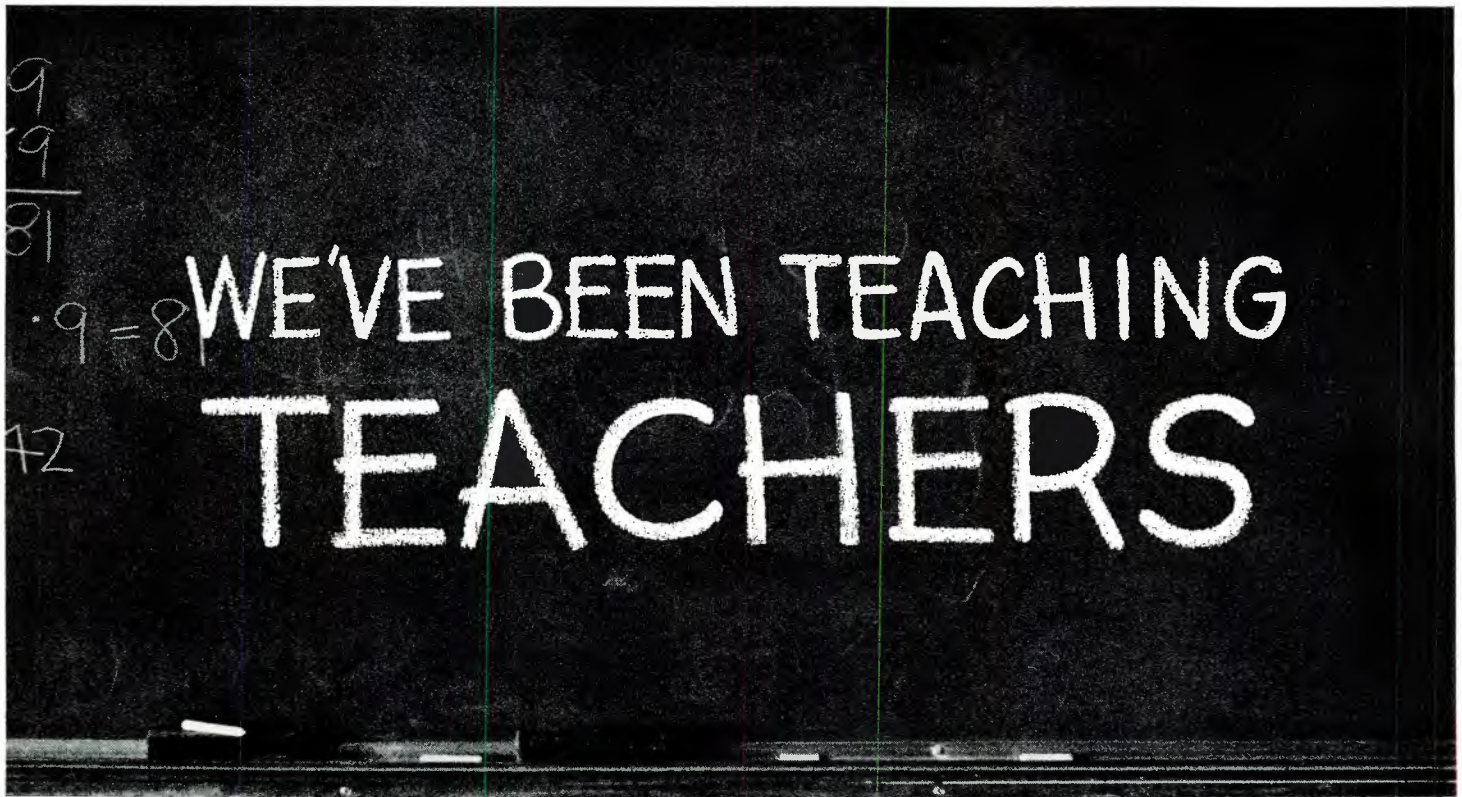
Our KRNT Radio personalities appear regularly on KRNT Television. This is a big advantage: Radio listeners know what KRNT personalities look like. Likewise, television viewers are constantly reminded of their local KRNT-TV favorites because of their frequent exposure on KRNT Radio. One media helps the other in our operation. And personalities are pictured in heavy newspaper promotion, too. Our personalities are “old friends” to Central Iowa people—an important plus in their merchandising and sales effectiveness.

These stations of ours provide the proper climate for responsible advertisers—a climate of leadership, believability and responsibility. It is said that Lord Chesterfield once invited his young friend thusly: “Come walk down the street with me. It will make your fortune!”

We invite responsible advertisers to come walk down the street with us. It will go a long way toward making your fortune.

## KRNT RADIO KRNT TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.  
Represented by the Katz Agency, Inc.



HAROLD P. SEE, VICE PRESIDENT FOR TELEVISION AND GENERAL MANAGER, KRON-TV (RIGHT) AND TOM MULLAHEY, PUBLIC AFFAIRS DIRECTOR, DISCUSS TELEVISION WITH SAN FRANCISCO EDUCATORS.

KRON-TV is very proud of its public image as well as the many national and local awards won over the past 13 years for public service telecasting. We are equally proud of our "off camera" efforts—speakers bureau; memberships in many Bay Area civic organizations; work with special educational, religious and professional groups. A recent case in point: 116 San Francisco school teachers and administrators spent an entire day in the KRON-TV studios, learning more about the medium and how it can best serve them. This is the ninth year we have participated with the educators in the annual Business-Education Day activities.

**KRON-TV** CHANNEL 4 SAN FRANCISCO

AFFILIATED WITH NBC, REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.





# TELEVISION

"AFTER TWO YEARS: A CONVERSATION WITH THE PRESIDENT," ALL TV NETWORKS, DECEMBER 17, 1962



*It was no longer a question of whether TV was covering the news, but only of how much and how well. The medium had come to be the unquestioned first link between men and events be it a flight into space or a President's conversation with the people. In 1962 they were all*

## SHINING HOURS FOR TV NEWS

## THE GREAT EVENTS OF AN UNEASY YEAR . . . . .

**I**N the past 12 months, television ■ took millions of Americans out of this world with three astronauts ■ brought them crashingly back into it among less splendid surroundings—riots in Mississippi, poverty in New York ■ and even below it, through a tunnel in Berlin ■ joined an Old World with a new one ■ charged the nation with both pride and fear as it followed the government to the brink on Cuba ■ presented the President in anger over Big Steel and Alger Hiss in reflection on an old tormentor ■ stayed up late for the elections and toured the White House with Jackie Kennedy.

It gave the nation a ringside seat on history. It did it with emotion: grim on the face of John Kennedy as he drew the line on Cuba, etched into the violence-plagued saga of James Meredith, heart-stopping in the suspense of the Glenn, Carpenter and Schirra flights. It did it with immediacy, some of the time, and with reality, all of the time: as no newsman could write it, as no other means of communication could measure it.

If television's role in mid-20th Century life is ever fully assessed, one conclusion certain to emerge will concern its impact on the public affairs of men and nations. It has become the first link between people and events. The year 1962 did nothing to detract from that role, and much to enhance it.

Television's vast capacity to inform and influence, its first source of news importance, is recognized. The Associated Press Managing Editors Association recommends that the AP watch television carefully during such major stories as man-in-space shots and political conventions and make certain that news accounts are pegged to what the viewer sees at home.

And the public figure finds no better platform for his image and his views than television. If it were not for the TV "Great Debates" of 1960, many people feel that President Kennedy would never have been elected. Brother "Ted" Kennedy may owe as much to his Massachusetts TV exposure for his Senate nomination and election.

For the guest on *Meet the Press*, his interview is often part of the Monday morning headlines. And it was not by accident that Adlai E. Stevenson, permanent U. S. delegate to the United Nations, last month chose NBC-TV's *Today* show to rebut a magazine article in which his role in the Cuban crisis was discussed. The breakfast-time program is a recognized means of making certain that one's views reach important ears in Washington—virtually half the Senate and the House are reported to be regular viewers.

Electronic journalism in 1962 not only covered news, it made it.

*CBS Reports'* "Biography of a Bookie Joint" was telecast in November 1961 but its aftermath made headlines into 1962. As a result of the showing of an actual raid on a Boston bookmaking establishment, the Boston police commissioner and several policemen were fired and a string of investigations got underway. Fuel for the fire came from Massachusetts House Speaker John F. Thompson who, in a complaint to the FCC, charged that CBS singled Boston

out for "grossly unfair and distorted national publicity." The FCC, finding no wrong done under the Communications Act, upheld CBS.

NBC-TV was treated to similar wrath following its airing of "The Battle of Newburgh," a *White Paper* report last January 28. The program covered Newburgh, N. Y.'s, controversial welfare program, sighted in on the plight of a hard-up indigent laborer and his family. Newburgh city manager Joseph M. Mitchell asked for a probe of the show, charged that it was "biased, misleading and lacking in objectivity." Again, the FCC sided with TV's right to probe controversy.

On October 1 NBC-TV again took the nation's headlines following its airing of "The Great Highway Robbery" on *David Brinkley's Journal*, a good old-fashioned muck-raking exposé of graft in federal road projects—the alleged theft of more than \$1 million in taxpayer money in Massachusetts, Maine, Vermont, New Hampshire and 18 other states by politicians and crooked contractors. The New England states complained bitterly and Governor Wesley Powell of New Hampshire went so far as to bring suit against NBC and Brinkley.

ABC-TV made the newspaper front pages after its November 11th *Howard K. Smith* show, "The Political Obituary of Richard Nixon." Alger Hiss, a convicted perjurer, was interviewed by commentator Smith as to his opinion of the former Vice President and recently defeated California gubernatorial nominee, and the man responsible for pursuing charges against Hiss. Because Hiss was given a national platform on which to speak, a torrent of criticism—and praise—hit ABC. The network was threatened with advertiser defections and government investigations. It stood pat and later received the support of FCC chairman Newton Minow and the American Civil Liberties Union.

Down the line, the networks' right to explore controversy and to editorialize, in the case of Howard K. Smith, is being upheld. It is a point of pride with the networks for, with the bulk of their programming bought from outside sources, news and public affairs is the last remaining area of the networks' own creation, their only real chance to show competitive and creative superiority. Combined, they spent better than \$66 million in this programming area last year, devoted some 2,400 hours of air time to it.

**T**HE network news departments have the men and the money to excel in their job. They also have ingenuity, a factor many people feel has largely vanished from today's newspaper operations.

Early last summer NBC News in Berlin learned about an escape tunnel being dug between East and West Berlin. NBC made a deal with West Berlin University students who organized the project. Filming rights or support for the digging of the tunnel cost the network about \$7,500—and it had a news-as-it-was-being-made documentary. It also had trouble, duly reported in the nation's press.

"The Tunnel" was scheduled for showing on October 31

## FROM BERLIN TO VIETNAM, TV CAUGHT THEM



1.



2.



3.



4.



5.

*From the grim visage of East Germany (1) to the granite faces of freedom on Mt. Rushmore via Telstar (2), TV in 1962 roved the world. It brought film from distant Vietnam (3), a CBS-NBC tour of the White House (4) and NBC-TV's "The Tunnel" (5).*

after 59 East German refugees had made good an escape through it. But before the show could go on, President Kennedy made his Cuba crisis speech. The U. S. State Department and West Berlin officials let it be known that the showing of "The Tunnel" would likely complicate the Berlin situation and world tensions, then at their peak. On October 23 NBC indefinitely postponed the show, later rescheduled and showed the program on December 10, after the world calmed down a bit.

CBS News last fall also announced that it had had a refugee tunneling operation under the Berlin wall in preparation but had canceled it after receiving State Department intelligence information on the U. S. national interest aspect of such a program.

During the Cuban missile crisis, CBS News used its

imagination to get Cuban news first hand. Realizing that Cuba's CMQ television network couldn't be picked up in Key West, CBS-TV chartered a DC-3, equipped it with two TV monitors and a motion picture camera, flew a correspondent, cameraman and sound man to within TV seeing range about 40 miles off Havana, and monitored Havana television for eight days. (CBS's footage received wide newspaper pickup. It has become a common practice for newspapers either to take off-the-tube pictures for publication or to use TV news clips as a photo source.)

Ernest Leiser, assistant managing editor of CBS News, voices the feeling of a great many TV newsmen when he says, "I'm afraid newspapers have lost their imagination. A major newspaper could have done what we did to cover Cuba. But none bothered." Don Hewitt, CBS News pro-

## TV DOCUMENTED INTEGRATION IN THE SOUTH,

ducer, feels the rise of the one-newspaper city has restricted competition, taken the initiative to go after news away from newspapers. You don't have to be first or best with the news when you're the only newspaper in town. "TV news," says Hewitt, "is what the newspaper business used to be. The day of the exclusive is fast disappearing, but in television we have a hot inter-network competition that keeps us trying to be best, if not first."

When President Kennedy holds a press conference, the TV pickup is miles ahead of what appears in the newspapers. So also with election coverage. Television, in effect, has simplified the job of the newspaper. During an election—or a political convention or a space shot—newspaper city desks are dutifully tuned in on the local TV station even though staff reporters may be on the scene. There's no beating the speed or the experience of watching events actually happening on TV.

And television news can often put things in perspective. Newspaper accounts of Soviet Premier Khrushchev's railing at a press conference following the collapse of the 1960 summit conference, for instance, indicated he was a dictator gone mad. But the TV tapes shown later gave a different impression—that this was a cool, calculated performance.

**I**N November, Richard M. Nixon, in a bitter farewell to public life after defeat in the California gubernatorial race, assailed the press for the way it reported his unsuccessful campaign, but had high praise for TV and radio. He told a televised news conference: "I think that it is time that our great newspapers have at least the same objectivity, the same fullness of coverage that television has. And I can only say thank God for television and radio for keeping the newspapers a little more honest."

The press is aware of TV's potency and the new era of competition in general. Editors want interpretative reporting, one way of saying "TV is first, maybe we can flank it with 'meaning-behind' material."

Merriman Smith, White House correspondent for UPI, while not actually alluding to television, sounds the note on progress made in news coverage over the last decade. He said recently that news reporters should learn to be more accurate in taking notes and should write "a little faster and a little harder because right behind them is a man with a tape recorder."

There is a tendency to assume that electronic journalism in its ultimate will duplicate the functions of newspapers. Some people even seek to measure the performance of electronic journalism by how close it comes to *The New York Times*. Richard S. Salant, president of CBS News, feels that this approach is wrong. He sees newspapers and electronic journalism as being in the same business, "moving information to the public as quickly, as fully and as meaningfully as possible."

The newspaper, a grab bag of information addressed to an audience which receives its items unsimultaneously, con-

trasts with a medium that delivers only one message at a time to a mass audience which must receive it simultaneously. TV viewers must take their news on schedule and their interest must be kept on *all* the news items throughout a broadcast. With this fact of broadcast news in mind, Salant says, "We must judge what is most important and interesting to most people. In a challenging sense, we must make our selection of the news items for them."

"I think it foolish," continues Salant, "to get involved in an argument about whether [the differences between newspapers and electronic journalism] make one medium or the other a 'superior' medium. And I think it a mistake for us to get so self-conscious as a younger medium that we try blindly to shape ourselves in the image of the older medium. The fact is that they are different and each has its vital role to perform in its own way. I am persuaded that an informed American public cannot live without either. Print and electronic journalism supplement each other; knowledge gained from one whets the appetite to seek further in the other."

In its way, TV journalism came fully of age in 1962. The birthday was February 20. The candle was a rocket streaking for outer space. Aboard the space capsule atop it: Lt. Col. John H. Glenn Jr. Network television covered the Glenn space flight as no event had ever been covered before. Each network gave the event 11½ continuous hours of coverage during which time an estimated 135 million viewers tuned in. Combined air time for all the networks in the manshoot itself, summaries, specials and the aftermath of parades and ceremonies: 85 hours, 53 minutes. The bill: an estimated \$3.3 million.

TV repeated itself on May 24 and again on October 3 in the space coverage of astronauts M. Scott Carpenter and Walter Schirra. The networks stayed with Carpenter for about 10 hours straight apiece, halved this in covering Schirra. (Even with the unparalleled drama of space flight, network newsmen find the public's attention span going down. It's an "I've-seen-it-before" attitude and except for the built-in interest of launch and recovery and possibly trouble aloft, TV's manshoot coverage is being tailored accordingly.)

**T**ELEVISION in 1962 had a long string of news exclusives, or at least clear beats on its competition. All through the year the networks' Sunday afternoon interview programs turned up news stories, primarily out of Washington, interviews with administration leaders, the famous "leaks" to the press.

Last January an NBC-TV "JFK Report" received wide press pickup on the views of Secretary of State Dean Rusk on Cuba and East Germany. Treasury Secretary Douglas Dillon disclosed new facts about unemployment on *Meet the Press*. ABC-TV broke the news that Secretary of Health, Education & Welfare Abraham Ribicoff was planning to leave the Cabinet to run for the Senate in Connecticut.

February brought the Glenn flight and a tour of the

*“Every small-town Billy Rose figured he was going to become the new David Sarnoff”*

a selected audience the opportunity to broadcast in big markets on a few powerful stations.

Concurrently, George B. Storer, an operator of three chain-affiliated stations, decided there was need for still another network. Time limitations on the existing station's networks he felt were alienating advertisers, so he started the American Broadcasting Co. (or American Broadcasting System—there was constant confusion about the name) as the fifth radio network on October 15, 1934.

Storer's creation, comprising 18 basic stations stretched from New York to St. Louis, did not survive for long. It fell one of the countless economic victims of the great depression that was then ravaging the land.

**A NEW NETWORK**

But nine years later a new network took its place and name when New York industrialist Edward J. Noble paid a record \$8 million for RCA's Blue Network Inc. and renamed it the American Broadcasting Co. The new network came into being because RCA was forced, under the FCC's diversity of ownership principle, to divest itself of one of its two network holdings.

The same year that ABC and Mutual came into formal being, the number of stations in the country decreased to their lowest total—591—since 1925. It marked the shallow point in a five-year ebb tide of station expansion. This stunting of station growth was the result of mergers between stations sharing portions of the same frequencies. Indirectly and more importantly it was the price broadcasting was paying for the administrative chaos of its wild, growing-up years. For in the first half-dozen years of radio's existence (presaging a similar condition that would prevail some 30 years later), stations had proliferated at will. They grabbed up any frequencies they desired, changing power and hours of operation to suit their whim. The government, which had always advocated a self-regulation policy, finally was forced to step into the lawless breach.

Realizing that the broadcast spectrum has its limits, Congress under President Coolidge passed the Dill-White Radio Act of 1927. The legislation had provisions for federal control over station power, issuance of licenses and allocations of frequencies. The law brought order and direction to the broadcast industry and the Communications Act of 1934 established the Federal Communications Commission as the legalized arm wielding these new regulatory powers.

By the time of America's entrance into World War II, there were more than 900 AM and about 60 FM stations operating in the country (for more about FM, see box, page 68). During the war, with equipment and manpower at a premium and government attention directed to more important matters, a freeze was put on all new station applications. Operators of existing radio facilities, for the first time (and probably for the last), enjoyed freedom from added competition. It was a beautiful freedom laced liberally with profits.

During the four war years, 1942 through 1945, network radio time sales shot up some 50% over their 1941 total, while national spot revenues increased by more than 55%. But it was local time sales, the protoplasm of independent station operations, that even more convincingly transcended its expected financial horizons. By 1945 local time sales amounted to almost \$100 million a year, some \$25 million more than national spot business (local, through the years, had consistently outdrawn national spot business, but never by so large a margin). Even network time sales, traditionally the chief breadwinner of the radio industry, were not safe from the plucky local contender. In 1947, when local time sales initially exceeded network sales (by some \$20 million) it was indicative of a trend. For while network revenues were still to increase annually for another two years and the combined national business (network and spot) was to out-produce local revenues until 1952, the handwriting for radio was clearly on the wall: a great mass nationally-oriented advertising medium was rapidly transforming into a predominantly local service.

To some observers, RCA's Gen. Sarnoff that year sounded radio's death knell loud and clear. Speaking at a meeting of NBC affiliates in Atlantic City in September, Sarnoff predicted the unquestioned prosperous future of television and urged the assembled radio broadcasters to embrace the new medium without delay.

**THE SWITCH TO TV**

“As the television audience increases and programs improve—and both results are sure to be achieved—many listeners are bound to switch from sound-broadcast to television programs,” he cautioned.

“This will reduce the audience of sound-broadcasting stations. You cannot protect yourself by standing still,” he said. “There is no protection except in progress.”

Echoes of the speech, liberally interpreted as “burying radio,” have lingered on to haunt NBC ever since. There are still many radio and advertising agency executives who are of the opinion that NBC abandoned radio for good back in 1947.

But whatever else the speech might have done, it certainly did not depress the market for radio stations. When war-time restrictions on station applications were lifted, it was the Oklahoma land rush all over again. Except this time it was the broadcast spectrum that was up for grabs. The 900 radio outlets of 1941 became more than 2,000 AM-FM facilities in 1947. This startling increase in station growth is undoubtedly a key reason for the ascendancy of the local advertiser in radio, and also the source of many of the industry's troublesome headaches.

One broadcast veteran who lived through these inflationary days recalled them for TELEVISION MAGAZINE last month: “After the war,” he remembered, “it seemed like everyone had spare money and wanted to own a radio station. There had been some technical changes. New directional antennas were developed which permitted stations to operate on low power without interfering with other stations.

**ON A SHOESTRING**

“It didn't cost much to put a station on the air in those days,” the radio and television executive explained—“certainly no more than \$50,000. And overhead could be kept down to as little as \$25-\$30,000 a year. Every small-town Billy Rose figured he was going to become the new David Sarnoff. They played hanky-panky with the FCC and they got their licenses.

“Of course,” TELEVISION's source pointed out, “these new operators didn't make a fortune. But they were big deals in their communities and they put the family on the payroll and the whole gang lived off the fat of the station. And with their lack of programming and their lack of know how, they couldn't sell nationally, so they began selling the little guy in town . . . the butcher, the baker and the money-lender. And what they couldn't sell, they traded for—from the new car every year to junior's roller skates.

“I blame the whole thing on the Commission,” the long-time broadcaster said. “If they hadn't waived their engineering standards in so many of these cases most of those *schlock* guys wouldn't have gotten on the air.”

This then was the developing situa-

## BUSTLE ON THE SIDELINES *contd.*

CECO's revenues are derived from rentals.

Levy says CECO's television rental business started at the beginning of television and their TV business has been growing constantly ever since. He sees the increase stemming from an influx of television film production to the East. In combination with this, ad agencies are expanding facilities for TV production and new studios like MPO and Filmways also bring new business to CECO. CECO expects the World's Fair scheduled for 1964 with live and film TV installations of every kind to bring a tremendous amount of television to New York. He also predicts that the camera equipment rental business will expand even further in coming years.

At this time programs produced in New York renting CECO equipment are *The Defenders*, *The Nurses* and *Car 54*. Levy gives the high cost of buying equipment as the primary reason for rental. "Our most popular rental item for production use," Levy details, "is the Mitchell 35 millimeter BNC camera, primarily used in studio production. It rents for \$80 a day or \$400 a week but

the cost of buying it outright is \$20,000."

In addition, Levy explains, a television film production generally involves a variety of equipment. One day, a heavy, noiseless camera may be needed for studio shooting, while the next day's schedule may call for a camera that's lighter in weight and more mobile for outdoor location work. "Since no one camera," says Levy, "does all kinds of shooting, the film producer finds it more practical to rent a variety of equipment rather than buy all he'll need."

Orders are placed by a TV show's production manager in conjunction with the cameraman and chief electrician. In the majority of cases productions order a group of equipment—cameras, lights, sound and grip supplies—rather than single items. Fees vary with the type of equipment rented and the length of time it's used. A price list is available from the company upon request.

Levy finds the maintenance of delicate technical equipment involves the most attention on the part of the CECO staff. Their own repair service, employing 30 technicians, keeps all CECO equipment in working condition and ready for outside use at all times. The high cost of maintaining camera equip-

ment is another reason that producers give for preferring to rent. CECO's repair service will also repair equipment not from their shop.

Recently CECO has been supplying the networks with lighting equipment for spectaculars like the Miss America and Miss Universe shows. "When we get a call," Levy says, "to give a client this or that in the camera supply field, we're ready to deliver." And he adds CECO has had occasion to deliver to places as distant as Japan and Italy. "We're the largest organization of this kind in the world. Under one roof we have all the necessary equipment for making a major motion picture film. Why, there's nothing like that even in Hollywood."

■ "New York," says Sarra's Randy Monk, "has everything a person could want in the way of creative services and props." As far as he's concerned it's only a question of finding everything in time to meet the frantic TV deadline. When asked whether he has a list of sources he uses for hunting items he needs for a particular job, Monk answers with a smile, "The best source of supply in the world—the Yellow Pages of the Manhattan telephone directory." **END**

## RADIO *from page 55*

of the late 1920s (particularly food and tobacco companies), jumped on the radio network bandwagon with unmatched alacrity. Little more than a decade after WEAf's first commercial broadcast, even though shackled by a devastating worldwide depression, radio was challenging newspapers and magazines for leadership in national sales. In 1935, radio network and national spot business amounted to more than \$77 million, almost 60% of the national volume registered by magazines and more than 50% of newspaper's national total. It was not quite the stunning impact television was to make some years hence, but radio's adversaries knew they had a media fight on their hands.

Radio advertisers, given a different but intriguing media tool, at first were cautious about its use. Early radio commercials were merely spoken versions of print ads. But soon, with the help of the burgeoning advertising agency industry, they opened a Pandora's box of marketing techniques, discovering the flexibility of radio.

By the 1930s the integrated and dramatized commercial, the humorous and satirical message (often directed against the sponsor himself) and the transcribed

spot announcement were all staple advertising techniques commonly used on the medium. Soon the transcribed jingle, destined to be the great polemic of radio advertising, made its dent on 20th Century Americana. Damn it or deny it, the transcribed jingle, often played with maddening frequency, proved to be the most effective advertising technique ever employed on radio.

But the medium's continuing advertising success story was possible only as result of its rapid improvements in programming. In the sunrise days of commercial broadcasting, the phonograph was radio programming's most important ingredient. One long-since-forgotten wag once described radio of the 20s as "six phonograph recordings slapped between two slices of station identification, with some commercials smeared throughout." And when the recordings got scratchy from overuse, seemingly there was always an aspiring prima donna standing by to do an off-key rendering of the Bell Song from "Lakme."

But inevitably the public demanded more and broadcasters, realizing they had to produce a better programming climate if they wanted increased advertising dollars, gave it to them. By the 30s, radio listeners had Amos 'n' Andy, Fibber McGee & Molly, Rudy

Vallee, Al Jolson and Eddie Cantor among dozens of other top-notch talent to choose from on a regularly weekly basis. It was network radio's heyday—an age when network affiliation for a station meant number one or two ranking in a market and an end to programming concerns. Affiliates just plugged into the network line and reaped the commercial benefits sure to come their way.

For two decades the half-hour and hour-long nighttime comedy and variety shows ruled the entertainment world, while their purveyors, the networks, prospered and puffed with prestige. In 1934, the network tribe of three—NBC was operating two networks, the Red with WEAf New York as its flagship station and the Blue with wjz as master-control (the color designations stemmed from AT&T's method of setting aside differently marked circuits as a means of identifying customers for its long-lines facilities)—was increased by two. Four powerful independent stations—WOR New York, WGN Chicago, WXYZ Detroit and WLW Cincinnati—joined forces and formed the Mutual Broadcasting System. The purpose of the network, headed by WOR president Alfred J. McCosker, was to allow advertisers with limited budgets and/or the ones who were looking for



**The Maestro** —Great music has made great broadcasting, and no greater music was ever made than that of Arturo Toscanini and the NBC Symphony Orchestra. A rare matching of inspirational perfectionist and flawless musicians, Toscanini and his orchestra created a musical event that lasted 17 years. He retired in 1954 and died three years later at the age of 89, but he had left behind a whole generation of Americans whose lives had been enriched. One of the towering figures in a history of publishing service unmatched in the business publication field.

One of a series "Great Moments in Broadcasting" created by **BROADCASTING PUBLICATIONS, INC.**, publishers of Broadcasting Magazine, Television Magazine and Broadcasting Yearbook.



provides all types of furniture, in all periods, for TV shows and commercials.

Robert Harrison, vice president in charge of Vanleigh's rental department, explains that his firm is definitely not a "prop" house. "We don't keep a bunch of old furniture lying around here," he says. "Our pieces come from the best furniture manufacturers in the country and people use us only when their job requires quality decor."

In its 70,000 foot display area, Vanleigh boasts the largest source of better furniture and accessories in the New York area. TV, once just an added attraction, is today a major part of Vanleigh's business. The quality furniture TV boom is explained by Harrison as the result of an increasing desire on the part of producers to avoid the "stereotyped" in all departments.

Cost for renting a Vanleigh piece averages about 10% of its retail value but Harrison says most objects are rented on a flat fee rather than a strict percentage basis. The charge depends on the piece that's wanted—a sofa rental can cost from \$35 to \$70 a day, a table from \$5 to \$20 a day and a picture from \$2.50 to \$1,000. Items may be rented individually but the general practice is for entire groups of furniture—complete living rooms, dining rooms, etc.—to be rented.

A staff of 20 full time decorators help TV designers coordinate their furniture selections. Experience with what photographs well on camera enables Vanleigh staffers to fill TV orders over the phone. Because of the vast selection of furniture (they have over 100 bedroom sets alone) the firm encourages TV designers to visit their showroom periodically. "It saves time," says Harrison, "when the designer's familiar with the stock. That way when he has a specific job and needs something in a hurry he knows exactly what's available."

All furniture is categorized according to type—living rooms, bedrooms, dens—and are done in periods ranging from the very elaborate French Provincial to homey Early American. Accessories displayed with furniture are also available for rental. In addition to furniture, Vanleigh offers a complete selection of hi-fi and stereo equipment, lamps, flower arrangements, china, chandeliers and carpets. "We're sort of a one-stop shopping center in furniture rental."

Of all furniture groupings rented to television, Harrison says the nursery furniture is the most popular with TV designers. He mentions proudly that the child in the Pertussin commercial coughs his cough in a Vanleigh bed.

■ Engaged in a less asthetic but certainly no less vital part of the TV service business is Eugene H. Levy. He's vice president in charge of all operations

for Camera Equipment Co. Inc. (CECO), a firm that sells, services, rents and repairs every kind of camera equipment.

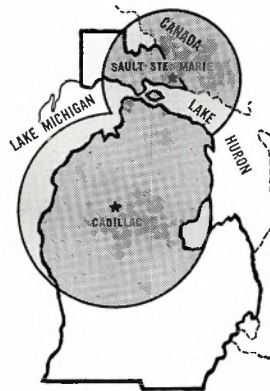
Currently the "number one supplier of camera equipment in the world," CECO started on a far less grand scale 27 years ago. Levy, with CECO since its inception, says founder Frank Zucker began the company to supply equipment to motion picture producers. From an original staff of five, CECO now employs more than 100, has a sales office in Hollywood, a branch in Hialeah, Florida, an accessory manufacturing plant in Syosset, Long Island, a maintenance and

repair service, every kind of technical equipment for use in television and film production and a growing list of television customers that's currently rivaling its motion picture business in volume.

#### TECHNICAL EQUIPMENT

In its 4-story building on West 43rd Street, CECO keeps a full line of cameras, lighting equipment, generators, sound equipment, grip equipment, lenses, dollies, editing equipment, projection equipment, closed circuit TV and camera cars. Although most of this equipment is for sale, the bulk of

# Where Else Can You Find An OPPORTUNITY Like This?



Now that WWTV's new satellite at Sault Ste. Marie is giving us coverage of 874,100 people in Northern Michigan and contiguous Canada—

—one television "buy" (WWTV/WWUP-TV) can actually give you as much coverage in this important industrial "Common Market" as with the area's 20 radio stations or 13 newspapers! Yet our rates are based on our U.S. coverage only!

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#### The Felzyer Stations

##### RADIO

WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEF-FM GRAND RAPIDS-KALAMAZOO  
WWTV-FM CADILLAC

##### TELEVISION

WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV/CADILLAC-TRAVERSE CITY  
/WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
/KGIN-TV GRAND ISLAND, NEB.

## WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9  
ANTENNA 1640' A. A. T.  
CBS • ABC

CHANNEL 10  
ANTENNA 1214' A. A. T.  
CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



## Styling hair for television is far more complicated than doing a hairdo in a salon

to us any more." From the gloves (one to cover the finger tips and the other that went on and on and on) made famous by Milton Berle to the "break away" costumes that seem to fall apart at a touch, it's all in a day's work at Brooks-Van Horn.

■ Another TV oldtimer is Ira Senz, whose company has been making "every type of wig for every purpose" in his Fifth Avenue workshop since the days of the *Pulitzer Prize Playhouse*.

Like Brooks-Van Horn, Senz tries to create a stock so vast he can supply merchandise on the shortest possible notice. The fee for renting a stock wig (for show and dress rehearsal) is \$45 minimum and can go as high as \$175 if work is to be done on it. Senz wigs sell for \$350.

In his television heyday, Senz averaged about \$75,000 a year from TV rentals. But for the past three years income from television has waned with the decrease in dramatic shows and period spectaculars which were the biggest customers for the TV wig market. "We're hopeful nevertheless," he says, "that the pendulum will swing back to that kind of show again, and soon."

### A STOCK OF WIGS

In preparation for such a rebirth Senz keeps a stock of several thousand wigs, beards, sideburns and mustaches. A staff of 25 people makes and styles wigs from human hair imported from Italy, France and Germany. Additionally, Senz makes world-wide shopping trips to purchase authentic Kabuki wigs from Japan and judges' and barristers' wigs from England. The judges' wigs are Senz's special delight. They're made by a 350-year-old British firm whose output is so limited that a 2½-year waiting period is required.

■ For "real" hair problems agencies turn to such men as Enrico Caruso, hair stylist. Caruso splits his work between creating coiffures for fashionable women in his chic East Side salon and styling for commercials at TV film studios. Toni, Revlon, Alberto-Culver, Halo, Prell, Helena Rubinstein, Helene Curtis and Lanolin Plus at various times all have used Caruso hairdos in their television commercials.

Local 798 of the Make Up & Hair Stylists Union asks a \$48-a-day minimum for hair dressers on TV jobs. But member Caruso's fee is a flat \$500 per day. He admits his price isn't exactly bargain basement. Yet, he hasn't suffered any loss of TV commercial business because of his rates. As one agency man de-

scribes it, a Caruso hair style is an "insurance policy" that the hair will look right.

Caruso says that it costs him \$500 a day to leave his shop and go out for a commercial—"It's the amount of money I'd have earned at the salon plus an additional bit to cover intangibles. Look," he says frankly, "my clients suffer and my staff suffers when I'm not at the shop."

The inventor of the "Poodle Cut" and the "Italian Boy" hairdos, Caruso started as apprentice in his father Michael's salon at the age of fifteen. Today regular Enrico Caruso salon clients include Suzy Parker, Jane Powell, Ilka Chase, Anita Colby, Marlene Dietrich, Jane Fonda, Paulette Goddard, Jayne Meadows, Abby Lane, Rise Stevens, Eydie Gorme and Princess Grace of Monaco.

It was a salon "regular" who first introduced Caruso to the television end of the hairdressing business. In 1946 a client with her own children's show on the Dumont network insisted that Caruso do her hair at the studio before air time. As he built his reputation in his salon, he was asked to do stills in top fashion magazines. Over the years, the same companies who'd used Caruso for stills asked for his styles when they went into television commercials. His first regular TV commercial was for Toni and he still does their hairdos for the Miss America show.

Caruso admits that styling hair for television is far more complicated than doing a salon hairdo. "Remember, he says, "we have to make the hair do exactly what the commercial storyboard says it's going to do, using the sponsor's product. If the hair's supposed to bounce, I've got to make it bounce. It's got to sparkle when the storyboard says sparkle. But," he goes on, "when you're working against the heat from studio lights, the way hair color registers to lights and other adverse studio conditions it's not always easy to make hair react to the copywriter's prose."

Yet it's these problems that Caruso says are his main impetus for doing outside television work. "It's a real challenge for me," he says. "I can hardly wait to see the storyboard, to find out what I have to do."

In addition to commercials, Caruso does specific television programs, usually the result of a regular client wanting him to work on her hair personally when she does a TV show. He prefers the commercials. "In a commercial," he explains, "all the interest centers around the model's hair. In a show no one really notices anybody's hair. I prefer

the commercials because there, in a way, I'm the star."

■ John Boxer, costume designer for NBC's religious shows and the *Du Pont Show of the Week*, claims his network's ban on credit lines for merchandise hasn't stopped most New York merchants from supplying shows with luxury merchandise. "If you're doing a show," he says, "with a star like Ingrid Bergman, there isn't a furrier in town who wouldn't be thrilled to lend her a coat to wear. She's a potential customer, and for the man who's in a luxury business like furs, it's all part of the image he's trying to create."

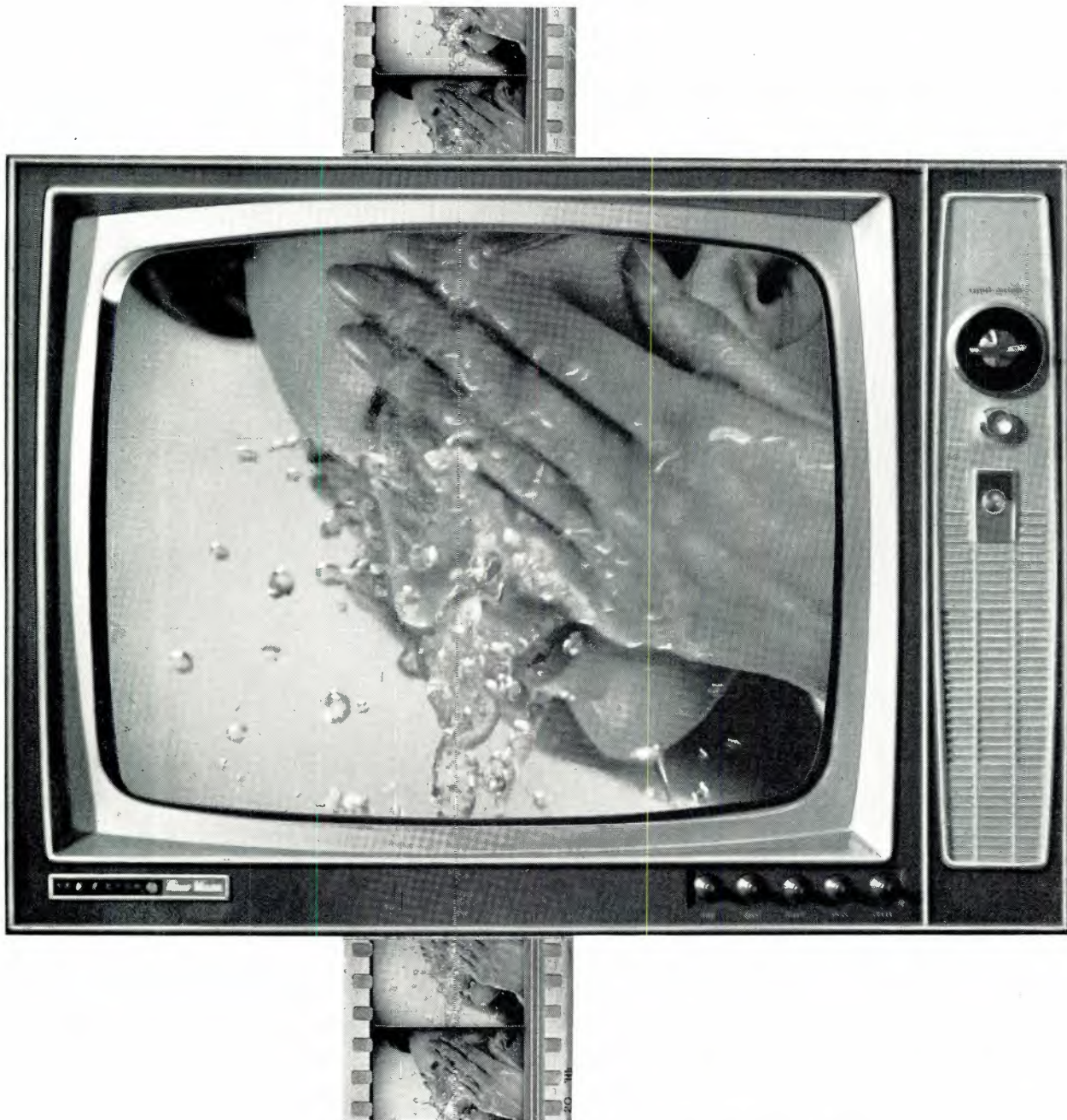
Irving Shavelson, president of Abet Rent-A-Fur, is one New York furrier not especially concerned with creating an image. "We play for money here," he says, "not for credits. About 90% of our business is rental. When you start using credits you give the impression that you can get the garment free. We don't care to create that impression."

Shavelson's operation boasts showrooms in Queens and Brooklyn as well as his main headquarters in Manhattan's fur center. It all started at the end of World War II. After finishing his military service the former jewelry salesman went to work as a fur cutter for his father-in-law and, as he puts it, "I hated every minute of it." Many of his ex-Army buddies, short of funds, made a practice of borrowing furs from Shavelson whenever their wives had a formal affair to go to. It was this practice that gave him the idea of renting fur pieces for profit.

In 1947 Shavelson found the blossoming television industry a ripe market for his wares. "We couldn't get insurance," he says, "to cover fur rental to private individuals, but television—covered by prop insurance—permitted us to rent to them with no risk of loss to ourselves." After five years of renting to TV and film companies, Shavelson managed to get an insurance policy covering rental to the general public.

Rental to private persons constitutes the bulk of Shavelson's business but the 25% of Abet's fur business in television nets him a healthy \$30,000 a year. Charging \$25 a day for the use of a mink stole on a TV program, he's gotten as much as \$75 an hour for lending a chinchilla coat.

■ When a television designer has the budget to warrant luxury furniture for his sets, he's apt to call on the Vanleigh Furniture Company. Primarily a manufacturer's outlet to interior decorators, Vanleigh has a TV department which



## “Film does the unusual”

“**BECAUSE IT'S MOISTURIZING!**” That's the selling proposition in an unusual 60-second Lux Soap television commercial.

To make customers *feel* the moisturizing difference, high-speed photography stops motion, captures the sparkle and brilliance of creamy, moisture-laden lather. Shooting is on Eastman film with prints on Eastman print-stock. Two steps—negative and positive. *Both Eastman!* *Both* of vital importance to sponsor, network, local station and viewer!

Moral: Plan carefully . . . go Eastman—all the way!  
*Always give the producer time to give you top-quality prints!*

For further information, please get in touch with  
 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 Dr., Chicago 14, Ill.

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

For the purchase of film, **W. J. Gernan, Inc.** Agents for the sale and distribution of EASTMAN Professional Films for motion pictures and television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

**ADVERTISER: Lux Toilet Soap (Lever Brothers Company)**  
**AGENCY: J. W. Thompson Co. PRODUCER: MPO Videotronics**



## “Most of the antique places on Third Avenue have gone into the TV rental business”

approval, he knows that every item he's drawn exists. His search for props used in Sarra commercials takes him on daily shopping tours of the city's department stores, furniture showrooms and rental places. Monk finds that the TV business has turned Manhattan's Third Avenue antique shops into “television gold mines.” “Now,” he says, “almost all of the antique places on the avenue have gone into the rental business.”

One such dealer is David Weiss, Importers, in the business of renting antiques to TV since 1954. “We specialize in small accessories, wall treatments, lamps, bottles and things of the sort that warm up a television setting,” says Fred Kovacs, the firm's general manager.

The standard fee for renting a Weiss antique is 7% of the item's retail value for a period of three or four days. An average rental ranges from \$40 to more than \$100 per item.

Weiss boasts “the largest stock of mirrors in New York City.” These, in combination with fancy combs and brushes, are used heavily in cosmetic commercials. The firm also does a big business in food accessories. “When you see a cake commercial,” says Kovacs, “it's usually shown with a slice out and today's producers are careful to show that there's a pretty plate underneath.” Other items in plentiful supply at Weiss' are candelabras, decanters, chandeliers, paintings, globes and antique books. “I always get a kick out of it,” Kovacs smiles, “when a designer calls up to order books. He'll ask for six feet or three yards of books. It's the color and height of the books he's interested in, not what's inside them.”

### SEARCH FOR QUALITY

Kovacs notes a great increase in TV business over the years. He feels this is the result of people paying more attention to details today. “Now,” he says, “agency people aren't satisfied with any old brush from Bloomingdale's—they want something different. It's this search for quality that makes a commercial stand out.”

Kovacs finds his biggest headache isn't getting business but getting the merchandise stylists need on short notice. To combat this the company tries to keep as large and varied a stock as possible. “We've reached the stage,” he says, “where if we don't have what a designer wants, we'll know where to send him to get it.”

But the staff at David Weiss finds its headaches worthwhile. From a TV income that was “almost nil” in 1954, they've increased their revenues from

television rentals alone to over \$60,000 a year.

■ The problems of the commercial stylist led Mrs. Vivienne B. Walsh to set up the Rulaine Dress Company. As assistant stylist for Sarra Studios, Mrs. Walsh found there were times when the budget for a commercial wasn't big enough to warrant buying the clothes it needed. Manufacturers, she discovered, were reluctant to lend clothing unless they were given a credit line, an almost impossible demand for commercials. To fulfill a TV assignment, she found herself borrowing more and more frequently from her mother's retail dress shop. Figuring that her problem was common to other stylists, she founded Rulaine—renting dresses in models sizes 8 and 10 to television, films and still photographers.

Mrs. Walsh buys sample dresses from high-priced designers like Trigere and Larry Aldrich. The garments are rented on a 24-hour basis for 10% of their retail cost, with an additional 10% charged after one day. The least expensive dress Rulaine stocks sells for \$150—a \$15 rental. Rental for more expensive gowns can go to \$100 and more.

Most in demand by agencies from Rulaine are the glamorous “spokeswoman type” dress. Mrs. Walsh explains that if a commercial demands a simple everyday dress it's usually supplied by the model herself or bought outright by the stylist from a retail store. “When they want something very ‘woo woo’ for a limited budget, then they come to us.”

She started the business in 1955 with nine contacts, today has about 150.

■ For the television designer who wants something more elaborate than a “spokeswoman type” dress the Brooks-Van Horn Costume Company is prepared to fill his needs. The recent merger of Brooks Costume Company with Van Horn Costumes brings together two of the oldest costumers in America, whose combined years in business total over 152 years.

Arthur Gerold, president of Brooks-Van Horn, says the merger resulted from mutual problems the two firms felt could be handled more efficiently together. “With our combined stock,” he says, “we'll have the resources to meet every kind of costume requirement quickly. That's a special advantage when dealing with TV—where they seem to need everything ‘yesterday.’”

Both Brooks and Van Horn had been in the television business since its ear-

liest days. Harold Blumberg, in charge of the Brooks-Van Horn rental department, can remember when Brooks donated costumes to the infant industry for nothing. “They needed encouragement and help,” he says, “and we were glad to give it to them.” He feels this early generosity has more than paid off today in what he calls “love and money.”

The merger gives Brooks-Van Horn the largest stock of costumes on the East Coast and probably the United States. They have 300,000 costumes in stock and about 99% of these are available for television rental.

In their busy workroom work in one corner is devoted to the Mitch Miller show, while across the way the *Garry Moore show* costumes get finishing touches. In addition to these shows, Brooks-Van Horn services the *U. S. Steel Hour*, *Captain Kangaroo*, most of the soap operas and almost all spectaculars done in New York.

Costumes designed for a specific show are altered frequently, thus changing their appearance so they can be used by the show at another time. Gerold explains that the addition of a cape or a collar can make a costume look completely different. Besides being economical this saves precious TV time that might have been wasted in additional fittings.

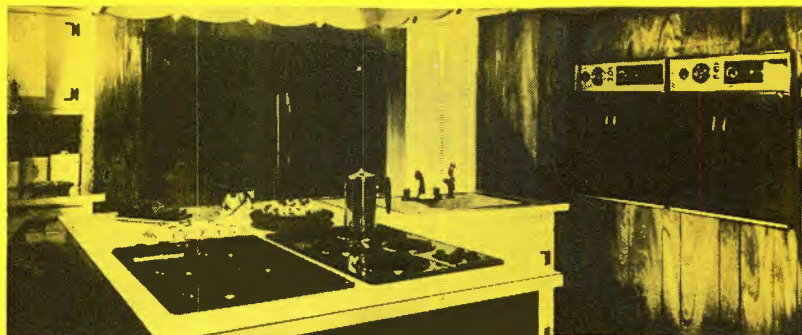
### CHANGED APPEARANCE

Costumes designed for rental to specific television shows are later used to round out the company's stock. What's seen on a TV show one night may be rented to a school play in St. Louis later in the week.

While business to television shows has fallen off, supplying wardrobe for commercials is enjoying a boom. “It's so good,” says James Stroock, past president of Brooks and now a director of Brooks-Van Horn, “that we consider it a separate entity apart from television.”

When the Brooks part of Brooks-Van Horn was located at 3 West 61st Street, TV Graphics occupied space in the same building. It was a common occurrence for actors to take the elevator down to Brooks, don a costume from the racks, and go right upstairs to TV Graphics to start shooting a commercial. They don't anticipate much of a change in this practice since new headquarters for Brooks-Van Horn is merely across the street at 16 West 61st Street.

The greatest demand for costumes at Brooks-Van Horn is in the modern dress category. Yet the company has designed so many unusual costumes for TV that Blumberg says, “nothing seems unusual



## ABZ ASSOCIATES, INC.

266 E. 78th St. TR 9-7909 Ann B. Zekauskas

## DAVID WEISS IMPORTERS



863 Third Avenue  
PL 5-1492

## Animal Talent Scouts, Inc.

331 W. 18th St. CH 3-2700  
Mrs. Lorraine D'Essen



## ABET RENT-A-FUR

150 W. 28th St. CH 2-4555  
IRVING SHAVELSON



## Rulaine Dress Company

22 E. 56th St. EL 5-9272  
Mrs. Vivienne B. Walsh

The first floor has a 40 x 60 foot shooting studio and a completely functioning shooting kitchen. Two dressing rooms, a lounge and catwalk overlooking the shooting floor are on the mezzanine. A fully equipped kitchen—suitable for shooting commercials as well as cooking foods—and offices for Miss Zekauskas and her staff are on the third floor. The fourth floor houses a prop room stocked with glasses, dishes, pots and pans, linens, baskets, trays and almost every sort of home appliance necessary in the preparation of a food commercial. Construction is also under way for three new shooting kitchens.

The ABZ building is two years old. Miss Zekauskas used to operate out of six-room apartment but found the "tape era" in TV demanded a change in operations. "In the old days," she says, "we did about 50 live TV commercials a week. Doing things on tape doesn't look like as much work as live TV, but tape involves much bigger productions." It was the day she taped 10 Betty Crocker cake mix commercials—going through more than 100 cakes in one session and using 20 sets of mixing bowls per taping session—that

she realized the need for new quarters to handle her chores more efficiently.

Charges for ABZ services vary with the amount of work required for each job. Fees range from \$50 to \$1,500 per job depending on the time and service involved. A list of ABZ clients reads like a Who's Who of the food business. In addition to Sealtest (her first client after graduation from college), Miss Zekauskas does jobs for all of General Mills, Corn Products (Mazola, Karo, Hellman's mayonnaise), Standard Brands (Chase and Sanborn, Royal Pudding, Gelatin, Blue Bonnet margarine), Alcoa, Frigidaire, Goodman noodles, Lipton tea, Ocean Spray cranberry sauce, Heinz 57 Varieties, Buitoni, Kellogg's, Van Camp, Hood Dairy, Peter Paul candy, Campbell Pork and Beans, Fluffo, Imperial margarine, Mrs. Butterworth Pancake Syrup, Nestles, Burry cookies, Coca-Cola, Reynolds Wrap, Dromedary Dates—and many other one shots.

■ Randy Monk, scenic designer for Sarra Studios, says that before he submits a sketch of a set to agency people for

*Enrico Caruso Hairstylist, Inc.*



110 E. 55th St. PL 1-2870 ENRICO CARUSO



**VANLEIGH FURNITURE  
COMPANY INC.**

323 E. 44th St.

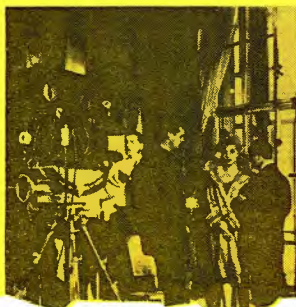
**MU 4-6700**

*You name it, TV needs it—  
and these companies can supply*

**CAMERA EQUIPMENT  
COMPANY, INC.**

315 W. 43rd St.

**JU 6-1420**



**WIGS! WIGS! WIGS!**

**IRA SENZ, INC.**

580 Fifth Avenue JU 2-2937 IRA SENZ



**BROOKS-VAN HORN  
COSTUME**

COMPANY

16 W. 61st St. JU 2-7905



Square at rush hour and tested for his response to his handler's reward. "If they can respond to their handlers in those crowds," says Mrs. D'Essen, "they can handle the confusion of a live television show."

A file of approximately 1,800 animals, indexed alphabetically with description of feats they'll perform, is kept at Animal Talent Scouts New York headquarters. They're on "telephone notice" for jobs that the troupe in Manhattan can't handle.

While the D'Essen's don't like their animals to fall into the "stunt class," they've collected a number of "gimmicks" over the years which help the animals perform in public. They've found, for instance, that a chicken will cross the stage if he's following a kernel of corn tied to the end of a fish line; a cat will appear to whisper into an actor's ear if there's a piece of shrimp hidden in it. It was no trouble at all for Dickie to kiss Jackie Gleason on the lips, once Mrs. D'Essen smeared liver paste on the target area. A mosquito will bite a human being on cue—as an Animal Talent Scout mosquito did in a live TV show on yellow

fever—if the mosquito happens to be the female of the species. Male mosquitos never bite.

■ In a house on Manhattan's East 78th Street, Ann B. Zekauskas is busily engaged in making life a lot easier for the town's advertising agencies, and a lot more lucrative for herself. Miss Zekauskas is a home economist, food consultant, TV commercial stylist and business tycoon. She makes \$100,000 a year as president of ABZ Associates Inc., set up to prepare and style food in commercials and ads.

For a fee her firm assumes all responsibility for every part of the production within a commercial's storyboard that has to do with food. This consists of acting as consultant on the use of a food product before the storyboard is prepared, styling, composing a shot, designing the background, providing kitchen props, setting up the shot and preparing the food. In addition, all ABZ staffers hold SAG and AFTRA memberships, enabling them, for instance to answer a quick call as a TV commercial hand model.

ABZ headquarters in a rebuilt 4-story former film studio.

# BUSTLE ON THE SIDELINES

*Not all the people who perform for TV are on payrolls within the industry itself. A growing band of entrepreneurs has sprung up outside to supply both programs and advertising with their unique specialties.*

BY DEBORAH HABER

WANT a mosquito who'll bite on cue? Need a couple dozen chocolate cakes with 2-inch vanilla frosting? How about a cigar store Indian? Or an English judge's wig? Or a chic cocktail dress, size 8, by 10 a.m. sharp? Or a complete 35 mm Mitchell camera plus sound equipment on location in Central Park Tuesday afternoon?

If you're in television, producing a program or putting together a series of commercials, chances are you'll turn for these things to a bustling band of independent businessmen who've set up shop on the fringes of television, catering to all its manifold creative needs. To those on the inside, they're the indispensables on the outside.

■ When the call goes out at an agency or network for "a great Dane who'll kiss Jackie Gleason on the lips" or a "dog and cat who'll eat playfully from the same bowl," they may end up at Animal Talent Scouts Inc. To answer requests of this kind Lorraine and Bernard D'Essen have established in their West 18th Street home a Manhattan-based stock company of trained animal performers.

"Anyone," says the attractive Mrs. D'Essen, "can buy an animal from a farm or a pet shop but they can't be sure how it will perform when confronted by all the razzle-dazzle that's part of a live television production." So sure is Mrs. D'Essen that her charges can deal with the confusion of TV cameras, cables, technicians, actors and live audiences, her organization guarantees correct behavior for all its animals and assumes complete responsibility for their actions.

The business—which grosses between \$75,000 and \$100,000 a year—started with "Dickie," a great Dane (now deceased but still affectionately referred to as "chairman of the board"). In 1947, while walking Dickie through Central Park, a man asked Mrs. D'Essen to discuss on the Dumont network's *Manhattan Spotlight* show the problem of keeping her huge dog in a New York apartment. She received no payment for her TV stint but mail from interested viewers led to other television appearances. It was her husband's tactful suggestion that they should start asking producers for "at least cab fare" for their efforts that led to Mrs. D'Essen's first fee. She was "amazed" to find that the *Jackie Gleason Show* paid Dickie \$150 "without a murmur."

Dickie was the start of the "brotherhood of the animal kingdom" now in residence at the D'Essen's 3-story home. "It's only a matter of bringing them up together and teaching them social behavior," Mrs. D'Essen is fond of saying

to those unused to the sight of a dog and cat nuzzling each other affectionately. Currently living in close harmony at chez D'Essen are: 20 dogs, five cats, a maccaw, a llama, a kangaroo, a crow, a bunny rabbit and a squirrel named Peter.

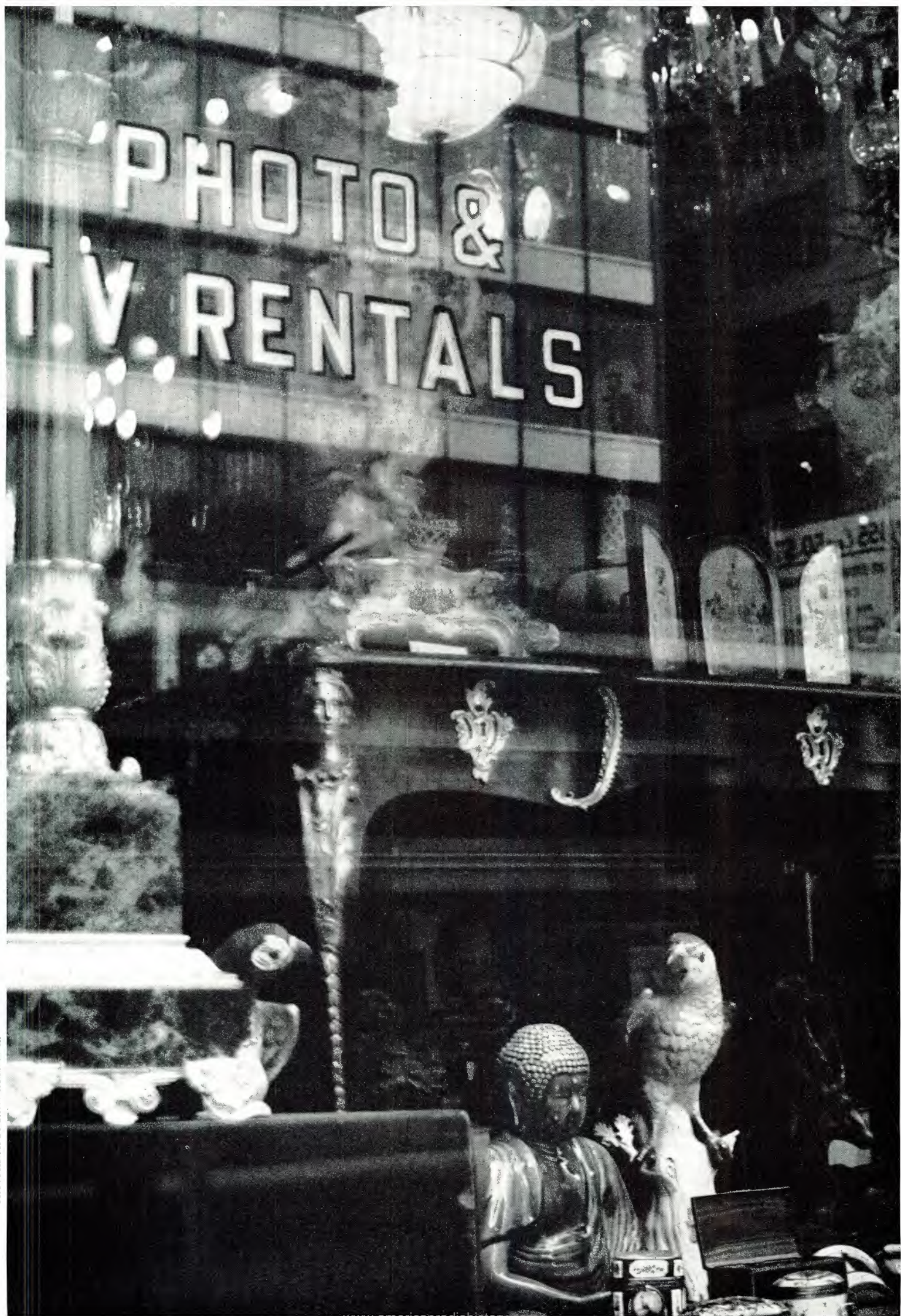
In its first year in the business Animal Talent Scouts grossed \$20,000, but inexperience and operating expenses they hadn't figured on put their debits at \$25,000. Business courses at NYU and practical experience has since taught them how to make their unique service pay.

Animal Talent Scouts charges from a minimum of \$35 to \$1,000 for the first hour of work. Mrs. D'Essen explains that this includes round-trip transportation charges plus the time a handler puts in grooming the animal for his performance.

Mrs. D'Essen says further that the fee demanded by Animal Talent Scouts is not for the animal's service. "We don't charge for the animal itself," she says, "we bill for human services. Our fee is for the energy and time of the people who train the animals and for the people who maintain and accompany them in transit and direct them on the job." Mrs. D'Essen notes that the career of an animal is short-lived. "It takes three years to school them and after about three more years they start to grey and show symptoms of old age. They are on the downgrade as far as being performers is concerned." She adds that, "We train our animals until they're 99% dependable. To assure one perfect greyhound it's necessary to retain five. It costs us an average of \$6 to \$8 a day to maintain each animal whether its being used or not." To maintain a horse in a stable (seven horses and four donkeys are currently boarding at a farm in New Jersey) involves a minimum of \$3,000 a year. Pointing to the elegant white llama holding court in her garden, Mrs. D'Essen detailed further that while the South American beauty earns \$150 a day when working, the demand for llamas is, to say the least, limited.

D'Essen animals are trained by reward. Punishment is meted out by isolating an offender from the other animals. They're rated according to their patience, and this is proportionate to the amount of education they receive. Mrs. D'Essen is careful to select animals that have never had a bad experience. "We find animals who've had bad experiences develop the same neuroses and complexes that human beings get who've had bad experiences."

When an animal is ready for his television debut, he's taken to some place like Grand Central Station or Times



PHOTOGRAPH BY DAVID HOLLANDER

ments and discoveries of Italy's Marconi and the vacuum tube invention of England's John Ambrose Fleming and its later refinements by Canada's Reginald Fessenden and America's Lee De Forest. And in 1920, another American, Edwin Armstrong, invented a radio receiver circuit sensitive enough to make the development of commercial broadcasting feasible.

Radio didn't burst on the American scene in those primitive years: it enveloped it. Everything was a first and almost everyone a claimant for pioneer honors. Westinghouse's KDKA Pittsburgh, started by a research engineer named Frank Conrad, was certainly one of the first stations to engage in experimental broadcasting, as was WJZ Detroit, and government records attest that on September 15, 1921 WBZ Springfield, Mass., was the first station to be issued a regular broadcast license.

### LOVE AFFAIR WITH A MEDIUM

Once established, radio broadcasting took public imagination with such a wave of enthusiasm that even television's frenzied acceptance some three decades later seems pale by comparison. The three stations of 1920 mushroomed to 573 in 1923, while radio receiver sales increased 65-fold, up to more than \$130 million a year.

On August 28, 1922, a local realtor gave a 10-minute pitch for some of his properties over the facilities of station WEAJ (now WNBC) New York. It was the first commercial. It set the pace for broadcasting's future. A word from the sponsor became the financial propellant that launched endless streams of radio broadcasts into an ever-astonishing number of American homes.

By 1925, only four years after the first station was licensed, some 4 million households across the nation were equipped with radio sets. Five years later the 4 million had become 12 million.

Advertisers were beguiled by the possibilities the new medium offered. Print, the one basic form of mass advertis-

ing then available, suddenly had been joined by spoken advertising. The influence of the eye gave way to the influence of the ear. Neither could gain complete dominance (those honors were left to a still-to-come medium called television), but where print (as represented by magazines, newspapers, outdoor and direct mail) had previously cornered just about all of the advertising market, it was now surrendering vital chunks of business, especially national revenues, to radio. For the new contender had one outstanding advantage over its media rivals. It offered advertisers—big and small—the opportunity to reach at one concentrated time the hundreds, thousands and millions of people comprising their markets.

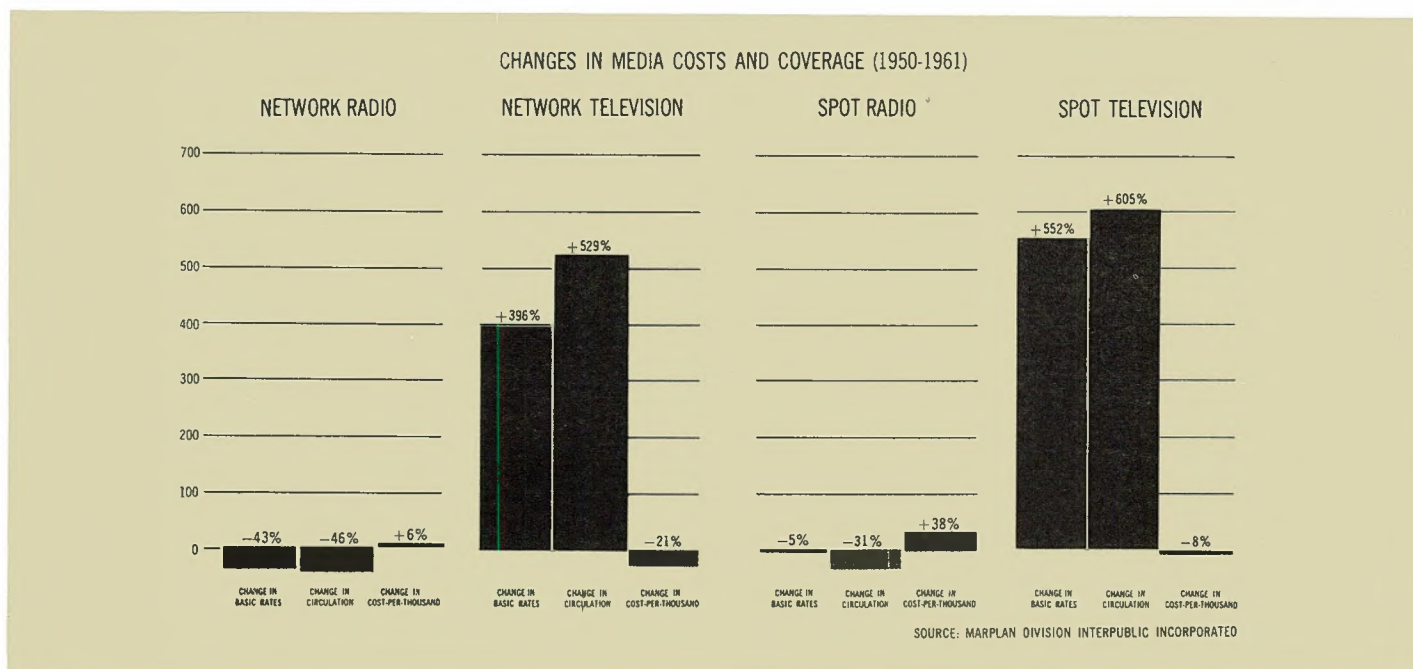
Broadcasters were not about to overlook this advantage. The network chain, the linking of stations by telephone lines in order to carry the same programming simultaneously, was, from the very beginning, an important concept in the minds of most radio men. It seemed that it would be inevitable, and in the year 1923 the unavoidable became a fact with the inauguration of the short-lived AT&T network.

### BIRTH OF THE NETWORKS

By 1926, the Radio Corporation of America, under spurring by the visionary David Sarnoff (who once argued for the development of the "Radio Music Box" as "a 'household utility' in the same sense as the piano or phonograph"), emerged as the dominant force in the network field when AT&T withdrew from the radio broadcasting business. On November 1, 1926, the National Broadcasting Company was organized as a station operations and network programming subsidiary of RCA. Less than a year later, the Columbia Broadcasting System, under the aegis of William S. Paley and family, entered the competition with a network of 16 stations.

From the start, national advertisers of mass produced products anxious to improve their reach in the bull markets

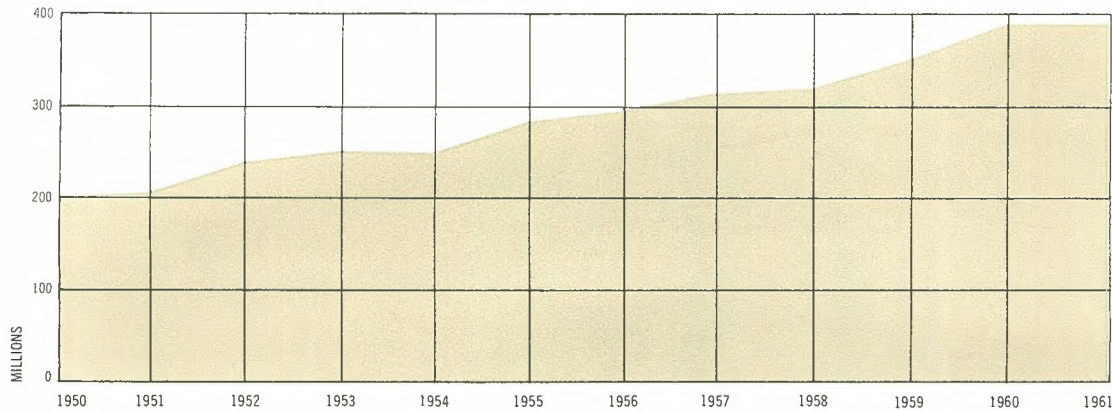
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### THE BRIGHTER SIDE

Radio's complexion looks considerably healthier on its local profile, as compared to the national. Since 1950 that segment of its net time sales has risen 89% — from \$203.2 million to \$384 million. Radio's local revenues in 1961 represented 62.2% of its total.



Source: Annual FCC financial figures

### RADIO *continued*

\$622.5 million. Once again it reversed a trend of yearly increases in total radio time sales which had been continuous since 1954.

A comparison of all the challengers for the mass advertising dollar would seem to point up radio's secondary financial standing still more. Only outdoor among the six most often measured media (magazines, newspapers, television, direct mail, radio and outdoor) registers a lower annual revenue than radio's \$617.2 million total.

This statistical avalanche of gloom is too compelling for even radio's most ardent supporters to ignore. It snowballs into glaring focus the omnipresent enigma which confounds the aural medium today: Why isn't radio getting more of the advertising dollar? Is it because of radio's inherent weakness as a medium that provides only sound while its competitors offer sight, motion and color? Is it because a malignant proliferation of stations and commercials has seriously impaired the medium's services? It is because of an unreliable rate structure? Is it because of inept salesmanship? The answer, no doubt, is contained in the partial sum of all these parts. But the most telling explanation, scrutiny of the situation reveals, has more of an intangible nature. It can't be documented by facts and figures. Its thesis, as reflected by the words, thoughts and actions of the people most intimately concerned, has it that most advertisers and their agencies have a distorted concept of what radio is and what it can do as compared to its media opposition.

### ALL OR NO ONE AT ALL

"Radio is viewed as a business where if everyone isn't doing good, radio is dying," says Willard Schroeder, president and general manager, WOOD-AM-TV Grand Rapids, Mich. "In the automobile industry," Schroeder, who also is chairman of the Radio Board of the National Association of Broadcasters, continues, "there are some good automobile dealers and some bad. But the whole industry isn't considered failing because of the bad ones. Yet that's the kind of situation that is plaguing radio."

"The basic trouble with the medium is simply that it's not presented and sold correctly," reports one of the few radio-oriented agency executives still in power. "The awakening to the modern values of radio has been terribly slow."

"Radio is a fantastic merchandising medium," explains Robert J. Leder, vice president and director of New York's high-rated WOR. "But radio is a mystery to many advertisers. They can't see it and they can't feel it, consequently many of them overlook it."

"If I told you I have a medium that everybody receives and just about everybody listens to at least once a day and it is sold at an estimated cost-per-thousand of one dollar, how could you not buy it?" asks former Filmways Inc. president and now radio operator Rod Erickson. "But radio isn't being bought because psychologically it got shoved out by television."

The emphasis in each case is on radio's fall from eminence and the reasons why. For there's no question that in the past dozen years, radio, especially on a national level, has changed from a glamorous primary power into a secondary or supplementary also-ran. It was a change of monumental proportions, shaped first by external and then by internal forces, with television cast in the role of the villain.

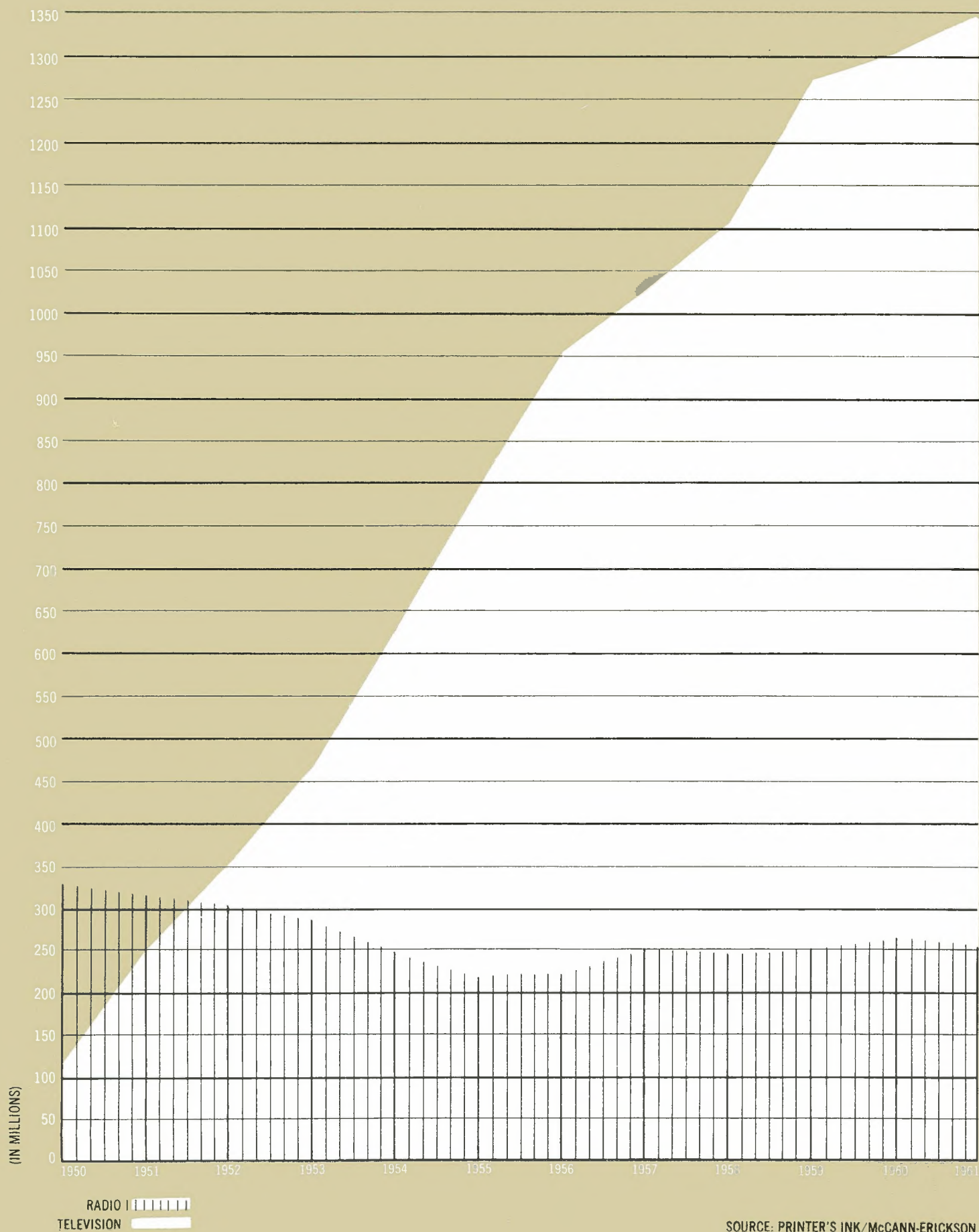
It has been said of veteran broadcasters and agency men that when they think of the good times gone, they invariably remember their radio days. There was about radio's early days a tremendous pioneering excitement that left its survivors etched deep with nostalgia. Lives there a man with sentiments so buried that he can look back with cynicism on the Sunday nights of great programming? Who of that time can forget *The Shadow*, Jack Benny, Bergen and McCarthy, Fred Allen, Winchell's *Jergens Journal* and the millions of Americans sitting in a group around the cumbersome consoles in their living rooms listening with enraptured wonderment.

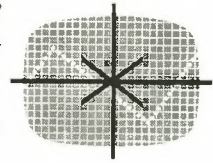
Radio of the 1920s was fresh from the wireless experi-

## RADIO AND TELEVISION:

# One Was Left Behind

Insofar as radio's national advertising revenues are concerned – from network time and national spot sales – the years since 1950 have not been kind. They were still ahead of TV's in 1950, but by 1952 had slipped into the trailing position that has become a media fact of life.





# RADIO

*It's an uphill fight for television's older broadcast brother in today's rugged media competition. Part Three of a series.*

By MORRIS J. GELMAN

**R**ADIO, of all mass media circa 1963, may be said to have the greatest story never told. Sired by and later left to languish in the electronic revolution, it has made of itself a diverse and flexible advertising medium. Unlike mass circulation magazines, radio did not strangle in its own rigidity when television's impact struck, nor has it, like the newspaper industry, confused the 19th with the 20th Century. Instead, by simplifying operations, economizing and changing its role and appeal, radio has gained growth and potential. Reports of its death have been greatly exaggerated.

Yet the reports persist, probably because radio, which prides itself on its communications, has not adequately communicated its return from oblivion. It's a tactical blunder that will have to be countered if radio is to appreciably tap the growing wealth of advertising revenues to be mined in the years ahead.

A bigger pot of gold just for the telling of a success story would seem a good bargain, but there's question as to whether radio can cash in. For radio is the most difficult of mass media to define. Its greatest problem may be one of semantics and description. Mass circulation magazines have a slick national image. Mention of newspapers conjures up almost universal thoughts of integrity and independence. But there's no common language for radio. It doesn't lend itself to stereotyping. Accurately pinpointing radio is as unlikely an accomplishment as describing the makeup of 4,500 independent drugstores, each different in size, location, clientele and in the diversified wares they sell. One man's pill-dispenser is another man's ice cream parlor and still another's modified supermarket.

So it is with radio, and because it's sprawling, unconventional, undisciplined and largely undefined, it tends to be underestimated. Intimidated by this lack of status, radio faces its competition and clients wearing patches of the misfit on its sleeves and chips of the downtrodden on its shoulders. A reporter comes away from weeks of intense investigation with two overwhelming impressions: that radio, because of its uncertain image, gets the least revenue mileage out of its advertising potential than any of its com-

petitors, and that the industry, as an entity, suffers from a feeling of inferiority that borders on a persecution complex.

By purely statistically yardsticks, radio has ample reason to feel inferior. The recently-released FCC financial figures for 1961 emphasize the bitter tones in the aural medium's financial picture. Radio's net earnings crash-dived to their lowest depth in 22 years. Net profits for the industry, before federal taxes, were \$29.4 million, a \$13.5 million drop, or 35.9% slump, from 1960's \$42.9 million in earnings. These were the most anemic profits registered since 1939's deceptive figure of \$23.8 million — deceptive since \$23.8 million earned in the just-post-depression year of 1939 obviously had more than twice the pulling power of 1961's slightly higher \$29.4 million in earnings; deceptive also because in 1939 there were 764 stations vs. some 4,500 today.

In addition, almost 40% of all the year-round operating radio stations in the country lost more money than they earned. Again, it was the most negative finding of its kind, this time since 1937 when the FCC first began issuing financial reports.

On radio's larger financial graph 1961's valley of depression seems even lower. Radio stations received \$197,350,000 from national spot revenues last year. This was almost \$5 million less than \$202.1 million national spot sales registered in 1960. It marked the first time since 1954 that national spot figures decreased from an immediately previous year.

Local sales, the sinew of radio's existence, were off a bit. In 1961 local spot amounted to \$384 million, a more than \$1 million drop from the \$385.3 million in local sales chalked up by radio stations in 1960.

Surprisingly, over the entire spectrum of radio activity, only the medium's long-time invalid, network time sales, showed a gain. The networks garnered \$35.8 million from network sales in 1961; some \$800,000 more than in 1960. But this modest increase, welcome as it was for the hard-pressed chains, hardly sweetens the sour smell of radio's sliding time sales. Income from total radio times sales in 1961 fell to \$617.2 million, off \$5.3 million from 1960's

modern, simple, efficient, pleasant and, with the little girl, delightfully human.

Recently PKL has reproduced the commercial with a chimp instead of the little girl. Basically poking fun at themselves, the commercial allows them to repeat a strong story with an extreme demonstration of simplicity of operation.

Recently PKL used limited action "quick cuts" for Ronson's Can Do, ending with a still design vibrating to the sound of a magician's gong. It took the still photographer lighting the live designs four hours for the first scene. Experimental shooting of many little stills from a single large still is now in process for an ethical drug company. With this work especially, "music, voice and knowing when to stop are very important."

Stills have been used heavily in TV commercials by Ketchum MacLeod & Grove in its work for Alcoa through D&R Productions. The commercials—for Alcoa Wrap and Alcoa aluminum cans—rely solely on sound design and good music. Televised on *Alcoa Premiere* they are not heavily repeated but carry a quality institutional message. One wrap commercial opens with the camera panning across graphic stills and then moves into a series of stills that are somewhere between stop- or squeeze-motion and quick cuts. The designs include a plaster chicken with 12 eggs, an arrangement of two grapefruit halves, half of an apple and several Alcoa symbols and a clock, housewife and a multitude of wrap covered items. The commercial shows what wrap can do quickly while also expressing qualities such as clean, wholesome, efficient, beautiful, fun, time-saving and effective. A can commercial swiftly cuts from still design to still photo to still design. One design features cans intermingled with two asterisks, a right- and a left-pointing fist, an exclamation point and a period. This theme is subtly interwoven through the rest of the sequence.

#### EMPHASIZING A DESIGN REPUTATION

In these commercials there is a great saving in time, as in the quick cuts, and a complex strong expression of feeling through design. And, just as important, it enables Alcoa to reinforce its reputation as a supporter and collaborator in good design. Agency producer Warren Rossell credits Dan Hunn and Ronald Fritz for a difficult job of working a great number of essential points into a design-told story.

Fuller & Smith & Ross and designer Saul Bass also have furnished several commercials for Alcoa based on strong still design. FSR produced a series of commercials on the "qualities of aluminum," each starting out with a strong design to carry the theme of the commercial—workability, durability, reflectivity. The "workability" commercial which won a number of awards relies on both still design and obviously composed live action. Other FSR Alcoa commercials integrate huge lithograph enlargements and design-treated live action to give a live-still effect. Saul Bass's opening for *Alcoa Premiere* incorporates painted designs, sculptural designs and camera movement to present progressive sequences, visual waves, scale expansion and design rhythms. This is a simple but striking integration of design and TV which has been recognized through several TV awards.

Another variation on the still theme is represented by the S&H Green Stamps commercial produced by Sullivan, Stauffer, Colwell & Bayles through FMS. The commercial

To page 80



Quick cuts containing live action, directly and simply composed for fast understanding, told a story of foods in this election night commercial for Libby. Herb Bull and Robert Tucker produced for JWT through Ansel Film Studios, Jerry Ansel and Mark Shaw directing.



Strong design and square-dancing spark plugs put beauty into the ignition system. This award-winning commercial, produced by art director Georg Olden of Batten, Barton, Durstine & Osborn for Ford Autolite spark plugs through Sarra Inc., Ray Esposito directing.



Fine art paintings rendered on wood in a Colonial technique were used in U.S. Steel's commercial on early Williamsburg. Jack Zoller produced it for BBDO through Electra Films. Art was rendered by Lee Savage, who also directed the commercial's production.



Quick cuts to the tune of "I Wish You a Merry Christmas" ("Do All Your Christmas Shopping") flashed by in this S&H Green Stamps commercial produced by Sullivan, Stauffer, Colwell & Bayles' Ed Warhola through Ferro, Mogubgub & Schwartz, F. Mogubgub directing.

into a representative feeling of "coming," deliberately arousing anticipation.

2. "September": Falling leaves, pile of red and gold maple leaves (3 scenes in two seconds).

3. "28th": 28th street, 28 club, 28 on awning, 2828 address, key for room 28, etc. (30 scenes in six seconds).

4. "America's": Eagle, Little Big Horn, Washington, cowboys, Lincoln, pizza, hot dog, ice cream cone, Mickey Mouse, 7-Up, fireworks, etc. (110 scenes in 16 seconds).

5. "Liveliest": Speeded-up Charleston with Sondra Lee and Buzz Miller (four fast motion seconds).

6. "Most": Elephant, oil well, million-billion-trillion, boxing champion, trophy, diamond, banana split, top hat, bang, winking eye, sun, fat man, etc. (32 scenes in six seconds).

7. "Care-free": Ford "liveliest ones" ads, girls jumping, etc. (30 scenes in six seconds).

8. "Cars": 44 double frames of Ford's new '63 models to the sound of car horns (44 scenes in four seconds).

9. "44 Different Models": Model Sondra Lee in 44 changes of costume moving to the best of exercise music and becoming Miss America at the end, whereupon "Coming September 28th" and "the '63s, from, Ford" flashes on the screen (49 scenes in 10 seconds).

The commercial stimulated considerable comment before as well as after it was televised. Agency producer Art Koch client Ford and FMS creative head Pablo Ferro felt it fit the requirements perfectly, but the film editors, film labs and acting talent working on it were completely confused. Fred Mogubgub was confronted with numerous requests: "Please don't tell my friends I edited this—they'd think I was crazy editing one frame at a time"; "Please don't make us develop this film, we expect scenes to be at least one-half second long," and from Sondra Lee, the model, "What do you mean 100 costume changes for one commercial? Nobody is going to buy this commercial—let me hear it from the agency people."

Only one FMS idea for the commercial was turned down. It was Mogubgub's suggestion for the opening. He wanted to take 300 kids into Central Park, give them all balloons and tell them to charge over a hill into the camera. This he hoped would give the commercial opening a good feeling of "Coming." "It was lively but just a bit too wild," Mogubgub admits.

#### PRINT-TO-TV TRANSITION

At the same time, the Papert, Koenig, Lois agency was up to its ears translating PKL's print idea and design reputation into an equally outstanding TV record (bringing in the New York Art Directors Club Medal and close to \$10 million in TV billings—*TELEVISION MAGAZINE*, November, 1962). The production end, Jim Walsh, Ed Murphy, Herb Gompertz, etc., was working furiously to keep up with a resolute creative end. Vice President and Art Director George Lois and his staff were spearheading a drive to put strong still design into commercials and to revise some rules of film making. As Lois puts it:

"Design is primarily the elimination of the superfluous . . . both in each scene and in the commercial as a whole . . . Eliminate the unnecessary until you have the essence . . . We have no TV art directors or TV writers. An art director who does good print ads certainly can do good

TV ads." He goes on to say TV is easier to conceive because of its many dimensions (sight, sound, motion, people and time) but harder to execute due to the number of people involved.

PKL has employed still design in a variety of ways. A commercial for Coldene done in 1961 and entered in the New York Art Directors Exhibit combined "quick cuts," typography stills and still photos to tell a story about a family easing cold problems with Coldene. For a Coldene commercial with a nighttime setting, typography stills on a black background represented two parents conversing in the dark: type on left only—"John is that Billy coughing?" type on right only—"Get up and give him some Coldene." From there they dove into pure "quick cuts" for the *Herald Tribune* campaign, using stills of famous news personalities, and next using stills of the newspaper itself. But perhaps the strongest early example of their success in putting design to work was televised in early 1962. Produced at Elliot, Unger Elliot, it won an American Commercials Festival award.

#### WHAT XEROX HAD IN MIND

The commercial, shown on *CBS Reports* and *Chet Huntley Reporting*, carries a message both for the Xerox office copy machine and for Xerox Corporation. The Xerox objective was sizable: (1) explain the machine's ease of operation and engrave the actual steps into the viewer's memory, yet give the product a light and happy TV climate, (2) put across two unique selling points—the machine will copy anything and will give perfect copies on any kind of ordinary paper, (3) infer that Xerox is a large substantial corporation whose machine helps make an office modern, simple, efficient and pleasant. It was immediately evident that every second and every element of the commercial was going to have to work hard. It was also evident that most of the points could not be made effectively through voice-over or dialogue. The job was ready-made for the strongest contribution expressive design would be capable of. It also demanded a bright story line to carry all these ideas and characters that could convey a diversity of points.

Rather than pack a lot of scenes into the commercial, PKL chose to use a few simple scenes, but to perfectly tailor the design of each. The commercial starts off in the office of an executive of a large international corporation. In the scene is simply the exec., his desk and his little daughter, all set against a solid white background. The daughter has straight bangs, a simple round face with big eyes and wears a saucer shaped hat, a straight conical coat and long black stockings. She is a perfectly designed little girl. Her daddy sends her to copy a letter on the Xerox machine—even a little girl can do it. She passes through four composed still scenes, skipping and moving with ballet motions along a carefully designed path. Each scene consists of the little girl and one simple characteristic of a modern office set against a solid white background that looks like a flat white page. The first scene contains a set of four simple metal chairs, the second a water cooler, the third a free-standing metal door frame and the fourth a free-standing Xerox machine.

The little girl copies the letter with graceful ease, then—on her own—copies her doll too (adding candor, restating the ease, repeating the steps and showing that anything can be copied) and returns to her father via the three composed scenes. Each scene drives home a feeling of

through MGM Telestudios. Ogilvy, Benson & Mather put stills to the time of jazz music in several Ban commercials through WCD. Robert Otto used Pintoff on Alka-Seltzer to completely replace dialogue with typography flashed across the speakers' mouths. BBDO used Elektra on U. S. Steel's story-of-Williamsburg commercial, using fine art stills created by Elektra artist Lee Savage. Libby Foods used "quick cuts" through Ansel, and Brillo used still design, typography and composed live action through Kim & Gifford with J. Walter Thompson the agency making both. Cover Girl used 10 still drawings and a ballad track through SSC&B and Mogubgub Ltd. TWA's quick cuts, made by Foote, Cone & Belding through Kim & Gifford, bounced to the music. J. Walter Thompson is running Prophecy perfume quick cuts (made at Producing Artists) adjacent to the Dick Powell Show quick cuts.

The above use of stills and still design is a partial sampling from the 40,000 TV commercials produced in 1962. Yet it yields 15 agencies working with 16 production houses to put stills and strong still design into a broad range of TV commercials for 25 advertisers.

A close examination of these commercials and others in the same vein discloses a "method" behind all that movement—or lack of it. The "quick cut" commercial, for example, is more than just jerky stills. First, it is packed with a great number of scenes. Second, each scene is carefully determined and strongly designed to express obvious and subtle ideas concurrently. Third, there is usually a strong interplay between the visual and the music or sound which ranges from counterpoint to complete incongruity. Fourth, it all works well, the swiftly presented series of scenes will jell into a major idea or put into the viewer's mind a comprehensive and stimulating feel for an idea.

#### WHAT FORD HAD IN MIND

Take, for example, the 60-second Ford pre-announcement commercial produced by Ferro, Mogubgub & Schwartz for J. Walter Thompson. The commercial had its start when Ford established four primary objectives for a commercial to precede the introduction of its 1963 models: (1) compress a 20-minute story into 60 seconds, (2) maintain a continual feeling of strong design while telling the story, (3) generate "enormous" excitement and memorability, (4) show all 44 new Ford models yet completely prevent their conscious recognition. One line of copy was to be used: "Coming September 28th—America's Liveliest, Most Care-free Cars—the 63s from Ford."

The commercial used 325 scenes grouped into nine series, some of the scenes shown for as little as 1/24th of a second. One series of scenes presented 110 aspects of America in 16 seconds (a rate of 7 scenes per second) to the tunes of "Yankee Doodle" and "Dixie." The intent was to give an exciting, even thought-provoking view of many aspects of America, and also to convey overall views by weaving in symbols originally European and by patriotically alternating the scenes (for color TV) red, white and blue.

Each of the nine series started with a visual of one word from the single line of copy, followed by a rapid spurt of carefully selected and designed "still" scenes to describe the word. The commercial proceeded like this:

1. The word "Coming" appears, followed by still pictures of clocks, airplanes, people running forward, a one-way sign, mail, birthday cake (everyone's got a birthday coming), etc. (26 scenes in six seconds). The series jelled



Strong still design radiates from these scenes for Xerox. The sound was economical too—not a word was spoken as the child proved how easy the office copier is to operate. Jim Walsh of Papert, Koenig, Lois produced through EUE, with Sol Ehrlich directing.



What's good for print can be better for TV, suggests this Volkswagen "You'd get a box" commercial. The television art work was lifted directly from the print media version. Doyle Dane Bernbach's John Capis produced the commercial through VPI with Ed Kasper directing.



Still photos, lithographs and still designs were used to present Alcoa Wrap in this commercial, fast cutting playing a major role in the production. Warren Rossell produced for Ketchum, MacLeod & Grove through D&R Productions, Dan Hunn and Ron Fritz directing.

popular fad has followed. The squeeze frame technique is an example. "Squeeze" refers to the result. More action is squeezed into the commercial. The method is simple—you just remove every other 8 or 10 frames of film. It doesn't look like reality any more because the action is jerky, but it's twice as fast and it conveys style and excitement.

However, in 1962 still photos, still art and strong still design established a solid beachhead. The crucial change is this. Still work is no longer presented through live action techniques. Film techniques have been torn apart and reassembled in a new way that combines the virtues of still art and design with a new film freedom made possible by the elimination of live action's restricting influence. Much recent work in this direction adds up to this: still design or series of stills are used to express a wider spectrum of emotions and ideas, and more of them, than live action can in the same amount of time. One example is the "quick cut" commercial.

There are 1,440 frames of film in a 60-second commercial, 24 for each second. (In home movies there are only 16 frames per second, and film shown at less than 16 frames per second flickers.) The principle is this: a visual image stays on the optic nerve for about 1/30th of a second. If you get a second image on before the first leaves there will appear to be continual motion.

In a "standard" 60-second TV commercial there are usually around 10 "scenes," the average scene lasting for about six seconds or 144 frames—long enough to say "Good morning, madam, this looks like a promising day," or to lift a cup of coffee, take a sip and put it back down.

A number of TV commercial people thought this a waste—"why should we use 144 frames for such a small statement when the viewer is capable of seeing each frame individ-

ually. Suppose we were to design a scene that implies a whole action and photograph it. Then put this still photo on six frames of film—just long enough for the viewer to fully comprehend it—and do the same for 23 more scenes. We would be able to say 24 times as much in 144 frames or 6 seconds as we can through live action, and get the benefits of strong still design besides." This line of thinking led to the "quick cut" commercial. Instead of 10 scenes, these can squeeze in 300 or more. Not only can time be compressed, but concepts can be linked together fast enough for the viewer to get an idea that might otherwise be lost in long drawn-out explanation.

Another emerging commercial technique does not rely on stills themselves, but on the principles of strong still design. The commercial story is divided into several scenes and each is carefully designed—the content is carefully selected and composed, all superfluous items are ejected, emphasis is carefully built and a number of visual techniques are employed to establish moods, relationships and feelings. The scene can then be implemented in art work, real objects or by live actors taking a planned part in the design. The setting is usually arranged so that the scene appears to be composed against a flat, solid white or black background. Each scene is shown for several seconds to give the viewer an opportunity to concentrate on it and to let its effect be concentrated on the viewer.

The range of uses and users of these and other still techniques is probably wider than commonly realized. These are a few representative examples:

*N.W. Ayer used still designs composed of arms and spoons along with typography in its commercial through Ferro, Mogubgub & Schwartz for Johnson & Johnson's Arrestin. George Olden at Batten, Barton, Durstine & Osborn used strong still design and a mime for Smith-Corona typewriters and stop-motion featuring designs involving auto mechanical elements for Ford Autolite's spark plugs and batteries. (The last two, produced at Sarra, won a medal and an award at the New York Art Directors Club Exhibition.) Ted Bates used word balloons and photo cut-outs in stills for Blue Bonnet margarine through Wylde Films. J. Walter Thompson told the story of a girl's growth from childhood to motherhood in still live drawings for 7-Up through Ansel. That agency also made a similar commercial using "snapshot" photos set to a poem for Eastman Kodak produced at MPO. Sullivan, Stauffer, Colwell & Bayles made a "quick cut" commercial for S&H Green Stamps through FM&S. Papert, Koenig, Lois put together a series of strongly designed scenes for Xerox at Elliot, Unger, Elliot. Alcoa wrap and cans were given commercials told in designs from Ketchum, MacLeod & Grove working through D&R Productions. Shell commissioned a series of minute commercials through Kenyon & Eckhardt using historical art work to explain great discoveries, with production at FM&S. Doyle Dane Bernbach put a print ad of a Volkswagen station wagon paper box right into TV through VPI. Young & Rubicam used designs to tell stories for Modess, BandAid and Goodyear. BBDO used fashion stills for Dupont Orlon sweaters through EUE. PKL integrated still designs, 12 "quick cut" variations on a scene and composed live action for Ronson Can Do at Farkas Films. Zlowe and FM&S worked with one 8-foot high still photo for Kreisler watch bands. McCann-Erickson used stills and typography in a talking hair commercial for Helene Curtis through MPO. Schaefer beer got a taped commercial with 21 scenes in 60 seconds from BBDO*

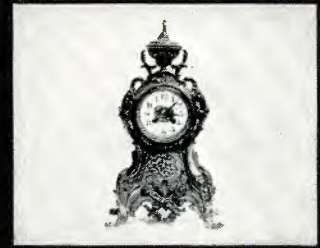
#### WHAT YOU SHOULD KNOW ABOUT QUICK CUTS

Basically, a quick cut is a piece of film 8 to 16 frames long. It lasts from 1/3 to 2/3 seconds on the screen (it takes about 1/3 second to snap your fingers). Also used in quick cut sequences are **short cuts** (one to two seconds), **fast cuts** (a little under one second) and **flash cuts** (a short quick cut lasting 1/6 second or 4 frames, or less).

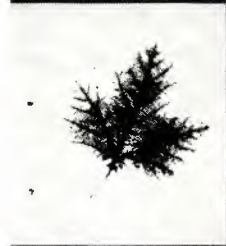
Quick cuts can be put together through a variety of editing forms. If each segment in a sequence is of an entirely different scene than the ones preceding and following, you have a **change** or **total replacement** cut. If a major portion, but not all of the scene, is completely changed you have a **partial change** or **partial replacement** cut. If each segment in some way forwards the visual action of the preceding segment, you have a **progressive cut**.

Quick cuts are an extreme form of **dynamic cutting** (no visual linkage between segments of a scene), as opposed to **continuity cutting** (a scene progressing in "real life" order).

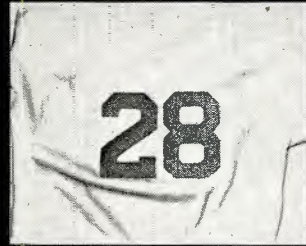
**COMING**



**SEPTE**



**28TH**



**AMERICA'S**



**LIVELIEST**



**MOST**



**CARE-FREE**



**CARS**



**44 DIFFERENT MODELS**





# NEW VOGUE IN OLD STILLS

*or, how to put more ideas into,  
and get more action out of,  
your television commercial time*

BY RICHARD A. LEHMAN

TELEVISION comes closer to actual life than any other medium. To producers of TV commercials, this is an important advantage. Still photos, still art, the print ad, radio, all lack the important ingredient of visual motion. Live action is TV's forte and its users have developed it into a fine art. Use of still art, still photos, anything but live or animated action, has generally been considered limited in application or necessitated by very small budgets.

Yet stills have become a new rage in TV. It now appears that a new frontier exists in the ability of TV to present stills and capitalize on their virtues. Many agencies, producers and advertisers have found that for a number of purposes it has worked best to disregard TV's ability to represent actual life, to set aside all the rules and techniques that contribute to this and take a fresh look at what can be expressed through film or tape.

An important result has been the discovery that visual time and motion mean much more than simply movement—they mean the opportunity to string together separate visual concepts into an idea, to express through design many feelings that sound lifeless in dialogue, to compose visual music that is as expressive as jazz.

In the past three or four years such discoveries have found use in isolated instances, and in several cases a

*continued*

## THIS IS A "QUICK CUT"

These frames from Ford's pre-announcement commercial (produced by J. Walter Thompson through Ferro, Mogubgub & Schwartz) trace one route taken by the new vogue in old stills. The 60 seconds were composed of nine sequences containing over 325 individual scenes — more than usually found in a full-length motion picture. They flashed on the TV screen at a rate of over five scenes per second — faster than you can snap your fingers. Each sequence illustrated a major word of the copy theme: Coming, September, 28th, America's, Liveliest, Most, Care-free, Cars, with the final sequence emphasizing "44 Different Models" by showing Sondra Lee modeling that many wildly different costumes for 1/3 second each. The sequence following the word "America's" flashed 112 scenes on the screen in 16 seconds to give a representative history of America from Indians to admen, from fireworks to pizza pie. The effect: packed with stills but full of movement.

# THE NATION. TV MADE THEIR IMPACT REAL



1.



2.



3.



4.



5.



6.



7.

*Kennedy went to the U.S. on Cuba (1) and NBC ran "The Battle of Newburgh" (2). Hiss reflected on Nixon (3). CBS looked at China-India war (4), Cuban exiles (5) and emerging Africa (6). Astronaut Schirra dovetailed with a baseball playoff (7).*

20% of all homes; the lowest rated, 3%. For events like a manshoot or a Kennedy Cuba crisis speech, viewer levels soar.

Low ratings and findings, like those of a Columbia University journalism survey last year, that the typical U.S. TV station declines to carry about one out of every four of the news and informational programs offered to it by the networks, do not seem to discourage the TV newsmen. They have watched their audiences grow and become more aware of the world and its problems unfolding on the TV screen. They see the trend toward actuality entertainment programs and the growing national appetite for non-fiction reading as going hand in hand with the TV journalism explosion. And they have seen the initiative in news swing from newspapers to their own medium.

Between them, the network news departments employ over 2,000 full-time people, a gigantic staff for news gathering and production. (One TV news producer, noting that there are more radio and TV affiliates in the U.S. today than there are daily newspapers, sees a potential for "our own news service.") NBC News and CBS News each stand as the biggest film producers in the country. In 1961 NBC News shot 5,600,000 feet of film, mostly 16 mm. and more footage was shot last year.

Each medium is different. Newspapers and television have different roles to play. But part of the newspaper world has died. They don't sell extras any more. The broadcast bulletin has replaced this phase of journalism and added other dimensions. Clearly, after a succession of good years, TV journalism had its best in 1962. END

# THE CUBAN CRISES AND MANSHOOTS ROUSED

or kinescoped off Eurovision, flown from London to New York for network reports.

In September and October network public affairs focused in on key upcoming congressional and senatorial races. Some of their interviews with candidates made the press. CBS News in September had a major exclusive with its "Our Next Man in Space" special report in which correspondent Walter Cronkite interviewed Wally Schirra. The astronaut caused a national press storm when he said that "outside commitments have just about wiped [John Glenn] out of the space program."

In September also, on CBS-TV's *Washington Report*, President Kennedy made a nationwide appeal for public support of his fight against a deep slash in his \$4.7 billion foreign aid program. Congressional leaders for and against also appeared on the program, which made headlines.

On September 28, 29, 30 and October 1 the TV networks, via special reports, bulletins and regular program pre-emptions, covered the University of Mississippi integration story, a string of swift-breaking events on efforts to admit Negro James Meredith to an all-white school. An estimated \$400,000 in revenue was lost by the networks in pre-emptions. Manpower and equipment costs were also high as the networks pulled in men from all over the country to cover the crisis. ABC alone maintained a staff of 22 persons in the Oxford, Miss., area.

The events of October caught the networks up in rapid succession. On October 1, in addition to the integration story, NBC-TV aired its "Great Highway Robbery" bombshell. On October 3 there was coverage of the Schirra orbital flight. An unexpected bonus, or headache, for NBC on the 3rd was the first playoff game in the stalemated National League pennant race. NBC News used a "traveling" news sign running across the bottom of the TV screen to keep viewers informed of the progress of the flight as the Dodgers and Giants tangled. There was also voice-over from Cape Canaveral. (The second game in the baseball playoff ran four hours, 18 minutes, ending at 8:25 p.m. EDT. NBC estimated it cost the network \$250,000 to \$300,000 to complete the game, which resulted in the pre-emption of two network programs. NBC-TV of course, followed up the playoff with coverage of the World Series between the New York Yankees and the San Francisco Giants, the first two-coast series.)

On October 22 the networks carried President Kennedy's Cuban crisis speech, followed it up with a rush of bulletins and special programs as events unfolded. The Kennedy speech itself was one of the most electrifying moments in television history, and each bulletin cut-in for the next week had viewers on the edge of their sofas as threat-of-war tension mounted and then lessened. NBC-TV alone between October 22 and October 28 had 94 TV bulletins. Some lasted but a minute; others ran 10 or 15 minutes as developments warranted. The network also aired 13 specials on the crisis during this period.

On November 6, with the 1962 elections on across the country, the networks hauled out a vast multi-million

dollar coverage apparatus, complete with electronic computers, to give the American public the fastest and most accurate election returns ever attempted. The networks used more than 10,000 people—reporters, editors and technicians—and programmed up to 10 hours as the various state races wore down to conclusions.

On November 14 CBS reported that it had learned R. Sargent Shriver, the Peace Corps director and brother-in-law of President Kennedy, wanted to run for governor of Illinois this year. The report is still unconfirmed. And on November 25 a CBS-TV *Washington Reports* interview with Dr. Walter Heller, chairman of the President's Council of Economic Advisers, disclosed that the administration would push for a tax cut of \$5 billion to \$10 billion in 1963.

On December 10 NBC-TV finally telecast its controversy-making "The Tunnel" on East Berlin refugee escape to the West.

And on December 17, the three networks capped their news year with a joint telecast "A Conversation with the President," an hour-long interview with President Kennedy reviewing his first two years in the White House, an unprecedented television exclusive.

It was an exciting year in TV news, and an expensive one. The ABC-TV News operating budget hit \$9.5 million, up from about \$6 million in 1961. (\$12 million is allotted for 1963.) CBS-TV News, while not revealing its budget, probably spent about \$2 or \$3 million more than the \$25 million estimated for 1961. NBC-TV News says its operating budget went better than \$29 million last year, \$7 million more than in 1961.

In hours devoted to news, public affairs and educational programming over the total 1962 programming period, ABC-TV estimates its January through October air time at 337 hours, 27 minutes. For the same period in 1961, the ABC-TV total was 296 hours, 15 minutes.

CBS-TV's news and informational hours January through November last year: 731 hours, 27 minutes, up from 542 hours, 41 minutes estimated for 1961. About 20% of the CBS-TV schedule is news.

NBC-TV's January through December news and public affairs coverage: an estimated 1,201 hours, about 26% of the entire NBC-TV network schedule. NBC ran 1,050 hours in 1961.

Although there has been a considerable increase in the interest of sponsors in news and public affairs, it has by no means kept pace with costs in this area. The network news operations are still losing money, an estimated \$10.5 million for CBS-TV in 1961 and probably as much last year; \$13 million in unrecovered costs for NBC-TV News last year, up \$1 million over 1961. ABC-TV's news loss ran \$7.5 million.

Into 1962, sponsored informational hours on the networks had been running 55%, sustaining 45%. Rating levels on the average public affairs program, according to A. C. Nielsen, have been a fairly steady 10% since 1958. The highest rated public service program reaches about

# VICTORIES AND DEFEATS ON ELECTION NIGHT



1.



2.



3.



4.

*The face of integration was seen in Albany, Ga. (1), while OAS terrorism was the price of Algerian liberation (2). There was the saga of James Meredith in Mississippi (3) and, last November, the news of cross-country election victory and also of defeat (4).*

White House with Jacqueline Kennedy, created by CBS and carried both on CBS and NBC. George Romney, president of American Motors, hinted at his plan to run for governor of Michigan on *Meet the Press*. David Brinkley broke the news of U-2 pilot Francis Gary Powers' confirmation that his plane had mechanical trouble before it was shot down over Russia in 1960.

In May, visiting Soviet cosmonaut Gherman Titov appeared on NBC-TV's *Nation's Future* with U.S. astronaut John Glenn. Glenn broke new information on the next U.S. space flight. President Kennedy used the TV networks to appeal for his Medicare plan. The American Medical Association, opposing the plan, took advantage of "equal time" to answer in a separate program. Both shows received wide press coverage. May also saw "The Battle of New-

burgh," the Scott Carpenter manshoot and lighter news in TV's Emmy Awards, carried on NBC.

In June ABC-TV claimed a world beat—24 hours ahead of all competition—in reporting the end of the OAS terrorist war against Algerian Moslems. On July 10th television made front page world news with the first public transmissions from the newly-launched Telstar communications satellite. Remote pickups from the U.S. were received in Europe, including a Presidential message, and North America received a return program from Europe. Telstar programs, including overseas news reports, were a part of network programming for several months following.

On August 12 network TV viewers saw same-day film of Russia's two cosmonauts, Nikolayev and Popovitch, then circling the earth in twin orbits. Pictures were video-taped



## BALTIMORE'S WINTER FAVORITES

Baltimoreans enjoy delicious, mouth-watering oysters for which Maryland is world-famous . . . the Baltimore Clippers, the new ice hockey team, now playing in the huge new \$14,000,000.00 Baltimore Civic Center. And, of course, another winter favorite of Baltimoreans—and Marylanders—is viewing WMAR-TV, Channel 2.

WMAR-TV's wide-range programming reaches viewers of all ages. "Dialing for Dollars," (Mon. through Fri. 9:40 A. M.) Baltimore's oldest continuous telephone quiz show, leads all morning audiences . . . "Woman's Angle" (Mon. through Fri. 1:00 P. M.) is Baltimore's *only* women's TV service program . . . "Bozo the Clown" (Mon. through Fri. 5:00 P. M.) the happy live children's program, which has entertained over 16,000 studio guests . . . movie viewers see the *only* late movies in Baltimore programmed 6 nights a week (Mon. through Fri. 11:20 P. M., Saturdays 11:00 P. M.) . . . the "news" is covered thoroughly and completely

by WMAR-TV's staff of top newsmen Jack Dawson, Dave Stickle and Don Bruchey . . . and now "Hennesey" has come aboard as a winter favorite (7:00-7:30 P. M. Saturday).

Wintertime—anytime—there's more to view on Channel 2! There's more audience, too—and more opportunity to sell your product or service to more people on Channel 2 . . . soon to be telecasting from a completely new facility—Television Park, Baltimore.

No Wonder — In Maryland Most People Watch

# WMAR-TV

Channel 2 — Sunpapers Television — Baltimore 3, Md.

Represented Nationally by THE KATZ AGENCY, INC.

tion in radio when, as one magazine editor once termed it, that "grim reaper of mass media," television, came calling. Of all the winds that whipped radio into its current state, television, by all accounts, had the bitterest sting.

According to John V. B. Sullivan, vice

other business. It fragmented audiences and took away radio's product."

Television's impact on radio could be compared to the atomic bomb's influence on the world. People didn't hurl themselves from the rooftops when the atomic era unfurled. First came the doubt, the disbelief, the inertia. After a time fear took hold, followed by an almost imperceptible strain of panic. Finally

in the wings, but the industry tended to ignore it. More important was concern over the FCC's three-month freeze of AM applications for new or changed facilities, an action taken to clear away the backlog of requests already filed.

For how could any force, no matter how awesome its potential, challenge the sacrosanctity of radio? Did not a 1947 CBS-sponsored research study of radio

## FM: THE STORY OF RICH PROMISE TO RAGS TO PROMISE OF FUTURE RICHES

Frequency modulation broadcasting, the medium which came in like a lion and threatened to go out like a lamb, is hanging on with bulldog-like tenacity. And by quietly clinging to its 22-year-long precarious position in the media competition, FM is finally gaining some noteworthy advertiser support.

Unlike its AM counterpart, the FM medium does not suffer from a deflated ego or impaired image. Its wide and flexible range of quality programming generally is recognized and applauded. Good taste and diversity are FM's calling cards, national respect its usual reception.

But respect is not always translated into dollars-and-cents backing. For most of its economic existence, commercial FM has been nothing more than a string around Madison Avenue's finger: a not-often-remembered reminder that after all other advertising campaigns were bought and placed there was still a medium left that could reach the small iconoclastic audience that disdains mass media as the opiate of the people.

FM is hardly a mass medium. It caters to listeners whose taste for the exotic and the esoteric range from Gregorian chants to Zen Buddhism. Mostly, however, because it offers purer sound and superior reception, it appeals to lovers of good music, be it Moussorgsky or Gerry Mulligan, and students of keen, provocative conversation, be it Barry Goldwater or Mohammed X.

This highly selective circulation, FM's major obstacle to economic well-being in years past, curiously has now engendered a modest but promising advertiser interest in the medium. In a sense it parallels current advertiser leanings towards special interest publications in the magazine field. In both cases the drawbacks of limited reach and generally less efficient cost-per-thousand conclusions are overlooked in the interests of wooing an above-average—in intelligence and buying power—adult audience of proven loyalties. It's too segmented and discriminating an audience for package goods advertisers who think in terms of mass turnover, but it's ideal for the luxury goods producer who seeks the high-income few. What FM sells, therefore (and what more

advertisers of late have been buying), is its concept of quality, rather than any proven ability to provide quantity.

In the past, because this quality concept was not reinforced with significant statistical information, national advertisers, geared to buy on the basis of actuality, not potential, tended to ignore the medium. Instead, most of FM's support came from local dealers, who largely on a cooperative basis with manufacturers, advertised such items as audio equipment, sports cars, books and records. Even this backing came in minimal amounts (in 1960 it amounted to 1% of total advertising expenditures in radio).

More recently, thanks to two extensive FM market studies (one conducted by Media Programmers Inc., New York, on behalf of QXR Network and the other by The Pulse Inc., both released last year), agencies for national advertisers have been given a wealth of reliable data to support a quality buy on FM.

The newly-collected information shows that the medium is cutting an ever-expanding swath through the higher-income population levels of the country. The more than 900 FM stations now on the air are received on some 16 million FM sets in approximately 15 million homes and are growing at a rate close to 2 million homes a year. The research also indicates that the average FM family has an income 22% higher than the average non-FM family, and that 85% of FM listeners have gone to college. While the disclosure of this information has no means started a national advertiser stampede towards the medium, it apparently has influenced such leading advertisers as General Electric, Best Foods and United Airlines to initiate or increase FM campaigns.

That the FM broadcasting medium currently seems to be enjoying a modest advertiser vogue is a tribute to its powers of perseverance. A half dozen years ago, FM's chances of national advertiser acceptance appeared as remote as television's likelihood for commercial decline seems now. Brought into the world in 1936 by a professor of electrical engineering at Columbia University named Major Edwin H. Armstrong (he also invented feedback, super-

president and general manager of WNEW New York, "Network radio was severely laced by television. The things that made it big were completely usurped by television."

CBS Radio president Arthur Hull Hayes is even more emphatic on the subject: "There is no doubt," he believes, "that television had a greater impact on radio business than on any

people accepted what was obviously a hard fact of life and they learned to live with it, modifying their lives to conform more closely to the changing times. But change or not, their every move was and is colored by the new phenomenon that hovers over the world.

So it was with television. In 1947, the birth year of commercial TV, radio was aware of the threat that was nurturing

set ownership in the U.S. (showing almost 36 million homes) and radio listening (totaling nearly 151 million hours a day) prove the impregnability of the industry's position?

The answer would have been an almost unanimous yes, for radio's star hung high in those blue sky days before the storm. During 1949, the threat of television loomed a little larger, with the

ranks of its advertisers swelling to 362 on 32 stations in 19 markets, but radio pointed to its own soaring network time sales which hit a record of \$133.7 million for the year. It was fated to be network radio's last substantial period of pride. For the next 11 years, with but a \$3 million upturn in 1957, it was all downhill (see chart, page 53).

By 1950, television's presence was in-

center 1950, when NBC Radio, arguing that it was becoming increasingly difficult to interest sponsors in big network campaigns, asked radio affiliates in TV markets to reduce their evening time rates by as much as 25%. The assumption was clear that the network, convinced of television's irresistible growth and resigned to its ever-increasing depreciation of radio listening, had chosen

Saturday afternoons to 15% in prime time to 25% for Sunday afternoon. It was the first break in network radio's rate card. The move, which resulted in a multi-million dollar decrease in annual revenues, was brought about, it was indicated, under pressure from such blue chip advertisers as Procter & Gamble, Colgate-Palmolive and Lever Bros. who were threatening to either drop or re-

regenerative and superheterodyne circuits) as a dependable, uniform, static-and-noise-free service capable of much greater fidelity of reproduction than the AM system, frequency modulation was widely hailed as a revolutionary broadcasting development. It was the general industry opinion that mainly because of the superior service it offered and because its construction and operating costs are much less than similar costs of an AM station, that FM broadcasting eventually would convert the entire AM band.

The FCC gave its official blessing to the new medium as a commercial operation in 1941, but the war stifled its growth for five years. By 1947, proponents of the medium, looking forward to the oft-predicted FM boom, applied for and received more than 1,000 FM licenses. But the fledgling operators were in for a crushing disillusionment. AM broadcasting, thought to have reached its saturation point in station growth, found room for great expansion when the FCC reduced engineering standards. Meanwhile, FM's own growth again was stalled when it found itself ensnared in an engineering and equipment labyrinth, the result of a forced reallocation of its frequency spectrum. To add a blackjack blow to its already feeble condition, television came along, sweeping the country's attention in its wake.

The added AM and new TV competition were too much for the wobbly FM industry to withstand. People generally were listening to radio less. Those that remained faithful discovered that they had to purchase special converters for their AM receivers or buy expensive new sets in order to listen to FM broadcasts. FM operators found it increasingly difficult to attract large audiences and advertisers were then in the throes of their long-lived love affair with numbers.

FM stations wasted away, their ranks diminishing each year. By 1956, there were a total of 530 commercial FM stations on the air, 479 of them owned by AM licensees, most of whom simply duplicated their programming on both outlets. Actually, in the majority of these situations, the FM station was operated solely as an adjunct of the AM station—as an insurance against the time when the medium might gain importance. Advertisers were sold time on both stations for the single AM station rate.

Programming gave impetus to FM's eventual swing in

fortunes. Stations, especially the independently-owned ones, narrowed their broadcast fare in an effort to seek out a small but dependable and class audience. Loud and brazen commercials were barred and those accepted were afforded considerable protection. Most FM stations will run no more than six commercials an hour.

By 1958, FM's point of no return was successfully passed; the medium no longer was following a downward trend. For the first time since 1949, there were more stations on the air than the previous year. More important, because they added the dynamic programming concepts that gave the medium recognition, there were now some 100 independent stations filling the air with a determined flow of varied and quality broadcasts.

In the spring of 1961, a new vista was opened for FM broadcasters when the FCC gave them permission to institute a new service called stereophonic broadcasting (a technique for transmitting stereo sound from two channels by means of a single FM transmitter). It has given the medium new excitement and interest. The verdict on stereo is still to be determined. Most FM stations broadcasting in stereo (there were some 150 going into the fourth quarter of last year), report definite gains in circulation and in audience interest, but they complain that audio component manufacturers—the people who have the most to gain—have not spent enough money or time to promote the stereo concept.

Granted all the lush possibilities that stereo broadcasting may bring it, the FM medium still has an uphill fight before it becomes a major advertising medium. It still must justify itself to most advertisers as a media buy. More and better statistical information is a must.

Still, it has momentum now. It has attracted the attention of major national advertisers and their agencies. If for no other reason that that it is starting from such a low base, FM is bound to increase its share of advertising expenditures. It's not going to replace or seriously challenge the AM medium. More likely it will offer a stiff challenge to special interest magazines. Whatever its media fate, FM is no longer the wayward orphan of the advertising world. It has found an identity, a place and a rapidly multiplying family of intensely devoted followers.

valuing radio's executive suites. RCA's Gen. Sarnoff, speaking at a dedication in Chicago, called television the "fastest growing new industry in American history," and predicted that it would become a \$3 billion to \$5 billion per year industry by 1955. Worried AM operators wondered where that would leave radio.

Their wonder turned to panic in De-

its path for the future. NBC's rate cut plan did not gain acceptance that year, but that proved to be only a temporary setback.

For 1951 proved to be network radio's most decisive year. The initiative this time came from CBS. In April 1951, the Columbia network, in a surprise move, announced reduction in its own radio rates ranging from 10% in weekday and

duce their heavy schedules on CBS.

Within a month the other networks, following CBS's lead, announced similar rate cuts. Suddenly the legs and the confidence went out from under the radio industry. Madison Avenue buzzed with details of "under-the-table, cut-rate deals" that networks had been offering advertisers in a frenzied struggle to retain their operations. It had become

## TV opened doors for the “young Turks” and top 40 became local radio’s formula

obvious that the networks had overcommitted themselves to high-priced radio talent and productions which no longer had pulling power among advertisers. *Broadcasting* magazine reported that “the situation had deteriorated so badly that in some cases big advertisers were asking competing networks to submit sealed bids, with the account to go to the lowest bidder.”

In October, NBC Radio, in an attempt to rescue network radio from the pyre, announced its new radio “Economic Plan,” one of many such hopeful remedies to come from all the networks. The plan, which marked a startling departure from existing network radio policies, included revisions of rates and network option time and offered advertisers a complete freedom of choice as to how many or how few markets to use. It was also notable for opening up more network programs and time for local sales.

Two months later CBS Radio announced its own revolutionary new selling policies. CBS’s venture, designated “Selective Facilities Plan,” allowed sponsors to use a minimum of affiliates and substituted dollar volume discounts for station hour discounts. The plan specifically stipulated that the “advertiser is to make his program available to the entire CBS Radio Network and in areas where the advertiser does not sponsor the program, he is to allow his program to be sold through CBS Radio to other non-competitive advertisers without recompense to him.”

### LAST-DITCH STAND

Many observers interpreted the move as a last-ditch effort to preserve a full schedule of conventional, top-talent network programming.

It was a stand undermined from the start. The radio networks had distress merchandise and advertisers were all too aware of it. Procter & Gamble, a consistent power in radio (billing more than \$18 million in 1951), in particular, persistently chopped away at nighttime rates in attempts to bring them down to daytime levels. Such advertising pressure bore fruit in the summer of 1952, when CBS set still another rate formula, this one cutting nighttime rates approximately 25%. NBC, not to be underpriced, followed suit a few days later.

These were not easy moves for the networks to make. It’s difficult to abandon a luxury liner before it sinks. But the independent stations had no such inhibitions barring their way to the future. Formerly they had always followed

in the networks’ wake, programming mostly low-budgeted, syndicated replicas of popular programs of the day.

WNEW New York was an outstanding exception. Under the enlightened guidance of station general manager Bernice Judis, the Bulova-owned station was a trend-setter of historic dimensions. Its *Make Believe Ballroom*, presided over by Martin Block, was certainly one of the country’s most popular and influential disc jockey shows. It carved a place in radio for popular music and strong, informal, companion-type personalities that was to deepen with the passing years.

WNEW was also an innovator in news. Radio, since the 30s, had been active in this area, especially in the use of commentators, but the importance of news was never fully appreciated.

After Pearl Harbor, however, the need for news was accentuated. WNEW tied up with the *New York Daily News* (the newspaper supplied the information and copy for the news summaries) and broadcast regular five-minute newscasts on the hour. Again it set the style for the industry. Other independent operators—for like most other businesses follow-the-leader is the national past-time of radio—also instituted hourly newscasts. The networks, too, gave added emphasis to news coverage during the war. CBS Radio regularly broke into a prime time network hour, programming commentator Elmer Davis with news summaries from 8:55 to 9:00 p.m.

Gradually but surely the changing world and television pressured radio out of its rigid entertainment mold and whipped it into a more uninhibited form. By the early years of the frantic 50s, the non-chameleon-type industry that was radio began to change its colors. The independents led the way; they were the least bound by tradition.

WNEW official John Sullivan believes now that, “Television was the best thing that could have happened to independent stations.” But back in the days when television’s impact was hitting the hardest, most independents probably would not have agreed. Many of them, free from network relationships for the first time, since by then dozens of stations were breaking their links with the chains, suddenly found themselves without a programming concept. The plug was out of the network board and there was a gaping time void to be filled.

Then a new wrinkle appeared on the old face of radio. Numerous research studies showed that more people were listening to the radio between 6 and 9 a.m. each day than were tuned in during

the supposed prime evening hours. Disc jockeys, splicing music, news, time checks, weather reports and friendly, easy chatter, became masters of this previously unrecognized course. Underpriced from the start and gaining an ever-increasing audience as more and more radios went into automobiles, the early morning time periods became one of the advertising beacons of the new radio that was developing.

It is said that wherever opportunity lurks, clever men are not far behind. Radio of the post-World War II period represented a honeycomb of opportunity and buzzing into prominence came a group of so-called “young Turks,” of whom Todd Storz, Gerald Bartell and Gordon McLendon were, perhaps, most outstanding.

### ONE-STATION OPERATIONS

Most of these frontiersmen came out of relative obscurity with one-station operations which they quickly parlayed into prosperous hometown chains of five and six. In the process they developed a remarkably successful and greatly emulated approach to music-and-news programming. Unhindered by radio pasts or interest-diverting television connections, these young men (most of them in their 30s) sold radio in an aggressive, positive fashion that made no allowances for past history or future forebodings. For them, radio was a new medium and television didn’t count.

But they were not true pathfinders. “We follow the trend,” Todd Storz once commented, “we do not try to lead it.” Following the well-marked music-and-news trail left by WNEW, they gave the public what it wanted—and what it wanted, it seemed to this new breed of broadcasters, was mostly popular music. In the 50s, popular music meant, for the most part, rock ‘n’ roll.

Checking listings in music publishing trade journals, the “young Turks” broadcast the top 40 tunes, playing them consistently throughout the week, along with a smattering of old favorites and dark-horse newcomers.

News, predominately local in emphasis and in some cases heavily tinged with sensationalism, had less importance in the formula programming of the 50s. It was introduced and signed-off with beeps, teletypes and just about any sound effect that would connote excitement. For high-pitched action was the keynote of a formula operation, sound effects its theme song and wild but imaginative promotion its rallying cry.

Promotion on a McLendon or Storz station, for instance, could mean any-



thing from a stunt to a giveaway. Broadcasters still talk about the more than \$100,000 treasure hunts that Storz promoted in Omaha and Minneapolis-St. Paul. Daily clues were given on the air and frantic listeners trampled the cities into virtual shambles in their mad quest for the riches.

"The whole idea of formula broadcasting," a New York station operator remarked the other week, "is to be loud and obtrusive. It's as if the station is saying to the listener and the advertiser and the agency timebuyer, 'Look at me, bud. Forget about those 12 other radio stations in my market. I'm more exciting than them. I attract more listeners. Look what devoted foolishness the audience will do for me. And don't think television is going to obscure me or bury me. For if it does, I'm going to be the liveliest corpse in the grave.'"

And while some operators took the high publicity-gear road of noisy fanfare and madcap contests, a silver-haired, ex-time salesman named Dickens Wright took a more low-keyed road that brought him to profit's street just as speedily. Buying WOPR Paterson, N.J.—a loud, brassy community station—for \$300,000 in 1954, Wright assiduously transformed it into a well-modulated showcase for Metropolitan New York listeners. Soft, sweet, instrumental music, that brooked little voice intrusions, was the soul of Wright's formula. Commercials, limited to brief intervals, were policed with a velvet whip—they weren't discouraged, just subdued. Such concern for the sensitivities of listeners paid off. In 1961, Wright sold his station to the Capital Cities Broadcasting group for an estimated \$5 million.

With the help of the formula concept, local radio became bigger than it had ever been. By 1956, local time sales accounted for some 60% of total radio billings and were still on the wing.

One network executive recalls how surprised he was upon first discovering the rise of the independents.

"It used to be you could chart the stations in a market without looking at their track record," he reminisced. "You'd know that the number one station had to be either an NBC or CBS affiliate. Whichever wasn't first, would be second, with ABC and Mutual stations fighting it out for third and fourth position. Then one day you looked up and there was some stinker of an independent leading the parade."

So successful were the hierarchy of "new radio" that would-be emulators came from town and city with tape recorders in tow and note books in hand. They came, they saw, but they could not properly copy. The subtleties of the formula were beyond most of them. Timing, pitch, songs and sounds painstakingly blended together into one pop-

ping or soothing (depending on whether you were a Storz or Wright man) tantalizing recipe, could not be mass-produced.

But station owners by the dozens, flapping about in the competitive market without a network to anchor them down, tried. Dickens Wright once estimated that in a five-year period from about 1956 through 1961, he received upwards of 1,000 requests for information from radio station operators all over the world. Yet in trying, the imitators only achieved a numbing sameness. For too many years, critics of the medium say, independent radio stations have been too reliant on the same hopped-up beat of rock 'n' roll music.

"They fought off competition behind a fusillade of weird, disjointed sounds that none but the most adventurous and far-out advertiser would brave," an advertising agency timebuyer said last month. "Most national advertisers were appalled. Magazines were streamlining their already glossy package. Newspapers had a reputation to fall back on. Television was gaining complete ascendancy over all media. Yet all radio could do was woo the pompadour and short skirt set."

Still, there's little doubt that music, regardless of its caste, saved the day for independent stations, while for the net-

works news was the lifesaver. For the networks, programming to a wide swath of stations, had to steer clear of extreme formulas.

ABC Radio's vice president Robert Pauley remembers well how the tides of change came in:

"The shift from radio to television was sharp," Pauley recounts. "Sound plus picture became the thing most advertisers wanted. The top people at the networks moved from the radio to the television side, with the result that there was a talent squeeze. Affiliates, in increasing numbers, made the switch to local operations."

But, Pauley stresses, even in those black days, ABC never gave up on radio.

CBS Radio president Arthur Hull Hayes also remembers the evolution of the network species."

"Radio was slow to make the turn," he explains. "It's pretty hard to change when you've been successful, but if we were not ready to change we were not long for this world."

"The blacksmiths," he continues, "faced the same problem when horses went out of style. I guess they must have gone out and made wrought iron fences instead of horseshoes. Well, that's what we had to do."

"Our audience had become much more mature. There were more high

**"You can count  
the great restaurants in America  
on the fingers of one hand."**



*Restaurant Voisin is one of them.  
Open every day for luncheon, cocktails and dinner.  
30 East 65th Street. For reservations: Michel, LE 5-3800*

## *The network question was how to do things for affiliates they couldn't do for themselves*

school and college graduates in the land. People craved information. Their concept had become global. The balance of power in the world had changed and what happened overseas affected our life materially.

"It wasn't happening only to radio," Hayes says. "It was happening to all media. There were more information books on the newsstands. Magazines, too, changed their format away from the purely entertainment to the informational. And the world tuned in to radio for information. For that's the one thing television—actually no one—can not take away from radio: its ability to disseminate information with immediacy."

### MASS INFORMATION

"The question that faced us," says NBC's William K. McDaniel, vice president in charge of NBC Radio, "was how can we do things our stations can't do for themselves? We knew that advertisers had stopped buying programs, with the results of loss of revenues, lower clearances and the beginnings of economic chaos. We decided," the youthful-looking executive added, "not to go out of business. Most stations couldn't afford to maintain their own news staffs. It was too costly. So, with our programming inventory of 60 hours a week reduced to 30 hours, we went out to give them mass information."

Mutual Broadcasting System president Robert F. Hurleigh cites still another factor that helped steer the radio networks in their current direction:

"At first, television was so glamorous," he says. "It gained such a hold on the public. Newspapers reported the activities of TV stars. Radio didn't deal in stars, anymore, so the world's attention was 99 and 99/100th% on television. It was like the wife at home doing housework. She does a heck of a job, but she's only a wife. Meanwhile the girl downtown in the negligee is getting all the stares. It's pretty hard for the wife to compete."

"We decided to compete by going to the service concept," Hurleigh adds, "because we're sure ultimately the American people will come to see the value of the chores performed." And so in the face of heavy odds, the networks went about performing their new chores.

They didn't all immediately embrace the news and service concept. They had to be convinced. Sales results of 1954 provided a shocking start. It was radio's financial nadir. For the first time since 1938 (and last until 1961), total radio time sales failed to increase. All phases

of the industry took the slide. National network dropped 15%, regional network fell off 8.2%, national spot was down by 7.3% and local (also for the first time in 17 years) slumped 0.8%.

The problem for the networks became not so much one of how to hold the audience it had, but rather how to check their economic slide.

CBS and NBC responded by giving a decided nod to news and services, but their major loyalties still went out to entertainment. On CBS Radio midweeks, diehard listeners could still enjoy such chestnuts as *Amos 'n' Andy Music Hall*, *Bing Crosby*, *Arthur Godfrey Time* and afternoon soap operas and personality shows. Five-minute newscasts, scattered throughout the day, were the network's concessions to the bright and curious new world it lived in.

NBC Radio banked most of its chips on a 40-hour weekend service, combining news, sports, interviews and music, called *Monitor*. The unique programming concept, inaugurated by the then-network president Sylvester L. (Pat) Weaver Jr. during the summer of 1955, tried to take maximum advantage of radio's programming aces—mobility and immediacy. Its credo was "bring listeners into instantaneous touch with everything important, interesting or entertaining, anywhere in the world." But if *Monitor*, which featured a low pricing structure sold in the form of participations, was a joy to listeners, it was anything but to station representatives. They attacked the network vehemently for invading their spot sanctuary.

Like CBS, NBC also ran entertainment programs in evening strips as a means of keeping costs at a minimum. For by the mid-50s, with the big advertising dollars just about all securely in TV's fold, lowered costs, rather than increased sales, was the prevailing philosophy at the networks.

### PROGRAM DIVERSIFICATION

The ABC Radio Network, however, given autonomous rule under its then-president (now station rep) Robert E. Eastman, took a daring turn from this direction in 1957. All-live, personality-and-music performances, were the essence of its format. Instituted at a total increase in overhead of more than 50%, Eastman's dream, as it came to be known in some quarters, was a valiant attempt to preserve the diversification and quality of network programming. It died before it really had a chance to sprout wings. Costs were too high and

station clearances too negligible for it to survive. It went and so, eventually, did its creator.

The same year that Robert Eastman reached for the sky with his live approach to radio, the Mutual Broadcasting System, under prodding by its present chief executive, Robert Hurleigh, took a more practical step. Mutual, which had then just recently undergone one of its frequent changes of ownership (to the Scranton Corp.), made a programming switch that committed it fully to the service concept. Under a sort of barter arrangement, Mutual offered its stations news on the half-hour and on the hour, selling the hour position nationally in return for which its affiliates sold the half-hour position locally. No money exchange was involved. In the other than news periods, for the most part, Mutual provided stations with recorded interludes of popular music, which the affiliates had the choice of either rejecting or accepting at their option.

And while these programming changes were taking shape network revenues flowed downward in what was a Niagara of red ink. In 1955 alone, NBC's then-executive vice president, now chairman of the board Robert W. Sarnoff, estimated that his radio network would lose about \$2 million. Immediately from all sides came the same question; Why do the networks, if they are bleeding so badly, stay in the radio network business? The answer, most often left unspoken, was that the networks really had little choice. Like the post office department, like airlines, both of which rarely turn a profit, they are a necessity. In these times when today's diplomatic blunder becomes tomorrow's threat to worldwide peace, network radio is the quickest, most practical link to the nation. There are some observers who say that radio networks stayed in business only for this reason and give it negative overtones. They claim that the wrath of the FCC would come thundering down on corporate heads if the networks ever gave up what amounts to a public service binder.

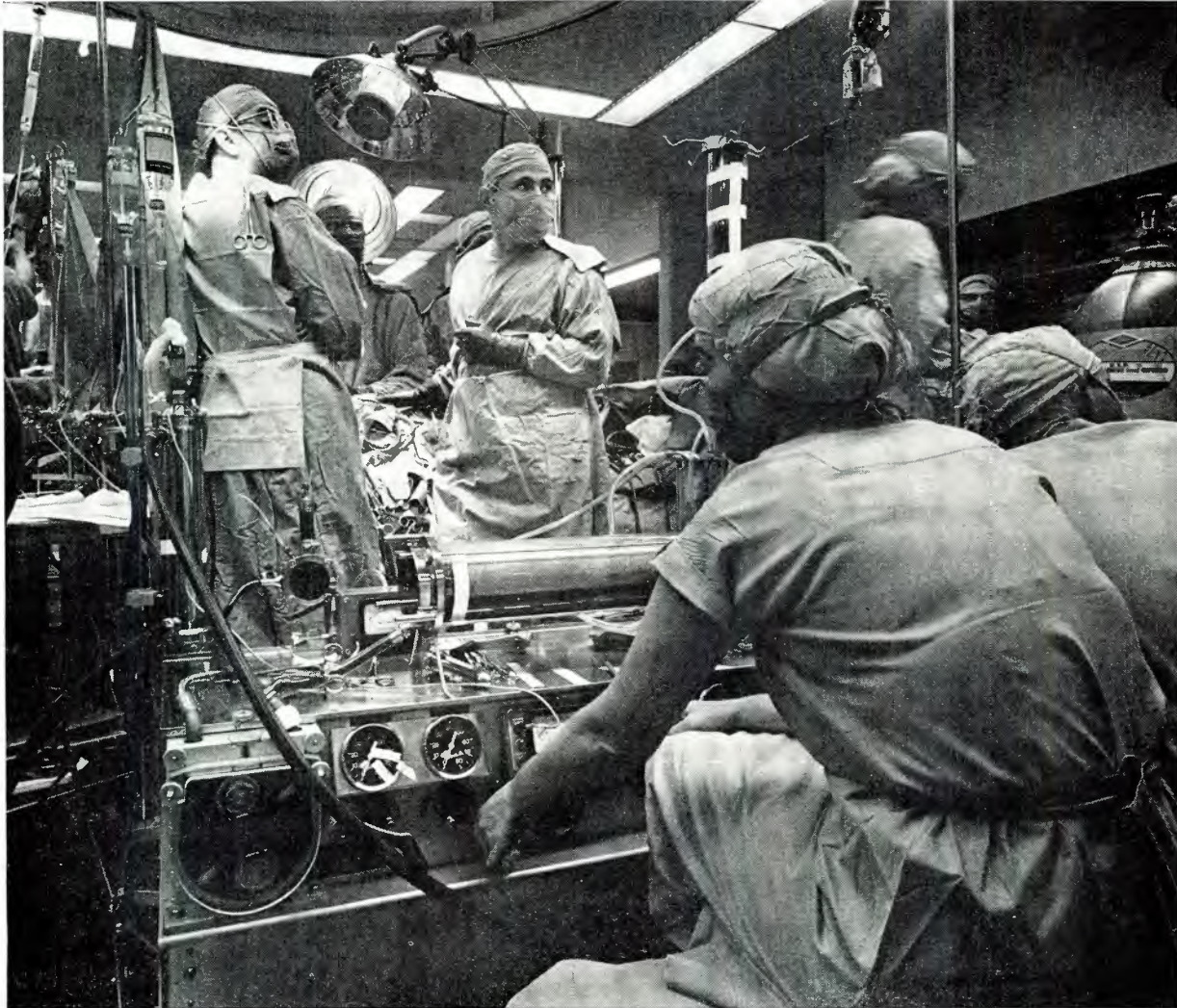
The networks, of course, have always denied that civic considerations alone have inspired their tenacity.

NBC president Robert E. Kintner, when he held the same position at ABC in 1955, gave a more prosaic but realistic reason for the continuing life of network radio:

In accepting The Pulse Inc. "Man of the Year" award, Kintner said: ". . .

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... the 305-acre Medical Center District comprises \$270 million worth of facilities including the nation's largest concentration of hospitals, medical research and education. Shown here, in preparation, is a heart-lung machine in Presbyterian-St. Luke's Hospital where many surgical innovations have originated.



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\*\*Chicago Auto Radio Audience Survey - 1961



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**WGN IS CHICAGO**

## *Radio should have circulation figures to parallel figures available from other media*

there is no law, no regulation that compels ABC or the other companies to stay in the network radio business. We can stop being a radio network merely by letting our advertiser and station contracts expire; by paying off our telephone bill . . . we have no intention of doing this. We are in business for a profit, as are all companies. We continue to have faith in the operation of radio networks, to believe that they represent, in addition to a great force for good, a means of making substantial money."

It was a speech comparable in the radio business to Farragut's "Damn the torpedoes! . . . go ahead! . . . full speed!" The radio networks were going to stay in business and that settled that question. Yet there have been some torpedoes that could not be ignored and which have seriously endangered network's existence. In broadcast nomenclature these torpedoes are called ratings, and undoubtedly they have been the most damned things in radio.

### GLORY DAYS

In its glory days of the 30s and early 40s, radio men rarely considered ratings a great subject of controversy. Despite such incidents as occurred when the government raised a public hullabaloo asking why C. E. Hooper's ratings showed listenership going up, while the Cooperative Analysis of Broadcasting ratings showed them declining, audience measurements had only had a minor place in the industry. Plug-in sets were standard fixtures in American homes and the medium was a primary and basic buy for most advertisers. The demands for radio to prove its circulation were not unflinchingly insistent, but if they became urgent radio had an impressive case to present.

By 1946, the first post-war calendar year, it was said (by A. C. Nielsen of the A. C. Nielsen research firm) that "people give more time to radio than to any other human activity except sleeping and working"—an average of 2 hours and 51 minutes every day. More than some 16 million radio receivers, valued at almost \$500,000,000 were being produced each year, substantially swelling the total of the some 56 million operating older radio sets in the country. But a factor of more ominous significance was the growing number of out-of-home sets that were in use and being sold. Of the 16 million radio sets turned out in 1946, some 1 million were portables and another 1.6 million were automobile sets. Still radio was on top and

a king rarely will condescend either to enumerate his wealth or to recognize his subjects.

Yet all kings must die and by the early and mid-50s, advertisers and their agencies demanded that radio give them a thorough research accounting as a requisite for buying the medium. Seemingly, radio's solid value (particularly networks with a general cost-per-thousand of less than one dollar for its programs) as a low-cost advertising tool, was being disregarded. With well over half of all radio receivers sold being out-of-home sets and with some 3,000 stations all competing for a share of media budgets, advertisers were cavorting in a most definite buyer's market.

"Radio no longer is a glamour buy," said Young & Rubicam's then media director Peter G. Levathes in an interview in 1955. "It must present new data in a better fashion. . . . Radio should have more figures on hand about circulation in cars, circulation in rooms other than the living room, and—insofar as it is possible—parallel the kind of information being made available by other media."

This echo from Madison Avenue has never stopped reverberating. Annual receiver sales, if nothing else, indicated that people were still listening to radio in great numbers but advertisers wanted proof. And accurate numbers are what radio people claim they have never gotten from the raters.

Gen. Sarnoff, in a speech to NBC affiliates in Chicago in 1953 (thereafter to be known as the "I will not cast a vote of 'no confidence' in radio" address), outlined general radio industry grievances against ratings.

### RATING SYSTEMS

"Our industry from the outset has been plagued by rating systems which do not say what they mean and do not mean what they say," the distinguished broadcaster told the radio conclave.

The raters, he said, had failed to keep pace with radio's move from the living room into the bedrooms, kitchens, playrooms and bathrooms. They had not taken into account the increase in automobile radios and portables. Homes with multiple sets were not being credited.

"Present rating systems," the general said, "measure listening as if this were still 1947. . . . In short, radio is judged on ratings that have lost touch with the realities of the medium . . . ratings . . . simply do not reflect the real audience . . . ratings do not properly measure the size of the audience, and they do not

even undertake to indicate the quality and influence of the medium."

This, in essence, has been radio's bill of particulars against radio researchers for the last 10 years. The medium, they say, is being shortchanged. This charge gained added justification with the rise in popularity of the pocket-size transistor receiver. These mighty mites—some providing the quality of a 20-tube console—have made radio by far the most ubiquitous of media.

"But," points out a sympathetic agency executive, "radio's tremendous mobility—its greatest strength—is also its greatest weakness. There's just no way to pinpoint its audience."

### AN ELUSIVE AUDIENCE

And because radio listening goes on everywhere—on the beaches, in playgrounds, in the streets, in the fields, on mountain tops and in every room of the house, and because so many stations and programs crowd the radio dial, because so many of the stations program strictly background material, the task for the radio researcher becomes an almost impossibly complicated one. All accepted audience measurement methods—the diary, personal interview, telephone interview and electronic meter—have shown an inability to properly trace the huge multi-set radio audience, which listens on the move, almost by ingrained habit like smoking or breathing, and cannot consistently—even with aided recall help—remember and identify the myriad of call letters and program material that is piped its way. (Some surveys have shown that people will not even acknowledge usage because they don't consider tuning in for news and time checks as listening.)

"The greatest service rating services could perform," one station rep researcher comments quietly, "is to get out of business."

If the raters are, as so many broadcasters suggest, the crooked serpents that despoil the industry, agency media men must be the dragons that swim close behind. Says one radio industry veteran:

"The agencies are up to their necks in television. Radio media departments are stocked by smaller people in stature. They're \$65 a week shoe clerks. They have little imagination. Their one rule is numbers. Radio is complicated and nobody takes the time with it."

"The whole agency concept gives less time to radio than any other advertising medium," says a broadcaster. "I'm afraid much of national advertising is placed by sheep."

"For a long time there has been an extremely negative attitude about radio at the agencies," remarks a top executive at one of the four networks. "For awhile you couldn't give radio away."

"Most agencies lost interest in radio when television came on strong," an angry station representative declares. "The really big money went to television. The agencies shifted their best people over to go with it. In some shops you can't get a guy to work on radio. They don't want to know too much about it because they're afraid they'll be stuck with it. In fact, many agencies don't even turn out a decent radio commercial anymore simply because they just don't give a damn.

"What would you rather do if you had a million dollars from a client to spend?" asks the rep. "Would you take it and split it up among a hundred radio stations and have to worry about the monthly clearances and the mountain of paper work and the changes of copy, or would you make a nice clean buy and sink it all into one network program? Television might not be the best and it definitely won't be the most economical buy, but the commission is a damn sight better because the expenses are less."

#### DIRECT SELLING

To scale what most AM broadcasters feel is a stubborn wall of bias against them at the agencies, many radio salesmen have been selling direct to the advertiser. It's an approach that is scoffed at by at least one media vice president of a top-10-in-billings advertising agency. This media man also derides any mention of agency prejudice against radio.

"It's true," he concedes, "that many radio salesmen have been approaching advertisers direct. They have been having some success with the slightly off-beat advertiser. We don't really care, although we prefer the radio guys to tell us about it before they go out and make the pitch. Actually we think they're wasting time.

"The thing is," says the ad executive, "with the big advertiser direct selling doesn't usually go. Anyway," he asks, "how does the radio salesman know the right man to approach and how does he know the specific problems of the advertiser like we do?"

On the larger subject of bias, the media vice president comments: "It's just not true that radio is given a background treatment at the agencies. Agency buys are not fixed by what they get from their clients. A radio buy or a TV buy doesn't change the overall budget allocated to them. The last thing we think of is whether an account is profitable. The main thing is how the medium fits the need of the client."

Still, while insisting that radio is viewed with objectivity at the agencies,

many media workers admit that radio's image among their fraternity couldn't be worse.

"I see radio as the ruffian kid who will kick ash cans and break windows—anything to get some attention," says a female timebuyer at a middle-sized agency. "I also see radio as a fast-talking pitchman who will do anything to make a sale," she adds.

The lady's image is not made up of pure intolerance. Past history wraps it in a cloak of fact. For few businesses, so much in the public eye, have had to overcome such a multitude of bad character references and outright sins.

Clair McCollough, the president and general manager of the Steinman Stations, Lancaster, Pa., cited some of them in a speech at the 38th annual NAB meeting in Chicago two years ago.

In his address, McCollough hit particularly hard against that scourge of all advertising media: internecine warfare.

"In far too many instances within our own industry," he said, "the pursuit of stability and reasonable prosperity has taken on the character of guerrilla warfare, rather than hard-hitting constructive competition."

Undeniably, the in-fighting among radio salesmen has been unusually fierce. Like all such competition it has often sacrificed the industry as a whole for what might turn out to be a piddling sale.

"When you get right down to it," says wood's Willard Schroeder, "a salesman has to make a sale. I think it's a situation of oversupply. There's a larger inventory of radio time available than advertisers could possibly buy."

Stephen B. Labunski, the articulate vice president and general manager of WMCA New York, believes that "more and more stations are succeeding today at the expense of their buddies." As proof of his contention he points out that more than one-third of all stations lose money each year.

The most destructive in-fighters, Labunski believes, "are the ones who say there are only a handful of decent stations in the country and thereby join in the unfair criticism of other types of stations. This kind of harping from the inside lends credence to superstitions or outright falsehoods about the industry."

In his 1960 NAB speech Clair McCollough focused the spotlight on still another of radio's transgressions.

"We have moved from the enervating period of rate-cutting," he told his mostly radio executive audience, "to the far more dangerous situation where some radio stations do not have established rates."

Radio's promiscuous rate cards have given the medium some of its most defensive moments. One of the major agen-

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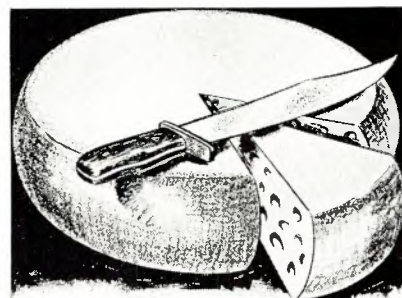
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## *Diversification of programming is becoming increasingly important in radio*

cy complaints about radio is that it's too complicated to bother with. A change in a schedule, they say, creates a deluge of paper work. Availabilities are often left muddled. Billing and traffic are impossibly overloaded. Affidavits proving commercial performance are treated too casually. Instead, they ask, give us a simplified rate card, one that has a more stable rate structure.

Utopia, they proclaim, would be a single unified rate card which once and for all would cut across the undefined borders of network, regional, local, national spot and regional spot advertisers.

Among the other underlying ills of broadcasting is barter.

"Special deals and concessions," David Sarnoff said in 1953, "are a blight on the industry. They strike at the vitals of radio broadcasting." Yet traders have shown a marked propensity towards longevity. "I don't know of any radio station, big or small, that does not barter some of its time away," says a seasoned radio observer.

Another form of giveaway has caused the industry even greater grief. The payola investigations of 1960 have faded somewhat from the national conscience, but radio's image still bears the scars. The probe, conducted by the New York City District Attorney's office, and which uncovered large-scale evidence of commercial bribery (subsequently five well-known disc jockeys, one program director and two station record librarians were arrested and one since has been judged guilty), received nationwide headlines. How much it influenced the public's regard for radio and how it affected radio's already battered self-regard is difficult to estimate. But it certainly did not make the radio salesman's pitch any easier and it might well be a major reason why that same salesman has been accused lately of being slightly plate shy.

"The basic trouble with radio today is that it's not presented and sold correctly," says a man who has been deeply involved with the medium at a top agency for the past decade.

"Time salesmen have a negative approach. Basically, they are talking to timebuyers," the radio enthusiast points out, "when it should be top management talking to top management. As long as radio comes through the back door of the media department, instead of the front door of management, radio is going to have problems.

"Nine out of ten pitches," the agency executive contends, "are done purely on the basis of numbers. Numbers are the

curse of radio. You can't forget them, but time salesmen should sell radio's other attributes. They shouldn't sell it as a secondary medium so much. They should point up more the things that are exclusive to radio. For instance, a snow storm comes up, and a tire manufacturer could have a snow tire commercial on radio within hours. You can't do that with any other medium. Radio is a wonderfully effective buy, but how many people know it?"

### ON THE DEFENSIVE

And the honest answer to the man's question would be few, indeed. Like the ex-penitentiary convict, radio is still suffering for past mistakes of its own and the world's making. The majority of the people the medium comes to for friendship either do not trust it or will not bother with it. Since falling from its top perch of virtue and recognized success, radio has been on the defensive.

Yet the medium has much to be proud of in recent years. Its sheer physical growth, for example, has been most impressive. From 909 stations in 566 communities in 1945, the industry has grown to encompass (by the end of 1961) 4,516 stations—3,595 AM and 921 FM—in some 2,300 communities. According to testimony given before a House of Representatives Subcommittee in December 1961: "Approximately 95% of all households in the U.S. have one or more AM receivers." In 1961, too, all records in radio set sales were broken, reports from Electronic Industries Association disclosed. All told some 22 million U.S. radio sets—5 million of them automobile sets—were sold that year (the last one for which statistics are available).

Perhaps the most spectacular signs of the value placed on radio are the fabulous prices operators have been getting from sale of their properties in the last two years. Besides the aforementioned \$5 million paid for WPAT in 1961, last April Westinghouse Broadcasting Co. purchased the 50 kw New York station, WINS, for a near-record \$10 million. The purchase price was \$9.6 million more than the previous owner, J. Elroy McCaw, paid for the station in 1953. The highest price ever paid for a commercial radio facility was the \$10,950,000 given by Storer Broadcasting Co. to Loew's Theatres for WJGM New York (now WJLN), in 1961.

While these prices are not nearly indicative of the general going rates for AM facilities (New York, after all, is the No. 1 market in the country) they do suggest that radio stations are more than,

as many would have them, "just electronic juke boxes."

For there is a considerable surge of programming change taking place across the nation.

"There is a slow process away from stations that just feature rock 'n roll music," says Harvey Ellsworth, program director, KHOW Denver. Ellsworth classifies his station as "middle-of-the-road radio," programming "class music with the emphasis on personalities." It's one way, he says, to stand out among the more than 20 stations which make Denver one of the nation's most overpopulated radio markets.

Larry Aiken, program director of WEOA Evansville, Ind., a 1 kw facility in a four-station market, also produces "middle-of-the-road" programming.

"I think," he says, "that there is a definite trend away from the basic top 40 format. More stations are encouraging adult listening. There's more emphasis on local doings . . . on public service. Diversification of programming is becoming increasingly important."

The shifting programming winds also have blown over Oklahoma. "I have noticed in the last year a slow transition to a radio format that is acceptable to a wider variety of people," reports Joe Henderson, program director, KTUL Tulsa.

"There's also been a move away from the big, loud singing commercial," Henderson comments. "The commercials we're getting now don't bash in your eardrums anymore."

The reports from the hinterlands get rousing secondings in New York.

### WHAT RADIO CAN DO

WNEW's general manager John Sullivan says: "You just can't take 40 top records and play them over and over again. Stations are discovering that they need more antennae. The question that radio people have inevitably asked themselves is—Is this all that radio can do? Are there not more things that radio can deal in?"

"There is a desire for more maturity," Sullivan believes. "There's also an urge to get a greater unduplicated audience . . . to take formats and make them more interesting . . . to titillate people. If you can describe a station in two words," the station executive stresses, "you haven't got a station." And WNEW, which broadcasts everything from man-shoots to football games, could hardly be called a monolithic station.

WOR's Robert Leder is another New York station executive who thinks radio

has taken a turn towards more balanced programming.

"Rock 'n' roll," he says, "chased adult listening away from radio. It was not palatable to the adult mind. It forced a revision on the thinking of radio's audience. Adults are now seeking other things from radio."

And if what people are seeking is talk, wor is where they can always find it. Bringing in an all-talk format in 1956 (as much as 20 hours and 30 minutes of it a day), the station has been pouring forth a constant flow of thought-provoking information ever since.

A third New York broadcaster, WMCA's Steve Labunski, also emphasizes radio's flexibility.

"Television," he believes, "deprived the radio networks of their one claim to fame—that of being the only national entertainment-communications-advertising medium. But now the radio industry," he says, "can boast of music, speed, flexibility, news and warm, friendly, informative talk. Television can't match this.

Labunski might have added that there is still another important plus for radio these days. Editorials, which stations are using with growing frequency, have become the accepted rather than the expected in the radio industry. And no station has been more of a pioneer or been more effective with broadcast editorials than Labunski's own WMCA.

The independent station, which broadcast its first editorial in 1954, was widely hailed last year when it brought about a legislative reapportionment in the State of New York. The action stemmed from WMCA's broadcast editorializing on the problem of New York city voter's rights. It was typical of the station's heavy concentration on local activities and public service.

These then are six faces of radio in 1963. The West, the Southwest, the Midwest and the cosmopolitan East are represented. So are big city and middle-sized cities. They paint a picture of a fat, contented, somewhat sated industry, suddenly gone lean and hungry and aggressive and creative.

And what of the radio networks? The FCC figures for 1961 (showing them \$206,000 in the black, albeit the increase came from a decline in expenses and from their 19 operated stations), would seem to indicate that the worst might be over for the networks.

"I think," says one independent station manager who carries no brief for the chains, "that the bottom has tapped out for the networks. They have no place to go but up."

And, indeed, after swirling around in a 10-year morass of operating changes, the networks seem to have achieved some sort of stability. All the networks report billings gains last year over 1961, when

as an aggregate they grossed \$61.5 million. The chains will not break down their dollar profiles for publication, but indications are that CBS and NBC gross between \$15 million and \$20 million annually, ABC between \$10 million and \$15 million and Mutual somewhere around the \$6 million mark. All the networks report themselves in the black except ABC. But ABC Radio boss Robert Pauley largely discounts reports that the other networks are running at a profit, while his ledgers still show a loss. "It all depends on bookkeeping," he says—"all in the way you juggle the figures." ABC Radio will become a black-ink operation next year, Pauley indicates, if business continues to run at its current encouraging pace.

In the past two years ABC's affiliate roster has grown from 362 to 424—including five 50 kw stations—the average station clearing about 26 hours a week of commercial time.

Mutual Broadcasting System, now owned by Minnesota Mining & Manufacturing Co., has reached a secure plateau in its uphill battle to keep alive and prosperous. After losing some \$11 million in the last 10 years, Mutual reportedly showed a \$500,000 profit last year. It now has 520 affiliates which carry an average of 41 hours (96%) of its weekly basic operating time. The stations are located in 97 of the top 100 markets in the country.

#### INTO THE BLACK

NBC Radio, after taking an estimated 10-year red ink bath of \$12 million, finally emerged into the black in the summer of 1960. Its *Monitor* programming concept, which last year was scaled down to comprise five 3-hour segments on Saturday and Sunday, each headed by a prominent host, was a prime factor in the network's sales rejuvenation. It is 87% sold and grosses well over \$5 million a year. At last check NBC had a station lineup of 197 affiliates—down five from 1961's 202—which clear 90% of the 33-35 network hours offered weekly.

CBS Radio was the first of the networks to operate profitably for any protracted period of time in the post-TV era. Currently, it claims 215 affiliates (203 of them U. S. stations). The average station is estimated to carry about 90% of the 25 hours of network option time made available every week.

CBS, which consistently took a different approach to network programming than its competitors—holding on, in the face of stiff criticism, to popular personality shows—was forced to retreat from its stand last year. The network dropped three of its seven entertainment programs. CBS also gave ground on another front.

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## *The networks' problem is fitting stations into their overall programming concept*

of its economic burden, CBS launched a new station compensation concept called the "Program Compensation Plan." The move, which provided affiliates with free programs instead of cash payments, was hardly popular. It cost the network the affiliation of one of its most important stations, WJR Detroit. Last summer CBS returned to a cash compensation format for its affiliates. Two months after the announcement of the change, WJR was back in the chain's fold.

Network radio's record of the recent past is an upbeat one, yet the general impression among broadcasters and agencies is that they are performing holding actions.

### A MAJOR PROBLEM

"The major problem with the networks," the media director of a major advertising agency believes, "is that their feed comes out and stations have to fit it into an overall programming concept. With many stations, this doesn't work. The network stuff just isn't flexible enough to mesh. Network news gives stations prestige in a market, but many operators feel they could easily do without the rest of the programming."

While there is considerable logic to the media man's premise, it may be overly negative in tone. It is, however, part of the general pattern prevalent when radio is discussed: to so emphasize industry flaws as to completely shroud its strength.

To the Radio Advertising Bureau has fallen the major task of reasserting radio and educating the advertising world to its new status. To do it RAB has 10 men and an annual income of about \$1.2 million derived from 1,200 station members. Many believe that's never been enough of either budget or manpower to do a good job of selling the medium.

RAB's outgoing president (his contract runs to March 1) is Kevin B. Sweeney, a spellbinding, masterful salesman and a man who attracts both fervid admirers and loud detractors. The latter contend he disregards the tactical jab and the diplomatic clinch in favor of a steady barrage of haymakers, with his most potent punches aimed at the agencies. His admirers say that in a time when radio threatened to be buried under an avalanche of television publicity, Sweeney kept radio's name resounding in the thoughts of any one he could reach.

RAB's "Department Store Radio Advertising Campaign," which methodically guides stores through a first six months use of the medium, and its Radio Test Plan," which interests major advertisers who are non-or-light users to try radio

on a large scale test basis, are two highly creditable achievements of Sweeney's administration. Both plans have proved radio's ability to sell and created a growing number of satisfied users.

Edmund C. Bunker, a former CBS corporate vice president who succeeds Sweeney as RAB president, is described by one radio station president as "a much more diplomatic and softer sell guy." He's expected to continue to wage aggressive campaigns on the direct account level, while building a more understanding liaison between RAB and agency media departments.

RAB's promotional efforts, however, will not alone substantially step up the industry's average growth. The steeplechase course that radio is running has too many other hazards in the way.

The industry's overpopulation problem, for instance, figures to be impassable. The problem probably is the most involved among all the tricky dilemmas that complicate the radio industry spectrum. In an effort to stem the spread of the trouble, if not cure it, the FCC, last spring, refused to accept any more (with three exceptions) applications for new AM facilities. The move provoked sharp attack from many industry sources, most of whom claimed it in violation of existing law and menacing to the free enterprise system. To safeguard against overregulation or loss of free enterprise in broadcasting, the NAB, last summer, set up the NAB Radio Development Committee to search for an answer to the overpopulation enigma. Radio overpopulation and the industry, in general, will get laid out on a public couch early this month in Washington, when the FCC and the NAB meet in open, informal consultation on the ills that beset the medium.

A major poser of the meeting is likely to be the low mortality rate—only 39 AM applications have been deleted since 1949—among stations in an industry in which 40% lose money.

One broadcaster offered an explanation last month. "It's the one-more-idiot theory," he told TELEVISION. "The idea is that there's always one more idiot around the corner who will buy your troubles for more than you did."

A likely remedy for this industry malady, some observers feel, is that a slow economic erosion gradually will take its toll of the more inept operators. It won't happen overnight but it seems logical to assume that even the radio industry will someday run out of new idiots.

The broadcasters who survive will still face a stiff challenge, but there are many

optimists among them. "Someday soon," say Willard Schroeder, "a big advertiser is going to recognize the sleeper status of radio and start a mass follow-the-leader movement. And then somebody is going to realize that nighttime on radio is the cheapest and most efficient buy you can get in advertising, and they are going to be crazy enough or smart enough to use it and succeed and, of course, be copied."

Daren F. McGavren, a representative for 30 radio stations, believes that the best years of radio's life are not buried in the past, but are still to come:

"I honest to God feel that radio is going to be a fantastic medium in the next 10 years," says McGavren, who founded his company during the industry's depression period. "Radio was floundering around. It was left for the dead, but inherently there was nothing wrong with it. I couldn't have survived if the stories about it being a poor medium were true. Now a reevaluation is taking place and radio's terrific competitive story is going to be told."

Esther Rauch, director of radio development, Adam Young Inc., also takes a sanguine view of radio prospects:

"Radio got into the numbers game," she points out, "and failed to tell its proper story. The story of what kind of station it is and what it's attempting to do. Numbers aren't the key. What means something is what you are. This image concept is still not accepted at the agencies, but it's our job to educate them. It will take a lot of selling, but radio's future is bright."

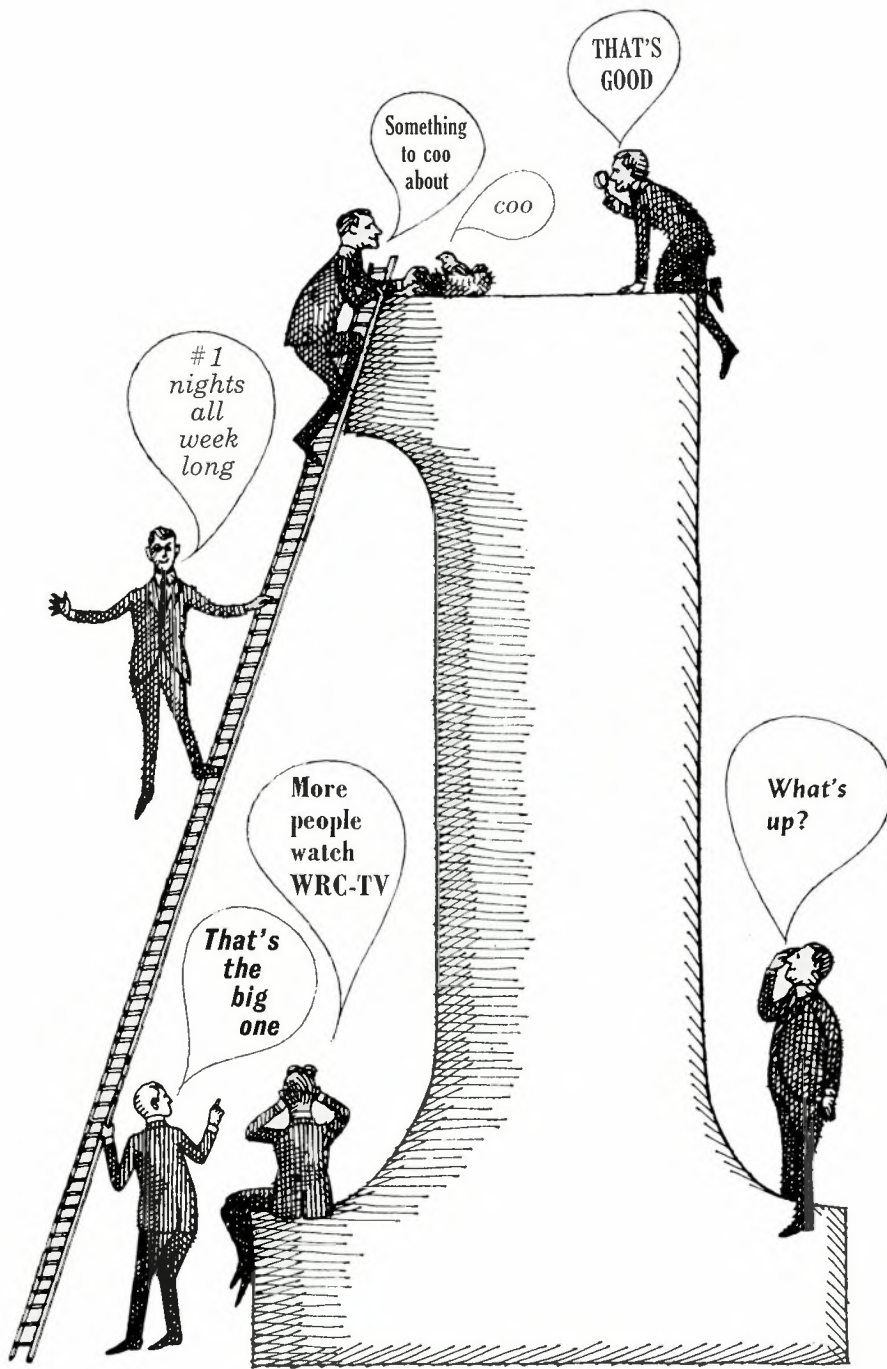
### RADIO'S POTENTIAL

People speaking optimistically about their livelihood have never been considered objective observers, but, in this situation, there seems to be considerable evidence to bear them out. Radio is not going to fade away. It's always going to be part of the mass media competition. It's not threatened with obsolescence or continuously rising operating costs. With competent people at the helm, radio can be a good business and a most effective advertising medium. It can make money, much more than it's making now.

Television has sailed too fast and too far to be caught or even seriously challenged in the conceivable future. But there are others in the race and radio can catch them. What's needed are more competent oarsmen who will pull together and a loud, clear, national voice to tell radio's story deeper, broader, more convincingly than it has ever been told before.

END





**WRC-TV... Washington's #1 night spot.** The latest available market report tells the story! From 5 p.m.—when Mickey Mouse Club doubles the rating of its nearest competitor—WRC-TV is first in total homes in all major areas of programming all evening long (5 p.m.—1 a.m., Monday through Sunday average\*). Local, syndicated, network... WRC-TV rates #1 in reaching and holding homes in the Washington area. Identify your product with the big #1 in the nation's #10 market.

\*ARB, November 1962

**WRC-TV** 

IN WASHINGTON CHANNEL 4  
NBC OWNED  
REPRESENTED BY NBC SPOT SALES

includes a poster of songstress Dinah Shore, and a strange looking still of green-clad Christmas choristers from which spring three word-filled balloons each time they sing a phrase of "Do All Your Christmas Shopping at S&H Green Stamp Stores" (to the tune of "I Wish You A Merry Christmas"). The jazz score was by the *Dinah Shore Show's* Ray Charles and quick cuts were rendered and presented in a multitude of varieties—art, photos, posters, live, fast, extra-fast, super-fast, rhythmically-paced, randomly-paced, small scale, large scale, right, left, upside down—to add visual jazz to the jazz sound, which "all jelled together in a new jazz medium, composite sight-sound jazz." The commercial was done for SSC&B under producer Bob Warhola. He calls it a "flash cut" technique and feels "the commercial is a wild one bordering on a number of categories. It has a Christmas song, but it isn't exactly Christmas music. It uses a Handel or Bach-like choral group, but is filled with contemporary music ideas. It comes together with a jazz-like effect, but really isn't jazz. It devotes as little as one frame to a full scene but is intelligible.

The use of stills and quick cuts has been given heavy use outside commercials: in the motion picture "Divorce

Italian Style," Embassy Picture's "Call Me Madam" with Sophia Loren, Ruggoff Theatre's film by D'Avino, TV show openings and body (Dick Powell, Dr. Kildare) and by Broadway producers.

Jerome Robbins, producer of "Ballets U.S.A.," opened a New York stage play in March titled simply "O Dad, Poor Dad, Mamma's Hung You In The Closet And I'm Feelin' So Sad." In keeping with the play's experimental mood, Robbins commissioned Fred Mogubgub of FM&S to produce film segments to set the opening mood of the play and to provide the transition at intermission. He used quick cuts, weaving together forceful, disjunctive, ludicrous, incongruous images and sounds to create a mood of realistic fantasy while outlining the cannibalistic philosophy of the play. It starts with the sound of a jerky gramophone rendition of the old Movietone newsreel opening music. Then a segment of old color film appears, featuring an 1890 girl in an open window jerkily but graciously watering huge flowers. A 'pop' minuet plays as she kisses some roses and is transformed into a saccharine bouquet of them surrounded by butterflies. Then the quick cuts start, accompanied by the extremities of sound. At one point a baby develops into an old lady, year by year, in five seconds, Mona Lisa swallows a fly, the flag goes up on Iwo Jima, two Venus flytraps battle it out and Santa appears with the word "SAD" on his beard as a deep bass rattles the word.

The viewer is presented with seeming incongruities, startling but descriptive sound, a broken but meaningful pictorial presentation, dreamlike sequences, colorful impossibilities, unsuspected turns, irregular but expressive flow, extreme but pertinent sound sources, obvious distortions—in other words, all the dreads of the smooth and professional film producer. But the film seizes attention, the figuring out of meanings and sequences demands strict attentiveness and gets it, and a distinct and appropriate impression is formed. This approach may seem extreme for TV, but traces of it have appeared.

Some production choices in the fast-cutting area point up the breadth of alternatives. Lou Georganas, agency producer at BBDO, used video tape instead of film to get 21 scenes in 60 seconds for a Schaefer beer commercial. One of the scenes was a second in length, which in the past was too short for good tape work. But now that tape can be shot two frames at a time, Georganas prefers it for some of his fast cut work. He can't prove it, but he feels tape sometimes is able to give a little extra liveness which is good for certain commercials. He does wish the film studios would set up a monitoring device on

some of their cameras, feeling that the ability to see the effect of fast sequences immediately would save time and allow more intense work.

On the Libby Foods *Omnibus* quick cut commercial done by JWT through Jerry Ansel of Ansel Productions, the scenes were shot live action instead of with stills or composed still scenes, then edited into quick cuts. Each scene was simple and direct with quickly-read shapes so the element of live action could be added in the quick cuts. The objective was to gain some of TV's "liveness" yet preserve clarity through lessening each scene's design complexity.

The two Elliot brothers at Elliot, Unger, Elliot are specialists in live action who have a foot in the still design camp. They have used fashion photo stills for a BBDO DuPont Orlon sweater commercial and did the shooting of the strongly designed scenes in the Xerox "little girl" commercial. Steve Elliot feels good use has been made of quick cuts, new editing techniques and still design in several commercials, and feels producers should experiment.

EUE has two experimental developments under way now for Chevrolet. The first involves "jump cuts"—"quick cuts" in live action—and accomplishes similar objectives in a different way. The other is an experiment aimed at a radical new use of live action shots. (Mike and Steve Elliot both originally were still photographers and put their still design background to heavy use, both in still work and live action.)

Many of the promoters of design and fast sequences in TV commercials are print artists or photographers who were design experts, experts who felt the great power of still design was being overlooked in TV, and that valuable commercial time was being wasted or under-used due to outmoded traditions of film making. (Several established producers felt this way also.) Thus they set out to put the complete strength of still design—composition, selection, emphasis, singularity, elimination of the superfluous, use of representative objects—into the commercial and, with an iconoclast spirit, to experiment with new film applications. Some even say "We hire print designers for our TV work; they know nothing about film."

While the proponents develop their battery of strong still designs, revised editing rules and sight-sound compositions, they may simultaneously be establishing a new school of visual expression, as distinctive from the older schools as jazz from minuets. Regardless of that ultimate development, a good case can be made now that the developing use of still design in TV is enabling the expression of more ideas—and a wider spectrum of them—than had previously been possible. **END**



## Build ratings 5 ways better with the big 5 from **AA** TV

These are the films that consistently win the top ratings\* in all of these top markets: New York, Los Angeles, Chicago, San Francisco, St. Louis, Mobile, Indianapolis, Minneapolis-St. Paul, Buffalo, and many others.

Ask your Allied Artists TV sales representative for the fabulous facts and figures about: (1) Bomba, The Jungle Boy (2) Cavalcade of the 60's Group I (3) The Bowery Boys (4) Science Fiction Features (5) Cavalcade of the 60's Group II.

\*Source ARB

 Allied Artists Television Corp., 165 West 46th St., N. Y. 36, N. Y., PLaza 7-8530



## TELESTATUS

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

# JANUARY TELEVISION HOMES

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of television penetration and the measurement of total households 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 various industry audience measurement surveys made on a county-by-county basis which are accepted by the magazine for determination of viewing levels in individual television markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. *Television homes in a county generally 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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JANUARY, 1962  
 TOTAL U.S. TV HOMES ..... 50,427  
 TOTAL U.S. HOUSEHOLDS ..... 55,356  
 U.S. TV PENETRATION ..... 91%

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.—83 KXAB-TV (N,C,A)	25,500
ABILENE, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***81,200
ADA, Okla.—82 KTEN (A,C,N)	83,300
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	†71,400
ALBANY, Ga.—80 WALB-TV (A,N)	163,400
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRCB (N) (WTEN operates satellite WDCD, Adams, Mass.)	**426,400
ALBUQUERQUE, N.M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	164,500
ALEXANDRIA, La.—80 KALB-TV (A,C,N)	107,100
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,800
ALPINE, Tex. KVLFF-TV (A)	†††
ALTOONA, Pa.—89 WFBC-TV (A,C)	308,600
AMARILLO, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	122,600
AMES, Iowa—91 WOI-TV (A)	285,700
ANCHORAGE, Alaska—93 KENI-TV (A,N); KTVA (C)	22,800
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—81 KXII (N)	77,900
ASHEVILLE, N.C., GREENVILLE- SPARTANBURG, S.C.—85 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	446,400 ††
ATLANTA, Ga.—88 WAGA-TV (C); WATL-TV (A); WSB-TV (N)	592,100
AUGUSTA, Ga.—82 WJBF-TV (A,N); WRDW-TV (C)	201,300
AUSTIN, Minn.—89 KMMT (A)	182,000
AUSTIN, Tex.—84 KTBC-TV (A,C,N)	145,200
BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	142,100 †68,300
BALTIMORE, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	775,600
BANGOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	102,100
BATON ROUGE, La.—85 WAFB-TV (C,A); WBRZ (N,A)	290,400
BAY CITY-SAGINAW-FLINT, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	395,600 †61,300

Market & Stations—% Penetration	TV Homes
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	166,600
BELLINGHAM, Wash.—89 KVOS-TV (C)	*49,000
BIG SPRING, Tex.—87 KWAB-TV (A,C)	20,600
BILLINGS, Mont.—83 KOOK-TV (A,C); KGHL-TV (N)	60,100
BILOXI, Miss. WLOX-TV (A)	†††
BINGHAMTON, N.Y.—90 WNBF-TV (A,C); WINR-TV† (A,N,C)	235,700 †49,300
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	441,200
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.)	**46,700
BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.)	669,300
BLUEFIELD, W.Va.—82 WHIS-TV (N,A)	139,000
BOISE, Idaho—88 KBOI-TV (C); KTVB (A,N)	81,600
BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,810,400
BOWLING GREEN, Ky. WLTW	†††
BRISTOL, Va.—JOHNSON CITY- KINGSPORT, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	190,100
BRYAN, Tex.—80 KBTX-TV (A,C)	45,200
BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	581,900
BURLINGTON, Vt.—88 WCAX-TV (C)	*162,100
BUTTE, Mont.—82 KXLF-TV, (A,C,N)	55,400
CADILLAC, Mich.—88 WWTV (A,C) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	***115,500
CAGUAS, P.R. WKBM-TV	††

Market & Stations—% Penetration	TV Homes
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	238,900
CARLSBAD, N.M.—87 KAVE-TV (A,C)	12,800
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,900
CASPER, Wyo.—83 KTWO-TV (A,N,C)	43,800
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	306,500
CHAMPAIGN, Ill.—89 WCIA (C); WCHU† (N) <sup>1</sup> ( <sup>1</sup> See Springfield listing)	327,400
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A); WCIV-TV (N)	143,200
CHARLESTON-HUNTINGTON, W.Va.—83 WCHS-TV (C); WHTN-TV (C); WSAZ-TV (N)	427,700
CHARLOTTE, N.C.—86 WBTV (C,A); WSOC-TV (N,A)	610,100
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	209,500
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,400
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**90,000
CHICAGO, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,300,500
CHICO, Calif.—87 KHSL-TV (A,C)	128,900
CINCINNATI, Ohio—91 WCPO-TV (A,C); WKRC-TV (A); WLWT (N)	■753,300
CLARKSBURG, W.Va.—85 WBOY-TV (A,C,N)	95,000

■ 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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Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>CLEVELAND, Ohio—94</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,301,300	<b>FAIRBANKS, Alaska—85</b> KFAR-TV (A,N); KTVF (C)	10,700	<b>HATTIESBURG, Miss.—87</b> WDAM-TV (A,N)	56,700
<b>CLOVIS, N.M.—83</b> KICA-TV (A,C)	19,700	<b>FARGO, N.D.—84</b> WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	151,400	<b>HELENA, Mont.—85</b> KBLL-TV (C,N)	7,700
<b>COLORADO SPRINGS-PUEBLO, Colo.—87</b> KKTU (C); KRDO-TV (A); KOAA-TV (N)	98,500	<b>FLINT-BAY CITY-SAGINAW, Mich.—93</b> WJRT (A); WNEM (N); WKNX-TV† (C)	395,600 †61,300	<b>HENDERSON, Ky.—EVANSVILLE, Ind.—83</b> WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,300 †115,900
<b>COLUMBIA-JEFFERSON CITY, Mo.—84</b> KOMU-TV (A,N); KRCC-TV (A,C) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,700	<b>FLORENCE, Ala.—70</b> WOWL-TV† (C,N,A)	†21,700	<b>HENDERSON-LAS VEGAS, Nev.—92</b> KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	52,700
<b>COLUMBIA, S.C.—82</b> WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	227,600 ■†38,800	<b>FLORENCE, S.C.—80</b> WBTW (A,C,N)	156,800	<b>HOLYOKE-SPRINGFIELD, Mass.—91</b> WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†180,800
<b>COLUMBUS, Ga.—80</b> WTVM (A,N); WRBL-TV (C)	■186,600	<b>FT. DODGE, Iowa—64</b> KQTV† (N)	*29,500	<b>HONOLULU, Hawaii—88</b> KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (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.)	**142,600
<b>COLUMBUS, Miss.—79</b> WCBI-TV (C,N,A)	76,100	<b>FT. MYERS, Fla.—91</b> WINK-TV (A,C)	34,300	<b>HOT SPRINGS, Ark.—82</b> KFOY-TV	13,700
<b>COLUMBUS, Ohio—92</b> WBNS-TV (C); WLWC (N); WTVN-TV (A)	485,000	<b>FT. SMITH, Ark.—76</b> KFSA-TV (C,N,A)	68,200	<b>HOUSTON, Tex.—89</b> KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	515,300
<b>COOS BAY, Ore.—79</b> KCBY-TV (N)	13,600	<b>FT. WAYNE, Ind.—80</b> WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,500	<b>HUNTINGTON-CHARLESTON, W.Va.—83</b> WHTN-TV (C); WSAZ-TV (N); WCHS-TV (C)	427,700
<b>CORPUS CHRISTI, Tex.—87</b> KRIS-TV (N); KZTV (C,A)	111,400	<b>FT. WORTH-DALLAS, Tex.—90</b> KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	766,900	<b>HUNTSVILLE, Ala.—43</b> WAFG-TV† (A)	†18,700
<b>DALLAS-FT. WORTH, Tex.—90</b> KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	766,900	<b>FRESNO, Calif.—73</b> KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	■194,700	<b>HUTCHINSON-WICHITA, Kan.—87</b> KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD- TV; KAYS-TV, Hays, KTVG, Ensign, and KLOE-TV, Goodland, satellites of KTVH)	**351,400
<b>DAVENPORT, Iowa—ROCK ISLAND, Ill.—92</b> WOC-TV (N); WHBF-TV (A,C)	332,300	<b>GLENDIVE, Mont.—83</b> KXGN-TV (C,A)	3,900	<b>IDAHO FALLS, Idaho—88</b> KID-TV (A,C); KIFI-TV (N)	65,100
<b>DAYTON, Ohio—93</b> WHIO-TV (C); WLWD (A,N)	503,900	<b>GRAND FORKS, N.D.—88</b> KNOX-TV (A,N)	38,200	<b>INDIANAPOLIS, Ind.—91</b> WFBS-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	691,700
<b>DAYTONA BEACH-ORLANDO, Fla.—92</b> WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	329,000	<b>GRAND JUNCTION, Colo.—82</b> KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**28,300	<b>JACKSON, Miss.—84</b> WJTV (C); WLBT (A,N)	■274,300
<b>DECATUR, Ala.—49</b> WMSL-TV† (C,N)	†41,300	<b>GRAND RAPIDS-KALAMAZOO, Mich.—92</b> WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	■556,800	<b>JACKSON, Tenn.—76</b> WDXI-TV (A,C)	64,200
<b>DECATUR, Ill.—83</b> WTVP† (A)	†126,400	<b>GREAT BEND, Kan.—84</b> KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**139,100	<b>JACKSONVILLE, Fla.—87</b> WJXT (C,A); WFGA-TV (N,A)	268,500
<b>DENVER, Colo.—91</b> KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	373,900	<b>GREAT FALLS, Mont.—85</b> KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	57,300	<b>JEFFERSON CITY-COLUMBIA, Mo.—84</b> KRCC-TV (A,C); KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,700
<b>DES MOINES, Iowa—91</b> KRNT-TV (C); WHO-TV (N)	267,300	<b>GREEN BAY, Wis.—90</b> WBAY-TV (C); WFRV (N); WLUK-TV (A)	311,900	<b>JOHNSON CITY-KINGSPORT, Tenn.—</b> <b>BRISTOL, Va.—78</b> WJHL-TV (A,C); WCYB-TV (A,N)	190,100
<b>DETROIT, Mich.—96</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,599,900	<b>GREENSBORO-WINSTON-SALEM, N.C.—87</b> WFMY-TV (A,C); WSJS-TV (N)	394,000	<b>JOHNSTOWN, Pa.—91</b> WARD-TV† (A,C); WJAC-TV (N,A)	578,600 ††
<b>DICKINSON, N.D.—81</b> KDIX-TV (C)	18,400	<b>GREENVILLE-SPARTANBURG, S.C.,</b> <b>ASHEVILLE, N.C.—85</b> WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); †† WISE-TV† (C,N)	446,400	<b>JOPLIN, Mo.—PITTSBURG, Kan.—82</b> KODE-TV (A,C); KOAM-TV (A,N)	144,500
<b>DOTHAN, Ala.—78</b> WTVY (A,C)	114,300	<b>GREENVILLE-WASHINGTON, N.C.—84</b> WNCT (A,C); WITN (N)	■218,000	<b>JUNEAU, Alaska—69</b> KINY-TV (C)	2,300
<b>DULUTH, Minn.—SUPERIOR, Wis.—88</b> KDAL-TV (C); WDSM-TV (A,N)	161,300	<b>GREENWOOD, Miss.—78</b> WABG-TV (C)	77,500	<b>KALAMAZOO-GRAND RAPIDS, Mich.—92</b> WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	■556,800
<b>DURHAM-RALEIGH, N.C.—85</b> WTVD (C,N); WRAL-TV (A,N)	353,300	<b>HANNIBAL, Mo.—QUINCY, Ill.—87</b> KHQA (C,A); WGEM-TV (A,C)	160,300	<b>KANSAS CITY, Mo.—90</b> KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	611,300
<b>EAU CLAIRE, Wis.—86</b> WEAU-TV (A,C,N)	88,700	<b>HARLINGEN-WESLACO, Tex.—81</b> KGBT-TV (A,C); KRCV-TV (A,N)	*70,500	<b>KEARNEY, Neb.—86</b> KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**101,100
<b>EL DORADO, Ark.—MONROE, La.—80</b> KTVE (A,N); KNOE-TV (A,C)	169,000	<b>HARRISBURG, Ill.—81</b> WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	**192,600	<b>KLAMATH FALLS, Ore.—88</b> KOTI-TV (A,C,N)	26,900
<b>ELKHART-SOUTH BEND, Ind.—66</b> WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	■†143,400	<b>HARRISBURG, Pa.—83</b> WHP-TV† (C); WTPA† (A)	†129,400	■ 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.	
<b>EL PASO, Tex.—88</b> KELP-TV (A); KROD-TV (C); KTSM-TV (N)	*108,900	<b>HARRISONBURG, Va.—78</b> WSVA-TV (A,C,N)	68,900		
<b>ENID, Okla. (See Oklahoma City)</b>		<b>HARTFORD-NEW HAVEN-NEW</b> <b>BRITAIN, Conn.—95</b> WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N); WHCT†	726,500 †334,500		
<b>EPHRATA, Wash.—39</b> KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†5,600	<b>HASTINGS, Neb.—86</b> KHAS-TV (N)	103,300		
<b>ERIE, Pa.—91</b> WICU-TV (A); WSFE-TV† (C,N) (Includes CATV Homes)	172,600 †61,100				
<b>EUGENE, Ore.—88</b> KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**104,000				
<b>EUREKA, Calif.—86</b> KIEM-TV (A,C); KVIQ-TV (A,N)	55,000				
<b>EVANSVILLE, Ind.—HENDERSON, Ky.—83</b> WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	217,300 †115,900				

Market & Stations—% Penetration	TV Homes
<b>KNOXVILLE, Tenn.—77</b> WATE-TV (N); WBIR-TV (C); WTVK† (A)	247,100 †43,800
<b>LA CROSSE, Wis.—87</b> WKBT (A,C,N)	110,400
<b>LAFAYETTE, La.—83</b> KLFY-TV (C); KATC (A) (Includes CATV Homes)	■120,000
<b>LAKE CHARLES, La.—83</b> KPLC-TV (N)	104,300
<b>LANCASTER, Pa.—89</b> WCAL-TV (C,N)	570,200
<b>LANSING, Mich.—93</b> WJIM-TV (C,A); WILX-TV (N) (Onondaga)	368,500
<b>LAREDO, Tex.—80</b> KCNS-TV (A,C,N)	14,400
<b>LA SALLE, Ill. (See Peoria, Ill.)</b>	
<b>LAS VEGAS-HENDERSON, Nev.—92</b> KLAS-TV (C); KSHO-TV (A); KORK-TV (N)	52,700
<b>LAWTON, Okla. (See Wichita Falls, Tex.)</b>	
<b>LEBANON, Pa.—86</b> WLYH-TV† (A)	†117,100
<b>LEWISTON, Idaho—86</b> FLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,600
<b>LEXINGTON, Ky.—56</b> WLEX-TV† (N); WKYT† (A,C)	†71,900
<b>LIMA, Ohio—68</b> WIMA-TV† (A,C,N)	†45,700
<b>LINCOLN, Neb.—87</b> KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	***207,900
<b>LITTLE ROCK, Ark.—80</b> KARK-TV (N); KTHV (C); KATV (A)	238,300
<b>LOS ANGELES, Calif.—97</b> KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†	3,058,900 †††
<b>LOUISVILLE, Ky.—84</b> WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	420,600 †††
<b>LUBBOCK, Tex.—88</b> KCBD-TV (N); KLBK-TV (C,A)	122,500
<b>LUFKIN, Tex.—80</b> KTRE-TV (N,C,A)	58,800
<b>LYNCHBURG, Va.—85</b> WLVA-TV (A)	174,200
<b>MACON, Ga.—83</b> WMAZ-TV (A,C,N)	119,400
<b>MADISON, Wis.—88</b> WISC-TV (C); WKOW-TV† (A); WMTV† (N)	249,500 †109,700
<b>MANCHESTER, N.H.—90</b> WIMUR-TV (A)	151,900
<b>MANKATO, Minn.—85</b> KEYC-TV (C)	110,300
<b>MARINETTE, Wis. (See Green Bay)</b>	
<b>MARQUETTE, Mich.—88</b> WLUC-TV (C,N,A)	60,200
<b>MASON CITY, Iowa—89</b> KGLO-TV (C)	166,800
<b>MAYAGUEZ, P.R.</b> WORA-TV	††
<b>MEDFORD, Ore.—89</b> KBES-TV (A,C); KMED-TV (N)	43,600
<b>MEMPHIS, Tenn.—81</b> WHSQ-TV (A); WMCT (N); WREC-TV (C)	497,600
<b>MERIDIAN, Miss.—82</b> WTOK-TV (A,C,N)	131,000
<b>MESA-PHOENIX, Ariz.—89</b> KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	251,900



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### ON THE NETWORKS: TELECAST 1962-1963

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The current TV season brings on 30 new shows to join with the old in providing 73.5 hours a week of primetime entertainment. This reprint is a three-page gatefold, TELECAST, which shows in words and pictures what the nighttime competition looks like.

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Market & Stations—% Penetration	TV Homes
MIAMI, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	652,500
MIDLAND-ODESSA, Tex.—91 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	106,700 ††
MILWAUKEE, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	646,900 †171,500
MINNEAPOLIS-ST. PAUL, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	752,900
MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	38,400
MISSOULA, Mont.—84 KMSO-TV (A,C)	57,800
MITCHELL, S.D.—84 KORN-TV (A,N)	31,500
MOBILE, Ala.—84 WALA-TV (N); WKRC-TV (C); WEAR-TV (A) (Pensacola)	280,400
MONAHANS, Tex.—88 KVKM-TV (A)	33,000
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	169,000
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	165,700 †46,400
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†22,900
NASHVILLE, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	444,700
NEW HAVEN-NEW BRITAIN- HARTFORD, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	726,500 †334,500
NEW ORLEANS, La.—89 WDSU-TV (N); WVUA-TV (A); WWL-TV (C)	435,900
NEW YORK, N.Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,510,300
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	313,400
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,100
OAK HILL, W.Va.—81 WOAY-TV (A,C)	89,500
OAKLAND-SAN FRANCISCO, Calif.—93 KTUU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,406,400
ODESSA-MIDLAND, Tex.—91 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	106,700 ††
OKLAHOMA CITY, Okla.—88 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	348,900
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	324,200
ORLANDO-DAYTONA, Fla.—92 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	329,000
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,100
PADUCAH, Ky.—80 WPSD-TV (N)	193,000
PANAMA CITY, Fla.—83 WJHG-TV (A,N)	29,400
PARKERSBURG, W.Va.—54 WTAP† (A,C,N)	†22,600
PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV† Yakima, Wash.)	†31,300
PEMBINA, N.D.—82 KCND-TV (A)	14,700

Market & Stations—% Penetration	TV Homes
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	168,500
PHILADELPHIA, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,086,400
PHOENIX-MESA, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	251,900
PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,500
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,248,100
PLATTSBURG, N.Y.—89 WPTZ (A,N)	124,800
POLAND, SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.)	329,800
PONCE, P. R. WSUR-TV; WRIK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	166,600
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	230,300
PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	476,000
PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	22,900
PROVIDENCE, R. I.—95 WJAR-TV (A,N); WPRO-TV (C)	709,600
PUEBLO-COLORADO SPRINGS, Colo.—87 KOAA-TV (N); KKTU (C); KRDO-TV (A)	98,500
QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	160,300
RALEIGH-DURHAM, N.C.—85 WRAL-TV (A,N); WTVZ (C,N)	353,300
RAPID CITY, S.D.—86 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.)	56,700
REDDING, Calif.—87 KVIP-TV (A,N)	83,200
RENO, Nev.—90 KOLO-TV (A,C,N)	49,200
RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††
RICHMOND, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	300,800
RIVERTON, Wyo.—83 KWRB-TV (C,N,A)	12,700
ROANOKE, Va.—85 WDBJ-TV (C); WSLV-TV (A,N)	325,200
ROCHESTER, Minn.—89 KROC-TV (N)	145,700
ROCHESTER, N.Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	329,400
ROCKFORD, Ill.—92 WREX-TV (A,C); WTOV† (N)	210,300 †105,900
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	332,300

■ 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.



Market & Stations—% Penetration	TV Homes
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—88 KSVS-TV (A,C,N)	■15,400
SACRAMENTO-STOCKTON, Calif.—93 KXTV (C); KCRA-TV (N); KOVR (A)	474,600
SAGINAW-BAY CITY-FLINT, Mich.—93 WKNX-TV† (C); WNEM-TV (N); WJRT (A)	395,600 †61,300
ST. JOSEPH, Mo.—85 KFEQ-TV (C,A)	143,500
ST. LOUIS, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	840,900
ST. PAUL-MINNEAPOLIS, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	752,900
ST. PETERSBURG-TAMPA, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	474,200 †295,500
ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
SALINAS-MONTEREY, Calif.—89 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	°°230,000
SALISBURY, Md.—68 WBOC-TV† (A,C)	†34,200
SALT LAKE CITY, UTAH—91 KSL-TV (C); KCPX (A); KUTV (N)	266,400
SAN ANGELO, Tex.—84 KCTV (A,C,N)	29,400
SAN ANTONIO, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	■345,200 ††
SAN DIEGO, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	°336,400
SAN FRANCISCO-OAKLAND, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,406,400
SAN JOSE, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	319,800
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—90 KEYT (A,C,N)	76,600
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	118,000
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	°°426,400
SCRANTON-WILKES-BARRE, Pa.—81 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†292,700
SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	°594,700
SELMA, Ala.—74 WSLA-TV	13,800
SHREVEPORT, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	■298,000
SIoux CITY, Iowa—89 KTIV (A,N); KVTV (A,C)	165,400
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.)	°°224,600
SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	■143,400

Market & Stations—% Penetration	TV Homes
SPARTANBURG-GREENVILLE, S.C.— ASHEVILLE, N.C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); †† WISE-TV†	446,400
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	264,000
SPRINGFIELD, Ill.—75 WICS† (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)	°°†167,300
SPRINGFIELD-HOLYOKE, Mass.—91 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	°°†180,800
SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	■128,500
STEUENVILLE, Ohio—90 WSTV-TV (A,C)	450,200
STOCKTON-SACRAMENTO, Calif.—93 KOVR (A); KCRA (N); KXTV (C)	474,600
SUPERIOR, Wis.—DULUTH, Minn.—88 WDSM-TV (N,A); KDAL-TV (C)	161,300
SWEETWATER, Tex.—89 KPAR-TV (A,C)	57,100
SYRACUSE, N.Y.—93 WHEN-TV (C); WSYR-TV (N); WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	°°467,800
TACOMA-SEATTLE, Wash.—93 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	°594,700
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—81 WCTV (C)	183,700
TAMPA-ST. PETERSBURG, Fla.—92 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	474,200 †295,500
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	■°°139,800
TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	183,900
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N)	392,400
TOPEKA, Kan.—87 WIBW-TV (C,A,N)	129,500
TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	■°°41,200
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	°°426,400
TUCSON, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	110,000
TULSA, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A)	326,600
TUPELO, Miss.—80 WTWV (N)	62,700
TWIN FALLS, Idaho—88 KLIX-TV (A,C,N)	30,500
TYLER, Tex.—83 KLTV (A,C,N)	136,400
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	162,400
VALLEY CITY, N.D.—84 KXJB-TV (C) (See also Fargo, N.D.)	152,200
WACO-TEMPLE, Tex.—85 KWTX-TV (A,C); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	■°°139,800

Market & Stations—% Penetration	TV Homes
WASHINGTON, D.C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	902,100
WASHINGTON-GREENVILLE, N.C.—84 WITN (N); WNCT (A,C)	■218,000
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	306,500
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	132,800
WESLACO-HARLINGEN, Tex.—81 KRGV-TV (N,A); KGBT-TV (A,C)	°70,500
WEST PALM BEACH, Fla.—91 WEAT-TV (A); WPTV (N)	113,100
WESTON, W.Va.—84 WJPB-TV (A)	98,800
WHEELING, W.Va.—89 WTRF-TV (A,N)	312,300
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV; KAYS-TV, Hays, KTVG, Ensign, and KLOE-TV, Goodland, satellites to KTVH)	°°351,400
WICHITA FALLS, Tex.—87 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	143,800
WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,700
WILLISTON, N.D.—81 KUMV-TV (N,A)	30,300
WILMINGTON, N.C.—83 WECT (A,N,C)	126,900
WINSTON-SALEM-GREENSBORO, N.C.—87 WSJS-TV (N); WFMY-TV (A,C)	394,000
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 KNDO-TV†, Richland, Wash.)	°°†38,900
YORK, Pa.—58 WSBA-TV† (A)	†44,000
YOUNGSTOWN, Ohio—68 WFMI-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†175,700
YUMA, Ariz.—83 KIVA (C,N,A)	27,100
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,300

■ 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.

TV MARKETS	
1—channel markets	158
2—channel markets	61
3—channel markets	64
4—(or more)—channel markets	18
Total U.S. markets	301
Commercial stations U.S. & possessions	562



## EDITORIAL

### A REAL NEED FOR NEW YEAR'S RESOLUTION

IN THE first month of a new year television finds itself in an anomalous position. It is attracting more advertising revenue than ever before, but more and more advertisers and their agencies are expressing discontent with this or that practice in television advertising. It is enforcing more rigid standards of advertising acceptance than have ever been applied, but is still being accused of harboring commercial excesses. It is spending more money for more programs of greater diversity, but it is drawing very little praise from influential critics. In response to protests of a year or so ago, it has reduced the incidence of crime and violence, but as a reward it has aroused the new complaint that programming is bland. News and information programming has been fantastically expanded, but the professional goaders who not long ago were deploring television's lack of journalistic enterprise are now asserting that television ought to be doing more to elevate the culture of the country.

The more television does, the less it is credited with doing. Among some articulate elements of our society it has become unfashionable to acknowledge that television does anything well. This condition is being aggravated by certain professional agitators who stand to benefit from the creation of unrest. But if broadcasters are disturbed by the agitation, they are doing little to counteract it.

The unpalatable truth is that broadcasters are pliantly submitting to a calculated effort by the Kennedy administration to remake the program structure of American television. No matter what motives lie behind this campaign—a genuine interest in improving television, a craving for personal publicity, a desire to perpetuate political power through the use of a cowed television system as a propaganda instrument—the tactics of the campaign are clear. For nearly two years under the chairmanship of the Kennedy appointee, Newton Minow, the Federal Communications Commission has kept telling the public it is getting less than it deserves from television and has kept cultivating the impression that the government is the public's only hope of getting more. There can be no doubt that these tactics have fomented disenchantment. An accusation that is made repeatedly, without effective rebuttal, eventually acquires acceptance as fact.

As we say, rebuttal has been ineffective.

Newton Minow appears again and again on national television programs to explain what is wrong with television. None of his appearances is followed by a program explaining what is right.

Commissioner Robert E. Lee proposes an FCC rule limiting the number of television commercials, although he offers no evidence of public demand for his rule. The response of the National Association of Broadcasters is a drive to recruit more subscribers to the NAB's television code which contains the same commercial limitations.

Without effective protest from broadcasters, the FCC holds a hearing on local programming in Chicago. Nothing is proved except that Chicago newspapers are glad to print testimony that smears a rival advertising medium, but the Commission says—without effective rebuttal from the broadcasters—that it has discovered valuable facts, and it sets another local hearing for Omaha.

The FCC staff begins writing letters raising questions about the programming proposed by applicants for television station license renewals. A station obtains clearance by taking the hint and agreeing to put into prime time the local discussion show that the FCC letter had suggested.

Among broadcasters whose license to do business depends on the whims of the FCC there is an understandable disinclination to take individual action that may affront the Commission or its staff. Unfortunately for the future of television, the docility of individuals has been extended to the group. The NAB, which is supposed to defend the rights of broadcasters against the encroachments of the government, has been pursuing a policy of conciliation for approximately the same time that the FCC has pursued its policy of intervention. If some NAB members object to the association's current policy, there are others who rally to the slogan: "Don't rock the boat."

More and more the broadcasters are being put on the defensive by the tactics of the FCC. While collectively providing the most extraordinary profusion of amusement and enlightenment the world has ever known, they are being abused for petty imperfections. The longer they accept abuse unprotestingly, the more abuse they will get. A quality that now is missing in broadcasting needs to be restored. The name for it is guts.

# TV Camera of the Sixties!



Distinctive silhouette of "TK-60", television studio camera that's years ahead in performance.

After five years of intensive development and two years of field testing, the TK-60 advanced studio TV camera is here! Big picture 4½" image orthicon pickup tube combines with stabilized circuits, ease of camera set-up, and simplicity of operation to make it every inch the TV Camera for the "sixties". Here's a great new monochrome camera that's sure to be a success with producers and station-men alike! The TK-60 produces pictures of sensationally new quality... over extended periods, without alignment delays. You can control contrast and mood as never before. You can produce tapes and live commercials that show the client's product in sparkling, life-like detail, with effects not possible on any other camera. Where striking picture quality can mean stepped-up product sales, this is the camera that "says it" and "sells it" best! See the RCA Broadcast Representative for the complete story Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



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