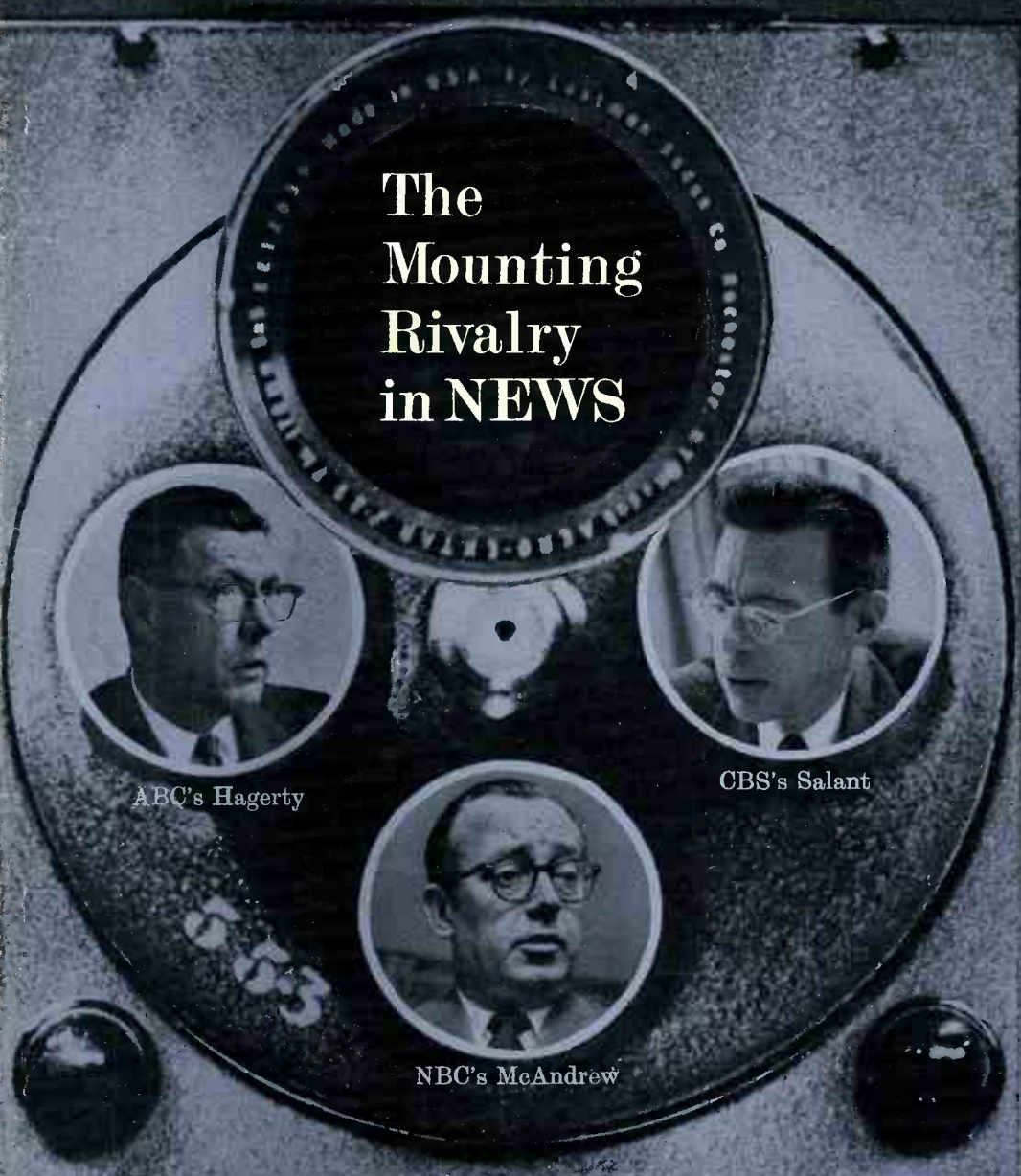


TELEVISION



The
Mounting
Rivalry
in NEWS



ABC's Hagerty



CBS's Salant



NBC's McAndrew

Life with
television,
as it
looks to
the sponsor

Why toys
go steady
with TV

Leaner days
for TV's
set makers



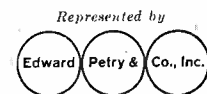
TAKE
A
SECOND
LOOK
AT
SAN DIEGO'S
FIRST
STATION

* Minutes — 40 seconds — 30 seconds
Delivers 51.9% more audience than
2nd station — 54.9% than 3rd station

KFMB  **TV** • **SAN DIEGO**



WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton-Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.
TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17



The Original Station Representative

*6:00-12:00 P.M. Average Mar., Apr., N. S. I.



when you
think of
AUTOMOBILES
you
think of
MICHIGAN

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

Anyone with automobiles on his mind thinks first of Michigan. Just as any alert national advertiser who is planning Spot TV thinks first of these stations. The reason is simple. They deliver the most effective results in their markets.

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

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

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

Capt

Women are watching more daytime television than ever before—and watching more of it on the CBS Television Network than on any other. And with good reason. Day after day they can **anticipate** an exciting new chapter in their favorite daytime dramas—among the longest running programs in television. In fact, back in 1950, this network was the one to **innovate** the whole idea of daytime television, opening up to housewives a wonderful world of entertainment and information throughout the day: A world that could **titillate** them with inventive games. A

ivate!

world where they could watch CBS News' distinguished correspondents elucidate the crucial issues of our time. A world in which a Captain Kangaroo could fascinate not only children but mothers as well. In short, a world of daytime programming that would captivate the biggest audiences in network television, as it has for the past three consecutive years. There's no question about it: when it comes to having a way with women, advertisers can always depend on the CBS Television Network to **Dominate**

To authenticate: CBS has 15% bigger daytime audiences than Network B... 80% bigger than Network C. Also 4 of the top 5... 7 of the top 10... 10 of the top 15 programs. Source: Nielsen, year to date, 7 am to 6 pm, Mon.-Fri., AA basis.

TELEVISION

A WORD FROM THE SPONSOR *A parade of the nation's top advertisers, 41 long and \$423 million deep, went before a special FCC hearing in New York last month to fill in their side of the network-client relationship story. Aside from testifying to much that everyone already knew (on the whole, sponsors abhor controversy and like large audiences), they provided first-person insight on how they steer all those millions through the often-uncharted adventure of TV sponsorship. A depth article puts their testimony into perspective* **39**

TOYS AND TELEVISION *A case history of the profitable alliance between the sellers of toys and the medium that best brings together their products and their prospects. It's another instance in which TV has gone far beyond the routine advertising role to become a major factor in the marketing-distribution picture for an industry. While the romance has been rocky at times, the way is smoother now and the marriage looks good to last* **46**

ANTI-CLIMAX IN SET MAKING *The business of manufacturing TV sets ranks as a phenomenon of modern marketing. It went from nothing in the mid-'40s to near saturation in the late-'50s, now faces the problem of creating new demand for products that will replace what it's already sold. The industry's face is changing—there were 140 brands in 1950, only 40 now. Sales have been off for several years. The brightest hope, color, is still relatively dim. A status report* **50**

FROM POOR COUSIN TO FAVORITE SON *News has become the darling of 1961 television, one programming venture which seemingly can do no wrong. And with this new popularity have come new status and challenge for the men who put it together at the networks: Bill McAndrew at NBC, Dick Salant at CBS, Jim Hagerty at ABC. Among them they run a \$55 million show that's commanding increasing shares of prime time and sponsor interest. A TELEVISION CLOSEUP . . .* **54**

DEPARTMENTS

FOCUS ON BUSINESS	7	LETTERS	20	PLAYBACK	29
FOCUS ON PEOPLE	15	FOCUS ON NEWS	25	TELESTATUS	82
				EDITORIAL	88

TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

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

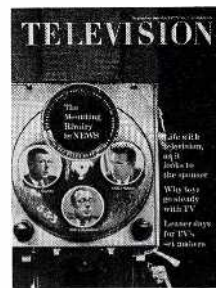
Advisory Board—Broadcasting Publications Inc.

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

TELEVISION MAGAZINE

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

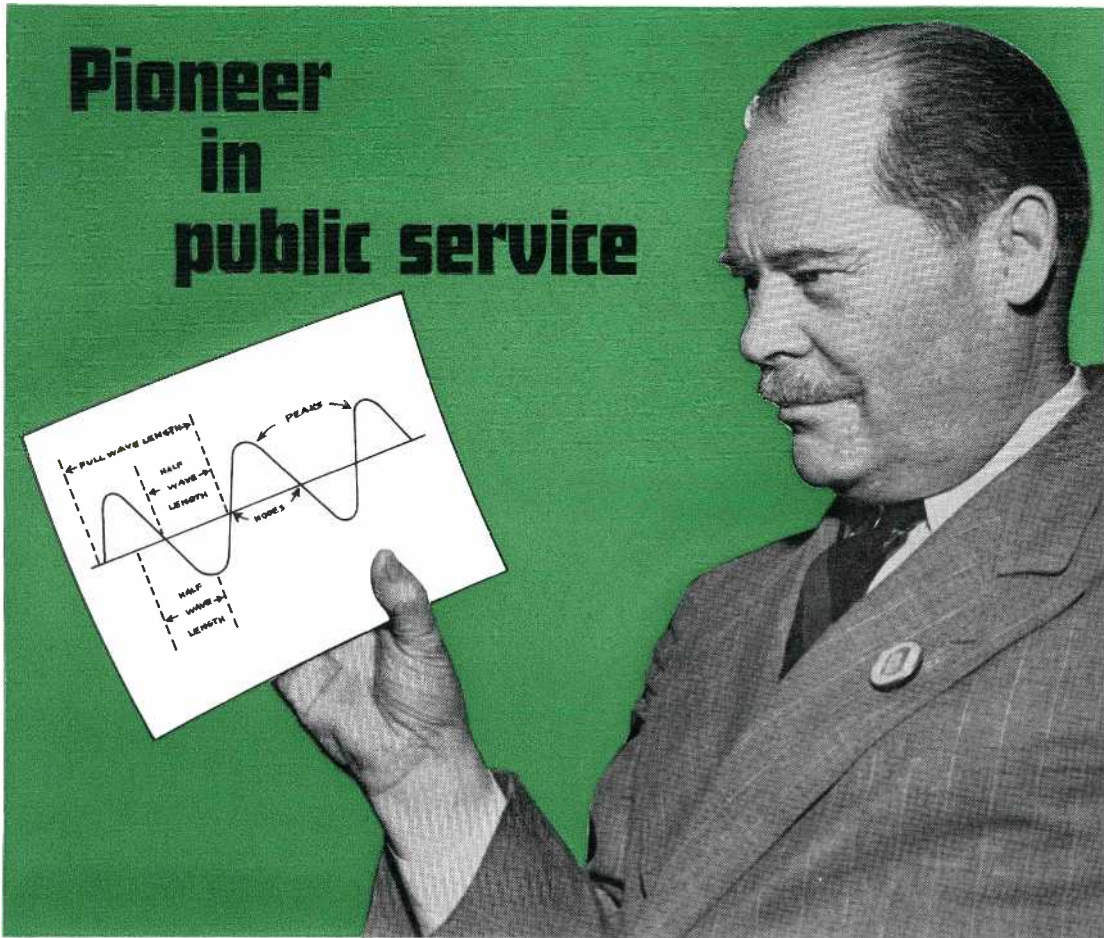
Cover: There's a new status symbol at the three television networks, and the three men reflected in the lenses on this month's cover are in charge of it. The status symbol is News, a commodity which each of the networks is seeking to get a corner on. The men and the operations they head are subjected to a depth analysis beginning on page 54.



Credits: Photos on pages 39, 40, 42-43 by Monroe Mendelsohn; photos of McAndrew, Hagerty and Salant beginning on page 54 by Louis Nemeth; illustrations on pages 46-47, 50 by Stanley White.

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: 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.

Pioneer in public service



Dr. Ernest F. W. Alexanderson made communications history in 1917, when he designed a 200-KW high frequency alternator that produces continuous oscillations. As a result, sound waves carry better, tune more sharply, and world-wide telegraphy is possible.

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

 <p>WGAL-TV <i>Channel 8</i></p>	<p>Lancaster, Pa. NBC and CBS STEINMAN STATION Clair McCollough, Pres.</p>
--	--

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



It's MICHIGAN Avenue in CHICAGO...



It's MAIN STREET in Ohio's Third Market

Dayton's main street is called MAIN STREET, laconically and logically enough. And within the wide range of our signals there are 23 other communities with a street called Main. Jokes to the contrary notwithstanding, these towns are not peopled with straw-chewing farmers. Nor with Chicagoans, for that matter. But there are shades of difference in their interests that WHIO and WHIO-TV take pains to detect, and having detected them, program to them. Our listeners want it that way. Our advertisers want it that way. Among the sounds of Main Street is an interesting jingle. If it sounds like money that's because that's what it is. Ask George P. Hollingbery.

DAYTON, OHIO WHIO-AM-FM-TV

*Associated with WSB, WSB-TV, Atlanta, Georgia
and WSOC, WSOC-TV, Charlotte North Carolina*



A viewing boom, a new season's gloom; alcohol and sex

The new TV season is barely under way but the industry's moaning is loud enough to shake off what leaves still remain on the hardest trees in the autumn forest.

The TV critics have been generally unkind to 1961-62's opening product, as any fellow who has read his newspapers over the last year could have expected.

The initial Arbitron samplings have also spelled gloom (and perhaps doom) for what has been television's fair-haired child of the last several seasons: the adventure-violence shows.

It is still too early for a complete, definitive picture of the new season's hits and misses but comedy, variety, music and anthology have been standing up from well to excellent against the bad men in the Hollywood action segments. An era is perhaps ending.

The panic button, it is rumored, has been pushed for January. The big Hollywood action hours have been sold largely in minutes and on the now-standard "play safe" 13-week commitment. If it isn't a hit it's a bust in the eyes of too many advertisers and with this "show-me-audience-fast" attitude, the cry of what's new for January is loud and clear.

Too many questions are as yet unanswered. Too much money is locked up in production and finished product. But the general conjecture is that between January and March the networks will shuffle the deck and deal out a whole new program realignment.

If the public is tiring of TV sameness, coming around to the idea that "if you've seen one [the slick crime show] you've seen them all," it is not tiring of television.

Summer is network re-run time. The previous season is rolled out for an

abridged second go-around. It is to be expected that viewing falls off. It does. But still, TvB reports that summertime TV viewing hit a new high in 1961.

During the past summer the average hours of TV usage per TV home reached 4 hours 17 minutes per day, breaking the former high of 4 hours 10 minutes set in 1958. And a plus for daytime television, the morning period (7 a.m.-12 noon) recorded the largest gain over last year with an increase of 15.3%.

Americans are watching TV at an all-time record rate. In the first eight months of 1961, viewing levels surpassed the previous year seven out of eight times; in three successive months—June,

July and August—all time records were set or tied, A. C. Nielsen data shows.

In its recent report on the industry, TvB noted that the average television audience in the first half of 1961 totaled 13,882,000 homes in the average minute, a gain of 4.8% over 1960's 13,244,000 homes. In the evening hours, an average of 21,058,000 homes viewed television in the average minute during the six months of 1961, compared with a 20,430,000 home average in 1960.

The average U.S. TV home spent 5 hours and 22 minutes watching television in the first half of 1961, against 5 hours and 19 minutes last year. (Heaviest viewing was in the East Central area

TV BOX SCORE—JANUARY-JUNE 1961 vs. 1960

TELEVISION USAGE	First Six Months 1961	First Six Months 1960	Percent Change
Avg. Minute Audience (Homes)			
Total Day	13,882,000	13,244,000	+ 4.8
Morning	6,519,000	5,966,000	+ 9.3
Afternoon	11,678,000	10,938,000	+ 6.8
Evening	21,058,000	20,430,000	+ 3.1
AVG. HOURS PER HOME	5 hrs. 22 min.	5 hrs. 19 min.	
TELEVISION EXPENDITURES	First Six Months 1961	First Six Months 1960	Percent Change
Network	\$363,869,000	\$336,294,000	+ 8.2
Spot	311,927,000	315,191,000	- 1.0
Total Gross Time, Network & Spot	\$675,796,000	\$651,485,000	+ 3.7

SOURCES: A. C. NIELSEN CO.; TvB/LNA-BAR; TvB-RORABAUGH

BUSINESS *continued*

where the average was five hours and 52 minutes.) Clearly, the public may be molding TV programming patterns by what it chooses to watch, but it is watching.

Advertisers too, while hedging their TV bets with short-term commitments on network shows and staying flexible with spot, are spending with increasing power.

TvB reports the total gross time bill-

ings for network and spot television, January through June 1961, were \$675,796,000, an increase of 3.7% over 1960's \$651,485,000.

Television, overall, is also more expensive for advertisers than last year, although strong gains in lowered cost are apparent in daytime TV.

The cost-per-thousand for all network programs during the first six months of 1961 was slightly higher than 1960, al-

though lower than the average of \$2.75 for the past five years.

Daytime network cost-per-thousand, after a high of \$2.24 and \$2.30 in 1958 and 1959 respectively, has fallen off considerably to \$1.90 in 1960 and \$2.01 in 1961.

A question is, however, are TV advertisers spending enough? Television Advertising Representatives Inc. (TvAR) reports that the amount spent for TV advertising is surprisingly low in terms of the number of families served by the medium. In 1960, according to TvAR, the latest year for which official FCC figures are available, the total amount spent for TV advertising came to only \$35.07 per TV family. This compares with \$4,127 which the average family spent in retail stores that year.

Investments in spot TV time by national and regional advertisers in 1960, says TvAR, amounted to \$10.03 per television family. These outlays generally varied with the size of the market—the larger the market, the greater the outlay.

In the 10 largest TV markets for which FCC figures are available, spot TV expenditures averaged \$9.67 per TV home. This investment in spot declined to \$5.41 in markets below the "top 40" level.


In support of daytime

CBS-TV is out with a study of daytime TV which has the nation's self-service retail dealers firmly in the corner of the medium, or in their suppliers' corner in the use of it. And the study is significant in the light of many reports which have the retail man anti-advertising, pro manufacturer's discount or promotional allowance in lieu of advertising support.

Consumer advertising can often force action by retailers, but there is no denying that many often have a "so-what" attitude toward advertising. The retailer today has such a wide choice of many competing brands, plus his own brand, that he thinks he can afford to be indifferent to the ad efforts of most manufacturers. The CBS-TV survey, however, finds some strong media preferences.



Last spring CBS-TV commissioned a survey of more than 2,800 self-service dealers in food, drug and variety stores nationally. They were asked to compare the effectiveness of billboards, radios, women's magazines, newspapers, Sunday supplements and daytime TV in selling to women customers. The findings:

On the question: Which type of advertising placed by manufacturers helps you most in selling advertised brands to your women customers?, the votes in




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

**Selling
the Great Northeast**

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



PETERS, GRIFFIN,
WOODWARD, INC.
Exclusive National Representatives

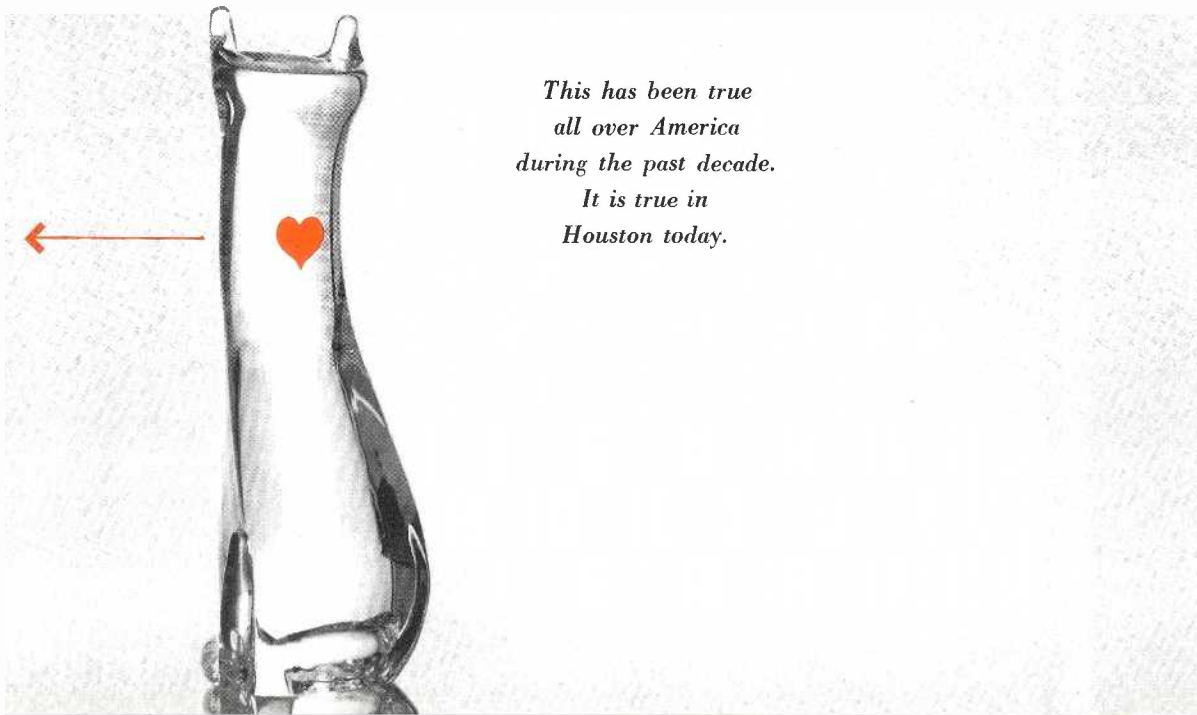
*A new television building
is more than glass and
steel and stone.*

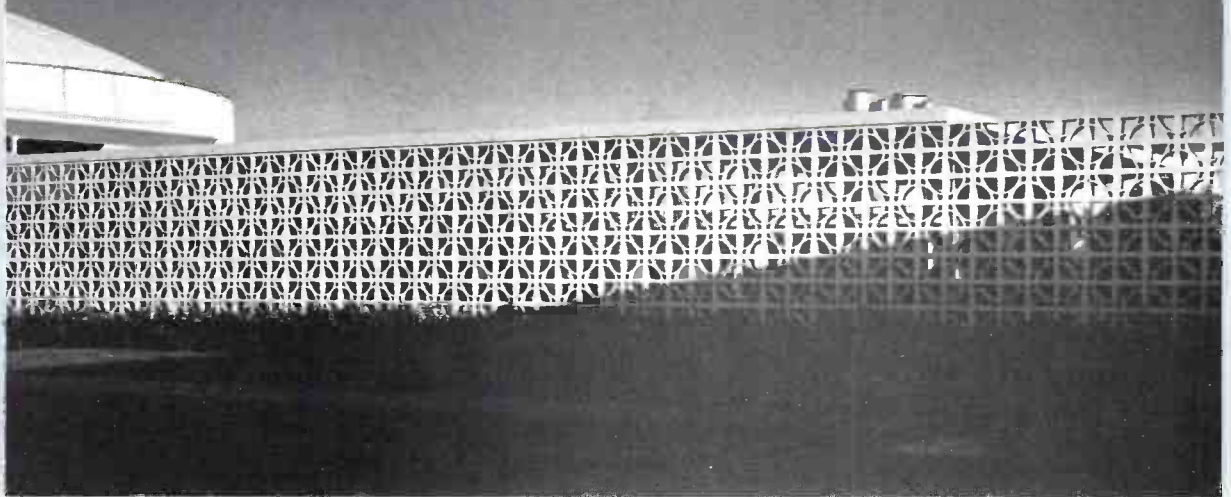
It is the best symbol of a station's dedication to its public. This dedication penetrates deeply into the community as the station seeks new and better ways to meet the public needs. It goes far beyond the letter of the broadcast law which directs that the public interest, convenience and necessity shall be served.

The new building means that the community has approved the past efforts of the station and has rewarded it with attention and trust. And, as the public approves, the station improves.

Progress thus is served, and the station, grateful to its public for their trust, and firm in its faith in the future of free broadcasting, dedicates a new building to house that trust and that faith.

*This has been true
all over America
during the past decade.
It is true in
Houston today.*





studios combining 8000 square feet eliminated to become totally control. Arcs afford greatly increased visible from control. Both the court extensive outdoor shooting. This facilities reaffirms the station's the community best when we can programming.

The vital new concept of this building is a familiar one in Houston —that we build for tomorrow today. The building is a reflection of our people and our way of life, discarding old concepts for new and better ones. We fashion the future with our eyes on the stars and our hands hard at work. So, as we have become the petro-chemical colossus and the oil and energy capital of the world, the second port of the nation and its space capital tomorrow, we now can say as well — The Television Station of Tomorrow is in Houston Today! **KTRK-TV**

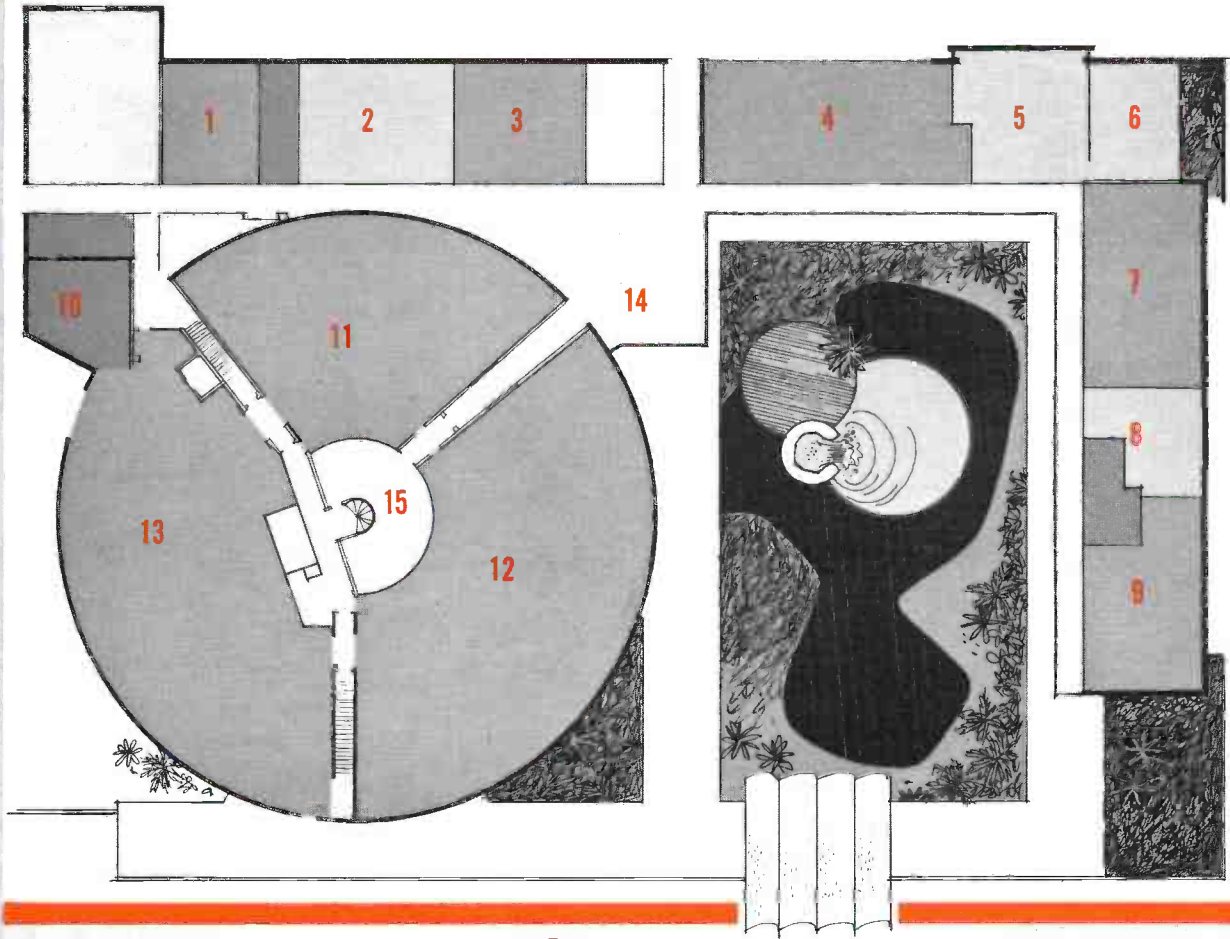
THE VITAL NEW CONCEPT ...



This is the new home of KTRK-TV, dedicated to the people of Houston and the Texas Gulf Coast. It is of revolutionary design, with the simple efficiency of a circle employed to house the production and technical functions. Flowing from the circle to enclose the court are the office and business functions of the station arranged for ultimate harmony in day-to-day utility.

(See the back page for the floor plan.)

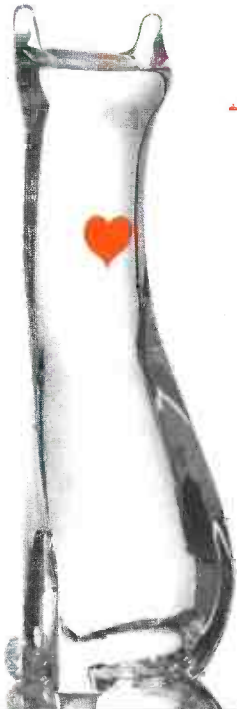
The circular building houses two stories of floor space. Interior walls are efficient rooms, while the outer studio wall linear dimension all completely vertical and the west lot are cabled for generous attention to production traditional belief that we serve originate locally all types of prog



LEGEND

- | | |
|-------------------------|----------------------|
| 1. FILM | 8. PUBLIC RELATIONS |
| 2. DRESSING ROOMS | 9. SALES |
| 3. NEWS | 10. ART |
| 4. PROGRAM & PRODUCTION | 11. STUDIO "B" |
| 5. CONFERENCE | 12. STUDIO "A" |
| 6. EXECUTIVE | 13. PROPERTY STORAGE |
| 7. ACCOUNTING & TRAFFIC | 14. LOBBY |
| 15. PUBLIC VIEWING | |

KTRK-TV
CHANNEL 13



The spaces marked indicate how the varied functions of a television station are placed to achieve maximum efficiency in relationship to each other, and to the total process. The Engineering spaces, including control rooms, occupy the second level above the Property and Public Viewing areas. The patio with pool and fountain will offer unmatched opportunities to produce excellent local programs and commercials in beautiful natural settings.

P.O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC • HOUSTON CONSOLIDATED TELEVISION CO.
NATIONAL REPRESENTATIVES: GEO. P. HOLLINGBERY CO., 500 FIFTH AVENUE, NEW YORK 36, N.Y.
GENERAL MANAGER, WILLARD E. WALBRIDGE; COMMERCIAL MANAGER, BILL BENNETT.

BUSINESS *continued*

favor of daytime TV hit 68% vs. a second-best 22% for newspapers.

Food stores voted daytime TV a 68%, drug stores a 72% and variety stores a 62%. By size of store and whether chain or independent, the preference still went heavily to TV.

On the question: Suppose a manufacturer left it up to you to decide how to spend a million dollars in national advertising, how much would you spend in the national media?, response again went with daytime TV by 44% of the mythical budget.

Food store men would allot \$440,000 to the daytime medium, drug men \$457,000 and variety men \$420,000. By store size and affiliation, the weight was still to daytime.

The advance in billings

Daytime is plowing ahead in television, gaining dollars and viewers. TvB's rundown on the first half of 1961 puts the daytime set usage per average minute audience (homes) at 6,519,000 for the morning, up 9.3% over 1960's first half; at 11,678,000 for the afternoon, up 6.8%.

Daytime billings for the first eight months of 1961, according to TvB, were \$157,348,929, up 19.6% over 1960's \$131,528,244.

Overall, in the first eight months of 1961, network gross time billings totaled \$480,391,016, an increase of 8.5% over the like period of 1960.

ABC-TV billings in the first eight months were \$123,417,660 compared with \$100,846,330 for 1960. CBS-TV billings were \$176,374,866 compared with \$183,242,588 last year. NBC-TV billed \$180,598,490 this year vs. \$158,850,358.

The leading product classification on network TV in the first seven months of 1961 was food and food products with billings of \$79,187,446, an increase of 21.2% over 1960.

Forbidden fruit

TV men are watching two developments with interest. Their themes are slightly wicked, and thus slightly exciting: alcohol and sex.

The effect of hard liquor on advertising has been slow but giddy. Old Devil Rum has had its opponents and still has them. But resistance has lowered.

Some of the more sedate magazines have fallen off the wagon and given in to liquor ads. Some of the more staid ad agencies, who once frowned, have actively courted liquor accounts. Even the taboo of having women in whiskey ads crumbled. And now, the hot breath of alcohol is upon the air.

Instances of hard liquor advertising

on radio have occurred before, but have never really caught hold. Since August, however, Publicker Industries, a Philadelphia distiller, has been feeding commercials for Old Hickory Bourbon (via Ellington & Co., New York) and Philadelphia White Label Whiskey (Continental Distilling, a Publicker subsidiary via Al Paul Lefton, Philadelphia) to some 80 radio stations nationally (roughly 40 stations on each brand).

TV is included in Publicker plans but stations on this side of the broadcast spectrum have been slow to respond. Only one Alaska TV station has accepted commercials. Publicker's agencies report good renewals on stations being used, resistance ("We don't object but the National Association of Broadcasters does") from stations adhering to the NAB Code, which firmly holds hard liquor advertising contrary to the best interests of radio and TV.

The NAB, of course, has officially blasted distiller plans in the broadcast area. (Publicker's progress is being watched by other hard liquor men, curious about entering the "forbidden" medium.) Backing the NAB stand are Chairman Warren G. Magnuson and John O. Pastore of the Senate Commerce

Committee and its Sub-committee on Communications who recently fired off a letter to the NAB saying that they would consider legislation to ban such advertising if the industry's efforts at self-regulation were ineffective.

The problem apparently now stands at the doorstep of Code stations. The additional alcohol revenue is welcome, controversy is not. It may take many more months to discover who wins, the hard stuff or a hard Code.

The sex angle comes with movies for television. An NAB-TV Code official has cautioned stations about "the urgent need to edit carefully feature movie films produced after 1948 . . . some pretty controversial" stuff now finding its way into programming.

The NAB Code Review Board has been working with the distributors of some of this newer film material in an attempt to winnow out some of the riskier episodes before they find their way into station vaults, so far with little success.

Will station managers put the scissors to Brigitte Bardot? Will they touch Gina Lollobrigida? Will they have all the fun and leave their viewers to piece together the missing footage mentally? It's one of TV's lighter dilemmas. END

SPORTS

■ ■ ■ San Francisco's KTVU offers unequalled sports coverage in the Bay Area. Intense viewer interest is indicated by the tune-in to the 1961 San Francisco Giants-Los Angeles Dodgers baseball games: an 80% share of the audience.* San Francisco 49'er football, college basketball, wrestling, track, hockey, tennis . . . if it's sports . . . if it's live, San Francisco expects to see it on KTVU. These popular major sports events offer high impact for successful sales campaigns.

The Nation's LEADING independent TV station.



SAN FRANCISCO • OAKLAND
Oakland 7, California

For information on the latest sports availabilities—call H-R Television Inc. or KTVU.

*Pulse survey, June 4, 1961.



We take our comedy seriously.

We believe in it, we mean.

We believe in the kind of good humor you find in "Ozzie & Harriet," for instance.

And we believe in its effectiveness as a medium for advertisers.

The audience that has followed this series into its eleventh year gives weight to our belief by once again putting it in first place in its time period.*

The audience has also chosen to *keep* their dial on ABC-TV. Three comedies that follow "Ozzie & Harriet" on Thursday

nights are also first in their time periods.*

They are "My Three Sons," in its second season, "Donna Reed," in its third, and "The Real McCoys," in its fourth.

You can't laugh off success like this. So if you're serious about selling, get your laughs from the comedies on ABC-TV.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, Week Ending Oct. 8, 1961

FOCUS ON PEOPLE

Five executives moved up to top-level positions at Leo Burnett. The Chicago agency, which anticipates gross billings this year exceeding \$125 million, has announced that **Richard N. Heath**, chairman of the executive committee, would withdraw from active participation in agency affairs at the end of this year and that **William T. Young Jr.** will retire from the presidency, although he will continue to act as company director, member of the executive committee and chairman of the plans board. Named as the new president of Leo Burnett was **Edward M. Thiele**, former executive v.p., client services. Thiele, who has been at Burnett for 10 years, will be responsible for coordinating all the services of the agency. **Draper Daniels**, until now executive v.p. for creative services, becomes chairman of the executive committee. He continues to head the creative review committee. Daniels has been with the agency since 1954 and before that had been with Young & Rubicam, Kenyon & Eckhardt and McCann-Erickson. Named as executive vice president for broadcasting, media and administration was former v.p. for marketing services, **Leonard S. Matthews**. A Burnett man for 14 years, Matthews will also include research, marketing and client services in his administrative duties. **Philip H. Schaff Jr.**, also with the agency for 14 years, was named chairman of the finance committee.

Another agency came in for a major personnel change: Ogilvy, Benson & Mather announced the appointment of **Esty Stowell** as president of the agency, succeeding **David Ogilvy**. Ogilvy becomes chairman. Stowell, who joined Ogilvy five years ago as executive vice president, was formerly with Benton & Bowles for 22 years. The realignment is said to have been motivated by the agency's growth and increasing load of administrative problems.

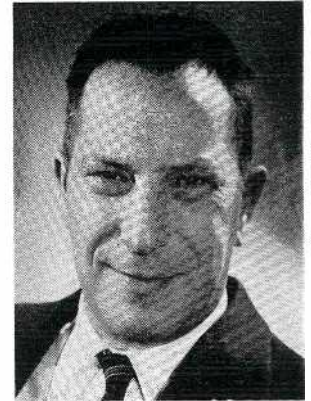
Peters, Griffin, Woodward, station reps, named **Lloyd Griffin** to the new office of president-television. Griffin, who joined PGW in 1945 after a war-time career with the Office of War Information, was appointed a v.p. in 1946, a director in 1947 and a partner in 1949. Before the war, he was with several radio stations and, for seven years, with Knox-Reeves Advertising in Minneapolis.

Morris Rittenberg, since 1957 manager of special program sales, has been appointed president of NBC Films, a division of NBC Enterprises. Rittenberg came to NBC in 1953 from the U. S. Department of Labor.

John E. McArdle, vice president and director of sales for television at Metropolitan Broadcasting, was named to the newly created post of vice-president and general manager of Metropolitan's WNEW-TV New York. In 1957, McArdle joined the station (then WABD) as an account executive, was promoted to general manager of WTTG, Metropolitan's Washington station, the following year. He was pre-



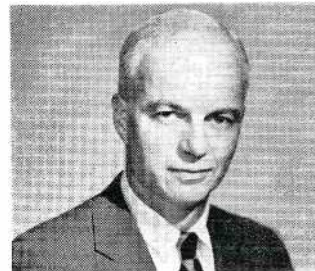
THIELE



DANIELS



MATTHEWS



STOWELL



OGILVY

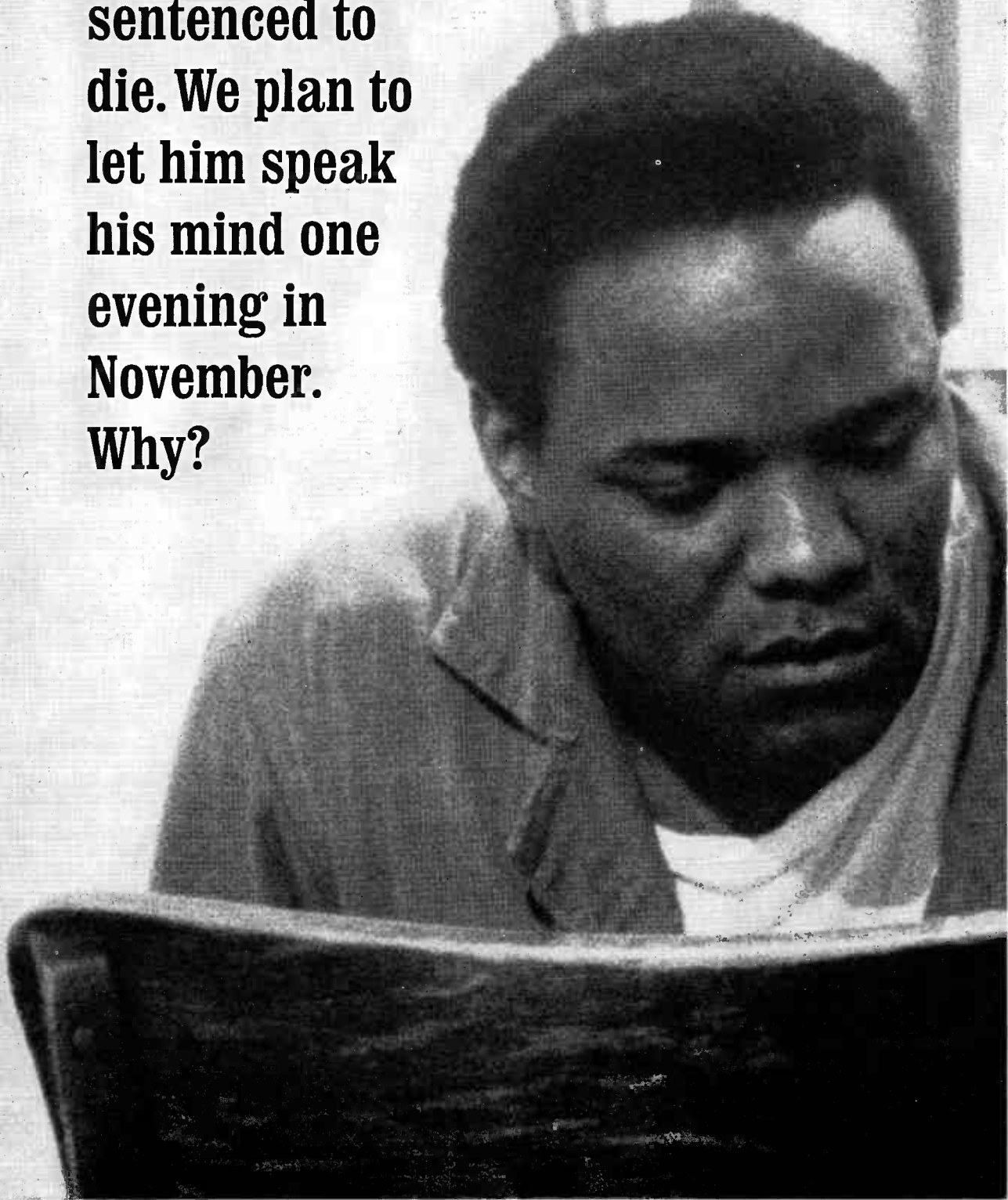


GRIFFIN



RITTENBERG

**This is a man
sentenced to
die. We plan to
let him speak
his mind one
evening in
November.
Why?**



PEOPLE *continued*

viously associated with NBC Spot Sales and with Ziff-Davis Publishing.

James Schiavone, station manager of wwj-TV Detroit since 1957, was appointed general manager of wwj and wwj-TV. Schiavone, who joined the TV station in 1952, served as TV producer-director, program and production manager and operations manager. He succeeds **Edwin K. Wheeler** who was named general manager of *The Detroit News*, which is owned by the Evening News Association, owner and operator of wwj stations.

Others on the move:

Bruce Crawford, former v.p. of Ted Bates, was appointed advertising manager, proprietaries and toiletries division, Chesebrough-Pond's.

James O. Luce has been named media director of J. Walter Thompson's Detroit office. Luce will be in charge of all media planning for the agency's Detroit clients, among them: Ford Div., Ford International, Ford Dealer Advertising Committee, Champion Spark Plug and Burroughs (International).

Robert Ballin, vice president of Sullivan, Stauffer, Colwell & Bayles, was named head of the agency's Hollywood office. Before joining SSC&B in 1956, Ballin had been v.p. on the Ford account in J. Walter Thompson's radio-TV department.

National Telefilm Associates named **E. Jonny Graff** general manager of WNTA-TV New York. Graff, an NTA executive for the past eight years, had been v.p. in charge of national sales for the film syndication division.

Ted Bates announced the election of three new members of the board of directors: **Herbert G. Drake** and **C. James Fleming Jr.**, both senior vice presidents and account group heads in Bates' New York office, and **John Metcalf**, joint managing director of Hobson, Bates & Partners Ltd. of London.

Former president of Headley-Reed **John H. Wrath** was named manager of the Chicago office of Paul H. Raymer, radio-TV station reps.

Howard B. Koerner, previously executive in charge of product acquisition for Official Films, was elected vice president of the television film distributing company.

Named to the board of directors of S. C. Johnson & Son of Racine, Wis.: **Samuel C. Johnson**, fourth-generation descendant of the wax firm's founder.

Alvin M. King, senior field representative for the National Association of Broadcasters, was appointed to the new post of NAB field director.

Murray Gross, former director of sales development for the Television Bureau

of Advertising, was named director of advertising for Metromedia.

Jack O'Mara, vice president in charge of promotion, merchandising and research at KTTV Los Angeles, has joined TvB as director of its western division.

Herman Land, former director of public relations and special projects at Corinthian Broadcasting, stepped into the newly-created post of director of creative services for Westinghouse Broadcasting.

Alfred J. Harding, for the past two years sales manager, public affairs programs for CBS Television Network, has been appointed director of sales planning for CBS News.

Independent Television Corporation (ITC) Syndication Sales announced the appointment of **Bert Weiland** to the post of general manager. Weiland was formerly eastern division sales manager and midwest division manager. ITC also named **John Pearson**, formerly assistant director of international sales, to the post of director of international sales.

Edward R. Graham Jr., president of Goulding-Elliott-Graham Productions, radio-TV production company, resigned to form his own corporation to produce TV commercials and entertainment.

Benton & Bowles named **Joseph M. McMahon Jr.** vice president in charge of business development.

Frank A. Sherer, financial vice president of Interpublic, has been appointed executive vice president, a position left vacant since the retirement earlier this year of **Wilbert F. Stilson**.

Lilienfeld & Co., Chicago agency, appointed **James R. Cronin** radio-TV director. Prior to joining Lilienfeld, Cronin was with Campbell-Mithun for four years.

Jack F. A. Flynn has been appointed national sales and business manager of the sales department at WPX New York. Flynn, associated with WPX since 1951, has held executive posts in programming, production and operations at the station.

Gene Plotnik resigned from Screen Gems, where he was public relations director for the past four years, to join King Features Syndicate as director of creative services for the television division.

Robert M. Adams, promotion director of WTOP-TV Washington, was elected president of the local chapter of the Academy of Television Arts & Sciences.

Due to retire at the end of this year: **John Johns**, manager supervisor, v.p. and a member of the board of BBDO. Johns completed 34 years with BBDO in September, 30 of them spent supervising advertising for Schaefer Brewing. END



-  **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



LETTERS

Kudos

My congratulations to you for printing in your "Playback" column of the October issue Mr. Paul Harper's [president of Needham, Louis & Brorby] speech to the Advertising Club of Washington. And congratulations to Mr. Harper for preparing and delivering such a speech. It is, in my opinion, far and away the most clear-headed, logically presented, and well thought out declaration of the facts connected with the current controversy over television programming that I have seen, and I, along with everyone else in the business, have seen many such declarations recently.

Calm, penetrating analyses such as Mr. Harper's, unstretched and unbloated by the heat of emotion, do more to counteract the onslaughts of fiery-eyed idealists than a hundred angry answers.

Other advertising spokesmen might well model Mr. Harper. WILLIAM R. HUSSEY *Manager, TV-Radio Dept., MacManus, John & Adams Inc., Bloomfield Hills, Mich.*

It was a wonderful piece ("Closeup: Richard A. R. Pinkham." TELEVISION

MAGAZINE, October 1961) and I must say, damn well written.

It is sort of too bad I didn't send you to some of the people who hate my guts so that your readers would come closer to the truth. RICHARD A. R. PINKHAM *Senior Vice President in Charge of Radio-Television, Ted Bates & Company, New York.*

I read with great interest your recent article on syndication ("Dark Days in Syndication," TELEVISION MAGAZINE, October 1961), and it was one of the few in a long time that seemed to make some sense about this ever-changing business.

Glad to see so many of my friends were so ably quoted and for once you hit the boys who were actually doing the selling rather than those with the Hollywood climate.

Enjoyed it immensely, and looking forward to your next feature. WILLIAM P. BREEN *National Sales Manager, NBC Films, New York.*

Complaints

It is now two weeks since my fellow broadcasters here at WGBH received the September issue of TELEVISION MAGAZINE. But, alas, I have not been among them.

The situation which I find myself in has forced me to borrow a copy to read your great article "The Heady Inflation in Programs."

Please, before the sun sets again, send me my copy. Yours is the only magazine that presents the world of television in a clear and concise manner. ALLAN HINDERSTEIN *Production Department, WGBH Lowell, Mass.*

More on September

I enjoyed the September issue's story of Procter & Gamble. I was catching up on my reading last night and had a chance to go through the whole issue.

Congratulations! You're really cook-

ing. This afternoon I gave my September issue away. To whom? Our regional Procter & Gamble rep, of course. GORDON GRAY *President, WKTU Utica, New York.*

Would you kindly send me a year's subscription to TELEVISION. What sold me on the whole business was your September issue and I would very much appreciate your starting my subscription with that particular issue. EDWIN G. SMITH *Pacific Division Administrator, Standards & Practices, NBC, Burbank, Calif.*

Errata

I read with great interest your Procter & Gamble story in the September issue. However, I must take strong exception to the statement by the "former P&G agency account man" that "Lestoil usually buys spots on a 52-week, long-term basis." Lestoil hasn't bought a 52-week contract for over a year and a half. Quite the contrary, the Lestoil schedule is now one of complete flexibility. The Sackel-Jackson Co., as Lestoil's agency, maintains a "quick kill" policy that allows the client(s) to move in and out of markets and time slots on 24-hour notice. LEONARD TARCHER *Vice President/Media, Sackel-Jackson Co., Boston.*

Reprints please

We are interested in obtaining 10 copies of James H. Cornell's "Forecast 61/62" from the October 1961 issue of TELEVISION. WJBK *Detroit, Mich.*

... 50 copies of Cornell forecast. WCPO-TV *Cincinnati, Ohio.*

... four copies. WILLIAM J. HAM *Media director, J. M. Korn & Son, Philadelphia, Pa.*

... four copies. ROBERT Z. MORRISON *Sales Manager, WKBY La Crosse, Wis.*

BRAND- STAND?

Like to know how your product stacks up with the competition in five big markets? Chances are we can tell you. TvAR Brand Comparisons measure major categories every 6 months. Another unique service of...



TELEVISION ADVERTISING REPRESENTATIVES, INC.



As well known to the Station Man
as his own Call Letters . . .

. . . the mark of
the finest in equipment
such as the new 4½ inch
image orthicon camera—the TK-12.



The Most Trusted Name
in Broadcasting.



THE PGW

COLONEL'S MAJORITY

The TV and Radio Stations represented by PGW play an important part in the everyday life of a majority of the nation's homes.

And the PGW Colonels in our ten offices from coast to coast are always ready, willing and very able to show you the best ways to reach these millions of homes with spot television on these fine television stations. Won't you give us a call?

FOR SPOT TELEVISION

EAST - SOUTHEAST		CHANNEL PRIMARY			CHANNEL PRIMARY		
WAST	Albany-Schenectady-Troy	13	ABC	KMBC-TV	Kansas City	9	ABC
WWJ-TV	Detroit	4	NBC	WISC-TV	Madison, Wisc.	3	CBS
WPIX	New York	11	IND	WCCO-TV	Minneapolis-St. Paul	4	CBS
WCSC-TV	Charleston, S. C.	5	CBS	WMBD-TV	Peoria	31	CBS
WIS-TV	Columbia, S. C.	10	NBC	KPLR-TV	St. Louis	11	IND
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC	KARD-TV	Wichita	3	NBC
WFGA-TV	Jacksonville	12	NBC	KFDM-TV	Beaumont	6	CBS
WTVJ	Miami	4	CBS	KRIS-TV	Corpus Christi	6	NBC
WSFA-TV	Montgomery	12	NBC-ABC	WBAP-TV	Fort Worth-Dallas	5	NBC
WSIX-TV	Nashville	8	ABC	KENS-TV	San Antonio	5	CBS
WDBJ-TV	Roanoke	7	CBS				
WSJS-TV	Winston-Salem-Greensboro	12	NBC				
MIDWEST - SOUTHWEST				MOUNTAIN and WEST			
WCIA-TV	Champaign-Urbana	3	CBS	KBOI-TV	Boise	2	CBS
WOC-TV	Davenport-Rock Island	6	NBC	KBTU	Denver	9	ABC
WHO-TV	Des Moines	13	NBC	KGMB-TV	Honolulu	9	CBS
WDSM-TV	Duluth-Superior	6	NBC	KMAU-KHBC-TV			
WDAY-TV	Fargo	6	NBC	KTLA	Los Angeles	5	IND
				KRON-TV	San Francisco	4	NBC
				KIRO-TV	Seattle-Tacoma	7	CBS

PETERS, **G**RIFFIN, **W**OODWARD, INC.

Pioneer Station Representatives Since 1932

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

NEVER A SHOW
WITH SO MUCH **GO!**

starring
**RON
HAYES**

Everglades

ALREADY BOUGHT BY:

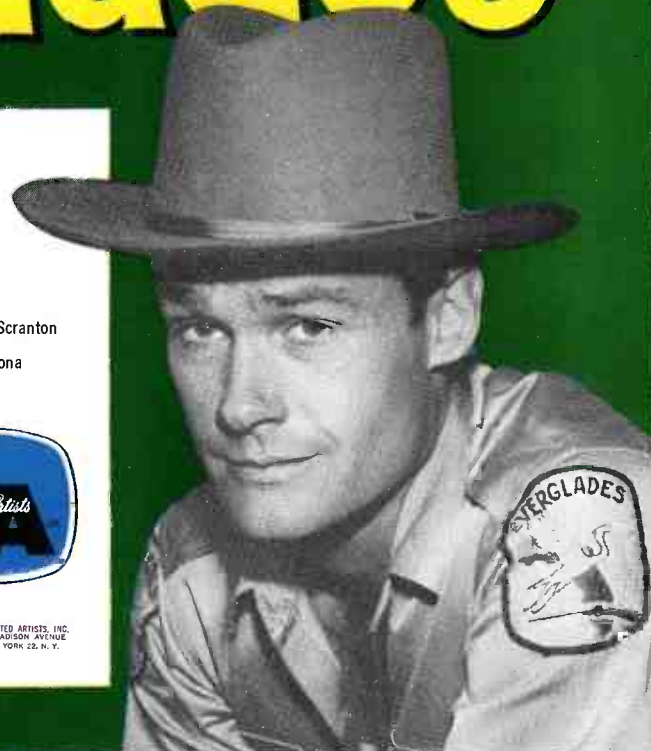
KDKA Pittsburgh
WNBC New York City
KRCA Los Angeles
WRGB Albany-Schenectady
WLOS Asheville
WAGA Atlanta
WJBF Augusta
WAFB Baton Rouge
KVOS Bellingham
KOOK Billings
WNAC Boston
WUSN Charleston, S.C.
WCHS Charleston, W.Va.
KHSL Chico-Redding
WLW-T Cincinnati
WRBL Columbus, Ga.
WTVN Columbus, O.
WCID Danville
WHIO Dayton
KLZ Denver
KELP El Paso
KEZI Eugene
WBTW Florence
KJEO Fresno
WATE Knoxville
KSLA Shreveport
KIRO Seattle
WCCB Montgomery, Ala.

WLW-I Indianapolis
WRCV Philadelphia
WRC Washington, D.C.
WKJG Ft. Wayne
KNOX Grand Forks
KREX Grand Junction
WTIC Hartford-New Haven
WLBT Jackson, Miss.
WLEX Lexington, Ky.
KLEW Lewiston
WDSU New Orleans
WVEC Norfolk
WDBO Orlando
KEPR Pasco
KGND Pembina
KTVK Phoenix
WCSH Portland, Me.
WCCA Columbia, S.C.

KTBC Austin
WINK Ft. Myers
KGW Portland, Ore.
KREM Spokane
WCTV Tallahassee
WTVT Tampa
KGUN Tucson
KLIX Twin Falls
WNEP Wilkes-Barre-Scranton
KIMA Yakima
WJAC Johnstown-Altoona
KZTV Corpus Christi
WKTU Utica, N.Y.
and many more



ZIV-UNITED ARTISTS, INC.
460 MADISON AVENUE
NEW YORK, N. Y.



FOCUS ON NEWS

A meeting with the President; the children's hour with Minow

If there has been, as some suggest, a calculated campaign by the new administration in Washington to exterminate the United States economy and the advertising that keeps it hopping, there now are signs it may have run its course.

One is President John F. Kennedy's unexpected meeting with the Business Council—an organization of top business men that found itself with a black eye at the start of the administration. Another, which closely followed, was the U. S. Commerce Department's announcement that it will join with 17 associations connected in some way with advertising in issuing, probably in November, a publication that will tell what advertisers and media are doing in the way of self-regulation to head off excesses in or unethical approaches to advertising.

From the broadcaster's standpoint, the flattering knowledge that the President still respects and looks to the media which helped so ably his election to office is affirmed to some degree by his meeting with the top men of the three networks (Robert W. Sarnoff, NBC; William S. Paley, CBS; Leonard Goldenson, ABC), National Association of Broadcasters' President LeRoy Collins and Edward R. Murrow of the USIA and his appeal to them for programs to be presented to audiences abroad by the Voice of America and the USIA's TV broadcasting service.

But there are no recognizable signs down at the FCC that the New Frontier has stopped looking for Indians. In fact, its chairman, Newton Minow, has declared a moratorium on the wasteland mortgage and now proposes a plan to save U.S. children from TV. His suggestion: that a network television "children's hour" be designated at which children would gather about the knee of ABC, CBS or NBC for their daily allowance of "quality" programs. Which, one

might be led to believe, only goes to show there's precious little difference between Uncle Remus and Uncle Sam. (See "Playback," page 35.)

ABC, which apparently feels it's already a head ahead in the race for grace with its own *Discovery*, a program which that network says it pulled out of its fall lineup because of nonsupport from affiliates, has withdrawn from a three-network huddle hastily called to consider what looked like another Minow mandate.

In cutting loose from any kind of cooperative arrangement with CBS and NBC—and thus scuttling the talks for lack of a quorum—ABC said it has decided to travel alone in developing children's programs instead of rotating the "children's hour" with the other networks; but the network let it be known that neither *Discovery* nor any other children's program can be scheduled on ABC-TV till the 1962-63 season.

A reminder to Mr. Minow

If President Kennedy has suffered in broadcasters' esteem because of the fulminations of his FCC chairman, they haven't let it keep them from recognizing a good thing on television when they see it. The Radio-Television News Directors Association, meeting at the seat of government, conferred its annual award upon the President, while The Pulse handed its own award to his news secretary, Pierre Salinger; both were for roughly the same reason—their contributions to news broadcasting. The gestures could have been a reminder to Mr. Minow, if he was looking, that if there had not been at least one waterhole in his wasteland, he would be just a Chicago lawyer vaguely discontented with American television and John Kennedy would have been a U.S. senator with higher ambitions.

The FCC now is studying a bushel or so of documents submitted by broadcasters which say in effect that the FCC's plan to revise program reports and logging forms would abridge their jealously-guarded right to freedom of speech and would envelop station operators and their staffs in a miasma of minutiae, signifying nothing or little. The station operators and the NAB are in fact so worked up that they conducted their own tests of the logging proposals, concluded that they would create excessive and often impossible demands on station staffs, then dumped the findings in the agency's lap.

Their apprehensions that the FCC may be prepared to prevail at any price have not been set at rest by some of the tactics they are encountering. For instance, one FCC spokesman has been emboldened to say that the agency wants just the facts, man, and none of that jazz about censorship and the First Amendment. Whereupon the FCC, as if to illustrate so there can be no doubt, pulled back the curtain so everybody could see ABC-TV getting a little corporal punishment. In an open letter to the network, the FCC scolded ABC-TV for neglecting its duty of telling the audience that its fictional *Untouchables* program did not tell just the facts about the career of the late gangster Al Capone, as these facts are known to the FCC and the head of the federal penal system.

A new safari to strike down option time, that *bete noir* of the 1957 Barrow expedition, is under way. All the comments are in at the FCC, and the television networks, aware that the prey has been shot at often and wounded once, are scouting about to find a way to get along, if necessary, without the practice they have used for so long to clear prime time on affiliated stations.

One of the most talked-about solutions

NEWS *continued*

put forward since the FCC decided to reconsider whether it should abolish option time altogether instead of merely whittling it away is the new CBS station compensation plan that would increase the network take by affiliated stations in ratio to their clearances of network programs, a survival plan that's causing Roscoe Barrow, now a consultant at the FCC, to fret at the mouth.

The advertising agencies are in need of some kind of cheer these days, if a report by the American Association of

Advertising Agencies on agency income is any indicator. Their net profit has slid from 6.17% of their gross income in 1951 to 3.86% in 1960.

Ted Bates agency has entered into a "favored nation" agreement with five TV commercial production firms, guaranteeing them 80% of the Bates business (roughly \$2 million annually) in return for their word the agency will get preferred treatment from them. The five: VPI Productions, Filmways Inc., Transfilm-Caravel, MPO Videotronics and Sarra.

CBS is reported ready to take another golden egg from the "My Fair Lady" nest (which the network financed in its

Broadway version) by selling the movie rights to Warner Bros. for \$5.5 million—and the rich television deals are yet to come.

Canadian TV Network is in business in eight markets.

A director of Famous Players Canadian Corp. has resigned with the complaint that Paramount Pictures, controlling stockholder of the company, is "milking" FPCC's wired pay TV experiment dry, that the company is losing \$11,000 a week in its pay TV test in a Toronto suburb, and that the stockholders haven't been told about the losses. Theatre Owners of America is asking movie exhibitor members for contributions to continue TOA's court fights against pay TV. Dynamic Films Inc. is testing the potentiality of making closed circuit telecasts of Broadway shows to theatres outside New York.

What else is new

If you're in the advertising agency business and can't get rich by writing a best seller or making the right investments in your client's stock from tips you've picked up working for him, says Rodney Erickson, president of Filmways Inc., you'll have to do it by talking the boss into letting you in on stock options and other benefits. Or, he says, you could quit or get yourself fired and take some other job at twice the salary. He didn't say, and wasn't even asked, whether the principles of the Erickson formula can be successfully applied to other fields.

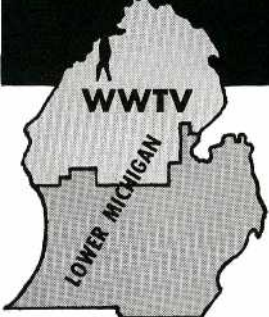
The American broadcaster, that Dear John of many a McFarland letter from the FCC (preparing him for a call to the carpet for one reason or another), might get a perverse sort of enjoyment from reading the latest about the U.S. radio satellite, Explorer VII. The solar-powered radio transmitter observed its second birthday on the circuit a few days ago by continuing its chatter about radiation conditions in its orbit several hundred miles up.

What's so funny is that the Explorer VII radio was supposed to have sent just about everything it was capable of finding out back to earth a year ago, then to have stopped automatically so U.S. scientists could use its frequency for other satellite transmitters. But sometimes the most well-intended mechanisms go haywire; old No. 7 is still streaking across the sky, yacking away like a deejay with a new singing discovery. And there's nothing the officials can do to shut out the sound but just dial to another frequency.

By now the answer should be loud and clear, especially to the broadcaster who has had renewal troubles with one-year, two-year or three-year licenses—or even with paying the rent:

Just get out there in space, man! END

WWTV AREA RETAIL SALES TOP WYOMING'S BY 91%!



WWTV
LOWER MICHIGAN

Your chances of making sales in the big WWTV coverage area (Northern Lower Michigan) are almost twice as good as in *all* of Wyoming*.


WWTV, Cadillac-Traverse City, is the undisputed leader in 36 Northern Lower Michigan counties—delivering more homes than Station B in *all* 168 quarter hours surveyed, 6 p.m.-Midnight, Sunday through Saturday (NSI for Cadillac-Traverse City—Oct. 17-Nov. 13, 1960). You would need 13 daily newspapers or 16 radio stations to even *approach* this penetration.

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 retail sales are \$832,349,000 annually compared to \$436,251 for Wyoming. Source: SRDS.

The Feltzer 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
- KGIN-TV—GRAND ISLAND, 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

A question for you who will sponsor these new programs:

NEW ON THE NETWORKS					
Name of Show	Type	Network	Day	*Starting Date	
ALCOA PREMIERE	Drama	ABC	Tuesday	SEPT. 10	
THE STEVE ALLEN SHOW	Comedy-Variety	ABC	Wednesday	SEPT. 27	
THE ALVIN SHOW	Cartoon	CBS	Monday	OCT. 4	
BEN CASEY	Drama	ABC	Wednesday	SEPT. 20	
THE JOE BISHOP SHOW	Comedy	NBC	Wednesday	OCT. 11	
DAVID BRINKLEY'S JOURNAL	Information	NBC	Sunday	SEPT. 24	
THE BULLWINKLE SHOW	Cartoon	ABC	Sunday	OCT. 1	
BUS STOP	Drama	NBC	Tuesday	SEPT. 19	
GAIN'S HUNDRED	Police	NBC	Tuesday	OCT. 2	
CALENDAR	Information	CBS	Mon.-Fri.	OCT. 3	
CALVIN AND THE COLONEL	Cartoon	ABC	Tuesday	SEPT. 17	
CAR 54 WHERE ARE YOU?	Comedy	NBC	Sunday	SEPT. 24	
COLLEGE OF THE AIR	Education	CBS	Mon.-Fri.	SEPT. 25	
THE BOB CUMMINGS SHOW	Comedy	CBS	Thursday	OCT. 5	
THE DEFENDERS	Drama	NBC	Thursday	SEPT. 16	
DISNEY'S WONDERFUL WORLD	Various	NBC	Sunday	SEPT. 24	
DR. KILDARE	Drama	NBC	Thursday	SEPT. 28	
DU PONT SHOW OF THE WEEK	Various	NBC	Sunday	SEPT. 17	
87TH PRECINCT	Police	NBC	Sunday	SEPT. 25	
FATHER OF THE BRIDE	Comedy	CBS	Monday	SEPT. 29	
FOLLOW THE SUN	Adventure	ABC	Sunday	SEPT. 17	
FRONTIER CIRCUS	Western	CBS	Thursday	OCT. 3	
THE HATHAWAYS	Comedy	ABC	Friday	OCT. 6	
HAZEL	Comedy	NBC	Friday	SEPT. 28	
ICHBOD AND THE	Comedy	CBS	Thursday	SEPT. 26	
INTERNATIONAL SHOWTIME	Variety	NBC	Tuesday	SEPT. 15	
THE INVESTIGATORS	Adventure	NBC	Friday	OCT. 5	
FRANK McGEE'S HERE AND NOW	Information	NBC	Friday	SEPT. 29	
MAGIC RANCH	Children	ABC	Saturday	SEPT. 30	
MAKE A FACE	Comedy	ABC	Mon.-Fri.	OCT. 2	
MARGIE	Comedy	ABC	Thursday	OCT. 12	
MRS. G. GOES TO COLLEGE	Comedy	CBS	Wednesday	OCT. 4	
THE NEW BREED	Police	ABC	Wednesday	OCT. 3	
THE BOB NEWHART SHOW	Comedy	NBC	Wednesday	OCT. 11	
NEWS SHOWS	News	NBC, CBS	Mon.-Fri.	OCT. 2	
ON YOUR MARK	Children	ABC	Saturday	SEPT. 23	
1, 2, 3-GO!	Children	NBC	Sunday	OCT. 8	
PASSWORD	Children	CBS	Mon.-Fri.	OCT. 2	
PATTERNS IN MUSIC	Music	NBC	Sunday	SEPT. 17	
THE DICK POWELL SHOW	Drama	NBC	Tuesday	SEPT. 26	
SATURDAY NIGHT AT THE MOVIES	Movies	NBC	Tuesday	SEPT. 23	
ADLAI STEVENSON REPORTS	Information	ABC	Saturday	SEPT. 23	
STRAIGHTAWAY	Adventure	ABC	Sunday	OCT. 1	
TARGET: THE CORRUPTORS	Adventure	ABC	Friday	SEPT. 29	
TILLSTROM'S KUKLA & OLLIE	Children	NBC	Mon.-Fri.	SEPT. 27	
TOP CAT	Cartoon	ABC	Wednesday	SEPT. 16	
UPDATE	News	NBC	Saturday	SEPT. 27	
THE DICK VAN DYKE SHOW	Comedy	CBS	Tuesday	OCT. 3	
VIDEO VILLAGE, JR. EDITION	Children	CBS	Monday	SEPT. 30	
WINDOW ON MAIN STREET	Comedy	CBS	Saturday	OCT. 2	
WONDERFUL WORLD OF GOLF	Sports	CBS	Monday	JAN. 7	
YOUNG PEOPLE'S NEWSCAST	News	ABC	Mon.-Fri.	OCT. 2	

Reprinted by permission from



is featured with "Carnegie Benny" (Sept. 27) Concerts with Leo (Dec. 24, Dec. 31. Ma No dates are set for New York Philharmonic for the new Balanchine-drama, "Noah and NBC: Three shows in Music series will be Pont: "The Ziegfeld T Fad's and Foibles" the Belafonte stars on the Telephone Hour (Sept. 29 Opera may return. Also Lerner and Loewe Notel NEWS AND DOCUMENT ABC: On Oct. 19 "Wa Shoes," an examination of opens a series of 15 in-de on Close-Up! CBS: "Project Hope" (Sept. 26) on the hospital ship. The first of three interv former President Eisenhe 12) kicks off the season fo ports which will be seen a month with the fourth various news specials. NBC: NBC leads the specials in this class, in Face of Spain," narra Huntley (Nov. 14), "T Hope" (Nov. 28), repor seas bases (Dec. 7). progress report (Dec. 2 include The World standing person it Hope, Oct. 29), 22 reports on medical old (a three-pa starting Nov. 2 The Nation's Fur day), JFK Rep Women, six N Sept. 19), Pre umentaries.

WHAT ARE YOUR PROSPECT PROSPECTS?

Pulse TV Program Profiles will tell you . . .

. . . in 55 product-use and socio-economic categories. First of three-reports-a-year due January, based on face-to-face personal interviews in November. You still have time to submit a question of specific concern to you. As with all questions asked in the Profiles, it will be answered for every U. S. network tv program—the new, as well as the hold-overs. Subscribers thus far include: Young & Rubicam, Inc.; Colgate-Palmolive Company; Campbell-Ewald; William Esty Company, Inc.; Fuller & Smith & Ross Inc.; McCann-Erickson Inc.; Kenyon & Eckhardt, Inc.; Sullivan, Stauffer, Colwell & Bayles Inc.; Edward H. Weiss & Co.; Hicks & Greist, Inc.; Curtis Publishing Co.;

Westinghouse Broadcasting Co.; Tucker Wayne & Co.; Lawrence C. Gumbinner Advertising Agency Inc.; John Blair & Company; The Katz Agency; and H-R Representatives.



For full information, write, wire or phone for a Pulse representative.

THE PULSE, INC.

730 Fifth Avenue, New York 19, N.Y.
Phone: JUdson 6-3316

Our 20th year of face-to-face contact with America—through personal interviews in a minimum of 2,000,000 different homes each year



TALK
ABOUT
SPEEDY
RESULTS!

ALKA-SELTZER knows, for the speediest relief of marketing problems it's SPOT. For years, ALKA-SELTZER has used SPOT in over 100 markets and on a 52-week basis. They know that SPOT is the only medium that allows you to match your advertising effort to your sales potential . . . the only medium that allows you to bolster your sales efforts in markets that need *speedy* relief.

Drop a few spots into some of your problem markets and watch the quickest relief you've ever seen. Your HR salesman has the Rx for you. Call him for the facts on how SPOT can do the job.



Television, Inc.

PLAYBACK

A monthly measure of comment and criticism about TV



Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding, before the Broadcast Advertising Club of Chicago:

I have argued in the past, and publicly, that there is a good deal of television programming that is very good programming. And I can argue this again and I will.

But it is impossible to argue that there is not also a great deal of television that is stupid and dreary and ugly, and some that is vicious.

Worse still, it is impossible to argue that you can *choose* your television, for you can't. You must take it, or leave it, for better or for worse. Once you take it you have had it, to the exclusion of everything else that was broadcast simultaneously. And once you have left it you have missed it forever.

This is a disadvantage in television that may eventually be remedied by automatic house-taping of shows to be rerun at the viewer's choice.

Meanwhile, and this will probably be a long while, the disadvantage is real and the consequences are serious—at least in the views of the Northwestern conference ("Playback," September 1961).

And in the view of Newton Minow and the FCC.

And they should be to all of us.

It is said by certain researchers, and I have recently come to believe this, that

the public is composed of three broad groups of people:

First, there is 20% whose minds are made up about most things and cannot be changed; second, there is another 20% who will try almost anything and follow almost any fad without conviction.

Together these are held to represent some 40% of the population.

Then there is a solid 60% in the middle which is open only to sensible argument and moved only by satisfactory performances.

These are arbitrary percentages and the people within the groups surely change. However, as I said, the researchers believe these are real, discernible, workable groups, nevertheless. And smart business people, smart advertisers, work on this middle 60% who in the long run represent success.

Television, unhappily, seems to be aimed primarily at the people whose tastes can't be changed and whose sights can't be raised.

These are the people who represent the public's lowest taste. And this, I think, describes that bottom 20% of our population at which television apparently is first directed.

The second target, I am sure, is that second 20% that doesn't know what it wants and drifts along, dreaming, perhaps, of vicuna coats and Dior dresses; neither of which it will ever obtain.

What most television clearly is not aimed at is the 60% in the middle that can be attracted and held only by sense and substance and good taste. Actually, the peak time viewing turns up about 60% of U.S. television sets. The average is around 55 and 60% during prime nighttime hours.

So you see, if you are getting the bulk of the gum chewers and the lipmovers and the bulk of the no-opinion holders (who are not very apt to be at a P.T.A. meeting or one of the English Speaking

Union or a Great Books class), you are pretty apt to be attracting no more than a third of the great body of sensible and sensitive Americans whose tastes it is much the most important to satisfy.

This, it seems to me, is something less than good business—for anyone. Television is the greatest means of communication ever discovered, and our most important people, often times a majority of the majority, are being largely left out of it, because networks and stations and advertisers alike, or seemingly alike, are out only for numbers—to beat the competition each one faces.

The only course open to any of us, in my opinion (and us includes the FCC), is not to constrict television but to expand it; to broaden the choice within the present total time limits and to keep that choice broad, with the end in view to do more for the roughly 60% of the public that by its television viewing habits is thought of as the minority, but which is actually the majority that is being so little considered today.

How would I do this?

I first suggested a plan when I perceived that all television, or *almost* all television, would sooner or later be spot television. The sponsor had already become the alternate sponsor, and with his advertising distributed among three or four products over two weeks instead of concentrated on one each week, he was soon to become no sponsor at all. He would be merely another advertiser on a purely spot basis. This he had become.

The magazine concept of television is now in effect with only two steps to be taken to make it what it should be.

The first of these is to program as a responsible magazine would: to balance the weekly fare between regular and special entertainment features and regular and special features in the fields of controversy and ideas—even in the arts.

Not only is such programming possible, it is also the means, and the only

LOOK INTO THIS 'PROFIT PICTURE'!

- More than doubled the ARB rated audience.
- Pulled over 5,000 local promotion letters.
- ... In the first week shown on WFLA-TV, Tampa, Florida!

ARB RATINGS:	
WFLA-TV	20
STATION B	12
STATION C	1

BOMBA THE JUNGLE BOY

ALL 13 FULL LENGTH BOMBA 'PROFIT PICTURES' ARE  FILMS

***ALLIED ARTISTS TELEVISION CORP.**

New York, New York • 165 West 46th Street • PLaza 7-8530 • Alan G. Roberts
Chicago, Illinois • 1232-1234 So. Michigan Ave. • WAbash 2-7937 • James C. Stern
Hollywood, California • 4376 Sunset Drive • NOrmandy 2-9181 • Maurie Gresham



PLAYBACK *continued*

means, to experimentation. For implicit in it, and the second step in this plan, is to revolve advertisers through the total week's programming. To cut out, as it were, preferred positions in the weekly schedule, and to open this up to experimentation, with every advertiser paying his share.

The method is as simple as the rotation of commercials by a single advertiser for six products through two weekly shows. Only the network would rotate all advertisers through all except special shows.

I have no doubt at all that most advertisers would agree to rotation through all kinds of programs—at a single rate for the nighttime period, and another single rate (for time and talent) for the daytime.

For, after all, why should any but the very luckiest today not wish to remove the gamble they take alone when they "pick" shows.

Communication satellites

Sir Gerald Beadle, C.B.E., former president of BBC Television, in an address on global TV to the New York chapter of the Academy of Television Arts and Sciences:

Our two countries are bound together in so many vital ways which are of immense importance to us and to the world. The absence of a live television link between us is a defect in our equipment which should be repaired at the earliest possible moment.

I look forward to the day when in outer space we shall have satellites orbiting over the great ocean spaces—satellites carrying television receivers and transmitters. They will be capable of picking up the pictures and passing them on to their distant destinations. Then and only then will the gaps be bridged. Then and only then shall we all be in global television business.

The big function of global television, as I see it, will be to show live the big events of the world to the peoples of the world—political events, events concerned with the development of industry, commerce and transportation, natural events, military events, social events and, of course, sporting events.

Why do I attach so much importance to international television? And why do I pinpoint a certain type of program as being the real stuff of international television? I will try to answer those questions. Television is always at its best when it is doing something that cannot be done any other way. It is uniquely man's window on the world. When it is used for this purpose, it is the most compelling instrument of communication

ever invented. Everywhere in the world today most screen time is devoted to showing things that are not unique to television. Entertainment is not. Drama is not. Advertising is not. Verbal news bulletins and topical news films are not unique to television. Insofar as we use our screens for this sort of thing, we are using television as a kind of home movie—a kind of window on the studios of London, New York or Hollywood. There is nothing wrong with this. We shall go on doing it in a big way. It is a perfectly proper function of television to be a home movie for a large part of its time. But do not let us persuade ourselves that there is anything particularly unique about it. We had the theatre and the movie long before we had television. We had to go out of our homes for them, I know. But they were there. Television just made them cheaper and more convenient.

But the real live window on the world is something quite different—something which only television can provide. That window in your home can make you a spectator, almost a participator, of events as they actually happen in the world around you. Experience has taught me that this is what people like and value more than anything else. It isn't only a matter of ratings. We in this business know very well that people in the millions will look for hours at things they don't particularly value or even respect. But in the long run, it is the respect of the public by which our industry is finally judged. And their respect depends on the value they attach to the material we provide.

I believe television should seek to give people things they will remember. I have in the course of my life seen thousands—maybe tens of thousands—of television programs. A lot of them have been very entertaining, very diverting, very relaxing. They have filled the evening for me in a manner thoroughly acceptable to a

tired businessman. They have satisfied my taste for make-believe. But how many of them do I remember? How many of them provided me with experiences which contributed anything to my knowledge, my vision or my understanding? Some of them did, and those are the ones I remember, and I remember them with gratitude and respect for the people who gave me those experiences. I do not know of any responsible senior man in television on either side of the Atlantic who does not wish greatly to increase the proportion of memorable programs in his output, if he can do so without prejudice to the ratings. A global network can make that increase possible, by providing compulsive material of the highest possible standard of interest. It can make television the greatest medium of communication between men of all colors, races and creeds that the world has ever had. To an important extent, it can break through the language barrier and give us all something of that sense of world citizenship, without which the human race is surely doomed.

A history of illusion

Art Pearlroth in the New York Herald Tribune:

The gun-hinged man who walks down that lonely dirt street to defy doom by invoking it, the sleuth who must break down that crook-hiding door to win manhood and redemption and himself, were not invented by television promoters to frighten schoolmarm.

They are kin to today's Himalayan mountain climbers and Katanga mercenaries, men who translate their daily lives into the basics of existence "for the sheer hell of it." They are just as much kin to Prometheus and Achilles, who were testing man and fate when the Greeks made history.

Fate and man have turned into The Syndicate and gunslingers but the per-

FULL-LENGTH FEATURE FILMS ON COLOR TV

This season, "Saturday Night at the Movies" will bring to the Color Television screen such color film classics as "There's No Business Like Show Business" and "Halls of Montezuma." No wonder everybody's moving up to Color. What about you? Get the full Color picture from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

PLAYBACK *continued*

sonal invitation to death goes on forever.

Of course there are those who are no longer attracted to ritualized adventure of the sort shown on TV. They do not dream of breaking out, but of making do. Some prefer the solace of stories about people who bumble along like themselves but get by. Some prefer information and observation in cogent form, because they are addicts of that other dream—knowledge.

It's hard for all the groups to understand each other. But—noblesse oblige—the knowledgeable ones should know better. They should not be blaming juvenile delinquency and just about everything else short of the atom bomb on the pipe dreams that have been told in almost identical versions for thousands of years. Leave that kind of apocalyptic howling for Sen. Dodd, whose turn at investigating TV will soon come, and who will be able to trot up with all kinds of experts to link the delinquents with *The Untouchables*. They could just as easily link Marco Polo's wily fantasy with Venetian thievery.

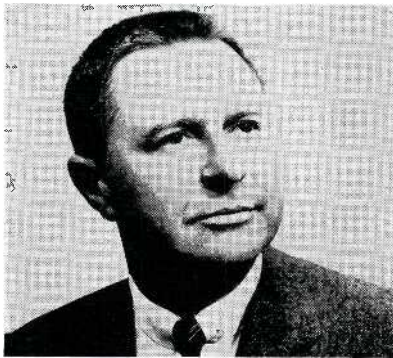
We suspect, however, that Sen. Dodd might be just as much opposed to what Newton Minow would like as Mr. Minow's tastes might differ from Allan Ginsberg's.

Nobody's going to be happy if changes were to take place. But they won't take place. No amount of magazine-format juggling, no passel of license-renewal hard times, no batch of government-owned stations or educational broadcasters, no ultra-high-frequency spectrum or pay TV invasion is going to change what comes out of That Box.

Mr. Minow could change places tomorrow morning with Mr. Sarnoff and you wouldn't know the difference ever. They are all up against the same dreams, the same stockholders, the same sense of circumspections.

There is only one solution that would matter—and no one would take the chance. The power of broadcasting has to be taken out of the hands of a few men and divided among very many.

Baldly put—free enterprise. Really free. TV will change when isolated, free-wheeling romps of young men backed by irreverent old men can make pictures that please themselves, and get them on the air. When every minute on the air does not have to extract maximum coinage. When men can publish on television their anger, their despair, their beauty or their glee.



Jerry Jontry, vice president and advertising director of Esquire, in a speech before the Women's Advertising Club of St. Louis:

The 15% agency commission system is an anachronism today. In the beginning when a handful of magazines were about the only national media around, the system made some sense. In those days there was some reason for agencies to get a broker's fee—which is what the 15% actually is—and not a commission for exclusive representation as the word "commission" is generally known in business today. I know a lot of fine agencies we would like to have represent us on an

exclusive basis with their clients, but that isn't the way it works.

Agencies still develop business for magazines, but today they also develop business for radio, TV, newspapers, billboards, football programs and the bingo game cards of the client's church. If agencies are media's representatives, why so many media salesmen around? Are media any different from an engraver who doesn't pay an agency commission?

Since agencies really perform their services for advertisers and since advertisers really pay agencies for their work, why does the 15% continue to be built into the rate cards of all national media? It only makes for rate cards that are not true. Only the net rate is the true cost of the space or time. By the same token, for what the advertiser actually buys in media, cost-per-thousand is actually 15% lower for all media than is customarily and currently figured.

Many agencies report they cannot make a fair profit today on 15%, and I believe them when you consider all they do. If that is true, then isn't the 15% actually a detriment to their getting a fair price for their services? As it stands now, agencies depend on media to set the basic level of compensation by rates and increases in rates as costs go up, but does such a system cover all the contingencies of increased costs for an agency that deals in talent and services?

If agencies are hanging on to the 15% system because it provides a convenient uniform platform on which to start basing their charges—aren't they, in effect, also saying there is only one level of quality among all agencies?

Wouldn't an advertiser pay more for Perry Como than for his church choir soloist if he were buying a half-hour TV network show?

Would he expect to pay Picasso more than his aunt Josie who took up art at 75?

If one agency can do a certain job better than another, isn't that agency worth more to a certain advertiser than another?

If all this is true, why shouldn't agencies charge accordingly instead of all saying in effect, "We'll do it for you at the same price as everyone else." I don't think they do in practice—nor should they.

Would an advertiser tend to spend less money to move his product if the agency did not have the 15% incentive plan? I doubt it—and if this is true in some instances, then the agency has put the cart before the horse in its service to its client, and the client will soon learn by looking at his sales chart.

Or does the 15% system mean that

DISNEY: "COLOR TV GREATEST INNOVATION IN HOME ENTERTAINMENT"

With his new TV show, "The Wonderful World of Color," Disney, too, makes the big move to Color TV. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

*Entertainment and Enlightenment
for Seven Million!*



NUMBER 1 STATION
IN AMERICA IN FOUR-OR-
MORE STATION MARKETS.
July 1961, American Research Bureau



NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.

HOW'S BUSINESS?

IT'S GOOD AT WWJ - BECAUSE WWJ'S ON-THE-AIR PERSONALITIES ARE ALL SOUND, BELIEVABLE, CONVINCING BROADCASTERS



Hugh Roberts with Knut and Big Mouth Baxter



smooth Les Martens



personable John Lynker



Bumper-to-Bumper Club's Bob Allison



showman Bob Maxwell



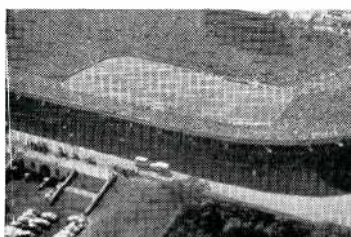
first lady of fine music Faye Elizabeth



witty weathercaster Sonny Eliot



They're supported by an unbeatable news team



University of Michigan football



Detroit Tiger baseball

... an average three-hour cum audience of 303,000 homes (545,000 people)* 55% women, 31% men, 14% young people, and a client list that's a who's who of advertising.

*Nielsen July-August, 1961, 4 week cum

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**

PLAYBACK *continued*

costs of an agency are the same on every account, even though the requirements of one account may differ radically from another?

A change in the system will come some day, but the agencies will have to make the first move whereby media simply bill at the net rate and the agency works out its own fair charge for its services to the advertiser on which it can make a fair profit.

No single medium can start the change. If one or two tried, they would only create confusion. But a strong agency group—such as the Four A's—could do it, just as they standardized the insertion order forms and so many other procedures in the advertising business.



Draper Daniels, chairman of the executive committee for Leo Burnett Co. (see "Focus on People," page 15), in a speech to the Magazine Promotion Group:

From where I sit, a lot of people seem to be trying to bury both my business and yours. As if this weren't bad enough there seem to be people in both my business and in yours who, wittingly or unwittingly, have picked up shovels and are industriously helping to dig the graves.

First, I'd like to talk about the gravediggers in my business. Let's start with the man who wields the smallest but the most persistent shovel. He is the ad man who is ashamed of his trade. In his heart he believes the worst things that advertising's critics say about it.

When the highly articulate, half-informed, volunteer amateur critics of advertising assault him with half truths gleaned from the gospels of Vance Packard and Consumer's Union he gets a hangdog look, acts mildly ashamed, and tries to change the subject or else plays the part of the cynic without conscience and makes it clear that he knows it's a sordid business but it's a living.

The worst of this group is the holier than thou man who believes or professes to believe that by engaging in advertising he is sullyng his genius and corroding his soul for a mess of potage. He not

only does not confront the critics, he joins them and his is often the loudest voice in the chorus of uninformed.

The second group of gravediggers are those in our business who maintain that all criticism of advertising is unjustified if not downright un-American. Let's face it, there's plenty to criticize in today's advertising. Some of it is in blatant bad taste. Some of it is noisy and boring. Some of it insults the customer's intelligence. Altogether, this offensive advertising is distinctly in the minority but, we have learned recently [that] it takes but a handful of crooked cops to make a city suspect the entire police force.

Some of this second group of gravediggers sincerely believe that if everyone in the business will keep quiet our critics will eventually talk themselves hoarse and our problems will go away. They've been maintaining this for at least three years now and our critics are louder than ever. Others feel that the answer is a public relations program that will give the business a new image.

To this group I say the best way to improve the public image of advertising is to produce better advertising, advertising that is interesting, informative and, above all, advertising that the customer can count on. The best way to get people to believe in advertising is to give them advertising they can believe in.

This brings me to the third group of gravediggers, the shabby minority that turns out the advertising that makes the rest of us in the business uncomfortable when we see it or hear it. I wish I could feel that these people work as they do because they don't know any better. Unfortunately, some of them write books that boast it is bright to be boorish and profitable to stretch the truth as far as the law will allow.

One can only hope that a better-educated, increasingly-sophisticated group of

consumers will kill off these gravediggers by turning away from the wares they advertise.

That's enough about gravedigging in my business. Now I'd like to say a bit about gravedigging in yours. Honestly, when I hear some of the sales presentations, I wonder what some of you are trying to sell.

I do not believe that a magazine can be built primarily to sell advertising and remain a great advertising medium. I think a magazine has to stand for something, and I believe the best magazines reflect a great editor and what he individually happens to stand for. And I happen to think that a magazine has to stand for something besides dazzling graphics and jazzed-up typography.

Programming for children

Address by Newton Minow, chairman of the Federal Communications Commission, to the Radio and Television Executives Society in New York:

I have personally come to the same conclusion as [an author who wrote]: "For some children under some conditions, some television is harmful . . . some television is beneficial . . . most television is neither harmful nor beneficial."

On first reading, this conclusion seems to say nothing. On reflection, I think it says a good deal.

We all know that the potential of television to help or hurt our children is enormous. We know that television occupies more of a child's time each year than school, or than church. And in some homes, children spend more time with their TV set than with their parents.

Since ratings are important in this room, let's examine what they say. Each day, 27 million children under the age of 12 look at television. Thirteen million will be viewers at 5 o'clock this afternoon, 15 million at 6, 18 million at 7,

KRAFT BUYS COLOR TV FOR THE FIFTH STRAIGHT YEAR

Kraft knows from experience that Color commercials sell. What Color does for Kraft it could do for your product, too. Get the full Color TV story today. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

PLAYBACK *continued*

17 million at 8. During that especially frantic period in most homes before dinner when so many mothers are busy, young children spend much of their time before the television screen, often mesmerized and hypnotized by what they see and learn. . . .

In the middle of the spectrum . . . is this larger area of children's shows which neither help nor harm, which neither elevate nor debase, which neither lead nor mislead. These programs, and they are in the majority, stimulate neither sadistic tendencies nor intellectual curiosity. They arouse thoughts neither of mayhem nor creativity. These are the timewaster shows; they are dull, grey and insipid—like dishwater—just as tasteless—just as nourishing.

The timewaster shows occupy most of the viewing hours of our children. They hold down, and babysit. Period.

To you who decide what to broadcast, I direct my question: is this good enough? Are you sufficiently harnessing the vast power for good—are you providing our children with the unique values of television to educate, to awaken, to enrich their lives?

I don't accept the proposition advanced by some that TV itself causes juvenile delinquency. But shouldn't TV be a major cause of juvenile development? I am skeptical about the charge that the sex and violence on TV cause teenage immorality. But doesn't TV have the duty to contribute heavily to teenage responsibility?

Few who have watched the full fare of children's TV shows could work up much anger against these timewaster programs for what they are, rather, all of us, particularly we parents, could work up much sorrow about these TV offerings for what they are not, when we know what they could be.

What could they be? Permit me to take as a case history a recent example of a children's program. I submit this program as an example only. The decisions as to its future have already been made. But I suggest that this specific reference may serve to make our discussion more meaningful.

The American Broadcasting Company announced in July that this fall it would offer a new children's program called *Discovery*. ABC said *Discovery* would be on five days a week for a half-hour each day between 5:00 and 5:30 in the afternoon.

When ABC offered the program to its affiliates, however, it was off to a very late start. Of the 110 markets ordered by the sponsors, stations in 67 of these were able to clear the show. Some local stations had already made commitments elsewhere. Some had local children's shows of their own.

Yet, the 76 stations which said they would carry *Discovery* would have made the program available in 65.5% of the television homes of America, and the 67 stations which cleared it as part of the sponsors' order accounted for 64.9% of all U.S. television homes, reaching a potential audience of more than 14 million children.

This was not enough. Some of the advertisers felt that there would not be sufficient viewers to make their advertising worth while, and dropped out.

The result was that the show was canceled—and it will not be seen by one child in the country.

It is not my purpose to argue that this particular program should be on the air. . . . But assuming with me for the minute that *Discovery* did have all the values suggested, then where does the responsibility rest for killing a children's program with so much hope and prom-

ise? Is it enough to shrug our shoulders and say, "Too bad. They started too late." If that is the only excuse, I must suggest that there is something fundamentally wrong with a system in which the potential of reaching the homes of 14 million children is not enough to go ahead. No magazine, no newspaper, no other medium of communication could have offered such an audience, with an early, or a middle, or a late start. We cannot accept the premise that the chance to reach 14 million children is not enough to be worth while.

All of us in this room today share the same purposes. You constantly want to improve programming for our youngsters. Let us offer to help by making a specific suggestion to the networks.

There are seven days a week and three networks. May we eliminate Sunday for the time being, as most of you put on your Sunday best anyway. That leaves six days and three networks. Why not divide the competitive disadvantages, if there are any, by accepting that each network will be responsible for two days a week at an agreed late afternoon hour for offering a children's program in which you take great pride? For example, suppose ABC takes Monday, CBS Tuesday, NBC Wednesday, ABC Thursday, etc., for the week at, let us say, 5 p.m., and offers a regularly scheduled children's hour representing the best you can do. At periodic intervals, perhaps you could agree to rotate the days on any basis you deem fair to yourselves and each other.

Let there be competition between you for quality during that children's hour, so that parents and children can find, on at least one network for at least one hour each day, a program representing the best you can produce for youngsters. Let that program be as lively, as entertaining, as educational, as whimsical as your creative talents may lead. In that way, every family can know that at a given time every day (at least in those cities where there are enough outlets available), their children will be able to see a program which will in some way make a meaningful contribution to their imaginations and their minds. Put on whatever you want during that one hour every third day, and be guided only by what you in your own minds and hearts think is a good children's program.

I offer this idea, not because it is the best solution, but so that we may at least get off dead center into the area of constructive discussion. Feel free to ask your government to help you if you want it. We can lift a burden as well as an eyebrow.

END

COLOR PROGRAMMING 63% AHEAD OF LAST YEAR!

This year, there'll be 655 more hours of Color programming than last year. The big move to Color TV is on. Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900



BUYERS OF THE YEAR

These two companies have just made the most productive buy in Southern California television. The buy's productivity is rooted in twelve years of KTTV service to Southern California.

Beginning Jan. 2, 1962, they will sponsor the KTTV Special Events package:

More than 100 hours of scheduled events (Rose Parade, Santa Barbara Fiesta, Easter Sunrise Services, etc.), provocative local and national documentaries—and KTTV's nonpareil coverage of fast-break news stories like floods, robberies, fires, accidents. Real, living television that eclipses anything from make-believe land because (a) you know it's happening as you watch, (b) you don't know what'll happen next.

Liggett & Meyers and Great Western Savings and Loan Association have made the buy of the year, the year of television's Renaissance of Local Vitality.

KTTV • TIMES-MIRROR BROADCASTING COMPANY • 5746 Sunset Boulevard • Los Angeles 28, California

KTTV

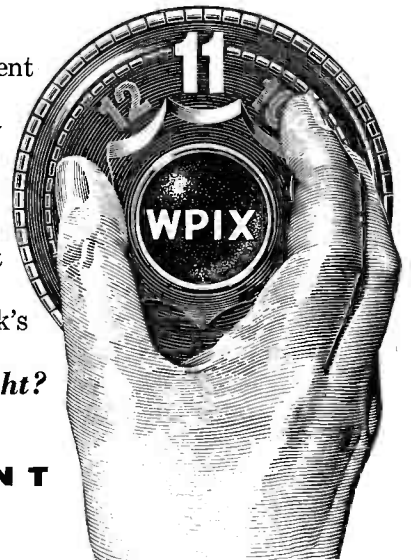
REPRESENTED NATIONALLY BY BLAIR-TV

local
delivery



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability—as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent. *Where are your 60 second commercials tonight?*

NEW YORK'S PRESTIGE INDEPENDENT

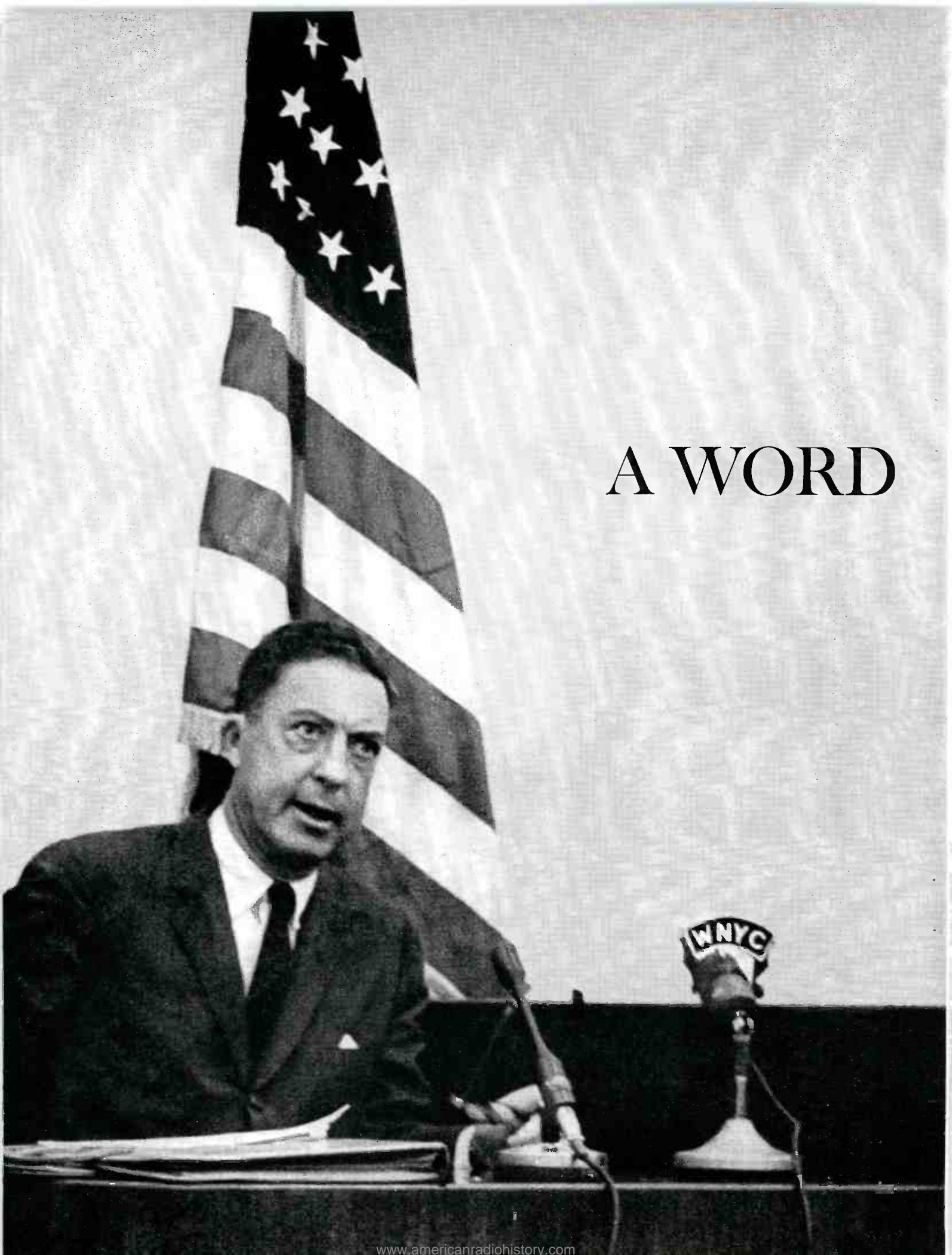


TELEVISION



There's much to be said about television, as these volumes stand mute witness. Arrayed along the length of a table in a federal courthouse in New York, they contained a small mountain of testimony taken by a special Federal Communications Commission study into the intricacies of network television. Only two elements were missing, one to be supplied by the advertisers who do business with the networks, the other by the networks themselves. The record was enriched with the first of these missing elements last month as a parade of sponsors—41 long and \$423 million deep—told of their involvement with the medium. The pages that follow relate their account of that network-client relationship, and of the mixture of rewards and perils surrounding their varied and sizable investments in TV.

A WORD



The men who bet millions on the turn of a dial took oath last month to the uncertain world of program sponsorship, where rules are few, risks are high and rewards abundant. A meaningful account of network-client relations, and how they got that way.

FROM THE SPONSOR

OWING to an extraordinary proceeding in improbable surroundings, the student of television network advertising is now provided with a considerably enlarged collection of casebooks. Forty-one of the networks' biggest customers, the most ever assembled to discuss in public their purposes and practices, testified for nine days at a special Federal Communications Commission hearing in a borrowed courtroom in the massive, smoke-grimed federal courthouse on lower Manhattan's Foley Square. They gave away few business secrets. Individually they said little that was not already known or supposed. But the cumulative record of their testimony opened an enlightening view into the power center of network operation.

Power these 40 men know they have, the power of the \$423 million that collectively they spent last year for network time* and the unmeasured millions more that they were billed for production charges. It is power they do not hesitate to exercise in the purchase and supervision of network programs.

In many ways, however, their power is diluted by the inexactitudes of the business they are in. An element of risk attends each program venture, and the cost of taking the risk is high. "On television," testified Edwin W. Ebel, advertising vice president of General Foods (\$18,623,648 in gross time expenditures on the television networks in 1960), "the going-in price for a failure is just as much as the going-in price for a success." Yet the going-in is unavoidable for any mass marketer whose competition is at all television-minded. "In the time of our sponsorship of net-

work television," said Robert L. Eskridge, acting director of advertising and promotion, Ralston Division of Ralston Purina Co. (\$6,067,040 network time in 1960), "our Chex cereals have grown in sales six times faster than the industry increase in the same period. Our dog food, Purina Dog Chow, has become the largest selling dog food in the history of the industry."

Not many big advertisers can make as tidy a connection between sales and television usage as Ralston was able to make. They know television exerts a strong force in the marketplace, but they find it difficult to isolate from the total mix of advertising, merchandising and marketing.

No one has yet found a way to measure with precision the effectiveness of a national television campaign—as a phenomenon separate from other efforts—after it has been on the air. That discovery must be made before a way is found to forecast with any certainty the probable effectiveness of a campaign before its introduction.

In the testimony of the 40 advertising experts it became plain that the lore of TV advertising is compounded of legend, educated guess-work and fact. At some point in the making of every decision, the statistician comes to the end of his charts. From then on it is up to the decision maker to resort to judgment, experience, imagination, hunches and luck. "We have been more times wrong than we have been right," said Edward Kletter, vice president and director of advertising of J. B. Williams Co., "as many advertisers in this business have experienced." But Kletter's sub-500 batting average has not discouraged his company from stepping up to the plate. Williams bought \$7,629,626 worth of network time in 1960.

All in all, network advertising turned out to be a far more

*Gross time charges calculated at one-time rates by Leading National Advertisers-Broadcast Advertisers Reports for Television Bureau of Advertising.



Ashbrook Bryant, chief of the FCC's Network Study Staff, interrogates a witness.

complicated business than the FCC's special staff had previously been led to think it was. In earlier hearings held over the past several years, producers, directors, performers, advertising agency men, educators and representatives of citizens groups had testified. From some of them had come fragments of information about sponsor practices. Now, in the next-to-last phase of its investigation, the FCC's Network Study Staff heard from the sponsors themselves. (Network executives will be the witnesses at the concluding hearings next January. After that the record will be used in the preparation of a report that presumably will support the FCC's request to Congress for a law giving it the power to regulate the networks.)

(Altogether 42 witnesses testified from Sept. 26 through Oct. 6. In addition to the 41 high officials of companies using network advertising there was Sam Northcross, vice president in charge of television for the New York advertising agency, William Esty Co., who accompanied his client, Howard Gray, advertising manager of R. J. Reynolds Tobacco Co., to the stand.)

The questioning of the 41 network advertisers (conducted under the direction of counsel Ashbrook Bryant, chief of the FCC's Network Study Staff) was concerned mainly with these subjects:

1. How much control do advertisers exercise over network programs?
2. How do advertisers justify control over programs when they make no effort to exercise control over the editorial content of print media in which they buy ads?
3. What would advertisers think of the introduction of the "magazine concept" in network television?
4. What is the influence of television ratings?
5. Is there a uniform standard of cost-per-thousand to which advertisers generally adhere?

It was on the questions of control and its justification that the FCC staff got the most nearly unanimous and the most comprehensive replies. The television advertiser has become conditioned to believe that he buys proprietorship when he buys programs. "Since we pay the bill," testified Douglas L. Smith, director of advertising and merchandising, S. C.

Johnson & Son, "we feel we have a right to insist that changes be made." The Johnson bill for network time in 1960 was \$8,103,747.

The advertisers justify their desire for program supervision in several ways.

Some of them have more confidence in themselves than in their program suppliers. In explaining why his company had "always figured prominently in our television programming," Max Banzhaf, director of advertising, promotion and public relations, Armstrong Cork Co. (\$4,181,034 network time in 1960), said that if the company relinquished supervision of its *Circle Theatre*, "the show would drift from the sound editorial policy we have established toward the sensational and tawdry. The historical evidence of what's happened to other television shows indicates this."

Why the sponsor wants a word

Alfred A. Whittaker, vice president and advertising director of Bristol-Myers (\$10,747,288), said the final authority for programming must be the network but that the advertiser must be in a position to "influence the decisions," and he gave five reasons for his views:

"1. An advertiser is in a better position than a network to judge what program best meets the advertiser's marketing objectives.

"2. An advertiser and his agency represent abilities and experience equal to that of the networks in making programming judgments.

"3. An advertiser provides financial support and is held responsible for the program by the viewing public.

"4. An advertiser must have a certain degree of influence to insure delivery by the producer or network of shows maintaining the quality and characteristics contracted for.

"5. An advertiser can and does make a notable contribution to program excellence because of his interest in having the program under his sponsorship attain maximum performance levels. As a group, advertisers provide a wider pool of experience and, in many instances, a closer liaison with the public in reflecting the unacceptable standards of taste and decency."

Whittaker's third reason, that the public holds the advertiser responsible, was emphasized by other witnesses. As Ebel of General Foods put it: "The word 'sponsorship' has come to mean by the American public that a manufacturer or advertiser is sponsoring not merely the commercial advertisement but sponsoring the whole show, and we get the credit or we get the blame."

Robert E. Gorman, assistant vice president in charge of advertising of Allstate Insurance Co. (\$2,790,973), was questioned on the same point. He was asked by the FCC attorney:

"Is it true to say that the very factor of your identification with the program and its content is what you are seeking [in order] to create a favorable impression with the public?"

"That is absolutely right," said Gorman, "and the degree to which we are successful, as we become more successful, I will put it that way, we become more accountable. That is a fair way of putting it."

In somewhat different form, the same view was presented by J. Edward Dean, director of advertising of E. I. duPont (\$7,558,622). There is a difference, he said, in the accountability the public assigns to advertisers who share participating sponsorships with others and to those who assume full sponsorship of shows. As a participating sponsor in 28 differ-

ent shows last season, duPont exercised no control over program content. "When we appear as sole sponsor, however," said Dean, "we take on quite a different role. Here the program is identified as our company presentation. If it is in poor taste or if it represents viewpoints which can be regarded as offensive or misleading, it is we who are held accountable by the public."

How can advertisers be sure that the public really holds them accountable? Have they conducted special research? No, said Dean, but they are sure of it because of letters that they get when the public is either pleased or displeased by a show. How many letters would he consider to be a meaningful indication of whether the public at large thinks duPont is to be praised or blamed for television shows it sponsors on a network? No special number, Dean said. The same line of questioning was pursued with several other advertisers with equally vague results. The advertisers' belief in their accountability to the public has the certitude of dogma. If it has been put to the test of scientific research, no one bothered to mention it during this round of the hearings.

Advertisers seem to make all ranges of intricate distinctions between the kinds of programs that require sponsor supervision and the kinds that do not. The distinctions, like the dogma of accountability itself, are not always logically explained.

Kerryn King, vice president of Texaco (\$12,161,822), asserted that his company had a strict hands-off policy on the *Huntley-Brinkley News Report* which it sponsors, but in the case of entertainment programs, "our policy is to evaluate each specific program on its merits before we decide whether or not to sponsor it." When asked to explain the difference, he said:

"The traditions of a free press in this country, we feel, are well established. Everybody knows what the rules are, and everybody feels quite confident that we had best leave

Chief hearing examiner James Cunningham, sitting for the FCC.





These 41 share \$423 million of experience in buying network television time



LEONARD LAVIN
Alberto-Culver
\$8,822,038



ROBERT E. GORMAN
Allstate Insurance
\$2,790,973



T. M. HUNT
Alcoa
\$3,492,926



RICHARD G. RETTIG
American Home Prod.
\$33,376,057



JAMES W. COOK
AT&T
\$1,904,364



ALBERT R. STEVENS
American Tobacco
\$9,701,965



MAX BANZHAF
Armstrong Cork
\$4,181,034



P. G. PETERSON
Bell & Howell
\$1,009,047



A. A. WHITTAKER
Bristol-Myers
\$10,747,288



JOHN W. BURGARD
Brown & Williamson
\$12,533,149



R. E. FORBES
Chrysler
\$8,638,201



GEORGE LABODA
Colgate-Palmolive
\$22,511,280



ALBERT BROWN
Corn Products
\$3,342,356



J. EDWARD DEAN
DuPont
\$7,558,622



ROBERT J. FISHER
Ford
\$11,159,933



DAVID W. BURKE
General Electric
\$5,745,718



EDWIN W. EBEL
General Foods
\$18,623,648



M. A. SOUERS
General Mills
\$14,651,707



GAIL SMITH
General Motors
\$22,985,033



MELVIN HELITZER
Ideal Toy
\$37,790



DOUGLAS L. SMITH
S. C. Johnson
\$8,103,747



ROBERT A. DAVIS
Kraft Foods
\$5,795,578



SAMUEL THURM
Lever Bros.
\$28,613,140



LAWRENCE BRUFF
Liggett & Myers
\$10,991,624



DANIEL LADD
P. Lorillard
\$7,755,281



HARRY SCHROETER
National Biscuit
\$10,347,922



ROGER GREENE
Philip Morris
\$11,245,448



A. N. HALVERSTADT
Procter & Gamble
\$46,406,679



H. M. KENNEDY
Prudential Insurance
\$3,766,861



ROBERT ESKRIDGE
Ralston Purina
\$6,067,040



TED BERGMANN
Revlon
\$4,219,880



HOWARD GRAY
R. J. Reynolds
\$15,891,416



THOMAS McCABE
Scott Paper
\$4,020,948



GLENN GUNDELL
Sealtest Foods
\$2,743,233



DAVID SHEPARD
Standard Oil (N.J.)
\$786,155



ROBERT MCNELL
Sterling Drug
\$15,358,919



KERRY KING
Texaco
\$12,161,822



CHARLES UNDERHILL
U.S. Steel
\$3,298,618



P. A. de TARNOWSKY
Warner-Lambert
\$5,464,060



ROGER H. BOLIN
Westinghouse
\$8,825,165



EDWARD KLETTER
J. B. Williams
\$7,629,626

the reporting of news to professionals who are willing to abide by those standards.

"Now when it comes to the presentation of an entertainment show, on which we have to put our name, let's say we are going to sponsor it singly . . . then whether we like it or not, the viewer will hold us responsible for what appears on that show, whether he likes it or doesn't like it."

An amplified version of that attitude was supplied by Peter G. Peterson, president of Bell & Howell (\$1,009,047). In his prepared statement he had made a vigorous argument for a separation of advertising and editorial control over news and information programs. Under questioning about his opinion on advertiser influence over entertainment shows, he said: "When one gets into aesthetic areas of entertainment, where the advertiser does get association, favorable or otherwise, I suspect it is a legitimate kind of censorship, perhaps intrusion, to have the sponsor concerned with the nature of the show, if only because he either benefits or is hurt by the nature of the show."

The distinction Peterson drew seemed the more obscure because of a recent experience of his company. A week before his FCC appearance Bell & Howell had been threatened with boycotts by southern dealers and customers after the presentation of "Walk in My Shoes," a documentary examining the Negro point of view that was broadcast on the *Bell & Howell Close-Up*. The ingredients in that documentary—on which Bell & Howell meticulously refrained from bringing influence—were identical to those that Peterson listed as reasons for a sponsor's censoring entertainment shows.

In the testimony of the 41 witnesses it became evident that the surveillance system is almost universal, although it varies in intensity from advertiser to advertiser. At the low range of intensity are sponsors like Bell & Howell which exercises no control over the treatment of its documentaries but which wrote into its agreement with the network the stipulation that the subjects would be selected "in consultation with Bell & Howell." The high range of intensity is exemplified (and may have been invented) by the biggest network advertiser of all, Procter & Gamble (\$46,406,679 network time in 1960).

During the testimony of Albert N. Halverstadt, P&G's general advertising manager, FCC attorneys made public for the first time a strict, 21-point "Editorial Policy" that has been in use by P&G for years. The policy governs the tight supervision that all P&G agencies are expected to exert over all P&G shows. The P&G policy boiled down to a list of prohibitions intended to prevent the broadcast of any program that might arouse the antagonism of any body of opinion, however small. As Halverstadt himself explained: "We don't want to give offense to groups that are in good standing in their community, and that's exactly what we mean, no matter how many groups there are of that sort."

Other advertisers may not be as rigid as P&G in matching their programs to their advertising objectives, but there are few that disassociate the two entirely.

Said Richard E. Forbes, director of corporate advertising of Chrysler Corp. (\$8,638,201 network time in 1960): Chrysler wants the right "mood" in a show. "On certain shows certain presentations may so excite the viewer and the listener that he is completely removed from any normal approach with what an advertiser is trying to do, and this is to register a sales message. . . . Generally speaking, I would avoid controversy."

Said Henry M. Kennedy, second vice president in charge

of public relations and advertising, Prudential Insurance Co. of America (\$3,766,861): The objective of his company's sponsorship of *Twentieth Century* is "winning friends." "There are certain controversial subjects that we would prefer not to telecast."

Or as Halverstadt of P&G put it: "We do not have the kind of evidence or knowledge that says a particular type of program is a particularly good environment for our commercials from the standpoint of commercial effectiveness. We would, nevertheless, be anxious to sponsor programs that we think offer good entertainment and ones which would be of a cheerful, entertaining nature as compared with one that would make an audience sob."

In his testimony Gail Smith, director of advertising, General Motors Corp. (\$22,985,033) displayed the vestiges of his former association with P&G (where he worked from 1943 to 1957, the last three years as head of P&G's programming, commercial production and media sections). He identified as now in use at General Motors a set of editing guidelines that is a shortened version of P&G's "Editorial Policy," and he summarized GM's current policy this way: "We have elected to avoid being concerned with matters that are controversial, and we endeavor to see that the programs with which we are associated do not become involved with controversial matters. . . . We are interested in maintaining the good will of all groups."

The importance of being well liked

The objectives of Philip Morris Inc. (\$11,245,448) were described this way by the vice president and director of advertising, Roger M. Greene: "The viewing audience should include as many potential customers for our products as possible. The impact of the program should be such as to leave with the viewers a favorable impression of the entire show, including the product sponsoring it."

Thomas B. McCabe Jr., vice president in charge of internal marketing, Scott Paper Co. (\$4,020,948), said: "In order to maximize their advertising value, programs carrying our commercials should be entertaining and enjoyable and create a favorable feeling for those watching."

General Mills (\$14,651,707) has a special rule for judging any show it sponsors in the evening with the intention of reaching a family audience. In the words of Marshall A. Souers, director of media and shows, "We would not want it to contain scenes that might in any way be unappetizing and provide therefore an unfavorable climate for a food commercial."

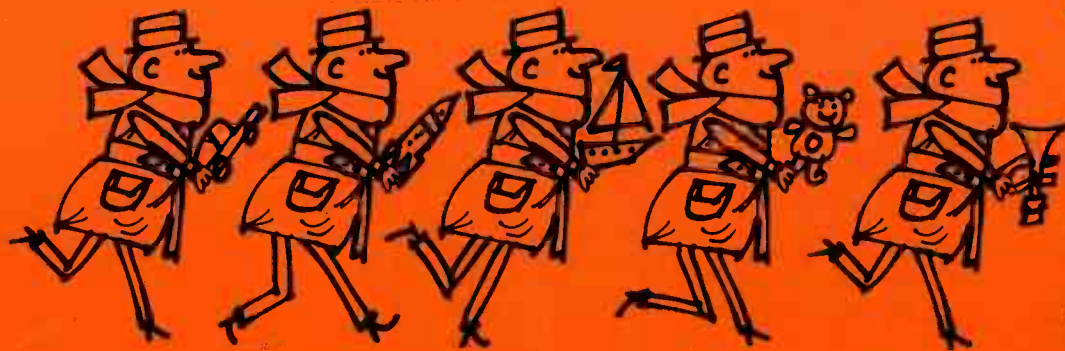
The same rule applies at General Foods, as explained by Ed Ebel: "We have a feeling that eating is a pleasant experience. And therefore we think that our shows should be compatible with that, and therefore we have definitely gone in for what you might call light entertainment shows and more situation comedies than any other, although that is no ironclad rule, but it must be light, it must be pleasant."

Between them General Mills and General Foods last year occupied \$33,275,355 worth of television network time with programs that by their own definitions whetted appetites without satisfying them.

It is fairly common practice for advertisers to require that products of the kind they sell be handled with special care in the programs that they sponsor.

Brown & Williamson Tobacco Corp. (\$12,533,149) insists, as explained by John W. Burgard, vice president in charge of advertising, that on its shows the use of tobacco products should be "casual and incidental" and not treated in a de-

To page 76



TO MARKET TO MARKET

BY JACK B. WEINER

NOT long ago, Mattel Inc., toy manufacturers, received this letter from a man in Arizona:

"Dear Sir: A few months ago some idiot gave my daughter one of your Barbie dolls, and I want you to know that it has become one of the family. God knows it should; it's the first time we've had a doll in the house that costs more to clothe than the kids. Is it possible, I wonder, to list her as a dependent for income-tax purposes?"

"But I digress. My immediate problem is this: my little girl decided to get Barbie married off—which is a good idea in my book, especially if she decides to move to another city. It was then I discovered the price of a Barbie wedding outfit and I want to say this is the approximate amount I had intended to spend for my daughter's wedding. I do not oppose this marriage, but I wondered if you might have something less expensive—for example, a Barbie Doll Elopement Outfit?"

"Any suggestions you have will be greatly appreciated. Barbie is *not* pregnant so there is no real rush."

Funny? Officials at Mattel think so. They've been laughing all the way to the bank.

So have officials of most leading toy companies who, in weddings of their own, have tied the knot with TV to the virtual exclusion of all other advertising media.

Time was, during pre-birthday or pre-Christmas seasons, when a child would respond to parental inquiries of "What would you like?" in rather vague generic terms.

But television has changed all that. Now, the kids don't even wait to be asked. They buzz away from the TV set and plead for, not a doll, but a Barbie doll, a Patti Playpal doll, a Kissy doll, a Hedda-get-bedda doll, *ad infinitum*.

The kids, from the time they're old enough to see the moving images and hear the cajoling voices of the M.C.s, learn to want not a game, but Captain Kangaroo Colorforms, Bop Baseball, Number Please and Scrabble.

Television has revolutionized toy-buying habits in just

a few years, years during which toy companies have strengthened their ties to the medium with a degree of enthusiasm that is almost frightening. Even the toy makers themselves, worldly citizens of an industry that is fast approaching a \$2 billion annual stride, seem somewhat awed at what TV has helped them to accomplish.

It was clear from the start, when Mattel pioneered as a participating sponsor on NBC's *Mickey Mouse Club* in 1955, that TV was a natural. Newspapers and magazines couldn't do the trick, since most kids under 10 don't read newspapers or magazines. Radio couldn't be much more effective than print media, since the tiny targets of toy advertising have only limited ability to comprehend that medium.

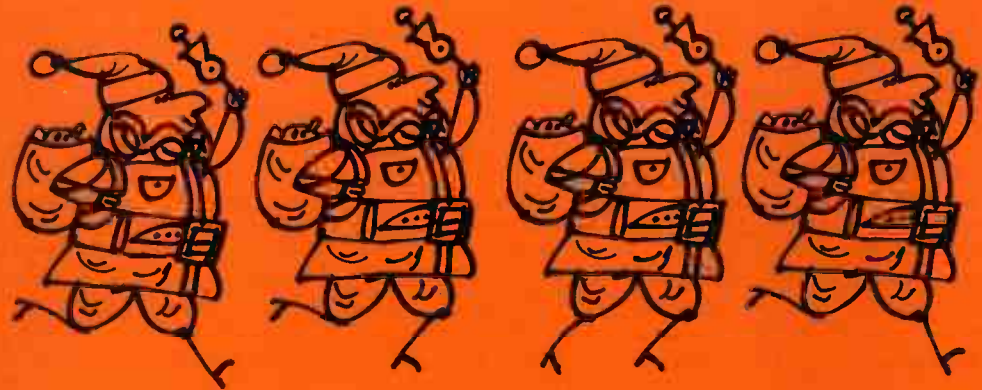
Television, however, with its triple-threat combination of sight, sound and motion, keeps small fry enthralled. On TV, toys can be demonstrated to kids by other kids—can literally be brought into each potential child-customer's home day after day and night after night and bounced, shaken, rolled, pasted, walked or what have you until young eyes pop out with *wanting*.

The most powerful testimonial to the kind of job TV has been doing for the toy makers can be found in a simple comparison of television investments as they relate to retail sales for the years 1956 and 1960. In 1956 the industry invested \$1.8 million in spot and network television advertising. Retail sales were \$1.33 billion.

Four years later, in 1960, the industry invested \$7.3 million in TV advertising, an increase of only \$5½ million, while sales reached \$1.7 billion, an increase of \$365 million!

Television has performed another important service for the toy industry. Four or five years ago, most toys were sold during the pre-Christmas season, and most advertising dollars were spent in a big pre-Christmas "blast." However, the toy makers have begun to learn that year-round TV advertising can help expand limited seasonal activity into 52-weeks-a-year revenues.

Traditionally, the first six to eight months of the year had been considered "dog days" for toy sales. Not any



WITH TOYS AND TV

longer. This year, TV expenditures during the first six months came to almost \$21½ million—an increase of almost 380% over the \$636,000 that was spent in the first six months of 1958. Ideal Toy is now a 40-week-a-year TV advertiser, compared to just 14 weeks two years ago; Mattel has been an all-year advertiser for several years; Remco, too, is now a year-round TV advertiser.

A year or two ago, shortly after the TV-toy romance had bloomed into a pattern of mutual enrichment, an unhappy and somewhat sordid chapter unfolded. Several manufacturers, who had realized that promises of heavy TV promotion for their toys would make it a lot easier to sell to distributors, began to tamper with the truth. Some, who had been TV investors in the several-hundred-thousand-dollar class, began to talk in terms of "several million." Others, not quite so bold (who had never done much advertising at all, let alone TV advertising), bought a few spots and ground out releases that waxed eloquent about "saturation spot television."

The toy industry has always been extremely competitive, even somewhat chaotic, and the exaggerated claims just added to the confusion. More important, though, unsuspecting distributors and retailers who stocked up on certain toys in anticipation of "saturation TV" and "huge network investments" were left holding a very large bag at year's end. Their inventories were all out of whack: the toys they had stocked in direct relationship to exaggerated TV schedules gathered dust on their shelves; the toys that had been well advertised were in short supply.

To make things even worse, some manufacturers underestimated the potential effectiveness of their TV advertising. Distribution of their toys and games was poorly planned, and supply fell far short of demand.

When tallies of toy company TV expenditures for 1960 were released this year by TvB, many in the industry were surprised at the final totals.

Significantly, when Ideal recently announced its 1961 Christmas promotion plans, Abe Kent, the company's vice president for merchandising, lashed out at manufacturers

"who will just buy a few spots and then say to the trade, 'We're very big in TV this year.'" Ideal itself spent \$656,550 in network and spot TV last year.

Exaggeration of TV schedules is lessening to a considerable degree. The retailer has become much more sophisticated about TV advertising, more "in the know" about TV advertising costs. He has learned to scrutinize promotional material, to compare claims with what he has learned about the actualities of the medium.

When a representative of a relatively small toy manufacturer claims the line will be "pre-sold" to consumers with "two network shows and spot saturation," it's likely that the retailer will send him packing. There is no underestimating TV's ability to pre-sell merchandise and brand names, but actuality is one thing and misrepresentation is something else entirely.

Another abuse that developed in toy advertising on TV had to do with the commercials themselves. Several companies, apparently carried away with the impact of sales messages beamed at youngsters, began to produce and air commercials that were grossly misleading. Toys were glamorized and made to seem more than they actually were. Plastic toy tanks, for example, have been shown in TV commercials in realistic battle sequences, complete with fire, smoke and sounds of devastation. Dinky plastic rockets have been made to look like \$10 items in television presentations.

Here again, considerable progress has been made, this time through a cooperative effort of the National Association of Broadcasters' Television Code Review Board and the Toy Manufacturers of the U.S.A. Inc., trade association for the industry. In June the TV Code Board approved a group of toy advertising guidelines that were designed to prevent unethical or misleading advertising appeals to youngsters. Subsequently, the board's action was endorsed by Edward P. Parker, president of Toy Manufacturers of the U.S.A.

The board noted that children, especially pre-schoolers, are highly dependent on the guidance and direction of the

adult world around them—television included—for their individual development. And since younger children are not always able to discern the credibility of what they watch, they pose an ethical responsibility for others “to protect them from their own susceptibilities.” With these points in mind, the board adopted these “common sense” guidelines:

I. Dramatic Representation

(a) Avoid demonstrations or dramatizations that show a toy in use in a manner that is not authentic; dramatizations from real life staged without clearly qualifying their relationship to the toy; demonstrations suggesting attributes not inherent in the toy as purchased; unfair glamorization of the product via large displays, dazzling visual effects and sounds of the real life objects.

(b) Seek to place the toy in a framework of a play en-

nation while supplying him with the facts he should know about the toy.

How effective has the program been during the four months that have elapsed since its initiation? Recently NAB's New York Code Office, which has been spending considerable time in implementing the guidelines with respect to a number of this year's commercials, reported that “cooperation of advertisers and their agencies has been reassuring.”

Stockton Helffrich, director of NYCO, reported that although many commercials had been prepared before the announcement of the Code Board's effort in behalf of good standards for toy advertising, where clearly necessary, advertisers have gone to the expense of revising commercials to bring them into compliance with the guidelines.

Big play on small budgets: The top toy makers' 1960 TV spending



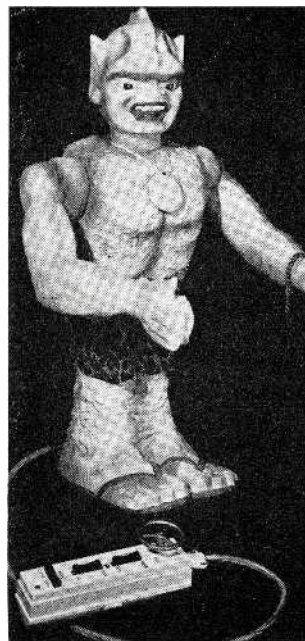
MATTEL
\$1,471,270



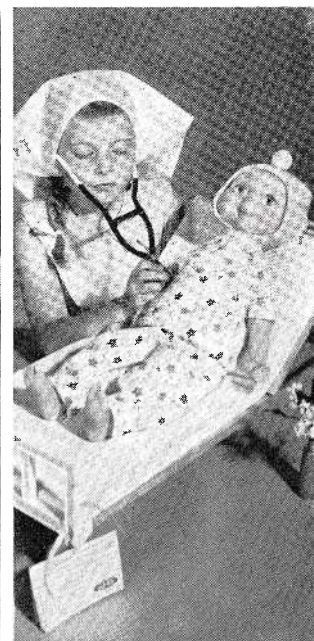
REMCO
\$796,990



IDEAL
\$656,550



LOUIS MARX
\$483,990



AMERICAN DOLL
\$397,164

vironment performing in a way accurately representing the toy; sounds, movements and settings for the toy which a child reasonably is capable of reproducing.

II. Sense of Value (price and status motivation)

(a) Avoid over-simplification such as “only” and “just” applied to the price of a toy exceeding a few dollars; presumption that a toy requiring a material investment can be had for the asking; appeals contending that, if a child has a toy, he betters his peers or, lacking it, will invite their contempt or ridicule.

(b) Seek to present a toy on its actual merits as a plaything.

III. Methods of Presentation

(a) Avoid hammering the sales message to demand a child's attention.

(b) Seek an approach to a child appealing to his imagi-

“In some exceptional cases,” Helffrich reported, “time and expense did not justify radical changes which under ordinary circumstances would have been feasible and desirable. However, reasonable revisions were brought about with the understanding that further qualifications will be incorporated in any similar future commercials.”

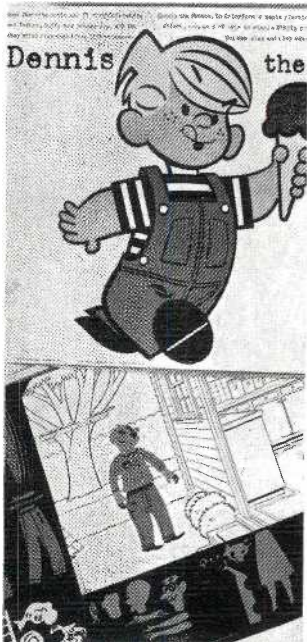
At this writing the New York Code Office has viewed commercials for the following toy manufacturers: American Doll and Toy Corp., DeLuxe Reading Co., A. C. Gilbert Co., Ideal Toy Corp., The Lionel Corp., Louis Marx and Co., Mattel Inc., Remco and Eldon Industries. In addition, NYCO has contacted other toy manufacturers advertising on television. Copies of the guidelines were forwarded, and the advertisers and their agencies were advised that they will be used as criteria for commercial copy acceptance by Code subscriber stations.

Helfrich pointed out that the guidelines are strong only to the degree Code subscribers help enforce them, and that their effectiveness depends on Code stations. Especially important, he warned, is the careful checking of local live commercials on "kiddy" shows and local film spots not distributed nationally.

Another practice that has presented problems to the broadcasting and toy industries is jobber brokerage of TV time on local stations. Brokerage by toy jobbers and distributors has to do with advance purchases of sizable blocks of time on children's programs—at discount rates—and subsequent resale of that time to toy manufacturers at prices that are usually somewhat greater. The practice is on the decline, having reached a peak during late 1960 and early 1961.

past few years, in several ways. Some jobbers have made a good part of their income in the spread between the rate they pay to the station for spots and the rate they charge to toy companies. Many jobbers have small agencies (indeed, many are their own "house" agencies) that merely are agencies of record and offer little or no creative services. For their "services" they sometimes receive 15% commission from the toy company on top of the 15% that has already been deducted from the media bill.

Discussions with insiders in the toy field reveal that more and more toy companies have begun to express resentment toward the idea of being at the mercy of a "monopoly." They have found that jobbers tend to be dictatorial in their offerings, sometimes forcing "fringe buys" as a "condition" for providing the prime early evening spots in which



CO-C FORMS
\$345,450



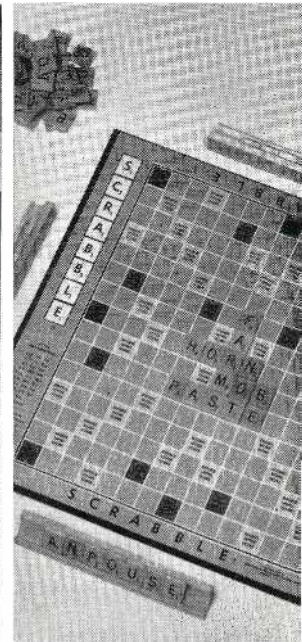
LIONEL
\$293,710



BINNEY & SMITH
\$244,218



MILTON BRADLEY
\$204,850



SELCHOW & RIGHTER
\$200,950

Pengo Sales Co. (Pensig & Gordon) of Los Angeles is one such jobber. According to Melvin Helitzer, director of advertising of Ideal Toy Co., Pengo is one of the largest "advertisers" in Los Angeles, purchasing blocks of time on a 52-weeks-a-year basis and reselling the time to toy manufacturers. "Pengo enjoys favorable rates on top kids' shows, and we find it advantageous to buy time through them. They provide us not only with favorable spot positions, but also with local merchandising, tie-ins, and extensive promotion," Helitzer said.

However, he added, some jobbers that have bought up time in local cities "are getting themselves into trouble" with local stations because they haven't been able to fulfill their contracts. "Such jobbers," he said, "are causing headaches for the toy manufacturers."

Jobbers have chalked up considerable profits during the

toy companies are primarily interested. Some manufacturers, like Mattel, Louis Marx and General Toy find that they can earn larger discounts on their own (by virtue of heavy TV investments) than they can earn through jobber arrangements. They have begun to question the wisdom of sharing overall jobber discounts with smaller toy companies (competitors, actually) who would not be able to earn such discounts if they didn't deal with a jobber.

Further, the larger advertising agencies have begun to look with a jaundiced eye on stations that engage in so-called "rinky-dink" brokerage practices. Such practices tend to hurt the overall station image and, in the long run, tend to make large agencies take a hard second look at the station for other buys going into the market.

Local stations have opened the door to brokerage primarily for the long-term contracts such arrangements have

To page 81



THE
TROUBLESOME
SUCCESS
IN SET MAKING

IN 1950, the start of the industry's golden bonanza of sales, no fewer than 140 companies were manufacturing television sets. Today there are 40. And of those, 12 account for more than 90% of all television set sales.

To explain this drastic drop-off, which seems to mirror the progressive deterioration of a once-lusty industry, the Electronic Industries Association reports, "Industry competition and maturity have effectuated a gradual decline in the number of TV equipment producers . . ."

Last June, W. Walter Watts, president and chairman of the board of the RCA Sales Corporation, spelled it out in terms considerably more down to earth.

"In less than 10 years," Watts said, "we saturated the market with black-and-white receivers. Now we face the challenge of obsoleting each of those black-and-white sets with a radically new instrument if we are to continue to grow as an industry."

Watts implied that the radically new instruments would be color television sets. Most manufacturers disagree. Although many are investing in such research projects as three-dimensional TV, or small transistorized boxes that could project a TV picture on an entire wall, or exploration of such phenomena as the amplification of light, a truly *dif-ferent* TV set is not envisioned in the foreseeable future.

To most set manufacturers, however, it's a moot point whether their now relatively static industry will be re-revolutionized by "radically new instruments." They are primarily concerned with the here-and-now of selling today's sets to today's one-set family, either as a replacement or as an extra set. To a lesser degree, they are becoming concerned with the sale of color sets.

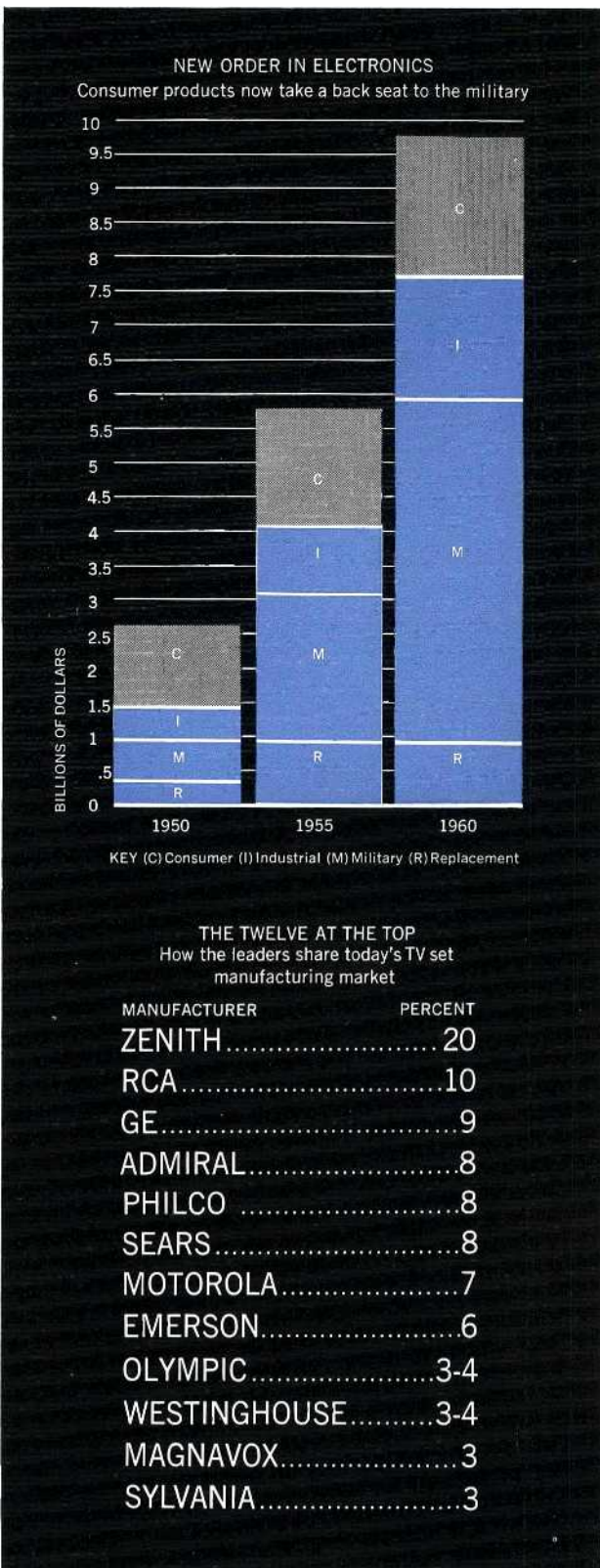
In a sense, they are still examining the various marketing phenomena that enabled them to blanket a TV-less land with TV sets in less than a decade; they are still analyzing the appeal of a product that, in Walter Watts' words, "has had the fastest rate of growth of any product *ever* introduced to the American market."

The rate of growth saw its first great spurt in 1950. At that year's start, little more than 4.5 million American homes possessed the magic boxes and bore the distinction of being known as "TV homes" (a number less than one-tenth of today's 48 million TV homes, as reported by TELEVISION MAGAZINE). By the end of 1950 an additional 6,132,000 sets had been sold—a whopping 3½-million unit sales increase over the previous year.

During the next five years, manufacturers and dealers reaped a golden harvest. Unit sales were high and prices were high. In the earliest days of the boom a 10-inch set went for about \$375.

The industry's sales curve rose steadily, reaching a peak annual unit figure of 7,421,000 for 1955. Abruptly then, sales declined sharply. The bottom fell out of the market.

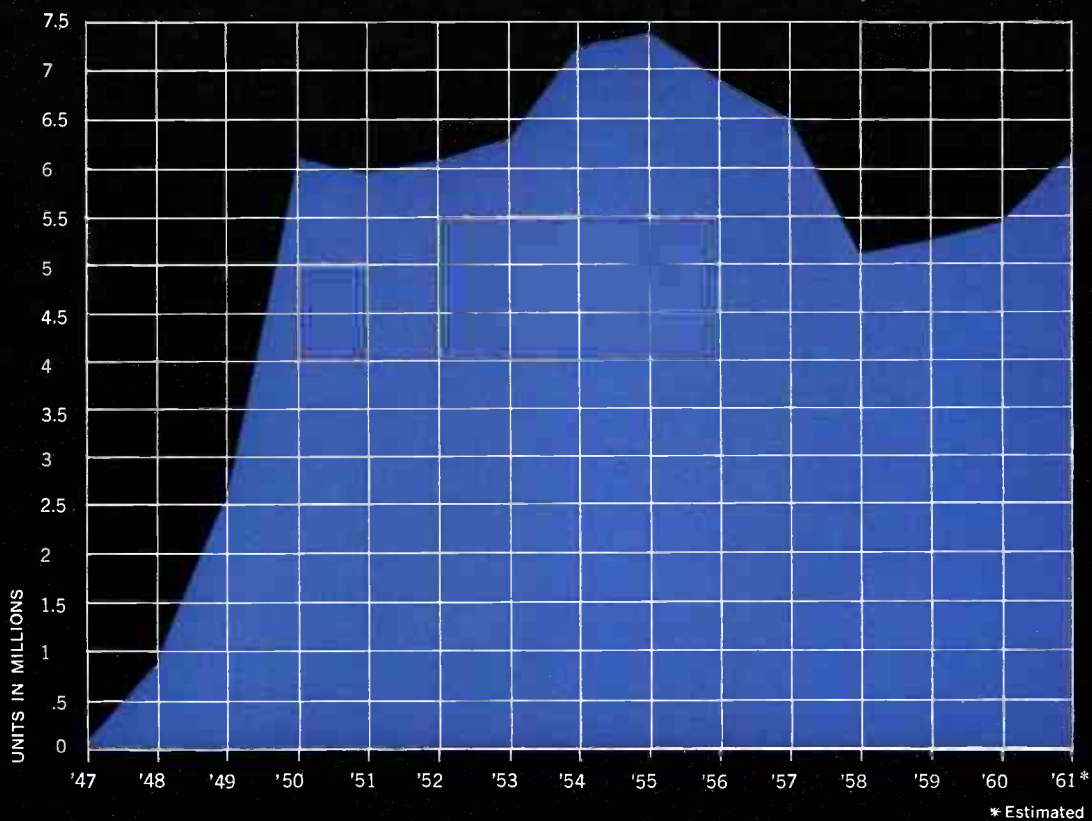
With the end of the boom, the situation changed drastically for TV set manufacturers. Sales figures tapered off—from 6.8 million units in 1956 to 6.5 million units in 1957 to 5.1 million units in 1958. Panic was the password and with rising inventories, sets were dumped on the market at lower and lower prices. Only in 1959 did the sales curve begin to turn once more, and then only slightly—to 5.7 million units. Although the Electronic Industries Association





WHAT CAN THEY DO FOR AN ENCORE?

The set manufacturing industry went from nothing to boom in an amazingly short time. Then came the slow-down that persists today. The industry needs a new sales incentive.



estimates that 6.2 million sets will be sold this year, the sets are being sold at prices even lower than in previous years.

A "mince-no-words" appraisal of the situation came last April from RCA president John Burns. In a speech that discussed primarily the future of color television, he commented at one point to dealers in attendance: "Let's face the fact that black-and-white TV business will be around for some time to come. We aim to make, as you aim to sell, the finest products on the market. But let us not delude ourselves about the nature of the business. Black-and-white TV does not come under my definition of a growth operation, nor does it come under yours."

A lot happened to the television set industry in a comparatively short ten-year span. In 1950 the manufacture of consumer products (especially television sets) represented more than half of the output of the entire American electronics industry. The other half of the industry's \$2.6 billion output in 1950 was made up of industrial and military products.

Next, a period of phenomenal growth took place; by the end of 1960 the electronics industry had expanded almost four-fold, to a record high of \$9.75 billion at the factory sales level. Growth, however, was mainly in the area of military products. Consequently, last year the manufacture of television sets represented less than 8½% of the electronics industry's total output.

For this 8½%, for this relatively stagnant segment of the electronics industry, competition is tougher than ever today, not only among the manufacturers themselves, but also at the retail level.

Of the 5.9 million sets sold last year, 3.2 million were portables and table models, 2.5 million were consoles, and about 200,000 were TV-phonograph combinations. In purchasing the more expensive consoles, one manufacturer said, people usually go to a regular TV dealer. With portables, however, a great many consumers in the larger markets turn to discounters, many of whom will sacrifice high markups in exchange for high volume. In fact, manufacturers complain, a great many discounters will sell a portable or a table model for "a \$10 bill." (With the larger investment for a console, the consumer seems to prefer the personalized treatment, delivery, installation, and guarantee provided in an overall "package" by a neighborhood radio-television dealer.)

Discounting, which as a practice has been growing rapidly in major markets, hurts regular dealers. This is one reason why manufacturers have steadily increased tube size and have added refinements such as remote controls, sleep switches, and so on. Such refinements have meant better sets for the consumer, of course, but they also add to the set's price, and tend to provide higher dollar volume for dealers than sets without such refinements.

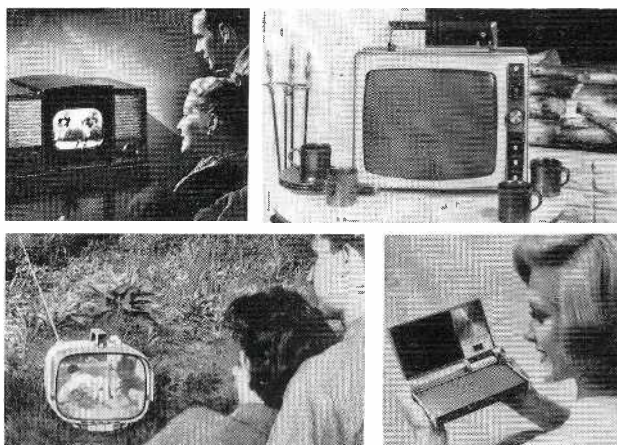
Recommended price structure for an average set allows a 10% to 12% distributor markup and a 25% to 30% dealer markup. According to one manufacturer, the list price of a set is suggested on this basis. Theoretically, then, a table model that is sold at retail for \$200 costs the dealer about \$150. In turn, the same set costs the distributor about \$135. This structure, however, is only recommended: discount operations change the breakdown radically.

During the early 1950s, set manufacturers discovered that TV, as a made-to-order advertising medium for their wares, could provide striking sales results. Advertisers who shared the bonanza, using TV to sell TV, as it were, included Philco (*Philco TV Playhouse*), General Electric

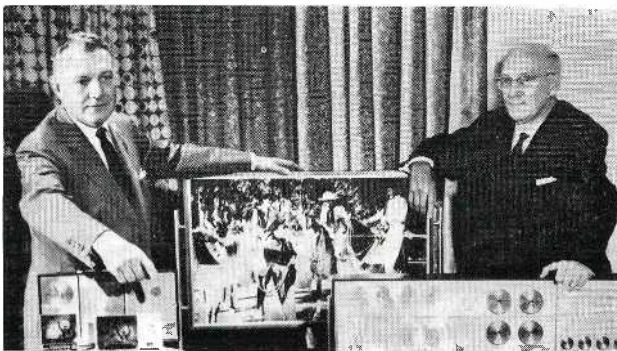
To page 70



The prospects of color TV were enhanced this year by Zenith's entry, along with others, into tint production. But most of this interest was prompted by dealer demand, not inner conviction.



Changing shape of sets: an early RCA production-line model, a contemporary in-home portable, a Japanese battery portable and RCA's planned purse-size TV, which buyers won't see soon.



RCA's W. Walter Watts (left) and President John Burns display other futuristic designs on the company's planning boards.

CLOSEUP



RICHARD SALANT



WILLIAM McANDREW

JAMES HAGERTY



THE ASCENDING STAR OF TV NEWS

BY ALBERT R. KROEGER

AFTER a flirtation of nearly a decade, the television networks have found romance. Their new darling is news and public affairs, a hungry youngster that is fattening under a loving diet of dollars and programming time. If it cannot return ratings points, it can return prestige. The status-conscious networks are not asking for more.

In entertainment, ABC, CBS and NBC have become buyers rather than creators. Only in news have they a real chance to show competitive and creative superiority—or lack of it. News is the new status symbol of the networks and they are running hard for the plaudits and the lead.

Television's journalism explosion, which blasted into network prime time last season with more than 200 programming hours and has still more planned for this year, is now a three-way race. The approximate combined 1961 operating budget of the three networks' news departments is \$55 million. Electronic journalism is clearly no longer a stepchild but a full-fledged member of the network family.

Three men stand in command of this new adventure: Richard S. Salant, president of CBS News; William R. McAndrew, executive vice president of NBC News, and James C. Hagerty, vice president in charge of News, Special Events and Public Affairs, the more cumbersome title at ABC. On their talents and decisions rides a large part of the prestige of their networks.

Among the network news divisions, but more heavily between CBS and NBC, there is an intense competition which stiffens as they grow older and more powerful. Their reward for a good documentary or coverage of a special event is not always a "good" share of audience. The real reward is prestige; favorable nods by the TV critics which reflect favorably on the networks and their efforts in the "public" behalf—even just the inner knowledge of a job well-handled, a controversial topic examined, a kernel of knowledge or

"Down with mellifluous voices, handsome faces—give me trained hard-nosed reporters"

a basket of worms left to mold, or shake, public opinion.

To characterize each network news and public affairs operation is difficult. Each has gone through and is going through phases. Measured by public impact to date, there are two close leaders, one challenger in the making.

CBS News, until last year, was clearly in the lead. In its formative years it leaned heavily on the erudite, videogenic Edward R. Murrow. It built a brilliant staff of reporters. With its "star system" and heavy voice of authority, with Murrow and his CBS partner Fred W. Friendly pioneering the TV documentary in *See It Now*, CBS swept TV's journalistic honors.

Trailing along behind CBS News, uneasy in its shadow over the last decade, has been NBC News. While growing and showing flashes of ability, this operation just couldn't seem to run out from under the shadow of the CBS stars. The success of the Murrow ventures was certainly a factor in arousing NBC to greater efforts, but success is a thing man-made, and NBC found its men.

Chet Huntley and David Brinkley were brought together by NBC News for the 1956 political conventions. They gravitated into the nightly *Huntley-Brinkley Report*, they returned for the 1960 conventions and swept the Nielsen competition. With "the interwoven pair," NBC News has found the happy blend of public acceptance it was lacking.

CBS News does not admit to a fall-off in popularity or ability. But Murrow—and to some the fire—has gone out of CBS. And it is coincidental with the departure of its top commentator (now director of the U.S. Information Agency) and the rise of NBC that CBS News went into reorganization starting late last year.

The new kid on the block

ABC News is the new kid on the block, just a runt, bare-boned and unsophisticated but driving and ambitious. In a neighborhood dominated by two strapping giants, this youngster is tugging on pants legs and yelling to be heard. The giants only nod at him in token recognition, but he is growing and getting louder.

After years of neglect, the ABC management has stated its intention of building a news department that will in time rival those of CBS and NBC. An earnest start has been made this year; staff building and more news time is the immediate job and a sound documentary series. *Close-Up*, is the base of a public affairs start.

How far the network news departments go, how much air time allotted them, are up to their parents. Information programming is largely a red ink affair, but since the network agreement of two years ago to expand information programming at peak viewing periods—with or without sponsor support (the "Doerfer Plan" after a suggestion by former FCC Chairman John Doerfer)—the newsmen have been given power before unheard of.

A network news organization is only as good as its personnel. A large measure of its success is in the faces, voices, competence and material of its on-the-air personalities, the front men who are the link with the viewing public. But a larger measure of credit in what is TV's largest team operation goes to the men behind all of the others—Messrs. Salant, McAndrew and Hagerty.

Salant and Hagerty are new in their jobs this year. McAndrew is the veteran, director of NBC News since 1954, its top man since 1958.

In a composite of personality and experience, all are different. McAndrew and Hagerty are accomplished newsmen, McAndrew with the United Press in Washington before moving into radio news work with NBC, Hagerty with the *New York Times* as political reporter before his prominence on the national scene as presidential news secretary. He has no practical broadcast experience.

Salant is by training, and most of his professional years, a lawyer, initially in government, later in private practice and then as a legalistic spokesman for CBS Inc. before the FCC and Congressional committees. He moved into CBS News from the top of the broadcast organization, largely as an administrative reorganizer.

Hagerty is undoubtedly the most colorful of the trio. At 52, oldest of the news chiefs, he is the recognizable public figure, compact, rugged-looking, frank-talking. News still gravitates toward him and with rough polish he has been vocal in ABC News' behalf, moved rapidly in on a new job in a medium that obviously excites him.

If Hagerty has much to learn about television, he has the news game down cold. His is the most difficult job in the matter of performance. ABC News, while building, has also to show accomplishment. To the Hagerty rallying cry of "Down with mellifluous voices and handsome faces . . . give me trained hard-nosed reporters," his competitors say "rub-bish." They will match their "polished" reporter-commentators against anyone's, news beat for news beat.

In contrast to tough-minded Jim Hagerty, NBC's Bill McAndrew is low-key, quiet, a serious, easy-going professional who has outlasted both Hagerty's and Salant's predecessors at ABC and CBS (John Daly and Sig Mickelson). More than any one man, McAndrew has quietly and efficiently built the NBC news operation into its present powerful position.

Hagerty has given ABC's news department a needed shot of morale and a sense of being in the running. But if Hagerty is "liked" and "respected" at ABC (which he is), McAndrew is simply "adored" by his NBC News colleagues, commands a fierce loyalty. He has the knack of making people want to work for him and with him.

Dick Salant, like Hagerty, has no firmly established track record. He has been close to news for a number of years but is not a practitioner. At 47 (five months older than McAndrew), he is intellectual, precise, almost clinical. His personality is crackling. He reacts quickly to everything, cuts to the core of a problem in a flash and has the solution ready.

Salant has been the "man from the 20th floor" sent down to do a job—reorganize CBS News. If at first unnerving for CBS News staffers, Salant's "no fooling . . . get things done attitude" has given off a sense of confidence and a new feeling of direction.

Salant often pretends to a lack of knowledge about news, but he has a personal as well as professional interest in it. "Don't kid yourself," says a CBS executive, "this guy knows more than he will admit. He has the mind to master the job."



Bill McAndrew: New glory for an old pro

LONGEST in radio-TV news, William Robert McAndrew stands today as the most accomplished of network news' big three. He was born in Washington, D.C., on September 7, 1914. His father, William S. McAndrew, now retired and living in Covington, Ky., worked for the U.S. Government Printing Office. A married sister lives in Washington.

McAndrew's drift to news was no accident. One of his uncles was managing editor of the *Washington Herald*, another was political editor on the *Washington Star*. And while in college, he worked as a stringer for the *Herald*.

McAndrew majored in economics at Catholic University, was freshman editor of the school paper (he was sports editor in his senior year, "a comedown") and graduated with an A.B. in economics in June 1935.

The 21-year-old expected to take a job with the *Herald* but his uncle looked unfavorably on bringing "family" in. McAndrew, however, did land a \$10 a week copy boy job with the United Press in Washington.

"The bureau wasn't overstaffed," remembers McAndrew, "so I got a chance to do a lot." Today, at length and in detail, he recalls covering a kidnaping, a murder, Senate hearings on the veteran's bonus and air safety. ("Bill," says a friend, "is pure and simple a news buff. He loves to chase fire-engines.")

McAndrew remained two years with the UP, was up to reporter status and \$20 a week before he moved over to the NBC News department in Washington as news editor and managing editor on the *Esso Reporter* radio show on WRC, at the better-than-wire-service salary of \$42.50.

During the next four years he worked on various aspects of NBC News' Washington operation, left it in 1940 to serve as executive news director of *Broadcasting Magazine* in Washington.

Early in 1942 McAndrew gave his career another twist.

became head of the information program for the Board of Economic Warfare. ("I was chief for six months, and I had enough of government.")

After his run-in with bureaucracy, McAndrew went back to broadcasting, joined ABC in Washington as an editor for the late newscaster, Earl Godwin.

NBC News' "Mr. Washington"

McAndrews stayed 18 months with ABC and then, in January 1944, rejoined NBC Washington, taking over direction of the news room. During the next five years he was "Mr. Washington" for NBC News, managing and hiring some of the key men in NBC's news organization—Robert McCormick, Morgan Beatty and, in 1945, a slow-drawling, 25-year-old Southerner named David Brinkley (who was given a 10-minute local news commentary show).

Remembers one job applicant, not hired by McAndrew but now an executive with another network: "I saw Bill in 1946 on a recommendation from a friend. He didn't have a spot open, he didn't know me from Adam, but he sat down with me for an hour during a busy day, gave me advice and a list of contacts. You don't find this often . . . a lovely man."

In 1948 McAndrew moved over to a higher administrative post within NBC—station manager for the NBC-owned outlets in Washington, WRC-TV and WRC. With this experience under him he got the call to come to New York headquarters in 1951 to work under Davidson Taylor, then a general production executive, director of public affairs and news head.

McAndrew was made manager of news and special events for the NBC-TV and NBC Radio networks in mid-52, became director of NBC News in October 1954, was promoted to vice president in 1958 and was made executive vice president late last year.

McAndrew is generally credited with getting his own way at NBC News late in 1957 with the coming to the network of Robert Kintner. Kintner, upped to network president

“. . . and there's McAndrew," says one NBC staffer, "with the benign smile of an abbot"

in July 1958, separated the news department from the network, made it in effect a separate division with McAndrew reporting directly to him instead of through a layer of executives which, according to one NBC News executive, "made it damn hard to get news on the air."

McAndrew's talent has seemingly been to stay in the background while building a solid news and public affairs operation. He has opened more overseas news bureaus, hired and built up a team of correspondents which, if not a star system comparable to CBS's, is just as potent in talent such as Huntley-Brinkley, Edwin Newman, Frank McGee, Sander Vanocur, Ray Scherer, Robert Abernethy and John Chancellor.

When McAndrew came to New York in 1951, there was only one regular news show, John Cameron Swayze's nightly *Camel News Caravan*. Now there are eight regularly scheduled news and public affairs programs, all sponsored, features such as *NBC White Paper*, much of *Dupont Show of the Week* produced by NBC News' executive producer, creative projects, Irving Gitlin, and Gulf Oil Corporation's unique "instant" news specials among 40 specials on tap for the 1961-62 season.

A 300% budget increase

In 1958 McAndrew worked with a news budget of \$8 million. Today he is operating with one amounting to \$24 million, up several million over last year. His news staff (a wide range of broadcast occupations including stringers) is up to about 700 people.

New this season with NBC News are five regularly scheduled series, *1, 2, 3—Go!*, a Sunday evening show angled to children; *NBC News Afternoon Report*, a five-day-a-week news strip; a Wednesday night commentary show *David Brinkley's Journal*; *Frank McGee's Here and Now* on Friday nights, and *Update*, a Saturday (12 noon-12:30 p.m.) news review show designed for youngsters.

With NBC's early morning *Today* show, hosted by newsman John Chancellor, *NBC News Day Report* (12:55 p.m.), the new *Afternoon Report* (4:55 p.m.) and the 6:45 p.m. *Huntley-Brinkley Report*, NBC-TV has a weekday news-interval series, a device that is becoming standard with the networks. CBS also uses the interval system, ABC is starting it, capped by an 11 p.m. network news show, an innovation.

McAndrew tries to keep on top of as much of his now-mammoth operation as possible. His decisions are the key ones but some of the responsibility falls on his top assistants, Julian Goodman, news and public affairs vice president, Carl Lindemann Jr., vice president of special news projects (and a liaison man with sales, a vital area in NBC's healthy news sponsorship picture—which McAndrew thinks "may finish in the black this year") and Elmer W. Lower, director of news and public affairs.

The NBC News chief is a stocky 5' 9½", 170 pounds and is dieting. Extremely neat in appearance, with horned-rimmed glasses, brown hair receding at the temples and a round, full face, he often looks pensive, sometimes quizzical. He is noted for never losing his temper, remaining calm in the most harrowing "screaming matches" that sometimes flow around rush news decisions. ". . . and there's McAn-

drew," says one news staffer, "with the benign smile of an abbot."

One NBC news hand recalls a major snafu at Boston's Logan airport in 1953. It was the time of Queen Elizabeth's Coronation and NBC News had made a deal with a British aircraft manufacturer—which was having a jet plane ferried to the Venezuelan air force—to make a detour to Boston for re-fueling, drop off film of the Coronation for an NBC-TV beat over the competition.

"The jet developed engine trouble and turned back," says the NBC man. "It was a complete collapse in all our planning. Bill, however, was the calmest man at the field. He went around grabbing people to calm them down. And his thoughts, as always in these situations, were 'What can we do now . . . what is left for us to do?'" What NBC did was to hook into the CBC feed out of Toronto, getting a 15-minute beat on the domestic competition.

McAndrew is variously described as "serious and intent," a "perfectionist who gets results for all his easy-going ways." He is "hard-headed" and can be very critical but he is more quick to praise.

One NBC man says McAndrew is not the boss-type. "He goes through great torture when he has to fire someone. In this he cannot be casual. And perhaps he can be faulted in that he would rather beg off a firm decision if at all possible, not make it if he does not have to, give it time to go away."

"Bill," says another, "has a flair for picking the 'right' people. He's a great watcher of people and he works with you slowly. If you prove out he builds up a fierce trust in you, lets you do what you like and fights for you every step of the way if you get in trouble or need something. The guy has guts."

McAndrew married a Connecticut girl, Irene Byrne, in 1936, today lives in what he describes as "an ugly Dutch Colonial house" in Bronxville, N.Y., with his wife, a daughter, Mary, 16, and son William Jr., 10. A second daughter, Irene, 22, is married and lives in Washington, D.C., where her husband is studying law.

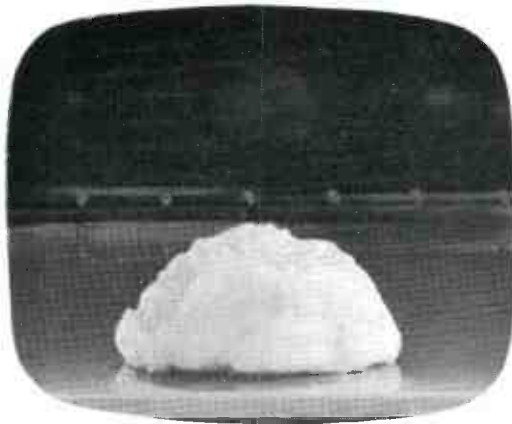
A lazy Civil War buff

McAndrew has few hobbies outside of news ("which is a hobby as well as a profession with him," says a friend). He reads a great deal ("factual stuff, magazines, history and I might be termed a lazy Civil War buff").

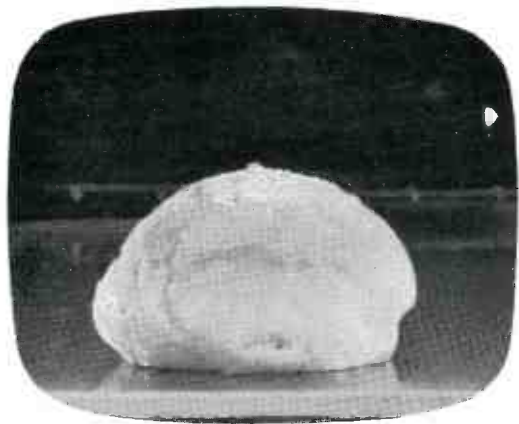
The NBC News head keeps fairly regular hours, 9:15 to 5:45, commutes by the New York Central. His travels (three trips to Europe last year, California, Washington) have now been cut back because of the increase in NBC News shows and the additional work out of New York.

McAndrew occupies a spacious, richly-appointed office (popularly known as the "blue grotto" because of its pale blue color scheme) on the fifth floor of the RCA Building. Behind his curved walnut desk, and on frequent trips to the newsroom around the corner from his office, McAndrew runs through two packs of cigarettes a day, switches now and then to a cigar.

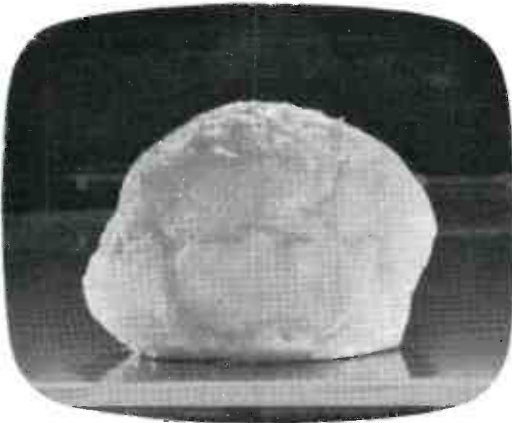
McAndrew considers himself a combination newsman-administrator, gives the impression that he misses the closer involvement in news that he had when NBC News was



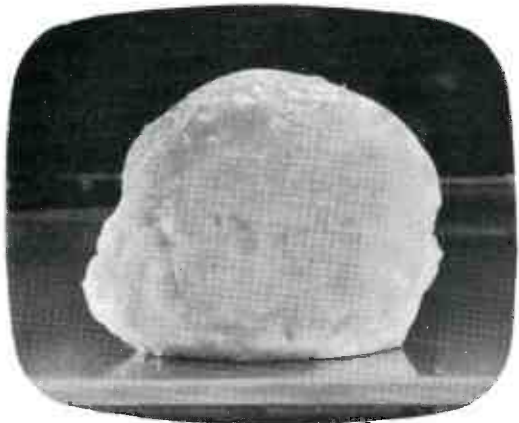
Right before your eyes . . .



UP . . .



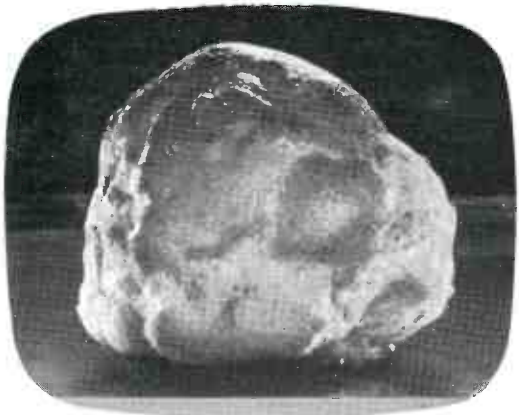
UP . . .



UP . . .



UP . . .



UP . . .

Film does the unusual . . .

Think of it! A front-row seat in a baking oven! Right before your eyes, mounds of dough puff up . . . and up . . . into tender, golden shells—lovely, luscious, ready-to-eat—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that packs minutes into seconds—the magic that's film!

But that's only part of the story! Only part of the reason why so many advertisers are using film. For film gives the optical effects you must have . . . gives commercials—crisp, vivid, exciting—the way

you want them—and when!

What's more, film assures you the convenience, coverage and penetration that today's total marketing 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 Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: General Foods Corp. • AGENCY: Young & Rubicam Inc. • PRODUCER: MPO Videotronics

"A damn good operation was growing up at NBC while we were getting fat and sassy"

smaller. He credits Bob Kintner with letting him build his organization from a solid but unrecognized base to its present strength, "a long haul from 1956 to last summer."

He calls his biggest problems "keeping budgets in line and the human problem, personnel." This job, he says, "is like managing a ball club." (Fond of sports himself, McAndrew gives allegiance to all teams out of hometown Washington, D.C.)

McAndrew's greatest joy "is the admission that we have outstripped CBS News." And he adds, "When CBS was on top we used to say 'they have a great publicity and promotion machine.' Now CBS says the same about us." In McAndrew's book, this counts for something.

As for ABC News and its challenge, McAndrew says, "Hagerty says he can do it in three years. I've told him, 'Take your time.'"



Dick Salant: New deal for the old champ

OVER at the competition—CBS—Richard S. Salant does not admit to being outgunned or outclassed by NBC. Asked if CBS News is now in a position of catching up, he says, "Let's put it this way. For a long time CBS News had no competition. But a new, able and damn good operation was growing up at NBC while we were getting fat and sassy. If you consider this thing as a race, I believe we're still ahead. Look at our correspondents man for man . . . this is depth that can't be beaten."

Salant reels off the familiar names, "Sevareid, Smith, Collingwood, Cronkite, Hottelet, Edwards, Kendrick, Schoenbrun, Schorr, Burdett, Kuralt" and more. Of the missing Murrow, Salant calls the loss "heartbreaking," hopes he'll return. But of his stars and their value, the depth of the correspondent teams, he says, "The pros in journalism will recognize it."

Salant took over as president of CBS News, succeeding Sig Mickelson, last February. His heritage is rich. His job is difficult—learn about and operate a massive news operation, regain prestige and lost rating points.

Dick Salant was born on April 14, 1914, in New York City. His father, Louis, was a lawyer. His mother, now widowed, is living in New York. He has one married sister.

Salant prep schooled at Phillips Exeter Academy, entered Harvard in 1932, was elected to membership in Phi Beta Kappa and received his A.B. degree in 1935. He then entered Harvard Law School, was a member of the board of editors of the Harvard Law Review, graduated in 1938.

Deciding to enter government law, Salant served as a review attorney with the National Labor Relations Board during 1938-39, switched over to staff man and acting di-

rector of the Attorney General's Committee on Administrative Procedure until early 1941. Until the summer of 1943 he served in the office of the Solicitor General in the Department of Justice, received some basic knowledge of broadcasting arguing a case on network regulations.

Salant then entered the U.S. Navy as an ensign, left in 1946 a lieutenant commander. "I rode a desk in Washington, a tedium relieved only by a short trip on a destroyer escort out of Hoboken on which I became seasick."

Out of the Navy, Salant had an offer to practice in a private firm, joined Rosenman Goldmark Colin & Kaye, general counsel for CBS, as an associate, spent about half his time on CBS affairs, was made a partner in 1948.

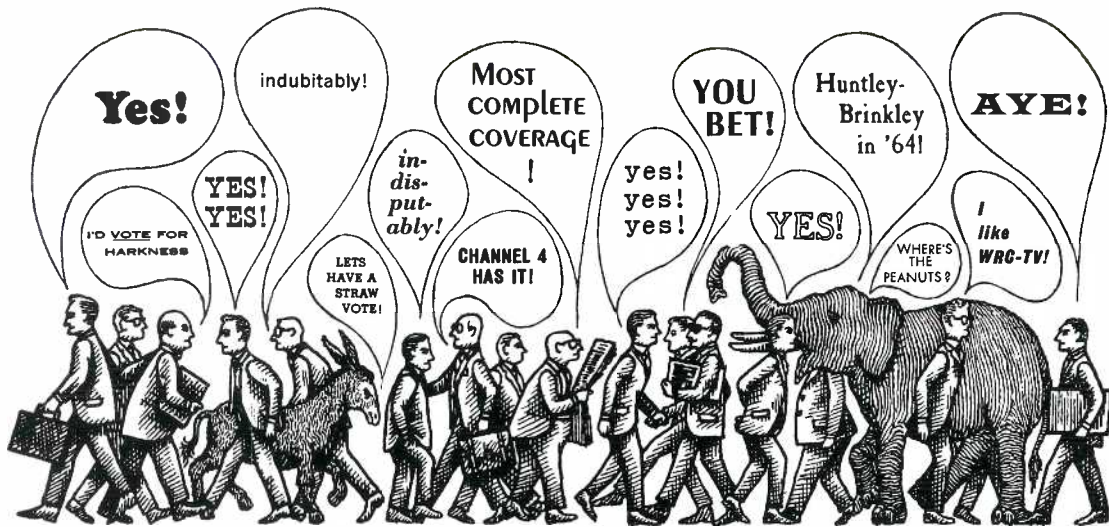
Salant says he had no great love of private law but RGC&K was the stepping stone into CBS. He joined the broadcasting company on July 21, 1952, as a vice president and general executive.

Salant's jobs at CBS, he says, "defy description." He worked on the top level reporting to Frank Stanton, CBS president, as he still does as news chief. His duties cut across the broad range of CBS interests. His familiarity with government made him a valuable representative in Washington, particularly in FCC and Congressional hearings.

In 1955 Salant was given an additional duty, made a member of the CBS editorial board, a body concerned with general policies relating to CBS News, one of CBS's seven divisions which in effect is "seller" of its product to the CBS-TV network, the "buyer."

News began to mean more to Salant late last year. NBC News walked off with ratings honors in the coverage of the Democratic and Republican nominating conventions and in the ensuing elections. And CBS, seeing the initiative in news slipping away, acted fast.

Early in December the CBS high command initiated a



More congressmen watch the news most on WRC-TV. Were it the proverbial "little bird" that told us, we'd hardly mention it. But the Senators and Representatives themselves were the source! 85% of Congress responded to a special survey completed in July, 1961.* WRC-TV & NBC came out a staggering favorite over other Washington stations . . . with 56% more votes than all other stations combined! This marked preference went to WRC-TV for its complete news coverage, thorough analysis, distinguished commentators and wide-range of news and informational programs. We're pleased — but not surprised. WRC-TV has always aimed at and attracted the adult and knowledgeable audiences in Washington. You can attract them too... on WRC-TV, of course!

* —Walter Gerson & Associates, Inc.

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

Salant is very demanding and often puzzled that people don't react as quickly as he does

presidential-level news committee to take over the operation of CBS News, cut through the normal "buyer" "seller" routine to make it easier to schedule information shows. CBS emphasized that the committee arrangement did not minimize Sig Mickelson's position as head of CBS News but rather put full executive weight behind the news division.

The CBS News executive committee consisted of Board Chairman William S. Paley and President Frank Stanton, divisional presidents Mickelson, Arthur Hull Hayes of CBS Radio, James T. Aubrey Jr., CBS-TV network head and Merle S. Jones of the CBS-TV Stations division. Salant, the only committeeman with less than presidential rank, was named full-time operating chairman of the group with authority for the policies and operation of CBS News and the scheduling of its programs. Salant's corporate responsibilities were assigned to "appropriate divisional officers" so that he could concentrate on the news job.

Rumors became a reality in early February when Stanton announced the appointment of Salant as president of the CBS News division and the resignation of Sig Mickelson (with CBS for 18 years and since 1954 head of news). Mickelson later announced his move over to Time Inc. with broad responsibilities for Time Inc.'s plans in international broadcasting and broadcast news.

"February 6," jokes Salant, "a day that will live in infamy." In a more serious vein, he finds his new job "challenging," "fascinating." And downgrading his own news abilities, he says, "My lack of experience can be compensated for and is by my right, left and center hand, Blair Clark."

Clark, who joined CBS News in 1953 as a correspondent, worked mostly in radio, has the next-to-the-top spot in the news division as general manager and vice president, a post vacated by John F. Day in the division realignment. Ernest Lizer, another experienced CBS correspondent, has been brought up to third on the new team as assistant general manager for TV news. And last month CBS added noted author ("The Making of the President 1960") and political expert Theodore H. White as consultant on creative planning to CBS News—new strength on the political coverage front.

Quoting a government motto, Salant says, "Experts should be on tap and not on top."

CBS Sports out of division

In the streamlining of CBS News—which is reportedly operating on a budget of \$25 million this year—CBS Sports is now out from under the aegis of the news division to stand as a separate radio and TV network department, this giving Salant's crew more time to concentrate on news and public affairs.

Salant says news and public affairs programming is now roughly 55% of the radio network, 20% of the network TV schedule, up in dollars and time from last year. He looks on none of his shows as the key one, "all are important."

CBS, like NBC, claims a virtual SRO sponsorship status on its various news and public affairs shows. In addition to its established programs—*The Twentieth Century*, *Eyewitness*, *Douglas Edwards With the News* and *CBS Reports*—

CBS News has new entries in *Calendar*, a weekday 10:00-10:30 feature-news stanza and new five-minute news strips at 11:55 a.m. and 3:55 p.m.

CBS Reports, unlike the irregularly scheduled *NBC White Paper*, is a weekly event. CBS is also running public affairs news features on about a one-a-month basis, CBS News Specials as they are warranted—in all, a 40% increase in nighttime public affairs specials this season.

There are also general shows like *College of the Air*, religious and cultural offerings and a network news show in the 11:00 p.m. spot, *Sunday News Special*.

On ABC's 11:00 p.m. weekday news strip, Salant says, "Very nice, if you assume not all stations on the network can do a good job locally. If I could reason that our stations do not have first-rate newsrooms of their own, a late-night strip would be delightful, but clearances a real problem."

A "crew cut gone wild"

In appearance Dick Salant is deceptively slight for his 5' 10" height, this helped along by an underweight 130 pounds, a thin, angular face topped by what one friend calls "a crew cut gone wild."

His mind is brilliant, hair-triggered, perceptive. He reacts quickly to everything. His emotions ride near the surface and he is obvious in his pleasure or displeasure.

"Dick," says an associate, "is very demanding and often puzzled that people don't react as quickly as he does. He has a lawyer's orderly mind, a tremendous memory. Give him something and he senses the steps to be taken. If step six is missing, he wants to know why. If there is a negative in his makeup it is that he shoots from the hip in matters of judgment, but he is seldom wrong."

Salant works with what one CBS man calls "frightening celerity." Another says, "He can see and appreciate humor in situations but he does not joke himself. I think he is intellectually incapable of it. What is not constructive to him is perhaps destructive, a waste of time. But he does have wit when it is to the point."

Salant's business-like personality, his directness without small talk or social patronizing, his lack of cover for his own mistakes or shortcomings, capped by a general good humor, have "steadied" the news division and put it back "on course," according to one CBS News staffer.

Says a key CBS News official, "Salant has an enormous appetite and appreciation for news. He can't be a great practitioner for he is the first to tell you he is not a journalist. He does not try to pose as something he isn't. But he is all for good journalism and he is here to assist in it."

Salant lives in New Canaan, Conn., in a large house which he calls "bastard Norman." He was married to the former Frances Trainer in 1955, has five children, four by a previous marriage. His four daughters range in age from 19 to three; a son, Robb, is 14.

Salant's hobbies are tennis and photography. He commutes by the New Haven, keeps office hours of 9:25 to 5:45. He travels a lot but he "hates to fly," a point he describes as "another of my disqualifications." His office on the 17th floor of CBS headquarters at 485 Madison Avenue (formerly Mickelson's) is large, airy and comfortable. Color photographs of his children decorate the walls, two TV sets



Buns look bunnier!

On Videotape* the tantalizing flavor of a hot biscuit, the sparkle of a soft shampoo-product appeal-comes into the home as it never can on film. You're invited to come to Videotape Center to see why! This is where the most appealing commercials on television are being created.

Videotape Productions of New York Inc.
101 West 67 Street, New York-TR3-5800

*TM AMPEX CORP.

are close by his desk for monitoring. (He has a three-way set-up at home.) His smoking goes over a pack a day but he is trying to cut back.

Salant says he doesn't miss the practice of law at all. He did like government work because his decisions "affected many people," he hopes for the better. He looks on his new job the same way. He calls the CBS News reorganization a "slow" one with the need for "new blood," "expanded operations," "new ways of doing things."

"TV news," says Salant, "grew up like Topsy. Now we must find new and better ways of communicating. We have not gotten away from the mold of dullness. There must be ways of doing things in a more interesting way."

Salant feels that CBS News' biggest problem is the complications of news gathering and reporting on a world-wide scale. "Jim Hagerty," says Salant, "is right. We do not want news announcers but enough people to cover the whole world. We can't be dependent on the wire services. No news organization in the world, with perhaps the exception of the *New York Times*, begins to be in enough places at once.

"My biggest pleasure is covering a story well. If *CBS Reports* can get an audience of six, ten, fifteen million people, if it can stimulate that number, there is tremendous joy in this work."

On ABC becoming a news challenge for CBS, Salant says it has a "good start" but Hagerty will have to have "nothing less than the full support" of his management.

Jim Hagerty: New challenger in the ring

NETWORK news' third power is still in its infancy. Its growth has been entrusted to a tough, square-faced, accomplished newsman. Among the three news chiefs, his is the roughest job of all.

Rumors of Jim Hagerty joining ABC hit the network as early as the summer of 1960, some eight months before the end of the Eisenhower administration. Overtures were being made to the presidential news secretary to come in and head up ABC News when his government term ran out.

The rumors were confirmed in mid-December when Hagerty was up to see AB-PT president Leonard Goldenson several times. Some ABC News staffers were distressed. They envisioned ABC going one-sided on political news under Republican Hagerty, a fear later dispelled.

James Campbell Hagerty was born on May 9, 1909, in Plattsburgh, N.Y., an upstate town near the Canadian border. His father, James Andrew Hagerty, worked as a reporter on the little *Plattsburgh Press* before striking out for New York City, a stint on the old *New York Herald* and a long reign as crack political reporter on the *New York Times*. The elder Hagerty retired from the *Times* in 1954, now lives with his wife Katharine on West 110 Street, some 50 blocks northwest of their son's ABC office.

Hagerty has two younger brothers, Donn, 49, a Cape Cod motel owner and real estate man, and Robert, 47, a lithography executive.

While newspapering—the tales and profession of his father—couldn't help rubbing off on young Hagerty, he initially had ideas of things more monetary. After graduation from Blair Academy in 1928, he went to work on Wall Street;



the crash of 1929 turned him back to resume schooling.

At Columbia University Hagerty majored in political science, government and economics. He also worked hard as campus correspondent for the *Times*, followed his father to the paper after graduation from Columbia with an A. B. degree in 1934.

Young Jim put in four years with the *Times* covering the city's political districts, headed deeper into the political swim in 1938 with assignment to the State Capital in Albany. There, as old reports go, he earned a reputation as a "two-fisted drinking man," but a more enduring one as an industrious, thoroughly competent reporter.

Hagerty made his swerve away from the working press in 1943. Tom Dewey, newly-elected governor of New York, had feelers out for an able newsman to serve as his news secretary. He picked Jim Hagerty.

Hagerty press-managed Dewey through two winning gubernatorial campaigns, two unsuccessful campaigns for President.

As part of the Dewey organization working for Dwight Eisenhower in the pre-convention campaign and presidential election of 1952, Hagerty beat the drum hard for Ike, and

not unobserved. The day after Eisenhower's inauguration, Hagerty was sworn in as White House news secretary.

The next eight years marked a hectic, anxious period of Cold War turmoil. Presidential events flowed around Hagerty, and through him to the news media, in a Niagara of detail, drudgery and drumbeat tension. Hagerty, ulcer-troubled and tired, was somehow up to it.

Some of the most hard-bitten newsmen in the nation acknowledged Hagerty as "the best and most powerful news secretary in U. S. history," classed him during this phase of his public life as a "superb technician" who paid "meticulous attention to detail," an "intensely human man" given to quick temper and a "tendency to overmanage." He was stubborn and uncowed, even under the flashing temper of the President.

Hagerty innovation helped political broadcasting

In Eisenhower, Hagerty had a press agent's dream, and he accomplished the task of making the most of the Eisenhower personality. In this he did some fundamental things for the medium of television (to the ire of old-line print men) by opening up the presidential news conference for TV filming. Other Hagerty innovations were tape recordings for radio and an end to the rule that required indirect quotations.

Hagerty also acknowledged TV as a powerful communications force by urging Cabinet officers to make use of "free time" by getting on TV panels, opening up (within prescribed bounds) for public relations as well as information ends—and some notable news breaks on Sunday afternoon shows like *Meet the Press* and *Face the Nation*.

It came as a shock to some newspaper men when, at the end of the Eisenhower years, Hagerty (who turned down several more lucrative jobs in industry) announced his plans to join ABC as news chief (on January 23rd), casting his lot in a communications future he found exciting and challenging. He made it plain that electronic journalism, after all, is still journalism.

Hagerty stepped into the spot vacated last December by John Charles Daly, ABC's vice president in charge of news, special events and public affairs for seven low-budget years.

A distinguished radio and television reporter with 20 years experience, Daly had received virtually every major award in his field. He was not overly liked by his people. ("John," says one ABC man, "didn't want anyone else to get on camera, and how could you get hold of him on Sunday night . . . break into *What's My Line?*") And, although an articulate newscaster, he was said to be an indifferent administrator and loner, carrying the network's news operation in his head—a not difficult task, for the operation was admittedly Lilliputian alongside giant CBS and NBC.

The official reason for Daly's resignation was his objection to having Time Inc. produce one of ABC's *Close-Up* programs without his knowledge. It was common knowledge, however, that his relationship with the network was not altogether amicable; there had been several skirmishes with ABC over programming practices. (Despite the ABC-Daly hassle, Hagerty considers Daly a close friend, has talked over the job at ABC with him, has surprised many observers by buddying with the ex-ABC news chief at industry parties.)

Much has been said about the ABC News move. Leonard Goldenson has in effect given Hagerty a blank check and told him, "Fill in what you need . . . ask and it shall be given." It may not be all as simple as this, but ABC management wants to build up a neglected area of its network operation. The avowed purpose is to "challenge CBS and

NBC" in the news-public affairs department, eventually stand as a competitor in the eyes of the industry and the public.

Hagerty is a "name," good copy in the trade and public prints. ABC, as it certainly calculated, has gotten tremendous press mileage in the first nine months of Hagerty's reign. Interviews with Hagerty, the man and what he is doing, have sprayed out of ABC like so many bullets on *The Untouchables*. Hagerty is simply caught in the center of it all. The spotlight, wanted or not, hits him.

But out from under the grinding wheel of public relations, Hagerty is a dedicated newsman who is moving, learning and, he hopes, "making the other networks know we are around." He makes no pretense of having gotten more than just a start on his task. Fond of turning a cliché, he often states, "We are low man on the totem pole" but we have "no place to go but up." He feels that it will take three years to build the kind of department he wants.

When Hagerty came to his job last January he found a starvation news budget, skeletal staff and sagging morale. He had only one network news program (Daly's old 6 p.m. show) and one public affairs slot, the Bell & Howell-sponsored *Close-Up*.

Hagerty says his department budget this year is \$6 million, up roughly 75% over last year. ("I have no ceiling on me. I don't intend to match CBS or NBC. I'll not spend for the sake of spending. I'll take what I need gradually. You can't do it all at once and this season I'm concentrating on hard news coverage. The department will not operate in the black this year. I don't know if you can ever make money on news . . . you can try to break even.")

On staff, Hagerty has moved rapidly, added roughly 20 new headquarters and field personnel, most heavily in the ranks of reporter-commentators. He has boosted his New York strength 50%, doubled Washington hands from eight to 16, zoomed European personnel from two to eight. ("I'm not finished yet. I plan to double our reporting strength and open more bureaus. We've already opened a new bureau in Buenos Aires and will soon have one in Moscow.")

Hagerty has perhaps made his biggest news, from the start, on his blast at the "men with well-modulated voices and nice looking faces" who are never at the scene of the news, but read what others write for them. He isn't saying he wouldn't love a Huntley or Brinkley on his team—he would—but "to the old formula, I say: 'Nuts.' Maybe everybody thinks you have to have an anchor man, but I want to give the image of a team. When people look at our news shows, I want them to think—this is ABC, not Joe Doaks."

Hagerty maintains that he wants, above all, good reporters who can cover, write and deliver the news themselves. He has picked up Bill Lawrence from the *New York Times* and made him White House political editor, plucked John Scali from the AP to cover the State Department, ex-CBS hands Lou Cioffi and Sam Jaffee to rove overseas, etc.

To some, the new ABC force is a strange mixture of young and old pros awkwardly facing camera and woodenly reading their scoops in a kind of ping-pong give-and-take between cities that is the format of the new ABC newscasts. To Hagerty it is the honest way of playing the news.

"My contention," says Hagerty, "is get me a trained reporter. I think I can train him to learn the TV techniques. I had two alternatives: I could have gotten recognized people and developed them as personalities, or I could follow the course I have. Time will tell if I made the right decision, but I think already it is beginning to make an impact on



Are Your Sales Keeping Up With Indianapolis?

Marion County—43% faster growth rate, 1950-1960, than the nation . . . plus WFBM-TV's unmatched area coverage in Mid-Indiana to double your sales potential!*

This vital central market economically controls many specific areas that are retail trading centers in their own right. In fact, these satellite markets total 15% richer and 30% bigger than the 18-county Metropolitan trading area itself. Where else will you find such a rich, fast-growing and widespread marketing area covered from one central point . . . with no overlapping penetration in the area by basic affiliates of the same network? *Only on WFBM-TV*, the only basic NBC coverage for 734,000 TV set owning fami-

*U.S. Census, 1960

America's 16th Television Market

lies. Call for the facts. Let us show you how to test regional marketing ideas in Mid-Indiana with amazing results!

Represented Nationally by The KATZ Agency



"Hagerty has been a fast learner . . . He isn't a yes man and he doesn't like yes men."

the viewers. And remember, Huntley-Brinkley had to be developed—they were not heaven sent to NBC."

Hagerty, the newsman first, will stick with his reporters and a hunch that he can wean the viewer into sticking with ABC.

On news programming Hagerty has moved fast. ABC now has four network newscasts daily—Alex Dreier out of Chicago at 1:25 to 1:30 p.m. with *Mid-Day Report* (104 stations); Roger Sharp at 4:50 to 5:00 with *American Newsstand*, a youth-accented show tagging along after *American Bandstand* (110 stations); a combined team—including one well-known face, John Cameron Swayze—on *Evening Report* at 6 p.m. (109 stations), and the department pet, *Final Report* at a ground-breaking 11 p.m., so far cleared on 72 stations in precious local time. All of these shows are sponsored, with Sun Oil Company in on the wrap-up show.

To Hagerty, these strips are like succeeding editions of newspapers. And the 11 p.m. show, where no network has programmed news weeknights so far, gives Hagerty's reporters a chance for any late-breaking stories not captured by the early evening newscasts, a latitude of four hours. Hagerty also maintains that Kennedy is a late-working President who can make news after deadlines for the earlier shows.

The ABC documentary pride, *Close-Up*, now in its third year, alternates with *Alcoa Premiere* on Tuesday nights. seems to constantly improve in the critics' estimation. ABC, with no camera division of its own, goes to outside production for the series, although show ideas and editorial control stay with the network.

All this is fine with Hagerty who says, "We want the best possible people to do these shows and [unlike the other networks] I have no objection to going outside for them. All too often working with the same crews tends to plunge a documentary series into sameness. Each show should be presented as differently as possible with a variety of technique, a diversity of approach."

ABC fills in the rest of its news and public service programming with four sustaining Sunday afternoon shows, *Meet the Professor*, *Directions '62* and *Adlai Stevenson Reports*, a new UN show alternating with *Issues and Answers*. Hagerty would like a fifth daily news segment in the morning to round out the news day, will probably get it this year.

Blanket power to cut into programming

On more news special programming, Hagerty is cautious. He, like the other network news heads, has a "hot" phone to the network control room—and blanket power to use it when he sees fit—to cut into programming for news specials or remote pickups.

"We'll use specials as occasion warrants," says Hagerty. "I'd like a Gulf deal like NBC, who wouldn't, but the fact that we haven't got sponsors will not stop me. However, there will be no specials for the sake of having specials. Each will be put on with the underlying purpose: does it help inform and contribute something to the American public?"

At 52, Hagerty is positive, straight-talking and a lot more relaxed since he left the grind of Washington, six phone calls in the middle of the night and careful consideration of every word he spoke. His ulcers have calmed down, he

jokes and smiles easily. He still chain-smokes through three packs of cigarettes a day and news staffers swear he will someday blow his head off with the high-powered butane lighter he uses.

ABC's news people did not know what to expect of the 5' 9", 175 pound dynamo from Washington but they say they found him immediately fair and friendly, willing to listen and learn. (Hagerty credits all with helping him break in, gives a large share of the assistance to his news vice president Tom Velotta and press information vice president Mike Foster.)

"Hagerty," says one executive on the news staff, "has been a fast learner. You tell him something once and he doesn't ask you again. He isn't a yes man and he doesn't like yes men. I do think he is over-impressed with officialdom . . . gives more weight to government pronouncements, ours and foreign, than may be warranted. He may also be guilty of overmanaging on occasion, but we can live with it—God knows we needed management before he came."

The Hagerty temper tamed

The famed Hagerty temper has seemingly been calmed. Hagerty recalls only two or three minor blow-ups at ABC, "a good batting average." (An ABC man says one flare-up came when a message from a foreign head of state personally addressed to Hagerty did not get to him first. "It hasn't happened again, to be sure.")

"Jim," says another ABC news staffer, "isn't afraid to say 'I don't quite understand' when he doesn't grasp something. He almost always wants a diversity of opinion on things, asks 'What do you think?' of the people involved. He is free with praise for a good job and likewise critical of faults down to the smallest detail—he'll let a reporter know of his on-the-air mispronunciations. In news sense, he is extremely positive. Give him ten reasons for something and he might argue eight, say firmly 'This is right' on the other two and explain."

Hagerty operates out of a fourth floor office (formerly occupied by ABC international division head Don Coyle) at ABC's 66th Street headquarters, just steps away from the one occupied by Leonard Goldenson, the only man he is directly responsible to.

The office is plain, small, buff-colored and dominated by a huge wall-to-ceiling color map of the world behind Hagerty's rather cluttered desk arrangement. A battery of switches puts him in phone contact with any one of five key staffers. A console TV set in one corner is top-mounted with two small Sony transistor sets to let Hagerty monitor the three networks at once—handy in instances of trio coverage of a single event like the recent man-in-space shots.

Mementoes dot the office: a desk clock presented him by the White House staff; a medal from President Eisenhower; a color photo of Eisenhower, Hagerty and golf pro Sam Snead on the course at Greenbrier; a mounted stone (thrown at Hagerty by a howling Japanese mob when he served as advance man for the ill-fated presidential trip to Japan in 1960), and the Hagerty favorite, a small winter landscape by sometime-painter Dwight Eisenhower.

Hagerty's general work hours are from 8:30 in the morning to 6:30 at night. He motors down from his home in

Hagerty's chore: "Getting people to realize there are three networks" programming news

Eastchester, a 35-minute drive, in a maroon Corvair, usually carries back a pile of correspondence he doesn't get a chance to handle during the day for a night session with the Dictaphone.

The workday finds Hagerty ranging everywhere in his news section. As ABC has a much smaller news operation than those of CBS and NBC, he is probably more involved in its hour-by-hour workings than his counterparts are in theirs. An important part of the day is a Hagerty-instigated 11 a.m. staff meeting. Here he and his lieutenants hash out department problems, daily and future planning in a free-wheeling discussion that runs into lunch-time.

Hagerty likes reading (fiction, historical novels, serious books of the day), TV viewing (in addition to the must of news programming, a full range of entertainment fare "to relax") and golf (at the Siwinoy golf course, whose 14th hole conveniently backs up the Hagerty residence). The ABC news chief, who played golf before he met Eisenhower, operates with a 10 handicap.

Hagerty lives with his wife Marjorie, has two sons, Roger, 29, a captain and career man in the Marine Corps stationed at Camp Pendleton, Calif., and Bruce, 24, a first lieutenant in the Marine Corps now on Okinawa.

If Hagerty misses Washington, no one knows it. He seldom mentions his immediate past. But he will and does use the national and international contacts he has made for ABC's news and public affairs ends. He is a slick and skillful handler of people and he is used to operating on the highest levels.

Some reports have had Hagerty threatening to resign his ABC post in anger over the slowness or unwillingness of the network's affiliated stations to get behind news shows, in particular the 11 p.m. *Final Report*, now 53% cleared.

A problem with clearances

Hagerty admits the clearance task hasn't been easy. It has troubled him. But as for resigning over it, he says this just isn't so. Things got confused in "an exchange of strong language" with the affiliates.

Jim Hagerty's old job had been described as "making the President look good." His present job, he says, is to make ABC News look good, the best there is.

The frank-talking ABC News chief's biggest problem: "Changing the habit . . . getting people to realize that there are three networks" in the news picture. His biggest joy: "Moving the way we have in nine months."

Network TV's news divisions are now generally regarded as the darlings of their parents. News and public affairs, in quantity and quality, are a prestige thing, the programming "in the public interest" that is being called for by the government and the critics. The three news chiefs know it.

Says Bill McAndrew, "It's really so . . . talk to the jealous people in the other departments. The emphasis on news is here to stay. It's not a short-lived thing."

Says Dick Salant, "It's always been so at CBS, the pride of Bill Paley and Frank Stanton. The real difference has been at the other networks when management got on them to compete."

And from Jim Hagerty: "The world situation is such that public interest in news is lasting. News has been a part

of television for 15 years compared to 400 years in newspapers and their equivalent. With communications satellites and instantaneous world transmission in prospect, give us 10 more years and you won't recognize us."

On the often controversial question of TV news' right to editorialize, the news chiefs are in agreement: for the network, no; for local stations, a qualified yes. All agree also that the border line between editorializing and interpretation, which all use, is slim.

Stations, sí; networks, no

McAndrew feels that stations should editorialize but he does not see how a network can. "It would be like a wire service editorializing," he says.

Salant is in favor of station editorializing, "provided stands are not taken by station managers on a table cloth over lunch. Each station must have competent people to do the job." On network editorializing he is puzzled. "A network should have the right but the mechanics bother me. How do you speak for your affiliated stations? You would have to let each station know the precise content of the editorial in advance and let them stand as judges."

Says Hagerty: "I'm for local editorializing, against network. To be effective an editorial must point out a problem that exists and try to correct it. But viewpoints vary by sections of the U.S. and the network cannot speak for all. Sources of correcting are strongest and best at the local level and it should be encouraged there."

On advertiser willingness to back public affairs programming, all the news chiefs are encouraged by the support they have been getting, see more than ever before this season, although Salant and Hagerty are glum on news ever finishing in the black.

On FCC chairman Newton Minow's "vast wasteland," the network men are agreed—it's not all bad. Says McAndrew, "You can't program with news and public affairs all day long. From 7 a.m. in the morning until 1 a.m. the following morning you can't expect all quality. Of course one show is not as good as another."

Salant says, "Sure, I'd like 100% more news and public affairs, but what's one man's wasteland is another man's delight. To Minow's own likes and dislikes there is a substantial wasteland. But the chairmen of the three networks sat down to lunch with President Kennedy and USIA director Ed Murrow recently to acquire and distribute overseas network documentary product. If TV is such a wasteland there was no reason for the lunch."

Says Hagerty, "I used to hand out a little card in Washington. It was a slogan by Calvin Coolidge. 'I never got into trouble for something I never said.'"

Network television's news trio may not be alike personally. They may go about their jobs in different ways, hold different views about many things. But they are single-minded in their devotion to their jobs and their cause.

The inter-network rivalry in news and public affairs has grown and is growing, showing vigor in probing deep into controversy and the changing world, influencing and adding substance to the medium. It is hoped by McAndrew, Salant and Hagerty individually that each does the best job. But in their total effort lies the truer meaning. END

Cured of cancer!

In August 1950, Jack Oelker, a farmer in Urbana, Ohio, went to see his dentist complaining of a sore jaw. His "sore jaw" turned out to be cancer. Today, Jack Oelker is one of more than a million Americans who have been cured of cancer. Read why knowing the Seven Danger Signals of cancer may someday save your life!

JACK OELKER is 33 years old. Eleven years ago, he married Martha, his childhood sweetheart. Eleven years ago, five weeks after his marriage, Jack developed a sore jaw that didn't heal—and went to see his dentist.

That began the chain of events that led to the diagnosis of a bony tumor in the left jaw. Cancer. In September, 1950, Jack was admitted to University Hospital in Columbus, for surgery.

His doctor's verdict

Jack's doctor writes: "Since then, he has been rechecked at intervals and he has remained free of the disease. At the present time, he is able to carry out his normal activities, and shows no further evidence of tumor."

What are Jack Oelker's normal activities? Very much the same as yours and mine. The Oelkers like basketball games and picnics. They bowl.

The three Oelker girls, Susan, age 8, Sandra, age 6 and Carol Ann, age 4, have their father with them today because Jack Oelker acted promptly at



Jack and Martha Oelker with their children. You will see pictures of the Oelker family many times in 1961. They have been chosen as the American Cancer Society Poster Family—symbol of the fact that many cancers can be cured if detected in time.

the first sign of a "danger signal" and was properly treated *in time*.

There are two important ways that you can fight cancer. With a *checkup and a check*. An annual checkup—and a check to the American Cancer Society.

Where your money goes

Your check supports cancer research. Makes possible grants to research institutions. Provides fellowships to scientists engaged in cancer research. Educates the public to lifesaving facts about cancer. Helps maintain a program of service to the stricken.

A checkup and a check. Worth remembering. And so are the 7 Danger Signals listed to the right.

The 7 Danger Signals of Cancer

1. Unusual bleeding or discharge.
 2. A lump or thickening in the breast or elsewhere.
 3. A sore that does not heal.
 4. Change in bowel or bladder habits.
 5. Hoarseness or cough.
 6. Indigestion or difficulty in swallowing.
 7. Change in a wart or mole.
- If your danger signal lasts longer than two weeks, go to your doctor immediately. Only he can tell if it is cancer.

AMERICAN CANCER SOCIETY



The use of TV to sell TV... the boom, the decline and now the hesitant move back

(Fred Waring Show), RCA (Kukla, Fran and Ollie), DuMont (Morey Amsterdam), Admiral (Lights Out and Stop the Music), Westinghouse (Studio One), Motorola (Four Star Review) and Crosley (Your Show of Shows).

Benjamin Abrams, president of Emerson Radio and Phonograph Corp., recalled recently, "We had the *Ed Sullivan Show* then. When we advertised our sets on the program, we felt the results in sales the very next day."

The use of "TV to sell TV" declined considerably following the boom years. Although it is difficult to separate billings for TV sets alone from overall billings listed under the heading of "household appliances," it is clear that TV set manufacturers reduced their television advertising expenditures substantially during the past few years. According to the Television Bureau of Advertising, TV expenditures for the advertising of radio and television sets (no breakdown is available) decreased from \$3.2 million in the first half of 1958, to \$2.5 million in the first half of 1959, to \$1.4 million in the first half of 1960—and to \$813,463 in the first half of 1961.

While these figures do reflect the overall TV advertising picture for the set industry, they do not take into consideration general product and institutional advertising done on television by companies like General Electric and Westinghouse for their entire appliance lines.

An official of one TV set company explains the decrease in his organization's TV expenditures this way: "We used a lot of television in the early days when fewer people owned television sets. Our prospects were people who didn't own sets. It's our feeling that by telling our story on TV today—to people who already have sets—our investment won't yield an adequate return."

A different point of view

A divergent point of view comes from General Electric, which says it has increased its TV advertising for its set line. Says a GE spokesman, "The television medium represents an opportunity for live product demonstration of features not shared by other media. It offers manufacturers the chance to exercise salesmanship in the home."

This view seems to be shared by an increasing number of set manufacturers, several of whom are moving back into TV this year in an attempt to either resell those who already own sets, or to create a whole new group of multiple-set homes. Motorola, for one, will have sponsored three specials by year's end; Westinghouse is investing an estimated

\$7.5 million in the medium to promote its sets and other appliances; RCA, a TV advertiser of long standing, is beefing up its expenditures in the medium. Network and spot advertising by set manufacturers—as well as by retail outlets in local co-op arrangements—is expected to be especially heavy in the pre-Christmas weeks to come.

What are some characteristics of today's television set market? To whom and how should these advertisers beam their sales messages?

A new national study of appliances, conducted by Audits & Surveys Co. for *Look* magazine, revealed these facts about the TV set market:

(1) Almost eight million households purchased one or more new black-and-white sets during 1959 and 1960. The brand decision was made solely by the male head of the household in the majority of purchases (46%). The decision was made by the man and woman together in 24% of the purchases and by the woman alone in 19% of the purchases.

(2) Of all households purchasing sets during 1959 and 1960, 17% had total income of less than \$3,000; 24% had income between \$3,000 and \$4,999; 34% had income between \$5,000 and \$7,500; 11% had income between \$7,500 and \$10,000, and 14% had total income of \$10,000 and over.

(3) Most purchases (69%) of black-and-white sets during 1959 and 1960 were made by households located in metropolitan areas, as compared to 31% of purchases made by households in non-metropolitan areas.

(4) The median price paid for new black-and-white sets purchased during 1959 and 1960 was \$245.

(5) Of all households owning black-and-white TV sets, 68% still have the first set they ever purchased; 29% own replacement sets.

(6) Of the almost eight million households purchasing sets during 1959 and 1960, 51% purchased replacements, 5% purchased "extra" sets, and 44% purchased their "first set owned."

In addition to the fact that these aspects of the study lend themselves readily to a profile of the "most likely" set purchaser, items (5) and (6) are also significant to set manufacturers. They show that although a television set is considered a "major" purchase by most families, and although the market has been "saturated," the replacement market still represents a large number of potential sales. So even though almost nine out of every ten American homes have a television set today, challenges re-

main to be tackled by set manufacturers. There is the aforementioned replacement market. There are also the challenges of turning more single-set homes into multiple-set homes, of selling color television sets, and, eventually, of developing those "radically new instruments."

Forecast for year's end

Some of these challenges helped shape a market forecast made this past September by brokers Merrill Lynch, Pierce, Fenner & Smith Inc. Here are excerpts from that forecast:

"A good second half for the radio-TV industry is indicated by recent production estimates. Based on figures for the first five months of 1961, indicated retail sales of TV sets could top 6.2 million sets vs. 5.9 million last year. Industry inventories are near the lowest levels in a number of years. Demonstrations of 1962 models resulted in orders substantially ahead of last year.

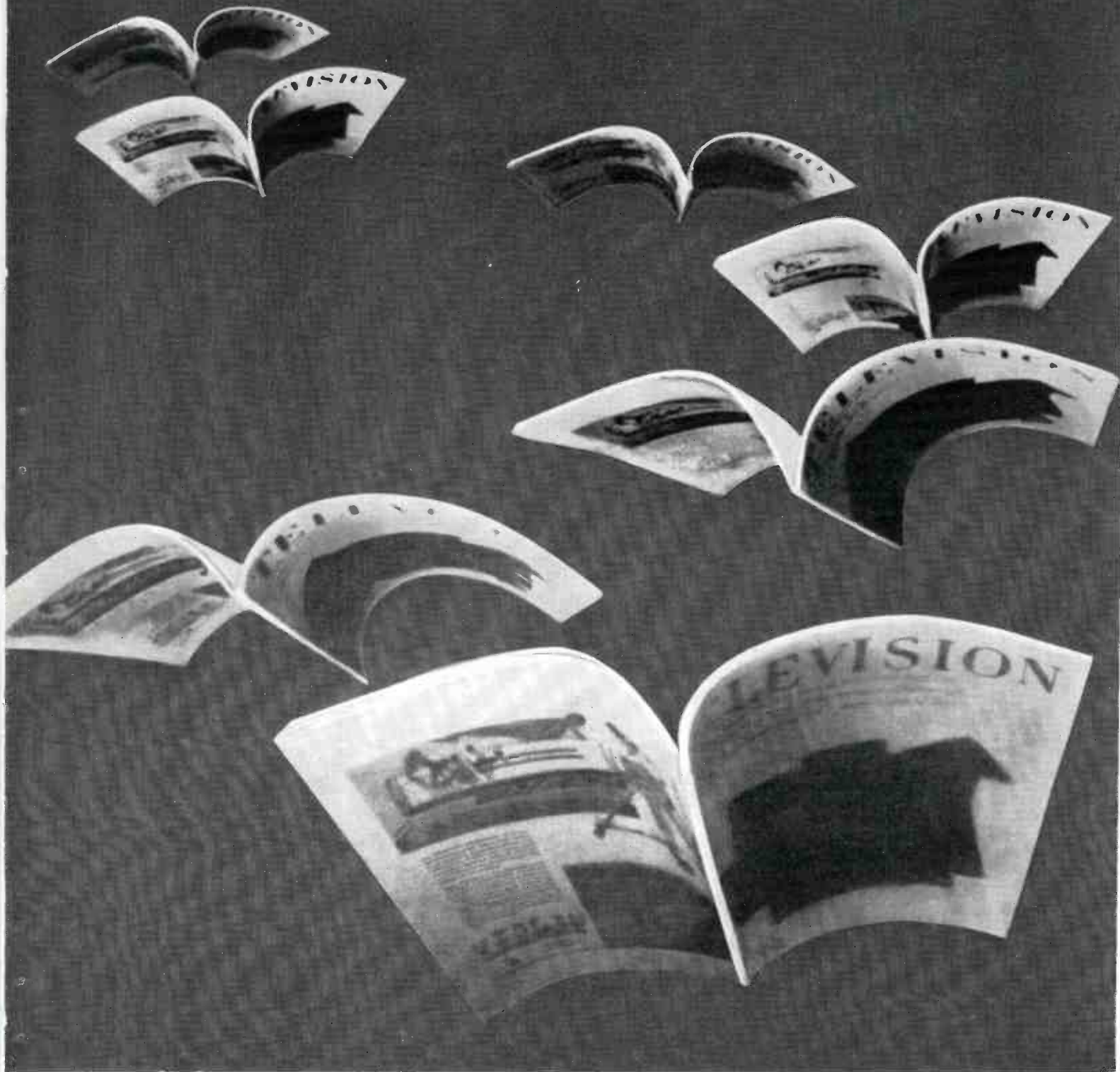
"... Factors in the household equipment field point to significant progress in the industry, especially in the middle Sixties when housing starts are expected to rise above the current plateau. Meanwhile, a sizable replacement market has been built up in appliances, and technological improvements should spur buying. . . . Further, the rising standard of living leads to multiple appliances such as two TV sets." (At present, reports the American Research Foundation, there are 41,322,000 single-set homes and 6,388,000 multiple-set homes. Multiple-set homes amount to 13.4% of all TV homes.)

A capsule rundown of the twelve major companies, in order of their estimated shares of the television set market, follows:

Zenith Radio Corp., Chicago. Estimated share of the television set market during 1960 was 20%. Zenith began to market television sets in 1948, about a year later than most of the major companies. Despite this later start, however, by 1956 the company ranked sixth among set manufacturers, accounting for some 6% of sets sold in the U.S.

Almost traditionally, RCA had commanded the major share of the set market; as late as 1955 RCA's share was approximately 22%. Zenith's share of market moved steadily higher, though (even within a declining market), and by 1959 the company had edged ahead of RCA and had taken first place. Zenith sales that year topped a million sets and represented 18% of the market.

There are two basic reasons for Zenith's success, for its ability to come from behind, surge to the front of the pack,



TOP FLIGHT *Somebody up there likes us.* In fact — 10,000 somebodies in top jobs where the Decision Gets Made. TELEVISION'S soaring subscription figures prove it. Just the other day we received 25 new subscriptions from *one* major advertising agency which was buying them for its clients. Things like this happen again and again. ■ Of course, we edit TELEVISION for a particular audience — the executive who has the time and interest to read articles which probe *below* the surface of topical news. ■ TELEVISION is distinguished by thoughtful writing and fine illustration set in a handsome format. No wonder the number of advertisers scheduling TELEVISION is on the rise.

TELEVISION

When Zenith raised their prices and quality they "just walked away with the business"

and become the industry's undisputed leader. In the first place, Zenith has always had a reputation for quality. During the mid-1950s, industry panic started a chain reaction: (1) with larger and larger inventories, many set manufacturers dumped sets on the market at increasingly lower prices; (2) to make up for the lower prices, some started equipping sets with poorer-quality components, sacrificing quality and ignoring styling; (3) the public, already in the driver's seat of a buyer's market, reacted adversely and held back to an even greater degree.

Zenith moved quickly to take advantage of the situation. It increased its advertising budget by some 20%, stressed Zenith quality, and added a new line of decorator cabinets. A Zenith official recalled later, "We just walked away with the business." This despite the fact that Zenith's prices have been generally higher than other manufacturers'.

Care and control

The other factor responsible for Zenith's success is the scrupulous care with which production and inventories are controlled. Continually, the company measures its market and then fine-tunes production to expected sales. According to Leonard Truesdell, president of Zenith Sales Corp., at the end of any TV model year Zenith never has more than 1,000 sets left unsold in the factory, and the company's distributors have less than 1% of the entire industry's distributor inventory.

Today Zenith is the largest manufacturer of television sets. Other activities include radios, phonographs, hearing aids, specialty tubes, some defense work, and Phonevision (a system of over-the-air pay TV).

Last month Zenith president Joseph S. Wright summarized the company's

growth picture in these words: "In the industry's last 'boom' year, 1956, Zenith sales were \$141 million and our profits \$6 million; last year, with the industry as a whole off 22% from 1956, our sales were \$254 million and our profits \$15 million . . . Zenith was up 85% in TV receiver sales (in comparison to 1956), while the rest of the industry was off 31%. We expect 1961 to be the third year in a row in which we will have produced and sold more than a million TV receivers."

Radio Corporation of America, New York. Estimated share of the television set market in 1960 was 10%. RCA has long been a leader in the industry and is a particularly important force in the broadcast field. The company was the first to develop and market, on a large scale, a black-and-white television set. It is by far the most important company in the production of color television sets and in color broadcasting. Other consumer products include radios, phonographs and records.

Corporate sales for 1960 amounted to almost \$1.5 billion. Of this amount, 39% came from commercial manufacturing and services; 37% came from defense business; 22% came from broadcasting and telecasting, and 2% came from communications and training.

RCA is devoting increasing attention to expansion of its activities in the electronic data processing field. It is also a prime contractor on the Ballistic Missile Early Warning System (BMEWS), the Tiros weather satellite project, and other defense and communications activities. RCA's subsidiary National Broadcasting Co. owns and operates five television stations and seven radio stations. The company also owns approximately 19% of the stock of Whirlpool Corp., a manufacturer of household appliances.

RCA sales for 1961 are expected to

reach a new high. Expanding military activities will probably account for the greatest proportion of the increase, although growing sales of color TV should be another important factor.

General Electric Co., New York. Estimated share of the television set market in 1960 was 9%. GE is far and away the largest U.S. manufacturer of electrical equipment and is also very strong in the fields of electronics and atomic energy.

The company's sales in 1960 were \$4.2 billion, a figure which is expected to rise only slightly in 1961. In addition to television sets, other consumer goods manufactured by GE include radios, air-conditioners, small electric housewares, lamps, and household appliances. Consumer products represent less than one-quarter of the company's total domestic business.

GE's radio and television division, headquartered in Syracuse, New York, produces, in addition to its home entertainment line, a line of specialized TV receivers for the growing hotel-motel market. A recent GE report on this subject noted, "Although no industry statistics are available to support our claim, we feel confident that GE has reached the No. 1 industry position in the hotel-motel field."

Admiral Corporation, Chicago. Estimated share of the TV set market in 1960 was approximately 8%. A leading manufacturer of television and radio sets, Admiral is also an important producer of refrigerators and other major household appliances. The TV and appliance markets account for the bulk of the company's sales, which came to \$188 million in 1960. This figure represented a \$12 million decline from 1959 sales of almost \$200 million. As a result the company incurred an operating loss in 1960 for the first time in its history. However, improved sales are expected this year because of the anticipated pick-up in consumer buying.

Philco Corporation, Philadelphia. Estimated share of the television set market in 1960 was 8%. Approximately 60% of Philco's \$400 million volume in 1960 was accounted for by the company's wide range of consumer products. In addition to television sets and radios, Philco also produces refrigerators, freezers and air conditioners. The company also distributes automatic washers, dryers and electric ranges made for it by others.

The company's electronics activities in industrial and military markets is expanding rapidly and is expected to increase substantially from the 40% of total volume that it accounted for in 1960. It is reported that Philco's earnings per-

110 ADVERTISERS SPONSOR COLOR TV

During the '60-'61 season, 110 major advertisers sponsored network Color Television programs. More and more sponsors are moving up to Color. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

formance has been disappointing for some time. In September it was announced that the company would be acquired by the Ford Motor Co. The agreement is subject to approval by Philco's shareholders.

Sears, Roebuck & Co., Chicago. Estimated share of the television set market in 1960 (for Sears' Silvertone line) was 8%. Sears, the largest retailer of merchandise in the U.S., markets television sets produced for it by Warwick Manufacturing Co., a subsidiary. Sears' sales for the year ended January 31, 1961, rose to a record high of \$4.1 billion.

Motorola Inc., Franklin Park, Ill. Estimated share of the TV set market in 1960 was 7%. Motorola is a leading manufacturer of consumer entertainment products, specialized communications equipment, semiconductors, military electronics items, hearing aids and industrial products. Television sets, radios and phonographs once accounted for the great bulk of sales, but now account for something less than half. Motorola is the largest independent producer of original equipment auto radios and has long been the world's largest manufacturer of land mobile two-way radio equipment.

Motorola sales rose from \$291 million in 1959 to \$299 million in 1960. Because of a 12% sales decline in the first six months of 1961, however, sales this year are expected to fall below last year's high. The company's 1962 line of consumer products received a very favorable reaction from distributors in June of this year and initial orders were almost 60% higher than those received a year earlier. Also in June, Motorola announced that it had developed a new picture tube for color TV sets that is about the same size as tubes for black-and-white sets. The tube cannot be patented because it represents an application of existing techniques, and Motorola does not plan to produce it. However, interested manufacturers will be permitted to utilize the development without charge.

Emerson Radio & Phonograph Corp., Jersey City, N. J. Estimated share of the television set market in 1960 was 6%. Emerson's principal business is the manufacture and distribution of television sets, radios, phonographs and air conditioners (Quiet Kool). In addition, the company is expanding its operations in the military and industrial electronics fields.

Sales for 1960 were approximately \$64 million, a decline from the \$67 million of 1959. A major reason for the decline was substantially lower sales of transistor radios. Agreements with Granco and Telectro Industries, however, are expected to result in an advance. The agreements call for Emerson to take over the marketing of Granco and Telectro products, which include FM radios both for

home and automobile use, and tape recorders.

Siegler Corporation, Los Angeles. Estimated share of the TV set market in 1960 (by Olympic Radio and Television, a division of Siegler) was between 3 and 4%. Siegler Corp. was, until 1955, primarily a manufacturer of equipment for space heating. Since that time it has acquired several companies that have brought it into the fields of electronics, power generation systems, and tool and machine production.

Sales for the fiscal year ended June 30, 1961, were \$96 million, a \$12 million increase from a year earlier. The increase

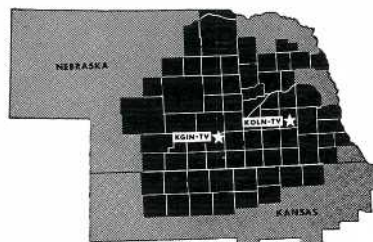
resulted mainly from the acquisition in February 1961 of Jack & Heintz, a manufacturer of missile and aircraft components.

Westinghouse Electric Corp., Pittsburgh, Pa. Estimated share of the TV set market in 1960 was 3 to 4%. Westinghouse is the oldest and second largest (to General Electric) manufacturer of electrical appliances and equipment. Consumer products, which encompass a broad range of home appliances, TV and radio sets, tubes, lamps and bulbs, accounted for some 25% of the corporation's \$1.9 billion sales in 1960. Westinghouse Broadcasting Co., a subsidiary, op-



YOU'RE ONLY HALF-COVERED IN NEBRASKA

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



... covering a bigger, better Lincoln-Land

VITAL STATISTICS OF THE NEW LINCOLN-LAND	
(Sales Management, May 10, 1961)	
Population	888,200
Total Homes	275,800
Effective Buying Income .	\$1,519,268,000
TV Homes	237,900
Retail Sales	\$1,124,130,000

The Feltzer Stations

- WXIZ-TV—GRAND RAPIDS-KALAMAZOO
- WXIZ-RADIO—KALAMAZOO-BATTLE CREEK
- WJEF-RADIO—GRAND RAPIDS
- WJEF-FM—GRAND RAPIDS-KALAMAZOO
- WWTY—CADILLAC-TRAVERSE CITY
- KOLN-TV—LINCOLN, NEBRASKA
- KGIN-TV—GRAND ISLAND, NEBRASKA

Launching a sales program in Nebraska? The "countdown" shows just two big television markets—the extreme East and Lincoln-Land.

In the East, three top stations divide your viewers. In the other big market two stations—KOLN-TV and satellite KGIN-TV—combine to bring you a tremendous new Lincoln-Land—bigger and better than ever before! The map, and the figures at left, give you an idea of what it has to offer.

Avery-Knodel has the full story on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

The Feltzer Stations

WXIZ-TV—GRAND RAPIDS-KALAMAZOO
WXIZ-RADIO—KALAMAZOO-BATTLE CREEK
WJEF-RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTY—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

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

SET MAKING *continued*

erates five television stations and six radio stations.

Magnavox Co., Fort Wayne, Indiana. Estimated share of the TV set market in 1960 was 3%. Magnavox manufactures TV sets, radios, phonographs and parts, which accounted for some 60% of the company's 1960 sales of \$125 million. Other activities include the manufacture of military electronics equipment, and data processing equipment. Sales for the first six months of 1961 rose 19% over the similar period in 1960, a new high for any initial six months in the company's history.

General Telephone and Electronics, New York. Estimated share of the TV set market in 1960 (for the Sylvania line) was approximately 3%. General Telephone and Electronics is a holding company and controls the largest telephone group in the U.S. outside of the Bell System. Sylvania products include TV sets, radios, cameras, photoflash lamps, fluorescent lamps, computers, and a wide range of electronic tubes. General Telephone's revenues from its telephone subsidiaries rose from \$375 million in 1959 to \$477 million in 1960.

There has been considerable discussion in recent years about the effect of Japanese imports on the set market. While it is true that Japan has made major inroads in the transistor radio market, the television set market is another story altogether.

Al Friedman, president of Delmonico (a division of Thompson-Starrett that imports TV sets from the Victor Co. of Japan), told TELEVISION MAGAZINE that the biggest problem facing importers of Japanese sets is the high cost of transportation. Because of the distance from Japan to the U.S., Friedman said, the freight rates are high. In addition, Japan has the option of charging freight either by weight or by dimensions, whichever

is higher. For a console, a bulky item with a lot of air space inside, they will charge freight by dimensions; for a smaller item (such as a portable TV set) freight rates are based on weight. To the freight charges are added duty, which runs about 10% of the importer's F.O.B. cost in Japan. Consequently, the limited distribution of imported sets has had no significant effect on the market.

Sony's "true portable," currently being promoted as a lightweight TV set that can be operated outdoors with a battery pack, follows in the footsteps of several other similar sets marketed here in recent years. The relatively expensive sets (about \$290 with battery pack) have limited appeal and do not at present represent a threat to the U.S. industry.

A possible catalyst

The television set industry, for all its difficulties in the past several years, can look forward to a period of growth. Color television can make the difference.

Up until this year, RCA has manufactured and sold the great majority of the estimated 700,000 sets that are presently in 1½% of the country's television homes. By year's end, however, color sets will be produced and marketed by most of the major manufacturers, including Zenith, General Electric, Admiral, Emerson, Magnavox, Olympic, Packard-Bell, Philco, Sears, Sylvania and Delmonico. Two exceptions are Motorola and Westinghouse.

RCA, of course, is beating the promotion drums more loudly than ever, and for good reason. After almost seven years of plugging (and an estimated investment of \$130 million) RCA feels that it has turned the color corner. Last year color TV reached the \$100 million mark. For RCA this meant, in the first place, that color TV set profits in the first six months of 1961 ran 45% ahead of the first six months of 1960.

It could also mean other things. RCA

Page



A Word From The Sponsor

Forty-one of network TV's biggest advertisers are now on record with the FCC about how they regard the medium and their role in it. A depth analysis in this issue puts that testimony into perspective.

39

president John Burns has predicted, for example: that color set sales will rise to \$200 million by the end of 1962; that color TV will be a \$4.3 billion industry by 1970; that although there is nothing on the horizon to indicate lower prices, "this is not really an important problem because there is a vast untapped market for color sets at today's price levels."

Officials at Packard-Bell Electronics, an important producer of television sets (with distribution in 13 Western states), believe that color TV is just beginning to flex its muscles and will, starting this year, have a sales potential comparable to the early beginnings of black-and-white TV.

Kenneth R. Johnson, vice president in charge of Packard-Bell's home products division, says, "This is the year color is going to make important inroads on the number one set in the living room. Our thinking is that color programming will be stepped up, starting this fall. A lack of color programming held the sale of color sets back more than any other single thing.

"Our dealers have been operating quite profitably in color. Now it's the manufacturer's turn to break into the black on color. We hope to make a small profit on color this year."

Johnson noted that Packard-Bell has been operating in color continuously

ANOTHER COLOR TV PREMIERE

The Bullwinkle Show makes its Color debut this season. General Mills and Ideal Toys are the sponsors. Learn today why more and more shows and sponsors are moving up to Color. Contact W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

since 1954, and is "climbing aboard the new color drive this year" by introducing a new table model line retailing for around \$600.

Most other major set manufacturers that are moving into the color market are somewhat less enthusiastic about the immediate future. They agree that the future of television lies in tinted hues, but they feel that color will not be a reality for some time to come. Some are going into the market to establish identity with color so they won't be left behind when the big push comes. Spokesmen for Philco, for example, have said that dealer pressure for color sets (which have higher prices and substantially higher profit margins than black-and-white sets) strongly influenced their decision.

Benjamin Abrams, president of Enterson, states: "There will be substantial increases in the sale of color sets—as much as 50% more than last year. But this is still only a very small part of the black-and-white market. The future depends upon the ability of the industry to develop circuits that will cut down substantially on production costs. When we can bring the price of color sets down to where they will cost only 25% or 30% more than black-and-white sets, then you can look for real growth."

A similar comment comes from Robert Lovell, press relations manager for General Electric's radio and television division. "Color television," he said, "will occupy a gradually increasing position in the TV set market during the next several years. If a major breakthrough in the basic science of color should occur, this growth could be dramatically accelerated."

A virtual monopoly

One obvious reason for prior reluctance by set manufacturers other than RCA to enter the color field is their dependence on RCA for the only mass-produced color picture tube. RCA's virtual monopoly is only slightly less rigid today than it has been in the past (several companies are reportedly developing tubes of their own), but reluctance has obviously lessened. The main reason seems to be belief among these companies that color, even at this early stage, will give the industry a desperately-needed shot in the arm in terms of dollar volume.

The attitude toward color television by the "non-RCA" section of the TV industry seems to be summed up in these recent comments by Zenith president Joseph Wright:

"We are now embarking on the era of color," he said, "and this should add considerable impetus and quite a bit of dollar volume. [Zenith had stated earlier that it expects to sell 100,000 color sets next year.] A color instrument is still

now and for the foreseeable future a very complicated and high-priced instrument. Predictions made eight years ago that there would be a \$300 color set in two or three years were utterly irresponsible. The cost of the complex shadow mask color tube is still more than four times that of a comparable black-and-white tube and there is considerable additional cost in the circuitry, the yoke, transformer, etc.

"Some of the best brains in the industry have been at this problem for eight or nine years now and they have had available to them 15 years of cost savings and improvements in black-and-white sets. While improvements in color performance have been made and some costs taken out, we see no hope for a near-term breakthrough which would permit a color set to be sold at a reasonable profit for under two or three times the price of a black-and-white set.

"Nevertheless, there is a real market for color and it adds a wonderful dimension to television. We look forward to a possibility of there being a million color sets a year sold within five years."

If color is television's future during the next dozen or so years, what can consumers look forward to in their sets of the Seventies and Eighties?

They can look forward to extreme versatility of function, wherein sets will not

only bring in broadcast programs, but will serve as electronic baby-sitters that are part of home communications systems. Also envisioned by some companies is the use of sets to "project" home movies and, through the use of video tape cartridge, to bring the family "rented" entertainment such as the latest Broadway hit or the newest movie.

Portability—pocket-sized portability—will doubtless be another feature of sets of the future. RCA engineers have already displayed stylized models (non-working) of personalized color sets no larger than a woman's purse.

Part-of-the-house communications

The consumer can look forward to a paper-thin screen (to be hung on the wall or to actually "be" the wall itself) that would receive its images from an unobtrusive transistorized control box; to the day when audio-video-color home communications systems would be sold as "part of the house" in much the same fashion as today's wall ovens and paneled recreation rooms. Indeed, the potential variety of consumer applications of the science of electronics is virtually limitless.

Given enough time, enough investment for research and development, and enough unbridled imagination, the TV set industry can boom again. END

As a seller, your own opinion cannot mean as much to a buyer as ours!

Our knowledge of actual sales, our experience and our reputation for reliability naturally lend greater weight to our opinion than any seller can reasonably expect to be given to his own. Selling . . . or buying . . . you would be wise to put your confidence in Blackburn. Hundreds of satisfied clients have.

BLACKBURN & Company, Inc.

**RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS**

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Siltrick
RCA Building
Federal 3-9270

MIDWEST

H. W. Cassill
William B. Ryan
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

ATLANTA

Clifford B. Marshall
Stanley Whitaker
Robert M. Baird
Hoeley Building
Jackson 5-1576

WEST COAST

Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-2770

rogatory way. "Cigarettes should not be ground out violently in an ash tray or stamped out underfoot." Women in the programs must not smoke on the street. Undesirable characters must smoke plain end cigarettes on programs that Viceroy filters sponsor. Meritorious characters must smoke Brown & Williamson brands.

Richard G. Rettig, vice president in charge of advertising for Whitehall Laboratories Division of American Home Products Corp. (\$33,376,057) said his company had no fixed rules but expected its agency to be on the lookout for anything that might reflect on Whitehall products. "If a scene depicted somebody committing suicide by taking a bottle of tablets," he hypothesized, "we would not wish this to be on the air."

Philip Morris Inc., according to Greene, its ad director, looks at scripts "primarily for content that might reflect poorly on the cigarette business." As an example he said, "We would consider a scene where everyone who smoked cigarettes wore a black leather jacket as an objectionable portrayal of cigarette smoking."

Tobacco companies are especially sensitive about the showing of their products on TV programs. Liggett & Myers (\$10,991,624), in the testimony of its vice president in charge of advertising, Lawrence W. Bruff, has "a number of times" asked producers to change pipe smokers into cigarette smokers, when

pipes were not motivational to the story. Bruff said his company tried to use common sense in its pursuit of added commercial values. "You don't show General Grant smoking a cigarette," he explained. "He was a cigar smoker, and you don't change history."

Ford Motor Co. (\$11,159,933) hates to see the cars of rival manufacturers crop up in its programs unless they are used for purposes that Ford doesn't want its own cars used for. As it was explained by Robert J. Fisher, director of advertising and sales promotion of Ford's marketing division, "We do not like to see our products used as an instrument for crime or immorality. We do not like to have our products shown in serious or gory accidents."

A number of the advertising executives were asked why they insisted on supervising television programs carrying their advertising when they made no such demands on the editorial contents of print media they use.

Smith of General Motors answered: "The public recognizes an association between a television program and its sponsor which it does not recognize in other media because in other media the advertising is not associated with any specific editorial matter.

"Furthermore," Smith said, "when a reader purchases a publication from the publisher, there is a direct business transaction between the two. In televi-

sion the general opinion is that a program would not be broadcast if it were not financed by the advertiser. Therefore in the eyes of the public the advertiser is held responsible for a television program. As long as this condition exists, where an advertiser's good will is at stake, then some sort of policy control will be required with respect to entertainment programs."

Burgard of Brown & Williamson acknowledged that advertisers cannot censor individual articles in a publication "but we can determine what publications we will use." The difference in the advertiser's use of print and television "is not easy to spell out," Burgard said. "However, we know that the television program goes into homes. It can be seen by various people there, and we feel that we must exercise more caution there than we would in a print ad. But it is, again, a fine line."

It is evident that many advertisers feel more secure about their print investments than their investments in TV. First, the investment per excursion in print is only a fraction of the investment per excursion in television. Second, the risk is less. These are the reasons they give both for insisting on exerting over television a type of editorial control they would never think of trying to exert over print and for resisting an adaptation of the publishing concept in the television medium.

As Samuel Thurm, advertising vice president of Lever Bros. (\$28,613,140 in

SEVEN OPINIONS ON C-P-M

An illuminating glimpse into the secret cost-per-thousand standards that guide some of television's biggest network advertisers was provided by the Federal Communications Commission hearings on network advertising.

Here are the figures given for seven major advertisers (except where otherwise noted the figures are for a thousand television homes delivered per commercial minute):

Alberto-Culver Co.: "We would like to get \$3 per thousand as far as nighttime network cost, roughly \$1.50 per thousand as far as daytime television goes." Witness: Leonard H. Lavin, president.

American Tobacco Co.: "We consider an acceptable range for cost-per-thousand homes for a half-hour show [with alternate-week sponsorship in evening time] between \$8.40 and \$13.50." For hour shows sold in participations to several advertisers the "acceptable range in cost-per-thousand homes per commercial minute [is] between \$2.80 and \$4.15." Witness: Albert R. Stevens, advertising manager.

Brown & Williamson Tobacco Co.: "Well, I hate to say this with my agency listening because I always tell them somewhat lower than I think is practical, but if we can

stay around \$3 a thousand, I would be fairly well satisfied." This figure pertained to mass audience shows. Witness: John W. Burgard, vice president in charge of advertising.

Corn Products Sales Co., Best Foods Div.: "If we can place a selling message in 10 million homes for less than the nighttime average of \$4 per thousand homes, we have made what we consider an efficient buy. During the day if we can reach several million housewives for less than the average cost of \$1.80 per thousand homes, we think we have made an efficient buy." Witness: Albert Brown, vice president of advertising.

Lever Bros.: The present range for evening is \$2.50 to \$4, for daytime \$1 to \$2.50. Witness: Samuel Thurm, advertising vice president.

Revlon Inc.: The range has been from \$2.80 to \$10. Witness: Theodore G. Bergmann, vice president in charge of advertising.

R. J. Reynolds Tobacco Co.: An "acceptable" nighttime figure is \$5. Witness: Sam Northcross, vice president in charge of television of William Esty Co., the Reynolds agency.

The other witnesses at the hearings either were not asked about cost-per-thousand or, if asked, avoided giving any figures.

television network time), explained: "Print guarantees do not exist in TV. . . . The magazine concept in print is a guaranteed circulation by a magazine with a known editorial content, with a researched and known audience characteristic of the people who read these magazines or newspapers or what have you. In television you have a long-run risk with no knowledge ahead of time as to what the circulation will be; there will be no guarantee of circulation, and with no knowledge that the circulation that you think you will get will be anything like what you actually get."

What if television invoked the magazine concept?

Ebel of General Foods said that some kind of "circulation assurance" would be necessary. The trouble is, he said, that "there is not the mechanical operation as yet to be able to measure a television audience as precisely as you can measure your newspaper or magazine circulation."

Actually, Burgard of Brown & Williamson pointed out, the recent trend toward network selling of shared or participating sponsorships is in between the magazine concept and the full sponsorship rule that used to prevail in TV. But no matter what changing forms the networks adopt, the sponsor must have the privilege of choosing the show to go in. "I don't think the American public would like it if one of our cigarette commercials came up in Mickey Mouse," Burgard said.

The strongest critic of the magazine concept for TV was Whittaker of Bristol-Myers. "Under this scheme," he said, "an advertiser would bring a check to the network in the amount of X thousand or X million dollars and would then rely on the network to spend these dollars by selecting various participations in the shows broadcast on that network. This makes no more sense," said Whittaker, "than giving advertising dollars to the Curtis Publishing Co. to place advertising in the *Ladies Home Journal*, *Saturday Evening Post*, *Holiday* or *American Home* as it may elect at such times as it may determine. . . . An advertiser who is called upon to pay the freight must have the right to select the type of audience which best suits his marketing needs. . . . Each show on television is, in effect, an individual vehicle such as *Ebony*, *Saturday Evening Post* or *Ladies Home Journal*."

The essentiality of guaranteed circulation in any TV system approaching the magazine concept was also emphasized by Albert Brown, vice president of advertising, Corn Products Sales Co., Best Foods (\$3,342,356). His company still likes to get sponsor identification, he said, but the price of getting it is to make 52-week commitments that may run to \$3 million each. "We therefore

would welcome any new development," said Brown, "that would give us a guaranteed audience at minimum cost and that would equalize the cost-per-thousand of large-audience and small-audience programs."

The search for certainties, as exemplified in Brown's comments, preoccupies the whole fraternity of television advertisers. What they want are standards by which they can measure what they have done and against which they can project the probabilities of success in future undertakings. Two standards in universal use are audience ratings and the formula called "cost-per-thousand." Neither is a finite measurement.

Forbes of Chrysler was asked if there was a minimum rating below which a show became unacceptable.

"There is a limit all right," said Forbes. "I don't know what it is, but it comes down to this: If you go down too low, I mean you get out. It's as simple as that."

Kletter of J. B. Williams Co. was asked what he considered an efficient figure for cost-per-thousand.

"I wish we knew," he said. "There really is no basic rule of thumb on a cost-per-thousand."

Other witnesses, however, testified to rigid application of both ratings and c-p-m.

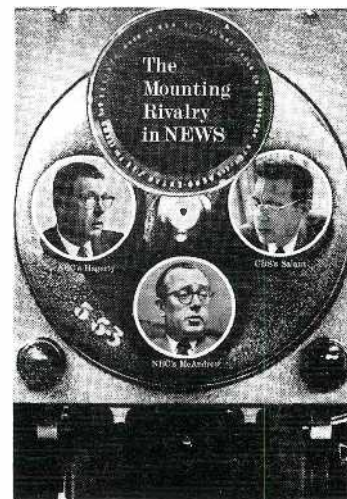
McCabe of Scott Paper reported that his company had set a minimum audience standard of a one-third share of the total audience of all three networks at the time of broadcast. New programs are given a reasonable time in which to build to that level, he said.

Burgard of Brown & Williamson testified that he was guided by a maximum cost-per-thousand of \$3 in prime time. He did not amplify, but presumably he meant \$3 per thousand viewing homes per commercial minute for programs in which sponsorship is shared with other advertisers.

A Brown & Williamson competitor, American Tobacco Co. (\$9,701,965 network time in 1960), uses a more flexible set of c-p-m guides. Albert R. Stevens, advertising manager, said that in prime time programs with shared sponsorships American Tobacco considers a c-p-m of \$2.80 to \$4.15 per commercial minute to be within "acceptable range." For prime time half-hour shows on which American has alternate-week sponsorship, the acceptable range is \$3.40 to \$13.50. "Bear in mind," said Stevens, "that in the half-hour show you will have three commercials, two in your major night and one in the other."

Most advertisers agreed that both ratings and cost-per-thousand measurements were important guides but that neither could be used as the sole criterion for judging success or failure. As Ebel of General Foods described ratings, they

Page



There've been some changes made in television's regard for news.

Closeup: the men who run the show.

54

are not the whole story. "I would rather have *Hennessey* at 8 million or 9 million (homes) than *The Untouchables* at 15 million . . . because I think *The Untouchables* is completely out of keeping for our type of show and product." As Theodore G. Bergmann, vice president in charge of advertising of Revlon Inc. (\$4,219,880), described c-p-m, the figure in Revlon's experience has run from a high of \$10 per commercial minute to a

low of about \$2.80. "Some programs that are very expensive programs are designed to bring about a maximum impact, and it is unfair to judge those programs on the basis of pure cost-per-thousand return."

For all the imperfections in the meas-

urement of television advertising values, for all the risks that advertisers take on the spin of 50 million dials, not one of the 40 biggest television customers gave any indication of disenchantment with the medium. Indeed they identify themselves as something more than customers

of television. They have a sense of historical responsibility for the growth of TV to its present fantastic size.

Alfred Whittaker of Bristol-Myers could have been talking for all of the 40 witnesses when he said:

"I would not claim that television has reached the zenith of the performance of which it is potentially capable. But I

EVOLUTION OF A SPONSOR

How and why does a progressive advertiser like Westinghouse Electric Corp. exert its own brand of control over the television programs it sponsors, even though it has bound itself to no pledge to try to please everyone, offend no one and reach the greatest number of people who will possibly sit still before their television sets?

And do Westinghouse's extraordinary efforts to keep out in front, to present something original and worthwhile along with the commercials, pay off to its stockholders?

Does it redound to Westinghouse's own good that the company is more concerned with developing new, experimental, searching types of television than with improving on the originality of others, that the company is, on the contrary, proud to be the first to offer something new and talked-about instead of merely good programming?

And is this sort of control—exerted only when contracts are signed rather than when a given script is submitted, which takes the long view instead of the immediate one on what ought to be sponsored by Westinghouse—good for the rest of television?

These questions were posed in a chronicle of Westinghouse's 12 years of pioneering activities as a television sponsor during the FCC's New York hearings on TV programs. The story of how the company decided to enter network TV in the spring of 1949, how Westinghouse and television have influenced each other since, and how the company has stuck with the medium ever since despite rising costs and occasionally some expensive experiments, was related by Roger H. Bolin, director of advertising. The 12-year span covers the company's original sponsorship of *Studio One* on CBS-TV starting in May 1949 through plans for 1961-62.

The story is not one of uninterrupted success. For instance, *Studio One*, though Westinghouse stayed with it more than nine years and though it had been a perfect company vehicle most of the time, died ingloriously when it was moved to Hollywood in 1958, even though the transfer was hailed as an auspicious one. *Studio One*, which in its early period offered such outstanding dramatizations as "Of Human Bondage," "Henry IV," "The Scarlet Letter," "Jane Eyre," "Taming of the Shrew," "The Bismarck," "Little Women," "Macbeth" and "Pontius Pilate," already had begun to founder in 1957 amid a morass of psychological dramas then popular. But the program received 39 national awards.

In 1951, at the suggestion of one of its agencies, Ketchum, MacLeod & Grove, Westinghouse became the first sponsor of the National Collegiate Athletic Association's football series of 21 games televised on nine Saturdays. Westinghouse found the results satisfactory.

Late that year the same agency proposed sponsorship of the first national network television coverage of the 1952

political conventions and elections. The company, Bolin said, had the feeling that television would cause more Americans to get interested in politics than ever before, and "this appealed to our instincts as citizens."

Westinghouse sponsored the conventions and elections on both radio and TV, plus 13 radio and television debates during the campaign, choosing CBS because of "an outstanding staff led by Murrow and Cronkite," rather than NBC-TV, which had more affiliates. The company decided to keep a strict limit on number of commercials and to insert them only between events. The 120-hour convention coverage had 272 commercial minutes, 38% of the 720 minutes allowable time. The six-hour election night coverage had 30.

WEC's appliance division sponsored two daytime TV programs during the spring of 1953 and when Ketchum, MacLeod & Grove suggested sponsorship of national pro football on DuMont TV Network from September through December 1953, "again we liked the idea of being first." Distributors and dealers approved, Bolin said, and "we felt it was a good advertising investment."

In the fall of 1954 Westinghouse followed McCann-Erickson's recommendation for sponsorship of a series of nine one-hour versions of past Broadway successes in color on CBS-TV, though color sets were scarce. The series of shows such as "The Man Who Came to Dinner," "Panama Hattie" and "Arsenic and Old Lace" featured such stars as Helen Hayes, Ethel Merman, Monty Woolley and Jackie Gleason, the series running from fall 1954 through spring 1955.

In 1956, Westinghouse again sponsored the political conventions, debates and election night coverage on CBS-TV and CBS Radio, and CBS-TV by this time had increased from 46 to 168 stations. Nielsen estimated 28½ million homes tuned in on CBS-TV at one time or another during the conventions. The tab was \$4.2 million.

By 1957, *Studio One* costs were up appreciably—from \$51,498 for time (86 stations) in 1954 to \$61,150 (98 stations) in 1957. Program costs were up from \$29,156 to \$50,800.

But Westinghouse was still interested in drama and in 1958 decided to give up *Studio One* (\$7.2 million a year) and, at McCann-Erickson's suggestion, sponsor *Desilu Playhouse*, a series of one-hour specials spotted about every seven or eight weeks on CBS-TV, for \$12 million, starting in October. *Desilu* helped the company accomplish many of the things it expected, Bolin said, and was carried weekly through 1959 and every other week through June 1960.

In 1960, Westinghouse considered the rising costs of a one-hour drama (from \$21,375 for time and talent in 1950 to \$210,967 in 1960) and decided that "something had to give." The company thus gave up *Desilu Playhouse* and, again, took over sponsorship of the political conventions and election coverage on CBS-TV and CBS Radio, plus nine half-hour weekly campaign programs on radio-TV. The total cost was \$6 million, but, as Bolin explained, it was spread over

seriously question whether the program offerings of broadcasters and advertisers today are as delinquent as some individuals or pressure groups would lead us to believe. Let us not forget the fact that television is a mass medium in every sense of the word and that it serves the many and not the few. And it is the majority who vote by the turn of the

dial on their sets for what they like and what they want. . . .

"A reality which it is worthwhile to consider . . . is the actual supply and demand for the talent upon which television depends so heavily. . . . Is it realistic to expect that every program and every episode set itself apart from all others in the light of the fact that in the

course of a year in nighttime network television in prime time there are over 4,000 individually written and produced plays?

". . . Further improvement in television programs will come, but it will come gradually as the medium in its many facets matures and replenishes and adds to its present reservoir of talent." END

a great many products advertised on the program, and it wasn't duplicated in other media or in other TV.

Although Westinghouse goals were, as in the past, to make friends for the company, advertise its products to large audiences and tell the public about Westinghouse research and engineering, there was "an even broader goal." As the company told its salesmen: "More than just a sponsor, Westinghouse is involved, on a non-partisan basis, in helping the American people to make a critical decision."

This time, CBS was on the air 54¾ hours during the conventions and Westinghouse commercials occupied 174 minutes, 53% of the allowable time, and 33.8 million homes were estimated to have tuned in at some time during the coverage. The nine campaign half-hours on CBS, called *Presidential Countdown*, featured important public figures. Election night coverage ran more than 12 hours, Westinghouse used 60½ commercial minutes and CBS reached 22.5 million homes during the evening.

As television costs kept rising, Westinghouse at a meeting with McCann-Erickson in March 1960 decided to sponsor a half-hour instead of a full hour as in the past, and signed with NBC for the 8:30-9 p.m. period Fridays starting in January 1961, for 39 weeks. M-E recommended *Westinghouse Playhouse Starring Nannette Fabray*, a family situation comedy, and after revising the pilot film, the company accepted it for 26 weeks starting Jan. 6. "It seemed to have all the ingredients of a big success," Bolin said, but didn't do well. "There is some unexplainable reason why some shows don't go over with the public." And although the size of audience is not the company's sole criterion for judging a show's success, it was a sizable factor here in the demise of the program July 7.

That left Westinghouse with 13 weeks of half-hours on NBC (one later pre-empted), and to finish out the summer schedule, the company instructed NBC to look for good pilot films of comedies which had not been shown or sponsored.

Then, after talking with McCann and looking over the current TV crop, Westinghouse decided to "try to reach for a whole new idea . . . to be as advanced in television programming as we were in research and engineering." The agency was told to look for TV programs with advanced thinking that would cause widespread favorable comment, with a cultural content that would appeal to a "fairly good intellectual level."

The outcome is that Westinghouse has roamed even farther afield for the 1961-62 season in its deliberate plans to develop a new concept in programming. For the new season the company is sponsoring 18 specials—one 1½-hour and 17 one-hour shows—all carefully selected dramas, musicals and public affairs programs offered as *Westinghouse Presents*. They will be apportioned among all three networks.

Here are some of the Westinghouse specials: "The Sound of the Sixties," shown Oct. 9 on NBC, produced by Dore

Schary, narrated by John Daly and featuring Art Carney, Mahalia Jackson, Vic Damone and others; Oct. 24, "The Dispossessed," a drama by Saul Levitt on the history-based trial of a Pawnee Indian chief to determine whether he had the rights of a U.S. citizen under the Constitution; Nov. 14, NBC's Chet Huntley narrating a report on Spain today and what history has done to it, "The Face of Spain"; on Nov. 21, a musical, "Old Fashioned Thanksgiving," on ABC, developed by Robert Saudek and done live, with Charlton Heston and others; Dec. 8, a modern drama, "That's Where the Town's Going," on CBS, written by Pulitzer prizewinner Tad Mosel; Dec. 23, a musical, "The Enchanted Nutcracker," on ABC, using songs based on Tchaikovsky's "Nutcracker Suite"; Jan. 12, "The Good Years," a story of life in America in the years 1900 to 1914, and introducing events and personalities such as Ziegfeld, the Great White Fleet, the Wright Brothers, the Barrymores and women's suffrage, with Henry Fonda as narrator; on Jan. 24, "Our Man in Vienna," on NBC in color, with David Brinkley.

With its testimony Westinghouse submitted the following data to show the rising curve of costs, station lineups and coverage in evening network television.

How evening TV costs have risen since 1950 (Total of both time and talent)

Type of program	1950 Cost Per Telecast ⁽¹⁾	1955 Cost Per Telecast ⁽²⁾	1960 Cost Per Telecast ⁽²⁾
60-MINUTE SHOWS			
General drama	\$21,375	\$123,700	\$210,967
Variety	24,725	190,250	258,183
Suspense mystery	(Not Available)	(Not Available)	167,067
Western	(Not Available)	(Not Available)	163,900
Adventure	(Not Available)	(Not Available)	178,950
Average evening program	23,592	143,600	201,950
30-MINUTE SHOWS			
General drama	13,250	68,950	95,350
Variety	13,200	76,950	95,967
Suspense mystery	13,934	70,200	87,317
Situation comedy	9,960	70,200	91,100
Western	(Not Available)	59,350	91,300
Adventure	(Not Available)	(Not Available)	79,275
Quiz, Audience partic.	(Not Available)	56,650	78,283
Average evening program	12,709	65,550	88,017

Source: (1) McCann-Erickson (2) Nielsen

Year-by-year costs of "Studio One"

	No. of Stations	TV Sets in Coverage Area	Weekly Time Cost	Weekly Program Cost	Total Weekly Cost	C-P-M** Sets in Coverage Area
Sept. 1949*	25	2,047,300	\$11,784	\$6,100	\$17,884	\$8.74
Sept. 1950	48	7,069,000	19,754	8,500	28,254	4.00
Sept. 1951	52	12,315,400	34,546	13,500	48,046	3.90
Sept. 1952	52	15,800,000	45,950	15,950	61,900	3.92
Sept. 1953	63	23,470,000	48,297	24,850	73,147	3.12
Sept. 1954	86	29,020,000	51,498	29,156	80,654	2.78
Sept. 1955	98	31,390,000	53,620	32,550	86,170	2.75
Sept. 1956	95	34,610,000	55,769	43,620	99,389	2.87
Sept. 1957	98	38,770,000	61,150	50,800	111,950	2.89
Sept. 1958	99	40,280,000	60,927	62,500	123,427	3.06

*Cost based on last week in September.

**Television Magazine estimates

JOIN B P A •

JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A •

*very
important
persons
will meet
on the
sidewalks
of New York
during the...*



BROADCASTERS' PROMOTION ASSOCIATION

6th ANNUAL CONVENTION

WALDORF ASTORIA

November 6-7-8

NEW YORK, N. Y.



• B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A •

JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A •

BROADCASTERS' PROMOTION ASSOCIATION
% P. O. Box 9736, Cleveland 40, Ohio

Send today!

Please rush me more information about BPA

Name _____

Company _____

Address _____

City _____ State _____

JOIN B P A • JOIN B P A •



afforded them. All too often, however, such "long-term" deals—15 spots a week over a 52-week period, for example—have been compacted into 40 to 50 spots a week in a 12- to 15-week period (with little or no business during the rest of the year), especially during the pre-Christmas season.

All these factors have led an increasing number of local stations to refuse to do business with jobbers. Companies like General Toy, Mattel, DeLuxe Reading, Louis Marx and Lionel now avoid jobber buys whenever possible.

In the last analysis, it boils down to

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

TELEVISION MAGAZINE, published monthly at Bristol, Connecticut, for October 1, 1961.

1. The names and addresses of the publisher, editor, and business managers are: Publisher and Editor, Sol J. Taishoff, Washington, D.C.; Managing Editor, Donald V. West, Stamford, Conn.; Business Manager, Kenneth Cowan, Westport, Conn.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm its name and address, as well as that of each individual member, must be given.) Television Magazine Corp., New York, N. Y., a subsidiary of Broadcasting Publications, Inc., Washington, D.C.

Sol Taishoff, Washington, D.C.; Betty Tash Taishoff, Washington, D.C.; Lawrence B. Taishoff, Washington, D.C.; Joanne T. Cowan, Westport, Conn.

3. The known bondholders, mortgagees and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was 5,097.

KENNETH COWAN
Vice President and
Business Manager

Sworn to and subscribed before me this 5th day of September, 1961.

Alexander Adin
Notary Public

(Seal)

(My commission expires
March 30, 1963)

that "twilight zone" of the rate card, the definition of a legitimate advertiser. If toy jobbers (whose major preoccupation seems to be selling time) are considered advertisers, why not jobbers in other product areas, like foods, tobaccos, drugs and so on?

Perhaps the most destructive result of jobber TV is the jam-up of toy commercials on local "kiddy" shows during the pre-Christmas season. Often, toy commercials run back to back from one end of a program to the other during this time of year. The ensuing potpourri of toy commercials have caused a few toy companies to feel that they've "lost identity," and is probably a factor in the swing toward heavier network schedules by some toy advertisers. The increase in network sponsorships is evidenced by this rundown of toy advertising on the three networks:

ABC: Matty's Funday Funnies (Mattel), Maverick (Ideal), American Newsstand (Milton Bradley), On Your Mark (Audion-Emanee).

NBC: Shari Lewis Show (Remco and American Doll & Toy), Macy's Thanksgiving Day Parade (Lionel and Remco), King Leonardo (Eldon), Make Room for Daddy (Eldon), Fury (DeLuxe Reading), Bullwinkle (Ideal).

CBS: Captain Kangaroo (Colorforms, Rainbow Craft, Crayola, Remco, American Doll & Toy, Schwinn), Video Village Jr. (Eldon), Mighty Mouse (Ideal).

"Immaturity" in the toy business

The toy makers have been wedded to TV for just a few short years. During that time, mainly because of TV, their volume has soared. But in their delight with the Pandora's box of sales that the medium has opened for them, some have approached it with a certain degree of thoughtlessness. Misleading commercials, exaggerated TV schedules, hard-sell merchandising tactics: these are but three forms of what the toy makers themselves have begun to call "immaturity."

A marked change seems to be taking place, though, due to efforts of most of the major companies—and such groups as Toy Manufacturers of the U.S.A., The Toy Guidance Council and NAB's TV Code Review Board. The results can already be seen on the TV screen and in the toy stores.

In the meantime, not a note has been skipped in the tune of optimism the toy makers have been whistling. Last year was the best in their history; toy sales were up to \$1.7 billion, a 7.6% increase over 1959. And during the first eight months of this year, sales were up 12% over that period in 1960. Total volume this year may reach \$2 billion.

TV revenues, too, have climbed stead-

ily upward. In 1960, gross time billings for network and national spot television for toys and games were \$7,263,400—up 17% over 1959's \$6,206,764. This year, TvB estimates, billings will hit the \$10 million mark.

The relationship between television and the toy industry has progressed far beyond the advertiser-ad medium stage. For some years now, a great many toys have been designed with TV in mind. There are the games patterned after actual television shows (*Concentration*, *Video Village*, *Truth or Consequences*, to name just a few); there are also the toys and games that trade on the names and popularity of those TV personalities most appealing to youngsters. Captain Kangaroo, Shari Lewis, Shirley Temple are just three of the "live" personalities for whom games, dolls, kits and toys have been named. Then there are Deputy Dawg, Yogi Bear, The Flintstones, Top Cat, and on and on.

This is not a new phenomenon for an industry that is extremely TV-conscious, merely one that has broadened in scope. Three years ago, for example, the toy or game was developed after the program had become popular. Today, both sometimes "premiere" almost simultaneously.

To a greater degree than ever before, TV is affecting not only toy design, but the way a toy "works." Ideal Toy, for example, has just brought out a new game line. A number of the games in the line were designed specifically for demonstration on TV, through Alan Berni & Associates. Alan Berni, president of the design firm, said that Ideal had to take special care to incorporate features in the games that could be demonstrated to best advantage on television. Although the items (Big Bopper Skindiver Game, Big Bopper Speedway Game) are basically board games, each features a unique action device that takes the place of the prosaic spinner of yesteryear. "You can't show a simple board game on TV as effectively as you can an action game," says Berni.

Gone are the days when toys zoomed to sudden popularity by "catching on" in some mysterious, inexplicable way. Probably gone, too, is that sudden, seemingly telepathic phenomenon among kids in a whole section of the country that would provide windfalls to makers of yo-yos, tops and what-not.

Nostalgia aside, in those days a toy's popularity was a sometime thing, and fleeting at that. Today, however, thanks to a squarish, one-way window in some nine out of ten living rooms across the U.S., the toy makers can not only create the demand, but make it last. For a while, anyway. Television has made the difference. END



TELESTATUS

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

NOVEMBER TELEVISION HOMES

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

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

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

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

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

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

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

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

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

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

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

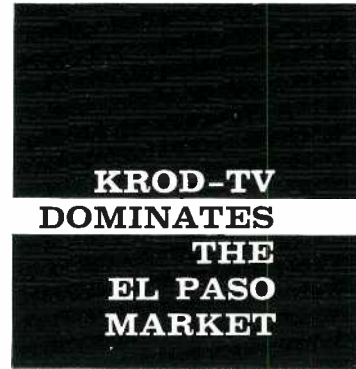
NOVEMBER, 1961
TOTAL U.S. TV HOMES.....48,000,000
TOTAL U.S. HOUSEHOLDS.....54,000,000
U.S. TV PENETRATION.....89%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—70 KXAB-TV (N,C,A)	22,500
ABILENE, Tex.—80 KRBC-TV (N)	72,600
ADA, Okla.—80 KTEN (A,C,N)	83,700
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV † (A)	†72,200
ALBANY, Ga.—64 WAIB-TV (A,N)	142,400
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**432,900
ALBUQUERQUE, N.M.—72 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	138,500
ALEXANDRIA, La.—71 KALB-TV (A,C,N)	89,700
ALEXANDRIA, Minn.—75 KCMT (N,A)	97,300
ALTOONA, Pa.—88 WFBG-TV (A,C)	278,400
AMARILLO, Tex.—79 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	112,900
AMES, Iowa—89 WOI-TV (A)	295,300
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	††
ANDERSON, S.C. WAIM-TV (A,C)	††

Market & Stations—% Penetration	TV Homes
ARDMORE, Okla.—76 KXII (N)	28,600
ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79 WISE-TV † (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	404,600 ††
ATLANTA, Ga.—84 WAGA-TV (C); WLWA (A); WSB-TV (N)	561,300
AUGUSTA, Ga.—75 WJBF-TV (A,N); WRDW-TV (C)	186,900
AUSTIN, Minn.—86 KMMT (A)	149,000
AUSTIN, Tex.—78 KTBC-TV (A,C,N)	138,800
BAKERSFIELD, Calif.—93 KBAK-TV † (C); KERO-TV (N); KLYD-TV † (A)	191,000 165,900
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	731,100
BANGOR, Me.—92 WABI-TV (A,C); WLZ-TV (N,A) (Includes CATV Homes)	102,100
BATON ROUGE, La.—74 WAFB-TV (C,A); WBRZ (N,A)	246,200
BAY CITY-SAGINAW-FLINT, Mich.—91 WNEM-TV (A,N); WKNK-TV † (A,C); WJRT (A)	412,600 †62,800
BEAUMONT-PORT ARTHUR, Tex.—78 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	151,300
BELLINGHAM, Wash.—84 KVOS-TV (C)	*50,000
BIG SPRING, Tex.—77 KEDY-TV (C)	19,300
BILLINGS, Mont.—69 KOOK-TV (A,C); KGHZ-TV (N)	58,200
BINGHAMTON, N.Y.—92 WNBF-TV (A,C); WINR-TV † (A,N,C)	346,300 †44,300
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	438,900
BISMARCK, N.D.—73 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,800
BLOOMINGTON, Ind.—91 WTTV (See also Indianapolis, Ind.)	625,900
BLUEFIELD, W. Va.—81 WHIS-TV (N,A)	119,400
BOISE, Idaho—82 KBOI-TV (C); KTVB (A,N)	66,600
BOSTON, Mass.—93 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,725,400
BRISTOL, Va.—JOHNSON CITY, Tenn.—71 WCYB-TV (A,N); WJHL-TV (A,C)	173,700
BRYAN, Tex.—73 KBTX-TV (A,C)	43,100
BUFFALO, N.Y.—92 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	575,000
BURLINGTON, Vt.—88 WCAX-TV (C)	*192,100
BUTTE, Mont. KXIF-TV (A,C,N)	659,800
CADILLAC, Mich.—85 WWTV (A,C)	100,300
CAPE GIRARDEAU, Mo.—82 KFVS-TV (C)	198,200
CARLSBAD, N.M.—86 KAVE-TV (A,C)	12,300
CARTHAGE-WATERTOWN, N.Y.—82 WCNY-TV (A,C) (Includes CATV Homes)	*67,700
CASPER, Wyo.—59 KTWO-TV (A,N,C)	33,600
CEDAR RAPIDS-WATERLOO, Iowa—90 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	304,300
CHAMPAIGN, Ill.—90 WCIA (C); WCHU † (N) † († See Springfield listing)	327,800

• 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.



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 TV
to sell West Texans...
Get 34% of New Mexico to boot



3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.
Jack C. Vaughn, Chairman of the Board
Ceil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

IN THE HUGE MARYLAND MARKET
WMAR-TV
AGAIN LEADS WITH

HOMES VIEWING AUDIENCE*

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

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

In Maryland Most People WATCH

WMAR-TV

SUNPAPERS TELEVISION
BALTIMORE 3, MD.

Represented Nationally by
THE KATZ AGENCY, INC.



CHANNEL 2

100% COVERAGE IS RARE



BUT..... UHF COVERAGE

in Metro Columbia
is as close as
Ivory soap's purity



Channel 25
Columbia, S. C.

Market & Stations—% Penetration	TV Homes
CHARLESTON, S.C.—76 WCSC-TV (CI); WUSN-TV (A,N)	144,900
CHARLESTON-HUNTINGTON, W. Va.—82 WCHS-TV (A); WHTN-TV (CI); WSAZ-TV (NI)	441,900
CHARLOTTE, N.C.—84 WBTV (CI,A); WSOC-TV (N,A)	659,100
CHATTANOOGA, Tenn.—77 WDEF-TV (A,C); WRGP-TV (NI); WTVC (A)	202,300
CHEBOYGAN, Mich.—74 WTOM-TV (N,A) (See also Traverse City)	24,400
CHEYENNE, Wyo.—68 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**55,100
CHICAGO, Ill.—93 WBBM-TV (CI); WKBK (A); WGN-TV; WNBQ (NI)	2,247,200
CHICO, Calif.—83 KHSL-TV (A,C)	114,600
CINCINNATI, Ohio—91 WCPO-TV (CI); WKRC-TV (A); WLWT (NI)	798,900
CLARKSBURG, W. Va.—77 WBOY-TV (A,C,N)	80,000
CLEVELAND, Ohio—93 WEWS (A); KYW-TV (NI); WJW-TV (CI)	1,312,700
CLOVIS, N.M.—69 KVER-TV (CI)	15,600
COLORADO SPRINGS-PUEBLO, Colo.—83 KKTV (CI); KRDO-TV (A); KCSJ-TV (NI)	98,300
COLUMBIA-JEFFERSON CITY, Mo.—82 KOMU-TV (A,N); KRCC-TV (A,C)	123,200
COLUMBIA, S.C.—79 WIS-TV (NI); WNOK-TV† (CI); WCCA-TV	184,500 †33,400
COLUMBUS, Ga.—80 WYTM (A,N); WRBL-TV (CI)	130,400
COLUMBUS, Miss.—60 WCBF-TV (CI,N,A)	51,900
COLUMBUS, Ohio—93 WBNS-TV (CI); WLWC (NI); WTVN-TV (A)	559,300
COOS BAY, Ore. KCBY-TV (NI)	†††
CORPUS CHRISTI, Tex.—80 KRIS-TV (NI); KZTV (CI,A)	96,500
DALLAS-FT. WORTH, Tex.—86 KRID-TV (CI); WFAA-TV (A); KTVT; WBAP-TV (NI)	748,300
ANVILLE, Ill.—73 WICD-TV† (NI)	†23,700
AVENPORT, Iowa-ROCK ISLAND, Ill.—92 WOC-TV (NI); WHBF-TV (A,C)	329,600
DAYTON, Ohio—94 WHIO-TV (CI); WLWD (A,N)	498,100
DAYTONA BEACH-ORLANDO, Fla.—77 WESH-TV (NI); WDBO-TV (CI); WLOF-TV (A)	272,200
DECATUR, Ala.—40 WMSL-TV† (CI,N)	†32,700
DECATUR, Ill.—79 WTVF† (A)	†123,300
DENVER, Colo.—85 KBTV (A); KJZZ-TV (CI); KOA-TV (NI); KTVR	372,100
DES MOINES, Iowa—90 KRNT-TV (CI); WHO-TV (NI)	279,100
DETROIT, Mich.—92 WJBK-TV (CI); WWJ-TV (NI); WXYZ (A)	*1,614,900
DICKINSON, N.D.—62 KDIX-TV (CI)	15,400
DOTHAN, Ala.—62 WTVY (A,C)	77,600
DOUGLAS, Ariz. KCPA-TV	†††
DULUTH, Minn.-SUPERIOR, Wis.—85 KDAL-TV (CI); WDSM-TV (A,N)	153,700
DURHAM-RALEIGH, N.C.—76 WTVD (A,C); WRAL-TV (NI)	304,000
EAU CLAIRE, Wis.—92 WEAU-TV (A,C,N)	112,000
EL DORADO, Ark.-MONROE, La.—74 KTVE (A,N); KNOE-TV (A,C)	178,800
ELKHART-SOUTH BEND, Ind.—69 WSJV-TV† (A); WSBT-TV† (CI); WNDU-TV† (NI)	†151,200

Market & Stations—% Penetration	TV Homes
EL PASO, Tex.—81 KEIP-TV (A); KROD-TV (CI); KTSM-TV (NI) (Includes 4,700 television homes on military bases)	*106,500
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan. KTVC (CI)	††
EPHRATA, Wash.—28 KBAS-TV† (CI,N) (Satellite of KIMA-TV, Yakima, Wash.)	†5,100
ERIE, Pa.—95 WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	†173,280 †58,000
EUGENE, Ore.—85 KVAL-TV (NI); KEZI-TV (A) IKVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,500
EUREKA, Calif.—80 KIEM-TV (A,C); KVIQ-TV (A,N)	61,100
EVANSVILLE, Ind.-HENDERSON, Ky.—84 WFIE-TV† (NI); WTVW (A); WEHT-TV† (CI)	225,300 †127,200
FAIRBANKS, Alaska KFAK-TV (A,N); KTVF (CI)	††
FARGO, N.D.—77 WDAY-TV (NI); KXGO-TV (A) (See also Valley City, N.D.)	143,000
FLINT-BAY CITY-SAGINAW, Mich.—91 WJRT (A); WNEM (A,N); WKNC-TV† (A,C)	412,600 †62,800
FLORENCE, Ala.—52 WOWL-TV† (CI,N,A)	†15,500
FLORENCE, S.C.—75 WBTW (A,C,N)	164,900
FT. DODGE, Iowa—60 KQTV† (NI)	†27,700
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,400
FT. SMITH, Ark.—71 KFSA-TV (CI,N,A)	52,000
FT. WAYNE, Ind.—81 WANE-TV† (CI); WKJG-TV† (NI); WPTA-TV† (A)	†185,000
FT. WORTH-DALLAS, Tex.—86 KTVT; WBAP-TV (NI); KRLD-TV (CI); WFAA-TV (A)	748,300
FRESNO, Calif.—74 KFRE-TV† (CI); KJEO-TV† (A); KMI-TV† (NI)	†195,700
GLENVIEW, Mont.—60 KXGN-TV (CI,A)	2,100
GOODLAND, Kan.—61 KWHT-TV (CI)	10,900
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	33,400
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,200
GRAND RAPIDS-KALAMAZOO, Mich. WOOD-TV (A,N); WKZO-TV (A,C) (See also Kalamazoo)	*612,700
GREAT BEND, Kan.—75 KCKT-TV (NI) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**103,600
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	52,300
GREEN BAY, Wis.—90 WBAY-TV (CI); WFRV (NI); WLUK-TV (A)	324,500
GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (NI)	403,300
GREENVILLE-SPARTANBURG, S.C.-ASHEVILLE, N.C.—79 WFBC-TV (NI); WSPA-TV (CI); WLOS-TV (A); WISE-TV† (CI,N)	404,600 ††

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

Market & Stations—% Penetration	TV Homes
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	179,700
GREENWOOD, Miss.—62 WABG-TV (C)	60,100
HANNIBAL, Mo.—QUINCY, Ill.—89 KHQA (C,A); WGBM-TV (A,C)	173,400
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	*76,300
HARRISBURG, Ill.—83 WSIL-TV (A)	200,500
HARRISBURG, Pa.—72 WHP-TV† (C); WTPA† (A)	†165,000
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	45,900
HARTFORD-NEW BRITAIN, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	678,300 †303,300
HASTINGS, Neb.—82 KHAS-TV (N)	99,800
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	52,300
HELENA, Mont. KBLI-TV (C,N)	†††
HENDERSON, Ky.—EVANSVILLE, Ind.—84 WEHT-TV† (C); WRE-TV† (N); WTVW (A)	225,300 †127,200
HENDERSON-LAS VEGAS, Nev.—77 KIBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,700
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†336,300
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, Waialuku to KGMB-TV; KMVI-TV, Waialuku and KHJK-TV, Hilo to KHVH; KALA, Waialuku to KONA-TV)	**e149,000
HOT SPRINGS, Ark. KFOY-TV	†††
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	502,200
HUNTINGTON-CHARLESTON, W. Va.—82 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	441,900
HUNTSVILLE, Ala. WAFG-TV† (A)	††
HUTCHINSON-WICHITA, Kan.—83 KTVH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**303,400
IDAHO FALLS, Idaho—74 KID-TV (A,C); KIFI-TV (N)	65,600
INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	740,000
JACKSON, Miss.—68 WJTV (C); WLBT (A,N)	227,900
JACKSON, Tenn.—71 WDXI-TV (A,C)	57,200
JACKSONVILLE, Fla.—82 WJXT (C,A); WFGA-TV (N,A)	296,400
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); WCYS-TV (A,N)	173,700
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	559,700 ††
JOPLIN, Mo.—PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	135,300
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO-GRAND RAPIDS, Mich. WKZO-TV (A,C); WOOD-TV (A,N)	*612,700
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	607,500
KEARNEY, Neb.—77 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,600

Market & Stations—% Penetration	TV Homes
KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,900
KNOXVILLE, Tenn.—71 WATE-TV (N); WBIR-TV (C); WTVK† (A)	214,100 †48,500
LA CROSSE, Wis.—88 WKBT (A,C,N)	121,500
LAFAYETTE, La.—71 KLFY-TV (C) (Includes CATV Homes)	102,600
LAKE CHARLES, La.—72 KPLC-TV (A,N)	78,100
LANCASTER, Pa. WGAL-TV (C,N)	*517,800
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	38,000
LAREDO, Tex.—64 KGN5-TV (A,C,N)	10,800
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,700
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—84 WLYH-TV† (A)	†110,300
LEWISTON, Idaho—73 KLEW-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	18,500
LEXINGTON, Ky.—47 WLEX-TV† (N); WKYT† (A,C)	†56,300
LIMA, Ohio—66 WIMA-TV† (A,C,N)	†55,700
LINCOLN, Neb.—85 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	***176,300
LITTLE ROCK, Ark.—72 KARK-TV (N); KTHV (C); KATV (A)	254,200
LOS ANGELES, Calif.—91 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,893,000
LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (C)	427,200
LUBBOCK, Tex.—80 KCBD-TV (A,N); KDUB-TV (C)	110,000
LUFKIN, Tex.—69 KTRE-TV (N,C,A)	34,400
LYNCHBURG, Va.—82 WLVA-TV (A)	129,700
MACON, Ga.—76 WMAZ-TV (A,C,N)	114,600
MADISON, Wis.—90 WISC-TV (C); WKOW-TV †(A); WMTV† (N)	235,700 †88,000
MANCHESTER, N.H.—90 WMUR-TV (A)	149,600
MANKATO, Minn. KEYC-TV (C)	†††
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,500
MASON CITY, Iowa—87 KGLO-TV (C)	153,500
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73 KBES-TV (A,C); KMED-TV (N)	44,400
MEMPHIS, Tenn.—77 WHBQ-TV (A); WMCT (N); WREC-TV (C)	475,500
MERIDIAN, Miss.—67 WTOK-TV A,C,N	94,800

● 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.

What they see on WJAC-TV



THEY BUY!



In the Johnstown-Altoona market; the "hot" one is WJAC-TV! Happy sponsors say that WJAC-TV sells everything, and in large quantities, at that. It's easy to see why this is true. Both ARB and Nielsen rate WJAC-TV tops, month after month. And the people who watch WJAC-TV are people who buy. Why don't you cook up a great sales story by advertising your product on WJAC-TV?

For Complete Details, Contact:
**HARRINGTON, RIGHTER
AND PARSONS, INC.**

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



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[®]

H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD

J. M. BAISCH
Vice Pres. & Gen. Mgr.

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

Market & Stations—% Penetration	TV Homes
MESA-PHOENIX, Ariz.—85 KTAR-TV (IN); KTVK (A); KPHO-TV; KOOL-TV (C)	239,200
MIAMI, Fla.—90 WCFT (IN); WFSF-TV (A); WTVJ (C) (Includes 66,800 tourist-only sets)	569,300
MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	86,700 ††
MILWAUKEE, Wis.—93 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	652,300 †169,000
MINNEAPOLIS-ST. PAUL, Minn.—90 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	752,300
MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	*34,000
MISSOULA, Mont.—73 KMSO-TV (A,C)	57,500
MOBILE, Ala.—80 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	248,500
MONAHANS, Tex.—71 KVKM-TV (A)	26,000
MONROE, La.—EL DORADO, Ark.—74 KNOE-TV (A,C); KTVE (A,N)	178,800
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—72 WCOV-TV† (C); WFSF-TV (N,A)	156,800 †51,600
MUNCIE, Ind.—59 WBIC-TV† (A,C,N)	†21,100
NASHVILLE, Tenn.—70 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	381,000
NEW BRITAIN-HARTFORD, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	678,300 †303,300
NEW HAVEN, Conn.—92 WNHC-TV (A)	993,900
NEW ORLEANS, La.—84 WDSU-TV (N); WVUE (A); WWL-TV (C)	385,000
NEW YORK, N.Y.—93 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,181,500
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	303,100
NORTH PLATTE, Neb.—69 KNOP-TV (N)	20,300
OAK HILL, W. Va.—78 WOAY-TV (A,C)	90,200
OAKLAND-SAN FRANCISCO, Calif.—90 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,376,500
ODESSA-MIDLAND, Tex.—70 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	86,700 ††
OKLAHOMA CITY, Okla.—85 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	319,100
OMAHA, Neb.—92 KMTV (N); WOW-TV (C); KETV (A)	319,800
ORLANDO-DAYTONA, Fla.—71 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	272,200
OTTUMWA, Iowa—84 KTVO (C,N,A)	87,000
PADUCAH, Ky.—79 WPSD-TV (N)	179,900
PANAMA CITY, Fla.—77 WJHG-TV (A,N)	26,900
PARKERSBURG, W. Va.—44 WTAP† (A,C,N)	†19,400
PASCO, Wash.—52 KEPR-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†33,000
PEMBINA, N.D. KCND-TV (A)	†††
PEORIA, Ill.—78 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, LaSalle, Ill.)	**†178,900
PHILADELPHIA, Pa.—91 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,004,500
PHOENIX-MESA, Ariz.—85 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	239,200
PITTSBURGH, Kan.—JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	135,300
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,181,400
PLATTSBURGH, N.Y.—84 WPTZ (A,N)	*108,500
POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	335,400

Market & Stations—% Penetration	TV Homes
PONCE, P.R. WSUR-TV; WRJK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—78 KBMT-TV (A); KPAC-TV (N); KFDK-TV (C)	151,300
PORTLAND, Me.—91 WCBSH-TV (N); WGAN-TV (C)	238,200
PORTLAND, Ore.—86 KGW-TV (N); KOIN-TV (C); KPTV (A)	478,400
PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	21,200
PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (C)	681,600
PUEBLO-COLORADO SPRINGS, Colo.—83 KCSJ-TV (N); KRTV (C); KRDO-TV (A)	98,300
QUINCY, Ill.—HANNIBAL, Mo.—89 WGEM-TV (A,N); KHQA-TV (C,A)	173,400
RALEIGH-DURHAM, N.C.—76 WRAL-TV (N); WTVR (A,C)	304,000
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	**34,600
REDDING, Calif.—79 KVIP-TV (A,N)	75,000
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300
RICHMOND, Va.—82 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	270,000
RIVERTON, Wyo.—54 KWRB-TV (C,N,A)	6,900
ROANOKE, Va.—81 WDBJ-TV (C); WSLI-TV (A,N)	253,000
ROCHESTER, Minn.—87 KRCC-TV (N)	78,500
ROCHESTER, N.Y.—92 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	337,700
ROCKFORD, Ill.—91 WREX-TV (A,C); WTVQ† (N)	204,900 †108,400
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	329,600
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M. KSWI-TV (A,C,N)	•49,800
SACRAMENTO-STOCKTON, Calif.—88 KXTV (C); KCRA-TV (N); KOVR (A)	458,300
SAGINAW-BAY CITY-FLINT, Mich.—91 WKNX-TV† (A,C); WJEM-TV (A,N); WJRT (A)	412,600 †62,800
ST. JOSEPH, Mo.—90 KFEQ-TV (C,A)	110,900
ST. LOUIS, Mo.—92 KSD-TV (N); KETV (A); KMOX-TV (C); KPLR-TV	861,100
ST. PAUL-MINNEAPOLIS, Minn.—90 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	752,300
ST. PETERSBURG-TAMPA, Fla.—85 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	350,700 †222,600
ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**226,200
SALISBURY, Md.—68 WBOC-TV† (A,C)	†34,100
SALT LAKE CITY, Utah—88 KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	263,600
SAN ANGELO, Tex.—82 KCTV (A,C,N)	32,100
SAN ANTONIO, Tex.—83 KUAL-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	324,800 ††
SAN DIEGO, Calif.—93 KFMB-TV (C); KOGO-TV (N)	*306,200
SAN FRANCISCO-OAKLAND, Calif.—90 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,376,100

• 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.

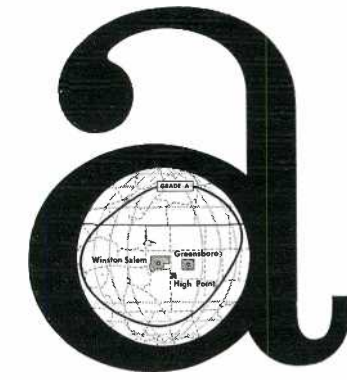
Market & Stations—% Penetration	TV Homes
SAN JOSE, Calif.—84 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	262,500
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82 KEYT (A,C,N)	64,300
SAVANNAH, Ga.—74 WSAV-TV (N,A); WTOG-TV (C,A)	105,000
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); WTVN (C); WAST (A) (WTVN operates satellite WCDC, Adams, Mass.)	**432,900
SCRANTON-WILKES-BARRE, Pa.—87 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV homes)	†280,400
SEATTLE-TACOMA, Wash.—90 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*590,100
SEDALIA, Mo.—88 KMOS-TV (A)	27,300
SELMA, Ala. WSLA-TV	†††
SHREVEPORT, La.—78 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkona, Tex.)	288,100
SIoux CITY, Iowa—87 KTIV (A,N); KYTV (A,C)	182,700
SIoux FALLS, S.D.—79 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDIO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**230,700
SOUTH BEND-ELKHART, Ind.—69 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†151,200
SPARTANBURG-GREENVILLE, S.C.— ASHEVILLE, N.C.—79 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† ††	404,600
SPOKANE, Wash.—80 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	280,500
SPRINGFIELD, Ill.—77 WICF (N) (Operates satellite WCHU, Champaign, Ill.)	**†142,200
SPRINGFIELD-HOLYOKE, Mass.—87 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRIF† Greenfield, Mass.)	**†336,300
SPRINGFIELD, Mo.—81 KTTS-TV (C); KYTV (A,N)	112,700
STUBENVILLE, Ohio—88 WSTV-TV (A,C)	342,000
STOCKTON-SACRAMENTO, Calif.—88 KQVR (A); KCRA (N); KXTV (C)	458,300
SUPERIOR, Wis.-DULUTH, Minn.—85 WDSM-TV (N,A); KDAL-TV (C)	153,700
SWEETWATER, Tex.—83 KPAR-TV (C)	48,800
SYRACUSE, N.Y.—92 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**471,900
TACOMA-SEATTLE, Wash.—90 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*590,100
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—65 WCTV (C)	136,100
TAMPA-ST. PETERSBURG, Fla.—85 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	350,700 †222,600
TEMPLE-WACO, Tex.—79 KCEM-TV (N); KWTT-TV (A,C)	127,800
TERRE HAUTE, Ind.—92 WTHI-TV (A,C)	198,800
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93 WSPD-TV (A,N); WTOI-TV (C,N)	426,400
TOPEKA, Kan.—81 WIBW-TV (A,C,N)	119,300
TRAVERSE CITY, Mich.—86 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	***46,400
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); WTVN (C); WAST (A) (WTVN operates satellite WCDC, Adams, Mass.)	**432,900
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVQA-TV (N)	112,000

Market & Stations—% Penetration	TV Homes
TULSA, Okla.—82 KOTV (C); KVOO-TV (N); KTUL-TV (A)	328,500
TUPELO, Miss.—61 WTWV (N)	47,200
TWIN FALLS, Idaho—77 KLIX-TV (A,C,N)	26,300
TYLER, Tex.—73 KLTV (A,C,N)	107,800
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	150,300
VALLEY CITY, N.D.—78 KXJB-TV (C) (See also Fargo, N.D.)	136,500
WACO-TEMPLE, Tex.—79 KWTT-TV (A,C); KCEM-TV (N)	127,800
WASHINGTON, D.C.—88 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	871,200
WASHINGTON-GREENVILLE, N.C.—75 WITN (N); WNCN (A,C)	179,700
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	304,300
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	121,300
WESLACO-HARLINGEN, Tex.—75 KRGV-TV (N,A); KGBT-TV (A,C)	*76,300
WEST PALM BEACH, Fla.—79 WEAT-TV (A); WPTV (N)	87,000
WESTON, W. Va. WJPB-TV (A)	†††
WHEELING, W. Va.—86 WTRF-TV (A,N)	241,600
WICHITA-HUTCHINSON, Kan.—83 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**303,400
WICHITA FALLS, Tex.—83 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (lawton)	139,100
WILKES-BARRE-SCRANTON, Pa.—87 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†280,400
WILLISTON, N.D.—56 KUMV-TV (N,A)	18,700
WILMINGTON, N.C.—72 WECT (A,N,C)	98,900
WINSTON-SALEM-GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	403,300
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—83 KIMA-TV† (C,N); KNDU-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBSA-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash., KNDU-TV† operates satellite KNDU-TV†, Richland, Wash.)	***†45,900
YORK, Pa.—55 WSBA-TV† (A)	†40,400
YOUNGSTOWN, Ohio—74 WFMY-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV homes)	†172,300
YUMA, Ariz.—81 KIVA (C,N,A)	28,700
ZANESVILLE, Ohio—77 WHIZ-TV† (A,C,N)	†19,300

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

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

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

NB **MST** **12**
CHANNEL 12

Peters, Griffin, Woodward, Reps.



EDITORIAL

IS THERE A BETTER MOUSETRAP?

THE commercial television system in this country has reached a point of development at which a very basic decision must be made. The decision represents a choice between a system built primarily of only three components, the national television networks, or of some 550 components, the operating stations.

The trend of recent years has been strongly in the direction of a three-component system. This may be good or bad; we do not pretend to know. But the trend is far enough advanced to permit a projection of the condition it will lead to if it continues.

In the past few years networks have become the predominant source of programming. A measure of that trend was presented in this publication last month. Five years ago 29 first-run syndicated series were offered to stations at the beginning of the season. This year only seven came out. One year ago, six re-runs of program series that had already had a full exposure in network schedules were marketed to stations as syndicated properties. This year 30 off-network shows were put into syndication.

In the same period that first-run syndication has been giving way to off-network syndication, the networks have substantially extended their schedules of on-the-network feeds. At night it is now possible for affiliates to fill almost all the time from early evening until sign-off or the late show by plugging in the network line.

It is not our point to question whether the network programming is better or worse than the other programming it has displaced. The point is that the diversity of sources from which a station can obtain programming has markedly diminished.

The expansion of network programming has required an expansion of network advertising revenue. The networks have run out of advertisers with budgets large enough to buy full sponsorships of network programs. To tap smaller budgets, smaller pieces of network advertising are being sold. The one-minute insertion has become a standard network advertising unit for all periods of the day and night.

Among stations and their national sales representatives, there has been growing fear that the trend toward sales of small network advertising units will depress the market in spot TV, from which stations

derive much higher revenue. This fear may be justified, but in broader context it seems to us the trend is the more significant for its indication of growing centralization of both programming and advertising power.

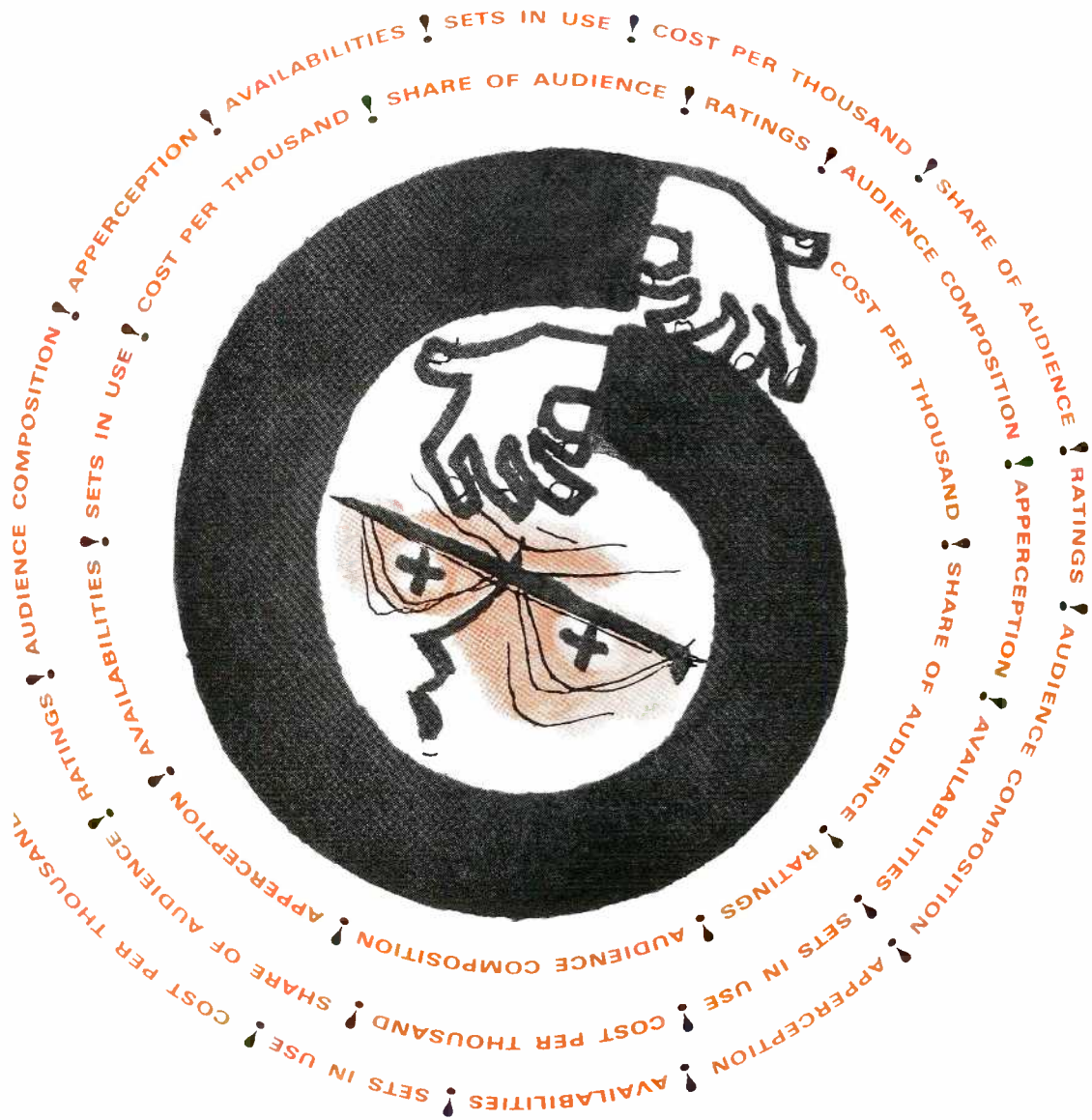
As network programs proliferate and as their costs increase, the networks have no choice but to exploit every source of advertising revenue. More and more they must become the primary national advertising media. More and more their affiliates must become dependent upon them for both programming and financial yield. The trend, unarrested, will create a three-service system of truly national character. What Bismarck, N.D., sees, Atlanta will also see, and neither will see much more than that.

Again we cannot say that this would be good or bad. But we can say it would be different from the concept of television that a good many station men believe in. In a system of the kind toward which ours is growing, the most valuable man at a television station would be the engineer who can keep the equipment running and find the network switch.

Only a force of unusual strength can alter the direction in which American television is now heading. Government could supply that force and may intend to. The extensive network hearings that the FCC has conducted are bound to lead to an attempt at government control. That course inevitably will also lead to a curtailment of freedom in television broadcasting and incalculable harm to the creative process of television programming.

The force could also come from stations, but only if they were willing to risk a complete break with broadcasting history. As long as the station depends upon the network for both product and revenue, it must be subservient. If it bought its programs from the network and sold its advertising on its own, it would acquire the same identity and independence that a newspaper enjoys.

We do not advocate so convulsive a change in historic network-station relations, but we do suggest it is worth considering. Except for government intervention, which will do no one any good, only the stations have the motive and the strength to reverse or even arrest the trend toward a three-service system.



Avoid audienceanemiaitus*

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

Cincinnati

WKRC
TV
am
fm

Columbus

WTVN
TV
am
fm

Birmingham

WBRC
TV
am
fm

Lexington

WKYT
TV



*Nervous twitch caused by consistently low audience count.

IT'S THOSE LITTLE "EXTRAS" THAT HELP BUILD THE
QUALITY TOUCH




Quality reporting is more than just game statistics. WFAA-TV's award winning Sports Director Wes Wise gets the human interest aspects, the "whys and wherefores," the real meat behind important sports developments which has won for him a large and loyal sports audience. With two pro teams and those Southwest Conference powerhouses

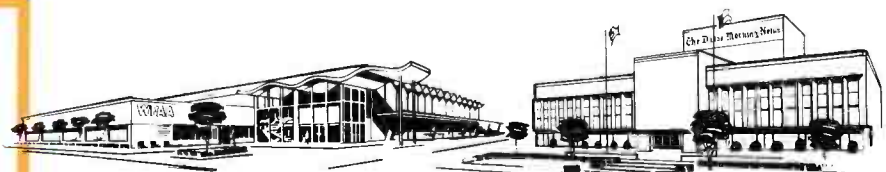
in the Dallas area, that "sports beat" inevitably shows up on WFAA-TV!

But whether it's a sports audience, women's, children or combined, you'll find this same *quality touch* prevalent in all facets of WFAA-TV's operation. Why not call your PETRYMAN for good avails during the popular fall season?

WFAA-TV

channel 8 

Represented by  Co., Inc. The Original Station Representative



AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS