

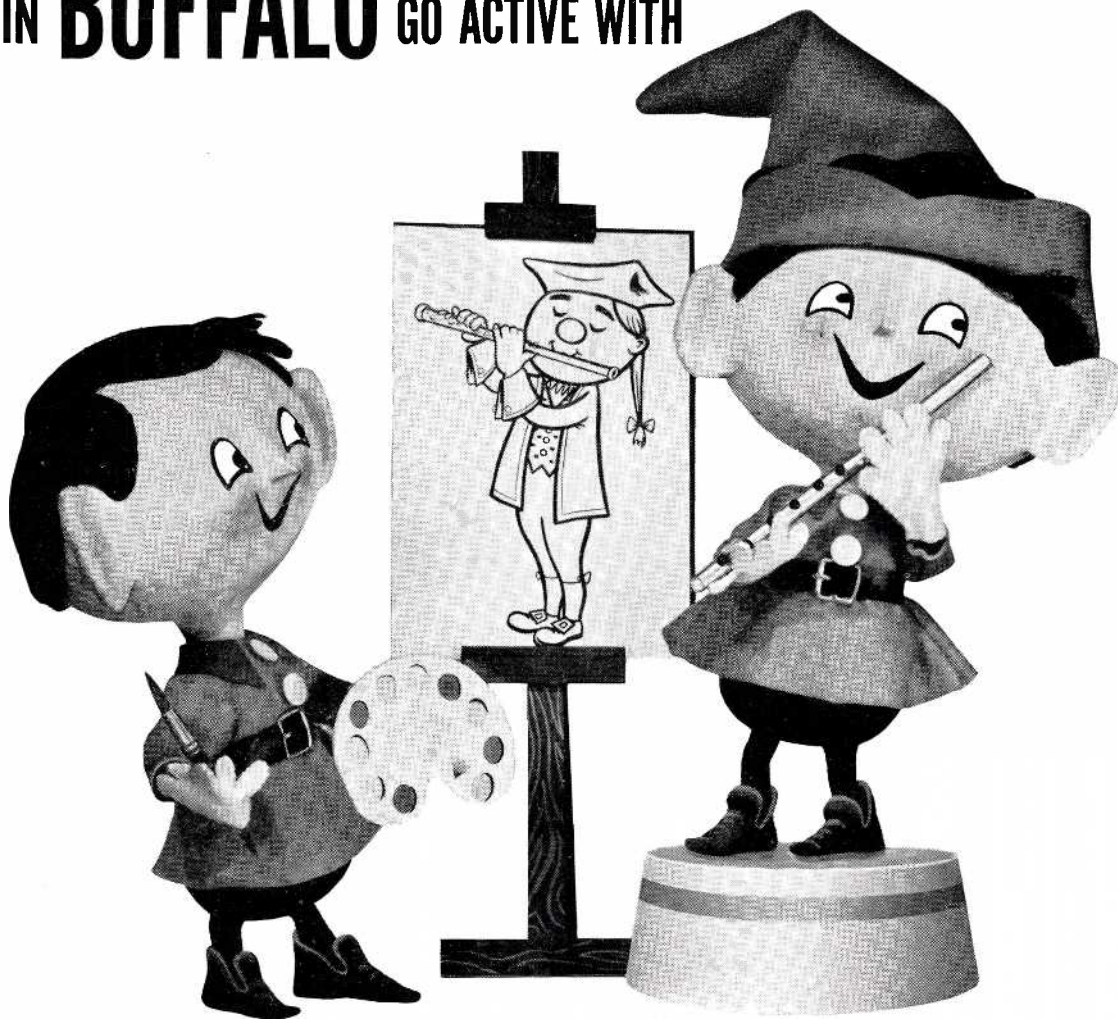
July 1961 Vol. XVIII No. 7 Fifty cents

TELEVISION

Exclusive interview with Newton Minow—why he made the speech, and meant it; What we don't know about TV; Hallmark's Mr. Hall

*The woman's world
in television*

IN **BUFFALO** GO ACTIVE WITH



WGR-TV

CHANNEL 2

"Yankee Doodle Time" developed by WGR-TV brings a new department store format to TV programming. This exclusive, live, in-store promotion is a daily feature that has sold Buffalo's most active merchandiser—Adam, Meldrum & Anderson Company—on the continual use of Buffalo's most active station, WGR-TV. To sell Buffalo, get active with WGR-TV.

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

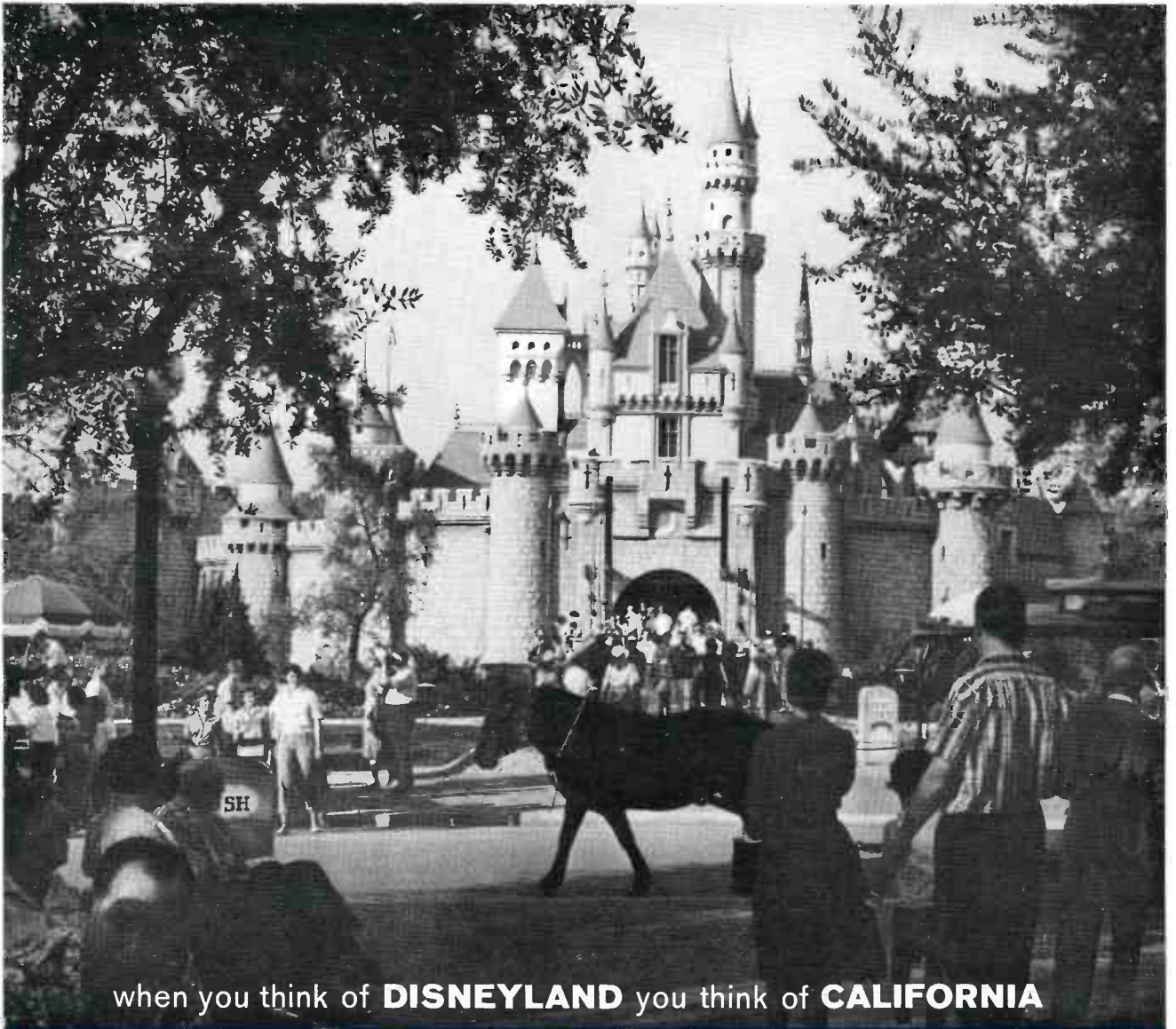


WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
 WGR-AM, WGR-FM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
 KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
 WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by

 The Original Station Representative

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



when you think of **DISNEYLAND** you think of **CALIFORNIA**

when you think of **SPOT TELEVISION**— think of these stations

What makes Disneyland so popular? It offers the best entertainment. What makes these stations so popular? They offer the kind of entertainment and public service programs that get the best audiences. That's why national advertisers use these stations first for Spot Television. They get results.

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



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

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



Storer

**TELEVISION
SALES INCORPORATED**

Our shingle's out!

...announcing a new television station representative, dedicated to the Storer concept of quality that has been a broadcasting byword for over thirty years. Offices in all principal advertising centers are ready to provide you with complete service for the five important Storer television stations. In your area call...

In New York / Plaza 2-7600

In Chicago / Central 6-9550

In Detroit / 873-2383

In San Francisco / Yukon 1-8860

In Los Angeles / Dunkirk 9-3138

In Atlanta / 875-8576

Representing:

WAGA-TV ATLANTA, WITI-TV MILWAUKEE,

WJBK-TV DETROIT, WJW-TV CLEVELAND

and WSPD-TV TOLEDO

TELEVISION

THE CHAIRMAN OF THE FCC *Newton N. Minow was relatively unknown when President Kennedy named him to TV's top regulatory responsibility. But not now. His strong public criticism of the industry, and his plans to enforce changes in its programming, have put him into national prominence and the medium under renewed attack. He explains his position in an exclusive interview with TELEVISION editors* **35**

WOMEN AND TELEVISION *A depth study of the role played by the distaff side of the industry—their contributions, their ambitions, their problems, their business relationships in the primarily male world of TV. Including a word-and-picture account of the working life of a successful career woman, plus profiles of twenty female executives who've risen to important posts in their fields* **40**

WHAT WE DON'T KNOW ABOUT TV *Marketing men have learned much in their years of research about media, but they find themselves today still without a universally accepted standard for establishing an advertising-to-sales relationship. Two recent reports—from TvB and from ARF—highlight what they've found out and what they've yet to learn. Number 18 in TELEVISION's continuing Media Strategy Series* **50**

CLOSEUP: JOYCE HALL *The man who heads Hallmark Cards is a dedicated advocate of quality television as a vehicle for selling his product—now to the tune of four million a day. And he's the first sponsor to win an "Emmy" award for contributions to the industry. A searching account of how a Kansas City company is leading the way in showing Madison Ave. how well the quality approach works* **52**

AROUND THE DEPARTMENTS *The competition is quickening in daytime, TV's fastest-growing segment in both audience and billings (FOCUS ON BUSINESS); The 40-second break is official, but the controversy still rages. And as the break is widened, the TV Code cuts down on what can go into it (FOCUS ON NEWS); How taste can make the unacceptable acceptable (FOCUS ON COMMERCIALS); Latest figures on television homes for all markets (TELESTATUS).*

DEPARTMENTS

FOCUS ON BUSINESS	7	LETTERS	23	FOCUS ON COMMERCIALS	30
FOCUS ON PEOPLE	13	PLAYBACK	26	TELESTATUS	74
FOCUS ON NEWS	16			EDITORIAL	80

TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

Sol Taishoff President
Kenneth Cowan Vice President
H. H. Tash Secretary
B. T. Taishoff Treasurer

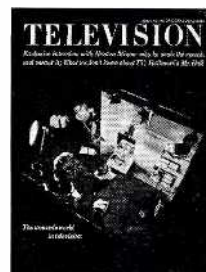
Advisory Board—Broadcasting Publications Inc.

Vice President-General Manager **Maury Long** Vice President-Executive Editor **Edwin H. James**
 Comptroller **Irving C. Miller** Director of Publications **John P. Cosgrove**
 Assistant Publisher **Lawrence B. Taishoff** Subscription Manager **Frank Gentile**

TELEVISION MAGAZINE

Sol Taishoff Editor and Publisher
 Managing Editor **Donald V. West** Vice President-Business Manager **Kenneth Cowan**
 Associate Editor **Albert R. Kroeger** Advertising Director **Frank Chizzini**
 Associate Editor **Richard K. Doan** Adv. Production/Office Mgr. **Jack L. Blas**
 Associate Editor **Jack B. Weiner** Secretary to the Vice President **Fredi Selden**
 Production Editor **Barbara Landsberg** **Harriette Weinberg** Subscriptions
 Art Direction **Stanley White** Assistant **Debbie Haber**

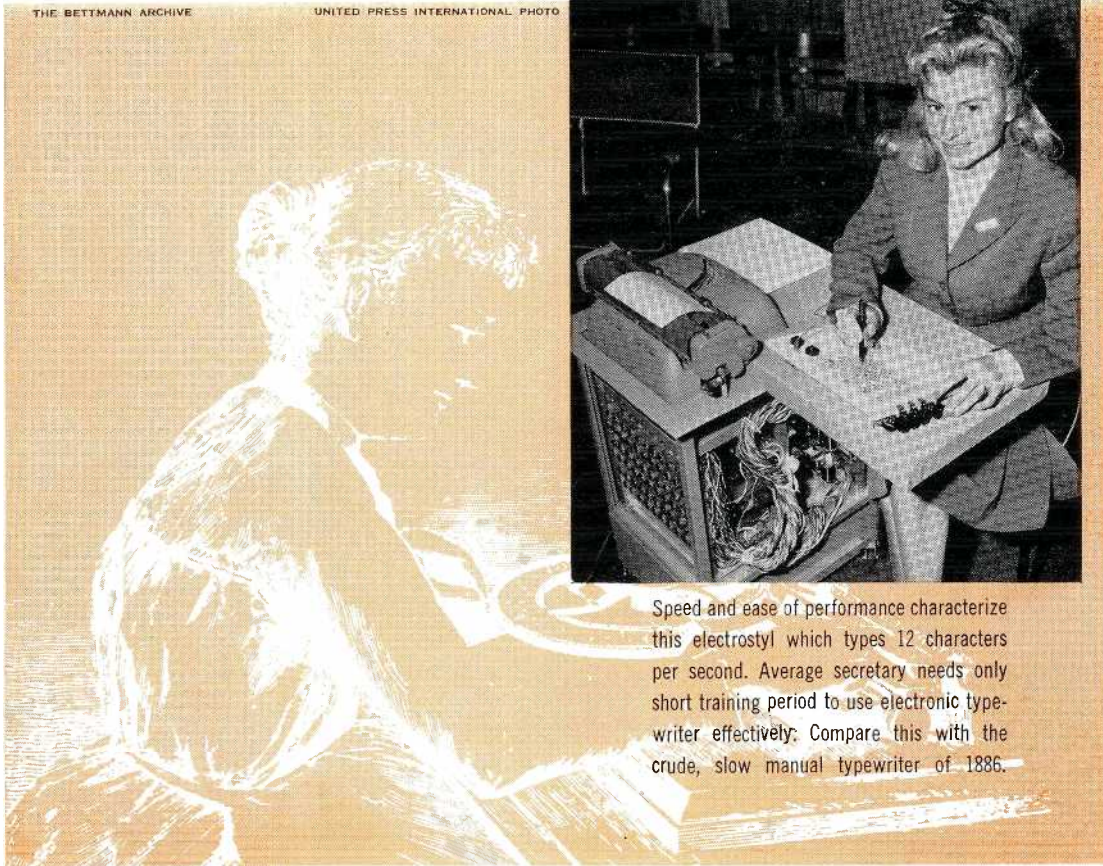
Cover: Surrounded by men and by the mechanics of the medium, women are filling an increasing number of important roles in all areas of television. Some of what they do is typified by Elinor de la Boullerie of Compton Adv., shown on the cover (and in the report beginning on page 40) on set at Filmways studios.



Published monthly by the Television Magazine Corp. Executive editorial, circulation and advertising offices: 444 Madison Ave., New York 17, N. Y. Telephone PLaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 50 Emmett St., Bristol, Connecticut. Second-class postage paid at Bristol, Conn. Editorial content may not be reproduced in any form unless specific written permission is given by the publishers. Copyright 1961 by Television Magazine Corp.

THE BETTMANN ARCHIVE

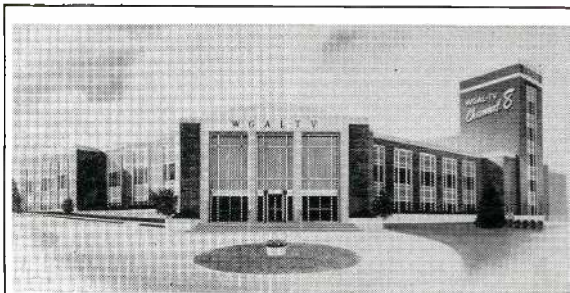
UNITED PRESS INTERNATIONAL PHOTO



Speed and ease of performance characterize this electrostyl which types 12 characters per second. Average secretary needs only short training period to use electronic typewriter effectively. Compare this with the crude, slow manual typewriter of 1886.

Public service
in step with the times

WGAL-TV



Through the years, machines have been re-designed and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

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

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



Why is approximately 80% of the local TV money in the Des Moines market invested on **KRNT-TV**?

KRNT-TV makes cash registers ring!



The quality of our quantity of audience is apparent to local advertisers who live here and who must prosper here. Their cash register *must* ring — they have no alibis! Their cash register is their copy tester!

The believability of the exclusive KRNT-TV personalities (we have more than all other stations) is shown by the cash register and by the Central Surveys.

Month after month, year after year, KRNT-TV ratings are high. Highest Newscast ratings in the nation! Highest sportscast ratings! Highest local personality ratings!

If you want to find out more about this unusual station, we suggest you check any business man in your line of work in Des Moines. Ask him about KRNT-TV. You, too, can get outstanding results by advertising on . . .

KRNT ch. 8 TELEVISION

DES MOINES, IOWA

*An Operation of Cowles Magazines and Broadcasting, Inc.
... and represented by The Katz Agency, Inc.*

FOCUS ON BUSINESS

New heat in rivalry for fast-growing daytime market

There is, to hear some tell it, an all-out slugfest among the television networks for daytime business. One of the principal sales protagonists calls it "an enormous dogfight," another "wildly competitive."

One thing is clear: there's a new whipping boy. Whereas ABC was regarded a while back as the culprit—an upstart undercutting the competition—the scorn has now turned on CBS for its maneuvers in peddling late-morning programming. Behind the scenes, ABC and NBC sales bosses (strange bedfellows normally) join in a chorus of disparagement.

CBS, they feel, has hurt daytime by rushing in with a Morning Rotation Plan when there was "a little economic

pinch in marginal time" (an ABC viewpoint) and subsequently peddling these morning minutes at reduced, bargain prices (an NBC outlook). CBS, of course, has its own version: it had to meet the competition.

Actually, the overall daytime picture looks pretty healthy. Daytime audiences, after a dip in 1959, are continuing to grow and the network daytime billings curve still rises (see graphs). NBC by early summer had wrapped up \$18 million in daytime orders from 14 advertisers. CBS reported \$7 million in new business for fall. ABC dodged dollar figures, but claimed to be about 60% sold for fall. In a word, the important blocks of "prime" daytime, heavily

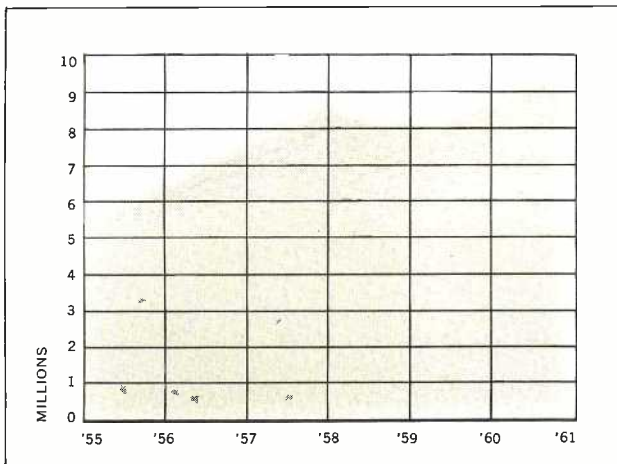
bought by the giant accounts, are in generally good shape.

With nighttime selling down to the last, hard knocks for next season, this is the hot-selling inning for daytime—an area which can account for more than 27% of network TV's total billings, and which has been known to be exceedingly profitable.

Whether daytime will coin the money it has in the past is a question. The scrapping in Madison Avenue for every penny of smaller accounts and marginal-time buyers' business is leading to some throat-cutting in package deals.

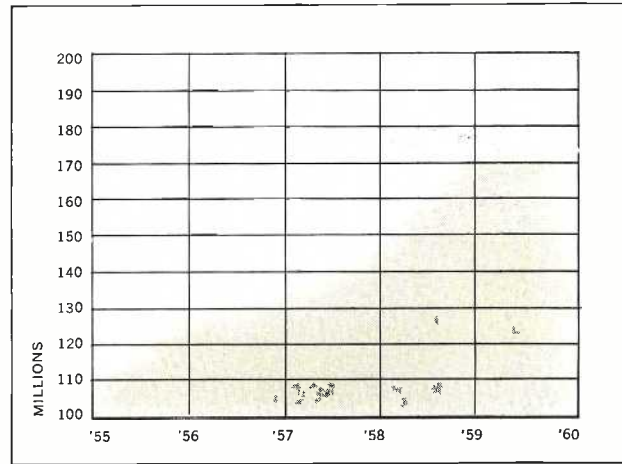
On the ratings front, there has been a seesaw between CBS and NBC for the first time in years. CBS had been con-

DAYTIME VIEWING IS UP . . .



Homes watching daytime television per average minute Monday through Friday, measured at January-February peaks each year (above left), slumped in 1959 but renewed a steep climb in both 1960 and 1961. This year's total, 9,802,000, is a 73.7% gain over 1955. In that same period, the number of TV homes, now 49,900,000, has increased 51.3%. (Source: A. C. Nielsen via

. . . AND SO ARE DAYTIME BILLINGS



TvB.) Weekday daytime network billings (above right), rising sharply in 1959 as three-network competition increased, leveled off somewhat last year, but showed a gross of \$173,257,209 compared with 1959's \$171,243,799. (Source: PIB, LNA-BAR via TvB.) Under spur of new competition for this fast-growing market, daytime billings are now gaining faster than nighttime.

BUSINESS *continued*

ceded the front-runner since 1953. Early last year NBC reinforced its daytime drive by setting up a separate sales staff; by October the network was able to put out a claim to have nosed past CBS in the Nielsen book. By February of this year, NBC was reporting an 11% "advantage," its "greatest daytime audience margin in well over three years." At the same time, sales were reported up 36% over a year ago.

The early-May report from Nielsen reversed the tables again: for the 7 a.m.-6 p.m. period in the two weeks ending May 7, CBS claimed a 22% lead over NBC, 86% over ABC. For the season to date (Oct. 1-May 1), 15% over NBC, 89% over ABC.

Ratings only one facet

The ratings, however, tell only a fragment of the story. CBS was in a jam last winter. Its daytime "documentaries" had flopped, the effort to maintain a quarter-hour sales policy was in trouble. As 1960 closed, CBS was only 25% sold in the morning. It had formerly been up to 80 and 90%.

CBS-TV President James Aubrey went on closed circuit to affiliates: the network had to jump into the minute business, he said; "We can't afford to let the parade pass us by." CBS was going to a

minute-rotation plan in the 10 a.m.-12 noon time, he announced. And it was going back to game shows.

The new morning deal got rolling in March, to the accompaniment of an industry argument which has not subsided yet.

ABC vice president in charge of TV daytime sales, Edward Bleier, is openly "sore as hell" at CBS. "They made an hysterical move," he grumbles, "which took place at a time when expanding the medium's horizons was necessary, instead of a retreat." He claims ABC and NBC were "on the brink" of moving a vast amount of new business into daytime when CBS "abdicated its responsibility to the industry."

Bleier further feels that NBC did "a very brilliant job of primary selling" for daytime, which was undermined when CBS, "faced with a little economic pinch in marginal time, panicked and copied ABC—but with rotation instead of specific time placement."

Now, the ABC'er feels, it's "an enormous dogfight, and the advertiser is going to be the winner. It's a buyers' market as never before."

As for ABC, "hanging on by its fingernails" as a latecomer in daytime, Bleier contends progress is good: pitching low-cost frequency, ABC has wooed some night money over to day, he says, and even swung some new accounts into TV via daytime. With rates about half those of the competition, the ABC accent has been on "values in bargains."

In programming concept, ABC is aiming consciously for the younger housewife (as contrasted with what it regards as some "older-people-oriented" shows on the other nets). In this direction, ABC this year has installed two new game entries, *Camouflage* and *Seven Keys*.

As of June 30, however, one ABC daytimer, *About Faces*, was scheduled for axing, and the time (1-1:30 p.m. EDT) was being turned back to affiliates.

On one point all three networks seem firmly agreed: the daytime housewife audience doesn't want "reality" programming. The prevailing daytime formula is to give 'em games, and more games, with a few situation comedies (nighttime re-runs) and soap operas mixed in.

As for who gets the kids, and what they represent beyond a rating-inflating factor, there's a difference of opinion. CBS apparently doesn't mind picking up some juveniles with its mid-morning *Lucy* re-runs. NBC sees this as pushing up CBS ratings, but argues the women are switching to NBC.

In fact, all three networks are in hot dispute over who's got the mostest in

women. ABC's researchers, eager to find out the audience composition of CBS's new morning lineup, made up a composite of 22 April ARB major-market reports. The showing, according to ABC: 50% more women per 100 homes for ABC daytime than for CBS's new a.m. shows. The latter's morning block was found to be averaging "only 57 women per 100 homes" as compared with an average of 86 women in ABC's 11 a.m. to 4 p.m. schedule.

CBS's daytime sales manager, Joseph N. Curl, issuing an illustrated and detailed brochure on the Morning Minute Plan, attached CBS's own finding:

"The first available Nielsen data (March-April 1961) shows the new Morning Minute Plan schedule getting 69% of its penetration in 'young housewife' homes"—as against NBC's 51% in the 16 to 49 age group.

The CBS Plan time was reported about 50% sold. Curl was "very optimistic" about the fall, but found it too early to estimate "how big" it will be.

NBC in "better shape"

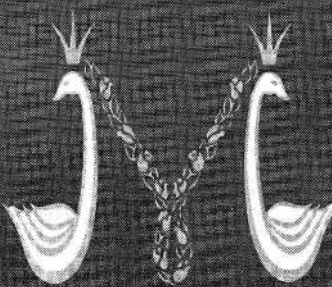
NBC meantime is sticking by its Double Cross-Plug Plan (three minutes, representing a quarter-hour buy, on three different days), started last summer, in four daytimers: *Say When*, *It Could Be You*, *Jan Murray*, and *Here's Hollywood*. Robert McFadyen, daytime sales manager, says NBC is in "better shape" than at this time last year, estimating the schedule is about two-thirds sold. The four cross-plug shows were about 20% sold as of early June.

One encouraging note: General Motors has shifted about \$1 million of its NBC budget into summer daytime for Chevrolet, Oldsmobile and Buick. The Campbell-Ewald agency, for Chevrolet, is creating spots especially aimed at women. It's the first time an auto advertiser has tried the daytime TV sell.

NBC's \$18 million daytime sales wrapup included new business from Miles Laboratories, Pillsbury, Thomas Leeming & Co. and Ex-Lax. Miles will sponsor the new five-minute *Burr Tillstrom's Kukla and Ollie* strip at 5 p.m. (EDT). Large renewals came from Procter & Gamble, General Mills, Proctor-Silex; other orders from American Marietta, Reynolds Metals, Norwich Pharmacal, Hazel Bishop, Lever Brothers, Bon Ami and Cracker Jack.

CBS's \$7 million-plus in recently signed new fall business came from Alberto-Culver (about \$3 million); Vick Chemical (\$1.4 million); Toni and Drackett. All bought weekly or alternate-weekly quarter hours; Vick also signed for morning minutes. END

DINING
at New York's elegant
MALMAISON
is a delightful experience



MALMAISON
RESTAURANT

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER
At the piano: Jules Kuti, 5 to 11 P.M.
PLaza 1-0845 • Closed Sundays



Quality Programs
for
Quality Programming

JAYARK FILMS CORPORATION

15 East 48th St., New York 17, N.Y. Murray Hill 8-2636

BOZO
THE
CLOWN®

208 titles. Now on 198 U. S. and foreign stations. America's favorite full-color cartoon library.

A Larry Harmon Production

HOLLYWOOD
Hist-o-Rama®

All the excitement of fifty years of Hollywood crammed into 208 fascinating five-minute factials.

A Julieart Production


57 POST-
'50 FEATURES

A compact, powerful package of BLOCK-BUSTERS now garnering top ratings on more than 170 U. S. and foreign stations.

LAUREL & HARDY

The world's best known and most beloved comedians — recreated in full-color cartoon animation for an extraordinary half-hour program series.

A Larry Harmon Production

The image features the iconic CBS eye logo, a stylized eye shape composed of three concentric, overlapping circles. The outermost circle is black, the middle one is orange, and the innermost one is black. The text is centered within the innermost black circle.

**CBS
TELEVISION
STATIONS
NATIONAL
SALES**



... At your service!

Service is the watchword of CBS Television Stations National Sales (formerly CBS Television Spot Sales), now the national sales organization for the CBS Owned stations exclusively.

Only the name has changed. These five major-market stations are being sold now by the same full-strength staff of sales specialists in six regional offices... backed by the same array of experienced research, promotion and sales service people. What results is a finely-tuned sales force with the knowledge and the time to be an "extra arm" to advertisers and agencies— to render total service to sponsors seeking even greater efficiency from television's sight, sound and motion.

An unbeatable combination—the sales impact you get from the CBS Owned stations (WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia and KMOX-TV St. Louis) plus the service-in-depth you get from CTS National Sales (with offices in New York, Chicago, Los Angeles, Detroit, San Francisco and Atlanta).



Did you see something move in Milwaukee on April 2?

It sure did.

Namely, the ABC-TV program line-up. It moved to WITI-TV, new Milwaukee affiliate of the ABC Television Network. With the most resounding results.

The last ARB rating* *before* the switch gave WITI-TV a third-place 29.0 share of audience. The first ARB rating* *after* the switch gave WITI-TV a first-place share of 40.0. On our abacus that's a 38% move—up.

It should surprise no one. Milwaukee is but the latest of

such happy trendings: as in Portland, Ore., Seattle-Tacoma, Salt Lake City, Boston—where, following the move to ABC-TV, average evening audience shares soared as much as 52%.

If you can't beat 'em, someone said, join 'em.

ABC Television

*Source: ARB. Network share of audience. Feb. 16—March 15, 1961 vs. April 19— May 16, 1961. Sunday through Saturday 6:30-10:00 PM.

FOCUS ON PEOPLE



LEWIS

Another major reorganization of top management occurred at Kenyon & Eckhardt last month. David C. Stewart, who became president last year, announced that **William B. Lewis**, chairman of the board and Mr. Stewart's predecessor as president, has assumed the direction of creative services. He will be assisted by **Howard M. Wilson**, who was named senior vice president-creative services. **W. Stephens Dietz** was elected a senior v.p. and will be director of marketing services. Leaving the agency (for long vacations, future affiliations unannounced) were Maxwell Ule, former director of marketing and services and well-known marketing theorist, and Barrett Brady, former creative director.



DIETZ

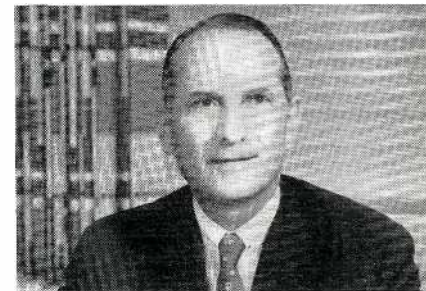


WILSON

The picture grew cloudier at National Telefilm Associates Inc. as one chief executive officer succeeded another in what seemed to be becoming a monthly ritual. In May, Oliver A. Unger, Ely Landau's successor to the position of president and chief executive officer, resigned. Soon afterwards, NTA announced the appointment of **Charles L. Glett** to the post, with full authority to "proceed with whatever steps he deems necessary to achieve for NTA a dominant position in the industry." Glett had been a director of NTA and an officer and director in National Theatres & Television Inc., which has a 38% interest in NTA. On June 12 NTA announced the election of **Leonard Davis** as chairman of the board, president and chief executive officer replacing the outgoing Charles Glett, who apparently declined the honor after less than a month at the helm. Davis, an insurance specialist who led a successful proxy battle (as a dissident stockholder) against NT&T management in March, announced at the time that he opposed the sale of NTA's broadcasting properties. His appointment seems certain to further complicate or delay sale of WNTA-TV, which was rumored close-to-sold to an educational group.



DAVIS



GLETT

Kenneth McAllister, senior vice president at Benton & Bowles, was named vice president in charge of advertising for Thomas J. Lipton Inc., Hoboken, N. J. He will be responsible for all advertising, sales promotion and brand management. McAllister joined Benton & Bowles in 1950, and with the exception of two years at Sullivan, Stauffer, Colwell & Bayles (where he was vice president and secretary of the plans board) remained at B&B until his recent appointment. In 1953 he was promoted from account executive to account supervisor, was named a vice president in 1955, and was elected to the board of directors in 1958. McAllister became a senior vice president at Benton & Bowles this past April. An engineer turned adman, he holds a degree in mechanical engineering from Rutgers University.



McALLISTER

William H. Lawrence, former national correspondent and White House correspondent for *The New York Times*, was appointed by ABC News to the post of political editor and member of the Washington Bureau. Lawrence began



LAWRENCE

PEOPLE *continued*

his news career with the *Lincoln* (Neb.) *Star* in 1932, subsequently put in stints with the Associated Press, the *Omaha World-Herald* and the United Press Chicago bureau where he specialized in labor reporting. In 1938, he went to UP's Washington bureau, covered the 1940 conventions. Lawrence joined the Washington bureau of *The New York Times* in 1941, covered multifarious newsfronts for the newspaper: U.S. preparation for World War II, Moscow in 1943, the *Times'* United Nations bureau in 1946, the Balkans in 1947, the 1948 conventions, campaigns and election, the White House from 1948 to 1950, Korea in the

early stages of war and the 1952 conventions. In 1959, Lawrence served as president of the National Press Club.

Others on the move:

Vice president and general manager of WGN Inc. **Ward L. Quaal** has been elected executive v.p. and general manager. And at WPIX (TV) New York, **Fred M. Thrower**, vice president and general manager, was appointed executive vice president and re-elected to the board of directors for WPIX Inc. and WGN Inc., Chicago, and elected to the board of directors of KDAL Inc., Duluth. The three stations, WPIX, WGN and KDAL are owned by the Tribune Co.

National Association of Broadcasters television v.p. **Charles H. Tower** has joined Corinthian Broadcasting Corp., New York, as administrative v.p. Tower, who went to NAB in 1949, is the second top NAB official to resign since LeRoy Collins assumed the presidency of the association.

George M. Rogers Jr. was named v.p. and general manager of Product Services Advertising Agency, New York. Rogers, who last fall was selected to coordinate the advance TV planning for Richard Nixon's campaign, leaves NBC-TV after an 11-year association.

William Brennan, TV producer at Young & Rubicam in Hollywood for the past five years, has been appointed vice president and general manager of TV programming in Compton Advertising's Los Angeles office.

The American Association of Advertising Agencies named the officers of its national committees for the 1961-62 year. Among them were: Chairman and vice chairman of media relations, **William E. Steers** of Doherty, Clifford, Steers & Shenfield Inc., New York, and **Thomas B. Adams** of Campbell-Ewald Co., Detroit; chairman and vice chairman of broadcast media, **William S. Matthews** of Young & Rubicam Inc., New York, and **Ruth Jones** of J. Walter Thompson Co., New York; research chairman and vice chairman, **Paul E. J. Gerhold** of Foote, Cone & Belding, New York, and **Donald L. Kanter** of Tatham-Laird Inc., Chicago; chairman and vice chairman of television and radio administration, **David Miller** of Young & Rubicam and **Hildred Sanders** of Honig-Cooper & Harrington, Los Angeles.

Storer Television Sales Inc. named **J. William Mason** to manage its Atlanta office, **James E. Goldsmith** as manager of its Detroit office and **Henry R. Flynn** as West Coast sales manager.

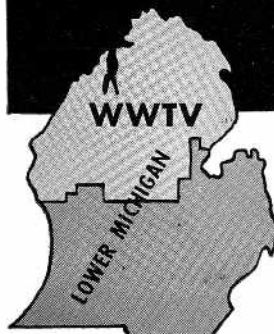
The Katz Agency Inc. appointed **John T. King** manager of its new Boston office. He had been New England manager for Peters, Griffin, Woodward Inc.

At NBC Spot Sales **Byron Goodell**, former manager of the eastern division television sales force, was named national director of TV Sales.

Alan S. Englander was named treasurer of Corinthian Broadcasting Corp. He came to Corinthian from Whitney Communications Corporation in 1960.

Harold E. Anderson resigned as general manager of WINS New York, to accept the position of president and general manager of the First Carolina Corporation, Columbia, South Carolina. The company has a permit to operate station WCCA-TV Columbia, plans to start broadcasting Labor Day. END

WWTV-AREA SERVICE STATIONS SELL 76% MORE THAN DELAWARE'S!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

Service stations in Northern Lower Michigan—36 counties served by WWTV, Cadillac- Traverse City—cash-in on 76% more sales of gasoline and other automotive service products than all the stations in Delaware*!

Hence Northern Lower Michigan is important to you, and so is WWTV. WWTV *alone* reaches an area served by 12 daily newspapers and 18 local radio stations. Furthermore, WWTV delivers more homes than Station "B" in each of 200 weekday quarter hours surveyed, 8 a.m.-6 p.m. (NSI, Cadillac-Traverse City, Oct. 17-Nov. 13, 1960).

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

*WWTV-area service station sales are \$79.7 million. Delaware's are only \$45.4 million.

The Felzer Stations

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

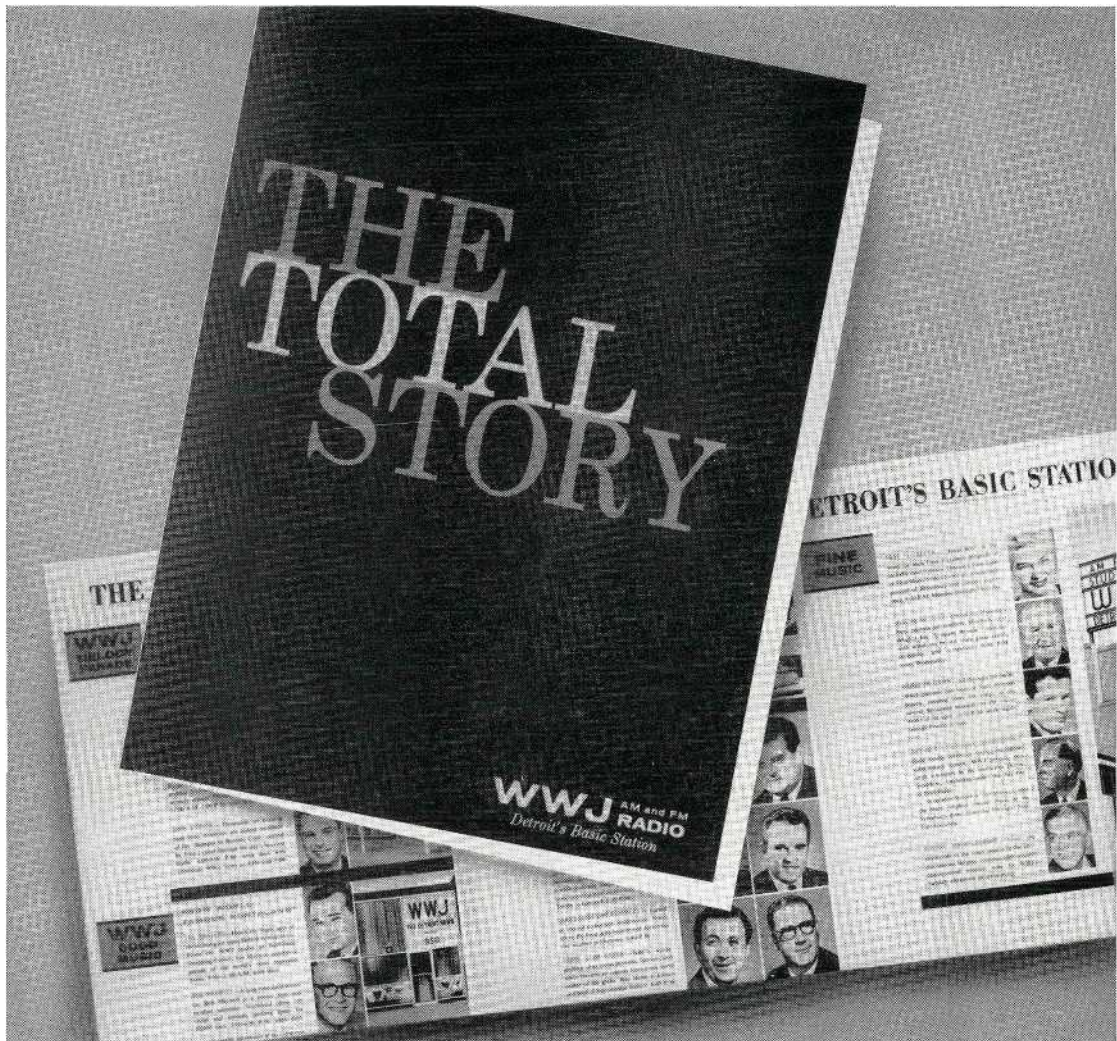


WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC

Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives



read any good books lately? If you're planning a Detroit radio schedule for fall, this one is for you!

"The Total Story" shows what WWJ means by "Total Radio," gives you a buyer's-eye view of WWJ's imaginative programming which ranges from popular music to symphony concerts, from play-by-play sportscasts to lively talk on the "Hour of Information" and "Phone-Opinion." And for good measure, there's a WWJ coverage map which shows at a glance the big, prosperous area served by Detroit's basic station.

You'll agree that "The Total Story" makes good sense, that "Total Radio" means greater impact on listeners, more attention to your sales message. If you don't have a copy, or if you'd like extras, just phone your PGW Colonel or write the station.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS **NBC Affiliate**

FOCUS ON NEWS

Tempest over 40-second breaks sets pace for hectic month

Summer doldrums were a misnomer for the climate in television—not on the screen, but behind it—in recent days. The industry was stirring agitatedly on many fronts:

On the business side, Madison Avenue, the stations and their reps were in a tizzy over the new 40-second breaks. The networks were in a dogfight for daytime billings (see “Focus on Business”), at the same time fighting off agency suggestions of rebates for time shaved off nighttime programs by the longer cut-aways.

On the program side, TV’s “crime wave” was getting a working-over by a Senate hearing. And some observers saw an implied warning to the networks in a move backed by a group of bigtime stations to peddle locally-produced cultural, informational and educational shows.

Altogether, it was not much like a good time to slip off on vacation. (Or was it?)

The National Association of Broadcasters not only took TV licensees at their word—that they would not triple-spot in the new wider breaks—but slapped a firm prohibition on it:

The TV code was amended to forbid more than two commercial announcements per break in prime time (which was defined as not less than three continuous hours of each broadcast day in the highest rate bracket). This meant, at least for NAB code adherents, that there would be no 10-20-10 commercial formatting of the new breaks.

NAB’s board of directors at the same time whittled two minutes off the code allowance of commercial time in half-hour programs in prime hours. For both single-sponsor and participating shows, the maximum now will be four minutes.

The new code is effective Oct. 29.

In the midst of controversy over the new 40-second breaks, somber news came

from the Television Bureau of Advertising: spot TV in the first quarter of 1960 had slumped for the first time in the medium’s meteoric history. Billings were off 2.1% compared with 1960’s first three months.

A late-spring pickup was reported in some quarters, but June was widely characterized as “slow.” Hopes for the second quarter were mixed.

As soon as CBS and NBC capitulated, as expected, to the ABC widening of breaks, agency and station rep circles buzzed with speculation:

Should the commercial combination become 20-20 or 30-10? Would 10-second IDs be driven out of existence? Would the agencies go for 40-second commer-

cial? If so, how should they be priced? Or would 30-second spots be found more efficient buys? Would the added local time mean more money to stations—or only a bunching of 20s in peak-viewing times?

Every shade of opinion was to be found. Some samples:

One major rep’s general sales manager was plumping hard for general acceptance of a 30-10 formula. He felt that 30s offered stronger copy possibilities than 20s and valuable “exclusivity” as opposed to a 20-20 pattern; that IDs not only should be salvaged but would become full 10-second spots since station identification would be relegated to the two seconds being added for that purpose (the new breaks actually are 42 seconds).

“Let’s face it,” he argued, “the network spot carriers have hurt us. Spot business is lousy. Almost everybody (among the stations) has 20-second availabilities. If we go for the 20-20 format, we’re going to kill off IDs and probably get no new business. I’m proposing we price 30s at 125% of the current 20 rate and push them as much stronger vehicles.”

A station-group sales manager saw things another way. He felt the agencies could whittle down minutes to 40-second sells and make them “highly tooled Alfa Romeos.” He didn’t see IDs vanishing from the scene: “There are plenty of places for them to go.” He griped that, anyhow, only a handful of agencies had taken the time and trouble to find out how to use IDs effectively. As for rates, his stations had set theirs: very simply, two times the 20 rate for 40s; 20 plus ID rates for 30s.

A leading agency media director thought it was “a bit premature” for them to plan 40-second spots. “We’ve advised our clients of the various possibilities,” he reported. “We think

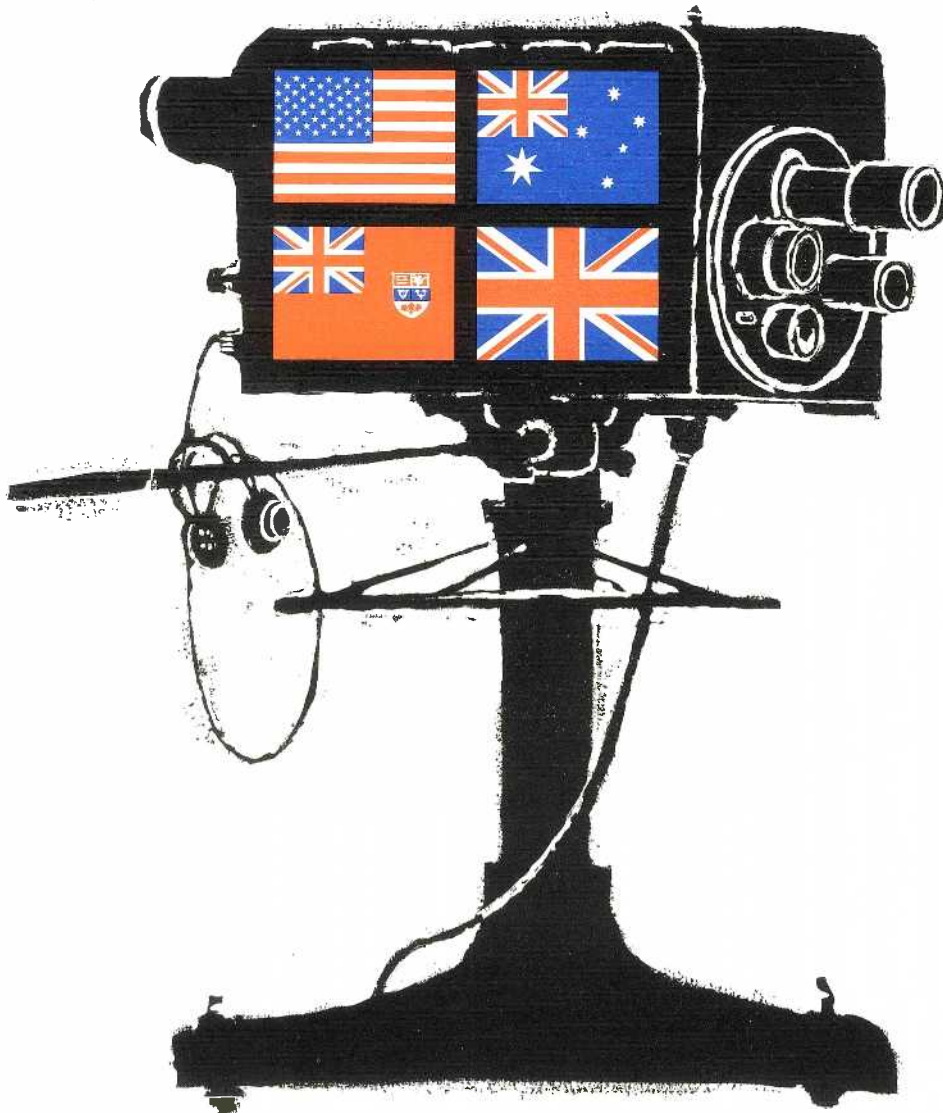


THE TOPIC WAS 40 SECONDS LONG: William E. (Pete) Matthews, Young & Rubicam’s media relations and planning boss, tells a special gathering of TV stations’ reps how the agency feels about those new 40-second network breaks. He called for quick action by stations in setting rates and warned against any triple-spotting. Later, the NAB banned triple spots in prime time.

one nation looks into another through

INTERTEL

...at a depth and objectivity never before possible



Produced for international interchange by: Westinghouse Broadcasting Company (WBC)
National Educational Television and Radio Center (NET) Canadian Broadcasting Corporation (CBC)
Australian Broadcasting Commission (ABC) Associated-Rediffusion, Ltd., of Great Britain (A-R)

INTERTEL

In November, 1960—television broadcasters from the four English-speaking countries: America, Australia, Canada and England, met in Vancouver. They met to pool their resources, to create a new and unique international television federation, to produce first-hand, on-the-spot television journalism reports of a changing world. Their underlying purpose: To narrow the gap of understanding between the world's peoples... to examine their changing patterns of life... to zero-in on the decisive issues of our time. And this is how: Each of the four member countries sends a team of cameramen

"THE QUIET WAR"—South Viet-Nam *(Produced by A-R)*

Here is a faltering but vital outpost of democracy at the very edge of the Bamboo Curtain. A Republic for seven tense years, a democracy only on the surface—it is buttressed by the free world to stem the flow of Communist domination in Southeast Asia. It is a country of steaming jungles infested with Communist guerillas... where a raging "quiet war" has begun to take its devastating toll. Yet, because of rigid censorship, the world sees the smiling



face of a happy, united people. INTERTEL explores this turbulent country through the eyes of a Vietnamese family... examines its chances for survival... and suggests a hopeful solution. (Week of June 5.)

"THE HEARTBEAT OF FRANCE" *(Produced by A-R)*

INTERTEL explores the intriguing problems and personalities of France today—coming up with a close-up portrait of a people passionately dedicated to their Republic—yet intensely distrusting the institution by which it is governed. A nation that looms tall as a 20th Century power... whose people



insist upon their historical right to cheat the tax collector. People who love their individual freedom—yet, who live in Europe's most comprehensive welfare state. Despite devastating wars of the past, internal wars of the present, radical political wings, an irrational economy—and even despite its people... France grows ever stronger. INTERTEL shows you why.

"BRITAIN IN TRANSITION" *(Produced by WBC/NET)*

Here is a stoic people living in a straight-laced economy—living in the light of a former enemy's new-found prosperity. INTERTEL reveals their life in a welfare state. It probes the people... showing their attitudes toward a fallen standard of living... dissolution of class distinction... and radical changes in age-old social patterns. It explores her leadership in social reform... her calm appraisal of the future... and her quest for Democracy. Pictured through American eyes, INTERTEL digs deeply into the fast-changing English scene.



The result: A major social study of England today. A sharp, penetrating document captured through INTERTEL.

...a unique series of hour-long, on-the-scene, international filmed television reports: scheduled for prime-time viewing throughout America and the English-speaking world. The initial series is a brilliantly produced, penetrating study of “Nations In Transition,” focusing on the turbulent areas and decisive issues of our time, to be shown at six-week intervals. The first phase of six programs began the week of June 5.

and writers into *other* nations, to report on their critical issues—and capture history as it occurs—for the television viewer. This is international television at a depth and objectivity never before possible—designed for an audience of 280,000,000 English-speaking people.

This is INTERTEL.

And, it couldn't come at a better time. For—“*Better communication between people of different lands has never been so urgently needed*”—Donald H. McGannon, Pres., Westinghouse Broadcasting Co.

“WHERE IS CUBA GOING?”

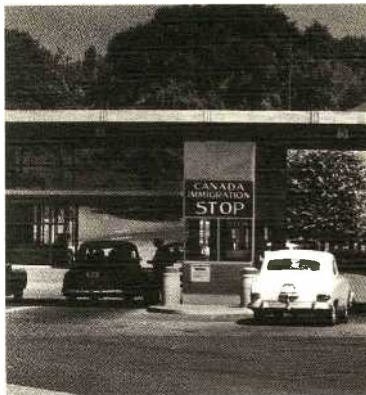
(Produced by CBC) In swift transition Cuba has gone from active neighbor to potential enemy—posing real danger to the solidarity of the Western



Hemisphere. CBC-INTERTEL explores the Cuban transition and has come out with a most compelling study. It is shot with an open Canadian mind... from an objective Canadian viewpoint. It shows the political, social and economic effects of the Castro regime on the traditionally freedom-loving Cubans. It shows the students, workers, clergy and undercover counter-patriots. INTERTEL's cameras point at Cuba. And a vital story emerges—bringing out the real climate of Cuba—the actual directions Cuba prepares to travel today.

“LIVING WITH A GIANT”

(Produced by ABC)* The world's longest unarmed border separates two great North American neighbors. They live side by side—but *not* in complete harmony. There are real differences in the peoples. There are real problems between them. An impartial Australian viewpoint pierces the friendship and examines the delicate status of US-Canadian relations from the Canadian side of the border. INTERTEL exposes the rough edges... shows how they may be softened. With



great objectivity and deep insight Australian-INTERTEL creates “Living With a Giant”—one of the most fascinating and revealing episodes in this provocative televised series in international understanding.

*Australian Broadcasting Commission

“AFRICA ON THE MOVE”

(Produced by WBC/NET) Sometimes freedom comes too suddenly... sometimes too prematurely. It has in the dark continent. The taste of freedom has mixed into a raw society—causing a rapid-fire surge of change... splitting its people into countless factions... creating bitterness and seething frustration. Its politically immature leaders strive to gather together a people woefully innocent of the demands of the 20th Century. Outside its borders—giants with open arms and riches wait to seduce them into a ready-made way of life. Into this dramatic upheaval travels the probing eye of American-INTERTEL. An unforgettable and even shocking television document emerges...



The Series Continues with penetrating studies of "The Russians Abroad," "The Americans Abroad," "The United Nations," "Segregation in the U.S.A.," "Latin America," and "Australia." *This is INTERTEL.* A searching series of vitally important television documents—designed to give the English-speaking peoples deeper insight into the events which are shaping the destiny of the world. This is INTERTEL. Produced by a team of broadcasters who have independently won every official award their respective countries can give to responsible, public-interest programming. This is INTERTEL. A giant step towards world understanding...through international communication.

WBC offers you INTERTEL's full impact for commercial sponsorship

This is television fresh with drive, vigor and purpose—television filled with the compelling impact of a world in change. This is television with power...television with great news potential...television of great stature and compelling appeal. At the very start it will have the interest of the largest audience in the history of mass communications. It will be scheduled for telecast every six weeks starting June 7 in cities and towns throughout America and the English-speaking world. It will be shown in prime-time hours (no earlier than 7:30 PM—no later than 10:00 PM). For full information and special preview screening, please contact your TvAR Representative...

Offered for national syndication by **Westinghouse Broadcasting Company, Inc.** © © ©



WBZ, WBZ-TV, Boston • WJZ-TV, Baltimore • KDKA, KDKA-TV, Pittsburgh • KYW, KYW-TV, Cleveland • WOWO, Fort Wayne • WIND, Chicago • KEX, Portland, Ore. • KPIX, San Francisco

Represented by Television Advertising Representatives, Inc.



NEWS *continued*

there's enough flexibility in 10s, 20s, 30s and 60s, without adding 40s." He said he found "no unanimity of opinion" on pricing.

One agency's thinking on the 40-second situation was clearly pronounced at a gathering of station reps called by Young & Rubicam.

William E. (Pete) Matthews, Y&R's vice president of media relations and planning, said the agency (1) expects stations to eschew triple-spotting; (2) believes both 30s and 40s will have to be further tested for efficiency; (3) will check on how "pious" the stations are in saying extra revenue from wider breaks will be plowed into more public service programming.

He urged the stations to "move quickly" regarding rates and availabilities for fall.

Joseph Stamler, general manager of WABC-TV New York, accused Y&R in the meeting of making public statements in the *New York Times* which disparaged TV stations' integrity in reporting performance of commercials. (Y&R has subscribed to a new Broadcast Advertiser Reports service to monitor commercial schedules.)

Matthews replied that the agency meant no reflection on broadcasters' honesty, but had encountered "any number of cases where stations have been inaccurate or inattentive." Besides, he added, "We have a perfect right to check on performance."

One rep made a suggestion which Matthews found "very interesting": 40-second sponsored "programs" in which the advertiser would get 20 seconds of commercial.

What else is new

The TV industry once again found itself arrayed against Congressmen, sociologists and others over the endless issue of TV's influence upon the young. A Senate subcommittee headed by Thomas Dodd (D-Conn.) linked TV's crime and violence to the rise in juvenile delinquency.

Exhibit A, screened for the committee, was the initial episode of NBC's new western, *Whispering Smith*, starring Audie Murphy. Colorado's Sen. John A. Carroll called it "a libel on Denver" (the locale of the story). The committee felt it was unnecessarily brutal.

For the defense, Carl Watson, director of NBC's broadcast standards, called the show "acceptable" and "pretty standard" TV fare. And Richard Lewis, of MCA's Revue Studios which produce the series, contended the episode had less gunplay than do many other programs shown on TV. Children, he suggested, would



TALK IN THE NIGHT: On the third night of Westinghouse stations' new syndicated, late-night entry, *PM East*, RCA-Victor's "twin A&R men," Hugo and Luigi (on left), talked with host Mike Wallace (c) about the phenomenal rise of Sam Cooke (on Wallace's left), whose records sold 25 million copies in two years. Listening at right is Joyce Davidson, who shares regular billing with Wallace. Inset: Terrence O'Flaherty, columnist and the host of companion show, *PM West*, taped in San Francisco.

"try to emulate the hero, who wins."

What bothered Senator Dodd, among other things, was that TV spokesmen had told a similar hearing by his committee six years ago that the industry would police itself in the matter of good taste. Since then, the senator charged, crime and violence on TV has "dramatically increased."

Much more probing was promised.

Plans to distribute locally produced programs were unveiled in New York by a new Trans-Lux Corp. subsidiary called Television Affiliates Corp., headed by Richard Brandt.

This summer TAC will screen local shows and assemble a library of about 100 programs of a cultural, informational and educational nature. In the fall, a membership drive will try to enroll at least 100 stations as subscribers. Objectives: to make "the best" locally-produced shows available to stations throughout the country; to help develop and encourage local production talent; to help provide balance in local programming.

A TAC "broadcast advisory committee" includes Richard Borel, WBNS-TV Columbus, Ohio; A. Louis Read, WDSU-TV New Orleans; Jack Harris, KPRC-TV Houston; Eldon Campbell, WFBN-TV Indianapolis; Norman Louvau, KCPX-TV Salt Lake City, and Roger Clipp, Triangle Publications radio-TV, Philadelphia.

The Westinghouse stations, with

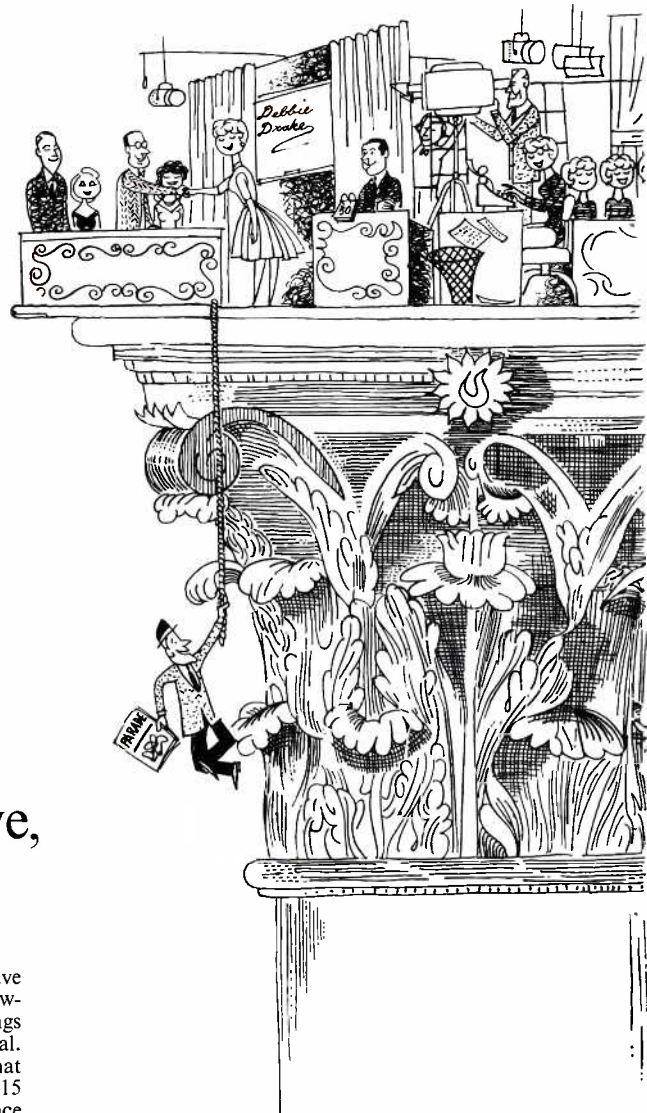
characteristic fanfare, launched their much heralded new late-night program entries, *PM East* and *PM West*. The 90-minute, five nights a week experiment in chatter (one taped hour with Mike Wallace and Canada's Joyce Davidson from New York tagged by 30 taped minutes with TV columnist Terrence O'Flaherty from San Francisco) replaces late movies on the WBC outlets and is being peddled to stations in other markets. As of the show's opening week, it had been sold to Metropolitan's WNEW-TV New York and WTTG Washington, and to WGN-TV Chicago, KTTV Los Angeles and WFAA-TV Dallas.

Other developments:

Ted Bates & Co. became the second agency to sign for Broadcast Advertisers Reports' new Television Performance Audits service. BAR said additional subscribers would be announced soon.

Storer Sales, new company-owned national spot representative for Storer Broadcasting Co., this month officially takes over from former national rep, the Katz Agency.

One of TV's major audience-counting firms, the American Research Bureau, announced a merger under which it becomes a division of C-E-I-R Inc., a company specializing in electronic data-processing technology. ARB said the move would provide financing and facilities for "solving the more sophisticated audience measurement and other related problems." END



Local TV Program Exercises Prerogative, Gets Syndicated

"It's so much easier to exercise when you have company," wrote one active member of the growing Debbie Drake audience—and thereby hangs the tale of a local success that became international. Debbie, a physical fitness expert who preaches what she practices, *provides* good company. For 15 minutes a day her intensely participating audience does knee bends, scissor kicks and assorted dips, twists and turns at home—with Debbie's television supervision.

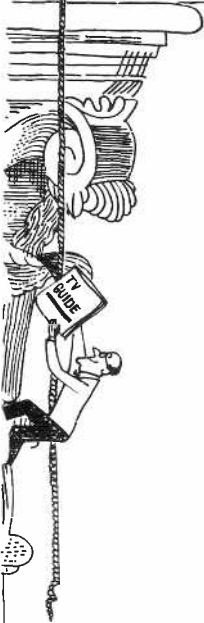
The first Debbie Drake show was produced at WISH-TV, Corinthian's Indianapolis station, in January, 1960. It was an overnight, overweight success. Syndicated, Debbie is now dishing out calorie counsel and beauty tips in 56 U. S. markets—and overseas. She has been featured in *TV Guide*, *Parade*, the *New York Sunday News*, and other publications. "To Tell the Truth" and "What's My Line" enjoyed visits. *Esquire* is quoting her advice in a book on exercise and diet. Her syndicated newspaper column starts this fall.

Living, breathing, beautiful proof of the merits of exercise and wholesome diet, Debbie is also proof of Corinthian's belief in the merits of local programming, the encouragement and provision of facilities for local talent in all our markets. In Debbie's case, we didn't start out to build a syndicated show; we just wanted a well-rounded local program. Things got nicely out of hand.

Responsibility in Broadcasting

THE CORINTHIAN

LETTERS



issue of TELEVISION. PETER B. BAXTER
Supervisor of Sales Promotion, WCBS-TV
New York.

[EDITOR'S NOTE: Reprints of the schedule
are available at 25 cents each.]

Kudos

TELEVISION has shown signs of lusty improvement under its new proprietorship. The magazine is making an impression on me and also on my colleagues. ROBERT E. KINTNER *President, NBC, New York, N. Y.*

May I take this opportunity to congratulate you on the excellent in-depth stories which TELEVISION has been running since the first of the year. EDWARD WOOTEN *Merchandising & Promotion Manager, KALB-TV Alexandria, La.*

TV's juggling act

The article "TV's Amazing Juggling Act" in the May TELEVISION MAGAZINE contains several inaccuracies.

It cites WCBS-TV's evening commercial schedule for March 24, 1961, stating: "At 7:29 there appeared two 30-second spots—for Lestoil and Thomas' English Muffins." This is incorrect. The total break was 30 seconds; Lestoil ran 20 seconds and Thomas' 10 seconds.

A later statement says: "At 7:59, midway through the program (*Rawhide*), 30-second local spots were aired for Wonder Bread and SOS soap pads." Actually Wonder Bread ran 20 seconds and SOS 10 seconds.

Another quote: "Final 30-second spots, at 8:29, were for Wildroot Cream Oil and for Ex-Lax." In fact, Wildroot ran 20 seconds and Ex-Lax 10 seconds.

Your writer doubtless confused the 30-second overall local time between network programs with the length of the two occupying spots . . . normally one 20-second and one 10-second. FRANK SHAKESPEARE JR. *Vice President & General Manager WCBS-TV New York.*

I want to let you know what a wonderful job I thought your writer did in the May issue with "TV's Amazing Juggling Act." You are to be highly complimented. GEORGE COMTE *General Manager, WTMJ-TV Milwaukee, Wis.*

A "practical solution"

Re the editorial which appeared in the May issue of TELEVISION ("The Good Old Days: Bedtime Story With a Moral"): Mommy should have thrown the set away. As a more practical and economical solution to the problem, however, might I commend to you a built-in device which most manufacturers still manage to include with their sets. It is so simple that even a child can operate it, provided he can read the basic instructions marked "off" and "on." CARL R. HAUSMAN *Washington, D.C.*

Between the lines

I read with great interest and a perverse glee your sharp and stimulating article, "Disillusion Between the Lines" [TELEVISION, June 1961]. I was impressed with your knack in synthesizing a man's verbosity down to the kernel of what he means. [It was] an astute summary of a facet of our industry's problems today. ALBERT MCCLEERY *Producer, CBS-TV, New York.*

As a writer, I offer congratulations to Jack Weiner on a fine reporting job in the June issue ("Disillusion Between the Lines"). What he said and the way he said it was excellent. GEORGE JOHNSON *Vice President & TV-Radio Creative Director, French Advertising Inc., St. Louis.*

You did a whale of a job on your piece concerning the serious writers. I think you met the whole problem head-on while doing a first-rate digging job. MICHAEL DANN *Vice President, Network Programs, CBS-TV, New York.*

Fall nighttime showsheet

Congratulations on the magnificent fall TV schedule for 1961-62 in the June issue of TELEVISION. I should like to get as many as 200 extra copies. DONALD DWIGHT DAVIS *President, KMBC-TV Kansas City.*

Your June issue is very colorful, to say the least.

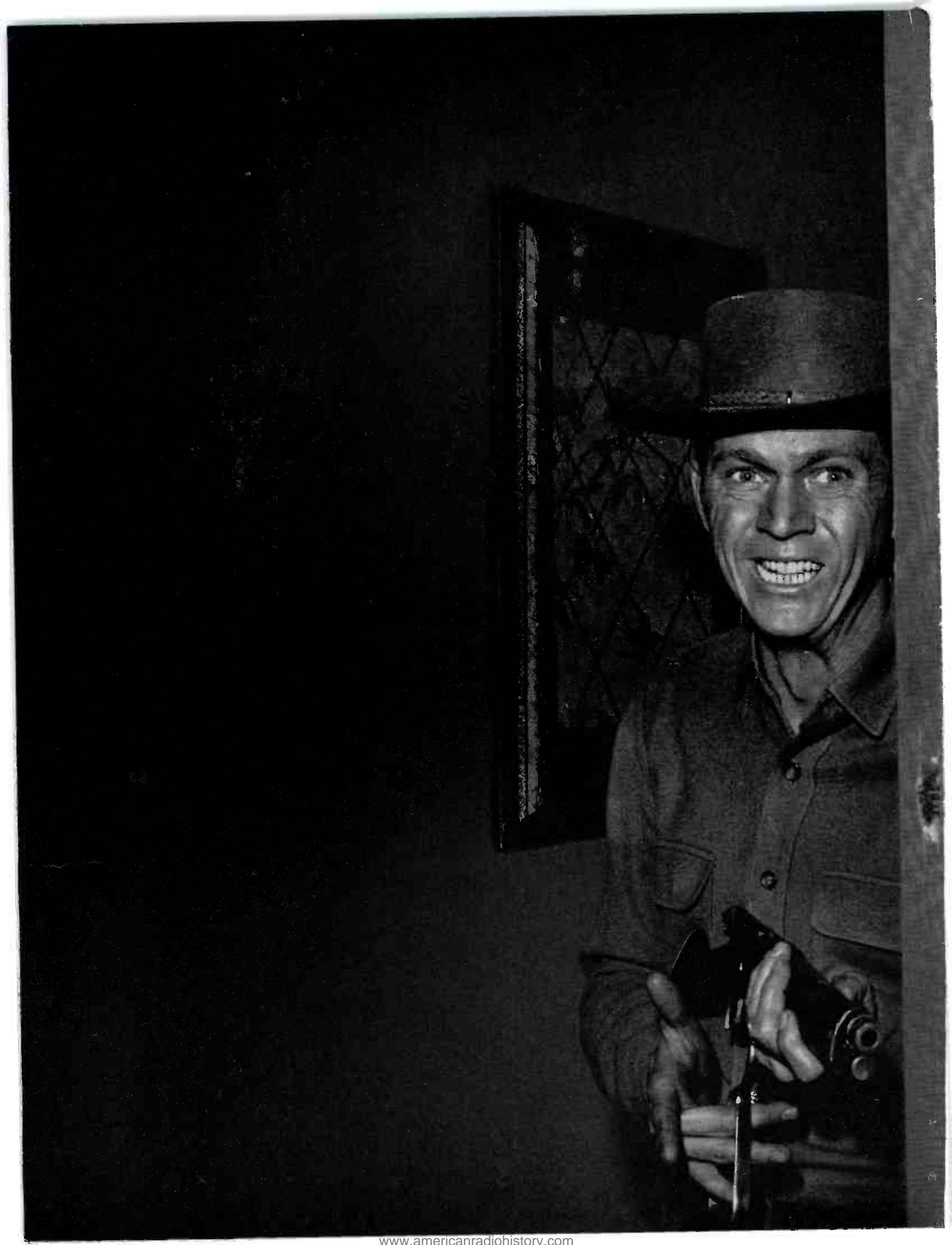
[I understand] you have reprints of the fold-out section illustrating the fall nighttime network schedule. I could use six or eight of these to good advantage. A. RICHARD ROBERTSON *Promotion and Merchandising Manager, KRON-TV San Francisco, Calif.*

I would appreciate having 20 copies of your very excellent "Fall TV Program Schedule" which appeared in the June

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

Represented by H-R

STATIONS



WANTED DEAD OR ALIVE

**FIRST TIME IN SYNDICATION!
STEVE McQUEEN**

Last seen on the CBS Television Network capturing big audiences (3-year average Nielsen rating: 24.7)...and big long-term network sponsors (Brown & Williamson Tobacco, Kimberly Clark, Bristol-Myers).

BIG REWARDS GUARANTEED

94 ACTION-PACKED HALF HOURS
PRODUCED BY FOUR STAR FILMS.

CALL  CBS FILMS

PLAYBACK BY A BACK

A monthly measure of comment and criticism about TV



Henry Schachte, executive vice president, Lever Brothers Company, before the Broadcasting Executives Club, Boston, Massachusetts:

I have reviewed what has been said about broadcasting in the last few weeks, and have come to a sorrowful conclusion. There's almost nothing left to say.

Somehow I've recently gotten the impression that a man named Newton Minow has become both interested and disappointed in what you are doing.

I got a similar feeling from reading the words of another newcomer to broadcasting—a man named LeRoy Collins.

In addition, some educators don't like you. Likewise some politicians and some self-appointed defenders of public morality and taste. Ditto some advertisers, including me, from time to time.

Nobody loves you broadcasters, except the people who live in 50 million American homes.

I know personally that—in their franker moments—all networks feel the same way—they want to do better programming, and they really are trying.

And who *doesn't* want better programming? Certainly the broadcasters, be they network or local, do. I can guarantee that the sponsors do. That just about makes it unanimous, and it pictures the interesting and unusual position of professionals, public and critics agreeing.

What people really want are not different subjects. They want the same old ones, including violence. But what they *do* want—what they are now demanding are interesting, professional, exciting, talented presentations, done with the skill, the taste, the showmanship, the artistry that comes from talented people who are groomed, tried and trained in television's very particular arts.

Practically everyone outside as well as inside the business fails to realize the unbelievable appetite of television for program material, and the tremendous number of trained people needed if that program material is to measure up.

Television needs a whole host of talented new program people every year, and it gets a handful.

And as long as it does, there will be no major improvement in programming, for all the pleading and threatening.

Today, television must build its own talent, if it is ever to rise above the three "R's"—repeats, re-runs and residuals—that are producing more money for a few people and more boredom for millions than any other scheme ever perpetrated on America.

Most of the program—and people—development can and must be done by local stations.

Whatever it is, if some kind of specific activity to help train TV talent were happening modestly—today, every day—in some 500 local stations, if local managements felt some obligation, some dedication to help in the long-range task of swelling the roster of rookies, in a few years the World Series would indeed be something to behold.

Leo J. Turner, public relations director of BBDO, before the Admen's Post of the American Legion:

One of the basic truths behind the growth of our country, although some people would like to hide it under higher-sounding phrases, is that we are

and always have been a nation of salesmen.

It is as futile to try to sell democracy and free enterprise as it is to try to tell men who cannot hear how to paint pictures for other men who cannot see.

The golden lining is what our people have received from democracy and free enterprise. It is not our freedom that is the envy of the world. It is our standard of living.

Yet there are some who would apologize for our being a nation of Yankee salesmen. Fortunately, the danger from this source is not too great. Though these voices occasionally may be loud, they can be overcome by raising even louder voices. The danger lies in keeping quiet. . . .

Twenty-six years ago, Bruce Barton said, "No major industry has the moral right to allow itself to be unexplained, misunderstood or publicly distrusted."

When selling and advertising are criticized within our hearing, we must speak up with the basic facts.

On the right to bore

John P. Cunningham, chairman of Cunningham & Walsh, at the 57th Annual Convention of the Advertising Federation of America:

It is among middle men that there exists the greatest likelihood of malpractice in business. It is not easy for a farmer to deceive, controlled as he is by a system of weights and measures. It is not easy for a workman to deceive. His work is visible. But we who deal in paper things—such as dollars and invoices, vouchers and bills of lading and advertising—must exercise a great deal of care.

We must always remember that the right to advertise does not carry with it the right to deceive, the right to misinform, and above all, today, it doesn't include the right to bore the blazes out of 170 million Americans. END

INTRODUCING ANOTHER AMPEX FIRST IN TELEVISION TAPE RECORDING



The new Ampex VR-1002 upright model represents the latest and most practical advance in Videotape* Recording, taking its place beside the VR-1000C console. It gives today's broadcasters the quality features they want most . . . in a new compact design that stresses simplified operation with major innovations and refinements in controls and circuitry. The objective of an exhaustive Ampex study of broadcast practices, the exclusive new VR-1002 offers owners unprecedented initial and operating cost savings, at the same time advances the standard of VTR performance.

Major new Ampex VR-1002 developments are (1) AFC Modulator which automatically locks carrier frequency to standard (2) control panel with all meters required for normal operation placed adjacent to their respective control knobs (3) Mark III recording head with individual transducers pre-selected and precisely matched for highest picture quality. Coupled with the new Ampex

Colortec* Direct Color System (optional equipment requiring no additional rack), the new VR-1002 upright provides the most life-like color on TV tape today.

For the station with space or budget limitations, for the console-equipped station requiring a companion recorder, for the station seeking an ideal mobile recording unit, the versatile new VR-1002 is the practical answer . . . the culmination of 15 years of specialization in magnetic tape recording by the company whose name means television tape recording — Ampex.

AMPEX VR-1002 OPTIONAL EQUIPMENT

Intersync* Television Signal Synchronizer • Amtec* (Ampex Time Element Compensator) • Colortec Direct Color System • Ferrite, "340" Long-life Video Head • Selective Editing • Monitor Rack • Tape Splicer Kit • Remote Control Facility • Audio Cue Channel Facilities • Interswitch* Multiple Line Standard Operation • Videotape Cruiser

For complete information, write Dept. T1 TM AMPEX CORP.

Pioneer and Leader in Magnetic Tape Technology **AMPEX VIDEO PRODUCTS COMPANY**
934 CHARTER ST., REDWOOD CITY, CALIF. . . . AMPEX OF CANADA LTD., REXDALE, ONTARIO



VIDEOTAPE TELEVISION RECORDERS: VR-1000C Deluxe Console, VR-1002 Upright Model. TELEVISION CAMERAS: Ampex/Marconi Mark IV

**AS
SIMPLE
AS**

1, 2, 3

These numbers vividly sum up the picture of television leadership today. What stands out clearly is that one network has consistently delivered the largest nationwide audiences night and day throughout the past season—namely,

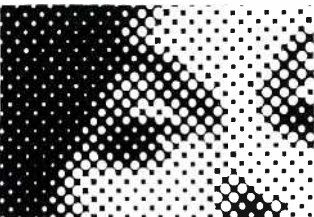
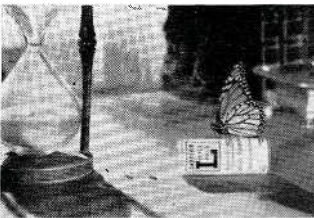
the CBS Television Network.* What stand out less clearly are the runners-up. That's because one network ranks second at night, but third during the day. While another network ranks second during the day, but third at night. When



it comes to choosing the network which can present his product most effectively, the most important thing for an advertiser is to know where he stands—clearly. It's as simple as that.
CBS TELEVISION NETWORK®

*13% larger national nighttime audiences than Network X; 12% larger than Network Y;
16% larger national daytime audiences than Network X; 91% larger than Network Y;
85% more national nighttime half-hour "wins" than Network X; 33% more than Network Y;
17% more national home hours of viewing (Monday through Sunday, 7 am to 11 pm)
than Network X; 23% more than Network Y;
more of the Top 10, Top 20, Top 30 and Top 40 nighttime programs and more of the
Top 10 and Top 20 daytime programs than the other two networks combined.
(Audience data: Nat'l Nielsen, 1 Oct., '60-1 June, '61, AA basis. Evening: 6-11 pm. Day: Mon.-Fri., 7 am-6 pm.)

FOCUS ON COMMERCIALS



Television advertising that “brings the bathroom into the living room” has been the target of much criticism during the past several years. Although viewers are still subjected to a plethora of little dramas many consider distasteful (about sinuses that drip, girdles that ride, odors that repel and stomach acids that burn), some signs of more imaginative—and tasteful—approaches have become evident.

For television advertisers of personal products (laxatives, deodorants, bathroom tissues, and so on) the improvement has meant meeting a classic challenge: achieving maximum advertising effectiveness without sacrificing taste. It has meant replacing the underarm close-up with pleasing crowd scenes; the intestinal cutaway with effective symbolism; the before-and-after of obesity with creative imagery.

While it is true that advertisers have had to rely primarily on their own ingenuity in meeting the challenge, they have had outside help—from network standards and continuity acceptance departments, and from such groups as the National Association of Broadcasters.

The NAB’s TV Code, first instituted in 1952, contains a basic general guide to “tastefulness” in television advertising of personal products.

“Because all products of a personal nature create special problems,” the code states, “such products, when accepted, should be treated with especial emphasis

on ethics and the canons of good taste. Such advertising of personal products as is accepted must be presented in a restrained and obviously inoffensive manner.”

For particularly “sensitive” product categories, detailed lists of “do’s” and “don’ts” are provided as general guides to those who create and produce television commercials. Here, for example, are guidelines for several personal product categories:

Laxatives: Avoid techniques which over-dramatize the discomfort of one requiring a laxative, which emphasize the speed or efficiency of the laxative, which duplicate the mechanics of elimination by charts or props. Seek techniques which demonstrate the pleasant after-effects of the product, and dramatic settings connected with places other than the family bathroom.

Deodorants: Avoid graphic words like “sweat” and “odor,” camera shots which show the armpit or the actual application of the deodorant, those which demonstrate the deleterious effects of perspiration on clothing, settings connected with unpleasant odors. Seek clinical words like “perspiration,” visual devices like the “silhouette” technique which lend an impersonal air, techniques which imply cleanliness and good grooming after use of the product.

Toilet tissue: Avoid blunt terms for the product such as “toilet paper,” direct descriptions and demonstrations of

Metrecal’s “Lonely Man” commercial (top) depicts threats posed by obesity, attacks “the problem that Metrecal solves” instead of pushing value of product. Soft Weve bathroom tissue (second from top) features airy photography and music, is strictly soft sell. The Carter’s Pills commercial (third from top) departs from the company’s usual slam bang, symbolically depicts “passage of time” and “gentleness.” To music of “West Side Story” Ban commercial (fourth down) establishes mood through documentary technique, makes copy point that product “takes the worry out of being close.” Experimental Modess commercial (bottom), tested so far in only one market, utilizes Debussy music and unusual photographic technique. It ends on muted “Modess, because.”



FOR THAT "LIVE" LOOK, TAPE IT... on SCOTCH® BRAND Live-Action Video Tape!

"Real-life" *presence* is the new TV look achieved by today's commercials using "SCOTCH" BRAND Video Tape. Until now, the home-viewer's picture has been an ingenious compromise—an optical medium shown on an electronic screen.

Not so with tape! "SCOTCH" BRAND Video Tape offers complete compatibility of picture source and picture—both electronic—with a greatly expanded gray scale for gradual transitions from absolute black to absolute white. In addition, tape eliminates jitter, provides excellent sound quality and an "unlimited" number of special effects. It all adds up to cleaner, crisper originals of unsurpassed quality... with exceptional Video Tape duplicates and kines from master tapes.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

Tape has many advantages—for advertiser, agency, producer. Playback is immediate, serious goofs can be remedied at once by retakes. Special effects are made instantaneously... no lab work and waiting. Costs are competitive, savings gratifying.

Tape is easy to work with, no mystery... talented specialists are available to help you. *Prove it to yourself!* Send your next TV storyboard to your local tape producer for an estimate that will surprise you —at no cost or obligation.

Write for the new brochure, "The Show is on Video Tape"—a case history of six commercial tapings. Enclose 25¢ to: 3M Co., Box 3500, St Paul 6, Minn.



MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



COMMERCIALS *continued*

its softness, strength or tearing qualities, settings associated with its actual use. Seek techniques which have a fantasy or fictional air, settings associated with the purchase or storage of the product, devices which describe or compare the product indirectly.

Depilatories (including body lotions, women's razors and electric shavers): Avoid wording or camera shots which depict axillary or body hairs as "unsightly" or "bristly," camera emphasis on the armpit area, scenes which show the actual process of hair removal from legs or face, settings or costuming over-emphasizing sexual attraction. Seek situations, settings and descriptions which dwell on high fashion or good grooming, which are associated with the purchase or after-effects of the product.

As an additional aid to advertisers and their agencies, last year NAB created the New York Code Office, under the directorship of Stockton Helffrich. New York was chosen because of its large concentration of advertisers and advertising agencies, who "consult with us more readily and with increasing frequency these days," Helffrich notes. "When there is likely to be a question as to what is acceptable and what is unacceptable in a 'borderline' commercial, particularly for a personal product, the agency will seek out our opinion along with the opinions of clearance offices at

the networks and, in many cases, our advice."

The cooperation, consultation and self-policing have begun to produce some constructive results. Shown on page 30 are stills from a group of personal product commercials that have been executed with the intent of "combining maximum advertising effectiveness with a high degree of tastefulness." Some of the commercials depicted (Ban deodorant, Carter's Pills, Soft Weve bathroom tissue, Metrecal) were either prize-winners or finalists in the 1961 American TV Commercials Festival. The commercial for Modess (a product category, incidentally, which NAB's TV Code rules out for television presentation) won recognition by the Art Directors Club of New York in their 40th annual National Exhibition of Advertising and Editorial Art and Design.

The Ban deodorant commercial utilizes lighting and music, combined effectively with a "documentary" technique, to graphically make the point that "Ban takes the worry out of being close." The musical background is from "West Side Story," composed by Leonard Bernstein and conducted by Sylvan Levin. (Bristol-Myers Co.; Ogilvy, Benson & Mather, N.Y.; WCD Productions, N.Y.)

The commercial for Carter's Pills represents, symbolically, the "passage of time" and the quality of "gentleness."

Its soft-sell technique is a considerable departure from the usual run of Carter's Pills commercials, although an agency spokesman notes: "It's a test commercial at this point. Until it has proved itself, sales-wise, it's purely academic whether it's tasteful or not." (Carter's Products; Ted Bates & Co., N.Y.; Filmex, N.Y.)

Metrecal's "Lonely Man" commercial, two minutes in length, depicts in striking photography the "threats" posed by obesity. No product is seen in the commercial. Instead of pushing the intrinsic value of Metrecal, it attacks "the problem that Metrecal solves." (Edward Dalton Div., Mead Johnson; Kenyon & Eckhardt, N.Y.; Filmways, N.Y.)


The commercial for Soft Weve bathroom tissue establishes, through music and airy photography, a sustained mood that is "soft sell" in every sense. (Scott Paper; J. Walter Thompson, N.Y.; Elliot, Unger, Elliot [div. of Screen Gems], N.Y.)

An art approach

The Modess commercial begins with an extreme closeup of a halftone photograph. At first the viewer sees no more than an intricate arrangement of black and white dots. To an orchestral accompaniment of music by Debussy, the camera pulls slowly away until one discerns a woman's features, then her entire face. The final scene shows the elegantly-gowned woman standing in an archway. The copy line is a muted, "Modess, because." A spokesman for Young & Rubicam said that the Modess commercial had been produced strictly as an experiment, and that it has been tested only locally, in Johnstown, Pa. The purpose of the continuing experiment is to solve the problem of transferring Modess' print campaign to television "without offending anyone." (Personal Products Corp.; Young & Rubicam, N.Y.; Steven Frankfurt, artist and producer.)



To many advertisers of personal products it is becoming clear that there is a "middle ground" that combines the maxims of hard-hitting advertising with the tenets of good taste. "We're not about to suddenly put aside all materialistic considerations and rally to the cause of tastefulness *per se*," they note. "On the other hand, we won't take the hard-nosed, inflexible position that we're in the business of moving goods, period."

"We're willing to experiment," these advertisers have demonstrated. "We're anxious to employ new techniques and to refurbish old concepts. And we'll be the first to admit that we've only just begun . . ." END



War is Hell

But the buying climate in the growing Greenville-Washington Market is HEAVENLY. WITN and WNCT dominate this market's 4 huge military installations and their 110,000 service folks. Bear this in mind when you plan your next campaign strategy. Avails and details are yours for the asking.

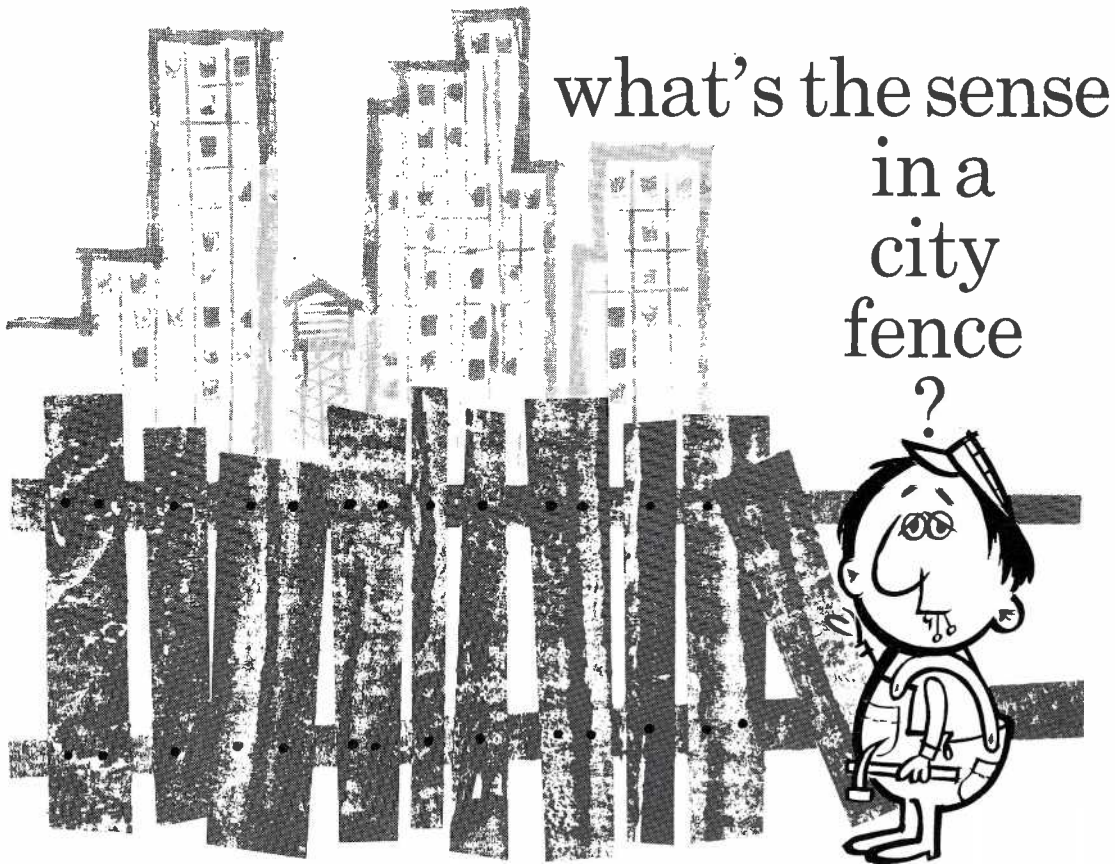



"ONE OF THE TOP 100 MARKETS"
Well over 1,000,000 Population — Set Count 200,000

SPEND A GOLDEN HOUR
IN PEORIA FOR 10c



OR, CHOOSE SIXTY MINUTES OF COMMERCIAL INFORMATION FROM ANY OF THE SEVENTY-FIVE MARKETS MONITORED BY BAR. OUR HIGHEST RATE IS TEN CENTS AN HOUR, AND *YOUR* AGENCY WOULD SPEND LESS. WHY WAIT? CANCEL TOMORROW'S COFFEE BREAK AND SUBSCRIBE TO BROADCAST ADVERTISERS REPORTS.

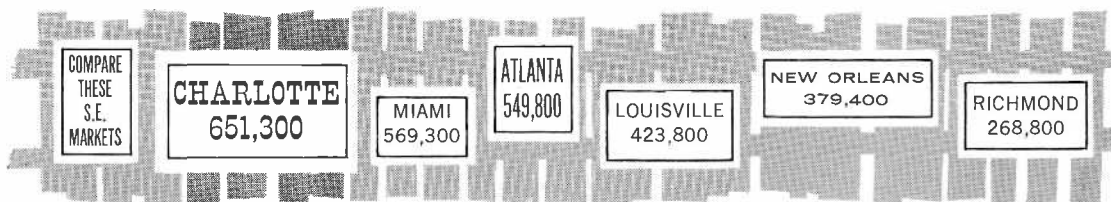


the Charlotte TV MARKET is First in the Southeast with 651,300 Homes*

Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.

Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . **BUT the total Charlotte TV Market is first in the Southeast with 651,300 TV Homes.***

Nailing it down: WBTV delivers 55.3% more TV Homes than Charlotte Station "B."**



WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

* Television Magazine—1961

** ARB 1960 Coverage Study—
Average Daily Total Homes Delivered

TELEVISION

*An exclusive Television Magazine interview
with FCC Chairman NEWTON MINOW*

“I MEANT
EVERY
WORD”

On the wall behind the chairman's desk at headquarters of the Federal Communications Commission in Washington is affixed the official seal of that regulatory body. It symbolizes the guardianship of the nation's communications entrusted to the seven men whose job it is to administer the law of the land. Among those seven is one whose vote is equal with the others, but whose voice rings with an added authority. He is the chairman.

Six months ago few broadcasters had heard the name of the man who now holds that post. Two months ago they knew the name, but not the man. Then came the Washington convention of the National Association of Broadcasters, and with it his "maiden" speech. Now not only broadcasters but much of the nation knows who Newton Minow is, and also where he stands *vis a vis* the industry regulated by the FCC. His "vast wasteland" speech caught television by surprise. None had



expected him to praise the medium, but few were prepared for the damning he gave it.

In the wake of his speech has come a raft of articles and analyses of what he meant, and what it meant for the industry. The editors of TELEVISION asked the chairman for an opportunity to discuss with him his speech and its implications. The exclusive interview that follows is the result. It gives additional and useful insight into the man and the stance he's assumed toward TV.

DID the reaction to your speech to the NAB coincide with what you anticipated it would be?

No, there was a much larger public reaction than I anticipated. The mail is still coming in here. The press coverage and editorials about it have surprised me.

How about the reaction from the industry itself?

I was not surprised that they did not like it. I anticipated that. The thing that did surprise me was that they did not appreciate one thing I tried to emphasize when I referred to the industry's own code and called upon it to take some steps to improve it. I had no response whatever to that. There were certain parts of my speech in which I said that I wanted "you to do the job." That seemed to fall on deaf ears.

Did you receive any definite expressions of reaction from the industry, or did you just have the feeling that they did not like it?

Oh, I had some very definite reactions, both pro and con. After the speech a number of broadcasters came up to me and privately whispered in my ear, "That was a great speech, and we agree with you." And then publicly, I think, there was something different.

I have had a number of broadcasters who have written me and have kindly offered me the facilities of their stations to reply to the editorials they have put on in opposition to my views, and I have uniformly thanked them, told them that I congratulated them upon their fairness—but that I thought that my views had received wide enough exposure and was very glad to see them express themselves.

I have had a lot of response from people in the advertising business, both pro and con, and a lot of response from people in the Congress, both pro and con. I certainly have succeeded in doing one thing I wanted to do, and that was to start another great debate about the role of television and its future.

Could you describe for us some of the "con" reactions that you received from the people in the industry?

In the industry, most of those who have been disapproving have taken a view that I would censor, that I am trying to dictate what should or should not be on the air, despite my specific disclaimer to the contrary. There have been no indications from anybody I know of that the government

continued



This photograph of Chairman Minow was taken as he delivered his now famous "vast wasteland" speech before the annual convention of the National Association of Broadcasters in Washington May 9. It was his first public appearance as head of the FCC, and brought on a torrent of public and industry reaction about the current status of TV programming and the future prospects of the medium. The chairman's views are both explained and amplified in this article.





Newton N. Minow is off to a controversial start as chairman of the FCC. Largely on the basis of one speech he has attracted a large body of support among those critical of the TV industry, and has caused general apprehension among broadcasters that his policies will curtail program independence. These are his views.

would ever start telling broadcasters what to put on the air and what not to put on the air. I respectfully request somebody to point to a specific example on that charge.

I think, perhaps, that this impression was given by your speech itself. You criticized a number of things in television and then followed that by saying, "What can be done about it? Well, license renewals will not be *pro forma* in the future." Broadcasters in your audience interpreted that as a distinct threat.

I tried to make it explicit that what we were concerned about was a balancing of programming. When I was confirmed by the Senate I was asked a series of questions about this precise subject, and I tried to make my own views clear at that time. I was asked, "What would happen if a broadcaster put on a poor western?" And I said that that was none of the government's business, but if he put on nothing but westerns for three years, in terms of his license, that it certainly was the government's business and we would then have to decide whether he had used his license in the public interest.

Now, that is a view that I still hold to very firmly. I do not regard that as censorship in any sense. The courts have made it very clear that that is our job.

What I am concerned with—and when I say "I," I mean that it is not just my personal view, but the Commission's—what we are concerned with is an overall balance. We are concerned with the contract that the broadcaster offers when we give him the license. The situation very often is that he comes before us, and we have to pick him out from among several others who want that valuable privilege. And he says that he will do X percentage of education and X percentage of talk, of discussion, and so forth. I want to be sure that he takes it seriously, and that we take it seriously, because that is the basis upon which we selected him. If that is censorship, I will eat it. I do not think any broadcaster would make any kind of deal that was not intended to be performed. I think that the government has no less an obligation.

In the original instance, where you make the choice of one applicant over another, you do so on the strength of his promises as outlined in percentage expressions for various types of programs?

Yes.

"If the industry thinks that everything is dandy and that people are satisfied, they are dead wrong."

"I certainly have succeeded in doing one thing I wanted to do, and that was to start another great debate about the role of television and its future."

When that choice is made on the basis of those promises, is not a subjective judgment of programming made at that moment?

Of course it is. One fellow comes to us and says, "I will put on 100% entertainment," and the other one says, "Don't take him, because we are going to put on 70% entertainment, 10% education, 10% talks, and 5% religion." And we make a judgment to take B over A, and certainly we have made a judgment which is subjective in the sense that it is our judgment. But that is why we have a Commission.

In that judgment you do not find any conflict with the censorship prohibition in the Communications Act?

No. First of all, censorship is basically that which means prior restraint. Censorship means that you do not let somebody say something that he wants to say. The contrary is what we want, the widest possible expression of views. Take editorializing, which we encourage. We want the diversity of viewpoint in broadcasting.

Nor is it censorship when you compare what a broadcaster did with what he said he would do.

We have a unique facility here. It is the only medium of expression that I know of that requires a government license, and that is because nature has limited the frequencies. If this were not so, we would have an entirely different kind of medium. But because of this unique quality of broadcasting, the courts have consistently sustained not just the power but the duty of the Commission. And it would be my duty to insist on a fulfilling of the promises made unless there is a good reason for a change. If we did not do that, I think that we would not be doing our job.

You made the observation, which, of course, is made by many people, that nature has limited the number of frequencies. Would it be more correct to say that man, so far, has been unable to fit more things into that part of the spectrum which has arbitrarily been assigned to these services?

Right, I go along with that. I accept that.

There is a significant difference, it strikes me.

Right.

And Point Two—that was Point One—let's forget the word "censorship" and go to the broader concept of freedom, as described in the First Amendment. Is there not equally a

prohibition against the affirmative putting on the air of something at government request, as well as the prohibition against something going on the air?

I would rather put it in more specific terms. Has there ever been an instance that you know of the Federal Communications Commission ever telling anybody what to put on the air?

No. But getting back to this basic point again, on the choice of applicants, when you pick an applicant, his program service over that of someone else's, it offers something more in the Federal Communication Commission's view than somebody else's. In the case of the selected applicant you have, in a sense, put something on the air by government decision. Does not this process seem to conflict with the very rigid strictures of the First Amendment?

When four people come before you and they are competing for a very precious television channel in a major city, let us say, where the profits will be very large, and the four have various ideas of the kind of programs that they would like to deliver, who is going to make that judgment? Somebody has to make it. And, rightly or wrongly, Congress has entrusted that particular assignment to the Federal Communications Commission.

I'm glad you added that last point about possible violation of the First Amendment when the Commission selects one applicant and denies the other. The Court has already spoken on that issue in 1948 or 1949. It said, I believe, that it was palpably absurd to suggest that it was an invasion of free speech for the Commission to perform the function which the Congress assigned to it.

Would it be correct, Mr. Chairman, to say that the main thrust of your speech was an appeal to the broadcasting industry itself to improve its own standards?

Well, I think that is right. And to say that the Commission here was going to do its part in insisting that they live up to their own promises, and also with the advent—nobody seemed to take this up—with the advent of international communications so soon upon us, that it was imperative that it be made very quickly.

Absent a distinct showing of that kind of improvement, what happens then?

Then I just think the Commission will take its own

“The marginal fellows, who do nothing in the way of public service programming, are the ones who very often drive the others down to that level.”

“The impression has gotten around that I am some kind of a dictator, a czar, or a censor, who wants to tell everybody what to do, what should be on television. That is the last thing I want to do.”

course. The obligation of the Commission under the law seems to me to be very clear. It seems to me that the obligation of the broadcasters is clear under it. There should be very little room for doubt about that. I would hope, however, it would be, as I say, a do-it-yourself effort here.

The impression has gotten around that I am some kind of a dictator, a czar, or a censor, who sits here in this office and wants to tell everybody what to do, what should be on television. That is the last thing I want to do. My colleagues do not want any censoring of the air. What we are concerned about is a matching of performance against promise, a fulfillment of the service to the local community, and a use of this medium in the public interest in the broadest sense of that term. That is our role. I would hope that the broadcasters would take it in that spirit. If they were sitting here I do not think they would look at it any differently.

It would seem to me that the public-spirited broadcasters, those who do a good job in the performance of the public interest, would welcome a Commission that was determined to take the marginal operators and give a good, hard look at their performance, because the marginal fellows, who do nothing in the way of public service programming, are the ones who very often drive the others down to that level.

As I recall your speech, there was no mention specifically of marginal operators as apart from other operators. Do you suggest now that there might be two different kinds of broadcasters?

I think there are more than two different kinds. I think it covers a whole spectrum of kinds of operators. Obviously, I did not say that all broadcasters were in the same boat.

How much television have you been able to watch?

Since I have been here I have been able to watch it much less than I used to, unfortunately. I love television. I like to watch it as much as I can. The problem here is that I have been working so many hours a day and weekends, it has become very difficult.

Before you took this job, had you had a chance, while still in Chicago, to watch television?

Yes, I spent a day watching it from beginning to end just to see what would happen. Incidentally, that is another thing about my speech to the NAB. I asked everybody there if they would try this experiment and then say they could

To page 60



WOMAN IN THE MAN'S WORLD OF TV

BY ALBERT R. KROEGER

ASKED if she found any handicap in being the only woman among the quintet of writers collaborating on the *Perry Como Show*, comedy writer Selma Diamond once replied, "It's like being Red China. I'm there. They just don't recognize me."

The television battle of the sexes, viewed jestfully or seriously, bears strong resemblance to the competition between man and woman in any sector of industry, the professions or, for that matter, life itself.

Indeed, a hard analysis of the role women play in the largely male world of television raises some doubt that there's a "battle" at all. (1) In TV's competitive society it is as much woman vs. woman as it is woman vs. man. (2) The day of the militant suffragette is over. Women no longer have to prove themselves just because they are women. And those who have arrived in the top echelons of television ("with a key to the executive washroom," jokes one) view their success as an individual achievement rather than as a victory over men.

To rise to executive capacity and responsibility in television—at the networks, stations, program packagers, production houses and agencies large and small—the female, like her male counterpart, must qualify with talent, brains and personality. To that mixture she must add hard work—more, she says, than men in comparable jobs.

The men who manage television look on the women around them with mixed emotions—but they don't ignore them. In most instances, however, they have not really swung the gates wide for the fair sex. There is only one woman vice president in all of the major networks—Ger-

aldine Zorbaugh of CBS—and she reached the top through the specialized field of law. Only one out of five TV stations has a woman filling a strategic executive job. And out of some 500 stations, only a handful are headed by women. In vice president-heavy ad agencies, women get their share of titles, but in nothing like overwhelming numbers. A woman in sales or client contact work is a rarity. Salaries for the female executive are often from one third to one half less than those paid a man doing the same work. And many jobs assigned to women are so dull, a man just isn't asked to fill them out of fear he would consider it an insult.

In the mid-1950s Brig. Gen. David Sarnoff, chairman of the board of RCA, told a women's group, "If you were to ask me to give you a good reason why we have no women vice presidents at RCA, I couldn't. It is just habit and tradition, as well as the fact that women are not looked upon as permanent in their positions."

Things haven't changed much since this Sarnoff head-scratching. Women candidates for top TV or allied jobs are outnumbered by men right at the beginning of their careers, and their ranks decrease at a remarkable rate.

Marriage and children, of course, are the big toll takers, although many women manage both as well as a career. But this division of interests among many women executives is one reason why some companies prefer to develop male executive talent. "Babies are nice," says one agency girl, "but my boss may not think so."

Male prejudice, never admitted to by "enlightened" management, is another factor holding women back. Some managements persist in believing that woman's place is in the



home or in the secretarial pool. Others maintain that women perform better at some jobs (the minor ones) while men are suited for others (the major ones).

It is generally true that if a man and a woman of comparatively equal status and ability are up for the same spot, the man will be picked. Women have come to expect this so they have to work harder to get what may be an "edge." It's also true that the bigger the job, the more responsibility it entails, the more dollars it influences, the more likely a man will have it.

The situation varies, of course, depending on the organization involved. ABC-TV has a relatively large number of women in executive managerial and allied positions as compared with CBS-TV and NBC-TV. According to Marie McWilliams, ABC's director of personnel, the network looks for a woman for certain positions because it is felt that "a woman's viewpoint is needed . . . continuity acceptance, for instance." Another female executive there feels the network has more women in department head status for the simple reason that ABC's departments are smaller than their counterparts at the rival networks. "It's empire building at the other networks," says this executive. "With bigger groups they have a man in charge. But I'm sure that as ABC grows bigger, our women department managers will stay in their jobs. We have proved ourselves."

At CBS and NBC, executives look on ABC "equality" with a jaundiced eye. Says an NBC man, "Sure ABC might have more women in what could be called vital offices, but it has them because it operates so much more cheaply than we do . . . they work for much less than a man would."

THERE is scarcely an area in the industry into which women have not moved effectively. And their movement is almost always by design, not chance.

Montez Tjaden, director of promotion, publicity and public relations for KWTU (TV) Oklahoma City, and new president of American Women in Radio & Television, believes "each woman in the industry carves her own niche individually," that women can "adapt better to some kinds of jobs in television than men," and that "the only field that might be termed 'closed' to women is the technical end of things . . . and women have not been interested."

"When you consider," continues Miss Tjaden, "that women work as managers, sales managers, film buyers, program directors, news directors, news correspondents, producers, writers, promotion managers, traffic managers and commentators in television; as TV timebuyers, casting directors and producers in agencies, how can you work out a formula for women only? A woman who really wants one of these jobs will get it if she wants it badly enough."

Tracking down all the top female executives and their particular job specialties is a little like trying to put socks on an octopus. Trying to catalogue the TV woman to a "type" is another impossibility.

She's a 22-year-old promotion director embarrassed about taking men out to lunch.

She's a veteran TV producer who knows the industry inside out and who smilingly insists that women will never advance in the business to the point of the man because "they always have to get their hair done."

She's a middle-aged network executive, a department

"You'll occasionally find a dull man in a top position, but never a dull woman"

manager, who knows she has her particular job because it is too dull and full of details to interest a man.

She's a TV producer who knows she's as good as any man but who also knows that a man in her job would be getting paid from \$10,000 to \$15,000 more a year.

She's a station publicity director who knows that's as far as she will go unless she changes jobs.

She was drawn to the medium by its glamour.

She insists children would keep her at home. (A co-worker says nothing would.)

She's an agency TV executive who refused to be interviewed for this story on the grounds, "I'm not a woman."

She is single. But more often, she is married, usually with one or two children. Often her husband is a professional man (this, the career woman claims, helps him to understand her need for work and creative fulfillment outside the home).

She's been with her company a long time—job hopping usually hurts her chances of "proving" herself, a long process for a woman.

She feels she has certain advantages over the male: greater curiosity, more attention to detail, patience, greater taste and sensitivity, more "people-oriented." She talks well to women (the copy department in the ad agency, with its "talk-to-the-housewife" emphasis, has proved one of her best routes up). Media, research, personnel and office management are among her more frequent haunts.

She is coming more into her own in TV production and network news. She often starts as a secretary, learns the organization's business, becomes invaluable to her boss and eventually to her company.

She generally prefers to have a man for a boss. While she may not admit it, she feels a female superior might resent her, might see her as a threat to her own job and security—and perhaps do her best to keep her down. ("But is it any different with the man?" asks one female.)

ONE of the battles we're fighting," says one agency time-buyer, "is the traditional stereotype of the woman executive as a tough, hard-driving, man-hating old bat. But this stereotype, while she may exist, rarely makes it to the top in the agency business or in broadcasting. It's a woman's very femininity that makes her important."

Says one female executive, in an appraisal of those of her sex who have arrived, "You'll occasionally find a dull man in a top corporate position, but you'll *never* find a dull woman there."

One network man, asked his opinion of the female executives he works with, feels that they generally do not have to "work harder" than the man to advance. But he qualifies this by saying, "The women I know in the higher executive posts seem to be characterized by a great amount of ambition. These women will work harder on *anything* they do, right down to baking a cake."

Another male executive, who thinks it's fine working with women (most do), calls their executive scarcity "a matter of supply and demand." The average girl, he says, "will not stay around long enough to advance. To be an executive they must be willing to work hard; most just can't take the hours executive jobs often demand. They want a social

life too. This should not be sacrificed, but . . ." He leaves the point open.

Says one man, a little sour on the subject of women in business, "I've worked with many of them—good, bad and indifferent, just as a group of men are likely to be. The good ones mix with the men on the same terms as the men do themselves. But when are some of them going to get off this oppressed-minority-group kick? They think that everything bad that happens to them happens because they are women."

Esther Van Wagoner Tufty, veteran Washington news-woman, head of the Tufty News Bureau and 1960 president of AWRN, maintains that the "easiest, surest route up in television for a woman (on the talent and creative side) is being the 'right type' . . . good-looking-not-necessarily-handsome" with "an out-going personality."

Miss Tufty calls male prejudice "a reality" but she also sees a natural advantage for the woman: "She's prettier." In one particular sector of the industry, securing guests for programs, Miss Tufty says, "It is more difficult for a celebrity to turn down a pleasant woman." The big secret weapon against discrimination: "Don't let men think you are discriminated against."

All of TV's top female executives say they have never felt "inferior" to their male co-workers. "If you have feelings of inferiority," says one network gal, "you're dead at the start. It will be sensed and believed. A chip on the shoulder, on the other hand, won't help either."

Grace M. Johnsen, director of ABC's continuity acceptance department, says that "The woman has to be more exacting, more thorough and more diplomatic than the male to progress in her career." Miss Johnsen also repeats a slogan that has become something of a rallying cry for women: "Brains have no sex."

Women have worked into some jobs so well, notably in the creative and talent end of the industry, as to gain equal treatment with the male—as good and as bad. It's not ladies first on the job—with the offer of a seat, a light and the expected niceties—but every man for himself. It's a mark of acceptance and most women in the position of being "one of the boys" don't mind, at least not career-wise.

Helen Guy of ABC-TV, the only female account executive in network television, says she cannot remember ever running into any strong current of male prejudice in her job. A client or a prospect who has not met her, she knows, wonders about her and the uncommon alliance of selling and a woman. "But when we meet," she says, "he sees that I'm mature and serious. He comes to ignore the fact that I'm a woman."

Bernice Coe, vice president of Sterling Television Co. and another saleswoman, agrees. "On the phone," she says, "you know the man is curious to see what you look like. Some of the older men even find it hard to accept being taken out to lunch by a woman. But when it comes down to it, the man I'm trying to sell bargains just as hard with me as he would with any man."

"You can't trade on being a woman," says Miss Coe. "You have to be willing to do things the men are willing to do, and that includes putting in long hours. If a woman wants to assume a responsible position in this industry, she must

To page 65



Miss de at her desk in Compton's Madison Ave. headquarters, flanked by a wall covered with invitations to fashion showings.

HER KIND OF LIFE IN TV

From coffee to cocktails, it's fast-paced and full

Elinor de la Bouillerie is a woman by birth, a baroness by marriage and a TV fashion director almost by instinct. Her job, with Compton Advertising, is not unique—some 80% of major advertising agencies have a fashion arbiter, a woman who, through experience and intuition, interprets the general taste, design and style of commercials and advertisements. "Miss de," as she is usually called by her colleagues, has been with Compton 18 months, runs a one-woman department, considers herself a pioneer at the agency. Her typical working day is a crowded one. This is how it starts . . .

The day begins at 8:15, with coffee and the newspaper in her 3 1/2 room apartment on New York's East 79th St.



Photographed for TELEVISION by Louis Nemeth

THE DAY'S DEMANDS ARE MANY-SIDED



Off on the daily 26-block taxi ride to 625 Madison Avenue.

It is Miss de's somewhat all-encompassing job to "make pleasing everything the eye sees" in Compton commercials. An elfin-like five-foot-three, dark-haired, brown-eyed and bouncy, in conversation with everyone she meets, Miss de ranges over many departments, many jobs.

She reports to Frank Brandt, Compton vice president and director of TV commercial production. Most of her work involves television and she likes to refer to herself as a "visual director." She advises on commercial casting, okays sets, buys wardrobes and accessories, checks make-up, hair style, dress and background at shootings. Occasionally she will be asked to sit in with copywriters and art directors for fashion ideas in commercial planning. On set she will often battle with union hair stylists and makeup men to get exactly the touches she wants. An intuitive sense of what is "right," what "goes," often has to serve as her sole guide.



A 9:30 casting session: Miss de sits in on much of Compton's TV commercial casting, advises on talent, dress, wanted "type."

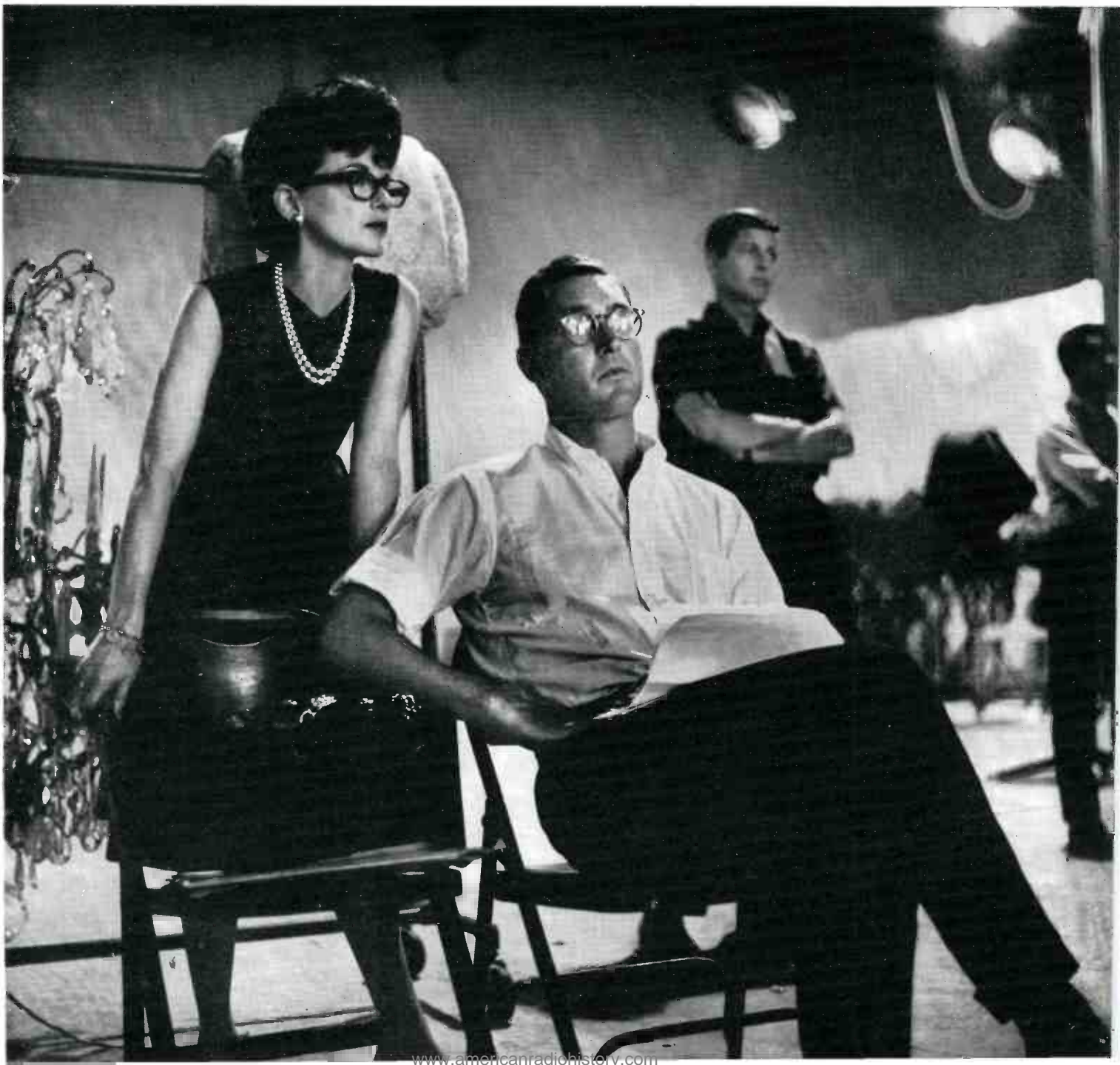


Conference: With the help of Compton art director Rupert Vitalis and storyboard, she decides on the costuming for upcoming commercial.



At Filmways' 127th St. studios: Miss de arranges gown of model Emily Banks, featured in shooting of new commercial.

Quiet for a take: Miss de and Compton producer Paul Burggraf study a filming sequence. She will advise on set, actor's grooming.





Lunch is with Steve Elliot of EU&E in garden of Whyte's 57th Street.

JUST KEEPING UP KEEPS A GIRL BUSY

In keeping attuned to fashion's whimsy, current styles and future trends, Miss de must explore and absorb the fashion market, the artistic frontiers. During an average week she may cover two fashion shows, an art or furniture show, lunch with such figures as Oleg Cassini or Gore Vidal. There is a constant round of shopping, production meetings, consultations and three or four commercial filmings.



On lookout for a cab: After lunch and an excursion to Bloomingdale's, Miss de heads back to Compton. The store is center for her TV wardrobe purchases . . .



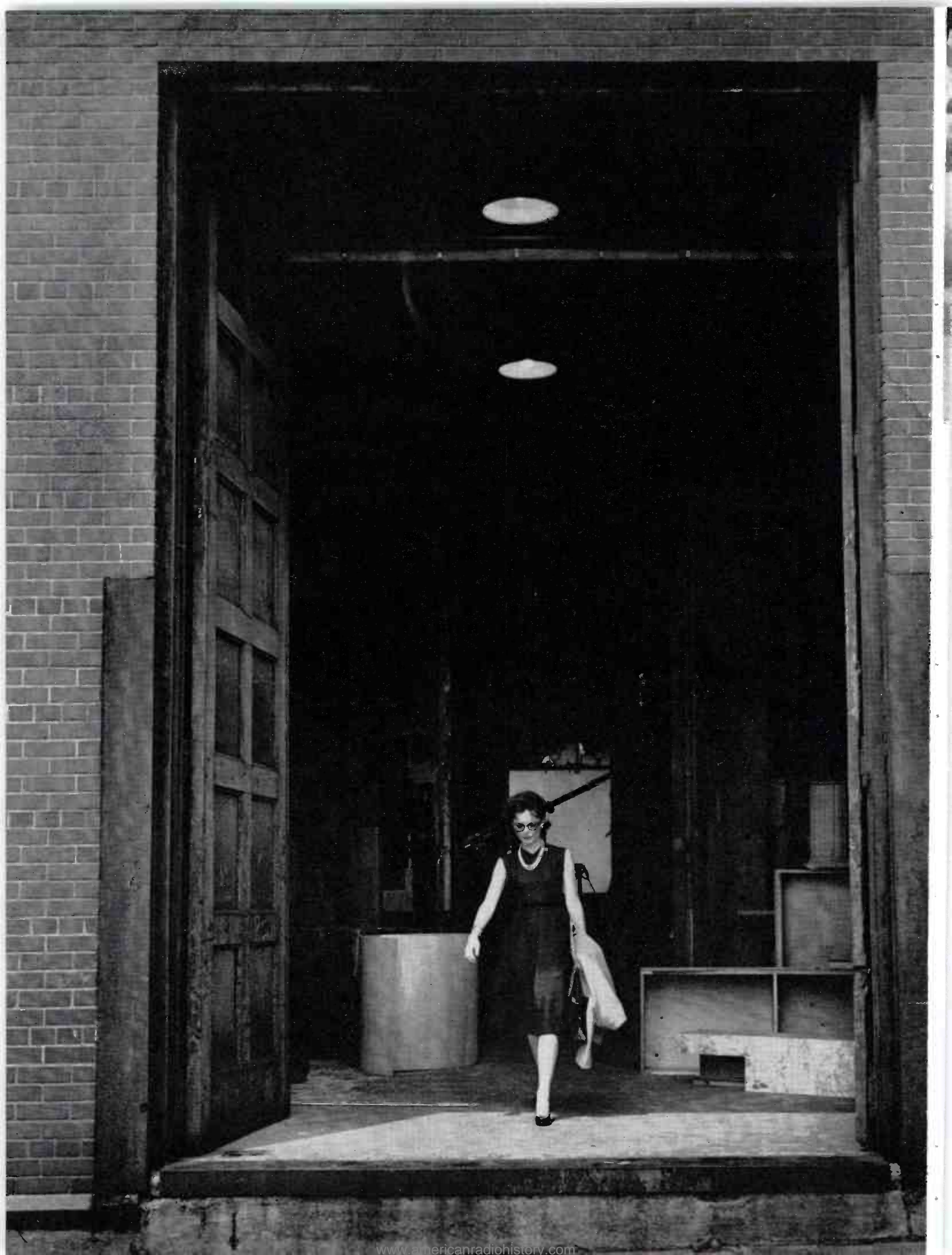
. . . she notes the fashion style storyboards call for, then makes selection.



With boss Frank Brandt and producers Paul Burggraf and Marion Kraft (rear), Miss de attends an answer print screening.

Attending fashion shows, furniture and art collections are part of Miss de's job. Here she studies a loan exhibit with Allen Porter, assistant secretary with the Museum of Modern Art.





SHE'S AT HOME FROM SOUND STAGES

TO PARK AVE. Versatility, and endurance, are key requisites in television, and in the women who make television their career. Elinor de la Bouillierie has both, as the scenes on these pages indicate. Born in New York City and privately educated, Miss de embarked on an illustrating and design career. After attending Parsons School of Design she became, at 18, fashion coordinator for Russeks Fifth Avenue. In 1950 she married Baron Henri de la Bouillierie, moved to Paris where she bore two children (Hubert, 10, now being educated in France, and Anne, 6). There she also did free-lance fashion work for Jacques Fath. After her marriage ended in divorce she returned to New York, and spent the next three years as fashion director for Elliot, Unger & Elliot, commercial filming division of Screen Gems. A year and a half ago she moved over to Compton to establish the new position of fashion director. "There is a fashion look to everything we sell," says Miss de. "The public misses it if it isn't in a commercial, even if they don't know why." It's her job to see that it's there.



After checking tomorrow's set at Movietone News studios, Elinor heads home. Cocktails before supper and a theatre date are with friends at the Park Ave. apartment of Lady Romaine MilfordHaven. The gentlemen: Walter Gruber (standing) of Bache & Co., brokerage house, and Andre-Gerard Moulin, Tele-Video Productions.

WHAT WE DON'T KNOW ABOUT TELEVISION

After years of labor to learn more about advertising's involvement in the selling process, the industry still finds itself operating in the shadows, if not in the dark. Some organizations are making a serious attempt to dispel that haze. This report tells what they're up to, and why.

BY RICHARD K. DOAN

The question might better be asked, "What *don't* we know about television?" Either way, it has troubled many people in TV's short life. It bothers Congressmen, educators, philosophers, parents, thoughtful viewers in general—but perhaps no group more intensely than those who commerce in the medium for profit.

They *know* TV sells, often dramatically, and more effectively for many types of goods and services than any known form of advertising. But why? And how?

What principle lies behind the successful sell in television? What mysterious flaws exist in advertising that fails?

With something over \$11 billion a year at stake, the U.S. advertising business chafes with growing insistence for sure-fire rules. At the same time, like it or not, searchers for advertising's basic principles have come to see that the whole realm of human communication is involved.

It has deepened the problem.

Research, though it may not have kept pace with the industry's gigantic growth, has been fruitful: techniques have been established for gauging advertising's reach; progress has been made in discovering why advertising succeeds or fails in specific instances; test-marketing has been refined.

The ultimate definitions are yet to be phrased. Some answers, as desirable as they might be, are regarded by the experts as unattainable. In short, "one to one" correlation of advertising to sales is not an expected goal.

Too many imponderable elements exist for advertising ever to become an exact science.

These facts of life, however, do not deter the search for added knowledge or the call for greater effort in digging out those answers which are believed within reach.

In evidence of this, two reports have been issued in recent days by industry groups whose special and exclusive concern is the care and feeding of the advertising business. Strikingly, both reports, growing out of separate studies conducted over periods of two and three years, reach similar conclusions.

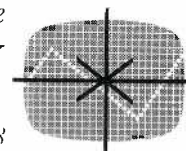
The Advertising Research Foundation's Audience Concepts Committee, after a three-year grapple with the subject of media comparisons, reports:

"Since the efficient use of media is of major interest to every advertiser and agency, and has always been so, it might have been expected that a widely accepted method of arriving at media decisions would have been achieved. But this is not the case . . . At this stage we are unable to define any specific measure of what is communicated by an advertisement." (See box on page 71 for other excerpts.)

The Television Bureau of Advertising, summarizing the results of a two-year research project conducted by TvB and

Television Magazine
MEDIA STRATEGY

Number 18



Penn State University, states in its first complete report: "We are convinced that no one yet knows how to evaluate the effectiveness of either advertising or of advertising media."

Both the ARF committee and the TvB, separately and on their own initiatives, have urgently appealed for greater action on the basic research front and for wholehearted industry support of it.

The full Penn State report, "Research on the Communication Process," is academic in its phrasing but no less telling as it spells out a deeply implied indictment:

It says there are close parallels between the urgent needs of both advertising and education for "principles established by controlled research for guiding practical operations" and these "are lacking . . . because neither has developed a tradition of basic research (relating to) buying behavior on the one hand and teaching and learning on the other hand."

It suggests that advertising and education alike are hobbling along on haphazard judgments. Quote: "Both the advertising and educational enterprises have operated and continue to do so with limited evidence to use as a basis for making important decisions. The market surveys and opinion polls of advertising and marketing correspond to tests and measurements in education. Both . . . are superficial and inadequate . . ."

Most important decision-making still rests on the judgment of individuals, committees or boards, and most of the research in both advertising and education is "of the applied type and is most likely to be superficial and *ad hoc* to a special problem and therefore of temporary and limited value." Quote: "This is a surprising condition to prevail in the 1960s in an age of science and technology when the use of the methods of quantitative science have been applied so successfully in many areas of the physical sciences, engineering and human behavior."

The Penn State researchers even wondered whether U.S. communicators want to, or should, know more about their own ways and powers. Is ignorance not only blissful, but desirable? Quote: "Perhaps in a free society, intelligent and rational management of the vast communications powers is a goal not to be sought. Possibly in our affluent society extravagant and inefficient operation of our great communication industries is an economic and social necessity. Perhaps actions of risk based on 'faith' and 'intuition' in either advertising or education are essentials of free enterprise."

If this is so, the researchers did not dwell on it further, but suggested that scientific answers can be found if anybody cares to spend the time and effort to get them. Quote: "However, the view is tenable that understanding and

control of communications systems and processes as these affect human behavior can be advanced by the objective use of scientific methods available or yet to be developed. For those who hold this view the determining conditions for our lack of understanding and control of communications processes relate to the inadequacies of resources, including human intelligence, curiosity and creativity, which have been invested in appropriate research in this field . . . Thus, most communications research is found to be inadequate, limited and superficial."

Then, a warning: the job is one with problems "which rival those of the atom in complexity." Quote: "The difficulties and complexity of the problems have been underestimated and accordingly the means commensurate with the problems have not been provided."

Having so described the magnitude of what-we-don't-know, C. R. Carpenter, professor of psychology and director of the division of academic research and services at Penn State, summarily prefaced the report on two year's work: "It is a beginning. The program was undertaken with this realization and the hope that even such a modest effort might stimulate others to direct their activities and resources more directly into the channels of basic communications research."

MODEST as it might be as a beginning, the project nevertheless covered some useful and interesting ground:

1. Tracking down what already had been done in inter-media research by universities, advertisers and agencies, and commercial research companies, Carpenter's team put together the most extensive bibliography of communications literature yet assembled: some 3,500 titles and more than 300 abstracts.

2. A system of categories was developed to guide in the cataloging of such information. It will be used in formatting an index card system on the bibliography, to aid researchers in tracking down specific findings.

3. More than 50 actual TV commercials were viewed for analysis of their component parts and experimental "inventory" was made of what "elements" the commercials present to viewers. Sample observation: "Attempts to secure information on 'what' in the commercial respondents attributed their recall, did not prove productive."

4. Nearly 1,200 PSU freshmen were used as subjects (viewers) in closed-circuit television experiments in which 75 upper-class students appeared in simulated "commercials." Purpose: to test the impact, separately and in combination, of commercial elements, i.e., picture, audio, supered print. Observation: ". . . you cannot assume that when you add

To page 70

CLOSEUP

JOYCE CLYDE HALL

THE MANY HAPPY RETURNS OF QUALITY TV

By JACK B. WEINER

WHEN Joyce C. Hall reaches his 70th birthday next month it is a certainty that at least one Kansas City mailman will stagger under the weight of several thousand congratulatory cards—Hallmark cards, to be sure. This is the way that friends, well wishers and grateful television viewers will say to the indomitable founder and president of one of the world's largest and most successful greeting card firms—as the Academy of Television Arts & Sciences said earlier this year—“Thank you, Mr. Hall—for caring enough to give us the very best in television.”

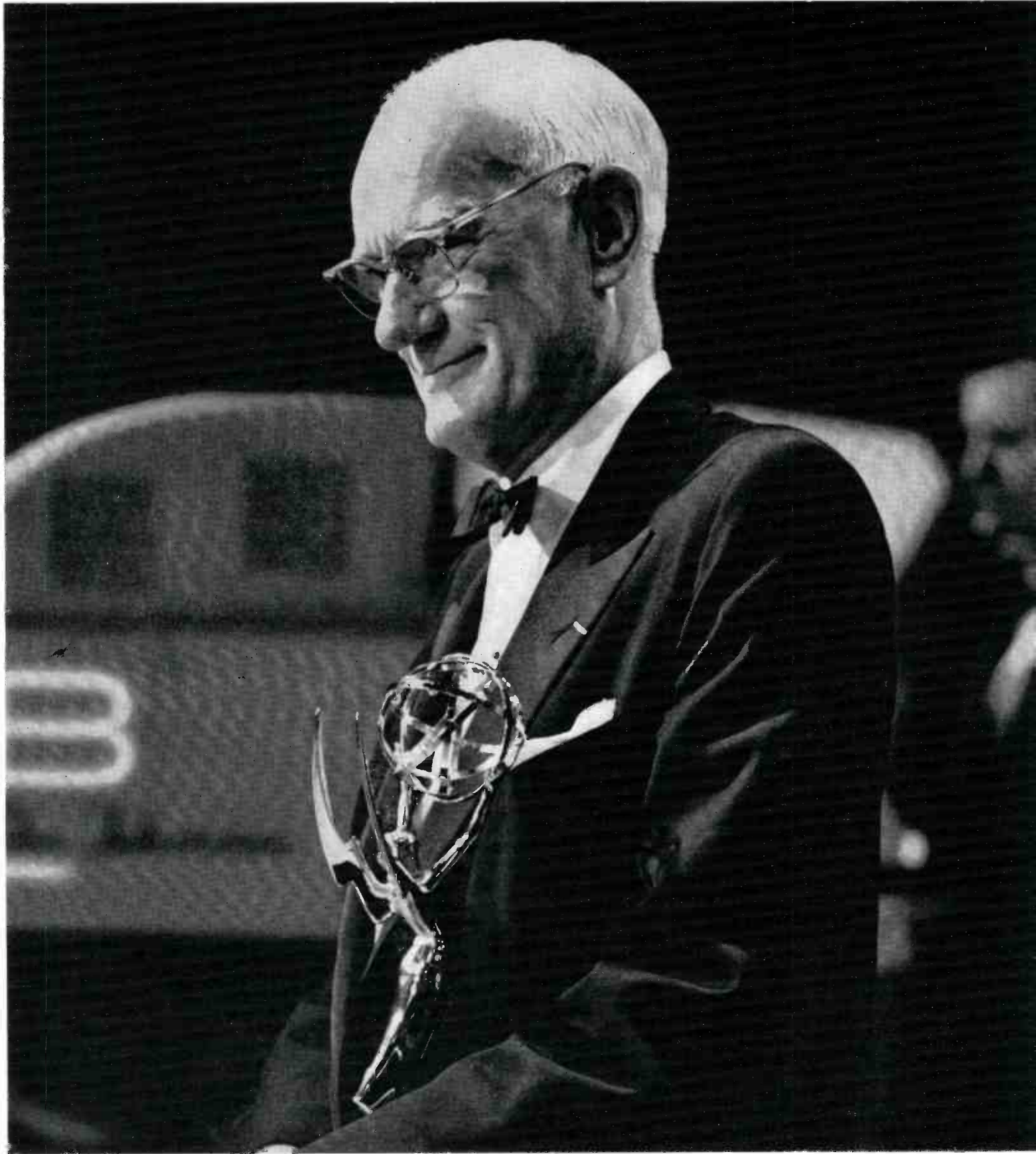
It is paradoxical that Hall, the first sponsor to receive an Emmy Award for his singular role in uplifting the standards of American television, calls his shots not from New York's Agency Row or from Hollywood's Sunset Strip, but from the corn belt of western Missouri.

At age 70, J. C. Hall is a tall, erect, somewhat formidable figure. Craggy-featured, sharp-eyed and quite bald except for a fringe of snow white hair, his appearance and manner leave no doubt as to who is “the boss.” Yet if he were deeply bronzed and were dressed in faded denim, he could easily model as a midwestern farmer for a Norman Rockwell painting.

Hall is no less active today as head of Hallmark Cards than he was more than 50 years ago when he founded the

continued





J. C. Hall: "It's not so much how many people we've reached, but how we reach them"

organization. Indeed, each of the 12,000 new card designs produced each year is subject to his final scrutiny and approval (indicated by a scrawled, "O.K., J.C.")—or disapproval.

Last year, to express such varied emotions as love, joy, concern, elation, affection and sympathy, people bought one and a half billion Hallmark cards—at the rate of four million per day. Although many factors have contributed to the actuality of these phenomenal sales figures and to Hallmark's rise to dominance in the greeting card and gift wrap field, the medium of television—and the way it has been utilized—deserve a large share of the credit.

"Although we think the thing that has counted most is the quality of our product," Hall says, "we do feel that television has done us an awful lot of good. It's not so much how many people we've reached, but *how* we've reached them."

What is so special about the way Hallmark has been reaching its television audiences? To state it in its simplest terms, the TV product has been quality all the way. Hallmark's presentations have ranged over the entire spectrum of top level programming—from Shakespearean classics to modern comedies to original dramas written especially for television. The casts have been chosen with meticulous care; indeed, the actors and actresses who have appeared in Hallmark programs during the past ten years could well comprise a thespian Hall of Fame in their own right.

The fact that the *Hallmark Hall of Fame* has been the recipient of half a hundred major awards since its inception in 1951 (including awards to director, actors and writers), is largely attributable to the active role played by Joyce Hall himself. George Schaefer, who has produced and directed many Hallmark presentations, and who was awarded an Emmy this year for his direction of "Macbeth," points out that Hall's personal influence on the programs has been "tremendous."

"The thing that makes Hall unique as a sponsor," Schaefer says, "is that he's not afraid to have a lot of people tune off a show—as long as the ones who stay with it are rewarded with something extraordinary. Few sponsors are willing to do that. They'd rather shoot for larger audiences by sacrificing some of the impact."

The Hallmark commercials, too, reflect the special way in which viewers are reached. The sales messages—whether institutional or geared to a particular holiday or season—have been created

with taste, executed with skill, and integrated within *Hall of Fame* shows with exceptional care. Overall, the careful marriage of programming and commercials has had an extremely salutary effect on viewers and, consequently, on Hallmark sales figures.

As president and board chairman of Hallmark Cards, J. C. Hall is, by any standard, a very wealthy man. Doubtless, many of his competitors look upon his "rags to riches" story as cornball public relations, but the fact remains that Hall's early years were less than auspicious and that he built a greeting card empire on a shoestring foundation.

Joyce Clyde Hall was born in David City, Nebraska, on August 29, 1891. With older brothers William F. and Rollie B. and sister Marie, he was left fatherless at the age of seven. A year later his mother moved the family to Norfolk, Nebraska, and Joyce took his first job—selling sandwiches, which his mother prepared each morning, on railroad trains.

Fairfax Cone, Hall's close friend and president of Foote, Cone & Belding, the agency that has represented Hallmark since 1944, says of this early period and its effect on Hall, "The Halls were very poor. And when people are poor, they learn to have either great respect for a dollar, or none at all. Joyce Hall falls in the first category—the last two dollars that he earned are just as important to him as were his first two."

The earmarks of a craze

In Norfolk, William and Rollie opened a stationery store, where Joyce clerked after school. The "greeting cards" of those days were elaborately-designed picture postcards. Despite the fact that they were relatively expensive, by 1905 sales of the cards across the country had all the earmarks of a "craze." This fact was not lost on young Hall, who by that time had managed to accumulate \$158 in savings. Brothers William and Rollie matched the amount and Joyce was thus able to buy the regional distributorship for a line of postcards. Apparently he was quite the young salesman, for within three years he had parlayed his investment into a \$3,500 nest egg.

Now a 17-year-old "drummer" with the instincts and *savoir-faire* of a seasoned businessman, Joyce Hall packed his samples and moved to Kansas City. There he peddled cards to stores and dealers by day, and, within a short time, studied and completed a business course at night. A small room at Kansas City's downtown YMCA served as combination

living quarters and office space. When the stock piled up, Joyce stored it in the only space available—under his bed. As the stock piled up more and more frequently, Hall realized that picture postcards were about to lose their popularity. The main reason, he determined, was that they lacked the "from me to you" sentiment offered by greeting cards.

In 1911, Hall was joined by brother Rollie and they founded Hall Bros. Inc. (the firm's name until 1954, when it became Hallmark Cards Inc.). For about five years the two young men jobbed Christmas and Valentine cards. The ornate Valentine "greetings," lightweight cardboard folders featuring pulls, cut-outs and honeycomb attachments, were invariably decorated with doves, butterflies, cupids, and similar "images of romance."

Eventually the Hall brothers raised enough money to buy a small engraving plant and they began to publish their own line of cards. The first were tiny by today's standards (two and a half inches by four inches) and carried such captions as "*Tho't of you*"—or, for the more daring, such verse as: "*Pretty One!*

*I hope you know,
This is from,
Your little . . . Beau."*

Business went well for the brothers. In 1915, when Joyce Hall was 24, he had earned sufficient money and established enough credit to open a retail greeting card and gift shop—this in addition to the newly-acquired engraving plant. Then, with sudden fury, a flash fire burned the plant to cinders—and the underinsured brothers Hall were left with a \$17,000 deficit. Fortunately, Hall was able to salvage the firm safe, which contained unfilled orders and the company's records.

Hall's personal credit remained intact, and he was able to secure a new bank loan.

The fresh capital, plus sales impetus provided by the enforced family separations of World War I, helped put the firm back on its feet. The third brother, William, joined Joyce and Rollie in 1921 and later became company treasurer. (William and Rollie Hall both retired several years ago.)

During the years that followed, the company expanded rapidly and prospered. By 1923, with 120 employees, Hall Bros. moved into its first real plant—a six-story building with a cafeteria. Two years later the company introduced "designed" gift wraps, which caught on quickly and which helped spur even further growth. By 1928 Hall Bros. was



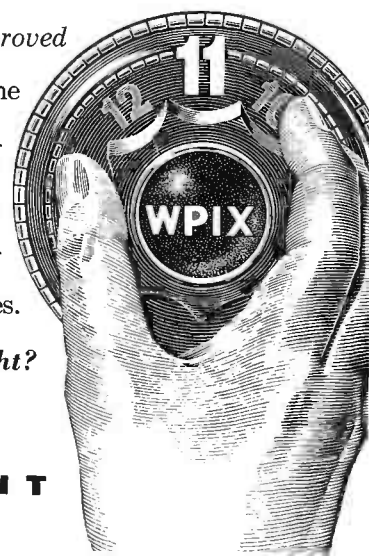
Dead Ringers

The Audiences of WPIX-11 and the top Network station are the same: A. C. Nielsen has *proved* that a rating point on WPIX-11 and on New York's leading Network station delivers the same number of families with the same income levels, home and automobile ownership characteristics, job occupations, etc. On WPIX-11 national advertisers are reaching the right people at the right time with the right kind of impressions . . . *minute* commercials in *prime evening* time in a "network atmosphere" of fine programming, advertisers and audiences.

Where are your 60-second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT

www.americanradiohistory.com



"The American public is pretty intelligent when it comes to appreciating quality"

ready to tackle the country—and placed its first national advertisement in *The Ladies' Home Journal*.

Without letup, Joyce Hall contributed innovation after innovation to his business, a booming enterprise which, by 1930, had gross annual sales in excess of \$3,500,000. In the middle '30s he developed two ideas that revolutionized the greeting card industry and, from the dealers' standpoint, changed greeting cards from dusty, under-the-counter nuisances into a highly profitable investment.

Set up display and reorder systems

Hall's first scheme was a system of open-display fixtures and racks that put a balanced assortment of cards before the customer's eye and within arm's reach. The second idea was a handy reorder system that assured dealers of adequate merchandise replacement—with practically no effort on their part. Besides turning out-of-stock "walk-outs" into sales, the inventory-reorder system began to provide Hallmark with a self-perpetuating guide to changing public tastes in design, style, color, sentiment, and so on. On the basis of information culled from reorders, Hallmark researchers were soon able to analyze the whys and wherefores of a "good" or a "poor" seller, and to design new items accordingly. Further, the information made it possible for Hallmark to send to dealers best-sellers in each card category, before the category had become depleted.

The original idea eventually developed into a truly scientific inventory control system, through which Hallmark can translate and utilize dealer data for many constructive purposes. Hallmark records will reveal with pinpoint precision, for example, the fact that 15-cent Mother's Day cards adorned with daisies are poor sellers in downtown Squeedunk while, concurrently, the same cards will "go like wildfire" in uptown Squeedunk. On a broader scale, the data might reveal (as it did after World War II) that a gradual elevation in the tastes of card buyers was taking place—and that it would be wise to begin re-designing the line accordingly.

Hall relates this aspect of the greeting card business (and the way he personally combines "the vapor of past experience" with electronic data computations) directly to Hallmark television programming, by saying, "Because of the nature of our business, we know an awful lot about public taste . . ." Several years ago Hall noted that the information fed back from reorder reports gave him

"confidence to dispute the admen that we had to put on radio and TV shows aimed at an audience with a mental age of 12 to 14."

By the mid-'40s, Hallmark had "outgrown" its local ad agency. Joyce Hall, armed with a list containing the names of several large-agency presidents in New York, journeyed east. His first appointment was with "a fellow who tried awfully hard to impress me with the efficiency of his agency." As soon as Hall was seated in the agency president's office, his host rang for a bootblack. To Hall's dismay, the executive expected him to talk freely and to make an important decision while he was "trying to act the big shot" by having a man kneel at his feet and polish shoes that already shone like mirrors.

Hall was not only unimpressed, he was rather repelled by the whole thing. Within five minutes he excused himself, left the office, and went to his next appointment. There he met a man who treated him graciously and with whom he established rapport almost immediately. That man was Fairfax M. Cone, president of Foote, Cone & Belding, Cone, now headquartered in Chicago, has been associated with Hall and Hallmark on a personal and business basis for more than 17 years.

Prior to Hallmark's association with FC&B, the company had tried radio as an advertising medium, and had met with considerable success. As its first venture into broadcast advertising, in 1938, Hallmark sponsored *The Tony Wons Show*. In an oil-slick voice that exuded sentiment, Wons read greeting-card verse to his listeners and urged them to imagine that they were doing, at home, the same thing he was doing on the air—"looking on the back of the card for the Hallmark of quality."

Some listeners took the performer's suggestion quite literally within the weeks to follow, and ripped greeting cards from their cardboard mounts in the stores. Despite this destructive enthusiasm, the campaign's success convinced Hall that people could be persuaded to buy cards not only because of how they looked or what they said, but because of the name of the publisher. Hall has followed this strategy ever since—in subsequent radio programs (such as *Meet Your Navy* and *Radio Reader's Digest*), and in all of Hallmark's TV presentations.

From time to time over the years Hall has received home-made greeting cards from children. Invariably, the youngsters fold a piece of note paper, write their

message on the front, and draw a Hallmark "crown" on the back. Such cards please Hall immensely. "You hardly ever hear of a kid making a card without making a Hallmark on it," he says matter-of-factly. "That's the power of TV."

Hall was aware of that potential power from the start and, with Fax Cone's encouragement, moved into the medium in late 1951. The first series was a 15-minute interview program hosted by actress Sarah Churchill, on CBS-TV. Soon afterward, Hallmark initiated a half-hour dramatic series, also hosted by Miss Churchill, and called *Hallmark Television Playhouse*. That same year the series was moved from CBS to NBC (where Hallmark has remained ever since), and the title became *Hallmark Hall of Fame*. Highlight of the first season was the hour-long premiere of Gian-Carlo Menotti's "Amahl and the Night Visitors."

Since that Christmas Eve in 1951, Hallmark's TV record has been studded with "firsts," with awards, and with superlatives of critical acclaim. The fourth Hallmark-sponsored performance of "Amahl" on December 20, 1953, for example, was the first sponsored network program televised in color (all of Hallmark's programs and commercials are now presented in color). "Hamlet" (also 1953), was the first Shakespearean classic to be televised, and was also the first network program more than an hour in length (two hours). Incidentally, more people watched "Hamlet" during that first TV performance than had seen it in the 350 years since it was written.

Shakespeare didn't "sell"

Initially, reaction to *Hall of Fame's* hour-long presentations was far from spectacular. Dealers griped that "Shakespeare isn't helping bring customers into our stores." Audiences were small compared to those drawn by westerns and quiz shows.

But Hall was stubborn. He vowed to stick with the programming concept as long as he had to, convinced he could prove that "the American public has, in the long run, high standards of taste and is pretty intelligent when it comes to identifying and appreciating quality."

In 1959, the proof was close at hand. "We've been fighting this little battle on the television screens of the nation," Hall reported to dealers, "and it seems to me that with each show, we are getting closer to our goals. . . ."

"Two things appear to indicate that we're on the right track. One is the fact



Your car, madame . . .



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



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

FILM does the unusual!

A writer is in deep thought . . .

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

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

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

Grand idea. But how to do it?

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

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

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

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

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

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

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

ADVERTISER:
Chevrolet Motor Division
AGENCY:
Campbell-Ewald Co., Inc.
PRODUCER:

Rene Oulmann—
Arco Film Productions, Inc.

“Our advertising must reach up in order to reflect the quality of our product”

that we're winning the final success of large audiences. This year an average of 35 million viewers per show are learning each production 'is coming to you with the compliments of the fine stores where you buy Hallmark cards.' The second is the awards we've received and the nice things said by critics. These comments help mold public opinion and certainly encourage the public to think highly of the retailer and sponsor. When you get

both large audiences *and* critical applause, you're on the way."

Hall ended his report by explaining to dealers why Hallmark had never sponsored a western or a quiz show. "The answer is simple," he said. "People 'reach up' when they take part in a fine social custom; when they start reaching down, the custom is on shaky ground. Our advertising in turn must reach up to reflect the quality of our product."

A year later, in February 1960, the fact that *Hall of Fame* was "on its way" was proved conclusively. Hallmark's presentation of "The Tempest" brought Shakespeare into TV's "top ten" for the first time, attracting a total audience of some 40,000,000 viewers. Only recently, following the Emmy Awards, a memo from Fairfax Cone, circulated at Foote, Cone & Belding, made this point: "The thing is, there is more than one way to do television. Programs with relatively small devoted audiences may be more effective than programs with larger but less devoted audiences. When the networks and the stations finally become convinced of this the whole range of the medium will be broadened—much as the *Hall of Fame* has broadened it in the field of drama."

Several years ago, Joyce Hall was honored with a Horatio Alger Award, bestowed on persons who "are dedicated to the free enterprise system and the American tradition of opportunity, which enables a youth to overcome humble beginnings and achieve success

in his chosen field." Associates report that Hall was especially pleased by the award, and understandably so. Indeed, Hallmark's sumptuous world headquarters building in Kansas City, completed in 1956 at a cost of \$8 million—is a far cry from that room at the "Y" with its under-the-bed storeroom.

And 3,000 tropical plants

Ultra-modern, completely functional and richly appointed (some 3,000 tropical plants from Hall's greenhouse, for example, thrive within the building), the new nine-story structure was built over and around a rocky hill on the edge of the business district. To provide each of the first eight floors with street-level access, the building is shaped like an inverted pyramid. It is linked by a double-deck over-the-street bridge to Hallmark's former headquarters. Though the company has five other plants (four in Kansas and one in Connecticut), more than 4,500 of Hallmark's 5,500 employees work in the headquarters building.

Hall is particularly proud of the cafeteria, called the "Crown Room," where employees are served skillfully prepared food that would be hard to surpass in even the most exclusive dining establishment.

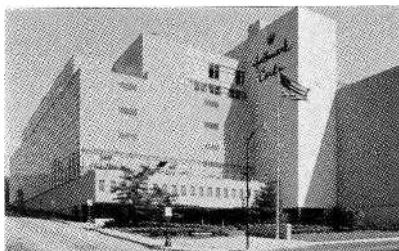
With obvious enjoyment, Hall carefully supervises the entire operation, including among his self-appointed chores the selection of fresh vegetables that are grown on his 460-acre estate in suburban Kansas City.

When the Crown Room was first opened, Hall expressed dissatisfaction with the way it was being run. The air conditioning unit worked well, the acoustics were fine, and the endless conveyor that transported dirty dishes to the automatic washers (with a minimum of noise) lived up to all his expectations. But certain other details bothered him. He asked the cafeteria manager for an explanation and was told "things can't be done any other way."

Hall fired the man on the spot, the story goes, and hired a new manager with no experience whatever in the restaurant business. Hall's explanation to associates: "I don't want a man working for me who knows what *can't* be done."

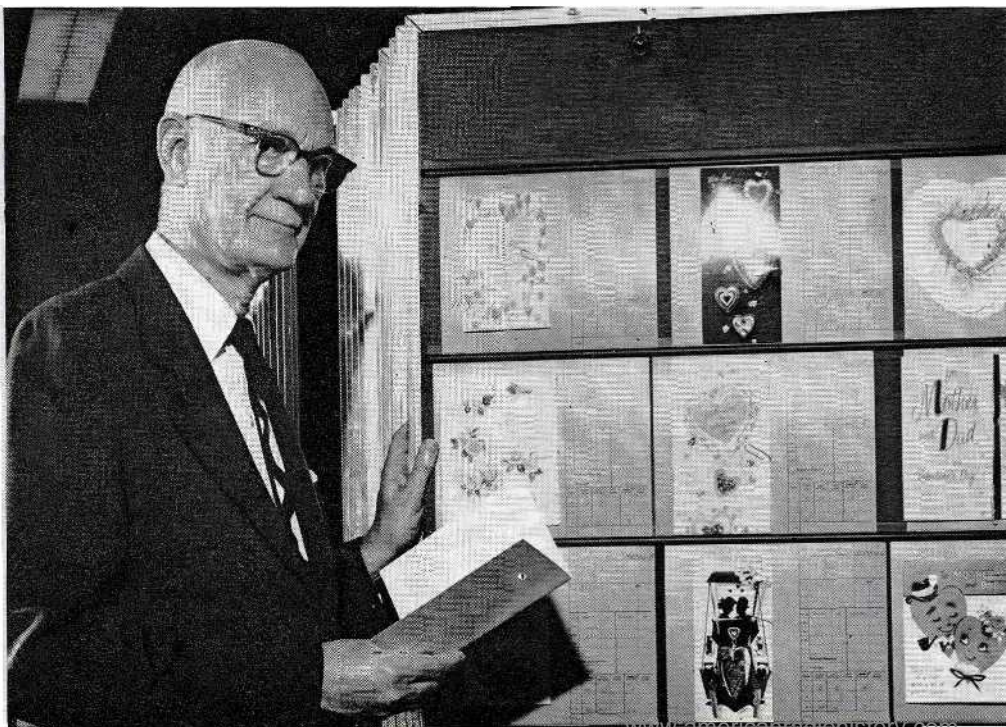
The word "can't" is anathema to Hall; his favorite expression, on the other hand, is "constructive." Its use means, usually, "Are we doing something worth while? Or are we just getting the job done?"

The cafeteria reflects two facets of Hall's personality—his rather paternalis-



Joyce Hall's first real office (top) was located above a shoe shine parlor in downtown Kansas City. Hallmark's new "world headquarters" building (below) was completed in 1956. Cost: \$8 million.

Hall supervises the entire Hallmark operation, to the tune of four million sales a day.



tic approach to the organization and his employees, and his gourmet-like enjoyment of well-prepared food, especially of imported delicacies.

Regarding Hall's "fatherly" attitude, Fax Cone notes that he is "as paternalistic as a man can be, without being sloppy about it." Examples can be seen in such minor details as Hall's insistence that employees be handed their filled plates only after the rims have been wiped clean of drippings; in the sale to them (at low prices) of Hallmark-prepared Swedish Limpa rye bread, three-pound bags of parched wheat (with recipes), and a variety of frozen dinners; and in the fact that coffee, milk or pop is brought to employees' desks twice each day—"on the house." But to Hallmarkers, the brightest example of Hall's paternalism—which they resent not one whit—is found in the company's very liberal employee-benefit and profit-sharing plans.

All these facts demonstrate that Hall, despite his seemingly frosty demeanor, cares about people very deeply; he likes to *ease* people. This quality has been expressed over a ten-year period in his choices of material for presentation on television. It is also expressed, in scores of little ways, each day at the plant (where he usually spends more than 70 hours each week).

Pills, lozenges and a vibrating couch

A visitor to Hall's office who coughs more than twice, for example, is likely to be the recipient of a pill or a tin of lozenges. A "yawner" is likely to be told (without a trace of sarcasm or malice), to "get recharged on the vibrating couch in the next room—you'll feel like a new man." The unsuspecting soul sitting opposite Hall in the latter's office will be offered tidbits ranging from handfuls of coffee-flavored hard candy to an orange, an apple, or a cup of hot tea.

Hall himself downs the little candies without letup—perhaps to replenish the energy that he expends so inexhaustibly. His desk chair has been fitted with a special vibrating device, and as likely as not, he'll be giving himself a silent workout ("It's good for the circulation") while he dictates a letter, examines new card designs, or carries on a conversation with an executive at Hallmark Cards Ltd. in Great Britain.

Recently Hall pointed to a bulging briefcase under his desk and confided, "That's my Sunday do-at-home work. And you know where I'm going to do it? In my big rocking chair. I've been working in that rocker for years, but I had no idea how good it's been for me until Kennedy's doctor told the world . . ."

Associates who know him intimately say that Joyce Hall is a shy man who has managed to overcome the obvious manifestations of shyness. This may well be,

but he is far from shy in his business relationships. About a year ago, Hall invited 450 Hallmark salesmen and, of those who are married, their wives, to a combination sales meeting and celebration at the Kansas City headquarters. He flew his guests in from as far west as Hawaii and from as far east as New York. Following a round of parties, and an outdoor barbecue on the building's eighth-floor parking roof (for which several hundred gaily decorated, umbrella-covered tables were set up, and for which special barbecue pits were brought in) Hall conducted one of the sales meetings for which he is famous. The meetings, held in the Crown Room and attended by the salesmen, staff executives, and wives, usually go something like this:

Life bordered by 3x5 file cards

Hall has a large desk brought up on the stage, seats himself behind it (he "hates" podiums), and with great relish, begins the meeting. (It should be noted here that Joyce Hall's life is bordered by an endless series of white, 3x5 file cards. His desk is covered with them; his pockets bulge with them. On these cards, Hall jots down ideas as they occur to him.)

Seated behind the desk on the Crown Room stage, Hall takes a batch of cards from his jacket pocket. He fans through them, shuffles them, and then spreads them before him as if he is about to begin a game of solitaire. As he talks, making points that have been noted on the cards, he moves them back and forth, constantly arranging and rearranging them.

After several minutes Hall picks out one person in the attentive audience and says, "I think I'll talk to you, John—it's easier to talk to one person than to talk to a large group." Casually then, he'll talk shop to "John" for a while. Suddenly Hall will say, "John, I think I'll talk to your wife." He'll then single out John's wife (who, depending on her nature, will either blush, cringe, shrink into her seat—or enjoy the whole thing) and discuss such things as "John's clothes."

Hall said on one such occasion, it is reported, "Mary, what do you think of John's appearance? I think he could wear better clothes, don't you? As a matter of fact, don't you think there should be a section in our magazine advising our people how to dress?"

Hall shuffles the cards, then starts on a new tack. "You know, Mary, I'll bet that John is called a drummer. Do you like him to be called a drummer? (Mary shakes her head vigorously.) Maybe he's called a drummer because he acts like a drummer—because he carries a sample case and *looks* like a drummer. From now on, I think our salesmen should carry briefcases."

Thus, in one fell swoop, Hall institutes a new column in the company magazine and does away with Hallmark sample cases.

At the last sales meeting, Fax Cone recalls, Hall said, "Let's have Don Gray [sales manager at that time] come up here." Gray came up on the stage and Hall said, "It's kind of cold up here, isn't it, Don?" Gray nodded his head, shivering slightly to show agreement. "No," Hall said. "Not that kind of cold. What I mean is that we need a few of the little ladies up here."

Once the "little ladies" were brought on stage, Hall turned to them and said, "What would you people think if I went to the board of directors and asked them if Don should be made a vice president?"

In this manner, without any previous warning, Gray was named a vice president of the company. Minutes later, John J. Oakson, vice president in charge of advertising, was made a director of Hallmark—in the same fashion.

The whole thing sounds rather frightening, but it's typically Hall—and it works. The meetings are highly dramatic, and when they are over, those in attendance feel that they were very directly involved in the making of important decisions.

Leads many civic activities

Joyce Hall, described by one associate as "the most active retiring man I know," also brings a special touch to innumerable civic and cultural activities. He is vice president of The Eisenhower Foundation (and a close friend of the former President), a benefactor of the University of Kansas and the Midwest Research Institute, and a director of a leading Kansas City bank. His warm association with such artists as Norman Rockwell, Sir Winston Churchill and Grandma Moses (all of whose works appear on many Hallmark cards), sparked an active interest in art, and the initiation, in 1949, of the annual Hallmark Art Awards for "painters of promise." Though Hall can speak with authority about abstract art forms, his personal tastes are "homely," and he favors such works as the seascape by Winston Churchill and the ice-skating scene by Grandma Moses that grace his office walls.

Another project developed by Hall was the Hallmark Teleplay Writing Competition. The contest last year attracted 1,576 entries—each a 90-minute script—from 18 different countries. The winner, "The Joke and the Valley," by Professor Jerry McNeely (University of Wisconsin), was presented on *Hallmark Hall of Fame* this past May and received considerable critical acclaim.

To Hall, television is more than an opportunity—"it's an obligation." De-

scribing his reaction to the first commercial radio receivers, he says, "When I saw that first loudspeaker, I thought, 'There it is—a chance for all the people to be educated the way they should be educated.' And then TV came along, with its even greater impact. I think that if everybody took TV seriously and tried to operate constructively, there'd be no limit to the beneficial effect it would have on the average American. TV is the greatest mold of public opinion ever developed. . . ."

A power for good or evil

Within far too many TV programs, Hall feels, there's an abundance of unnecessary violence and bad taste. Often, he notes, the element of violence is present even when the program is in no way enhanced by its inclusion. Hall recalls once seeing "the sweetest little two-year-old girl" walk to the edge of a fish pond where her little brother was standing and crack him on the head with a heavy cast-iron revolver. "Kids don't get such ideas from thin air," he says. "And it's foolish to say that they just pick up the good stuff from television. In many ways, TV has taken the horror out of killing. As a result, I'd not be at all surprised if a group of kids, witnessing a murder on the street, wouldn't even cringe at the sight. So you see, television's power can work both ways—for good or for evil."

It was a proud moment for Hall's wife (the former Elizabeth Dilday of Kansas City) and his married children (Elizabeth Ann, Barbara and Donald—who is administrative vice president of Hallmark Cards) when he was honored this year by the Academy of Television Arts & Sciences. Hall himself was deeply moved by the award and, he freely admits, "very nervous."

His nervousness was not apparent, however. After thanking the Academy for "recognizing the sponsor at last," and after expressing his gratitude to "the folks who helped in procuring this honor"—the producer, agency, network, stations, and the press, he said, "But tonight, I want to pay particular tribute to our audience, which has made all of this possible. They have always been very understanding through the stumbling years in which we were getting under way in television, and in the early days through failures and successes. We were always trying—and we are grateful. Thank you."

If J.C. Hall had been able to detect the murmured comment from TV viewers across the nation at that moment, he might have heard an echoing: "Thank you, Mr. Hall. And many happy returns. . . ." END

"I MEANT EVERY WORD" from page 39

not do better. No broadcaster has done that. I have seen accounts of a number of people in clippings around the country who have tried it, and they share my sentiments, but they think perhaps I was a little too generous in my observation.

When you did the experiment yourself in advance of your speech, did you do it in Washington or in Chicago?

I did that at home, in Chicago.

All of the categories of programming that you mentioned in your speech, Mr. Chairman, as the things that television ought to do, are now being done to one degree or another. I think the vexing question to the industry is, "How much is enough, at what point will the Federal Communications Commission admit that stations are fulfilling their obligations in this respect?"

Well, I do not think this is a question that the industry would like the government to solve. I do not think the government should be sitting here saying, "Put on 20% of that, and 15% of that, and put it on at this hour and do not put it on at that hour." This would be intolerable.

So what we have asked is that the licensee do a conscientious job of analyzing his community to fulfill a service to all elements of that community. And every community is going to be different. Every city has its own particular problems. What we are asking is that they make a conscientious effort to meet them. I do not think the government should sit here in an office, far away from the community, and say, "Put on this particular program at four o'clock, or at five o'clock, or don't put it on at all." Nobody would want that.

In the last year or so, I think most critics would agree, there has been a determined effort by stations and by networks to upgrade their programming in the public affairs category to the point that this last season there was hardly a night on the network schedule that there was not a news documentary or other information type show.

I do not think you could bear that out factually. I do not think that is so.

[EDITOR'S NOTE: During the September 1960-May 1961 season, the TV networks broadcast 229 hours of public affairs programming in prime time—ABC 49 hours, CBS 85 hours, NBC 95 hours. On an average basis, this would amount to 50.3 minutes per night.]

It certainly is true that there was a tre-

mendous increase in the number of those programming hours this past season over those that preceded it, yet on the heels of this season comes your speech, and I think the reaction at the network level is "Is this not enough yet; how much must we do?"

I regard my role here and the role of this agency as not being the function of trying to please the networks or the broadcasters. I know some people kind of shuddered when I made that speech—"The NAB broadcasters are not going to like this," they felt.

I do not regard that as being my purpose in life. I am not here working for the broadcasters. Whether they like it or not does not seem to me the test of whether I should or should not say it. The fact is there are many people in the industry who talked to me, who said that the industry could do much more and could do it profitably, could do it with a great sense of self-satisfaction in the contribution they make.

I do not think it is enough to say that they have reached the millenium in this direction and we do not have to do any more.

You should read my mail. More people have written to me than are in a rating sample. [EDITOR'S NOTE: At press time, Chairman Minow reported having received over 4,000 pieces of mail. Among these, over 97% applauded his stand. Replies from men outnumbered those from women 2 to 1.]

So if you want to talk about numbers, I suppose I could equal the numbers of the people who were tested at each rating. And if you read the mail you will see that. If the industry thinks that everything is dandy and that people are satisfied, they are dead wrong.

Would you say that a central problem here is the limited number of stations on the air?

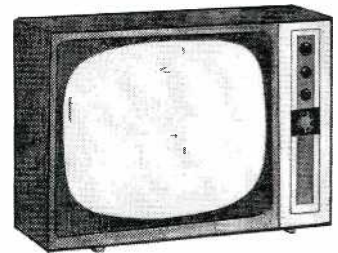
Sure, that is the heart of the whole matter. If this were not a fact of life and the nature of the problem, there would not be any Federal Communications Commission. The only reason we are here is because of that spectrum chart on my wall, that not everybody who wants to broadcast is privileged to do so in this country.

This may sound like an unlikely hypothesis, but I do not know whether it will be unlikely forever; but if someone came up with a new technique which would within the present available limits of the television spectrum permit a tremendous increase in the number of possible stations of relatively

“WHERE THE TV ELITE DON'T MEET”

—headlined *Variety* recently. “There’s a growing concern among some top tv thinkers that the medium has lost a vital segment of its audience—the doctors, lawyers, teachers and business leaders. In short, the opinion makers . . . The question isn’t ‘Is Anyone Out There?’ but ‘Who’s Out There?’ And the answer seems

to be, not the people who really count . . .”



We’d be the last to try to David a bunch of Goliaths like you chaps in the magic eye business. But look at it this way:

Sport is what smart people do, watch, and talk about these days. If you don’t spend a weekend at the Masters, cruise the inland waterway, shoot in the 80’s, have a box at the Series, you’re just not with it.

SPORTS ILLUSTRATED reaches nearly a million families who are *up there*. Median income \$10,835—*double* that of the U.S. as a whole. Nearly 9 in 10 are business or professional men—of those in business, 1 in 3 has already made it to the corner office.

They and their wives are the “tastemakers” that get *your* product rolling, whether it’s common stocks or cake mixes. The opinion leaders. Without their original (and continuing) approval most new products would still be in the laps of your management consultants.

You can cover these active, sports-minded reachables and touchables with a color page in SI for 13 weeks in a row for peanuts: for what one network half-hour would cost you.

You wouldn’t be lonely. Only 4 mags in the land carried more consumer advertising than SI did in 1960. Sounds unbelievable, doesn’t it? Better look through the last few weeks’ issues and see if your successful competitor is in there.

Sports Illustrated

L. L. Callaway Jr., Advertising Director,
Time and Life Bldg., N. Y. 20.

equal coverage capacity, would these problems to a large extent be eliminated?

I think the concern of the government would be greatly minimized, because, if you believe in the free enterprise system, as I do, then you would have a chance for a competitive diversity of choice available to everybody. The basic premise of the problem seems to be because

"It seems to me that I made my position clear—bluntly clear. And the ball is now in the other court."

there is such a scarcity of channels, a broadcaster must necessarily aim at the largest possible audience all of the time, which means that he is constantly searching for a common denominator that will hit the biggest number of people all of the time. This is why—I am sure the industry would agree—that ratings have developed such enormous influence. If the broadcaster were free to try to serve a smaller specialized audience, which he could do if you had many more channels, then you would have a different set of circumstances.

Taking the next step, would this suggest that a high priority be given by the Government itself to encouraging this condition to come about?

That is right. That is why we are so concerned here about all-channel receiver legislation, and we hope that we can use the UHF channels in an economically viable way. The problem is that you have a limit of 12 channels in many areas at present, when you could be using 82 channels. Certainly from the point of view of national use of resources we are just marking time in fully utilizing what is available.

Do you feel that the competitive pic-

ture in radio, where there is much more competition than in television, has enhanced the quality of radio programming?

I think that radio programming has changed greatly because of television. It now performs, it seems to me, an entirely different service than it did 15 years ago. Very few people now spend an evening listening to the radio, as they did at that time. Now it is more of a localized service that you listen to while you are doing something else, driving a car or washing the dishes. It is not the medium now that requires 100% of your attention. Very often I think that its greatest contribution is in the field of local service. The problems of the radio networks, I think, are very, very tough. Their future, economically, is extremely difficult to anticipate.

I deliberately did not speak about radio in my speech, because I do not fully understand its problems yet. I think they are much more difficult than those of television. We now have close to 3,800 AM stations in this country, and more than 1,000 FM stations. But we only have about 550 television stations. So the problems are completely different.

A substantial body of opinion feels that some form of artificial limitation should be put on the number of radio stations.

I know.

How do you react to that?

Assuming that engineering standards are maintained—if you have somebody who wants to broadcast, wants to use a public facility, how do you say "no" to him? How do you cut him off and let somebody else on? This is a philosophical problem that I do not think is soluble under our system.

If you adhere to the principle that unlimited free competition is to be desired in television, then should the principle not apply equally to radio? We are talking now about something which has nothing to do with technology or engineering.

Logically, I think that you could not have a radio policy that would be inconsistent with free competition unless you had reached some saturation point beyond which it was impossible to justify it. But this is a very, very difficult question. I have not made up my own mind about it yet.

Do you feel that the increase in TV

competition in the seven-station television markets, such as New York, has improved the quality of programming in those markets?

Well, I would only say this: It certainly improves the variety of choice, to put it that way. I hate to make judgment values about the quality of programming. What I am interested in is facilities for people.

In New York, for example, through an accident of history, we have seven commercial channels and no educational channel. The problem exists also in Los Angeles. These are the only two places in the United States where they have seven channels. But they are lacking in an alternative educational service. If you had an educational channel there, I think you would inevitably improve the overall programming in the sense that you would be providing a choice to those members in the audience who want something else.

The problem is that a broadcaster must, under our present circumstances, try to get everybody to listen all of the time. But not everybody wants the same kind of programming. So what you have to do is to hit upon some formula for serving all parts of the audience. FM's great contribution could be to provide an alternative for one part of the radio audience which wants something else. And this is what we will have to come to eventually in television, I think.

The difficulty being that you quite often go broke in the process, as witness WNTA-TV in New York, which has, I think, to a certain degree, been most vigorous in programming quality programming, with the *Play of the Week* and programs of that nature, which have had abysmally low audiences. This brings me to that portion of your speech in which you discussed rating services and how you did not feel that they were giving a valid indication of what the public would want, had it the opportunity.

In New York, for example, there was certainly an opportunity to choose between western programs as against the *Play of the Week*, and the latter lost every time. Does this bring you to a feeling of frustration in trying to give the public what they want?

No, it brings me to a question of whether you are led by dictatorship of numbers—whether it is more important always to be guided by the number of people watching, or whether you are concerned about that part of the audience that wants to see something else. In

a free society you cannot have tyranny of the majority, in politics or in television or whatever it may be. You must always make a provision for the minority preferences. And you cannot, it seems to me, let the rating services direct every value judgment decision that is made about programs.

The problem, I am sure, that practicing broadcasters would have would be, how do you attract enough advertising support for marginal programs to stay in business?

Many advertising people are coming around to the point of view that numbers are not everything, too. There are many advertisers, some of whom have been extremely eloquent in recent public statements, many advertising agency people, that it is not only the number of people watching, but who watches, what kind of market they represent, what kind of buying power they represent, what kind of people they are. So you cannot say that all advertising people have that point of view. You get an increasing number each year who are concerned about bringing to an audience a different picture of their company, trying to attract a different kind of minority audience, if you please, to watch.

But the basic point is that I do not believe that people's tastes are as low as some broadcasters seem to assume. Many people have stopped watching television entirely. What about them? They have as much right to use it as anybody.

Do you have any real indication that that is true? Have they stopped watching?

I think a lot of people have. I think that is true. A lot of people since my speech have said, "We used to watch it a lot; now it is the same old stuff all the time."

[EDITOR'S NOTE: According to A. C. Nielsen Co., average hours of set use per TV home per day during Jan.-Feb. 1961 was 6.07 hours. During the same period in 1960 it was 5.93 hours; in 1959, 5.89 hours.]

One broadcaster told me a delightful story at the NAB convention. Somehow or other one of the rating services had gotten part of its rating from prisoners in a certain institution, and they discovered that the prisoners were only watching daytime television—they never seemed to watch it at night. So they went down to interview the prisoners. They asked one prisoner why he watched it only in the daytime. He said, "It's very simple. The lights go out here at 8

o'clock and we are not allowed to watch it after that."

"Why do you watch it during the day?"

"I thought that was part of the punishment," he said.

One of the broadcasters told me that, and I said, "You said it, not me."

Now, to finish off the rating view, if you want to stay on that. What justification is there in using ratings to evaluate programming for kids? I think this is where the argument gets down to the essence. If you are willing to say that you program for children because they like it, then you might as well hang up and forget the discussion. You have got to do something more than be concerned about the popularity of the program, when you are aiming it at children who have no sense of discrimination and taste, who watch everything. I cannot believe that any broadcaster would go by the ratings where children's programs are concerned. If they do, I would like to see it and to debate it with them.

Mr. Chairman, I wonder if I could put you in the broadcaster's shoes for a moment, and ask what posture you would take as a broadcaster in relation to the speech that you made as the chairman?

Well, in my speech you will recall I said that I admired broadcasters, because I thought that they had voluntarily embarked on a very difficult path of life. Anyone who chooses to earn his living by using the public resources is a brave fellow. And I do not know whether I would consciously elect to spend my life in that way, because you volunteer—I repeat that, you volunteer—for public regulation when you take that course. There are a lot of easier ways to make a

living. But if I were a broadcaster concerned about fulfilling the obligation that I had to the public and in the public interest, I think that I would conscientiously say that I would welcome that speech, because the government is now going to help me, if you please, to live up to my promises by insisting that some of my competitors who may not take their promises as seriously as I do will have to live up to their promises.

I would also welcome those parts of the speech where attention was called to the high-minded principles of the code.

I would also welcome the call to heed Gov. LeRoy Collins' [president of the NAB] great leadership of this industry.

I would also certainly note carefully the parts where I called attention to the larger responsibility of tomorrow with international broadcasting. It is a fact that international broadcasting will have an enormous effect upon the future of our country.

If I were not doing a good job, if I were trying to cut every corner, if I were trying to evade my promises to the Commission when I got my license, then I would be concerned.

Do you feel that the most quoted phrase in your address—that television is a vast wasteland—do you feel that has been too strongly picked up? Did you mean it as strongly as that?

Well, I meant everything I said. I think any speech is going to receive emphasis in certain ways. But I meant every word I said, including the other parts about the industry picking up the ball and doing its job. It seems to me that I made my position clear—bluntly clear. And the ball is now in the other court.

I would like to see what kind of re-

"I have staked out a position, and I would like to hear the point of view of the others. I do not think my principles are subject to change. If we disagree, it will be about methods and how to get there."

"I would hope we could get network executives down here for a heart-to-heart talk"

sponse we can get. I am confident—I am very confident—that Governor Collins will be able to marshal the industry in trying a great do-it-yourself effort.

When recommending that the industry follow Governor Collins' lead, you realized that his plan of the moment is for six hours of blue ribbon programming per week?

On the networks.

On the networks. I assume he meant in addition to what they are now doing in the area of blue ribbon programming. And this is not, of course, defined. But assuming that the industry acquiesced to his suggestion, would you consider that as an acceptable thing?

I cannot speak for Governor Collins. I do not know specifically what he has in mind. But I would welcome efforts like this. If the industry feels that it is a competitive burden and disadvantage to put on a certain kind of quality programming on Monday evening and another one on Tuesday evening, why not then share that burden on an equitable rotational basis, so that nobody gets hurt competitively? And those people in the audience who do want something will get served. If that is the kind of idea that Governor Collins has in mind, I think it would be great. I would be the first one to welcome it and to congratulate those who follow it.

You see no antitrust implications there?

If there were, I would be very confident that they would be solved. I would volunteer my good offices and services to achieve any antitrust clearances that might be there.

Getting back to the question I asked a little while ago, in the event the industry did not respond appropriately to this appeal, you would then invoke the law as you saw it. Do you have a working majority of your colleagues to go along with you?

Well, you know, it's a funny thing—we have a situation here where I have never seen a vote yet that I could predict with any degree of accuracy. The other day we voted on a case and I ended up with Commissioner [Robert E.] Lee and Commissioner [T. A. M.] Craven on my side.

I said at the time, "Boy, the industry

will love this one. They will be staying awake nights trying to figure this one out."

We call all these cases as we see them. I have never seen a party vote yet. The differences here are matters of honest judgment. Sometimes we will have all seven of us on one side, and sometimes it will be four to three, three to four, five to two, six to one. There is no telling. But I do know this: everybody approaches these things with an open mind and an open spirit, and we call them as we see them.

Do you envision a time that there will be a number of public hearings to determine whether or not licensees have met their promises?

I certainly hope the Commission will designate for hearing those cases where there are serious questions of this nature.

Will the hearings be held in the communities the stations serve?

I think when the Commission has set such a case down for hearing, the only place to have it is in the local community. We do not know in detail what kind of a job the man has done. We are the last people to have any informed judgment of the precise nature of the services provided to the community. The people who live there, who watch that television station, who listen to that radio station, are the ones that are affected by it every day, and their judgment should be listened to.

Do you feel that a hearing would solicit those judgments from a representative selection of people?

We would certainly not want anything but a representative sample. I would think the broadcaster would see to it that we had one. I know that the industry says that we will have a lot of crackpots who will come, and everybody else. I say, "Well, if that is your opinion of the audience that you are serving maybe you ought to take another look at your function as a responsible broadcaster." I would hope that if they are doing a good job, they would be confident that they would have the kind of witnesses who would come in an atmosphere that would be conducive to a good solution.

At one point in your speech the remark was made about getting close to the line, close to the edge of the precipice. Do

you, in your own mind, have an idea of where the line is?

It is the line that is going to vary with every community, in every case, and with every license, because of the nature of the promises that are made and the nature of the community that is being served. I do not think that you can have a hard and fast line. If you did, we would not need a Commission. You could run it through a computer. The problem here is that you have to make these judgments, depending upon the particular facts in each case.

Some people in the industry—I want to emphasize that—have said to me, "Why do you not set up a percentage of public service shows and news programs, and a percentage of this and that?"

Well, I would only answer and say, "If that is what you, the industry, wants the government to do, then tell us about it."

I would hope that the industry would be able to do that kind of a job itself, rather than have the government make those decisions.

The government, in this instance, comes down to a majority of the Commission, that is, the Commissioners of the Federal Communications Commission, does it not?

That is right. That is what the law is today.

This is where it becomes very difficult for a broadcaster—to program to the taste of a changing set of Commissioners.

Some of the biggest companies in the world have been finding out that a majority is five to four. The Supreme Court can change its position. That is the kind of society we live in.

Getting back to the question as to the performance angle. You have no trouble with the concept that promises can be altered during a license period to fit circumstances?

Of course not. The only thing that I would expect is that when the situation changes they would come in and tell us about it, and not come in at the end of the license period and say, "We had to change it because of this or that." We do not know about that. In fact, if they want to change their promise, if there was a change in the community, come in

and tell us about it. I do not think that is too much for us to ask.

Mr. Chairman, could you give us your own definition of what it means to broadcast in the public interest, convenience and necessity?

Well, of course, that is the question that we have to decide here many hundreds of times during the year. And you cannot, it seems to me, put into any capsule a definition of what that means for every station and every community at all times. This is a matter that will vary with the facts, with circumstances. This is a judgment that we have to make, always bearing in mind the nature of a free society, of a free competitive system, and the purposes of our government and the ultimate essence of freedom. I do not think that I could put those statutory words into any specific definition, because that is our job to do on a continuing basis.

Since your NAB speech, has there been any substantial element of leadership in broadcasting, the top management of any network, any groups of stations, any conspicuous element of the industry that has made any effort to sit down with you and go into a private exchange of views that would amplify your position?

Yes, several have, and I have encouraged it. I would hope that perhaps eventually we would get all of the network chief executives down here together and have a good heart-to-heart talk.

This would not be in the nature of a formal conference?

No. It would be an informal exchange.

I must recognize that I am a beginner here and have a lot to learn. I have staked out a position, and I would like to hear the point of view of the others. It seems to me that you have to have a continuing discussion or dialogue about these problems. I am all for it.

You say that you have staked out a position but that you are anxious, however, to discuss this with the people in the industry. Do you mean to suggest your position might be subject to change?

I do not think that the principles are subject to change. As a matter of fact, nobody in the industry has said to me, "We do not agree with your objective and your purposes." Nobody has said that to me. If we disagree, it will be about methods and how to get there. Certainly on this kind of thing I am well open to suggestions. END

WOMAN IN THE MAN'S WORLD OF TV *from page 42*

work for it . . . carry her own suitcase."

Can women in television then afford to be women, to show womanly emotion? The answer would seem to be: it depends. In most cases it's the particular job she fills that determines the answer.

Helen Nelson, a TV commercial producer with Leo Burnett Co., New York, feels that in her particular field and similar ones, it is difficult for a woman to get angry or show emotion without the men saying, "She's being female again," or, "Isn't that just like a woman."

But if an honest blow-off of steam is held against the woman, a "poor-little-me" routine often works wonders.

Helen Jean Rogers, a news producer with ABC-TV and the network field's only female documentarian, says that when she is on assignment overseas there is always some foreign customs regulation that bars equipment from entering a country. "If I have to weep to get through, I weep," says Miss Rogers, adding, "It works."

The ABC producer also notes that in a lot of places overseas they have never seen a female correspondent, let alone a news unit producer. "We can get interviews that male correspondents often fail to get for the simple reason that a lot of men are afraid to hurt our feelings."

On the subject of courtesy toward the woman, Pamela Hlott, director of religious broadcasts for CBS, feels that a woman in a responsible industry job will not take advantage of her sex to get the best of both worlds: being treated as a woman but competing with men. "There are the little courtesies the woman generally gets, but in a competitive business she has no right to demand them."

Centuries of conditioning

Miss Hlott, however, suspects a subconscious resentment to women in business. "For centuries," she says, "men have been conditioned to think of women as non-aggressive, and over the last half-century to think of them in certain kinds of jobs. And along with this is the tendency to think that if a woman gets fired, someone will take care of her. It's not always true."

Carol Irwin, producer of NBC-TV's daytime serial *Young Doctor Malone*, is a broadcast veteran whose career has spanned radio stations, an ad agency, programs (she owned and packaged *I Remember Mama*), the networks and independent TV consulting. Looking back on it she jokes, "I've been lucky—people have been managing to tolerate me with only varying degrees of protest."

Miss Irwin feels that no field is closed for the woman who has "good ideas," but

like Miss Hlott, she suspects a subconscious resentment to women in business.

"Some women," she says, "have the mental attitude that they are only here [in TV] on tolerance. I know one girl who tried to be appreciated, unobtrusive and kind. Her motto was 'behave as you would in a drawing room.' She did and everything was fine. But one day she lost her temper, went out of character completely. And to her surprise, the world didn't stop. She found that she was respected more for the outburst. Now she only loses her temper on purpose."

Montez Tjaden observes:

"I've employed both men and women in the departments I've headed over a number of years. I find there are things women do better and things men do better, but mostly I have used men and women interchangeably.

Men want credit

"There are certain attributes that have been traditionally prescribed to women, such as the role of hostess, and I find that women will do better at seeing to the details of a party or dinner. But I've had men who were very good at it. When I allocate work in a department I try to have each person using his best talents and I've found that at one time I'll have a woman doing a specific job, at another time a man. Women do use the art of cajolery better than men. Women seem more interested in the end results, while men want the credit for what they do.

"Some young women come to television because of the glamour. They think they can make it through femininity alone. Some men may fall for this, but these women don't last long with women employers."

And, Miss Tjaden concludes: "A number of men have said to me, 'You think like a man but act like a woman.' They mean the remark as a high and sincere compliment and I take it as such. But I don't agree with them. I believe I think logically like any good business person should. Many women think logically but add to it their intuitive sense, which makes for sound decisions. A woman in business should always remember she's a woman. A good head, ability and know-how, plus femininity, is an excellent combination."

A PERSON is first what his (or her) job requires him to be. On this point there is little disagreement among TV's women and their male co-workers.

Jacqueline Babbitt, a producer with Talent Associates Ltd. (recent credit: CBS-TV's *Way Out* series), maintains there are certain shows she can produce better than a man because they require

"In timebuying, it costs about \$1,000 a year to be a girl; in copywriting, \$2,000"

more of such aptitudes credited to the female as greater attention to detail or greater sensitivity. Miss Babbin also notes that, "Our kind of theatre, television drama, is done so quickly, it requires a lot of insight . . . the importance of intuition, again, a female forte. But make no mistake, any good producer, man or woman, has it."

Picking up this point, Audrey Gellen, another producer and collaborator with Miss Babbin at Talent Associates, adds, "We do not approach our job as women. We approach it as producers."

Indeed, most male executives, co-workers with TV's women, forget that the women are women when it comes right down to the day-in and day-out work load. This "togetherness," however,

therefore should be tied to low-level jobs.

Most women who have broken through to major posts agree that this catalogue of sins applies, at least to *other* women.

The number of women who have reached executive levels in television is relatively small. And it is a matter of semantics as to just who should be called an executive and who should not. By salary, few of the "titled" have made it.

Few of TV's women venture over the \$25,000 mark. More of the top female executives command between \$15,000 and \$20,000. To the networks, a salary of \$7,500 often puts a woman in the "executive" class.

Most women in television and adver-

usually made by the women in production. A good TV commercial producer can get \$14,000 to \$20,000 and higher.

Women in the creative and talent end of the business generally fare much better than their sisters in administration, and the top administrative openings, the decision posts, almost always go to men.

"Equal wages for equal work," says one TV production executive making the same salary as a male counterpart. The line would get a good laugh in most female quarters of the industry. But if a woman can wait around long enough, there are rewards.

Says Esther Tufty, "A woman, if talent, is protected by the American Federation of Television & Radio Artists.

SELMA DIAMOND, comedy writer

One of TV's successful comedy writers, Selma Diamond started out selling fiction and cartoon ideas to magazines, ventured into radio in the 1930s. She has written for Groucho Marx, Jimmy Durante, Sid Caesar and a host of American funny men. Her recent labors have been with Goodman Ace's group writing for the Perry Como Show.

Dr. HERTA HERZOG, partner, Jack Tinker & Partners

A top ad and motivation research expert, Herta Herzog was an assistant professor of social psychology at the University of Vienna. She did research for DuPont and Columbia University, joined McCann-Erickson where she has held various high research posts. Today she is on creative projects with the Jack Tinker group.

GERALDINE ZORBAUGH, vice president, CBS Radio

A lawyer and the only female vice president in the networks, Geraldine Zorbaugh left a New York law firm to become an ABC staff attorney in 1943, moved up through higher law posts to become an ABC vice president in 1954. She joined CBS Radio in 1957 as vice president and general attorney. She is also a CBS asst. secretary.

PAULINE FREDERICK, NBC UN Correspondent

Pauline Frederick, dean of female broadcast correspondents, started her news career interviewing wives of diplomats and selling the stories to newspapers. She wrote for the North American Newspaper Alliance, had overseas assignments during WWII. She entered broadcasting (ABC) at war's end, received many awards.

GRACE JOHNSEN, director continuity acceptance, ABC

Entering broadcasting in 1934, Grace Johnson in eight years with NBC rose to post of supervisor of educational programs. With ABC in 1942, she moved through areas of women's, children's and public service programming. She went to continuity acceptance in 1947, now passes on all broadcast material for ABC Radio and TV.



does not extend all the way "upstairs."

Managements in broadcasting and advertising still go along with certain traditional thinking: that the demands of certain jobs preclude the hiring of women; that women seem to shun responsibility; that women are more emotional and less predictable; that junior employees (and most executives) of both sexes prefer a man as boss; that married women put family responsibility first and

tising accept the prospect of earning less than a man would in the same job, although they don't draw any contentment from the fact that they do. In timebuying, says one supervisor, "It costs about \$1,000 a year to be a girl." Copywriters put the price at upwards of \$2,000.

The differential in pay naturally varies from organization to organization, from job to job. The best money is

I think she isn't as apt to get the 'extra' money because a juicy assignment is apt to go to an experienced male. And if the female has equal experience, she is usually showing her age."

Miss Tufty's point about experience is important. If the woman in the industry has the time to wait, and the ability, things (including wages) usually come into line with her experience.

The consensus is that women at or

near the top of their fields, having proved their worth through long careers, don't face the same salary discrimination as they did on the way up. They can bargain on equal terms, and get "man-sized" wages.

THE women who have reached executive levels in television are scattered all over the TV lot. (AWRT

Two women sit on the networks' boards of directors. Both are from outside the broadcasting field. Mildred McAfee Horton, former president of Wellesley and wartime head of the WAVES, is a director of NBC. Millicent C. McIntosh, president of Barnard College, is a CBS director.

Women executives with decision responsibility are much more populous

station top executive league, presidents of their stations, usually having taken over at the death of their husbands. And they have demonstrated that station management can be women's work.

Mrs. A. Scott (Dorothy) Bullitt has owned the King Broadcasting Co. for over a decade, is president of KING-TV Seattle and KCW-TV Portland, Ore. An active station owner-operator, Mrs.



ESTHER VAN WAGONER TUFTY, NBC News, Washington
Broadcast veteran Esther Van Wagener Tufty was a journalism major in college, a writer on various midwestern newspapers. She eventually became Washington correspondent for a string of Michigan dailies, ventured into radio with ABC and NBC and finally into TV news. She was the 1960-61 president of AWRT.

MARY McKENNA, vice president, Metromedia
Deciding on a career in advertising, Mary McKenna started as a media department secretary at Young & Rubicam. She parlayed her media and research knowledge into various agency and media jobs, in 1954 went with WNEW New York as director of research and sales development, her speciality with the Metromedia group. She was made a v.p. in 1959.

AUDREY GELLEN, producer, Talent Associates Ltd.
Audrey Gellen left magazine editorial jobs to become secretary to Talent Associates' producer Jacqueline Babbitt in 1955. She learned TV drama production quickly, by 1958 was coproducer with Miss Babbitt on the DuPont Show of the Month. The Babbitt-Gellen team has since adapted some 15 top dramatic programs.

BEA ADAMS, v.p. Gardner Advertising
After graduating from St. Louis' Washington University and writing sales letters for a department store, Bea Adams became a fashion columnist for the St. Louis Star-Times. She went with Gardner in 1935 as a copywriter on Ralston's Ry-Krisp. Made a v.p. in 1944, she later became a noted television creative director, columnist and advisor.

HELEN JEAN ROGERS, ABC News producer
The networks' only female news documentarian, Helen Jean Rogers was a foundation consultant and political theory instructor at Harvard before joining the Washington staff of ABC's College News Conference in 1957. She was made a special projects news unit producer in 1960, has done several Close-Up programs.

membership, which includes a large segment of radio women, now stands at about 1,600, up only 200 in the last five years.)

In the networks' complex organizations, there are many women in responsible jobs, few in policy-making positions. ABC-TV has at least eight women in important executive posts, including its directors of continuity acceptance and personnel. More fill lower echelon jobs.

CBS-TV lists 60 female executives in its New York operation, almost all of them in lower level administrative and programming posts. Titles range from "manager" to "assistant" to "junior." Departments range from press to program information to systems and procedures.

NBC-TV reports that it carries 80 women executives in roughly the same kind of billets as CBS. Women make up roughly 30% of the entire New York NBC complement, 7% of its executive force.

in the nation's television stations than they are in the network staffs.

In roughly 100 out of 500 domestic TV stations, women are filling strategic jobs. For the most part their numbers are concentrated in the area of promotion and publicity, secondly in program or film department management.

There are close to 70 female promotion or publicity directors. Usually this is a dual title but in a number of cases the jobs are separate. A few of the women also double in advertising and program responsibility.

There are about 40 women handling station programming and film, generally under the title "program director" or "film manager." Again, the specialties are often combined.

In other categories, there are two female sales promotion managers, one merchandising manager, one advertising manager, one operations manager and one woman production director.

There are several women in the TV

Bullitt is also an important figure in NAB activity.

Mrs. Hugh "Mickey" McClung is president and general manager of the Golden Empire Broadcasting Co., San Francisco, owner and operator of KHSL and KHSL-TV Chico and KVCV Redding, Calif.

Mrs. Lyndon "Lady Bird" Johnson, wife of the Vice President, through the LBJ Company, owns KTBC and KTBC-TV Austin, Tex., and is the station's policy-maker, not just a name on the stationery.

Mrs. Helen Duhamel, president of Duhamel Broadcast Enterprises, KOTA and KOTA-TV Rapid City, S.D., and KDUH-TV Hay Springs, Neb., started herself in broadcasting, purchased KOTA radio in 1954, brought it into TV the same year, and added KDUH-TV as a satellite station to expand the coverage of KOTA-TV in 1958.

Mrs. Gregory P. Gentling is president of KROC-TV Rochester, Minn.

Generally, the smaller the operation, the greater the chance for the woman to

"Criticism of TV is taken very seriously by broadcasting women; women like to please."

win a top position. In the large station or the network, the female's post is usually less responsible (though the wages are often better).

There is a question as to how much responsibility the woman wants in her career, just how high she wishes to climb—if she has the opportunity to climb. If women are being closed out of the high administrative posts in favor of men, the talent side of the industry seems to be giving them their best openings.

Says Esther Van Wagoner Tufty on the subject: "For some reason, I don't think most women in the broadcasting industry are as eager to be big executives as they are to be in the talent end of the business. By talent I also mean those behind talent—assistant directors, producers, writers, idea gals."

Miss Tufty estimates that of AWRT's

Miss Tufty also notes that opinions about women in the industry change. "The old wheeze about a woman's voice being objectionable has all but disappeared, even in the old-fashioned advertising agencies. More women are in the news field. They really *report*, not just read the ticker—like many a man called a news commentator."

Actually, there are close to 950 women commentators on U.S. radio and television stations, making news (and public affairs) one of the areas calling more and more on the female—on camera and behind it.

The networks, too, are increasingly turning to female talent for their news departments. CBS News appointed Nancy Hanschman as a correspondent early in 1960, its first woman correspondent since the advent of television. She

sive awards in broadcast journalism, is Pauline Frederick. She has covered overseas and domestically for NBC since World War II, is now the network's UN correspondent.

ABC boasts two female news producers, Peggy Whedon (*Issues and Answers*) and Helen Jean Rogers, the network field's only female news documentary producer ("The Dark and the Light," "The Red and the Black," and last month a show on Brazil, "The Troubled Land"). Miss Rogers is to marry John Secondari, executive producer of ABC-TV's special projects, this month.

Working under producer Irving Gitlin at NBC-TV is Lucy Jarvis, associate producer on the network's public affairs discussion show, *The Nation's Future*. She is charged with getting guests for the



HELEN GUY, ABC-TV account executive
Network television's only woman account executive, Helen Guy started with NBC's Red Network. Going to ABC, she became business manager in the programming department, left for a business manager role with a program packager, returned to ABC six years ago in the kind of selling and client contact job she had wanted for 20 years.



REGGIE SCHUEBEL, v.p. Guild, Bascom & Bonfigli
Reggie Schuebel, now v.p. and dir. network relations with GB&B, was a timebuyer at Duane Jones and Biow, a v.p. at NC&K. She once opened her own agency to operate as production and buying department for out-of-town agencies; helped develop the Bulova time signal commercial, has been close to Dem. Party account.



MONTEZ TJADEN, KWTW, 1961-62 president of AWRT
Montez Tjaden, director of promotion, publicity and public relations for KWTW Oklahoma City, has included acting, production, writing, announcing, newscasting and programming in her radio-TV career. She is a Commander in the U. S. Navy Reserve, served during WWII and Korea, and was an organizer of the BPA.



DOROTHY BULLITT, station owner
President of KING-TV Seattle and KGW-TV Portland, Mrs. Bullitt became a business woman on the death of her lawyer husband in 1932. She went into realty, added broadcasting in 1947, playing a lead part in forming King Broadcasting Co. She opened her second station in 1956, is an active owner-operator and an important member of NAB.



BERNICE COE, v.p. Sterling Television
Deciding against a teaching career, Bernice Coe studied typing and stenography, took a wartime job with a 16mm educational film company. She transferred to sales, went with United World Films, became a partner in Sterling and sales manager as it shifted to TV and the syndicated film business in 1949. She typifies the new "business mother."

membership of 1,600, from 30 to 40% are talent or talent-connected. She feels that women are still pioneering in broadcasting and likes the direction they are taking. "The criticism of TV," she says, "is taken very seriously by the women in broadcasting, even personally. Women like to please, not to be criticized."

had been a news show producer and special assignment girl with CBS Washington since 1954. Lisa Howard, formerly a reporter for the Mutual Broadcasting System, joined ABC News last May as its first full-time woman reporter.

The female dean of network correspondents, with some of the most impres-

sive awards in broadcast journalism, is Pauline Frederick. She has covered overseas and domestically for NBC since World War II, is now the network's UN correspondent.

Working under producer Irving Gitlin at NBC-TV is Lucy Jarvis, associate producer on the network's public affairs discussion show, *The Nation's Future*. She is charged with getting guests for the

for inside jobs, goes the old taboo, but not for outside work involving contact with clients or "important" people.

Says Miss Jarvis: "In this business it doesn't hurt to be a woman and an attractive one. Women for contact work get through where men often fail. The reason is that there are probably fewer of them. In getting government officials

and special assistant to the president. She joined CBS in 1957 as vice president and general attorney for CBS Radio.

Bernice Coe, Sterling Television vice president and one of the few top women in the syndicated film business, obtained her first full-time job during the World War II period with Walter O. Gutlohn, a pioneer educational film company.

is chance enough to be considered for an administrative post."

While most of TV's women executives have a broad liberal arts college background, and recommend it for girls entering the industry, vocational training can also be useful.

Says Esther Van Wagoner Tufty, speaking to the girl angling for a TV

MARIE McWILLIAMS, ABC director of personnel

A management and industrial relations major at New York University, Marie McWilliams joined ABC in 1947 as an employment interviewer. She was appointed employment manager in 1951, assumed her present position in 1953. Her department screens upwards of 6,000 job applicants a year for ABC.

CAROL IRWIN, producer, NBC-TV

Carol Irwin joined NBC two years ago as producer on Young Dr. Malone. Her career has spanned account and radio talent work at ad agencies, program manager on radio stations, radio-TV consulting and program packaging. She was a Theater Guild producer, has produced numerous pilots, scored as owner-packager of I Remember Mama series.

DORIS ANN, manager NBC-TV religious programs

Doris Ann was a social worker and a corporation personnel manager before joining NBC's personnel department in 1944. Working up in personnel from interviewer to executive placement director, she made the switch to producing educational and religious shows in 1951, has produced more than 500 network programs.

MICKEY McCLUNG, station president

President and general manager of the Golden Empire Broadcasting Co. (KHSL, KHSL-TV Chico and KVCV Redding, Calif.), Mickey McClung entered business upon the death of her husband ten years ago, built the first VHF TV station in the Sacramento Valley in 1953, has served as a two-term member of the NAB's Television Code Review Board.

LUCY JARVIS, associate producer, NBC-TV

Lucy Jarvis studied biochemistry and journalism in college, planned on a science writing career. An associate editor at McCall's magazine, she wrote on nutrition, started a radio show. After marriage, lecturing and charity work, she turned to public affairs television, helped develop Capitol Close-up, now works on NBC's The Nation's Future.



as program guests, women are refreshing in the stronghold of the male."

How does it all start for the woman? What are the circumstances surrounding her entrance into television?

For many of the more mature executives, radio was the door. A number of ABC's top females were with the Red Network when it broke away from NBC some 20 years ago. It appears to be true, in TV administration at least, that the women who reach the top are those who stay with their company longest.

World War II also was a boost for many of today's female executives. The boys were away and the women stepped up to more important jobs. Some were so good at them, they couldn't be dislodged.

Geraldine Zorbaugh left a New York law firm in 1943 to take a staff attorney job with ABC. She credits the war years with aiding her advance, was by 1948 ABC's assistant general attorney. In 1952 she became secretary and general counsel for ABC, a year later was vice president

Miss Coe calls this initial position "just a job" but at the time "bright girls were utilized." She learned all phases of the business, ended up in sales, the field she has been working in since.

Miss Coe, like most of TV's female executives, had a good education: Vassar and Columbia. She had ideas about teaching. Her Vassar degree was in mathematics. Her Columbia masters was in education. She changed her mind and studied typing and stenography to land her first job.

While many of today's young college graduates who decide to seek a career in TV set their sights on "glamour" jobs that command attention and dollars, they are up against the fact that there are too few of these jobs and too many young women after them.

"Too many girls," says Geraldine Zorbaugh, "have the odd idea that starting as a secretary is a dead end. It just isn't so. Any good secretary has an opportunity to really learn what the company is doing. And just being there

news job: "Get some amateur experience in college . . . journalism-writing on the school's TV station . . . don't limit your experience to only being on mike or camera. Find a contact on the hometown station and use it. Be willing to take any job on a TV station . . . bore from within."

PERHAPS the TV woman's biggest problem, at least personally, is reconciling her marriage with her career. Can she handle both well? Will one suffer at the expense of the other? Do children call for a halt to a career? How does the employer feel about married women working? The answers are not clear cut.

Miss Tufty says this: "Sure women get married, and that is a problem for the employer. But many employers have discovered that a man is more apt to change jobs than a woman who will stay put if she likes what she is doing, even with recesses for babies. And a woman is a better employe if she gets married and has a family, more fulfilled and 'normal;'

I think it adds to her sensitivity, her understanding of people and their problems."

A few female executives maintain that children should eliminate a woman from her working career if she is financially able to stay home. (Most of TV's top female executives with children continue working. In most cases their husbands earn a good living. The wife's working is usually not a financial end but one of "satisfaction.")

Miriam Hoffmeir, manager of NBC's program analysis department and a 25-year veteran with NBC, looks on having children as a woman's "fulfillment," the "balance" she should have in a life that includes work. But, while a career woman, she says, "You have to put your family first. If my children need me [she has two daughters], there is never any question that I be with them."

Bernice Coe of Sterling Television, just back to work after the birth of a daughter (she also has a five-year-old son), feels strongly on the subject of working mothers. She worked up to a day before the birth of her son, has had a month off for the birth of her new child.

"I believe," says Miss Coe, wife of playwright Barrie Stavis, "that women should work if they want to work and if their husbands are agreeable. The children must be properly taken care of in their absence. With a full-time housekeeper, I believe I have more time to enjoy my children than many non-working mothers."

An outlet for expression

Says NBC's Lucy Jarvis, who left work to raise a boy and a girl, now teenagers, but who returned to business through involvement in parent and charity activities and now full-time: "I'm endowed with an enormous amount of energy. I have a home economics background. My home runs efficiently. I have two well-adjusted children. There is no reason why I can't express the things I have inside me that need greater outlet. I feel that I have something to give, and I'm encouraged by my husband."

For most of the industry's female executives, work is giving, not taking. They do not generally look on their jobs as a race for advancement. "The women that do," says one network gal, "find the going difficult."

The TV future for women? Personnel men say good people, men and women, are always in demand. But after a decade of rapid advance that has seen thousands of television jobs open up, the industry is now in what could be called a leveling-off period. Jobs will be fewer. The men

and the women will have to compete harder for them. For the woman, however, a secretarial opening, her traditional start, will still be around.

The fields open to the female that portend advancement? Virtually all of them, but more latitude in production, research and news and public affairs than ever before.

The employer and his outlook on women? Generally fair, but the girl that finds one that isn't, and is career-minded, usually moves on anyway.

Marriage and babies? They will stop only the women who want to be stopped by them. They will be a disadvantage only when the woman has the inability to leave off her homelife when at work.

Male prejudice and discrimination? It's around and perhaps troublesome for the woman who is unsure of herself. But if the woman is good, knows her job and proves herself, she need not be troubled by it.

A formula for success

Mary McKenna, vice president and director of research and sales development, Metromedia, gives this formula for female business success: (1) Take no adverse decision personally. (2) Do not take a stand unless you are sure of your facts and know how to communicate them. (3) Show loyalty. (4) Refrain from gossip. (5) Try to keep an objective point of view, a fresh outlook. (6) Keep your word.

Miss McKenna's own biggest gripe about being a woman in business: "When a taxi driver passes you up and goes to a man instead."

Women are still pioneering in broadcasting. Once they only appeared on cooking shows but, as people wearied of ways to whip tired lettuce and cottage cheese into culinary miracles, they moved into off-camera roles. Their entry into production, directing, news, selling, writing and administration is giving the industry a coeducational look. Taxis may pass them up occasionally, but they are catching more than they once did.

It is written: "The study of history is useful to the historian by teaching him his ignorance of women . . ."

Today's TV historian would find women's role in behind-talent television and TV administration largely unsung, mostly glamourless, often thankless. They do much of the detail work, the digging, the mop-up. Some have made it in the man's world of television, are "equal," draw good jobs and salaries—but only because they have earned them.

"Women have not upset the television industry one bit," says a network man. "In fact, they make it a lot easier—especially on the eyes." **END**

WHAT WE DON'T KNOW ABOUT TELEVISION *from page 51*

elements you are always adding to your communications: added information may reduce the communication."

5. Because the project "raised so many more questions than we have been able to answer," TvB developed a Competition for Exceptional Plans in the Field of Television Research. It asked, not for completed studies, but only for plans. More than 140 entries have been submitted, from 29 states and six foreign countries, from nearly 60 universities, from research experts in large corporations, agencies, foundations, TV companies, government services. The winning plans will be announced in the fall.

TvB sees itself at this point as having blazed a trail for others to follow. Now it hopes, as President Norman E. (Pete) Cash puts it, to "shock" the industry into realizing the need for deeper, more basic research. The job to be done admittedly is monumental and long-range, but, TvB argues, absolutely imperative.

The implications of the surface-scratching studies at Penn State are provocative and suggest practical revisions of some prevailing techniques.

For instance, evidence was found that "it is important to use a visual form of test when measuring visual media." In other words, some accepted methods of oral interviewing may actually be short-changing the reported impact of TV.

Again: "Long advertisements accumulate more mentions (an event recalled and recorded by a respondent) than short advertisements, but short advertisements generate more mentions per second of film." Thus, a 10-second spot may be more efficient than a 60-second.

Furthermore

Some other tentative findings:

"Video portions obtain more mentions than audio portions of a commercial."

"The voice message provides the more direct expression of the advertising message. It can rarely be considered other than relevant, yet its expressed contribution to recall is relatively low."

"In descending order of power, the ability of the several elements or components of a television message to generate mentions may be ranked as picture, print, voice, and sound."

"Since non-relevant (and not overtly motivational) events are most frequent in the picture portions of the advertisement, the most powerful element is apparently most misused. It is notable that print generates more mentions than its fellow verbal element of voice and that non-verbal elements overshadow both. The measures suggest that print to supplement or replace voice is under-used."

These were some of the findings,

stressed as tentative, which came out of a review of 50 actual TV commercials, 10 of which (for Kools, Coca-Cola, Colgate toothpaste, Robert Hall, Burry's cookies, and others) were subjected to detailed analysis.

The Penn State researchers suggested that the non-verbal aspects of communication should get further attention: "Study of 'non-verbal' commercials which have appeared in recent months and comparison of results with those obtained with other types of commercials may prove illuminating."

Advantages of closed-circuit TV

Another finding was that closed-circuit television "provides a new way to accelerate research by making it possible to study many factors simultaneously." Penn State was selected by TvB, in fact, partly because of its TV facilities. PSU has three closed-circuit systems, last year had over 5,000 students under instruction via TV. Another factor was that Carpenter's research team had done pioneering studies in training-film uses for the U.S.

Navy, which spent more than \$1 million for this research.

TvB launched into the Penn State project with the idea that "perhaps somewhere someone has discovered a way to measure the effectiveness of advertising media." Painstaking evaluation of past research, as the bibliography was put together, showed "that no realistic technique has yet been found." The first task, the Television Bureau then decided, was to "determine what it is you measure when you measure the effectiveness of advertising."

Testing advertising's affectiveness, it was seen, becomes a measure of three interrelated things:

The advertising . . . with all its variations of copy, art, technique and product.

The medium . . . with all its variations of sight, sound, motion, color, etc.

The audience . . . with all its different types of people, their past experiences with advertising, product and media.

"Previous studies combined all these factors," TvB noted, "and could not tell

which one (advertising, medium or audience) was responsible for the result."

Difficulties were seen in designing direct studies hoping to generalize about the relative effectiveness of various media, so a decision was made to orient the research to TV only, because it embodies the communications elements of virtually all the mass media.

From the maze of effects available in the creation of even the simplest television commercial, TvB decided to select for testing those which were most obvious to viewers. This led to an inventorying of effects "perceived" by the viewer. Seven commercial elements were listed, then tested singly and in various combinations.

To set up such controlled "multiple channel" experiments, the Penn State researchers had to create their own test "commercials." This is where the upperclassmen got into the act. Students' faces were shown on the closed-circuit screens in classrooms, their names were supered over the picture and read off-camera on the audio.

It was this testing which led to the finding that adding elements (picture, audio, print, sound effects) may or may not add to communication.

In fact, "Because we learned you cannot simply add elements and add their scores when measured alone, we learned that we must also test combinations of these elements. This outlaws many previous tests that had assumed combinations of sight and sound (or copy and sight) were equal to the sum of their parts. They may be more . . . or less."

As expected, redundant information presented *simultaneously* by audio and print proved more effective than either used alone . . . but "interference (in learning) can be expected in simultaneous multiple channel presentation when the information in the various channels is unrelated and/or the information is difficult to understand or the rate of presentation is such that successful alternation of attention is not possible." In other words, TV commercials can easily lose impact if they try to do too many different things at once or too fast.

Practical communicators

Frank Hartman, one of the Penn State researchers, who reported on these experiments, had a word for the "practical communicators":

"Pictorial illustration (the video channel) in many cases may distract rather than illustrate . . . The tradition in television message composition is to place the majority of the information to be learned in the verbal audio channel and attract attention and illustrate in the pictorial. Too often the picture is not properly related and a real interference barrier to effective communication is

THE MEDIA COMPARISON PROBLEM, AS SEEN BY ARF

The lag in research seeking to measure the effectiveness of advertising has been emphatically propounded in a booklet issued by the Advertising Research Foundation. Reporting on the findings of an Audience Concepts Committee headed by Seymour Banks, vice president in charge of media planning and research for the Leo Burnett Co., the ARF states:

"At this stage we are unable to define any specific measure of what is communicated by an advertisement."

The booklet is entitled "Toward Better Media Comparisons." Other excerpts:

"That three years were required (for this study) reflects the importance and complexity of the problem."

"What seemed even at first a difficult problem was revealed during sessions of the Committee to be so complex as to be almost incapable of any final solution. . . . Since the efficient use of media is of major interest to every advertiser and agency, and has always been so, it might have been expected that a widely-accepted method of arriving at media decisions would have been achieved. But this is not the case."

"Exposure to television, unlike exposure to billboards, is not public and cannot be publicly measured. It is not conceivable that we shall be able to obtain any objective measure of the

number of people whose open eyes are confronted by a television commercial."

"The first stage of response is, in common-sense terms, actually seeing or hearing the advertising; in scientific terms we need to define some rules to enable us to decide when an advertisement has been seen or heard. . . . We are conscious at this point of a lack of appropriate techniques. . . . Research on measures of perception is badly needed to develop new procedures and to improve our understanding of existing techniques."

"We believe that at this time the most promising basis for comparing the effectiveness of different media will be derived from our concept of perception. . . . We have shown that any measuring device we suggest will necessarily be contaminated with elements of recall and of attitude. However, we recommend the concept of perception as the most logical and convenient starting point for making comparisons between different media."

". . . much research needs to be applied to the development of relationships between the input of advertising and the sales volume it helps to produce. We recommend that the industry wholeheartedly support any thoughtful experimental approaches to the problem of relating advertising to its sales response."

likely to be created by a general tendency to focus attention on the picture when the message to be learned has been coded in the sound track."

"The interference," Hartman wrote, "which was observed when the pictorial-verbal presentation channels were tested on single channels . . . and on the audio-print channels . . . was rather unexpected. It was assumed that the subjects would perceive the names and pictures as related information identifying a person, and attempt to learn the relationship with little interference resulting from concentrating on one type of information at the expense of the other. Since interference, though unexpected, did apparently occur, its relevance to a theoretical position derived from the previous literature should be examined.

"A generalized statement of this position is as follows: When related or unrelated information is simultaneously presented over two or more channels and the difficulty (either rapid rate of presentation or cognitive complexity) of the information is such that successful alternation of attention is not possible, the amount of learning from both channels is reduced."

Hartman added, however, that while the picture channel presents "the most complex information," it is least affected by competition from audio or other channels.

Another interesting note: "There seems to be no reason why the picture cannot be used to set up or emphasize the sound on occasion. A television commercial that began with an audio message and blank screen, instead of vice versa, might have startling effects."

As the Penn State experiments progressed—in fact, midway through the two-year project—TvB came to a conclusion of its own: there were "many more things to be known before the effectiveness of any advertising or advertising medium can be adequately measured." It was at this point that the bureau conceived the idea of setting up a competition, with substantial cash prizes, to interest experts in communications in suggesting proposed research strategies.

To oversee this new project, TvB enlisted the help of top authorities:

Mark May, professor emeritus of psychology at Yale and chairman of the U.S. Advisory Commission on Information, as committee head; Leon Arons, TvB's own vice president for research, as secretary; Professor Carpenter of PSU; John B. Carroll, professor of the Harvard Graduate School of Education; Joseph T. Klapper, communications research consultant to General Electric; Paul F. Lazarsfeld, chairman of the Columbia University department of sociology; Wilbur Schramm, professor of communication research and director of the Institute for Communication Research at Stanford University, and Milton Sherman, client service director of Marplan, research affiliate of McCann-Erickson.

Thousands of brochures on the competition were circulated. TvB suggested that the plans looked for could deal with research on such subjects as civic behavior, learning and education, consumer behavior, cultural values and activities, and inter-personal relations—"in fact . . . any aspect of human behavior, as affected by television."

A \$4,000 cash first prize was posted; \$1,500 for the second best plan, and \$250 for each of 16 others. The deadline for entry was March 31.

The response was gratifying: more than 140 entries. One of six received from foreign countries was in Italian. Entries came also from England, Australia, Canada, Japan and the Netherlands. Many of the plans came from faculty members of universities, including deans and directors of special departments.

Evaluation of the plans currently is in process, with announcement of win-

ners tentatively expected to be made at an awards luncheon sometime this fall. Bids have been received from several commercial publishers to bring out a book, next year, incorporating the 18 winning plans.

The bibliography of communications research which was compiled by Penn State is being catalogued in a card system which is expected to be available to researchers sometime this summer. Copies will go to the U.S. Office of Education, which serves as a clearing house for communications research; to TvB, and to the Stanford Institute of Communications Research. There is need, of course, to keep such bibliographic information constantly updated; who, if anyone, will undertake this is uncertain.

One by-product of the bibliography: more than 200 studies were found on the relative effectiveness of television and face-to-face presentations. Most of these showed "no significant difference" between the two; a few favored face-to-face, but a "somewhat larger number" favored TV.

What has been accomplished so far by the TvB-Penn State project?

Carpenter feels that the experiments, the search for methods and procedures for analytical research blazed "a thin new trail through the jungle of complexity enveloping human communications." He thinks it was demonstrated that closed-circuit TV is "of no small importance" as a device for conducting studies of "dependent human reactions."

At TvB, Pete Cash and his staff regard the project as a logical step that had to be taken. No one, they're sure, could accuse the bureau of not believing in television's effectiveness; selling the medium is the Bureau's bread and butter. For some six years TvB has scrounged relentlessly for every available scrap of information pointing to the coverage of TV, its growth, its competitive strength, its potency to sell, and has patiently coached industry members on how to sell more effectively.

A quantitative concept

"Our original concept," Cash says, "was quantitative in approach: to get the numbers and to get more out of data already available. We felt it was important to tell the advertiser *how* he reached his market. We pushed Nielsen to break out more data. We got Rorabaugh to report spot TV expenditures." It was only in recent years that TvB began to get useful socio-economic data, Cash notes.

All the while TvB issued a stream of sales statistics on who-you-reach and what-it-costs-to-reach-them. Gradually,

The sales we reject prove our worth

In selling or buying broadcast properties, one of your greatest protections is Blackburn's demonstrated willingness to reject a sale rather than risk our reputation. For our business is built on confidence and no single commission can be worth as much as our good name. Why hazard the risks of negotiating without benefit of our deep knowledge of markets, of actual sales, of responsible contacts?

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: Washington Bldg., ST 3-4341

CHICAGO: 333 N. Michigan Avenue, FI 6-6460

ATLANTA: Healey Building, JA 5-1576

BEVERLY HILLS: Calif. Bank Bldg., CR 4-2770

however, the bureau found itself getting into two deeper areas: What happens when you reach people? Why does it happen? This led to special studies of Edsel and Buick auto campaigns, the collection of thousands of success stories, and the production of ten original films.

Up to that point, Cash recalls, "our feeling was, 'Who has the right to jump over into basic research until you've used up the store of knowledge you have?'"

The day came, however, in 1958, when Dr. Arons reported his TvB research advisory committee had reached a where-do-we-go-from-here feeling. The "exposure" data was relatively satisfactory, but it didn't go far enough.

On the one side were the daily practitioners of the business—who operate TV, sell it, buy it—groping for guides on how to plot and plant commercial messages—and what effect they have. On the other side were the researchers—the

there was indication they had—they were obviously under close "competitive security" wraps. It was apparent to TvB that the search would have to turn elsewhere.

Strangely enough, the accomplished research reported by Penn State, and its attendant competition for plans, has stirred only a ripple on the agency-advertiser front. In April of this year, TvB circulated 500 copies of a "maze" booklet, summarizing the project, at the annual American Association of Advertising Agencies meeting. To most outward appearances, the quietly stated but potentially industry-rattling piece drifted into office shelves and files, to be looked at another day. TvB has had few inquiries.

Carpenter sees both neglect and challenge in the situation. "No other enterprise of similar dimensions and importance in American economy, except for education, so completely neglects a

communications research in the past, be another short-lived cycle of promising research that is allowed to die?

"What means must the communications industries provide and develop in order to have those kinds and amounts of fundamental research that are scaled commensurately with the dimensions and importance of these enterprises in our interdependent society?"

TvB's people, like Carpenter, see the needs but not the answers. Dr. Arons says the search for them will "continue to be our primary concern" and he hopes other industry segments will "pick up the ball and run with it."

The practical needs

Cash points to the practical needs as well as the broad aspects of the situation:

"The need for basic research in communication is as apparent as the need for human understanding. Habit, superstition, out-moded facts have been replaced with knowledge in many of the physical sciences. Increased dollar investments in advertising, increased national product to consume, increased knowledge to be taught, increased complexity in national and international communication all require more basic understanding of effective communication.

"Daily we make decisions concerning the value of frequency vs. reach, sight vs. sound, motion vs. print, color vs. black and white. We decide upon degrees of emphasis, phrasing, tone. We in advertising, the most measured form of communication, have an obligation to our economy to see that these decisions are based upon knowledge. Our findings will influence all communication which, in turn, will influence all mankind."

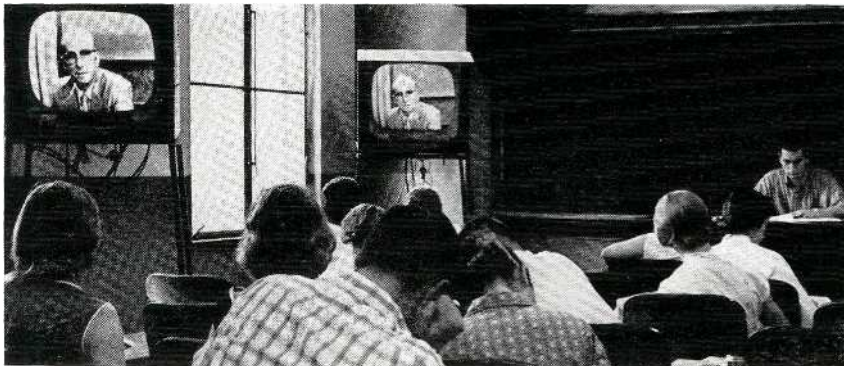
Sharing TvB's viewpoint, Dr. Charles K. Ramond, technical director of the Advertising Research Foundation, observed the other day that communications research "today is about at the point where the physical sciences were when Galileo was alive."

The chairman of TvB's Competition Governing Committee put it still another way. Said Yale's Professor Emeritus Mark May (in *The New York Times*) last fall:

"Business is bound to profit by basic knowledge that pertains to human behavior. Sometimes this is difficult to see.

"In the nineteenth century, the great physicist Faraday introduced the concept that led to the spark plug. When William Gladstone, the British prime minister, asked him what good it was, Faraday replied: 'Someday, sir, you'll be able to tax it.'

"There is bound to be a comparable breakthrough in social research one of these days, and somebody is going to make a billion dollars out of it." END



Students under instruction via TV in a Penn State University classroom. In PSU experiments for TvB, about 1,200 freshmen watched actual and simulated commercials. Tests were designed in part to measure the relative impact of commercial components.

think corps of theorists, experimenters, samplers, analyzers—looking not just for answers, but for *methods* of finding answers to the questions that plague broadcasting's customers.

How far were they apart? How long would it take, if an effort were made, to close the gap? How much already had been learned, in academic laboratories for example, that the communications industry, and TV in particular, didn't know about?

Such questions were at the heart of the mood that prompted TvB to begin a search for new grist for its mill. There was an underlying feeling, too, that such research might just prove a hedge against a more competitive day.

At the outset, TvB shipped off a letter to advertisers and agencies asking for information on basic research they had conducted. The inquiry, as one TvB executive put it, "was singularly unproductive." If studies had been made—and

due emphasis on fundamental research.

"Research in the communications industries is to a very great extent supported by advertising interests, just as many of our great electronic and publishing systems are sustained by these interests. The pressure systems in the operation of advertising are in many respects incompatible, or at least difficult to reconcile with the conditions that are essential for basic or fundamental research. For this kind of research a certain optimum immunity or protection from the pressures of the market-place are required . . .

"The question now is what will be done with the many excellent research plans which have flown into the TV bureau from all over the world? How will the research proposed be accomplished?

"Furthermore, what is to be the future of the TvB-Penn State notable cooperative effort? Will this, like most com-



TELESTATUS

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

JULY TELEVISION HOMES

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

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

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

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

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

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

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

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

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

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

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

...AND THIS WAS BEFORE THE RACE EVEN STARTED!

IN THE FAST-RUNNING FIELD OF TELEVISION, there are **two** business publications that concern themselves exclusively with TV advertising developments. You're reading **one** now — **TELEVISION MAGAZINE**.

The other we shall discreetly designate as medium "X".

Last Fall the A. C. Nielsen Company—world's largest marketing research organization—made a study probing how agency

executives feel about various trade journals that serve the broadcast advertising business. Included were the two all-TV magazines—**TELEVISION** and "X".

The most significant findings came from respondents at the leading 50 agencies which invest more than 1¼ billion dollars in TV annually. Here's how they feel about the importance of **TELEVISION MAGAZINE** versus publication "X", as reflected in their answers to Nielsen's queries:

Nielsen asked: which publication they read — thoroughly, fairly regularly, or casually — for broadcasting media news and information.



MAGAZINE is read by **93%** of these top level agency people — and read "thoroughly" or "fairly regularly" by **37% more of them** than is "X".



Nielsen asked: which they prefer for **news-in-depth** stories.



MAGAZINE is preferred — by **3½ to 1** — over "X".



Nielsen asked: which they prefer for **features**.



MAGAZINE is preferred — by **nearly 3½ to 1** — over "X".



Nielsen asked: which publication they have **most confidence** in.



MAGAZINE is it — by **5 to 1** — over "X".



Nielsen asked: which publication they find **most useful**.



MAGAZINE outscored — by **6 to 1** — publication "X".



Nielsen asked: where a station's advertisement is likely to have the **most impact** on them.



MAGAZINE wins again — this time **3 to 1** — over "X".



IN SHORT—**TELEVISION MAGAZINE** enjoys an impressive margin of preference in **every one** of these very basic evaluations.

BUT—and here's the most interesting point of all — this Nielsen study reports the thinking of top personnel at the top 50 agencies **BEFORE** Broadcasting Publications, Inc., acquired **TELEVISION MAGAZINE**. This was **before** the introduction of **TELEVISION's** augmented staff, expanded resources, and uniquely improved format re-designed to serve the TV business even better. It was **before TELEVISION** began its remarkable growth in **PAID** circulation...in more responsive

readership...in heightened editorial stature and usefulness. In other words—it was before the race for leadership had even started!

It makes more sense than ever today to place your own advertising in the **one** TV business publication that commands the most respect and is gaining the greatest attention among those responsible for the selection of TV markets and stations. Closing deadline for the August issue is July 17th.

Phone or wire collect—today—to reserve your space.

TELEVISION MAGAZINE

444 Madison Avenue
New York 22 ■ PLaza 3-9944

TOTAL U.S. TV HOMES.....47,527,000
TOTAL U.S. HOUSEHOLDS.....53,900,000
U.S. TV PENETRATION.....88%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—70 KXAB-TV (N,C,A)	22,200
ABILENE, Tex.—80 KRBC-TV (N)	72,100
ADA, Okla.—80 KTEN (A,C,N)	83,300
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	171,400
ALBANY, Ga.—64 WALB-TV (A,N)	139,600
ALBANY-SCHENECTADY-TROY, N.Y.—93 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**429,600
ALBUQUERQUE, N.M.—71 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	137,300
ALEXANDRIA, La.—71 KALB-TV (A,C,N)	87,900
ALEXANDRIA, Minn.—75 KCMT (N,A)	96,300
ALTOONA, Pa.—88 WFBG-TV (A,C)	276,800
AMARILLO, Tex.—79 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	112,100
AMES, Iowa—89 WOI-TV (A)	294,000
ANCHORAGE, Alaska KENI-TV (A,N), KTVA (C)	††

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

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

NIELSEN, APRIL 1961 (3/6 - 4/2) *ARB, APRIL 1961 (3/22 - 4/18)

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

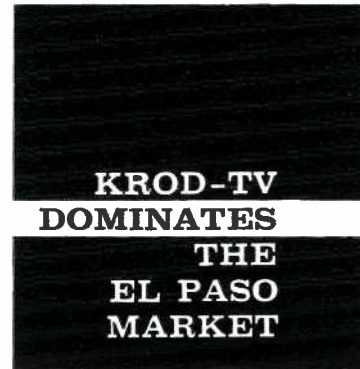
Market & Stations—% Penetration	TV Homes
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—76 KXII (N)	28,400
ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	401,700 ††
ATLANTA, Ga.—84 WAGA-TV (C); WLW-A (A); WSB-TV (N)	552,400
AUGUSTA, Ga.—75 WJBF-TV (A,N); WRDQ-TV (C)	184,700
AUSTIN, Minn.—86 KMMT (A)	147,600
AUSTIN, Tex.—78 KTBC-TV (A,C,N)	137,600
BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	188,000 164,600
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	729,000
BANGOR, Me.—92 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	99,700
BATON ROUGE, La.—74 WAFB-TV (C,A); WBRZ (A,N)	240,700
BAY CITY-SAGINAW-FLINT, Mich.—91 WNEM-TV (A,N); WKNC-TV† (A,C); WJRT (A)	410,900 162,700
BEAUMONT-PORT ARTHUR, Tex.—78 KFDL-TV (C); KPAC-TV (N); KBMT-TV (A)	149,300
BELLINGHAM, Wash.—84 KVOS-TV (C)	*49,400
BIG SPRING, Tex.—77 KEDY-TV (C)	19,200
BILLINGS, Mont.—69 KOOK-TV (A,C); KGHZ-TV (N)	57,400
BINGHAMTON, N.Y.—92 WNBZ-TV (A,C); WINR-TV† (A,N,C)	343,700 143,500
BIRMINGHAM, Ala.—79 WAPI-TV (A,N); WBRC-TV (C,A)	432,300
BISMARCK, N.D.—73 KXMB-TV (A,C); KFVR-TV (N,A) (KFVR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,600
BLOOMINGTON, Ind.—91 WTTV (See also Indianapolis, Ind.)	620,000
BLUEFIELD, W. Va.—81 WHIS-TV (N,A)	119,100
BOISE, Idaho—82 KBOI-TV (C); KTVB (A,N)	65,500
BOSTON, Mass.—93 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,706,200
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.—JOHNSON CITY, Tenn.—71 WCVB-TV (A,N); WJHL-TV (A,C)	172,500
BRYAN, Tex.—73 KBTX-TV (A,C)	42,700
BUFFALO, N.Y.—92 WBNZ-TV (C); WGR-TV (N); WKBW-TV (A)	568,100
BURLINGTON, Vt.—88 WCAK-TV (C)	*189,500
BUTTE, Mont.—71 KXLF-TV (A,C,N) (Operates satellite KXLU-TV, Helena, Mont.)	**59,700
CADILLAC, Mich.—85 WWTW (A,C)	99,500
CAPE GIRARDEAU, Mo.—82 KFVS-TV (C)	197,400
CARLSBAD, N.M.—86 KAWE-TV (A,C)	12,200
CARTHAGE-WATERTOWN, N.Y.—82 WCNY-TV (A,C) (Includes CATV Homes)	*66,900
CASPER, Wyo.—59 KTWO-TV (A,N,C)	33,300
CEDAR RAPIDS-WATERLOO, Iowa—90 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	302,800
CHAMPAIGN, Ill.—90 WCIA (C); WCHU† (N) († See Springfield listing)	325,300
CHARLESTON, S.C.—76 WCSC-TV (C); WUSN-TV (A,N)	144,100
CHARLESTON-HUNTINGTON, W. Va.—82 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	439,900
CHARLOTTE, N.C.—84 WBTV (C); WSOC-TV (A,N)	652,900

Market & Stations—% Penetration	TV Homes
CHATTANOOGA, Tenn.—77 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	200,000
CHEBOYGAN, Mich.—74 WTOM-TV (N,A) (See also Traverse City)	24,300
CHEYENNE, Wyo.—68 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**54,700
CHICAGO, Ill.—93 WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,229,700
CHICO, Calif.—83 KHSL-TV (A,C)	112,300
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLW-TV (N)	793,000
CLARKSBURG, W. Va.—77 WBOY-TV (A,C,N)	79,600
CLEVELAND, Ohio—93 WEWS (A); KYW-TV (N); WJW-TV (C)	1,303,100
CLOVIS, N.M.—69 KVER-TV (C)	15,500
COLORADO SPRINGS-PUEBLO, Colo.—83 KCTV (C); KRDO-TV (A); KCSJ-TV (N)	97,200
COLUMBIA-JEFFERSON CITY, Mo.—82 KOMU-TV (A,N); KRCC-TV (A,C)	123,200
COLUMBIA, S.C.—79 WIS-TV (N); WNOC-TV† (C)	183,700 133,400
COLUMBUS, Ga.—80 WVTM (A,N); WRBL-TV (C)	128,300
COLUMBUS, Miss.—60 WCBI-TV (C,N,A)	51,000
COLUMBUS, Ohio—93 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	554,500
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—80 KRIS-TV (N); KZTV (C,A)	95,700
DALLAS-FT. WORTH, Tex.—86 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	742,900
DANVILLE, Ill.—73 WICD-TV† (N)	123,500
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	327,600
DAYTON, Ohio—94 WHIO-TV (C); WLW-D (A,N)	494,000
DAYTONA BEACH-ORLANDO, Fla.—77 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	267,800
DECATUR, Ala.—39 WMSL-TV† (C,N)	132,300
DECATUR, Ill.—79 WTV† (A)	1122,500
DENVER, Colo.—85 KBTX (A); KJZ-TV (C); KOA-TV (N); KTVR	369,700
DES MOINES, Iowa—90 KRNT-TV (C); WHO-TV (N)	277,500
DETROIT, Mich.—92 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,609,600
DICKINSON, N.D.—62 KDIX-TV (C)	15,400
DOTHAN, Ala.—62 WTVY (A,C)	76,400
DOUGLAS, Ariz. KCDA	†††
DULUTH, Minn.-SUPERIOR, Wis.—85 KDAL-TV (C); WDSM-TV (A,N)	152,000
DURHAM-RALEIGH, N.C.—76 WTVD (A,C); WRAL-TV (N)	301,000
EAU CLAIRE, Wis.—92 WEAU-TV (A,C,N)	111,100
EL DORADO, Ark.-MONROE, La.—74 KTVE (A,N); KNOE-TV (A,C)	165,900
ELKHART-SOUTH BEND, Ind.—69 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	1150,300

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

Market & Stations—% Penetration	TV Homes
EL PASO, Tex.—81 KELP-TV (A); KROD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*105,700
ENID, Okla. (See Oklahoma City)	
EPHRATA, Wash.—28 KBAS-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†5,000
ERIE, Pa.—95 WICU-TV (A,N); WSEE-TV (A,C) (Includes CATV Homes)	‡173,280 ‡58,000
EUGENE, Ore.—85 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,100
EUREKA, Calif.—80 KIEM-TV (A,C); KVIQ-TV (A,N)	59,900
EVANSVILLE, Ind.—HENDERSON, Ky.—84 WRE-TV (N); WTVW (A); WEHT-TV (C)	223,700 ‡126,100
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—77 WDAY-TV (N); XGO-TV (A) (See also Valley City, N.D.)	142,000
FLINT-BAY CITY-SAGINAW, Mich.—91 WJRT (A); WNEM (A,N); WKNK-TV (A,C)	410,900 ‡62,700
FLORENCE, Ala.—52 WOWL-TV (C,N,A)	†15,100
FLORENCE, S.C.—75 WBTW (A,C,N)	164,100
FT. DODGE, Iowa—60 KQTV (N)	‡27,600
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,200
FT. SMITH, Ark.—71 KFSB-TV (C,N,A)	52,000
FT. WAYNE, Ind.—81 WANE-TV (C); WKJG-TV (N); WPTA-TV (A)	†183,400
FT. WORTH-DALLAS, Tex.—86 KTVT; WBAP-TV (N); KRID-TV (C); WFAA-TV (A)	742,900
FRESNO, Calif.—91 KFRE-TV (C); KJEO-TV (A); KMJ-TV (N)	236,600 ‡191,600
GLENDIVE, Mont.—60 KXGN-TV (C,A)	2,000
GOODLAND, Kan.—61 KBIR-TV (C)	10,800
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	33,000
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**26,900
GRAND RAPIDS, Mich.—93 WOOD-TV (A,N) (See also Kalamazoo)	471,400
GREAT BEND, Kan.—75 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**102,700
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	51,800
GREEN BAY, Wis.—90 KBAY-TV (C); WFRV (N); WLUK-TV (A)	322,000
GREENSBORO—WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WFSJ-TV (N)	399,100
GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C.—79 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV (C,N)	401,700 ††
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	177,700
GREENWOOD, Miss.—62 WABG-TV (C)	59,200
HANNIBAL, Mo.—QUINCY, Ill.—89 KHQA (C,A); WGEM-TV (A,C)	172,600
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	*75,800
HARRISBURG, Ill.—83 WSIL-TV (A)	199,400
HARRISBURG, Pa.—72 WHP-TV (C); WTPA (A)	†163,000
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	45,800
HARTFORD-NEW BRITAIN, Conn.—94 WVIC-TV (C); WNBC (N); WHCT (A)	665,200 ‡298,700
HASTINGS, Neb.—82 KHAS-TV (N)	99,700

Market & Stations—% Penetration	TV Homes
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	51,400
HENDERSON, Ky.—EVANSVILLE, Ind.—84 WEHT-TV (C); WRIE-TV (N); WTVW (A)	223,700 ‡126,100
HENDERSON-LAS VEGAS, Nev.—77 KIBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,500
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP (N); WHYN-TV (A,C) (WWLP operates satellite WRIP-TV Greenfield, Mass.)	**†330,100
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**149,000
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	498,200
HUNTINGTON-CHARLESTON, W. Va.—82 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	439,900
HUNTSVILLE, Ala. WAFG-TV (A)	††
HUTCHINSON-WICHITA, Kan.—83 KTVH (C); KAKE-TV (A); KARD-TV (N) IKTV, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	**300,800
IDAHO FALLS-POCATELLO, Idaho—74 KID-TV (A,C); KIFI-TV (N); KTLT	64,400
INDIANAPOLIS, Ind.—91 WFBI-TV (N); WISH-TV (C); WLW-J (A) (See also Bloomington, Ind.)	732,500
JACKSON, Miss.—68 WJTV (C); WLBT (A,N)	223,600
JACKSON, Tenn.—71 WDXI-TV (A,C)	56,900
JACKSONVILLE, Fla.—82 WJXT (C); WFGA-TV (N,A)	294,000
JEFFERSON CITY-COLUMBIA, Mo.—82 KRCG-TV (A,C); KOMU-TV (A,N)	123,200
JOHNSON CITY, Tenn.—BRISTOL, Va.—71 WJHL-TV (A,C); WCYB-TV (A,N)	172,500
JOHNSTOWN, Pa.—91 WARD-TV (A,C); WJAC-TV (N)	556,500 ††
JOPLIN, Mo.—PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	134,600
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—93 WKZO-TV (A,C) (See also Grand Rapids)	612,200
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	605,600
KEARNEY, Neb.—77 KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,500
KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,900
KNOXVILLE, Tenn.—71 WATE-TV (N); WBIR-TV (C); WTVK (A)	212,800 ‡48,200
LA CROSSE, Wis.—88 WKBT (A,C,N)	120,600
LAFAYETTE, La.—71 KLFY-TV (C) (Includes CATV Homes)	100,300
LAKE CHARLES, La.—72 KPLC-TV (A,N); KTAC-TV (C)	76,200 ††
LANCASTER, Pa. WGAL-TV (C,N)	*517,800
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	378,400
LAREDO, Tex.—64 KGNB-TV (A,C,N)	10,600
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,500
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—84 WYH-TV (A)	†109,200
LEWISTON, Idaho—73 KLEW-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	18,300



2 to 1

The March, 1961, ARB shows that KROD-TV leads in total homes reached in 327 out of 494 surveyed quarter-hour segments.

This means that KROD-TV is the "dominant" station 66.2% of the time in the nation's 46th city and in the adjacent trade area of West Texas and New Mexico.

KROD-TV has been dominant in El Paso on every audience study since 1952.

KROD-TV
FIRST IN EL PASO
BUY  to sell West Texans...
Get 34% of New Mexico to boot



3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.
Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collier, Nat. Sales Mgr.

Market & Stations—% Penetration	TV Homes
LEXINGTON, Ky.—47 WLEX-TV† (A,N); WKYT† (C,A)	155,900
LIMA, Ohio—66 WIMA-TV† (A,C,N)	155,400
LINCOLN, Neb.—85 KOLN-TV (A,C)	176,100
LITTLE ROCK-PINE BLUFF, Ark.—72 KARK-TV (NI); KTHV (CI); KATV (A)	253,700
LOS ANGELES, Calif.—91 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (CI); KRCA (NI); KTTV	2,841,100
LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (CI)	424,500
LUBBOCK, Tex.—80 K CBD-TV (A,N); KDUB-TV (CI)	109,300
LUFKIN, Tex.—69 KTRF-TV (NI,C,A)	34,100
LYNCHBURG, Va.—82 WLVA-TV (A)	129,300
MACON, Ga.—76 WMAZ-TV (A,C,N)	112,600
MADISON, Wis.—90 WISC-TV (CI); WKOW-TV† (A); WMTV† (NI)	233,300 187,100
MANCHESTER, N.H.—90 WMUR-TV (A)	145,900
MANKATO, Minn. KEYC-TV	†††
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,300
MASON CITY, Iowa—87 KGIO-TV (CI)	152,500
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73 KBES-TV (A,C,N)	44,000
MEMPHIS, Tenn.—77 WHBQ-TV (A); WMCT (NI); WREC-TV (CI)	471,500
MERIDIAN, Miss.—67 WTKO-TV (A,C,N)	93,100

Market & Stations—% Penetration	TV Homes
MESA-PHOENIX, Ariz.—85 KTAR-TV (NI); KTVK (A); KPHO-TV; KOOL-TV (CI)	235,800
MIAMI, Fla.—90 WCKT (NI); WPST-TV (A); WTVJ (CI) (Includes 66,800 tourist-only sets)	569,300
MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (CI)	85,900
MILWAUKEE, Wis.—93 WISN-TV (A); WITI-TV (CI); WTMJ-TV (NI); WXIX†	645,000 1166,900
MINNEAPOLIS-ST. PAUL, Minn.—90 KMSP-TV; KSTP-TV (NI); WCCO-TV (CI); WTCN-TV (A)	744,800
MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	*33,800
MISSOULA, Mont.—73 KMSO-TV (A,C)	57,100
MOBILE, Ala.—80 WALA-TV (NI); WKRG-TV (CI); WVEAR-TV (A) (Pensacola)	244,400
MONAHANS, Tex.—71 KYKM-TV (A)	25,900
MONROE, La.—EL DORADO, Ark.—74 KNOE-TV (A,C); KTVF (A,N)	165,900
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—72 WCOV-TV† (CI); WSFA-TV (NI,A)	154,300 150,900
MUNCIE, Ind.—59 WIBC-TV† (A,C,N)	121,000
NASHVILLE, Tenn.—70 WLAC-TV (CI); WSIX-TV (A); WSM-TV (NI)	377,900
NEW BRITAIN-HARTFORD, Conn.—94 WVIC-TV (CI); WNBC† (NI); WHCT†	665,200 1298,700
NEW HAVEN, Conn.—92 WNHC-TV (A)	983,400
NEW ORLEANS, La.—84 WDSU-TV (A,N); WVUE (A); WWL-TV (CI)	380,700
NEW YORK, N.Y.—93 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (CI); WOR-TV; WPIX; WNBC-TV (NI)	5,142,600
NORFOLK, Va.—86 WAVY (NI); WTAR-TV (CI); WVEC-TV (A)	301,900
NORTH PLATTE, Neb.—69 KNOP-TV (NI)	20,300
OAK HILL, W. Va.—78 WOAY-TV (A,C)	89,800
OAKLAND-SAN FRANCISCO, Calif.—90 KTUU; KRON-TV (NI); KPX (CI); KGO-TV (A)	1,361,100
ODESSA-MIDLAND, Tex.—70 KOSA-TV (CI); KMID-TV (A,N)	85,900
OKLAHOMA CITY, Okla.—85 KWTU (CI); WKY-TV (NI); KOCO-TV (A) (Enid)	316,700
OMAHA, Neb.—92 KMTV (NI); WOW-TV (CI); KETV (A)	319,800
ORLANDO-DAYTONA, Fla.—77 WDBQ-TV (CI); WLOF-TV (A); WESH-TV (NI)	267,800
OTTUMWA, Iowa—84 KTVO (CI,N,A)	86,600
PADUCAH, Ky.—79 WPST-TV (NI)	179,100
PANAMA CITY, Fla.—77 WJHG-TV (A,C,N)	26,600
PARKERSBURG, W. Va.—44 WTAP† (A,C,N)	119,300
PASCO, Wash.—52 KEPR-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	132,700
PEMBINA, Wash. KCND-TV (A)	†††
PEORIA, Ill.—78 WEEK-TV† (NI); WMBD-TV† (CI); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	*177,700
PHILADELPHIA, Pa.—91 WCAU-TV (CI); WRIL-TV (A); WRCV-TV (NI)	1,988,900
PHOENIX-MESA, Ariz.—85 KOOL-TV (CI); KPHO-TV; KTVK (A); KTAR-TV (NI)	235,800
PINE BLUFF-LITTLE ROCK, Ark.—72 KATV (A); KARK-TV (NI); KTHV (CI)	253,700
PITTSBURG, Kan.—JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	134,600
PITTSBURGH, Pa.—93 KDKA-TV (CI); WIIC (NI); WTAE (A)	1,178,900

Market & Stations—% Penetration	TV Homes
PLATTSBURG, N.Y.—84 WPTZ (A,N)	*106,900
POCATELLO-IDAHO FALLS, Idaho—74 KTLF; KID-TV (A,C); KIFI-TV (NI)	64,400
POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	330,800
PONCE, P.R. WSUR-TV; WRBK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—78 KPAC-TV (NI); KFDM-TV (CI); KBMT-TV (A)	149,300
PORTLAND, Me.—91 WCSH-TV (NI); WGAN-TV (CI)	233,800
PORTLAND, Ore.—86 KGW-TV (NI); KGIN-TV (CI); KPTV (A)	475,000
PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	20,700
PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (CI)	676,800
PUEBLO-COLORADO SPRINGS, Colo.—83 KCSJ-TV (NI); KKTV (CI); KRDO-TV (A)	97,200
QUINCY, Ill.—HANNIBAL, Mo.—89 WGEM-TV (A,N); KHQA-TV (C,A)	172,600
RALEIGH-DURHAM, N.C.—76 WRAL-TV (NI); WTVD (A,C)	301,000
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (NI) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	**34,200
REDDING, Calif.—79 KVIP-TV (A,N)	73,400
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300
RICHMOND, Va.—82 WRVA-TV (A); WTVR (CI); WXEX-TV (NI) (Petersburg, Va.)	269,000
RIVERTON, Wyo.—54 KWRB-TV (C,N,A)	6,700
ROANOKE, Va.—81 WDBJ-TV (CI); WSLS-TV (A,N)	251,900
ROCHESTER, Minn.—87 KROC-TV (NI)	77,700
ROCHESTER, N.Y.—92 WROC-TV (A,N); WHCC-TV (A,C); WYET-TV (A,C)	336,100
ROCKFORD, Ill.—91 WREX-TV (A,C); WTVQ† (NI)	203,300 1107,400
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (NI)	327,600
ROME-UTICA, N.Y. (See Utica)—94	
ROSWELL, N.M. KSWB-TV (A,C,N)	*49,800
SACRAMENTO-STOCKTON, Calif.—88 KXTV (CI); KCRV-TV (NI); KOVR (A)	449,800
SAGINAW-BAY CITY-FLINT, Mich.—91 WKNX-TV† (A,C); WNEM-TV (A,N); WJRT (A)	410,900 162,700
ST. JOSEPH, Mo.—90 KFEQ-TV (A,C)	110,500
ST. LOUIS, Mo.—92 KSD-TV (NI); KTVI (A); KMOX-TV (CI); KPER-TV	858,900
ST. PAUL-MINNEAPOLIS, Minn.—90 WTCN-TV (A); WCCO-TV (CI); KSTP (NI); KMSP-TV	744,800
ST. PETERSBURG-TAMPA, Fla.—85 WSUN-TV† (A); WFLA-TV (NI); WTVT (CI)	346,700 1220,600
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**222,400
SALISBURY, Md.—68 WBOC-TV† (A,C)	134,000
SALT LAKE CITY, Utah—88 KSL-TV (CI); KCPX (A); KUTV (NI); KLOR-TV (Provo, Utah)	260,100

* Market's coverage area being re-evaluated.

† U.H.F.

†† Incomplete data.

††† New station coverage study not completed.

* U.S. Coverage Only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

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

Remarkable
ROCKFORD BELONGS IN YOUR MARKET MIX

STIR UP SALES BUY WREX-TV THE HOT BUY EVERY MONTH

GET THE FACTS FROM OUR PERSPIRING REPS

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

SAN ANGELO, Tex.—82 KCTV (A,C,N)	32,000
SAN ANTONIO, Tex.—83 KVAL-TV†; KENS-TV (C); KONO (A); WOAI-TV (N) ††	322,400
SAN DIEGO, Calif.—93 KFMB-TV (C); KOGO-TV (N)	*300,000
SAN FRANCISCO-OAKLAND, Calif.—90 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,361,100
SAN JOSE, Calif.—84 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	257,500
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82 KEY-TV (A,C,N)	63,000
SAVANNAH, Ga.—74 WSAV-TV (N); WTOG-TV (A,C)	103,100
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**429,600
SCRANTON—WILKES-BARRE, Pa.—87 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†280,400 ¹
¹ The TV homes figure listed in the June issue for Scranton—Wilkes-Barre, Pa. was erroneous. This new figure represents the corrected total.	
SEATTLE-TACOMA, Wash.—90 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTWV; KIRO-TV (C)	*584,100
SEDALIA, Mo.—88 KMOS-TV (A)	27,300
SELMA, Ala.	†††
WSLA-TV	
SHREVEPORT, La.—78 KSLA (A,C); KTBS-TV (A,N)	284,300
SIoux CITY, Iowa—87 KTIV (A,N); KVTI (A,C)	182,000
SIoux FALLS, S.D.—79 KELO-TV (C,A); KSOO-TV (N,A) KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.	**229,300
SOUTH BEND-ELKHART, Ind.—69 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV†	†150,300
SPARTANBURG-GREENVILLE, S.C.—	
ASHEVILLE, N.C.—79 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† ††	401,700
SPOKANE, Wash.—80 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	276,800
SPRINGFIELD, Ill.—77 WICS† (N) (Operates satellite WCHU, Champaign, Ill.)	**†141,100
SPRINGFIELD-HOlyOKE, Mass.—87 WHYN-TV† (A,C); WWLP† (N) IWWLP operates satellite WRLP† Greenfield, Mass.)	**†330,100
SPRINGFIELD, Mo.—81 KTTS-TV (C); KYTV (A,N)	112,700
STEBENVILLE, Ohio—88 WSTV-TV (A,C)	340,300
STOCKTON-SACRAMENTO, Calif.—88 KQVR (A); KCRA (N); KXTV (C)	449,800
SUPERIOR, Wis.-DULUTH, Minn.—85 WDSM-TV (N,A); KDAI-TV (C)	152,000
SWEETWATER, Tex.—83 KPAR-TV (C)	48,400
SYRACUSE, N.Y.—92 WHEN-TV (A,C); WSYR-TV (N,A) WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**468,000
TACOMA-SEATTLE, Wash.—90 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*584,100
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—65 WCTV (C)	133,900
TAMPA-ST. PETERSBURG, Fla.—85 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	346,700 †220,600
TEMPLE-WACO, Tex.—79 KCEN-TV (N); KWTZ-TV (A,C)	126,900
TERRE HAUTE, Ind.—92 WTHI-TV (A,C)	197,100
TEXARKANA, Tex.—73 KTAL-TV (A,C)	88,800
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93 WSPD-TV (A,N); WTOL-TV (C,N)	422,700
TOPEKA, Kan.—81 WIBW-TV (A,C,N)	118,200
TRAVERSE CITY, Mich.—86 WPBN-TV (N,A) WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan	**46,000

TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**429,600
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	110,700
TULSA, Okla.—82 KOTV (C); KVOO-TV (N); KTUL-TV (A)	326,800
TUPELO, Miss.—61 WTWV (N)	46,500
TWIN FALLS, Idaho—77 KUX-TV (A,C,N)	25,900
TYLER, Tex.—73 KLTV (A,C,N)	107,000
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	149,400
VALLEY CITY, N.D.—78 KXIB-TV (C) (See also Fargo, N.D.)	135,400
WACO-TEMPLE, Tex.—79 KWTX-TV (A,C); KCEN-TV (N)	126,900
WASHINGTON, D.C.—88 WMAL-TV (A); WRC-TV (N); WTOG-TV (C); WTTG	871,200
WASHINGTON-GREENVILLE, N.C.—75 WITN (N); WNCN (A,C)	177,700
WATERBURY, Conn.	††
WATR-TV† (A)	
WATERLOO-CEDAR RAPIDS, Iowa—90 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	302,800
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	120,100
WESLACO-HARLINGEN, Tex.—75 KRGV-TV (N,A); KGBT-TV (A,C)	*75,800
WEST PALM BEACH, Fla.—79 WEAT-TV (A); WPTV (N)	85,700
WESTON, W. Va.	†††
WJPB-TV (A)	
WHEELING, W. Va.—86 WTRF-TV (A,N)	240,300
WICHITA-HUTCHINSON, Kan.—83 KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVH, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	**300,800
WICHITA FALLS, Tex.—83 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	138,200
WILKES-BARRE—SCRANTON, Pa.—87 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†280,400 ¹
¹ The TV homes figure listed in the June issue for Wilkes-Barre—Scranton, Pa. was erroneous. This new figure represents the corrected total.	
WILLISTON, N.D.—56 KUMV-TV (N,A)	18,700
WILMINGTON, N.C.—72 WECT (A,N,C)	98,100
WINSTON-SALEM—GREENSBORO, N.C.—86 WSJS-TV (N); WFMJ-TV (A,C)	399,100
WORCESTER, Mass.	††
WWOR† (N)	
YAKIMA, Wash.—83 KIMA-TV† (A,C,N); KNDO-TV† (A) (KIMA operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	**†45,200
YORK, Pa.—55 WSBA-TV† (A)	39,700
YOUNGSTOWN, Ohio—74 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†171,400
YUMA, Ariz.—81 KIVA (C,N,A)	28,300
ZANESVILLE, Ohio—77 WHIZ-TV† (A,C,N)	†19,100

TV MARKETS

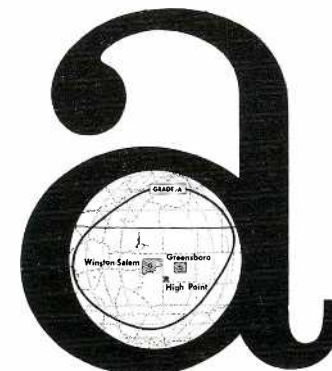
JULY, 1961

1 - channel markets.....	131
2 - channel markets.....	69
3 - channel markets.....	54
4 - (or more) - channel markets.....	17

Total U.S. Markets.....	271
Commercial stations U.S. & possessions.....	528

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

For the MOST IMPACT in North Carolina



North Carolina's Grade A World

Only one station provides strong Grade A Coverage of this 33 county audience—the big heartland of the state's rich industrialized Piedmont market.

North Carolina's Grade A World

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

North Carolina's Grade A World

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

WSJS TELEVISION
WINSTON-SALEM / GREENSBORO / HIGH POINT



Peters, Griffin, Woodward, Reps.



EDITORIAL

THE BLESSINGS TO BE HAD FROM A LITTLE PEACE AND QUIET

THE best thing that could happen to television right now would be a summer hiatus in the dispute over program quality. If everybody shut up long enough to think a little about the problems of television programming, there would be at least a chance for some program ideas to evolve.

For without the inspiration of creative program ideas, there will be no creative program improvement—no matter how many government fiat's are issued to speed the process. And those who've struggled with the creative process know the muse responds best in a climate of quiet, and responds not at all when the landlord is banging on the door.

As matters now stand, the adversaries are too preoccupied with the dispute itself to give any attention to the subject over which they are disputing. If a paralysis in the intricate processes of program development is to be avoided, both sides of the conflict—the critics and the broadcasters—are going to have to yield some of their ground.

During recent months the critics have become more and more vociferous and less and less rational. In response, the broadcasters have retreated into an official silence that borders on sullenness while privately reassuring one another that they are giving the people exactly what the people want.

The critics have been speaking with too little knowledge. The broadcasters have been reacting with too much complacency. In the process each group has been losing the respect of the other. Unless that process is arrested in some way, it is television itself that


must suffer. A continuous exchange of views between broadcasters and thoughtful people outside the industry is essential to the growth of television. At the moment the exchange is more of insults than of views.







Broadcasters have every human reason to resent much of the criticism they have recently heard. They certainly may be excused for bristling when a chairman of the Federal Communications Commission tells them they have squandered the facilities the public gave them and have made a wasteland of TV.

Yet the overtures for some kind of rapprochement must come from broadcasters themselves. It is their business that the critics are attacking and their business that will be hurt by a prolongation of the dispute between themselves and a growing body of intellectual opinion.

If one is to grant that those who rail most against TV are motivated by sincere concern for the richness of the medium's product—and not competitive desire to impoverish its finances—it follows that they should eagerly grant their assistance in promoting a truce for the sake of tranquility. On TV's part, it must be prepared to offer collateral assurance that it won't come back from a creative sabbatical empty-handed.

The overtures cannot start, however, until broadcasters admit that their position may not be entirely right and their adversaries' entirely wrong. It may be inaccurate to call TV a wasteland. It is equally inaccurate to think of it as a Garden of Eden without any snake.



	THE BAD AND THE BEAUTIFUL LANA TURNER KIRK DOUGLAS
	BATTLE CIRCUS HUMPHREY BOGART JUNE ALLYSON
	LONE STAR CLARK GABLE AVA GARDNER
	CARBINE WILLIAMS JAMES STEWART
	THE ACTRESS SPENCER TRACY JEAN SIMMONS TERESA WRIGHT TONY PERKINS
	ROYAL WEDDING FRED ASTAIRE JANE POWELL

QUALITY MAKES THE BEST SHOWING EVERY TIME
NOW *"The Best of the Fifties"* **SOLD.** . . . in 19 markets covering over 20% of all

TV homes. Stations know that audiences know the standout image in picture-making is M-G-M.

Thirty great pictures of the 50's are already set for 10 million homes through the facilities of these stations. Will the best features going be showing in your market? Check us for availability today.

METRO-GOLDWYN-MAYER TELEVISION

1540 Broadway, New York 36, N. Y.

Altoona • Binghamton • Buffalo • Chicago • Davenport • Eugene • Fresno • Honolulu • Kalamazoo • Lebanon • Miami • New Haven • Philadelphia • Phoenix • St. Louis • Salt Lake City • San Antonio • Tulsa • Washington

THE QUALITY TOUCH




Not one but 5 AMPEX VIDEOTAPE MACHINES are at your disposal in our new "Communications Center"... 3 in our studios, 2 in our 40' custom cruiser. Using our battery of Marconi 4½" image orthicon cameras, your tape assignments get that *quality touch*. Duplicates are made and furnished to world-wide standards, using the latest interswitch equipment. Studio or on location, it will pay you to call on WFAA-TV for that next assignment!

Ask those who use WFAA-TV... you'll want to join the growing list!



WFAA-TV

DALLAS CHANNEL 8
FT. WORTH  8

Represented by
Edward Petry & Co., Inc.

The Original Station Representative

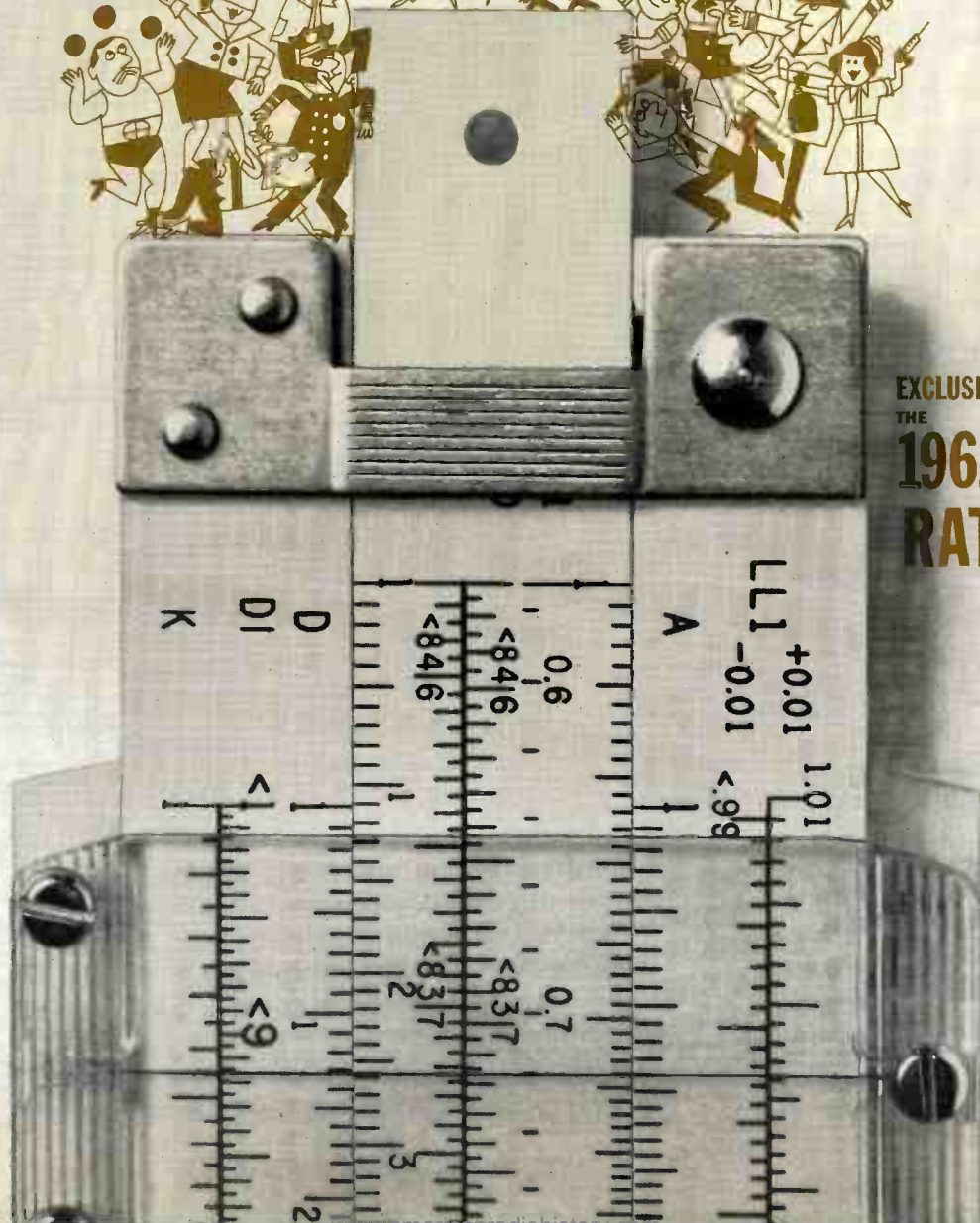
TELEVISION SERVICE OF THE DALLAS MORNING NEWS

TELEVISION

Alberto-Culver and TV: A classic rags-to-riches success story; Television's pivotal role in 1962 politics; The CBS skyscraper



**EXCLUSIVE FORECAST:
THE
1962-1963
RATINGS**





Z big station sez

**SOME SNOOZE
TILL THE NOOZE**

Want a red hot spot? Buy up to 60 seconds next to one of WBRZ's red hot newscasts. Highest rated newscasts ever to appear in the 335,200 set Baton Rouge market. Comez the newz, and all the sleeperz wake up . . . and watch! Wake up your salez with a spot schedule on WBRZ---Z big station in Louisiana.

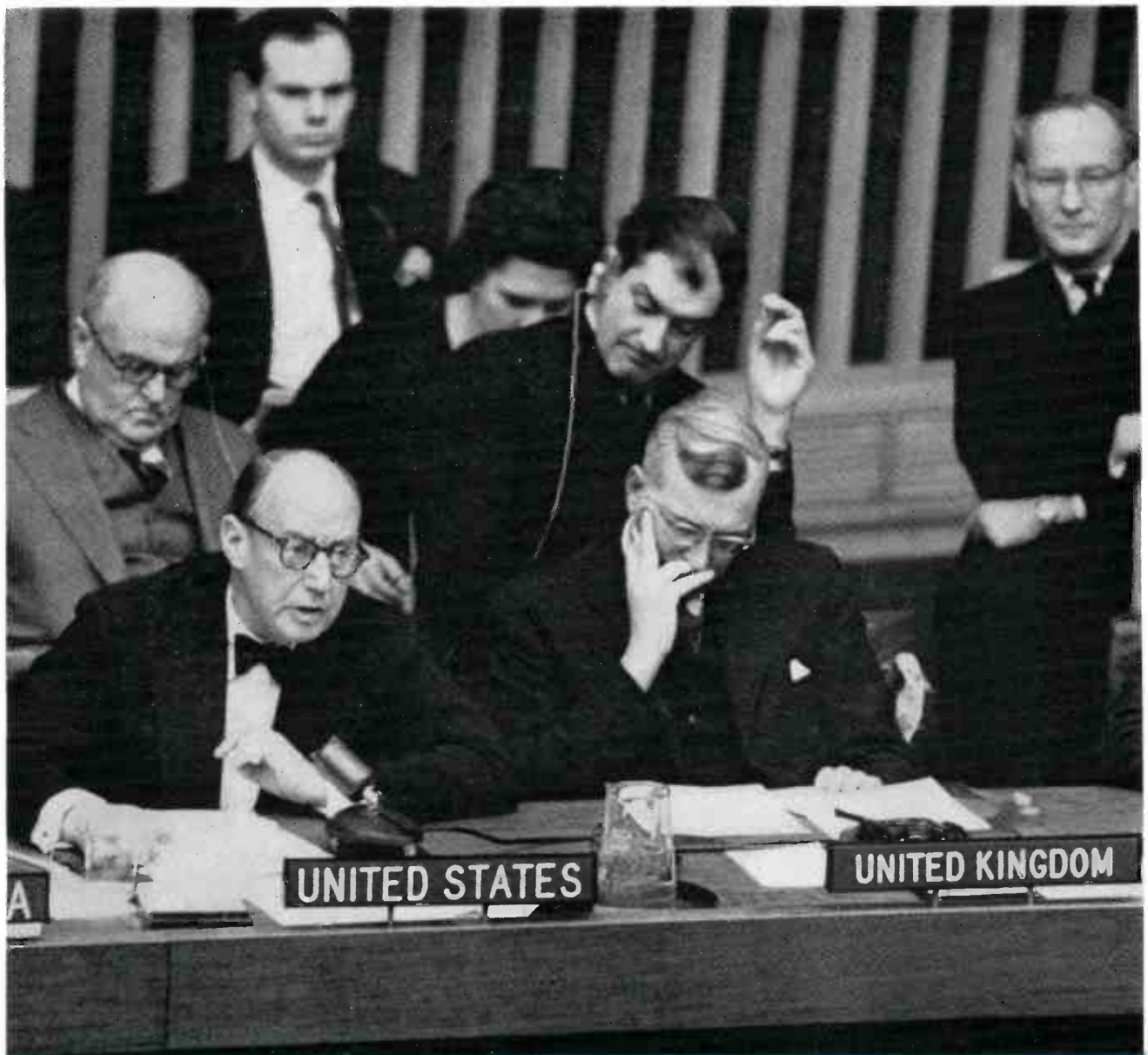
Heart of the Market is the High Income metro area of Baton Rouge, with an effective buying income of \$6,845 per family.

HOLLER FOR HOLLINGBERRY



WBRZ

Channel **2**
BATON ROUGE, LA.
NBC-ABC



TV is history as it happens

KOB-TV Albuquerque
 WSB-TV Atlanta
 KERO-TV Bakersfield
 WBAL-TV Baltimore
 WGR-TV Buffalo
 WGN-TV Chicago
 WFAA-TV Dallas
 KDAL-TV Duluth-Superior
 WNEM-TV Flint-Bay City
 KPRC-TV Houston
 WDAF-TV Kansas City
 KARK-TV Little Rock
 KCOP Los Angeles
 WISN-TV Milwaukee
 KSTP-TV Minneapolis-St. Paul
 WSM-TV Nashville

WVUE New Orleans
 WTAR-TV Norfolk-Newport News
 KWTW Oklahoma City
 KMTV Omaha
 KPTV Portland, Ore.
 WJAR-TV Providence
 WTVD Raleigh-Durham
 WRQC-TV Rochester
 KCRA-TV Sacramento
 KUTV Salt Lake City
 WOAI-TV San Antonio
 KFMB-TV San Diego
 WNEP-TV Scranton-Wilkes Barre
 KREM-TV Spokane
 WTHI-TV Terre Haute
 KV00-TV Tulsa

Feel the impact of history as it's made. No other medium has such power to move people. U.N. coverage is only one way TV accepts its responsibilities in helping us to a better understanding of the world we live in. These stations are proud to be part of Television's presentation of history in the making.

Edward Petry & Co., Inc.

Television Division

The Original Station Representative

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

The Story of The PGW Colonel... A Best Seller For More Than 30 Years

ON THE GO!



HE KNOWS THE OTHER SIDE OF THE DESK

PGW Television Colonels worked for advertising agencies for 70 years before they joined us. Our Radio Colonels put in nearly half a century with companies that market goods and services. Altogether, we have been on the other side of the advertising desk for 173 years.

They were very productive years for many of us. Because of them, the PGW Colonel is very much at home with advertisers . . . and advertisers are at home to the Colonel.

That's why the Colonel is always on the go!

PETERS, **G**RIFFIN, **W**OODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT. WORTH MINNEAPOLIS LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS PHILADELPHIA SAN FRANCISCO



TELEVISION

HANDICAPPING THE NETWORK RACE *The three television networks again find themselves at the starting line of a new programming season. Most of the decisions on audience dominance will be made during the fateful first 13 weeks. For those who'd rather know now, this issue carries TELEVISION MAGAZINE's annual forecast by N. W. Ayer program analyst James Cornell, predicting what the November-December rating and share of audience will be for every half-hour on the nighttime schedules* **51**

TV: DECISIVE WEAPON IN THE COSMETICS WAR? *Revlon built a beauty empire on shrewd use of television half a dozen years ago. Now Alberto-Culver has come from nowhere, hypoed by aggressive salesmanship and almost total reliance on television, to carve out its own success story. Its TV budget is now at the rate of over \$30 million a year, more than its total sales in 1961—and three times Revlon's. The end is not in sight* **58**

TELEVISION AND POLITICS *The mark television made on America's political posture with the "Great Debates" of 1960 isn't likely to be erased, judging by the performance of the medium in the current campaign. TV is now firmly established as the front-running medium for political aspirants, who are using it as the surest, fastest, most impressive persuasive instrument at hand. A comprehensive round-up of how TV is figuring in the campaigns in 12 key states* **64**

TELEVISION'S FIRST SKYSCRAPER *As a visual medium, TV has awakened interests in all the visual arts, and it soon may force a change in the course of U. S. architecture. Construction has begun in New York on a new headquarters for CBS, a soaring 38-story tower that will look like no other in Manhattan and may well stand as a monument to the most creative moments of the television art* **68**

DEPARTMENTS

FOCUS ON BUSINESS	9	FOCUS ON PEOPLE	29	VIEWPOINT	47
LETTERS	16	FOCUS ON COMMERCIALS	37	TELESTATUS	88
FOCUS ON NEWS	23	PLAYBACK	39	EDITORIAL	94

TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

Sol Taishoff President
 Kenneth Cowan Vice President
 H. H. Tash Secretary
 B. T. Taishoff Treasurer

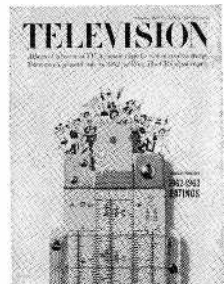
Advisory Board—Broadcasting Publications Inc.

Vice President-General Manager Maury Long
 Comptroller Irving C. Miller
 Assistant Publisher Lawrence B. Taishoff
 Edwin H. James Vice President-Executive Editor
 John P. Cosgrove Director of Publications
 Frank Gentile Circulation Manager

TELEVISION MAGAZINE

Sol Taishoff Editor and Publisher
 Managing Editor Donald V. West
 Kenneth Cowan Vice President-Business Manager
 Frank Chizzini Advertising Director
 Robert T. Fennimore Advertising Representative
 Senior Editor Albert R. Kroeger
 Associate Editor Morris J. Gelman
 Production Editor Irene R. Silver
 Editorial Associate Deborah Haber
 Art Director Stanley White
 Jack L. Blas Adv. Production/Office Mgr.
 Fredi Selden Secretary to the Vice President
 Eileen Monroe Assistant
 Harriette Weinberg Subscriptions

Cover: In the weeks ahead hundreds of slide rules like the one on this month's cover will be engaged in analyzing how the new network season is working out for the shows their masters' hopes — and bankrolls—are riding on. The N. W. Ayer-James Cornell "Forecast" in this issue will give a headstart to those who'd rather know the answer now.



Credit: Cover photo by Matt Sultan.

Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York 22, N.Y. Telephone PLaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1962 by Television Magazine Corp.

**one
is
outstanding**



THERE IS ALWAYS A LEADER, and **WGAL-TV** in its coverage area is pre-eminent. This Channel 8 station reaches not one community, but hundreds—including four important metropolitan markets. Channel 8 delivers the greatest share of audience throughout its wide coverage area. For effective sales results, buy **WGAL-TV**—the one station that is outstanding.

WGAL-TV <i>Channel 8</i> Lancaster, Pa.	NBC and CBS STEINMAN STATION Clair McCollough, Pres.
--	---

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

SELL
STRAIGHT

SELL
HARD

SELL
FAST

IN 6 OF AMERICA'S TOP 10 MARKETS ALL SIGNS POINT TO

SELL
BIG

SELL
WIDE

SELL
DEEP

RKO GENERAL

NATION'S LARGEST MOST POWERFUL INDEPENDENT RADIO-TV CHAIN

With a fluid flexibility, RKO-General delivers the right audience, in the right places and in the right frame of mind for your specific message. Whatever your product or sales approach, RKO-General can build a made-to-order combination radio and TV audience in six of the top ten markets plus one of the South's richest areas.

Want breadth? RKO-General blankets regions where 70 million consumers live, work and buy. Want depth? RKO-General's imaginative and adult programming brackets the areas of affluence to reach the people most likely to reach for your product. Your message hits hard because it doesn't have to fight listener apathy. It goes straight to big-buy, big-wallet audiences that react fast in the RKO-General target markets. That's why



A GENERAL TIRE ENTERPRISE

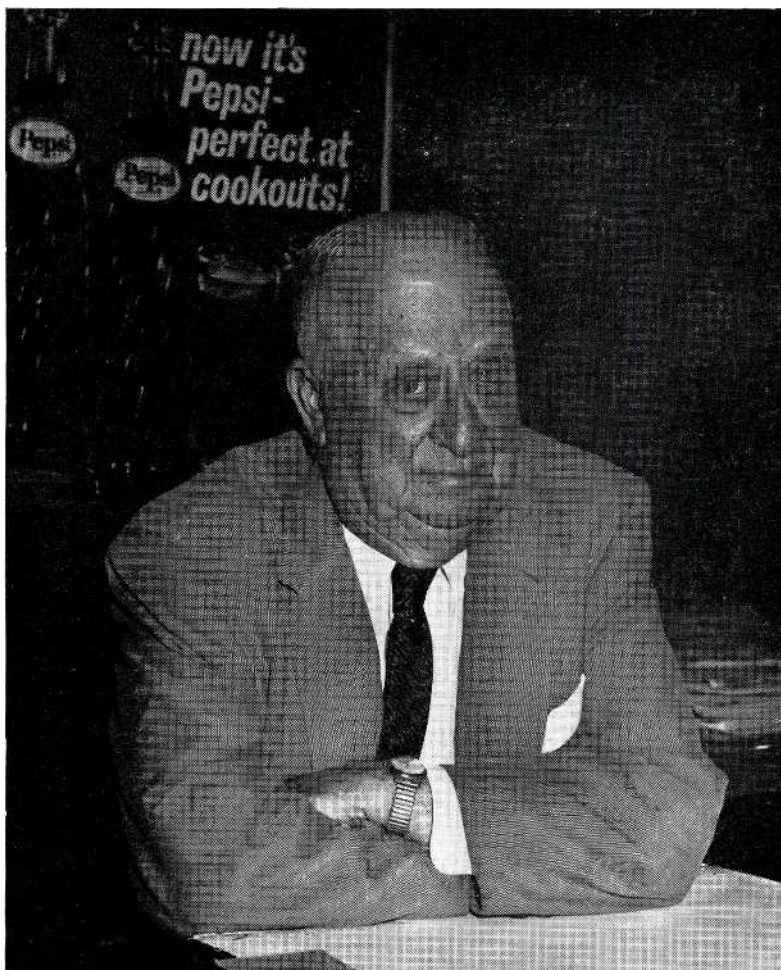
RKO-General stations are basic to any national advertising buy. Facts, figures and effective results await you when you call your local RKO-General station or your RKO-General National Sales Division man. Call now . . . you'll be that much ahead.

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building LOnacre 4-8000
 Chicago: The Tribune Tower 644-2470
 Hollywood: 5515 Melrose HOLlywood 2-2133
 San Francisco: 415 Bush St. YUkon 2-9200
 Detroit: Guardian Bldg. WOODward 1-7200
 Atlanta: 1182 W. Peachtree N.W. TR 5-9539
 Dallas: 2533 McKinney St. Rlverside 2-5148
 Denver: 1150 Delaware St. TAbor 5-7585

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

**“Charlotte market one of nation’s
fastest growing...WSOC-TV paving way for
increased sales”— Henry Fowler**



“That the Charlotte market is one of the nation's fastest growing, most dynamic areas, we at Pepsi-Cola recognized years ago. In selling our big area, we have continuously used a daily spot program on WSOC-TV, effectively paving the way for increased sales and product leadership.”

HENRY B. FOWLER
President, Pepsi-Cola Bottling
Company of Charlotte, Inc.

The country's ranking Pepsi bottler (affiliated since 1905) knows the persuasive power of appeals to those who think young. That is why Charlotte's active, young-thinking television station is a natural partner for this veteran's successful sales efforts in the Carolinas. Get more action from your advertising dollars. Get on Charlotte's WSOC-TV—one of the great area stations of the nation.

WSOC-TV

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

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

The TV networks are in for another year of record billings

As network television plunges into a new programming season, with advertisers stacked up in a traffic pattern as heavy as a major airport's, the networks are seeing another record billings year. As a program here and there on the new fall schedule feels the needle of poor ratings, some advertisers will pull back or spread their chips elsewhere. But right now, before the rating records are in, it's a relatively firm dollar footing down the line.

Looking back on the first half of 1962, the Television Bureau of Advertising reports that 22 of 29 network product categories showed increases over the first half of 1961.

Pacing the network gross time billings gains of \$40.5 million overall in the first half were substantial advertising gains in toiletries, drugs, smoking materials, food, confectionery, soft drinks and automotive.

Toiletries' billings increased in the first half by \$13.3 million with a total of \$70 million reported. Drugs rose \$7.9 million to \$48.8 million; smoking materials were up \$4 million to \$43.6 million; food up \$3.9 million to \$67.8 million; confectionery and soft drinks up \$3.4 million to \$14 million, and automotive plus \$1.7 million to a total of \$24.9 million.

Individual first half leader: the ever present Procter & Gamble Co. with gross time billings of \$24,855,975, compared with \$24,185,477 last year. Leading brand on network TV was Anacin Tablets with billings of \$5,436,213 this year against \$5,035,181 in 1961.

Network billings in July, up 16.2% over July 1961 (\$64,360,788 vs. \$55,368,767), helped put the first seven months'

network total to \$452,133,403 against \$402,682,508 a year ago.

Nighttime billings for the first seven months hit \$312,034,788, up 10.2% from a year ago while daytime billings totalled \$140,098,615, an increase of 17.2%.

ABC-TV billings for the first seven months: \$116,399,057, up 6.9% from a year ago. CBS-TV billings: \$175,308,133, an increase of 17%. NBC-TV: \$160,426,213, up 11.5%.

Spot television, like network, is making its own gains. Spot gross time billings in the second quarter increased 17% over last year. Total billings for the quarter were \$189,433,000 against \$160,599,000 in the second quarter of 1961.

The biggest spot increases came in early evening TV and for announcements. Six new spot advertisers were added to the top 100 spot spenders for the first time this year, headed by the Armstrong Cork Co., and the top three spot advertisers in the quarter ranked as Procter & Gamble (\$15,444,600), General Foods (\$6,766,700) and Colgate-Palmolive (\$5,546,600).

AUTO TV SPENDING UP

As an individual TV spending category, automotive advertising (cars) appears to be bouncing back into the medium with force after some slack spending in 1961. TvB gross time billing figures show first half 1962 auto TV spending at \$28,525,966, down from the peak of \$31,780,114 recorded in 1960, but far better than last year's \$23,071,620. (Auto men put \$26,756,000 in the medium through the first half of 1958, \$24,026,000 through the first half of 1959.)

Clear in the TvB figures is the auto advertising swing to spot TV. Spot

spending in the first half of 1962 hit a record \$9,991,000. This compares with a spot outlay of \$6,182,000 in the first half of 1961, \$9,552,000 in 1960, but only \$4,830,000 in 1959, \$2,453,000 in 1958.

But apparently the spot money is coming from what is the auto men's network pocket. For cars in the first half of this year, \$18,539,965 went into network, better than the \$16,889,620 spent last year but off from 1960's \$22,228,114, 1959's \$19,196,000 and 1958's \$24,303,000.

The first half 1962 TV spending by company: General Motors in the lead with \$12,057,400; Ford \$8,762,650; Chrysler \$3,773,508; American Motors \$1,567,576; Studebaker-Packard \$1,103,649. GM also led the way in spot (\$2,787,450) followed by Ford (\$2,713,100) and Chrysler (\$2,585,460).

Getting the most spot money as an individual model: Ford with \$2,416,800 (although American put its entire TV budget into spot).

The most heavily advertised car on TV overall during the first half (and the best-selling car nationally this year): Chevrolet with \$6,127,842. Ford backed up with \$5,352,003.

Spot TV may never be the largest part of automotive TV, even though it continues to make yearly gains. A companion industry, however, has made spot its television backbone, and continues to strengthen it.

Gasoline and lubricant TV advertising rose 26.5% in the first half of 1962. Spot TV alone increased 42.9%. National gross time billings by petroleum companies, according to TvB, totalled \$25,012,104 compared with \$19,722,042 in the first half of 1961. First half network spending hit \$9,402,104, up 6.9% over \$8,798,



The range of WCBS-TV programming is vast. Examples: the spreading narcotics addiction problem, children in need of help, "superfluous" people who feel society has bypassed them,

New York Spectrum



city and state governmental processes, the elegant life in the New York of yesteryear (with Bob Trout), "The Merchant of Venice" (2½ hours from New York's Shakespeare Festival).

There's really no city in the world like New York. Its charm, its variety, its vitality are boundless. So are its problems.

It takes a television station of extraordinary stature to mirror a community this big...to serve the needs of its complex, often troubled society. And that's CBS Owned WCBS-TV, New York's most-viewed station month after month, year after year.

Originating a broad, comprehensive array of local community service activities, Channel 2 produces prime-time specials and regularly-scheduled series which cover the entire spectrum of life in the nation's most dynamic metropolis...from the problems of drug addiction to Shakespeare in Central Park.

Last month, the Chock Full O'Nuts Corporation, an advertiser closely identified with New York and its people, signed a 52-week contract for sponsorship of multiple WCBS-TV public affairs programming — the weekly "Eye on New York" broadcasts, twelve prime-time half-hour documentaries and four hour-long special programs, and the entire Election night local coverage. The largest sale of its kind ever made in New York television, this contract provides uniquely tangible recognition of Channel 2's leadership in—and service to—its community.

WCBS-TV
Channel 2, New York

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

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



BUSINESS *continued*

042 last year. First half spot spending was \$15,610,000 vs. \$10,924,000 in 1961.

While petroleum advertisers favor news and sports sponsorships, entertainment shows are getting a bigger nod. Of the \$8.8 million spent in network for the first half of 1961, \$8.2 million was behind news and sports, \$569,515 for entertainment programs. In 1962, \$7.6 million was for news and sports, while the entertainment spending climbed to \$1.8 million. (Major users of network entertainment programs this year: Texaco, Standard Oil of New Jersey, Socony Mobil and Shell.)

In spot TV, petroleum men increased their use of announcements sharply. For the first half of 1962, announcements totalled \$8.9 million or 57% of the total, compared with \$4.4 million or 40% of the total last year. Programs, which represented \$5.8 million or 53% of the total spot figure last year, represented \$5.9 million or only 38% of the total in the first half of 1962.

Petroleum advertising continued to be concentrated in prime time, \$6.1 million or 40% this year against \$4.5 million or 41% of the total last year. (Late night: \$3.9 million—25%—vs. \$2.9 million—27%—in 1961. Early evening: \$4.6 million or 29% for the first half of 1962 vs. \$2.7 million or 25% in 1961.)

The largest individual petroleum advertiser in television again was Texaco with gross time billings of \$4,987,591 in the first half of 1962. The greatest increase was reported for the Shell Oil Co. with 1962 billings of \$3,571,324, against \$236,427 last year—when Shell's media accent was in newspapers.

SPOT TV STUDIES

The television division of Edward Petry & Co. recently came out with a new study highlighting the value of spot TV in the cosmetic-toiletries industries.

Using the annual *Drug Trade News* brand-by-brand expenditure tables, the study compares the 1956 and 1961 advertising outlays of cosmetic-toiletry companies in leading media, notes that spot TV showed the largest increase over the five-year period (74%), followed by network TV (44%) and magazines (30%). Newspapers showed a dollar decline of 13% during the period.

The Petry study also makes an analysis of total expenditures for 1956 and 1961 of five broad product classifications: cosmetics, hair products, deodorants, perfume-bath preparations and shaving products. Since 1956, the analysis finds, only spot TV has increased its share of the budget in all five product categories.

The cosmetic-toiletries industries' media investment in both 1956 and 1961: network TV, from \$51.7 million in 1956 to \$74.2 million in 1961; spot TV from

\$29.4 million to \$51 million; magazines, \$29.8 million to \$38.8 million and newspapers, \$15.7 million down to \$13.6 million.

Another television representative firm was out with a spot analysis last month—Television Advertising Representatives' third annual analysis of "Television Expenditures by TV Family."

Varying market by market, the TvAR study showed advertisers' spot TV billings in 1961 ranged from a high of \$13.72 per TV family to a low of \$3.09.

TvAR's market-by-market figures were obtained by applying TELEVISION MAGAZINE's estimates of TV homes against the FCC's spot TV billing figures to get the average for each market. (The FCC has placed total spot billings, for time only, at \$468.5 million.)

The \$468.5 million invested in spot TV last year amounted to \$9.65 per TV family. In general, per-family outlays varied with the size of the market, with the heaviest spending occurring in the biggest markets.

The heaviest spending per family was in Chicago, where the spot total of \$30,582,000 averaged \$13.72 per TV home. New York, on the other hand, got almost twice as much spot billing—\$59,421,000—but its per-family average was less, \$11.16.

Buffalo-Niagara Falls, according to the analysis, had the second highest average at \$13.09, and Houston-Galveston was third with \$11.72, while Memphis, a market of similar size to Houston-Galveston, came in at only \$6.24.

TvAR points out that despite the overall correlation between size of market and per-family investment in spot TV, a wide variation exists among markets within the same group. Among the 10 largest TV markets, for example, the range extends from \$13.72 per TV family in Chicago to \$7.99 in San Francisco.

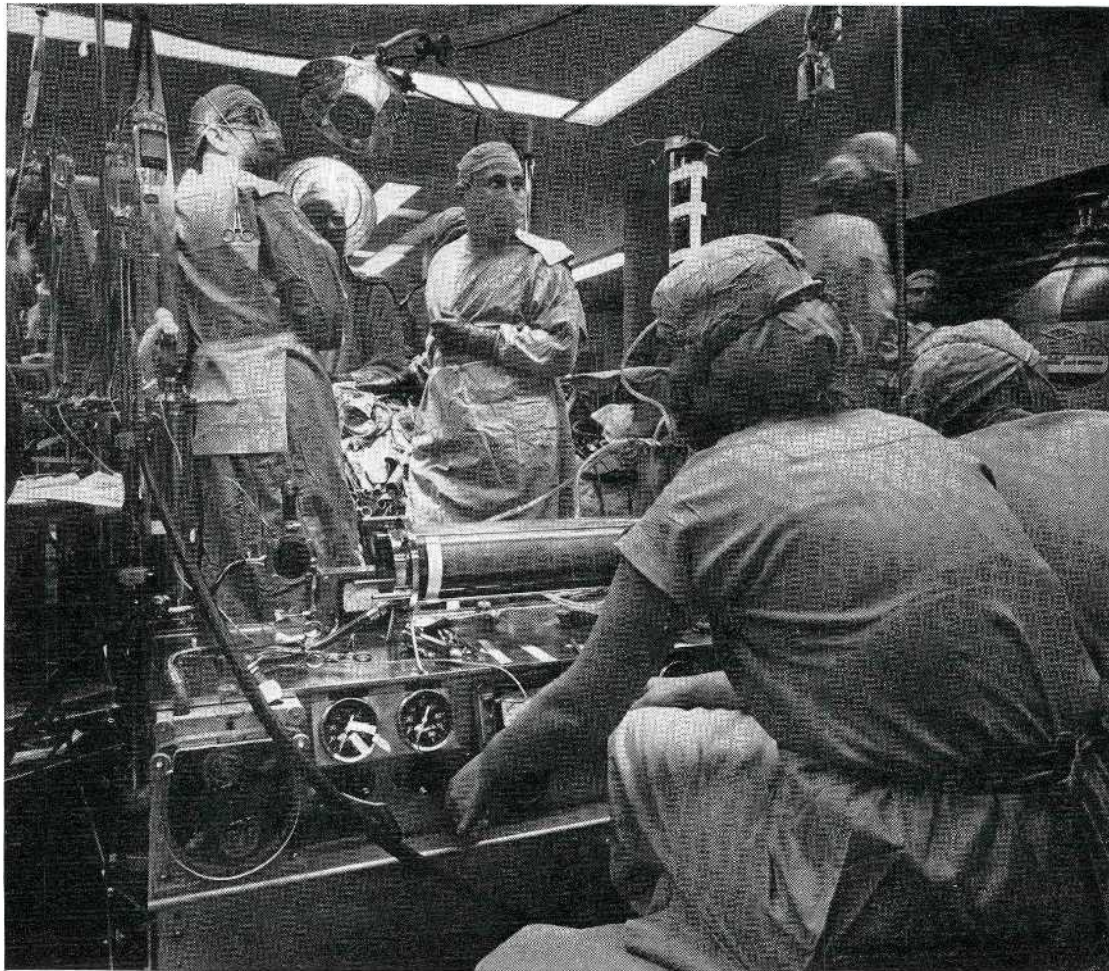
In the top 10 markets for which FCC figures are available—those with three or more reporting stations—TvAR found the average was \$9.81 per TV home. For the next 10 the average was \$9.01; for the 21st through 30th it was \$7.50; for the 31st through 40th, \$7.09, and for all others, \$5.32.

While some television market definitions have changed over the last year, making 1960-1961 comparisons difficult and even unmeaningful, on a national-average basis, however, 1961's \$9.65 per TV family might be compared with \$10.03 as of 18 months earlier, according to TvAR.

The rep firm also estimates, counting network and local as well as national spot expenditures, that total investments in TV advertising last year averaged \$33.28 per TV family. END

In Chicago

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



In Chicago—WGN Television

*originates more color programming
than any other station
in the nation!*



— the most respected call letters in broadcasting

WGN IS CHICAGO



What's Cooking?

Appetizers

Americans are spending the biggest part of their income on food.
Food manufacturers are the heaviest advertisers in America.
People are spending more time watching television than eating.

Main Course

Food advertisers invest more of their money in television than in all other media combined.

Chef's Recommendation
Supermarket dealers vote television the most effective sales medium (including newspapers, magazines and radio).

Specialty of the House
Currently the CBS Television Network has even more food advertising on order for Fall than it had a year ago.

Pièce de Résistance

Within television, for the tenth straight year, food advertisers are spending the largest portion of their budgets on the CBS Television Network.

Dessert

For the seventh straight year Americans are spending more time watching the CBS Television Network than any other.

CBS Television Network

NO SUBSTITUTIONS. PLEASE



LETTERS

THE MEDIA COMPETITION

[Morris J.] Gelman's report on magazines in transition [TELEVISION MAGAZINE, September 1962] should be separately reprinted and mailed with your compliments to everyone engaged in making media judgments. I don't have the slightest idea how you could finance this—it is just that I strongly feel that both the data and the judgments contained in this study should receive the widest possible distribution.

Gelman has covered most of the main issues, and without getting bogged down. His writing style achieves a nice balance:

has pace without loss of authority. And throughout the piece he maintains a judicial viewpoint to which even Matthew J. Culligan could not take exception. ROY C. PORTEOUS *Vice President, Central Sales, CBS-TV, Chicago.*

I just finished reading your September issue and wanted to let you know how much I enjoyed the article on the problems facing the magazine industry today. I thought it was very well written and a most intelligent analysis of the situation. DONALD H. RICHARDS *Research Director, Blair Television Associates, New York.*

DICK POWELL

After reading the article on Dick Powell in the [September] TELEVISION MAGAZINE, I felt I must congratulate you for its informativeness and completeness. Rarely have I ever read a story in the trade papers that explained so well the workings of such a large organization as Four Star. Again, heartiest congratulations on a fine reportorial job. MARTIN ROBERTS *Roberts & Assoc., Hollywood.*

OVERSEAS INTEREST

It gives us pleasure to inform you that we are very much impressed with the vitality and overall excellence of the editorial policy of TELEVISION MAGAZINE. We find in each issue many stimulating

articles that are of special interest to top executives in business and industry, not only in your country, but in the Philippines as well. ERNESTO A. DE PEDRO *Editor, Industry & Trade, Manila.*

BY REQUEST

Thank you, TELEVISION MAGAZINE, for your outstanding article in depth, "Community Antenna TV: Friend or Foe?" [June 1962]. This is the only good source pertaining to this subject.

I was especially interested in your article since I hope to be entering this field in the near future. Please send me four copies. LT. THOMAS J. JOHNSON *Fort Gordon, Ga.*

We would like to have five copies of your [CATV reprint] for distribution to our unit managers. ROBERT LEWIS *Manager, Collier Community TV Company, Denver, Colo.*

Would very much appreciate 15 reprints of your April 1962 breakdown of the Top 100 Television Markets. A number of our accounts have expressed interest. WILLIAM H. VAN PRECHT *Vice President, Craft, Model & Hobby Industry, New York.*

[Editor's Note: Complete list and price schedule of reprints appears on page 92.]

AN IMPORTANT MESSAGE FROM ERVIN F. LYKE TO ADVERTISING EXECUTIVES AND AGENCY PERSONNEL

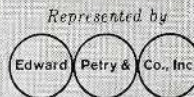
"In cooperation with the FCC, WROC-TV, owned and operated by Veterans Broadcasting Co., Inc., Rochester, N. Y., is now operating on Channel 8, so that additional television service can be brought to upstate New York. The same outstanding NBC network shows and local programming with indisputable rating superiority will again be the Number 1 buy in the rich, Rochester market. WROC-TV is operating with maximum power, 316 KW. Call your Petry man for details."

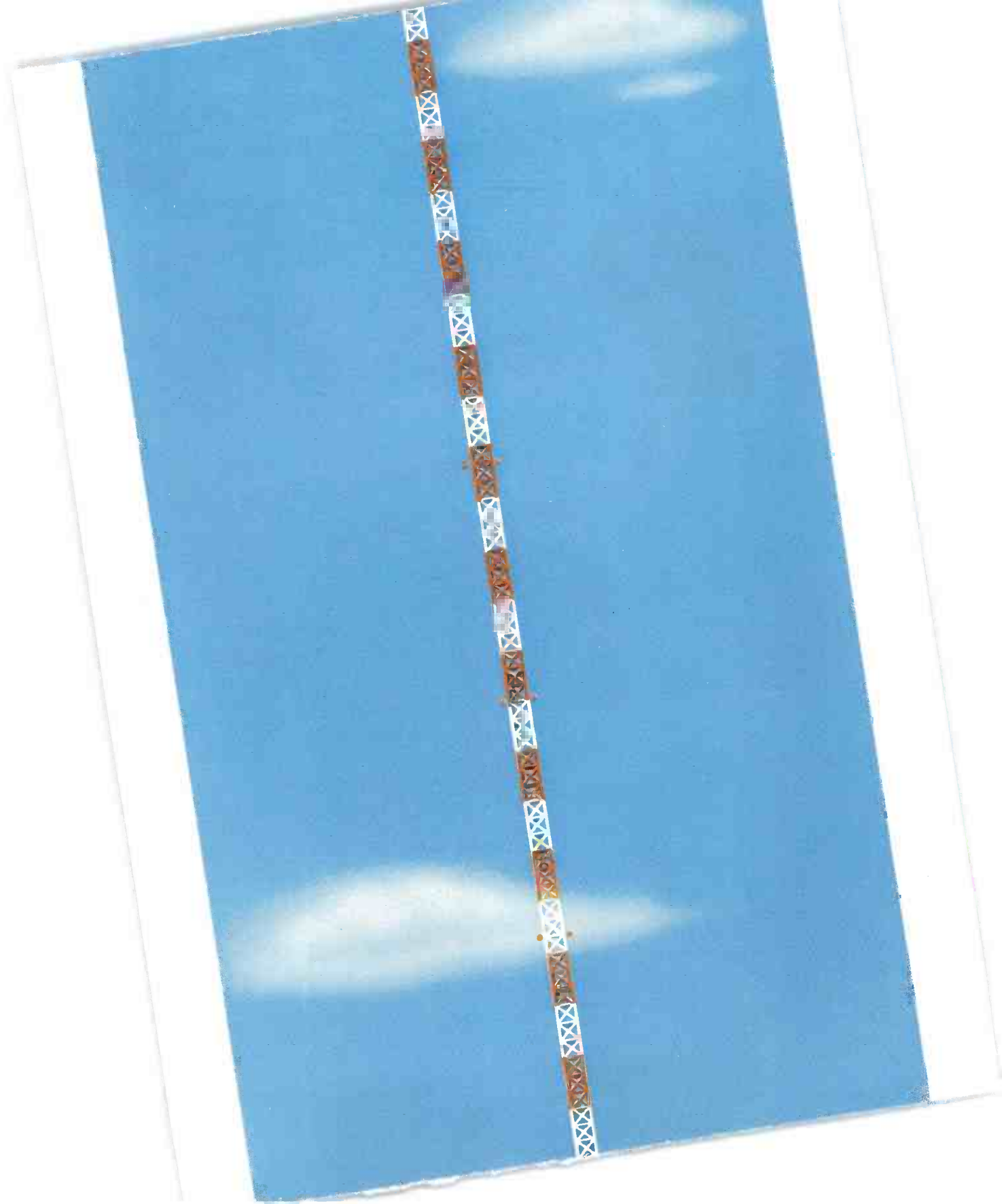


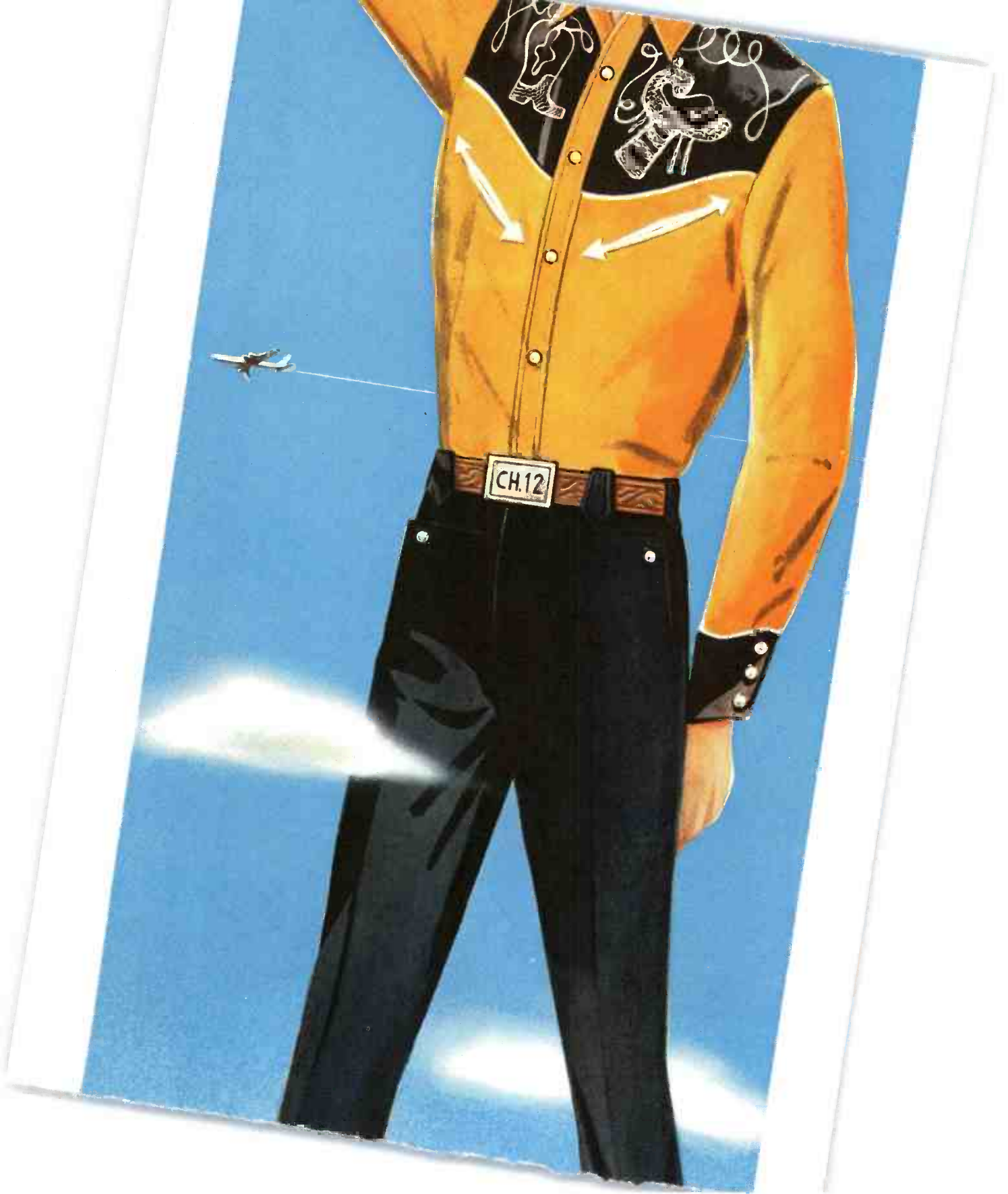
Ervin F. Lyke
President
Veterans Broadcasting Company, Inc.

WROC
ROCHESTER, N. Y.

TV 8
CHANNEL
BASIC NBC









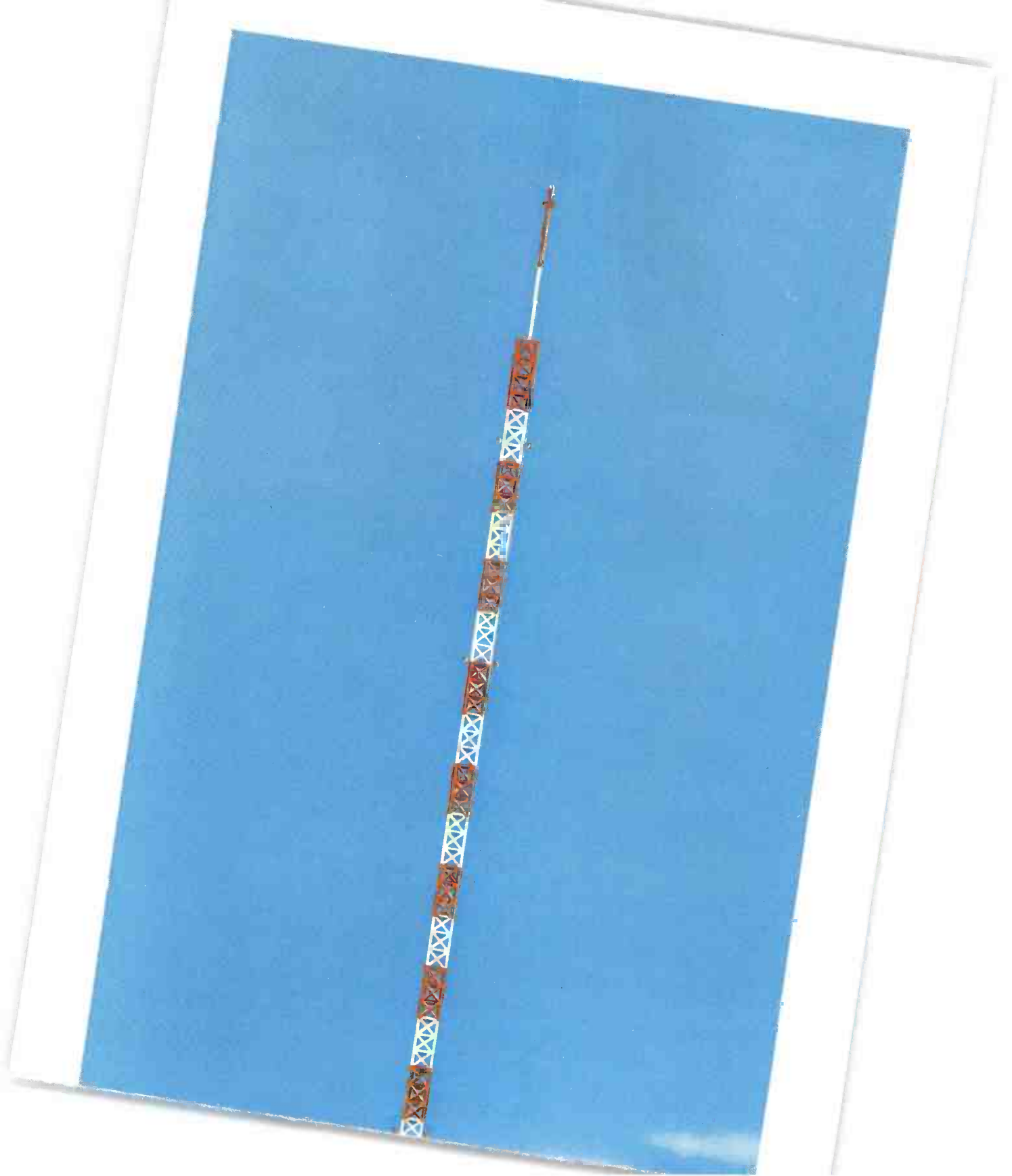
BIG

Even by Texas Standards!

The New KONO-TV--Channel 12

SKYSCRAPER







Standing 2049 Feet Above Sea Level For Greatest South Texas Coverage

For many years San Antonio's Channel 12 has been a leader in the metropolitan audience share. Now, with its new Sky Scraper maximum tower and maximum power ...this coverage has been extended to outlying communities of the San Antonio trade area. The new Channel 12 Sky Scraper will add an estimated 185,000 homes to its coverage...the greatest unduplicated ABC network coverage in the Southwest.

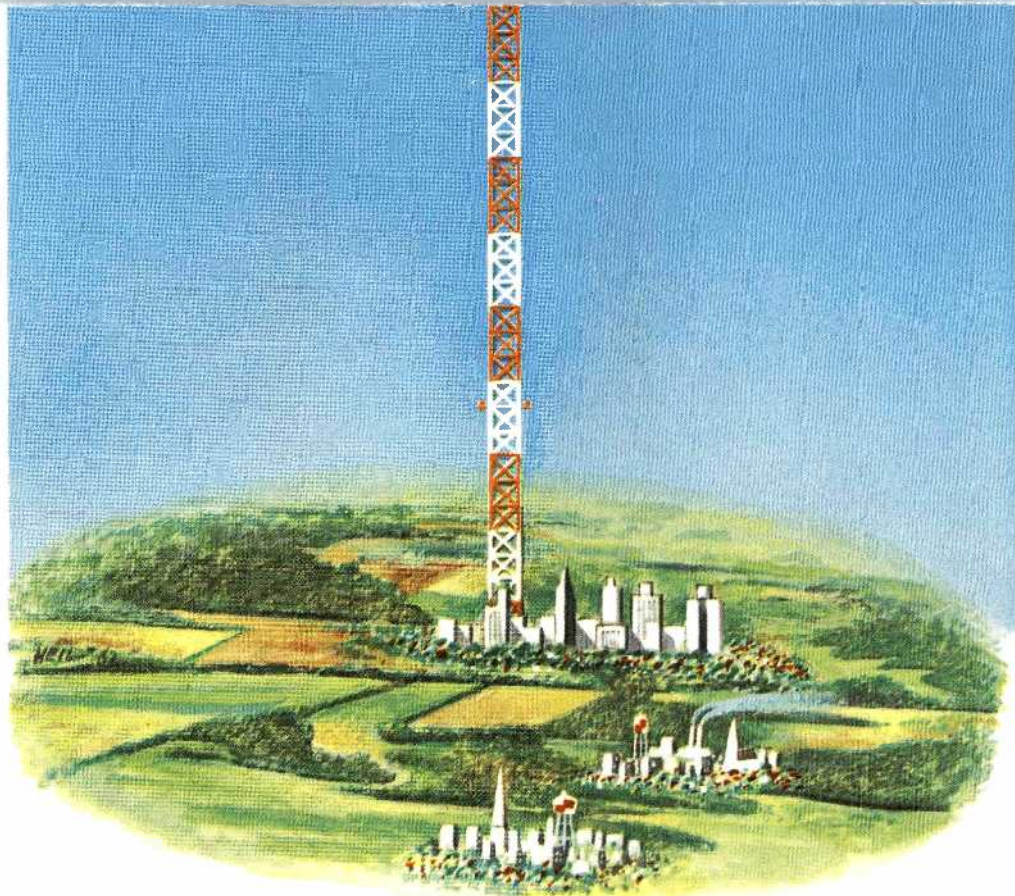
San Antonio's



Channel 12

MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS





BIG...even by Texas Standards ...
The New KONO-TV Sky Scraper

Towering 2049 feet above sea level, the new KONO-TV Sky Scraper stands, by comparison, 1013 feet taller than the Paris Eiffel Tower...838 feet taller than Chicago's Prudential Building...445 feet taller than New York's Empire State Building...above sea level. This new maximum tower and maximum power is your assurance of extra home coverage...many additional thousands of viewers of your television messages. Get the full picture story about KONO-TV from your Katz man.

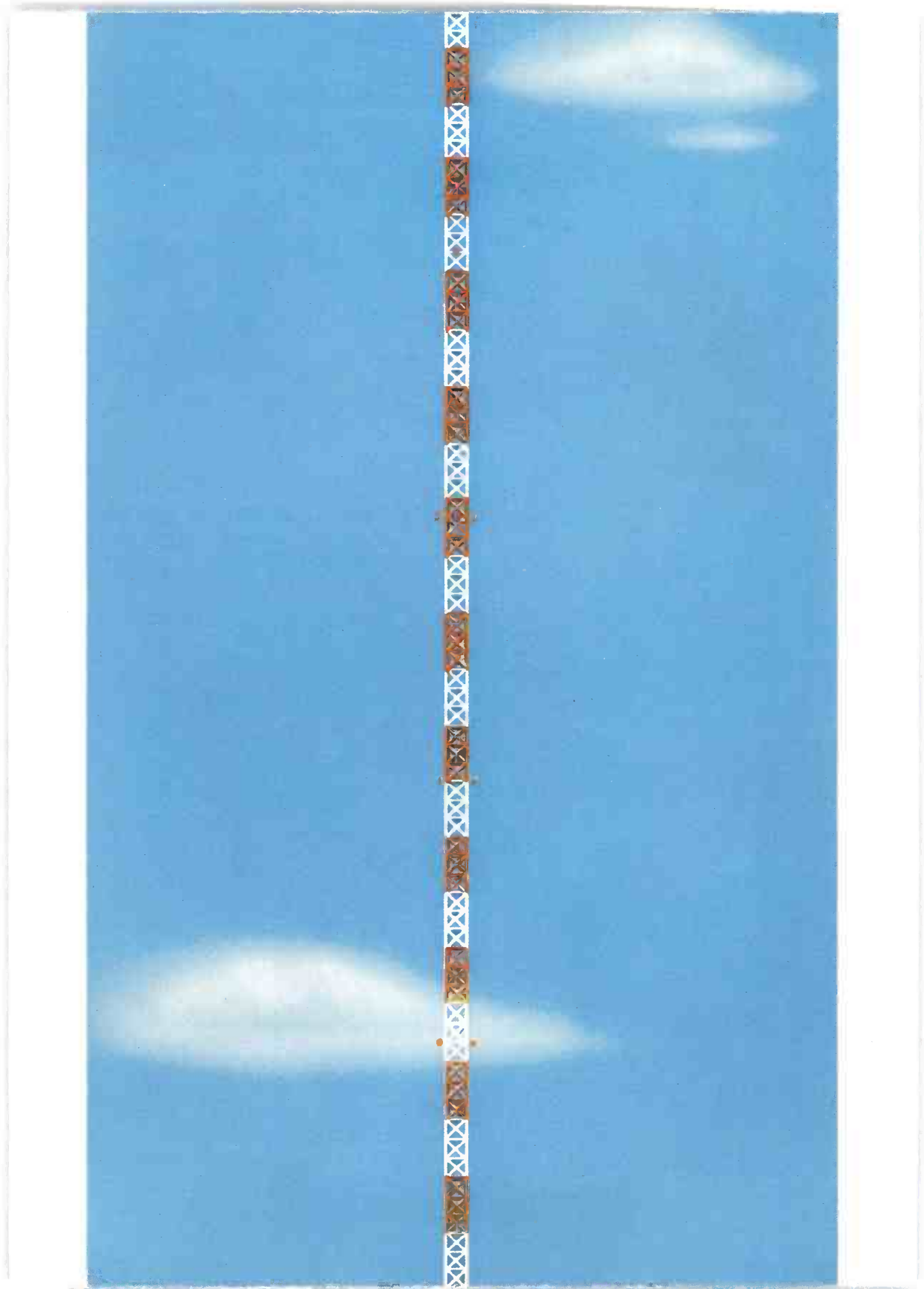
San Antonio's

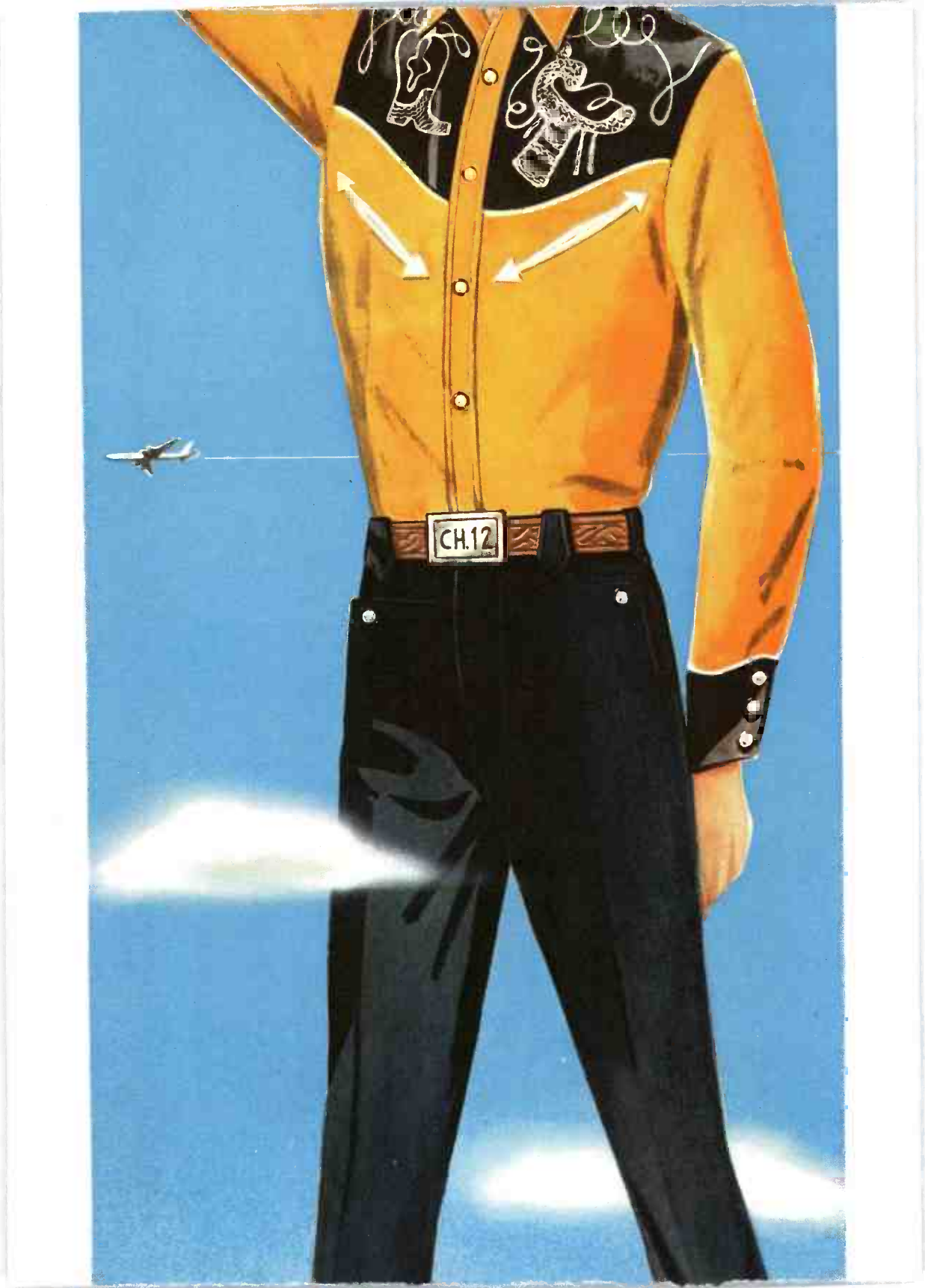


Channel 12

MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS









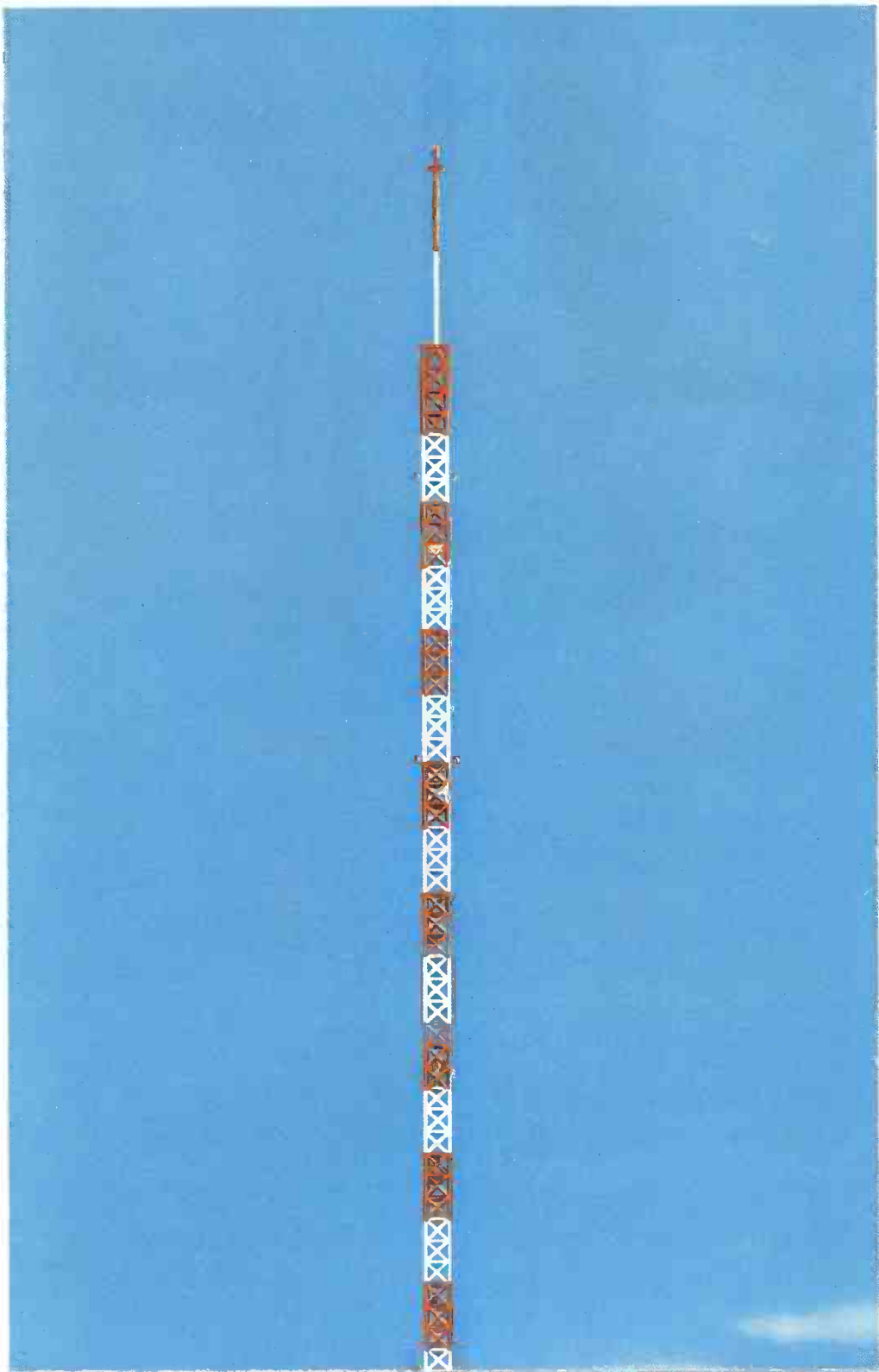
BIG

Even by Texas Standards!

The New KONO-TV--Channel 12

SKYSCRAPER







Standing 2049 Feet Above Sea Level For Greatest South Texas Coverage

For many years San Antonio's Channel 12 has been a leader in the metropolitan audience share. Now, with its new Sky Scraper maximum tower and maximum power ...this coverage has been extended to outlying communities of the San Antonio trade area. The new Channel 12 Sky Scraper will add an estimated 185,000 homes to its coverage... the greatest unduplicated ABC network coverage in the Southwest.

San Antonio's

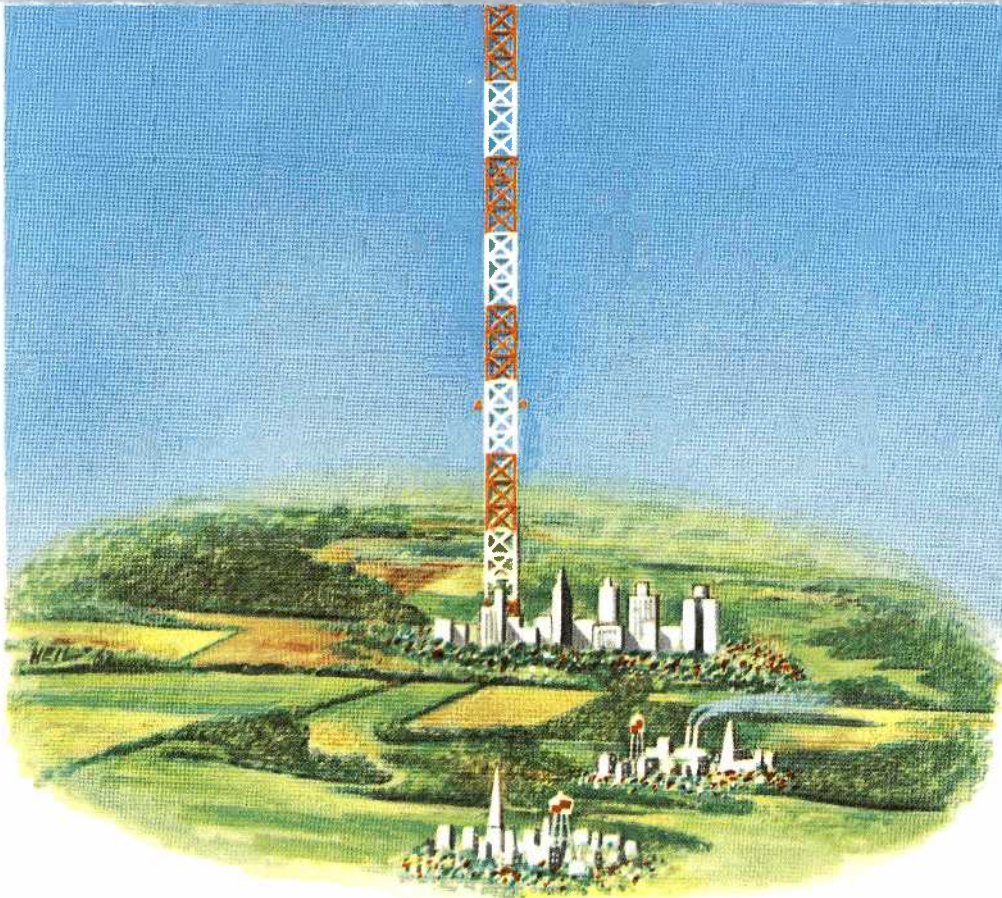


Channel 12

MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS



THE KATZ AGENCY, INC.
National Representatives



BIG...even by Texas Standards ...
The New KONO-TV Sky Scraper

Towering 2049 feet above sea level, the new KONO-TV Sky Scraper stands, by comparison, 1013 feet taller than the Paris Eiffel Tower...838 feet taller than Chicago's Prudential Building...445 feet taller than New York's Empire State Building...above sea level. This new maximum tower and maximum power is your assurance of extra home coverage...many additional thousands of viewers of your television messages. Get the full picture story about KONO-TV from your Katz man.

San Antonio's



Channel 12

MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS



THE KATZ AGENCY, INC.
National Representatives

FOCUS ON NEWS

Educational TV blacked out by 'strike'; President signs space bill

"Education should be as gradual as the moonrise, perceptible not in progress but in result." When George Melville wrote the line some 80 years ago, he could have been talking about educational television—which came to New York last month on wings of lead.

When a group called Educational Television for the Metropolitan Area Inc., after months of negotiations, disagreements and court actions, finally purchased WNTA-TV (channel 13) Newark-New York from National Telefilm Associates last December, the big city knew it would get educational TV. Just when was the question.

Before it could educate anyone, however, ETMA, now called Educational Broadcasting Corp.—WNDT (TV)—received its own education in politics (New Jersey wanted to keep its only TV station commercial), fund raising (a first-year operating budget of \$3 million, now two-thirds raised) and, most recently, in the fine art of union negotiation.

The latest straw to come to rest on WNDT's back is the American Federation of Television and Radio Artists' bid for jurisdiction over station "performers."

AFTRA called a halt to the taping of a lecture on the history of comedy being done for WNDT by actor Zero Mostel. The performers union insisted that Mostel could not appear until the station also granted AFTRA jurisdiction over certain "non-performers."

AFTRA maintained it did not want "a nickel" for teachers assigned to the new ETV station by the New York Board of Education. What it did want concerned tape reuse and teachers and specialists who would appear on the programs not given by the Board of Education. The union said it had covered teachers before, cited teachers on Sunrise Semester, a series sponsored by New York University on WCBS-TV, as a case in point.

"Is such a teacher a different kind of animal when he comes on channel 13?"

asked an AFTRA official. "We'll cut the rates drastically," he said, "but they should be in our coverage."

Dr. Samuel B. Gould, president of EBC, said that AFTRA wanted what amounted to union jurisdiction and that "I don't understand why a performer's union is involved in this, at least on our station."

The dispute went into negotiation between the union and the station while, on the night of Sunday, September 16, WNDT went on the air, officially opened by FCC Chairman Newton Minow and Edward R. Murrow, director of the U.S. Information Agency, who served as master of ceremonies.

After the station's opening night, it shut down again, blacked out until settlement of the AFTRA "strike." Maybe someday WNDT's troubles will end.

After some bitter Congressional fighting and filibustering, the House passed, and President Kennedy signed into law, the communications satellite bill. The bill gives an okay on the creation of a private, profit-making corporation to own and operate the U.S. portion of the proposed space communications system.

Senate and House opponents of the bill held that it constitutes a "giveaway" of government-financed technology and development in space communications to

a private monopoly. Despite passage, however, the mechanics and the hardware of the first commercial venture in space will take a long time coming.

The bill first requires that the President, with the consent of the Senate, appoint incorporators who will serve as the space corporation's first board of directors. They in turn will arrange for the initial stock offering (half for the public, half for communications carriers approved by the FCC), file articles of incorporation which must be approved by the President.

The FCC, responsible for regulating the corporation, must determine whether to license the corporation or the carriers to own each of the U.S. ground stations, which will receive messages from and transmit them to the satellite.

Further, before an international communications system is finally operable, agreements must be reached with other countries on frequencies to be used and the ground stations to be built. Pile on more research and development work and a truly global communications system looms from three to five years off. Even then, it is not expected that the system will be used extensively for television. Time differences between countries and cost factors are expected to limit TV's use of the system to live coverage of major news events.

While a full satellite communications system is still largely blue skies stuff, the entertainment unions are even now looking at Telstar, our one operating communications satellite, and seeing dollar signs as well as TV images. AFTRA and the Screen Actors Guild have expressed interest in establishing TV rates for programming carried on Telstar. Wanted is some kind of TV agreement among international talent groups.

And in England, British Actors Equity, now engaged in negotiations with BBC-TV on a new fee structure, is plugging for a big international conference of all trade unions likely to be affected by the

4

Now for TV—Volume

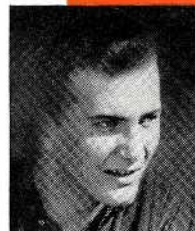
40 great "Films of the 50's"



THE MAN IN THE GRAY FLANNEL SUIT
Gregory Peck
Jennifer Jones
Fredric March



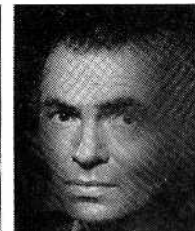
THE REVOLT OF MAMIE STOVER
Jane Russell
Richard Egan
Agnes Moorehead



BERNADINE
Pat Boone
Terry Moore
Janet Gaynor



THE GIFT OF LOVE
Robert Stack
Lauren Bacall
Lorne Greene



BIGGER THAN LIFE
James Mason
Barbara Rush
Walter Matthau



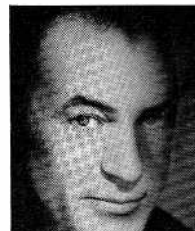
FIVE GATES TO HELL
Neville Brand
Dolores Michaels
Patricia Owens



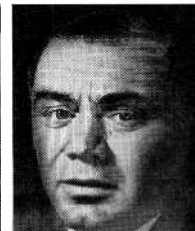
KISS THEM FOR ME
Cary Grant
Jayne Mansfield
Suzy Parker



THE RAID
Van Heflin
Anne Bancroft
Richard Boone



YOU'RE IN THE NAVY NOW
Gary Cooper
Jack Webb
Eddie Albert



THREE BRAVE MEN
Ernest Borgnine
Ray Milland
Frank Lovejoy



STOOVER: TOKYO
Robert Wagner
Joan Collins
Edmond O'Brien



NO WAY OUT
Richard Widmark
Linda Darnell
Stephen McNally

Volumes 4 & 5 of Seven Arts library of "Films of the 50's" are available for TV.

These two volumes are in the tradition of Seven Arts quality feature entertainment that has consistently garnered top ratings across the country!

This product is now available for purchase and will be accompanied by the outstanding and helpful publicity materials that have characterized Seven Arts in the field of station services.

We invite your inquiry so that a personal presentation can be arranged.

Seven Arts is proud to continue as the leader in quality feature motion picture programming for the television market and in these new offerings enhance their already famous library of "Films of the 50's"—"Money makers of the 60's".

Individual feature prices upon request.

5

Now for TV—Volume

53 great “Films of the 50’s”



AUNTIE MAME
Rosalind Russell
Forrest Tucker
Peggy Cass



THE BAD SEED
Nancy Kelly
Patty McCormack
Eileen Heckart



DAMN YANKEES
Tab Hunter
Gwen Verdon
Ray Walston



NO TIME FOR SERGEANTS
Andy Griffith
Nick Adams
Myron McCormick



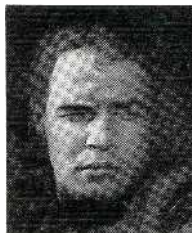
THE OLD MAN AND THE SEA
Spencer Tracy stars in Ernest Hemingway's Pulitzer Prize novel.



THE PAJAMA GAME
Doris Day
John Raitt
Carol Haney



THE PRINCE AND THE SHOWGIRL
Marilyn Monroe
Laurence Olivier
Sybil Thorndike



SAYONARA
Marlon Brando
Red Buttons
James Garner



MIRACLE IN THE RAIN
Jane Wyman
Van Johnson
Peggie Castle



THE SPIRIT OF ST. LOUIS
James Stewart stars in the story of the life of Charles A. Lindbergh.



HELEN OF TROY
Rossana Podesta
Brigitte Bardot
Jack Sernas



THE LEFT HANDED GUN
Paul Newman
Lita Milan
Hurd Hatfield



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193



YOU CAN QUOTE ME...

"WLW TV and Radio land is a big part of America—reaching 20 million people in 9 states, which include a wealth of rich farm acres and prosperous homes. That's why we use the Crosley group for the Agrico Fertilizer products of The American Agricultural Chemical Company. The big WLW Stations' scope is a ripe field of rural and urban markets."

Al H. Wegener, Account Executive
Marsteller Inc., New York



I'LL SAY THIS...

"The Crosley Stations take a lot of the guesswork out of media buying because the WLW TV and Radio facts and figures are sharp and clear, based on Crosley's 40 years of leadership and experience in the broadcasting business. If you want action in your media transactions, tune your time to the dynamic WLW Stations . . . and watch 'em go!"

Helen M. Seele, Associate Media Director
Marsteller Inc., New York



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



Crosley Broadcasting Corporation

NEWS continued

Telstar satellite and TV broadcasts beamed overseas.

Equity is reported "happy" that current agreements on international screenings are adequate to cover TV transmission via Telstar, but it is "keeping an eye on the future."

While a lot of people want a hand in global television, the Administration apparently does not—at least on the controversial issue: should government censor TV programs sent overseas? The White House has come out with a big no. So has USIA head Ed Murrow.

The question arose two months ago when Tedson J. Meyers, former administrative assistant to FCC Chairman Newton Minow, authored a memorandum on international TV in which he recommended that a new office be established in the State Department to set up U.S. policy and handle international negotiations in world TV. It was suggested that some form of control be placed on TV programming going to foreign countries.

The White House has since said that the Meyers memorandum has no standing "whatever" in the government, is not an official document. USIA's Murrow on the subject stated that, "no responsible official of this government desires to exercise such [program] control . . . to do so would be to deny our heritage and to imitate our enemies."

As the censorship issue was breaking around him, Meyers resigned his FCC post, a move he had decided on several months before. The resignation was reported not to be connected with his memorandum and Administration rebuff. (Meyers' replacement: John F. Cushman, being moved up from assistant FCC general counsel for administrative law and treaties.)

Pay TV has gotten a needed shot in the arm—at least from a morale standpoint—with the announced formation of Home Theatres Inc. in Little Rock, Ark., to develop pay TV in the Southwest.

The company holds the franchise for the use of the Telemeter system of the Paramount Pictures Corp. Technical operations will be handled by the Midwest Video Corp., which holds the Telemeter franchise for Little Rock.

Specific plans for the actual functioning of Telemeter in the Southwest are not set, are subject in part to definitive court decisions. The Little Rock company is now in the Arkansas Supreme Court seeking operational approval over exhibitor objections.

The significance of the new pay TV project, however, seems to be in some very important names that are linked with it. Among the stockholders: Win-

throp Rockefeller; Kansas City motion picture exhibitors Stanley and Richard Durwood; Walter Hussman, publisher of a group of Southwest newspapers and president of KTAL-TV Texarkana, Tex.; actor John Wayne; actor-producer Dick Powell, head of Four Star Television; E. O. Cartwright of Merrill Lynch, Pierce, Fenner & Smith, and other leading southwestern businessmen.

If names count, Home Theatres has them. And in the Durwoods, it has a couple of important theatriemen on its side. The new system announcement, of course, brought a blast from the Theatre Owners of America's Joint Committee Against Pay TV.

"Despite the 'Who's Who' of American industry and finance represented on Home Theatres' stockholder list," said Philip Harling, JCAPT chairman, "neither Telemeter nor any other pay TV promoter or manufacturer of machines has yet overcome the hurdle of presenting programming that the public will pay for. While good programming is available on free TV, companies with big names are merely window dressing."

The FCC has cited all four Minneapolis-St. Paul TV stations as being liable for fines for alleged violations of Commission rules.

KSTP-TV, WTCN-TV, WCCO-TV and KMSP-TV face \$500 fines each for "apparent" violation of rules concerning sponsor identification. On February 22 the stations broadcast 1-minute spot announcements by Dr. Arthur Upgren, an economist, favoring a proposed ordinance forbidding Minneapolis stores to remain open on Sunday. The spots were paid for by a group of businessmen called the Downtown Council, the FCC said, but no announcement of sponsorship was made.

It was the first time the FCC had cited TV stations for such fines. The Commission said it felt the omission of the sponsor's name was "a most serious violation, particularly in view of the apparent social and economic significance of the subject of the program to the community served."

Kaiser Industries Corp. has committed nearly \$7 million to a future in UHF television, and is aiming for seven TV stations, the maximum permitted under FCC rules, and five of them are UHF.

Kaiser has asked the FCC for a permit to build stations on channels 38 (Chicago), 50 (Detroit) and 41 (Burlington, N.J.-Philadelphia). The company earlier had asked the FCC for channels 44 in San Francisco and 52 in Corona-Los Angeles. Kaiser currently owns KGMB-AM-TV Honolulu and KMAU-TV Wailuku, both Hawaii.

END

MEMO for marketing planners

34¹/₂
million
dollars in
federal, state
and local
projects

in the
**JOHNSTOWN
ALTOONA
MARKET**

**JOB'S . . .
PAYROLLS . . .
SALES FOR
YOUR PRODUCT!**

Add this to the huge investments of private industry in the Johnstown-Altoona Market . . . and the sum is tremendous sales potential for your product. Put WJAC-TV to work for you in this vital and vigorous market. It's the station that sells the most because it's watched the most.

**Buy the One station that
covers the market**



Affiliated with WJAC-AM-TV
The Johnstown Tribune-Democrat Stations

Get all the details from

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

NOW CLEARLY IN VIEW AND ARB PROVES IT!

SEPTEMBER 11 THROUGH 14, 1962, ARB TOOK A COINCIDENTAL METRO RATING IN SYRACUSE. HERE ARE THE ENLIGHTENING RESULTS.

TIME	WNYS-TV	STATION "X"	STATION "Y"
5:00-5:30 P.M.	Superman 11	7	7
5:30-6:00 P.M.	Amos 'n' Andy 10	12	6
6:00-6:15 P.M.	Weather-News-Sports 9	8	11
6:30-7:30 P.M.	Adv. In Paradise 11	8	7

NOW, CLEARLY YOUR BEST BUY CALL PETERS, GRIFFIN, WOODWARD

WNYS-TV

SYRACUSE NEW YORK



FOCUS ON PEOPLE

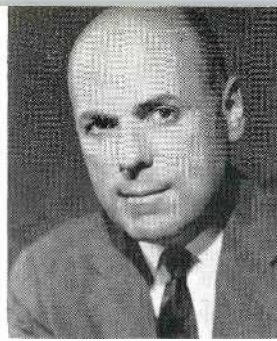
NBC-TV was the setting of a couple of shifts in its programming department when it named **Giraud Chester** v.p., network program administration and promoted **Grant Tinker** to v.p., program operations, West Coast. Forty-year-old Chester, who is second in command to **Mort Werner**, v.p., programs, came from ABC-TV where he had been in charge of daytime programming and a member of the plans board. Before entering the television industry, Chester had taught at various colleges and is co-author of "Radio and Television," a college textbook on broadcasting. Tinker, who is 36, was promoted from the post of v.p., general program executive. Some of his former special program assignments will be assumed by **Edwin S. Friendly Jr.**, who has been named vice president, special programs.

"Greater efficiency as a single national entity" was how president **Lloyd George Venard** characterized the merger of radio-TV station representatives, New York-headquartered Venard, Rintoul & McConnell Inc. and California-based Torbet, Allen & Crane Inc. The new firm, to be known as Venard, Torbet & McConnell Inc., will handle properties in 30 states. Both firms have been operating under a mutual affiliation agreement since 1960. Venard who was president of the former east coast firm, has become president of the new company. In the past he has held key positions in station operations and in Edward Petry & Co. Executive v.p. of the new firm, **Alan L. Torbet**, was formerly president of the California-based company, and before that held management and ownership posts with broadcast properties. Continuing as v.p. and treasurer of the new firm is **James V. McConnell**, v.p. of the former east coast firm. Prior to that he had been director of NBC Spot Sales and v.p. of John Blair & Co. and Blair TV.

"A wide background in broadcasting sales and administration" has won for **George A. Graham Jr.** the post of director of NBC's Enterprises Division, according to NBC president **Robert E. Kintner**. His appointment as v.p. of this division, board chairman of NBC International Ltd. and of NBC Films caps a 9-year career with the company, where his most recent post was v.p. and general manager of the radio network. He succeeds **Alfred R. Stern**, who was elected board chairman of Televents Corp.

Twenty-year broadcasting veteran **John L. McClay** was selected for the new post of manager of the broadcast division of Gannett Co. In his new post the former assistant to the president of Westinghouse Broadcasting Co. will supervise management of Gannett radio and TV stations and plan for possible expansion. Prior to assisting the Westinghouse president, he was general manager of wjz-TV, Westinghouse station in Baltimore.

The 20th Century-Fox Film Corporation ferris wheel on



CHESTER



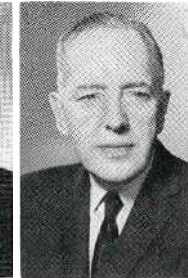
TINKER



VENARD



TORBET



McCONNELL



GRAHAM



McCLAY



LEVATHES

PEOPLE *continued*

which **Peter G. Levathes** had soared as executive vice president in charge of production for some 16 months came to a halt, and he debarked in his former post as head of the subsidiary, 20th Century-Fox TV. His relinquishment of the production reins was expected, as it made way for new Fox president **Darryl F. Zanuck** to reassume production command, as he had been doing for many years under former Fox president **Spyros P. Skouras**. TV film production, Zanuck has indicated, is to be developed.

A couple of programming shifts have occurred at ABC-TV with the election of **Armand Grant** as v.p., daytime TV programming to replace **Giraud Chester**, and the naming of **Ben Brady** v.p. in charge of programming, western division. Grant has been with ABC since 1957, and in the post of director of daytime programming since 1958. Brady, who has practiced law, produced such TV series as *Perry Mason*, *Have Gun, Will Travel* and the *Johnny Carson Variety Show*. One of the founders of the Television Producers Guild of America in 1959, he served as president from its inception until this year.

Kenneth W. Bilby, who began his career as a copy boy for the *New York Herald Tribune*, moved up another rung with his appointment as executive vice president of RCA. Bilby, who joined RCA in 1960 as v.p., public affairs was previously executive v.p. of NBC in charge of public relations and national advertising.

C. James Proud has submitted his resignation as president and general manager of the Advertising Federation of America, but will remain on the job to help select a successor. With AFA since 1947, Proud became president five years ago, during which time the Federation grew from 114 to 137 ad clubs and its income increased over 50%.

The position of account executive on Standard Oil Company (Indiana) and American Oil Company (Chicago) with MacManus, John & Adams Inc. has been assigned to **Arthur E. Ericksen**. He was formerly assistant ad manager of Brown and Williamson Tobacco Co., where he supervised broadcast activities.

William La Cava has joined Foote, Cone & Belding as senior producer in charge of TV commercials, succeeding **Roger Pryor**. La Cava has headed his own TV commercial and industrial film production firm, William La Cava Associates, since last year. Prior to that he was v.p. in charge of television for Cunningham & Walsh.

William F. Grisham has joined Needham, Louis and Brorby Inc. as v.p., creative group head. His previous position was v.p., TV copy director for Leo

Burnett Co. and before that copy supervisor at Foote, Cone & Belding.

Newly elected v.p. **Robert A. Leadley** has joined Batten, Barton, Durstine & Osborn as account supervisor on the United States Steel account. His former position was TV account head at Young & Rubicam for Procter & Gamble.

After a 32-year career at Foote, Cone & Belding where he rose to the post of v.p. and national broadcast business manager, **C. Burt Oliver** has resigned to become board chairman and executive v.p. of the Nevada ad agency, The Melvin Co. Oliver purchased 50% of Melvin Co. stock when he rejoined agency president **Jack Melvin**, with whom he was formerly associated at FC&B.

"The great sense of responsibility" with which **George B. Storer**, chairman, and the Storer Broadcasting Co. have served the public and public causes, and the varied interests of government, industry, labor and the investing public, has won for him Pulse's 1962 "Man of the Year" award, it was announced by Pulse president **Dr. Sydney Roslow**. Past recipients of the award, which is given each year for a notable contribution to the advancement of broadcasting, are **Dr. Allen B. DuMont**, **Bob Hope**, **Donald McGannon**, **Robert Kintner** and **Pierre Salinger**.

Robert Mayo, newly appointed managing director of CBS Europe and CBS Limited, the arm which handles TV properties sales in Europe, has succeeded **Michael Burke**, who was elevated to the post of v.p., development for CBS Inc. Mayo's former position was account executive for the CBS-TV network.

Tony Ford, director of TV talent at General Artists Corp., has been elected a v.p. Ford's previous association was with Television Artists Corp. and before that he was a freelance producer.

Also on the move:

Newly-appointed v.p. and general manager of the new channel 13 TV station in Grand Rapids-Kalamazoo, Mich., **Mark Wodlinger**, has been national sales and station manager for WMBD-AM-TV Peoria, Ill. since 1959.

Herbert Jellinek has been promoted to the new position of director of budgets and cost control for ABC's western division. Jellinek, formerly ABC cost control administrator, joined the firm in 1952, the year he arrived in the United States from Vienna, where he had lived for 10 years.

Robert S. Buchanan has been promoted to general manager of Storer station wjw-TV Cleveland, succeeding **Joseph Drilling**, who resigned to become president of Crowell-Collier Broadcasting Corp. Buchanan formerly held the position of general sales manager.

Julian P. Kanter was made midwestern sales manager for Storer Television Sales. He has been with Storer since 1961.

Telefilm sales and production executive **E. Jonny Graff** has been elected v.p. in charge of syndication sales of Independent Television Corp. Graff comes to his present post from NTA, where he was v.p. Prior to that he was v.p. and sales manager for film syndicator, Snader Telecommunications.

General Artists Corp. has named **Arthur Price** executive assistant to TV department president **Don Sharpe**. Price has been with GAC eight years.

Eileen Wherity has been named media director of William Hart Adler Inc., Chicago ad agency. She was for the past three years media research director of Frank C. Nahser Inc.

Robert T. Goldman has been elected assistant to the president of ABC-owned TV stations, **Theodore F. Shaker**, in order to coordinate the five stations' business affairs. Goldman joined ABC's management training program in 1958, and his most recent position was in the office of treasurer of spot sales. Two additional shifts in the spot sales organization have occurred. **Mark S. Ellentuck** was advanced from the ABC-TV network program accounting unit to business manager of spot sales. **Junius Fishburn** has left his post as midwestern manager of Metropolitan Broadcasting for an appointment to the ABC-TV Spot Sales staff. Prior to his 6-year tenure with Metropolitan, he spent eight years with Edward Petry & Co., Chicago.

Leonard E. Hammer has been named director of station representative sales for Seven Arts. He will fill the post previously held by the late **Kirk Torney**. Hammer was formerly eastern division sales manager for National Telefilm Associates.

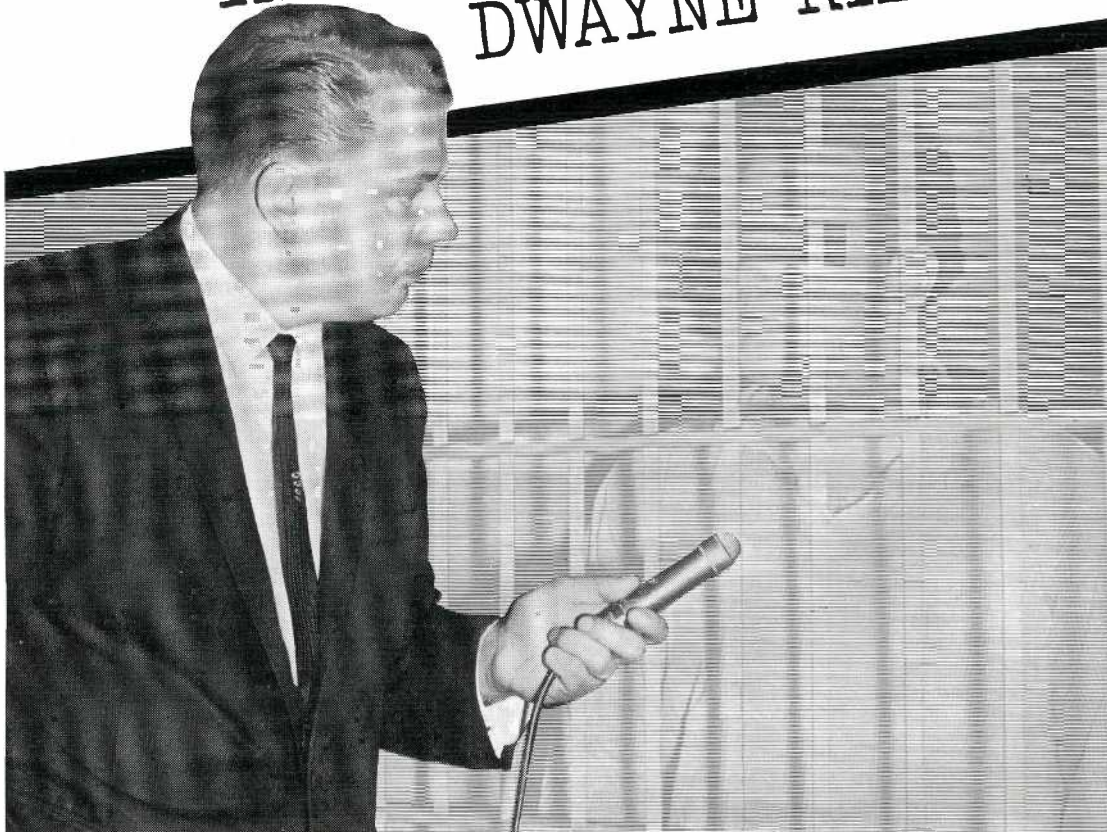
The newly-created post of ABC-TV administration manager for station relations has been filled by **Joseph L. Merkle**, and **Charles Leasure** has been promoted to station relations regional manager. Merkle has been associated with ABC since 1950, when he joined the department as a regional manager. Leasure joined in 1957 as assistant account representative in the station clearance department.

Bernard Endelman has joined Papert Koenig Lois Inc. as account supervisor for the Clark Oil Refining Corp. A former account executive at Doyle Dane Bernbach for five years, Endelman is a graduate of Northwestern University's Medill School of Journalism.

Lawrence D. Gibson has joined Audits and Surveys Co. as v.p., marketing and will operate in the area of client service and marketing analysis. His former post

In Detroit...

"This is WWJ NEWSMAN
DWAYNE RILEY"



Dwayne Riley typifies The WWJ Stations' leadership in news reporting. A seasoned specialist in broadcast journalism and holder of a prized citation for reportorial excellence, he has received wide acclaim for his recent 26-program documentary investigation of Michigan prisons. Riley is another key figure in the great WWJ News operation—the only local service that includes:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

WWJ ◀ **THE NEWS STATIONS** ▶ **WWJ-TV**

Owned and Operated by The Detroit News

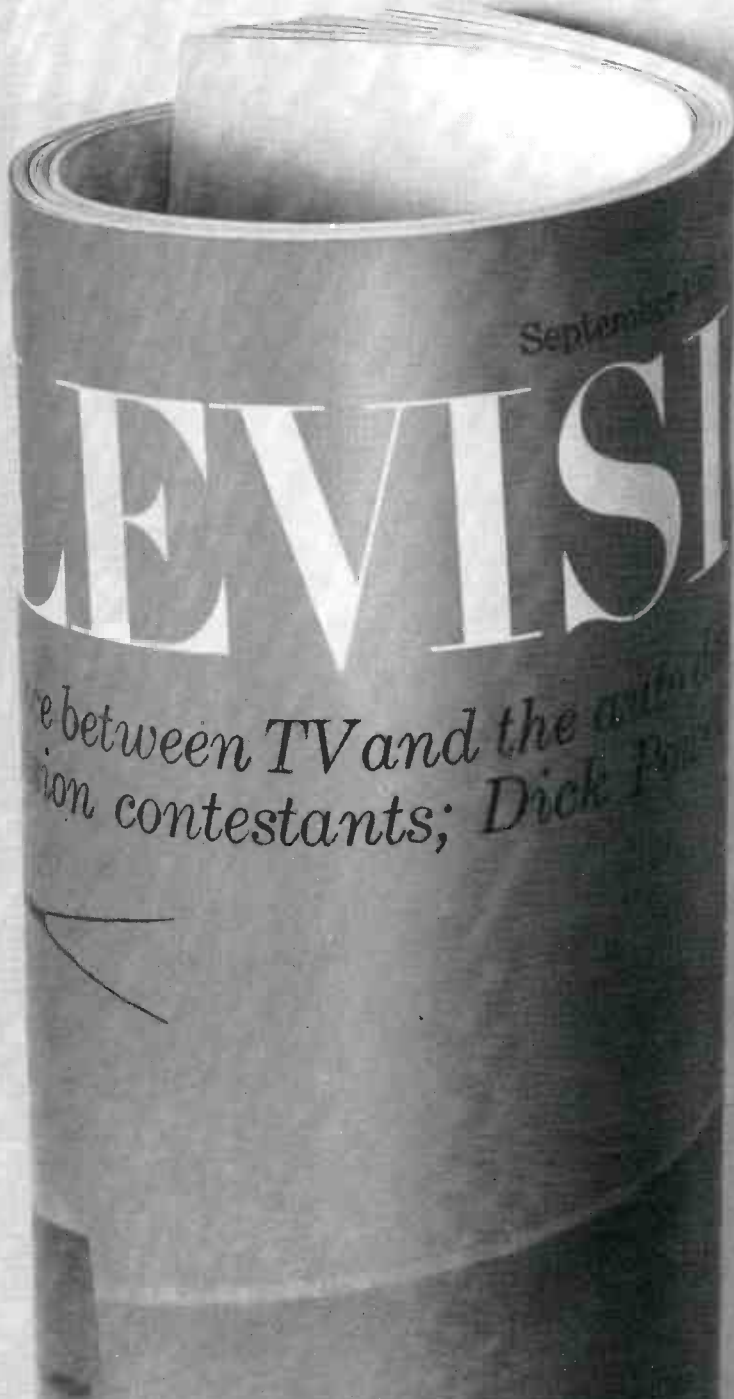
• National Representatives: Peters, Griffin, Woodward, Inc.

BUYING BLIND? Readership among professional buyers of television can be authenticated only by paid circulation.



TELEVISION announces membership in the Audit Bureau of Circulations effective immediately. TELEVISION

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



BROADCASTING PUBLICATIONS, INC.,
PUBLISHERS OF
BROADCASTING MAGAZINE, TELEVISION MAGAZINE
AND BROADCASTING YEARBOOK

PEOPLE *continued*

was v.p., director of research at Donahue & Coe.

Radio T.V. Representatives has announced the appointment of **George Schmidt** as New York sales manager, replacing **Tom Carroll**, who resigned. Another addition to the staff as sales executive is **Tom O'Brien**, formerly with George Bolling Co.

CBS Films has named two vice presidents, **James T. Victory** and **Ralph M. Baruch**. Victory, who has held the post

of general sales manager since 1961, has become v.p., domestic sales. Baruch, former director of international sales, was moved up to v.p., international sales.

In an expansion of its Washington news department, NBC has announced two appointments. **John S. Klaric Jr.**, formerly with CBS News, was appointed administrative manager, and newly-named supervisor of syndication is **Ron Nessen**, whose previous post was with United Press International. It has also

been announced that NBC News will make its facilities available to NBC-owned stations WRC and WRC-TV by incorporating the stations' news staff in the NBC News Washington bureau.

William P. Andrews has been named western district sales manager for Warner Brothers' television division. He had been handling roving sales assignments for the New York office.

NBC has appointed **Lawrence K. Grossman** as director, national advertising and promotion. He was formerly assistant administrative director and assistant copy chief with CBS-TV's ad department, and prior to that in the promotion department of *Look* magazine.

The newly-created position of administrative executive of Triangle stations has been assigned to **John D. Scheuer Jr.** For the past 20 years Scheuer has been associated with nearly all departments of the six Triangle Publications-owned radio and TV stations. His most recent post was director of public relations and programming.

Stephen Gluck has been appointed production center manager for Filmex Inc., TV commercial producers. Gluck was formerly assistant production manager of MPO Videotronics.

Recently named as vice presidents of Batten, Barton, Durstine & Osborn are **Richard E. Davis**, radio-TV copy supervisor, and **Richard I. Rossheim** and **Robert A. Sowers**, account group heads. Davis, who was formerly a program editor and writer at NBC, joined BBDO as a TV-radio copywriter in 1951. Rossheim, before joining BBDO-San Francisco in 1955 as an account executive, was ad and promotion manager for Gallo Wine. Sowers moved to the marketing department of BBDO in 1959 when he resigned his post as marketing services supervisor for the Pillsbury Co.

Footo, Cone & Belding, Chicago, has promoted long-time media department staffer **Gwendolyn L. Dargel** to chief time buyer. She has replaced **Genevieve M. Lemper**, who retired after a 35-year career with the agency.

Anthony V. B. Geoghegan, executive vice president of Young & Rubicam Inc. and chief media strategist for 30 years, died September 12 of a heart attack. His age was 65. Having joined the agency's original Philadelphia office as media director within a year of its founding in 1924, he was its sixth employee. He became known for his instinct in evaluating media and was responsible for spending about a quarter billion dollars a year in behalf of agency clients.

John Benson, former American Association of Advertising Agencies president and member of the board of directors, died August 23.

END

Now!... an important new U.S.-Canadian COMMON MARKET in TV communications!

Here's another "border situation" where an American television station gives you a valuable bonus of *Canadian coverage* as well as a great and growing U. S. market.

It's WWTV, Cadillac-Traverse City, and our new satellite WWUP-TV at Sault Ste. Marie!

WWUP-TV is a brand-new operation that adds 35.9% more television homes to WWTV's existing saturation of most of Northern Michigan. Together they now cover 874,100 people, with effective buying income of \$1,304,145,000 annually!

Ask your distributors around here—ask your Avery-Knodel man!



The Feltzer Nations

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

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / **SAULT STE. MARIE**

CHANNEL 9 / CHANNEL 10
 ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



FLIRT

Many buyers flirt with failure by counting noses instead of TV homes. There are more noses in New Orleans . . . but more TV homes in Nashville. Nashville, with 442,800 TV homes, is 38th in America. Any takers?

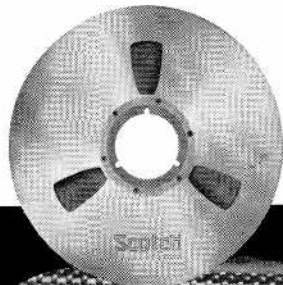
WSIX-TV
ABC-TV Channel 8

WLAC-TV
CBS-TV Channel 5

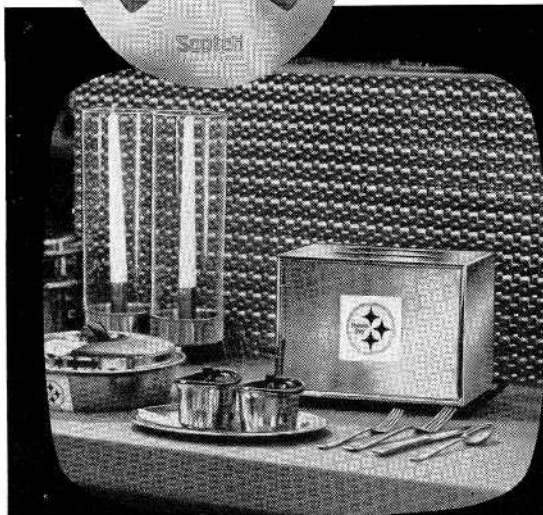
WSM-TV
NBC-TV Channel 4

NASHVILLE, TENNESSEE

www.americanradiohistory.com



Any way you look at it...



Seeing is believing where the housewife's concerned. She responds warmly to the glow of stainless steel in this video taped "U.S. Steel" commercial.



Make-believe gains conviction and added enchantment from the video taped picture that brings the "Shari Lewis Show" to life for millions on NBC.

Picture stories come to life on SCOTCH® BRAND Live-Action Video Tape!

The same vivid sense of "it's happening now" that makes a video taped drama grip the viewer's attention, works for added believability in commercials carried on "SCOTCH" BRAND Video Tape! The reason for this exceptional sense of "presence": *compatibility* of picture source and the picture itself. Both are electronic and give the viewer an image that involves no compromise.

For black and white tv, "SCOTCH" Video Tape provides a wide, expanded gray scale for gradual transitions from absolute black to absolute white. For color, the superior picture quality of video tape is even greater. Highest fidelity sound adds to the true-to-life impression. And the sharp video tape original can be duplicated with excellent copies or with kines made from the master tape.

Tape has many favorable facets for the producer of network shows, for the advertiser and agency making commercials, for local programming and closed circuit applications. Immediate playback means mistakes can be spotted and corrected at once. An almost limitless number of special effects can be achieved instantly by push-button; others are done relatively easily, and never involve lab work and the long wait.

"Techniques of Editing Video Tape" is the name of a booklet that offers a sampling of ideas used by video tape editors to build shows from tapes, create special effects . . . tells of techniques that make editing easier. It's free . . . just write, Magnetic Products Division, 3M Company, Dept. MCS-102, St. Paul 1, Minn.

"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 1, MINNESOTA. EXPORT: 99 PARK AVENUE, NEW YORK, N. Y. IN CANADA: LONDON, ONTARIO. © 1962. 3M CO.

Magnetic Products Division **3M** COMPANY

FOCUS ON COMMERCIALS

Around the country this fall, via TV spots, a lovely young lady will throw off her peignoir and, bare back to camera, sink down luxuriously on a bed, professing love for a Sealy Posturepedic mattress. Sealy and its agency, Earle Ludgin & Co., Chicago, have been producing these "love affair" commercials for over a year now—and for a very good reason. It's a mixture of history and consumer fancy.

Sealy Inc., a \$3 million-a-year advertiser and one of the top national bedding companies, got into the mattress business in 1881 when one Daniel Haynes, a Texas inventor, designed the first Sealy mattress.

As Mr. Haynes was also a cotton plantation owner, it was natural that the mattress was cotton-filled. Texas cotton, however, is harsher and firmer than that raised in other areas of the South. The first Sealy mattress was hard and firm.

Over the years, Sealy has marketed a good number of different kinds of mattresses, but all, going back to the original, on the firm side. It's gotten to be the company hallmark.

Sealy culminated its product approach in 1948 when, in cooperation with orthopedic surgeons, it designed a mattress called the "Firm-O-Rest Orthopedic" (now the Posturepedic), an innovation in an industry which had been marketing ultra-soft bedding throughout the 1920s and '30s to meet consumer demand.

The mattress anticipated a trend away from extra-soft bedding, seen by the fact of many consumers buying bedboards. Doctors, too, criticized "too-soft" mattresses as a possible cause of poor posture. Posturepedic kept with Sealy tradition and the trend, was advertised heavily for its unique features.

Sealy sold the therapeutic benefits of the Posturepedic with the theme "no morning backache." But at the end of 1960 it found itself in the bedding in-

dustry doldrums. Its overall sales declined. Posturepedic sales, too, were down.

Sealy management at this point decided that a change in marketing strategy was necessary because its approach was no longer modern. "We realized," says Sealy marketing vice president Howard G. Haas, "that we were still selling medicine, not what the public really wanted. It was like selling sulphur and molasses to people who had switched to vitamins."

In April 1961 Sealy switched course. A new image-changing campaign announced both "pamper yourself" comfort and proper back support—the latter point a sales gambit too valuable to discard. Combined it became "the mattress that orthopedic surgeons and sleepy people agree on."

Sealy's first "image changing" commercial was produced at KTTV Hollywood, in 55, 20 and 8-second spots. Shooting on Sealy's new fall commercial began last June at Elliot, Unger & Elliot, New York, also in 55, 20 and 8-second form.

The new commercial is similar to the first. It opens on a girl (model Sue Oakland) wearing a peignoir seated at a dressing table in a bedroom brushing her hair. She takes her time, turns and talks. In the 20-second spot a girl's voice comes on audio:

"You know about the Sealy Posturepedic. . ." audio begins, "the 'no morning backache' mattress. But maybe you think it *has* to be extra firm."

Rising and moving to the bed she continues, "Not any more. Now you can *choose* your comfort in a Posturepedic. . . extra firm or *gently* firm. . ."

She pulls back the covers, throws off her peignoir, and gets into bed. Audio continues: ". . . and get the support orthopedic surgeons recommend."

At this point the screen goes black through a venetian blind effect—the viewer, having intruded on the bedroom scene, is now gently removed. Picking up the narration, the girl in voice-over



says, "I recommend it, too." Here supers come on with the words, "Sealy Posturepedic" and "No morning backache from improper support." It closes on a bare-backed Miss Oakland and the Sealy logo.

V. Hugh Wells, vice president and creative director at Earle Ludgin, and J. Edwin Chapman, vice president and copy director, share credit for creative ideas on the Sealy commercials. Don Hockstein, director of radio and TV production at the agency, was producer.

Sealy places its commercial through its 33 manufacturing plants strung out from Florida to Oregon, enjoys a local rate via local placements. According to G. C. Shappell, director of advertising for Sealy, the company buys more TV spots than all other bedding manufacturers combined, runs spots on the average of three a week in 30 markets. (Sealy's spot TV spending ranges from \$900,000 to \$1.2 million annually.)

Indications are that the new advertising approach has achieved its purpose. In 1961 Sealy sales were a record \$66 million, up 13% over 1960. END

bland

The unassuming and the innocuous are, from time to time, too much a part of broadcasting. More often than not, it is a case of the bland leading the bland. The rare stations which program with the spirited flavor of our times: controversy, exchange of opinion and sheer on-the-toes excitement, reap the rewards of a responsive audience. Perhaps that's why our stations are continually moving forward . . . marking progress, not just time. People watch. People listen. People know.

POST • NEWSWEEK STATIONS
A DIVISION OF THE WASHINGTON POST COMPANY

WTOP-TV, WASHINGTON, D.C. ●
WJXT, JACKSONVILLE, FLORIDA ●
WTOP RADIO, WASHINGTON, D.C.

PLAYBACK PLAYBACK

A monthly measure of comment and criticism about TV



Contributed by John O'Hara to the Letters to the Editor column, the New York Herald Tribune, September 19, 1962:

Four or five years ago I served as a judge for the Peabody Awards, and as a result of my eloquence a prize was given to the TV program, "You Are There." I thought it a pretty good program; I like American history. I knew absolutely no one connected with the show, unless you want to go way back to when I was about 20 years old and had a date with one of the du Pont girls, who was visiting a friend in Pottsville, Pa. The point here is that I am not prejudiced against TV or American history, and have even signified, on that one occasion, my approval of a combination of the two.

But I am opposed to direct TV coverage of committee hearings in the House and Senate and in the sessions of court. It would be very nice to have on tape today the historic proceedings of the Constitutional Convention of 1787, as well as the first and second trials in the Hall-Mills case. Everybody would love to be able to tune in on Daniel Webster as he utters for the first time those words that have since become so tiresome when repeated by later generations of Dartmouth alumni. It might even be fun to hear again a certain worldly judge in

my home county, who squelched an impertinent witness with the remark, "Don't do as I do, do as I say." Our electronically minded eggheads say, "Think how wonderful it would be if we could see and hear the Lincoln-Seward debates." I'll go them one better: think how wonderful it would be if we had Lincoln. Or Seward.

But when William S. Paley says it is a shame that we don't get live coverage of Congress and the courts ("These situations are unreasonable anachronisms," he says), and supports his thesis with the argument that there are now 183 million radio sets in use, you just know that he is not fighting for the privilege of covering a tariff commission hearing on the price of tung oil.

How many times would CBS (or, for that matter, NBC) send camera crews to make a minute-by-minute report of say, the Supreme Court listening to a complicated rate case like *U. S. vs. North-eastern Southwestern Power*? Paley and Sarnoff are in the entertainment business, no matter how many pious and highly intellectual statements they make about public service and the communications arts. Any programming they do will be determined on a basis of entertainment value, you can be sure of that, and not by men who are concerned with the present or future historic worth of an event. The Congressional hearings and court trials chosen for broadcasts will promise enough drama or comedy or both to make the program attractive to sponsors. But such events will already have enough of the circus atmosphere, without the addition of the TV equipment and its paralyzing or hambo-tempting effect on the human principals. Politicians, jurists, witnesses, spectators and even the camera crews are affected by the presence of the TV apparatus. I give you, for example, the photographers who are always walking up and down behind Mr. Kennedy during a televised press conference. I give you, for another

example in a somewhat different field, the Detroit photographers who are always trespassing in the third base coaching box and the third-to-home base path.

They start early nowadays. I am reliably informed that on the Dick Clark show the teenagers arrive wearing brown lipstick so they will look their best on camera. Of course that's history of a sort, too.

THE MASS MEDIA

Bruce Bliven, a former editor of The New Republic and New York correspondent for The Manchester Guardian for 22 years, addressing a meeting of the American Association of University Presses, Palo Alto, California:

It is fashionable nowadays to wring hands over what mass communication is doing to American society. Whenever I find hands being wrung I have an almost irresistible temptation to join in, but in a matter so important it is worthwhile to stop a moment and see whether the hand-wringers know what they are doing. . . .

Television, the handiest whipping boy now, is supposed to debauch our children with crime and violence. The five hours a day and more that the average TV set is turned on are making our muscles as well as our minds become flabby.

Some of this indictment is true, and some is false. The part that is true needs to be seen in a context of historical facts, which to some degree may mitigate the sting of the charges.

Much of this indictment comes from "the intellectuals," and it varies in inverse ratio to the amount of actual experience they have had in the production of the mass media. Newspapers, for instance, are criticized furiously by those who have never worked on one, who are outraged because the papers deliberately try to appeal to more than the 4.4 per cent of the population who have IQs



La Salle Found the Hidden Market

LaSalle Popkin, of Popkin and Nodd, found the hidden market for his client, Weak, Watery Shampoo. Found 277,000 heads (more than you'll find in Reading, Pa.; Columbia, S. C., or Roanoke). Found it pays to push shampoo where there are more people to use it! Use your head. Call Meeker (or, in the Southeast, James S. Ayres).
WCYB-TV • Bristol, Tenn.-Va.

you see more
opportunities
through our eyes

And you are protected from the hazards of negotiating on your own by Blackburn's penetrating knowledge of markets. We do not send out lists; every sale is handled on an individual basis. Seeing the total picture through our eyes widens opportunities and narrows the risk for both buyer and seller.

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270
CHICAGO: 333 N. Michigan Avenue, FI 6-6460
ATLANTA: Healey Building, JA 5-1576
BEVERLY HILLS: Bank of America Bldg., CR 4-8151

PLAYBACK *continued*

above 130 and may properly be classified as eggheads. It is true that I have never yet met one of these critics who had, that very morning, read all of the solid world news that the paper did have; he was too busy being angry to stop to examine the loathsome object of his disapprobation.

I know that at this point I ought to define "the intellectual," but it is hard to do. The only safe rule is that if you claim to be one, you aren't. The intellectual is a member of the group who wouldn't dream of listening to a phonograph until it was renamed a hi-fi; who despise AM radio but adore FM; who never looked at a movie until the Scandinavians and the French began producing films that are happily unintelligible; who repudiate their own egghead friends if by chance they write a book that sells widely; who won't have a TV set, but go next door to look whenever a good documentary is scheduled. . . .

These and other critics tend to look back nostalgically to a utopian past, which, like all the pasts remembered nostalgically—including Barry Goldwater's—never existed. They recall the founding fathers 200 years ago, or the giants of Concord just before the Civil War, who had the classics at their fingertips, wrote (most of them) beautiful English, and were full partners in the society of educated men. The critics tend to assume that in those days everybody was like that; but in fact, the proportion of highly civilized men 100 or 200 years ago was probably no larger than it is today. The great majority of the people had few recreations any more ennobling than those of the present.

American taste in houses and furniture in the seventeenth and eighteenth centuries was good because things were made by hand by skilled craftsmen, whose products were beautiful since they were simple and functional. People had so little that there was less chance to go wrong. In the nineteenth century we got machine production with no controls, and most of what was produced was ugly. American taste in general in the nineteenth century was far worse than it is today; in fact, it was the editor of a popular magazine, Edward Bok of the *Ladies' Home Journal*, who worked for years at the end of the century to persuade the nation's housewives to abandon the what-not in the corner, filled with bad china figurines marked "Souvenir of Atlantic City," and the sheaves of pampas grass stacked in an umbrella stand that might have been an elephant's leg, and sometimes was.

When it began, America's attempt to make literate a whole population based essentially on peasant stock was the bold-

est, most dramatic such effort in all history. It would be a miracle if we could accomplish it fully in 200 years, to say nothing of 50 or 75. That there would be many fumbles and failures was inevitable. Cultivated Europeans are scornful, for example, of some of the eccentricities of American college life, forgetting that we have by far the largest proportion of our young people in college that has ever been seen in any large western country. Give us 100 more years—a mere eyeblink in the annals of history—and these eccentricities will have been ironed out. . . .

How much of the indictment of the mass media is true? We might begin with television, the most powerful device for rapid social change that has ever been invented, with the possible exception of the automobile. While no one has yet proved that violence in television shows breeds delinquent children—any more than Jack the Giant Killer caused an earlier generation to become infant decapitators—there seems little doubt that some children look at too much of it. President Kennedy and others have called attention to the fact that, as suggested, our children (and grown people, too) don't get enough physical exercise. It is reasonable to suppose that the mind of the child is better off when the imagination is actively employed in creative play than when it is passively massaged by television drama.

We know that the fear that television would drive out books and magazines has not been realized. Sales of books, including children's books, are at an all-time high. So are magazine and newspaper circulations. The magazines that television has hurt have been those of the lowest intellectual content; the best ones have been increasing their circulations at a higher percentage rate than the rest. The real harm that has been done lately to most magazines has come from the fierce competition for the advertising dollar. . . .

School teachers are beginning to testify that television has awakened intellectual curiosity among students that leads them to read books about things of which they first learned through TV viewing. A few years ago I went back to my little home town in Iowa and they persuaded me to give a talk to the high school students on the current situation in Europe. When I was a boy in this town, we hardly knew that Europe existed; but these youngsters were well informed. They asked me questions for two hours, and I perspired trying to keep up with them. Most of their information, I was told, they had obtained from the radio and from television news and documentaries.

The provable sins of television lie in



Mr. Minow speaks to our manager

(July 8, 1962)

The show is WFAA-TV's "Let Me Speak to the Manager" — a half-hour informal session with Mike Shapiro answering mail from viewers. The guest is Mr. Newton N. Minow. The following is an excerpt from the interview:

Shapiro: A year and a half ago you gave a talk and the two famous words which everyone has seen in print and heard were those you used to describe television as a vast wasteland. Would you comment now . . . do you still think it is a wasteland?

Minow: Well, I think there has been a lot of improvement. I think the most encouraging thing is that broadcasters and the public are examining what the function of broadcasting is, what its problems are, and how it must serve the public interest. . . . What we want is to have the public participate in broadcasting — just as you are doing with this program. That's what we are so delighted about, that you are exchanging views with your audience . . . and finding out what they want and what they are interested in. And we think starting this whole discussion has been a very wholesome thing.

Naturally, we are pleased to have a second public commendation from Mr. Minow. (The first came earlier this year at a meeting of the National Association of Broadcasters.)

Equally satisfying have been the inquiries from many stations in other markets. We feel we have started a trend. One that's certainly in the right direction from the viewpoint of responsible management. We are more than willing to share the successful format of this show and other WFAA-TV local program innovations with interested broadcasters everywhere.

WFAA-TV

Channel 8 abc / WFAA-AM-FM-TV Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

PLAYBACK *continued*

the field of omission, not commission. When Newton Minow called it "one vast wasteland," he might have added the words, "of mediocrity." As someone has said, it is a case of the bland leading the bland. The advertisers are so fearful of offending somebody that they interest and excite nobody. It is when I think of what television might do, of the wonderful opportunities missed, that I start a hand-wringing movement on my own.

Television and radio are, moreover, factors in the degeneration of American speech. That degeneration has various causes; we are so hurried and hard-pressed nowadays that we don't seem to have time to write or talk the English of Jefferson's day. A lot of us dictate our letters, and confine our vocabularies to the 800 words we are reasonably sure our secretaries can spell. Television and radio have presumably taught a lot of people the pronunciation of many words they rarely if ever hear spoken except on the vacuum tube; but they also perpetuate a shocking number of errors. I never cease to marvel that broadcasters who can pronounce correctly the names of all the composers of music and all the world's statesmen don't know that when any given word is both a noun and a verb, the noun is usually accented on the first syllable and the verb on the second. You almost never hear, "He *protested*," any more, only, "He *protested*." Well I *protest* this sloppy misuse of English.

In the welter of collapsing standards, melting like candies on a summer's day, "contact" is now a verb, "like" is a conjunction, "data" is a singular noun, "literally" has come to mean its exact opposite, "figuratively." I could go on at length with this dreary litany of rules and words maimed or murdered by people who don't care. I am well aware that the language is changing, that nobody can stop it. I just want it understood that I am being dragged, kicking and screaming, at the tail end of the procession. . . .

I don't want to appear to pick on the intellectuals; some of my best friends are eggheads. It seems to me clear, however, that in regard to mass communication they are nursing to their bosoms at least five myths:

1) The myth that there is a mysterious "they," who are conspiring to debauch our culture for their own fell purposes. "They" are only businessmen, trying to make an honest though speedy buck, and any destruction of our culture is incidental and accidental.

2) That things were better in some halcyon past, and have lately been degenerating at an ever-increasing pace.

3) That if you just denounce tele-

vision long and loudly enough, maybe it will go away.

4) That most people are poor little whiffenpoof sheep, easily led astray, and greatly harmed by things that do the intellectual no harm at all.

5) That their own tastes are automatically and forever the best, and anyone who disagrees is tainted at least slightly with moral leprosy.

Professor Boorstin [Daniel J. Boorstin of the University of Chicago] complains that our life today contains too many "non-events" — fictitious happenings dreamed up in advance by press agents. But I feel he misses the real point. We get too many of both non-events and events. The machinery of communication is overbuilt; we are inundated by a Niagara of too much information. I don't really want to know as much about anything as I am told nowadays about practically everything. After a while, a merciful shield of inattention is created—but this has its bad side too. . . .

There are discouraging things about cultural democracy, but they are curable and some of them are being cured. Our way of life is being challenged in the cold war as never in the past. We can't afford to have our intellectuals acting like passengers on a ship in a bad storm, standing on the top deck and sneering at the efforts of the crew. I would appeal to them to "rejoin the human race," and, instead of spending their time in the deploring, that is so much fun, to join in the common effort.

RADIO 'N TV: DEVOTED COUPLE?



Stephen B. Labunski, vice president and general manager, WMCA New York, who was the principal speaker before the West Virginia Broadcasters Association:

There's something about our civilization which places a special value on putting things into neatly-fitting, easy-to-remember pairs. . . .

This mystique follows us from the cradle to the grave. Consider for a moment life's story, told in more or less chronological order, and in those con-

venient pairs we've all come to know so well:

Birds 'n bees, boy 'n girl, kiss 'n tell, love 'n marriage, man 'n wife, wife 'n kids, yell 'n scream, toil 'n trouble, ups 'n downs, sweat 'n strain, work 'n slave, hope 'n pray, death 'n taxes, weep 'n wail. . . .

Easily the most famous twosome of them all, as far as we are concerned, is that inseparable couple, radio 'n TV. Only because of our widespread and senseless devotion to the principle of togetherness has this improbable marriage continued for so long. It certainly isn't because radio 'n TV have much in common any more. They have almost entirely different interests, problems and ambitions, but they cling together for dear life and keep a marriage going which would long since have been sundered under any other circumstances. To think and talk in terms of radio 'n TV together has become a firmly established tribal custom, and we continue to pay homage to it without the benefit of new logic or the application of enlightened self interest.

Now admittedly, radio 'n TV do have a few things in common. Each functions as a medium of communication, each deals in entertainment, disseminates information and ideas, and each tries to make a profit by selling advertisers a chance to speak to its audiences. Each lives under some federal regulation, administered by the same Den Mother. And, of course, a great many people in radio 'n TV know one another. Beyond that point, what do the two really have in common? Aren't the differences which divide radio from TV far more numerous and vastly more important than the largely accidental similarities? Radio 'n TV may have sprung from the same roots, but that was a long time ago; and what's the difference anyway? It's not at all unusual for people to start with a great deal that binds them and, in later years, to go their separate ways. Just because you were made to be nice to your cousin when you were a kid doesn't mean that you are obliged to spend the rest of your life playing hopscotch with him. . . .

There are several times as many radio stations of all kinds as there are television outlets. Radio is largely an individual station enterprise, while television is primarily a network phenomenon. For the most part, radio is a small business—the majority of stations employ only a handful of people, and only a handful of stations gross as much as a million dollars a year. Only a relatively small minority of television stations fail to gross a million dollars or better, and few of them can be considered to be small

EUREKA!

You'd think that a local businessman who is getting outstanding results from his investment in KRNT-TV advertising would keep it to himself, like a gold prospector who had hit a rich mother lode.

But, it seems, one man can't keep from exclaiming to another "Eureka! I have found it." Result? Nearly 80% of the local television dollar in this major 3-station market is invested on KRNT-TV, a one-rate station. Amazing? It's a true testimonial by FCC figures! It's been true since KRNT-TV signed on more than 7 years ago.

Des Moines' largest buyer of local television time spends more than 90% of his advertising budget on our station. Been doing it for years, too.

The best salesmen we have are satisfied local sponsors, who spend "the critical dollar" that must come back many fold the next day in profit from added sales.

Like we've been telling you in these pages for a long time, Think—'tis the till that tells the tale.

If you're not selling like you should in Iowa's capital and biggest city, you ought to be selling on KRNT-TV. We sell results. People believe what we say.

KRNT-TV

DES MOINES TELEVISION

Represented By The Katz Agency

An Operation of Cowles Magazines and Broadcasting, Inc.



Columbus Found the Hidden Market

Columbus J. Keister, Keister, Inc., stumbled on a veritable Isabella of a market for his client, Other Buffered Products. Found Tri-Cities Market drug sales topped those in Greenville, S. C., Roanoke and Raleigh. There are plenty of doubloons for you in Tri-Cities. Call Meeker (in the Southeast, James S. Ayres). WCYB-TV • Bristol, Tenn.-Va.

PLAYBACK *continued*

businesses in any real sense of the word.

More important is the fact that radio is almost wholly a locally-oriented medium, television almost entirely national. Radio stations serve several hundred American communities unable to support a daily newspaper, and in cities where competitive newspaper service has sharply declined in the last two decades, radio has served to fill the void with local programming, local community service, and the development of views and opinions on local issues. Television, on the other hand, is primarily a national service from the standpoint of its impact on viewers and in its ability to translate important events into a commonly-shared experience in millions of American households at the same time.

Radio offers listeners every conceivable type of programming, a host of differing broadcast philosophies, a variety of approaches to the handling of news and information, and every shading of every kind of musical fare. What radio does for you depends on where you live, how many stations there are, whether you're talking about a major metropolitan powerhouse, a 250-watt daytimer, a regional farm station, or an FM.

Television stations generally convey to their audiences the programming of the three national networks, with a sprinkling of local features which resemble one another rather closely, such as the traditional newscast before and after prime time, the nightly lesson in meteorology, and the cartoons and old movies during the day. Television stations may strive for individual distinction, but they have a long way to go before they can offer a wide range of choices available to radio audiences in multi-station markets. . . .

The point is that radio is by all odds a service and a business dependent for its vitality on the collective performance of thousands of individual enterprises, in individual markets, broadcasting to individual communities. Take away the radio networks, and you still have a substantial radio service. Take away the television networks, and you have a hollow shell.

It might seem unnecessary to explain at such length the differences between radio and television, because you and I already know about them. But peculiarly enough, these essential differences are often badly understood by critics, businessmen and government officials. When you say "television" to a government official in Washington, for example, he knows what you're driving at. He can watch the same programs we all do, he can develop his own impressions and views, and right or wrong, they are

at least based on evidence available to everyone pretty much regardless of geography or other external factors.

When you say "radio" to one of these estimable gentlemen, the image he gets depends on how much he listens to how many different stations, how much he's travelled, and what his reactions have been to a potentially-wide or regrettably-narrow range of radio experiences.

Nobody can tell me, therefore, that radio and television are two variations of the same "image."

And that is only one reason that I urge radio to sue television for divorce, on grounds of severe and continuing incompatibility.

Let's take a look at some of the problems radio and television people worry about, with no attempt to line them up in order of importance, or at this stage, to suggest solutions—just a part of the worrying schedule itself.

I would judge television men worry about things like pay TV, community antenna systems, de-intermixture, drop-ins, the price of films, Senator Dodd, the cost of lighting local shows, affiliation contracts, residuals, stage hand unions, the Pilkington Report, all-channel receivers, pre-screening of shows by the NAB, the economics of group self-representation and the ghost of Fabian.

Radio men, I can tell you, worry about quite a different line-up: rate cutting, barter, merchandising, the paperwork in spot, measurement of outside listening, destructive intra-mural selling, how to keep good people from being pirated by television, how to pick the music from the hundreds of records you're swamped with every week if you're a big station, or how to get *any* record service of *any* kind if you're very small.

When hearings were recently held on the proposed suspension or repeal of Section 315, members of the Congressional committee involved—whether speaking for or against any change at this time—almost all spoke in terms of the great national television debates, as they waxed poetic about the Kennedy-Nixon encounters in the 1960 campaign. The radio broadcaster in Charleston, South Carolina, who has to figure out what to do with eight bona fide candidates for sheriff, wasn't considered to have a problem serious enough to warrant all this high-level attention. He and his thousands of fellow radio broadcasters were, as expected, ignored—despite testimony on radio's "equal time" problems and its significant role in local elections by at least one broadcaster. The only serious discussion of the proposed repeal or suspension of Section 315 was couched in terms of national, or at most statewide, campaigns, and there-

DINING
at New York's elegant

MALMAISON
is a delightful experience

MALMAISON
RESTAURANT

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER
At the piano: Jules Kuti, 5 to 11 P.M.
PLaza 1-0845 • Closed Sundays

PLAYBACK continued

fore most of the dialogue was about television, almost as though radio didn't exist.

For some years now, radio 'n TV, hand in hand, have tried to knock down the barriers to on-the-spot coverage in the courts of this country, thus far without much success. I think we know why.

The most telling argument against access by electronic journalism to courtrooms runs something like this: a courtroom is a chamber of supreme dignity, where men struggle in a nervewracking battle of wits to protect lives, fortunes and sacred honor. Bring those cameras, not klieg lights and all that other cumbersome equipment into the courtroom, throw the ensuing pyrotechnics open to millions of thrill-seeking viewers at home, and you're inviting a circus. The prosecutor would obviously ham it up in a thinly-veiled, tax-supported dodge to audition for the *Perry Mason Show*. The bailiff would be unable to keep the spectators from waving at the camera, and witnesses would trip over all those wires and cables coming and going to testify. . . .

And who do you suppose is accused of wanting to be the author of this monumental disarray? Television? Not at all. It's that devoted couple again—Mr. and Mrs. Radio 'n TV.

Radio? What has all this got to do with radio? I don't think anybody would seriously argue that a few discreetly placed radio microphones in the courtroom would disrupt the proceedings or violate anybody's rights. It's those damned cameras, klieg lights, and the confusion associated with television equipment and techniques. But radio has stuck by its lover faithfully—and witlessly—all these years instead of fighting for radio access to courtrooms and dropping television on its head. It's not radio's fault that television is so awkward. Let them fight their own battles and let radio men work together to gain access to courtrooms.

In this matter and others radio has become used to living with TV and explaining itself in terms of comparisons with TV, in the false hope that some of television's success will rub off on radio. It's been a long time since radio broadcasters have concentrated on defining and promoting their own medium independently of fruitless comparisons and working towards objectives which radio might very well realize a lot sooner if it divorces television—loudly and publicly.

Please understand, I have great respect for television because I admire success. I am simply arguing that radio and television do not belong together in trade groups and industry associations, or in representations before govern-

mental agencies, because they have very little in common, and there is a great deal which divides them—legitimately and properly. TV is often a burden to radio, and it's time to recognize it.

AS GOLDWATER SEES IT

U. S. Senator Barry Goldwater (R-Ariz.), addressing the Order of American Hellenic Educational Progressive Association (AHEPA) banquet in Chicago:

Have you looked at your TV set lately?

What wallowing in self-pity! What vast and contorted expressions of emotion over trifling problems! What meaningless violence and meaningless sex!

Comedy has become "wisecracks." Very clever, sometimes even very witty. But the background of greatness is not there, also the savor, the depth of contrast, is gone. The surprise, the fast switch, the shock have taken its place.

Your ancestors would look upon us with pity. To them, we would be truly barbarians. END



MOVIES ARE BETTER THAN EVER!

And Pittsburgh's great movie station—WIIC—has a wealth of fine M-G-M and 20th-Fox films that will sell for you!

Spots are now available in:

SATURDAY NIGHT AT THE MOVIES Part II
(11:10 p.m. Saturdays)

SUNDAY AFTERNOON AT THE MOVIES
(1:00 p.m. Sundays)

WIIC CHANNEL 11
PITTSBURGH

Represented nationally by Blair-TV



CHECK OUR
FACTS,
THEN BUY:

TERRE HAUTE

WITH

Indianapolis

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*



Edward Petry & Co., Inc.

WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station*
(March 1962 ARB)
*except Indianapolis

VIEWPOINT



BENNET KORN doesn't tilt windmills. He does slay dragons.

Or,

It's possible to get where you want to be in television programming without swimming against the tide.

Korn at present is enjoying the best of several worlds in television: the commercial world, in that the TV properties under his stewardship return a profit to their owners, and the artistic, in that the company—and particularly its New York station, WNEW-TV—has made a mark for itself as an innovator in the field of television programming.

His secret, and that of Metropolitan Broadcasting Television, of which he is president, is not to get the two elements involved—programming and revenue—confused. This basic policy manifests itself in the way Korn approaches the sale of “select” programming—like “Age of Kings,” “Play of the Week,” “Festival of the Performing Arts,” “America in Space,” “Antigone,” the upcoming series with Eleanor Roosevelt entitled “The American Experience,” “Open End” and similar efforts which have added to the company's broadcasting reputation. The Korn sales approach: make some effort, but not so much that it will cost you your momentum where it really counts, which is in selling the spot accounts which are the bread-and-butter of WNEW-TV and the company's other independent stations.

“This type of programming,” says Korn, “we produce for ourselves, not for the advertiser. We make it available to sponsors, but not at the sacrifice of the

time we must devote to our spot effort.”

Korn finds his policy, rather than restricting the amount of “select” programming his stations can support, actually enhances it. “If I produced only what I could sell [referring to specials] I'd soon have a history of not selling and would have to stop producing. This way [referring to the company's concentration on spot sales] we can maintain ourselves by one technique and create by another. To do otherwise would be to penalize one very important element in our programming posture for not getting sales.

“Moreover,” he adds, “while these ‘select’ programs are not designed for the commercial marketplace—that is, they don't ordinarily attract the audiences which the spot advertiser is looking for—they do increase our commercial acceptability. That's valuable, too.”

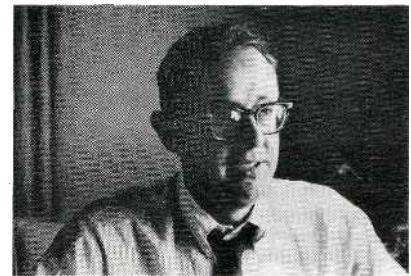
Korn places great emphasis on the importance of knowing your market and how to make it work for you. “You don't say the trends are wrong,” he says, speaking of advertiser reluctance to sponsor this type of programming. “You have to succeed within the trends of the business. You take your marketplace as it stands. Is the special built for the marketplace? No. But the station is. And because we are geared to the marketplace we are not bound by the marketplace.”

Which is not to say that Korn has not found sponsors interested in the “select” programs. As a matter of fact, the best known of them—“Age of Kings” and “Festival of the Performing Arts”—were both sponsored by Standard Oil of New Jersey. But these programs involved a different sort of sale in that they held major public relations values for the advertiser that took them out of the normal commercial channels. And, interestingly enough, although they were bought without expectation of attracting large audiences, they managed to pull in ratings above the normal level for their time periods.

And the other shows, even though they do not find an exclusive sponsor, do not go on the air sustaining: they contain the

normal run-of-schedule spot adjacencies, just as other programming on the station. Korn has found that the standard advertisers welcome this occasional scheduling in “select” programs, in that their commercials are exposed to an audience they would not normally receive.

A bigger problem than finding sponsors, in Korn's viewpoint, is in finding the “select” programming itself. The story behind “The Age of Kings,” which was a BBC-TV program, is a case in point. Korn had heard of it from a friend, a newspaperman, in Britain, and asked the BBC-TV if he might take a look at it. Rather than jumping at the chance to show a property to a prospective American client, they charged him \$200 for a screening print. —D. W.



RICHARD ALLAN SIMMONS has been writing successfully for a living these past 25 years. He now plies his trade in television. Without apology.

Moreover, Simmons takes strong exception to a currently popular image of the television writer as “the misunderstood genius” whose work is ruined by agency interference. “It irritates me,” he says, “to hear writers complain that their scripts are destroyed by sponsor, agency and network interference. When an author complains that his play has failed because this sponsor or that agency man interfered with his work, he's generally making excuses for himself. His play fails because he's written a lousy script—that's probably also been badly directed and poorly acted.”

For himself, Simmons insists that he

VIEWPOINT *continued*

has never in his TV career been told by anyone what or what not to write.

The wisdom of leaving Simmons to go his own way was demonstrated by his performance as writer-producer for the *Dick Powell Show* anthology series on NBC-TV last season. The three plays he wrote—"Doyle Against the House," "The Price of Tomatoes" and "Three Soldiers"—all won critical acclaim; the first two each merited Emmy nominations for their leading men, with Peter Falk winning the best actor award for

his performance in "The Price of Tomatoes," while Simmons himself received a "best writer" nomination for that show.

A native of Canada, Simmons started writing while still at the University of Toronto, later wrote newspaper articles and radio news service pieces for the Canadian Press. After serving in the Royal Canadian Air Force during World War II, Simmons began commuting between Los Angeles and Toronto in pursuit of his career. He moved to Hollywood permanently in 1948 and began to

concentrate on creative writing. He became a writer and producer for NBC Radio's *Screen Directors' Playhouse*, then signed with Universal Pictures where he wrote, among others, "The Private War of Major Benson" and "The Looters." Altogether he wrote 30 feature films for Universal, Columbia and Republic Studios. When the trend in Hollywood turned to TV so did Dick Simmons.

He's apparently delighted with his career in the new communications medium. "When a writer," Simmons explains, "writes a novel, he reaches a base of about 10,000 people. A movie increases the base to a couple of million. But in writing for television, the base of people you reach spreads out to 30 million—and that's not even considered a good rating!" He adds that "It's almost impossible to write to please 30 million people from every walk of life. But if you hit and you can reach them—then you've really done something."

Simmons feels he's solved the problem of writing for the millions of strangers in front of their television screens by thinking of his script in personal terms. "I write for myself and for my friends. I ask myself—'Do I like this? Will they like this?' If it pleases me and it pleases my friends, then it's usually good."

He also writes most of his plays with a specific cast in mind, feeling it's easier to create a character if you think in terms of an actor that you already know. "I drew a much stronger truck driver for 'The Price of Tomatoes' when I pictured him as Peter Falk rather than some faceless person I'd never met."

Simmons' satisfaction with the creative climate in which he can function for television does not override his awareness of certain built-in conditions of the medium. "Of course there are some subjects that the writer naturally stays away from," he admits—"things like incest or miscegenation. But you don't usually write about them even for the stage. I find that there are still a million things I can write about."

Simmons notes, too, that the television writer is "patronized by manufacturers who would prefer that the writer's plays win new customers rather than drive old ones away. These conditions, without a doubt, circumscribe our field of action. But within these boundaries we can still manage to give our imaginations and our convictions a pretty good workout. To the extent that writers do so, we shall dominate our medium.

"The hitch, of course," says Simmons, "is that ambitious attempts may lead to failure. But perhaps a glorious failure now and then is preferable to the well-tailored banality."

—D. H.

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

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

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

AVERAGE HOMES MONDAY THROUGH SUNDAY	
March, 1962 ARB 10:00 P.M.	
KOLN-TV/KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

There are two top TV markets in Nebraska. Miss the big, rich area called Lincoln-Land and you'll miss more than half the buying power of the entire state.

Lincoln-Land is now rated the 76th largest market in the U.S.*, based on the average number of homes per quarter hour delivered by all stations in the market. The 206,000 homes delivered by Lincoln-Land's KOLN-TV/KGIN-TV are essential for any advertiser who wants to reach the nation's most important markets.

Ask Avery-Knodel for the full story on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*ARB Ranking

The Folger Stations

RADIO
WKDZ KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WVTV-FM SULLY-PAK

TELEVISION
WKDZ-TV GRAND RAPIDS-KALAMAZOO
WVTV SULLY-PAK-TRAVERSE CITY
WVTV-TV SULLY-PAK-TRAVERSE CITY
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

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

**WMAL-TV
TV NEWS LEADER IN
THE NATION'S CAPITAL
INAUGURATES A NEW
CONCEPT IN TELEVISION
NEWS PROGRAMMING
FOR WASHINGTON**

"THE EVENING REPORT"

**6:30 TO 7:30 PM
MONDAY THRU FRIDAY**

A complete hour-long report of all the day's news, compiled by Washington's largest, most experienced and best equipped local radio-television News staff. Its facilities include 6 radio-camera equipped Newswagons, the city's only News Helicopter, 2 World-wide News services, a high-speed film laboratory and Washington's first mobile VTR unit (in operation next month), plus the ABC World-wide News staff.

6:30-6:45 PM—ABC Evening Report

6:45-6:50 PM—Backstage

6:50-6:55 PM—Business News

6:55-7:00 PM—Sports

7:00-7:15 PM—Area Round-up News
D. C., Md., & Va.

7:15-7:25 PM—Capitol Report

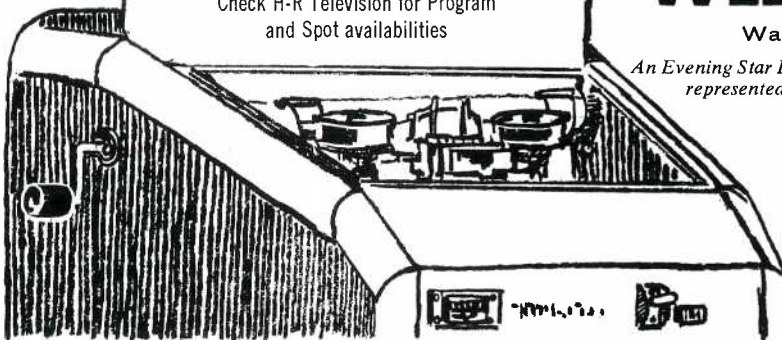
7:25-7:30 PM—Weather

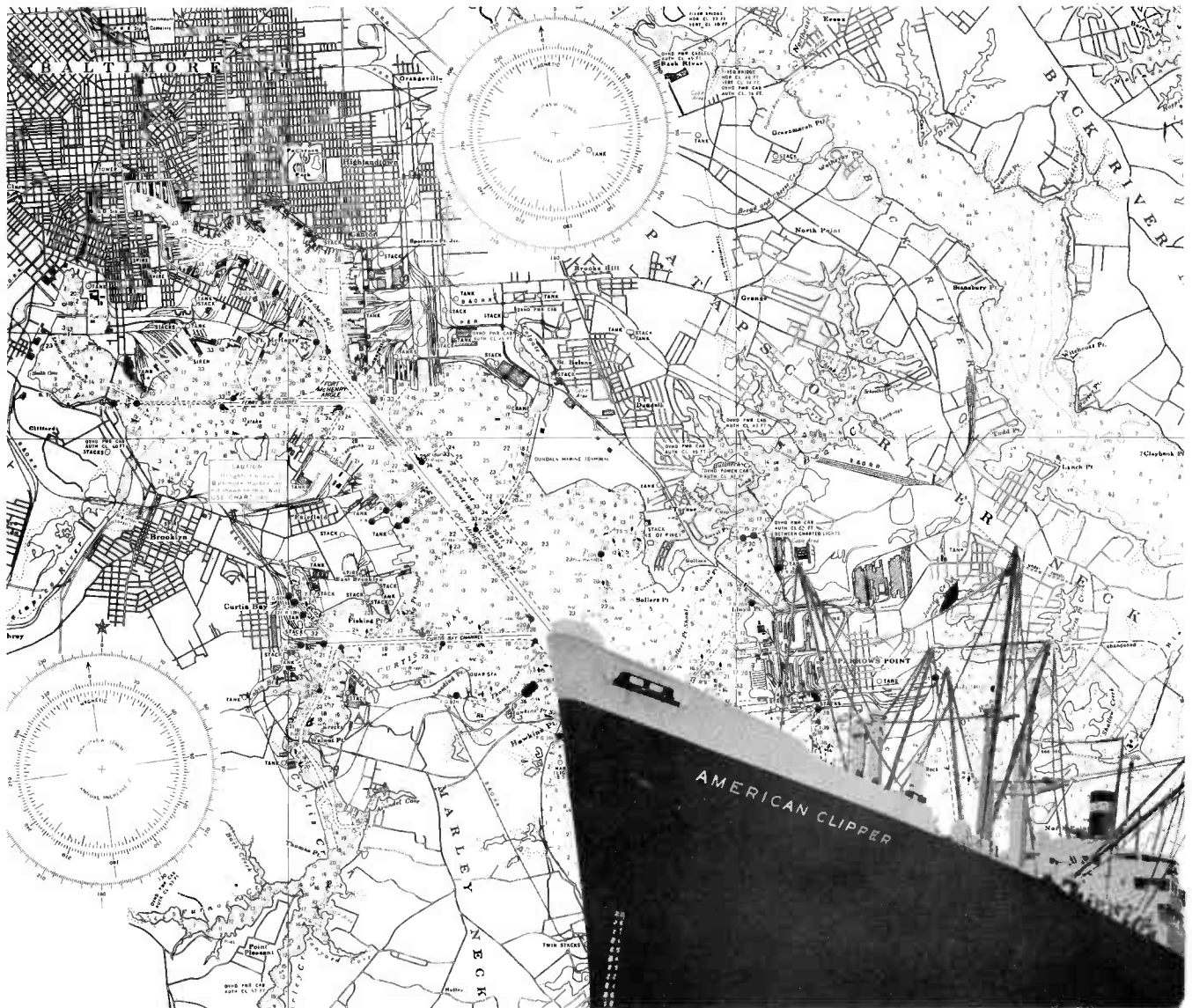
Check H-R Television for Program
and Spot availabilities

wmal-tv

Washington, D. C.

*An Evening Star Broadcasting Company Station,
represented by H-R Television, Inc.*





BUSIEST THOROUGHFARE

Baltimore's busiest thoroughfare is not a street, at all, but the deepwater channel that brings the big ships from all the oceans into the Port of Baltimore past historic Fort McHenry, where the red glare of bursting rockets showed "the flag was still there . . ." one September dawn in 1814.

Today this is a leading American port—third largest in tonnage hauled—just as metropolitan Baltimore is a key American market with nearly two million residents and a manufacturing complex that fills fleets of outgoing ships, trucks and trains that service America and the world.

WMAR-TV, serving most of Maryland and then some, realizes the importance of her "busiest highway" and has, for the past eleven years, featured a program **THE PORT THAT BUILT A CITY AND STATE**, making Baltimore and Maryland aware of this priceless asset. Produced by Helen Delich Bentley, Maritime Editor of *The Baltimore Sun*, and the staff of WMAR-TV, "The Port Show" is part of the dynamic concept

of public service programming at WMAR-TV, and enjoys the enthusiastic sponsorship of the following:

American Export Lines
Arundel Corporation, The
Association of American Pilots
Baker-Whitely Towing Company
Baltimore and Ohio Railroad
Baltimore Gas & Electric Co.
Bethlehem Steel Co. (Shipping Div.)
Consolidated Engineering Co., Inc.
Curtis Bay Towing Company
First National Bank of Maryland
Herd, Robert C. & Co., Inc.
Langenfelder & Son, Inc., C.J.

Lavship of Baltimore, Inc.
Martin-Marietta Co., The
Maryland Port Authority
Maryland Shipbuilding and
Drydock Co.
McCormick and Company
Ramsay, Scarlett & Co., Inc.
Ruckert Terminals Corp.
Steamship Trade Association
Terminal Shipping Company
United States Lines Company
Western Electric Company
Western Maryland Railway Co.

All this adds up to more reasons why, in Maryland, most people watch WMAR-TV.

WMAR-TV

Channel 2—Sunpapers Television—Baltimore 3, Md.

Represented Nationally by THE KATZ AGENCY, INC.