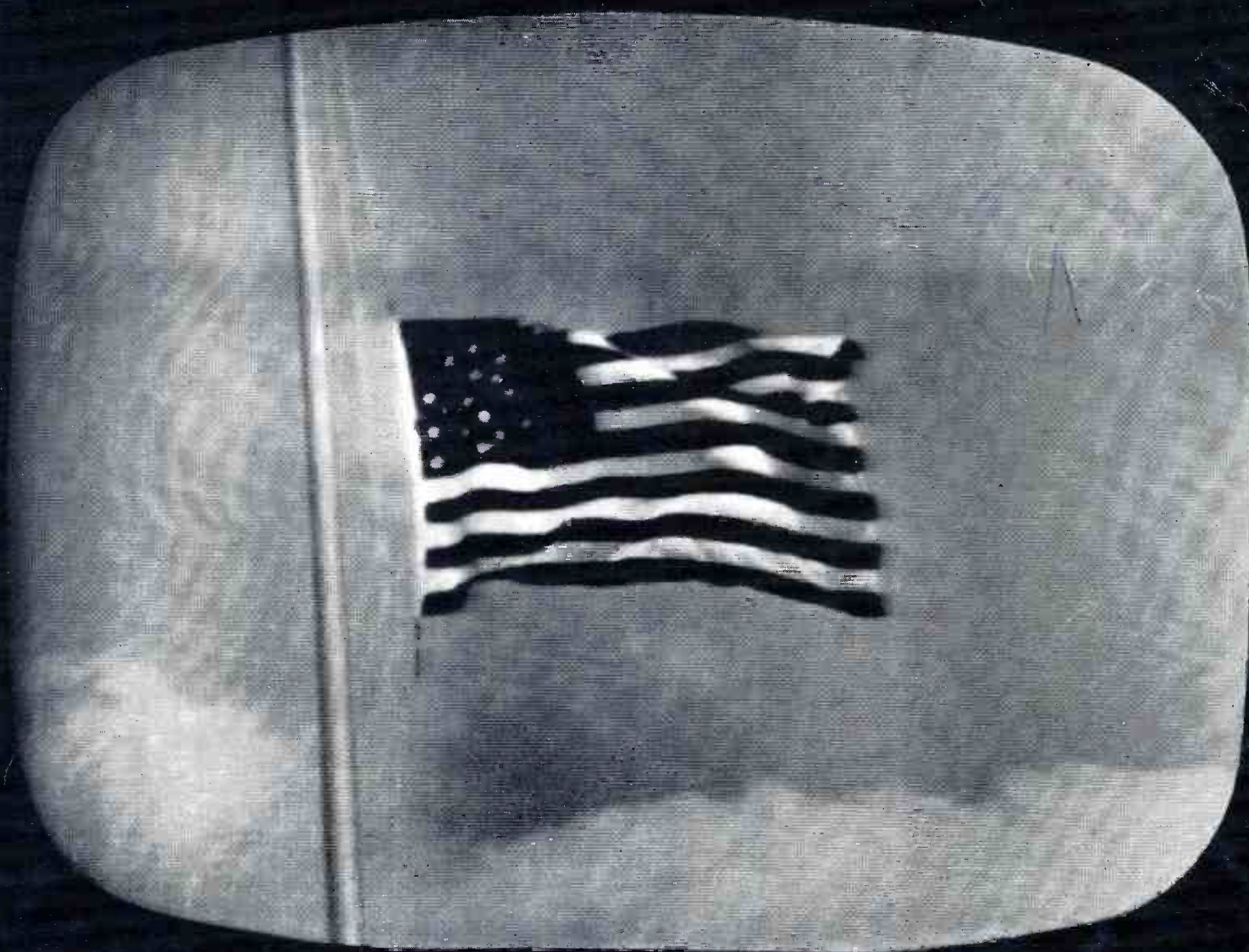


January 1964 Vol. XXI No.1 One Dollar

TELEVISION

WHILE A NATION MOURNED

*How television mastered its medium
to give history its most public moments*

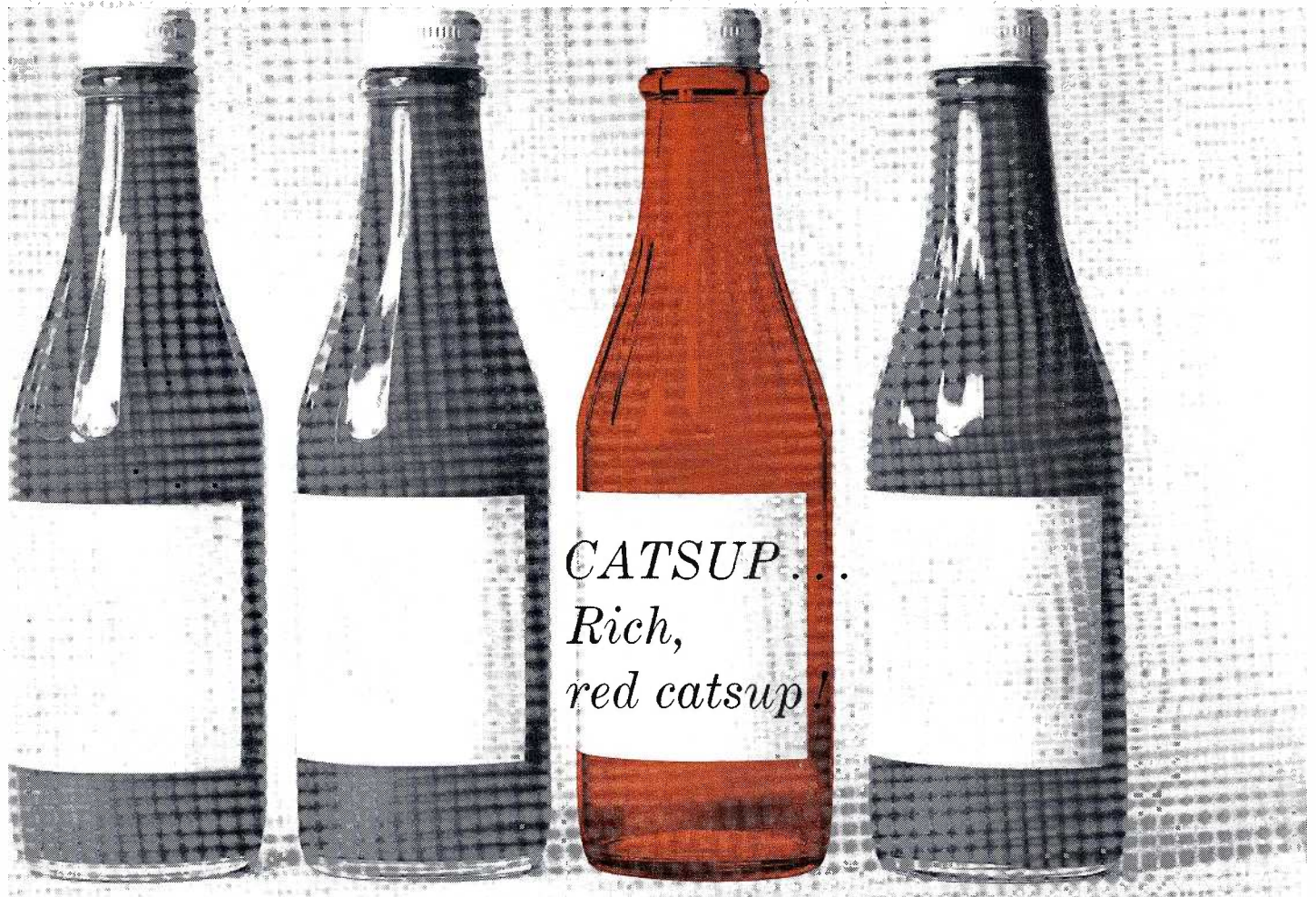


Spot: Television's
emerging media giant

Pilots: Where next
season is coming from

NL&B's hard look
at media practices

Models: The names
behind the sell



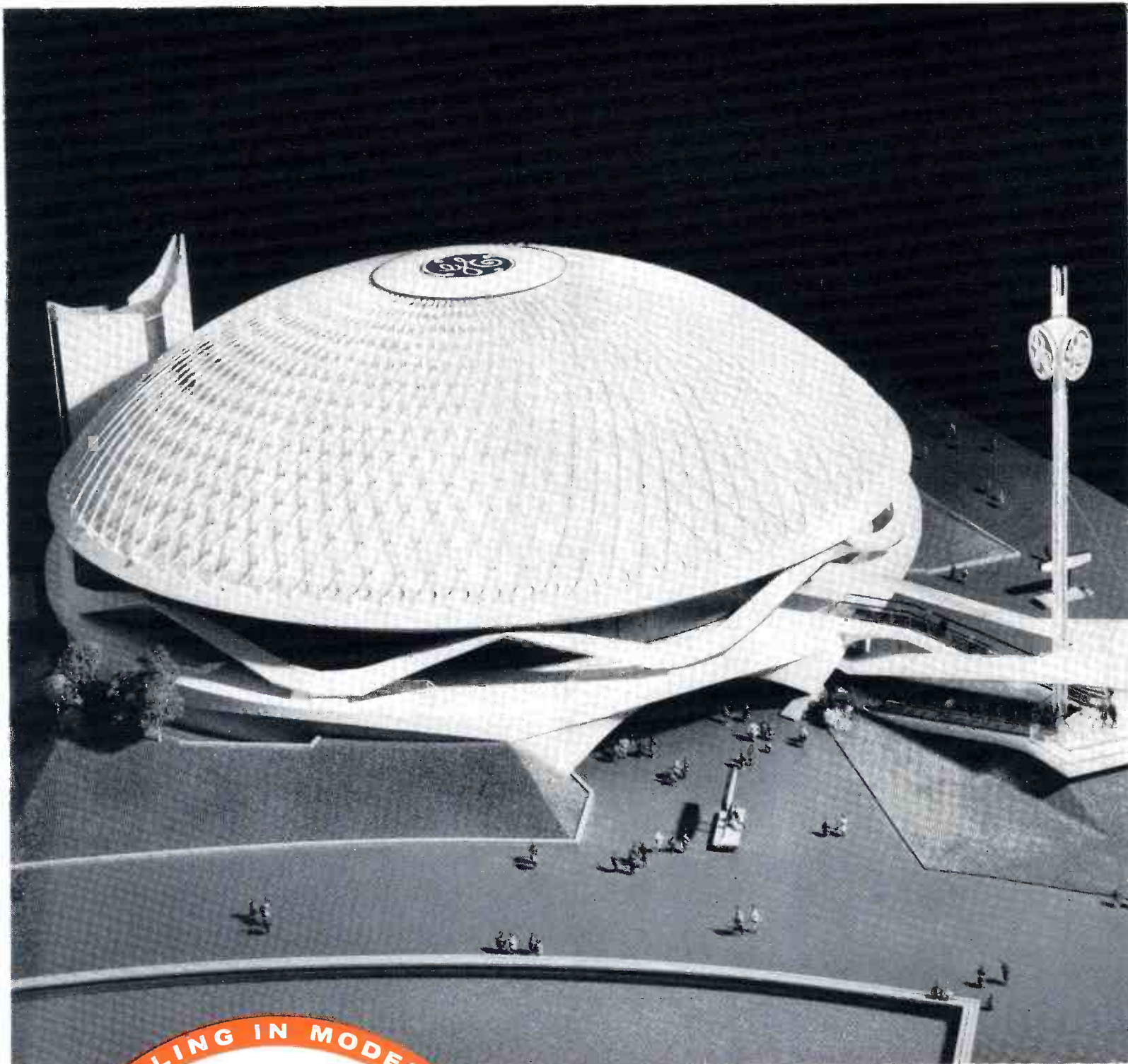
NO QUESTION ABOUT IT! And there won't be any question either of what your product—or your brand—really looks like when your customers see it on TV, if you give your commercials the PLUS OF COLOR. Color is for real. People see color . . . think color . . . buy color!

Even if your present TV commercial must run as black-and-white, film it in color. Then you can go any direction if need be. Even in black-and-white, your commercials will have more visual impact. Shades and subtleties will stand out as never before! And, from the same EASTMAN Color Negative, you can make excellent panchromatic prints. What's more, you'll be gaining experience with color . . . building a backlog of color material today for use tomorrow.

For the purchase of film, service, and technical queries, write or phone: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY, Rochester, N.Y., 14650**, or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . .

EASTMAN FILM



MODEL OF THE GENERAL ELECTRIC COMPANY PAVILION
FOR THE 1964-1965 NEW YORK WORLD'S FAIR

MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

Today's important national advertisers face increasingly aggressive competition in constantly shifting markets. They must be flexible, yet able to saturate with impact. That's why they turn to the modern medium of Spot Television. You'll find an impressive and growing number of them using Spot TV.

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

What makes a great salesman?

It is hard to realize today that the cash register met stubborn sales resistance when it was first introduced—from storekeepers who looked skeptically upon this “new-fangled machine,” and from hostile clerks who were accustomed to pilfering from open cash drawers and feared the so-called “thief-catcher.” In order to overcome this resistance, John H. Patterson was forced to create a demand for his National Cash Registers where no demand existed. In the process, he also created “the science of selling.”

Patterson recognized that the selling organization is the most important single asset of a business, and that it must be trained. He originated many of the sales ideas used today, including the flip-chart sales presentation, the sales manual, the sales convention, and the sales training school. Above all, Patterson insisted that the NCR salesman know his prospect’s business as well as his own. He even had model stores built with dummy merchandise so his salesmen could study the techniques of retailing.

Storer, too, believes in thorough knowledge of its markets and consumers. Only in this way can Storer stations fulfill their promise to deliver programming geared to each community’s special tastes and preferences. This individualized program planning, coupled with efficient operation and management, turns more listeners and viewers into *buyers*. In Milwaukee, Storer’s great salesman is WITI-TV, an important station in an important market.

| | | | | | |
|----------------------------|-----------------------------|----------------------------|---------------------------|--------------------------|---------------------------|
| LOS ANGELES <i>KGBS</i> | PHILADELPHIA <i>WIBG</i> | CLEVELAND <i>WJW</i> | NEW YORK <i>WHN</i> | TOLEDO <i>WSPD</i> | DETROIT <i>WJBK</i> |
| MIAMI <i>WGBS</i> | MILWAUKEE <i>WITI-TV</i> | CLEVELAND <i>WJW-TV</i> | ATLANTA <i>WAGA-TV</i> | TOLEDO <i>WSPD-TV</i> | DETROIT <i>WJBK-TV</i> |





TELEVISION

THE FOUR DAYS *November 22, 23, 24 and 25 will never be forgotten by any American who was alive and able to watch a television set in that tragic time. The nation's blackest hours were the medium's brightest. From coast-to-coast the television industry rallied to a staggering performance in reporting to nation and world the assassination of John F. Kennedy and the swift succession of events which followed it. What it did, who did it and how it was done are detailed from beginning to end in this special report* **7**

THE MEDIA COMPETITION: SPOT TV *TELEVISION MAGAZINE's series on the competitive posture of the major national advertising media now turns its focus closer to home. After examining magazines, newspapers, radio, outdoor and direct mail and how each stands in the market place, the series now takes up television. This issue examines spot TV, long the junior partner in television's national picture, fast becoming the senior one* **34**

WHAT'S IN STORE FOR '64 *Those men charged with arranging the program destinies of the three television networks have long since turned their major concern away from the current season and ahead to 1964-65 problems. By the middle of this month they will have made most of the final decisions about what will leave the air this spring and what will return instead next fall. This story tells how the business of program selection has changed in the fast-moving TV world, and how next season will get that way* **38**

TODAY'S PROBLEM: TOMORROW'S DEMANDS *At Needham, Louis & Brorby in Chicago the emphasis is on the future, and getting ready for it. The agency has recently completed a major examination of all its assets in terms of how they'll stack up against 1970's advertising demands. A major part of that examination—that dealing with media—is presented in this issue. It's a candid analysis by one set of agency professionals that will be appreciated by all others . . .* **42**

CLOSEUP: TV'S STAR SALESMEN *The business of being a TV model—or spokesman, or voice, or personality or any of many commercial specialists—is a big business indeed. It attracts the established celebrity and the unknown alike—and pays both well. It has created many stars of its own, and provided a showcase for many talents other than just face and form. A depth report on a key element in TV advertising—the people who make it work* **44**

DEPARTMENTS

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| FOCUS ON NEWS | 10 | LETTERS | 21 | TELESTATUS | 77 |
| FOCUS ON PEOPLE | 14 | | | EDITORIAL | 84 |

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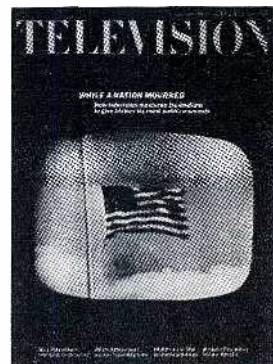
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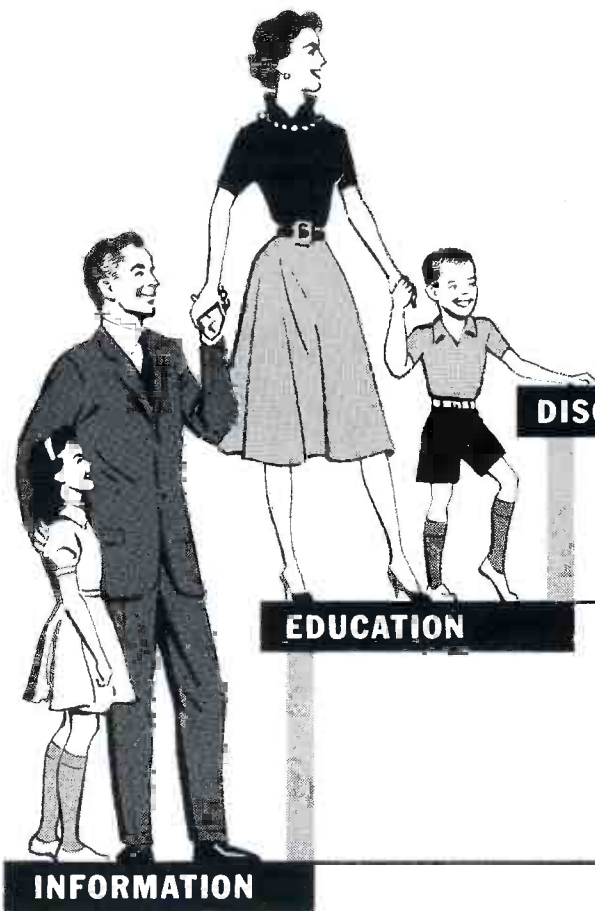
Cover • Ask 10 people what scene from TV's 4-day coverage of the President's death and its aftermath is etched most vividly in their minds and you'll get as many answers. Ours: this shot of the flag at half mast. The cover story will evoke memories both for those who watched TV's performance in that time and those who were part of it.



CBS NEWS PHOTO

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ENTERTAINMENT

Top names in show business, outstanding variety shows, situation comedy, compelling drama, first-on-TV motion pictures.

CULTURE

Finest in music and drama through such outstanding programs as Bell Telephone Hour, Hallmark plays, NBC Opera, school bands, area choral groups.

DISCUSSION

"Panel 8", regional show, featuring experts in various regional activities; interviews on "Today on 8", regional news show; NBC discussion/panel programs.

EDUCATION

In cooperation with 14 area colleges and Pennsylvania Department of Public Instruction, WGAL-TV presents college, high school, and elementary programs for in-school and home viewing--plus NBC educational programs.

INFORMATION

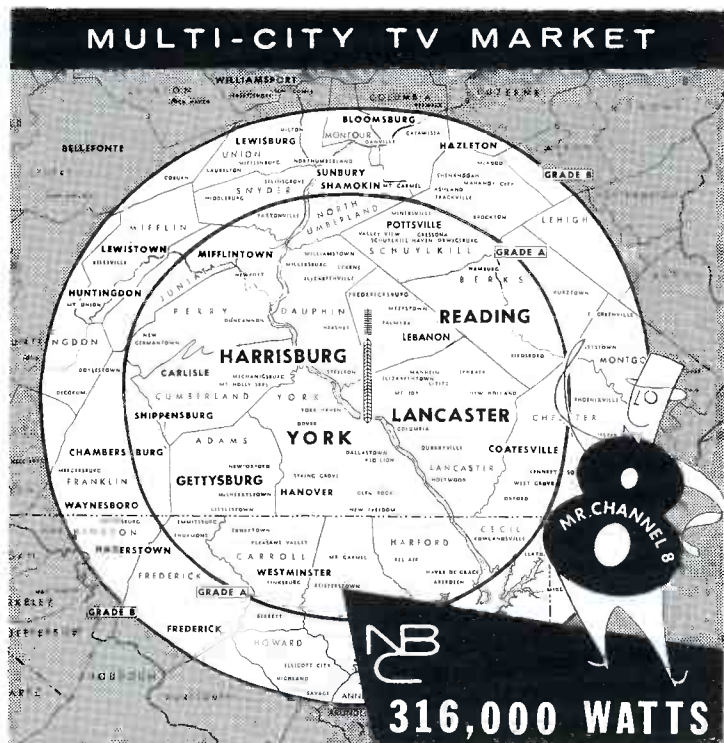
News, weather, sports. Filmed regional events, AP news, direct line from U.S. Weather Bureau at Harrisburg, sports score ticker, telephoto receiver, videotape recorders.

WGAL-TV creative programming steps up listener loyalty

Channel 8 is watched more than any other station in the Lancaster, Harrisburg, York, and Lebanon area* because its programs are geared to serve all viewers.

*Statistics based on ARB data and subject to qualifications issued by that company, available upon request.

WGAL-TV
Channel 8
Lancaster, Pa.
 STEINMAN STATION • Clair McCollough, Pres.



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



WE'VE GOT A WAY WITH WOMEN

*... as we've been
telling you all year*

This affair between WJBK-TV and the big spending Detroit area gals is no off-again, on-again romance! Summer, winter, spring and fall, they love Channel 2's stimulating entertainment, like our full hour of dinnertime news, our great syndicated shows and top-flight movies and the best of CBS. They watch, then they BUY . . . and how! Moral: Your best buy in the booming 5th Market is the station that really reaches women viewers. Call your STS man for avails.

WJBK-TV

DETROIT



2

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|----------------------|---------------------|---------------------|--------------------|-------------------|----------------------|--|
| MILWAUKEE WITI-TV | CLEVELAND WJW-TV | ATLANTA WAGA-TV | DETROIT WJBK-TV | TOLEDO WSPD-TV | NEW YORK WHN | IMPORTANT STATIONS IN IMPORTANT MARKETS |
| MIAMI WGBS | CLEVELAND WJW | LOS ANGELES KGBS | DETROIT WJBK | TOLEDO WSPD | PHILADELPHIA WIBG | |

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

The season to be psychic; RCA rings out the old on a merry note

THE beginning of a new year is a time for weather gauging, omens, portents; it's a time for prognostication, sooth-saying, prediction. What kind of business year will 1964 be? The signs, the forecast, the general prognosis clearly indicates a limited upwards year, a period of prosperous normalcy, a span "when things don't fall apart, but don't offer reason for much more optimism."

It will be another year when the dry rot of lurking recession vies with inherent opportunities for growth. The sales potentials of the nation, aided by advertising, figures to come out on top, but the margin of difference may be narrow.

Still the dying notes of the old year seemed to ring out with promise for the new one. The Federal Reserve Board reported that industrial production in November (the last month that such figures were available as this was written) crept up to a record for the second consecutive month. Sales of department stores across the country were running far ahead of the previous year, it was disclosed in mid-December. The nation's two largest automobile makers, General Motors and Ford, exuded confidence about the pace of the economy. Both forecast that industry car sales would top 7 million units in 1964 for the third consecutive year. Arno H. Johnson, vice president and senior economist, J. Walter Thompson Co., predicted a 15% increase over the 1963 level in total standard of living expenditures to about \$420 billion by the end of 1964 or early 1965 compared with \$370 billion in 1963. "... Shouldn't we," he asked an advertis-

ing group, "encourage a step-up of at least 15% in selling and advertising effort?"

Closer to the television industry hearth, Television Bureau of Advertising president Norman E. Cash prophesied that investment in television during the remainder of this decade will grow twice as fast as investments in all other advertising media. Advertisers, Cash said, will fatten their TV budgets from about \$1.7 billion in 1963 to \$3.3 billion in 1970, an increase which will almost double today's spending in the next seven years. Total ad expenditures will hardly keep pace with this tremendous upsurge in TV spending, Cash suggested. They will rise from \$12 billion to \$18 billion, up 50%.

While economists and their ilk were speculating about things to come, a company important to the broadcasting community was cashing in on things already accomplished. Since the infant days of radio, the National Broadcasting System and Columbia Broadcasting System have been going at each other competitively with a tenacity and vigor that is in the best keeping with standard free enterprising operating procedure. Macy's doesn't tell Gimbel's, you get more shaves with Personna stainless steel blades than you get with the bleep brand or the other bleep brand, and anything CBS or NBC can do the other can do better.

In November CBS did very well. It announced a record nine months' earnings and a proposed two-for-one stock split ["Focus on Business," TELEVISION MAGAZINE, December 1963]. So how does

the Radio Corporation of America, NBC's corporate parent, answer CBS Inc.'s challenge? It comes back with an equally impressive December and proposes a three-for-one common stock split.

RCA stockholders' month of good cheer and surprise bounties started out on a multimillion dollar note. The Grumman Aircraft Engineering Co., Bethpage, N.Y., awarded RCA a \$25.5 million contract (still, however, subject to final approval by the National Aeronautics & Space Administration) to build a radar system for the space ship under development that someday may take two astronauts to the moon. The contract, RCA indicated, may be only the first of five such hefty ones it will snare to cover various electronics work still to be performed on the lunar craft.

This heady news was topped off a few days later by an announcement concerning items more closely related to the television industry. In the first 10 months of 1963, RCA said, it sold more television sets than it did in all 1962. Dollar sales of color and black-and-white receivers were reportedly running at a record pace, and it was expected that the trend would continue into this year.

Color TV set sales to dealers for the period, RCA claimed, were 59% ahead of 1962's record and sales of black-and-white sets were up 10%. Company officials estimated that industry color sales were running at an annual rate of about 750,000 receivers. The gains were traced partially to the swing in the nation to multiple set ownership.

But the best news to stockholders was

BUSINESS *continued*

left for last. Along about mid-month, the directors of the giant electronics corporation proposed a three-for-one common stock split and increased the quarterly dividend on the present shares to 45 cents a share from 35 cents. The latter increase is the second 10-cent-a-share rise in the quarterly dividend voted this year, the first coming with last April's payment which raised the rate from 25 cents to 35 cents.

The logistics for the proposed stock bonanza work out as follows: A special shareholders' meeting is scheduled for Jan. 29 when a vote will be taken on the stock-split plan. If it's approved, the split will be effective at the close of business Jan. 31, with stock distribution taking place about March 2. In addition, the RCA board of directors declared intentions of granting a 15 cent dividend on the new stock in March, if the split is approved by shareholders. However, the directors said, the 2% common stock dividend paid in recent years in addition to cash would not be declared.

According to financial sources, the proposed stock split came as no surprise, with conjecture in recent weeks focusing only on its size.

RCA board chairman David Sarnoff, whose technical genius and leadership are probably most responsible for the company's continuing success, hinted at the good things to come in his 1962 annual letter to shareholders. Gen. Sarnoff, who makes a practice of prognosticating, and usually with remarkable acumen, said at that time: "An essential ingredient of success . . . is momentum. We believe RCA generated substantial momentum in 1962. Given a generally favorable business climate, that momentum should accelerate in the years ahead."

RCA's momentum carried it through the first nine months of 1963 to record heights. Earnings rose to a peak of \$44.2 million, or \$2.40 a share from \$34.3 million, or \$1.88 a share on fewer shares, in the 1962 period. Sales advanced to a record \$1,314,000,000 from \$1,265,500,000.

And while RCA was making it a merry Christmas with prospects for a prosperous new year for its shareholders, a multiple station organization was also making happy financial news.

Rollins Broadcasting Inc., which entered the broadcasting industry in 1948

and today consists of seven radio stations, three TV stations, outdoor advertising plants in Texas, Wilmington, Delaware and Mexico, and real estate holdings in Florida, reported a 50% increase in net earnings on an increase of 8% in revenues for six months ended Oct. 31, 1963. The board of directors of the company, whose stock is listed on the American Stock Exchange, also declared a regular quarterly dividend of 10 cents a common share, payable Jan. 24.

Rollins, which already is strongly committed to the outdoor advertising medium, paid a reported \$5 million last month to acquire outdoor advertising plants and real estate holdings of General Outdoor Advertising in Philadelphia and Washington, D. C. The acquisitions followed by less than a month the purchase by the company of similar facilities from General Outdoor in Mexico for a reported \$500,000. The transactions are believed in some financial quarters to advance the potential revenues of the company by 45%. For the six months ended Oct. 31, 1963, Rollins showed a net of \$486,385 earned on revenues of \$4,252,750. END



Perception is a most important quality for a television

station that reaches a greatly diversified audience. With its coverage of metropolitan, suburban, and rural areas, WRGB strives to be perceptive of the varied tastes of thousands of profes-

sional, commercial, industrial, and agricultural workers and their families. Perceptive programming to this broad cross section gives WRGB excellent test market capabilities.

Perception, sensitivity, and judgement are qualities that make WRGB the top-rated

station in the important Northeastern New York

and Western New England market.

992-18

WRGB

A GENERAL ELECTRIC STATION

Albany ■ Schenectady ■ Troy

THE KATZ AGENCY, INC.
National Representatives

BMI

music is used
every day on
every TV network
...112* out of 163
regularly scheduled
shows every week

SUNDAY

The Twentieth Century CBS
Mister Ed CBS
The Ed Sullivan Show CBS
Candid Camera CBS
Lassie CBS
Look Up and Live CBS
Lamp Unto My Feet CBS
Camera Three CBS
The Original Amateur Hour CBS
The Catholic Hour CBS
The Bill Dana Show NBC
Walt Disney's Wonderful World
Of Color NBC
Grindl NBC
NBC News Encore NBC
Wild Kingdom NBC
G.E. College Bowl NBC
Discovery '63 ABC

MONDAY

To Tell the Truth CBS
I've Got a Secret CBS
The Lucy Show CBS
The Danny Thomas Show CBS
The Andy Griffith Show CBS
Wagon Train ABC
The Outer Limits ABC
Sing Along With Mitch NBC

TUESDAY

Marshall Dillon CBS
Petticoat Junction CBS
The Jack Benny Program CBS
The Garry Moore Show CBS

Redigo NBC
The Richard Boone Show NBC
The Andy Williams Show/The
Bell Telephone Hour NBC
The Fugitive ABC

WEDNESDAY

The Adventures of Ozzie
and Harriet ABC
The Patty Duke Show ABC
The Price Is Right ABC
Channing ABC
The Beverly Hillbillies CBS
The Dick Van Dyke Show CBS
The Danny Kaye Show CBS

THURSDAY

My Three Sons ABC
The Flintstones ABC
The Donna Reed Show ABC
The Jimmy Dean Show ABC
The Sid Caesar Show/
The Edie Adams Show ABC
Dr. Kildare NBC
Hazel NBC
Kraft Suspense Theatre/
Perry Como NBC
Rawhide CBS
Perry Mason CBS
The Nurses CBS

FRIDAY

International Showtime NBC
Bob Hope Presents
The Chrysler Theatre NBC

Harry's Girls NBC
The Jack Paar Program NBC
The Great Adventure CBS
Route 66 CBS
Twilight Zone CBS
The Alfred Hitchcock Hour CBS
Burke's Law ABC
The Farmer's Daughter ABC
Friday Night Fights ABC

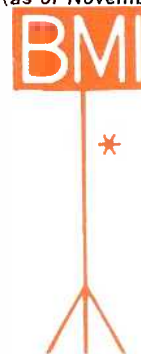
SATURDAY

The Joey Bishop Show NBC
The Ruff & Reddy Show NBC
The Hector Heathcote Show NBC
Fireball XL-5 NBC
Dennis the Menace NBC
Fury NBC
The Bullwinkle Show NBC
Exploring NBC
Sgt. Preston of the Yukon NBC
Captain Gallant NBC
NFL Pro Football Highlights NBC
The Jackie Gleason Show CBS
The Defenders CBS
Gunsmoke CBS
Quick Draw McGraw CBS
Mighty Mouse Playhouse CBS
The Adventures of Rin Tin Tin CBS
Sky King CBS
Do You Know? CBS
Hootenanny ABC
The Lawrence Welk Show ABC
The Jetsons ABC
The Magic Land of Allakazam ABC
My Friend Flicka ABC
American Bandstand ABC

DAILY SHOWS

Today NBC
Say When! NBC
Word For Word NBC
Your First Impression NBC
People Will Talk NBC
The Doctors NBC
Loretta Young Theatre NBC
The Match Game NBC
Make Room For Daddy NBC
Concentration NBC
Missing Links NBC
The Huntley-Brinkley Report NBC
The Tonight Show NBC
The Price Is Right ABC
Seven Keys ABC
Tennessee Ernie Ford Show ABC
Father Knows Best ABC
Queen For a Day ABC
Who Do You Trust? ABC
Trailmaster ABC
I Love Lucy CBS
The McCoys CBS
Pete and Gladys CBS
To Tell the Truth CBS
Captain Kangaroo CBS

*(as of November 1, 1963)



BROADCAST MUSIC, INC. 589 Fifth Avenue, N. Y. 17, N. Y.
CHICAGO • LOS ANGELES • NASHVILLE • TORONTO • MONTREAL

FOCUS ON NEWS

During a time of
tragedy, TV displays
its skill; smoking,
commercials and P&G
back in news again

ON Dec. 8, 1941, a president of the U. S. spoke about a date which would live in infamy. On Nov. 22, 1963, little less than 22 years later, another U. S. president was the victim of another day of infamy. All through the following month, as events took their course, numerous coincidences spontaneously occurred which made at least one observer marvel at the consistency with which history repeats itself.

The assassination of President Kennedy, with so many Lincolnesque overtones, a dreadful remembrance of a horrible thing past, struck with a suddenness that had to leave even the world's most alert, efficient news media struggling to catch up. Television managed to overtake the swiftly moving events with remarkable dispatch. Once astride, the electronic news medium never fell back, covering its subject with an intensity and extensiveness never before equaled. As a world listened and watched, television (and radio) met its greatest challenge with a stunning show of professionalism.

When the tragic four days of last rites were over the nation quietly but emphatically voiced a sincere thank you for a job well done. White House News Secretary Pierre Salinger expressed "appreciation on the part of Mrs. Kennedy, the family and those who served with President Kennedy to the press, radio and television for the very dignified manner in which the death of President Kennedy and the events that followed were handled."

Representative Oren Harris (D-Ark.), chairman of the House Commerce Committee, and Senator Warren Magnuson (D-Wash.), chairman of the Senate Commerce Committee, both took the floor of Congress after the President's funeral to express their personal and the nation's gratitude. Representative Claude Pepper (D-Fla.) proposed a formal congressional resolution expressing "the deep thanks of the Congress and the nation" to radio and television for their coverage. The Federal Communications Commission, through its chair-

man, E. William Henry, was also generous in its praise of broadcasters.

"Americans," said Henry, "are deeply indebted to the industry for its comprehensive, dignified coverage of the tragic and solemn events surrounding the death of President Kennedy . . . in this hour of tragedy, broadcasting achieved greatness. In meeting this tremendous challenge, the industry earned the heartfelt gratitude of people everywhere. . . ."

National Association of Broadcasters president LeRoy Collins spoke about how "every person in broadcasting should feel a warm sense of pride in being associated with this great group of free Americans who responded with such immediacy, competence and skill, and with such consummate devotion to a high sense of responsibility."

But in the wake of television's finest hours, a flood of difficulties inundated the industry. The television networks and most stations, having not carried any advertising messages for a four-day period from early Friday, Nov. 22, through Monday, Nov. 25, were faced with the awesome job of rescheduling pre-empted advertising. For a few nervous days, it appeared that many advertisers weren't interested in make-goods; they seemed to be after credit. But in an unusual appeal Norman E. Cash, president of the Television Bureau of

Advertising, wired 90 major advertisers urging them to let broadcasters reschedule spot announcements that were canceled during television's special coverage of President Kennedy's assassination.

As December moved towards the Christmas holidays, industry observers felt that about 70% of the pre-emptions already had been rescheduled or would be through the authorization of make-goods by advertisers.

There were also problems of programming. Each of the networks had to delete entertainment shows scheduled for showing the week after the tragedy because they dealt, at least in some connection, with assassination. In addition NBC-TV postponed a *White Paper* program called "Cuba: Bay of Pigs" in the belief that it was not a tasteful show to present so soon after the death of the man who was so deeply involved in the events to be depicted.

The broadcasting happenings that followed the tragic days of late November seemed insignificant by comparison. They also sounded much like variations on themes that have been played many times before.

Cigarettes and health, as they have since 1954 and especially so since a devastating report of London's Royal College of Physicians was released in early 1962, cropped up in the headlines. In a report to the clinical meeting of the American Medical Association in Portland, Ore., E. Cuyler Hammond, director of statistical research for the American Cancer Society, presented new evidence strengthening the link between cigarette smoking and higher death rates from cancer, heart disease and other disorders. Said Hammond, who periodically has been issuing such forebodings for almost 10 years, analysis of deaths among smokers in the group of 422,094 men between the ages of 40 and 89 studied for 34 months "fully confirms" that cigarettes are associated with higher mortality in every age group studied. The presentation led to a decision on the part of the AMA's House of Delegates, the association's policy-making



You can buy Houston with the rest of them

(or sell it with us)

Every other television station covering the Houston market has packages to sell you this fall. These are bargains. But, before you put your money down, consider: will you go just where everyone else is going? Prime time on weekdays and week-ends, afternoon movies on Sundays? All very nice, of course. But there's more to Houston television than three types of avails.

If you sell with KPRC-TV you pay no more, often less, than on other Houston stations. You can include all the usual time slots. *And then go on, if you like, to some decidedly unusual ones.*

The Tonight Show, for instance. Or Today. There you'll find an audience that you might think had vanished. Unspoiled, uncrowded. Clean and shining. Fairly bubbling over with buying enthusiasm.

Talk to your Edward Petry man. He'll arrange everything. Or, mail the coupon. It will help get you in the right mood. And out of the rut.

KPRC-TV

CHANNEL 2, HOUSTON TELEVISION
P. O. BOX 2222, HOUSTON 77002

Please send me free KPRC-TV sales-planning kit and money saving guide, "Houston on \$500 a Day."

Name _____

Address _____

City _____ Zone _____

State _____

My Edward Petry Man is _____

COURTESY OF SCANDINAVIAN AIRLINES SYSTEM

NEWS *continued*

group, to make an all-out investigation.

In another attack on cigarette smoking made in Chicago, Sir Robert Platt, chairman of the Royal College of Physicians Committee on Smoking and Lung Cancer, called smoking "an addiction and a very powerful one," and added "the really important thing is to prevent as far as possible the next generation from developing the habit."

Meanwhile the Public Health Service's long-awaited smoking and health report was scheduled to be made public early this month. Commented the *Wall Street Journal* about the impending disclosures: "Whatever the report's findings—and medical men almost unanimously believe they will be unfavorable to the tobacco industry—you can be assured of at least one thing: There will be no immediate rush for remedial action by the government." It was held doubtful that any meaningful curtailment of cigarette advertising would take place.

If the cigarette question seemed reminiscent, how classify the turmoil over commercial time standards? Surely this is a question that had been rearing its head almost since the birth of television. Last month the FCC took another turn at trying to bat out some kind of commercial time standard rules. It was the

commission's hope that the commercial codes of the NAB would be adopted as a basis for a single standard pertaining to commercialization. In a two-day oral argument on such proposals a string of witnesses, including communications attorneys Paul Dobin, Theodore C. Piersen and Ben C. Fisher, NAB general counsel Douglas A. Anello and A. E. Tatham, chairman of Tatham-Laird Inc. and chairman of the American Association of Advertising Agencies, opposed any regulatory rulemaking. Most of those who appeared said the FCC lacked the authority to adopt a commercialization rule and that it wasn't feasible to mold a single standard that would be equitable for all broadcasters.

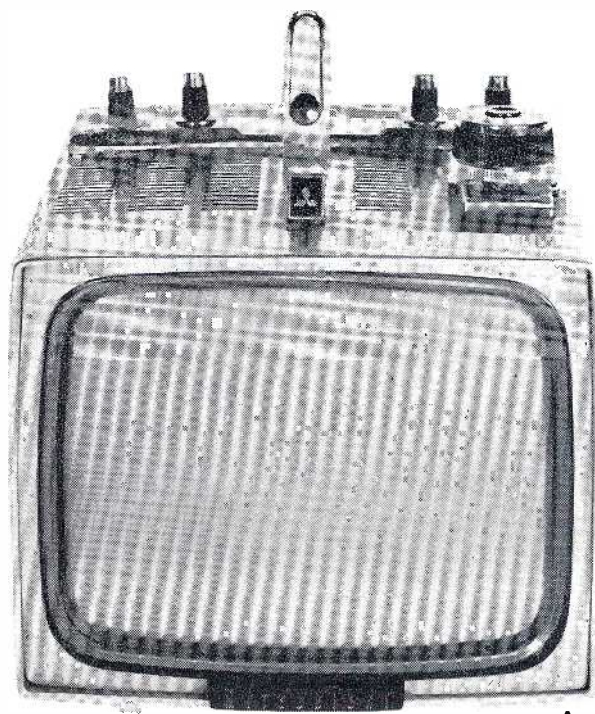
In the middle of it all legislation passed a House Commerce subcommittee which would prevent the FCC from any rulemaking on commercial limits. By the end of the hearings the FCC was willing to concede that it stood little chance of getting a commercial standard rule adopted and was looking to pull back from its position with a save of face.

Procter & Gamble, television's steadiest and biggest customer and the target for almost every anti-TV snipe dreamed of, was back getting its practically periodical licks last month. The Federal Trade

Commission ordered P&G to sell the Clorox Chemical Co., which it acquired in 1957. That the nation's largest producer of household cleaning products was being asked to divest itself of one of its many brands was not the significant issue of the decision. The weighty impact for television was that the commission's decision turned into a full-scale attack on brand-name advertising. P&G contended that its acquisition of Clorox had brought economic benefits to the country because of increased efficiency in marketing the brand, the largest selling household bleach. The FCC strongly questioned the benefits to the public of brand-name advertising saying, "We doubt that marketing economies, including those of advertising and sales promotion, are as socially desirable as economies in production and physical distribution."

P&G said it would appeal.

NBC-TV went to the auction block last month and came away with an expensive prize: TV rights to NCAA football in 1964-65. The network outbid all other networks for rights to the games with a record offer of \$13,044,000. A day later the move paid off. Chrysler Corp., General Cigar Co., Gillette Co. and Texaco Inc. each bought quarter sponsorships. END




Model 6P-125



None smaller
None lighter
None more fun to own

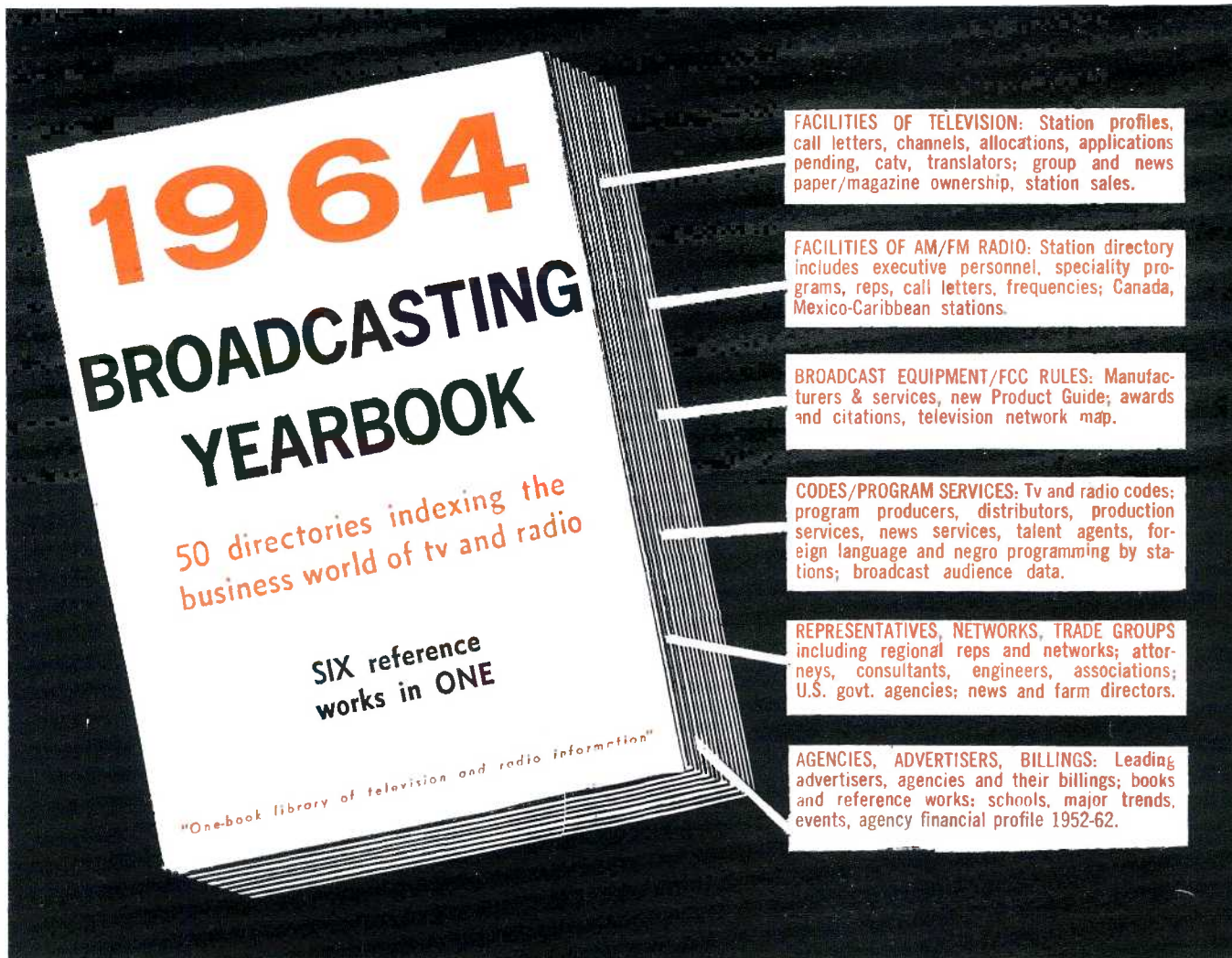
It's the Mitsubishi 6" wide miniature TV receiver:

A prime example of Mitsubishi research and technology. Special filter gives sharp, clear pictures. Miniaturized construction (46 transistors and diodes!) keeps power consumption down to a fraction of conventional models. Sun visor, ear phones are standard. Whether Mitsubishi turns its talents to miniature picture tubes or mammoth power plants the same careful thought is always evident in design and construction. That's why people in 40 countries around the world have come to depend upon electrical products bearing the  mark. See this compact TV beauty today.

MITSUBISHI ELECTRIC CORPORATION
Head Office: Mitsubishi Denki Bldg., Marunouchi, Tokyo. Cable Address: MELCO TOKYO

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FOCUS ON PEOPLE



ARMANDO SARMENTO
President
McCann-Erickson Inc.

Emerson Foote, president and chairman of McCann-Erickson Inc., largest company in the Interpublic group (with billings upward of \$190 million, \$79 million in TV), cuts loose from his president's title this month and turns the office over to **Armando Sarmiento**, 50, who has been president of McCann-Erickson International since 1959. Foote will concentrate on being chairman. Paul Foley will continue as vice chairman.

Sarmiento, Brazilian-born, joined the newly founded McCann-Erickson office in Rio de Janeiro as assistant manager in 1935. He was appointed general manager for Brazil in 1936, spent the next 14 years opening agency offices in Brazil—nine in all—bringing McCann volume leadership of all agencies in the Brazilian market.

In 1951 McCann appointed Sarmiento vice president for Latin America, moved him up to the top of the now booming international operation eight years later.



C. GEORGE HENDERSON
Chairman of the Board
Television Bureau
of Advertising

C. George Henderson, vice president and general manager of wsoc-TV Charlotte, N. C., was elected chairman of the board of the Television Bureau of Advertising at TvB's recent annual membership meeting. He succeeds **Gordon Gray**, president of wktv (tv) Utica, N. Y.

TvB's new executive slate also includes **Jack Tipton**, station manager and sales director of KLZ-TV Denver, re-elected secretary, and **Frank M. Headley**, chairman of H-R Television Inc., elected treasurer.

Henderson, 46, has been wsoc-TV's general manager since 1962, was assistant to the general manager prior to that and general sales manager since 1957. The wsoc-TV executive was a space salesman for the *Columbus (Ohio) Citizen* in 1944, became ad director of the Ohio Fuel Gas Co. in 1946, sales manager of wlwc (tv) Columbus, in 1948, joined Crosley Broadcasting as sales manager in 1953.



THOMAS S. MURPHY
Chairman
CBS Television
Affiliate Association Board

The CBS Television Affiliate Association Board, meeting in Puerto Rico in mid-November, elected **Thomas S. Murphy**, executive vice president of Capital Cities Broadcasting, as board chairman replacing retiring chairman **T. B. Baker Jr.**, executive VP and general manager of wlac-TV Nashville.

Murphy, executive VP of Capital Cities since 1961, joined the broadcast group in 1954, served as VP and general manager of wten (tv) and wrow-am-fm Albany, N. Y. before headquartering in New York. Murphy was a Kenyon & Eckhardt account man from 1949 to 1951, director of new products in Lever Bros. Pepsodent division until 1954.



SAM J. SLATE
Executive Vice President
RKO General Broadcasting

New Yorkers tuned to wCBS radio heard the drawl of **Sam J. Slate** almost every day. He read on-the-air editorials. This month he resigns the mike—and his title as vice president CBS Radio, general manager wCBS-AM-FM—to become executive vice president of RKO General Broadcasting.

Hathaway Watson, president of the five TV, eight radio station RKO group, announced that Slate will be responsible for long-term planning, government and industry relations and program development. Jerome Bess continues as RKO executive VP, operations.

Slate joined CBS's news and press department in 1933 after four years with the United Press. He served as program director of the BBC's New York office from 1945 to 1951, rejoined CBS as wCBS program director and was appointed general manager in 1957.

At RKO also: **Jacques Biraben**, sales VP for RKO General-owned WOR-AM-FM New York, also becomes sales chief for WOR-TV.



OUTSTANDING ATTRACTIONS
Saturday Night 11 P.M.
on the WMAR-TV, CHANNEL 2



**"BIG MOVIE
 OF THE WEEK"**

To name a few of the coming blockbusters . . .

"IRON MISTRESS"
 Alan Ladd, Virginia Mayo

"I CONFESS"
 Montgomery Clift, Anne Baxter, Karl Malden,
 Brian Aherne

"AUNTIE MAME"
 Rosalind Russell, Peggy Cass, Forrest Tucker, Fred Clark

"REVOLT OF MAMIE STOVER"
 Jane Russell, Agnes Moorehead

"DAMN YANKEES"
 Tab Hunter, Gwen Verdon

"THE OLD MAN AND THE SEA"
 Spencer Tracy, Felipe Pazos

"THE SNOWS OF KILIMANJARO"
 Gregory Peck, Ava Gardner, Susan Hayward

"GARDEN OF EVIL"
 Gary Cooper, Susan Hayward, Richard Widmark

FAMOUS FILMS! FAMOUS STARS!
EXCLUSIVE IN BALTIMORE ON CHANNEL 2
MOVIES 6 NIGHTS A WEEK!

Monday thru Thursday, "Channel Two Theatre," 11:20 P.M.
 Friday, "Films of the 50's," 11:20 P.M.
 PLUS—"Twilight Movie," 4:30—5:55 P.M., Monday thru Friday

In Maryland Most People Watch

WMAR-TV 

CHANNEL 2 SUNPAPERS TELEVISION
 TELEVISION PARK, BALTIMORE, MD. 21212
 Represented Nationally by THE KATZ AGENCY, INC.



FOCUS ON PEOPLE *continued*

C. TERENCE CLYNE
Corporate Executive VP
Chairman,
Executive Committee
Maxon Inc.



W. GEORGE EVERSMAN
Executive Vice President,
Mid-west Operations
Maxon Inc.



Maxon Inc., which in recent months has been involved in a flurry of top management appointments—bringing in such TV lights as Peter Levathes and Rodney Erickson—has elevated its top echelon people another notch.

Agency president and founder Lou R. Maxon announced the election of **C. Terence Clyne**, corporate executive VP, to chairman of the executive committee. **W. George Eversman**, senior VP in Maxon's Detroit office, was also made executive VP in charge of mid-west operations.

Clyne joined Maxon in 1962, moving over from a post as vice chairman of the board and chairman of M-E Productions at McCann-Erickson. Eversman has been with Maxon for over 20 years. The agency bills an estimated \$22 million in television.

ARTHUR M. SWIFT
VP, General Manager
WTCN-AM-FM-TV
Minneapolis-St. Paul



Arthur M. Swift was named vice president and general manager of WTCN-AM-FM-TV, Time-Life Broadcast's stations in Minneapolis-St. Paul, last month. **Gordon H. Ritz** was appointed vice president and a general executive of the stations at the same time.

Swift, 43, had been station manager of WTCN-TV since April 1961. Prior to that he had been station manager for WTCN radio, transferring from Time-Life's WOOD-AM-FM-TV Grand Rapids in 1959. Swift had been a WOOD sales executive since 1950.

Ritz, 37, joined *Time* magazine in 1954, worked as a sales and management man in Chicago, St. Louis and Minneapolis before going with WTCN radio in 1961. He rose from executive assistant to the general manager to director of radio operations and manager of the station.

HENDRIK BOORAEM
Vice President, Programs
WPIX (TV) New York



New York independent TV station WPIX opened a new post of vice president in charge of programs last month and picked agency broadcast specialist **Hendrik (Hank) Booraem** to fill it.

Booraem entered broadcasting in 1937 as assistant to the vice president in charge of radio at the Kudner Agency. He later joined Young & Rubicam for five years as a producer-director, moved on to become vice president in charge of radio-TV for Ogilvy, Benson & Mather and filled similar posts with McCann-Erickson and C. J. LaRoche & Co.

Booraem was most recently with Lennen & Newell and prior to that was manager of national programs at the Mutual Broadcasting Co.

JOHN S. BOWEN (L.)
Supervisor
P&G Toilet Goods
Benton & Bowles



ALVA C. CUDDEBACK (R.)
Supervisor, Texaco
Benton & Bowles



Benton & Bowles, topping off a recent landslide of new business by capturing the \$9 million Eastern Air Lines account, is making its first round of account management promotions, has named four new supervisors.

John S. Bowen was given responsibility for the Procter & Gamble toilet goods account; **Alva C. Cuddeback** was assigned Texaco; **Michael G. Turner** got Eastern Air Lines, and **Robert F. Young** took the instant Maxwell House and the Gaines accounts.

MICHAEL G. TURNER (L.)
Supervisor
Eastern Air Lines
Benton & Bowles



ROBERT F. YOUNG (R.)
Supervisor
Instant Maxwell House,
Gaines
Benton & Bowles



Bowen joined B&B in 1959, became a Crest account supervisor in 1960, a VP on Crest in 1961. Cuddeback started as a General Foods account man in 1958, became a Texaco account supervisor and VP in 1962.

Turner joined B&B in 1950, became a P&G account man in 1954, an account supervisor and VP in 1959. Young, with B&B since 1956, handled both P&G and General Foods accounts, became an account supervisor in 1959, a VP in 1960.



Courtesy of The Detroit Institute of Arts

**“FEDERICO,
PRINCE
OF URBINO”**

by Federico Barocci was painted in 1605, when the young Prince was 18 months old. Noted for its beautiful colors and unaffected charm, “Federico” represents a reaction against the stylized and rigid designs of the Renaissance, and influenced such later masters as Rubens and Van Dyke.

in a class by itself

Masterpiece — exceptional skill, far-reaching values. This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

Pack:
A call
for courage

Quigley:
A call
for understanding

Goelet:
A call
for enforcement

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



Richard M. Pack, vice president-programs, Westinghouse Broadcasting Company, in a speech at the Cleveland Conference on Local Public Service Programming which was sponsored by Westinghouse:

I THINK courage is a necessary part of the creative climate in broadcasting—a small brand of courage that risks no personal attacks or other violence, but a very necessary kind. We all talk so much about how important it is to have creative people and to encourage them. To this I can only say ‘Amen.’ But I want to point up something that might escape some of us in trying to understand the creative situation. I think I am a creative person and I try to surround myself with them. Ideas are my business. I’ll tell you a personal secret, though. Early in my career I found out that having ideas was not enough. You have to do something about ideas. You have to have courage about your ideas, small courage without which they can never reach the air.

You’ve seen that kind of creative courage here. For instance, consider WBKB’s remarkable series, *The First Freedom*. Do you remember that the general manager of that station, Red Quinlan, told us how when he first had the idea submitted to him by his program manager, he thought the program idea was perhaps too simple. It took courage for that program manager to keep pestering Red, or whatever he did, to finally sell him on what turned out to be a great simple idea. And incidentally, it takes a brand of courage, too, for a general manager of a station to give his program manager some freedom, to take a chance on his ideas. Quinlan did, even if perhaps he

hadn’t been sold completely. There are so many other kinds of program courage. The obvious one, of course, of standing up to a sponsor or an agency or a sales manager, but above all the special kind of courage I mean is a very personal thing.

One of the ailments that many creative people are afflicted with, if I may speak for them, is a kind of self-censorship. They start worrying so much about the idea before they ever try it out on anyone, they torture themselves with a fantasy reconstruction of what *may* happen if they go to their boss, whether he’s the program department chief or the station manager, with their idea. In their minds they re-enact the situation: Maybe . . . Maybe he won’t like it . . . Maybe the idea will get us in trouble . . . Maybe the sales manager will talk it down . . . Maybe the critics won’t like it . . . Maybe . . . Maybe. And so very often good ideas never get on the air, never even get presented because the creative person lets himself be tortured by self doubts, by fears, and actually many times if only he had the personal courage to put his ideas to the test, to the difficult test of possible rejection by his employer or by the public, he would have been pleasantly surprised. The idea might have been accepted. The show might have got on. The public might have liked it. So friends, courage, more of it, in the executive life and the creative life of our industry whether you’re a writer, a producer, a sales manager, a general manager, or a news director, or just a guy starting in as a floor manager or a record librarian. ■

L’ENFANT TERRIBLE

John A. Quigley, assistant program manager of WJZ-TV Baltimore, before the Maryland Congress of Parents and Teachers:

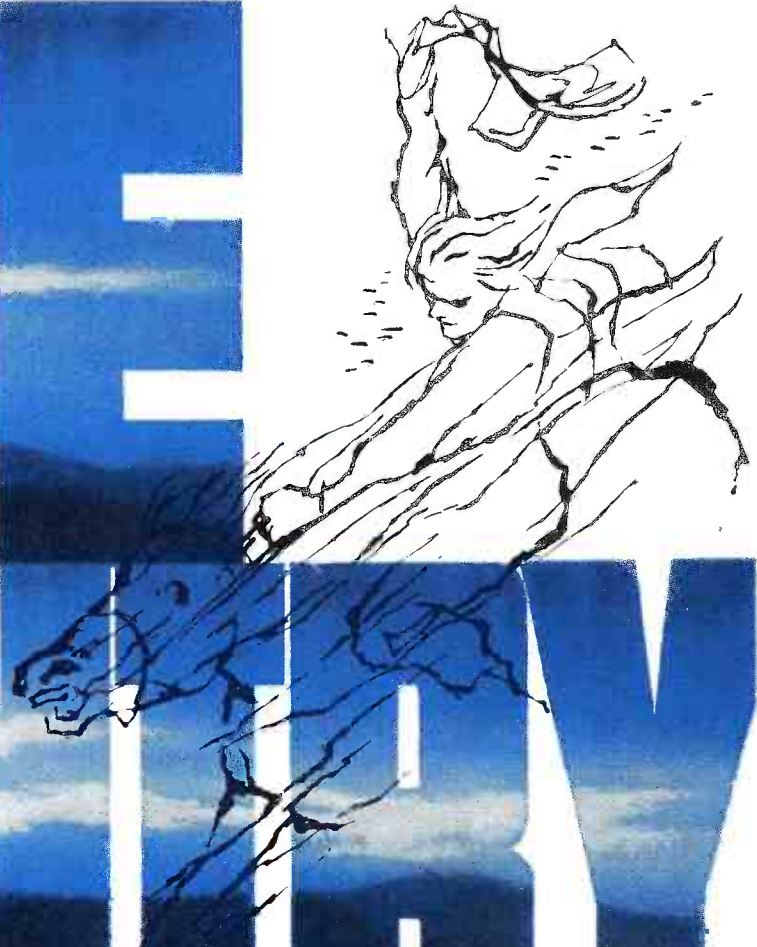
FOR about fifteen years, those of us engaged in the daily care and feeding of this astonishing infant [television] found pride in its enormous rate of growth and personal satisfaction in the apparently universal affection the public demonstrated for our charge.

Yet, until television reached adolescence, perhaps four years ago, very few people outside of the stations themselves

*Television is the only
efficient way to reach the
49-county North Florida/
South Georgia regional market,
and WJXT, Jacksonville
is the only television station
to blanket the total area*



WIDE COUNTRY



**ADULT
ACTION—
ACROSS TODAY'S
WIDE COUNTRY!**

28 FULL HOURS
Available Immediately for
Local Programming



starring

Earl Holliman/Andrew Prine



With special Guest Stars in every hour!

PROVEN ADULT APPEAL
NETWORK TOP 100 MARKET-BY-MARKET ANALYSIS (ARB)

| | |
|------------------------------|---|
| IN 4-CHANNEL MARKETS— | 36% of ALL WOMEN 36% of ALL MEN viewers in the time period |
| IN 3-CHANNEL MARKETS— | 36% of ALL WOMEN 36% of ALL MEN viewers in the time period |
| IN 2-CHANNEL MARKETS— | 57% of ALL WOMEN 67% of ALL MEN viewers in the time period |

mca
TV FILM SYNDICATION

FIRST SALES: WNEW-TV, New York / KTTV, Los Angeles / WTTG, Washington, D.C. / KGNC-TV, Amarillo / WSJV-TV, South Bend

PLAYBACK *continued*

were even remotely interested or obscurely aware that the medium fed insatiably on the imagination, knowledge, judgment, taste and effort of several thousand people who had never and would never be seen on the air, but who, in continuously serving the physical, intellectual and economic needs of a growing television industry, had also molded its character and influenced its mental, corporal and economic health much as any parents would in raising a real child.

Of course, there never before was another child anything like this one to be raised by anyone. Moreover, not a single television pediatrician or video child-psychologist was then available for our guidance, though there appear to be a great many practicing now.

Today, these, the disenchanted but recent experts, see teenage pimples on what was once an appealing baby face and are repulsed by the whole child. To carry the simile even further, television is accused of every shortcoming we thoughtlessly attribute to everybody else's 15-year-old but our own—irresponsibility, immaturity, ignorance, immorality, bad manners and so on down the line.

This is true to the same degree that such a generalization would be when applied to a whole generation of our own children. Obviously it is unfair, untrue and dangerously misleading. It presupposes inaccuracies as facts, substitutes personal tastes for valid principles and compromises logic to the point of nonsense. . . .

Obviously it is beyond human capability to absorb all the television programming available—as it is to read every book in the library or eat every food in a supermarket—but perhaps in the latter cases we have learned more selectivity and a little better self-discipline. At least we do not demand that the books and produce which we personally do not prefer be removed from the shelves or, in extreme cases, insist that the building that housed them be leveled to the ground and the area fumigated.

Television is, itself, far from an adult, but I believe it is in its teens. It is now neither entirely juvenile nor fully mature, though it has moments of being either, a phenomenon those of us with children in the same age bracket recognize. When television is suddenly adult it astonishes us and we wonder how it became so wise so soon. When it is infantile, it infuriates us because it certainly should know better by now. Today, we might well consider an adequate environment for the television medium itself. I for one would not have it grow into maturity shamed out of a sense of humor or deprived of its unique capacity for the enjoyment of living—to be self-

consciously afraid of fun. Nor would I forgive it for failing to use its enormous vitality to broaden human understanding. But this must always be a shared experience rather than taking the form of a detached preachment. . . .

Television, therefore, might just grow up to be our ally if it is permitted to form its own character through resisting the same pressures for conformity that we have survived and which our children must also face to become individuals. ■

ENFORCEMENT OF THE CODE

Testimony of Peter Goelet, president, National Audience Board, before the Federal Communications Commission:

THE point at issue here today is that this commission embrace the [commercial] standards of the National Association of Broadcasters and make these a part of its official operating rules. I would have to have a crystal ball to know whether such a plan would work or not, but I do know that the inference of "government despotism" is certainly very strong, especially in the minds of the broadcasters. I am inclined to believe that this would tend to set up a condition that would operate much in the manner of Prohibition during the 1920's. Even if the government *could* do it better, I am not at all sure that the government *ought* to do it. In fact, I would like to make a recommendation against such a plan. No, in this instance I believe what's best for business is best for the public. The broadcasters by and large must deal with the advertising agencies, and I would like to see this problem solved by an interaction of these two groups, for the reason that the broadcasters themselves are anxious to abide by any reasonable rules set by the advertising agencies, because it's in their own best interest to do so. In conclusion, I would like to say that I would not want to see the commission enforcing the code of the broadcasters on the one hand, nor would I want to see the Congress tying the commission's hands by legislation on the other. I think that a situation ought to be set up in which it is made very clear to the industry that an agreement between the broadcasters and the agencies ought to be effectuated not only to serve their best interest, but to prevent the very possibility of the government stepping in with an arrangement which well might be harsh and restrictive. In plain language I am saying to the industry, which has been trotting out its code as a means of demonstrating its own responsibility (but without proper enforcement), the time has come either to put up or shut up with respect to the enforcement of such a code. ■



LETTERS

FOR THE RECORD

Yesterday I read with interest the article ["The Groups," Parts I and II, November and December 1963] which appeared in TELEVISION MAGAZINE, written by Morris Gelman. The portion which referred to the Hearst-owned stations was not very clear and was slightly inaccurate. With respect to the Pittsburgh stations, which are owned by the Hearst organization, the facts are as follows: Although the ownership of the Pittsburgh radio and television stations ultimately lies with The Hearst Corporation, the licensees are subsidiary corporations. WRYT radio is licensed to WRYT Inc., a totally owned subsidiary of the Hearst Publishing Company Inc. The president of WRYT Inc. is Leonard Kapner. WTAE is licensed to Television City Inc. (not WTAE Inc., as your article states). The stock of Television City Inc. is jointly owned by WRYT Inc. and The Hearst Corporation. The principal officers of Television City Inc. are—G. O. Markuson, president; Leonard Kapner, executive vice president; Franklin Snyder, vice president and general manager. Although the ultimate ownership of the Pittsburgh stations lies in the Hearst Corporation, the Pittsburgh radio and television stations operate autonomously under my supervision. The context of your article might lead some people to believe that I have retired from the scene, which is not the case. LEONARD KAPNER *Executive Vice President, Television City Inc., Pittsburgh.*

As a former attorney for Westinghouse [I would] like to compliment you upon an excellent presentation of the group owner's position in, and importance to, the industry. JAMES A. HUDGENS *Amram, Hahn & Sundlun, Washington, D.C.*

ON PAGE 49, DECEMBER 1963 ISSUE TELEVISION, ONLY ONE AGENCY LISTED FOR HELENE CURTIS. FOR YOUR INFORMATION THIS CLIENT, ASIDE FROM EDWARD H. WEISS & CO., HAS OTHER AGENCIES. FURTHER, AGENCY LISTED MOST LIKELY HAS MINIMAL PART OF HELENE CURTIS BILLING. HANK SHEPARD *Edward H. Weiss & Co., Chicago.*

[**Editor's Note:** The Curtis agencies are Weiss, McCann-Erickson and Altman-Stoller & Chalk.]



Momentum...

**Pros and Cons
of Pre-emptible Spot
Exclusive Ranking of the
Top 100 Markets**

**The Food Broker;
TV's Neglected Persuader
Special Report:
The FCC Hearings**

**Hindsight '61-'62
Results of Network Ratings
Forecast '62-'63
Predictions of Network Ratings**

**Television and the
Booming Leisure Market
Community Antenna Television
Friend or Foe?**

**Local Programming:
The Many Worlds of Local TV
Television and Telstar -
What's Waiting in Space**

When TELEVISION rolls off the press, it really rolls. It makes big news not only in the issues it covers but in the broad cumulative coverage of each monthly issue. Note the accelerated force of TELEVISION reprints alone: nearly 1,000,000 pages in 1962!

THAT'S NOT ONLY MOMENTUM... IT'S MOMENTOUS!

We offer two excellent reasons why. TELEVISION features are imminently current, thorough and exactingly professional. And, secondly, many of them provide remarkable insight and foresight in the moods and methods shaping the future of the entire television industry.

Nobody appreciates these editorial attitudes more than the businessmen responsible for spending advertising dollars in the television medium.

To get your message to them, use the momentum of

TELEVISION

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

**The Worsening Climate
for Cigarettes
UHF and What's to
Become of it**

**Television and
the Automobile Dealer
Media Competition Series:
No.1 Magazines & TV**

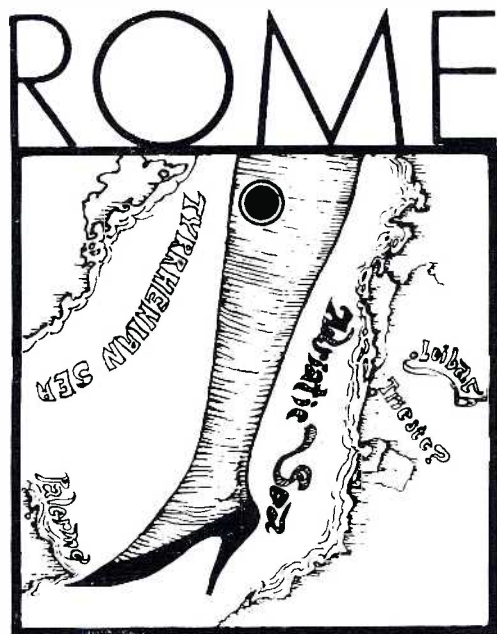
**Telecast 1963
Detachable schedule of
Prime-Time Programs,
Sponsorship and Agencies**

**The Fastest Fifties
TV's Booming Markets
Media Competition Series:
No.2 Newspapers & TV**

**The Top 50 National
Advertisers
The Top 50 Television
Advertisers**

Remember to say
you saw this in
**THE MADISON AVENUE
HANDBOOK!**

This is just a part of the 1964
MADISON AVENUE HANDBOOK
Table of Contents . . .



Looking for a film studio, or a co-ordinating service, or TV equipment, or casting help, or film supplies, or sound technicians in ROME? (Or New York, L.A., San Francisco or Chicago, Paris or Florida) . . . then, the 1964 MADISON AVENUE HANDBOOK will help.

These time-saving listings make this diary-directory indispensable to the TV-Film world:

1. Advertising Agencies in all cities covered.
2. Talent Agents (it even lists agents in Norfolk, Denver, Philadelphia, Boston, North Dakota).
3. Sources for props.
4. Stylists & Fashion Co-ordinators including one in CAIRO and one in the Virgin Islands.
5. Publications.
6. Hotels, restaurants, clubs, transportation information, with special sections on "Late Dining" & "Sunday Dining."
7. Home Economists & Hair Stylists.
8. A useful daily appointment diary, with reminders to record those deductible type expenses.

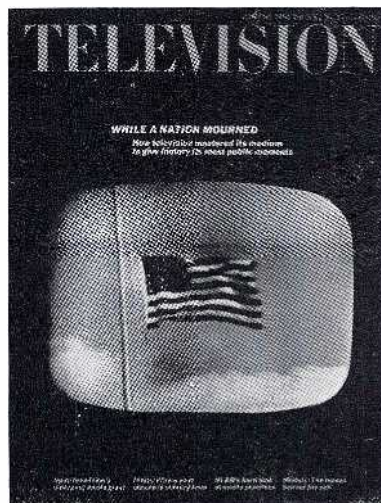
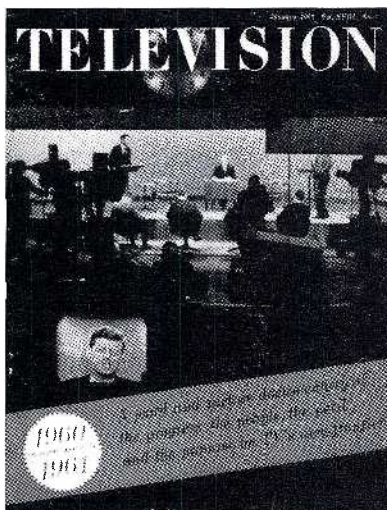
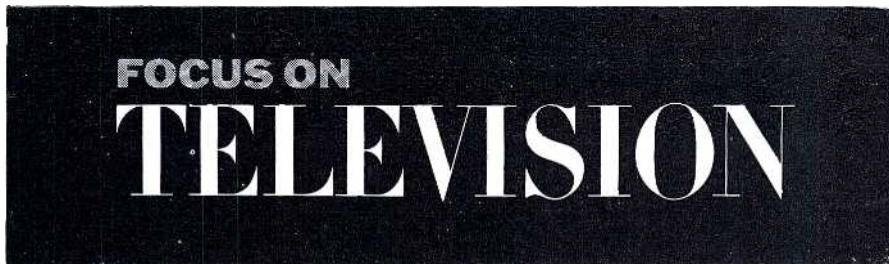
In other words, THE MADISON AVENUE HANDBOOK is a condensed, compact classified, designed & compiled from the point of view of the TV & Film World. Makes a nice gift, too.

GET YOUR COPY NOW . . . \$4.95
at all bookstores or by mail from

**THE MADISON AVENUE
HANDBOOK!**

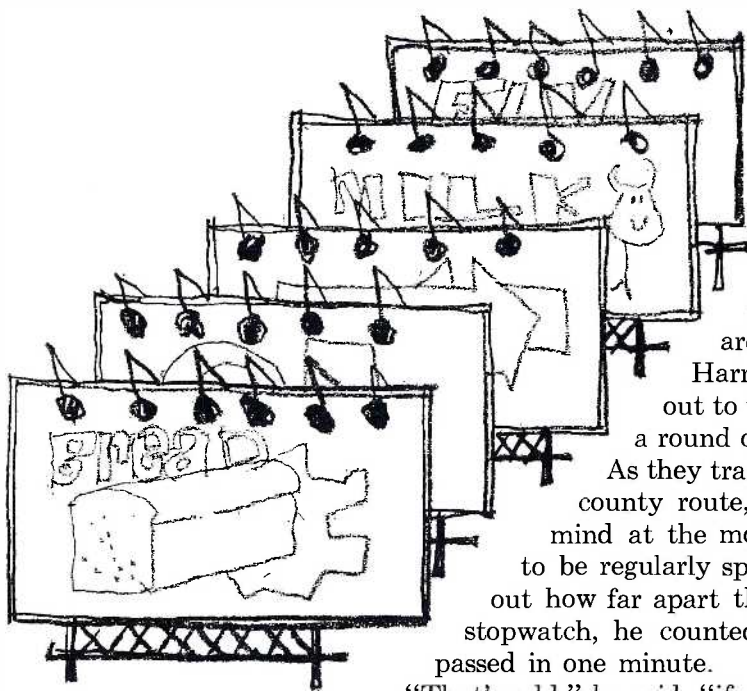
444 East 52, NYC 22,

\$4.95



THIS is our third Kennedy cover, the third of our four January issues to carry a story of major significance that involved both him and television. In life he was the most exciting political figure the medium had ever seen. He and Richard Nixon brought on the great debates and engaged in the most television-oriented campaign in history (a scene from their first debate, taken with a miniature camera from the control room by CBS President Frank Stanton, appeared on our first January cover). He in the Presidency granted the first live news conference. He, his wife, his family and his administration were all over the screen (a scene from his year-end 1962 *A Conversation with the President* appeared on last January's cover). The man and the medium were made for each other. Even in death John Kennedy made television history.

WE HADN'T PLANNED to write much in this space this month. Instead, we were going to put together a montage of the 36 front covers of the last three years. Then, in one line of type, we were going to say simply: "This begins TELEVISION's fourth year of publication by Broadcasting Publications Inc." Maybe we'll do that next year if we can figure out how to put 48 cover pictures in this space.



puzzle:
Road Test

Our hospitable National Sales Representative, Bob Whiteley, (try him the next time you're in the Washington area) was driving Jim Parsons of Harrington, Righter and Parsons, Inc. out to the club for a couple of rounds and a round of golf.

As they traveled along a well-billboarded back-county route, Jim, who had nothing else on his mind at the moment, noted that the signs seemed to be regularly spaced and decided to try and figure out how far apart they were. Whipping out his trusty stopwatch, he counted the number of billboards they passed in one minute.

"That's odd," he said, "if you multiply the number of signs we pass in a minute by 10, it equals the car's speed in miles per hour." Assuming that the car's speed is constant, that the signs are equally spaced and that Jim's minute began and ended between two signs, how far is it from one sign to the next?

Correct answers rate awards.

You can't hardly find any billboards in the D. C. area any more (They're prohibited in D. C. and on new highways), which is one more reason for putting your client's product on WMAL-TV. For maximum exposure with maximum effectiveness, try NEWS 7—our popular hour-long evening newscast. Call Jim Parsons, or anyone else up at HR&P, for current availabilities.

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Address Answers to: Puzzle #91, WMAL-TV, Washington, D.C. 20008

wmal-tv abc

Evening Star Broadcasting Company
WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.
Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSA-TV and WSA, Harrisonburg, Va.

TELEVISION

11:30 A.M. *That was the beginning. The sun was bright after an early morning rain. The President shook hands and laughed at the airport, then drove into Dallas and death. A new history began to be written at that moment, and—for four unbelievable days—television was the chief scribe. The events tumbled one after another. Assassination and murder in Dallas. A new government in Washington. Shock and mourning around the world. Homage to the dead president, grief for his family and for the nation. Television told it all. This report follows the story of how television did it, from that fateful Friday in Dallas to*

7:30 P.M. *its ending in Washington, Monday at*

THE FOUR DAYS

IT WAS beyond comprehending. None of the events that occurred between Friday, Nov. 22, and Monday, Nov. 25, could have taken place. The course of the nation and of the world could not be changed by five seconds on a highway in Texas. A plane that only hours before had brought a vigorous young President and his lady to the cheers of thousands could not so soon be flying his body and his widow home to the tears of millions. A man who had seemed foreclosed from the front rank of history could not now be the most important leader of the free world. No insignificant malcontent could so swiftly do all this, and undo so much more. These things are not yet to be believed, and yet they happened. They must have. We saw them with our own eyes.

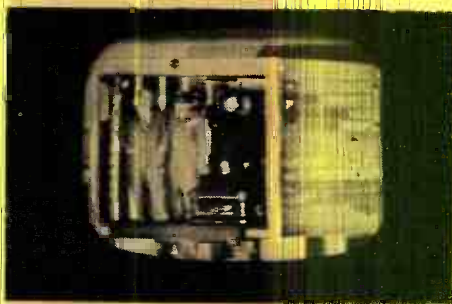
It was just routine until 12:31, when the bullets struck. Then Dallas' story became the world's. Then began the bizarre unfolding of a journalistic episode beyond precedent or imagining. For four days it went on. The first incredible bulletins. The shock. The panicky scrambling for news. Was the President dead? Who shot him? What would happen now? Then the awful finality sank in. He was dead. Johnson was the new President. They had caught the assassin—someone named Oswald.

And then they began putting the pieces back together. The cabinet assembled. The tributes began. His body lay in state. His killer was in jail. The nation seemed wrung out with grief and emotion. Yet so much was still ahead. The pageantry of the procession to the Capitol. The little girl touching her father's coffin. And amid the sorrow, the murder, before the eyes of millions, of a man whose name we were just beginning to know by another we would not be able to forget.

It would not stop there. From around the world they came to mourn our President—and to march undisciplined behind the caisson: De Gaulle, Selassie, Frederika, Phillip, Erhard. There were prayers to be said, a grave to be filled, a flame to be lit.

There was history to be made those four days. Television was a part of it.

22



23



24

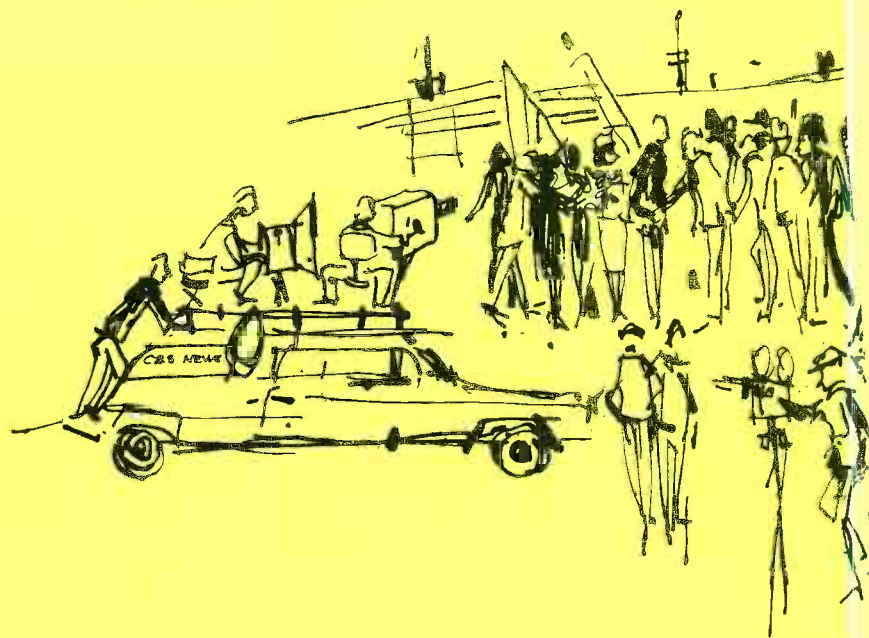


25



CBS NEWS PHOTOS

THE STORY SPED QUICKLY ACROSS THE NATION, ENVELOPING TV AND ITS AUDIENCE



BY ALBERT R. KROEGER

It was 1:34 p.m. EST Friday, November 22, when the UPI flash hit New York television newsrooms—"Three shots were fired at President Kennedy's motorcade today in downtown Dallas." The bulletins came fast after that. Disbelief gave way to shock, then to horror, then to grief.

For the next three-and-a-half days the nation watched television. It saw a story that first unfolded rapidly, then slowed to the beat of muffled drums. The pictures and words were restrained, poignant. Nobody expected them, nobody wanted to see or hear them. Yet compulsively they watched, and waited.

PEOPLE were doing the things they normally did. Bob Walker was up early that Friday morning. It was drizzling in Dallas and Walker worried about the effect it would have on camera shots at the airport. President Kennedy was scheduled to arrive from Fort Worth at 11 a.m. and Walker, news director at ABC's Dallas affiliate, WFAA-TV, was part of the pool set up between the local TV stations to cover the presidential visit in Fort Worth and Dallas.

WBAP-TV in Fort Worth was covering the President's Fort Worth reception for the local pool. WFAA-TV was to catch the arrival at Love Field. KRLD-TV had its cameras set up in Dallas' Trade Mart to record the luncheon speech that was never made. The TV networks were going to use film shot by their affiliates as part of their evening news reports.

Walker was at Love Field by 8 a.m. with live cameras and the WFAA-TV mobile cruiser. The morning cleared and the sun came out. Air Force One was late. The big jet touched down at 11:30 and Walker's crew went on live. The airport crowd was warm and President Kennedy obliged with handshakes. At 11:50 CST the Kennedy party entered the presidential limousine and began the drive into Dallas.

Walker kept his cameras on until noon, then signed off. Film cameramen were with the presidential motorcade and along the parade route. The WFAA-TV news director had to stay on at the airport for the Kennedy departure, scheduled for after 2 p.m. He went into the airport coffee shop for lunch.

It was about 12:40 Dallas time when a waitress rushed by Walker's table, saying excitedly, "The President's been shot . . . the President's been shot." Walker grabbed her

arm. His first reaction was "You're kidding!" She obviously wasn't.

Walker ran out to his mobile unit. The airport PA system was on instructing air crews and Washington personnel to warm up their planes. Walker ordered the mobile cruiser to drive to Parkland Hospital.

At the Dallas Trade Mart, news director Eddie Barker of KRLD-TV was set for a 1 p.m. live remote. Three cameras were set up in a balcony, hot and ready. At one table, Roy M. Flynn, vice president and general manager of KRLD-TV, watched a group of about 25 news people settle themselves at a press table. As suddenly as they came they rushed out again. Small knots of people began talking to each other all over the luncheon floor. A local newspaper executive at a nearby table told Flynn that the President had been shot.

At the same time Eddie Barker began getting calls from his remote truck with the presidential motorcade. Engineers who took the messages told him that the President was shot and his car was speeding to Parkland Hospital. At 1:10 Dallas time (2:10 New York time) Barker was hooked into a line to the CBS-TV network in New York; he was on live with the confused scene at the Trade Mart and early ad lib reports on the shooting, kept going for about 15 minutes with CBS using most of his video signal.

Before going on the air, Barker had spoken to a doctor attending the luncheon. The doctor was going to call a friend of his at Parkland Hospital. The doctor reported back that he had been told the President was dead. Barker relayed the news to New York and at 2:28 EST CBS reported "unofficially" that President Kennedy was dead. Ten minutes later CBS announced officially that the President had died at 2:00 EST.

Some 30 miles from the assassination scene, in Fort Worth, James A. Byron, news editor of WBAP-TV, was in the station's newsroom waiting for the pool pick-up from the Dallas Trade Mart. His four-man Dallas news bureau had been assigned film coverage of presidential activities in the neighboring city. A two-way radio in the newsroom crackled to life and Bob Welsh, a Dallas bureau man riding in one of the cars in the Presidential motorcade, called in to report the shooting.

Byron switched on a tape machine to pick up his report-



er's calls from Dallas, ordered the station's live mobile unit to speed to Parkland Hospital, called up newsmen Jack Brown, who was having lunch at home, to accompany it. On the two-way phones, Byron kept in touch with his Dallas team, ordered in all the film shot of the Dallas airport arrival, the parade and the assassination scene, sent out a car to meet the film halfway on the Fort Worth-Dallas turnpike.

The WBAP-TV news chief had also quickly assigned a man to radio news traffic, one for the wire service machines, one for TV-radio liaison and newsmen Charles Murphy to act on feeding the NBC-TV network. NBC had beeper-phone contact with its Fort Worth affiliate at 2:00 EST, had Murphy on live with reports at 2:15.

Jay Watson, program director at WFAA-TV, had seen the presidential motorcade pass by in downtown Dallas. He was a block away from the Texas School Book Depository and heading back for the station when he heard the commotion behind him. People were running. Closer to the scene he was told that President Kennedy had been shot; a few people claimed to have seen it. Watson identified himself and rushed several witnesses back to WFAA-TV with him.

The first bulletins had already gone out on WFAA-TV but Watson had to convince engineers of what had happened and that he had eyewitness interviews ready to go on the air. He was broadcasting at 12:45 CST locally. ABC-TV began getting WFAA-TV audio reports at about 2:00 EST, a live picture feed at 2:27.

It was lunch time in New York when tragedy was taking place in Dallas. Waiters and elevator operators, seemingly tuned to hidden radios, often had the word first. TV news department secretaries made frantic calls for their bosses. Network staff announcers got the raw wire copy first, read it in wavering voices as the vast TV news machines got into gear behind them.

For CBS News it was pay-day and Ernest Leiser, assistant general manager for TV news, was at his bank. He heard the news from an elevator operator on his way up to CBS News headquarters on the 29th floor of the Graybar building at 420 Lexington Ave.

Blair Clark, general manager and vice president of CBS News, was lunching with correspondent Charles Collingwood at the Italian Pavilion on West 55th St. A phone call

summoned Clark who collected Collingwood and left without paying the check, loping most of the way to the Graybar building. Clark listened to a transistor radio during the sprint.

Another transistor radio was at the ear of Dick Salant some 1,200 miles away at the Dorado Beach Hotel outside of San Juan, Puerto Rico. The CBS News president was attending a CBS affiliates meeting, had trouble getting a flight back to New York because of bad weather, finally got in at 12:30 Saturday afternoon.

NBC News executive vice president William McAndrew was having lunch at the Louis XIV restaurant across the ice skating rink from the RCA building and NBC headquarters. A waiter told him of the shooting and McAndrew knocked over a glass of water rushing out.

Up in the sixth floor executive dining room at the RCA building, NBC News vice president Julian Goodman was having lunch with Chet Huntley and some guests when a butler leaned over his shoulder and announced, "The President has been shot!" "You're kidding!" said Goodman, who nonetheless leaped out of the room and down the stairs to the floor below, down a hall to broadcast operations control "where the buttons are."

In a small fifth floor office at NBC, news producer Chet Hagen was starting to write a "recap" of the Andrew Jackson administration for the 1964 Election Handbook. The last words in his typewriter when the telephone rang were, "Calhoun had been dumped . . ."

Newscaster Frank McGee, who Hagen teams with on the production of NBC instant news specials, was passing outside Hagen's door. McGee saw that Hagen was busy and that his secretary was out. He took the call on the outside phone. It was the news desk. McGee hung up, passed the unbelievable message to Hagen and both men sprinted to the news room and then to room 586, broadcast operations control.

ABC News president Elmer Lower was swimming in the New York Athletic Club pool, 7th Ave. and 59th St., when an attendant told him he had an urgent telephone call. He took it dripping wet and heard the news from his secretary.

Jesse Zousmer, a former CBS newsmen only two weeks on the job as director of TV news at ABC, was eating with



ABC News assignment man Nick Archer at Stampler's restaurant, 61st St. and Central Park West, when his secretary, assigned to him only that morning, called to report that "they shot the President." Zousmer gave his waiter a \$20 bill and said, "I'll be back for the change." He remembered to return a week later.

Outside the restaurant, Archer suggested they run the five blocks back to ABC's 66th St. headquarters. Zousmer told him, "You don't run in situations like this . . . it just makes you more excited." They walked "briskly" back to ABC, joining the crowd converging on the network building. Firing out orders later in the ABC newsroom, Zousmer, the "new man" at ABC News, had a lot of "Who are you?" looks.

Robert J. Quinn, ABC News executive producer, was in his fourth floor office. His TV set was on against a facing wall. The network was on station time and WABC-TV was running the *Ann Sothorn Show*. At 1:42 a bulletin card flashed on and the voice of staff announcer Milton Cross announced the Dallas shooting.

Quinn listened unbelievably, immediately called John Madigan, ABC's director of basic news coverage, told him to "get on the air and stay on." Madigan requested a studio. Quinn called producer Bill Seamans and told him to activate a studio right away, install 20 telephones for outside calls. Quinn next ordered up lines to Dallas and Washington, organized "special units"—producer Paul Greenberg and a team of four to Dallas, producer Walter Pfister and six newsmen and technicians to Washington.

Walter Cronkite, who rarely goes out to lunch, was typing up his version of a lead-in for a piece of film selected for his evening news when Eddie Bliss, an editor on the Cronkite news report, ran in from the general newsroom shouting that the President had been shot. Bliss told Cronkite, "We need you for a bulletin." Cronkite said, "The hell with writing it, just give me the air."

The CBS commentator rushed into a small announcer's booth off in a corner of the general newsroom. Master control cut him into *As the World Turns* at 1:40 EST and Cronkite, his voice trembling, announced over a bulletin card that "President Kennedy has been shot while traveling through Dallas" and that "attempts are being made to verify

the report. Stay tuned." It was the earliest TV bulletin on the networks. (ABC network newscaster Don Gardiner broke in on local stations at 1:36 EST with the first network radio bulletin.)

Calls went out for cameramen to warm up the TV cameras in Cronkite's news headquarters adjoining the general newsroom. Cronkite stayed in the audio booth and went on the air with a second, more detailed bulletin at 1:43. Cronkite then went back to his own desk and CBS started steady coverage at 1:48.

They were the most difficult bulletins newscasters and announcers ever had to deliver, rivaled only, perhaps, by the flashes on Pearl Harbor and the death of Franklin Delano Roosevelt 18 years before. Cronkite's initial shock was mingled with conscious thoughts, he recalls, of "I can't break up. I must control myself."

An NBC News copy boy named Jack Crew caught the UPI flash as it came over the wire, rushed it to the news desk. NBC staff announcer Don Pardo ran to an audio booth, was cut into station time at 1:45 EST (*Bachelor Father* was the re-run playing in New York). The announcement was local. Pardo had a partial network for an update bulletin at 1:46 as NBC stations around the country started to cut back into the network line.

NBC newsmen Bill Ryan, Chet Huntley and Frank McGee in the meantime had rushed to emergency news studio 5HN next to NBC News' broadcast operations control room. Cameras were warmed up and Ryan and Huntley started reviewing events live at 1:53. NBC had a full network at 2:00 and the first phone reports from NBC correspondent Robert MacNeil, who had accompanied the presidential party to Dallas. There was a switch to Dallas for a live picture at 2:15, WBAP-TV newsmen Charles Murphy supplying on-the-scene reports.

After ABC's 1:42 TV bulletin and Bob Quinn's hurried calls for a news studio, cameras were fired up in TV-C, WABC-TV's local news studio in the basement of the Des Artistes Hotel at 1 West 67th St., behind the main ABC plant. Newsmen Don Goddard was on live at 2:00 with reports, was joined shortly afterward by Ed Silverman and Ron Cochran, who had rushed out of a *TV Guide* interview at Toots Shor's to get back uptown.

ABC got a live picture from WFAA-TV in Dallas at 2:27, switched its New York studio origination to the regular ABC News studio, TV-2, now fully outfitted for the coverage haul ahead, at about 3:00.

The frantic first minutes caught other network news hands in varied activities in many places. Robert Northshield, general manager of NBC News, was in a ninth floor cutting room in the RCA building editing a piece of film for an upcoming special. CBS News assignment manager Ralph Paskman was in a radio equipment store on Lexington Ave. With radios blaring, there was no mistaking the ominous news.

ABC commentator Howard K. Smith, who wound up as one of the network's anchormen in Washington, was flying back to New York after interviewing Nasser in Cairo. A navigator on the jet let him stay in the radio compartment to listen to the news reports. ABC State Department correspondent John Scali was over the Pacific aboard Secretary of State Dean Rusk's plane enroute to Japan. The jet swung around, reaching Washington early Saturday.

NBC News' Washington bureau chief Bill Monroe had broken his day early, was on a train to New York with his wife. They had tickets to "Who's Afraid of Virginia Woolf?" News of the President's assassination caught up with Monroe in Philadelphia. He thought first of getting off at Trenton, decided to continue on to New York and get a plane back to Washington. He kept thinking that correspondent Sander Vanocur, on assignment in California, would beat him back to the capital. (Monroe won the race by at least an hour.)

William H. Trevarthen, NBC's operations and engineering vice president, was in Washington to discuss, ironically, plans for expanding NBC News technical facilities for covering "major stories." He remained in the capital to coordinate equipment set-ups.

Jim Hagerty, former ABC News boss, now an American Broadcasting-Paramount Theaters corporate vice president, was visiting his mother at the New York Eye & Ear Infirmary. He called ABC, couldn't get through its jammed switchboard. Later, as ABC's resident expert on the Presidency, Hagerty was on the air discussing presidential security measures. He went to work with the news department again developing information on a variety of topics concerning the assassination.

ABC reporter Bob Young was down on Wall Street covering the business suspension of Ira Haupt & Co. He saw the murder story come in on a stock ticker.

If that first hour in New York was a maze of reflex and experience taking over from shock, the TV newsrooms in Dallas and Fort Worth were more immediate whirlpools of emotion. Fact was laced with rumor and it was difficult to untangle the two. Reports were ad-lib and repetitious, were fed into the networks the same way. On the airwaves there was only one story. It unfolded rapidly but time seemed to stop for the entire nation.

Bobbie Wygant, station personality at WBAP-TV Fort Worth, was interviewing band leader Ray McKinley on her live 12:35-1:00 *Dateline* program. At about the same time station manager Roy Bacus was attending a Fort Worth Rotary Club luncheon.

At 12:40 Robert Gould, WBAP-TV program director, jumped up in the control room, threw a switch that cut Miss Wygant out, another that cut in writer-newscaster Tom Whalen with the bulletin. Whalen was excited, muffed some lines, repeated himself. The cut-back to

Dateline found the show almost in shock. The interview disintegrated completely as bulletin break-ins kept coming. Steady coverage began at 1:00 CST.

WFAA-TV news director Bob Walker had rushed from the Dallas airport to Parkland Hospital when he learned of the shooting. One of his film men was already there getting footage. Walker then returned to WFAA-TV, found his news team already deployed on the story. Program director Jay Watson had been on the air with his eyewitness interviews.

WFAA-TV station manager Edwin Pfeiffer had been at the Dallas Trade Mart waiting for President Kennedy to arrive. He recalls the rush of reporters out of the hall, the knots of people talking excitedly, the "rumor" that "the President has been shot," the doubting, confused afterthoughts of "Don't tell anyone."

Rushing back to WFAA-TV, Pfeiffer phoned the ABC network to get lines set up, lost his call transferring it to the chief engineer's office. The station began feeding the network at 1:27 CST. "There was no attempt to format things," Pfeiffer recalls, "no track of time, and all afternoon we hardly knew when we were talking on the network or when we were local."

Clyde W. Rembert, president of KRLD-TV, and Roy Flynn, general manager of the station, both had been at the Trade Mart. Back at the station they grabbed chief engineer Bill Honeycutt for a hurried conference. Rembert ordered, "Give the network [CBS] anything it wants . . . all rules and policies are out, as of now." At the other stations the ownership high commands were saying the same thing at about the same time.

Before the KRLD-TV brass got back to the station, Honeycutt, operations director Nevin Lyerly and program director Fritz Kuler had set up telephone lines to CBS in New York, arranged for the network feed, opened up programming for bulletins and had cut in news director Eddie Barker's origination from the Trade Mart.

After he was off the air at the Trade Mart, Barker ordered the KRLD-TV remote truck broken down into three smaller station wagon units, sped off to do a radio remote from Parkland Hospital, stayed there until the President's body was transferred to the airport for the flight back to Washington.

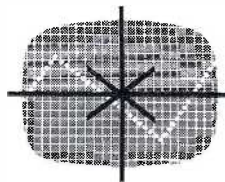
All of the local stations had their first films of the presidential airport arrival, motorcade, shooting and aftermath scenes processed and on the air, locally and to the networks, within 45 minutes to an hour after the shooting occurred. Some cameramen shot film inside the school book building, couldn't get out, had to throw their film out of windows.

Beside the three network stations in the Dallas-Fort Worth market, KTVT, a Fort Worth independent, was also in on the initial assassination coverage. It was using the local pool feeds for live coverage, had its own film men recording the presidential visit.

Dave Naugle, KTVT news director, was home for lunch when the station called him at 12:55 with news of the shooting. He was back at the station in 15 minutes. Staff announcer Bob Hazlett was on the air with the first bulletins, cutting into the 1 p.m. run of *My Little Margie*. The KTVT remote truck was in Dallas and Naugle assigned it to Parkland Hospital, sent two of his reporter-cameramen over to Dallas for coverage.

Dallas' educational TV station, KERA, took no actual part in the local coverage. It remained on the air Friday with regular school room instructional programming. Teachers were given instructions every 15 minutes on how to handle

To page 54



SPOT TV

*Network dominated the TV billings for years.
Now it's spot's turn to crow. Part 6 of a series.*

BY MORRIS J. GELMAN

TELEVISION wears seven-league boots. In them, and in its 16 years on the march, it has taken immense strides. In size, scope and impact as a national advertising medium it's in the vanguard, stretching its lead with the passing years. Only by the criterion of annual volume of overall business produced does it follow, not lead. Newspapers and direct mail, both basically local mediums, register greater total billings. But television clearly is the leader in every other respect.

Its ability to provide instantaneous sight plus sound plus motion in nearly every home in the land has powered its striking post-war growth. With World War II and the development of nuclear power as exceptions, television has had perhaps the most significant single effect upon the daily lives of Americans of any innovation in recent history.

Television has created an unprecedented demand for particular products. It has worked with an efficiency previously unknown to advertisers. Though easily the most thoroughly researched medium, its capacities, potential and effects remain ciphers. Television can still surprise advertisers and viewers with its accomplishments. It has ushered in a new age, is the kind of force that shakes an industry so completely that the reverberations continue for years. It is difficult not to define TV in superlatives, for if proof of performance, if ability to exercise a powerful and enduring influence on the minds and ways of men be the measurement, TV, to use the vernacular of the jazz set, is the most.

Yet the medium with the most actually is two national advertising mediums, often thought of as and rolled into one. The national television medium consists of advertising placed through networks and advertising placed directly on local stations on a market-by-market basis (a third television medium is local, used for the placement of local advertising on local stations). Network TV is the regal, the classical member of the tandem. It was the first to develop and wears the emperor's clothes. Its place of homage has been secure from the start.

National or regional non-network or spot television is an advertising upstart, considered trifling and awkward enough as recently as nine years ago as not to be worth

measuring. Now it has developed into the backbone of the television business, accounting for (according to Television Bureau of Advertising/N. C. Rorabaugh Co. estimates for the first six months of 1963) about 51 cents of every national dollar earned by the television stations in the country. To the individual broadcaster network TV is the table where he comes to feed, spot TV is his bread and butter.

In 1962, Federal Communications Commission financial data shows, the 554 commercial TV stations then in operation reported receiving 87.7% of their revenues from the sale to advertisers of broadcast time periods of varying lengths. When they sell their time, the most precious commodity they have to offer, to network advertisers, stations share the proceeds with the networks. Spot advertising, however, is placed directly with the station and individual broadcasters pocket it all (after commissions to agencies and sales representatives, of course).

Network television provides station operators with the bulk of their programming, enhances their competitive standing, helps create their community image—and adjacencies for the sale of spot. Without a network base to operate from it's doubtful that many more than half of today's stations would be able to function on a full-time basis. Spot provides income, pure and simple.

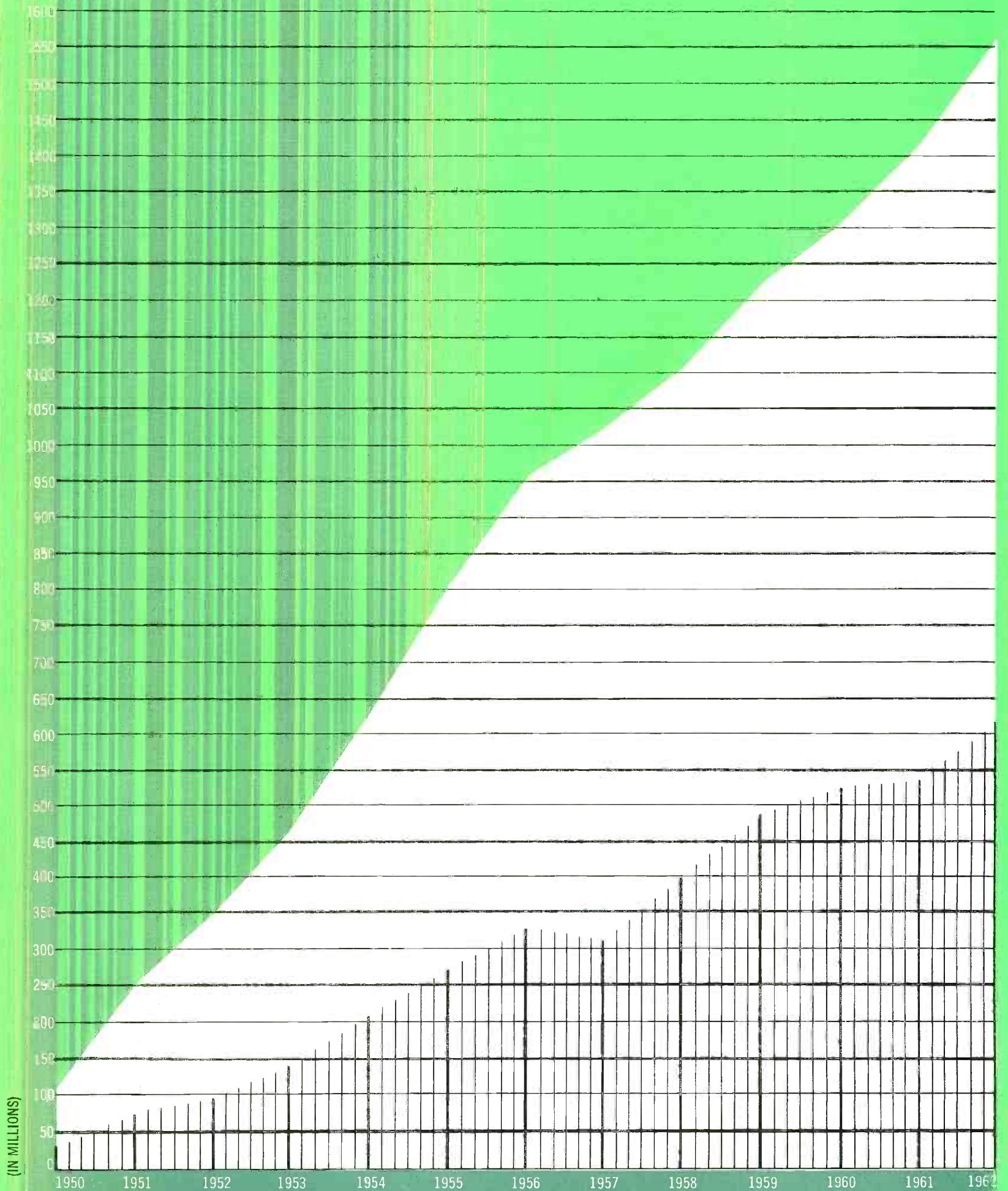
And spot TV is profitable. In 1962 for the first time, according to FCC financial information, spot snared more advertising money than did network TV. Advertisers spent \$539.5 million in the spot medium that year compared to \$521.5 million in network television, a difference of about 1%, or \$18 million (spot accounted for 41% of the \$1,303.5 million spent for total TV time sales).

The same trend apparently held sway last year. TvB/Rorabaugh/LNA/BAR estimates revealed that by the end of last September, TV advertisers had spent \$628,207,000 in the spot medium compared to \$612,054,600 in network, a difference of \$16.2 million (unlike the more refined FCC figures these estimates are based on the gross one-time rates for some 350 reporting stations, thus accounting for the relatively higher expenditure totals). To reaffirm the trend still further, another estimate, this of full-year spending by

SPOT'S SHARE OF NATIONAL TELEVISION:

Little Brother Grew Up

Spot started out a distinct second in standing among the two major arms of national television billings—the senior being network, of course. Things have changed in recent years, until now spot approaches its big brother in billings dominance, commands major share of national dollars.



Spot Television 
Total Television 

SOURCE: PRINTER'S INK/McCANN-ERICKSON

Over 560,000 spot TV announcements are aired weekly by more than 3,300 advertisers

advertisers compiled last month ["Blue Chips For High Stakes," TELEVISION MAGAZINE, December 1963] had spot at \$865,481,000, accounting for 50.7% of total TV ad expenditures in 1963, with network at \$842,739,000 accounting for 49.3%.

But it doesn't matter what set of figures the information is based on, or whether the milestone of spot TV topping network in time sales was reached in 1963 or the year previous. Since 1950 the statistical evidence clearly shows that spot has been drawing closer and closer to network in terms of dollar size (see chart, page 35). For the last six years in succession, spot has shown a faster yearly rate of growth than network. From 1957 through 1962 network time sales increased a respectable 32.3%. It hasn't been enough to keep network TV ahead in the competition: spot billings during the same period zoomed up 79.5%.

Extending the rate of growth histories of both network and spot out to 1950 (with all computations based on FCC data) provides a startling commentary on the phenomenal rise of the television medium in general and on spot TV's dominant share of it in particular. During the 12-year period from 1950 through 1962 network TV time sales have multiplied 1,381.5%, while spot billings have increased a fantastic 2,058.0%.

Once acknowledged to be a bigger sales medium by itself than network TV, spot TV must be granted a place alongside general consumer magazines and newspapers as a leading national advertising force in the country (the television medium, with network and spot billings combined, of course, far outstrips all contenders to national sales domination). The indications, moreover, are strong that one year soon, spot television will be the biggest single national advertising medium of them all.

A statistical portrait of spot TV probably outlines its far-flung dimensions, hints at the bulldog hold it has on television broadcasting, better than any pure verbal description. Every week throughout the land the 558 commercial U.S. TV stations on the air broadcast an aggregate of well over 560,000 spot announcements of varying lengths paid for by more than 3,300 advertisers to promote some 5,000 of their brands. Each station averages about 700 spots aired a week and approximately 100 a day. Figured on a gross one-time rate these spots represent more than \$800,000,000 a year in time sales and break down to an amount well in excess of \$2 million earned daily.

While the norm is 100 spots per station per day, the number of announcements carried varies in direct relation to the size of the market where the individual station is located, its lack of or nature of network affiliation and the duration of its broadcast day. A station without network affiliation, for example, not bound to carry any network programs, is able to make all of its time available for spot advertising. Thus a major independent TV outlet such as WGN-TV Chicago will carry more than 1,300 spot announcements during a given week of the industry's busy season (October through April), averaging about 190 daily, but registering as many as 220 spots on an exceptionally desirable broadcast day. Conversely, WBKB, the ABC-TV owned station in Chicago, broadcasting, as a rule, all of its network's programs, carries some 625 spots a week during a given period in the peak advertising season. The station

averages approximately 90 spots a day, with some 100 a day representing its high point.

A considerably fewer amount of spots are carried on stations located in areas outside of the top 50 markets in the country. KTVH, the CBS-TV affiliate in Little Rock, Ark., the nation's 81st market [see "Exclusive Ranking of the Top 100 Markets for 1963," TELEVISION MAGAZINE, March 1963] broadcasts about 525 spots a week during the height of its selling period. It achieves a median figure of about 75 spots carried a day, some 30 less than it may carry on a particularly heavy schedule.

About 70% of all national spot advertising on television are announcements between programs. Another roughly 15% are participations or announcements within a program. A final approximate 10% takes the form of 8-to-10 second ID's, or advertiser identifications.

According to TvB standards, spot television is defined not by its length or its placement in relation to programs (as is popularly supposed), but by "the place of its origin and of its control: the individual market where it is telecast." As the television trade organization interprets these points, network TV "originates and is controlled from one point," while spot TV "originates and is controlled from each individual market used by the advertiser."

Again by TvB guidelines, spot television may be 8-to-10 second ID's; 20 or 30 or 40 or 60-second announcements between programs; 60-second participations within programs; "or any length commercial within a program of appropriate length as program sponsor."

Spot television, the trade advertising bureau reminds questioners, "may mean a single commercial in a given market or a saturation schedule of many commercials in that market." The advertiser, it's stressed, "may use one or 500 stations, but it is spot television if each market is a point of origin, a point of control."

The name of the game when spot television is involved is flexibility. For spot is a do-it-yourself medium. Advertisers are able to tailor campaigns to fit their marketing needs. Granted the desired availabilities, advertisers can exercise a wide freedom in selecting the dimensions of their campaigns, its patterns and duration. They are offered an open choice of markets, stations, times of day and program and announcement types. Its market-by-market character allows for exact matching of campaigns with actual sales situations in individual markets.

The claim that is often made for the medium is that advertisers can reach more people, more often with spot campaigns, that practical announcement schedules deliver deeper penetration more economically than any other media. Carried to its roseate zenith this pitch boils down to the terse if somewhat broad statement that spot TV delivers tremendous audiences at tremendous efficiency.

Still there is a good deal of proven validity to these claims. There's no question that spot does offer a substantial degree of cost control. Spot campaigns may cost as little as several thousand dollars or as much as several million dollars depending on the product involved, advertiser needs, whims and capabilities.

Spot's reach is inextricably tied in with television's ubiquitous growth. Wherever television is that's where spot TV can go and with current U.S. television penetration at

91%, or 51,287,000, of the nation's 56,130,000 households (source: TELEVISION MAGAZINE's "Telestatus," December 1963), there's no other conclusion but that spot can't be challenged on circulation numbers it's equipped to provide.

The impact spot announcements make on viewers is another outstanding plus for the medium. Again spot's credentials in this respect cannot be separated from television's widely recognized reputation as being possibly the greatest known force for stimulating the sales and purchase of merchandise and service.

But if spot's performance gets an almost universal "p" for potent, its efficiency claim is still scarred by competition brickbats. The efficiency of a buy in television, as in other media, is measured by its cost in reaching 1,000 homes. As spot has grown, as it has become better understood, more desirable and accepted, its costs, by this yardstick, have multiplied. The medium has paid an almost slavish devotion to the laws of supply and demand. Through the years the demand for spots has been accelerating and in direct relationship the supply, limited as it is to time availabilities possible in the broadcast day, has diminished. Thus station operators have been cavorting in a lush seller's market and like any normal profit-minded businessmen, they have been making the most of a good situation.

Is it accurate then, to cite efficiency as an outstanding spot TV attribute? If getting the sales job done, no matter the price, is the determination, obviously the answer is yes. The medium has too many genuinely fabulous success stories to tell to be denied claim to an efficiency advantage.

Statistically, as well, spot can make a well-founded pitch for efficiency. A leading station representative, Edward Petry & Co., conceived a sales presentation in 1960 which, for example, convincingly showed that a typical spot campaign in the top 100 markets "reached two-thirds of all U.S. TV homes, and at a lower cost, delivered more than 50% more homes than the number one network show" (*Guns-moke*), which was carried on 160 CBS-TV stations. The

finding is typical of conclusions reached by other station reps doing similar research.

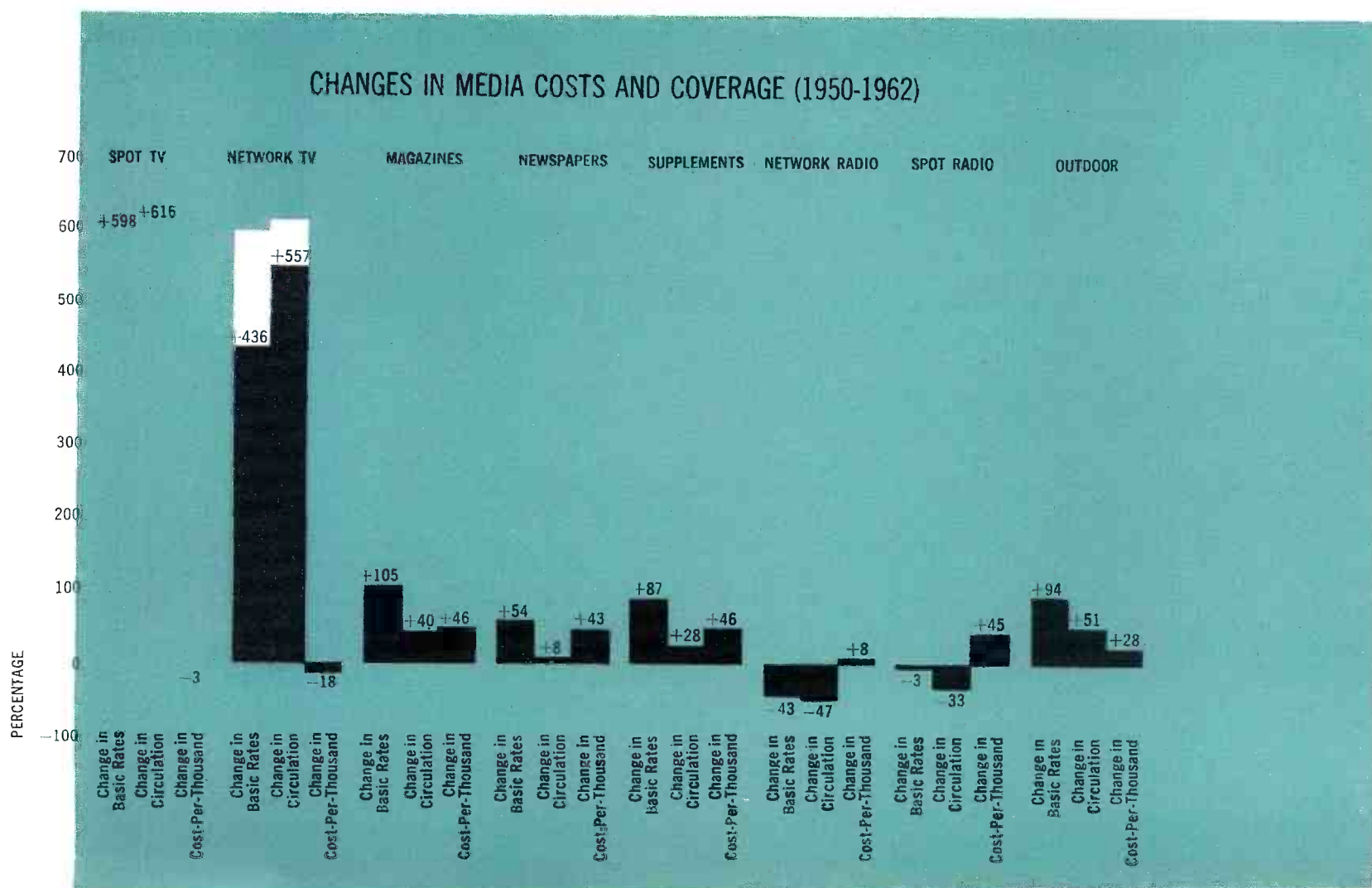
From a less subjective source has come, perhaps, a more telling piece of evidence. The Marplan Division of Interpublic Inc. has done studies on changes in media costs and coverage from 1950-1962 which show spot TV sporting a favorable set of statistics (see the chart below). Among the major national advertising media—magazines, network TV, newspapers, spot radio, network radio, outdoor—spot TV, according to Marplan's findings, had the greatest rise in basic rates, bearing out in part critics' contentions that stations are constantly increasing their price levels, but also, by far showing the greatest rise in circulation. Bouncing basic rate changes off circulation increases, the Marplan statisticians found that spot TV is the only medium measured during the 12-year period, besides network TV, that actually showed a decrease in C-P-M.

Statistics, however, produce different answers depending on how they are twisted. To do the other media justice, the same Marplan research found reveals that from 1955 through 1962, spot television's basic rates have gone up at a higher clip than any of its competitors', that its circulation change, while still moving steadier upwards than all but network TV, has leveled off considerably, and that its C-P-M for the seven years measured, has been climbing higher than all other media. This, undoubtedly, is a reflection of spot TV's amazingly low early pricing structure and its equally amazing prolific early growth.

The whole question of cost and efficiency is symptomatic of the challenges the medium faces today, the most serious one of its existence. The paradox of spot TV is that now at the height of its desirability to advertisers, fast approaching the dominant position among all national media, it seemingly is suffering from an embarrassment of riches.

Rising costs are at the eye of the controversy now swirling about spot. Actually the medium's current plague of problems is a classic case of cause and effect. Only one

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IN THE WINGS

BY DEBORAH HABER

That many come but few are chosen pretty much explains what's going on in program scheduling today. It's a man's game these days: the ante's high and the risks are many. Here's how they're playing it.

THE names of most of the shows which will entertain American TV audiences this fall can be found in two places: the current program schedule and the list of 69 titles which appears on the facing page. Those two lists will come together this month in executives' offices at 485 Madison Ave., 30 Rockefeller Plaza and 7 West 66th St. in New York. If history can be trusted, you can figure that 30-35 of the current season's weakest performers will give way to a like number of new hopefuls.

On the surface this might appear to be the same sort of process which has gone on since the early days of network television. It isn't. For a number of important reasons.

The most obvious difference is time. Only a few years back the agonizing process of forming a program schedule went on into May and June, with some stragglers filling in even after that. Now the schedules, at all three networks, will be virtually solid by the first of February.

A second difference is in numbers. When the three networks get down to the short strokes of decision-making this month they will be considering fewer than 70 submissions. In the "old days" it would have been several hundred.

But the biggest difference is not so obvious. It's that the most important decisions about the 1964-65 season were made long ago—well before the 1963-64 season even went on the air. Those decisions dictated which shows would get a chance at a chance at the 1964-65 season. For the key decision no longer is whether you make it on the air, but whether you get a chance to compete.

The days of the daredevil pilot maker are fast fading away. The high cost of television living (\$250,000 for the average hour pilot), the narrowing market for his wares

(longer shows and fewer of them), the limited number of places he can take them to (primarily the program departments of the three networks) have all combined to make today's producer pretty sure he's got a network commitment before he takes the plunge into pilot production.

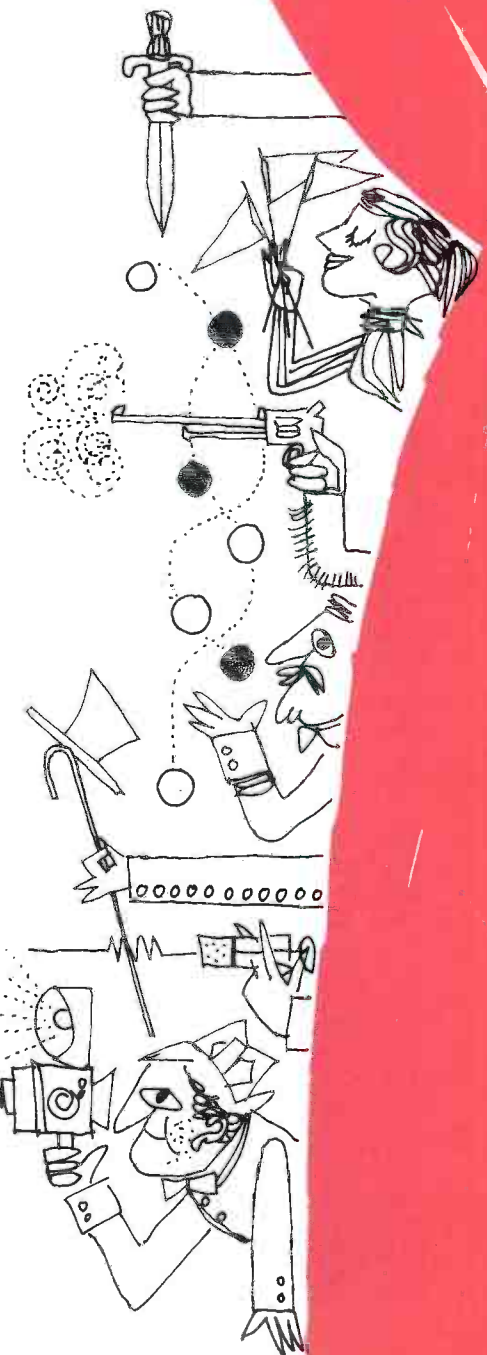
It wasn't always thus. In the beginnings of television a producer could better afford to assume the financial risks involved in bringing a pilot to fruition. If none of the networks could be persuaded to buy it there was still a chance at getting it on the air through sale to an advertiser. Or, failing that, there was the possibility of first-run syndication. Few of these circumstances apply now.

Today, program control rests almost exclusively in the hands of the networks. If an idea gets turned down by them there are few producers with the money, the sense of adventure or what one independent producer called the "insanity," to proceed with the project beyond the idea stage. Today's television programming facts of life dictate that the wise producer get a network commitment ranging from financial backing (a token sum to pay for the cost of writing a script to a half interest in the cost of the pilot) to a verbal "You've got a great little idea there—let's see a pilot," before he makes one.

The majority of the pilots produced today have financial backing from the networks. In return for this vote of network confidence, the producer pledges his program truth to the network, giving it exclusive rights to his product, whether it's chosen for a spot in the schedule or not.

Today the advertisers who can afford to buy both ends of a production are few and far between. The high cost of television living, the fantastic attrition rate of television

THESE
HAVE
THE
INSIDE
TRACK



- ABC**
 ABC Productions
 Bing Crosby Productions
 Danny Thomas Enterprises
 Four Star Productions
- General Artists Corporation**
 H-C Productions
 Hal Kanter Productions
 Metro-Goldwyn-Mayer Productions
- Revue Productions**
- United Artists Television**
 Selmur Productions
- 20th Century-Fox Productions**
- Warner Brothers**
- CBS**
 Cayuga Productions
- Bing Crosby Productions**
 Filmways Productions
- Jay Ward Productions**
 Nat Hiken Productions
 Richelleu Productions
 Sy Weintraub Productions
 Sultan and Worth Productions
 Talent Associates
 United Artists Television
- NBC**
 Bob Hope Enterprises
 Four Star Productions
 General Artists Corporation
 Metro-Goldwyn-Mayer Productions
- NBC Productions**
- Revue Productions**
- Robert Saudek Associates**
 Screen Gems Productions
 UPA Pictures Inc.
- Uncommitted**
 Desilu
- Don Fedderson Productions**
 Four Star Productions
- Metro-Goldwyn-Mayer Productions**
 Screen Gems
- T and L Productions**
- Animal Crackers—half hour comedy
 McCaffrey—hour adventure
 The Tycoon—half hour comedy
 Royal Bay—hour drama
 S. S. Paradise—hour drama
 On the Brink—half hour comedy and musical review
 Jody—half hour adventure
 Three on an Island—half hour comedy
 Great Bible Adventures—hour drama
 Take Me to Your Leader—half hour comedy
 Broadside—half hour comedy
 Destroy—hour action
 Night People—hour drama
 Pioneer, Go Home—half hour comedy
 Alexander the Great—hour epic adventure
 Mickey Rooney Show—half hour comedy
 Yellow Bird—hour comedy/action
 Not Very Newsreel—half hour comedy
 Peyton Place—half hour drama (twice a week)
 12 O'Clock High—hour drama
 Valentine's Day—half hour comedy
 Voyage to the Bottom of the Sea—hour science fiction/drama
 No Time for Sergeants—half hour comedy
 Travels With Charlie—half hour comedy
 Wendy and Me—half hour comedy
- The Chase—hour adventure
 Jeopardy Run—hour adventure
 The House—hour drama
 Goggle—half hour comedy
 My Son, the Witch Doctor—half hour comedy
 The Nuthouse—hour comedy
 Alan King Show—half hour comedy
 The Reporter—hour drama
 Tarzan—hour adventure
 The Jones Boys—half hour comedy
 Mr. Broadway—hour drama
 Calhoun—hour drama
 Gilligan—half hour comedy
 John Stryker—hour adventure/drama
 Kibbee Hates Fitch—half hour comedy
 Mark Dolphin—hour adventure
- Seven Little Foes—hour comedy
 The Rogues—90 min. drama
 Funny Funny World—half hour comedy
 Flipper—half hour adventure
 Grand Hotel—hour drama
 Mr. Solo—hour drama
 Please Don't Eat the Daisies—half hour comedy
 Kentucky's Kid—half hour comedy
 Thirteenth Gate—hour drama
 Court Martial—hour drama (spin-off from "Kraft Suspense Theater")
 Karen—half hour comedy
 90 Bristol Court—composed of three segments of 30-min. comedies in a one-project concept:
 Old Gang of Mine
 Tom, Dick and Mary
 Harris Against the World
 Project 120—two hour dramatic telefilm
 Profiles in Courage—hour documentary
 Paul Lynde Show—half hour comedy
 Mr. Magoo—half hour cartoon comedy
- Donald O'Connor Show—half hour comedy
 Hooray for Hollywood—half hour comedy
 Hey Teacher—half hour comedy
 I and Claudie—half hour comedy
 Untitled Pilot starring Dan Dailey—half hour comedy
 George Gobel Show—half hour comedy
 Dean Jones Show—half hour comedy
 Mimi Hines and Phil Ford Show—half hour comedy
 Many Happy Returns—half hour comedy
 Bewitched—half hour comedy
 Eve Arden Show—half hour comedy
 Gomer Pyle Show—half hour comedy
 (spin-off from the "Andy Griffith Show")

IN THE WINGS *continued*

product and the more sophisticated and demanding viewing audience have almost eliminated the advertiser from the schedule-selecting picture. With the exception of a TV bankroller the size of a General Foods, the balance of television buying power rests almost entirely in the hands of the three major networks. Sitting at the top of the decision-making ladder of what show will go where in the new program schedule are the three network programming chiefs. Theirs is the kingdom, the power, the glory and the rap for the shows that will appear on the television screens of some 56 million American homes in 1964-65.

The bulk of television's new product will come to the networks in the form of pilot films. To produce an hour pilot in today's spiraling economy can cost anywhere from \$150,000 to \$300,000 or more, while a half-hour entry may be brought in, hopefully, for half the cost of an hour. The industry underground is already buzzing with the rumor that one hour drama in contention for the new season has a pilot budget of \$500,000. With this kind of initial investment at stake, there are few producers who will proceed with pilot production without the extra cushion of partial financing by the networks. And since practically all television product is purchased by the networks, few shows can make it to the air without a network commitment.

The commissioning of a pilot by the network is the first step toward a berth in the '64-65 schedule.

CBS-TV's vice president for programs, Michael H. Dann, says the crisis facing the network program department in developing shows for an upcoming season stems from the time it takes to ready a pilot for a season's viewing. The genesis of a pilot—from conception to completion—takes anywhere from a year to 18 months. A wait to see how well your current programs are making out before ordering new shows into production places the network and the producer in jeopardy from the outset. The shows that CBS wishes to include in its '64-65 schedule had to be ordered well in advance of the '63-64 network schedule. The problem for Dann and others responsible for the programming decisions at CBS was having to "shape and form the '64-65 schedule even before we knew how the current season's shows would do."

There are ways, other than a crystal ball, to seek out potential hits a year ahead of time. Dann says that the first rule of program development at CBS is to devise a show that's different from anything on the air. He says a look at television's past history shows that traditionally the "great" television hits have come from the new forms. "The big winners have been the front runners, the first of their kinds, the trend setters," and cites as examples CBS ratings stalwarts like *Candid Camera* and *The Beverly Hillbillies*.

NBC program chief Mort Werner hears a show idea from agent Paul Rosen. Producer Tom O'Malley with ABC's Ed Scherick.



The television market place: From the three network programmers comes the 1964-65 TV schedule



Today's television producer with an idea for a series has a limited market for his wares. The soaring costs of making pilots have forced him to seek a network commitment before he can swing into pilot production. It's a highly speculative venture—this season alone over 100 pilot ideas died at birth.

Making the pilot decisions, from which they later pick the bulk of their new schedule entries, are the three network programming chiefs—ABC-TV's vice president for programming Edgar Scherick; CBS-TV's vice president for programs Michael Dann and NBC-TV's vice president for network programming Mort Werner. On their shoulders rests much of the responsibility for what television fare will finally make its way into some 56 million U.S. homes.

Meeting to discuss United Artists' Calhoun pilot: star Jackie Cooper, CBS program executives Hunt Stromberg Jr., Mike Dann and Robert Lewine.

It's his contention that the chances for the success of copies are more remote than if your program is the "first one." Dann's rule No. 1: "Search for a show that's unique, a show the audience can't see on any network but yours."

In addition to looking for the TV trail blazers, CBS's long-range program planning is aided by what Dann calls the "CBS policy" of setting the proper production team. "We don't make deals with the factories to deliver a set number of shows. CBS will make no commitment with any producer before we have approved the concept, the production team and the casting. We don't buy a studio, we buy the product." In line with setting up the right team, CBS insists on creative control over all its programming entries.

At NBC Mort Werner, vice president for network programming, points to another abrasive headache that's caused concern for the network in the past. He points out that the season for producing pilots has traditionally been during the months of October, November and December. "All the networks," he explains, "are scrambling at the same time for the best directors, producers, actors and writers. There are only so many of them and everybody wants them." To avoid the frantic foray, he points to *Kentucky's Kid*, a pilot hopeful for '64-65 that was shot last spring, and to a prospect for the '65-66 season that will be done this summer. As Werner sees it, "the trend is not so much toward earlier lock-up as toward better management." He details further that, "TV can't operate by preparing material on a year-to-year basis. To program a network a major factor is securing the availability of creative people." The kind of creative people Werner wants for NBC he says can't be secured by "calling somebody Monday at 4 o'clock and telling them to be ready to do a show for you Tuesday at 4:30." In his philosophy the creative blockbusters have to be put to work in advance and invested with ideas that build toward "a varied inventory of good programs that the network can turn into pilots, series and specials."

The vice president for programming at ABC-TV, Edgar Scherick, echoes the programming cry of his rivals that "You can never stop thinking about what to program. Naturally," he says, "there comes a point in time when you set up a definite schedule for a season but everything that leads up to that point is constantly flowing and changing, just as everything that follows after." An ever-presence at ABC when thinking in terms of programming for '64-65 are the shows of the '63-64 season. Which of the old series were successfully continued? How did the series which debuted make out? Scherick calls the programs of the '63-64 season the "building blocks" upon which the new programs are based.

To get new product all networks maintain active program departments in Hollywood and New York designed to keep a constant flow of program ideas moving between producers and networks. The dual program headquarters enables the networks to tap the hot creative source spots of the movie capital as well as Broadway.

The programs that finally make their way to coveted positions in a network's '64-65 schedule are all born of an idea. It may be the idea of a network programming department which submits it to a producer for execution or, more frequently, the idea of a producer, writer or some other creative person who brings the premise of his series, a four- or five-page synopsis and all his powers of persuasion to a network. If the programmer shares the creator's enthusiasm he usually makes a "step deal," commissioning the idea man to write a pilot script and usually financing the script at between

\$6,000 to \$10,000 for an hour and \$3,500 to \$5,000 for a half-hour. The network reserves the right to cancel the production at any stage, should it fail to meet with its approval. Once the script is delivered, the network man in charge reads the script and decides whether or not to go ahead and finance the pilot.

But networks don't give financial go-aheads merely on the basis of a strong script. The script must point to where the series is going and what its future is. The track record of the creative talent from producer through cast must give every indication that they can, and will, bring the current undertaking to a successful fruition. The high price of television demands that the network and its sponsor look for the project with a future. They seek the property that will be able to stand up for at least three years and preferably five. If the network is convinced at this point that it has a potential winner, the mechanics of the creative efforts are discussed and finally the network agrees to a partial financing of the pilot.

Although most prospective programming is the result of a pilot, some series are commissioned without them. As NBC's Mort Werner puts it, "If Sheldon Leonard comes into my office," as that producer did last season, "with a tried and tested track record of producing comedy hits, a star like Bill Dana who's had successful TV exposure, a great idea and all of his organization's creative know-how, I'm not going to ask him to make a pilot for me." *Petticoat Junction*, last season's effort of *Beverly Hillbillies'* creator-producer Paul Henning, was given a CBS go-ahead without a network demand for a pilot. With the *Hillbillies* holding fast as the nation's most popular show and *Petticoat Junction* the most popular of the '63-64 season's new entries, Henning could likely find a home at any network for any project his imagination can conjure up without producing any more collateral than a "Hello. I'm Paul Henning and I have an idea for a series."

If there's some slight swing toward network commitment without the demand for a pilot first, Henning feels it's because "more and more the people at the networks have come to depend on certain producers whose skill and integrity prove they can deliver.

"It all boils down to people," Henning continues. "You can have a contract with a man that's a legal document but that doesn't mean a thing, or you can make a perfectly binding agreement solely on the basis of a hand-shake." Producers like Henning and Leonard, on whose ability networks will risk a program slot without seeing a pilot first, are in an enviable position. They are also in the distinct minority. As Ed Scherick puts it, "If 5% of the industry's creative wares can get network commitments without pilots, the remaining 95% cannot."

For one thing, the network needs the tangible evidence of a pilot to sell to a sponsor. As one industry figure confided, "Sponsors aren't hep as a rule. Many aren't familiar with the creative people involved. They don't know about a star, a writer, a producer. They want to look at a show, so they can see and measure its quality. They want something concrete to refer to—that's the pilot."

Producer David Susskind admits that he has never been able to get a show on the air without first making a pilot. "It would be a marvelous ideal and if I had my druthers I'd like to be able to say to a network, 'Look, I've been in the business since 1947 and the record's there. If you don't like the record, don't buy from me.' But I've never been able to. I suspect that you need 'muscle' like a company

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The agency business is not famous for candor. More often, in fact, its practitioners have greater reputations for talking around the point than to it. Not so Blair Vedder (above), vice president and director of media for Needham, Louis & Brorby in Chicago, and not so the other professionals from that agency who embarked on a program of arduous self-examination last year. The segment of that examination dealing with media is presented here.

The examination was initiated by agency president Paul C. Harper Jr., whose intent was to insure that NL&B would be prepared for the advertising-marketing situation of the future. Specifically, Harper set his agency's sights on 1970, and asked his executives to anticipate what their roles and their clients' needs would be then. The examination found more questions than answers. As a consequence, NL&B determined on a course of original basic research. The first fruit of it—a study relating how advertisers look at advertising and at agencies—was published last month. Many of the questions posed by NL&B's self-scrutiny will be answered by a still more ambitious project now in work. It involves basic research into media effectiveness (Do daytime spots have as much impact as nighttime? How good is spot TV in attention level and "recognition"? Do commercials get best attention in mid-program or in "clutter" positions?), involving a massive sample of 12,000 housewives in the Chicago area. This research project, financed solely by NL&B, is being co-directed by Vedder and Dr. Leonard Kent, vice president and director of research.

Blair Vedder begins the presentation.

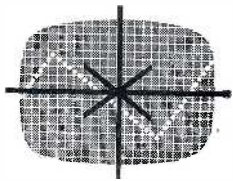
WHAT TOMORROW

THERE'S no mystery to building sound and productive media plans for any product or service. I don't believe that any one agency in this country has a lock on how to do it. In every case, the good plans usually have three prerequisites:

1. They are in support of a product or service that has been thoroughly pretested for its consumer acceptance.
2. They accommodate selling themes and expressions of those themes that have been completely explored and measured for effectiveness either by objective judgment or research.
3. They are directed at a clearly defined consumer market for the product and, in some cases, recognize and capitalize on the attitude of consumers toward the product.

Let's take these one at a time. No advertising activity—creative, media or promotion—can be productive in selling a product that does not fit a definite consumer need. Products which do not meet such a need have a life cycle limited essentially to the time it takes to get everyone to try the product once—everyone, that is, except those who learn from a friend or neighbor that the product is no good. After that, oblivion. This is obvious, we all agree. But I think there's real cause to wonder how many new or old products are we putting advertising support behind whose current suitability to the consumer is questionable? Product acceptance is not a media function, but in too many cases creative or media or both are blamed when a campaign fails because of product inadequacy, and not because of the role they played. And product suitability is a constantly changing thing affected by changing competition and changing consumer interest.

The second prerequisite runs counter to our traditional thinking. In most cases, media is given the assignment of developing a plan to which creative must then be fitted. I think this is wasteful and restrictive to our creative output. It is essentially backward communication thinking. We would never plan a sales call before we knew what we wanted to say and how it can best be said. But too often we do just this in building advertising plans. This cart-before-the-horse procedure wrongly places too much control of the



DEMANDS OF MEDIA TODAY

creative effort in the media department. We have some products in this agency using full minute commercials in TV or large-space color ads in magazines almost by default. We haven't done much on these products to measure how well they might be communicated in small-space print advertising, in 10-second ID's or 20-second breaks on TV, in a radio commercial or on an outdoor board. We have all presumed they can't be communicated very well in these forms, so we drop such forms from consideration. This isn't right. We may actually be missing some great opportunities.

This may sound as though creative considerations should be the sole determinants of what media we use. This is not the case. Let me be specific: Let's assume that a one-minute television commercial is found to be the optimum form of expression for Product "X," based on an exploration of all possible forms. In the course of this exploration, however, it is found that a 10-second ID proves to be about two-thirds as effective as the one-minute version. Now let's assume that media determines that an ID campaign can reach twice the number of desired prospects at 50% greater frequency than would be possible with a minute plan. Such a media opportunity is missed completely when any one of us says, "You can't tell the story in an ID," and says it only because he *thinks* so, not because he *knows* so.

Unfortunately, I am not drawing a distorted picture of the situation. It is happening this way right now. It is amazing, but true, that this agency, while spending over \$20 million in television today, has had only one product using ID announcements since the days of Peoples Gas. How many ID expressions have you developed and tested for your product lately? In fairness, you may ask me how many ID campaigns the media department has recommended lately. The answer to both questions is "Only one—'Bully' for Campbell's." Media has not made such recommendations because, quite frankly, it's a waste of our resources when we develop any plan that can be stopped in its tracks by the statement, "It won't work creatively." I would urge that we find out with certainty that such units won't work because, as happened with V-8 two years ago, there may be

gold in what we thought couldn't be done. The illustration of ID's applies equally to other media units that certain products instinctively react to like cyanide.

In suggesting such broad pre-explorations of possible expressions, I do not want to leave the impression that the media department is ducking a key responsibility. This is the distinction that is important. Media needs to be told by creative how well a given sales message for a product can be expressed in various standard units of space and time, and media should be given a clear idea of how great the differences are between these expressions. Media, in turn, has the responsibility for establishing how well such units of space and time communicate with the product's desired consumers under actual conditions of media use.

The last prerequisite for a sound media plan is the full knowledge of the consumer's characteristics and the consumer's attitude toward the product or service we are advertising. Media people talk more about this subject than anything else. I sometimes wonder if we talk so much about it that some people no longer hear what we are saying.

There is a very practical reason for placing so much stress on the need for these facts. Here are some staggering truths: In just the past five years, the cost of the average nighttime television minute has increased 50%. The average cost of a color page in the 35 leading consumer magazines has increased 60%. The cost of a spot TV announcement scheduled on enough stations for national coverage is up 53%. The cost of a color page in syndicated Sunday supplements is up 85%. How many of our clients' product budgets have increased at an equal rate over this period of time? According to the accounting department, there are only three: International Minerals, State Farm and Household Finance Corp. This means that for most of our products we can afford fewer and fewer media *or* we must use each medium with decreasing effort. Which medium should we eliminate? In which medium should we decrease our effort? In which should we try to maintain it? Obviously, we want to hang on to the medium that gives us the greatest efficiency and effectiveness in communicating with the best prospects for the product. But there is no point in talking about

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THE TV MODEL

THE TALENT
BEHIND
THE SELL

BY JUDITH DOLGINS

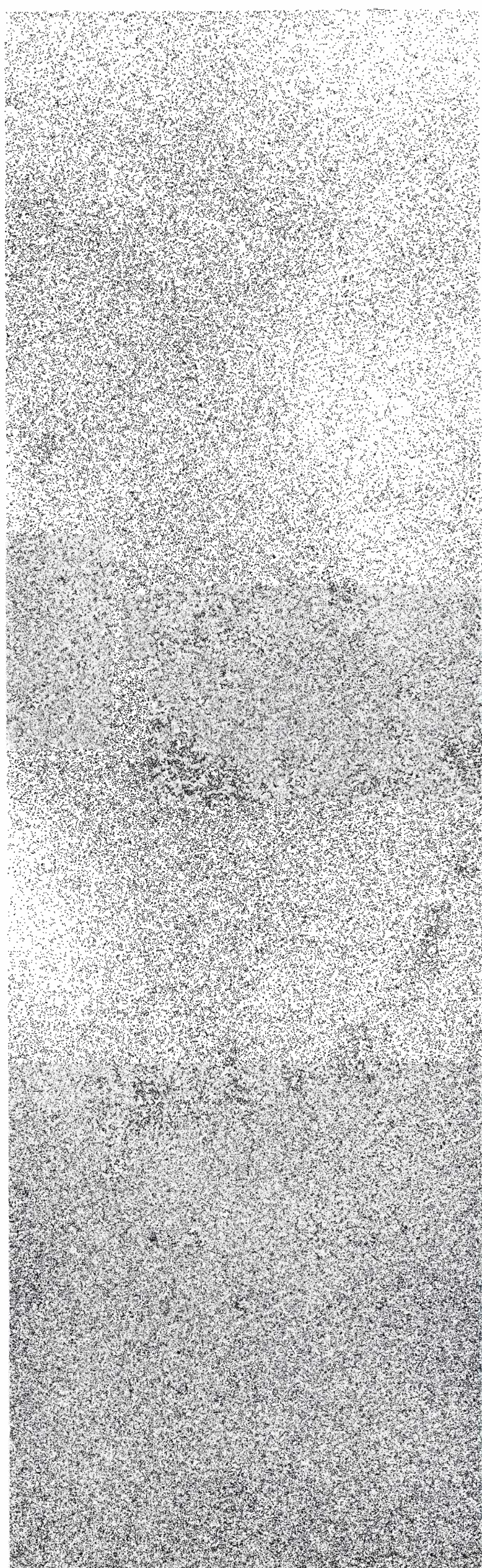
JOYCE Gordon, the television commercial spokeswoman known for wearing her glasses on camera, gets letters from housewives who say things like, "I believe in you, Joyce" and "I know you really mean it when you say the product is good." A woman in Philadelphia bothered to identify and locate Darlene Zito, the off-camera singer in a Gruber Candy commercial, told Miss Zito that her singing had made her run out and buy the candy, and set up an appointment to meet her in New York because she admired her voice so much. A viewer who saw and heard baritone Don Kent singing of how "Gallo makes wine with loving care" wrote that his "voice and happy face make one feel that God is in His heaven and there are some things right in the world."

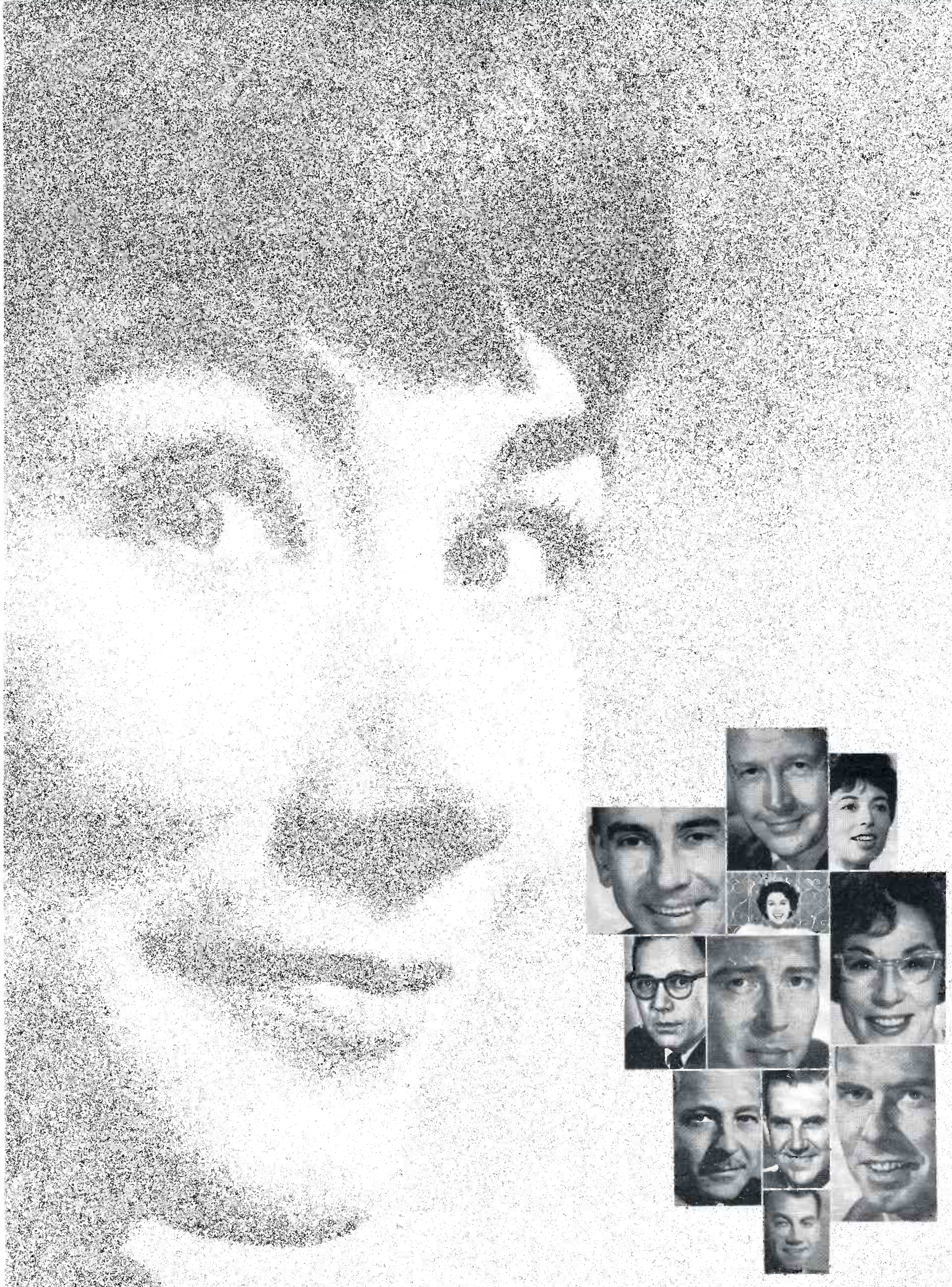
While such outbursts of public affection for commercial performers do not yet rival the quantity of fan mail crossing Tab Hunter's desk, it is coming at a fast enough clip these days to bear counting. More important, the tone has changed. "A few years ago," says one marketing executive, "when we heard from viewers, and they rarely bothered, it was usually something like, 'Do you really expect me to believe that the gorgeous dame in the fancy dress just finished scrubbing her floor?'"

If advertisers and agencies don't hear as much viewer cynicism any more it is simply because many of them have stopped casting gorgeous dames in favor of someone who looks at least a bit more like the little lady sitting in front of the TV set. They are hiring far more performers with solid acting experience, even if the job is a line like, "Try it—it's good!" When they use big-name celebrities they tend more now to show them doing something reasonably believable—making a cup of coffee maybe, but not washing their own underwear.

For casting, once a case of "Let's see who we can get fast," these days is pretty widely recognized as being as important

Their faces are known to millions. The pros know the names in this composite (left to right and top to bottom) are Rex Marshall, Ed Reimers, Zel de Cyr, Irene Hennessy, Joyce Gordon, Mason Adams, Joe Given, Dwight Weist, Ed McMahon, Carleton Hance and Bill Shipley. The ghostly young lady in the background: Michele Burke.





In TV's early years, a call for a simple housewife type might bring a Vogue model

to the finished commercial as the marketing strategy behind it and the production techniques that make it. Searches for "just the right type" commonly take weeks. Talent agencies specializing in finding people to make commercials have popped up all over Manhattan and Hollywood. Private coaches and schools that teach announcers how to sound sincere and actors how to look like they are really in love with their detergents are getting plenty of students.

And at advertising agencies casting is no longer handled by glorified secretaries or producers who line up performers as a sideline to their other chores. As a rule today, casting directors are either former show business people who know their talent or advertising people who know their marketing. For example, Nan Marquand of Batten, Barton, Durstine & Osborn and Claudia Walden of Grey Advertising were actresses on the Broadway stage. Rolly Bester acted in radio soaps and was herself a commercial spokeswoman before becoming casting director at Ted Bates in 1961. Lennen & Newell's Martin Begley, one of the exceedingly few male casting directors among the larger agencies, was an actor and, for ten years, radio and TV casting director at NBC. At Young & Rubicam the casting department is headed by Lucy Sokole, for many years a Y&R copywriter and copy supervisor.

Casting was particularly a problem during television's earlier years. Not many advertisers had yet thought of using experienced actors from other media. The few existing sources of talent were less than fruitful. Sally Perl, now head of Central Casting, got into the talent business ten years ago because, as owner of a small ad agency then, she had to kill herself finding people to do commercials for her clients. Invariably, she says, "You'd tell a model agency you wanted a simple housewife type who could talk a little and you'd get a model out of *Vogue* who couldn't open her mouth."

WESTINGHOUSE'S PRE-FURNESS TRIALS

And even the few advertisers who did seek experienced actors for TV work frequently had problems with the transition. Before Westinghouse hired Betty Furness 14 years ago it tried several radio actresses, but most of them were terrified by the television cameras. Four girls fell by the wayside in four weeks. One was so nervous she spilled a cup of hot chocolate on-camera (the commercials were live then). Another literally lost her voice and someone standing off-camera had to read her lines.

Casting commercials is still not an easy job but agencies at least now know who and where the talent is. At BBDO, for instance, in addition to the usual information on clothing size, general "type," and previous experience, records are kept on models who can act as well as smile, actors who can inhale a cigarette without choking, performers who have a driver's license, people with a steady hand (for close-ups of products being poured), women with good legs, actors who can do judo or deliver a funny line without laying an egg.

Most casting directors make it their business to keep up with new talent appearing in movies, plays, revues and clubs. Lucy Sokole also sends out regular bulletins to all Y&R department heads, creative directors, supervisors, writers, artists and producers reminding them to let her know if

they spot interesting people, often finds the wonderful children in the Johnson & Johnson commercials by hanging around parks.

Claudia Walden of Grey had a far easier time finding a chimpanzee who could skate (she auditioned three) than a little boy who could shoot marbles. With really hard-to-find types the talent agents frequently get the SOS. Sally Perl has had to examine actors' feet for athlete's foot commercials, find an actor who had a fine voice as well as rippling arm and thigh muscles, and locate a very fat girl who would be willing to make part of the commercial while still round and the rest after slimming down with the client's diet product. Agent Pat Sullivan has rounded up pot-bellied girls for girdle advertisers, several snuff-users, a strong man to lift an automobile and, for a manufacturer of a rubbing liniment, a virile-looking actor who didn't have a hair on his chest. One of agent Marge Kerr's more difficult assignments was to find a genuine mother and daughter, both pregnant.

A TREND TO MUG TYPES AND SEXY TYPES

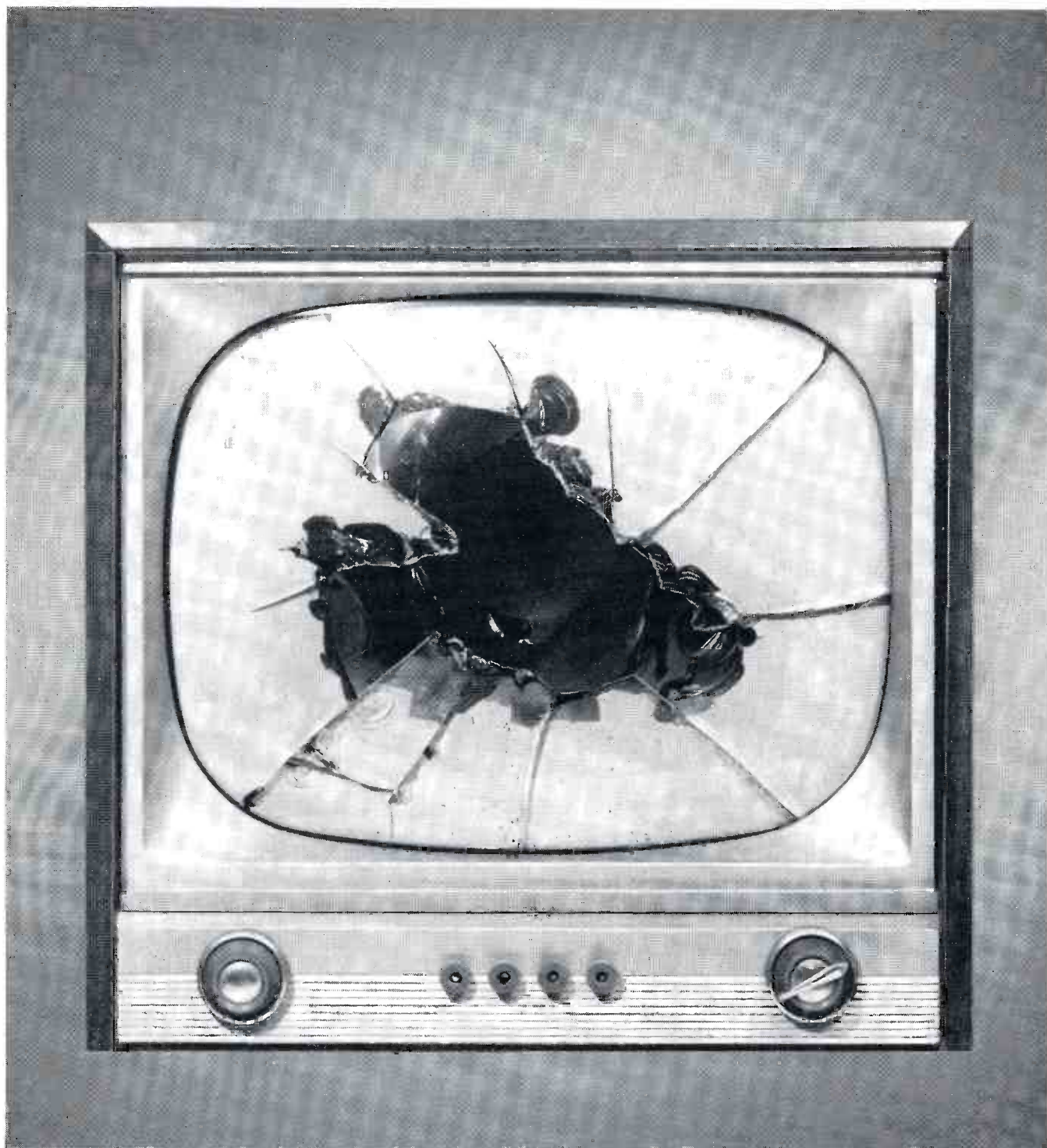
Among women, Sally Perl sees a casting trend to two types: "mug types"—girls like Michele Burke, whose not gorgeous but extremely expressive face is currently seen in commercials for Schlitz Beer, Playtex Bras and Frigidaire Washers, and more "openly sexy types," like Barbara Feldon, who is the girl in the towel in a Five Day deodorant spot and the husky-voiced spokeswoman for Revlon's Top Brass Hair Dressing.

Basically, though, the "All American type" still pretty much prevails. According to agent Marge Kerr, who was casting director of Y&R before going into the talent business, "What ad agencies usually have in mind when they ask for an average housewife is a girl in her 20's, blonde, Bryn Mawr-looking, who is, at the most, 5 feet 4 inches and weighs not more than 110 pounds."

Television's "average American husband looks as if he were between 28 and 33, is the clean, wholesome Jack Armstrong-type boy with a crew cut or at least a short haircut." One of Miss Kerr's frequent, rather unpleasant duties is to inform a young actor that to get jobs making commercials he must have his long, curly matinee-idol hair-do cropped. Calls for a "typical American businessman" are expected to produce "someone between 28 and 38, tall, sandy or blondish hair, conservatively dressed, with *no bow tie*." With very rare exceptions none of these "average" Americans wears glasses. And the men never have mustaches. "A mustache," explains Miss Kerr, "means a sharpie."

The more careful casting becomes the more savage is the competition to get the parts. BBDO's New York casting department has between 5,000 and 6,000 names in its files and most other large agencies are similarly well-stocked.

Daily, ad agencies and talent agents are inundated with phone calls and mail bearing pictures and resumé's. There are the dozens of photographic models who see a confrere like Suzy Parker doing TV commercials for big advertisers such as Pontiac, Hertz Rent-A-Car and Schick, so they hound the agencies to read for parts; but a scant few have made the transition. Another familiar figure, the young hopeful fresh from the lead in his high school production of "Our Town," comes to New York to take Broadway by



Watch out! We shatter old TV ideas!

That's what video tape (SCOTCH® BRAND, of course) is doing. There are more production improvements than you can shake a storyboard at. With this result: Today, there are very few tv commercials that can't be produced *better* on tape than on film or live! Surprised? Then at least have your next tv commercials costed out for tape, whether for local or national use.

Why *better* on tape? Incomparable "live" picture and sound quality, without danger of a live goof. Push-button-fast special effects, no lab processing. Instant playback of your shots. Precise editing. Your rewards: production speed (you may save weeks over film), convenience, peace-of-mind,



and frequently, lower cost. Ready for specifics in terms of *your* commercials? Ask your nearby tv station or tape production studio. And to keep new ideas from passing you by, write for new brochure, "Advertising with Video Tape." 13 actual case histories. Tells why, how and the costs of specific commercials produced on tape. Free! Magnetic Products Division, Dept. MCS-14, 3M Company, St. Paul 19, Minn.

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO. © 1964, 3M CO.

Magnetic Products Division **3M**
COMPANY

Many celebrities will work for scale because residuals make it so worthwhile

the horns; but while he's waiting for those interviews with David Merrick and George Abbott he hears that you can make a fortune doing TV commercials, so he starts hounding the agencies too. A housewife in Flushing is watching an actress play a housewife in a commercial and her neighbor says, "Mabel, we could do that better than she does." Mabel and her friend start making the rounds.

Do they have a chance? With clients increasingly reluctant to keep using the same old faces, most agencies now set aside a day each week for interviewing newcomers. So every once in a while a model, a high school leading man, a Flushing housewife does get picked to make a commercial. But they are competing with the thousands of people whose membership in Screen Actors Guild and American Federation of Television and Radio Actors means they have done at least one commercial and are thus classified as "pros." Even the most experienced of the pros must keep plugging for new assignments and even those who have already made hundreds of commercials almost always must go through an audition to get each new job.

MUST KNOW HOW TO SELL A PRODUCT

These auditions are invariably grueling partly because agency casting directors are not settling for second best any more and partly because a great many performers, many of them experienced in stage work and films, apparently do not know how to sell a product. Charles Kebbe started coaching actors as a sideline a few years back when he was casting director at Ted Bates because he saw how many of them "were falling flat on their faces in auditions." Now coaching full-time, Kebbe's alumni include Ed McMahon, who announces and delivers dozens of commercials on Johnny Carson's *Tonight Show*, Dean Hunter, now doing commercials for Newport cigarettes, Charles Garrett, on for Howard Johnson, and Carleton Hence, a relative newcomer to the field whose current commercials for First National City Bank, Prell Shampoo, Pan American Airways and American Telephone & Telegraph have not taken him away from his job as a rep salesman for Transcontinent Television Corp.

For reasons similar to Kebbe's, Bob Barron, a part-time Congregationalist minister and full-time manager of H. G. Peters & Company, producer of sales promotion and sales training films, started the School of TV and Commercial Speech a few years ago with veteran announcer and commercial spokesman Dwight Weist. "There were too many people who couldn't read a script and too few places where they could go to learn how." The school, which Barron says "does not subscribe to 'The Method' and tell students to pretend they're door knobs," teaches such skills as voice projection and how to do a soft sell commercial as opposed to a hard sell. Among its graduates are Ruth Masters, an actress in the *Car 54* TV series last year who is now doing commercials for Procter & Gamble's Dash Detergent and Ice Blue Secret Deodorant, Dick Callihan, on for Jamaica tourism, Lipton Tea, Du Pont Auto Wax and Norelco Shavers, and Sara Thom, a top print model whose current TV clients include Palmolive, Wish Bone and Helena Rubenstein.

Besides coaching, most successful performers get assistance from other sources. A few hire a personal manager, such as Robert Coe, who functions as an agent in that he lines

up auditions but also handles various other matters for his clients and gets paid between 15% and 25%.

Most, however, work through talent agents who get 10%. Some performers prefer to hook up with an agent like Carl Eastman who handles a limited number of clients on a strictly exclusive basis, giving them a good deal of personal attention and knocking himself out to get auditions for each. The majority, though, are free-lancers who register with as many as three or four non-exclusive agents; though in this situation the individual performer may not get as much personal service, there is always the chance that all three or four of his agents will get calls for his particular type.

Agents frequently advise their clients on the type of work they should or should not do—the current "do not," unless business is particularly bad, being hard-sell drug commercials. But basically the agent's job is to line up bookings for his clients, line up talent for agency casting directors and try to see that these two forces don't collide. Sally Perl of Central Casting can't forget the time she walked in on the preparations for a Revlon commercial just in time to prevent brunette spokeswoman Irehne Hennessy from being forced into having her hair dyed blonde and eyebrows plucked out.

Incidents such as this leave Miss Perl wondering "why so many clients and agencies still hire one type when they really want another." Actors wonder why, although ad agencies claim they have eliminated "cattle-calls" by running closed auditions by appointment only, they frequently arrive to find numerous other performers waiting around to read for the same job. Agencies say it's because talent agents asked to dispatch one actor at an appointed time all too often send over four or five. But whether alone or with stiff competition, for the performer the audition is usually the most trying part. Says Allen Swift, who specializes in trick voices, "The performer hates himself for sitting there nervously waiting, hoping. But the truth is, he desperately wants the job."

Why he wants the job is mostly money, and this does not apply to the struggling young actor alone. Y&R has a list of top theater personalities who have approached the agency about making commercials, and agent Pat Sullivan keeps a file filled with names of best-selling authors who also would like to get into the act.

SCALE RATES AND RESIDUALS

Most of the busiest commercial performers and many celebrities as well work for scale, partly because the residual system makes it worthwhile and partly because budget-conscious ad agencies are increasingly reluctant to pay over-scale. Under the terms of the SAG and AFTRA contracts under renegotiation this fall, an on-camera performer working for scale gets \$95 for a straight eight-hour day, and with residuals it is possible and not particularly unusual for a single well-used spot to bring in \$12,000 a year.

But how well does the average performer actually do? There is a handful whose individual yearly earnings reach \$200,000 or more, but this is the true elite. For of the approximately 14,000 performers who belong to SAG, which has jurisdiction over filmed commercials, approximately 2% gross over \$60,000 annually but more than 50% earn from



special handling

Remember the "good old days" when a customer's order was something to be cherished . . . to be treated with tender, loving care? Here at WOC, we never quite lost the old habits and every order from receipt to billing is given very "special handling".

WOC TV **6**

SERVING THE QUAD CITIES FROM DAVENPORT, IOWA

DAVENPORT/BETTENDORF • ROCK ISLAND • MOLINE • EAST MOLINE

Spokesmen are the real money makers, with incomes in the \$50,000-\$200,000 range

nothing to \$2,000 a year. Among members of AFTRA (jurisdiction over commercials that are live or taped) the situation is roughly the same.

Discouraging as this may seem, there are apparently enough success stories to convince almost any performer that *he* won't be among the group making \$2,000 or less, at least not forever.

For instance, there is a small group of people who specialize in lending their hands, feet and legs for close-ups when the principal performer's own won't do and for this they may make as much as \$40,000 a year. There are several print models with no acting pretensions who make a good deal of money merely patting their hair while another person does the voice-over. And then there are all those slice of life commercials that employ innumerable actors and actresses in dramatic vignettes and have also been a boon to many well-known (though anonymous in the spots) character actors—Tom Pedi playing Charley the washing machine repairman for Dash detergent, Pert Kelton as Sophie the housekeeper who cleans with Spic and Span, Alice Pearce, currently emoting for Glean toothpaste and Hudson Paper Towels, Jane Withers, the former child movie star, playing Josephine the lady plumber in the Comet spots.

"REALISM" SPOTS ARE CLOSER TO REAL ACTING

Many performers want to do slice of life because, while not Shakespeare, it is close to real acting; and the way some of these "realism" spots are run and rerun the residuals can mount. But it is the spokesmen and spokeswoman, more announcers than actors, who are the real money makers, with individual incomes that not uncommonly range from \$50,000 to \$200,000 a year.

In the truest sense of the word the spokesman works under exclusive contract for a single advertiser, as Barbara Britton does for Revlon, or two or three non-competitive clients, getting a guaranteed annual income from each. In the looser sense there are the spokesmen and women, such as Joyce Gordon or Bill Shipley, who work more on a free-lance basis for several non-competitive advertisers, often for scale; what they lose in guaranteed annual income they make in volume of work they can do and, of course, all the residuals.

The "exclusive" spokesmen, for example Ed Reimers who works for All State Insurance and P&G's Crest toothpaste, are usually so thoroughly identified with the product that their voices, faces and names become part of the corporate image to the public. The good ones last long. Betty Furness delivered approximately 2,000 commercials in her 11½ years with Westinghouse and Bess Myerson racked up the same number of years with Colgate. Rex Marshall, a decade with Reynolds Aluminum, has averaged 7½ years for his clients, which currently also include Gleem toothpaste and Humble Oil Company. Frequently, spokesmen are required to do more than make commercials. For Reynolds, for instance, Marshall also speaks at sales meetings, hosts presentations for big packaging materials buyers and helps cultivate the company's industrial customers through frequent appearances before architect and builders groups.

Be they exclusive or free-lance, the top TV spokesman or woman is rarely a greenhorn. True, Irene Hennessy was

a professional ice skater and photographic model when Sally Perl of Central Casting found and coached her; today she is one of the more sought-after spokeswomen.

Joyce Gordon, now doing commercials for P&G's Crisco, American Home Products' Easy-Off Oven Cleaner, Florida Citrus and Sunshine biscuits, among others, got her start as a child actress in Chicago radio, studied speech and drama at the universities of Illinois and Wisconsin, then came to New York to work in radio soaps and TV dramas. Barbara Britton was a well-established actress when she first started working for Revlon several years ago by delivering the company's integrated commercials with Richard Denning in the *Mr. and Mrs. North* series in which they co-starred.

Bill Shipley once planned to be an interior decorator, instead got a master's degree in speech and drama at Northwestern University and started doing commercials in 1948; his current clients include Prudential Life Insurance Company, Personna and Pal blades, Paxton cigarettes, American Cyanamid and Chase Manhattan Bank. Mason Adams, now doing commercials for Polaroid Cameras, French's seasonings and Pillsbury, has a master's in speech and drama from the University of Wisconsin, planned to get his doctorate and teach but came to New York, taught at the Neighborhood Playhouse and wound up playing the title role in the *Pepper Young* radio series for 16 years. Dwight Weist's magic number is 13: for that many years he was the announcer for *March of Time* on radio, did the narrative for Pathe News and played the lead in the radio soap, *The Second Mrs. Burton*. He started doing commercials way back in radio, currently works on TV for Bufferin, Playtex, Sominex, Poise deodorant, Esterbrook Pen and Singer Sewing Machine.

Despite the high salaries and relative security, TV spokesmanship has its pitfalls, mainly too much identification. Of his fellow spokesman, Dwight Weist says, "Could you dress Rex Marshall up in a uniform and expect anyone to believe he was a gas station attendant and not really Rex Marshall?"

Probably not, judging from the experience of others. Betty Furness, who reportedly was paid \$200,000 annually by Westinghouse, gave it all up three years ago because the identification with one product made other jobs hard to come by. For the same reason Sid Stone, Texaco pitchman on the Milton Berle show in the early 1950's, couldn't get much work until 1960 when the Ortlieb Brewing Company of Philadelphia hired him to be its pitchman. Actor James Daly, spokesman for Camel's for six years at an annual salary said to be \$100,000, abandoned the job last winter; according to his agent's office, the fact that so many TV dramatic shows and series were sponsored by rival cigarettes made it difficult for him to get acting jobs. According to the trade, many directors were just reluctant to use an actor who had become so well known as a salesman.

Free-lance spokesmen, not so intimately identified with any one product, have less of a problem. Still, a great many of them restrict a substantial portion of their jobs to off-camera work.

There's a voice being heard these days on about 25 separate commercials that belongs to Joe Given, and probably the only people who could identify it are those who remember him as a staff newscaster for radio station WNEW

It takes all kinds

The professionals who populate TV's commercials come from many fields, perform many skills. Some, like Allen Swift (1), specialize in voices—here he's conjuring up a voice for Air-India's maharaja. Others are prized for their beauty, like Suzy Parker (2), reclining under a Schick hairdryer. Still others, like Barbara Britton (3), become identified as company spokesmen or spokeswoman, as she is for Revlon. Show business celeb-



1



2



3

vities like Barbara Stanwyck (4) add their luster to the medium on-air, while specialists like Darlene Zito (5) whose voice has sold products from Yuban to Parliament, confine themselves to the sound-track. All the traffic is not into commercials, however: some, like Betty Furness (6) have forsaken the sales area for performing careers in the medium.



4



5



6

in New York. But, according to Robert Coe, his manager, Given makes about \$175,000 a year.

A voice-over scale performer might earn \$3,740 a year for a fairly heavily used one-minute spot; on-camera his pay would be approximately \$5,000 for the same commercial. But the risk of over-exposure is far less; he can work for a great many advertisers and watch the residuals roll in.

And for the busy player, roll in they do. Nearly half of Joyce Gordon's \$75,000 to \$100,000 annual income comes from commercials in which she does the audio only. Cy Harrice is said to have received \$15,000 a year in residuals for his own voice-over line, "And, they are mild," on the Pall Mall spot. There are several stage and screen actors—Gary Merrill speaking for Chesterfield and Alexander Scourby for Excedrin, to name just two—who will do voice-over but under no circumstances appear on-screen. And there are several people who do voice-over who won't even permit their names to be identified with their clients' in the public prints. Says one such, "I'm making a lot of money because no one knows what products I'm doing so I can do a lot. I become a celebrity and my income would be cut in half."

Celebrities, real ones—the people who have made their reputation in entertainment, be it theater, films or television shows—often will work for scale but can make a bundle if an advertiser wants them badly enough. Dave Garroway is reportedly getting \$200,000 for signing this fall as the "Voice of Ford," a two-year commitment that includes TV and radio commercials, one print campaign and attendance at a limited number of sales meetings.

How involved in the general marketing structure celebrities get varies widely. General Foods is said to be paying Barbara Stanwyck, Claudette Colbert and Edward G. Robinson between \$40,000 and \$50,000 apiece just for making commercials for Maxwell House instant coffee. Actor Eddie Mayehoff is being well compensated by Du Pont for making commercials for the company's Number 7 Line of auto supplies, but besides this he is the basis of the point-of-sale material and trade advertising, gets involved in promotion work with the sales force, works directly with some of the bigger Number 7 Line customers, participates in regional sales meetings and auto shows.

Some big names are appalled at the idea of doing television commercials. Somewhat to her horror, an advertiser once insisted that agent Pat Sullivan approach New York Philharmonic conductor Leonard Bernstein. He wasn't interested but some equally unlikely people have been. Poet Carl Sandburg once wrote and performed in a radio commercial for Y&R, and a few years ago Ogilvy, Benson & Mather convinced Mrs. Eleanor Roosevelt to make a series of TV commercials for Lever Brothers' Good Luck Margarine. Mrs. Roosevelt's friends advised her strongly against it but she wanted to donate everything she was paid to several of her pet charities. According to Thomas L. Stix, then her radio and TV agent, she said, "With the amount of money I am being paid I can save over 6,000 lives. I don't value my dignity that highly." Stix expected a deluge of protest, but the commercials drew fewer than 100 letters, three-fourths of them objecting.

Sports stars, without doubt the most often-used celebrities,

A star's image may help a product, but his transgressions can be embarrassing

usually stick to men's items like shaving products or the so-called "virile-image" products—cigarettes, beer, autos. Although Casey Stengel endorsed Bromo-Seltzer on TV and Yogi Berra appeared in a commercial for Campbell Soup, the more typical approach is Lucky Strike featuring big, manly New York Giant halfback Frank Gifford shooting the Colorado River in a rubber raft, riding a bucking bronco and skirting through some sand dunes in a buggy. The hoped-for viewer reaction, of course, is, "Gee, he can do all that and he uses Product X; I'd better use it too."

Y&R, which does not believe in testimonial advertising, sometimes hires big stars but it is up to the canny viewer to figure out who's there. In this no-names-please framework it had an unidentified Mike Nichols and Elaine May as a pair of star-crossed lovers with nothing any longer in common but their love for the client's refrigerator. Currently Y&R has an anonymous Bert Lahr playing five characters, one a woman, for Frito-Lay potato chips. He was hired, says casting director Lucy Sokole, "strictly for his charm and ability as a performer."

AN AUDIENCE ATTENTION-GETTER

Most celebrities, however, are hired for audience attention-getting and the luster the advertiser hopes will rub off on his product. It stands to reason that comedian Sam Levenson currently boarding an Eastern Airlines plane is at least as memorable as Joe Blow doing the same, maybe more. Maxwell House reportedly wanted celebrities in its advertising to upgrade the image of instant coffee, picked Stanwyck, Colbert and Robinson because they have dignity and had never before appeared in a TV commercial.

But while a star's image may rub off on a product his transgression can be embarrassing too. The myriad advertisers who featured Green Bay Packers' halfback Paul Hornung could not have been very relaxed when the National Football League suspended him for gambling last year. And then there's the case of New York Yankee pitcher Whitey Ford. Last season he made some commercials for Camel. This year he is featured in an American Cancer Society campaign, and now he's saying, "Cigarette smoking is dangerous for your health. I guess we all know that science has proved it to be a major cause of lung cancer."

As in most businesses, the specialists are in demand. Zel deCyr is a young woman who makes an excellent living being the voices of assorted inanimate objects, animated seductresses, a gremlin with a bad cold, a baby duck in a Gaines Dog Food spot, a chipmunk for Ideal toys, several ersatz Mae Wests and Zsa Zsa Gabor's and innumerable small children.

Once when an advertiser was looking for a croupy cough from a seven-year-old girl Miss deCyr found herself competing with a mass of barking kids. The agency taped hundreds of coughs, tried them out on a medical board which deemed hers the most legitimate seven-year-old's croupy cough of all. Often she dubs voices for little boys because their own voices don't sound authentic enough.

Allen Swift, another trick voice specialist, claims to have made 12,000 TV commercials since 1954, 800 of which are on the air right now. All of this, he says, brings him an income of about \$300,000 a year. He is an excellent dialectician, imitates a jungle full of wild animals, got his start in

commercials as the voice of a talking flashlight battery, has been the voice of a bathroom plunger for Drano, often does several voices for one commercial, getting paid separately for each. He crosses out the exclusivity clauses in all his contracts and so far has done voice work for 35 competitive brands of beer.

Swift, who also writes commercials, owns a firm that produces syndicated spots that, with slight redoing, can be used by several companies in different parts of the country. He got into commercial work when an advertiser learned that it was he who was doing 50 of the voices on the *Howdy Doody Show* and offered him an assignment. Like Miss deCyr, Swift gets right inside the problem. Once, as he tells it, he auditioned for the roll of a pencil. The harassed agency man had already heard 50 applicants, but none of them sounded really like a pencil. "Can you do a pencil?" he asked skeptically as Swift entered the room.

"Is it a lead pencil or a mechanical pencil," Swift inquired. "Is it round or hexagonal? Does it have an eraser?" He got the job. And what did the pencil finally sound like? "Literate," Swift recalls. "Literate and thin."

Another TV voice, this not tricky, is the remarkably versatile singing voice of Darlene Zito. She sings of deep, dark, delicious Yuban, of the extra margin in a Parliament cigarette, of the quiet man who uses Brylcreem and hundreds of other commercial wonders. No one recognizes her because she never appears on camera, but her voice is heard more often than all the big name stars of television put together.

FROM PALACE THEATER TO CLIO AWARD

Though Miss Zito does far more singing than speaking she recently won the American Television Commercials Festival's Clio award for being "the best off-camera spokeswoman of 1963." In the 1940's she was a member of a singing group called The Three Beaus and a Peep. Once they were working at New York's Palace Theater, doing four shows a day, seven days a week, for a joint salary of \$650. At the same time they started doing 20 minutes worth of singing radio commercials for Ivory Soap each week, and for this they got \$1,000.

Not surprisingly, Miss Zito has concentrated on commercials ever since. She has worked in virtually every product category, makes about 40 commercials in an average week, and in a large city such as New York she is frequently heard more than 100 times a day. Though she keeps her income a secret it doesn't take an I.B.M. machine to reckon that business for her must be very good. But Miss Zito's big ambition is to do a Broadway show.

And there are a lot of people from Broadway shows who would like to be doing commercials. Among their stiffest competition these days are real people, non-pros, plain housewives and pain sufferers who are showing up in more and more commercials such as Excedrin and Ivory Liquid Detergent.

Agent Marge Kerr objects that this trend is taking too much work from professional actors. It may be, but it's not likely to have a lasting effect. The trends come and go, but television's demand for the fresh face, the stunning form, the winning voice—all those ingredients that add up to "sell"—will spring eternal.

END

You won't find any footsteps on Park Avenue...



Yet, it's a nice place to leave an impression



Advertiser Dean Linger of Corinthian (left) checks ad site delivering 30,000 executives a day for \$210 a month. The location: Park Avenue's arcade entrances to the Pan Am Bldg. Carl Dorese (right) recaps the company story. Phone MU 9-2272

PARKADE
east & west
230 PARK AVENUE

“We didn’t have to send for anybody on Friday. They came in from everywhere.”

the assassination news and situations in their classrooms. News of school activity cancellations was also given.

(KERA did not go on the air Saturday or Sunday. On Monday the station scheduled memorial pictures and music until time for the President’s funeral, then signed off. It took the air again at 6 p.m. Monday with regular instructional programming.)

Back in New York, after the first bulletins were on the air, the network news operations were settling into a kind of excited efficiency. Assignments were handed out rapid fire.

Ernest Leiser entered the CBS newsroom at about 1:55. He threw his coat on his desk, got on a phone to order up lines to Dallas, Washington, Boston and Chicago. He ordered a CBS Washington remote unit sent to cover the White House and another to Andrews Air Force Base. Walter Cronkite was already broadcasting.

Leiser met briefly with Art Kane, CBS News’ manager of live and tape operations, dispatched him to Washington to coordinate production there. At the time it looked to Leiser as if Boston might also figure in prominently as a news center. Early indications were that the Kennedy funeral would be held in Boston, probably on the 26th. It looked like almost five full days of coverage ahead.

Early Friday afternoon Frank Stanton, president of CBS, issued word that the network would abandon all commercials and regular programming until after the President’s funeral. Robert Kintner at NBC and Leonard Goldenson at ABC also suspended their commercial operations indefinitely.

Leiser, at the operations helm, moved into assignment manager Ralph Paskman’s office off the general newsroom to be closer to the swing of things. Paskman himself bounced in and out marshalling personnel to move on story angles.

CBS had a fairly strong force in Dallas already, White House correspondent Robert Pierpoint and three hands from the CBS southern bureau in New Orleans—bureau chief Nelson Benton, field director Lew Wood and reporter Dan Rather. With them also were three film crews.

Paskman ordered a news and film crew to move from Chicago to Dallas. A cameraman, Dick Perez, who was completing a filmed interview with former vice president John Nance Garner in San Antonio, also was ordered to Dallas.

In rapid order after that, Paskman sent a New York crew to Boston, a crew in New Hampshire (covering Nelson Rockefeller’s New Hampshire primary

campaign) to Hyannis Port, a crew from Philadelphia to Washington. For New York reaction coverage, Paskman moved crews into Grand Central Station, the United Nations, St. Patrick’s Cathedral and the Waldorf-Astoria for an interview with a noted guest, former President Eisenhower. Paskman also contacted news bureaus in Chicago, Los Angeles and overseas for reaction stories.

Producer Dan Bloom in New York was assigned to go through the considerable stock of film and tape footage on Kennedy and lift material that would make up specials as coverage progressed. Paskman estimates that by the time coverage concluded Monday night, CBS News had assembled over 200 individual stories, had a film package from Dallas alone of over 10,000 feet.

“We didn’t have to send for anybody when the news broke on Friday,” says Paskman. “Newsmen and technical people came in from everywhere. I even had a cable from Sam Roberts, honeymooning in the Virgin Islands, asking if he should return. I told him not to.”

“ALMOST SEEMED ROUTINE”

To Paskman and others in on the frightening first hours of coverage, things seemed to go surprisingly well. Technical failure was rare. “It almost seemed routine after we got started,” Paskman reflects. “We just settled down to apply our resources. I think we were frightened when we saw our capability.”

But it wasn’t easy. For Walter Cronkite all sense of time disappeared. After his first bulletins, the CBS commentator didn’t know whether he was on the air one hour, two hours, three hours. He had several occasions when he almost broke down. When he began putting on and taking off his glasses aimlessly, producer Don Hewitt decided Cronkite had had enough, put Charles Collingwood on camera at 3:01.

Cronkite left the newsroom, walked back to his corner office to call his family. When he picked up the phone there was a call already on it. A woman’s voice asked, “Is this CBS News?” Cronkite answered yes. “Well, I just want to say,” the voice droned, “that it’s the worst bad taste to have Walter Cronkite on the air when everybody knows he spent all his time trying to get the President.”

Cronkite asked the woman’s name, said, “This is Walter Cronkite and you’re a God damn idiot,” and slammed down the phone.

The grief of it all was telling on others too. NBC News chief Bill McAndrew recalls running into Bill Ryan and Frank McGee as they came off the air for their first break. McAndrew tried awk-

wardly to commend them for their announcing stint. “Don’t say anything to me now,” Ryan said. Both men, McAndrew saw, were crying.

The first thing McAndrew did when he rushed from lunch was to telephone Pan American Airways and charter a 707 jetliner for a flight to Dallas. On it were assigned correspondent Edwin Newman and 35 technicians, cameramen and equipment. Similar groups were dispatched to Washington and Boston.

The Dallas team was airborne when the jet received word that the President’s body was being flown to Washington. The plane changed course and headed for Washington itself.

By nightfall, NBC had remotes set up at Andrews Air Force Base, the White House and the Capitol. Others were in Dallas, Hyannis Port, New York and, later, at Dulles airport outside Washington.

In NBC’s broadcast operations control center minutes after the first bulletins, Jack Weir, manager of facilities, planning and network operations, chalked on a blackboard an elaborate engineering schematic of where all the network feeds would come from. It was copied, mimeographed and distributed to the network’s engineers and producers within an hour.

NBC had correspondent Robert MacNeil, cameraman David Weigman and soundman John Hofen with the presidential party in Dallas on initial coverage. Correspondent Tom Pettit and producer Fred Rheinlein were ordered in from Los Angeles to augment them. They arrived about eight p.m. Dallas time.

McAndrew and Julian Goodman camped in the NBC control center. Goodman said later that the newsroom resembled “a baseball field after the last out in a World Series game.” He also recalls NBC page boys standing guard duty around key points at the network. Goodman also remembers a request to the NBC tape room for highlights of the Kennedy era being answered with 13 hours worth of footage.

At ABC, Elmer Lower and Bob Quinn had finished assigning their news forces when Lower had an afterthought. Bill Downs, a former CBS correspondent living in Washington, was scheduled to join ABC News in January. Lower got him on the phone, asked him to come to work immediately. Downs agreed and was out after midnight Friday covering Andrews Air Force Base and Secretary of State Rusk’s return to Washington.

On the scene in Dallas, ABC had correspondents Bob Clark (who was three cars behind the President at the time of the shooting) and Bill Lord. Clark re-

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By Saturday, newscasters had steadied, sensing the nation's need for reassurance

turned to Washington with President Johnson but ABC boosted the Dallas force with reporters Paul Good and Roger Sharp.

ABC executive producer Quinn, like producers at all of the networks, was concerned about the time ahead when the wire service copy and station reports would go dry. He didn't want air time filled with "just anything." Quinn devised a plan whereby he would call reporters in Dallas or Washington, say something like, "In 20 minutes I want a 15-minute package to include this, this, this and that." Quinn wanted to be sure of a steady backlog of material.

Jesse Zousmer, too, directing activities in the ABC newsroom, found a lot of thought about upcoming air hours present in the rush of the moment.

"People from the network programming side kept coming in with ideas," says Zousmer. "Someone said, 'Do you want the last episode in the *FDR* series? The funeral of President Roosevelt?' I sure did." (ABC ran this segment of its yet unscheduled documentary series on Roosevelt Saturday night.)

Zousmer also recalls Len Maskin, manager of administration and budget for TV network programs, asking him if he wanted the Boston Symphony Orchestra lined up for a memorial show live from Boston's Symphony Hall that night. "I kind of looked at him as if he was nuts, I guess," says Zousmer, "but when he said, 'Aren't your guys going to get tired?' I knew he was right. We carried the Symphony."

ABC-TV programming vice president Edgar Scherick also came by the news side to ask if he could do anything to help. He could, and he spent the next two days lining up star talent for a special called "A Tribute to John F. Kennedy from the Arts," put on live by ABC Sunday night with Robert Saudek as executive producer.

Television began settling down as Friday afternoon wore on. Nothing was normal but there was a hard edge of efficiency about things. The reports kept coming. Lyndon Johnson was sworn in as President. Dallas policeman J. D. Tippit was shot and killed. Lee H. Oswald, suspected assassin, was caught, questioned and charged. President Johnson arrived back in Washington.

In Fort Worth Friday afternoon shortly after the shooting, the management of KTVT had a decision to make. Its news staff numbered only seven men vs. WBAP-TV's 21 newsmen, KRLD-TV's staff of 22, WFAA-TV's group of eight, augmented with ABC network crews. And as an independent, KTVT had no network programming to fall back on for the many

hours of coverage ahead, coverage that would soon shift to Washington.

KTVT called its neighbor station in Fort Worth, WBAP-TV, asked if it could carry WBAP's signal and the NBC network. WBAP management okayed the request, in turn requested use of KTVT's mobile unit, then at Parkland Hospital. This, also, was fast agreed on.

KTVT news director Dave Naugle and his staff found no slowed pace in their station's sudden network "affiliation." They kept on covering Dallas. At 5:30 Friday afternoon KTVT put on a 90-minute special report of the day's tragedy, went to the WBAP-TV feed at 7 p.m. For the next three days KTVT rode the NBC network, interrupting frequently with its own local news break-ins.

The WBAP-TV takeover of the KTVT remote unit proved fortunate. Returning from Dallas Friday evening, WBAP-TV's own remote truck had an engine failure, had to be towed halfway back to Fort Worth. It was repaired overnight and was back in operation again Saturday morning.

On Friday night network newsmen and technicians began arriving at the local stations. They were set up in separate studios, if space was available, or assigned desks and phones around the general newsrooms.

WFAA-TV news director Bob Walker called WKY-TV, an NBC affiliate in Oklahoma City and a sister station to KTVT, to "borrow" its mobile cruiser. The truck drove overnight, arrived in Dallas Saturday morning, boosted WFAA's mobile force to three units.

RELIEF FORCES TAKE OVER

At the networks in New York, relief shifts were taking over from the drained-out forces who carried the afternoon coverage. There were nothing like full dress staff meetings at any time Friday. Things were talked over on the run and briefly on the phone. NBC News' Julian Goodman says, "We had floating staff meetings for 24 hours, strictly ad-lib." ABC did have a meeting of its top news people at 2 a.m. Saturday morning, just after the network signed off for the night.

CBS-TV went off the air at 11:38 Friday night; NBC-TV at 1 a.m. In Dallas, KRLD-TV had its local sign-off at 11:02, WBAP-TV at midnight, WFAA-TV at 1:30. But for most of the newsmen it didn't mean much sleep. Many continued preparing material, many were still too keyed up to sleep.

Ernest Leiser figured his sleep at about two hours Saturday morning. Julian Goodman checked into the New York Hilton at 3:30. A clerk noted his light

baggage, said, "We normally ask that you pay your bill in advance when you have that little baggage." Goodman was back at NBC at 6:30.

ABC News took over rooms in the Lincoln Square Motor Inn several blocks west of its 66th Street headquarters. Jesse Zousmer checked in at 4 a.m. He was wearing a tuxedo shirt, as he had all day. Friday night was to have been the Academy of Television Arts & Sciences' Close-Up dinner for Jackie Gleason, but there was no dinner that night. Zousmer got up at 6 a.m. He didn't sleep.

Bob Quinn didn't know how much sleep he got Saturday morning. But he calculates that over an 80-hour stretch it must have been "all of six hours." Quinn used to smoke four packs of cigarettes a day. He gave up about three months ago but he almost went back to it on November 22nd.

It was 2:30 Saturday morning in Fort Worth when WBAP-TV news editor Jim Byron started to drive home. The local news hands had been up early the previous morning to cover an energetic 46-year-old's activities on the political stump. They wound up covering his murder.

Emotional awareness of what had happened came slowly. It hit Byron on his drive home. He perhaps summed up that first awful day for everyone. "At first there was a gone feeling in the pit of the stomach. Faces were pale but there was a terrible efficiency in everyone's work, no exuberance, just a cold feeling of horror—but this seemed to provide the drive we needed. We've never had this big a story before, and I hope we never have one of its kind again."

The weekend dawned sunny for most of the country. Early risers almost automatically turned on their TV sets. Most of the sets stayed turned on. ABC and NBC were on the air at 7 a.m. EST. CBS came on at 7:52.

There was a calmer pattern to the news coverage now. Reports were complete and detailed and varied. Newscasters, too, seemed steadied. They knew or sensed that viewers wanted something bordering on reassurance that the country was pulling itself together and proceeding on.

But the hunger for hard news was insatiable. Packages on Kennedy and Johnson, concerts, church services and discussion panels began to appear Friday night, inserted when the news slowed down. But each time a network put on a concert it lost great chunks of its audience. Viewers seemed to want contact with events, and when they

[Text continues on page 58]



DATELINE: ROME

As the news of President Kennedy's assassination sped around the globe, network news bureaus in dozens of foreign capitols snapped into stunned action, began lining up reaction interviews with world leaders. Typical was the breakneck pace set by ABC's Rome bureau. But the ABC interview with Pope Paul VI was distinctly uncommon. Here is how John J. Casserly, ABC's Rome bureau chief, reconstructs it:

It was about 8:30 p.m., Rome time when the news of President Kennedy's death hit the Italian capital. Franco Bucarelli, assistant bureau chief, cameraman Joe Falletta, soundman Carlo Brillarelli and myself were at home. We all rushed back to the office [on Piazzia Di Spagna]. I told Bucarelli to call Father Macchi, secretary to the Pope. The Vatican telephone operator told us, "No one can talk to the Pope or Father Macchi at this hour." We insisted, "President Kennedy has been assassinated!" Father Macchi came to the phone. We told him of Mr. Kennedy. He said, "I'll talk to His Holiness and call you back."

Ten minutes later I was broadcasting live on radio to the States when the phone rang. It was Father Macchi. He said, "The Pope agrees to make a statement. Be here in 10 minutes." I had just finished my broadcast and told ABC Radio, "Got to rush. The Pope just called us. He's going to give us a statement." That was all. We grabbed TV equipment, rushed to our cars and headed for the Vatican.

It was completely dark. A Swiss guard and a Vatican policeman stopped us at the Gate of the Arch of the Bells. They peered into our cars, recognized us, and sent us on. We halted in darkened St. Damasus Square. An elevator leading up to the papal apartment was waiting for us. Upstairs, a Swiss guard rang the Pope's bell. Father Bruno, another secretary of the Pope, opened the big door and we all entered, carrying equipment. Father Macchi came out. By that time we had equipment spread all over the Pope's private library.

It was literally organized confusion. The Pope's secretaries were whispering. Falletta hollered to Brillarelli, "Where's the frezzolite?" I called out, "It's here." Suddenly the Pope appeared. We dropped all the equipment. He said, "I'm sorry. How's Mrs. Kennedy?" We all started talking at once, surrounding the Pope.

Back and forth, questions, answers. I called to Falletta, "Ready, Joe?" He said, "No, let me get a focus," then,

"Let me see those lights working, Carlo. I got to take a light reading." The Pope watched the scene.

Bucarelli taped a tape recorder mike (for radio news) to the TV mike. He was leaning right over the Pope at his desk. Father Macchi asked, "Would you like a picture of Mr. Kennedy on the desk, the one he signed for the Pope on his visit last July?" Everyone answered yes. The secretary got the picture, returned to ask, "How about the gold letter box with the U.S. presidential seal? Mr. Kennedy also gave that to the Holy Father." We all called out yes.

The Pope watched it all, bewildered. Everything began to move. Falletta said to the Pope, "Please, Your Holiness, look at the picture of Mr. Kennedy." The Pope picked it up and looked. Falletta was shooting silent. "Okay," he said, "Now how about the letter box?" The Pope picked it up. Falletta continued silent shooting.

Bucarelli handed a frezzolite to Father Bruno. "Just shine this at the Pope, Father, I got to watch that tape recorder." Suddenly, a secretary of the Pope was one of our light men. I held another light. Brillarelli, on TV sound, needed a reading. I asked the Pope to "say something, Your Holiness." The Pope said a few words. "How's the sound, Carlo?" Falletta asked. Brillarelli said, "Okay." The Pope said, "Okay?" Everybody said, "Okay." I stood at the Pope's desk and gave a brief introduction. The Pope gave his statement. At the end he asked, "Is my English all right or do you want me to do it again?" "It was okay, Your Holiness," everyone said.

The Pope rose and returned again to our group. He looked at us closely. Turning to me he asked, "But you *are* American?" "Yes, Your Holiness," I answered. He had accented the word *are* as if to say, "Is it really true?" Then it dawned on all of us. *Not one of us had spoken a word of English in the Pope's presence.* Every word spoken among us was in Italian.

The Pope looked at everyone. Falletta was wearing an old brown sport jacket with a wool sport shirt, no tie. Brillarelli wore a dark turtle-neck sweater. Bucarelli wore a sport coat. I had on a dark suit and tie. But in the rush of carrying the equipment down two flights of stairs from the bureau office and more lugging down the hall to the Pope's apartment, my shirt was hanging out completely in the back and the Pope kept looking at it.

We all apologized for our appearance, explained that we had never expected to be with him that night. The Pope smiled. He understood. Then he sent a secretary inside. The priest returned with medals of the Pope's reign. The Pope handed each of us one with his blessings. We talked more about the President. The Pope was right in the middle of us. Then he said, "We must go now." He blessed us and left and his secretaries helped us carry the equipment out.

Outside the apartment, men from Vatican Radio, the Vatican newspaper *Observatore Romano* and Vatican press officer Luciano Casimirri waited for us. Everybody asked for the text of the Pope's statement. Then they asked us how we ever got in since only secretary of state Amleto Cardinal Cicognani is allowed in the Pope's apartment after 9:30 at night. We just shrugged.

Bucarelli and I rushed back to our office and put the interview on the air to New York within 10 minutes after arriving. The radio tape was on the air exactly two hours after ABC Rome learned that President Kennedy was dead. The following morning at 9:25 the film was on Eurovision—given to all of Europe by ABC. It was also fed by Relay satellite to New York. A Vatican Radio man later told us, "It never happened before and it will never happen again."

On Sunday, Kintner told Goodman, "Watch Dallas today. I have a feeling about it."

couldn't get it on one channel, they switched to another.

There were also those dissatisfied with everything offered. The networks and stations around the country received thousands of calls of complaint over the abandonment of entertainment programs. But they were also heaped with praise.

Saturday morning, TV recorded the wheels of government turning in Washington as President Johnson began his first whirl of meetings. It also showed government officials and dignitaries paying their last respects to the late President at the White House.

Details rolled in on Lee Oswald, and overseas reaction reports on the assassination came in a steady stream. Saturday was a quiet day. The action and the hard news were still in Dallas as Oswald underwent police questioning, admitting nothing.

The Dallas news teams pressed hard for their information. To keep track of Oswald's travels from floor to floor within Dallas police headquarters, KRLD-TV hit on the idea of stationing a man with a telephone in the basement before the elevator bank. KRLD-TV newsmen upstairs would let him know when Oswald was getting on the elevator, he'd report back on the floor at which the elevator stopped. The forces upstairs would then get back on the trail.

The TV film footage shot in Dallas over the three-and-a-half day coverage period could stretch around several sizeable western mountains. WBAP-TV newsmen, along with NBC cameramen assigned out of the station, shot about 25,000 feet of film, some 10,000 feet on Friday alone. WFAA-TV estimates that it processed 30,000 feet of news film and about 24 hours worth of video tape—114,200 feet.

KRLD-TV processed an estimated 25,000-30,000 feet of original film from its cameras, 22,000 feet more for CBS crews. KTVT shot about 3,000 feet.

KRLD-TV had some worries for a while over its film processing system. Water pressure wasn't building up strong enough in the film tanks to give clean flushes. Station art director Chuck Fisher (who had been in an auto heading out on a south Texas hunting trip when he heard the shooting bulletin over his radio) got the photo lab back in business by rigging up a hose to a city water line outside the station, running it up the outside of the building and into the photo lab. Pressure was fine after that.

ABC and CBS concluded their Saturday coverage shortly after 11 p.m. NBC signed off at 1:10. ABC and NBC started up again at 8 Sunday morning, CBS an

hour later. The scheduled highlight of the day was to be the ceremonial transfer of President Kennedy's body from the White House to a lying-in-state at the Capitol rotunda. Unscheduled was the nation's first nationally televised murder.

At about 10:30 Sunday morning, NBC president Robert Kintner called Julian Goodman to say, "Watch Dallas today. I have a feeling about it. Get that boy coming out of jail."

In Dallas, NBC producer-director Fred Rheinstein blocked out camera angles in the garage-basement of the city jail, opening scene of the transfer of Lee Oswald to county jail, set for late morning. NBC previewed the shot on a New York monitor at noontime, showed crowd scenes for three minutes on the network at 12:05.

CBS was also planning live camera coverage of the Oswald transfer. Like NBC, it was previewing jail shots from time to time. The Dallas police told the CBS camera crew that it would have 30-second notice of the transfer.

ABC had a live remote unit set up at the county jail, other end of the jail transfer point. It felt that better pictures could be gotten there with more time to get them. WFAA-TV had a film cameraman and ABC network had a reporter at the city jail garage.

At 12:18 NBC was switched to a remote pickup from Hyannis Port. In the NBC operations control room, on-the-air producer Chet Hagen's Dallas phone line came alive. It was Rheinstein and he said, "Give it to me now." Hagen switched back to Frank McGee in New York, who was on barely a second when at 12:20, Dallas had the picture.

The camera was on the elevator door. It opened and Oswald, flanked by two detectives, stepped onto a ramp, moved down an aisle of reporters and police toward an armored truck.

Suddenly, out of the lower right hand corner of the TV screen, came the back of a man. He rushed Oswald and a shot cracked out. Oswald gasped, clutched his stomach, started to fall.

"He's been shot! He's been shot! Lee Oswald has been shot!" cried NBC correspondent Tom Pettit. "There is absolute panic. Pandemonium has broken out." Viewers saw police swarming over the assailant, later identified as Dallas strip club owner Jack Ruby. There were hurried interviews with police to try to pin down Ruby's identity, a video tape playback of the shooting, shots of Oswald's removal by ambulance to, ironically, Parkland Hospital. TV viewers stared in disbelief as it all unfolded in front of them.

CBS never got its 30-second signal. At

12:10 the network was picking up a Washington remote showing dignitaries arriving at the White House to form up for the cortège. Suddenly, at 12:20, Washington newsman Roger Mudd was cut off in a switch back to New York and anchor man Harry Reasoner. Reasoner called in Dallas and CBS picked up its live picture, about two seconds after Oswald had been shot. Policemen were grappling with Ruby and KRLD-TV newsman Robert Huffaker was reporting. The live pickup continued and CBS had on a video tape replay of the entire shooting sequence at 12:31.

KRLD-TV was more fortunate than the network. It was on local live at the time of the shooting. George Phenix, a station cameraman, also got the shooting on film. Phenix's basic concern: whether or not his exposure was right.

ABC was caught with its live cameras in the wrong place on the Oswald shooting but it had at-the-scene audio reports. At 12:20 ABC was picking up a live remote of a church service in Fort Worth. The picture went to WFAA-TV in Dallas. ABC reporter Bill Lord, from a phone booth in the Dallas jail garage, was giving his eyewitness report to news director Bob Walker, on camera. Both men were being picked up on the air.

ABC soon afterward cut to the remote unit it had planned to use to pick up Oswald at the Dallas County jail. Reporter Roger Sharp there put on man-on-the-street reaction interviews to the Oswald shooting. Film footage shot at the city jail was on ABC at about 1:30 and run in stop motion, which helped clear up the muddled, fast-paced action of the event.

A NEW RULE FOR ABC

About ABC's bad luck on missing the Oswald shooting live, Jesse Zousmer later made up a rule: "Don't carry a church service from the center of a news story." The ABC unit covering the Fort Worth church could have been at the city jail.

The man behind the TV camera sending out the historic live image of the Oswald shooting really didn't have his mind on the history being made at the moment. WBAP-TV cameraman Homer Vinso had been behind his camera at the jail for four hours and 20 minutes when Oswald was shot. His mind was on his work.

"We had no definite notice on when they would bring Oswald out," says Vinso, "so we just stayed ready. The director [Fred Rheinstein] had given me instructions to change lenses, move the camera, do anything to improve my vantage point when we got on the air. I had just changed lenses when Oswald

was shot and my mind was on focusing.”

Vinso knew what had happened but he didn't have time to contemplate it or consider the impact it was having on the home viewers. “Immediately after the shot,” Vinso notes, “we were involved with moving the camera, trying to keep people from in front of it, trying to get the best shot possible. It was much later when the significance of what I had seen through the viewfinder hit me.”

Sunday afternoon couldn't hold much more drama, yet, somehow, it did. At 12:50, Washington coverage picked up with President Kennedy's casket being removed from the White House and moved by caisson to the Capitol. At 2:30 Oswald was reported dead. Reports on his killer sifted in.

There were remotes from Dulles airport showing the arrival of heads of state and foreign dignitaries for Kennedy's funeral, touching shots of the crowds silently filing past the President's bier. NBC left its cameras on all night following the slow procession of mourners. Through Monday and by 1:18 a.m. Tuesday sign-off, NBC had logged 41 hours, 18 minutes continuous air time.

Of the all-night coverage Julian Goodman said, “We covered President Kennedy all through his career. We felt we should stay there as long as he did.”

Monday was the last full day of TV coverage. The funeral. The scenes were more than touching. The pictures spoke as no words could, and there were fewer words spoken on Monday, November 25th, than on any other day in television's lifetime. No words could add to the glimpse of the President's son saluting his father's flag-draped coffin. Every man in the NBC camera crew that caught the picture was crying.

DALLAS was Act. I. The scene moved quickly to Washington, the heart of the story and the stage on which most of the events of November 23, 24 and 25 were to run their course.

The highways into the nation's capital had unusual traffic late on the 22nd and into the next day. Down from New York and Philadelphia, in from nearby Baltimore and up from Norfolk and the South rolled big TV remote trucks, their sides emblazoned with network affiliations and local call letters.

This electronic army, with hundreds of technicians and close to 85 TV cameras, shuttled around town in search of vantage points and a semblance of organization. Some units would be under individual network control, most would enter a pool frantically being set up.

The story of the pool which supplied most of the pictures of the late President lying in state, and the funeral, stands as the most remarkable technical achievement of the entire coverage period and, certainly, of TV history.

The Washington pool, 41 TV cameras in 22 locations, was the work of many men, but the man who called most of the shots was a 33-year-old CBS News producer named Art Kane. Three months before, Kane had supervised the three networks' coverage of the Freedom March on Washington. He was back in the capital on shorter notice this time with a lot more on his mind.

KANE GOES INTO ACTION

Like most of the New York news hands, Kane was out to lunch when the assassination bulletins came in. He was on an elevator going up to the CBS newsroom on the 29th floor of the Graybar building when he learned of the shooting. His first actions were to phone for TV lines into Dallas and Washington, activate a remote unit for an interview with former President Eisenhower, who was then staying at the Waldorf-Astoria.

Ernest Leiser, assistant general manager for TV news at CBS, told Kane to get set for a run of Washington activity. Kane, manager of the news department's live tape operations, noted that Bill Small, CBS News bureau chief in Washington, was short on live and tape men, suggested that it might be best if he fly to Washington to help out. Leiser agreed. Kane rushed home to Scarsdale, packed, got a plane, was in Washington by 7 p.m.

At CBS News' offices, Kane was told by Bill Small that he would act as a pool coverage man while Small would concentrate on CBS coverage. A pool had already been set up on an informal basis between the three network bureaus: ABC had the White House remote, CBS was covering the Lyndon Johnson home in Spring Valley, NBC was at Andrews Air Force Base.

On Friday night the pool job did not loom as massive as it was to turn out. It was assumed from early reports that the late President would have a brief lying-in-state in Washington, burial in Boston. At midnight Kane and Small met with the bureau chiefs of the other networks—Bob Fleming of ABC and Bill Monroe of NBC—to decide who would take charge of the pool. Fleming bowed out. Monroe suggested that he and Kane flip a coin. Kane won the toss and the pool.

The CBS producer picked Norman Gorin, a CBS director, for pool director, set up a 2 a.m. meeting with presidential press secretary Pierre Salinger to block out coverage plans. Salinger, just returned to Washington aboard Secretary of State Rusk's plane, turned over what information he had and cautioned, “Don't be too sure about a funeral in Boston . . . plans haven't been made yet,” the first indication that Washington might be the scene of all activities.

After the meeting with Salinger, Kane headed for the Capitol building and a huddle in the House press gallery with pool engineers and technicians. A group of Army men and civilians from the Military District of Columbia went over routes the funeral cortège might take. Tom Clancy, White House architect, filled in on where the TV pool could put its cameras. Camera platforms were ordered built and their positions assigned. Parade route “territories” were also assigned cameras of the three networks.

Kane spent most of Saturday morning and afternoon weaving guesswork with fact. Calls to Pierre Salinger developed specifics on the cortège. Full details were to come out of a 7 p.m. meeting with Salinger. At three o'clock Saturday afternoon Arlington National Cemetery was announced as the burial site. Kane called a pool meeting for 8 p.m.

After meeting with Salinger, Kane turned up at the pool meeting with confirmation of the next day's cortège route, the move of the President's body from the White House to the Capitol rotunda. He also had information on the funeral scheduled for Monday.

The pool meeting ran until midnight. Kane and Gorin then went to St. Matthew's Cathedral to arrange with the church initial details of Monday camera coverage and a possible telecast of 10 o'clock Mass Sunday morning (but cameras weren't operational in time for this).

AN ELECTRONIC “BUNKER”

Kane and Gorin then headed for their electronic “bunker,” a 30 x 10 foot control room under the East steps of the Capitol that would be their home until Monday evening. Kane recalls the Capitol area that night jammed with trucks and men from the pool and the Chesapeake & Potomac Telephone Co., “a group that more than anyone made our Washington coverage possible.”

By 6:30 Sunday morning the Capitol control room was set up; by one in the afternoon it was activated for live pickups, the camera which would catch the cortège after it left the White House going into operation just seven seconds before its shot had to be punched up.

Kane's crews stayed with the procession, the eulogies in the Capitol rotunda and the lying-in-state all Sunday afternoon and all night. At a final meeting with White House executives at 8 p.m., Kane got approval of camera positions for Monday. He also got a last round of problems.

The Washington fire department came in with word that the camera platforms in the church were too wide. A contractor was hired to rebuild them. Then Kane and Gorin found out that their camera crews inside St. Matthew's would have to wear formal coats and black

suits. "We arranged for a clothing rental agency to open at seven the next morning to outfit 13 technicians."

At 9 p.m. came a frantic call from the telephone company. The Capitol police had refused to allow any more equipment in. Kane and Gorin drove to the Capitol, ditched their car in traffic, fought through the crowds, found Capitol Police Chief Charles Sullivan inside the rotunda. Sullivan wasn't aware of his men's halt on equipment, said, "Sure, let the trucks in."

Throughout the evening there were various pool meetings. NBC technicians and cameras had been assigned to cover Arlington. They had to attend a 10 p.m. meeting to coordinate their information with the crews that would cover the church, the Capitol and the funeral procession route. It all broke up around 2 a.m. Kane and Gorin then went to St. Matthews for a worried check on the new camera platforms and the camera hookups.

At 4 a.m. the two men went to their

rooms at the Shoreham hotel to clean up. Gorin fell asleep briefly standing in the shower. They later ordered steak and eggs for breakfast (but settled for pancakes and sausages), were back in master control at 5:30.

The telephone company had all of its gear in at 7:30. Every remote was ready to operate from any point. Several cameras with 80-inch lenses—flown in from Japan by the networks because there weren't enough available in the U.S.—were ready for the long shots. Then came a call from an excited cameraman at a position directly across from the church. "A Marine general and a whole squad of police are tearing down our platform," he shouted. After hurried negotiations, the platform was repositioned 40 feet back from the curb, the only snag being that the camera lens had a shorter-than-planned focus. A messenger with a close-up lens never got through.

The pool coverage that started 1 p.m. Sunday had by now run 19 straight

hours. Kane got on the pool intercom for a conference call between master control and the network control units, advised that the next round of pool service would start at 8 a.m. By 9:30 when the funeral procession started, all of the TV networks were tied into the pool.

From the Capitol to St. Matthew's to Arlington the pictures went out. Individually, the networks could cut away to about two dozen of their own cameras as they saw particular shots develop. But mostly they stayed with the pool. Each network got a separate commentary from its own men in Washington; CBS and NBC sent down orders to their people to hold their talk down. An NBC control room man in New York recalls dialing out "unnecessary audio" a few times. CBS's Bill Small reported that, "Every once in a while one of our guys would get carried away. A couple of times we just unplugged their microphones."

The Arlington ceremonies were concluded at 3:30 but pool cameras stayed on at the grave site. At 5:15 two pool

NOV. 22-25: THE COST, THE AFTERMATH

It cost the radio and television networks and stations an estimated \$32 million in lost commercial revenue. Some estimates range as high as \$40 million. All the figures aren't in. Some of them never will be. Talking money in the wake of the Kennedy tragedy just doesn't sound right to most broadcasters.

It was expensive. It was impressive. It was a job that needed to be done and it was done, beautifully. It was television's highest achievement. Years of critical whining seemed to vanish in a sea of praise. For three-and-a-half days television was a nation's link with reality.

Statistics on the coverage are overwhelming. But there is no sum on the human meaning, no measure of lost sleep, no count on the newsmen who cried.

People watched television. NBC-TV gave them 71 hours, 36 minutes. CBS-TV rounded an even 55 hours. ABC-TV logged 60 hours. An estimated 1,500 people, newsmen, producers, directors, editors, writers, film cameramen, operations men and technicians labored on the coverage. Over a thousand more in other broadcast departments helped out.

Taking stock after it was all over, the network news executives generally felt that they would have changed nothing. Most are never satisfied but, except for minor points of coverage breakdown, they acknowledged a good job done. Some indicated where improvement can be made.

NBC News' Julian Goodman feels that a permanent NBC switching center in Washington is needed to get faster handling on stories from the capital. One is already being planned. Goodman also feels that miniaturization of camera equipment is a must for more mobile live coverage.

Jesse Zousmer at ABC News noted that the Kennedy coverage was essentially a New York, Washington, Dallas

story. He wonders how the networks can utilize their affiliated stations better, what contributions those not involved can make. And Zousmer, like a number of ABC newsmen, is unhappy with the sprawl of the ABC building plant which makes access to important news broadcast areas difficult.

Ernest Leiser at CBS, looking back on the coverage, found that "the appetite of the American public in this orgy of grief just couldn't be satisfied. It wanted all of the details of the story and it wanted them repeated over and over. People want news even if it's not new."

Perhaps the only sour note is expressed privately by one TV newsmen, and his view is shared by others. Says he, "We cover what we can, however we can. It's our job. We took advantage of the police permission to swarm into Dallas police headquarters after our story. This wasn't the proper security. This shocked us all."

For television, covering the death of President Kennedy was an awesome responsibility. For the Dallas stations it was a particularly heavy burden.

WFAA-TV station manager Ed Pfeiffer recounts some of the early anguish. "How do you say something that you know can create a state of total panic? How do you sift fact from rumor? As the first wild, fragmented reports come in should you say the assassin is a communist, a Bircher? Do you read unedited copy? Do you wait for a format or do you turn the cameras on and just go?"

"I don't think we'll have another time like that until we have to air a report that rockets are coming over. There isn't a single soul at the station who doesn't look back on it all as a nightmare."

Pfeiffer notes that many commendations for the coverage have been received. He speaks for television news overall when he says, "Thanks, but we'd rather it hadn't happened."

cameras went on at President Johnson's State Department reception for foreign heads of state, stayed there until 7:30 when someone turned off the TV lights. Kane went on the phones to ask if anyone wanted more pool service. He got a "no" from everyone and closed down the pool. It had been on the air steadily for 30 hours, 30 minutes.

Kane, Gorin and Sid Kaufman, a CBS operations man who acted as operations manager for the pool, went out to dinner together. Kaufman later told them that they were talking so incoherently he couldn't understand a word of the dinner conversation. They had had only about two hours sleep in three days.

During the whole coverage period Kane and Gorin never saw a newspaper or any TV transmissions but their own. They heard about the killing of Lee Oswald only when they called CBS New York Monday night. "It was odd," Kane reflects, "we were in the center of the world but we didn't know what was happening outside." Kane went to sleep at about 11 Monday night, woke up at 11:15 the next morning with the TV set in his room still on.

Looking back on his Washington assignment, Kane feels that "what we did couldn't be done. We plan a year for a convention, a month for a space shot. We didn't plan for this but somehow we did it . . . a fantastic technical exercise, a net of incredible electronic skill."

And almost as amazing as the job of "video exchange"—the web of coaxial cables and microwave lengths assembled to carry TV transmissions from point to point throughout Washington—was the tastefulness of the coverage. Kane notes that "all the way through, we placed our cameras so there would never be a full-face close-up of the Kennedy family."

What amazed everyone involved with the Washington TV coverage was the near-perfect technical performance of men and equipment. The only technical failure in the whole operation came on Sunday afternoon during the eulogies in the Capitol rotunda. Kane recalls it.

"Senate majority leader Mike Mansfield was speaking when we started to lose audio. We knew all of the mike positions but we hadn't noticed some Army Signal Corps men place a mike near Mansfield. CBS Radio and Mutual radio technicians saw it and hooked up for the feed. When our signal died all of the TV networks went to audio on CBS Radio, stayed with it for the seconds it took us to get back on."

For those who took part in covering the national tragedy, and for the millions who viewed it on television, the events in Washington closed an unforgettable three-and-a-half days, a horrible memory somehow captured by television with undreamed of poignancy. END

SPOT TELEVISION *from page 37*

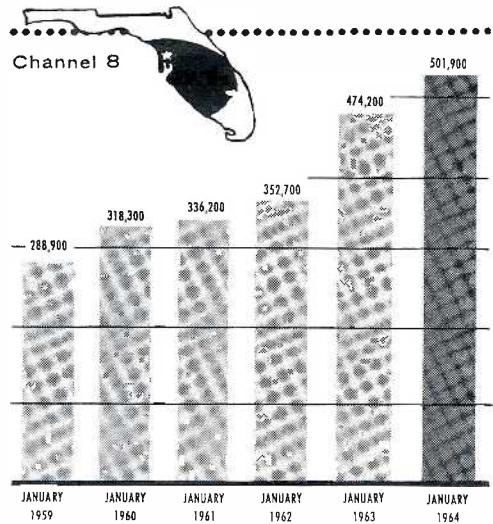
thing holds back spot TV from busting far beyond its present business boundaries: there are only 24 hours in a day. The spot medium, for the most part, in other than summer months, is under constant pressure to provide more facilities for advertisers. TV station operators, the purveyors of the medium, in the nature of all businessmen everywhere, are constantly trying to get as much money out of this situation as possible. Theoretically, every advertising medium is conceived on the optimum that there will be more commercial need than time or space available. On certain stations, in certain periods of the year, spot has come preciously close to achieving that business glory. Faced with a virtual sold-out situation, the only way a station operator can increase his revenues is by raising rates or squeezing spots in where logically, aesthetically, they may not belong. There's a growing sentiment among advertisers and agencies that flexibility, spot's key advantage, is the thing that is both most right and wrong about the medium. The great wave of client opinion charges that spot has gotten too flexible, that it is difficult to gauge what spots will cost six months hence.

A COMMON ASSAULT LAUNCHED

The outward manifestations of this mounting protest have been bombarding the spot medium from all sides in recent months. The fall-winter of '63-64 could be thought of as the crucible for spot TV. It has been a time when the channels of dissent have joined for a common assault on the medium. This season of discontent took form last November with a biting speech by Leonard H. Lavin, president of the Alberto-Culver Co., spot TV's ninth ranking advertiser (1962's total gross spot expenditures: \$11.2 million). Speaking before the annual meeting of the Television Bureau of Advertising in Chicago, Lavin snapped at what admittedly is his creator's hand ("I can assure you that we would not have been the success we have been without television"). "Gentlemen," he told his industry audience, "I think you're getting greedy." In his speech Lavin expressed concern over spiraling advertising costs on television. The networks and stations, he suggested, were coming pretty close to the point where they would discover how high rates have to go before driving advertisers crazy. He left his less than beguiled listeners with a velvet-coated threat: "Gentlemen," he said, "learn a lesson from a salesman. Don't price your goods too high. You're just making business for someone else when you do."

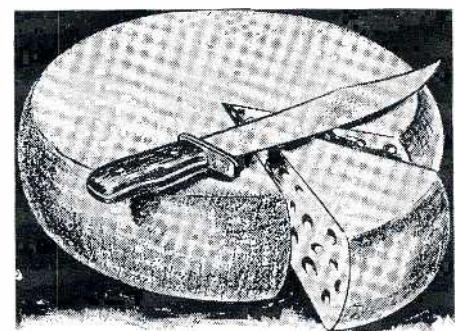
That Lavin said these words is not in itself particularly newsworthy. He's been making the same speech in one way or another for years. It serves his purposes

WE'VE GOT A GROWING THING HERE



TV AREA HOMES —
TELEVISION MAGAZINE JAN. 1964

WFLA-TV
NBC
TAMPA-ST. PETERSBURG



Get Your Slice

OF THIS RICH
AGRICULTURAL
AND INDUSTRIAL
MARKET

with
WREX-TV

FOR DOMINANT COVERAGE
OF NORTHERN ILLINOIS and
SOUTHERN WISCONSIN

Represented by

H-R TELEVISION, Inc.

WREX-TV
CHANNEL 13 ROCKFORD
 J. M. BAISCH
Vice Pres. & Gen. Mgr. 

Agencies justifiably fear that option time now freed may become movie rerun time

to do so. Alberto-Culver has a considerable stake in spot television and a ceiling zero on rates would make sky's-the-limit the prospects for the company. But it was the tougher than carping tone, the bluntness of the charges that made Lavin's speech significant and possibly representative of wider opinion.

For the manufacturing executive's statements lent weight to advertising agency restlessness as exposed by American Association of Advertising Agencies' president John Crichton in a speech made at a meeting of the International Radio & Television Society in New York last October. Crichton said that agency people are deeply disturbed about the over-commercialization of television, about clutter ("the ill-assorted melange of plugs and credits dropped in by stations, networks and program producers") and about increasing rates. Advertisers, he said, are being "asked to pay more and more for less." The crux of the problem, the trade official explained, is that "the likelihood of the message's getting through to the viewer becomes more slight with each piece of jetsam that is tossed carelessly into those golden minutes."

And while advertisers and agencies burned, the FCC decided, last month, to fiddle around with the problem of too many commercials on the airways. The whole subject was put into the public spotlight and the glare had to bother station operators. What businessmen enjoy having their source of income tapped for proper flow and volume? Who among them likes to be told that too much business is not in the public interest? And, although help appears imminent from the congressional front (in the form of a House Commerce Committee-approved bill that would prevent the FCC from issuing a rule limiting broadcast commercials), most station operators will readily concede that public reaction to heavy commercial schedules is definitely a real and continuing problem.

Thus, as the stage is set for a new year's happenings, spot TV is faced with at least three fairly pressing challenges: advertisers' growing impatience with spiraling costs, agencies' mounting doubts about the effectiveness of a medium operating in a climate of commercial disorder and the public's and FCC's objections to the ever-increasing profusion of advertising messages seen and heard on television. This, then, too, is proof that success breeds its own kind of woes. The irony of spot television's present situation is that while its media competition face and fight the keenest of battles among themselves for circulation and advertisers, spot's most damaging blows

figure to come from internal rather than external sources.

To block spot's future path even more are a couple of possible obstacles of still too uncertain prominence. One was briefly cited in John Crichton's October speech to the IRTS. Commenting on reaction to the FCC's decision to abolish network option time binds for stations, Crichton said: "The suspicion in the agency business is that option time now freed will become either reruns of old and dreary movies or a new happy hunting ground for syndicated shows."

Now three months later, agency suspicions can be somewhat confirmed. There's increasing evidence that individual TV broadcasters are pre-empting network time for feature film or off-network syndicated products to be sold as station time. A station in the midwest, for instance, pre-empts an hour-long network show every week and runs instead, during prime hours, full-length movies that clobber the competition in the ratings race and are chock-full of commercial interruptions. The bounced network show is broadcast on a delayed basis during normal station time. It's not particularly an isolated situation. This practice, the impact of which will not be truly felt until later this year, is certain to have a beneficial affect on general spot billings, but may also compound the rising outcry against the medium into a not-to-be-denied shout of protest.

THE OVER-COMMERCIALIZATION RAP

The second festering situation has been pulsing to a head in recent weeks. Station reps, and station operators, businessmen who live and die by the spot barometer, think their medium is taking the blame for the over-commercialization rap when the networks are the chief offender. They label the growing use of shared commercials as a major problem. Most of the industry gives a reluctant nod of approval to the use of integrated commercials, but strongly disapproves of piggyback commercials.

An integrated commercial generally is considered to be one where the multiple products advertised are identified as having the same brand name or same usage, or where the bridging or integrating of the commercials is so managed as to appear to be one commercial. The National Association of Broadcasters television code stipulates that such an announcement be counted as a single commercial. A shared commercial that does not satisfy the requirements of an integrated commercial is generally considered to be piggyback advertising and is counted as two separate announcements.

Major advertisers, such as Alberto-Cul-

ver and American Home Products, with a multiplicity of new and old products to sell, are increasing their use of shared spots. When two piggyback commercials are slotted back-to-back it amounts to quadruple spotting. Viewers get four commercials where they are resigned to accepting two. It hardly works toward dispelling the charged atmosphere in which the spot medium now functions.

In addition, station reps and their client stations say, piggybacks are in reality a form of rate-cutting. Increasing numbers of stations will not accept them. But, claim the station forces, the piggybacks have found a home on the networks, and since affiliates must air them if they are scheduled during network time, the stations, what with the laymen not knowing who is responsible, suffer the slings of outraged viewers deluged as they are with the outpouring of commercial announcements.

Still another ramification of the piggyback controversy is that advertisers themselves, the ones that do not engage in shared commercial practices, are grumbling. Many are unalterably opposed to triple spotting (when a piggyback is played next to a conventional spot announcement it could be considered triple spotting) much less four commercials running in succession. They feel such clutter dilutes the impact of their messages and sometimes trespasses on product protection guarantees. The seriousness of the situation last month prompted television's biggest advertiser, Procter & Gamble, to pinpoint its objections and issue guidelines as to the differences between and acceptability of integrated and piggyback announcements.

How does a medium so positioned for success, so much at the pinnacle of its greatest moments, still become so enmeshed in complicated and hazardous situations? The arch that spot TV's present predicaments are built upon was founded some 75 years ago when newspapers were the primary, if indeed not the only, communications and advertising medium available with national distribution. Emanuel Katz, former general manager of William Randolph Hearst's *San Francisco Examiner*, set his sights on a promising new business. He opened an office in New York and began selling newspaper space to national advertisers, mostly patent medicine makers in those days, for the *Examiner* and other papers located on the Pacific side of the Rockies. Katz, one of the first full-time eastern national advertising representatives for western newspapers, and thus a pioneer practitioner of the spot concept, is one of the few traceable

human links spanning the spot advertising tradition through the heydays of newspapers, radio and television. Today, The Katz Agency, the company he founded in 1888 (now headed by his grandson Eugene), sells time and space for clients in the three media.

Broadcast spot advertising more resembles newspapers than any other national medium. For broadcast spot, like newspapers, is a vertical and local medium used by national advertisers by way of a highly selective approach. The spot concept as it is employed by advertisers on television today, however, evolved with the birth of radio. From the earliest days of radio, advertisers whose product distribution was not truly national and whose budget was limited, looked for broadcast avenues more specifically constructed to accommodate their needs. Circumstances demanded that they, like the networks, control their own programs.

A NEW RECORDING DEVICE

In 1929, the electrical transcription, records which had greater fidelity and longer-playing capacities than ordinary phonograph reproductions, was developed to answer these demands. The electrical transcriptions made it possible for non-network national advertisers to control program contents and deliver identical product to widely dispersed stations.

The World Broadcasting System Inc., the benefactors of a patent from Western Electric Co. for a wide-range vertical recording process, had a corner on the field (the vertical cut records brought depth and detail to electrical transcriptions). The company adapted various types of musical productions, from military bands to marimba and Hawaiian music to concert selections, for broadcast. The material was so arranged that any individual number could be picked out and combined with any other number, thus giving considerable freedom in putting together a program. In effect, the national spot advertiser had a wide choice of the finest musical product then available and at a reasonable (much less than network) cost. By 1934, more than 100 stations in all parts of the U.S. were equipped to broadcast electrical transcription programs. Spot announcements were woven in with program features and with continuities to provide for anything from a one-minute to a one-hour show. Techniques such as these proved to be a tremendous spur to spot business.

While electrical transcriptions were spinning their way into American living rooms, the radio industry was acquiring an all-important middleman. Almost all national and regional spot time in the late 1920's and early 1930's was sold by time brokers. These wildly free enterprisers, led by a hard-driving

salesman named Scott Howe Bowen, sometimes worked both ends of advertising negotiations against the middle. The normal function of the radio time broker was to process broadcast time requests from advertisers or their agencies, and seek out and purchase station availabilities. Working on a non-exclusive basis, the broker searched for the best price he could find from stations before concluding bargaining. There was a vast area open for negotiation and sometimes advertisers found themselves being quoted several different rates for the same

station. On such clay feet did the broadcast spot business bow into being.

One man who operated differently than the time brokers of the day was Edward Petry. A young man with steel-bound principles and in a hurry to make good, Petry traveled around the country buying time signals directly from stations for Arde Bulova's Bulova Watch Co. The time signals, forerunners of 1D announcements—"It's 10 p.m., B-U-L-O-V-A, Bulova Watch Time"—were among the first spot commercials in history. On Feb. 1, 1932, to the

WINNERS IN PITTSBURGH!



1963

Golden Quill Awards

**FOR
DISTINGUISHED
ACHIEVEMENT
IN JOURNALISM
IN WESTERN PENNSYLVANIA**

DATELINE '63

(6:00 p.m. and 11:00 p.m.)

1st Award TV News Event—Regis Bobonis
1st Award TV News Film—WIIC News Staff

LUNCHEON AT THE ONES

(1:00 p.m. Mon. thru Fri.)

1st Award TV or Radio Women's Program—Alice Weston

WIIC  CHANNEL 11

Represented nationally by Blair-TV

When feature films were thrown up for TV grabs in 1954, spot got a new impetus

watchwords of "Our time is not on the block," Petry formed what is generally acknowledged to be the first exclusive sales representative company for radio stations.

Right on the heels of Petry came a flock of other exclusive station rep organizations including William G. Rambeau Co., Paul H. Raymer Co., Greig, Blair & Spight (now John Blair & Co.) and Free & Sleining (later Free & Peters, now Peters, Griffin, Woodward). These station reps' avowed purpose was to bring respectability to the spot advertising business, represent only one station in a market and to seek out the business of national advertisers for them on a non-network basis. It's doubtful that the spot medium could have ever developed as quickly and as successfully as it did without the coincidental development of national station representative organizations.

Spot advertising was and is a vital part of the radio industry but it has never reached the growth proportions or the relative importance that the medium achieved in television. Actually for all the progenitor ties that exist, there are substantial differentials between spot in TV and spot in AM-FM.

When radio was basking in public adulation, certain key stations offered sensational buys for regional and national spot advertisers, buys which tended to limit the number of stations needed for comprehensive coverage. Station who, for example, with its 50,000-watt transmitter in Des Moines, the only such full-time power available west of Cleveland, allowed advertisers to do a thorough job of covering a primary area that included all Iowa and parts of adjoining states. There was no need to use the nine of Iowa's smaller radio stations. Television has never been able to provide such one-station coverage and radio, with its subsequent multiplicity of outlets, no longer is so qualified.

Spot advertisers also bought time and placed announcements differently during radio's growth period. They bought radio programs in those days as frequently as they purchased spot announcements and such schedules were bought for 26 weeks duration or better. World Broadcasting System's sales record for 1934 illustrates the spot practices of the day graphically. That year 25 national and regional advertisers (including such familiar ones as Procter & Gamble and the Gillette Safety Razor Co.) bought one-minute announcement schedules from the electrical transcription service; the Nehi Bottling Co., Columbus, Ga., purchased a two-minute

spot lineup; 14 advertisers bought five-minute announcement schedules; 29 (among which were General Mills Inc., Bristol-Myers Co. and Eastman Kodak) bought 15-minute programs and four (Ford Motor Co., Bayer Aspirin Co., etc.) bought 30-minute programs.

That year, too, national spot business amounted to \$13.5 million, and constituted 18.6% of the total gross time sales of radio. By 1941, just before the curtain fell on a business world never to be known again, national and regional non-network advertising had increased almost threefold, running its billings figures up to \$45.7 million, or 26% of total radio net time sales for the period. That was about the best comparative industry position spot was going to obtain in radio before the advent of TV. In 1946, the first postwar year, spot was earning \$86.2 million, but had improved its percentage of total sales by only .9%.

If spot's impact on the pre-TV radio industry was less than explosive, neither did it break into television with a bang. Network broadcasting and advertising put television on the map. Early TV advertisers didn't know how to use spot; they and station operators didn't know what the rates should be. During February 1948, an important East Coast TV station, in a market just outside of what is now the top 10 in the country, took in \$163.20 in spot billings for the entire month. That same year, for an 11-month period, the same station had spot time sales amounting to \$31,591.97. A year more of experience in broadcasting didn't prove all that beneficial. The station's 1949 spot billings: \$80,521.70, an amount that it now surpasses every week.

A FIVE-AND-A-HALF HOUR DAY

The typical TV station of the late 1940's was on the air from about 5 p.m. to 10:30 p.m., was getting network feeds for two or three hours a day, and was doing local programs—particularly kitchen shows—for the remainder of the time. Stations didn't have the program material to be on the air longer or offer advertisers very much more.

Bulova and Gruen watch companies were buying ID's, the Longines-Wittnauer Watch Co. was buying non-network programs. There were, in fact, though from the start network agencies were the natural and profitable places to go, a surprising number of spot program advertisers. Spot billings for 1950, with 97 stations on the air, were \$30.8 million (according to *Printer's Ink/McCann-Erickson* figures), 18% of the total TV industry advertising volume.

As with radio, spot TV in its beginnings was very much a supplementary medium. Name brands used it to maintain their national image in markets where sales were soft. Spot also developed into a hothouse for network accounts. It was a way for advertisers to get their feet wet in TV without taking a plunge.

The independent program producers made a major contribution to spot's well-being. They provided the bulk of programs which stations could put to non-network use. Syndicated film programs were stations' first solid spot carrier product. The reps informed advertisers as to what was available, put them in touch with film producers and then lined them up to sponsor the shows on client stations. By 1954 syndicated film TV programs were attracting all types of advertisers to spot television schedules and were selling all types of products to all types of viewers. Syndicated film programs, similar in advertising format to magazine space sales, were especially appealing to seasonal, regional and intermittent advertisers who could not afford to buy a good network TV program.

Also in 1954 a new wrinkle was added to the spot advertising cloth. The motion picture medium's staff of life, the feature film, was thrown up for television grabs. The green light was given by the FCC to a company called Motion Pictures For TV Inc. to inaugurate its plan of trading feature films for TV station time at no cost other than permission to act as agent in selling the station's available spots and retaining the resulting income in the amount of the dollar value of the motion picture packages. (Some two years later, in another time barter transaction, Matthew Fox, of subscription TV involvement, then president of C&C Television Corp., worked out spot TV's most spectacular deal, a project that had Fox trading features for time as part of a multimillion-dollar five-year TV spot campaign in the nation's top 100 markets by the International Latex Corp.) It was a back-door approach to it, but it was the beginning of the motion picture-spot TV alliance which unquestionably has proved such a boon to the latter if not so surely to the former. Feature films did for spot TV, and then some, what the soap operas did for spot radio. They opened larger blocks of minutes for spot sales, allowed stations to entertain non-network viewers with expensive vehicles, created the atmosphere of audience involvement so important to sales impact.

With new product pouring in, with advertiser recognition growing, 1954 was

the year that spot TV started to come of solid money-making age. The best indications of it: for the first time querulous voices rang out from all around the industry. Over-commercialism reared its controversial head. Cowcatchers and hitchhikers, 1954's versions of piggybacks, were seriously questioned. Viewers, it was said, in what was to become the broken record statement of all times, were dissatisfied with the number of, if not the quality of, TV commercials. Abuses, it was warned, could destroy television as an advertising medium.

National Association of Radio & Television Broadcasters (the predecessor trade organization to the NAB) president, the late Harold E. Fellows, was one of the many who attacked spot practices that year. In the process he put his finger on an industry sore that hasn't yet healed.

Scolding station broadcasters for cutting short network programs to permit triple and quadruple spots, Fellows called it bad programing, unprincipled, and warned "that the time will come when it will catch up with stations which practice it." He also said that an agency which determines that its client's announcements have been curtailed to accommodate triple spotting should cancel the pact, could "refuse to pay, or demand a full-length substitution at an equally valuable time." Some agencies and advertisers were to remember this advice a few years later.

As the decade of the 50's advanced into middle years, spot TV was faced with more practical problems. For one, it suffered from the lack of a concentrated institutional sales drive on behalf of the medium itself and it was grievously missing specific data on the expenditures by users of the medium. Into these breaches stepped the Television Bureau of Advertising, established in December 1954, with an annual budget of \$100,000 (which since has been increased more than tenfold). TvB, aided by the Station Representatives Association, provided the industry-wide pitch and use and expenditure data that always had been needed. TV spot salesmen, who had often found it difficult to sell clients or top management on spot without specific data on their competitors' non-network allocations, now had the necessary sales tools to make the most effective of sales presentations.

A new awareness imbued national advertisers. They began to make spot a basic, integral part of their overall advertising campaigns. The action of Philip Morris in 1955 was typical.

At the end of the 1954-55 season, the tobacco company, which had been sponsoring the popular *I Love Lucy* show on CBS-TV, withdrew from network advertising. The next season it returned to TV with a heavy spot schedule which,

while reaching less than half the 140-market total of its former network show, was able to concentrate on the bigger markets where the bulk of its business was situated. It was a spot approach that emphasized the thesis that it's better to have five spots a week in 10 markets than one a week in 50 markets.

With sophistication of use, spot advertisers began to probe and test, ask more questions. All the old patterns of buying gradually disappeared. Out went the inheritance of radio experience, the long-term, fixed 26 to 52-week schedules. Out, too, went many of the non-network program sponsorships. Flights of spots became popular. Types of spot purchases and the proper time periods for their use heated into topics of considerable debate.

THE ID CONTROVERSY

The 8-to-10 second sell, the ID (station identification announcements where the advertiser is entitled to aural commercial copy with shared screen exposure with the station's channel logo), created a particular flurry of arguments. Referred to as television's "talking billboards," ID's have had a reputation of selling hard and specifically and of reaching large audiences at low cost. They have been used as reminder selling messages and as such have been subject to cyclical patterns of popularity. Currently they are riding a somewhat downward wave.

For the most part minute-long or 20-second announcements, however, have been the most sought-after spots. Prime-time minutes, of course, are the meat of the medium. They have been to spot advertisers what lobsters are to gourmets: tempting, rare, rich, but, oh, so good to have. Barring the availability or feasibility of minutes, advertisers have displayed overwhelming approval of 20-second spots. Most spot users feel that 20 seconds is the minimum announcement time in which a sales message can be delivered effectively.

Spot's progress in the years of television's greatest general expansion (after the FCC lifted its ban on new station constructions until the end of the 1950's) was, for lack of the accuracy of a milder adjective, incredible. According to TvB/Rorabaugh figures, total spot TV expenditures increased over 50% from 1956 through 1960; during this same period the medium's leading advertiser, Procter & Gamble, trebled its spot TV budget; the 10th largest advertiser, William Wrigley Jr. Co., went up 46% in spot TV; the 100th largest advertiser, Standard Oil Co. of California, almost doubled in spot TV, while the average advertiser increased expenditures by almost 80% to where he was spending about \$160,000 a year.

In addition, more and more advertis-

ers jumped on the spot bandwagon from year-to-year. In the first six months of 1949, TvB records show, 530 advertisers used spot TV. The 2,000 level was passed in 1953, the 3,000 level in 1955 and a peak point of 4,000 users was achieved in 1956. From that time to present the figures have fallen off somewhat, with most of the slight decline coming from advertisers spending less than \$20,000 on an annual basis. Concurrent with this dip, the number of advertisers spending more than \$1 million in spot jumped from 81 companies in 1956 to 125 in 1960.

What generated these truly remarkable growth statistics? In 1956, a spokesman for Ted Bates & Co., an advertising agency that tied its fate to the spot TV concept, enumerated a few possibilities that might have helped advertisers see the light. "If you aren't big enough and rich enough to buy several network TV properties for use as spot carriers you are better off putting your budget into spot TV," he pointed out.

"You can reach more people with spot TV than with network TV for the same amount of money," he continued. "You can tailor your budget to the requirements of each market . . ." and "spot eliminates the gamble inherent in sponsorship."

"The key marketing development affecting spot," says the media director of a major agency today, "is the increase in awareness that most national brands are not really national and that national TV does not lay down a level amount of advertising effort across the country. When you buy network," the agency official emphasizes, "you really buy a whole set of different statistics."

Spot television also, obviously, had ridden fast and far on the updraft of the nation's steadily increasing business trends, advertisers' generally bullish attitudes in recent years and on the striking success that advertising has had in most media, particularly on television.

The miracle of spot television as an advertising medium has been its ability to make the tallest national oaks out of the tiniest advertiser acorns. The great spot success stories have been lived by those companies which have seen in it a medium which is primary rather than peripheral. Used in such a manner many small companies have grown to national stature.

The classic example is that of Lestoil, the all-purpose liquid detergent, which spread out mainly through the use of spot TV from a modest regional advertiser in New England to a burgeoning national one over a very few years. Concentrating on market-by-market TV saturation campaigns, the policy was to use all stations in the market, inundating them with daytime and late evening spot announcements. Lestoil took the country by sales storm. At one time, in

Rosser Reeves' vote for dispersion provided Ted Bates with a mating call for spot

1958, the liquid detergent advertiser (Adell Chemical Co. was its parent) was buying as many as 2,472 TV spots a week on 114 stations. Its total advertising budget, which was \$60,000 in 1954, ballooned to more than \$17.6 million in spot TV alone in 1959. Lestoil's sales curve was commensurate with its budgetary one. The company's sales rose from 150,000 bottles sold annually in 1953 to approximately 100 million sold in 1958. These were impressive enough results to inspire the founding of an entire new industry — the all-purpose liquid detergent business. The giant cleanser manufacturers—Procter & Gamble, Lever Bros. and Colgate-Palmolive—couldn't overlook the Lestoil success. Subsequent to it they each came out with their own liquid detergent brands, thereby turning Lestoil's advertising *tour de force* into a \$100 million dollar bonanza for spot and network television.

The National Federation of Coffee Growers of Colombia, a non-profit, non-political organization with functions in Colombia similar to those of the U.S. Department of Agriculture, also has a spot TV experience worth noting. In 1959, the organization, as part of a media mix, started using spot television for the first time in hopes of supporting the sale of premium coffee blends that contain large percentages of Colombian coffee. By quickly switching all of its advertising budget to television and by use of compelling and attractive spots (produced by Doyle Dane Bernbach), Coffees of Colombia, in less than three years time, was able to gain an unusual share of consumer awareness and acceptance. At the start of the organization's spot campaign, in 1960, there was only one major pure Colombian brand on the domestic market; by September 1960 there were some 20 such brands on sale in supermarkets across the country.

These impressive demonstrations of spot's potency were perhaps the key factors affecting its rapid rise. Still a good case can be made for the accelerated rate of new product development as the significant impetus to spot's push to marketing prominence. Advertisers of late continually have been coming out with new products and spot TV appears to be the godsend they need for testing purposes.

Time is of the essence for advertisers promoting a new product. They must capture shelf space with all possible speed. New products also have to be seen and demonstrated for their impact to have an effect on consumers. Spot TV is perfectly equipped to fill these requirements. It provides, better than any other medium, for fast and total satura-

tion of a market in one hard push. Every major advertiser now uses spot as a product breaker.

The new products' revolution has been good to both spot television and its advertisers. In 1961-1962, the Colgate-Palmolive Co., adding some 30 new brands to its established product lines, saw them provide 10% of worldwide sales in the earlier year and about 25% in the later one. Since advertising budgets are pegged closely to sales, the new products also were largely responsible for Colgate's \$7.5 million increase in spot expenditures from 1961 to 1962, an increase big enough to push the company up from fifth leading TV advertiser to second ranking one that year (TELEVISION'S estimates place Colgate third in 1963, with the new second-place entry, Bristol-Myers, getting there from sixth position mostly on the strength of about \$9.7 million added to its spot expenditures total again, with new products being an important incentive for the increased spending).

SPOT'S BEST CUSTOMER

The perennial kingpin advertiser of them all, Procter & Gamble, is also a confirmed producer of new products. Ever since the fourth quarter of 1955, when TvB first started publishing such statistical evaluations, P&G has been spot's best customer. For a five-year period from 1958 through 1962, the nation's largest producer of household cleaning products spent \$250.9 million on the medium, 46.2% of its total advertising expenditures during that stretch. Other leading spot advertisers down through the years besides the aforementioned ones include the Ford Motor Co., American Home Products, Lever Bros., the Chrysler Corp. and General Mills Inc.

Wrigley Chewing Gum has been the top brand advertised on the spot medium for at least three years ending in 1962, a year in which it bought more than \$10 million worth of spot time. Maxwell House coffee, Folgers coffee and Alka-Seltzer are other consistent spot buyers, expending enough to nearly always wind up among the top 10 brands using the medium.

Ted Bates & Co. is Madison Avenue's leading agency exponent of the TV spot medium. The agency's prevailing media strategy for mass-consumption products, at least, seems to have been best defined by its chairman of the board Rosser Reeves in his book "Reality in Advertising" (Alfred A. Knopf, 1961). Discussing penetration, Reeves wrote, "Is it better to reach a smaller audience, yet reach it more times? Or is it better to reach a bigger audience—yet reach it

less often?" Reeves voted for dispersion. "In other words," he wrote, "reach your audience less often, but make it as large an audience as you can [for mass-consumption products]."

It's been practically a mating call for spot and over the years Bates has more than proven its allegiance to the medium. Last year, it led all other agencies with estimated gross spot TV billings of more than \$56 million. It was also one of the first agencies to use spot television for full-scale national campaigns and not merely for local or supplementary purposes.

Bates isn't the only agency, however, where spot billings are high. The medium makes money for many agencies, especially Batten, Barton, Durstine & Osborn, Compton Advertising and Young & Rubicam, but apparently it isn't particularly popular for it.

Says a salesman for a top-flight station representative organization: "If spot wasn't such a dynamic sales tool, if it didn't have such a solid proof of performance story to tell, lots of advertisers would pull out of it and go elsewhere. The biggest problem with our medium is the complexity in using it. We're not a clean buy for an agency. They think we're gouging them on rates. They just don't like us."

These are not delusions of persecution. The confirmations come from agency people without too much prompting.

"Spot is not as much of a money-making proposition as other media," says the chief timebuyer at an important spot TV agency. "We have 15 timebuyers here," the man explains, "and six of them are involved night-and-day solely with the job of buying spots. I would guess that we spend between \$16 and \$18 million a year just to execute our spot TV campaigns. It's a relatively low profit end of the business. With a network program you just make a buy and all you're involved with is clearances. With a spot schedule you have to keep working and working on it, returning every month and a half, changing sights, changing markets.

"Spot is a very important part of our industry," he stresses, "but there's such a multitude of spots, such a terrible chance for wheeling and dealing. Network TV can't help but be a cleaner buy."

The frequent reference to network TV in the preceding statement pinpoints the inter-media competition's fratricidal situation, brother against brother, spot TV a direct and sometimes bitter competitor of network TV. The conflict between the two broadcast adversaries drew sparks as early as the immediate post-

freeze era when more and more national advertisers began pitting the value of spot against network. But it wasn't until 1958 that the competitive warfare started leaving some badly damaged bodies in its wake.

THE KELLOGG SHIFT

The Kellogg Co., which the year previous abandoned spot for network, decided to shift about \$7 million from ABC-TV for a schedule of children's programs to be placed in some 170 markets across the country. In line with a formula energetically pitched to them by the Station Representatives Association-Chicago Spot Development Council, Kellogg, through the Leo Burnett agency, arranged to buy time for placement of four program properties. Stations entering negotiations with the advertiser committed themselves to discounts running as high as 30% for a complete weekly strip of programs.

The networks smarted over the loss of such a valued advertiser as Kellogg. When station representatives let it be known that they would propose the same concept to other network advertisers, battle lines were drawn.

Along about the same time, the networks started selling off large portions of their programming on a participating basis. The motivation for the move came about when advertisers who were sponsoring network shows for reasons of reach and identification, began to wonder whether they should try instead for frequency through spots or participations. The move to participations was also hastened no little by rising network programming costs, a trend that's always sure to separate the big spenders from the herd. Only this time the networks found there weren't many big advertising budgets kicking around.

One of the important side effects of the fragmentation approach to network broadcasting is that some smaller advertisers have found it extremely advantageous. In many instances participations represent the only way they can secure network exposure. In the process of finding their new exposure, however, they have been lost, in some cases to spot.

Currently it seems fewer advertisers are holding to sponsorship stances. As the 1963-64 season got under way, 42 out of the 88 prime evening network programs, or 47.7%, were spot carriers. While few observers foresee the total disappearance of single-advertiser programs, the belief being that there will always be certain advertisers seeking programs of their own for reasons of prestige if nothing else, it's reasonable to expect an even more accentuated trend towards participations in the future.

And the networks' challenge to the flexibility of spot has not stopped at participations. In recent seasons the net-

works have been tailoring station clearances to reconcile with specific advertiser marketing needs. Two seasons ago, as an illustration, P. Ballantine & Sons, an eastern seaboard beer advertiser, was permitted by NBC to buy *Sing Along With Mitch* on a regional basis. The next season it assumed the entire network responsibility for the show on alternate weeks but sold off specific markets, where its product is not distributed, to non-competing advertisers.

The station lineups for the CBS-TV telecasts of the National Football League pro games are also engineered to market-by-market specifications. Separate networks are set up to carry each game played. The Cleveland network, for example, has stations in Cleveland, Buffalo, Charleston, W. Va.; Cincinnati, Columbus, Ohio; Dayton, Erie, Pa.; Lexington, Ky.; Lima, Youngstown, Zanesville, Ohio; Parkersburg, W. Va.; Rochester, Syracuse, N. Y. The Ford Motor Co. and Marlboro cigarettes are responsible for all the games on quarter sponsorship each. The other half of the games on each of the seven weekly networks in operation are sponsored by regional advertisers, for the most part beer and oil companies.

THE KATZ AGENCY STUDY

Though advertiser trends have been going their way, spot sales people are not letting the network TV challenge go unanswered. Most station reps, in particular, drive hard against network competition.

The Katz Agency currently is making a presentation to national advertisers that neatly sums up spot's case against the networks. Called "A Network TV Pressure Study," the presentation is designed to sell the spot medium on an institutional basis rather than a specific selection of Katz stations. It sets out to prove that "tremendous market-by-market imbalances exist," no matter how advertisers use the network medium. Charting what three major network TV advertisers, each of whom spends 75% of his total TV budget in network, get from their purchases on a market-by-market basis, the station rep comes up with a line profile of each that resembles the New York skyline. It's full of skyscrapers and one-story buildings that represent the various pressure levels that are achieved in terms of the gross rating points for the top 100 markets. What the chart actually contends to prove is the basic spot competitive charge against networks, that users of the medium cannot juggle needed advertiser weight from market to market.

"Replace enough of your network TV purchase with spot TV," concludes the presentation, "to adequately apply the proper advertising pressure levels according to the particular needs of each indi-

vidual market." Tod Moore, the man who put together the presentation, was recently hired to fill a newly-made job, director of TV sales development. That a leading station rep such as Katz should create a new post, solely concerned with selling the spot medium, is proof of sorts that the stations and their representatives are not about to let the networks take the sales initiative away from them.

Yet if spot TV proponents wage a strong campaign against the networks, it would be in the nature of the unusual. The spot TV business never has been as hard-bitten about other media competition. It possibly felt no need to be so. Outdoor, direct mail, radio are all capable competition, but their threat has to be considered a minor one. Newspapers, like spot television, may be bought on a market-by-market basis. Flexibility (no long-term commitments are necessary to buy newspaper space) is one of the medium's legitimate sales pitches.

In the last four or five years, newspaper sales networks, such as the Million Market Newspapers Inc., have been organized with the announced objective of providing stronger service for national advertisers. These are all in the nature

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of competitive gestures against spot TV. Still national advertisers have long felt that newspapers discriminate against them by charging a rate higher than that levied on retailers. Newspapers, too, spot TV proponents feel, fail to generate the dramatic impact of television, have insufficient research to impress most national advertisers and lack the circulation numbers to offer a major challenge to spot.

Magazines are taken more seriously. When split-run and regional editions came into vogue about 1959, they caused deep uneasiness among spot television's leading salesmen. (Regional buys allow an advertiser to purchase selective portions of a magazine's circulation; split-runs allow for different ad copy in different areas.) By 1960 they were said to be billing about \$100 million a year and there was some evidence that regional spot television advertisers, in small numbers, were switching to the new print media for reasons of economy and accommodation.

THREAT HAS DIMINISHED

Today the concern that was once felt in spot TV quarters about the regional and split-run editions has all but subsided. The new medium, it's generally felt, has siphoned some money away from spot TV, but not an appreciable amount. What it has done, TV salesmen acknowledge with some admiration, is attract new money.

Media competition does not figure to stunt spot TV's future growth. Time limitations inherent in the 24-hour day, possible FCC regulation of commercials, a general show of public antipathy to spot announcements are hardly more real, but are still more threatening problems.

Spot television operates in a mad whirl of commercial activity. The more successful it has become, the more it has had to extend its sense of proper management to satisfy customer requests. But there is a narrow line between servicing a client and smothering viewers. There are some observers that say spot television has overstepped that precarious boundary.

There would seem to be solid years of growth ahead for the medium. There are still several types of important advertisers it could do a splendid job for who have not been won over. Retail or dry goods advertisers alone could add millions to spot's annual billings.

Spot television is positioned more securely, better than any of its media competition. It's in the cat bird's seat. Spot's caution is the caution of all top cats: the view from the top of the fence sometimes gets a little distorted. The fall downward can be bruising. END

the size of Revue has—muscle that can threaten a network with a hypothetical 'O.K., you can have our biggest property back again next year if you buy this show without a pilot.' Much more appears involved in getting a commitment without a pilot than just trust."

But pilots are part of the television "facts of life" that Susskind has learned to live with. He has never produced a pilot that wasn't accepted by a network and not many producers can make that statement. While he'd prefer to skip the pilot step toward scheduleddom, he feels that in today's television economy they're something of a necessity. "The pilot shows a network that its own enthusiasm for a property is valid. The network's only real proof is, after all, in a piece of finished film."

If the smaller-scale producer lacks the influential muscle of his larger colleagues, Susskind is convinced that the limited number of his projects is the great strength of their quality. "The difference between going to a factory and going to a small producer is the difference between getting your clothes custom-made by a great couturier in Paris and getting them off the racks in Macy's basement. Sure you can get a basement outfit that looks nice but you've got to look better in a gown by Givenchy. The television giants are in the five-and-dime store business, shows right off the rack."

Susskind continues his clothes analogy with documented evidence of how he prepares a show. "If we have the idea to do a show about a social worker like *East Side, West Side*, the subject is researched. We visit social agencies, talk to real social workers, with reporters who deal with social problems. Get real background. Then we tend to get a Tiffany writer. At the factories there's no difference between a Tiffany writer and a five-and-dime writer. We go through three drafts of a script, nine drafts till we're satisfied with the result. I guarantee you that Lou Wasserman [president of MCA] isn't right there personally supervising the editing, the writing, the taping of every Revue show."

It was a wise old television hand who once said, "In the pilot-producing business, the producer who gets two pilots out of five on the air is doing good. If he gets three out of five on, he's fantastic." Currently batting one step above fantastic is United Artists-TV. The television branch of United Artists Inc. made seven pilots for the '63-64 season and got network berths for all but one of them. Three co-production products made under the U-A banner—*The Fugitive* (in association with QM Productions), *The Outer Limits* (in co-production with Daystar Productions) and the *Patty Duke Show* (in association with Chris-

law Productions)—found homes on ABC; *East Side, West Side* (in co-production with Talent Associates-Paramount) and *The New Phil Silvers Show* (a joint venture with Gladasya Productions) were slotted on CBS, and NBC tapped *Hollywood and the Stars* (a co-production with Wolper Productions). At the top of UA's television programming decisions is Richard Dorso, executive vice president of programming.

The policy of custom-tailored product having the best chance for television success is emphatically endorsed by Dorso. This is primarily why all of United Artist's television programs are co-productions with high-quality independent producers. It is also one of the strongest reasons for their successful sales to the networks. Rather than assign the producer to a project, which is customarily the case, UA says it searches for the "genuine talent" who has a specific property in mind for television, and the company finances him in a co-production venture.

"YOU LEARN FROM THE PILOT"

For Dorso the production of a pilot is an invaluable step toward the creation of a successful series. "There's nothing as unpredictable as a creative cooperative venture," he says. "Everybody's coming up with a great idea here, a twist there, a line there. Unless you've gone through the pains of creating a pilot, you don't know enough about the series. From the pilot you learn what you did right, what's not strong enough and has to come out and when something is right and works. Each series," Dorso continues, "has its own *sine qua non* without which it doesn't function. The pilot helps you find out what it is."

United Artists has completed six more pilots for entry into the '64-65 scheduling sweepstakes and Dorso already is involved in projects for '65-66. He shuns languishing in the glory of the current successes. "That's the path of least resistance. You have to think ahead. You don't want to make last year's show. Let's do that something fresh and different that nobody's done before."

Because of the important role the pilot plays in the network's decision to make a series and later in the advertiser's decision to sponsor it, no expense is spared in making it. The pilot is the producer's "jewel," the beginning of the rainbow at the end of which is the "seriesville" pot of gold. To make it look as impressive as possible money is poured into the production in breath-taking amounts. While the average hour pilot now costs \$250,000, there have been occasions where almost that much was spent just securing the services of a high box-office leading man or a top-drawer writer. Getting a

show on the air is a money-is-no-object proposition. As one Hollywood producer puts it, "We don't think in terms of economies around here. We can't afford to."

Despite the exorbitant price tag on today's television production most producers don't find that financing a project is their greatest concern. "The difficulty in pilot producing," says William Morris executive Norman Brokaw, "isn't getting money to produce it. If you've got a good property you can always get money to finance it. The only producers who have trouble getting the capital to finance their projects are the ones who have bad properties." As Brokaw sees it, the difficulty is "putting the pieces of the project together and tying the right creative people into it."

For Paul Henning the "biggest headache" and the "biggest necessity" is first of all the conception of the property and then casting it correctly. To get a proper fix on their projects, many writers even create biographical backgrounds for their characters. He cautions that the delineation of characters must be etched for future development.

GETTING THE "BIG NAMES"

The dilemma of proper casting seems to be the major concern of most producers. Another West Coast producer says his biggest worry is trying to get the stars he wants to commit themselves. "The big names don't know what they'll be doing a year from the date a series goes on the air. How many projects can a star commit himself to?" More often than not, however, the star is offered a participation in the profits and, abrakadabra, he's available.

You don't always have to be a pilot to become a series. Anthologies, by their very nature, preclude pilot production. They're usually sold on the basis of story outlines and casts. But if an anthology precludes a pilot, it doesn't preclude a spin-off.

The spin-off is the economical method of bouncing a new property out of an established series. One advertising executive described a television producer whose practice it is to "push" the anthology series. "He'll go to some susceptible network and sell them an anthology series, so he's in a perfect spot to spin-off his new properties, while having a sponsor defray the expenses. He can even slip in an old pilot that didn't make it while he's at it. Now," he continued, "this may be a solution for the producer but since anthologies aren't very popular, it's not for the network or the advertiser."

In addition to being economical, the spin-off enables the producer to test-market his property before a television audience and to get the benefit of their reactions. Getting a cross-section of

opinion is something most producers would relish. In today's television market place the buyers of product can be counted on the fingers of one hand. The producer deals, in most cases, with the vice president of programming at each of the networks. At NBC the key men in the decisions are Mort Werner and Bob Kintner, who is president of the overall NBC complex but pays special heed to TV programming. At CBS it's Mike Dann and TV president James T. Aubrey. At ABC properties are tapped by Ed Scherick and Thomas Moore, the president of ABC-TV.

The era of selling a program to an agency or a sponsor is practically over; few sponsors have the money or the inclination to buy. The high cost of television programming, the inherent risk involved with a business that runs a 60% attrition rate, the pressure on the networks by Washington and the growing popularity of the theory of dispersing your advertising across many shows rather than concentrating on one has virtually driven the sponsor from the program schedule decision-making.

Some agencies still make pilots and program their own series. Benton & Bowles is going strong in programming for clients like General Foods. B&B is in with four projects (three pilots and one spin-off from the *Andy Griffith Show*) for the '64-65 season. Lee Rich, senior vice president in charge of media and radio/TV programming, says his agency's program department looks for shows they want to do, takes them through to the producer stage and at pilot time let's go and leaves them in the hands of the producer. Benton & Bowles favors comedies of the half-hour variety. Rich says, "We've found that's what

our clients demand. They serve their needs best." Rich has long been an exponent of the agency-controlled program. Among his many well-publicized reasons for wanting the agency in the driver's seat are, "We know what's good for our clients better than the networks do," and his opinion that the agency can bring in programs less expensively than the network-packaged shows.

PINKHAM ON AGENCY PRODUCTION

Richard A. R. Pinkham has performed ably on both sides of the network-agency programming picture. A one-time vice president in charge of programming for the NBC-TV network, he now pulls the strings of over \$51 million in network TV billings for Ted Bates as the agency's senior vice president in charge of broadcast media. He is not partial to agency-produced pilots. "When a client puts \$75,000 of his own money on a pilot his objectivity goes out the window. It's damned hard to be objective when you've got \$75,000 of your own money put into a project. When you think that 60% of the new programs fail, the risk is pretty poor. You have to be objective about programming and that's not easy with your own money."

With the program power concentrated in the hands of the network, Pinkham says he takes a dichotomous position. "We don't really think that advertisers should be in the business of programming. We believe buying by dispersion is better advertising and we think the networks should take the risk. But on the other hand, we deplore the concentration of programming decisions in the hands of three people." If there's a solution to the dichotomy, Pinkham suggests that "Nobody's infallible in show business. Some

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of the best programing guys in the business don't work at the networks and their counsel doesn't cost the network a nickel. Only one network draws on their reservoir of talent, judgment and experience and the others ought to."

Pinkham doesn't consider a pilot all-important to the sophisticated buyer. "His decisions are made of (a) who the creative people are behind it, (b) the premise, (c) the talent in front of the camera plus the time period."

Producer David Susskind agrees there's a disadvantage to having a small number of men who make all the network programing decisions. "Certainly," he admits, "when you have an idea that's turned down by all three men it creates some frustrations. When all three say no, you wish that there were 40 people involved in making the decision so that 37 might approach it differently." Yet Susskind feels that the state of programing affairs may be a drawback but is the best of all possible worlds. He calls the network programing people "astute showmen with a knowledge of show business in all its genre—comedy, music, drama. The advertising people and the sponsors, on the other hand, are businessmen, grounded in research, who by experience and taste don't have the professional temperament to evaluate programing."

Susskind doesn't deny the presence of "brilliant programing guys in advertising." But he says that agency programing giants like Dick Pinkham at Bates and Danny Seymour at J. Walter Thompson are the exceptions rather than the rule. "Even assuming that all of the agency programing guys were brilliant, they still don't make the decisions. They have to convince the cigarette manufacturers that they're right." Susskind concludes, "I'd rather be at the mercy of the network guys than the cigarette manufacturers."

Although the majority of television pilots are undertaken by specific network commitment, there's a small amount of "free ball" production. The free ball enterprise is undertaken by a producer without a definite network commitment. Without network backing the free ball pilot seems less than an odds-on favorite for a network airing. Occasionally, however, a producer prefers to assume all the risks inherent in a free ball entry. He may have a property he thinks is so special that he wants to own it outright, leaving the network out of the picture so he is free to make the best deal. Without the network commitment he is free to take his property to the network that offers him the most attractive time period, the most money or purchase of 26 shows instead of the standard 13.

There's a growing feeling among pro-

ducers that the days of programing toward trends are on the wane. Lee Rich puts his views on the line this way: "The trend business is a dead duck. A network won't program a weak show because it's part of a popular category. If it's good, it's good and the public goes for it. That's the secret." He mentions the *Dick Van Dyke Show* sponsored in part by Benton & Bowles' Procter & Gamble and currently a front runner in the program popularity sweepstakes. "The *Dick Van Dyke Show* is popular because it's a good show, not because it's part of any category."

TASTE IS TIMELESS

Paul Henning says he isn't concerned about programing a year in advance to try to anticipate public taste. "Entertainment is entertainment. A year won't change the public taste. Two years ago Stanley Shapiro and I wrote the movie 'A Bedtime Story.' It didn't get into screen play form until last year and it won't be released until some time from now. But it's a funny movie, it was funny when we wrote it and it will still be funny when it's released. Public taste in comedy doesn't change. What's funny is funny. I'm sure that if the movie 'Some Like It Hot' were released today, people would laugh just as hard as they did when it came out years ago."

From every quarter the opinion is that if you've got a good show it will find its place in the network schedule. Network personnel claim that there are never enough really good creative people with really good ideas. The bulk of the properties they have to choose from for '64-65 should arrive in New York viewing rooms before January 15. The network programing guiding lights will watch some 70-odd productions. They will watch the fruition of the labors of the pilots whose ideas sounded so "great" more than a year-and-a-half ago and which failed when they hit the screen. They will look at the shows that have made a perfect effect, every creative effort hanging beautifully together in the pilot entry but whose concept won't have the staying power to make a running series. They will watch the shows that fail because of a wrong premise, a poor script, unacceptable casting, a bad director. But if the bulk of the properties die in the viewing rooms, about a third will get the chance to rub sound tracks with the programs that make up the 1964-65 network schedules. Who knows—with the right creative talent, the right experience, the right instincts, the right luck, and the right time period, one of the chosen few might be the big smash of the new television season. Today's lowly prospect can be tomorrow's *Beverly Hillbillies*.
END



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It's impossible to make valid media choices if you don't know who you're after

efficiency or effectiveness unless you know who the best prospects are.

We tend to think that the media that we make greatest use of, because they are referred to as "mass media," attract rather similar audiences—that the only real difference between them is the way they reach these audiences. Actually, the audience differences even within the same medium can be as great as day and night.

Take two situation comedies on the air last season, one called *I'm Dickens, He's Fenster*, the other, *The Real McCoys*. *The Real McCoys* was watched by over two million more homes than *I'm Dickens, He's Fenster*. If you were using both these shows last year and, for budget reasons, had to make a choice between them this year and you didn't know much about the profile for your product, you could make a magnificent mistake in your decision. While *I'm Dickens, He's Fenster* lagged *The Real McCoys* by 25% in the total number of homes it covered, it reached almost a million more homes than *McCoys* where the housewife is under 35 years of age, and over a million more where there are five or more members in the family. That's a very significant difference when you realize that only five metropolitan markets in the U.S. hold more than a million households, and the smallest of these is Philadelphia. The point is that it is impossible to make valid media choices if you don't know who you are after and why, and the economics of this business are going to force us to make these choices with greater frequency and precision.

There is a further reason for gathering this sort of data in depth, a reason that has become increasingly apparent with the improvement of research techniques. In almost every product category where an exploration has been made on this point, a hard core of users has been found who account for most of the purchases of the product. In this there is a real ray of hope. Looking at the size of some of our budgets related to the rising media costs I just mentioned, realizing the size of the total U.S. consumer market today and watching the increasing intensity of competitive activity, it is easy to get a little discouraged about how effective our advertising can hope to be. But when we know that only a small part of the market represents the bulk of the potential business for a product, and if we are able to clearly identify that small part, then our job is made easier. The selection of media can be more precise and we can have more assurance that, while our campaign will not reach everyone, the people it does

reach are primarily those that the product depends on for success or failure.

General Mills has done outstanding work in isolating the hard core of consumers of cake mixes, and this work is still going on. We understand that Johnson's Wax will embark on such research in the near future. It has been done for Kraft Margarine and for V-8. The results in every case are rather astonishing. General Mills found that 12% of the market accounts for 88% of consumption. Kraft margarine found 37% accounts for 71%. V-8 found 25% accounts for 74%.

We should be conducting such investigations on hard core users for all our products from salt to beans, and I would suggest the sooner we do it the better.

Although I don't want to get into the details of how we intend to sharpen our media planning practices at this point, I might mention that a direct media application of this research on hard core users has been accomplished in recent years. One study makes available data on the relationship between heavy product users and their media exposure. Here is an excerpt from the magazine study on cake mixes. As you can see, there is a range of more than 250% between the most and least efficient magazines.

MEDIA STUDY ON CAKE MIXES

Cost per \$1,000 worth of potential business exposed to average issue among female household heads:

| | |
|-----------------------------|--------|
| TV Guide | \$1.81 |
| Family Circle | 2.34 |
| Woman's Day | 2.50 |
| McCall's | 2.65 |
| American Home | 3.05 |
| Saturday Evening Post | 3.61 |
| Parents' | 4.25 |

We think there are great advantages in such analysis. Primarily, it helps eliminate discrepancies that can arise when matching product and media audience profiles. It is possible to have a beautiful statistical match without truly matching consumers. For example, we constructed a magazine list for General Mills designed to place greater emphasis than heretofore on younger housewives. Using standard media audience data, *Parents'* magazine had an excellent profile match to our desired consumer group, both in the age of its housewife readers and the size of their families. Unfortunately for *Parents'*, but fortunately for client General Mills, the media study indicated that *Parents'* was one of the least efficient of all 35 magazines measured in terms of its audience's volume of cake mix usage. The discrepancy probably lies in the fact that the children in *Parents'*

magazine households are unusually young, and we suspect that cake mix usage increases in relation to the age of the children in the consuming family. Or it may be the result of some great psychological block toward mixes on the part of many of *Parents'* readers.

(Let me make one thing clear. A study of this nature is not and cannot be the end-all in media selection. We all know that there is a tremendous difference between the editorial climate of a *TV Guide* and *McCall's* that may have a great bearing on the attitude of the reader toward the advertising in each magazine. There is also the more obvious difference of page size between the two publications. There is also the difference between the intrusive character of print and TV. All these factors should be weighed along with the difference in product sales potential represented by various media audiences.)

Finally, there is one last dimension to this problem of consumer profiles that can make a major difference, both in the media we use and the emphasis we give our copy. This dimension is "buying influence." For almost every consumer product we advertise—excepting farm machinery, consumer loans and insurance—the housewife is the primary purchaser. But for most of these products we do not know the extent to which the husband or the children purchase the product and, more importantly, the extent to which they influence the housewife's decision to buy and the brand she selects. The facts on buying influence for a product can mean the difference between using daytime or nighttime TV, between using general or women's magazines, between the kind of station we select in radio and the parts of the day when our advertising appears, between running our ads in the general news section or the food section of daily newspapers. Economically, the consequences to a media plan of the facts on buying influence are so great that we should not speculate about them. We should know the answers.

At this point, a very relevant and rather sticky question arises. How can we determine the consumer profile for a new product that is not comparable to any other product on the market for which consumer data is available? I know of no quick and ready answer to this. If we presume a profile for such a product and build a media program according to that presumption, we, in a sense, force the presumption to come true. If the media plan hits hardest against older, smaller homes and has little effect against other consumer groups, then older, smaller homes are

most likely to show up as the best consumers. The best potential for the product may actually lie at the other end of the scale, but since these other groups receive the least pressure, they are given the least chance to show their value.

It seems to me that the only way to get reasonable information on consumer characteristics for a totally new product is to put the product into test market and pull out all the stops in its advertising support. In such tests, we should exert uniform pressure against all consuming groups in the market and let the product on its merits seek its own group of triers and repurchasers. Such testing requires advertising weights that would seldom be affordable on a national scale. In test market, the expenditures are not great and the results can be of great worth when we go national. Since in test market the product would be functioning under real conditions of availability, price and competition, the findings should give us confidence in directing our national advertising at those consumer groups found to be most responsive in the test.

I have intentionally spent more time talking about this last prerequisite to a sound media plan—the consumer information—than I have about the two others. I haven't done it to discourage you with the complexity of the problem, but to underline that the techniques are now available for getting the information we need. We should be using these techniques right now if we are to give our clients greater confidence that our media recommendations are, in fact, reaching the right people. Our competitors are moving rapidly in this direction. We can do no less than keep pace with them. The trouble is that we are spending far too much time speculating about the answers to these questions when the techniques for getting accurate answers are at our fingertips. With less energy expended in this area, media can get on with the bigger assignment of finding out how well various media communicate advertising messages to their audience and how to use these media for greatest productivity.

Let's go back to the beginning. I have outlined three key prerequisites to sound media planning: (1) that the product must be thoroughly designed and pre-tested for its consumer acceptance; (2) that all possible selling themes and expressions of these themes be explored and measured for their effectiveness, either by research or objective judgment, and (3) that we all have a clear definition of the consumer market for the product and, if possible, that we know the attitude of consumers toward the product.

When any one of these factors is missing or not fully understood, the pro-

ductiveness of any media plan for the product cannot realize its full potential. The absence of any one of these factors makes the plan vulnerable to criticism from the client and will, immediately or eventually, create a lack of confidence on his part in the plan's suitability.

Now, Gordon Buck is going to tell you the basic techniques and considerations we presently use in building our media plans, and is going to spell out some new techniques that we must use in the future.

GORDON BUCK

IN this part of our look at media, we are going to consider the responsibilities of the media planner, observe how he goes about fulfilling these responsibilities now, and see what he must do in the future to sharpen his techniques.

There are three areas of responsibility of the media planner to the agency and its clients. We must be as sure as we can that the media we select are covering the prospects adequately and efficiently, that the media-creative combination has enough firepower to get through to the consumer and that we try to get enough frequency into our campaign so that the consumer is kept aware of us and doesn't forget our message when it is time to buy.

First, let's see how we can make sure that we are on target with our prospects. This could be called profile matching or the art of demographics.

Before looking at some illustrations we ought briefly to appraise the media data. By and large what we get from media is more complete and reliable than the corresponding consumer-

product information we are currently able to get relating to the brands we advertise. And, incidentally, until we get better consumer information we derive only partial efficiency from our media information.

The material reported by media and media services most completely—and which is reported in various demographic and geographic groups—is quantitative. The fact that there are different kinds of numbers for different media—and even within the same medium—doesn't pose too great a problem as long as we are comparing the relative distribution of these numbers and not the magnitude of the numbers themselves.

Now here's how we'd look at a study of all purchasers of furniture polish by two categories. Incidentally, this is all we have and it comes as a by-product of a 1961 Politz study done for other purposes. We'd like more current, more extensive and more reliable data.

HOW FURNITURE POLISH USERS MATCH AGAINST FOUR MAGAZINES

| By Age of Housewife | 20-34 | 35-54 | 55-Over |
|------------------------|-------|--------|---------|
| | (34%) | (44%) | (22%) |
| American Home | 35% | 42% | 23% |
| Better Homes & Gardens | 31 | 47 | 22 |
| House Beautiful | 35 | 47 | 18 |
| Family Circle | 40 | 43 | 17 |
| By Economic Status | Upper | Middle | Lower |
| | (16%) | (44%) | (40%) |
| American Home | 13% | 49% | 38% |
| Better Homes & Gardens | 14 | 50 | 36 |
| House Beautiful | 20 | 51 | 29 |
| Family Circle | 8 | 46 | 46 |

This is all we have except for a cloudy set of clues to furniture polish profiles which we were able to dig up out of an old 1955 consumer study. It is reported as follows: "The best market groups for



Gordon Buck, now vice president-director of personnel for Needham, Louis & Brorby, was a supervisor in the media department at the time of the address quoted here.

Factors determining viewing may differ from factors determining product purchase

furniture polish are younger housewives, higher education and income groups, largest cities, newer homes."

Before getting into profile analysis we will have been considering other factors relating to types of media and we assume here that the field has been narrowed to magazines. Within magazines we have decided on home service magazines because on judgment we feel there is a significant correlation between interest in the home care, decorating-furnishing editorial content of these magazines and the use of furniture polish. Suppose we can afford only one magazine. On age we will be inclined to drop *House Beautiful* and *Family Circle* from consideration because their distribution is somewhat light in over-55 age group. These same two magazines will likely be dropped from consideration because one of them is skewed to the lower income group and the other is skewed to the upper. (If we could use two magazines we might keep them since each corrects the skewness of the other). But in this instance we wind up with *American Home* and *Better Homes and Gardens*—each coming very close on both characteristics—*American Home* a shade better on age and *Better Homes* a bit better on income.

So now we go to the consumer clues. These may be helpful because they tend to reflect the pattern of the heavy user. They suggest possibly greater per capita usage in the upper income group. They also point out three other characteristics to be investigated—largest cities, newest homes and higher education. *Better Homes* scores best on all three categories when we check these items with Starch and Nielsen. Additional clinchers turn up in circulation values with *Better Homes* 3 to 2 over *American Home* in circulation and perhaps 10% lower in cost per thousand.

This is a very simple illustration of the principle of profile matching. In most cases the process is quite a bit more extensive and complicated, and this is one of the areas where computers can be helpful.

DANGEROUS CURVES: MEDIA PERCENTAGE VS. VOLUME

| Heavy Users of Corn Oil Margarine | Over Age 45 | Income Over \$10,000 | College Education |
|---|----------------|-------------------------|----------------------|
| Per cent Circulation | | | |
| Time | 37% | 43% | 67% |
| TV Guide | 28 | 23 | 25 |
| Circulation C-P-M | | | |
| Time | 1,000,000 | 1,165,000 | 1,810,000 |
| | \$23.00 | \$19.75 | \$12.80 |
| TV Guide | 2,500,000 | 2,070,000 | 2,232,000 |
| | \$8.70 | \$10.50 | \$9.65 |

Now let's look at some of the dirt under the carpet—first, we need to know more than the per cent distribution of both consumer volume and media quantities. It is possible, for example, that *Time* magazine on a percentage basis might be a perfect fit for DeLuxe Corn Oil margarine—and as a matter of fact, both Mazola and Fleischmann have used it. The heavy user groups of premium priced corn oil margarines are people over 45 years of age, with a college education, and with incomes over \$10,000 annually. On the basis of distribution of readers, *Time* wins heavily over *TV Guide* on every count. But if we look at circulation represented by these percentages, *TV Guide* does substantially better than *Time* in each category. Then when the cost of a page is applied to each segment it's strictly no contest. All of the corn oil margarine is not consumed in these heavy user segments by any means—probably something like 45% is represented here. It is the most important single group consisting of perhaps 20% of the families responsible for this 45% of the business, but there is still 55% of the corn oil margarine volume to be picked up and *TV Guide's* vast circulation in these other market groups would be practically free in this instance.

This points up another kind of joker we must allow for in profile matching. It is not enough, in many instances, to know that the heavy users cluster in a few demographic segments. We need to know how much of total volume is represented by these heavy users. If better than 50% of the sales volume is accounted for by 25% or less of the population, we will probably schedule first to match these consumers and add coverage of the rest of the market as the second step. If relatively smaller groups like 10-15% are responsible for twice the average per capita sales volume we are likely to schedule for the broad market first and set up a separate plan to reach the special group of extra heavy users. We do this with white shoe polish. We program in summer daytime television to get stay-at-home mothers with young children as our broad market and add a special campaign in nurses magazines to reach 500,000 professional women who probably account for five to 10 times as much white shoe polish as the average woman.

Today's available techniques in profile matching assume that, when a product user profile has the same pattern of a given media profile, the better readers, listeners or viewers are also the better purchasers. This probably tends to be increasingly so as the number of matching characteristics grow. But it is not

necessarily so. We know that regular Miracle margarine, for example, has a price appeal in lower income groups. But a media match on income could be misleading. Among the lower income groups are one- and two-member families in older age groups who are not good Miracle prospects. In the upper income bracket are some large blue collar occupation families where the family head is a skilled laborer and these people are excellent Miracle prospects. If our information includes occupation and family size, we tend to pick up this correction. But, as we add groupings, the chance that any one medium will show up as our silver bullet can become less. The actual human factors that determine viewing, listening and reading may be of quite a different nature than the factors responsible for purchasing a product.

A STATISTICAL COMPARISON OF \$1,500,000 SPENT IN FOUR MEDIA

| Media | Reach | Frequency | C-P-M |
|---|-------|-----------|-------|
| Outdoor—3 mos. #100 showing—100 mkts. | 94% | 21.0 | \$.36 |
| Network Radio—36 wks. 2 Networks—70 announcements per week | 56% | 9.0 | .92 |
| Four Magazines 10 pages each—4-color | 57% | 1.6 | 2.65 |
| Nighttime Network TV 2 Programs alternate weeks—32 wks. | 50% | 1.8 | 4.10 |

Here's a dandy table that we put together last year for a meeting with the product managers of S. C. Johnson & Son. It shows the results in reach, frequency and cost per thousand of the hypothetical expenditure of a million and a half dollars in each of four different media. The question this is supposed to trigger is, in the face of such statistics why does anyone use television?

Well, part of the answer lies in the difference between media in the basic units used to describe their respective audiences. The outdoor unit here is the count of a car with a given license number past the poster locations comprising a #100 showing during a month. The question is how many of these potential exposures were actually delivered? All that this shows is a hypothetical reach and frequency made up of chance seeing possibilities. In one city where a #100 showing was tested recently, a Starch recognition study turned up a recognition score of 20%.

The radio figure is made up of records of homes with sets tuned to the stations at the time of these announcements. How can we compare the passage of a car past a poster location with the count of a home in which a radio set is tuned

to a certain station at a certain time?

There is a good chance, too, that the radio figures are deflated even as the outdoor figures are inflated since listening to battery-powered portables and transistors is not included here. Also we can expand these figures by using all 30-second commercials and 15's instead of the half-minutes and half-30's used. Then, we would have the question of relative effectiveness of short versus long commercials as an adjusting factor.

Magazines look pretty good on this table except for frequency, but that's partly because we have used Nielsen audience data. If we used circulation the cost per thousand would rise to \$5.25. Again we could make the magazine plan look better by using half pages in black-and-white instead of four-color pages. And, then, you might object that the figures do not reflect the loss in impact which occurs when we reduce our page four-color campaign to a half page black-and-white one—and you'd be right, of course. The question is, what is the relative impact? And wouldn't what we lose in one-time impact values be picked up in impact built through increased repetition? Impact is the key word all the way through here.

Indeed, impact is the biggest part of the answer to our earlier question—why TV at all in the face of these statistics?

Currently we must use a kind of qualified intuition to judge this factor of impact. And this intuition is probably not too far off most of the time. At least independent media judgments by experienced media people tend to put the various media generally in the same impact sequence. Here's a chart Blair Vedder has used on relative intrusive qualities of three media.

HOW NL&B RANKS MEDIA BY INTRUSIVENESS

1. **Television:** Excellent
Sight, sound, action
Isolated in time from other content
Requires physical act to negate exposure
2. **Radio:** Very good
Sound and personal imagery of listeners
Isolated in time from other content
3. **Magazines:**
Dominant space units and inserts: Very good
Unique shape and size seizes attention
Multiple impact with each pick-up
Color pages: Fair to good
Color and repetition
Black and white and fractionals: Poor to fair

But we need to refine these judgments for increased efficiency—there is a very broad range, and in any given instance of a specific brand situation and creative approach, there could be great fluctuations in the order shown on the chart. With a grabber like our V-8 "Wow" commercial I'd be inclined to move radio to the top—at least in the initial stages of the campaign. On the other hand, with a convenience food product like Betty Crocker mixes, how can you beat

the delicious impact of dramatic magazine four-color spreads generating tremendous appetite appeal off that sock-eroo big red spoon?

For most of the products we handle in the Chicago office, we need impact and we need it with all of the repetition and intrusiveness we can get. People aren't about to seek out the advertising for such low interest products as furniture polish, beans, margarine and shoe polish. We must have media for such products which seek out the consumer and get the sales message across almost by forced registration right through his or her indifference. In our judgment, nothing does this better, generally, than television.

The fact remains that this area of evaluating impact is one in which our efficiency can be greatly improved with better information. This is both the most challenging and most promising area for media research in the future. Indeed, if we can determine relative impact per unit of coverage per medium we not only will solve our judgment problems in this qualitative area, we will be over the apples and oranges inter-media comparison problem.

After we've found the right medium or media mix in terms of creative compatibility and we've achieved a degree of efficiency in reaching the various prospects in varying degrees according to their degree of importance as a consumer, after we've done all we can to see that the exposures deliver the message—that there is communication—we pause to contemplate another judgment factor; namely, how many calls make a sale—or, more practically perhaps, how many communications cause a change in the mind of the prospect—enough of a change so that when the other marketing factors provide the proper opportunity, a sale is made?

The query simply is, how often? How much repetition? How much frequency? There is very little usable research available on this all-important topic. Yet over and over again we see that the margin of difference between failure and success is a frequency margin. This has been demonstrated so strongly that our objective these days is to schedule all of the frequency we can get—employing every expedient we can find to increase frequency. We've got some ideas about minimums and maximums based on hard-won experience, but the range between the frequency which proved too little and the frequency which finally brought off a measurable result is too broad. In two or three cases, for example, when we've used radio at less than 50 spots a week with average four-week frequencies of less than four, not much has happened. On the other hand, campaigns of 90 to 100 spots a week with average four-week frequencies of 6 to

10 have been almost invariably successful in one way or another. But what would represent optimum efficiency in these cases? 60? 70? 75? 80? If we had more precise answers to the frequency question we could begin to make budget recommendations that would really show how much money should be spent to achieve a desired advertising objective.

One of the reasons frequency is such a critical factor today lies in the large number of advertising messages of all kinds to which consumers are exposed. In a BAR [Broadcast Advertisers Reports] analysis we did for General Mills there is dramatic evidence of what the advertiser is up against trying to be seen or heard in the crowd.

A woman under 50 living in Minneapolis and watching only WCCO-TV on Dec. 13, 1962, would have seen 24 different grocery product ads alone—to say nothing of all the other categories of product appeals to which she is exposed. In addition—in the grocery field only—she would have been exposed to 35,000 lines of newspaper advertising plus food product advertising in whatever magazines she read, radio advertising she heard, and outdoor advertising she saw.

Another factor is human memory loss. Even when a sales message has been registered and recalled the following day, 40% of people who recalled the message at the time forget it within a week. And, after two weeks, 75% have forgotten.

Reporting on a magazine frequency test, the Gorham Silver Co. expressed the results as follows: 1 exposure, results negligible; 2 exposures, not much better; 3 exposures, slight pick-up; 4 exposures, considerable increase; 5, 6, 7 exposures, substantial increase.

As a result of this study, Gorham's advertising director said that they had established a policy of not going into publication unless they could carry eight pages.

And that's how it is with some of the investigations into frequency. There are ways to get at such clues. They are not available from any standard reference. If we want better answers to the frequency question, we must do our own exploring through some kind of agency-sponsored research.

Now to review where we stand in three vital areas of media responsibilities.

1. We are able to match media and product consumer profiles. The tools to do this are available today. The best answers for the future will come from a direct analysis of the media exposures of the prospects.

2. There is still lots of grey area in comparative media impact information. We intend to reduce this area, so that our evaluations of media communication power can be more factual.

3. Advertising frequency is probably

WHAT TOMORROW DEMANDS OF MEDIA TODAY *continued*

the most critical factor in the penetration and holding power of advertising. This is a tough nut to crack. The only way we can improve our educated guesses is by realistic testing for each product and medium. We propose that we all begin to think in terms of such testing for as many products and under as many different conditions of media usage as possible. Only in this way can we come closer to understanding the contribution frequency actually makes to the advertising communication process.

BLAIR VEDDER

THIS is probably a good time to take inventory on what we have said. While we have covered a lot of ground, we essentially have made just one suggestion for improving our professional output. That is that we check our judgment as we move from one sequential step to the next in the development of our plans.

What are these points that should be checked?

1. Do we have the product that has the attributes we expect and want?
2. Do we know the selling theme that will be most persuasive and do we know how adequately various forms of expression can communicate that theme?
3. Do we know the consumer? Not just the consuming household, but the people who can affect brand selection and family consumption.
4. Do we know how many of these consumers individual media reach and at what cost?
5. Do we know how effectively various media forms and the units within these media communicate with their audiences under actual conditions of use?
6. Finally, do we know what weight—frequency, if you will—it takes to use the selected medium for optimum results?

The first three of these are not the responsibility of media, but they are the responsibility of this agency to know the facts on them since these facts are essential to constructive media planning. The

last three points are clearly the province of media to know and advise on.

Are these steps just pie in the sky? Several of them are treated as such because of costs involved and the state of the research techniques needed to measure them. But I am convinced that they all lead in the direction that we must move because hunches and guesses are no longer satisfactory substitutes. These steps will require *expensive* testing. They are going to take time. But I think we must start now to think in these terms. The money and time required is small and will become smaller in relation to the investments such research is designed to protect. I think there is a growing recognition of this fact on the part of certain of our clients and a growing willingness to give financial support for such work if we lead the way, and I think they expect us to give this leadership. We have discussed our media research intentions with two clients who have indicated a strong interest in them, and I wouldn't be surprised if this interest could be converted to dollar support.

What it means is that we should be trying to learn as much as possible about a very complex and constantly changing process called communication. I don't see how we can understand the process unless we really know how the various elements that make up communication work. The step-by-step measurements suggested here have several clear advantages over our present tendency to periodically test an entire advertising program (which often happens when the plan we are using seems to be a bust).

Aside from the fact that much of present testing incorrectly uses sales as the criteria for success or failure (which we agree is usually very wrong), we still tend to test the combined effect of too many factors at once—the creative theme, the creative expression of that theme, the efficiency of the media audience, the media's communication power and the weight of advertising.

I propose that we pull these elements

apart and examine each one individually as they occur in the orderly development of an advertising plan. Only in this way can we be certain that each element is as strong as possible and makes us more aware of the role each plays.

It isn't often that, at the conclusion of an annual national campaign, we are able to autopsy that campaign and learn what it was that gave it the appearance of success or failure. We are usually too busy working on next year's program. But, unless we do this sort of dissection regularly, the chances are no better than 50-50 that any alteration we make in the succeeding campaign will improve its effectiveness. We are all proud of the V-8 campaign. Gordon Buck and I claim some credit for that plan, which apparently has worked. But neither of us nor anyone else in this company knows precisely the relative value of the elements in the V-8 program that resulted in a sales gain for the product. What contribution did the nature of the medium make because of its type of audience or the medium's communication power? How much did sheer frequency contribute? Or was it, "Wow, It Sure Doesn't Taste Like Tomato Juice!" that made the significant difference? One of these days we are going to have to make a major revision in the V-8 plan, and I hope when we do we will know more about the relative strengths of these factors than we do now. This is how sequential testing helps. It makes us put each element under a microscope and watch it work ahead of time.

Does this mean that from now until doomsday we go through endless rounds of experimentation for each element of a plan for each product, spending money until we and our clients are broke? If it does, this is a useless course.

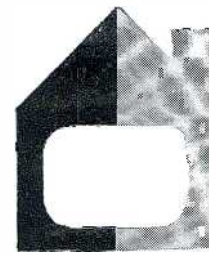
I am more hopeful than that. The more we test these factors for different products under different conditions, the more I am sure certain results are going to occur with such regularity that we no longer have to treat them as variables and continue to test for their effect. We can anticipate them and base at least part of our planning on them. I don't know now what these consistent factors will be, but I have some suspicions. I suspect that regardless of product or creative expression, there are levels of frequency in TV and radio that must be exceeded to make a full impression on the audience of these media. I suspect that there are certain intensities of outdoor advertising in the major markets which are minimum for creating an awareness of the advertising.

The point is, and I think it has been borne out by our past experience in research, that the more we test, the fewer factors we have to test.

END

| | |
|--|--|
| <p>Please Send Me</p> <p>TELEVISION MAGAZINE</p> <p>Every Month</p> <p><input type="checkbox"/> 1 YEAR \$5.00 <input type="checkbox"/> 2 YEARS \$9.00 <input type="checkbox"/> 3 YEARS \$12.00</p> <p>Group Rates \$3.00 each for ten or more \$3.50 each for five or more</p> <p><input type="checkbox"/> BILL CO. <input type="checkbox"/> BILL ME Add 50c per year for Canada \$1.00 for foreign</p> | <p>NAME _____</p> <p>COMPANY _____</p> <p>ADDRESS _____</p> <p>CITY _____</p> <p>ZONE _____ STATE _____</p> <p>Send to home ADDRESS _____</p> <p>PUBLISHED BY TELEVISION MAGAZINE CORP. 444 MADISON AVE., NEW YORK 22, N.Y.</p> |
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TELEVISION MAGAZINE'S TELESTATUS[®]



U.S. households now number **56,200,000** U.S. TV households now number **51,360,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
January 1964*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 271 other sets, all having to do with the 271 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-changing industry.

| Market & Stations % Penetration | TV Households | Market & Stations % Penetration | TV Households |
|---|------------------|--|------------------|
| A | | | |
| Aberdeen, S. D.—83 KXAB-TV (N,A) | ■25,600 | Augusta, Ga.—82 WJBF-TV (N,A); WRDW-TV (C,A,N) | 203,200 |
| Abilene, Tex.—86 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.) | ***82,200 | Austin, Minn.—89 KMMT (A) | 183,200 |
| Ada, Okla.—82 KTEN (A,N,C) | 83,500 | Austin, Tex.—84 KTBC-TV (C,N,A) | 147,200 |
| Agana, Guam KUAM-TV (N,C,A) | • | B | |
| Akron, Ohio—45 WAKR-TV† (A) | †72,400 | Bakersfield, Calif.—76 KBAK-TV† (C); KERO-TV† (N); KLYD-TV† (A) | ■†69,300 |
| Albany, Ga.—80 WALB-TV (N,A,C) | 165,400 | Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C) | 802,600 |
| Albany-Schenectady-Troy, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC Adams, Mass.) | **429,700 | Bangor, Me.—88 WABI-TV (C,A); WLBZ-TV (N,A) (Includes CATV Homes) | 102,700 |
| Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) | 170,600 | Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A) | 294,800 |
| Alexandria, La.—80 KALB-TV (N,A,C) | 107,900 | Bay City-Saginaw-Flint, Mich.—93 401,100 †62,000 WNEM-TV (N); WKNX-TV† (C); WJRT (A) | |
| Alexandria, Minn.—81 KCMT (N,A) | 104,100 | Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A) | 169,800 |
| Alpine, Tex KVLV-TV (A) | ‡ | Bellingham, Wash.—89 KVOS-TV (C) | *49,600 |
| Altoona, Pa.—89 WFBG-TV (C,A) | 310,300 | Big Spring, Tex.—87 KWAB-TV (C,A) | 20,900 |
| Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A) | 125,400 | Billings, Mont.—83 KOOK-TV (C,A); KULR-TV (N) | 60,900 |
| Ames, Iowa—91 WOI-TV (A) | 287,300 | Biloxi, Miss. WLOX-TV (A) | ‡ |
| Anchorage, Alaska—93 KENI-TV (N,A); KTVA (C) | 23,900 | Binghamton, N. Y.—90 237,400 †49,800 WNBK-TV (C); WINR-TV† (N); WBJA-TV† (A) | |
| Anderson, S. C. WAIM-TV (A,C) | • | | |
| Aguadilla, P. R. WOLE | ‡ | | |
| Ardmore, Okla.—81 KXII (N,A,C) | 78,200 | | |
| Asheville, N. C.—Greenville-Spartanburg, S. C.—85 450,900 †• WISE-TV† (N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C) | | | |
| Atlanta, Ga.—88 WAGA-TV (C); WATL-TV (A); WSB-TV (N) | 603,300 | | |

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†† U.H.F. 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 Households |
|---|------------------|
| Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A) | 446,400 |
| Bismarck, N. D.—83 KXMB-TV (A,C); KFYZ-TV (N) (KFYZ-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.) | ***47,000 |
| Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.) | 677,200 |
| Bluefield, W. Va.—82 WHIS-TV (N,A) | 139,200 |
| Boise, Idaho—88 KBOI-TV (C,A); KTVB (N,A) | 82,700 |
| Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A); WHDH-TV (C,N) | 1,828,800 |
| Bowling Green, Ky. WLTW | ‡ |
| Bristol, Va.-Johnson City-Kingsport, Tenn.—78 WCYB-TV (N,A); WJHL-TV (C,A) | 191,600 |
| Bryan, Tex.—80 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.) | 45,400 |
| Buffalo, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A) | *588,600 |
| Burlington, Vt.—88 WCAX-TV (C) | *163,300 |
| Butte, Mont.—82 KXLF-TV (C,N,A) | 55,900 |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| C | |
| Cadillac-Traverse City, Mich.—88 WWTW (C,A); WPBN-TV (N,A) (WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.) | ***116,500 |
| Caguas, P. R. WKBM-TV | • |
| Cape Girardeau, Mo.—80 KFVS-TV (C) | 239,500 |
| Carlsbad, N. M.—87 KAVE-TV (C,A) | 13,100 |
| Carthage-Watertown, N. Y.—91 WCNY-TV (C,A) (Includes CATV Homes) | *92,500 |
| Casper, Wyo.—83 KTWO-TV (N,C,A) | 44,500 |
| Cedar Rapids-Waterloo, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N) | 308,500 |
| Champaign, Ill.—89 WCIA (C); WCHU† (N)‡ (‡See Springfield listing) | 330,000 |
| Charleston, S. C.—82 WCSC-TV (C,N); WUSN-TV (A,C); WCIV (N) | 144,900 |
| Charleston-Huntington, W. Va.—83 WCBS-TV (C); WHTN-TV (A); WSAZ-TV (N) | 429,800 |

| Market & Stations % Penetration | TV Households |
|--|---------------------|
| Charlotte, N. C.—86 WBTV (C,A); WSOC-TV (N,A) | 617,600 |
| Chattanooga, Tenn.—83 WDEF-TV (C); WRCB-TV (N); WTVC (A) | 211,700 |
| Cheboygan, Mich.—85 WTOM-TV (N,A) (WTOM-TV is a satellite of WPBN-TV Traverse City, Mich.) | 30,900 |
| Cheyenne, Wyo.—85 KFBC-TV (C,N,A) (Operates satellite KSTF Scotsbluff, Neb.) | **91,100 |
| Chicago, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N) | 2,336,500 |
| Chico, Calif.—87 KHSL-TV (C) | 131,900 |
| Cincinnati, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N) | ‡764,200 |
| Clarksburg, W. Va.—85 WBOY-TV (N,C) | 95,100 |
| Cleveland, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C) | 1,321,000 |
| Clovis, N. M.—83 KICA-TV (C,A) | 20,100 |
| Colorado Springs-Pueblo, Colo.—87 KKTU (C); KRDO-TV (A); KOAA-TV (N) | 101,100 |
| Columbia-Jefferson City, Mo.—84 KOMU-TV (N,A); KCRG-TV (C,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.) | **131,100 |
| Columbia, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A) | ‡230,300 ‡39,600 |
| Columbus, Ga.—80 WTVM (A,N); WRBL-TV (C,N) | ‡189,000 |
| Columbus, Miss.—79 WCBI-TV (C,A,N) | 76,400 |
| Columbus, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A) | 491,800 |
| Coos Bay, Ore.—79 KCBY (N) | 13,800 |
| Corpus Christi, Tex.—87 KRIS-TV (N,A); KZTV (C,A) | 113,500 |

| D | |
|--|----------|
| Dallas-Ft. Worth, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N) | 782,200 |
| Davenport, Iowa-Rock Island-Moline, Ill.—92 WOC-TV (N); WHBF-TV (C); WQAD-TV (A) | 334,700 |
| Dayton, Ohio—93 WHIO-TV (C,A); WLWD (N,A) | 512,200 |
| Daytona Beach-Orlando, Fla.—92 WESH-TV (N); WDBO-TV (C); WFTV (A) | 349,800 |
| Decatur, Ala.—49 WMSL-TV† (N,C) | ‡42,100 |
| Decatur, Ill.—83 WTVF† (A) | ‡126,800 |
| Denver, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KCTO | 386,700 |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| Des Moines, Iowa—91 KRNT-TV (C); WHO-TV (N) | 268,800 |
| Detroit, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A) | *1,629,600 |
| Dickinson, N. D.—81 KDIX-TV (C,A) | 18,500 |
| Dothan, Ala.—78 WTVY (C,A) | 115,500 |
| Duluth, Minn.-Superior, Wis.—88 KDAL-TV (C,A); WDSM-TV (N,A) | 162,200 |
| Durham-Raleigh, N. C.—85 WTVD (C,N); WRAL-TV (A,N,C) | 358,100 |

| E | |
|--|---------------------|
| Eau Claire, Wis.—86 WEAU-TV (N,C,A) | 89,000 |
| El Dorado, Ark.-Monroe, La.—80 KTVE (N,A); KNOE-TV (C,A) | 169,800 |
| Elk City, Okla. KSWB | ‡ |
| Elkhart-South Bend, Ind.—66 ‡144,800 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N) | ‡144,800 |
| El Paso, Tex.—88 KELP-TV (A); KROD-TV (C); KTSM-TV (N) | *113,000 |
| Enid, Okla. (See Oklahoma City) | |
| Ensign, Kan.—83 KTVC (C) | 37,600 |
| Erie, Pa.—91 WICU-TV (N,A); WSEE-TV+ (C,A) (Includes CATV Homes) | 173,900 ‡61,600 |
| Eugene, Ore.—88 KVAL-TV (N); KEZI-TV (A) | 94,200 |
| Eureka, Calif.—86 KIEM-TV (C,N); KVIQ-TV (A,N) | 56,700 |
| Evansville, Ind.-Henderson, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C) | 218,000 ‡116,100 |

| F | |
|---|--------------------|
| Fairbanks, Alaska—85 KFAR-TV (N,A); KTVF (C) | 11,200 |
| Fargo, N. D.—84 WDAY-TV (N); KEND-TV (A) (See also Valley City, N. D.) | 152,100 |
| Flint-Bay City-Saginaw, Mich.—93 WJRT (A); WNEM (N); WKNX-TV† (C) | 401,100 ‡62,000 |
| Florence, Ala.—70 WOWL-TV† (N,C,A) | ‡21,900 |
| Florence, S. C.—80 WBTW (C,A,N) | 157,800 |
| Ft. Dodge, Iowa—64 KQTV† (N) | ‡29,600 |
| Ft. Myers, Fla.—91 WINK-TV (A,C) | 36,900 |
| Ft. Smith, Ark.—76 KFSA-TV (C,N,A) | 68,600 |

Stations DO Have Personality



LES BIEDERMAN, PRESIDENT

STATISTIC -- The Northern Michigan Grade B Area of WPBN-TV and WTOM-TV lists annual drug sales of \$20,825,000.

ENTHUSIASM -- That's the keynote of OUR Les Biederman, up to his neck in an eager, very vocal push for civic improvements and growth of Northern Michigan.

Les starts campaigning and the public (most of it) joyfully joins in.

The enthusiasm boiling out of this man reflects in his stations. It is an enthusiasm that sells YOUR product.

The PAUL BUNYAN STATIONS

WPBN-TV WTOM-TV WTCM WMBN WATT WATC WATZ

Soren H. Munkhof, Gen. Mgr. Paul Bunyan Bldg., Traverse City
Nat. Rep. - Venard, Torbet and McConnell -- Network Rep. - Elisabeth Beckjorden

Market & Stations % Penetration TV Households
Ft. Wayne, Ind.—80 †168,700
 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)

Ft. Worth-Dallas, Tex.—90 782,200
 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)

Fresno, Calif.—73 †197,300
 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia); KDAS† (Hanford)

G

Glendive, Mont.—83 4,000
 KXGN-TV (C)

Grand Forks, N. D.—88 38,400
 KNOX-TV (A)

Grand Junction, Colo.—82 **28,700
 KREX-TV (C,N,A)
 (Operates satellite KREY-TV Montrose, Colo.)

Grand Rapids-Kalamazoo, Mich.—92 †563,700
 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)

Great Falls, Mont.—85 58,000
 KFBB-TV (C,A); KRTV (N)
 (Includes CATV Homes)

Green Bay, Wis.—90 314,200
 WBAY-TV (C); WFRV (N); WLUK-TV (A)

Greensboro-High Point-Winston-Salem, N. C.—87 399,900
 WFMY-TV (C); WSJS-TV (N); WGHP-TV (A)

Greenville-Spartanburg, S. C.—Asheville, N. C.—85 450,900 †*
 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (N)

Greenville-Washington, N. C.—84 †220,900
 WNCT (C); WITN (N); WNBE-TV (A) (New Bern)

Greenwood, Miss.—78 77,600
 WABG-TV (C,A,N)

H

Hannibal, Mo.-Quincy, Ill.—87 160,700
 KHQA (C,A); WGEM-TV (N,A)

Harlingen-Westlaco, Tex.—81 *71,200
 KGBT-TV (C,A); KRGV-TV (N,A)

Harrisburg, Ill.—81 ***193,200
 WSIL-TV (A)
 (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)

Harrisburg, Pa.—83 †131,000
 WHP-TV† (C); WTPA† (A)

Harrisonburg, Va.—78 69,700
 WSWA-TV (C,N,A)

Hartford-New Haven-New Britain, Conn.—95 738,500
 WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N); WHCT† †339,900

Hastings, Neb.—86 103,500
 KHAS-TV (N)

Hattiesburg, Miss.—87 †56,900
 WDAV-TV (N,A)

Hays, Kan.—80 **60,700
 KAYS-TV (C)
 (Operates satellite KLOE-TV Goodland, Kan.)

Helena, Mont.—85 7,800
 KBLL-TV (C,A,N)

Market & Stations % Penetration TV Households
Henderson, Ky.-Evansville, Ind.—83 218,000
 WEHT-TV† (C); WFIE-TV† (N); †116,100
 WTVW (A)

Henderson-Las Vegas, Nev.—92 56,900
 KORK-TV (N); KLAS-TV (C); KSHO-TV (A)

Holyoke-Springfield, Mass.—91 **†183,200
 WWLP† (N); WHYN-TV† (A)
 (WWLP† operates satellite WRLP† Greenfield, Mass.)

Honolulu, Hawaii—88 **145,700
 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; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)

Houston, Tex.—89 528,600
 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)

Huntington-Charleston, W. Va.—83 429,800
 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)

Huntsville, Ala.—43 †19,300
 WAFG-TV† (A)

Hutchinson-Wichita, Kan.—87 †***355,800
 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)

I

Idaho Falls, Idaho—88 66,000
 KID-TV (C,A); KIFI-TV (N)

Indianapolis, Ind.—91 699,700
 WFBM-TV (N); WISH-TV (C); WLWI (A)
 (See also Bloomington, Ind.)

J

Jackson, Miss.—84 †275,900
 WJTV (C,A); WLBT (N,A)

Jackson, Tenn.—76 64,300
 WDXI-TV (C,A)

Jacksonville, Fla.—87 274,600
 WJXT (C,A); WFGA-TV (N,A)

Jefferson City-Columbia, Mo.—84 **131,100
 KRCC-TV (C,A); KOMU-TV (N,A)
 (KRCC-TV operates satellite KMOS-TV Sedalia, Mo.)

Johnson City-Kingsport, Tenn.-Bristol, Va.—78 191,600
 WJHL-TV (C,A); WCYB-TV (N,A)

Johnstown, Pa.—91 581,700 †*
 WARD-TV† (C,A); WJAC-TV (N,A)

Jonesboro, Ark. †
 KAIT-TV

■ Major facility change in market subsequent to latest county survey measurement date.

† U.H.F.

• Incomplete data.

†• U.H.F. incomplete data.

‡ New station; coverage study not completed.

‡‡ U.H.F. new station; coverage study not completed.

* U.S. Coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.



**TRIGG-
 TV
 VAUGHN**

**TELEVISION
 STATIONS**

IN EL PASO

AND...

| Market & Stations % Penetration | TV Households |
|------------------------------------|------------------|
| Joplin, Mo.-Pittsburg, Kan.—82 | 144,700 |
| KODE-TV (C,A); KOAM-TV (N,A) | |
| Juneau, Alaska—69 | 2,500 |
| KINY-TV (C,A,N) | |

K

| | |
|--|--------------------|
| Kalamazoo-Grand Rapids, Mich.—92 | 563,700 |
| WKZO-TV (C); WOOD-TV (N); WZZM-TV (A) | |
| Kansas City, Mo.—90 | 620,100 |
| KCMO-TV (C); KMBC-TV (A); WDAF-TV (N) | |
| Kearney, Neb.—86 | **101,400 |
| KHOL-TV (A) (Operates satellite KHPL-TV Hayes Center, Neb.) | |
| Klamath Falls, Ore.—88 | 27,000 |
| KOTI (A,C) | |
| Knoxville, Tenn.—77 | 249,200 †44,300 |
| WATE-TV (N); WBIR-TV (C); WTVK† (A) | |

L

| | |
|--|---------|
| La Crosse, Wis.—87 | 110,700 |
| WKBT (C,A,N) | |
| Lafayette, Ind. | †* |
| WFAM-TV† (C) | |
| Lafayette, La.—83 | 121,500 |
| KLFY-TV (C,N); KATC (A) (Includes CATV Homes) | |
| Lake Charles, La.—83 | 105,900 |
| KPLC-TV (N) | |

| Market & Stations % Penetration | TV Households |
|------------------------------------|---------------------|
| Lancaster-Lebanon, Pa.—89 | 576,500 †118,500 |
| WGAL-TV (N); WLYH-TV† (C) | |

| | |
|---------------------------------------|---------|
| Lansing, Mich.—93 | 373,700 |
| WJIM-TV (C,N); WILX-TV (N) (Onondaga) | |
| Laredo, Tex.—80 | 14,600 |
| KGNS-TV (C,N,A) | |

| | |
|-----------------------------------|--------|
| La Salle, Ill. (See Peoria, Ill.) | |
| Las Vegas-Henderson, Nev.—92 | 56,900 |

| | |
|---|--|
| KLAS-TV (C); KSHO-TV (A); KORK-TV (N) | |
| Lawton, Okla. (See Wichita Falls, Tex.) | |
| Lebanon, Pa. (See Lancaster, Pa.) | |

| | |
|-----------------------------|---------|
| Lexington, Ky.—56 | †72,800 |
| WLEX-TV† (N,C); WKYT† (A,C) | |

| | |
|----------------|---------|
| Lima, Ohio—68 | †46,000 |
| WIMA-TV† (A,N) | |

| | |
|--|-----------|
| Lincoln, Neb.—87 | **209,100 |
| KOLN-TV (C) (Operates satellite KGIN-TV Grand Island, Neb.) | |

| | |
|---------------------------------|---------|
| Little Rock, Ark.—80 | 239,800 |
| KARK-TV (N); KTHV (C); KATV (A) | |

| | |
|--|-----------------|
| Los Angeles, Calif.—97 | 3,165,400 †† |
| KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KIIIX-TV† | |

| | |
|--|---------------|
| Louisville, Ky.—84 | 426,100 †† |
| WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A) | |

| | |
|----------------------------|---------|
| Lubbock, Tex.—88 | 125,300 |
| KCBD-TV (N); KLBK-TV (C,A) | |

| Market & Stations % Penetration | TV Households |
|------------------------------------|------------------|
| Lufkin, Tex.—80 | 58,900 |
| KTRE-TV (N,C,A) | |

| | |
|-------------------|---------|
| Lynchburg, Va.—85 | 176,700 |
| WLVA-TV (A) | |

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|-----------------|---------|
| Macon, Ga.—83 | 120,700 |
| WMAZ-TV (C,N,A) | |

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|--------------------------------------|---------------------|
| Madison, Wis.—88 | 252,200 †110,100 |
| WISC-TV (C); WKOW-TV† (A); WMTV† (N) | |

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|----------------------|---------|
| Manchester, N. H.—90 | 153,500 |
| WMUR-TV (A) | |

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|-------------------|---------|
| Mankato, Minn.—85 | 110,800 |
| KEYC-TV (C) | |

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| Marinette, Wis. (See Green Bay) | |
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|--------------|----|
| Marion, Ind. | †† |
| WTAF-TV† | |

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|---------------------|--------|
| Marquette, Mich.—88 | 60,400 |
| WLUC-TV (C,N,A) | |

| | |
|---------------------|---------|
| Mason City, Iowa—89 | 167,900 |
| KGLO-TV (C) | |

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|-----------------|---|
| Mayaguez, P. R. | • |
| WORA-TV | |

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|------------------------------|--------|
| Medford, Ore.—89 | 44,100 |
| KBES-TV (C,A); KMED-TV (N,A) | |

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|------------------------------------|---------|
| Memphis, Tenn.—81 | 500,900 |
| WHBQ-TV (A); WMCT (N); WREC-TV (C) | |

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|--------------------|---------|
| Meridian, Miss.—82 | 131,500 |
| WTOK-TV (C,A,N) | |

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|--|---------|
| Mesa-Phoenix, Ariz.—89 | 263,900 |
| KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C) | |

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|---------------------------------|---------|
| Miami, Fla.—95 | 701,100 |
| WCKT (N); WLBW-TV (A); WTVJ (C) | |

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|---|---------|
| Midland-Odessa, Tex.—91 | 111,700 |
| KMID-TV (N); KOSA-TV (C); KVKM-TV (A) (Monahans) | |

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|--|---------------------|
| Milwaukee, Wis.—95 | 657,100 †173,800 |
| WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV† | |

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|---|---------|
| Minneapolis-St. Paul, Minn.—92 | 763,100 |
| KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV | |

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|--|---------|
| Minot, N. D.—82 | *38,700 |
| KXMC-TV (C,A); KMOT-TV (N) (KMOT-TV is a satellite of KFYR-TV Bismarck, N. D.) | |

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|--------------------|--------|
| Missoula, Mont.—84 | 58,300 |
| KMSO-TV (C,A,N) | |

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|--------------------|--------|
| Mitchell, S. D.—84 | 31,500 |
| KORN-TV (N) | |

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|--|---------|
| Mobile, Ala.—84 | 287,600 |
| WALA-TV (N); WKRQ-TV (C); WEAR-TV (A) (Pensacola) | |

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|--------------------------------|---------|
| Monroe, La.-El Dorado, Ark.—80 | 169,800 |
| KNOE-TV (C,A) KTVE (N,A) | |

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| Monterey-Salinas, Calif. (See Salinas) | |
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|-----------------------------|--------------------|
| Montgomery, Ala.—75 | 166,900 †46,900 |
| WCOV-TV† (C,A); WSFA-TV (N) | |

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|------------------|---------|
| Muncie, Ind.—59 | †23,200 |
| WLBC-TV† (N,A,C) | |

| Market & Stations % Penetration | TV Households |
|------------------------------------|------------------|
|------------------------------------|------------------|

N

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|--------------------------------------|---------|
| Nashville, Tenn.—80 | 449,800 |
| WLAC-TV (C); WSIX-TV (A); WSM-TV (N) | |

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|---|---------------------|
| New Haven-New Britain-Hartford, Conn.—95 | 738,500 †339,900 |
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| WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT† | |
|--|--|

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|-----------------------------------|---------|
| New Orleans, La.—89 | 445,000 |
| WDSU-TV (N); WVUE (A); WWL-TV (C) | |

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|---|-----------|
| New York, N. Y.—95 | 5,605,500 |
| WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N) | |

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|---------------------------------------|---------|
| Norfolk, Va.—86 | 315,600 |
| WAVY-TV (N); WTAR-TV (C); WVEC-TV (A) | |

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|-----------------------|--------|
| North Platte, Neb.—86 | 26,200 |
| KNOP-TV (N) | |

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|---------------------|--------|
| Oak Hill, W. Va.—81 | 89,500 |
| WOAY-TV (C) | |

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|---|-----------|
| Oakland-San Francisco, Calif.—93 | 1,443,000 |
| KTVU; KRON-TV (N); KPIX (C); KGO-TV (A) | |

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|---|---------|
| Odessa-Midland, Tex.—91 | 111,700 |
| KOSA-TV (C); KMID-TV (N); KVKM-TV (A) (Monahans) | |

| | |
|---|---------|
| Oklahoma City, Okla.—88 | 352,400 |
| KWTU (C); WKY-TV (N); KOCO-TV (A) (Enid) | |

| | |
|--------------------------------|---------|
| Omaha, Neb.—91 | 327,800 |
| KMTV (N); WOW-TV (C); KETV (A) | |

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|------------------------------------|---------|
| Orlando-Daytona Beach, Fla.—92 | 349,800 |
| WDBO-TV (C); WFTV (A); WESH-TV (N) | |

| | |
|------------------|---------|
| Ottumwa, Iowa—87 | 103,200 |
| KTVO (C,N,A) | |

P

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|-----------------|---------|
| Paducah, Ky.—80 | 193,700 |
| WPSD-TV (N) | |

| | |
|----------------------|--------|
| Panama City, Fla.—83 | 30,100 |
| WJHG-TV (N,A) | |

| | |
|------------------------|---------|
| Parkersburg, W. Va.—54 | †22,800 |
| WTAP-TV† (N,C,A) | |

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|-------------------|---------|
| Pembina, N. D.—82 | *14,700 |
| KCND-TV (A,N) | |

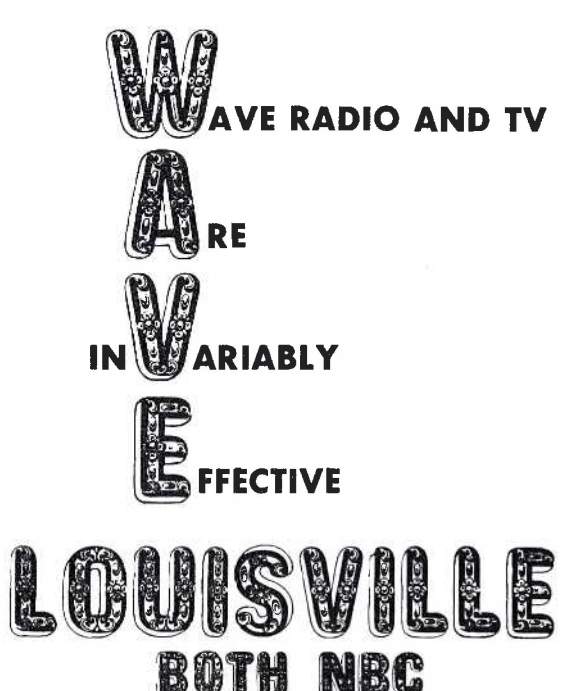
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|--|------------|
| Peoria, Ill.—77 | **†168,800 |
| WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.) | |

| | |
|---------------------------------------|-----------|
| Philadelphia, Pa.—95 | 2,120,300 |
| WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) | |

| | |
|--|---------|
| Phoenix-Mesa, Ariz.—89 | 263,900 |
| KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N) | |

| | |
|--------------------------------|---------|
| Pittsburg, Kan.-Joplin, Mo.—82 | 144,700 |
| KOAM-TV (N,A); KODE-TV (C,A) | |

| | |
|---------------------------------|-----------|
| Pittsburgh, Pa.—93 | 1,256,200 |
| KDKA-TV (C); WIIC (N); WTAE (A) | |



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Market & Stations
% Penetration TV
Households

Plattsburg, N. Y.—89 ■*125,800
WPTZ (N,A)

Poland Spring, Me.—90 ■*350,700
WMTW-TV (A) (Mt. Washington, N. H.)

Pence, P. R. •
WSUR-TV; WRK-TV

Port Arthur-Beaumont, Tex.—88 169,800
KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)

Portland, Me.—91 231,600
WCSH-TV (N); WGAN-TV (C)

Portland, Ore.—91 480,800
KGW-TV (N); KOIN-TV (C); KPTV (A);
KATU

Presque Isle, Me.—87 23,100
WAGM-TV (C,A,N)

Providence, R. I.—95 717,000
WJAR-TV (N); WPRO-TV (C); WTEV (A)
(New Bedford, Mass.)

Pueblo-Colorado Springs, Colo.—87 101,100
KOA-TV (N); KKTV (C); KRDO-TV (A)

Q

Quincy, Ill.-Hannibal, Mo.—87 160,700
WGEM-TV (N,A); KHQA-TV (C,A)

R

Raleigh-Durham, N. C.—85 358,100
WRAL-TV (A,N,C); WTVD (C,N)

Rapid City, S. D.—86 **57,400
KOTA-TV (C,A); KRSD-TV (N,A)
(KOTA-TV operates satellite KDUH-TV
Hay Springs, Neb.)
(KRSD-TV operates satellite KDSJ-TV
Deadwood, S. D.)

Redding, Calif.—87 84,800
KRCR-TV (A,N)

Reno, Nev.—90 50,700
KOLO-TV (A,C); KCRL (N)

Richmond, Va.—87 309,900
WRVA-TV (A); WTVR (C); WXEX-TV (N)
(Petersburg, Va.)

Riverton, Wyo.—83 12,800
KWRB-TV (C,A,N)

Roanoke, Va.—85 329,000
WDBJ-TV (C); WSLV-TV (N)

Rochester, Minn.—89 146,700
KROC-TV (N)

Rochester, N. Y.—94 332,800
WROC-TV (N); WHEC-TV (C); WOKR (A)

Rockford, Ill.—92 213,700
WREX-TV (A,C); WTVO† (N) †107,500

Rock Island-Moline, Ill.-Davenport,
Iowa—92 334,700
WHBF-TV (C); WOC-TV (N); WQAD-TV (A)

Rome-Utica, N. Y. (See Utica)

Roseburg, Ore.—84 18,700
KPIC (N)

Market & Stations
% Penetration TV
Households

Roswell, N. M.—88 ■15,800
KSW-TV (N,C,A)

S

Sacramento-Stockton, Calif.—93 613,400
KXTV (C); KCRA-TV (N); KOVR (A)

Saginaw-Bay City-Flint, Mich.—93 401,100
WKNX-TV† (C); WNEM-TV (N); †62,000
WJRT (A)

St. Joseph, Mo.—85 143,800
KFEQ-TV (C)

St. Louis, Mo.—91 864,000
KSD-TV (N); KTVI (A); KMOX-TV (C);
KPLR-TV

St. Paul-Minneapolis, Minn.—92 763,100
WTCN-TV; WCCO-TV (C); KSTP (N);
KMSP-TV (A)

St. Petersburg-Tampa, Fla.—92 501,900
WSUN-TV† (A); WFLA-TV (N); †312,000
WTVT (C)

St. Thomas, V. I. •
WBNB-TV (C,N,A)

Salinas-Monterey, Calif.—89 **235,800
KSBW-TV (C,N)
(See also San Jose, Calif.)
(Includes circulation of optional
satellite, KSBY-TV San Luis Obispo)

Salisbury, Md.—68 †34,500
WBOC-TV† (A,C,N)

Salt Lake City, Utah—91 271,300
KSL-TV (C); KCPX (A); KUTV (N)

San Angelo, Tex.—84 29,600
KCTV (C,A); KACB-TV (N,A)
(KACB-TV is a satellite of KRBC-TV
Abilene, Tex.)

San Antonio, Tex.—86 ■351,600 †•
KENS-TV (C); KONO (A);
WOAI-TV (N); KWEX-TV†

San Bernardino, Calif. †‡
KCHU-TV†

San Diego, Calif.—98 *350,500
KFMB-TV (C); KOGO-TV (N);
XETV (A) (Tijuana)

San Francisco-Oakland, Calif.—93 1,443,000
KGO-TV (A); KPIX (C);
KRON-TV (N); KTVU

San Jose, Calif.—95 334,600
KNTV (A,N)
(See also Salinas-Monterey, Calif.)

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. 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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City Zone..... State.....

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Minimum Order: One Dollar—Postage Additional

| Market & Stations % Penetration | TV Households |
|---|------------------|
| San Juan, P. R. WAPA-TV (N,A); WKAQ-TV (C) | • |
| San Luis Obispo, Calif. (See Salinas-Monterey) | |
| Santa Barbara, Calif.—90 | 79,500 |
| KEYT (A,N) | |
| Savannah, Ga.—84 | 119,500 |
| WSAV-TV (N,A); WTOG-TV (C,A) | |
| Schenectady-Albany-Troy, N. Y.—93 | **429,700 |
| WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC Adams, Mass.) | |
| Scranton-Wilkes-Barre, Pa.—81 | †292,900 |
| WDAU-TV† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes) | |
| Seattle-Tacoma, Wash.—93 | *603,300 |
| KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C) | |
| Selma, Ala.—74 | 13,800 |
| WSLA-TV (A) | |
| Shreveport, La.—84 | ■300,500 |
| KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.) | |
| Sioux City, Iowa—89 | 165,700 |
| KTIV (N,A); KVTM (C,A) | |
| Sioux Falls, S. D.—86 | **225,500 |
| KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D. and KPLO-TV Reliance, S. D.) | |
| South Bend-Elkhart, Ind.—66 | ■†144,800 |
| WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A) | |
| Spartanburg-Greenville, S. C.- Asheville, N. C.—85 | 450,900 |
| WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† (N) | †* |
| Spokane, Wash.—87 | 267,300 |
| KHQ-TV (N); KREM-TV (A); KXLY-TV (C) | |
| Springfield, Ill.—75 | **†168,400 |
| WICS† (N) (Operates satellites WCHU† Champaign, and WICD-TV† Danville, Ill.) | |
| Springfield-Holyoke, Mass.—91 | **†183,200 |
| WHYN-TV† (A); WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.) | |
| Springfield, Mo.—78 | ■129,200 |
| KTTS-TV (C,A); KYTV (N,A) | |
| Steubenville, Ohio-Wheeling, W. Va.—90 | 452,800 |
| WSTV-TV (C,A); WTRF-TV (N,A) | |
| Stockton-Sacramento, Calif.—93 | 613,400 |
| KOVR (A); KCRA (N); KXTV (C) | |
| Superior, Wis.-Duluth, Minn.—88 | 162,200 |
| WDSM-TV (N,A); KDAL-TV (C,A) | |
| Sweetwater, Tex.—89 | 58,100 |
| KPAR-TV (C,A) | |
| Syracuse, N. Y.—93 | **472,500 |
| WHEN-TV (C); WSYR-TV (N); WNYN-TV (A) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.) | |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| T | |
| Tacoma-Seattle, Wash.—93 | *603,300 |
| KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C) | |
| Tallahassee, Fla.-Thomasville, Ga.—81 | 186,500 |
| WCTV (C,A) | |
| Tampa-St. Petersburg, Fla.—92 | 501,900 |
| WFLA-TV (N); WTVT (C); WSUN-TV† (A) | †312,000 |
| Temple-Waco, Tex.—85 | ■***141,000 |
| KCEN-TV (N); KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.) | |
| Terre Haute, Ind.—87 | 184,400 |
| WTHI-TV (C,A,N) | |
| Texarkana, Tex. (See Shreveport) | |
| Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee) | |
| Toledo, Ohio—92 | 396,500 |
| WSPD-TV (A,N) WTOL-TV (C,N) | |
| Topeka, Kan.—87 | 130,800 |
| WIBW-TV (C,A,N) | |
| Traverse City-Cadillac, Mich.—88 | ■***116,500 |
| WPBN-TV (N,A); WWTM-TV (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTM operates satellite WWUP-TV Sault Ste. Marie, Mich.) | |
| Troy-Albany-Schenectady, N. Y.—93 | **429,700 |
| WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC Adams, Mass.) | |
| Tucson, Ariz.—88 | 114,600 |
| KGUN-TV (A); KOLD-TV (C); KVOA-TV (N) | |
| Tulsa, Okla.—86 | 329,800 |
| KOTV (C); KVOO-TV (N); KTUL-TV (A) | |
| Tupelo, Miss.—80 | 62,800 |
| WTWV | |
| Twin Falls, Idaho—88 | 30,900 |
| KMVT (C,A,N) | |
| Tyler, Tex.—83 | 137,000 |
| KLTV (N,A,C) | |
| U | |
| Utica-Rome, N. Y.—94 | 163,700 |
| WKTV (N,A) | |
| V | |
| Valley City, N. D.—84 | 153,000 |
| KXJB-TV (C) (See also Fargo, N. D.) | |
| W | |
| Waco-Temple, Tex.—85 | ■***141,000 |
| KWTX-TV (C,A); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.) | |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| Washington, D. C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOK-TV† | 929,600 ‡‡ |
| Washington-Greenville, N. C.—84 WITN (N); WNCT (C); WNBE-TV (A) (New Bern) | ≈220,900 |
| Waterbury, Conn. WATR-TV† (A) | †* |
| Waterloo-Cedar Rapids, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C) | 308,500 |
| Watertown-Carthage, N. Y. (See Carthage) | |
| Wausau, Wis.—87 WSAU-TV (C,N,A) | 133,300 |
| Weslaco-Harlingen, Tex.—81 KRGV-TV (N,A); KGBT-TV (C,A) | *71,200 |
| West Palm Beach, Fla.—91 WEAT-TV (A); WPTV (N) | 119,700 |
| Weston, W. Va.—84 WJPB-TV (A) | 98,800 |
| Wheeling, W. Va.—Steubenville, Ohio—90 WTRF-TV (N,A); WSTV-TV (C,A) | 452,600 |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| 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) | ≈**355,800 |
| Wichita Falls, Tex.—87 KFDX-TV (N); KAUZ-TV (C); KSWO-TV (A) (Lawton) | 145,500 |
| Wilkes-Barre-Scranton, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes) | †292,900 |
| Williston, N. D.—81 KUMV-TV (N) (KUMV-TV is a satellite of KFVR-TV Bismarck, N. D.) | 30,700 |
| Wilmington, N. C.—83 WECT (N,A,C) | 128,700 |
| Winston-Salem-Greensboro-High Point, N. C.—87 WSJS-TV (N); WFMV-TV (C); WGHP-TV (A) | 399,900 |
| Worcester, Mass. WWOR† (N) | †* |

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|---|-----------|
| Yakima, Wash.—73 KIMA-TV† (C,N); KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.) | **†94,000 |
|---|-----------|

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|---------------------------------------|---------|
| York, Pa.—58 WSBA-TV† (C,A) | †44,500 |
|---------------------------------------|---------|

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|---|----------|
| Youngstown, Ohio—68 WFMJ-TV† (N); WKBN-TV† (C); WYTV† (A) (Includes CATV Homes) | †177,700 |
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|---------------------------------------|--------|
| Yuma, Ariz.—83 KIVA (N,C,A) | 27,700 |
|---------------------------------------|--------|

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|--|---------|
| Zanesville, Ohio—51 WHIZ-TV† (N,A,C) | †19,400 |
|--|---------|

TV MARKETS

| | |
|---|------------|
| 1—channel markets | 118 |
| 2—channel markets | 62 |
| 3—channel markets | 66 |
| 4—channel markets | 17 |
| 5—channel markets | 3 |
| 6—channel markets | 3 |
| 9—channel markets | 1 |
| 10—channel markets | 1 |
| Total Markets | 271 |
| Total Stations | 560 |
| Total U.S. Stations | 550 |
| (Includes 36 satellites) | |
| Non-U.S. Stations | 1 |
| Stations in U.S. possessions | 9 |

- Major facility change in market subsequent to latest county survey measurement date.
- † U.H.F.
- Incomplete data.
- U.H.F. incomplete data.
- ‡ New station; coverage study not completed.
- †‡ U.H.F. new station; coverage study not completed.
- * U.S. Coverage only.
- ** Includes circulation of satellite (or booster).
- *** Does not include circulation of satellite.

WTRF-TV STORY BOARD

7

TEEVEES! After Swifties and Pressies, it was only natural that Story Board introduced TeeVees. Response proved there were acts to grind. Here are some TeeVees offered to 'put-on a show.'

Rep?*

wtrf-tv Wheeling

- Puttin' On A Show With More TEEVEES!**
- Sabbath eve at the cinema! (Saturday Night at the Movies)
- Ding-dong ring-up time! (Bell Telephone Hour)
- Where YOU worka, John! (What's My Line)
- Bare burg or stripped town! (Naked City)
- Driver's soft shoulders! (Outer Limits)
- Thanks Gen Irwin*
- NBC's colorful sheen! (Bishop Show)
- Now! (Today) Now or later (Tonight)
- Last week! (That Was The Week That Was)
- Ninety day wonder! (The Lieutenant)
- Chat Chat! (Huntley Report)
- Gat fumes! (Gunsmoke)
- Reporters repeater! (NBC's Encore)
- Search the sheltered side to give an edge to the open ground in the woods (Huntlee Brinklee) *Wayout*
- All around the town! (East Side, West Side)
- Teacher doesn't advocate physical discipline (No wack)
- Poetic licence awarded to Mary Neal*
- Harpo's was 'swordfish!' (Password)
- One, two, three Redigo goes and it's all in the game; no comment! (You Don't Say)
- 100 Grand discounted to Ha, Ha Auction! (Laughs For Sale)
- Help us 'put-on' a bigger show . . . send your goodies to WTRF-TeeVees Editor, Wheeling 7, West Virginia.

wtrf-tv Wheeling

*EDWARD PETRY & COMPANY is our national representative. Ask any Petry man to give you the WTRF-TV Wheeling story. See why your next advertising schedule should be beamed to the big and buying Wheeling/Steubenville audience from WTRF-TV Wheeling!

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA



REPRESENTED BY



effective immediately

KROD-TV 4 EL PASO
KOSA-TV 7 ODESSA-MIDLAND

Sold nationally everywhere by
ADVERTISING TIME SALES, INC.



SINCE WHEN WAS 'LET'S PRETEND' A GAME FOR BIG BOYS?

To the intense disappointment of television critics and the intense satisfaction of broadcasters, the Federal Communications Commission has been rebuffed in its plan to adopt rules limiting the number of commercials on television. Under threat of congressional reprisal, which was stimulated, of course, by broadcasters, the FCC has been forced to retreat. Broadcasters may justly claim a victory.

But before they start the celebration, the broadcasters would do well to consider just what kind of victory they have won. Upon reflection they might decide to postpone the toasts and dismiss the minstrels and the dancing girls. What they have won is a lobbying engagement. What they may have lost is the incentive to correct the condition that made the lobbying necessary and may make similar lobbying necessary again and again.

The FCC's rulemaking proceeding was begun in response to criticism of "overcommercialization." One of several courses of action the agency considered was the adoption, in its own regulations, of the commercial time limitations in the National Association of Broadcasters codes. Since the codes were written by responsible broadcasters, the argument ran, they must be regarded as realistic standards of good broadcasting. The only problem, according to this reasoning, was to make all broadcasters adhere to the codes.

All this reasoning, to the surprise of no one who had ever thought seriously about it, turned out to be based on fallacy. For no matter how high-minded the writers of the NAB codes may have been, their work has been wholly subjective. Nobody has ever conducted any research that would indicate that 17.2% of commercial time per hour (the present television code limit in prime time) makes more sense, or less, than 7 minutes and 10 seconds of advertising per half hour (which works out to 23.8% and is the code limit for all non-prime periods). Considering the body of knowledge upon which they were based, the present code standards might just as well have been lifted off an astrologer's hat.

To arrive at standards by so haphazard a procedure is out of character for a business that grosses more than \$1.5 billion a year. It is certainly out of character for a business that wishes to cultivate an image of responsible awareness of the public's wants and needs. The longer the broadcasters publicly worship the myths of their own creation the less public confidence they will command.

There is a way that broadcasters could extricate

themselves from the thrall of their time standards. As in the exorcism of any myth, the broadcasters must begin with the admission that they have been perpetuating a delusion. They must scrap the time standards of their NAB codes.

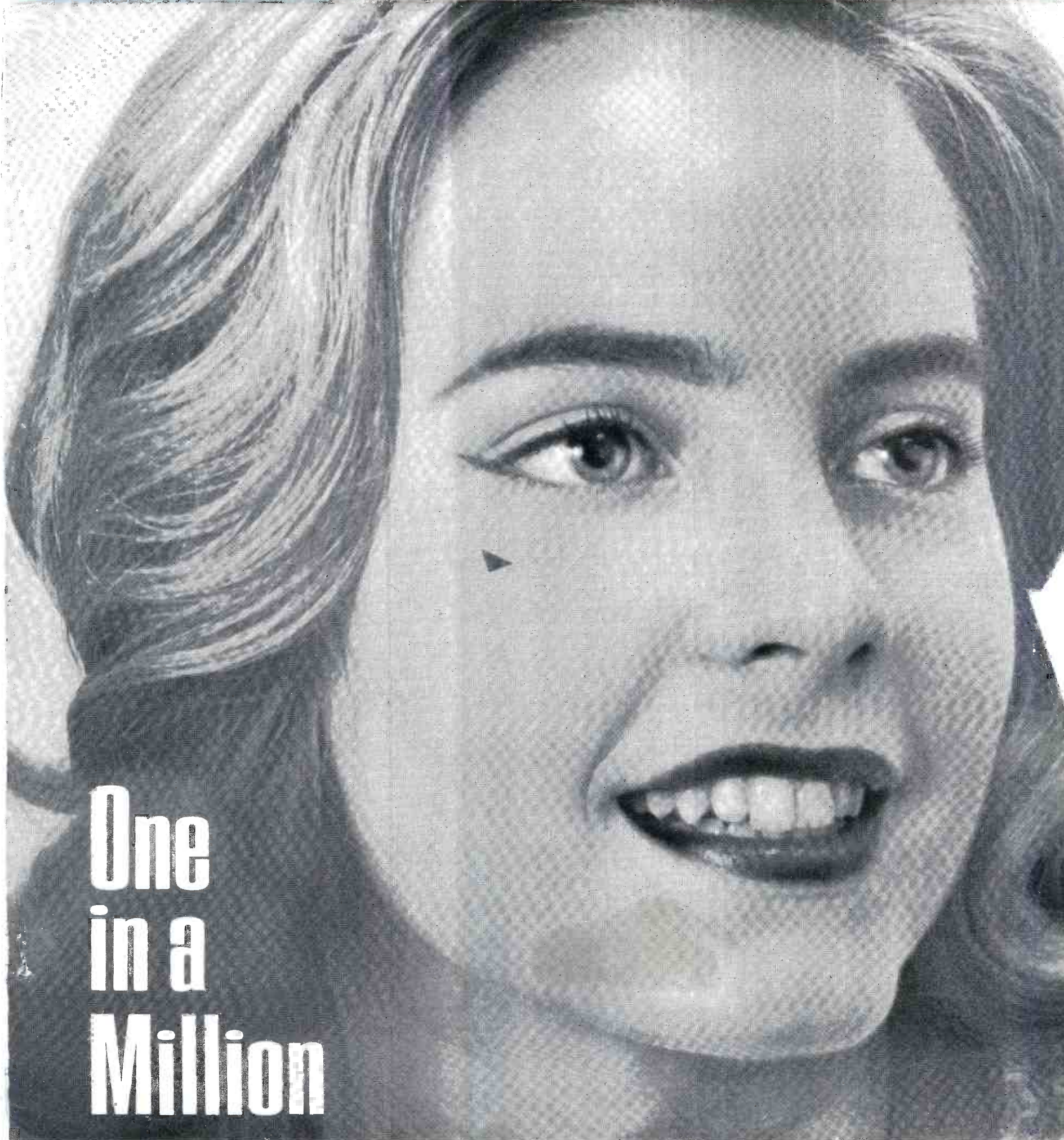
Once the myth has been dispelled, the way to its replacement with reality will be easier. The way should begin with a scientific project, supported by all television broadcasters, to discover and standardize methods of commercial research. Pure research is what is needed, not research that is intended to prove a sales advantage or to make a public relations point. The aim should be for a technique of exploration that will show how things are, not how broadcasters want them to be. Is the efficiency of television as an advertising force impaired by dissatisfaction with commercials? Does a single commercial at an awkward program break create more irritation than several commercials in a cluster at a natural pause between programs? How many commercials are too many? What kinds of commercials evoke friendly response; what kinds precipitate the most buying action? If questions like these could be answered on the basis of objective research, broadcasters would be nearer the goal of true service to the public.

The creation of the methods of commercial research ought, as we say, to be a joint undertaking of all kinds of broadcasters. But the application of the methods must be an individual enterprise. The more that becomes known about audience response to various permutations of television advertising, the more evident it will become that no one set of standards can fit an entire television system.

The networks would have to begin, once they had information on which to base judgments, by setting their own standards of commercial placement and content. It is network programming that forms the core around which most station schedules are built.

After that it would be up to individual stations to apply the same methods of investigation to help them decide how to select and schedule national spot and local advertising.

In the long run, the making of policy based on research would put television broadcasters in a position of stability they can only dream of now. It would improve the values of television advertising. It would give broadcasters objective information with which to counter subjective criticism. It would, in short, substitute facts for the fancies that now provide no answers of any real use to anybody.



**One
in a
Million**

... 1,360,000 to be more exact. That's the population of the prosperous 33-county area served by WSJS Television. Buy the Golden Triangle, No. 1 market in North Carolina.



NO. 1 MARKET IN THE NO. 12 STATE

WSJS
TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

FEEDBACK:STAGE 1
10:15 pm tonight
WBBM-TV 2

| ISSUES* | The issues I would most like to see treated in FEEDBACK VIEWER SURVEYS (Please check five) | My second choices would be (Check five others) |
|---------|--|--|
| A | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| B | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| C | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| D | <input type="checkbox"/> | <input type="checkbox"/> |
| E | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| F | <input type="checkbox"/> | <input type="checkbox"/> |
| G | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| H | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| I | <input type="checkbox"/> | <input type="checkbox"/> |
| J | <input type="checkbox"/> | <input type="checkbox"/> |
| K | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| L | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| M | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

Are there any other issues that you would like to see treated?

FEDERAL AID TO SCHOOLS

Finally, which one of all these should have top priority?

first FEEDBACK VIEWER SURVEY? E

Please indicate your:

Sex: M F

Age: Under 20 21-25 26-35 31-40 41-50 51-65 Over 65

Residence: Chicago, North Side Chicago, South Side Chicago, West Side Suburb (specify)

Marital Status: MARRIED

Children: Yes No If yes, how many? 3, 5, 9

Please mail your completed ballot to:
WBBM-TV FEEDBACK SURVEY
Post Office Box 11
Chicago 11

Missing Link

Until recently there was no direct connecting link enabling Chicagoans to vote en masse for what they want to see on their favorite station. Now there is. Via a specially-prepared program, "Feedback: Stage One," WBBM-TV audiences were asked to name community issues they most urgently want explored on future public affairs programs. To facilitate returns, special "Feedback" write-in ballots appeared in six Chicago-area papers. Response was tremendous. Nearly 10,000 viewers filled in and returned ballots. As a direct result, on November 18 Channel 2 aired "Feedback: The Race Dialogue." And response was even more tremendous.

Within 48 hours alone, some 25,000 Chicago viewers had written WBBM-TV to comment on the program. Future broadcasts will cover such runner-up topics as medical care for the aged, crime in Chicago, taxes, schools, birth control and the Test Ban Treaty. This successful experiment in large-scale two-way communication accomplishes a dual purpose. It keeps WBBM-TV in closer touch with all segments of the far-reaching Chicago community. And thus guarantees that audiences seeking local programming that exactly matches their tastes, and answers their needs, will continue to keep in touch with Channel 2—CBS Owned WBBM-TV.